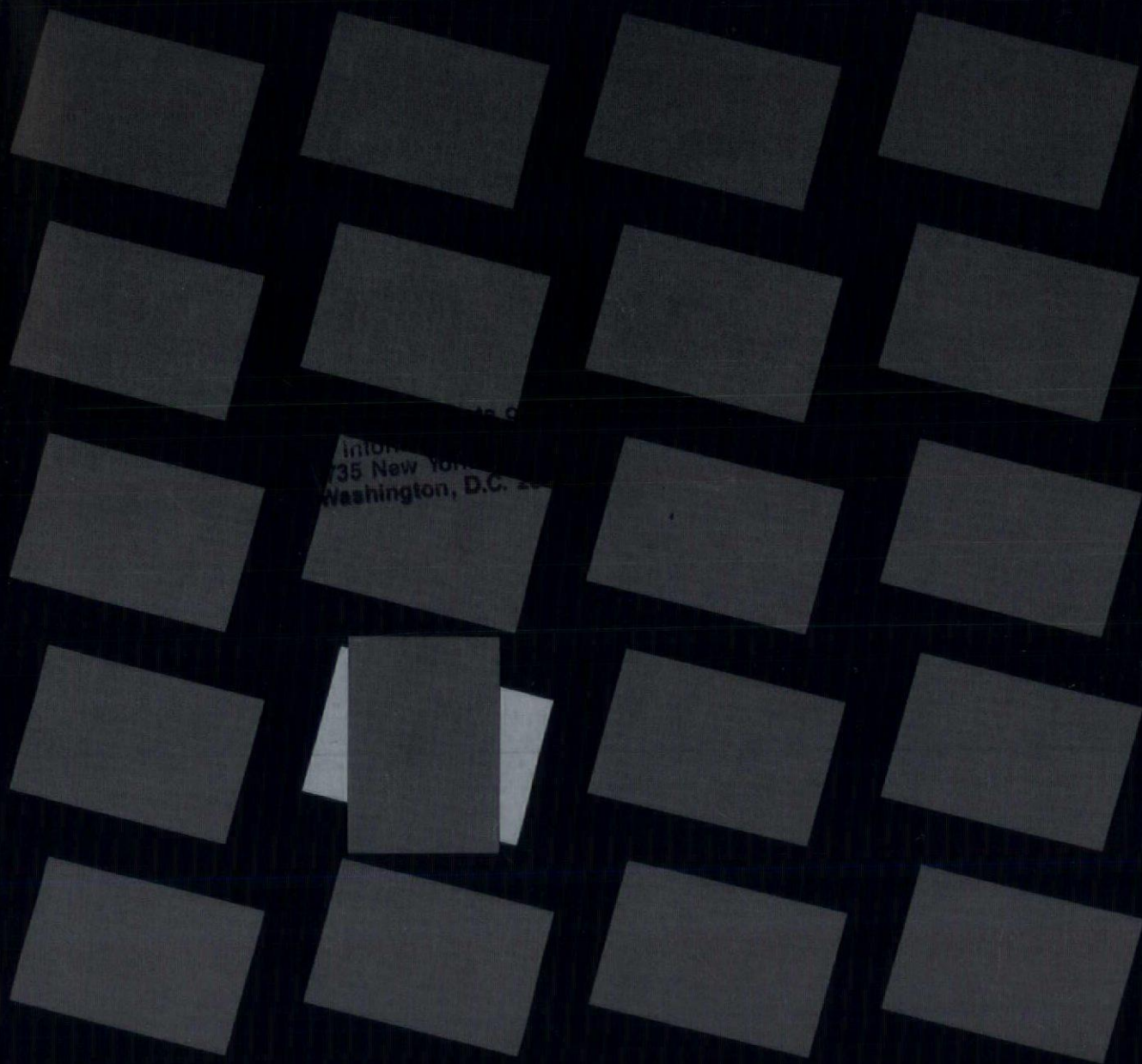


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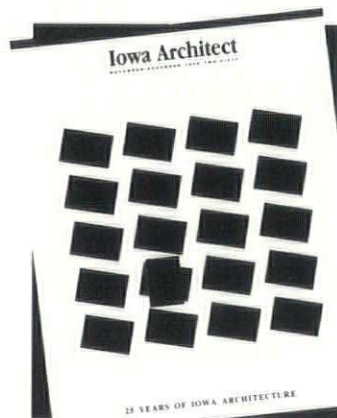
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Iowa Architect

VOLUME 36 NUMBER 6



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Paul Mankins

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For all of us, a musical instrument can immediately conjure up a series of vivid images, embracing our emotions, our memories and our senses, both auditory and visual. Whether poised solo on the concert platform or serving as a visual anchor in a full orchestra, the grand piano commands a stately presence and is perhaps the most evocative and versatile of musical instrumentation. Capable of emitting both subtle and heroic notes, the grand piano responds to the soundboard within and, in its formal sense, is inherently sculptural. That these sensual lines and forms defining the body of the grand piano have, intentionally or otherwise, held a romantic fascination among architects and designers serves to verify its emotional content and simplistic beauty.

By all accounts Santi Falcone, founder of the Falcone Piano Company has recently emerged, from over two decades of relative obscurity, as one of the great piano builders to date, with his custom made grand piano destined to become a classic along side the already established Steinway and Sons, Bösendorfer and Baldwin. Having devoted almost half his life as a piano technician, Falcone became increasingly dissatisfied with the construction flaws and inferior sounds in the most prestigious European and American pianos and set out "to build the best piano in the world." Backed by four years of research and development, several prototypes and

his unwavering commitment, the 43 year old Sicilian immigrant launched this fledgling company in 1982.



While much of the intricate piecework is done by hand, Falcone tailors each instrument from its voicing to its finish to the musician's specifications. Indeed, the 600 hours spent on each piano represent a concern and intensity rarely found in today's mechanized assembly lines. In addition to having 28 moving parts in each of the 88 keys, each string is stretched to 130 lbs. of pressure over a cast iron plate which frames into the unmistakable curve composed of 18 layers of white rock maple. The result is a remarkably exceptional blend of engineering and craftsmanship. That Santi Falcone has been able to achieve all this and enjoy such success in a relatively short time is equally exceptional.

MARTIN SMITH



The Arts

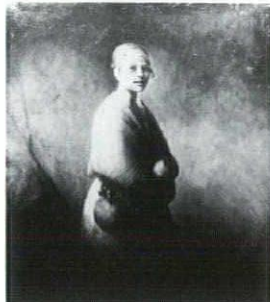


Lucas Samaras at the High Museum

A retrospective exhibition of the work of contemporary artist Lucas Samaras will be on view at the High Museum of Art, Atlanta, November 25, 1988 through January 22, 1989. Lucas Samaras: Objects & Subjects 1969-1986

Odd Nerdrum at the Horizons Gallery

Odd Nerdrum, an exhibition of nine paintings by contemporary Norwegian artist Odd Nerdrum, will be on view at The Nelson-Atkins Museum of Art in Kansas City, Missouri, December 2, 1988 to February 5, 1989, in the Museum's new contemporary art gallery, Horizons.



features over 200 objects and installations exploring the interchangeable relationship between objects and subjects. The works presented are in a wide range of media from painting, sculpture and photography to fabric "reconstructions" and environments.

Working in a style he terms "archaic realism", Nerdrum creates paintings recalling the art of the past. His paintings express an optimism about the survival of the human spirit, which he thinks has been forgotten in our increasingly alienated modern society.

Frank Stella at the Walker

The major exhibition, Frank Stella 1970-1987, organized by the Museum of Modern Art, New York, will be presented at the Walker Art Center, Minneapolis, Minnesota, October 16 through December 31, 1988. Presented are 35 paintings documenting Stella's "second career"; his fundamental departure from the rigidly controlled minimalist style he helped establish in the 1950s and 1960s toward a more colorful and flamboyant approach. A recent acquisition to the Walker's permanent collection, Loomings 3X, is featured.



Wolfgang Laib

The work of contemporary German artist Wolfgang Laib will be the subject of an exhibition at the Des Moines Art Center November 12, 1988 through January 15, 1989. Wolfgang Laib will feature work in such interesting media as bee pollen and sealing wax.

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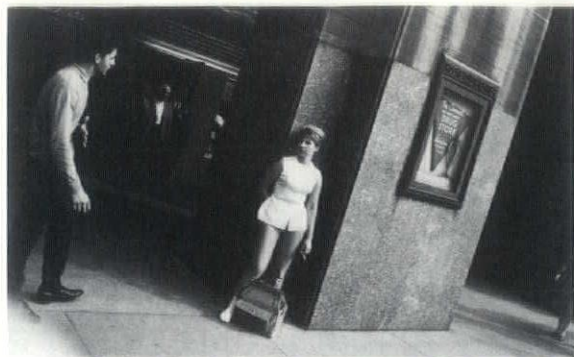


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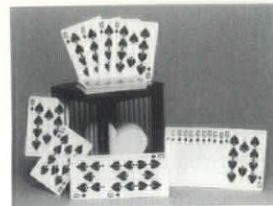


Garry Winogrand

Approximately 200 black and white photographs by the late photographer Garry Winogrand will be the subject of a retrospective exhibition at the Art Institute of Chicago, September 17 through November 13, 1988. Garry Winogrand includes images of street scenes, high society parties and rodeos, as well as previously undeveloped film from the Winogrand estate. The photographs in the exhibition will be shown publically for the first time.

Recent Acquisitions

The Madison Art Center will feature works acquired during the last two years in an exhibition November 12 through January 8, 1989. Recent Acquisitions will include drawings, collages, prints, photographs, and three dimensional objects. Of particular interest are a group of collages by Henry Botgin, prints from Landfall Press, FLUXUS objects, a painting by Joseph Raffael, and photographs by Archie Lieberman.



Options 34: Mike & Doug Starn

As a continuation of the "Options" series of exhibitions by new and experimental artists, the Museum of Contemporary Art, Chicago, will present Options 34: Mike and Doug Starn October 29 through December 4, 1988. The exhibition includes approximately two dozen works completed from 1985 through 1987. Working collaboratively, the Starn twins work with manipulated photographs, tearing, crumpling and reassembling single images.



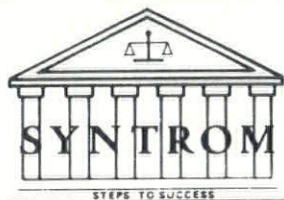
Architecture Tomorrow

Inaugurating a three year exhibition program Architecture Tomorrow, the Walker Art Center, Minneapolis, Minnesota will present the work of Los Angeles architect Franklin D. Israel October 30, 1988 through January 8, 1989. A principal of Franklin D. Israel Design Associates, Inc. since 1977, the architect's recent projects include Semel Beach House, Malibu; Bombyk Residence, Los Angeles; and the Rich Residence, Beverly Hills.

Jennifer Bartlett: Recent Work

The Milwaukee Art Museum will present Jennifer Bartlett: Recent Work November 18, 1988 through January 8, 1989. Fifteen installations combining elements of painting and sculpture make up this survey of Bartlett's creative output since 1982.

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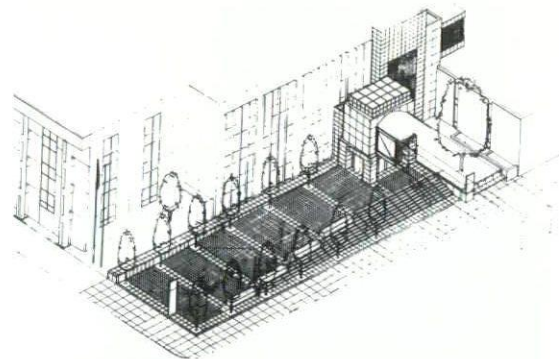
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Downtown Master Plan Traer, Iowa

Brooks Borg and Skiles Architects-Engineers is currently developing a Master Plan to restore a two-block long district in downtown Traer, Iowa. Initial planned improvements to the turn-of-the-century street-scape include relighting with early 1900's style street lights and replacement of sidewalks and water mains. Ultimately restoration of all the individual building frontages will complete the Master Plan.



Allied Group Home Office Des Moines, Iowa

Herbert Lewis Kruse Blunck Architecture has completed the design for improvements to the Allied Group home office in Des Moines. Spawned by a new

skywalk connection, the design calls for the creation of a bridge pavilion to serve as the formal entrance on both the street and skywalk levels, as well as the support structure for the new skywalk bridge. An entry plaza will be established to further enhance the entry procession. In addition to these exterior alterations, the street level lobby will be remodeled and a skywalk lobby created. The improvements are all part of an ongoing master planning effort which will eventually include adjoining executive areas and the reorganization of general open office and clerical spaces.

Casey's General Stores, Inc. Corporate Headquarters Ankeny, Iowa

Savage-Ver Ploeg & Associates, Inc., are preparing construction documents for the 16 million dollar corporate headquarters for Casey's General Stores, Inc., located on a 36 acre site along Interstate 35.

The campus-style development will be fronted by a four-acre pond and include a two-story, 60,000 square foot office building; a 20,000 square foot employee

services building including a child care center, cafeteria, store/training operation; a 156,000 square foot distribution center; and a 23,000 square foot vehicle maintenance building.

The exterior of the buildings will be white precast concrete walls with green-tinted horizontal glass window bands. A 360 lineal foot skylighted spine will connect the various buildings of the complex.

Construction will begin this fall, with occupancy of a portion of the facility by mid-1989.



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Campbell Residence Des Moines, Iowa

This residence by Douglas A. Wells Architects, has a projected completion date of Spring 1989. Located outside of Des Moines, this weekend retreat will be a relaxing setting for a couple whose primary residence is downtown.

The home's footprint is in response to the existing topography. Retained with masonry on its upper side, building segments radiate at even degrees, thus forming room



"slices." Public areas are on the entry level while the upper is a master flat, both sharing a private view through a glass assembly. Materials include split-face concrete block, cedar siding, concrete and wood deck flooring, mahogany, and structural steel and wood.

Westwood Elementary School Ankeny, Iowa

Responding to rapid growth in northwest Ankeny, Bussard-Dikis Associates is preparing construction documents for a new elementary school.

The first phase of the project consists of 50,400 square feet and houses kindergarten through sixth grades. The future phase will accommodate preschool programs.

With the Media Center serving

as a central hub, classrooms are arranged in an easily expanded linear scheme. All classrooms have exterior views and skylights to provide daylighting. Large wall graphics enliven the corridors connecting spaces.

Bands of buff and red brick add visual interest and an element of scale appropriate to elementary-age children. Canopies signal major entrance points and provide sheltered drop-off points for students.

Veteran's Auditorium Skywalk Connection Des Moines, Iowa

Two skywalk bridges and an extension of the lobbies at Veterans Memorial Auditorium will soon connect the auditorium with the Des Moines Skywalk system. This project will give greater flexibility to convention planners in using the Auditorium, the Convention Center, and other downtown facilities as a package.

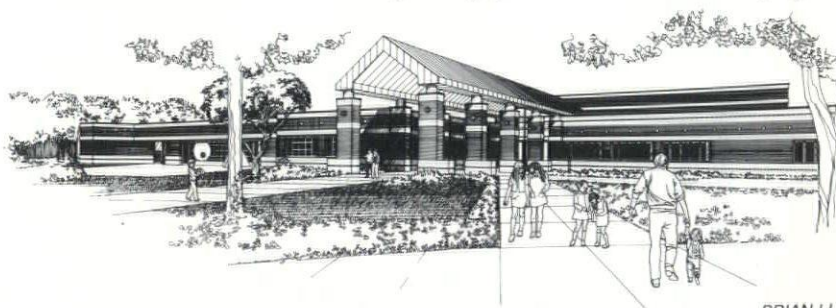
The Auditorium addition

extends enclosed lobbies to the north visitor drop-off and to the south to meet one of the two bridges, greatly increasing circulation and vendor space. The horizontal banding of the west facade picks up the stone and brick of the recent lobby addition and the original building, while a glass and aluminum curtainwall system receive the bridge from the south.

The bridges are highly

expressive of their structure with exposed truss members, tie rods, and clevises. A curved roof and minimal floor structure lighten the mass. One bridge spans Center Street to Allied Group Insurance and the other spans Park Street from Allied to Central Life Assurance.

Architect for this \$3 million project is Herbert Lewis Kruse Blunck Architecture. Completion is scheduled for spring of 1989.



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Iowa
Architecture
1962-1987

Looking Back

Twenty-five years ago the Iowa Chapter, American Institute of Architects began honoring the best examples of Iowa architecture. With the benefit of a quarter-century of hindsight we can discern trends and movements within a legacy of quality and innovation, a history which will lead Iowa architecture into the next twenty-five years.

Because today is a time when architectural design faces an unprecedented array of directions and opportunities, a backward glance is valuable to provide a context for reviewing current work. In the Honor Awards bestowed during the past twenty-five years by the Iowa Chapter, American Institute of Architecture there is richness and variety as well as a spirit of innovation that the future will undoubtedly continue to demand.

State of the Art defines, roughly, the best a given discipline knows how to do at this moment. At once it denotes both a value judgement and summing up, and in these dual meanings, has particular relevance to this review of Iowa architecture. The notation "best" here has to be subjective, given the limitations of time and the judgements of juries who have selected the best Iowa architecture. But a review of the many buildings comprising our environment will support the claim that those few cited for excellence very often have been representative of the progressive evolution of successful American architecture.

