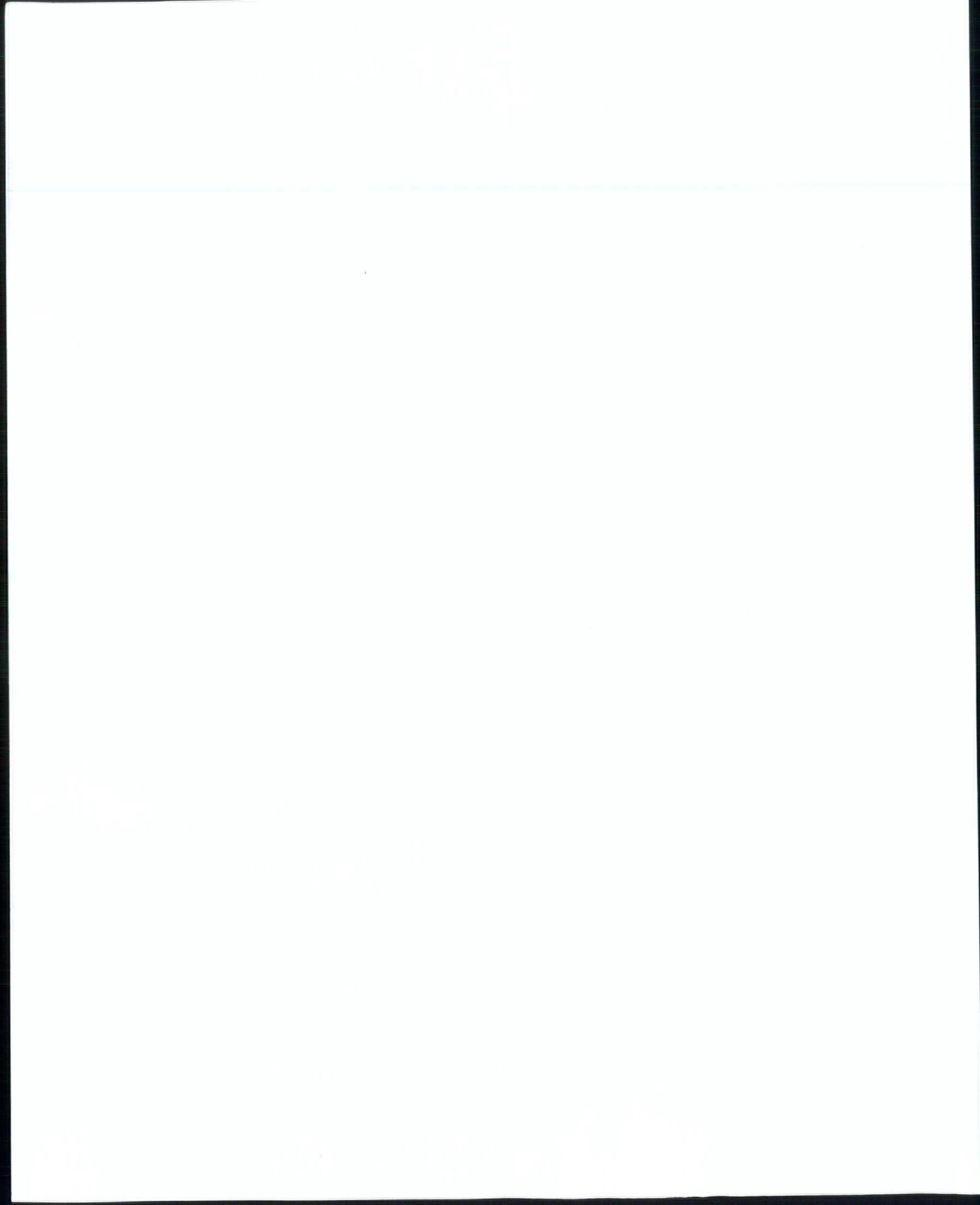
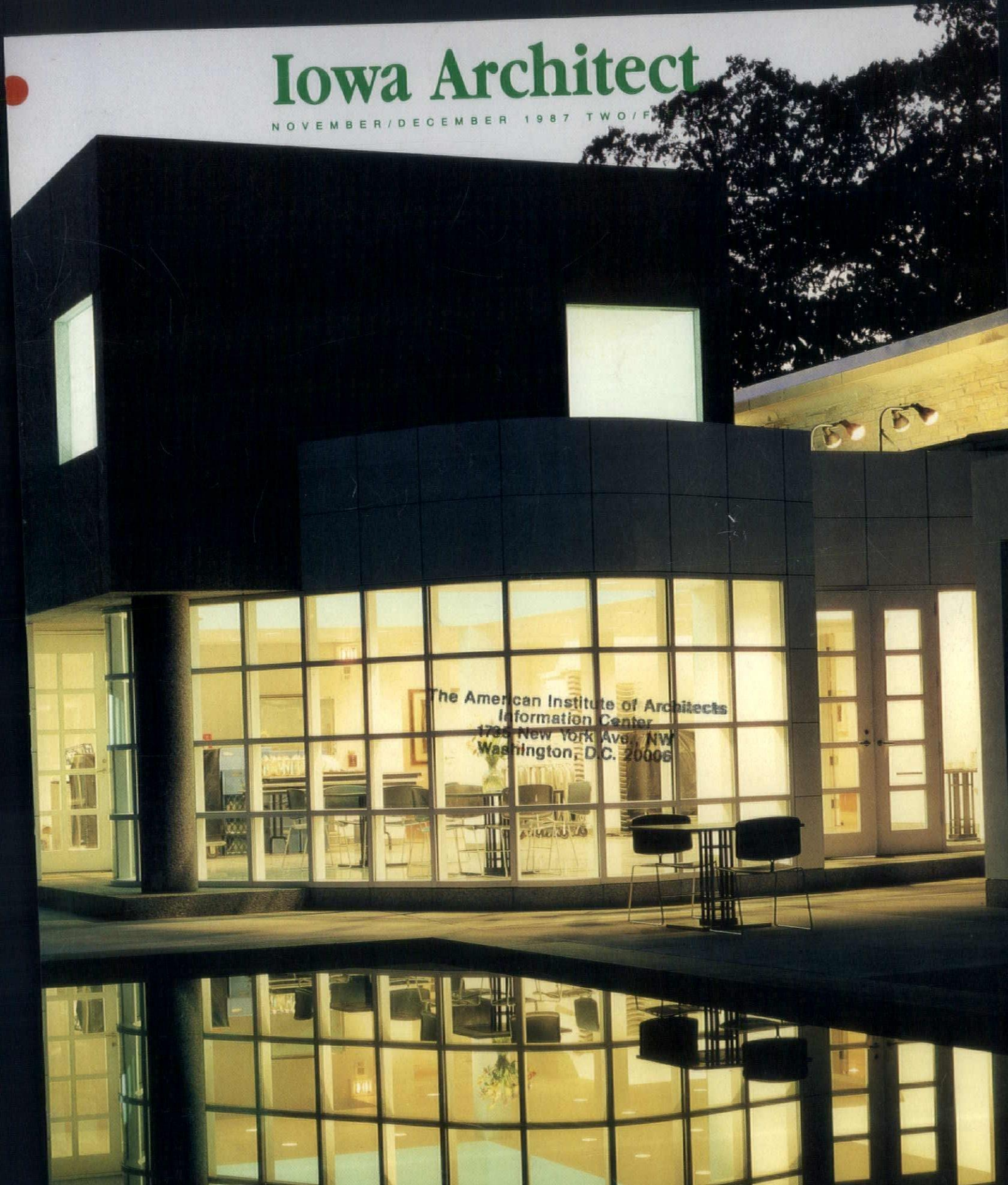


IA-1987-11/12



Iowa Architect

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Carlisle Sure-Seal® Roofing System



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

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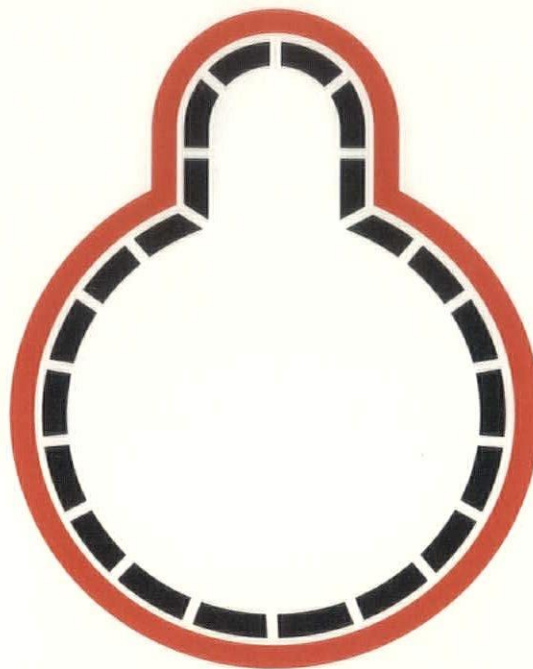
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Minneapolis, Minnesota

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Mountain Shadow Utilities

Ohara Water Reclamation Facility

Chicago, Illinois

Architect: Consoer Morgan P.C. Architect & Engineer

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Washington, D.C.

Architect: Berry, Rio & Associates

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Architect: Leo A. Daly

Endicott Medium Ironspot Utilities

Endicott Dark Ironspot Utilities

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Des Moines, Iowa

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Shiffler, Frey, Baldwin, Clause, Architects P.C.

Red Smooth Modulares

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Dallas Museum of Fine Arts

Dallas, Texas

Architect: Edward Larrabee Barnes & Associates P.C.

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VOLUME 35 NUMBER 5



On the Cover

The Des Moines Art Center, Restaurant and Reflecting Pool

Des Moines, Iowa

Architect

Richard Meier and Partners

New York, New York

Contractor

Ringland Johnson Crowley

Des Moines, Iowa

Photographer

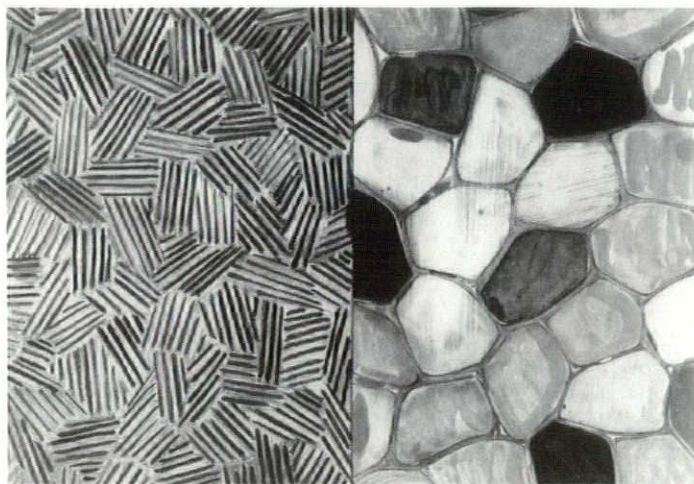
Ezra Stoller © ESTO

Iowa's Ten Best Buildings

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Jasper Johns Graphics

Foirades/Fizzles: Echo and Allusion in the Art of Jasper Johns, an exhibition focusing on the graphic work of this contemporary artist, appears at the Walker Art Center December 6 through January 31, 1988. The exhibition features more than 140 prints and trial proofs from Johns' private collection, including the prints executed by Johns for the illustrated book *Foirades/Fizzles*, a publication consisting of five prose fragments by Samuel Beckett and thirty-three etchings by Johns.



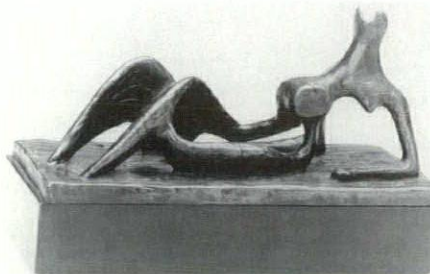
Period Room Restored

Gabberts Furniture and Design Studio, Minneapolis, Minnesota, along with the National Endowment for the Arts, has awarded a gift to the Minneapolis Institute of Arts for the restoration of the 18th century Providence, Rhode Island Room, one of the nine popular period rooms at the museum.

Moore Working Models

Henry Moore: Maquettes and Working Models, a permanent exhibition of more than 45 small scale sculptures by the British artist opens November 22 at the Nelson-Atkins Museum of Art in Kansas City. The works, together with nine monumental sculptures by Moore to be installed in a park on the Museum grounds, are on

long-term loan to the Museum through the generosity of the Hall Family Foundations in Kansas City, Missouri. The maquettes (small, three dimensional study models) and working models (intermediate-size sculptures) illustrate the recurrent themes in Moore's work, including the reclining figure, the mother and child, and animal forms.



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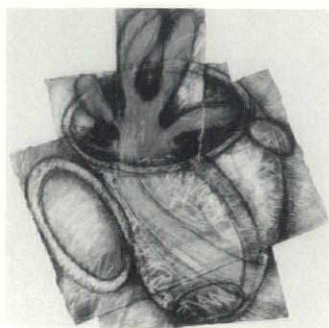
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Cedar Rapids

319-366-7546

Iowa City

319-354-1118



Elizabeth Murray

The Des Moines Art Center exhibits "Elizabeth Murray: Paintings and Drawings," the first major survey of her work from the last ten years, November 14 through January 3, 1988.

The 43 works to be exhibited include rectangular canvases from early works to her recent unusually shaped or fragmented canvases. From the beginning Murray has based her work on autobiographical shapes and biomorphic images, continuing to do so even though the format of her work has dramatically changed.



American Craft Sourcebook

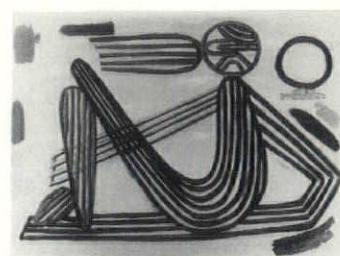
The second edition of *The Guild: A Sourcebook of American Craft Artists*, connects America's top professional craft artists working in the furnishings and furnishings design area with their most likely markets: architects and interior designers desiring original arts

and objects for commercial and residential projects. *The Guild*, distributed free to architects, has 384 pages devoted to the works of 318 artists. All contacts are made directly between clients and artists. For information, contact Kraus Sikes, Inc., 19 East 95th Street, New York, New York, 10128. (212) 289-5247.

