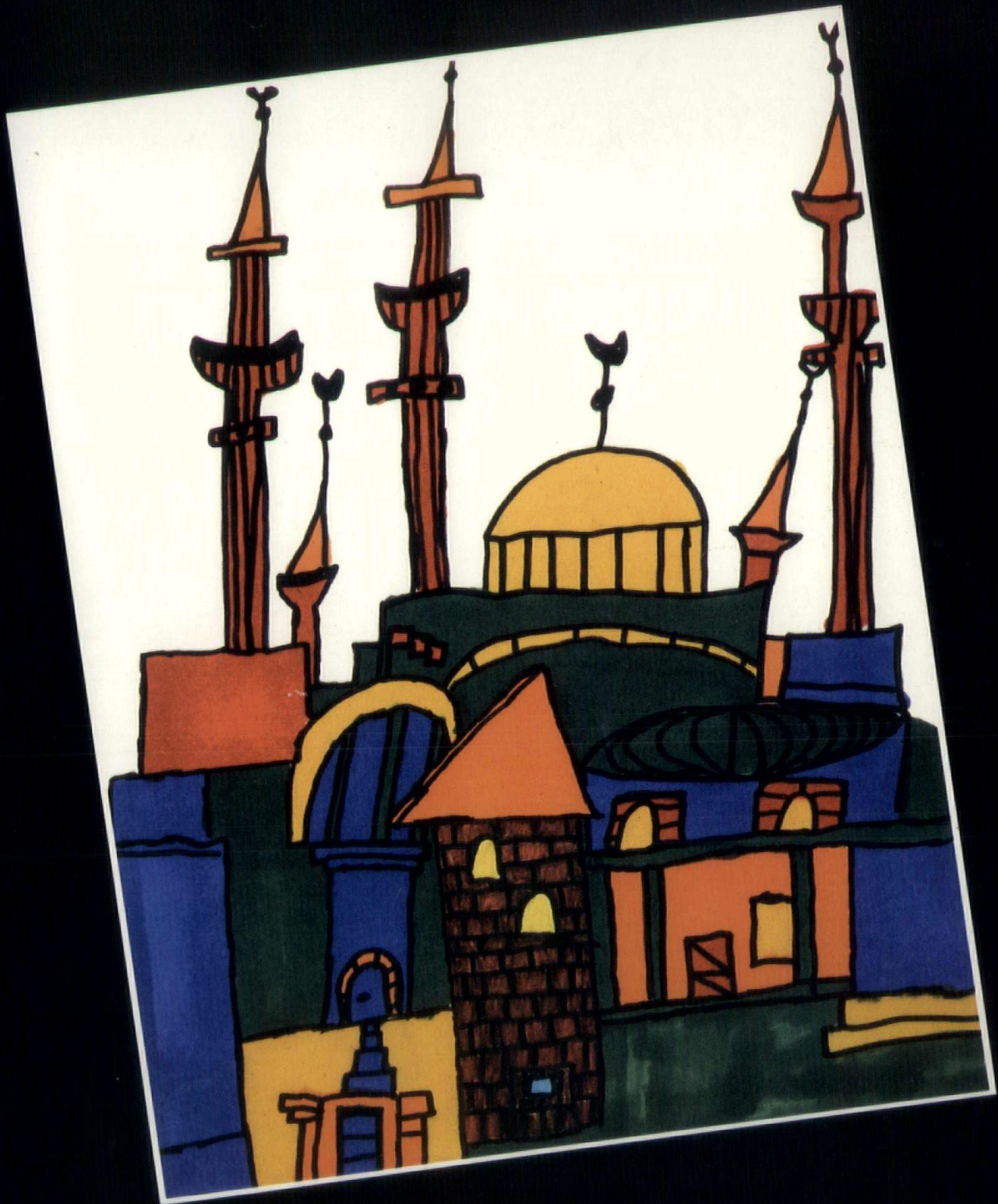


Iowa Architect

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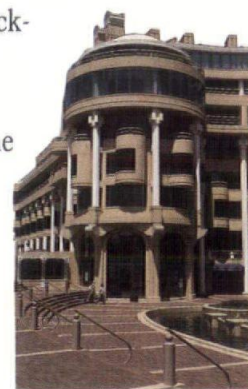
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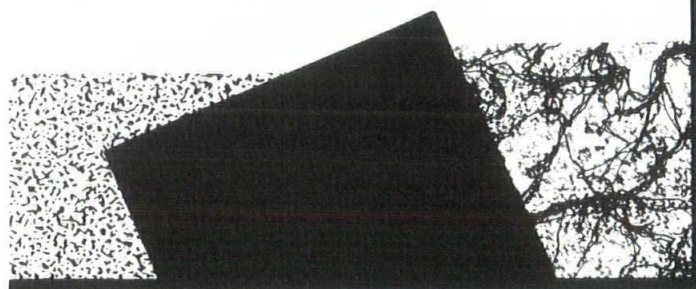
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ZOWIE!

Zillions of Zolo's "dedicated to the idea that all things wiggly, straight, skinny, blobby, square or round, plain or spotty, can come together" will soon invade your creative oasis. You may think this is Mr. Potato Head who did not say no to drugs, you may beckon back to the Memphis Movement, Pee Wee or even MTV graphics. The artistic types are, perhaps, reminded of Jean Arp, Charles Moore or Miro. Whatever your impressions — this quality toy is an alternative to the Oli North, Hulk Hogan, Rambo dolls; not as imposing as the dark side toys from Masters of the Universe. New York graphic designers Sandra Higashi and Byron Glaser have developed this variation from violence to appeal to the imaginative spirits. And, it's wood — not plastic. These 50 hand-carved, hand-painted pieces have limitless possibilities and are exclusively distributed by the Museum of Modern Art (MOMA) in New York. Look for Zolo 2 in September with 27 new pieces.

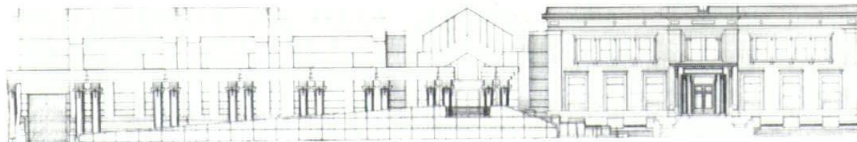


For the big "kid" who has everything — including some extra weight — meet the Gyro Gym from New London, New Hampshire. You say you never got the chance to be that astronaut and experience weightlessness? You've missed your chance to skydive or handglove? Well you kids can join David Letterman in a non-impact aerobic exercise you won't soon forget either. Said to be an excellent way to improve balance and coordination this device will allow you to explore propulsion from only your body weight and movements. The rider is able to control the action, speed and duration of the exercise program through subtle shifts in weight and isometric muscle contractions. Fasten your waistbelt and go practice being Greg Luganis. Anyone can do those dives — and you'll never bounce your head off that ten meter concrete diving platform! ■

The Arts

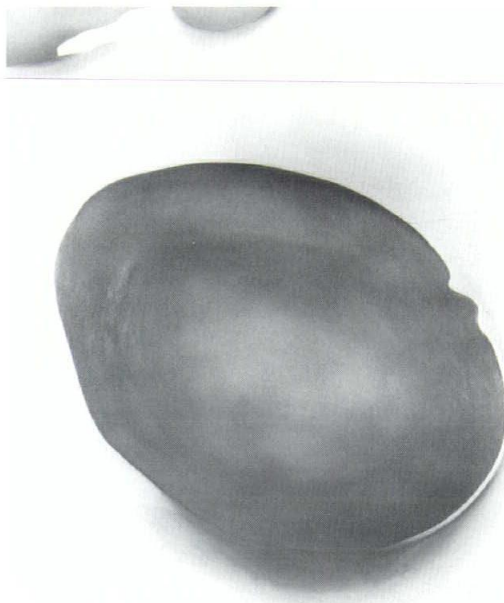
Cedar Rapids Museum by Charles Moore

This \$10 million building project includes restoration of the former Beaux Arts Carnegie Library, and a new 42,000 square foot addition. The total 63,000 square foot museum was designed by architect Charles W. Moore and Centerbrook Architects and Planners of Connecticut. Established in 1893, the Cedar Rapids Museum of Art will open in December, 1989.



Georgia O'Keefe: An Intimate View

Twenty-four paintings and works on paper by American artist Georgia O'Keefe will be on view at the Milwaukee Art Museum September 22 through November 26, 1989. "Georgia O'Keefe: An Intimate View" is comprised of works from public and private Wisconsin collections which combine to provide an insightful view of the artist's career. Augmenting the show are photographs of O'Keefe by her husband Alfred Stieglitz and Yousuf Karsh.



Pelvis With Blue (Pelvis I), 1944, Milwaukee Art Museum Collection. Gift of Mrs. Harry Lynde Bradley

African Musical Instruments

A rare grouping of African musical instruments and sculpture from the 16th to the 20th century will be on display at the Nelson-Atkins Museum of Art, Kansas City, Missouri, October 7 through November 26, 1989. This exhibition, organized by the American Federation of Arts, includes wind instruments, string instruments, and a variety of percussion instruments. Augmenting the show are African sculptures of musicians and musical instruments.

Objects of Bright Pride

An exhibition of over one hundred works by Northwest Coast Indians will be on display at the Des Moines Art Center September 22 through November 19, 1989. "Objects of Bright Pride: Northwest Coast Indian Art From The American Museum of Natural History" documents the work of six individual tribes stretching from Alaska to Washington.

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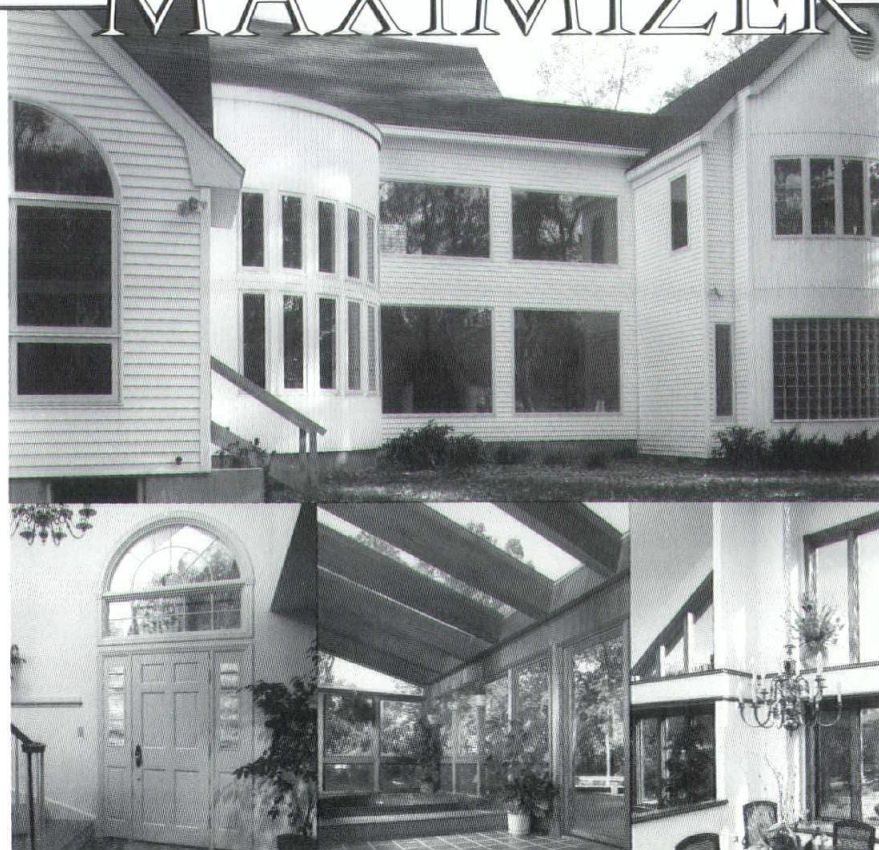
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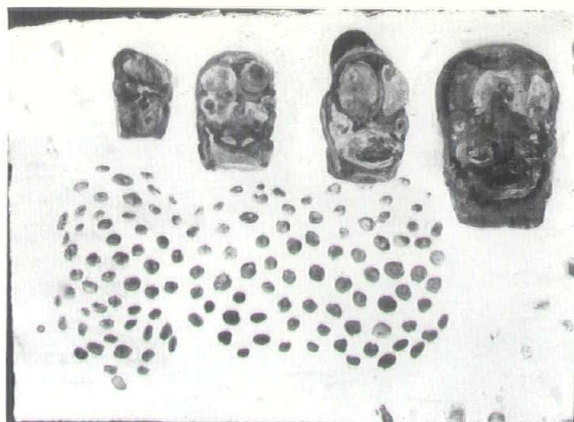
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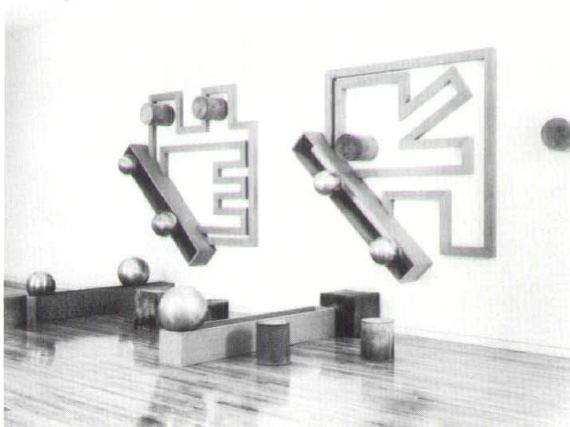
Currents 16:

Terry Winters Drawings

As part of a continuing series of exhibitions featuring the work of promising contemporary artists, the Milwaukee Art Museum will present the work of New York artist Terry Winters, September 28, 1989 through January 7, 1990. "Currents 16: Terry Winters Drawings" presents 40 drawings based on plants, spores, crystals, and other organic and inorganic forms, which help to reveal the artist's personal symbolism and working process.