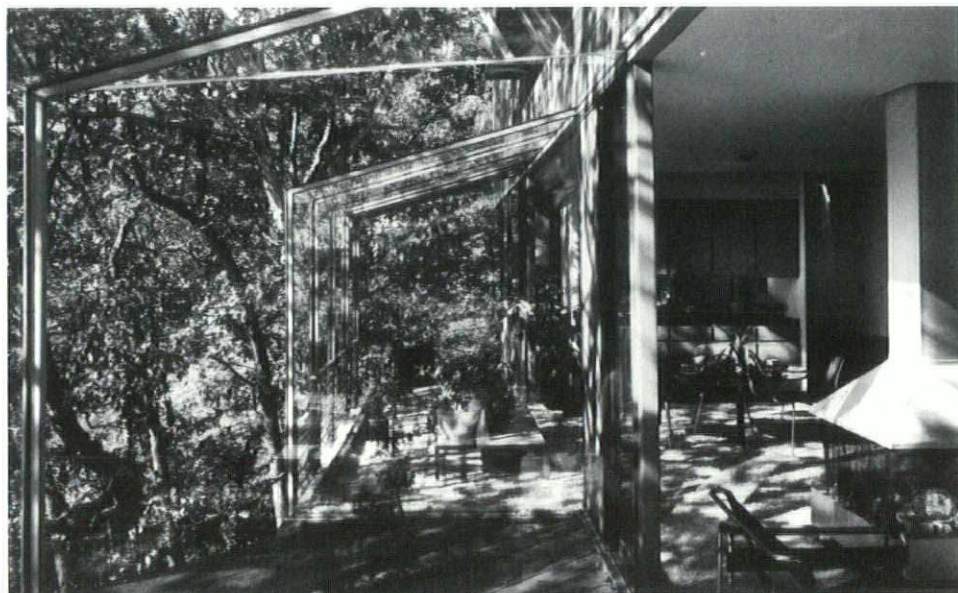
There are those, of course, who would argue that these specific projects do neither, that they

represent or represented at the time only an impulsive reflection of current fashion, or a studied integration of catchy clichés appropriated from the pages of architectural journals. Indeed, critics have lamented the gulf between the small group doing the most "progressive" architecture and the large body of firms doing the majority of building that remains far from the leading edge of architecture, but nevertheless satisfies fundamental issues of function and economics for their clients.

While the apparent tension between these two views has not appreciably slackened, the predictable criticism of award winners (and the juries which selected them) has lost much of its freshness and persuasiveness. Design Award Juries have represented almost every ideological and stylistic crosscurrent in architecture, often within the same jury. In the end, the true test for recognition is perhaps best made with the benefit of hindsight and by review of the judgement of these varied juries over the last twenty-five years.

Because the state of the art is by definition a moving target; it takes a tremendous commitment to continually hit the mark. We can see

1:
Ray Crites Residence Cedar Rapids
Architect:
Crites & McConnell
Year:
1962
Photographer:
Julius Schulman



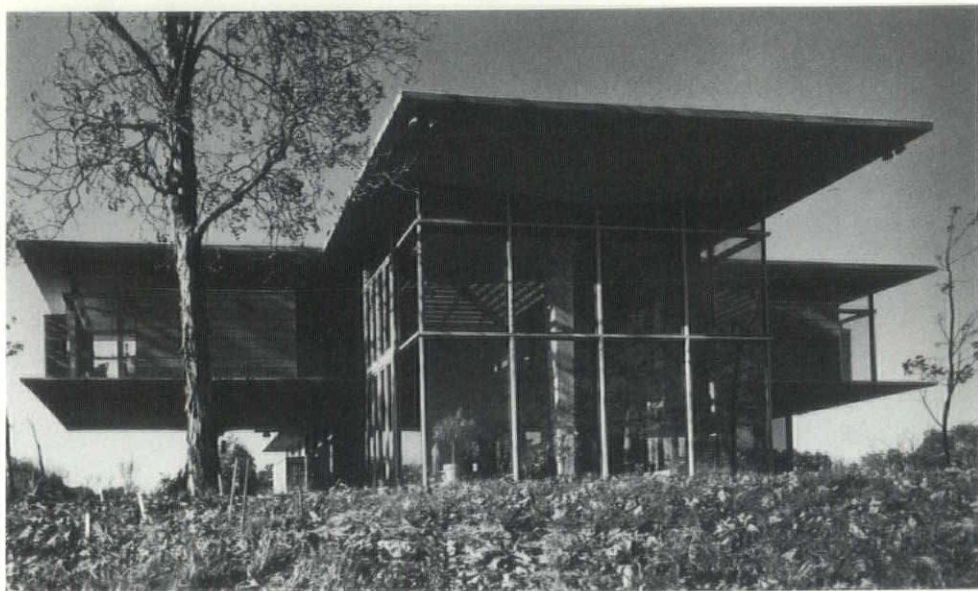
who and what has spanned this period and learn from their successes. The future is often seen most clearly through looking at the past.

LOOKING BACK — THE 1960s

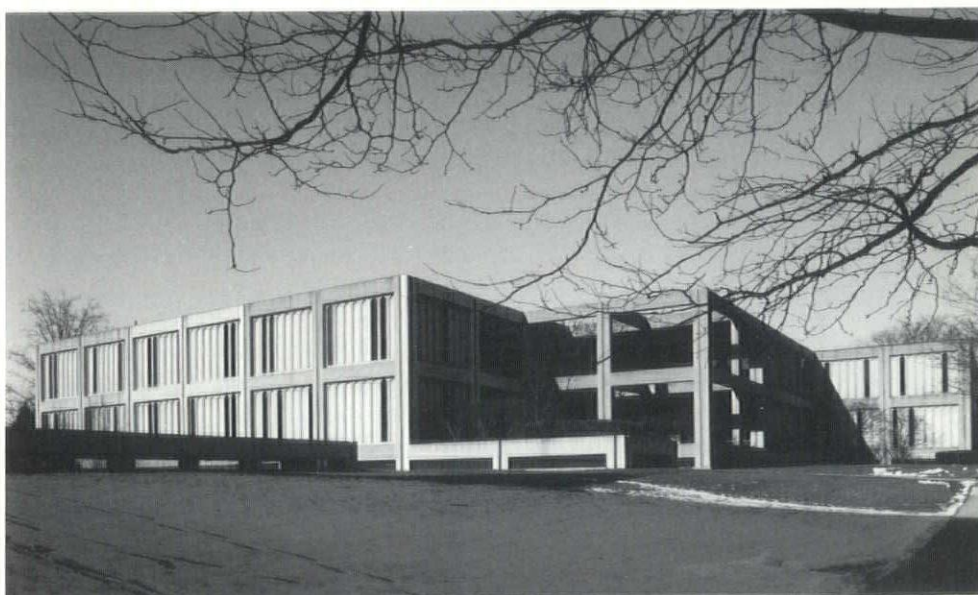
Perhaps echoing the vigorous pursuit of the good life and youthful optimism of the early '60s, that first architectural awards program assembled in 1962 presented a rich array of residential designs. Sharing a high level of innovation, they assimilated ideas of open planning, freestanding fireplaces, conversation pits, and integrated kitchens. They foreshadowed many of the ideas later widely popularized in issues of *Better Homes and Gardens* and *House Beautiful*. **1** These designs further represented a love affair with nature and a more casual, unfettered style of life that was to parallel both the political and social consciousness of the early 1960s.

To the idea of convenience and comfort through architectural design was added a new requirement in the early 1960s — freedom of form. This decade also signaled a new acceptance of playfulness and of structure with a decidedly personal character. **2** As Barclay Gordon of the *Architectural Record* magazine noted, "not since the '20s had architects enjoyed such freedom, and at no time in the past had American life been so affluent or so full of possibilities. The designs of the middle and early 1960s exulted in these possibilities and explored them in all of their fullness." Architects enjoyed it while it lasted, then quickly moved in other directions.

The awards themselves continued to represent a remarkable range of interests and scales. From the bold, if stark, expression of concrete structural systems, **3** to a distant mountain cabin, each proving equally arresting and seductive.



2



3



2:
Kitzman Residence Iowa City

Architect:
Crites & McConnell

Year:
1966

Photographer:
Julius Schulman

3:
McFarland Clinic-Ames

Architect:
Crites & McConnell

Year:
1963

Photographer:
Julius Schulman

4:
Northcrest Retirement Community-Ames

Architect:
Brooks Borg & Skiles

Year:
1965

Photographer:
Farshid Assassi



5

An intense assemblage of forms and surfaces and a studied modulation of spaces continued to be developed during the middle 1960s. 4 In some ways serving as a metaphor for fulfillment, it was an architecture still full of ambition and affluence, an architecture still reflecting confidence in the possibilities of Lyndon Johnson's "Great Society." It was a current soon overwhelmed by a turbulent national mood.

Out of the protest movement, out of the inner city riots, the marches, the sit-ins, the bitter ex-

periences of Vietnam, and the counter-culture alternatives, a reluctant and somewhat uncomfortable reappraisal was almost certain to occur. Architects were not exempt. Their dialogue was sometimes factious, but for most it signaled an honest reappraisal of both social and purely architectural aims. One direction that emerged (or re-emerged) somewhat incongruously was a renewed interest in geometry and order and the adoption of forms abstract, purist and formal in content. 5.

THE 1970s

The 1970s was a period that further demonstrated that a nation's social conscience could be collectively raised. Renewed interest in and commitment to the arts was one more positive product of a national introspection. Challenged to assume more responsibility on many fronts, governments, educational institutions, business leaders, investors, and architects unleashed impressive and expressive efforts. 6

5:

University Student Union, UNI
Cedar Falls

Architect:

Hunter Rice Englebrecht

Year:

1970

Photographer:

Farshid Assassi

6:

C.Y. Stephens Theater ISU Ames

Architect:

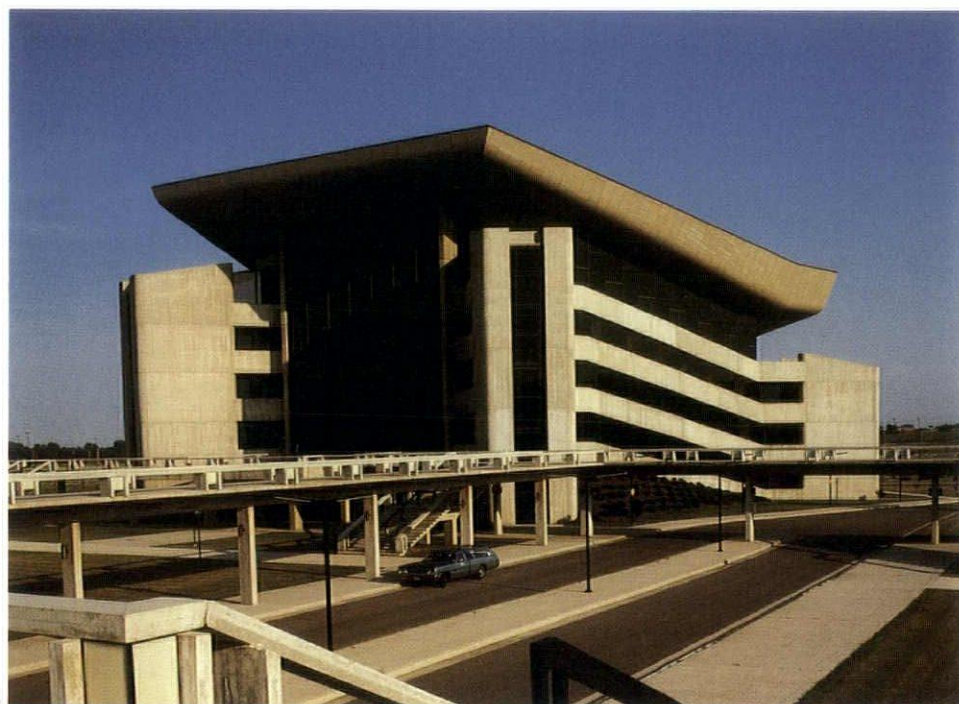
Crites & McConnell/Brooks Borg & Skiles

Year:

1971

Photographer:

Joel Strasser

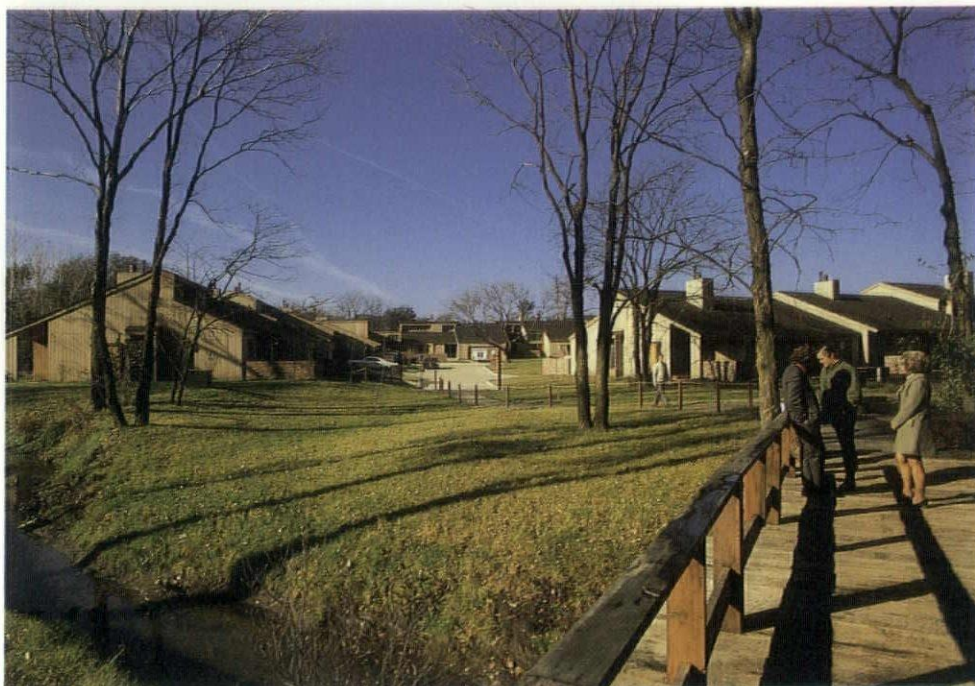


6

Scale alone was no measure of the creative commitment as an enormous amount of building took place to house the arts and educational facilities.

Housing, given the state of the economy in the early '70s, again emerged as one of the most important problems facing architects in the country. With encouraging sensitivity to site and scale, they worked to humanize the smaller units in large complexes in rather remarkable ways. 7 The age old American dream, though intact, was being redefined by the new economic realities of the '70s.

The Arab oil embargo of 1973, which added further to the social and political responsibilities of architects, renewed an aesthetic interest and reevaluation of the performance of the building skins. Structuralist design in its purest form had consistently dealt with what Mies Van der Rohe called "skin and bones" architecture: a steel or concrete structure covered with glass or metal skins. This fascination with the possibilities and purity of glass and metal cladding systems was now challenged by economic incentives for a technology which would also reduce heating and cooling costs. 8 At the same time, the availability



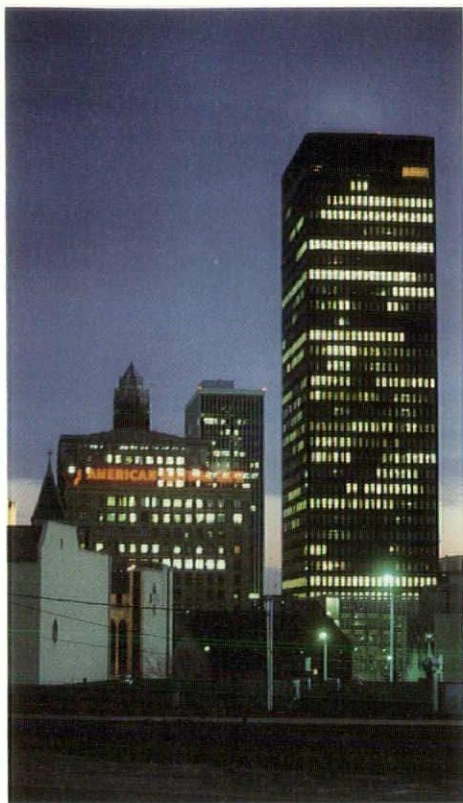
7

7:
The Park at Southern Hills
Des Moines
Architect:
John D. Bloodgood
Year:
1973
Photographer:
Hedrich-Blessing

8:
West Bank-West Des Moines
Architect:
Englebrecht & Rice
Year:
1973
Photographer:
Farshid Assassi

8





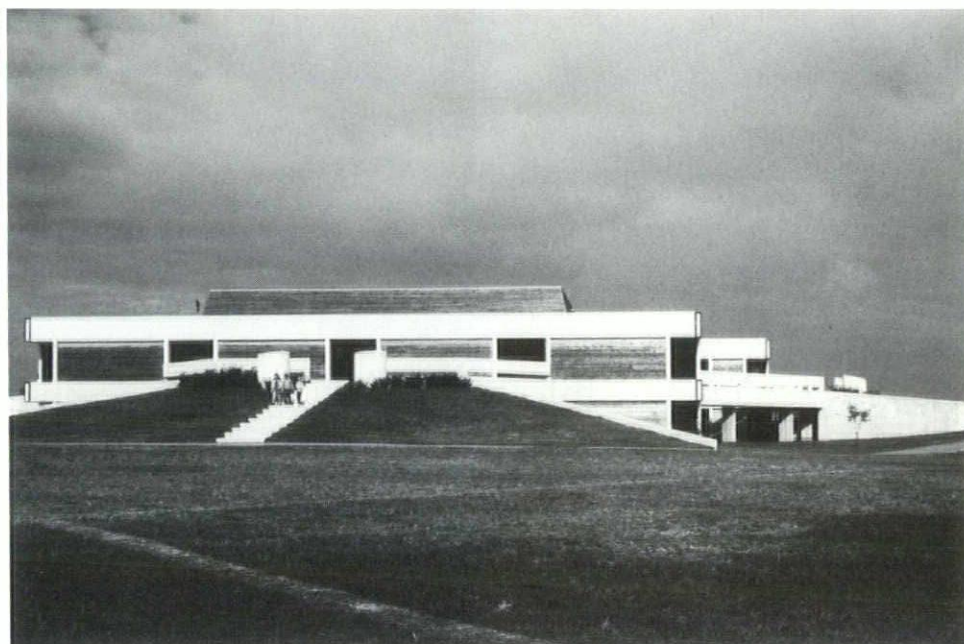
9

of cladding systems accelerated the mass production of buildings whose design was determined not only by the manufacturers of glass and its assembly systems, but also by the economic interests of developers and financial institutions. 9.