Long Island Modern

"Long Island Modern: The First Generation of Modernist Architecture on Long Island, 1925-1960," an exhibition of photos, drawings and models of domes-

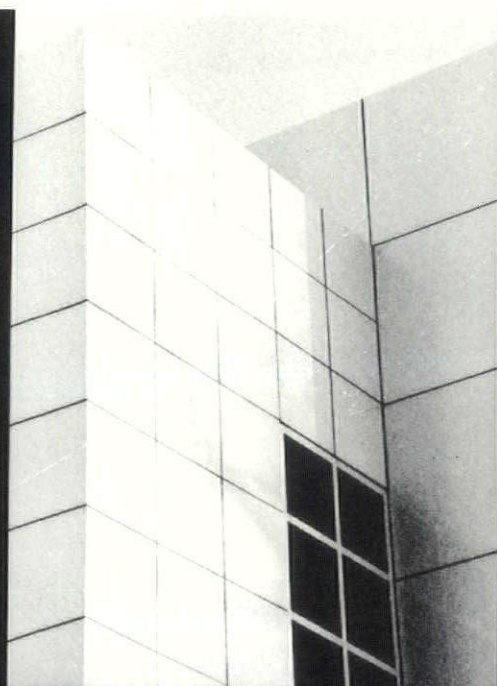
tic, commercial, and recreational structures by the world's most renowned Modernists, will be on view at the Octagon Museum in Washington, D.C. from January 19 - February 28.



David Smith at Kansas City

Although David Smith is known primarily for his significant and prolific contributions to modern sculpture, his drawings elicit an equally powerful response while revealing his personal evolution as an artist. "The Drawings of David Smith," at the Nelson-Atkins Museum of Art from December 5 through January 10, focuses on 80 of Smith's drawings from the Cubist and Surrealist works of the 1930's and 40's to the abstractions of the 50's and 60's.

Kirk Von Blunck



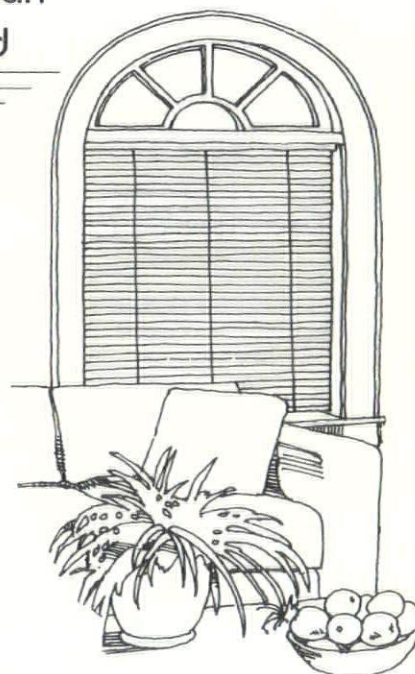
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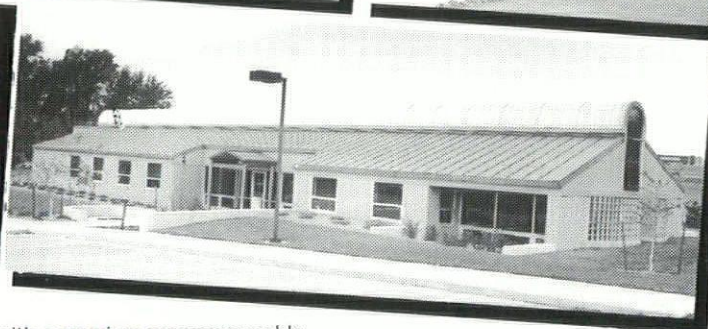
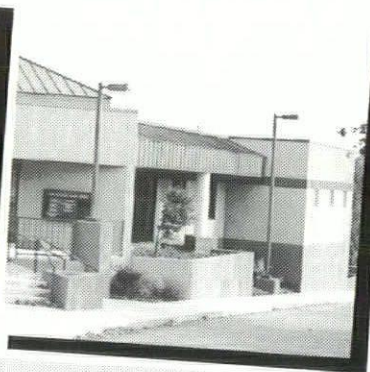
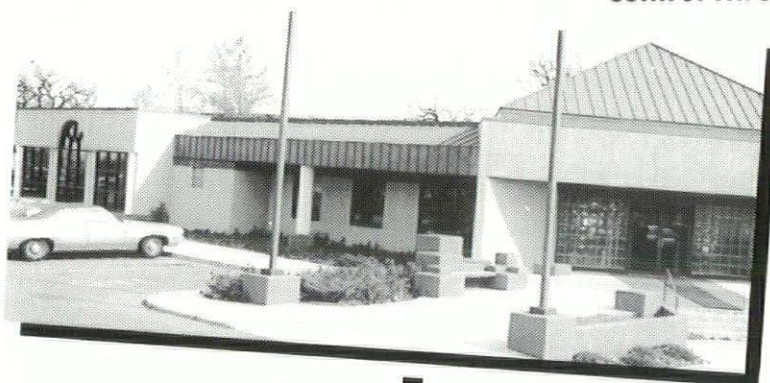
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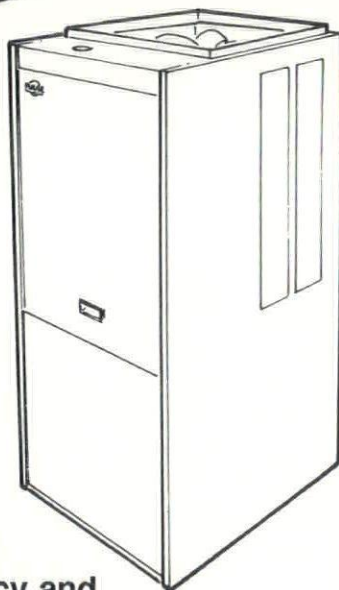
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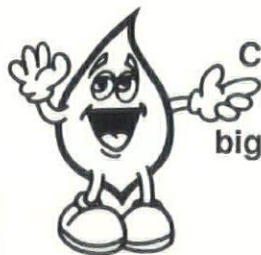
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Heartland Inn

Heartland Inn has announced plans to construct a new motel in Clive, Iowa. The motel, designed by Stenson Warm Grimes Port/Architects, Inc., will be a part of the growing Iowa-based Heartland Inn chain which is headquartered in Waterloo. The motel will feature 90 well-appointed guest rooms, meeting facilities, as well as exercise/sauna facilities. Heartland Inns have built a reputation with their six other Iowa properties for providing all the comforts and amenities of the higher-priced full service hotels.

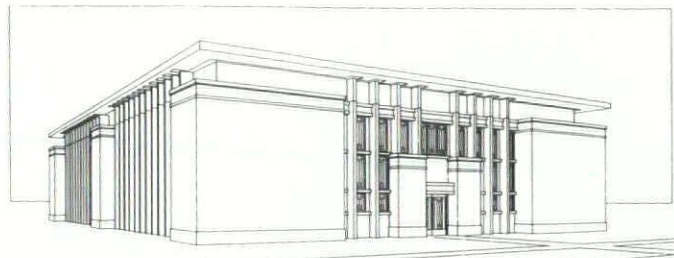
Construction is scheduled to begin this fall with the opening planned for the spring of 1988.



Juvenile Residential Facility

In order to provide a facility for the youth of the district, the fifth judicial district has selected Anderzhon/Architects to design a new Juvenile Residential Facility. The 15 bed capacity structure to be located in Lamoni will house

youth in need of an out of home situation on both a temporary and extended basis. The 8000 square foot facility is "L" shaped, providing a separate wing for each sex with the administrative offices in the center.



Curries Company Headquarters

Construction has begun on the new Curries Company Headquarters designed by Accord Architecture of Mason City. The 20,000 square foot facility will house 60 office employees currently working in three different locations in Mason City. The building will be a two-story precast concrete and steel structure with its roots firmly planted in the Prairie School Tradition. The strong horizontal lines are emphasized by broad overhangs and stucco detailing. Corner piers containing stair towers anchor the building and give way to horizontal bands of grilled windows and stucco spandrels.

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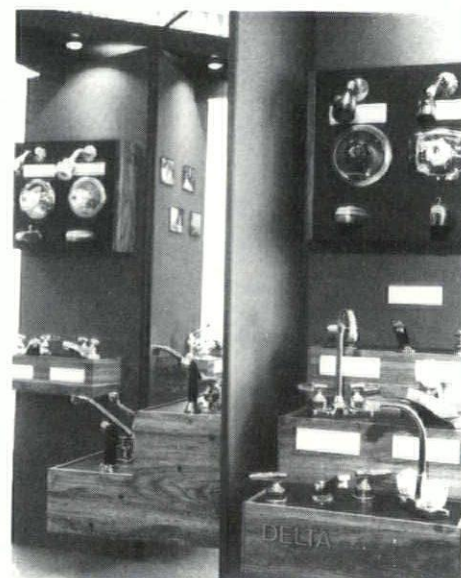
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STUDIO



Oconomowoc Public Library

An appropriate site for a new library designed by The Durrant Group was found several blocks from the city hall in a transitional area between downtown and residential areas.

The interior recalls the city hall through details such as a wood beamed ceiling translated into an unmistakably contemporary setting. A continuous skylight, vaulted and wood framed, provides a visual focal point and organizational element for the four major functions — adult public service, children's service, after-hours access, and staff offices.

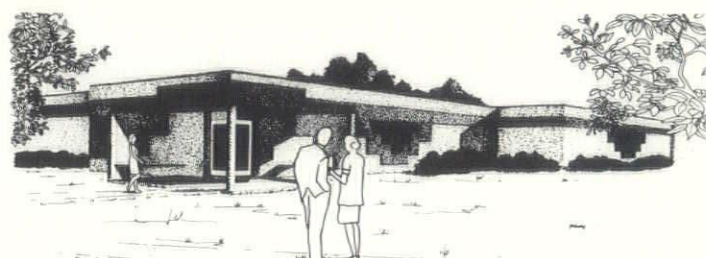


NORTH ELEVATION

DeWitt Public Library

A new Public Library has been designed by Brown Healey Bock, Cedar Rapids, for DeWitt, Iowa. The 7500 square foot, 1 story facility is to be constructed of red brick with blue glazed, brick accents around windows. A large

feature window allows for daylighting into a reading area, while the open gable roof provides clerestory lighting into the central stack area. The entrance will be located across from the city park. Groundbreaking is planned for Spring, 1988.



Loess Hills Area Education Agency XIII

Housed in a converted Army barracks since the Iowa Legislature mandated Area Education Agencies, the Loess Hills Area Education Agency in Council Bluffs has outgrown its "make-do" facilities and embarked on an extensive remodeling and building addition program that will immediately provide space for their expanding video and print libraries, more convenient and usable office space for administrators and consultants, and areas for large and small group seminars.

Construction on the design by Anderzhon/Architects began in April.

Brian Lubben

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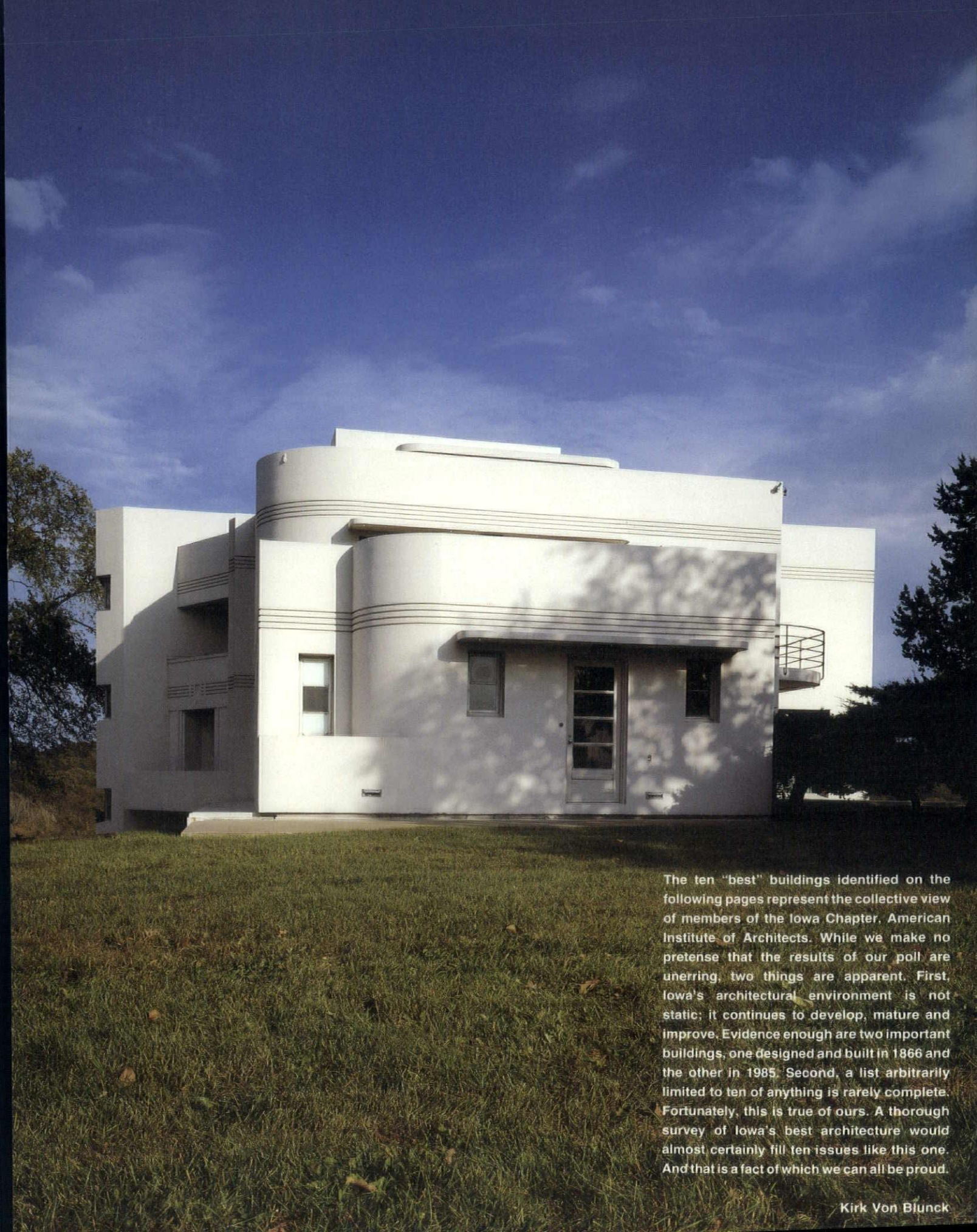
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The ten "best" buildings identified on the following pages represent the collective view of members of the Iowa Chapter, American Institute of Architects. While we make no pretense that the results of our poll are unerring, two things are apparent. First, Iowa's architectural environment is not static; it continues to develop, mature and improve. Evidence enough are two important buildings, one designed and built in 1866 and the other in 1985. Second, a list arbitrarily limited to ten of anything is rarely complete. Fortunately, this is true of ours. A thorough survey of Iowa's best architecture would almost certainly fill ten issues like this one. And that is a fact of which we can all be proud.

Kirk Von Blunck

The Butler House: Streamlined Modern

"In the perspective of fifty years hence, the historian will detect in the decade of 1930-1940 a period of tremendous significance... Doubtless he will ponder that, in the midst of a world-wide melancholy owing to an economic depression a new age dawned with invigorating conceptions and the horizon lifted."