"6", 1987 (Photo by Jon Abbott)



Quartet, 1987

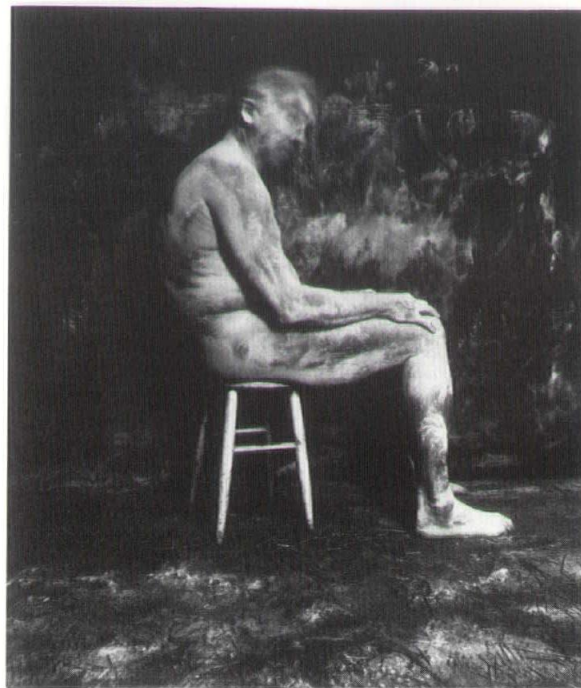
Barry La Va

The High Museum of Art, Atlanta, will present a retrospective exhibition of work of American sculptor Barry La Va, September 5 through October 29, 1989. "Barry La Va 1968-1988" traces the 20 year career of this artist whose work was pivotal to the course of minimalism in the early 1970's. The exhibition includes six site installations, 25 drawings, and 20 photographs exploring issues of scale and our perception of underlying order.

Jeffrey Silverthorne

A five year survey of work by Madison-based photographer Jeffrey Silverthorne will be on view at the Madison Art Center August 5 through October 29, 1989. "Jeffrey Silverthorne"

includes black and white and color pieces depicting "altered realities" created by specifically arranging and posing figurines in a studio. The artist's work is often motivated by classical mythological themes or legends.



Orpheus from Silent Fires, 1982-1984

PAUL MANKINS

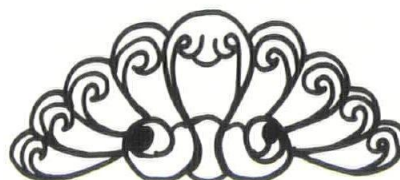


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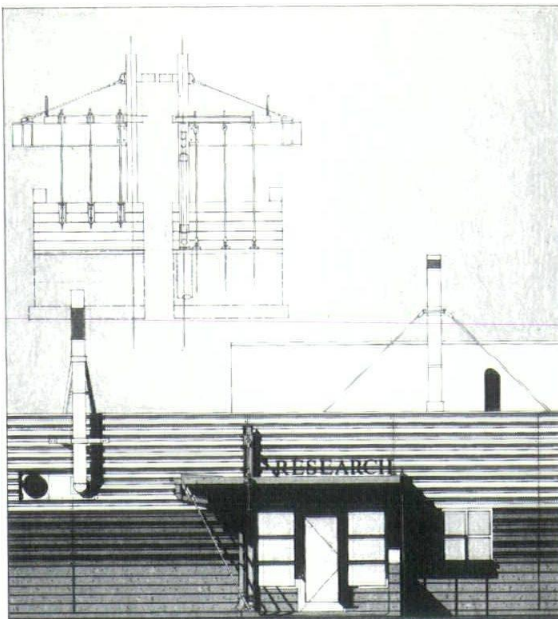
Portfolio

Phase One Multi-tenant Facility

The Phase One Multi-tenant Facility on the University of Iowa Oakdale Research Park has been designed by the Des Moines firm Herbert Lewis Kruse Blunck Architecture. The 80,000 square foot building will house a varied composition of advanced technology research companies.

The building's facade is composed of interchangeable wall modules which allow prospective tenants to custom tailor the enclosure to their specific requirements. Principal materials include industrial metal siding and precast concrete.

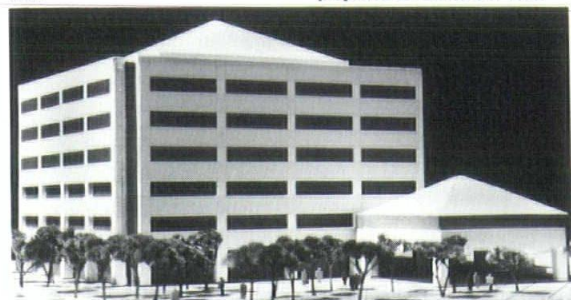
The project is being jointly developed by Cost, Planning and Management International Inc. (CPMI) of Des Moines and CRE, Omaha.



Mason City Pension Center

Brooks Borg & Skiles has designed a six story, 108,000 square foot pension center in downtown Mason City for The Principle Financial Group. A large pedestrian plaza has been incorporated as foreground to serve as an extension of Central Park opposite the new building's site.

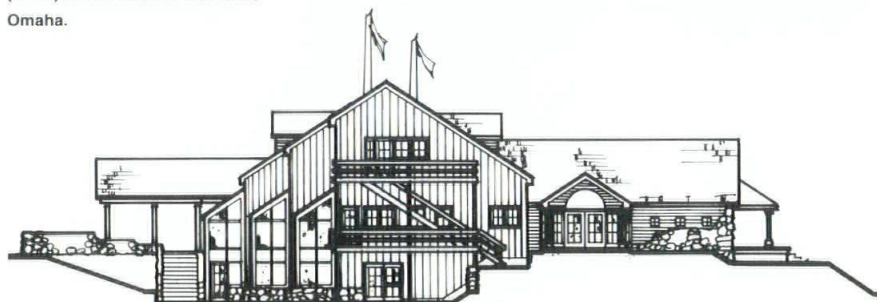
The building's exterior will have a precast structural system faced with brick and punctuated with solar cool gray glass. A metal frame and metal skin pyramid form will disguise the mechanical penthouse. The pyramidal form is repeated as an entrance canopy which extends into the pedestrian plaza. Completion of the project is projected for December 1990.



The Osborne Center Elkader, Iowa

A new Tourist Welcome and Nature Center for the Clayton County Conservation Board has been designed by Gardner Architecture of Strawberry Point. The 12,000 square foot, three story facility has been designed to reflect the rural and ethnic

heritage of Northeast Iowa. The main level incorporates the Welcome Center, an Iowa Room, and a sales room which highlights Iowa products. The lower level is dedicated to the Nature Center while the third level includes a library and meeting area. Indigenous stone has been used as the building's base as well as landscape features.



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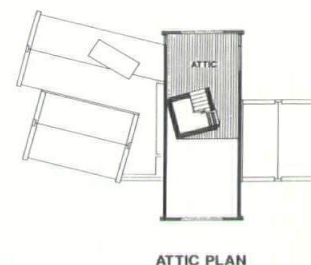
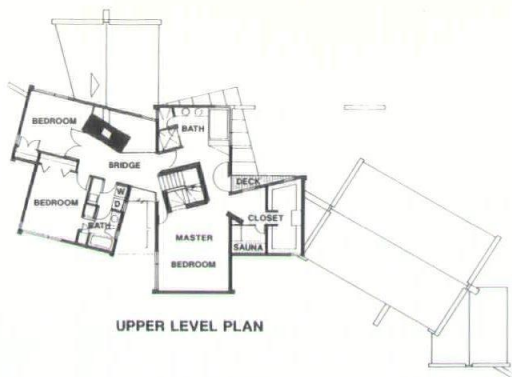
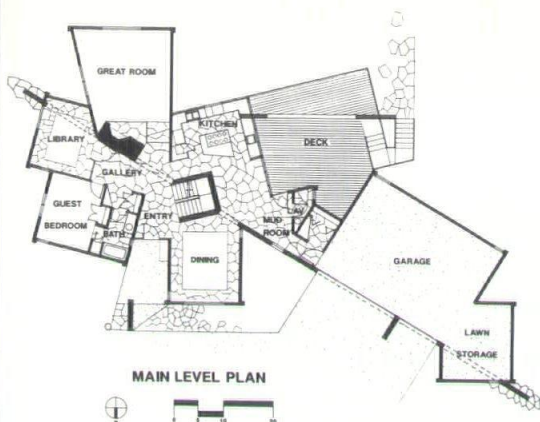
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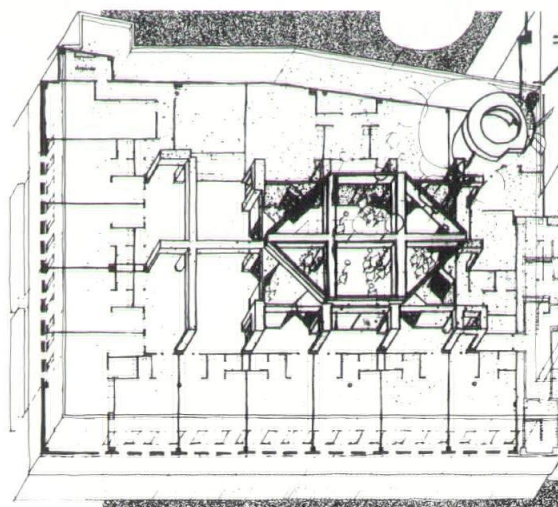
First Baptist Child Care Center

Frey Baldwin Clause Architects, P.C. have recently completed the design for the First Baptist Child Care Center. Located on top of the Fifth & Keo parking ramp in Des Moines, the 15,000 square foot facility is programmed to accommodate approximately 150 preschool age children with a

common indoor activity center, nurseries and open classrooms.

The classrooms enclose an outdoor activity center with a perimeter circulation system through an arcade of primary colors.

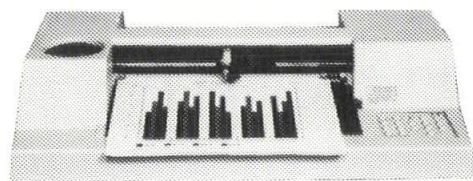
The entrance to the Child Care Center combines geometric forms within a circular waiting area incorporating neon and a mural of clouds.



Nelson Residence West Des Moines, Iowa

Architects Wells, Woodburn, O'Neil have created a private residence with conceptual reference to an Italian hillside village. Separate gabled forms of various heights cluster about a granite spine which envelopes both a stair tower and chimney masses. As the spine orients horizontally to key site features, the clustered "village components" reach vertically. Construction is scheduled for the fall.

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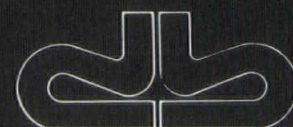


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Looking forward and looking back, the 1989 Iowa Chapter, AIA Fall Convention will explore the resurgence of the Modernist aesthetic.

Mack Scogin Creating spaces with vitality and a sculptural sense, Mack Scogin has established a reputation for quality architecture which tempts the imagination and results in projects such as the recently opened Herman Miller showroom in Atlanta.

Peter Pran As design principal of Ellerbe Becket, Peter Pran has been responsible for many recent trend-setting designs, such as the new Consolidated Terminal at JFK Airport in New York, which question our ideas of organization and structure.

Peter Pfau Consistently challenging architectural conventions with humor and boldness, Peter Pfau's firm, Holt Hinshaw Pfau Jones, has been honored world wide with honors such as the winning design for the National Astronauts Memorial.

Iowa Architect Cover Competition

The view of the world through the eyes of children must certainly be a wondrous amalgam. However, given the opportunity to explore the limits of their expectations, today's children feel that their ideal living environment has yet to be created. Until now.

In the spring of this year, "IOWA ARCHITECT" invited all 4th grade students in Iowa to design the cover of the Fall issue. In keeping with *IOWA ARCHITECT*'s challenge to explore education "in and for" architecture, we asked each student to submit their perception of his/her ideal living environment. All were limited only in format (8½" x 11" flatwork). Style, medium, and technique were left to each student. Criteria for review was listed as: visual appearance, originality, creativity, and use of color. Side stepping the tenet that only play is the work of children, these students put forth a thoughtful collection of ideas, perceptions, projections, and images.

We expected a kaleidoscopic array of form and color and we were not disappointed. That we received so many entries with such complex levels of intuitions, impressed us all. Form configurations, color collage, and layers of historic and cultural reference were often used to communicate themes of imagination, security, and complexity. Comfort was not always limited to Earth. No entry drawing recorded an existing environment. Most expected shelter.

The reviewing process was an enjoyable challenge. Hedging against an unmanageable number of submittals, teachers were asked to submit only two entries from each school. We received 103 cover designs representing schools from all over the state.

The selection jury included Becky Johnson-Wood, Des Moines Public Schools art specialist; Barbara J. Schmidt, Education Coordinator for the Iowa Chapter, American Institute of Architect's (AIA) "Architecture in the School" program; and *IOWA ARCHITECT* editorial board members William Anderson, AIA, Philip Hodgkin, AIA, and Paul Mankins. Nineteen cover designs were selected to receive recognition. First place Nicolas Morrison and runners-up Matt Bevers, Becky Brown, and Ashley Paul were joined by 15 Honorable Mention award holders. All 19 cover designs were part of the AIA's exhibit at the Iowa State Fair and will be exhibited at the 1989 annual AIA state convention in October. Used as a prototype, this design contest will become a teacher/architect lesson plan and will be published with the annual AIS's *Architext* supplement.

Indeed, from playspaces to schools to daycares to "LEGO" constructs, architecture in the realm of the child, is a challenge for the open-minded.

PHIL HODGIN AIA, ASSOCIATE EDITOR

First Place (see cover)

Nicolas Morrison is a fourth grader at the Ainsworth Attendance Center of the Highland Community School District. His parents are Randy and Laurie Morrison of Ainsworth, Iowa. His art teacher is Linda Swift. Nicolas lists art as his favorite subject in school. He likes to play baseball and Nintendo. He has one brother, cats, a dog and a fish.

