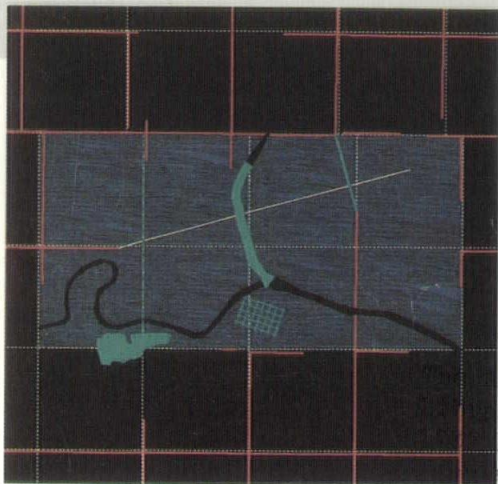
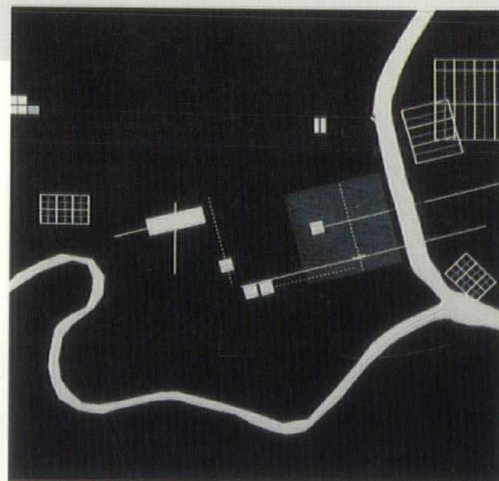
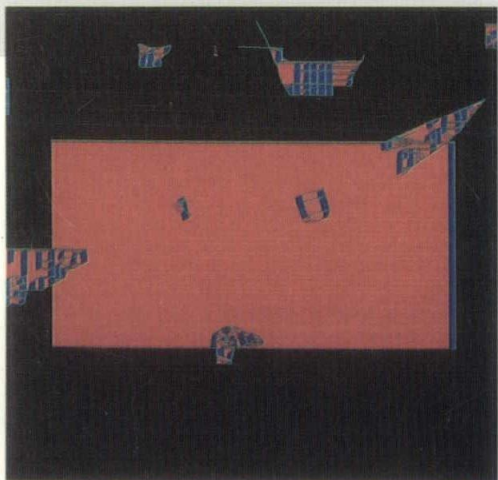


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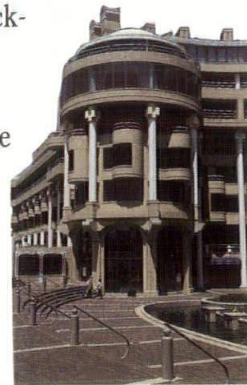


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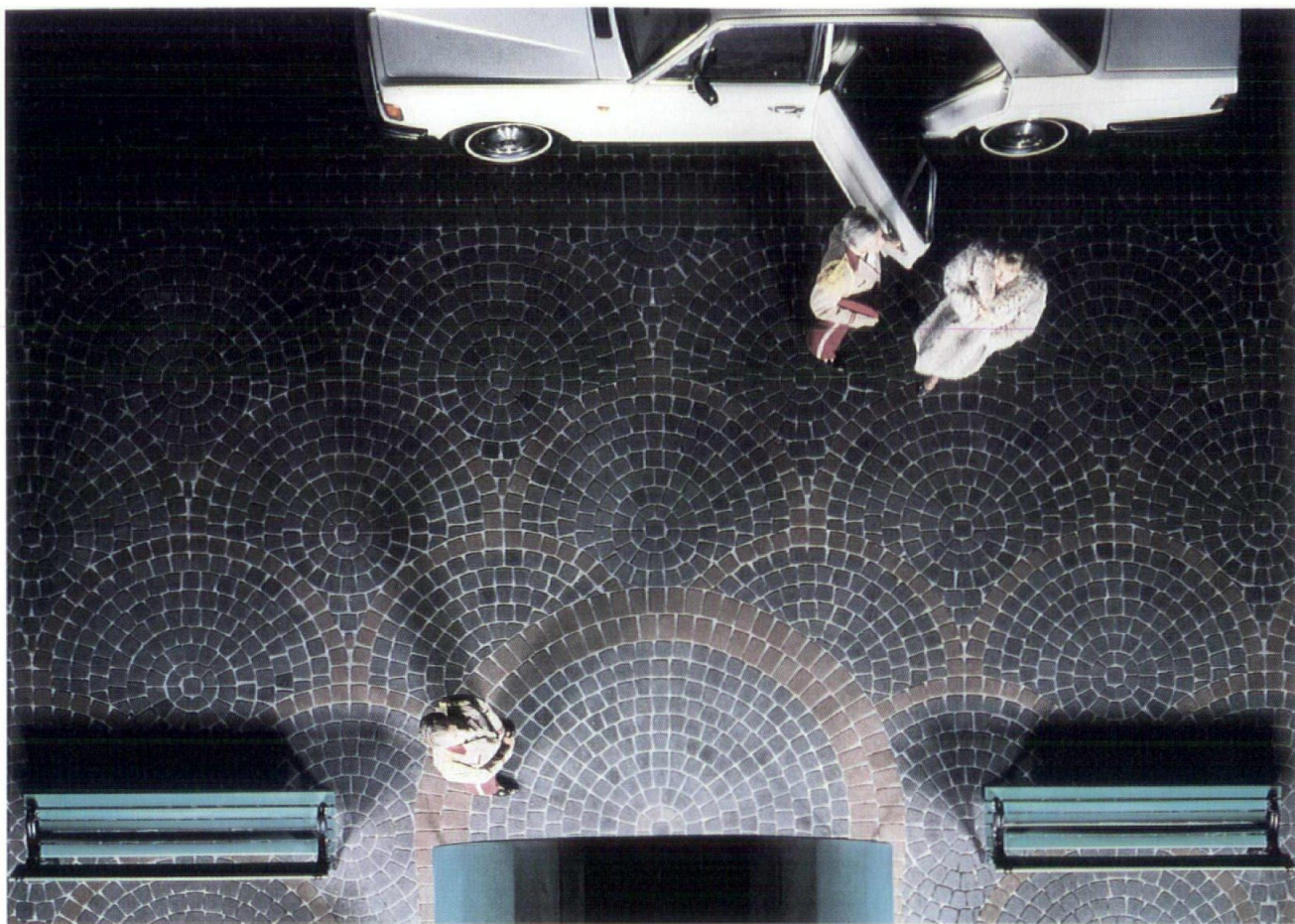
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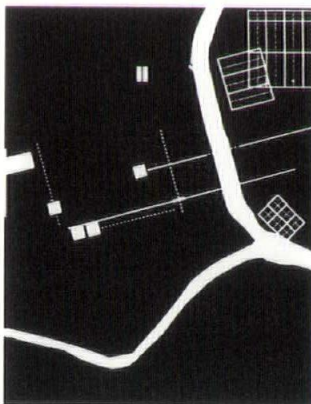
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By Mario Gandelsonas