Norman Bel Geddes



The best American architecture has resulted when both client and architect commit the full measure of their ambitions, ideologies, and lofty expectations to their building. The Butler House is that; a result of immense personal vision, ambition, risk-taking, ego, indulgence, and optimism. The consequence of Earl Butler's and George Kraetch's intimate collaboration is acknowledged as the best example of Art Deco residential architecture in the Country.

Project:
The Butler House
Des Moines, Iowa
Owner:
Iowa Bible College
Architect:
Kraetch and Kraetch
Des Moines, Iowa
Photographer:
Hedrich - Blessing
King Au - color

Industrial designer Norman Bel Geddes wrote these prophetic words in his widely publicized book of 1932, *Horizons*. The book is an amalgamation of Geddes' ideas and visions of a streamlined America with innovations in product design, transportation design, and architecture. His prediction of a historical evaluation of the Thirties is now reality through an exhibit travelling across the country; *The Machine Age in America: 1918-1941*. Organized by the Brooklyn Museum, the exhibit portrays the impact of the machine in the interwar period. In the architecture chapter of the beautiful accompanying book, the streamlined modern style of building design is discussed along with other prevalent styles of the period. Two private homes are illustrated as being emblematic of the streamlined modern, a distinct and unique form of American architecture. The Richard Mandel House in Mt. Kisco, New York, resembles a Bauhaus design, but with the rounded, glass-block dining room, serves as an example of the streamlined design. On the facing page is a striking black and white photograph of the Butler House, observed from a southeastern perspective. Resembling an ocean-liner with its decks, terraces, railings, curves and clean, smooth surfaces, the magnificent house bears a remarkable similarity to a ship sitting in port — in land-locked Des Moines.

The Butler House sits in sublime elegance atop a rise near the corner of Fleur Drive and Bell Avenue. Designed by businessman Earl Butler and his architect/friend George Kraetsch, the house is a superb example of the streamlined idiom of the Thirties. Streamlining in design had been initiated by the industrial designers of the time, as they transformed hundreds of consumer products, trains, automobiles, and planes. Speed, power, precision, and efficiency were the criteria by which design was subject to in this era. Even though architecture is a stationary medium, the concept of aerodynamics via streamlining portrayed the prevalence of the machine influence in American society.

Butler & Kraetsch

In 1909, a twenty-two year old man by the name of Earl Butler, chose the eleven acre hilltop site on SW Twenty-First Street as the location for his new home. In the ensuing years, Butler earned a chemistry degree at the University of Chicago and served as a captain in the Signal Corps during the First World War.

After the war, Butler managed investments left to him by his father and traveled extensively. His favorite pastime during his travels was to look at houses and to plan his own. In 1934, he purchased the property at Southwest Twenty-First and Bell Avenues and "was ready at last to erect a house so comfortable that he wouldn't want to travel anymore."

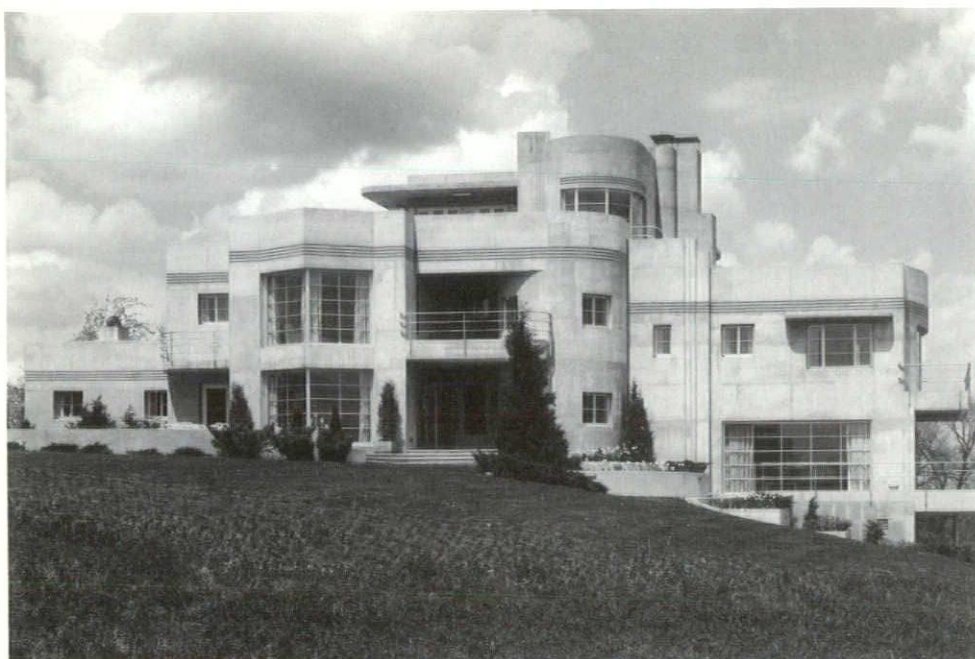
Butler initiated an extraordinarily close collaboration with his friend, George Kraetsch, a partner in the architectural firm of Kraetsch & Kraetsch, organized in 1908. George was born in Des Moines in 1884 and attended school in the city. His post-secondary education occurred at Washington University in St. Louis, where he studied architecture. Upon returning to Des Moines, he was actively involved in the designs of various types of buildings, including the Municipal Building, Capitol Theatre, Hyperion Country Club, and the St. Augustine Church. George Kraetsch died in February of 1940, less

◀
overleaf, west elevation

▲
The concrete structure during construction

▶
Detail, west elevation





than three years after the completion of the Butler House — the culminating pinnacle that brought national attention to his firm.

Construction - Design - Innovation

The construction techniques and design of the Butler House are incomparable, even by the standards of contemporary residential architecture. The home utilized building materials generally reserved for commercial construction such as concrete and steel. With the splendid combination of flat planes, curves, angles, and semi-circles, the house is definitely a singular work of American modern architecture. However, the house does not exist within a vacuum, and perhaps the most important influence emanated from the design House No. 3 of Bel Geddes.

In the aforementioned book, *Horizons*, and a *Ladies' Home Journal* article from April, 1931, Bel Geddes expressed his principle for a new residential architecture. The similarities between House No. 3 and the Butler House are truly astonishing and warrant comparison.

"The House of Tomorrow"

Bel Geddes specified utilization of steel girders and precast or poured concrete walls in order to expand window area. In a collection of slides taken during the construction of the Butler House, one can observe the substantial number of I-beams and steel floor joists employed in the skeletal structure. Also evident are the extensive lumber forms used in the pouring of the ten-inch reinforced concrete wall interior. This "curtain wall" system of structural design enabled the building loads to be transferred directly to the concrete foundation, thereby allowing the use of ample windows. "In other words, the walls do no

supporting, they merely enclose the house. Since we are not dependent on them for strength we can cut holes in them of any shape or size we like, without in any way weakening the structure; in fact, we could, if desired, make the whole side of the house of glass." The living and dining rooms, and a second-floor bedroom of the Butler House employ floor-to-ceiling windows, fulfilling Bel Geddes' concept for the elimination of dark and dreary rooms.

House No. 3 utilized flat roofs to increase the amount of living area, as land becomes increasingly expensive. With eleven acres of property and a house of over 13,000 square feet, Earl Butler may have been unconcerned about this facet. However, flat roofs do abound with red and green concrete surfaces providing a glare-free family picnic ground, complete with an outdoor fireplace and plugs for an electric grill.

Insulating materials appear throughout the Butler House. The perimeter walls and roofs are insulated with four-inch rock wool. Corkboard appears in the cooler and freezing rooms. The exterior glazing consists of Thermopane windows by the LOF Glass Company. This efficient double-pane glass is advertised in architectural magazines of the era as useful in displays of perishable products that require proper refrigeration.

The pronounced resemblance between Bel Geddes' design and the Butler House is also carried forth in the arrangement of rooms. House No. 3 specified that the living rooms abandon the customary practice of facing the street; the most overlooked and least private position. Indeed, Butler and Kraetsch placed the living room and master bedroom at the rear of the house, virtually isolated from Fleur Drive and affording a spectacular view of the valley below. (This view is

◀ Southwest elevation

▶ The lower level recreation room and bar

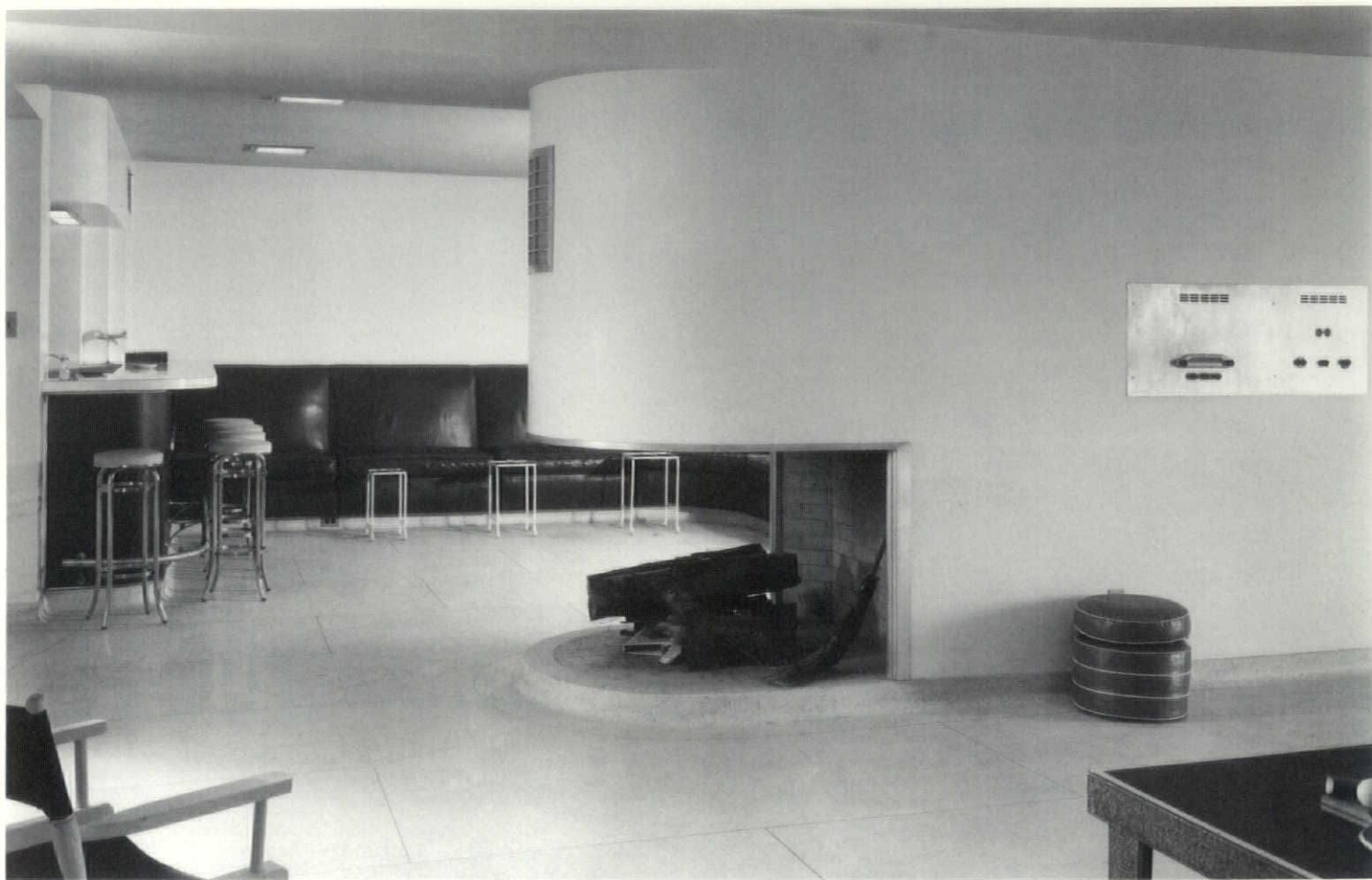
▶ A series of ramps connects the interior spaces

now dominated by apartment buildings and houses). Since the main living quarters occupy this rearward position, the front section incorporated the kitchen, pantry, maid's quarters, and service entrance as an organized unit. The Butler House service area follows this concept perfectly and this section is the closest to the street. Other similarities between the two designs include a small hallway separating the master bedroom from nearby rooms, a pantry opening directly onto the dining area, and a library inaccessible from other rooms.

Before entering the newly emerging profession of industrial design, Bel Geddes worked as a theater stage designer. His concern with lighting aspects is evident in the house he designed. Indirect and diffused illumination is specified to provide a glare-free environment, including the placement of lights in the cornice structure, where walls and ceiling converge. The Butler House living room features concealed lamps placed behind the lambrequins that serve to mask the curtain rods of the two fourteen-foot windows. This technique allows indirect lighting to bathe the large room, although portable lamps are utilized for the task-specific uses.

The comparably sized recreation room employs nine overhead lighting units with patterned baffles serving to reduce brightness from the light source and the light-colored terrazzo floor. The adjoining card room utilizes four flush-mounted units in the ceiling. This room features a built-in, twenty-eight foot seating area positioned six inches from the exterior wall. Within this space, bulbs are placed at twelve inch centers and nine inches below the etched plate glass covering the units. These two illumination

The Butler House: continued on page 38



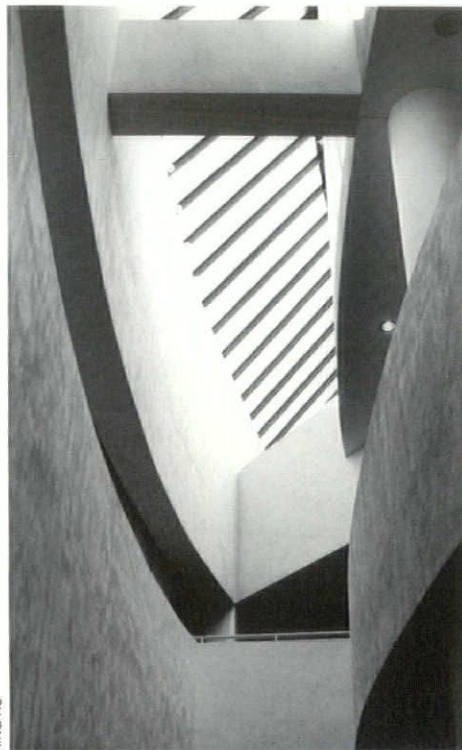


Thomas Baldwin, AIA

Des Moines Civic Center

The Civic Center can be appreciated for its bold, even rigorous modern architectural forms and strong urban presence, but it succeeds most importantly because the experience of attending an event there is a memorable one. There is a certain pageantry associated with attending the symphony, ballet, plays, or rock concerts that is intensified by the public lobbies and dramatic interior volumes.