Honorable Mention:

Willy Caraway 10 years
Hillis Elementary
Des Moines
Art teacher: Mary Jane Gill

Nick Weiser 9 years
Table Mound School
Dubuque
Teacher: Renee Pins

Jodi Cobb 10 years
Pierce School
Cedar Rapids
Teacher: Sara Hanson

Elizabeth McClure 10 years
Pleasant Lawn Elementary
Mt. Pleasant
Teacher: Susan Kropa

Angela Barnes 9 years
Taft Elementary
Cedar Rapids
Teachers: Mary Ballantyne & Cindy Baldwin

Travis Schultz 10 years
Highland Community School
Ainsworth
Teacher: Linda Swift

Leah Barker 10 years
Riverview School
Sioux City
Teachers: Mrs. Roost & Miss Carlson-art

Katie Pilcher 10 years
Taft Elementary
Cedar Rapids
Teachers: Mary Ballantyne & Cindy Baldwin

Nathan Johnson 11 years
Webster Elementary
Cherokee
Teacher: J. C. Frakes

Johnny Gibbons 10 years
Northwood School
Ames
Teacher: Jean Smart

Josh Johnson 10 years
Pella Community Schools
Pella
Teacher: Rose Lubach

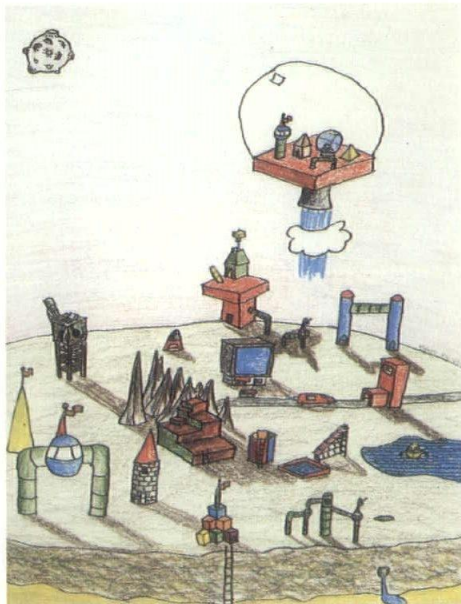
Lucas Forte 11 years
Fairmeadows Elementary
West Des Moines
Teacher: Denise Miller

Bryce Burroughs 11 years
Webster School
Cherokee
Teacher: Mr. Frakes

Angela Decker 10 years
Bertha Godfrey School
Algona
Teacher: Mrs. Havenkamp

Cheri Hildman 10 years
Bertha Godfrey School
Algona
Teacher: Mrs. Havenkamp

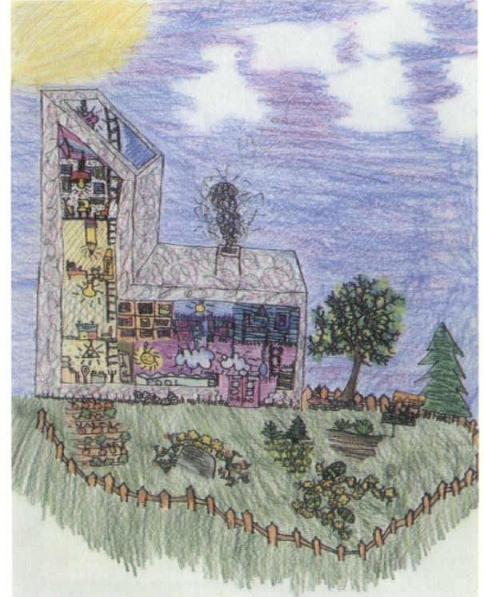
Runners-up:



Matt Bevers 10 years
Shimek Elementary
Iowa City
Art teacher: Marilyn Truitt



Becky Brown 10 years
Pleasant Lawn Elementary
Mt. Pleasant
Art teacher: Susan Kropa



Ashley Paul 10 years
Western Hills Elementary
West Des Moines
Art teacher: Sally Briggs

Architecture in the Schools:

Learning the Language

In 1985, the Iowa Chapter of the AIA launched an ambitious public relations project designed to increase awareness and appreciation of architecture among students in the state's public school system. Four years and much hard work later, the Iowa program stands as a classic model of success.

Buildings speak to us in their own rich language. No matter how grand or how insignificant, all buildings tell a story, speak to our senses, evoke feelings, and change our perceptions. Do you understand what buildings are saying?

Most people outside of the design fields do not. For them, architecture is an esoteric subject. Why some buildings make us feel powerful while others make us feel small, why some appear quiet and meditative while others suggest activity and excitement is a complete mystery to those who are visually untrained. It is a shame. Without such a sensitivity a person is unable to fully appreciate the magnificent impact the built environment has on our lives, our communities, and our link to the past and the future.

How to create awareness on a mass scale, with little funding and volunteer effort, is a public relations problem long recognized by members of the American Institute of Architects (AIA). In 1985, the Iowa Chapter did something about it.

It was decided that the quickest, most inexpensive way to educate the largest numbers of people was through the public school system. Because most teachers feel uncomfortable dis-

cussing architectural concepts, the Iowa Chapter established a program to inform and help them. Called "Architecture In The Schools," the project is a classic example of how to successfully incorporate the basic concepts of architecture into an existing multidisciplinary curriculum for kindergarten through 12th grades.

For most of those involved the project is an exciting one. The results are twofold: Not only do students develop an awareness, understanding, and appreciation of the built environment, they also learn to utilize architectural concepts to enhance learning in other subjects. For example, the study of history becomes more real when it concerns physical buildings, not just the dust of memories. Learning is enhanced with the connection between "site" (structure) and "fact" (what happened). Understanding how tension and compression work in actual buildings can facilitate understanding those concepts in math and physics classes. It can also spur creative thinking. Imagine the answers a biology teacher is likely to get in response to the question, "How is our skin like the skin of a building?"

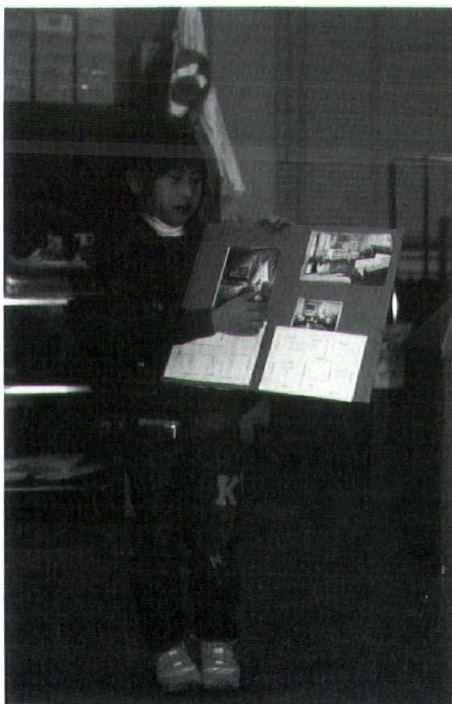
To aid teachers in incorporating the study of architecture into their lesson plans, the "Architecture In The Schools" committee has developed a multitude of helpful resources, including:

- * A 25-minute slide presentation titled "Buildings Speak: The Language of Architecture," developed in 1986. Available through the Iowa Chapter for sale or loan, the presentation is designed to serve as a primary "off-the-shelf" program for teaching the basic elements of architecture.

- * "Architext," a handbook of lesson plans, was published in three-ring binder form in March, 1988. Updated annually, "Architext" contains 25 different easy-to-use lesson plans, plus a resource listing of books, films, and videos.

- * A resource library is available at Iowa Chapter headquarters in Des Moines.

- * In a cooperative effort with Iowa State University, "Architecture In The Schools" developed a slide presentation titled "Building Our Heritage: Iowa Architecture 1939 to 1985." Available through the ISU extension service, the presentation focuses on seven buildings around the state



Children across the state, from kindergarten to 12th grade, have participated in the AIS program.

that reflect the philosophies and social changes occurring during that 50 year time period.

* During the state AIA convention in Des Moines last fall (1988), "Architecture In The Schools" sponsored a career awareness seminar for high school juniors and seniors. Students visited architects' offices, experienced first-hand the evolution of a design, and heard a panel of architects discuss college courses, registration exams, and the challenges of practicing architecture.

Hands-on workshops for teachers are the cornerstone of the "Architecture In The Schools" program. Designed to create a sensitivity to the everyday environment, workshops feature local architects and historians as guest speakers, walking tour guides, and meeting participants. A typical workshop lasts three to five days, is available for graduate college credit, and features tours of local museums, historic sites, neighborhoods, and restoration projects, as well as talks by local writers and historians giving their impressions of the locality, and lessons by architects on terms, what to look for, and architectural details.

So far, workshops have been held in Iowa City (June, 1988), Mason City (April, 1989), Burlington (June, 1989) and Sioux City (June, 1989). Future workshops are scheduled for Davenport, Cedar Rapids, Council Bluffs, and Waterloo.

To date, a total of 235 teachers have been through the workshops. If each teacher reaches 50 students (a conservative estimate), that's 11,750 Iowa students who will be introduced to the basic elements of architecture in one year! The slide presentations and handbooks are selling well, too, proving that teachers are not only interested, but enthusiastic about including the study of architecture in their curriculum.

To ensure future growth and development of the "Architecture In The Schools" program, Barbara J. Schmidt was hired in the fall of 1987 as education coordinator. Schmidt's background includes a graduate degree in education, college teaching experience and volunteering in the

schools and community arts organizations. As the instructor for the teacher workshops, Schmidt reports that the teachers' enthusiasm is contagious. One teacher wrote "I'm probably going to trip over a crack in the sidewalk, but I'm looking up and seeing architectural details that I didn't know existed prior to the workshop."

The only negative aspect of the program is the constant need of funding, according to Suzanne Schwengels, Executive Director of the Iowa Chapter, A.I.A. Since the program depends on funding from the Chapter and from grants (which vary from year to year) it is difficult to plan for the future. In the past 3 years, the "Architecture In The Schools" program has been awarded grants from the National Endowment

for the Arts, the Iowa Arts Council and the Iowa Humanities Board.

For further information about "Architecture In The Schools," contact Barbara J. Schmidt, Education Coordinator, 512 Walnut Street, Des Moines, Iowa 50309; (515) 244-7502. ■

Linda Mason Hunter, a native of Des Moines, writes on the subjects of design, building, and architecture for several national magazines. She is author of the new book, The Healthy Home: An Attic-To-Basement Guide To Toxin-Free Living, published by Rodale Press.

EDITOR'S NOTE: The initial success of this program was made possible in part by the help and guidance from Ginny Graves, the AIA's Regional Educational Coordinator in Kansas City.



▲ This teacher workshop in Sioux City included a field tour of significant downtown architecture.

"We each have a natural sense of scale that determines how we relate to the size of a building. By understanding this natural sense of scale, an architect can design building size and space to create desired feelings." (Taken from the AIA's slide show "Buildings Speak.")



Child Care Centers:

Are Low Ceilings and Plastic Toys Enough?

Young children heartily respond to the opportunity for undirected exploration of spatially challenging settings, in addition to the presence of "landmarks" which establish an awareness of where one is within their surroundings. Unfortunately many parents and child care providers are primarily concerned with the social environment, overlooking developmental needs associated with spatial qualities, visual and textural richness, and explorations in nature.

Many of our most enduring images of place, our strongest realization of space, occurred in childhood. Yet, for many infants and preschoolers nine to ten hours of the day is spent in semi-institutional settings where there is limited opportunity for adequate environmental discovery — warehouses of sorts with an over reliance on objects and toys. Serious questions are being asked about the adequacy of the way we as a society have responded to the demand for child care outside the home. Questions concerning the adequacy of the typical child care center in terms of spatial quality look for answers by turning in the direction of the architect.

Child care centers are an exciting new design type for architects. This important category of work reached architects in a noticeable way in the past ten years and this area of expertise is just beginning to be recognized by the architectural profession as a serious design endeavor. As corporations and institutions address the family needs of employees, we can expect a dramatic increase in the number of child care centers being built. Both architects and child care providers will need to increase their knowledge of the ways in which spatial and environmental characteristics address the developmental needs of the very young. In many cases an architect may feel that, given the size of budgets, their design responsibility ends with solutions to necessary spatial relationships, meeting the requirements of the code and staying on time and on budget. This is not so. The architect has the responsibility to understand what it takes to create an environment that addresses the full range of developmental needs and that is fun for children.

Recent research by behavioral scientists has shown that even very young infants make sense of their physical surroundings in clear and highly organized ways. Knowledge of how young children learn has led to an educational emphasis on interaction with the world around them rather than the more typical, and more structured, classroom approach. The architect's ability to generate a design response to this body of information, in addition to his or her expertise in translating practical needs into an artistic experience, suggests that the lead in expanding the definition

of what is "adequate" in child care environments must be taken by architects.

To get a fuller sense of what might "inspire" the child care environment, compare the experience of growing up in a small town or on a farm to the typical institutionalized child care setting. The rooms of preschool farm life include the hay loft, the granary, the corn crib; with their massive timbers, intriguing materials and fascinating slivers of light. Rows of tall corn, trellises, stone walls, wooden fences and gardens, combined with the opportunity to move from activity to activity and come in contact with people of all ages results in broad choice and unlimited diversity. The opportunities to learn about and to experiment with a variety of settings, to explore nature, to watch adults, to enter different spaces, both indoors and outdoors, are everywhere. Indoor and outdoor blend easily — one an extension of the other. In addition, private spaces are available both inside and out. Observation of this model can inform designers of child care environments.

Young children heartily respond to the opportunity for undirected exploration of spatially challenging settings, in addition to the presence of "landmarks" which establish an awareness of where one is within their surroundings. Unfortunately many parents and providers are primarily concerned with the social environment, overlooking developmental needs associated with spatial qualities, visual and textural richness, and explorations in nature. Variety and quality within the structured child care environment becomes increasingly important as the threat of lawsuits limits the amount of variety of "field trips," especially for the very young child. The critical opportunities for somewhat self-directed explorations in nature settings becomes limited to special events.

The term, child care "center" implies an orbit of places and activities away from the center which fill the child's day, with only intermittent return to "the center." In most cases, what actually takes place is just the opposite. Long days are spent indoors or within small, fenced playyards. Add this reality to the often limited budgets appropriated for child care (rarely a high

profit generator in terms of dollars). Providers and architects are seldom working with programs for new space, but rather with a "found" space of some sort, such as spare space in a corporate warehouse, a church basement, an old gymnasium, a vacated motel, an old house. This need not automatically be viewed as a design or qualitative limitation. However even with corporate or public subsidies' budgets and, more importantly, attitudes often tend toward "make do." This results in inadequate attention to those qualities that go beyond physical safety, those qualities which provide intellectual and artistic stimulation.

The quality child care center must facilitate interaction not only between child and child, and child and adult, but also child and environment. This requires objects of discovery, chances to "feel" different spaces, opportunities to experience line, shape, motion, variety, and respond to cause and effect on an environmental scale. The introduction of visually rich and memorable features to the child care setting provides a way for infants and toddlers to gradually map their world, mark progression and change, and also enjoy visual variety.

As adults, our interaction with our surroundings is live, and on stage. Even if we find our surroundings bland or incoherent, lacking in a comfortable mesh with nature, it is real, with unlimited variety and choice. The child care center however, can be a "fish bowl," a fantasy world in which toys, television, social contact, programmed activities and outings are used to nurture development. To counteract this inherent limitation, this isolation from the adult world, and to fully address developmental needs, the child care environment must provide adequate opportunities for experimentation (physical and social) and, wherever possible, connections to the surrounding world of work-a-day activity.