In the mid-70s the interests of architects diverged. Modern architecture had claimed to be able to make the world both physically and psychologically better to live in. Though increasingly maligned as a well meaning but failed belief, it continued toward this aim through carefully scaled external forms and a re-exploration of the internal organization of our public institutions. 10 Architects remained unwilling to abandon the

idea that the art of architecture could and should have broad application to every phase of our lives and environment.

For those who flatly rejected these ambitious notions, the directions open for serious exploration were not limited. As in Europe, Regionalism gained new advocates as a more practical alternative to the theoretical rigors of the International Style. Regional or vernacular building was "characterized by the use of a visible roof as a primary element of architectural composition; by a preference for natural materials; and by the effects of small, almost domestic scale" — even for fairly large public buildings. 11.



10



9:
Ruan Center—Des Moines

Architect:
Kendall, Griffith, Russell, Artiga

Year:
1976

Photographer:
Joel Strasser

10:
Taylor Elementary School—Cedar Rapids

Architect:
Brown Healey Bock/McConnell Stevely Anderson

Year:
1975

Photographer:
Julius Schulman

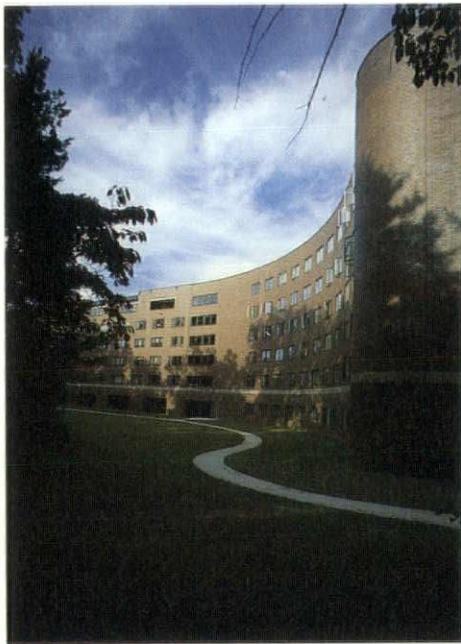
11:
South Side Library—Des Moines

Architect:
Charles Herbert & Associates

Year:
1978

Photographer:
Charles Herbert & Associates

By the end of the '70s, a sort of self-conscious and awkward picking through the disparate architectural possibilities began to appear. The wide scope of professional interests and concurrent absence of a single, overpowering "form-giver" or superstar like Frank Lloyd Wright or Mies Van der Rohe to emulate, did not, however, undermine the logic or intentions of architects' best efforts. To the contrary, it seemed to have broadened architecture's range and appeal. 12 It may, in fact, have allowed architects to consolidate and refine their knowledge of design and sensitize their work to the needs of its users and its community. 13. 14.



12



13

12:
Whitney Care Center-Hamden, Connecticut
Architect:
Englebrecht, Rice & Griffin
Year:
1979
Photographer:
Farshid Assassi

13:
Barbicon Condominiums-Des Moines
Architect:
Englebrecht, Rice & Griffin
Year:
1980
Photographer:
Farshid Assassi

14:
Northeast Iowa Technical Institute-Peosta, Iowa
Architect:
Durrant Group
Year:
1980
Photographer:
Scot Weidemann



14

Politically, simple categorization of one's beliefs by major party affiliation became nearly impossible, making the Independent Party the most influential group, if not most difficult to define, in America's political history. Individual issues, spawning countless special interest groups, fueled political debate and realignment. Liberal and conservative became less clear, less meaningful descriptions of one's ideological commitments.

The questions raised by architects — innovations vs. tradition, esthetics vs. function were central to a parallel effort seeking to reintroduce architecture into popular culture.

As evidence of this contradiction, two important architectural directions emerged coincidentally as a reaction to modernist theories; one, Post-Modernism, loosely reusing the forms so assiduously restored by the other, Historicism. The late 1970s also saw a popular and professional renewal of interest in restoration and renovation of existing building resources. **15** Recording historical building images, collecting them materially as well as visually, grew also, carried to various degrees but occasionally with an almost irrational obsession for historical authenticity.

Disillusionment with the modernist idiom had also contributed to a concentration of design energy exploring a nostalgic replication of classical details. Influenced by historicism but unwilling to embrace it, a growing number of architects emerged intent on realigning and reusing as fragments familiar, classical elements. **16**.



16

Architecture, of course has always referenced elements from known styles, usually seeking to transform and absorb them into a larger framework. Blatant reproduction of architectural shapes and details for ironic effect, however, further relied on a sophisticated wit **17** and too often lacking restraint. Whether the public understood this irony, or whether they cared, fueled much indignant debate between opposing architectural camps.



15



17

15:
Valley National Bank-Des Moines
Architect:
Charles Herbert & Associates
Year:
1979
Photographer:
Paul Kivett

16:
Brenton State Bank-Granger
Architect:
Charles Herbert & Associates
Year:
1982
Photographer:
Farshid Assassi

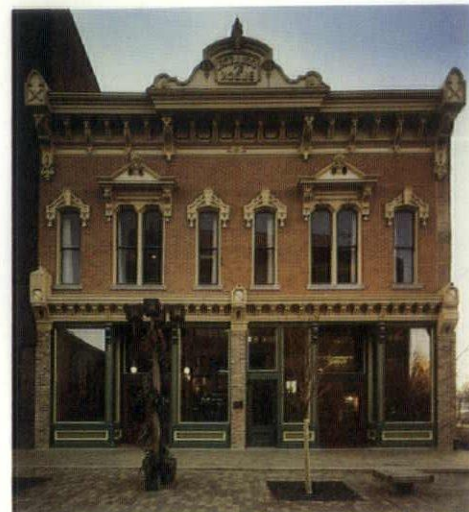
17:
Des Moines Register Skywalk Lobby-Des Moines
Architect:
Charles Herbert & Associates
Year:
1983
Photographer:
Farshid Assassi

So it was, as we arrived in the early '80s with architecture again at a threshold, or two really. One promised a more equitable and positive assessment of the economic and social value of historical buildings. **18.** The other forwarded the proposition that since an essential aspect of people's interaction with buildings is the symbolic meaning they associate with those build-

ings, good popular design even in new structures should include a conscious manipulation of easily understood historical building elements. **19** Architecture was pushed to these thresholds by a loss of faith by some, but certainly not all, in the abstract modernist architectural principles. **20.**



19



18

18:
College Block Building Restoration-Iowa City

Architect:
Hansen Lind Meyer

Year:
1979

Photographer:
Hedrich-Blessing

19:
Deloitte Haskins + Sells

Architect:
Brooks Borg & Skiles

Year:
1983

Photographer:
Farshid Assassi

20:
Carver-Hawkeye Sports Arena-Iowa City

Architect:
Caudill, Rowlett & Scott/Durrant Group

Year:
1983

Photographer:
Hedrich-Blessing



20



21

21:
Williams Residence-Oskaloosa
Architect:
Brooks Borg & Skiles
Year:
1984
Photographer:
Farshid Assassi

22:
Valone Residence
Architect:
Charles Herbert & Associates
Year:
1985
Photographer:
Farshid Assassi

It is still too early to know whether the combined post modern references to Palladio or to Art Deco will soon be perceived simply as out of fashion or, worse, as a confusing, jumbled, or clichéd eyesore that resulted from well meaning but ill-conceived intentions. Indeed, that we do not know and cannot know how we will all look back on what we are building today is both the most interesting and most difficult issue facing architecture and architects. Balancing tradition and history with fashion and the almost ingrained quest for innovation is not easy.

As architect Thomas Mayne cautioned, "the problem with doing cutting edge architecture is that sometimes you can cut yourself badly." The chances for making mistakes not easily erased from the landscape must be in the back of any good architect's mind. Unlike bell bottom jeans, nehru jackets, or mini skirts, one cannot hide trendy architecture in the back of your closet.

THE PRESENT — WHAT NOW?

So where are we? One has only to scan the recent annual award issues of the architectural press to find ample evidence of the pluralism in American architecture and interior design today. This phenomenon is no less evident in Iowa. Often, in fact, a walk down the street will suffice to expose even the casual observer to a diverse range of design goals and equally diverse approaches to achieving them. Iowa architects have, for a variety of reasons, found a vigorous clientele willing to give them the freedom to explore new directions and to rediscover old ones. 21,22.



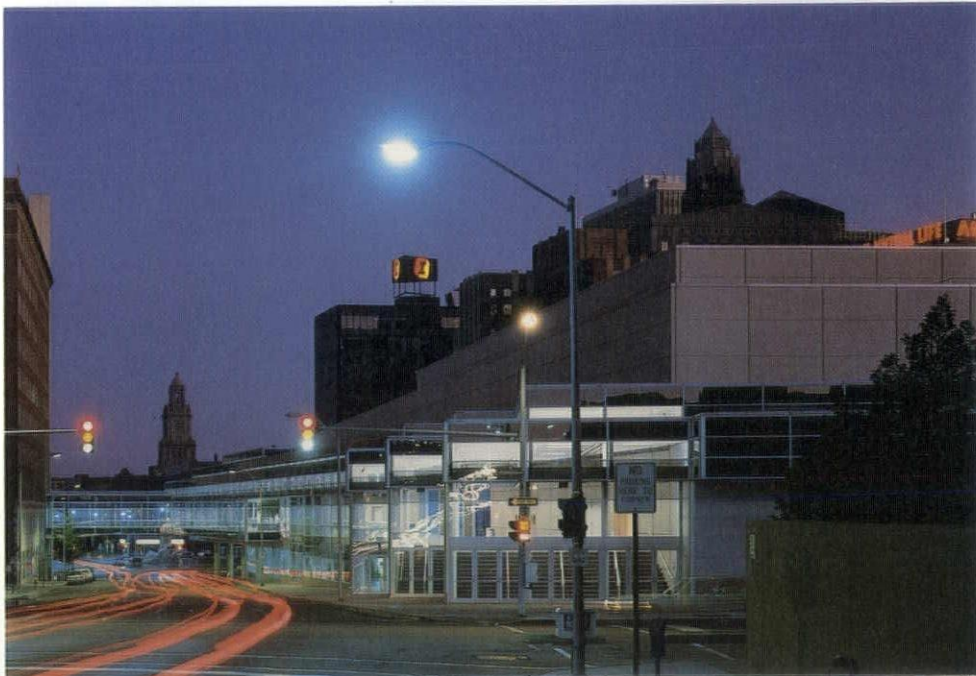
22



23

The universal media, not just the professional architectural press but also *Time*, *Newsweek*, *Esquire*, and the magazines stuffed in the back of the seat of every major airline, ensure that each of us will know what is *new* in New York, Los Angeles, or Paris. It is important and significant that both private and government clients are exposed to and sympathetic to new architectural ideas. 23. The widened design palette of Iowa's architects and the experience enriched tastes of clients who routinely travel the world's major metropolitan centers have contributed to a progressively more sophisticated body of work. 24.

23:
Ashworth Pool & Bathhouse-Des Moines
Architect:
Bussard/Dikis
Year:
1984
Photographer:
Farshid Assassi



24

24:
Des Moines Convention Center-Des Moines
Architect:
Brooks Borg & Skiles
Year:
1985
Photographer:
Farshid Assassi



25

25:
Prewitt Office Building-West Des Moines
Architect:
Shiffler Frey Baldwin Clause
Year:
1986
Photographer:
Frederick Charles

Clearly the pervasive influences of the '80s must be the globalization that affects each of us socially, politically, and economically. If one can understand Coca Cola in the Soviet Union, Big Macs in Peking, Toyota in Cedar Rapids, and Laura Ashley boutiques in London and Des Moines, then one can understand why our architectural influences are equally international and so immediately assimilated into our everyday lives.

The search for genuine Iowa architecture, at least in a stylistic sense, is ultimately a futile one. It would imply a too narrow definition. There are, however, some traits worth considering. The filter of time and distance between the east and west coasts, though continually being compressed, eliminates much of the ephemeral extremes and tempers the most overtly fashionable. While there is a certain attraction to being on the "leading edge" there is also a certain comfort in being able to compare, consider, review, and reinterpret the best of the architectural efforts of other architects and their clients.

Iowa architects are not likely to appropriate specific rural images and forms and arbitrarily apply them to commercial, governmental, or educational structure unless there is a rational reason to do so. **25** They are more likely to be concerned with the immediate context of a project — fitting a house into its site to capture special views **26** or intelligently orienting the entrance of a downtown office building **27** — than to emulate, for example, the Prairie Style idiom developed 50 years ago.

The result is a consistently high quality and competence evidenced in the work of Iowa's architects. The result is an architecture that is lasting, well-built and yet interesting to an increasingly design conscious public.

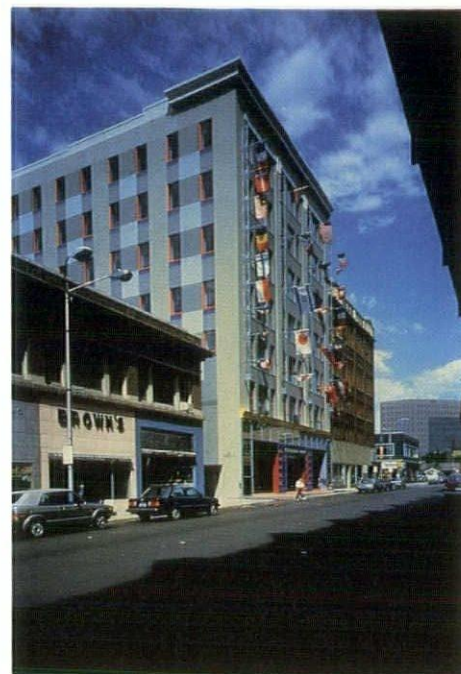
Even such a quick look backward over this twenty-five year period from 1962-1987 reminds us that Iowa architecture has been strikingly rich and diverse. Critics might suspect a lack of innovation — a dull edge, not a leading edge. In truth, this is a region where creative exploration, if not invention, flourishes.

Because Iowa architecture affects our daily lives so directly and so personally, it tells us a great deal about ourselves; occasionally — like a critical spouse — a little more than we wanted to know. It continues to reflect our values and our hopes. Iowa architects will continue to search for an expression, or range of expressions compatible to both our desire for a moderate, stable, social environment and a simultaneous desire for growth.

Architecture has always preferred more by evolution than revolution. We continue to learn from the past, deal with the present and anticipate the future. Significant changes do occur,

but they are in the mechanics and practice of the profession, not in basic principles. Business acumen may make better architects, but it does not ensure better architecture. The design process is still one of thought, reason and creativity, not mechanization or manipulation. Architecture's message is still communicated directly through size, shape, scale, density, and light.

A look back (or a look forward) should not obscure the present. To the extent we become preoccupied with either history or the future, we squander opportunities to work more creatively and effectively now. A look back should remind us that, fortunately, architecture has constantly, consistently explored new directions and tested new ideas. That we keep some and discard others is indicative of an evolutionary process informed culturally, politically, economically, and aesthetically. A look back should only clarify the value of this process and encourage us to pursue it with vigor and confidence. ■



27



26:
Saccopoulos Residence-Greece
Architect:
Christos Saccopoulos
Year:
1987
Photographer:
Kathleen Saccopoulos

27:
International Trade Center-Des Moines
Architect:
Douglas Wells
Year:
1987
Photographer:
King Au

The above remarks were excerpted from a lecture delivered by Kirk Von Blunck at the Cedar Rapids Museum of Art in May, 1988.