Cover Design

Timothy Hickman

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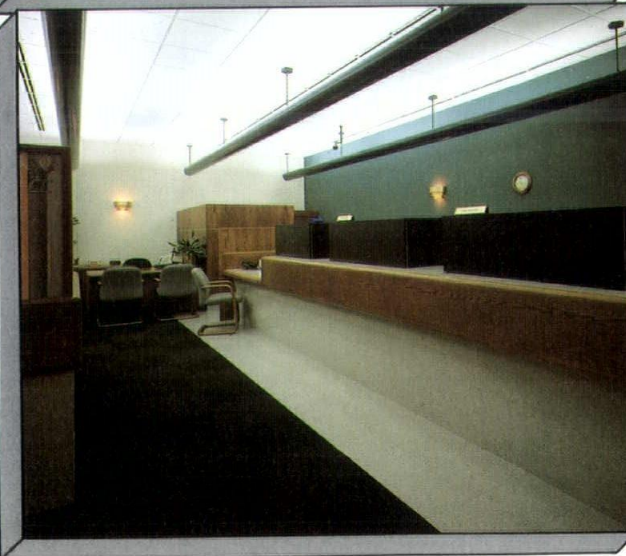
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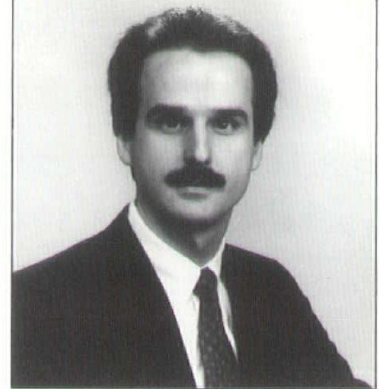
BROTHERS COMPANY

TOP: Project: Holmes G.M.C. Truck Showroom
Architect: Shifflet Associates
Tile Contractor: Iowa Ceramic Tile
Tile: Florida Granite 8" x 8"

MIDDLE: Project: National Balloon Museum, Indianola
Architect: Brown, Healey, Bock Architects P.C.
Tile Contractor: Des Moines Marble and Mantel Co.
Tile: Buchtal Chroma 8" x 8"

BOTTOM: Project: Midwest Federal, Southridge Mall, Des Moines
Architect: Savage and Ver Ploeg Architects P.C.
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—Harry Doyle, Consulting Engineer

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An Experiment of Ideas: Paul Tuttle

I met Paul Tuttle on a cool Santa Barbara morning two years ago, the culmination of a slow twisting drive up the foothills to a point overlooking a still serene stretch of Pacific coast. Greeted first with a shy grin and modest nod of the head, Tuttle led us into his house, an open perch visually unfolding to the ocean below. He has been here nearly 30 years, in an uncluttered physical and mental environment that still allows him to focus on pure design ideas. There is a clarity about this place that one eventually comes to realize is an intentional extension of Paul Tuttle's design explorations: a search for material appropriateness and structural integrity, a passion for detail, a disdain for the derivative or fashionable.

This is an enthusiastic, exuberant man honestly grateful for the opportunities to express himself to others, for the opportunities to realize a thought process refreshingly free from the baggage of history or contemporary trends. Tuttle spends part of each year in Santa Barbara, the other months in Basil, Switzerland, designing for the European furniture company Strasslè International. There he also serves as design consultant to Swiss entrepreneur Esther Grether, a personal association that has matured over more than 25 years.



St. Louis born in 1918, Paul Tuttle came to the study of design in his late twenties. As a student of the Art Center School in Los Angeles, he worked and studied with Alvin Lustig, the remarkable designer-teacher. Lustig was a determined generalist and analytical thinker whose influence on Tuttle prevails. Here, Tuttle made his first furniture explorations; a table, a bench, and a chair. It was this first table that was selected by Charles Eames for inclusion in the Museum of Modern Art Good Design show of 1952. As a member of Taliesin West Wright Foundation in 1949-50, Tuttle pursued his "naive explorations" as he still calls them, impressing Frank Lloyd Wright himself enough to result in a built prototype from a table study — purportedly the only piece of furniture not of his own design Wright ever had fabricated.

Tuttle returned to St. Louis in 1952,

▲ The Z-line chair designed in 1961. "I realized the movement I could get in metal . . . and created this thing with a cantilever. My sense of structure came out of my knowledge of architecture."

► Tuttle has never been afraid to combine the fanciful and practical in a single work. The chrome tube, glass, stone and steel plate assembled for a dining table employs each material for a rational purpose. The interchangeable steel disk is in both yellow painted steel and black chrome versions to accommodate the owner's various entertaining moods. Collection of Farshid and Candice Assassi; 1988.



"The Arco Chair means bow in German. For me personally, this is a very satisfying chair. Where the tube intersects the strap metal arm and leg in reality creates an optical illusion of its being an ellipse where actually it is a radius." Tuttle has created a personal version of this design in beechwood and cane.



working for a short period in architectural offices before moving west once again to join Welton Becket in 1953 to pursue interior design. His move to Santa Barbara in 1956 set in motion a long and illustrious career as an independent designer and architect that has paralleled his contemporaries Ward Bennet, Charles Eames, and George Nelson.

For anyone who has struggled to define their role in the creative arts, a discussion with Paul Tuttle is both an inspiration and reinforcement that

there are greater motivations to consider. Paul Tuttle's work continues to be driven by a passion to define and resolve specific problems derived from his clients or his environment. Indeed, his work is informed by his own clear observations not piles of magazines showcasing the latest forced fashions. "When a piece of furniture has its own spirit, it makes its own style," Tuttle has said. "I feel very strongly about originality coming out of a person himself . . . the thing we should stress is to become more sufficiently involved in

one's life and work, so that one finds something of himself in it."

The Z-line chair designed in 1961, Tuttle's "first serious award," exemplified his singular search to create pieces that combine conceptual notions with pragmatic production concerns. "By nature I'm a wood person," Tuttle observes. "The Z chair was a venture in exploring the potential of steel. I felt a need to challenge metal to its limit. I realized the movement I could get in metal and wanted something with a certain poetic feeling, a rhythmic type of movement."

Nearly a decade later Tuttle designed the Arco Chair, a culmination of efforts that represents one of Tuttle's most beautiful interpretations of his notion of material and structure. "This piece was pretty much an experiment, part of an NEA study to express in wood and steel structures that are found in nature," he notes. Arco means bow in German. Tuttle has succinctly expressed that taut curve in each sweeping steel strap arm and then pieced them with an arrow-like rod of chrome tube to establish the legs. A slim seat of leather floats between. The result is a sinuous, sculptural form that astutely observes both the properties of metal and the practical needs of the human form. It is this special kind of clear, empathetic observation and refined intuitive response that have formed the core of Tuttle's ongoing design explorations.

Tuttle's latest work further reinforces his life-long obsession with shape, form, material appropriateness, and structural integrity. They serve both as

resolutions to discreet and carefully defined problems — problems he articulates with a poetic sensitivity — and as bench marks along the unending path of learning and understanding the essential character of materials and the ways these are assembled with one another.