The architect should explore the removal of unnecessary elements that lead to an insular environment, that separate children from the world around them. Connections must be provided wherever possible to the external adult world — the world of activity, the world of work. In Sweden, for example, child care centers are being placed near senior centers. This gives the children an opportunity to have a relationship with adults who have time to share with them. If a day care center is associated with a factory or an office, the design may include ways for children to view on-going work.

The designer may consider ways to capitalize on proximity of child care environments to important urban amenities such as public parks, skywalk systems, and public institutions. In addition to location within the community, the quality and space devoted to outdoor play areas offers great opportunities for enriching the typical child

care environment. Achieving this may require an increase in size, the creation of a hierarchy of subdivided space, well-defined areas offering choice, variety in type and size of plantings and fantasy — an adventure playground.

During the 1970s we saw the provision of child care facilities emerging as a necessary amenity in many corporate and institutional settings. This

trend has grown steadily since then as increasing numbers of women enter the work force full-time. Important as this trend is, very little theoretical discussion has taken place among architects about this building type. While many articles on the design of child care centers appeared in architecture and design publications in the 1970s both in the United States and abroad, only the

▼ Building Facades surround a raised playspace in the Des Moines Area Community College Child Care Center by RDG-Bussard/Dikis Associates, Ltd.



British, Italian and Japanese publications have continued at the original pace. Based on the amount of significant work illustrated, design professionals and child care providers in these countries have paid much greater attention to the design of these projects than we have in the United States.

The number of licensed child care centers in the United States more than doubled between 1977 and 1985 and according to *American Demographics* more than half of all mothers with children under age six are in the labor force. Progressive companies recognize that the number of dual-career households are growing and projected to continue to grow. Futurists, demographers and experts in trend analysis cite the escalating conflict between healthy family life and productive work life as a major influence shaping the future and impacting corporate decisions about child care.

From the employer's perspective, there are two reasons for the question, "why child care?": The increasingly competitive search for high-quality employees, and the desire to provide what employees need to be happy in order to

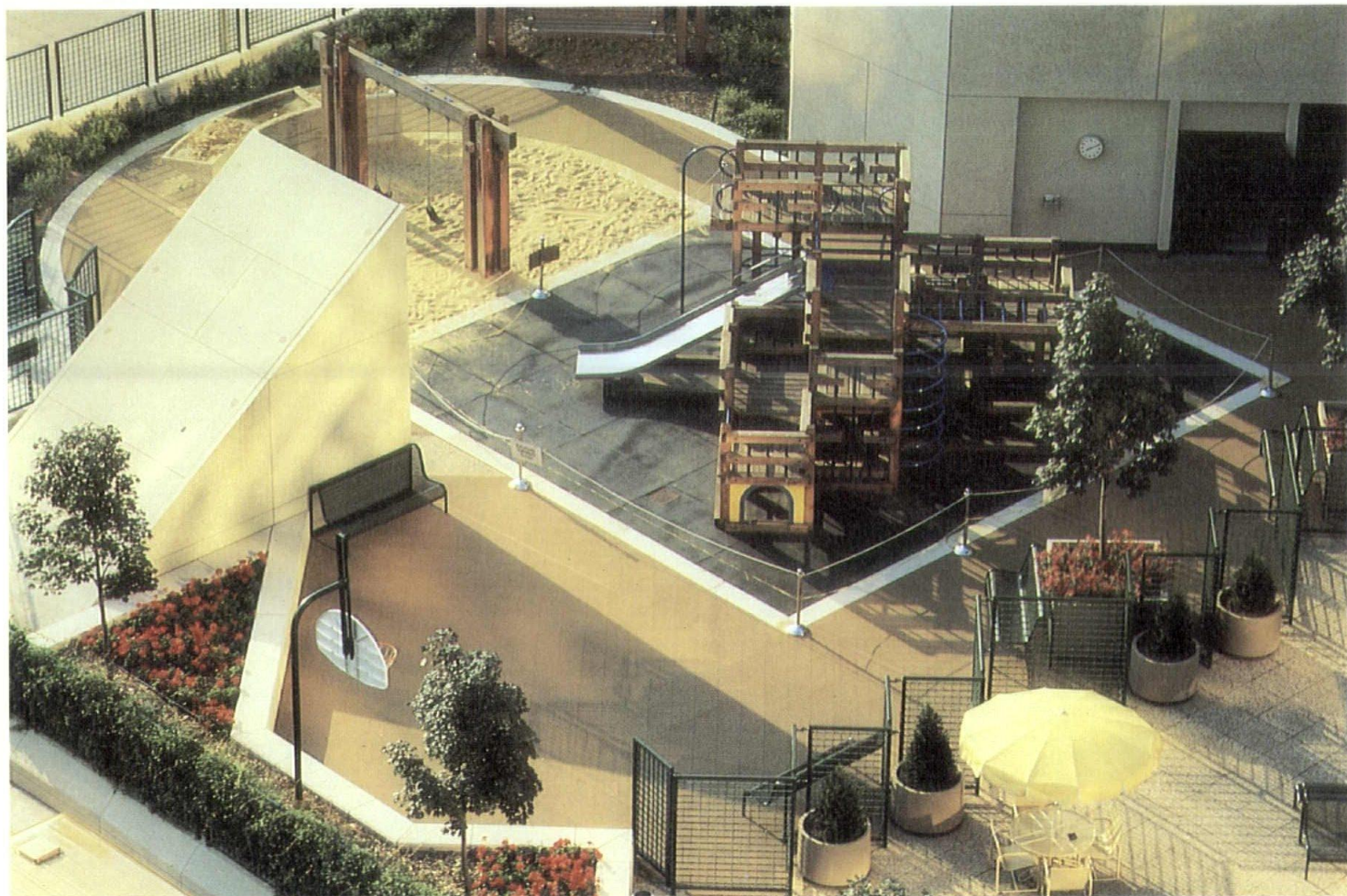
grow and develop to their full potential. Because corporations often look upon child care as an employee benefit rather than a profit generator, budget may not be the primary project-shaper as it often is in profit-making operations. This budget limitation looms large for those designing child care facilities in the United States where there is no large-scale national subsidy of child care. The Bureau of Labor and Statistics estimates that currently only 10 percent of the nation's business establishments provide specific child care benefits. Only 1.6 percent currently offer employer-sponsored day care. Many corporations, faced with employee demands and a high demand for employees, are in the process of studying the pros and cons of on-site child care.

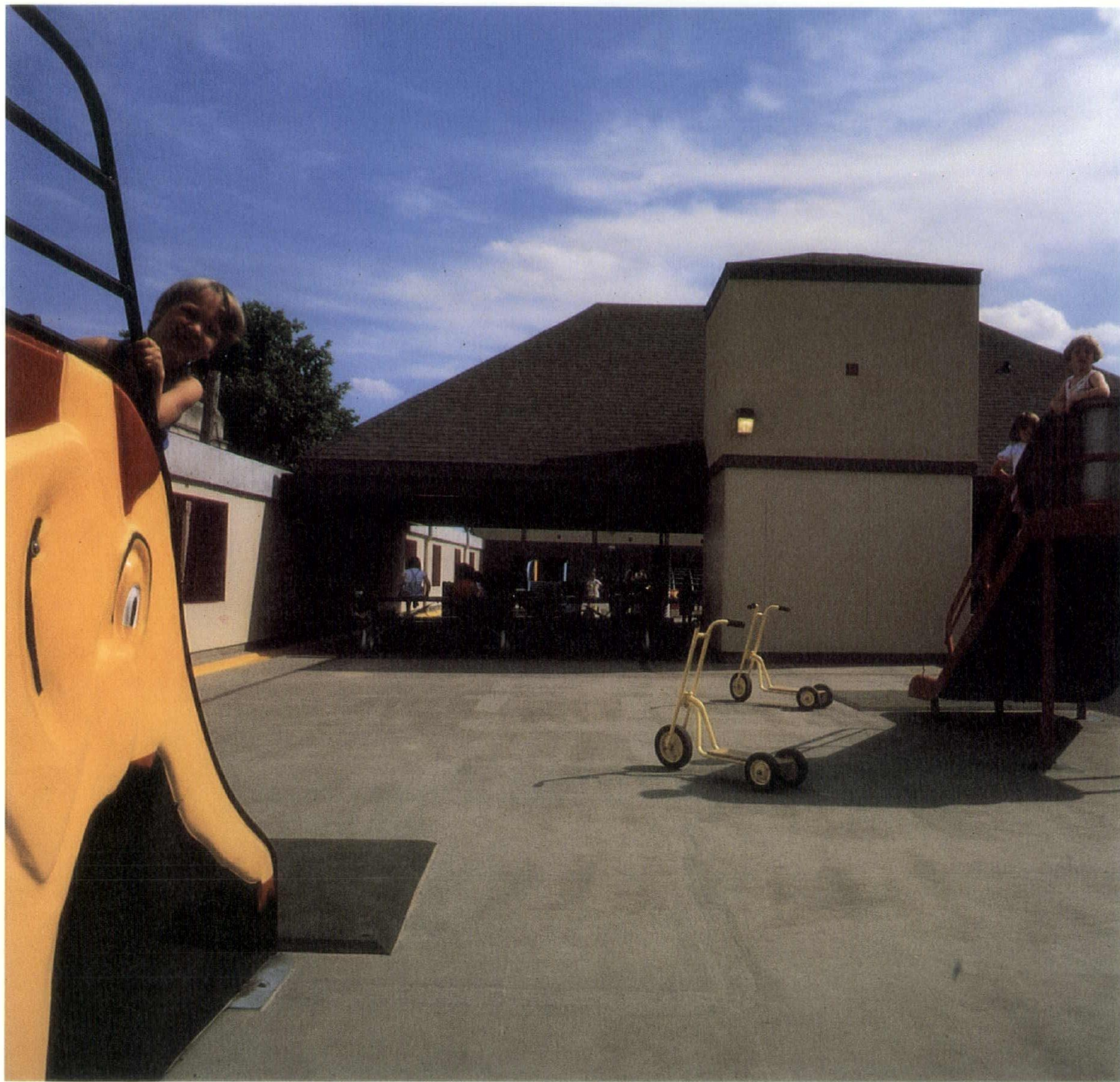
Only a small percentage of clients approaching an architect for child care projects will identify or program the full range of spatial and environmental needs discussed here. Providers rarely approach their architect with strong ideas or specific requirements regarding spatial climate, visual richness, or spatial exploration. Most books on the subject of child care focus on pro-

grams, social atmosphere, adequate equipment, and satisfaction of functional requirements. Architects doing child care design recognize the value of working with an expert in child development. This relationship has been critical to the success of the outstanding facilities. However the experts in environments for child care seldom have a thorough understanding of design principles. This initiative must come from the architect. There have been attempts within the field of child care experts and at the governmental level to address design issues with guidelines or codes. The consensus among architects however is that you cannot legislate good design. A good architect struggles to take the client where they only dreamed they could go, and the good client loves being taken there.

Perhaps few environments in our highly developed technical world are truly human-reinforcing and artistically stimulating to the degree most artists or architects would specify. However, none are more in need of sensitive eyes and adequate resources than the ones we provide for infants and young children. ■

▼ The Pediatric Play Court at the University of Iowa Hospitals & Clinics, by Hansen Lind Meyer Inc., Iowa City, was designed to accommodate children with a wide range of abilities.





▲ The roof of the Iowa Methodist Medical Center Day Care, by Frey Baldwin Clause Architects, Des Moines, accommodates outside activities.

Patricia Zingsheim is an architect working for the City of Des Moines in their Planning Department. The impetus for this article came from personal interest in the subject of childhood environments and is based on interviews and research involving architects and child care providers.

An Exhibit at the Des Moines Art Center:

Playspaces

Like a big opened toy box full of half built compositions, "Playspaces" beckons us to throw ourselves into its midst. Two parents exit with their children who begrudgingly tug back towards the exhibit. Tears in their eyes, they plead "just one last round of all the structures...please?"

*"No one sees me changing. But who sees me?
I am my own hiding place."*

Joë Vousquet

In a world full of continual change, where ambiguity reigns and chaos and order compete, one thing remains certain: the consistent passion for "play." We never lose our innate human desire to create an activity that is characteristic of pure imagination. As adults, we experience nostalgia for the expressions of youth that correspond with primary images. Nostalgia initiates the process of imagining. Think back to those treasured moments of youth, where life was carefree and the only responsibilities you had were to make your bed, take out the garbage, wash or dry the dishes, babysit, do the paper route or your homework. Go deeper into fleeting time, about elapsed time, where you believed in "forever" when you played. How often did you lose track of day becoming night and where did you pass those hours away? We hover between awareness of being and loss of being while examining the rhythms of life.

An innovative playspace can become a catalyst for the child's imagination. Perhaps your world took the shape of an attic, a blanketed shelter compressed between couches and overturned chairs, a snow built igloo, tall grass, sandmounds or rockpiles, a box, a treehouse, lake, or the hollowed center of a bush?

"Even if the 'form' was already well-known, previously discovered, carved from 'commonplaces,' before the interior poetic light was turned upon it, it was a mere object for the mind. But the soul comes and inaugurates the form, dwells in it, takes pleasure in it."

Il Gaston Bachelard

When an image is new the world is new. To see is to have. It is the nature of the world to continually change. We do not necessarily change place from altered vision, as much as we change our nature. For example, children also have non-verbal associations with form. How is it that a child can determine whether a space is dangerous or safe, sometimes not veering from it for hours? Their basic instincts are aroused. Touch, smell, taste, movement and sound intensify vision and alert our feelings.

Remember inventing stories about the world of window paned raindrop people and to where the hole in the ground led, or the meadow of sun-rays that zapped you invisible? How often did you ponder origin and space, what was inside a turtle's shell, where do fireflies go in the daytime, and how is it that they glow?

On April 22, 1989, the Des Moines Art Center opened its doors with a special exhibition entitled "Playspaces," curated by Julia Brown Turrell and funded by Meredith Corporation. The exhibit was on view through June 11, 1989, and featured work by five leading architects, two individuals; Kirk V. Blunck of Des Moines, Iowa, (partner of the firm Herbert Lewis Kruse Blunck, designer of the Veteran's Auditorium Skywalk Connection, Des Moines, Iowa), Antoine Predock of Albuquerque, New Mexico (currently designing the U.S. Olympic Museum in Colorado), and three architect teams; Laurinda Spear and Bernardo Fort-Brescia, Arquitectonica International of Miami, Florida (Banco de Credito in Lima, Peru), Robert Mangurian and Mary-Ann Ray of Los Angeles, California (collaborator with James Turrell on Pegase Winery Napa Valley), and Todd Williams and Billie Tsien of New York, New York (Feinberg Hall, Princeton University.)