1973
90 Central College Learning
Resource Center Pella
Charles Herbert & Assoc.
Merit Award

1975
98 American Federal Savings & Loan
Clinton
McConnell Stevely & Anderson
Honor Award

1976
107 NO PHOTO
The Ruan Center
Des Moines
Kendall Griffith Russell Artiga
Merit Award

1978
117 Des Moines Register & Tribune
Newsroom Remodel Des Moines
Charles Herbert & Assoc.
Honor Award

125 College Bldg
Iowa City
Hansen-L
Honor A

1974
91 Dwinell Residence Des Moines
Charles Herbert & Assoc.
Honor Award

1976
99 Brenton Bank & Trust
Urbandale
Charles Herbert & Assoc.
Medal Award

1977
108 Administrative/Operations Center,
Muscatine Power and Water
Muscatine
Hansen-Lind-Meyer
Merit Award

1978
118 Eyler Residence
West Des Moines
Charles Herbert & Assoc.
Honor Award

126 Englebrecht
Des Moines
Englebrecht
Honor A

1974
92 FAX 111
Des Moines
Englebrecht/Rice
Merit Award

1976
100 Bussard Residence
Des Moines
Wilkins Bussard Dikis
Honor Award

1977
109 American Federal Savings and Loan
Merle Hay Office Des Moines
Charles Herbert & Assoc.
Honor Award
110 NO PHOTO
Bellizzi Residence Huxley
Ames Design Collaborative
Ray Crites Honor Award

1978
119 Metropolitan Art Authority
Des Moines
The Design Enterprise
Honor Award

127 Gartner Res
Des Moines
Charles H
Honor A

1974
93 Home State Bank Drive-Up
Office Jefferson
Charles Herbert & Assoc.
Honor Award

1976
101 Central Fire Headquarters
Mason City
Durrant Deininger
Dommer Kramer Gordon
Merit Award

1977
111 Conway Civic Center
Waterloo
Thorson-Brom-Broshar-Snyder
Honor Award

1978
120 Muscatine Public Safety
Building Muscatine
The Durrant Group, Inc.
Honor Award

128 Macomb
Macomb
Charles
Honor A

1974
94 Martin Luther King Elementary
School Des Moines
Charles Herbert & Assoc.
Merit Award

1976
102 Cottage Grove State Bank, WI
Durrant Deininger
Dommer Kramer Gordon
Merit Award
103 NO PHOTO
Fire Station Prototype Des Moines
McKlveen and Carney
Merit Award

1977
112 Clinton Federal Savings and Loan
Durrant Deininger
Dommer Kramer Gordon
Merit Award
113 NO PHOTO
Crites Residence Huxley
Ames Design Collaborative
Ray Crites Honor Award

1978
121 South Des Moines National Bank,
Wakonda Branch Des Moines
Charles Herbert & Assoc.
Honor Award

129 Northwest
Des Moines
Charles
Honor A

1974
95 Office Suite For Equity
Dynamics Des Moines
Charles Herbert & Assoc.
Merit Award

1976
104 ISU Stadium Ames
Durrant Deininger
Dommer Kramer Gordon
Honor Award

1977
114 Elwich Vacation House
St. Vincent, West Indies
McConnell Stevely & Anderson
Merit Award

1978
122 South Side Library Branch
Des Moines
Charles Herbert & Assoc.
First Honor Award

130 Valley Na
Des Moines
Charles
Honor A

1975
96 Prestige Jewelers & Distributors
Des Moines
Charles Herbert & Assoc.
Honor Award

1976
105 The M.A. Knudsen Building
West Des Moines
The Design Enterprise
Merit Award

1977
115 Office Building & Bank
Brenton Bank & Trust
Cedar Rapids
Charles Herbert & Assoc.
Merit Award

1979
123 Ballentine Residence
Des Moines
Charles Herbert & Assoc.
Honor Award

131 Whitney
Care Ce
Englebr
Honor

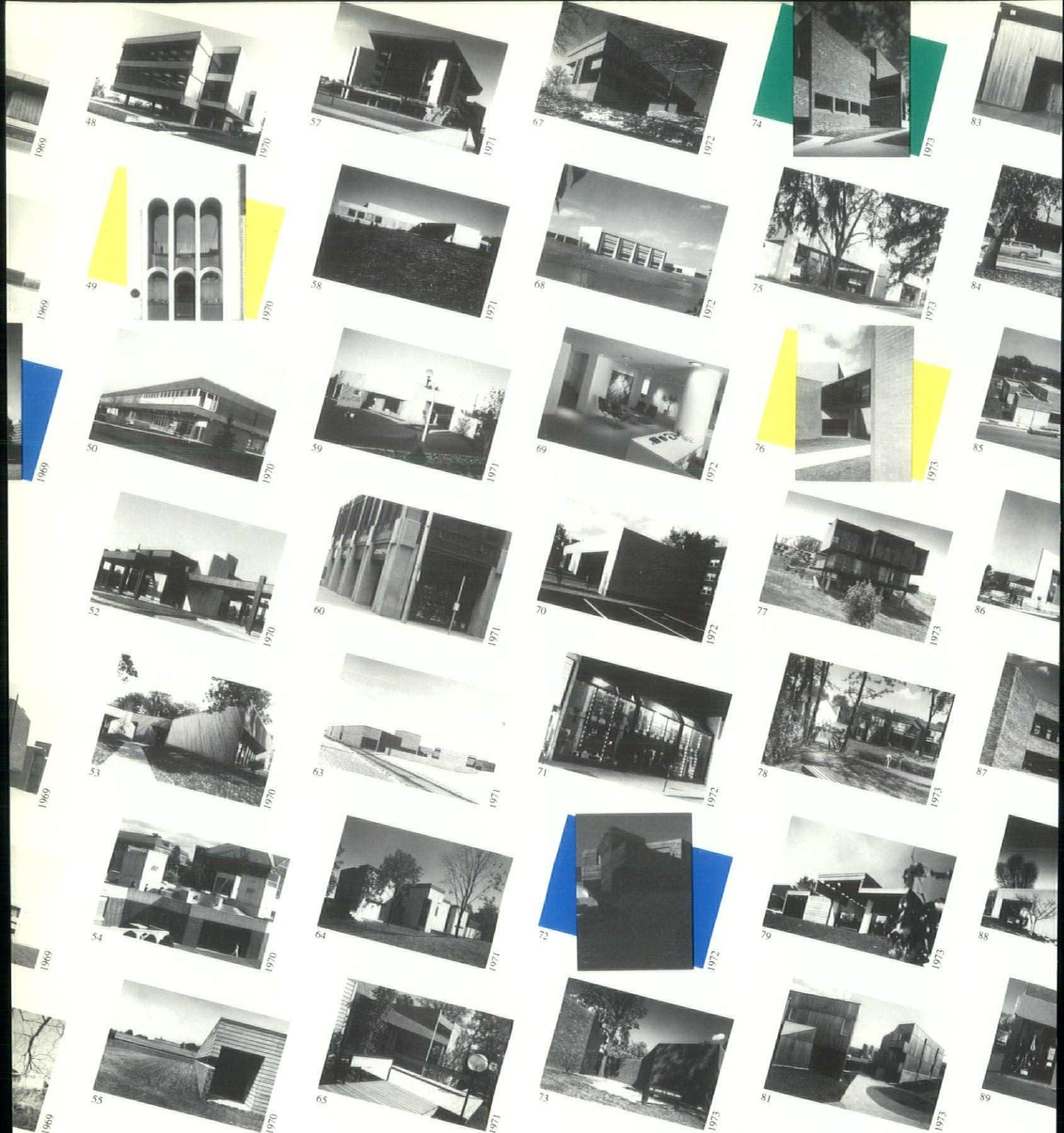
1975
97 Squaw Creek Elementary School
Cedar Rapids
Brown Healey Bock
McConnell Stevely & Anderson
Honor Award

1976
106 Northwestern Bell Telephone
Office Des Moines
Charles Herbert & Assoc.
Merit Award

1977
116 Ottumwa Clinic Ottumwa
Durrant Deininger
Dommer Kramer Gordon
Merit Award

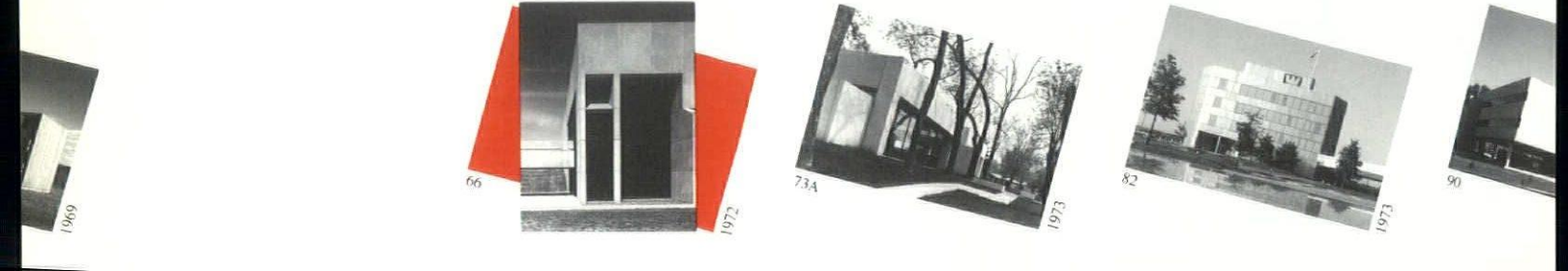
1979
124 The Barbican
Des Moines
Englebrecht/Rice/Griffin
Honor Award

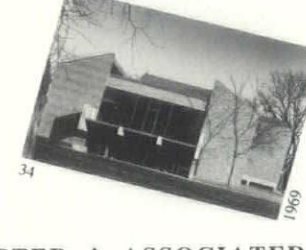
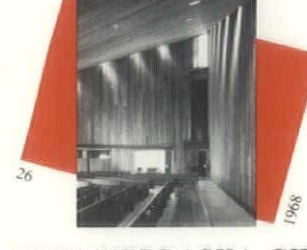
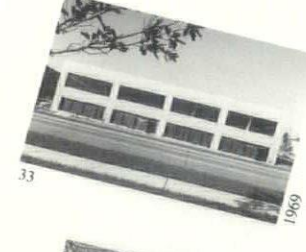
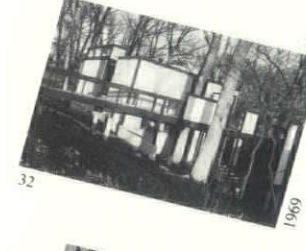
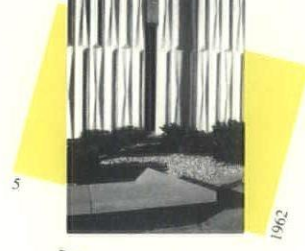
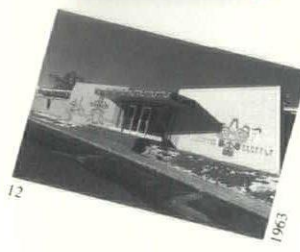
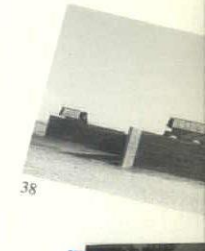
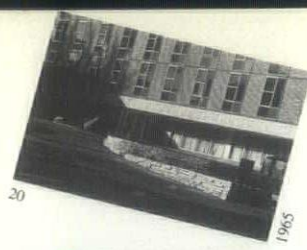
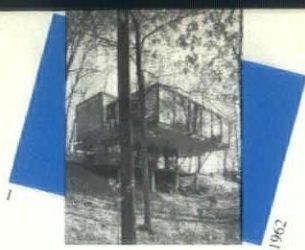
132 Clause R
Largo V
Charles
Honor



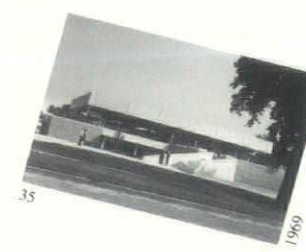
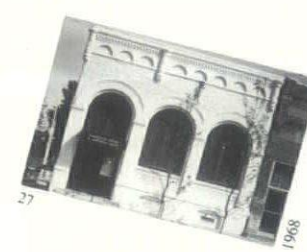
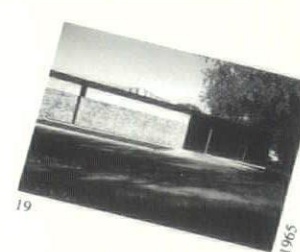
TRACTORS, INC. ♦ DOORS, INC. ♦ MASONRY INSTITUTE OF IOWA ♦

25 YEARS OF IOV





ARCHITECTURAL WOODWORK INSTITUTE ♦ IOWA/NEBRASKA CHAPTER ♦ ASSOCIATED BUILDERS & C

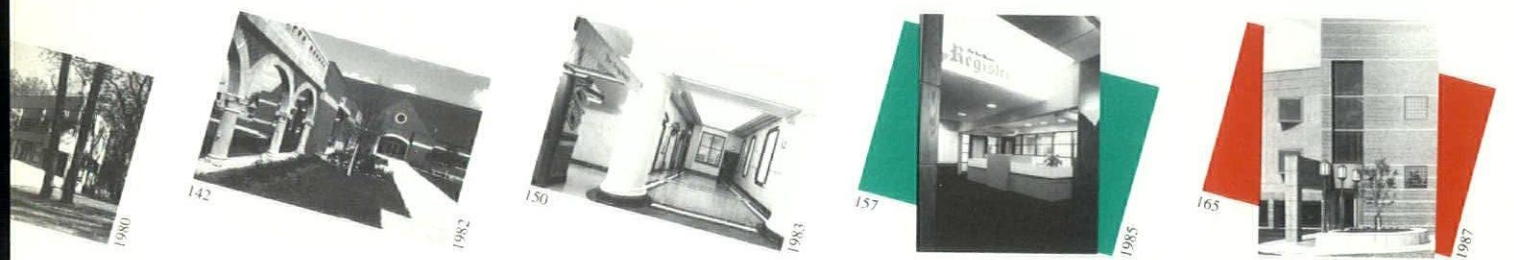


- Building Restoration
Meyer 1979
- 133 Cory Residence
Lake Okoboji
Charles Herbert & Assoc.
Honor Award 1980
- 142 Blades Hall/Steffens Arcade
Univ. of Dubuque Dubuque
The Durrant Group, Inc. 1982
- 150 Des Moines Register Skywalk
Lobby Des Moines
Charles Herbert & Assoc. 1983
- 158 Pederson-Autry Residence
Des Moines
Charles Herbert & Assoc. 1985
- Griffin Office 1979
- 134 Dial Corporation
Des Moines
Charles Herbert & Assoc.
Honor Award 1980
- 143 Brenton State Bank
Granger
Charles Herbert & Assoc. 1982
- 151 Library Addition
Iowa State University Ames
Charles Herbert & Assoc. 1983
- 159 Valone Residence
Des Moines
Charles Herbert & Assoc. 1985
- 135 NE Iowa Technical Institute
South Campus Peosta
The Durrant Group, Inc.
Honor Award 1980
- 144 Felton/Evans Residence
Dubuque
Wehner, Nowysz, Patschull
& Priffner, P.C. 1982
- 152 Ashworth Pool & Bathhouse
Des Moines
Bussard/Dikis Assoc., Ltd. 1984
- 160 Gartner Residence Remodeling
Des Moines
Charles Herbert & Assoc. 1986
- 136 Whiteside County Law Enforcement
Center Morrison, IL
The Durrant Group, Inc.
Honor Award 1980
- 145 Shiffler Residence
Des Moines
Charles Herbert & Assoc. 1982
- 153 Capitol View Office Bldg.
Des Moines
Bussard/Dikis Assoc., Ltd. 1984
- 161 R.S. Prewitt Co. Bldg.
Des Moines
Shiffler Frey Baldwin
Clause Architects 1986
- 137 Central Division Headquarters
Pioneer Hi-Bred International
Johnston
Charles Herbert & Assoc.
Honor Award 1981
- 146 Agri-Gamble
Living History Farms
Des Moines
Thomas Baldwin, AIA 1983
- 154 Entrance Lobby-Addition
Veterans Memorial Auditorium
Des Moines
Brooks Borg and Skiles
Architects Engineers 1984
- 162 Tifereth Israel Synagogue
Des Moines
Charles Herbert & Assoc. 1986
- 138 Banco Mortgage Co. Servicing
Center Waterloo
The Durrant Group, Inc.
Honor Award
139 NO PHOTO
Davies Amphitheater
Glenwood Lake Park
Dennis W. Stacy Honor Award 1981
- 147 AID Insurance Services
Eden Prairie, MN
Charles Herbert & Assoc. 1983
- 155 Williams Residence
Oskaloosa
Brooks Borg and Skiles
Architects Engineers 1984
- 163 International Trade Center
Des Moines
Douglas Wells, Architect 1987
- 140 Meredith Corporation
Des Moines
Charles Herbert & Assoc.
Honor Award 1981
- 148 Carver-Hawkeye Sports Arena
Univ. of Iowa Iowa City
The Durrant Group, Inc. 1983
- 156 Des Moines Convention Center
Des Moines
Brooks Borg and Skiles
Architects Engineers 1985
- 164 Iowa Caucus '88
Des Moines
Douglas Wells, Architect 1987
- 141 American Federal
Ingersoll Branch
Des Moines
Charles Herbert & Assoc. 1982
- 149 Deloitte Haskins + Sells
Des Moines
Brooks Borg and Skiles
Architects Engineers 1983
- 157 Des Moines Register & Tribune
Publisher's Floor Des Moines
Charles Herbert & Assoc. 1985
- 165 Regency Park Office Bldg.
Omaha, NE
Herbert Lewis Kruse
Blunck Architecture
166 NO PHOTO
Saccopoulos Residence
Christos Saccopoulos Greece 1987