A visit with Paul Tuttle leaves one at once deeply inspired by his singular personal commitment and intellectual focus on aesthetic problems, yet troubled by the realization of the power of commercial and media interests that is more likely to hype "instant fame" than to recognize a brilliant intuitive talent who has worked successfully for nearly 35 years. Indeed one friend has called him "the most successful unsuccessful person I know. Paul lives the way all of us once hoped we would." Still, Tuttle designs what he wants to, and only that. And in the course of this brilliant, often intensely personal design exploration, he has established himself as one of the most important and genuinely original talents of our time. "I really do try to forget the past" he says, modestly giving emphasis to his inspired quest for new ideas. ■

KIRK VON BLUNCK



▲ Tuttle has continued to experiment with iron, steel, wood, stone, glass, leather, sheepskin, and polyurethane. Of this laminated wood and metal dining chair of 1983 Tuttle says, "The tactile areas are wood and express the warmth of wood. The metal is used as structure but still reads as jewelry."

► The Leonardo chair is an acknowledged technical breakthrough in its use of self skin polyurethane foam. The washable surface combines the appearance and pliable feel of leather. The seat and backs are contoured to acknowledge the human form, an inspiration from the traditional tractor seat. It is one of Tuttle's efforts to "come to grips with the aesthetic" of the alternatives available in new technology. Manufactured by the Strassle Company, Switzerland.

The Arts

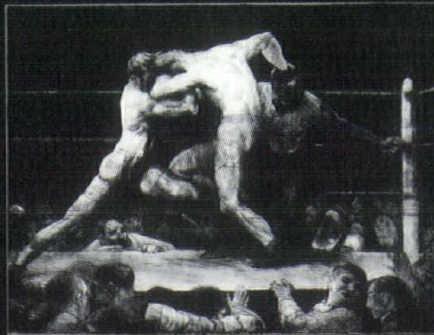
George Bellows

The Artist and His Lithographs, 1916-1924

George Bellows' *The Artist and His Lithographs* presents the first extensive study of George Bellows' lithographs within the content of his overall artistic production. Bellows spent the last decade of his life devoting a large part of his energies to lithography. This fascinating study examines the large body of lithographs he produced during that time and shows how Bellows' technical mastery and richness of expression in his art changed the shape of American printmaking.

The study has been authored by Jane Myers and Linda Ayres of the Amon Carter Museum. Distributed by the University of Texas Press, \$45.00 hardcover/ISBN 0-88360-059-5, 9 3/4" x 12", 180 black and white illustrations, 208 pages.

GEORGE BELLOW'S



JANE MYERS and LINDA AYRES

Renaissance Manuscripts and Book Pages

From December 8 through January 28, 1990 the Des Moines Art Center presents illuminated manuscripts and printed pages

illustrated with woodcuts that represent the changing nature of the book in the period 1300-1550. Curated by Amy Worthen, the exhibition covers the period in which the book — for 1000 years

Renaissance Into Baroque: ▶ Italian Master Drawings by the Zuccari, 1550-1600

From November 17 - January 14 the Milwaukee Art Museum presents the first exhibition in this country of the work of Taddeo and Federico Zuccaro, the influential Italian sixteenth-century artists. One hundred of their best drawings, many for fresco commissions in and around Rome illustrate the innovative ideas of the gifted and short-lived older brother Taddeo and the important role played by the younger Federico as they assumed their positions as two of the most highly respected artists during

the period between the death of Michelangelo and the advent of the Baroque Age.



"A Nude Youth", Taddeo Zuccaro, courtesy Fogg Art Museum, Harvard University, Cambridge, MA, bequest of Charles A. Loeser.



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"Antiphonal Manuscript Page" on parchment c. 1475

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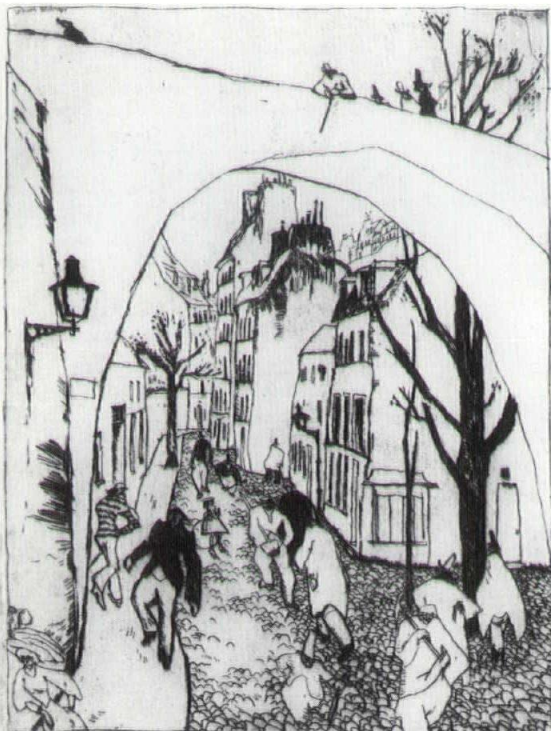
Thirty Years of Prints

Since 1960, the Nelson-Atkins Museum of Art in Kansas City has purchased more than 150 works of graphic art ranging from the

early 16th century — shortly after the dawn of printing in the Western world — to the present day. Old Master prints by Canaletto, Delacroix, Rembrandt, and others; works by modern

masters such as Bonnard, Gauguin, Kandinsky, Toulouse-Lautrec, and Whistler; and prints by Miro, Nevelson, and Warhol, will be presented at the Nelson-Atkins from November 19 — December 31, 1989.

"The Green Bridge (Die Grune Brücke or Torbogen", Lyonel Feininger, 1922



An Architecture of Substance

What does indigenous, midwestern agricultural architecture have in common with current trends in architecture for homes around the nation? Selected emerging architects' drawings and scale-models demonstrate the connection and exemplify a renewed interest in the substantive art of construction. From February 1-28, 1989, the Brunnier Gallery and Museum in Ames will exhibit An Architecture of Substance: Farm Structures to Contemporary Houses, curated by Michael Underhill, Chair, Architecture Department, Iowa State University.

Yani: The Brush of Innocence

An exhibition of 69 brush-and-ink paintings by the 14-year-old prodigy Wang Yani celebrates the joy of art and the power of a child's vision. Yani's particular interest in animals is consistent with the prominence of animals in Chinese art, literature, and folklore. Her later work includes portraits, landscapes, and fantasy images. On view at the Nelson-Atkins Museum of Art, with the sponsorship of the Ministry of Culture, People's Republic of China, the show continues December 16 through January 28, 1990.



"Let's Go Pick Some Cherries" painted by Wang Yani at age 9, c. 1984 ink/color on paper

"This is Always Finished: David Dunlap"

For more than a decade David Dunlap has created monumental installations that use a startling range of objects and language to explore heroic stories and dreams. From December 9, 1989 through January 28, 1990 the Des Moines Art Center presents a body of work rich in its international and historical political content that is intertwined with Dunlap's deep personal convictions regarding the struggles of contemporary life.