These architects were invited to design a participatory "playspace" using a visionary approach to problem solving, created specifically for wee, young folk, the end result being more than objects and environments, being architectural in themselves.

Although the exhibition was designed for the participation of children or young persons, it also appeals to the "child" within each of us. For adults, the participation becomes the recall of memory, and for the young, the call of the imagination. Both remain associated, each one working for their mutual deepening.

Although there is a restricted functional capacity to these environments nevertheless, they can be perceived in an infinite number of ways. This results from each individual child's level of perception of the world.

Together the architects present us with their individualized vision in a synthesis of opposites and an exaltation of interior and exterior, two and three dimensional space and form. They

► Robert Mangurian and Mary-Ann Ray — "A Building Behind (La Confessione)"

"This building for children is a small tower . . . a room away from the outside world, a secret and quiet place."

► Antoine Predock — "Spectral Slug"

"The most specific experience of each child avoids literal narrative in favor of the site of imagination."





▲ To make the examination room a less frightening place for the young patients, these lighthearted, custom-made wall hangings in Dr. Aldrich's office emanate a sense of fun.

► A combination clocktower/coat closet/playhouse fills one corner of the reception area in Dr. Gay's office.

▼ A ficus tree cuts through the ceiling and seems to reach for the sky. Translucent drapes lighted from behind give the illusion of a row of windows in Dr. Gay's below-ground building.



Color plays a vital role in the office of Dr. Gay and Dr. Chandramouli, as well. When entering the office on the ground level, you immediately notice the carpet sprinkled with a confetti pattern of red, blue, turquoise, and purple. Red iron railings lead you down a wide stairway to a gem-green reception desk flanked by purple beams, all which are set at oblique angles. This asymmetric perspective guides the flow of traffic and adds a sense of fun.

The focal point of the office is a simple bulletin board behind the reception desk that is filled with the photos and mementos of the many young patients. Pinned on the board are pictures drawn in crayon, Valentines scribbled on school paper, photographs of the children with their pet dog or cat, thank-you letters from family members. To ensure that the eye would be drawn there immediately, the reception desk window was widened to provide a full view of this heartfelt mosaic.

A splayed wall leads to the reception area, which is filled with chairs that are upholstered to pick up the bright colors in the carpet. To further brighten the area, since it is one-half story below grade level, an awkwardly positioned basement window was expanded by a wooden screen and translucent drapes.

Serving as a centerpiece in the room is a large silk ficus tree, encased in a red metal and oak planter, which reaches up to the ceiling where a square has been cut to give the illusion that the tree is stretching for the sky. Painted a dark blue, this cut-out is bordered with small, twinkling lights.

A massive oak clocktower/coat closet/playhouse dominates one corner of the room. A red triangle rests on the top of the structure like a geometric cherry on top of an ice cream sundae. Above that is a circle carved in the ceiling lined with lights.

Circulation and function were key to the resulting space where various testing and examination rooms follow a logical traffic flow. The four exam rooms are highlighted with splashes of turquoise, red, blue, and purple chairs, counters, and exam tables. To balance the intensity of color, light-colored oak is used as wall covering.

In both offices, adults, as well as children, feel comfortable. The clean, simple lines and spirited colors soothe and refresh; making a trip to the doctor's office a much more pleasant experience for everyone involved. ■

Debra Kurtz holds a Master of Fine Arts degree from the American Film Institute in Los Angeles. She has written extensively on film, entertainment, and the arts.



Creating Architects

Senior Editor, Michael Crosbie, of the AIA's national magazine **ARCHITECTURE**, has written extensively on architectural education. **IOWA ARCHITECT** recently interviewed him for his impressions of current developments across the country.

IA: As you travel the country, what do you notice to be the preoccupations of the departments and schools of architecture — what are they concerned about these days?

C: Perhaps their primary concern is attracting good students and making sure that the people that they have there are the best people they can find for the particular station which they occupy in the hierarchy of architectural education. What I have been finding from the schools that I have visited is that the quality of the students seems to be going up, that getting into an architecture school seems to be a little bit more competitive these days than it was before. I think along with that has come a greater interest, on the students' part, in theory. This has a positive and negative side. The positive side is that the students seem a little bit less apt to be happy with a program that really concentrates on pragmatics of design, thinking about problem solving and all that sort of thing. That stuff is out. What's in is thinking about things on levels that are sort of cosmic about architecture and its position in culture. The negative side is that the sort of interdisciplinary interest that was there say ten or fifteen years ago has dried up. They are really interested in being architects and talking like architects and drawing like architects, and whether or not anyone else understands what they are doing is totally inconsequential. That I think is the bad side, but there seems to be a real sense of closing down and not reaching out to other disciplines, except maybe art, because there has been a lot of talk lately about artists and architects being collaborators. The other thing I have noticed is that, and this goes along with this sort of emphasis on the theoretical, the emphasis is totally on formalistic issues (and the students concentrate on the architectural formalities of their design).

IA: You work for Centerbrook Architects. How do you feel about these same students coming out of school and getting entry level positions in a firm like yours?

C: Well, this is kind of the eternal debate between practice and the schools. The practitioners have always, as far as I can tell, been

complaining about the fact that the schools are not turning out people who can sit down the day after they graduate and work productively in an office. There is this lag time when a person needs to come up to speed in terms of how an office operates. What school concentrates on is 5% of what architects do and a building is 95% of a lot of other things. As for the students, I don't know if they come in with a warped idea of what architecture practice is, but they don't get exposure to the entire picture at school. From the school's end of it, the schools believe that what they are there to do is widen the student's horizons of what architecture can be, sort of stretch the limits in thinking about the discipline, encourage the student to think about architecture in a personal way that is meaningful, and what they stress is that while you are in school this is your opportunity to do this because you won't be able to do this when you get out of school. So why should you be spending your time learning how to do working drawings in college when that is what you are going to end up doing for the good part of the first few years when you are in practice anyway.

IA: This tension between education and practice has been around for a long time. Is it not likely that this new interest in theory is not going to change the situation?

C: It is making it worse! Practitioners may have always said that students don't know anything when they got out of school, but I think it is even more so today, especially with the sort of great experimentation that you are seeing now in student projects in terms of rendering the projects. Drawing readable plans and sections and elevations on mylar with black pen is just totally out. In a sense the more enigmatic you can make your design the better.

IA: Is that the most startling thing you have seen as you go around looking at these schools?

C: I am trying to think of the most startling thing I have seen at a school. I guess maybe it is probably more of a factor of my having been out of school for a long time and working as a journalist and working as an architect — the most startling thing I found is the sheer amount

Student work exhibited in this article has been selected from several submittals for the design of a Performing Arts Center in Des Moines, Iowa, as part of the Department of Architecture, College of Design, Iowa State University.

energy people put into their work at school. The real commitment they have to it and it's something that amazes me because I don't feel like I have that much energy anymore and people tend to tell me that I do a lot. This is especially true for a school like the Boston Architectural Center, where the students work eight hours a day and go to class at night.

IA: Do you find their morale equal to the effort?

C: Yeah, they are pretty swept up in it.

IA: How about the faculty's morale?

C: The faculty really differs according to the school. And it also differs on the age of the faculty. The younger faculty tend to be more like the students, you know, they still have that openness and are swept up in their own ideas, and the older faculty, they have seen it all and they are kind of refining, of being selective about how excited they can get. One thing that I haven't found in faculties, which startled me, is the real dearth of women in architecture. And it certainly doesn't reflect the fact that in some schools almost half the class are women. MIT did not have one woman faculty member on the entire staff, which I found just amazing.

IA: How would you assess the level of imagination in these schools as you go around?

C: I think there is a lot of safety. I think students don't tend to do anything really risky in their projects. I am just thinking about what things were like 20, 25 years ago when students were really rebelling and telling the teachers they didn't know what the hell they were talking about and really striking out on their own and going in different directions and trying to push the limits of what you could call architecture. Right now it seems that in most places students are pretty willing to listen to what their professors have to say. They are a pretty docile bunch, even in Ivy League schools where students are very, very intelligent and aren't used to listening to people anyway, or are just arrogant or whatever. There is a sense when you get into an architecture school that there are all these unwritten rules about what it is to be an architecture student and how one behaves. And there isn't a lot of stepping over that line, and I think that is really a product of the culture in terms of making yourself more creditable after you get out of architecture school, producing the kind of work for your portfolio that will get you a job. So I think in terms of imagination, I don't think the kids are not imaginative, I think it is more a matter of imaginative things are not rewarded, and that is why they are not being pursued. Using their imagination to such a degree is not something that gets rewarded in architecture schools.

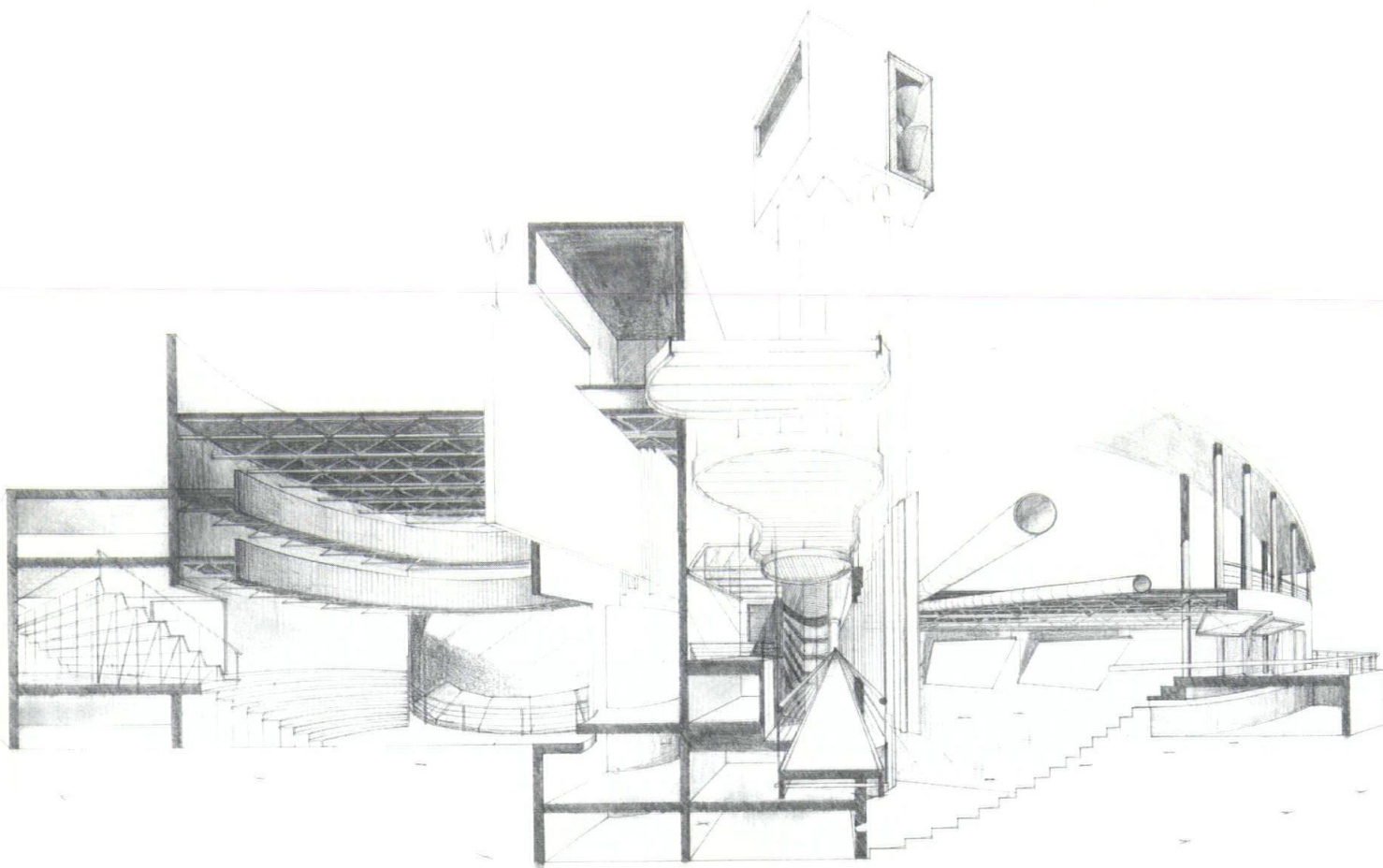
IA: How relevant do you feel architectural education is to the rest of society? For example are we marginal or are we central to the purposes of higher education in society in general?

C: Well, I think going to an architecture program is a good education for most people. And the reason I think that is because it really is a discipline that you can make as you go along. You can form it and you can sort of turn it into what you want it to be. And you can turn yourself into the architect you think you want to be as you go through it. And I don't know how many disciplines, like medicine or law, allow you to do that. There is a real sense of being able to emphasize your individuality in an architecture program. That's why it's good, that's why I think it's a good college education, because I think col-

lege is a great opportunity for discovering yourself. As to whether it makes you relevant to the culture at large, I think again this has to be considered in the context of how architects see themselves in the culture at large, or whether they want to be relevant. And I have the sense that right now there seems to be a great emphasis put on professionalism and a great emphasis on remaining in control, as much control as could be exerted. It's not a time right now for sharing responsibility. The professions are warring with each other. I think that architects want to appear as professional as possible right now. So I don't see a lot of bridge building between them and the public in a sense that they want the public to totally understand what they are about and what they do. They want the public

▼ Michael Crosbie: "I think one thing that architectural schools in the future are going to have to pay more attention to is the technical requirements that are demanded."





▲ Drawing by Todd Dykshorn — Designer

to admire them for what they can do. More people are aware, public, lay people are more aware of architects now than ever before, because they are getting in magazines and they are in clothing advertisements.

The advertisers have learned that the people respect architects as a profession. They trust them more than they trust lawyers or doctors and that is probably because they don't know as much about what architects do. Architecture is not a single person's job; it's a job that takes thousands of people to accomplish, but there is this cultivated image of the lone architect as genius. The students that I meet and talk to are good people, I really respect them a lot and most of them that I talk to are very earnest about what they want to do, and they are totally committed, but, they really want to be architects first, and I think their concern about being socially relevant or culturally relevant is secondary.

IA: They want the role first?

C: Yes, they want the role.

IA: How much diversity in architectural education do you see out there?

C: Well, I wish there was more. I think a lot of the diversity may be disappearing because the programs have to address the NAAB criteria.