- 9 The McFarland Clinic
Ames
Crites & McConnell
First Honor 1963
- 10 James Shive Residence
Lake McBride
Crites & McConnell
11 NO PHOTO
Jacob Tanner Hall for Waldorf
College Forest City
Gjelton & Schellberg
Honorable Mention 1963
- 12 The Totem Bowl Bowling Alley
Marshalltown
Brooks-Borg Architects Engineers
Merit Citation
13 NO PHOTO
Union Story Trust & Savings
Bank Ames
Germanson-Foss & Co.
Honorable Mention 1963
- 14 Wall Residence
Boone
Crites & McConnell
Honorable Mention 1963
- 15 NO PHOTO
Mountain Cabin
Dillon, Colorado
Thorson-Brom-Brosnar
Honorable Mention
16 NO PHOTO
Restaurant Shorewood
Cedar Rapids
Leo C. Pfeiffer & Assoc.
Honorable Mention 1964
- 17 Crites Residence
Crites & McConnell
Cedar Rapids
First Honor 1965
- 18 Merchants National Drive Through
Bank Cedar Rapids
Brown Healey Bock
Merit Award 1965
- 19 Omundson Manufacturing
Perry
Carl Hunter & Russell Parks
Merit Award 1965
- 20 Service Addition Iowa Methodist
Hospital Des Moines
Brooks-Borg Architects Engineers
Merit Award 1965
- 21 Blair House Apartments
Cedar Rapids
Brooks-Borg Architects Engineers
Award of Merit 1966
- 22 Central College Women's Dormitory
Pella
Savage - Ver Ploeg
Award of Merit 1966
- 23 Davis Residence
Iowa City
Crites & McConnell
Award of Merit 1966
- 24 Kitzman Residence
Iowa City
Crites & McConnell
Award of Merit 1966
- 25 Northeast Retirement
Community Ames
Brooks-Borg Architects Engineers
Award of Merit 1966
- 26 Covenant United Presbyterian
Church Danville, Illinois
Crites & McConnell
Honorable Mention 1968
- 27 Manning Trust & Savings Bank
Manning
Wilkins & Bussard
Honorable Mention 1968
- 28 Reilly Residence
Cedar Rapids
Crites & McConnell
Honorable Mention 1968
- 29 Residence
Iowa City
Crites & McConnell
Honorable Mention 1968
- 30 Spring Bay Resort
West Indies
Crites & McConnell
Honorable Mention 1968
- 31 U.S. Post Office Cedar Rapids
Crites & McConnell associated
with Amos Emery
Merit Award 1968
- 32 Birch Residence
Iowa City
Crites & McConnell
Merit Award 1969
- 33 Black Oaks Office Bldg.
Des Moines
Charles Herbert & Assoc.
Merit Award 1969
- 34 Brenton Student Center
Simpson College Indianola
Charles Herbert & Assoc.
Medal Award 1969
- 35 Coe College
Cedar Rapids
Brown Healey Bock
Merit Award
- 36 Farmer's State Bank
Crites & McConnell
37 NO PHOTO
Kindergarten & Play
Clare
Maiuwm-Wingm
Honor Award
- 38 Knock Residence
Creston
Crites & McConnell
Honor Award
- 39 Men's Residence Gr
Iowa State University
Crites & McConnell
Merit Award
- 40 NO PHOTO
National Bank of De
John Rice, AIA
Honor Award
41 NO PHOTO
Okoboji Presbyte
Maiuwm-Wingm
Medal Award
- 42 Pilgrim Lutheran Ch
Waterloo
Thorson-Brom-Bro
Medal Award
43 NO PHOTO
Reed Residence
Ray Reed, AIA
Honor Award
- 44 Residence
Iowa City
Crites & McConnell
Medal Award
- 45 Schuster Residence
Ames
Crites & McConnell
Merit Award
- 6 Stadium Press Box, ISU
Ames
Brooks-Borg Architects Engineers
Honorable Mention 1962
- 7 Tucker Residence
Cedar Rapids
Crites & McConnell
Award of Merit 1962
- 8 Renovation & Addition to The First
Presbyterian Church
Preston Healey Bock
1963
- 1 The Totem Bowl Bowling Alley
Marshalltown
Brooks-Borg Architects Engineers
Merit Citation
13 NO PHOTO
Union Story Trust & Savings
Bank Ames
Germanson-Foss & Co.
Honorable Mention 1963
- 11 NO PHOTO
Jacob Tanner Hall for Waldorf
College Forest City
Gjelton & Schellberg
Honorable Mention 1963
- 13 NO PHOTO
Union Story Trust & Savings
Bank Ames
Germanson-Foss & Co.
Honorable Mention 1963
- 15 NO PHOTO
Mountain Cabin
Dillon, Colorado
Thorson-Brom-Brosnar
Honorable Mention
16 NO PHOTO
Restaurant Shorewood
Cedar Rapids
Leo C. Pfeiffer & Assoc.
Honorable Mention 1964
- 18 Merchants National Drive Through
Bank Cedar Rapids
Brown Healey Bock
Merit Award 1965
- 20 Service Addition Iowa Methodist
Hospital Des Moines
Brooks-Borg Architects Engineers
Merit Award 1965
- 22 Central College Women's Dormitory
Pella
Savage - Ver Ploeg
Award of Merit 1966
- 24 Kitzman Residence
Iowa City
Crites & McConnell
Award of Merit 1966
- 26 Covenant United Presbyterian
Church Danville, Illinois
Crites & McConnell
Honorable Mention 1968
- 28 Reilly Residence
Cedar Rapids
Crites & McConnell
Honorable Mention 1968
- 30 Spring Bay Resort
West Indies
Crites & McConnell
Honorable Mention 1968
- 32 Birch Residence
Iowa City
Crites & McConnell
Merit Award 1969
- 34 Brenton Student Center
Simpson College Indianola
Charles Herbert & Assoc.
Medal Award 1969
- 36 Farmer's State Bank
Crites & McConnell
37 NO PHOTO
Kindergarten & Play
Clare
Maiuwm-Wingm
Honor Award
- 38 Knock Residence
Creston
Crites & McConnell
Honor Award
- 39 Men's Residence Gr
Iowa State University
Crites & McConnell
Merit Award
- 40 NO PHOTO
National Bank of De
John Rice, AIA
Honor Award
41 NO PHOTO
Okoboji Presbyte
Maiuwm-Wingm
Medal Award
- 42 Pilgrim Lutheran Ch
Waterloo
Thorson-Brom-Bro
Medal Award
43 NO PHOTO
Reed Residence
Ray Reed, AIA
Honor Award
- 44 Residence
Iowa City
Crites & McConnell
Medal Award
- 45 Schuster Residence
Ames
Crites & McConnell
Merit Award



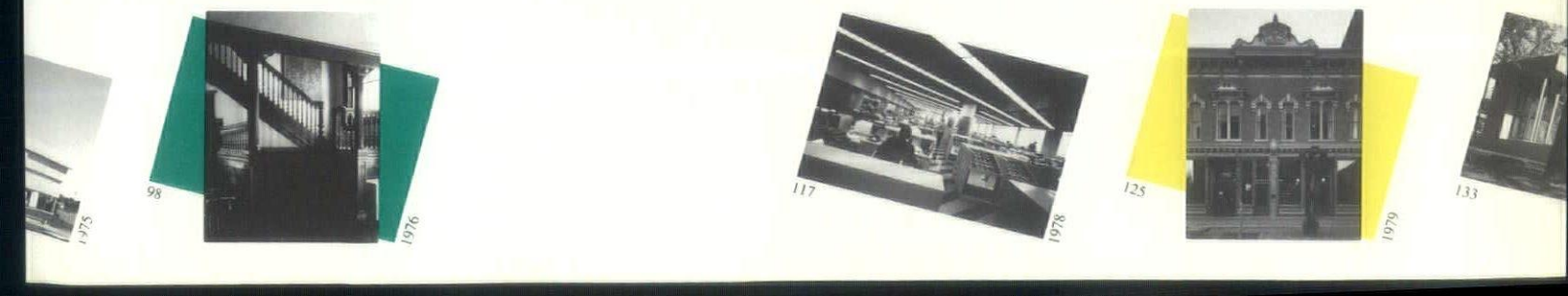
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ARCHITECTURE

◆ MASTER BUILDERS OF IOWA ◆ MECHANICAL CONTRACTORS ASSOC. OF IOWA



1969
46 Unitarian Universalist Meeting
Hall Cedar Falls
Crites & McConnell
Honor Award
1969
47 NO PHOTO
Farris Residence Cedar Rapids
Crites & McConnell
Medal Award

1971
56 NO PHOTO
Banking Office Bankers Trust
Des Moines
Griffith-Kendall
Honor Award

1972
66 A.H. & Theo Blank
Performing Arts Center
Simpson College Indianola
Charles Herbert & Assoc.
Merit Award

1973
73A Capital City State Bank
Hickman Road Branch Des Moines
Charles Herbert & Assoc.
Merit Award

82 West Bank
West Des Moines
Englebrecht
Honor Award

1970
48 Brady Motorfrate, Inc.
Des Moines
Charles Herbert & Assoc.
Merit Award

1971
57 C.Y. Stephens Theater Ames
Crites & McConnell
Brooks-Borg
Honor Award

1972
67 College of Nursing Bldg.
Univ. of Iowa Iowa City
Charles Herbert & Assoc.
Merit Award

1973
74 Central Branch YMCA Addition
Cedar Rapids
Crites & McConnell
Honor Award

83 American Rep
Warehouse
Charles Herbert
Merit Award

1970
49 Hands Jewelry Store Remodeling
Iowa City
Hansen-Lind-Meyer
Merit Award

1971
58 Dahl's Hubbell Store
Supermarket Des Moines
Lynch Payne Champion Bernabe Inc.
Merit Award

1972
68 Continental-Western Insurance
Company West Des Moines
Charles Herbert & Assoc.
Merit Award

1973
75 Savings & Loan Branch
Des Moines
Charles Herbert & Assoc.
Merit Award

84 Dallas County
Adel
Charles Herbert
Merit Award

1970
50 Hilltop Center Student Union
Food Service Facility
Eau Claire Wisconsin
Durrant Deinger Dommer
Kramer Gordon
Merit Award
1970
51 NO PHOTO
Iowa-Des Moines National Bank
Euclid Office Des Moines
Architects Associated Honor Award

1971
59 Branch Office Des Moines Savings
Branch Association Des Moines
Lynch Payne
Champion Bernabe, Inc.
Honor Award

1972
69 Executive Offices Des Moines
Register & Tribune Des Moines
Charles Herbert & Assoc.
Merit Award

1973
76 Fine Arts Wing
Ames Senior High School
Charles Herbert & Assoc.
Merit Award

85 Dallas County
Redfield Office
Charles Herbert
Merit Award

1970
52 Iowa State Bank, Drive-in
Iowa City
Hansen-Lind-Meyer
Honor Award

1971
60 Equitable Bldg. Remodel
Des Moines
Savage-Ver Ploeg Merit Award
1971
61 NO PHOTO
Gordon Residence Ames
Norman Rudi & Assoc.
Merit Award

1972
70 Home Federal Savings & Loan
Ingersoll Branch Des Moines
Charles Herbert & Assoc.
Medal Award

1973
77 Kitzman Residence
Ames
Crites & McConnell
Merit Award

86 Home Federal
South Des Moines
Charles Herbert
Honor Award

1970
53 Student Center Drake University
Des Moines
Charles Herbert & Assoc.
Honor Award

1971
62 NO PHOTO
Stephen Hempstead School
Dubuque
Durrant Deinger Dommer Kramer Gordon
Merit Award
1971
63 Northwood Elementary School
Ames
Charles Herbert & Assoc.
Merit Award

1972
71 Things, Things, Things
Iowa City
William Nowysz & Assoc.
Medal Award

1973
78 The Park at Southern Hills
Des Moines
John D. Bloodgood
Honor Award

87 Taylor Elem
Cedar Rapids
McConnell
Anderson/E
Merit Award

1970
54 University Union
University of Northern Iowa
Cedar Falls
Hunter Rice & Englebrecht
Merit Award

1971
64 Samuel Poe Residence
Keokuk
Crites & McConnell
Honor Award

1972
72 Vacation House
Lake Panorama
Charles Herbert & Assoc.
Merit Award

1973
79 Savings & Loan Branch
Office Des Moines
Lynch Payne
Champion Bernabe, Inc.
Merit Award
1973
80 NO PHOTO
Spencer Public Library
Spencer
Matwurm Associates
Merit Award

88 American Fe
South Des Moines
Charles Herbert
Merit Award

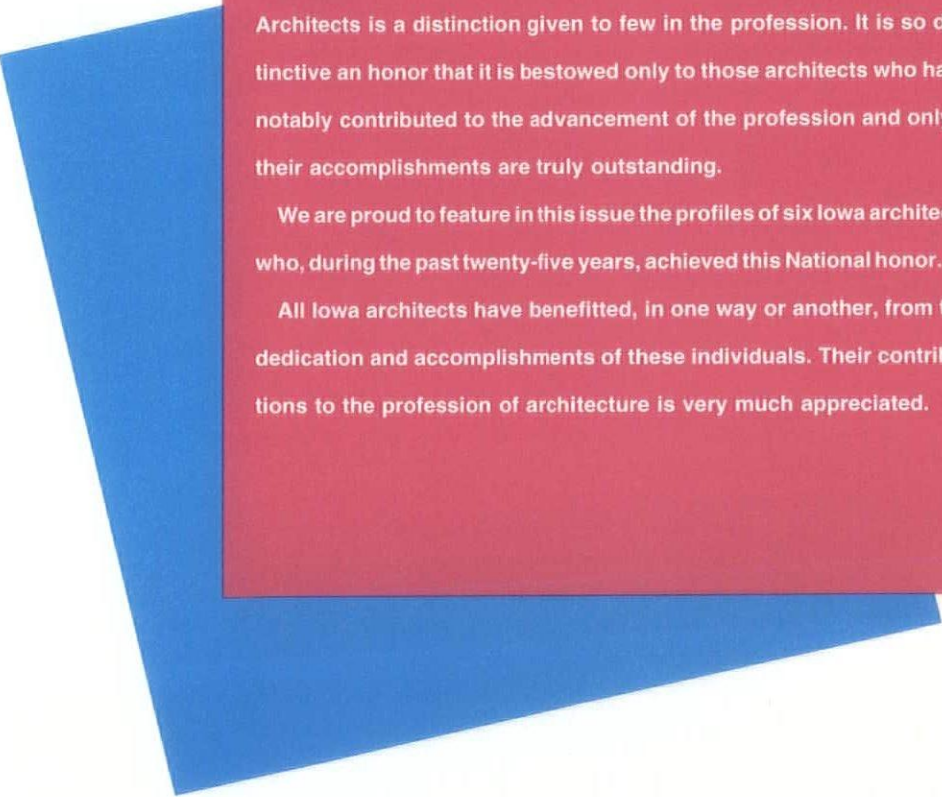
1970
55 Welch Jr. High School
Ames
Charles Herbert & Assoc.
Medal Award

1971
65 Len Walworth Residence
Burlington
Crites & McConnell
Honor Award

1973
73 Dial Center for Computer Services
Drake University Des Moines
Charles Herbert & Assoc.
Merit Award

1973
81 University of Northern Iowa
Married Student Housing
Cedar Falls
Englebrecht/Rice
Honor Award

89 Bivouac
Iowa City
Webner N
Merit Award



Advancement to fellowship in the American Institute of Architects is a distinction given to few in the profession. It is so distinctive an honor that it is bestowed only to those architects who have notably contributed to the advancement of the profession and only if their accomplishments are truly outstanding.

We are proud to feature in this issue the profiles of six Iowa architects who, during the past twenty-five years, achieved this National honor.

All Iowa architects have benefitted, in one way or another, from the dedication and accomplishments of these individuals. Their contributions to the profession of architecture is very much appreciated.



Improving America's Housing

For more than 30 years, John Bloodgood has shaped American housing. Using business savvy and a sensitivity for the needs of middle America, he has become a leader in the ever changing, competitive field of speculative housing.

Housing is something John Bloodgood knows inside and out. He's been in the business since 1957 when he was building editor for *Better Homes and Gardens* magazine. Back then, he was involved in the Better Homes For All America program designed to bring leadership architecture to builders across the nation. Working with architects and builders, Bloodgood helped create prototypical houses for the American family, houses that responded to the ways people lived. He introduced the family room concept, as well as other innovations like indoor-outdoor living and multiple uses for the dining room.

Things have changed a lot since then. American housing has gone through many phases, from the "big is better" era of the Sixties, to the energy crisis and solar designs of the Seventies, to the era of downsized houses with amenity-laden floor plans in the Eighties. And Bloodgood's still there, at the forefront, helping to improve America's housing stock.

After leaving *Better Homes and Gardens* in 1965, John Bloodgood started Bloodgood Architects and Planners in Des Moines with the purpose of continuing to design housing for the mass market. "It started out as a mission to enhance the quality of housing for the masses," he says of that beginning. Today, the nationally recognized Bloodgood name is synonymous with smart design — houses with style, charm, and liveability available at affordable prices. Developments all over the country contain Bloodgood designs. Last year, one-and-a-half to two percent of all the housing stock built in the United States was a Bloodgood design. For his contribution to the housing industry, Bloodgood was made a Fellow in the American Institute of Architects in 1981.

Knowing the Market

Bloodgood has seen a lot of change in the housing industry in the past 25 years. When he started out in 1965, "The Good Life" meant moving to the suburbs, owning your own house (not

too showy, but well maintained), rearing your children in a good middle-class neighborhood surrounded by like-minded people with a first-rate school within walking distance. "There wasn't much of a role for an architect back then," he relates. "Most suburbs were designed by builders. Above all, people wanted to fit in. Belonging was the big thing. Everyone wanted to look and be like the Jones'."

The Eighties see an entirely different kind of buyer. People are much more sophisticated today. Style and charm are all-important. Buyers want individual, efficient designs that suit their lifestyle. They view their house as an extension of their personality — it helps define who they are. So the house must meet this psychological need, as well as the old emotional ones. Above all, quality is what counts. These people know quality, and they demand it in all things, big and small, right down to the finishes.

Bloodgood separates his market chronologically into groups. First-time buyers want a fun, lively environment, a sense of luxury and style, yet at an affordable price. The single or divorced homeowner typically wants a condo or some other type of cluster community. The DINKS (Double Income-No Kids) are sophisticated people who demand style and health-conscious amenities, including a well-equipped kitchen. The move-up family (the biggest market) want their success to show. Empty nesters want less to maintain, yet still desire an established environment where they can relax and entertain. Seniors (defined as "Go goes, slow goes, and no goes") may prefer a place offering health care.

When not on the road giving speeches and attending conferences, Bloodgood can be found in his office on Grand Avenue in Des Moines, a four-story, 7,600-square-foot residence built in 1915 in what he calls the "bulky Midwest style." "We like to be able to walk into our own front door," he says of working in a residence instead of in an office building. "That's what our business is all about." ■



Serving The Profession

Some might call Broshar a crusader, but as the National President of the American Institute of Architects, he has made a meaningful contribution to the built environment of the state and nation.

Since 1971 he has committed much of his life to his profession, holding elective positions at all levels of the American Institute of Architects (AIA) — state, regional, and national — including two terms as national vice president 1979-82 and a term as national president in 1982-83. For service to the community and to the profession, Broshar was elected a Fellow of the AIA in 1977.

An amiable, purposeful man, Broshar is a product of Iowa, born and bred. Reared in Waterloo and graduated from Iowa State College, he became a partner in 1962 in what is now the 18-person Waterloo firm of Thorson, Brom, Broshar, and Snyder. Most of the firm's work is in the public sector — churches, universities, hospitals, with much of the work in the Waterloo area. Among the firm's credits is the UNI-Dome at the University of Northern Iowa; the Conway Civic Center (which sparked a revitalization movement in downtown Waterloo); and the master plan for the extension of Kinnick stadium at the University of Iowa in Iowa City. Currently, the firm is working on its largest project ever — the consolidation of two Waterloo hospitals into the Covenant Medical Center.