Project:
Des Moines Civic Center and Plaza
Owner:
Civic Center of Greater Des Moines
Architect:
Charles Herbert and Associates, now
Herbert Lewis Kruse Blunck Architecture
Des Moines
Structural:
Vanderlinden - Katzman and Associates
Mechanical:
Paul A. Walters
Electrical:
Paul A. Walters
Landscape Architects:
Sasaki and Associates
Theater and Acoustical:
Paul S. Veneklasen & Associates
Stage Lighting and Rigging:
George T. Howard & Associates
Contractor:
The Weitz Company, Inc.
Photographer:
Paul Kivett



KING AU

▲ The interior spaces present themselves as everchanging sculpture

► Lobby walls are alive with color

Perhaps the most significant recent single complex to be built in downtown Des Moines, the Des Moines Civic Center, lays claim to being the magnet that pulled development back into the stagnant city core and spurred a successful revitalization that continues today.

In 1974, after suffering a bond issue defeat for public funding of a new performing arts center, a group of business and civic leaders formed a nonprofit corporation to build and support the center. Convinced that such a center built in the heart of the city would bring not only arts patrons into the downtown scene, but commerce and business as well, Des Moines and central Iowa corporate and private pledges were quickly raised for \$9 million to build and endow the project. The city of Des Moines committed two blocks of property for development of the center and an adjoining public plaza. The center, designed by Charles Herbert and Associates, opened in 1979, and today the Civic Center still functions as a privately run, nonprofit corporation. With Nollen Plaza, it has become the true cornerstone of Des Moines' successful downtown redevelopment.

The main auditorium boasts 2,735 seats with no obstructions and near-perfect acoustic qualities. Continental style seating with side-aisles only is served by a flanking perimeter concourse connected to two opposing lobbies. While this arrangement minimizes the ceremonial theater entry pageantry, it does provide



quick access to exits and lounges during intermissions and after performances.

The Civic Center has a 76 foot wide by 28 foot high proscenium stage and is equipped to handle the most demanding or unusual program. A 150 seat theater is built under the main auditorium and is the permanent home for a local community theater group. The large square plan is enclosed in tall concrete facades devoid of detail in keeping with its modern style.

Nollen Plaza, separated from the theater building by a city street, serves as the primary gathering place for workers brown-bagging at lunch, kids splashing in the semi-circular reflecting pool on hot summer weekends, craft and food fairs, political rallies, or a quiet respite in an otherwise hectic day. The plaza block contains a stand of trees in a grass south lawn that breaks the bright glare of the concrete plaza and shimmering pool.

The plaza itself is loosely bound on its north edge by a row of trees and on the west by the Capital Square block. The Brenton waterfall fountain and pool serve as the focus of a spacious amphitheater at the block's center. On the northeast corner stands perhaps the jewel in the entire complex, a giant green abstract umbrella sculpture by Claes Oldenburg. The 30 foot tall steel fabrication titled "Crusoe Umbrella" has become Des Moines' most famous work of art. ■



Carver-Hawkeye Sports Arena

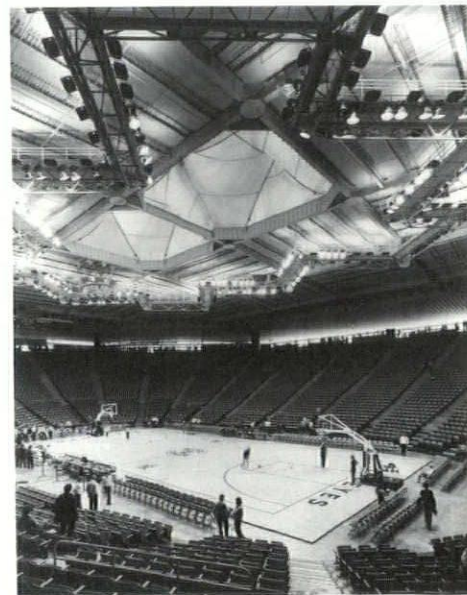
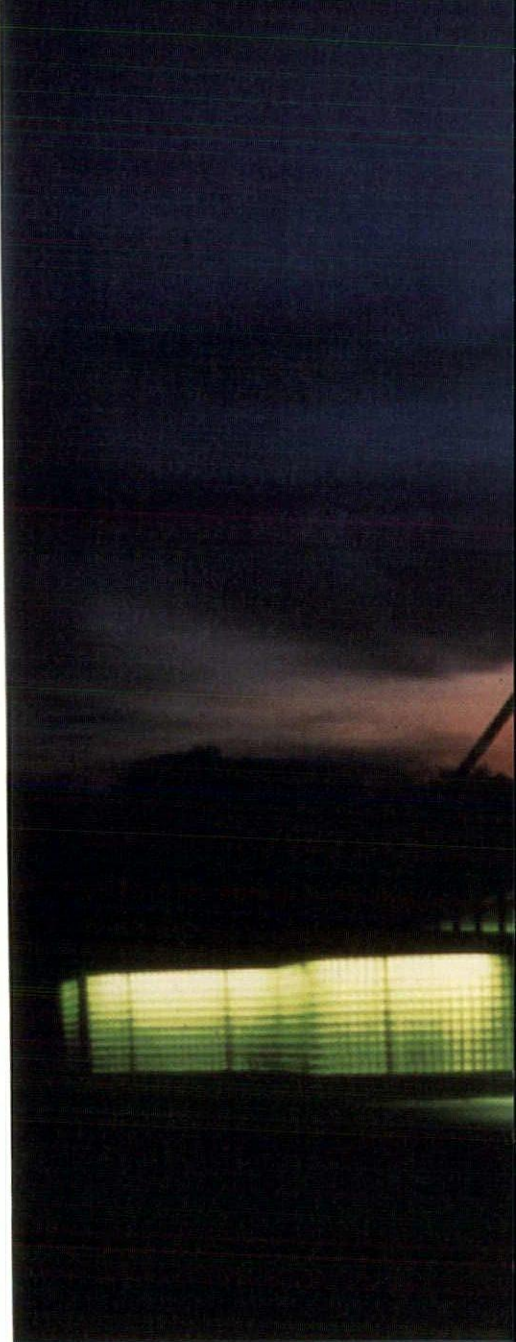


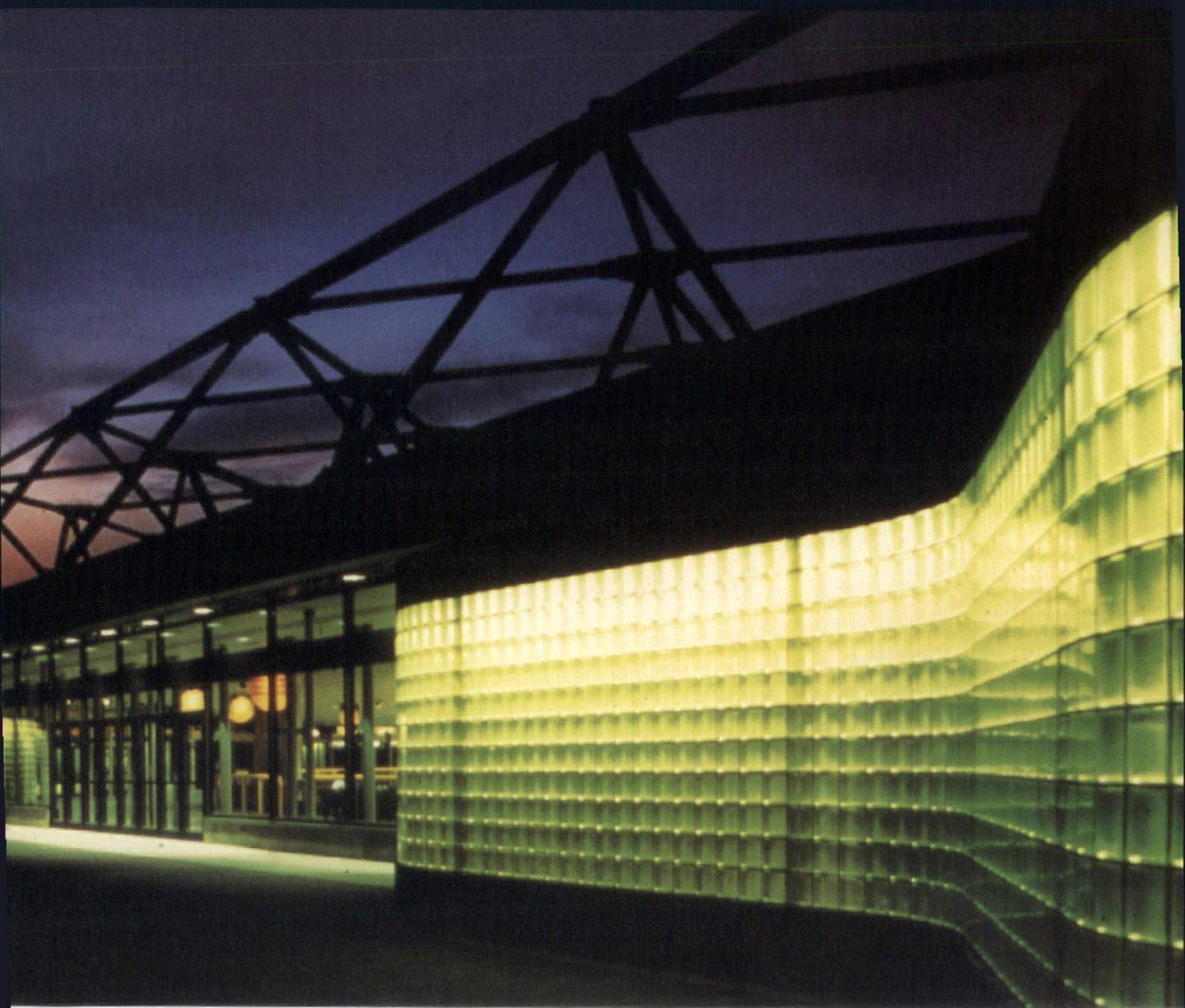
The Carver Hawkeye Sports Arena achieved the remarkable feat of making a 15,000 seat arena sink into a wooded setting on the University of Iowa Campus. With the lacy quality of the roof structure and glass block walls, the arena possesses a lightness and attractiveness rare in such large, blunt structures. It is the idea of what this place should be, more than the details of its construction, that ignites the imagination. 15,000 unrelenting, screaming Hawkeye fans also helps.

The University of Iowa Carver-Hawkeye Sports Arena in Iowa City, assimilates the very best in contemporary design and technology. Taking full control of its unique (and potentially troublesome) ravine location, this muscular arena looks deceptively small with its low slung mass and diminished exterior height. The project was an AIA National, Regional, and Iowa Chapter Design Award winner in 1983 and 1984. The Durrant Group Architects in association with Caudill Rowlett Scott, Inc. of Houston, created a remarkable spatial experience; participants must juxtapose conflicting feelings of intimacy and vastness.

Approaching Carver-Hawkeye Arena, one feels an inkling of this excitement while absorbing the airiness of the exposed roof trusses (the roof plane is at the bottom chord of these members). Once inside the subterranean design, the dramatic fabric "lantern" atop the arena gives the huge volume a warming glow. This 60,000 square foot sports complex is truly architecture as an event in itself.

The \$24 million, 15,283 seat arena houses men's and women's basketball along with offices and ancillary facilities for wrestling, gymnastics, track, and tennis, as well as providing a complex to host concerts and university ceremonies. With its extra-wide aisles, seven sets of exit doors and eight concession and restroom areas, most users have found this University of Iowa facility to be comfortable, convenient and, most important, exciting. ■





Project:
Carver Hawkeye Sports Arena
Iowa City, Iowa
Owner:
University of Iowa
Associate Architect:
The Durrant Group
Dubuque, Iowa
Architect:
CRS/Caudill Rowlett Scott
Houston, Texas
Photographer:
Balthazar Korab

▲ The fabric roof and glass block walls create a warming glow during use

◀ Arena Interior

Terrace Hill is notable within the context of Iowa architecture, not simply as a nationally admired work of Victorian architecture, but as a remnant of a lifestyle that few, if any of us, will ever know. Like the Czarist palaces of Russia or the castles of Europe, Terrace Hill exists as a grand vision of life expressed through architecture.

Project:

Terrace Hill
Des Moines, Iowa

Owner:

State of Iowa

Architect:

William W. Boyington

Restoration Architect:

Wagner Marquart Wetherell and
Ericsson Architects

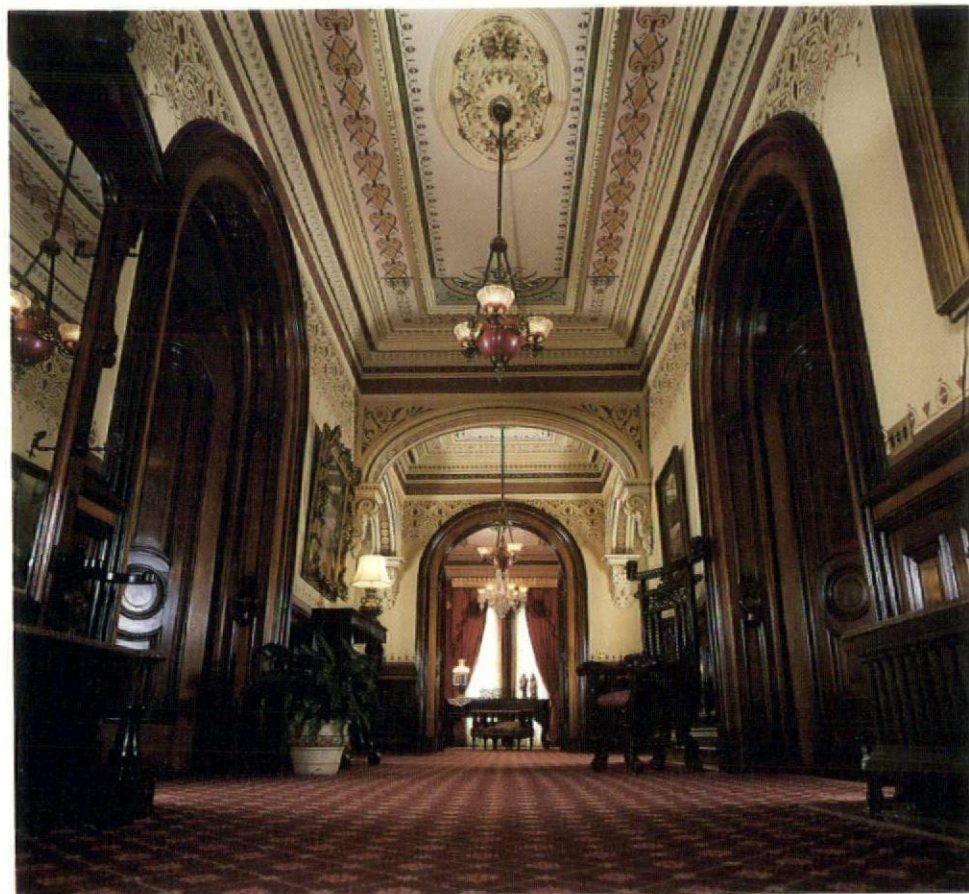
Photos

Color Exterior — John F. Schultz

Color Interior — Scott Little



The intricate detailing of the exterior has been cleaned and restored. The brick walls are two feet thick at the lower level.