KIRK VON BLUNCK

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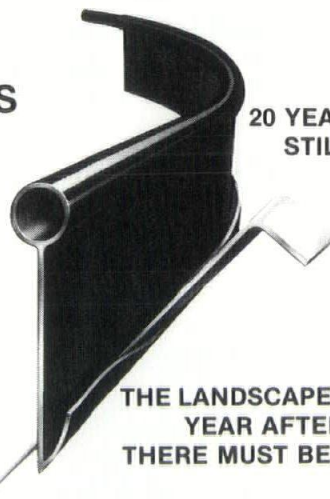
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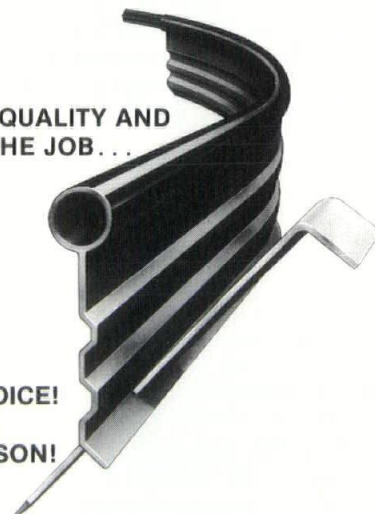
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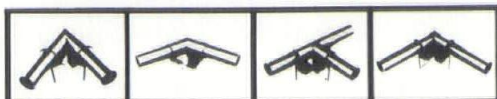


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Ramsey Pontiac Urbandale, Iowa

Ramsey Pontiac has started construction of their new Pontiac Mazda Subaru Porsche Audi showroom and service center at 97th and Hickman in Urbandale.

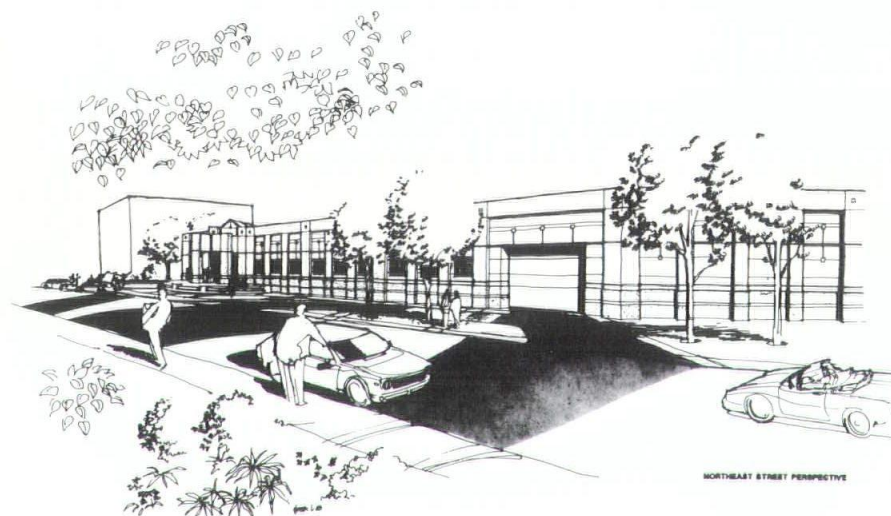
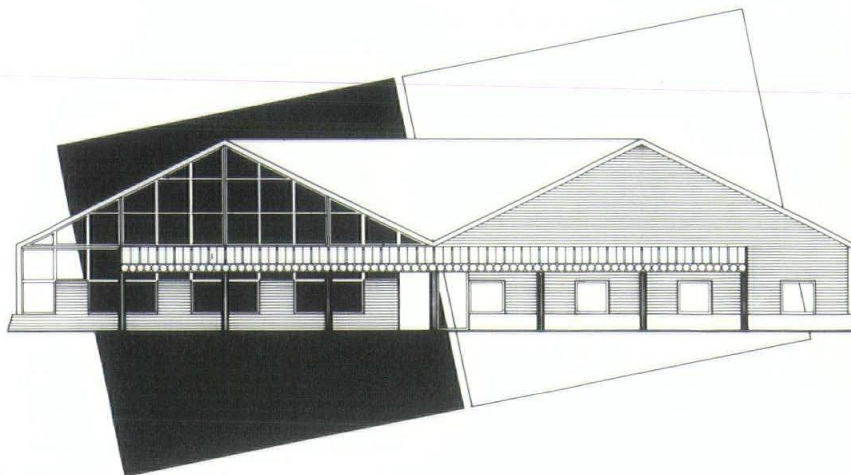
The 62,000 square foot facility will feature a 184 foot long showroom showcasing the five car manufacturers they represent. The building was designed by Shiffler Associates, Architects.

Doherty's Flowers Des Moines, Iowa

Robert Olson/Architects have designed a new facility for Doherty's Flowers. Greenhouse, offices, and storage areas will be included in the 6,000 square foot building. The site is adjacent to

Doherty's existing building north of the downtown area.

The design consists of a transparent square, a solid square, and an open arcade. Materials include glass, steel, and masonry with corrugated metal roofing. Construction will be completed by mid 1990.



Utilization Center for Agricultural Products Ames, Iowa

Currently under construction at Iowa State University is the Utilization Center for Agricultural Products designed by RDG Bussard Dikis. This national research facility will be located in the remodeled and expanded Dairy Industry Building. The existing building is listed on the National Register of Historic

Places because of 11 sculptural panels by Iowa artist Christian Petersen. The panels were located in an existing courtyard which dictated that no new construction could occur within the courtyard. All new work will, therefore, be located to the east of the building. The visual character of the addition recalls the rhythm, scale, and materials of the existing historic architecture to create a visually-unified complex.

Amana Golfcourse Clubhouse Amana, Iowa

A new clubhouse for the newly developed Amana Colonies Golfcourse has been designed to capture the rural flavor of Amana, Iowa. The project will be situated between tee's 1 and 10 and the number 18 green. Public and private members' areas are each defined by a cupola which will serve as light monitors. At dusk

they become roof lanterns which can be seen high above Middle Amana.

This facility, designed by Novak Design Group, is composed of concrete block, cedar siding, and metal roofing. Floor to ceiling glass on three sides allows views to the 12 acre lake and densely wooded course as well as the neighboring farmland. Completion is scheduled for spring 1990.