But Broshar considers his most rewarding work to be within the AIA. Looking back, the one project that brings the most satisfaction occurred in 1973 when Iowa was chosen as the pilot state for a federal survey to determine if the Architectural Barriers Act of 1968 was working. Were new buildings meeting the accessibility needs of the handicapped? Broshar, then on the board of the Iowa chapter, was chosen to head the survey.

Working with representatives from the Easter Seal Society, the group created a checklist and organized 13 teams of three people each — an architect, a representative from the Easter Seal Society, and a wheelchair user — to survey all federally funded buildings built in the state of Iowa between 1968 and 1973. The overwhelming conclusion: The law was not effective. As a direct result of this study, new legislation was passed in 1975 funding the correction of these buildings. In addition, the standards for handicapped accessibility were redrafted.

As national association president, Broshar led the AIA in two key lobbying efforts: preserving

the original concept of the controversial Vietnam War Memorial (a design "which probably speaks more to the heart of the issue than any monument we have," he says) and restoring, not expanding, the west front of the United States Capitol (the only remaining original facade on the building). Fortunately, "Government listens when architects talk," Broshar says. The AIA view was upheld in both instances.

While a national officer, Broshar travelled extensively — to Mexico (where he is a member of honor in the Federation of Architects); to Canada, and South America (where he headed a U.S. delegation at a design conference for seismic and flood problems); to New Zealand, Australia, and Poland (where he was a delegate to the International Union of Architects Congress in Warsaw); and to the United Kingdom, Guatemala, and Panama (where he was a delegate to the Assembly of the Federation of Pan American Architects).

Broshar believes technology is the one element that has changed architecture the most. In addition, there is more concern for the environment — more complicated building codes, more regulatory agencies, more health concerns (like air quality, asbestos, and radon). Because technology and environmental issues are becoming more complex, the importance of continuing education for architects is paramount.

The last twenty-five years has seen a synergy of architects working together in the AIA, sharing ideas, solving problems. As a result of this greater involvement, the practice of architecture has become more mainstream — more a part of societal, business, and government processes. Broshar believes what the national organization does best is evaluate the things that are happening at the local level and manage the flow of information. Most architects are aware, Broshar says, that to be most effective in their profession they need to be a part of the AIA and realize its benefits and its programs.

The number of national awards and recognition programs has also expanded. Consequently, there is an increased awareness of architecture. "Building designs, on the average, are more thoughtful. The overall quality of design has improved," he says. ■

Robert Broshar is a people person. People's needs, both physical and emotional, are important to him. That is what drew him to the profession of architecture in the first place. Getting inside people's heads to understand what they want and need is fun for him and he is good at it.

Like all good architects, Broshar strives for more than the fundamental requirements of architecture. He strives to add that extra something to the buildings he designs — call it excitement, heart, spirit, or call it fun. "Some buildings have it, some don't," he says. "You ought to feel good being there. That's what we're struggling for."

Broshar likes to lead crusades. He enjoys grappling with social issues and being involved in important decisions about the environment.



Serving Architecture

Frank and personable, Bussard spearheads a service oriented practice devoted to his clients' needs as well as openness and integrity within the profession.

ability to strike at the heart of an issue, to focus on the meaningful. He is sensitive, perceptive, and cares deeply about quality and excellence. Not one to be content sitting around talking about change, Bussard is a doer, one who initiates action and inspires others to follow his lead. He is a fountainhead of frank and wise advice, and gives tirelessly to young architects in search of direction.

Perhaps his special gift is in dealing with people and with organization. As his partner Bill Dikis explains it, "Ken thinks in terms of teamwork, he plans in terms of tomorrow and the next day." In addition to leading the Des Moines-based Bussard/Dikis firm, Bussard has spent a good deal of time working within the American Institute of Architects at all levels — state, regional, and national — including serving on the national Board of Directors in 1985 through 1987 as director of the five-state Central States Region. His special quest: To better architecture as a business through sharing knowledge, through architects communicating openly with each other.

In pursuit of this goal, he has a trail of accomplishments — not only chairmanships, presidencies, and directorships, but roll-up-the-sleeves hard work, often behind the scenes and after hours. At the national level, he is credited with establishing a peer review program and a sister firm network, as well as for initiating the Intern Development Program in Iowa and organizing a "minute-man" network of architects for the purpose of lobbying state legislators.

Complete commitment — to his firm, to the public, to the profession — has earned Bussard a distinguished national reputation. For his talent, skill, and excellent service, he was elected a Fellow to the American Institute of Architects in 1985.

Looking Back

Like many other Iowa architects, Bussard is a product of the Beaux Arts and International styles of architecture taught at Iowa State University in the Fifties and early Sixties. "Most architecture in Iowa is grass-roots architecture,"

he explains, "simplistic, somewhat provincial, strong in indigenous form and in most instances the result of a technically-oriented educational discipline of problem solving. When I graduated in 1960, there was a pervasive attitude that anything old was not of much value. It had to be contemporary or modern to have value. There was also an attitude toward adopting a style or formula to architectural design.

"In the last decade or so there's been a marvelous regeneration, a rekindled appreciation for historical architecture. It happened out of a sense of nostalgia toward who we are. People suddenly woke up and said, 'Wait a minute. I don't have an identity anymore. I live in a community without spirit, without character. Therefore, architecture has become more humane and more respectful of the community and inhabitants.'

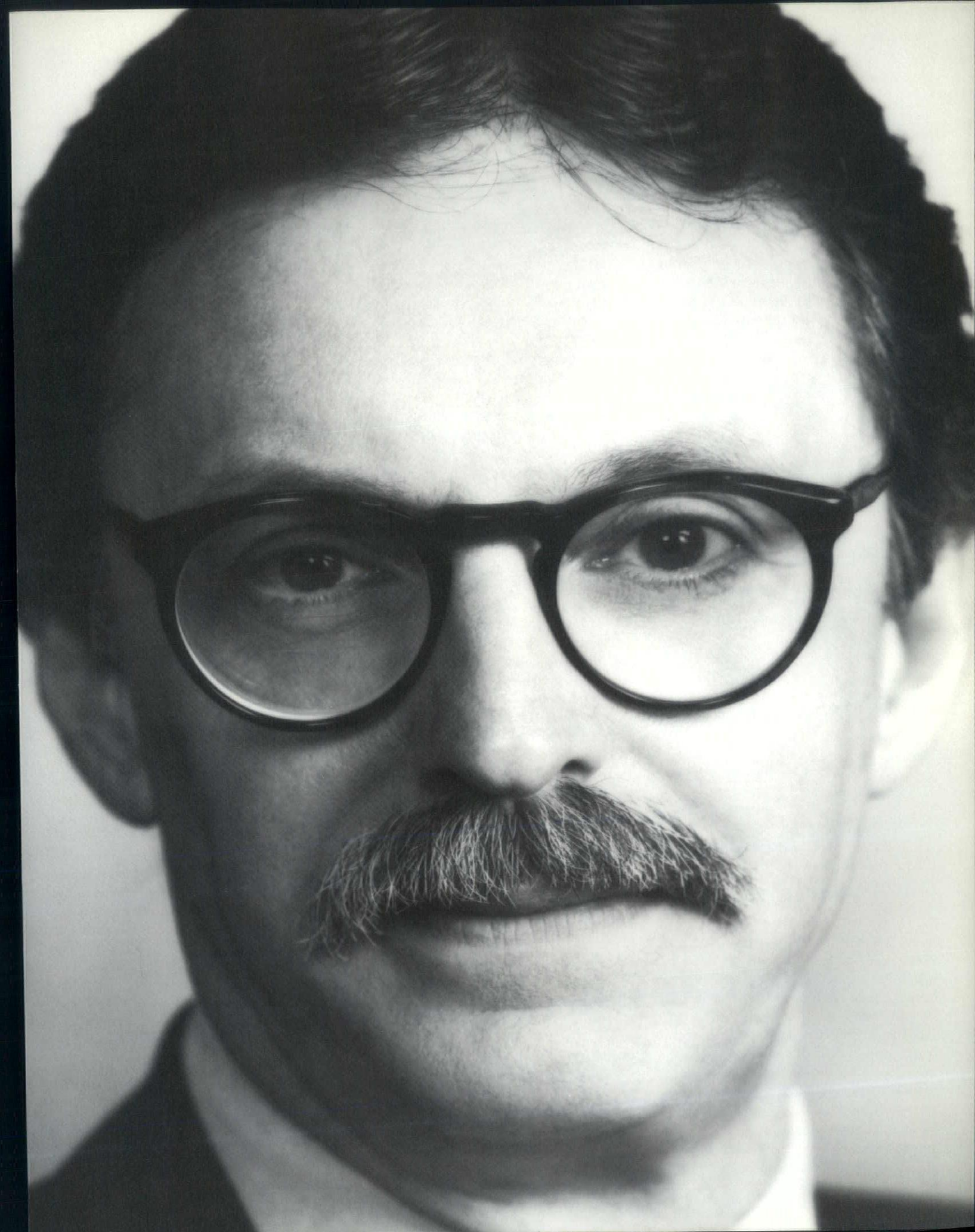
Perhaps more than design, attitudes change with time. In the last two decades, the profession of architecture has seen three definite changes: (1) Interior architecture is a new wrinkle — space within a space, space conducive to performance and the quality of life. (2) Multiple disciplinary firms ... in the old days a firm was made up of only architects and sometimes engineers. Now there are firms who also include landscape architects, environmentalists, interior designers, facility managers, graphic specialists, programmers, computer specialists, construction managers — all in-house. (3) Restoration and renovation of old buildings is key to preserving a sense of history. In the next 25 years, Bussard predicts, the rehabilitation and adaptive re-use market will outpace new construction.

Currently, Bussard/Dikis is involved in building a unique and very large sports and recreation complex at Iowa State University in Ames (it is so big Hilton Coliseum could fit inside), and in renovating the exterior of the Capitol building in Des Moines, "Our pride and joy, a magnificent lady," Bussard says. "To be involved in the preservation of that building is almost a religious experience. We're dealing with a symbol of time, a symbol of history. It's almost archeological, a spiritual thing, to preserve the dignity of a building that means so much to so many people." ■

Ken Bussard is an architect's architect. Architecture is his passion, his reason for being. He admits to being consumed by it. "Being an architect is an extension of my very being," he says. "I cannot separate who I am from the architect within me."

For Bussard, that attitude is healthy. He is devoted to the integrity of the profession. "I am totally convinced good architecture effects people's behavior," he says. "To enhance the quality of life through good architecture is almost a spiritual thing for me. To do an ugly building or to misuse the landscape is frightening."

Born in Clarinda, Iowa, Bussard possesses an impressive balance of skills and interests which make him particularly adept in his role. In addition to being open, direct, and sincere in typical Midwestern fashion, he has an uncanny



Setting Ethical Standards

Creator of numerous libraries, as well as the state of Iowa's new historical building, Healey has helped set the standard for professional conduct and ethics.

Hot Air Balloon Museum and the new Simpson College Dormitory in Indianola are their designs and, most recently, the new 220,000-square-foot State Historical Building on the State House grounds.

But in addition to designing good architecture, Healey is active in both the American Institute of Architects (he was president of the Iowa chapter in 1965-66) and the National Council of Architectural Registration Boards (NCARB) which provides reciprocity for architects throughout the country. While serving on the board of directors of NCARB (1975-77), Healey was chairman of the Professional Conduct Committee and supervised the drafting of a set of rules for professional conduct for use by member boards, a project which took 18 months to complete. Before these rules were drafted, there were no national guidelines for state architectural examining boards regarding unethical conduct within the profession. For his service, as well as his example, Ted Healey was elected a Fellow to the American Institute of Architects in 1979.

Born in Dubuque, Ted Healey attended school in Cedar Rapids and was graduated with a degree in architecture from the University of Illinois in 1950. After spending a summer at Palais de Fontainebleau, France, he returned to Iowa to practice architecture in Cedar Rapids.

For him, the most conspicuous change in architecture over the past quarter century has been in design. Like many architects of his generation, Healey entered the profession with little regard for traditional architecture. "Modern architecture — what Corbusier called 'machines for living' — was all we were interested in. The very essence of modern architecture was a stripping away of classical forms, of all decoration on a building."

In the last ten years all this has changed. Thanks to the emergence of the post-modern, neoclassical movement, the idea of applying ornament to a building is fashionable again. "At this point in my career we are returning to classical orders of architecture," Healey explains, "yet in a different way. We must still create functional buildings — buildings that work and that utilize modern technology — but architects are again concerned about ornamental beauty."

At the beginning, Healey admits, there were

some elements of the post-modern movement he did not like. Though he welcomed the color palette and the introduction of classical forms, he abhorred what he calls "paper, or stage set architecture" — the misuse of materials, interior design on the exterior of buildings. Fortunately, this trend is passing. "At this stage," he says, "architects are serious about bringing neoclassicism back in a new form — in good, solid architecture with strong roots in the past."

In Healey's midwest marketplace, the last twenty-five years have seen a greater acceptance of innovative ideas. "Back in the Fifties it was a fight to get people to accept new ideas, new technology, new materials," he says. "Today, people are clamoring for new technology. I see this all the time in my work with libraries. Card catalogs are computerized; audio-visual facilities must be designed into the building."

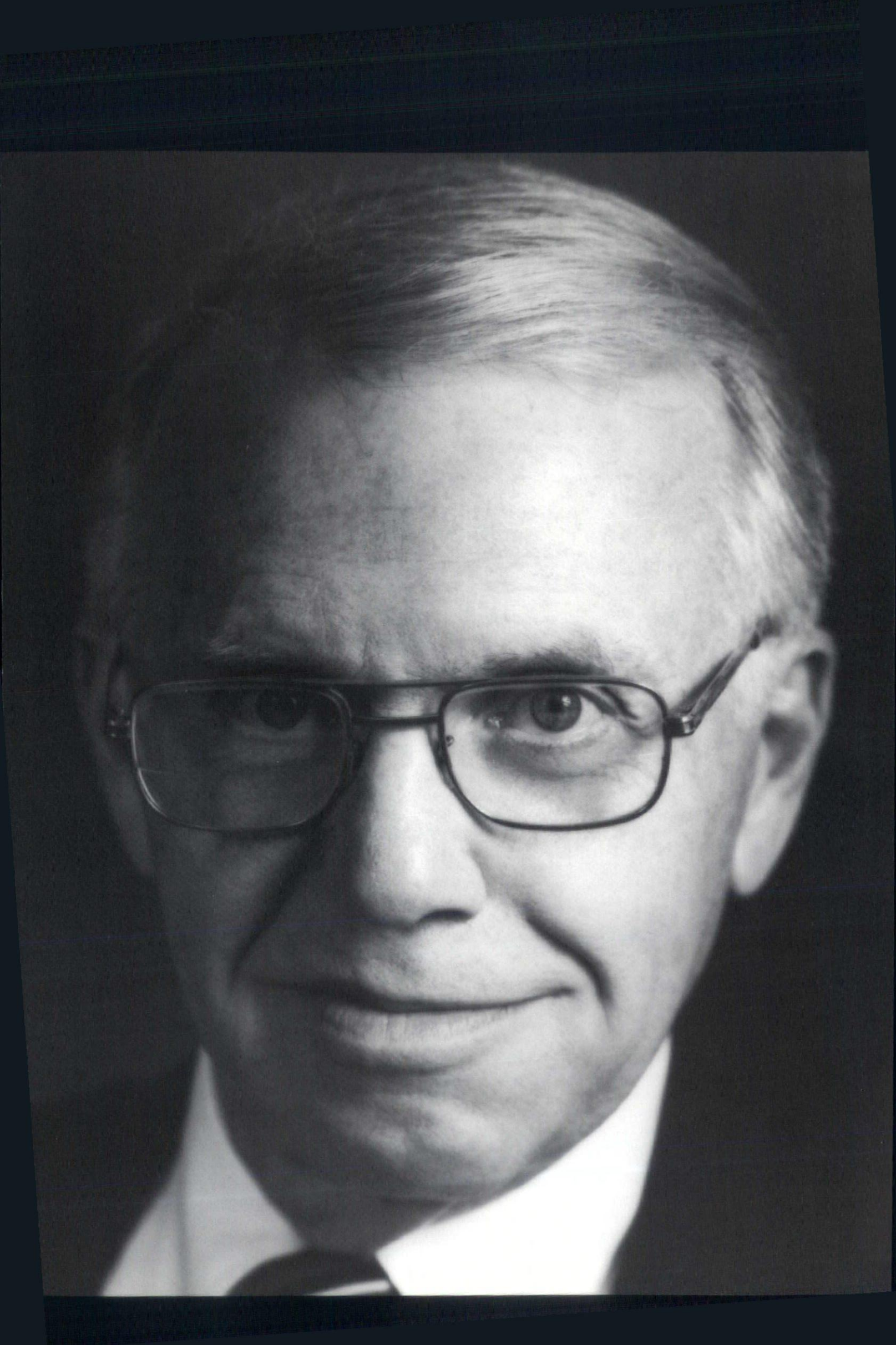
As a result of emerging, complex technology, building designs must be more flexible today than they were in the past. "Businesses operate differently today than they did even ten years ago. The next ten years will see still more change. Structures must be flexible enough to accommodate this change. We're designing office buildings with few bearing walls, for example, using columns instead to hold up the building so walls can be removed or moved around. Heating, ventilation, and air conditioning systems, as well as electrical and telephone systems, must be designed to accommodate a flexible floorplan.

"People today are more concerned about health, comfort, and efficiency in their work environment. Lighting must be designed so there's no glare on computer screens, and work stations built to minimize distracting noises."

As far as NCARB is concerned, one major change has taken place. Twenty-five years ago, architects generally practiced within their home state — they did not cross state borders very much. With improved transportation and communication, the world has become smaller in a sense, and most states are using NCARB's examination as a basis for licensing. Healey himself is a good example — he is licensed to do work in 12 states. ■

Ted Healey is known for his high standards of ethics and professional conduct. "I have always felt very strongly about ethical standards," he says. "I was drawn to the firm I'm in because of its exemplary reputation."