The ornate stenciling seen here in the main hall had been largely painted over and was meticulously restored by restoration painter Jerry Miller. The woodwork was crafted by the Foster Brothers firm of Des Moines.

It's unsettling to imagine how close Terrace Hill came to being torn down and its lot subdivided for development. This graceful Victorian masterpiece is now the pride of Iowa as a museum and home for its governor. However, twenty-some years ago it was seen as an expensive anachronism in a period of urban renewal and modern architecture. It took the love of its long-time residents, the Hubbell family, aided by a tenaciously unbreakable trust and a newly emerging preservationist movement, to see Terrace Hill preserved.

Terrace Hill, also known previously as the Hubbell Mansion, was actually built as a monument to the newly acquired fortune of banker and businessman B.F. Allen in 1867-1869. Allen parlayed a small investment into a vast fortune through shrewd real estate and business deals during the mid-eighteenth century. It was through Allen's real estate work that he made contact with Terrace Hill's architect, William W. Boyington of Chicago. Boyington was a prolific, although not universally admired, designer of railroad stations and churches in Chicago and the midwest, including one of the few structures to survive the Great Chicago Fire, the Chicago Water Tower. In Des Moines his works included the old Arsenal building and the original Central Presbyterian Church, for which Allen headed the building committee.

Allen commissioned Boyington in 1866 to design a 20-room mansion that would be called the greatest work of Victorian architecture between Chicago and California. For \$250,000, an unheard of sum in those days, Allen built his "Prairie Palace of the West" on a hilltop a mile west of the small town of Des Moines on a 29 acre estate. After the grounds were carefully sculpted by a New York Landscape gardener named J.T. Elletson, Boyington designed a 3-story, Second Empire style Italianate residence of red brick with limestone trim. The most striking element is the imposing 90 foot tall north tower over the entrance, arising from a Mansard roof with cupolas and turrets. Tall, narrow windows, often in pairs, characterize the fenestration and give clues to the grand scale of the interior.

Inside the main hallway 12-foot high doors lead into 15-foot high rooms including east and west drawing rooms, a living room, dining room, music room, and library. The woodwork and flooring were made of walnut, oak, butternut, rosewood and pine. The massive carved-wood grand staircase is overlooked by a stained glass window added in the 1880's. Eight fireplaces were carved of white Italian marble and were



hauled in by sixteen-mule teams, as were most of the other materials. The furniture, drapes, carpets, and sculptures were designed and manufactured in New York. Utilities included gas lights, hot and cold running water, and a steam heating plant.

Allen was not able to enjoy his new home long. Financial reversals forced him to Chicago in 1873, along with most of the furnishings. Through ten years of bankruptcy proceedings Allen kept the property and lived there intermittently, until in 1884 he sold Terrace Hill and its current nine acre site to Frederick M. Hubbell for the bargain price of \$55,000.

F.M. Hubbell, and his second son Grover, lived out their lives in Terrace Hill, raising their families and modernizing and remodeling throughout the period. Electricity replaced gas for lighting, an elevator was installed, a swimming pool added, and the heating plant was moved from the carriage house to the basement.

It is due to the strength of F.M. Hubbell's love for Terrace Hill that the building still exists today.

In addition to setting the example through nearly half a century of maintenance and improvement, he set up a nationally famous unbreakable trust which kept Terrace Hill in the family until the 1960's. When the last of the Hubbell heirs desiring to live in Terrace Hill were gone, the family agonized long and hard about the options, finally deciding to donate it to the State of Iowa for use as the Governor's mansion which would be open to the people of Iowa. This combined function gives a suitably elegant residence for the state's governor while sharing the beauty and opulence of another time and way of life with the public.

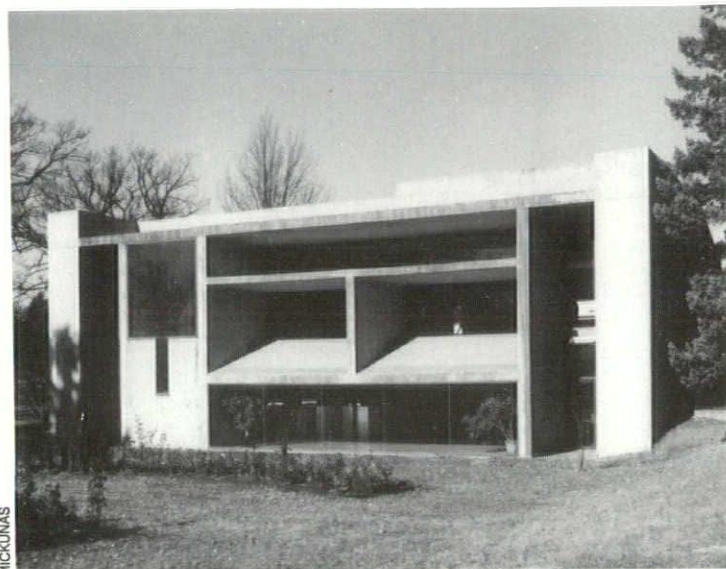
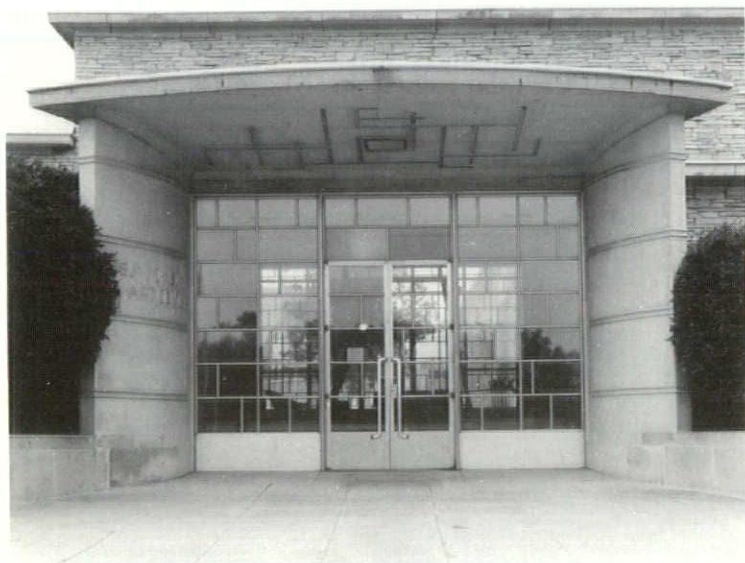
The design of the restoration/remodeling was worked out as a compromise between the preservationists and the pragmatists. The third floor, which had endured much early remodeling and had little left that was original, was gutted and turned into contemporary living quarters for the Governor's family. The second floor has been restored but modified to accommodate the Governor's private office and guest quarters. The first floor has been completely restored and is furnished with period furniture similar in style

The West Drawing Room features one of the hand carved Italian marble fireplaces and a silver and crystal chandelier added by the Hubbell's. F.M. Hubbell used to assist in removing and dusting the 1,308 prisms for big events.

to the original furnishings; most of the original furniture has been dispersed. Most recently, the carriage house has been remodeled into a visitors center and offices for the Terrace Hill Commission. The Terrace Hill Authority was formed to be responsible for the operation and maintenance of Terrace Hill. In addition a Foundation was formed to coordinate the raising of funds for continuation of the work. So far over \$3,000,000 of federal, state and private funds have been spent on this project.

Terrace Hill exists today as a symbol of a lifestyle that few, if any of us, will ever know. While we don't have the Czarist palaces of Russia or the castles of Europe, we do have Terrace Hill as an example of a grand vision of life expressed through architecture. ■

The Des Moines Art Center



Each succeeding piece of the Des Moines Art Center — Saarinen, Pei, and Meier Wings — has generated its own substantial controversy. Perhaps that's good. Avoiding controversy should not be architecture's greatest goal; avoiding banal solutions and expediency should be. Each piece, despite their differences, has contributed to the underlying ideal of the Des Moines museum as a popularizer of art, as an "outreach program" to the entire public.

Project:
Des Moines Art Center
Owner:
Des Moines Art Center
Edmundson Art Foundation, Inc.
Architects:
Eliel Saarinen, 1948
Bloomfield Hills, Michigan
I.M. Pei, 1968
New York, New York
Richard Meier, 1985
New York, New York
Photographer:
Ezra Stoller © ESTO

"The Des Moines Art Center," former Director Jim Demetrian proudly stated, "is a unique opportunity for lovers of architecture to observe a visual dialogue by the masters of the twentieth century architecture in one location." It is also an opportunity for lovers of art to observe very individual and clearly very different interpretations of a unique commitment by this institution — to create a museum environment and public presence that truly makes art accessible to the community.

That commitment, perhaps not so novel today, was first expressed by Eliel Saarinen's low, lanin stone form stretched quietly across Greenwood Park. Its slightly splayed, modest entry, criticized as more appropriate for an elementary school than a prestigious institution for art, was a deliberate gesture seeking to mitigate the elitist image of art institutions that kept the average person away. Equally significant, the building program provided to Saarinen devoted nearly half of its space to a classroom and studio wing that continues to be the heart of the Des Moines Art Center's educational program.

In 1968, I.M. Pei responded with an addition to the museum that closed the U-shape of the original and created a tranquil, introspective reflecting pool. Pei's project, relating to Saarinen only through a strong, horizontal emphasis and the color of concrete used, was intended primarily for large sculpture. It is typical Pei, creating dramatic interior volumes and equally stunning visual connections to the surrounding park through huge sheets of glass composed with painterly precision. It also, however, created an auditorium, further broadening the Center's educational commitment as a place for lectures, films and music.

Richard Meier's addition — actually three buildings deftly placed to openly engage both his predecessors — immediately ignited a broad debate over issues too often left only for architects to debate among themselves. Respect for context and precedent, material appropriateness, siting, scale, form, even the nature of parking lots and placement of shrubbery were part of a public dialogue that, if nothing else, revealed Iowans' deep love affair with this remarkable complex of buildings.

These latest additions by Meier house a highly respected twentieth century collection, travelling exhibits and a restaurant/meeting space that pushes into the inner reflecting pool and coalesces the three generations in a single stroke.

Natural light seems to possess Meier's building, emanating strongly from above and about the perimeter. Each gallery space is carefully connected to one another and to the outside. It is not a museum that envelopes the visitors in stark interior rooms, disengaging them from the world. Indeed, this may be Meier's response to museum as public place. It is open, energetic and very much exposed to those beyond its walls. Meier's building resists hiding the art within, instead offering glimpses as an enticement and open invitation.

That the art and architecture are made accessible to the broadest cross-section of the community may, in the end, be the most significant attribute of the Des Moines Art Center. It succeeds not just as a great center for art, but as a cultural, architectural, and spiritual resource that enriches us all. ■

▲ A modest entrance introduced the original Saarinen designed Center in 1948

▲ Pei's 1968 sculpture court

► Meier's aggressive, light-filled galleries



C.Y. Stephens Auditorium

Much like the Des Moines Civic Center, C.Y. Stephens makes an event out of any event by the sheer magnitude of the spaces carved within it. It is building as energetic, powerful sculpture.



Project
C.Y. Stephens Auditorium
Ames, Iowa
Client
Iowa State University
Architect
Crites and McConnell
(now, McConnell Steveley Anderson)
Cedar Rapids, Iowa
Structural, Mechanical, Electrical Engineers
Brooks Borg and Skiles
Des Moines, Iowa
Acoustical Consultant
Paul Veneklasen & Associates
Santa Monica, California
Photographer
Julius Shulman

The five million dollar C.Y. Stephens Auditorium at Iowa State University has been an integral part of cultural activities in the State since it was completed in 1969. Located on a rolling plain at the east edge of campus, it provides a link between campus life and community enrichment. It was designed to be successful either as a theater for live stage productions, symphony, opera, ballet, drama, or as an auditorium for lectures and symposiums. "C.Y.", as most people call it, was the first part of a cultural and educational complex which also includes the Scheman Continuing Education Building, the 425 seat Fisher Theater and the 14,000 seat Hilton Coliseum.

The design of the auditorium, which seats 2700, grew out of acoustic, sight and circulation requirements, with a deliberate attempt to express these requirements in the architectural statement. Internally, the shape, angle and form of all surfaces are designed to direct, reflect and mix the sounds from the stage to all seating areas. The undulating hemlock wood strip ceiling and the rhythmically stepped pattern of the battered side walls contribute to the truly superb acoustics. There is a retractable acoustical curtain above the ceiling which makes it possible to adjust the reverberation time of the space to suit the type of performance. Sight lines are equally good due to the unusually high rise of the main floor (fifteen degrees) and continental seating, thus providing good visibility for patrons.

Externally, the high rise of the seating is strongly expressed linking the four massive stair towers. A window wall of steel and glass at the main lobby floods the interior circulation areas with natural light. Hovering above it all, the roof form soars in harmony without being dominated by the stage house. The entrances on two levels open onto elevated walkways and plazas connecting all buildings of the complex free from vehicular traffic. All interior and exterior walls and supporting structures are poured in place board form marked concrete. The roof is framed with steel trusses and skinned in stained western red cedar.

The building's architecture has so far weathered through the recent storms of styles and architectural expressions. Today, as it did when it was completed 18 years ago, C.Y. Stephens still evokes a lasting, unique presence, an undeniable sense of place and scale rarely equaled in the State. It has endured and will continue to be a classic, evidence of a truly remarkable work of architecture. ■

State of Iowa Capitol Building

Like so many of our major public institutions, the Iowa Capitol building represents an image so often repeated through our culture and so deeply ingrained in our collective conscience that it is difficult to imagine a different architectural expression. Its continuing value is not as a dictionary of past styles that can now be appropriated or mimed. There are better, lasting lessons to be learned from its grand public spaces, ordered interior circulation, and ceremonial entrances.

It should come as no surprise that the Iowa Statehouse has been elected as one of the state's favorite buildings. In order to win a popularity contest such as this, the candidate that possesses the most powerful identity and most clearly exemplifies contemporary trends is likely to prevail.

The Capitol fulfills both of these criteria. Completed in 1884, it is properly the most identifiable structure that has been built in the state. Secondly, it relates to two concerns currently being addressed by Iowa architects: preservation and ornamentation.

The Capitol design, executed by the firm of Cochrane and Piquenard, uninhibitedly em-

ployed diverse elements of several renaissance styles of architecture in a manner typical of the Victorian era. For example, the west facade reveals the primary entrance which is peculiarly placed at a floor level below a Roman Corinthian ordered portico of unclassic proportions. Also evident are Palladian windows and surface decoration at the corner towers and a gilded central dome which the designers specifically attributed to the palace of the Invalides by Mansart. These and other elements were combined in an eclectic and scenographically picturesque manner which is consistent with, if not an inspiration for, the 1980's Post Modern ornamental philosophy.