IA: It's hard for us to tell whether those criteria are moving us all toward being the same or allowing us to be different.

C: I think back in the years when the NAAB said that you decide what your program wants to be and if you do what you say you want to do well, we will accredit you. So I have a feeling that there is a lot less diversity in the types of architecture programs you can choose. There are only a few programs that tend to be out of the norm, places that give you a different type of experience would be a place like the Boston Architectural Center or the University of Cincinnati, because it uses a cooperative work program where the structure of the student's experience in school is different than it is in a lot of places. Now what you find is that when you go to these schools and you look at their lecture series posters, you see a lot of the same names. It's sort of a disembodied group of lecturers going all around the country and the students are sort of getting fed the same images over and over

again. I am not saying that every school is having the same type of lecture series, but a lot of the same names keep popping up, and they are people who are hot right now and the fact that you can fly anywhere in the country allows the architecture programs to share a common base ground in the lectures they get. Also visiting critics. You know, people who will come for a semester, those names tend to be the same.

IA: You have a young son. Based on what you have observed, can you imagine him getting a good architectural education in the next century?

C: Oh, yeah. I think if he went to the right school he would. And that changes. It can change wildly in five year increments whether a school is good or bad. Some schools that had reputations for having good programs ten years ago are down and other places are up. There aren't a lot of new schools, there are a few. And some of the new schools that have come along have really made it and some of them haven't. One that is really well, one I wrote about this year, is Roger Williams College. They have come from being a four year bachelor's degree

program, not professional degree and in just four years they have really turned around. The students are very committed, they have a great spirit, their work isn't quite up to the level of their enthusiasm but it's getting there.

IA: So overall you are optimistic?

C: I am very optimistic. I think one thing that architecture schools in the future are going to have to pay more attention to is the technical requirements that are demanded. Either they do that or the profession is going to continue to fracture into different specialties. This is happening now, some architects are just hiring themselves out for "the aesthetic surface treatment." The other stuff gets done by other people. Because the technical demands of building are getting more and more complicated, education is going to have to be matched in that area. I think

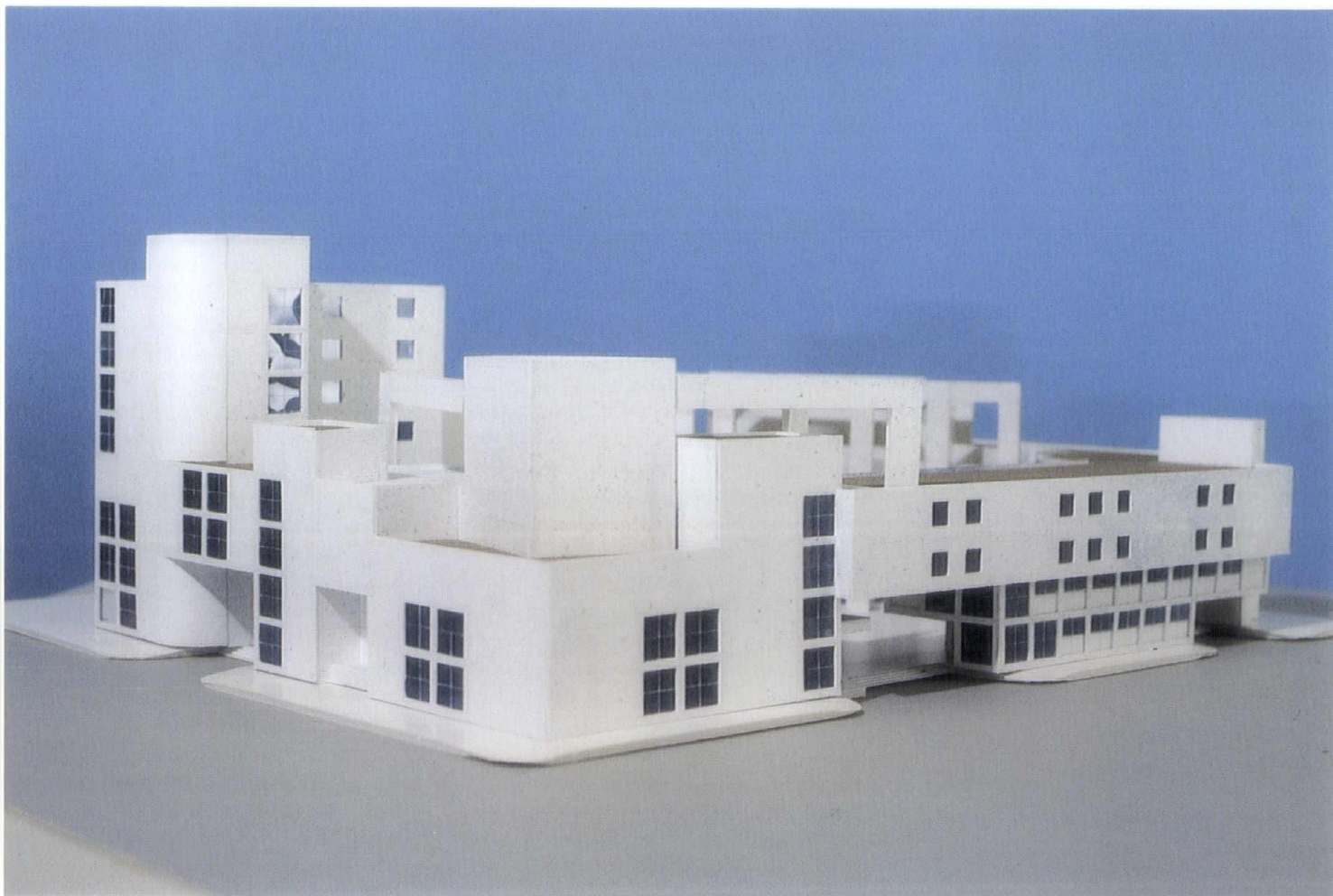
that would be something architectural education should keep their eye on. But overall I have been encouraged by what I have seen out there. I don't know any other type of discipline that people are going to that they are so totally committed to, almost to a fault. I mean almost to the point that students don't socialize enough in architecture schools, or their socialization with other students in other disciplines is somewhat lacking, because they spend so much time together as a group. I am pretty encouraged. As long as the caliber of architecture students stays up, I think any architecture student can make something good out of a bad program.

IA: So as long as the caliber of the student stays up you have a chance to keep the architecture level up?

C: I think it is true, that's really true. ■

Herb Gottfried, who interviewed Mr. Crosbie, is a member of the IOWA ARCHITECT Editorial Board, and a Professor of Architecture at Iowa State University.

▼ Model by Scott Worth — Designer



Department of Architecture at Iowa State University

Into The Nineties

Students and the Curriculum

Iowa State's architectural program has long been the backbone of the regional architectural profession. Michael Underhill, Chairman of the Department of Architecture, talks about the trends in enrollment, curriculum and faculty that will take the department into the next decade.

Michael Crosbie's description of better students competing to get into architectural schools corresponds to our experience in the Department of Architecture at Iowa State. The quality of our students, as measured by academic achievement, is going up. Because our budget for faculty salaries and studio space is limited, we have had to limit the number of students in the undergraduate professional program. We have taken the top academic students, and the cut-off point is higher every year.

In 1986 a freshman needed a 2.51 grade point (a C+ average) to be invited to continue in the professional program. In 1989, even though we are accepting 70% more students, a freshman needs a 2.95 (a high B- average). Had we not increased the number of students we took, the cut-off would be a 3.30 (a B+).

The number of students who desire to study architecture has increased. We had 378 freshman applicants in 1985, and 534 applicants so far in 1989. Of this 534 applicants 75% will be admitted to Iowa State, and about 15% will make it into the professional program. We are committed to providing a fair opportunity for worthy students to choose to study architecture. At the same time, we are committed to providing a quality professional education for the students that we take. To carry out the second commitment, we have to keep our studio and class sizes reasonably low, and our faculty/studio ratio reasonably high.

One issue puzzles us — why do so many young people want to study architecture. As the interview with Mr. Crosbie showed, we are by no means alone in experiencing increased competition for places in our school. However, it seems extraordinary that we currently have 580 students enrolled in architecture in a state with 1,115 registered architects. Many of our graduates are offered jobs in other states, and we do attract many students from out of state. For example, 56% of our applicants and 50% of our admissions this year are from out of state. These facts attest to our good reputation, but one wonders if this large number of young people have considered different career opportunities,

become fully informed about architecture, and carefully decide that they want to begin their study of architecture as undergraduates. We always want more good people, but we want them to know what they are getting into.

Should any student select a profession at the age of 17 or 18? Are freshmen mature enough to make career decisions which imply specialized education? And what happens to all of those that start out in architecture but don't end up with a professional degree? How well does architectural education support those who leave architecture for another field?

One alternative is to study architecture as a graduate student rather than as an undergraduate. Dennis Domer, in a prize-winning paper for the AIA Wagner Forum on Education, takes the position that it would be better for students to first complete a liberal arts degree and then study architecture as a graduate student, much like the study of law or medicine. He argues that this system would make architects better educated, more well rounded, and more influential in society. Further, he shows that there is a positive correlation between the average income in a profession and the degree of education required of the professionals. It should also be noted that many good schools — Harvard, Yale, Columbia, and UCLA, for example — have only graduate studies in architecture.

On the other hand, proponents of the five-year undergraduate degree argue that younger students are better able to delve into the artistic side of architecture, and that a graduate school requirement for all architects would exclude from the profession those unable to afford 8 or 9 years of university tuition.

I take comfort in the fact that in Italy, where architecture is considered "the mother of the arts," a large portion of university undergraduates major in architecture with no intention of ever becoming architects. It is considered to be one of the liberal arts much as literature or history. This attests to the fact that the study of architecture is, at its best, the study of culture as much as it is the study of the technology of building. We work hard at ISU to encourage

undergraduates to study *architecture* rather than only the *practice* of architecture. We consider this the difference between education and training. We are committed to develop programs that integrate professional education with general education and a wider understanding of the society.

There are also alternative ways to study architecture at ISU. As mentioned above, undergraduate students out of high school enter a freshman pre-architecture curriculum, and after one year are admitted, if qualified, to the undergraduate professional program where they continue for a total of 5 years and receive a Bachelor of Architecture. Graduate students without architecture degrees enter into a concentrated summer studio, and then continue for three more years. Graduate students with a Bachelor of Arts or Bachelor of Science with a major in architecture (a four year degree in architecture) are usually qualified to enter our graduate program and complete their studies in 2 years. Both of these types of students earn the Master of Architecture as a first professional degree.

Other graduate students work for one or more years for either a second Master of Architecture or a Master of Science in Architecture. The Master of Science and some of the Master of Architecture degree candidates specialize in areas of architectural research and not in design. We also offer double degree programs with the College of Business and the Department of Community and Regional Planning. This range of alternatives and variety of activities enhances the educational opportunities for architecture students, and helps us encourage each individual to study architecture when he or she is most ready.

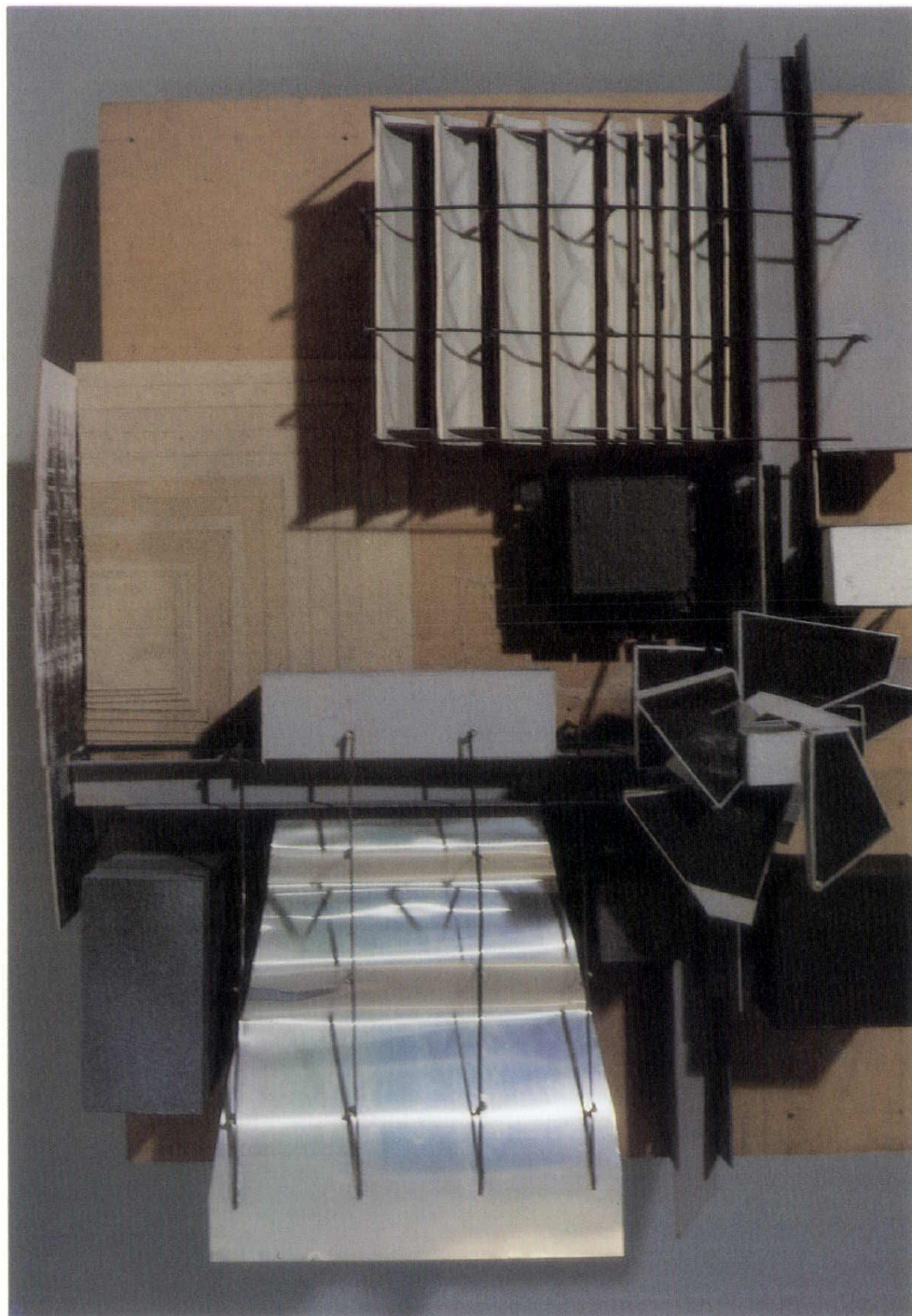
Another advantage at ISU is that the Architecture Department is housed in the College of Design, where allied fields in the design arts provide an interdisciplinary setting for education. We encourage students to take advantage of the entire university, and insist that they partake in collaborative activities within the college. Students who begin in architecture, but decide to pursue other design fields, have options within the college — including landscape architecture, planning, interior design, graphics, and fine arts. The college also provides an intellectual setting where all students are encouraged to consider their education in the larger context of design methods, the design arts, and the role of designers in the society. ■

Diverse New Faculty

The faculty in the Department of Architecture at Iowa State University is becoming more diverse. Architecture faculties are unique in universities because of heavy reliance on part-time teaching by professionals. At Iowa State we view these teachers as very important members of the faculty. All are distinguished practitioners, often from Des Moines. They comprise about one third of the faculty and usually teach in the design studio, although some teach other specialties.