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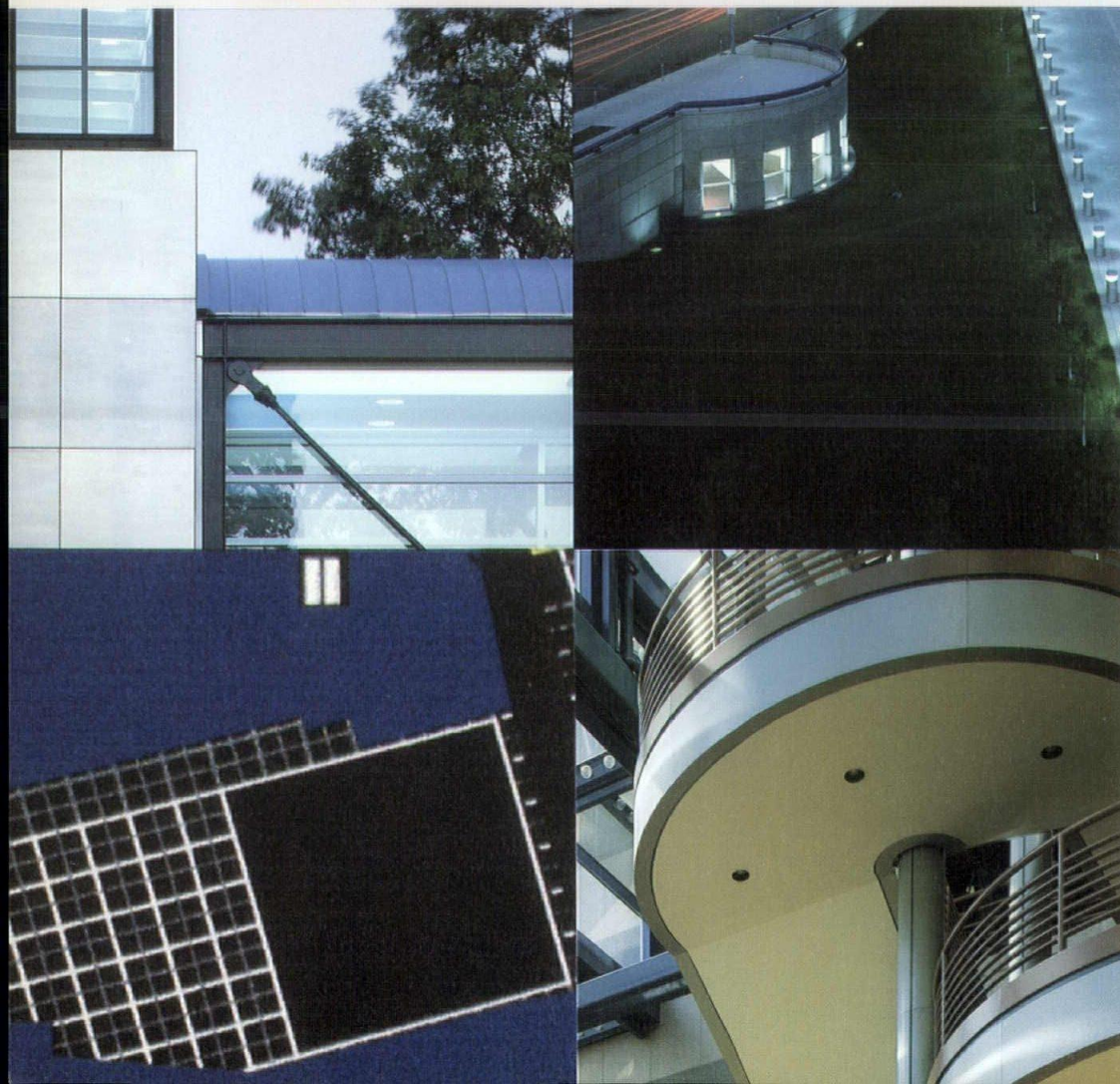
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In contrast to creating architecture for a specific client, designing public places offers the challenge to appeal to all people, not just specific groups. It is the opportunity to express through imagery and symbolism, cultural elements that touch everyone. Successful public places work not just because they function well, but because they clearly reflect our cultural heritage in a way that bonds and binds us all.

William Anderson, AIA
Editor

PUBLIC



PLACES

Town Squares:

Community Identity

"Throughout history, the town square has served as the symbolic center of the community; as a marketplace; as a forum for public festivals and events; as an activity and political center; as a place for celebrations and ceremonies; and as a place for mourning. In short, the town square embraces the identity of the entire community." Mark Chidister, Associate Professor, Iowa State University.

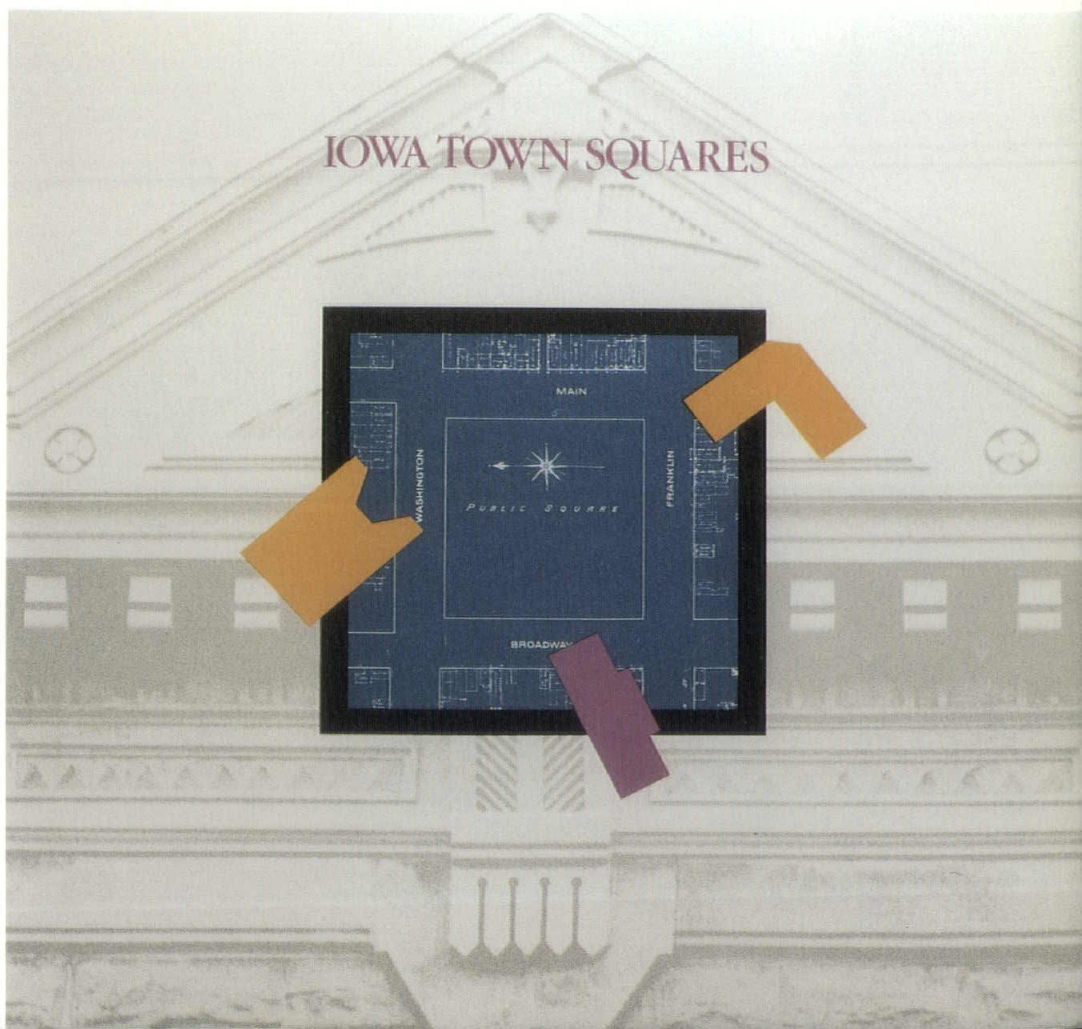
In human history is a tradition of designating and developing a common space as the center of community life. While the Spanish colonial plaza, or Zocalo, was the product of bureaucratic order, the Midwestern town square was an expression of pioneer pride on the frontier of an expanding civilization.