Stone details, an eclectic mix of styles







ASSASSI

Iowa State Capitol - West Facade

The Capitol has received renewed attention from both architects and the general public in a contest of an awakening awareness of the value which historical buildings contribute to the cultural fabric of our designed environment. A Capitol restoration project was begun in 1983 and continues to be the major architectural historic preservation effort in the state. This work, under the direction of Bussard/Dikis Associates, Architects, includes stone replacement and repair, roof repair, and window replacement. The restored work matches and usually exceeds the original in durability, quality of construction, and energy efficiency while effecting very little change in appearance.

The popularity of this state symbol may rise or decline in the future as it relates to prevailing design philosophy, but today's preservation effort will enable following generations to rediscover its assets again and again. ■



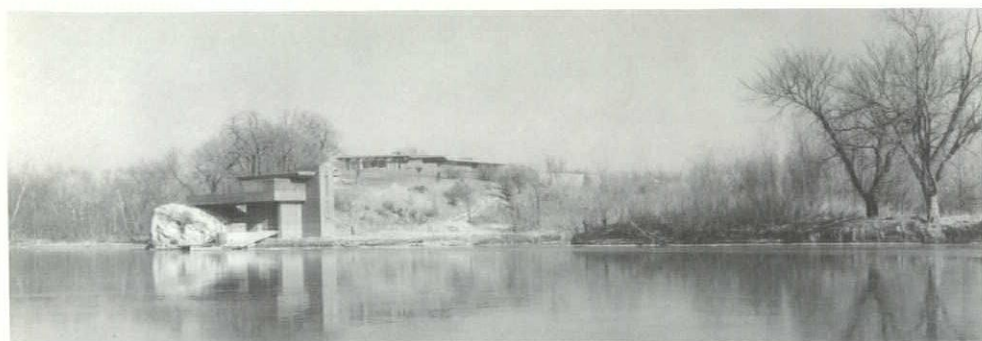
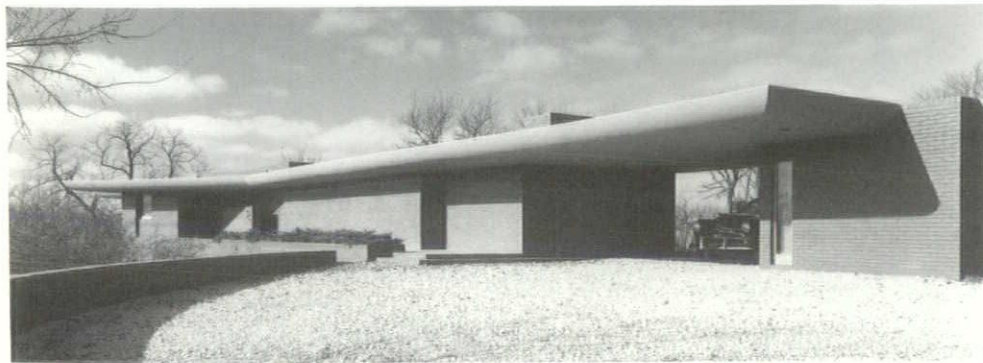
MICKUNAS

Project:
Iowa Capitol
Des Moines, Iowa
Owner:
State of Iowa
Architect:
Cochrane and Piquenard
Restoration Architect:
Bussard/Dikis Associates, Ltd.
Structural Engineer:
James Wilson
Electrical Engineer:
Frank Pulley Associates
Restoration Contractor:
Neumann Brothers, Inc.
Photographers:
Farshid Assassi
Mark Mickunas

Cedar Rock: “Organic” Architecture for the Age of Growth

“The idea of organic architecture that the reality of a building lies in the space within to be lived in, the feeling that we not enclose ourselves in an envelope which is the building, is not alone oriental. Democracy, proclaiming the integrity of the individual per se, had the feeling if not the words.”

Frank Lloyd Wright



That an unpretentious, and by today's standards relatively modest, private residence overlooking the Wapispinicon River is an influential part of the Midwest architectural heritage is testament not only to the power of Frank Lloyd Wright's architectural ideas but to the persona of master architect that fully enveloped him. “An irresponsible, flashy, pretentious, or dishonest individual would never be happy in such a house,” Wright wrote in 1954.

Project:

Cedar Rock
Quasqueton, Iowa

Owner:

Lowell and Agnes Walter
State of Iowa, by bequest

Architect:

Frank Lloyd Wright
Taliesin, Wisconsin

Photographer:

Ezra Stoller • ESTO

High on a ridge overlooking the Wapsipinicon River is a home, the origins of which are as “organic” as a sprouting seed: of the earth; inspired, nurtured and defined by environment; celebrating space on human scale. It is a plastic home molded by site, an uncontained home inviting nature, an honest home true to its materials.

It is Cedar Rock, a home for Lowell Walter designed by the architect who, during its construction from 1948 to 1950, was becoming recognized as among the greatest the world has ever known — Frank Lloyd Wright.

It is a home borne of ideas that in some ways never fully reached fruition, yet the ideas hold strong and are physically represented at this site near Quasqueton, open to public tour under the care of the State of Iowa.

The significance of such homes to Wright — as seeds of what he called “organic” architecture on the prairie — is evidenced by his attention to them at a time when far more monumental projects elsewhere were on his mind. Simul-

taneously under construction was the S.C. Johnson and Son, Laboratory Tower in Racine, Wisconsin, with its reinforced concrete floors connected to a hollow central stack (completed in 1950). Awaiting construction was New York's Guggenheim Museum, designed in 1943, with its innovative spiraling circulation (completed in 1959). In 1956 he proposed his most ambitious building, the Mile-High Illinois skyscraper, with its hollow floor slabs of reinforced concrete attached to a tripod-shaped core of steel imbedded in concrete — a fascination with engineering and boldness in concept quite in contrast to the sprawling, site-defined residence on the prairie.

Cedar Rock might be considered an elaborate Usonian home if one can tolerate the conflict of terms. It is mainly Usonian in structure, with a combined living and dining room which

ROD STEVENS



Wright called a garden room, a wing of bedrooms divided by walnut panel walls, concrete floor with gravity heat, clerestory windows, car port rather than garage and no basement. The roof however, is an immense reinforced concrete slab rather than Usonian wood structure. It is supported over the garden room by narrow steel Ts which divide expanses of glass. The size and quality of this home, maid's quarters and boathouse put it beyond the means of the masses for which Usonian architecture was intended. In this way Cedar Rock illustrates the great architect's inability to establish the Usonian home as a common American style.

As a descendent of Prairie School Architecture, Cedar Rock has a posture Wright thought befitting of the Midwest's rolling grasslands, where he observed that heights become exaggerated while breadths fall short. It hugs the land

as if growing out of the hillside, reaching for space and offering no barrier to surrounding nature, and presenting natural and honestly made materials in earthy colors and mostly horizontal form. The horizontal line, Wright said, "will always be the line of human tenure on this earth." On Cedar Rock's bright exteriors it is further emphasized by blending the vertical mortar joints with the brick while troweling and not color matching the horizontal joints.

Cedar Rock is one of Wright's most completely designed homes, including custom-designed furnishings and hardware. This remains intact due to the home's one-family ownership and subsequent transfer to the public. Taliesin Associated Architects have noted that Cedar Rock "is unique as the only executed design by Mr. Wright of this type and construction, using brick masonry and upturned

Cedar Rock — hugging the land while reaching out to the Wapsipinicon River.

concrete reinforced roofs."

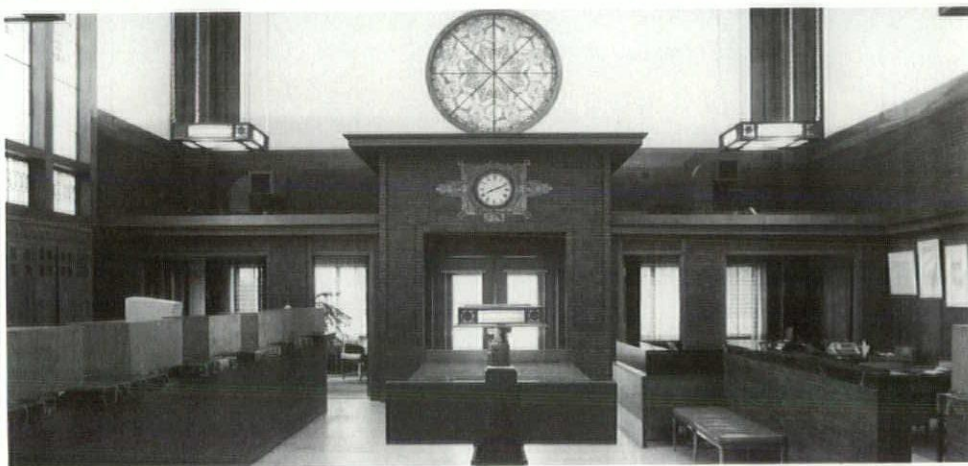
Incorporated into Cedar Rock are elements likely to have been favored by Walter, a road surfacing company owner, such as the master bedroom fireplace, boathouse by the rock where he fished as a youth, unusually small prefabricated bathroom unit, and overall good construction quality, including walnut interior finish, suggesting that Walter may have always intended to give the house to the public. At the top of the hill is a "council fire," a semicircular patio with benches and a central fire pit which, like Wright's Tea Circle at Taliesin, encouraged a concept of ceremony in living.

Cedar Rock: continued on page 41

Poweshiek County National Bank

The Poweshiek County National Bank is not just an architectural artifact of one of this country's most influential modern architects, but an important part of Grinnell's history. Louis Sullivan was desperately grasping for even these small Midwest commissions in 1914, as public taste led to a rejection of his work for more popular pseudo-Roman or Greek styles. Still, this modest bank is a thorough development of his personal system of organic ornament and the embellishment of detail both inside and out.

Project:
Poweshiek County National Bank
formerly Merchants National Bank
Grinnell, Iowa
Owner:
Brenton Banks
Des Moines
Architect:
Louis Henri Sullivan
Chicago, Illinois
Photographer:
O'Connor Photography



Louis Sullivan's arrival in Grinnell in 1914 has become an important part of the town's history. Although it is yet unknown who was responsible for his coming, the story has been passed down through the years of how he bought a pencil and pad of yellow paper from a Broad Street drug store, went across the street, and made the first drawings of the bank. Two days later he returned to his Chicago office, carrying these initial detailed drawings for the Poweshiek County National Bank building.

The building, nearly cubical, is pure suggestion of all the favorable connotations a bank could wish. Its monolithic solidity connotes security and stability; the roseate brickwork, friendly warmth. The stone work and terra cotta ornament modifies any sense of the austere that the severely rectangular basic shape might create.

The center of visual interest is a great circular stained glass window over the entrance — with a startling design in gray terra cotta and gilt over the doorway. The design around the window is in five layers, a circle, a square, a circle, a diamond, and a third circle bound by square bars. Other embellishments include heraldic griffins boldly guarding the door and decorative friezes.

The cornice along the top of the building is of rich brown terra cotta, very highly modeled and

inlaid with gold leafing. The small finials rise against the skyline and give a contrast to the otherwise clean-cut geometry of the mass.

Not only is exterior ornamentation a feature, but Sullivan carried the embellishment of detail throughout the whole interior. Even the oak frames of the chandeliers repeat the motif of the door lintels. A decorative gold frieze at the rear of the main corridor is formed of the same pattern as that used for the building's cornice.

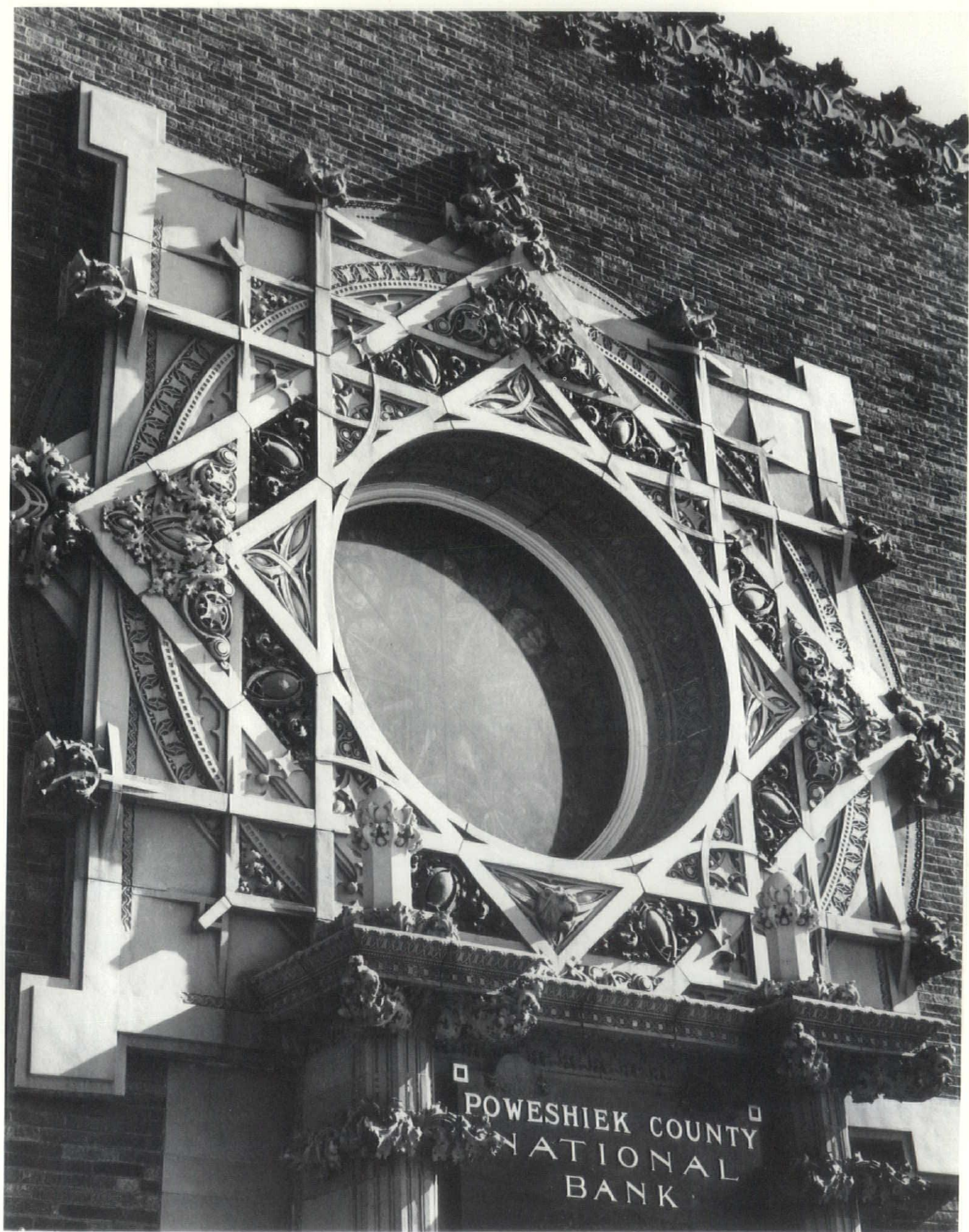
The east wall dominates the interior with its great row of ten soaring stained glass windows, recessed behind heavy oak columns. The inserts in the center of each section are in peacock blue and bright green colors.