A second third of the faculty is comprised of full-time teachers with professional educations and primary specializations in design. They are usually more scholars than practitioners. Their design work includes small commissions and theoretical projects, and they write critically on architecture.

The final third are faculty with specializations other than design, some with professional degrees and many with advanced degrees in other areas. They include experts in technology, computer science, architectural history, behavioral studies, and visual communication. This last group has a focus on research as well as teaching.



► Model (looking down) by Jeff Brown — Designer

The university experience for a future architect is, of course, only one component of architectural education — along with practical training and continuing education. But the university experience must be comprehensive and intellectually challenging. The mixture of practicing designers, architectural scholars and researchers helps us build a comprehensive curriculum that provides a broad education. To illustrate the diversity in the department, the following is a brief introduction to select new members of the faculty at Iowa State.

Doug Wells is an award winning graduate of ISU with his own growing practice in Des Moines. Doug received his masters from Iowa State in 1979, and worked with Charles Herbert and Associates until starting his own firm in 1983. Six of his firm's projects have been published, and two received AIA Chapter Design Awards. Before joining our faculty he taught an interior design studio at Drake University. Doug teaches design part-time.

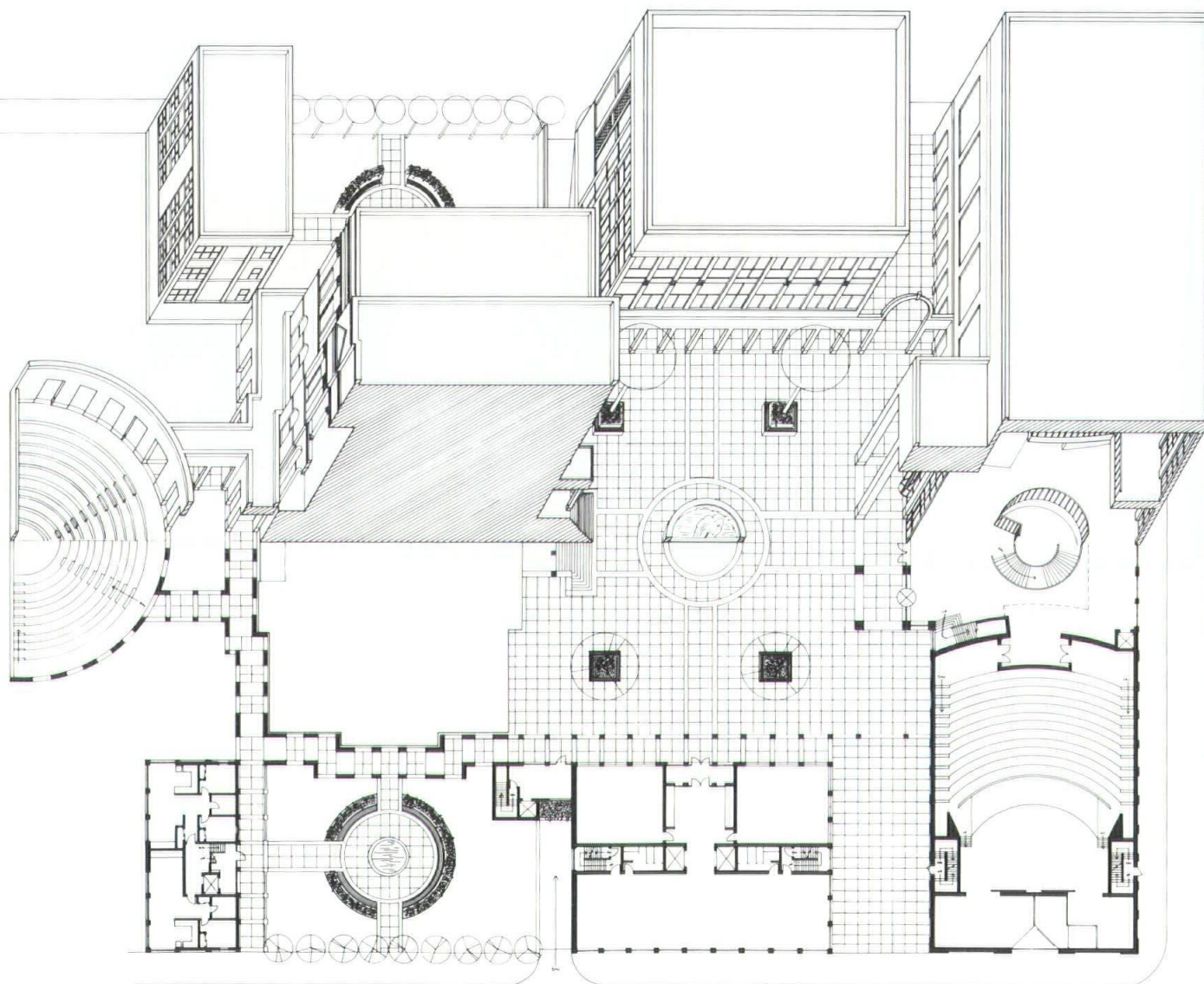
Joe Chauncey is president of Accord Architecture with offices in Mason City and St. Paul. He studied architecture at the University of Washington where he received a Master of Architecture in 1978. He has taught in the Architecture in Schools program and is on the editorial staff of this magazine. Two interesting projects designed by Joe have been published recently, the MAC offices and a branch office for Pioneer Federal Savings and Loan. He teaches design part-time at ISU.

Steve Strassburg graduated from ISU in 1981, worked in the offices of Charles Herbert and Associates in Des Moines for four years, and then went back to school at Yale University where he received his Master of Architecture. He recently returned to teach lecture courses in theory and design on a part-time basis in the department, and work at Herbert Lewis Kruse Blunck.

Amy Murphy studied architecture at the Southern California Institute for Architecture and at

the Rhode Island School of Design where she received her Bachelor of Architecture. She was named the best design student in her class at RISD, receiving the School AIA Gold Medal. She has worked for several firms in Boston, Philadelphia and Los Angeles. She has been a teaching assistant in design studios at RISD, taught at the Boston Architectural Center, and served as a critic at Harvard, RISD, and the BAC. Amy has been traveling back and forth between Ames and Los Angeles where her husband, who is also an architect, works in the Frank Gehry office.

David Heymann studied at Rice University and Cooper Union, where he received his Bachelor of Architecture, and at Harvard University where he received his Master of Architecture. He has had a distinguished career at all three schools, winning several awards and scholarships. He was a teaching assistant and an instructor in the Harvard Career Discovery Program, and a guest critic at RISD and the Parsons School of Design.



▲ Drawing by Dave Briden — Designer

► Model by Chris Hansen — Designer

He did a residency in sculpture at the MacDowell Colony in New Hampshire and a residency in photography at the Ucross Foundation in Wyoming. He won a New York Foundation for the Arts Fellowship in Architecture for a theoretical architecture project. He has worked in the offices of I. M. Pei, Tod Williams, and Daniel Pang, where he worked on an apartment building which received a PA Design Citation in 1983.

Jamie Horwitz is an environmental psychologist. She did undergraduate work at the University of Michigan and received her Bachelor in Fine Arts in Painting from the Kansas City Art Institute. She was a graduate student at Harvard in the School of Education, where she received a Master in Environmental Studies, and at the City University of New York where she received a Ph.D. in Environmental Psychology. She lectured at the New Jersey Institute of Technology, Pratt Institute, and the Massachusetts Institute of Technology before coming to ISU. In addition to lecture courses in environmental behavior Jamie is involved in a wide range of research

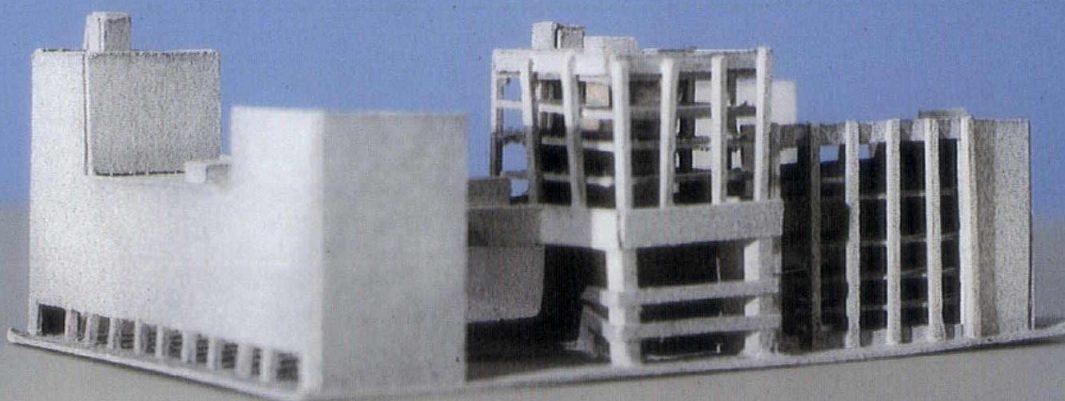
and professional work in environmental design.

James Patterson was involved in teaching and research at Texas A&M where he directed a successful architecture technology research center that brought in substantial funding and carried out significant architectural research. Since leaving Texas A&M about a decade ago, he has been involved in professional practice in southern Texas where he designed and saw built a church, a school, and a wind-tunnel. He started and ran a construction firm called International Building Systems which erected building superstructures in Houston and Dallas. He also served as director of marketing for another large construction firm. Patterson was educated at Texas A&M, where he received a Masters of Science in Architecture. He also carried out post-graduate work in western Europe as a W. K. Fellows Fellow from Columbia. Besides teaching environmental technology and design, Jim will head up new research efforts in architectural technology.

Chiu Shui Chan has a Master of Architecture

from the University of Minnesota and will receive a Ph.D. in Architecture from Carnegie Mellon University, where he specialized in computers. His thesis and current research is on the cognitive process in architectural design problem solving. The thesis, carried out under Nobel Laureate Herbert A. Simon, is entitled *Psychology of Style in Design*. Chiu Shui will teach computers at ISU. ■

Michael Underhill, AIA, is Chairman of the Department of Architecture at Iowa State University in Ames.





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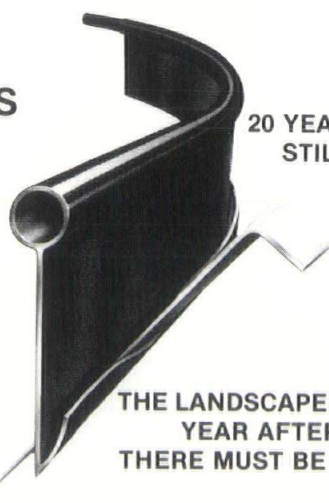
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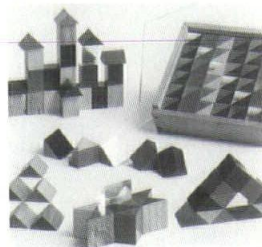
"Open-Ended" Toys

What makes a good toy? *Parents Choice* editor Diana Huss Green has an answer. Each year, she and her staff review hundreds of new toys granting those they consider the very best a Parents Choice Award.

"Good toys," says Huss Green, "challenge children to do, to think, or to feel. They are attractive and well-made; their colors, shapes, textures, or sounds have a strong aesthetic appeal." Most important believes Huss Green, a good toy "can be played with in many different ways."

This approach to toy design promotes what educators describe as "open-ended" play. A toy should encourage children to continually shape new and imaginative settings. Vermont toy maker Karen Hewitt of Learning Materials Workshop concurs: "The idea is to give a child the opportunity to sit down with the toy and think, 'Wow, what kind of things can I make out of this?'"

Hewitt speaks from experience. Several of her toy designs, including *Prismatics* and *Arco-baleno*, have received recent Parents Choice Awards.



Lind Named AIA Fellow

In recognition of his notable contributions to the architectural profession, John H. Lind has been advanced to the American Institute of Architects College of Fellows for 1989.

Lind, co-founder of the Iowa City architectural/engineering firm Hansen Lind Meyer, is a recognized authority on health care architecture. His career has included involvement in more than one hundred health care

Playspace Catalogue

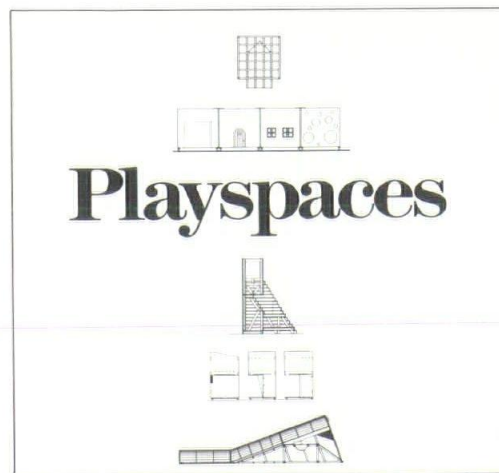
Accompanying the Playspace exhibit featured in this issue is the 68-page *Playspaces* catalogue. Des Moines Art Center Director Julia Brown Turrell discusses this innovative exhibition of architecture for children, focusing on the architect's visionary approach in creating these unique full-scale structures.

The catalogue provides documentation of each structure accompanied by biographies of the participating architects and photographs illustrating their professional work.

The *Playspaces* catalogue was designed by Holtz Wilson Design Corporation, Des Moines, and is

projects nationwide. In Iowa alone, he has directed projects for Mercy Hospital, the University of Iowa, and the Veterans Administration in Iowa City as well as Iowa Lutheran Hospital and Broadlawn Medical Center in Des Moines.