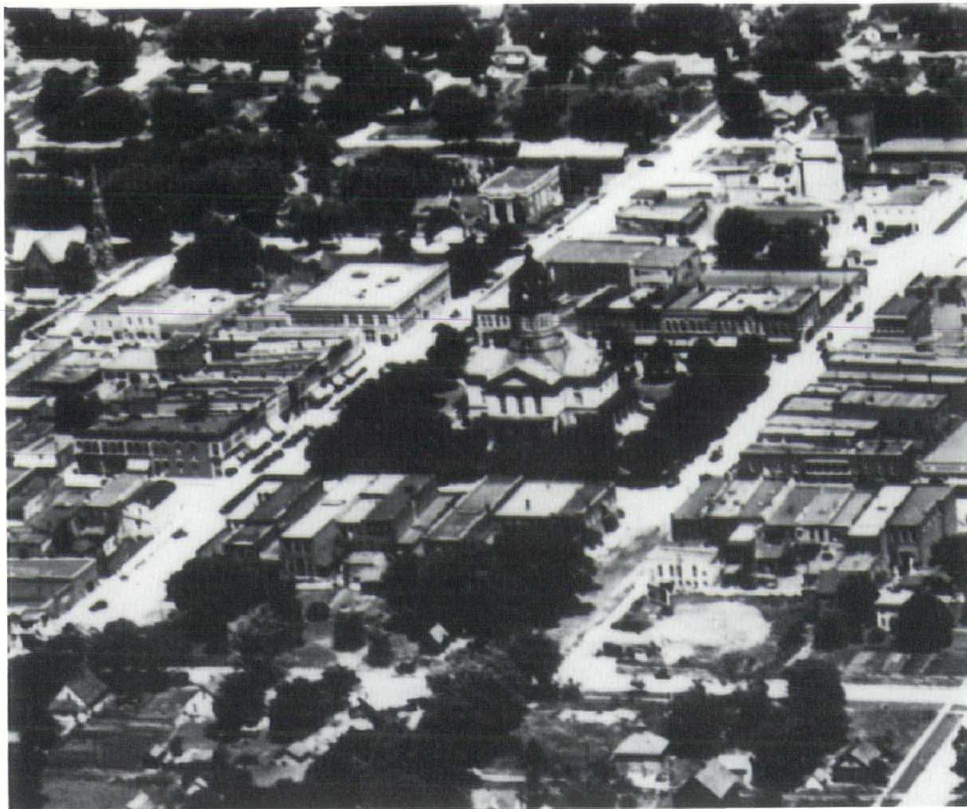
There was great competition for the county seat designation, and recognition of the economic advantages in land values and commercial potential of being located on the square. Many early courthouses were financed through the sale of adjoining, advantageously-sited, commercial sites. The designation of an open space as community center can be found in settlement patterns throughout the United States.

In southern Iowa, one finds courthouse squares of the Shelbyville (Tennessee) type with the courthouse on a whole block with perimeter roadways, and a few of the Lancaster (Pennsylvania) type where the access roadways are arranged on axis with the square.

Today, the town squares remain the symbolic focus of the community as well as retaining pedestrian-scaled, locally-oriented commercial activity in contrast to the automobile-scaled, national franchise orientation of strip developments often found on the edge of our communities.

We have been through an overly rational era that ran streets through town squares and modernized shopfronts by covering them with lightweight metal, and perhaps a period of social

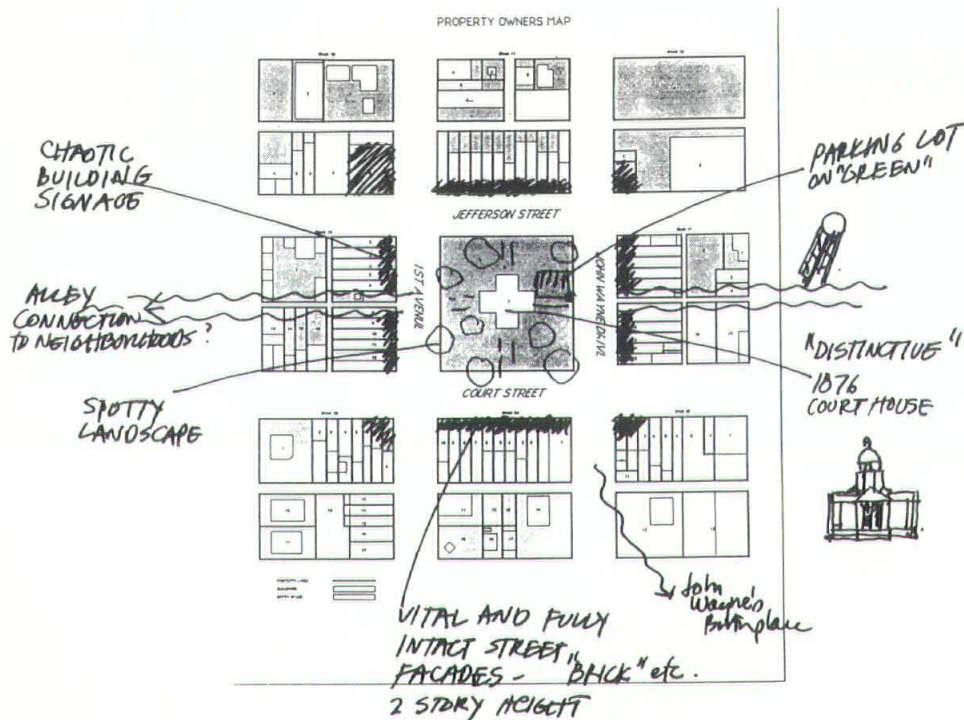




▲ Aerial photo, Winterset, Iowa.

▶ Town Square, Winterset, Iowa. ▶

▼ Analysis sketch, William Morrish, Town Squares Juror.



Analysis

change where we temporarily lost, or set aside, a central and valued characteristic of small town living — everyday face to face contact with neighbors and acquaintances in a public place. This contact, long associated with town centers, is in danger of loss as we isolate ourselves in tin cans and drive from parking lot to parking lot

with barely an index finger raised from the steering wheel in greeting. The square, or main street, compared to the parking lot, is an environment more in human scale, pedestrian-paced, and is more conducive to supporting a sense of place and community.

The town square continues to provide identity

for communities. It is a symbol of the place; where symmetry and axes govern its form and organization; and the seat of government often resides in the center of town commerce.

The environmental artist/designer is concerned with the relationships and organization of activities and space that constitute the community center. The shared objectives of the environmental designer and the community include aesthetic enrichment, stronger identification for the community, improved orientation to the community for visitors, and improved commercial viability.

Variety is the genius of the town square or main street — in an interweaving of form, meaning and function. The true intensiveness of the land use is the whole made up of all the economic, political, aesthetic and social gains of the community. The appeal of the town square lies in its meaning many things to everybody in the community.

Townsquare Development

The Iowa Town Squares program is designed to celebrate the role of the town square in the community and to reaffirm its purpose and values in the lives of its citizens.

The Iowa Town Squares program takes a regional approach in assisting communities in town square planning by sponsoring design awareness workshops, consultancies, design team residencies, and construction of design arts/public arts projects to redevelop town squares in target regions of the state. It is a program of the Iowa Arts Council, a division of the Department of Cultural Affairs and Iowa State University's College of Design.