The structure is a single cubic mass that presents two elevations. Each elevation is very different from the other in organization, rhythm, fenestration and ornament. They could very easily belong to two separate buildings, though the brick used throughout the building is the same wire cut shale brick. It is of mixed shades from blue black to golden brown, which gives a deep tapestry red feeling to the building.

Though finances may be uppermost in the minds of the majority of persons who enter the bank, it also is a pilgrimage point for artists, architects, and other people interested in Sullivan's work. ■

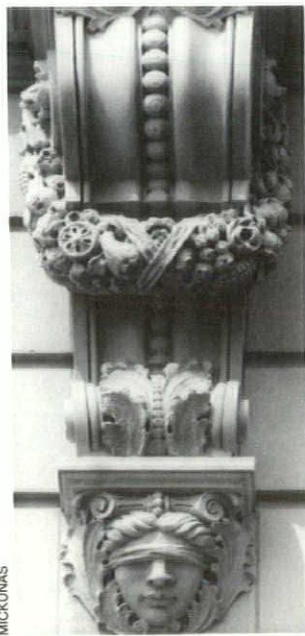
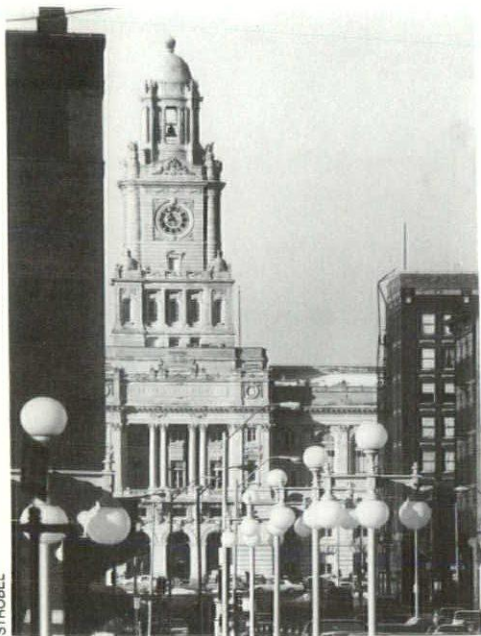
Without its florid ornamental embellishments the bank would be a very spare, secure, well-lighted strong box. With its ornamentation it becomes a lavishly exuberant but coherent statement of one man's unique artistry and creativity. ▲▲

Set on a corner lot, one facade presents an imposing entrance while the other provides well ordered illumination for the banking operations within. ►



POWESHIEK COUNTY
NATIONAL
BANK

Polk County Courthouse



The Polk County Courthouse is public icon; its architecture is most significant as a representation of the role of government in our lives. Architects of the time usually chose from a number of fashionable European trends to express the sense of magnificence deemed appropriate for such buildings. This ironic choice of European design to express American democratic ideals says much about our cultural heritage and gives these courthouses their distinction in history.

Project:

Polk County Courthouse
Des Moines, Iowa

Owner:

Polk County

Architect:

Proudfoot and Bird
(now Brooks Borg & Skiles)
Des Moines, Iowa

Restoration Architect:

Bussard/Dikis Associates, Ltd.
Des Moines, Iowa

Photographer:

Farshid Assassi
Mark Mickunas
Jeff Strobel

The prominence of county government has steadily diminished during this century. But before the radio, the telephone, or the airplane and during a time when the state capitol was at least a day away on rails and Washington was still a vague notion, the county seat **was** the government to most Americans. Because of the tremendous role that the county seat came to play in this nation, Americans expected the architecture to express both a sense of permanence and stability, as well as all of the grandeur and magnificence that our system of self-rule should inspire. Consequently, the County Courthouse has become an intrinsically American icon.

Completed in 1907, the Polk County Courthouse was typical of its building type. Formally, these buildings were similar and generally consisted of a stolid three to five story rectangular mass with a dome or bell tower through the center. Stylistically, the buildings varied greatly in their ostentatious decorative displays. Architects usually chose from a number of fashionable European trends to express the sense of majesty deemed appropriate for such buildings.

W.T. Proudfoot and G.W. Bird, the eminent predecessors of today's Brooks, Borg, and Skiles Architects, designed a building which may be loosely referred to as Beaux-Arts for its vaguely French influence. The romance of the Courthouse, however, does not emanate from any academic interpretation of an historic style; rather it is the result of a lighthearted and self-referential pastiche of a number of styles.

Whatever this building lacks in originality, it more than compensates with creativity and

craftsmanship. On the exterior the tall bell tower houses an interior dome. This slender tower with its four, large night-lit clocks serves as the perfect candle atop this birthday cake of a building. In fact, the architects have used the grey limestone like a baker's frosting. Proudfoot and Bird designed the Polk County Courthouse to virtually drip with ornament but to do so with wit, humor and harmony. Among the dozens of decorative flourishes are several grotesque face carvings. Legend has it that one of these gothic figures depicts Proudfoot sticking his tongue out of his mouth. The enduring appeal of this building is almost certainly the result of such eccentric quirks.

The interior also has a number of decorative displays throughout its grand corridors and courtrooms. Murals, stained glass vaults, domes, goldleaf and ornamental plaster work are all essential elements of this ostentatious display. The strength of this design is a simple and rational plan that allows for easy access to all sections of the building. Yet this is an aspect of the design which is often overwhelmed by its own ornament.

Not surprisingly, the Polk County Courthouse has become an important anchor in one of Iowa's more substantial historic areas, extending just east of the courthouse on Court Avenue. Known as the Court Avenue District, this cluster of older brick buildings has become a center for Des Moines night life.

So just as in the past, the Polk County Courthouse continues to provide an important public service through its existence and recollection of our architectural heritage. ■

▲ Polk County Courthouse forming the east anchor to Court Avenue.

▲ Eccentric details and figures are part of the buildings enduring appeal

► Courthouse interiors — grand flourishes, stained glass vaults and decorative murals.



Excellence in Architectural Education

Ralph Rapson, FAIA, head of the University of Minnesota's School of Architecture and Landscape Architecture for 30 years, has been selected to receive The American Institute of Architects/The Association of Collegiate Schools of Architecture Topaz Medallion for Excellence in Architectural Education.

Rapson headed the School of Architecture and Landscape Architecture at the University of Minnesota from 1954 until his retirement in 1984. During his

years at the University of Minnesota, Rapson "distinguished himself as an imaginative and creative teacher and as an innovative and resourceful administrator."

His award-winning firm is noted for United State embassy buildings in Copenhagen, Paris, and Stockholm; the Tryone Guthrie Theater in Minneapolis and performing arts facilities at the University of California, Santa Cruz, and the University of Minnesota, Minneapolis; the Cedar-Riverside new town in Minneapolis; the Recreation Facilities Building at Southern Illinois University in Carbondale; and numerous churches and private houses.



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

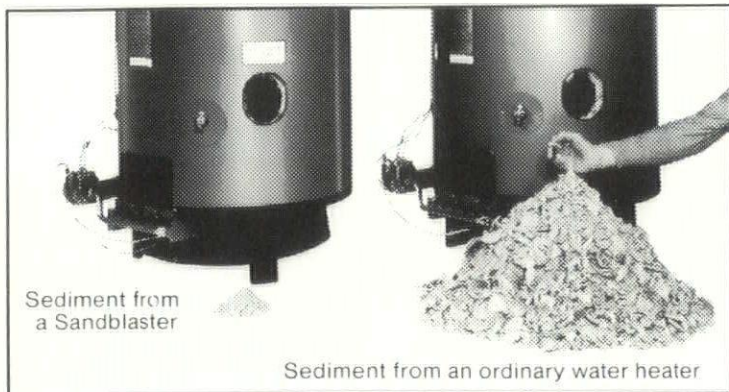
Minneapolis location. The eight story, 161,000 square foot Home Furnishings Mart contains 130 showrooms offering casegoods, upholstery, lighting, accessories, floor covering, bedding, and fabric.

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BIRD HOUSES 1988

The Cedar Rapids-Iowa City Architect's Council announces its Bird House Competition. The purpose of this competition is to recognize and encourage outstanding work in bird house architecture. One First Place Award of \$100 will be given. All awards will be made by the invited jury based on overall excellence and advance in the art of bird house design.

CONTEST RULES

1. Design entries shall be executed designs using actual materials. Drawings will not be accepted.
2. The bird house must be designed specifically for one of three species (two birds and one mammal, actually). For program information and entry forms write to Greg Hayes at the address below.
3. The majority decision of the panel will be final.
4. All architects, related professionals, employees, and architectural students are eligible.
5. Groups may submit an entry. Multiple entries are acceptable.
6. Each entry must include a \$5.00 entry fee with the entry form in an unsealed envelope. Make check payable to CRICAC.
7. To maintain anonymity, no identification of the entrant may appear on any part of the submission, except on the entry form. Credits may be concealed by any simple means. CRICAC will seal stub of entry form in envelope before judging.
8. Award winning entries will be displayed at the Indian Creek Nature Center in Cedar Rapids until June 15th, 1988. Afterwards, entries may be picked up by their designers. Entries may be featured in a future issue of the Iowa Architect.
9. All entries must be received by February 19th, 1988. Announcement of winners will be made on March 5th, 1988.

Address inquiries and entries to:

Greg Hayes
CRICAC
800 First Avenue N.E.
Cedar Rapids, Iowa 52402
(319) 365-9426



Top Student Facility

The University of Iowa Student Recreation Center has been recognized as one of the top 20 recreation facilities in the nation by the National Intramural-Recreation Sports Association. The selection was made from more than 100 entries. The Des

Moines architectural firm of BUSSARD/DIKIS ASSOCIATES, LTD., ARCHITECTS & INTERIORS, designed the remodeling of the facility. Previously known as the Iowa Fieldhouse, the spectator arena housed Hawkeye basketball games from 1927 until 1983.



Architecture in the Schools

Teaching about the art of architecture has largely been ignored throughout the country, and Iowa is no exception. This is true of not only our current young generation, but also of past generations. In fact, when the Iowa Chapter's Architecture in the Schools Task Force studied the

problem in late 1985, it found that not only did this environmental education gap exist, but that even art teachers knew little of the once mother of all arts.

For the past years the AIS Committee has worked to start closing this gap by purchasing and developing classroom resources, conducting pilot teacher workshops and generally promoting the program. The slide show "Buildings Speak" is an excellent classroom resource developed last year by the Des Moines Architects Council and the Iowa Chapter. And, already two workshops have been conducted in Des Moines and workshops are now being planned for around the state.

The Iowa Chapter is firmly committed to this important and ongoing program, for what better way is there to improve the quality of our built environment than by educating the next generation of decision makers.

For additional information contact the American Institute of Architects, (515) 244-7502.

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The Wright Guy

Thomas S. Monaghan, founder and president of Domino's Pizza, Inc., is a life-long admirer of famous architect Frank Lloyd Wright. Monaghan has assembled the world's most extensive collection of architect's decorative art and furniture (portions of which are pictured above). The collection is on display for public viewing at the Prairie House, world headquarters of Domino's Pizza, Inc. The Prairie House is located in the Domino's Farms complex in Ann Arbor Township, Mich.

Education Coordinator for Architecture in the Schools

The Iowa Chapter, A.I.A. office has recently added Barbara Jones Schmidt in a half-time position as education coordinator for the Architecture in the Schools program. An I.S.U. graduate with a Masters degree in Adult and Community Education, and additional postgraduate credits in Speech Communications, she has been an active volunteer in the Des Moines community, working with the Des Moines Art Center, Des Moines Community Playhouse and the Living History Farms.

As Education Coordinator, Schmidt will edit and complete the "Handbook" to serve as a resource for the classroom teacher, coordinate teacher workshops, and develop additional resource materials.

Individuals interested in obtaining information about or contributing to the Architecture in the Schools program should contact Barb at the A.I.A. office, 512 Walnut Street, Des Moines, Iowa 50309 or call 515/244-7502.



Architecture in the Schools Award

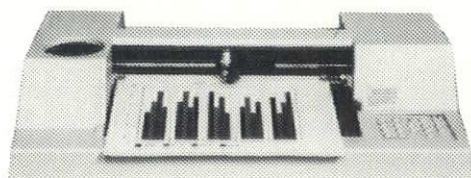
Susan A. Lewis has been honored by the Iowa Chapter, AIA, for her dedicated efforts toward the Chapter's Architecture in the Schools (AIS) program. Lewis is an art teacher at Roosevelt High School in Des Moines and has been instrumental in developing the AIS program to its current level of achievement. The award was presented by Douglas Sires, AIA, President of the Iowa Chapter.

Children's Design Jury

As part of the jury process for the 1987 Iowa Chapter Design Awards, a panel of five school children participated in an independent awards selection process. The children are Ryan Peters, Jonathan Crawford, Matthew Casebolt, Chris Faesi, and Amy Halstern from the Des Moines school system. Lynn Ethington, a teacher from Hubbell School in Des Moines, coordinated the children's jury. The children presented their selections at the AIA awards banquet on Friday, October 2, 1987.

Correction

Proper credit for "The Hawkeye Insurance Company Building" article which appeared in the Summer, 1987 issue of the *Iowa Architect*, was regrettably omitted. Tom Thompson, a recent graduate of the School of Architecture at Iowa State University, was the author of this article.



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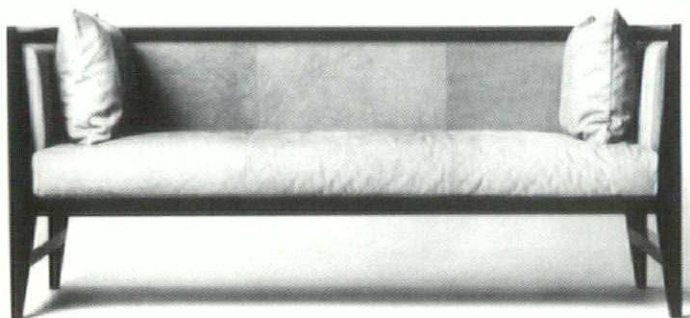
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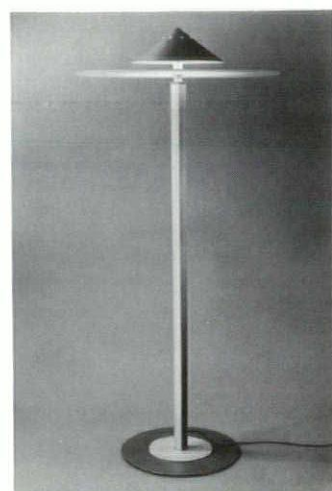


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Syracuse Sofa

Designed by Tom Hansen for Molli of Italy, the Syracuse sofa is an integration of the structural disciplines necessary for an exposed frame and precision tailored upholstery. Exuding a restrained elegance, the sofa's tightly wrapped seat and back conform to the formal posture established by the wood frame. Available in a club chair and ottoman through Rozmallin, Chicago.