Healey is senior partner in the firm of Brown Healey Bock in Cedar Rapids. In addition to important public buildings in Cedar Rapids (including the Municipal Island Memorial Buildings which includes the renovation of City Hall; the new Public Library; and the Cedar Rapids Airport Terminal), Brown Healey Bock has done significant work in the Des Moines area. The National



Designing Innovative Architecture

Building a design oriented studio in the Midwest is no easy task, but for the last twenty-five years Herbert has done just that, pushing the limits of contemporary Iowa architecture.

Carving out a national reputation in the middle of the Plains has been a struggle, Chick admits, but his "hands off, collaborative" philosophy of managing a design studio has paid off handsomely. By last count, the team had won 108 national, regional, and state awards. How do they do it? "We get the best and the brightest architectural school grads we can find and give them an opportunity to contribute meaningfully to the design process. That's how I have always believed a firm should be structured," he says.

When left alone, creative minds come through with exciting possibilities. He knows that fact first-hand because it works for him. In 1973 Chick Herbert was elected a Fellow in the American Institute of Architects for the category of design.

Born and reared in Macomb, Illinois, Herbert attended Rice University in Houston, Texas, and was graduated from Iowa State College in 1951. His first position was as project planner with Flad & Associates in Madison, Wisconsin. A few years later, when he was offered the opportunity to become a partner with an older firm in Des Moines, he viewed the option optimistically. The city had good architecture designed by world-famous architects. Even though the Midwest is not thought of as a cutting edge place, it offered good opportunities. Still, even before he left Wisconsin, his business advisors in Des Moines insisted the move was a mistake. "Stay there," they cautioned. "You're never going to get your kind of stuff across in Des Moines."

There were times, especially at the beginning, when he thought those advisors may be right. After spending several frustrating years trying to breathe new life into an old firm, Herbert set out on his own, establishing Charles Herbert and Associates in 1961. "They didn't exactly laugh," Herbert recalls, "they did worse — they predicted we'd starve in six months." At first it was the menial jobs that carried the small firm through — a garage converted into a family room, a little country school. Then, a breakthrough occurred — the firm was commissioned to design major projects at Iowa State University in Ames and at Simpson College in Indianola.

With that success, more commissions followed. Then, in 1979, a most conspicuous project, the Des Moines Civic Center and surround-

ing Plaza, was completed. A massive building in the austere style of reinforced concrete, the project contributed to an energetic renaissance of downtown Des Moines that continues to this day.

Looking back, Herbert believes the profession is stronger now than it was when he started. There is more opportunity, more acceptance of new concepts, more architects with better skills. As far as design is concerned, he says, "The longer one practices it's amazing to me how some things come around again. You see movements in design you've seen before, only with a different twist. The whole palette of architecture has become far more expressionistic and more complex in recent years."

"The current fascination with detail is a logical extension of when architecture was minimally modern," he says. "People got tired of that. They complained that it was too antiseptic, too undecorated. Consequently, we're rediscovering detail, embellishing buildings with classical ornament, colored tile and different hues of masonry. But no matter what the movement, there's always a chance to be creative."

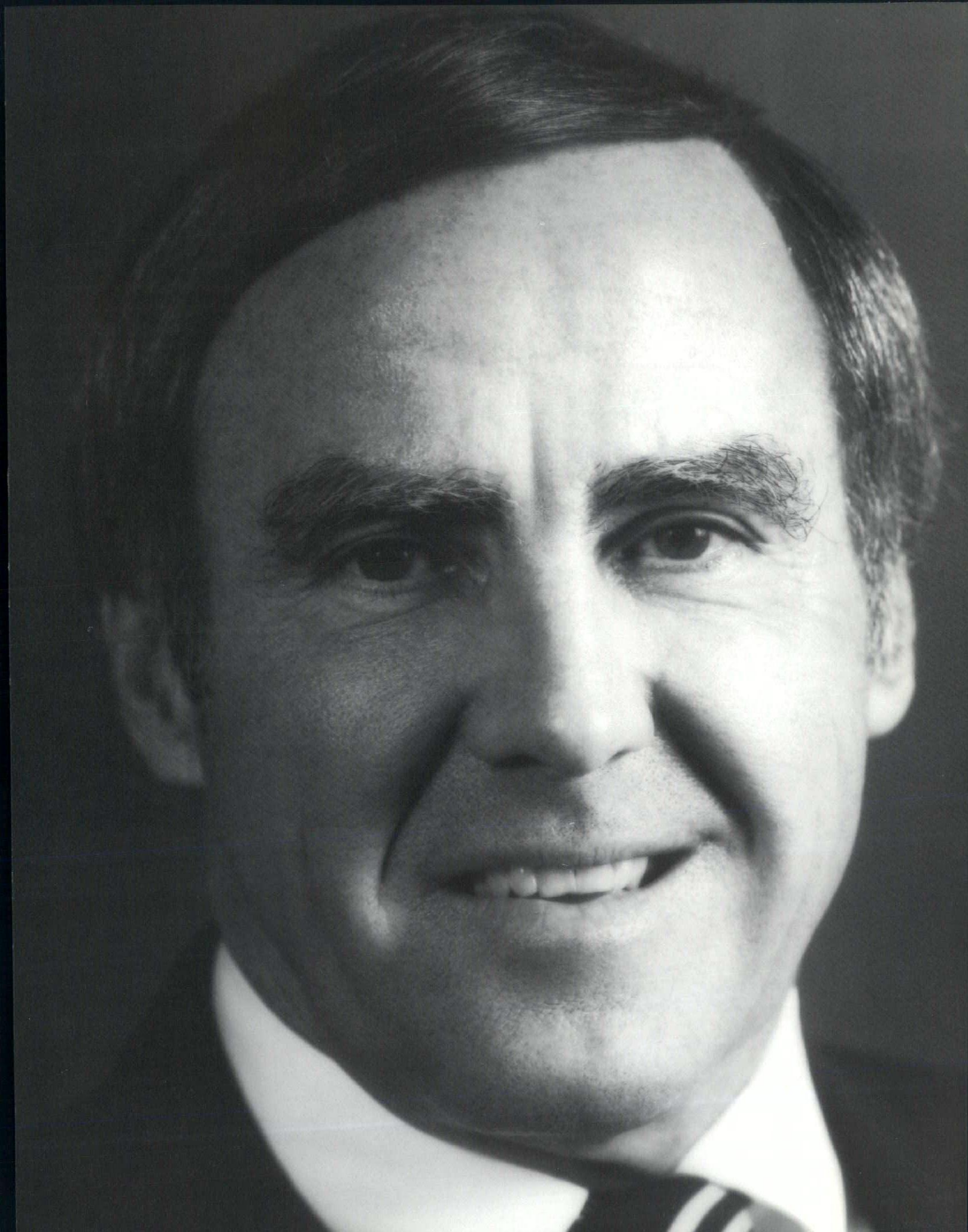
Preservation of our architectural heritage, as well as creating distinctive corporate architecture, is something Herbert feels strongly about. His firm is responsible for renovating the Valley National Bank in downtown Des Moines, a historical piece of art deco architecture that had sat empty for ten years. The project netted the firm a national AIA Honor Award. Currently, the firm is involved in restoring Beardshear Hall, the 80-year-old administration building on the Iowa State University campus in Ames. They are also studying the possibility of renovating ISU's Botany Hall, a red brick and terra cotta building designed in 1892 that is an eccentric blend of English Renaissance and Gothic styles.

Today, the firm resides on the second floor of the Fleming Building, a 10-story art deco structure in downtown Des Moines. Though designing the studio is last on a long list of priorities, it is an energetic, creative place to be — bare bones architecture, rugged materials, and an abundance of natural daylight — a place where communication, teamwork and creativity remain top priorities. ■

Des Moines, and all of Iowa, has an entrenched image of being stodgily conservative, traditional to the point of boring. So, how is innovative architectural received? "Just great," says Charles "Chick" Herbert, "as long as you give people time to get used to it."

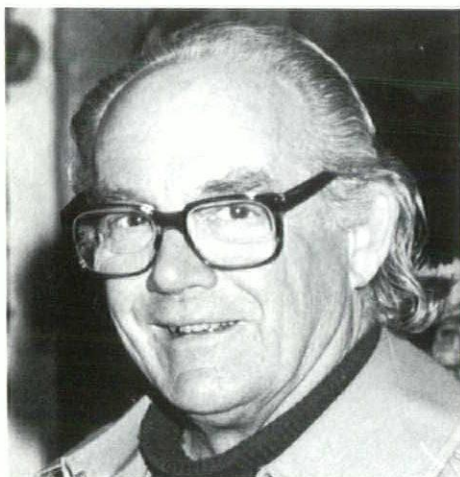
A strong disciple of design, Herbert has had a tremendous influence on contemporary architecture in Iowa. His firm, Herbert Lewis Kruse Blunck Architecture, is known nationally as a team of "hot pencils," a group of design-oriented registered architects who aren't afraid to take bold steps, to try new things.

Perhaps the most visible building, the one credited with earning this diverse team a national reputation, is the expansion of Meredith's corporate headquarters in downtown Des Moines. The exterior, an aggressive combination of old and new, contrasts the conservative Better Homes and Gardens facade of the 1900s with the razamatazz Fortune 500 company-on-the-move image of the 1980s. Though the renovation created quite a stir at the time, it was judged by *Time* magazine to be one of the ten best designs in the U.S. in 1982.



Preserving Iowa's Landmarks

Living by the creed "If it's good architecture, if it's pleasing, it should not be destroyed," Wagner has dedicated his career to saving Iowa landmarks from Terrace Hill to Living History Farms.



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Thanks to William Wagner, the state of Iowa is dotted with historical landmarks, architectural treasures he calls "pockets of refuge from homogeneity." His list of preservation credits includes the Hoover Memorial in West Branch, Terrace Hill and Living History Farms in Des Moines, several town squares (Pella, Adel, Winterset), and the Marshall County Courthouse in Marshalltown.

It has been a colorful career bringing this quiet, unassuming man into personal contact with presidents and popes. But it has also been a career marked by controversy, for Wagner's commitment to historical preservation often found him bucking the political bureaucratic system, swimming upstream against a tide of public opinion over whether money should be spent to preserve or destroy. "It was frustrating," Wagner admits, lamenting, "At times it seemed nobody wanted to fix anything anymore, just tear it down and replace it."

A product of Iowa (Wagner was reared in Pella where his father was a college professor; he was graduated from Iowa State College in 1939, and obtained a Master of Arts degree from Drake

University in 1958), Wagner's work is characterized by its authentic, unpretentious quality, open and direct like the character of Iowa itself. He brings a keen cultural perception to his work giving each project an Iowa sense of distinctiveness, an individual identity that softly speaks "and this, too, is what Iowa is all about."

In 1965, the American Institute of Architects recognized his efforts by naming him a Fellow. President Hoover himself wrote a letter of recommendation, the first time a president had done so for anyone being considered for the honor.

Like many young architects beginning a career, Wagner's lofty goal was to make the world a better place in which to live. "I knew I wasn't going to set the world on fire designing a masterpiece," he says, "so I decided to spend my energy restoring old buildings. For me, it's more important to preserve a landmark than to create one."

By the early 1950s, at a time when no one else in the state was even thinking about historical preservation, Wagner became an authority. "I believe buildings have soul, much like people have souls," he explains. "If it's good architecture, if it's pleasing, it should not be destroyed. It is, after all, our heritage. People save books and paintings, they restore old cars, why not architecture?"

His first restoration job was one that, in retrospect, he considers to be the most rewarding. During the renovation of Herbert Hoover's birthplace in West Branch, Wagner was asked to redesign the blacksmith shop where Hoover's father labored in the 1870s. The project eventually led Wagner to New York City to meet with an aging Hoover to show him the drawings with hopes he could remember details of what the building originally looked like. The two men became friends and remained so until Hoover's death.

Wagner was instrumental in the formation of the Iowa Society for the Preservation of Historical Landmarks in 1956. And he was the prime motivator in getting the tiny Mississippi river village of Bentonsport in southeast Iowa on the National Register of Historic Places in 1972, the first district in the state of Iowa to receive that distinction.

From the Salisbury House in Des Moines (a building he considers "one of the greatest pieces of architecture in the country") to Terrace Hill (the Governor's Mansion in Des Moines) Wagner has accumulated a stunning list of historical architecture to his credit. But it is the restoration of Terrace Hill, built in 1869, that he considers his most significant achievement.

"Terrace Hill is probably the greatest piece of architecture between Chicago and California," Wagner says with pride, "but 25 years ago it was the ugliest building in town." Working with the Hubbell family, who gave the mansion to the state in the early 1970s, Wagner developed the master plan for restoring the 16,000 square-foot architectural relic, which had been closed up for several years. Today, the Victorian Second Empire building is fully restored, housing the governor and his family on the third floor with the first and second floors a museum open to the public. It is a magnificent showpiece and living testimony to Wagner's skills.

Designing the master plan for Living History Farms was probably Wagner's most exciting project, though he puts his generous heart into all his jobs. Originally designed to contain three farms — one from 1850, one from 1900, and a farm of the future — the site has since become an important historic landmark for religious reasons. It was one of only five places Pope John Paul II chose for his visit to the United States in 1979. To commemorate that historic visit, Wagner designed The Church of the Land, "a simple little church," built in the fall of 1981. A year later, Wagner met the pontiff in Rome and received from him a slab of marble, a piece of the old St. Peter's Basilica in the Vatican, blessed by the pope, to be placed in the church.

Today, officially retired from the firm of Wagner Marquart and Wetherell, Bill Wagner still keeps his fingers in the professional pie by designing additions for houses, a task he enjoys because, he says, "Houses are places with heart." He lives near Dallas Center with his wife Jeanne in a house he built from scratch using bits and pieces of Iowa history abandoned at roadsides and rescued from dumps. "I call it putting new life in old junk," Wagner laughs, adding, "It still disturbs me to see beautiful things destroyed." ■

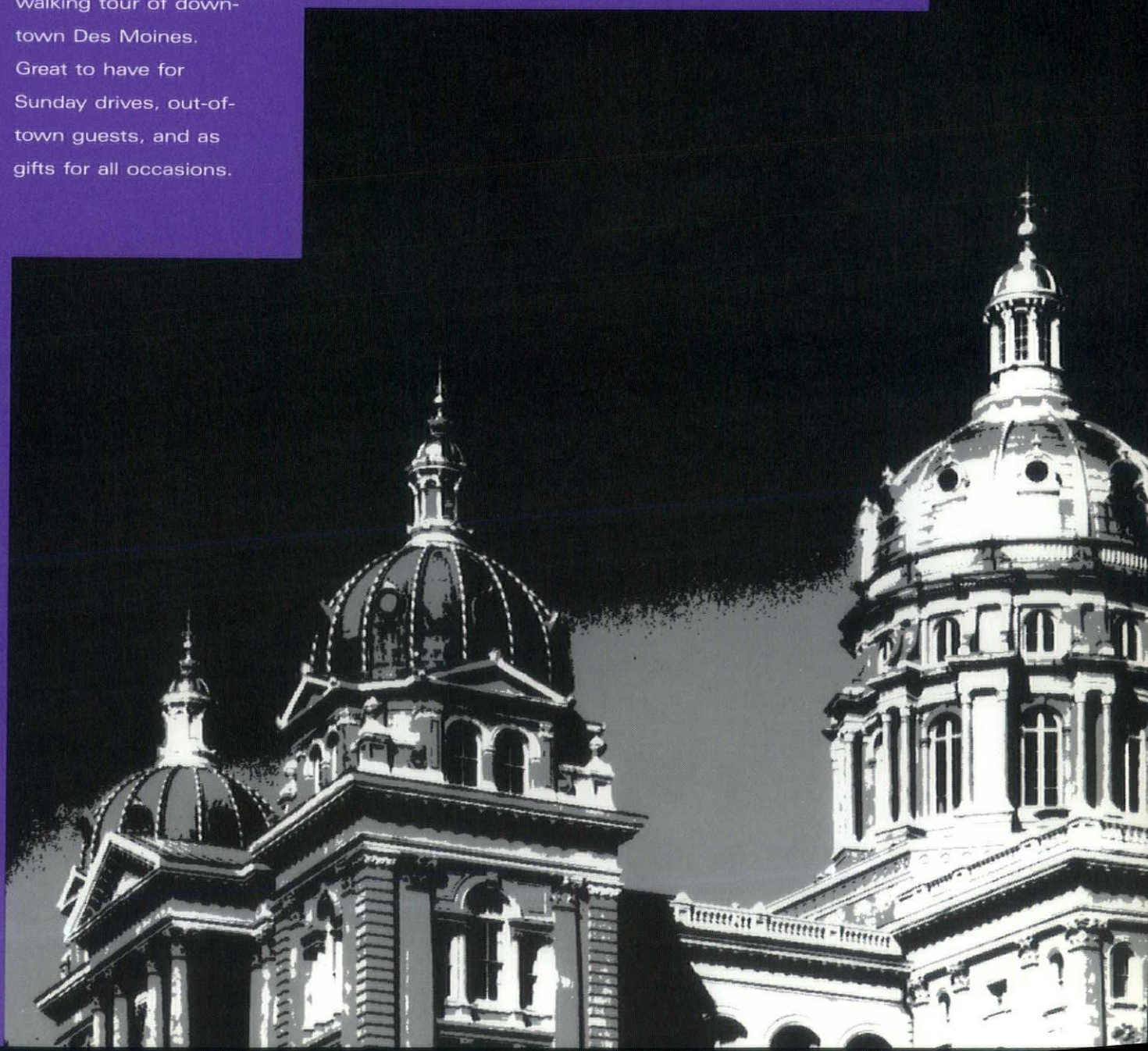
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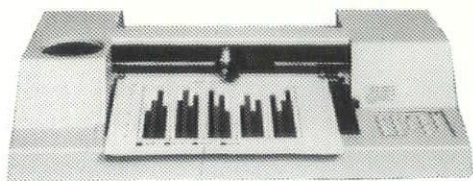
" . . . because we became aware of numerous problems currently being experienced by other developers after using steel stud exterior wall systems. Also, we became aware that there was **no** cost savings using steel stud backup, as reported. In fact, both of these projects were designed and drawn for brick veneer with steel stud backup — but we ended up with brick and block because it was less expensive. As an architect, working for very cost conscience developers, we take pride in, and back up, all of our work. The problems that could occur in a steel stud exterior wall system, such as deflection, corrosion, and condensation, added to our decision to switch back to traditional brick and block wall systems. In our opinion, we not only maintained the integrity of our design by using brick and block, but reduced our construction cost as well."