The Iowa Town Squares program began in 1988 through funds authorized by the Iowa Legislature during the 1988 and 1989 legislative sessions. The 1988-89 pilot program operated in conjunction with the Southwest Iowa Development Project conducted by ISU through a grant from the Northwest Area Foundation.

The program features a competitive process to select communities in which to conduct design workshops and to implement specific solutions, and to select design team consultants.

In the first round, the jury selected Winterset and Lamoni for design workshops. Michael Underhill of Ames and Stanley Shafer, of Des Moines, were selected by the jury and community representatives to conduct the first workshops in these communities. ■

Robert A. Findlay, A.I.A. is Associate Professor and Coordinator of Graduate Programs in the Department of Architecture at Iowa State University and is also a member of the Town Squares Community Advisory Team.



Lofty Expectations

Since 1980 the City of Des Moines has progressively implemented a system of second level skywalks connecting both new and existing buildings in a downtown core area encompassing twenty-four city blocks. This project was proposed as a way to connect this system to the civic auditorium located three blocks north of this core area.

Des Moines' evolving skywalk system represents the city's newest and most pervasive public spaces. Like the street, the skywalk embraces the pedestrian and promotes that unique type of spontaneous socialization which has occurred since the first person looked up from his footpath and recognized someone familiar coming his way. A nod, a wave, a smile, a handshake, idle gossip, and reminiscence, so long and they're on their way.

That same swift encounter occurs with striking regularity and similarity throughout the world at any given moment. Only the footpaths have changed. Now added to the lexicon of architecture has been introduced the urban skywalk. Whether this innovation will represent the seminal event in the development of a standard architectural element such as the sidewalk or bridge depends largely on how well architects are able to assess the difficult issues raised by this notion of elevated grade. If successful in responding to the myriad of economic and social problems that these skywalks present, contemporary archi-

itects may well etch the urban design legacy of our times.

Des Moines' new skywalk link that connects Veterans Memorial Auditorium to the central core of the financial district three blocks to the south is the longest and most ambitious segment of the system yet. In terms of scale, this project by Herbert Lewis Kruse Blunck Architecture addresses a number of issues previously unencountered. Unlike most of the skywalk links that run merely across streets, this segment extends nearly a quarter mile between and through buildings of dissimilar styles, and encompasses an overall grade variation of 12 feet. This grade variation is solved discreetly and rationally within the two private client's buildings: The Allied Group and Central Life Assurance. Within the Allied Group Insurance Building, for instance, the path of the skywalk shifts around to the south and then uses an elevator core and public stairway to change levels. This solution provides both a straightforward answer to the grade variation and creates a light filled rest area within this long

Project:

Veterans Auditorium and Allied Group Skywalk Connections
Des Moines, Iowa

Clients:

Allied Group, Des Moines, Iowa
City of Des Moines, Iowa
Harold Smith, City Engineer
Jim Thompson, Director of Traffic and Transportation

Architect:

Herbert Lewis Kruse Blunck Architecture
Des Moines, Iowa

Consultants:

Structural:
Structural Consultants, P.C.
Des Moines, Iowa
Mechanical/Electrical:
Skywalk Bridges:
Krishna Engineering Consultants
West Des Moines, Iowa
Allied Group Concourse:
Waldinger Corporation
Des Moines, Iowa
Baker Electric, Inc.
Des Moines, Iowa
Vets Auditorium Concourse:
Brooks Borg Skiles Architects-Engineers
Des Moines, Iowa

Contractor:

Bridges, Vets Auditorium Concourse:
The Weitz Company
Des Moines, Iowa
Allied Group Concourse:
Ringland Johnson Crowley
West Des Moines, Iowa

Photographer:

Farshid Assassi
Santa Barbara, California



As part of the skywalk connection to Veterans Auditorium Herbert Lewis Kruse Blunck Architecture developed concourse areas to the north and south of the existing lobby that provide public entry spaces, ancillary ticket areas, pre-function space, and an enlivened, human-scaled front elevation to the Auditorium.

The skywalk bridges connect at each end into pavilions that allow a transition from the architecture of the bridges to the varied architecture of the adjacent buildings. The pavilions also become reference points or nodes along the system. Each pavilion responds to the adjacent building through specific material, alignment and detail section. The Allied Group Pavilion extends the use of grey granite, sandblasted stainless steel and glass block found in its interior spaces.



stretch of the skywalk. The result is still a bit convoluted (confusing at best) and needs modifying before the skywalk can be considered easily accessible especially at night.

For the most part though, this skywalk addition is very different from much of the rest of the system. Disparate styles, many intended to mimic the buildings that they serve, have left most parts of the skywalk competing visually within itself. The long expanses that make up the new addition, however, are consistent and stylistically independent of the buildings that they serve. This is not to say that they ignore these buildings by awkwardly ramming through like so many other skywalk links have done. Rather, they successfully address the issue of transitions by creating small pavilions or nodes which thoughtfully acknowledge both the building and skywalk at the critical juncture of the two. The designs of these pavilions are drawn from the vocabulary of each building but done in such a way that the skywalk does not seem incompatible. Achieving a harmonious blend of distinctly different elements such as these is one of the more significant accomplishments of this project and will hopefully define some new standards for future skywalks.

Another aspect that has been carefully designed here is the composition of the skywalks themselves. Designing skywalks with few precedents has left much of the previous work looking confused and desperate for some identity. The long spans that comprise this new section, however, are clearly bridges with traditional elements and an even rhythm that give the system the kind of assertive identity it has needed for so long. Having solved the grade variance within buildings, the bridges themselves are as level and stable as a Kansas wheat field. The piers and diagonal stiffening devices provide enough strength to eliminate much of the bulk which

▲ The south lobby concourse showing bridge intersection and interplay of materials.

► A major public access point to the skywalk level that has been created at Veterans Auditorium is an asset to the entire system since it connects street level to skywalk level in a very visible and easily understood way, allowing people to enter and get directly up to the skywalk level.

► The skywalks are conceived as clearly identifiable bridge structures that encompass ideas of material lightness, visible structure, and transparency. The barrel roof form recalls the image of rural covered bridges while providing a simple method of shedding rain and snow and concealing mechanical equipment. Floor to ceiling glass enables the bridges to be as transparent as possible from the outside and gives pedestrian users exciting and unexpected vistas to the downtown.



marks most of the other skywalks and allows for floor to ceiling glass and some of the best views of Des Moines that the skywalk offers. Herbert Lewis Kruse Blunck has employed little in the way of decorative devices here except for the diagonal stiffeners and the shallow vaulted roof which is intended to reflect the simple beauty of Iowa's covered bridges.

Clearly the best part of this project occurs at Veterans Memorial Auditorium. For decades the "Big Barn" has been the center of Iowa's scholastic sports, providing a venue for almost every event imaginable. In Des Moines the sheer scale of this immense brick block has become as important a landmark for visitors to the downtown as the Equitable Building or State Capitol. Recently people have begun to rediscover the grand gesture of this building and several signifi-

cant additions have helped to improve its already impressive appearance. The large lobby addition was the first step of the present skywalk addition and deftly utilized the pale yellow kasota stone which forms the narrow horizontal banding of the Auditorium. This project has expanded upon that lobby and created two larger pre-function areas to the north and south. But more importantly this link provides the ground level entrance that the skywalk system has lacked since its inception.