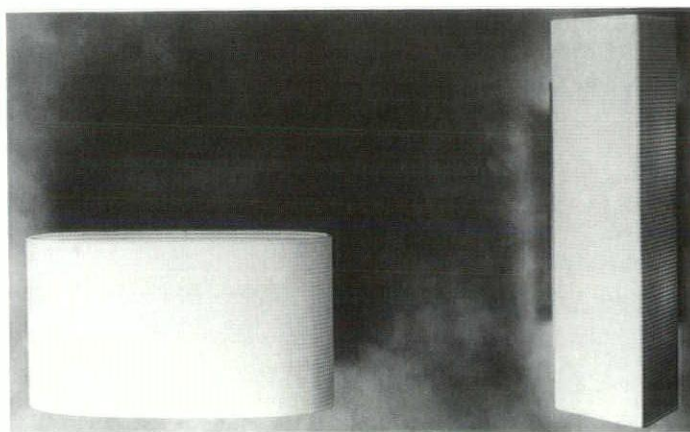


Nuage

Continuing the Koch + Lowy tradition of innovative luminaire design, Martine Bedine introduces the "Nuage" floor lamp. Composed of layers of simple shapes and forms the lamp features a perforated cone shade which reflects light through a floating 36" diameter frosted glass disc. Standing 84" tall, the stem, base and cone are finished in matte aluminum.

jav and iji

Crafted out of perforated aluminum and wrapped with spun-bonded polyester fibers, these incandescent wall sconces spill light up or down while diffusing it through simplistic forms. Conceived by the well known jewelry designer Dennis Higgins, "jav" and "iji" are available exclusively through Lazin Lighting.



The Butler House: continued from page 14

sources allow for the adjustment of light levels according to specific needs.

"Set banks of bulbs into the ceiling itself, with reflectors backing them and translucent places covering the recess . . . A light intensity control, built into the wiring circuit, permits the use of any intensity of light that may be desired under varying conditions." according to Bel Geddes.

The Butler House dining room provides illumination in accordance with Bel Geddes' plan. A recessed lighting unit measuring 34"x67", is located directly above the dining table, and consists of a dull rubbed cadmium outer molding surrounding a ribbed molding of glass. The central panel combines both etched and carved crystal glass covering 96 light bulbs of white and three other colors. These four groups of sockets are operated with dimmer knobs located in the pantry. However, the overall brightness level of this unit is low throughout the room. In order to compensate for this condition, four separate floor torchieres are employed to provide a balanced light level within the dining room. These free-standing units, placed at each corner of the room, feature asymmetrical silvered glass reflectors that direct light away from

the corners and into the central area. These units operate simultaneously from a dimmer switch. By combining these two innovative illumination sources, Earl Butler was able to attain various colors and tints to flatter important dinner guests.

The distinctive and graceful ramp system of the Butler House has a precursor in a villa designed by Le Corbusier in 1929. The Villa Savoye, Le Corbusier's "machine for living," employs a combination interior/exterior ramp to facilitate movement. This ramp commences at the glass-enclosed ground floor, proceeds through the main level and concludes on the roof terrace, offering a superb view of the countryside.

The unusual Butler ramp is integrated within the house on a fifty-six foot north/south axis. The ramp bisects the house and places the opposing east and west rooms on half-levels. This design element is emblematic of Butler's personal involvement in the planning process. In order to pinpoint the desirable inclination for the ramps, both Butler and Kraetsch went to a lumberyard and proceeded to experiment with long planks raised at one end. The men walked up and down, carefully analyzing each angle, and eventually decided on a rise of one foot in ten feet, four inches. This subtle incline enables a virtually

effortless ascension through each level of the house.

Butler was concerned that the ramps may provide a temptation to young children with toy wagons. He borrowed a wagon from a store, rode down the ramp himself and had to stop before risking injury. Therefore, children were not allowed to bring wagons or roller skates into the house. Another concern regarding the ramp system were the aluminum railings. To assure himself of the sturdiness of these units, Butler climbed on to test the strength. Of course, they held.

According to copy written by Butler for *Architectural Forum* magazine, the ramp was selected solely for convenience. With this design, it is possible to wheel vehicles easily throughout the house and also permit older people to carefully gauge their rise and descent corresponding to their physical ability. Another benefit of the ramps was the ease with which large groups of people could proceed from the recreation room to the sun room.

The application of structural materials with longevity extends from the steel and concrete structure to materials utilized within the house. The ramps and all floors above ground-level (besides bathrooms) are covered with Wing-foot sheet rubber flooring, manufactured by

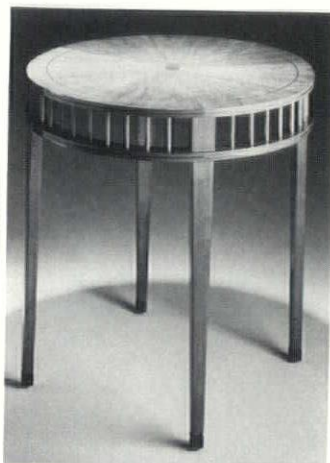


Stacking Chair

Designed by Olivier Gagnere for Andree Putnam Editions, this unique stacking chair was introduced at Neocon 19. Challenged to design a chair that is pure, timeless, and inexpensive, Gagnere's minimalist response features strong geometric shapes and sharp lines. Composed of a metallic grey lacquered steel frame with a black or brown stained particle board seat and back. Available through Stendig.

'61 Cadillac Couch

Inspired by the current wave of popularity in '50s clothes, music and cars, and bored with the present state of contemporary furniture design, Phil Schroeder has introduced the Cadillac Couch. Authentic bodies faithfully restored into custom furniture designs are available in any model, year, color or interior fabric. From '50s AutoArt, etc., Kansas City.



Traditional Table

Designed by the architectural firm of Shelton Mindel and Associates, this classically proportioned side table features an inlaid wood pattern and a short colonnade adding visual support to the delicately scaled legs. Available in mahogany through Luten Clarey Stern, New York.



"Furniture for Ebony"

Designed by Washington, D.C. architect, Tom Shiner, this armchair was exquisitely carved from solid ebony. Not designed for lounging, the chair is purely a sculptural piece, architectonic in its use of forms and motifs.

Goodyear Tire & Rubber. This honest and unpretentious battleship-gray rolled linoleum material was utilized in several modern homes of the Thirties. After fifty years of constant use, much of this flooring is still in good condition.

The wall covering in the kitchen, pantries, bath and powder rooms is Carrara structural glass. This machine-ground and polished glass provides clear and perfect reflections and is a permanent material. Italian marble tile appears as flooring in many of the bathrooms.

The correlation between Bel Geddes' House No. 3 and the Butler House is evident in the exterior design. Both designs are characterized by combinations of right angularity, curvilinear forms, terraces, and railings. The distinguishing feature of House No. 3 is the rounded garage with a turntable to rotate cars. Overall, the Butler House achieves its sublimity with a refined juxtaposition of curves and angles rarely encountered in residential architecture.

A straightforward view from streetside reveals the service area of the house with a right angle at one side, and a graceful rounded corner at the other. This configuration is subtly repeated on a large scale at the second level. The northern side of the house features flat walls beautifully transformed by an oblique transitional section leading into the angular three-

story enclosure for the ramp system. The east-facing portion is comprised of the severe angularity of the living room and a railing-enclosed terrace. The master bedroom located above is fronted with an elegant curved bay-type window and the terrace structure is repeated on a lesser scale.

The most aesthetically pleasing view of the Butler House is the incomparable southern side. These southern walls constitute an incredible combination of flat space, semi-circle, right/oblique angles, and terraces. Beginning at the eastern edge is the simple flatness of the living room and master bedroom. A section neatly protrudes, and in a step pattern, enables a smooth transition to the semi-circular ramp enclosure. The curvilinearity of this two-story section is repeated at the shorter uppermost ramp level. An aluminum railed terrace, off the south bedroom connects to the two-story enclosure, creating a human-scale perspective. As the eye travels west, one sees the bedroom and dining room, logically stacked, and identical in shape and size. These two rooms are composed of right and oblique angles, providing an aesthetic contrast to the flatness and roundness of the previous sections.

The overall effect of the various design elements of the house contribute to a work of archi-

tecture resulting in pure delight. Separate design elements are in perfect scale to one another, and the visual effect is not of competing forms, but of beautifully occurring transitions and shapes. The majestic convergence of these seemingly separate elements create a magnificent and distinctly unique example of streamlined modern architecture of Thirties America.

The October, 1940 issue of *Architectural Forum* was designated as the "Design Decade" issue. This particular edition examined with words and pictures, the extraordinary revolution in architecture, materials, and design of the previous ten years. The "home" section depicts twenty-five residences that exemplified the ingenuity in the development of American residential architecture throughout the Thirties. The Butler House is represented alongside homes designed by noted architects George Keck, Richard Neutra, Edward Stone, and Frank Lloyd Wright. The brilliant house of Earl Butler and George Kraetsch endures amidst the works of masters, and the people of Des Moines and Iowa should be proud that a magnificent example of modern American architecture is in their midst. ■

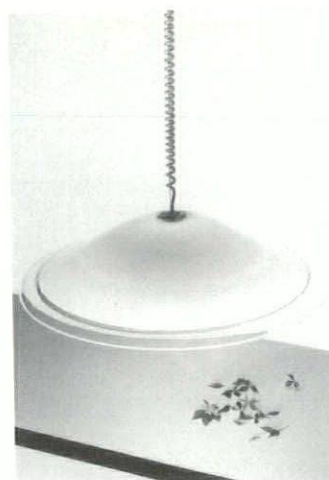


Silent Servant

Created by Anna Castelli Ferrieri for Kartell USA this valet features a painted steel frame with a plastic body, and can hold a complete male and female wardrobe at the same time. Cleverly designed to



allow items to be removed or replaced without disturbing others. The top incorporates a tray that will hold cufflinks, watches, keys, etc. The frame is black with a white, black or red body.



Melaina

An incandescent pendant fixture providing both direct down light and a soft reflected light from a platter shaped black or white hand blown glass diffuser. Designed by Renato Toso for Leucos. Exclusively distributed in the USA by IPI, Inc.



Enigma

Designed by Paul Haigh for Bernhardt's Opus collection the "Enigma" side chair is composed of a straightforward fully upholstered seat and back that gently reclines onto sloping wood legs. Wood arms echo the shape of the legs while further defining the chair's edge.

Martin Smith

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



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University Park Holiday Inn,
West Des Moines



The Principal Financial Group,
Des Moines

That such features might be specific to the owner would coincide with Wright's belief in individuality of home design "liberating the lives of individuals."

"What is needed most in architecture today," he wrote in 1954, "is the very thing that is needed most in life — Integrity." In Wright's view a home has integrity when it is integral to its site, its purpose and its owner. It also offered the owner new freedom if it could overcome what Wright saw as the anti-democratic "square package of containment."

As with other Usonian homes, this was accomplished at Cedar Rock by avoiding roof-bearing walls or posts at the corners thus allowing mitered glass corners that separated and shortened walls into "screens." Where steel Ts were used walls could be entirely glass. Floors and ceilings then extended beyond the walls becoming patios and overhangs on the exterior. No longer an enclosed box, spaces within and without are better unified and, in oriental fashion, the design of space becomes the architect's challenge. Key elements defining the building include the site, walls as screens, and the grid plan as represented by a basketweave pattern of joints in the concrete floor. Thus the

design seems to have an appetite for space corresponding with, as Wright saw it, humankind's "impulse to grow."

Perhaps because Cedar Rock was integral with its owner, the Walters were compelled to open it to the public. Its design reflects the architect's social conscious — a belief that architecture has a role in shaping society. Wright wrote, "an irresponsible, flashy, pretentious or dishonest individual would never be happy in such a house as we now call organic because of this quality of integrity." This, then, is truly a house built for its owner and its site.

Wright's expressed concern for site might be argued as hypocritical by socially and environmentally conscious factions today. His penchant for suburban living — for each individual to have a private home on a spacious lot — may have helped bring mass exodus from densely populated urban areas and consequent suburban sprawl. What seemed environmentally sound on an individual basis was subject to question when applied to the masses. Just as Wright's attempts to promote quality design through Usonian techniques never reached the masses, his view of the rural home was never fully realized on a large scale. For the most part, suburbanization of rural lands subsequent to Cedar Rock and its contemporaries was not conducted in the "organic" fashion Wright envisioned.

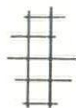
Cedar Rock was the alteration of site for its owner, not necessarily for society. So that while the home with a view offered an intimate experience for its owner, it might not have done the same for someone boating the Wapsipinicon who may have preferred viewing the natural landscape. Indeed the huge rock itself, supposedly the altar of legendary Indian self-sacrifice, became partially enveloped by the boathouse.

In this way Cedar Rock encapsulates a social attitude of its time, as also evidenced by a high birth rate and rapid resource consumption — an "impulse to grow" combined with the optimistic notion of limitless future accessible by machine. The machine, however, was also man's arch-enemy, capable of smothering 6,000 years of evolved culture by its ability to reproduce mediocrity enmass. Wright would have the machine restrained, harnessed by artisans, and so guided to make a culturally healthy quest for growth and freedom possible.

Cedar Rock, as a representation of Wright's home of "integrity," is a celebration of one architect's struggle against mediocrity in what he called "this sanitary but soulless machine age." Perhaps the struggle continues, while a sprout of "organic" architecture thrives in the Iowa prairie above the Wapsipinicon. ■

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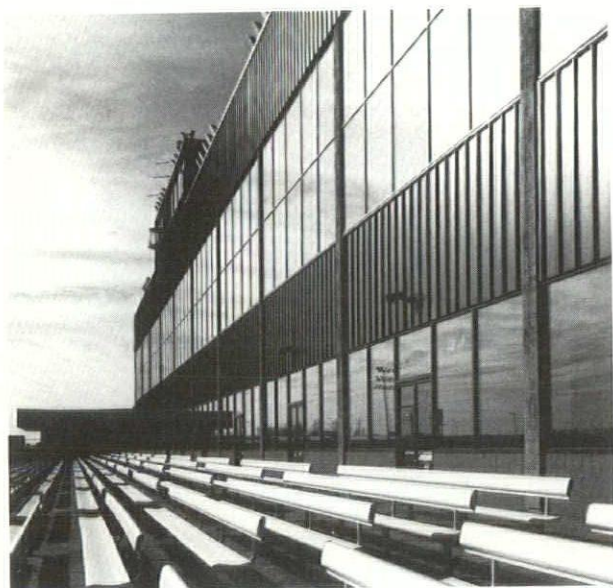
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