Lind most recently chaired the AIA Committee on Architecture for Health (CAH), culminating over a decade of service to that organization. He has also chaired other CAH subcommittees while maintaining active participation in

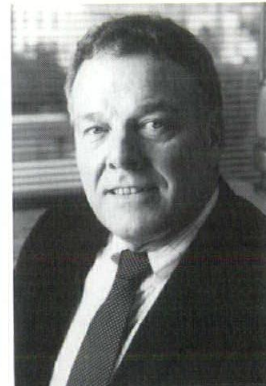


available at the Art Center's Museum Shop. It includes 27 illustrations, 15 in full color, and

costs \$20.00 (\$18.00 for Art Center Members).

many allied organizations.

Few can sum up Lind's achievements better than his partner of twenty-five years, Dick Hansen FAIA: "John has been at the cutting edge of health care design. He has attacked the job with enthusiasm and commitment making a significant contribution to society. That commitment for his entire professional life has accounted for vast improvement in the design and planning of health care facilities."



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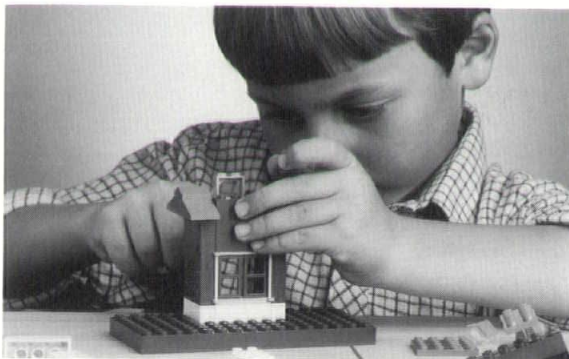
The Preservation Press of the National Trust for Historic Preservation has published its latest architectural book for children, *I Know That Building! Discovering Architecture with Activities and Games* by Jane E'Alleio. Filled with 200 colorful illustrations, this book offers more than 30 activities, models, games, and puzzles.

One of only four non-fiction books selected by *American Bookseller* as a 1988 "Pick of the Lists" for older readers, *I Know That Building!* will be welcomed by parents and teachers as an important teaching tool for home and classroom.

Blocks For Tots

For the third straight year, LEGO Systems, Inc. has generously provided thousands of LEGO bricks for the Iowa Chapter, AIA's exhibit at the Iowa State Fair. The exhibit gives young fairgoers the opportunity to assemble an endless variety of structures and toys. The event has quickly become the highlight of any child's visit to the fair. Also featured were LEGO structures created by thirty celebrities from across the state.

As in previous years, all the bricks, blocks, and accessories have been donated to area agencies serving the needs of children.



A Century of Women In Architecture

The nationwide celebration of 100 years of women in architecture will come to Des Moines with the opening of the traveling exhibition "That Exceptional One: Women in American Architecture, 1888-1988." Sponsored by the Iowa Chapter of The American Institute of Architects, with additional funding from The Iowa Arts Council, the National Endowment for the Arts, The Iowa Humanities Board, and the National Endowment for the

Humanities. The exhibition will be open from September 21 to October 6 in the Capital Square Atrium before continuing its tour to over 14 major cities during a three-year period.

The exhibition celebrates a century of women's achievements in architectural design, practice, and theory, beginning with the 1888 election of the first woman architect Louise Blanchard Bethune (1856-1913) of Buffalo, NY, to membership in The American Institute of Architects, the nation's professional architectural society. In 1974, the number of women members was 250; today, more than 3,700 women are among the 53,000 total number of architects.

The exhibition takes its name from a 1955 article for young students written by AIA Gold Medalist Pietro Belluschi, FAIA, who wrote that he could not "in whole conscience recommend architecture as a profession for girls. I know some women who have done well at it, but the obstacles are so great that it takes an exceptional girl to make a go of it. If she insisted on becoming an architect, I would try to



dissuade her. If then, she was still determined, I would give her my blessing — she could be that exceptional one."

On September 28, a public panel will convene in Des Moines (Capital Square, 5:15 P.M.) to address the subject of women in architecture. Among the panelists is Carol Ross Barney, AIA, founder and president of a Chicago architectural firm who is also the chairwoman of the National AIA's Women in Architecture Committee.

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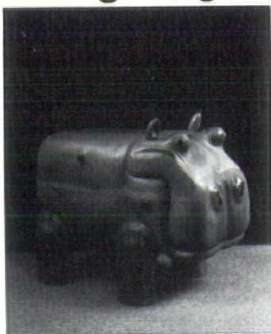


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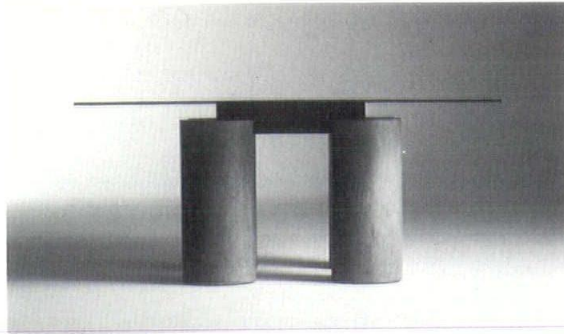
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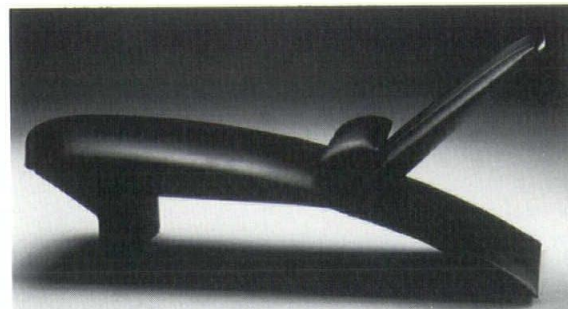
▲ A hippo of a different color, just one example of artist George Suyeoka's wit. Many of his commissions incorporate social commentary frequently using animal forms. The hippo actually



conceals an interior bar. The April issue of *Contract* magazine features his "Gorilla Chaise" which sold to a private Chicago collector for \$8,000. Each piece is unique. George is represented by Nina Owen in Chicago.

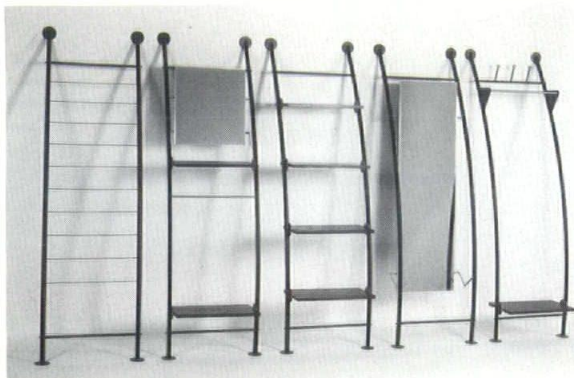
◀ The Serenissimo table collection introduced in 1986 won the IBD Gold Award and is now expanded into low tables and executive conference tables. Designed by Lella and Massimo Vignelli in collaboration with architect David Law, Serenissimo consists of plate glass tops supported by four large diameter metal columns. A technique, rarely seen today, known as encausto ("venetian stucco") is used to cover and color the columns. This method

blends fine sand plaster, natural soils and a fluid, plastic mixture of limewash. The plaster is hand applied to the columns. As the mixture dries the limewash burns the color, altering it, yielding distinctive coloration. Columns are available in white, pale blue, blue, green, pink, yellow, and red. Several sizes are available in opalescent, white, grey or amber plate glass. Transparent or ebonized ashwood tops are also offered.



▲ Dakota Jackson plays the KE-ZU (pronounced Kazoo). This striking chaise lounge was born from experiments with folding paper and appears about to spring while its taut leather membrane and gently sloping backrest invite

repose — a contradiction in terms specifically sought by the designer. Fully upholstered over a bent hardwood frame and available from Dakota Jackson (designer, manufacturer, and professional magician) in New York City.



◀ Give me five! Constructed of steel poles in matt black enamel with shelves in black lacquer or white ash, these variations on a theme function as (from left to right) a magazine rack, valet, shelving unit, floor mirror and coat rack. The Lean Five series from Godley-Schwan in Brooklyn are \$325 each.

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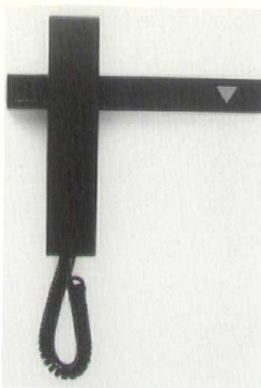
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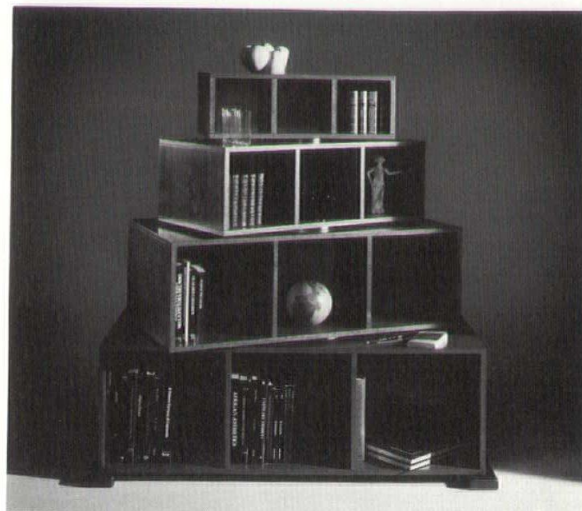
sets feature not only Roman, Greek, Japanese, Santa Fe and post modern elements, but are also available with motorcoach and maritime themes for smaller children. Developed by Bowers Studios in Vergennes, Vermont. You can play with them too!



The Kirk Plus is a new wall telephone developed by Alcatel Kirk from Denmark. The design concept of Danish architects Marianne Stokholm and Gad Zorea is essentially the asymmetrical crossing of the handset and wall mounted base balanced by the company logo. The handset

incorporates the 18 button keypad which includes programmed options such as last number redial. Kirk's patented transducers, in both transmitting and receiving ends of the handset, make "state of the art" use of the acoustic elements, providing perfect sound reproduction.

A new twist in shelving from Mario Bellini is the ONDA QUADRA — 360 degrees to be exact. This is a collection of individual furniture elements — freestanding or against a wall — vertically stacked in a wide range of combinations. Square compartments may be open as shown or modified with concave or convex curved door fronts, drawers or glass crystal shelves in combinations of three finishes — available through Acerbis International. They also have a high quality line of seating and casegoods worth review imported by Atelier International.

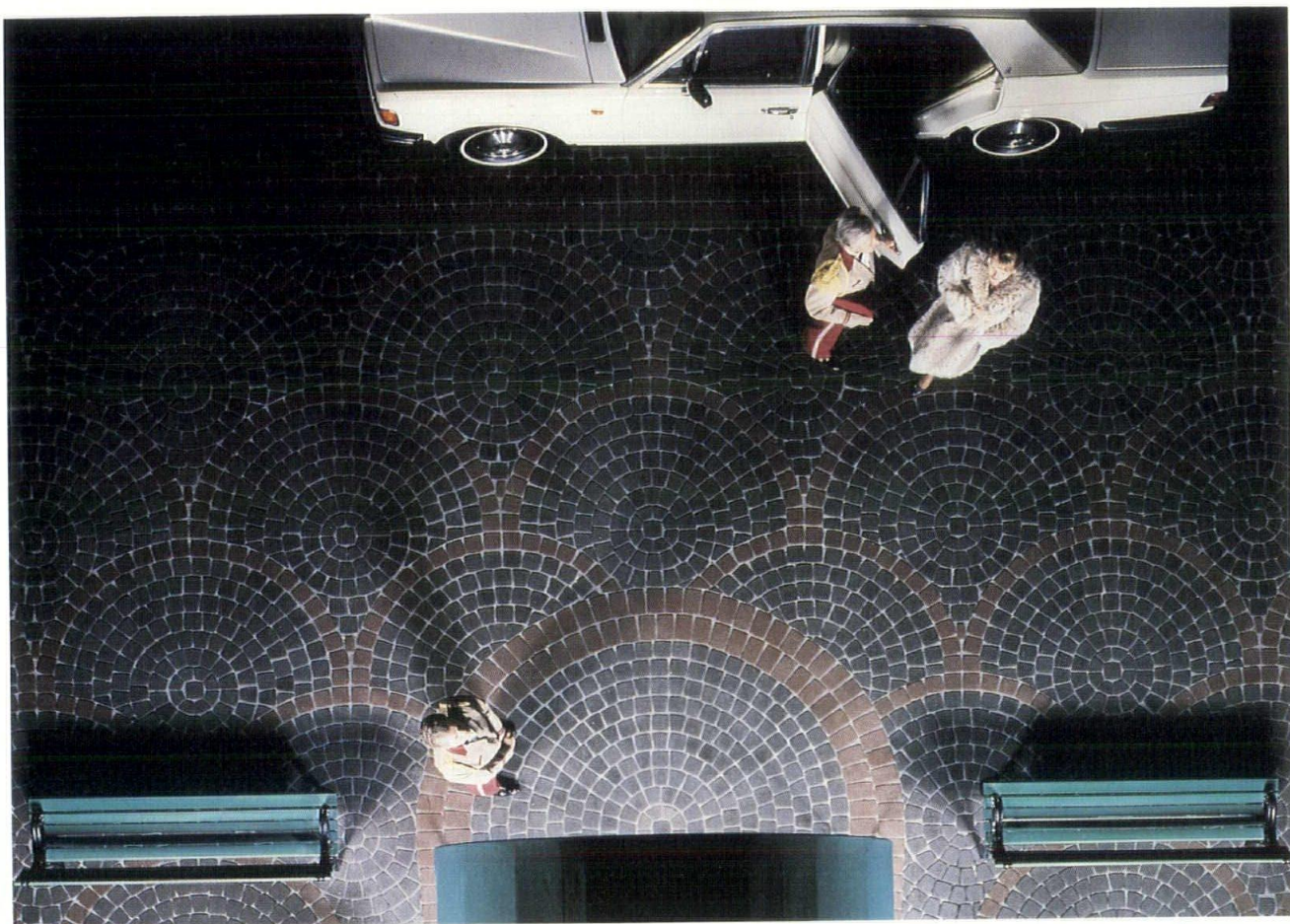


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Join those who have used over 300 million square feet of interlocking concrete pavements since 1980.

For complete information on concrete pavers contact, Masonry Institute Of Iowa,
820 1st Street, Suite 200, West Des Moines, IA 50265, 515-274-9166.

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