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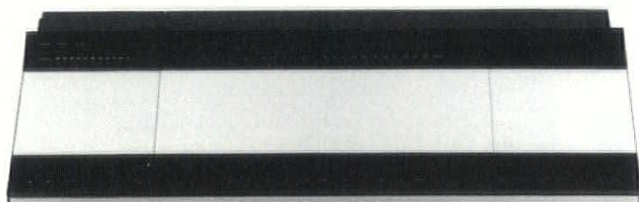
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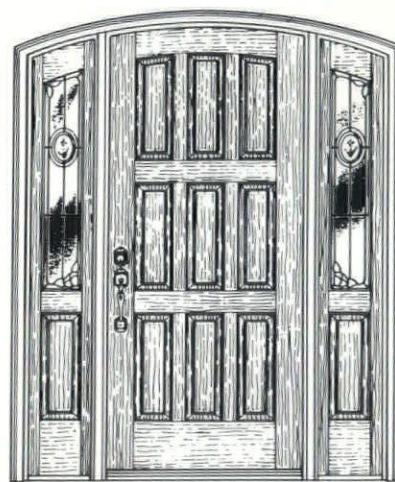
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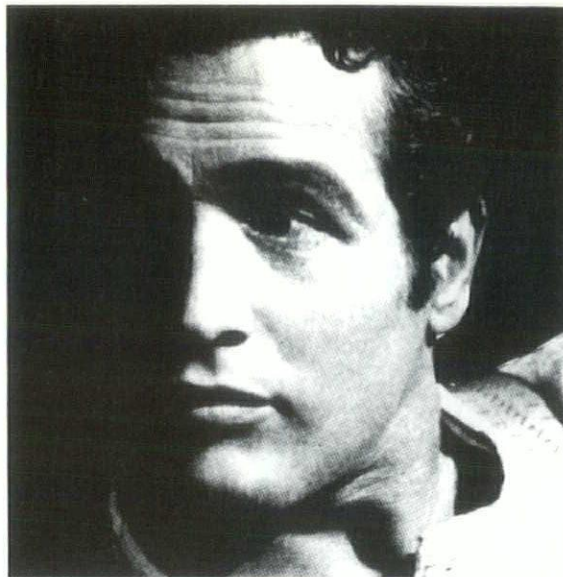
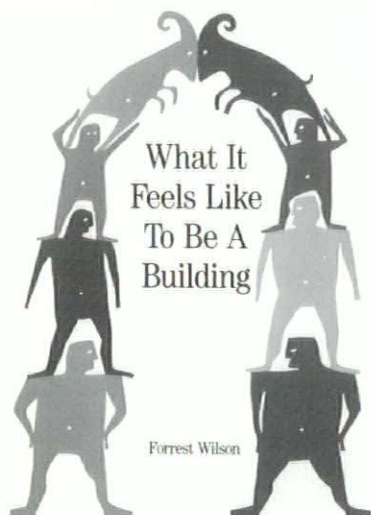
"It feels like **SQUASH** to be a column, because columns are squashed between a building and the ground."

"It feels like **SQUEEZE** to be an arch, because an arch is all squeeze-push with no pull at all."

The Preservation Press of the National Trust for Historic Preservation has published a new, revised edition of *What It Feels Like To Be a Building* by Forrest Wilson. In this playful and

visually exciting book, which became an instant classic when it was first published in 1969, Wilson introduces children to complex engineering principles by personifying building parts.

"Architecture," says Wilson, "can be understood by everyone. You can feel gravity so you can begin to feel architecture. Buildings experience the same stresses and strains of gravity that people do."



First Brick in Architecture Awards Program

Architects from around the country are invited to participate in the Brick in Institute of America's first Brick in Architecture Awards Program. This competition is the first of its kind to honor outstanding brick projects. The deadline is March 31, 1989 for architects to see how these best brick work stacks up

against the competition.

Any project submitted must have been completed after January 1, 1983 and must use brick as its dominant material.

To receive an entry for application or additional information, please contact — Brick in Architecture Awards Program, c/o Earle Palmer Brown Companies, 6935 Arlington Road, Bethesda, Maryland, 20814.

Fine Art Film Series

The Des Moines Art Center is proud to present its second Fine Art Film Series. The films are scheduled for the second Thursday of every month at 7:30 p.m. beginning in September 1988 and ending the following July 1989 (excluding the month of December).

The series as a whole is a collection of old favorites, cult classics and promising, recently released films. It is composed of ten films of an eclectic nature representing different styles of film making, some the best work of a particular director or actor.

The film series has been scheduled to begin concurrent with new evening hours when the whole Museum will be open to the public: January 12 - Hud; February 9 - The Harder They Come; March 9 - Smiles of a Summer Night; April 13 - Amazing Grace and Chuck; May 11 - Richard III; June 8 - Stormy Weather; July 13 - The Marriage of Maria Braun.

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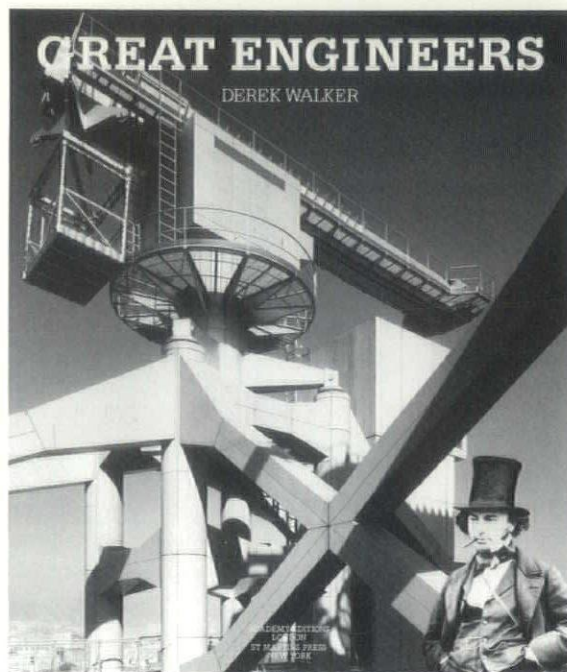
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The Great Engineers

The Great Engineers, a superbly illustrated book, reviews the great engineering achievements of the last 150 years and discusses the impact of the engineering on society and the improvements it has brought in health, wealth, and the quality of life.

Focusing on the activities of engineers in Britain, who have been in the forefront of innovation since the Industrial Revolution, the volume presents landmarks in the history of engineering from the time of Prince Albert, who inspired the Great Exhibition of 1851, to today, when Prince Philip is a champion of excellence in design and engineering. These landmarks range from the controversial Crystal Palace and the first use of prefabrication, through the great railway tunnels and bridges of the nineteenth century, to the exploration of the ocean depths and of outer space in the twentieth century.

This book not only highlights the continuing developments in



ever-more specialized and expanding fields of engineering technology — from the development of steam, electricity, and telegraphy to oil exploration,

microchips, and solid state technology — but also raises such questions as the relationship of engineering to art, architecture, and industry.

Landmark Study of Des Moines, Iowa

A landmark study of Des Moines has been announced by the Skidmore Owings Merrill Foundation of Chicago and Yale University. The October 1 announcement was made in a Des Moines press conference by Yale Architectural School Dean Thomas H. Beeby and the project leader, Mario Gandelsonas, a visiting professor at Yale and a practicing architect in New York City. The three-year project will lead to a new architectural master study for Des Moines, a book on Des Moines and a national exhibit of design drawings and architectural renderings. The study is comparable to the Burnham plan of Chicago at the turn of the century, and will make Des Moines a model of urban design for American cities of the 21st century.

Mario Gandelsonas, project director, is a leading American

architect specializing in architecture and urbanism. His new book, *The Order of the American City*, will be published by Princeton Architectural Press in the spring of 1989. He remarks, "New American cities are radically different than any form of city we have seen before. Yet we continue to treat them without a coherent American philosophy. Our project in Des Moines is to propose a uniquely American urban plan, based on uniquely American circumstances, that will become a model for urban planning in the 21st century."

"The establishment of innovative artistic urban guidelines and the construction of pilot urban projects at the highest level of design would establish Des Moines as the first American city to sponsor a policy of Civic Art in order to guarantee a place in the 21st Century of the constellation of beautiful American cities."

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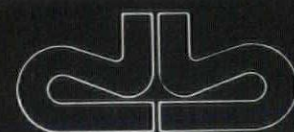
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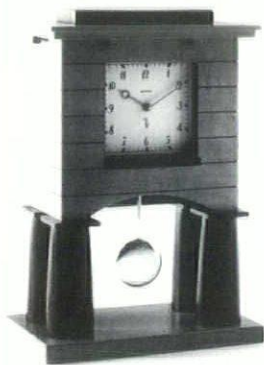
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Mantel Clock

Michael Graves explores the time honored tradition of seeing interior artifacts as idealized objects which take their primary cues from proportional systems of architecture. The result is a composition of divisions that can be seen as both allegorical and as miniaturized versions of a larger architecture. Featuring a colonnade, "piano nobile" and cornice the 10" high Mantle Clock is constructed of birds-eye maple and ebonized wood.

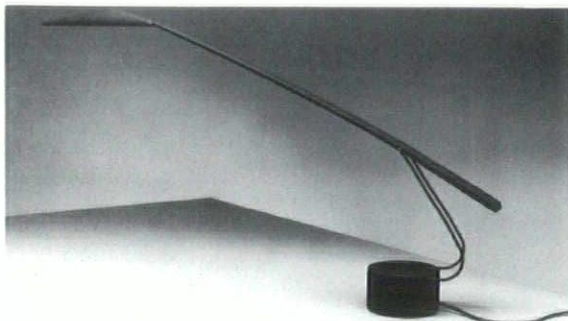
From Alessi.

Dove

Seemingly ascending to a higher altitude, the streamlined Dove features a rotating base and moveable arm. Offered in black, white, red, blue or yellow the arm

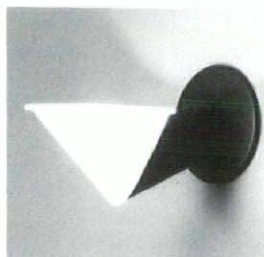
is delicately balanced on black supports and base. Designed by Mario Barbaglia and Marco Colombo for PAF.

Available with 50 watt halogen lamp from Koch + Lowy.



Mirage W

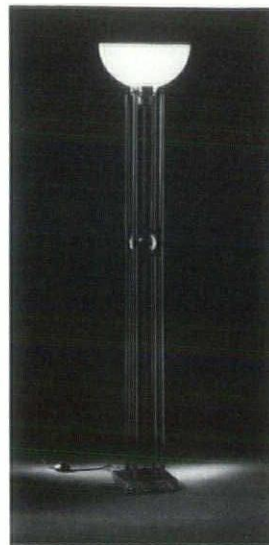
Relying on a soft expression of rigid geometry the Mirage W was designed by Franco Civetti for Eleusi. A halogen source provides both direct up light and a soft down light through a frosted white glass diffuser. Also available in a floor version through IPI.



Dome

Featuring elegantly proportioned classic forms, the "Dome" floor lamp stands 70 inches high atop a marble base. A skeletal body offered in various finishes emphasizes the inner working of the lamp while a white satin polo glass shade rests above.

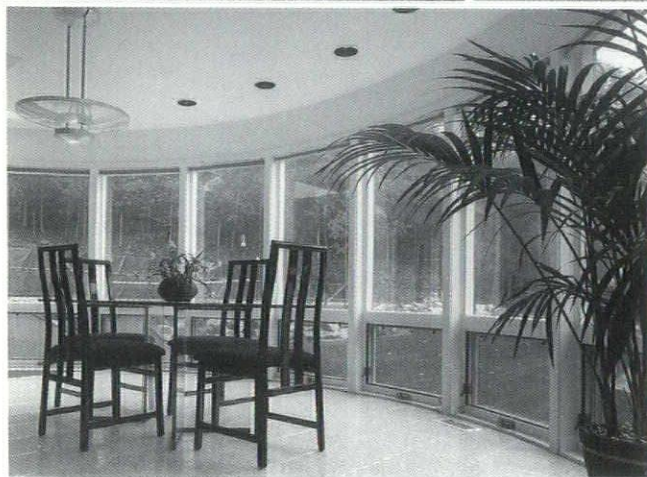
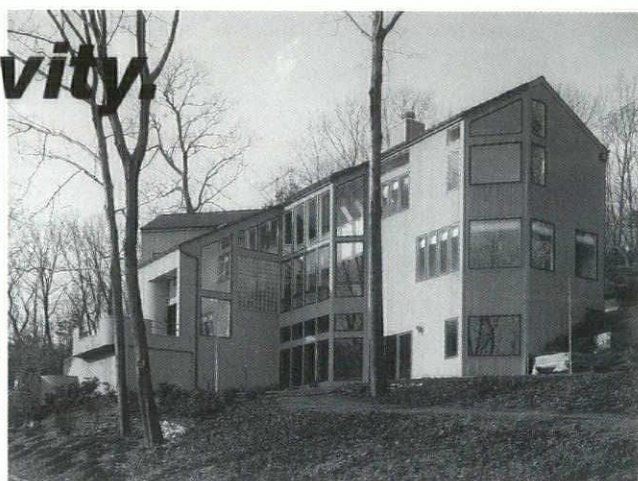
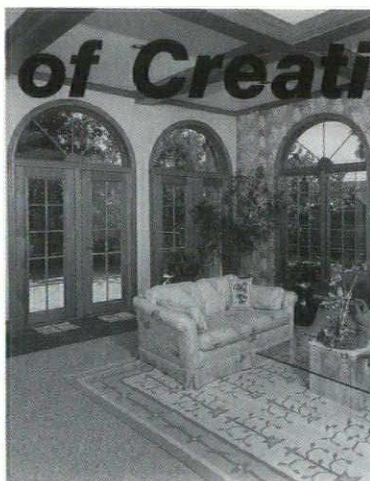
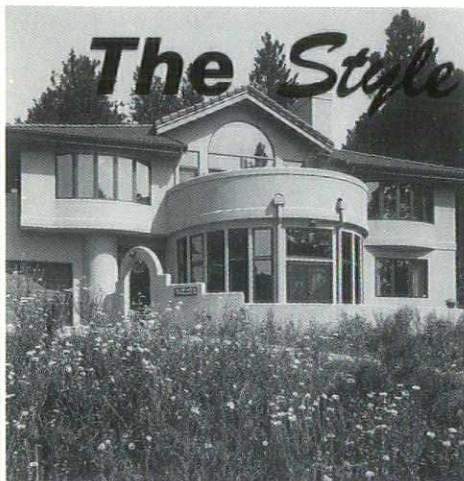
Designed by architects Sheila Kennedy and Frano Violich for Ainsley Lamps, Brooklyn.



Dinamo

Composed of tubular steel supports deformed into a seemingly windswept posture, the "Dinamo" springs from a stamped metal base and is terminated in a somewhat whimsical fashion by the solid cone cap. Designed by Davide Mercatali and Paolo Pedrizzetti for Zeus Collezione. Offered in a black lacquer finish.

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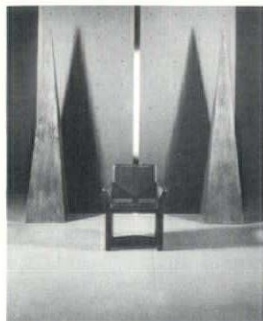


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Aviator Series

Florida artist Richard Chillcott presents this unique transformation of the traditional pedestal desk as part of his Aviator Series. Precariously supported by a red lacquered steel tube on a rotating pedestal, the "Aviator" features an ash top and side panel with beveled edges and ebony finish.

From Chillcott, Sarasota.

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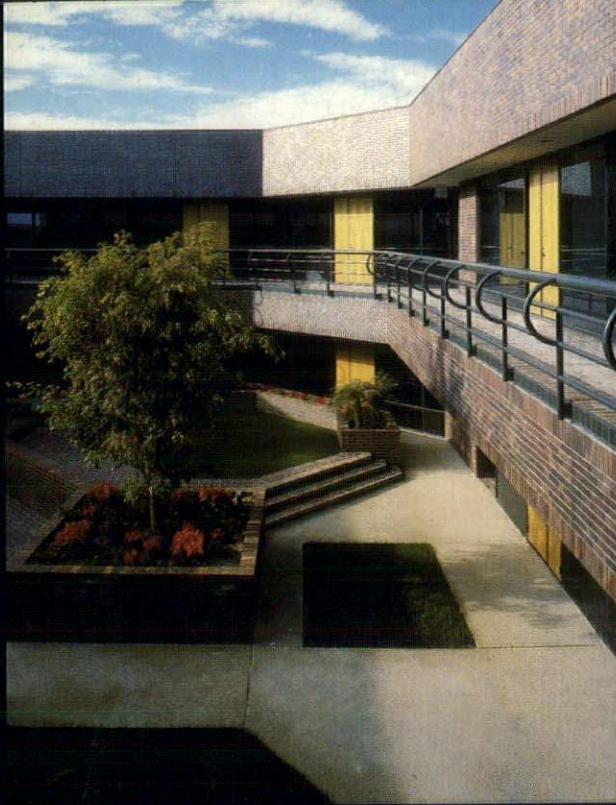
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