Herbert Lewis Kruse Blunck Architecture has managed to create a magnificent presence here that has not been a part of the Auditorium or grounds for far too long. One need only drive by on the night of an event to see the spectacular show of light and activity which should for years mark not only the entrance to the skywalk but

one of the midwest's most innovative cities. It has also been encouraging to witness the remarkable revival of the Auditorium. It seems that almost overnight this huge clumsy box has become one of the most active structures in downtown Des Moines and is rapidly drawing the kind of attention that it has so deserved.

Still, the type of skillful design on display throughout this project is unfortunately unusual within the whole of the skywalk system. Hopefully future expansions will take note of some of the design cues introduced here and develop this new innovation into the kind of urban feature that will ultimately draw our suburban neighbors back to the city. ■

Robert Tibbetts is a frequent writer on art and architecture and lives in St. Louis.



Principal Park:

A Park With Principles

The combined insight of a thoughtful client and a creative architect has given downtown Des Moines a refreshing retreat. An oddly shaped site left to become just one more parking lot now offers a comfortably scaled green space that soothes the nerves and pleases the eye.

Project:
Principal Park
Des Moines, Iowa
Client:
Principal Financial Group
Des Moines, Iowa
Architect:
Brooks Borg and Skiles
Des Moines, Iowa
Engineers:
Brooks Borg and Skiles
Landscaping:
Brooks Borg and Skiles
Contractor:
The Weitz Company
Des Moines, Iowa
Photographer:
Farshid Assassi
Santa Barbara, California

Brisk business development, urban growth, and steady demands for more parking facilities hardly sound like intent statements for a park. Yet, nestled amidst a thriving section of the downtown business center is a newly developed green space: Principal Park.

What could have been an asphalt plane now provides area workers with noontime amenities, vendors, dixieland bands, and an easy, relaxing escape.

The parcel of land that has become the park was purchased by The Principal Financial Group in 1985 (Principal is the largest private employer in Des Moines).

Originally the site was home to an ornamental, gilded theatre. Constructed in 1927 as a Masonic Shrine temple, the building had a magical and mystical aura to it as elements of the Arabic symbolism of the Masonic order proliferated the building. There was a domed ceiling, designed by an astronomer, under which the audience could behold the blinking constellations in the sky over the Arabian desert.

In 1934 the building was sold and became the Princess Theatre and eventually went on to become the KRNT Theatre. This grand old theatre was the home of radio shows, circuses, and national touring Broadway shows. Will Rogers

spoke his words of wit and wisdom there in 1927 and 1928. The great magician Harry Blackstone performed there in 1949. Throughout the years Iowans came to the theatre to see Carol Channing in "Hello Dolly", Henry Fonda in "My Darling Clementine", and Yul Brynner in "The King and I" and Helen Hayes, Ethel Barrymore, and George M. Cohan. Truly a sentimental spot.

Sadly, time and economic pressure took its toll on the building and it was reduced to a pile of rubble and dust; making way for the modern age and leaving us with its memories.

At first, after the demolition of the theatre, thoughts moved towards using the space for needed parking or additional office space. Ultimately at the urging of Brooks Borg and Skiles, Principal decided to give something back to the memory of "place" while gaining a link to the ever-growing campus of buildings.

From this came the idea of the open park and a 450-foot subterranean passageway connecting Principal's parking structures and office facilities. During Iowa's hot and humid summer rainy springs and autumns, and its Arctic-like winters, the thought of not having to brave the elements to get from the car to the office was an instant hit.

The pedestrian subway is carpeted in shade

Carefully placed landscaping helps to define the park's paved boulevards and casual entry areas.

The subterranean tunnel and its rotunda as seen from the park. Various Principal office buildings are seen in the background.







◀ Grass and concrete — trees and metal furniture; a mixture of nature and man-made products results in a relaxing, unobtrusive environment.

▼ Acting as a focal point, the granite based rotunda's presence is capped with an overscaled, brilliant blue handrail.

of soft blue, mauve and gray. The highlight of the tunnel is a central rotunda, punctuated by a curved wall with seven large windows. The area is bathed in natural light, which serves as a point of bearing and amusement as tunnel pedestrians can look out and observe what's going on in the park. Wide concrete spokes are generated from a ceiling of dropped concentric circles that help articulate the windows above. The rotunda is the focal point of the park. Smooth and textured concrete rectangles form the rotunda skin which then rests on top of an 18-inch granite base.

Several routes are available through the park. A northern route is highlighted by a huge guard-rail that separates the walk way and the lower grade. This mammoth rail is painted bright blue, specifically selected to match Principal's corporate colors. It follows the length of the park with a U-shaped curve over the jutting rotunda.

Another path slices through the heart of the park. Eighteen gun metal gray bollard lights rhythmically line the park's main boulevard. A

collection of bright red metal picnic tables are arranged for casual lunching. The lawn in this area is replaced with a grid work of 12-inch concrete paving squares. Both shady and sunny spots are available to those seeking a break from the work-a-day world. Serpentine walls are specifically designed to be at a comfortable height for sitting.

A grassy, four-tiered terrace follows the land's natural grade. The maple, hawthorn, locust, and crab apple trees that dot the landscape are accentuated by lights concealed in the ground.

The park reflects a minimalistic approach. It's not a park on the grandiose European scale. There are no fountains, no elaborate patterns of hedges and bushes. It's simple and functional. And thankfully, it's not another parking lot. ■

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

▼ The rotunda is near the center of the 450-foot-long subterranean tunnel that connects parking facilities with office space.



State of Iowa Historical Building:

Modern History

Born of complex programmatic requirements, Brown Healey Bock's State Historical Building offers a distinct, yet largely unfulfilled vision of the redevelopment of Des Moines's near east side. It is an impressive work of civic architecture awaiting the creation of a sympathetic urban context.

Project:
State Historical Building
Des Moines, Iowa
Client:
State of Iowa
Architect:
Brown Healey Bock Architects
Cedar Rapids, Iowa
Project Architect:
Herbert M. Stone, A.I.A.
Interior Design:
Herbert M. Stone & Gregory Hayes
Graphics:
Gregory Hayes
Construction Administration:
David Swain
Structural Engineer:
Durrant Engineers
Dubuque, Iowa
Mechanical Engineer:
Waldinger Corporation
Des Moines, Iowa
Iowa Mechanical
Des Moines, Iowa
Electrical Engineer:
Johnson Electric
Des Moines, Iowa
General Contractor:
Weitz Company
Des Moines, Iowa
Photographers:
Christian Korab
Minneapolis, Minnesota
King Au
Des Moines, Iowa
Special Consultants:
Landscaping: George Butler Associates
Lenexa, Kansas

Viewed from the north, the Historical Building presents a distinct, yet subtly composed contrast to the Capitol beyond.

The centerpiece of the Historical Building's atrium is its grand staircase which graciously affords a spectacular vantage point for views of the building's interior, the State Capitol Building to the east and the (opposite) evolving financial district to the west.

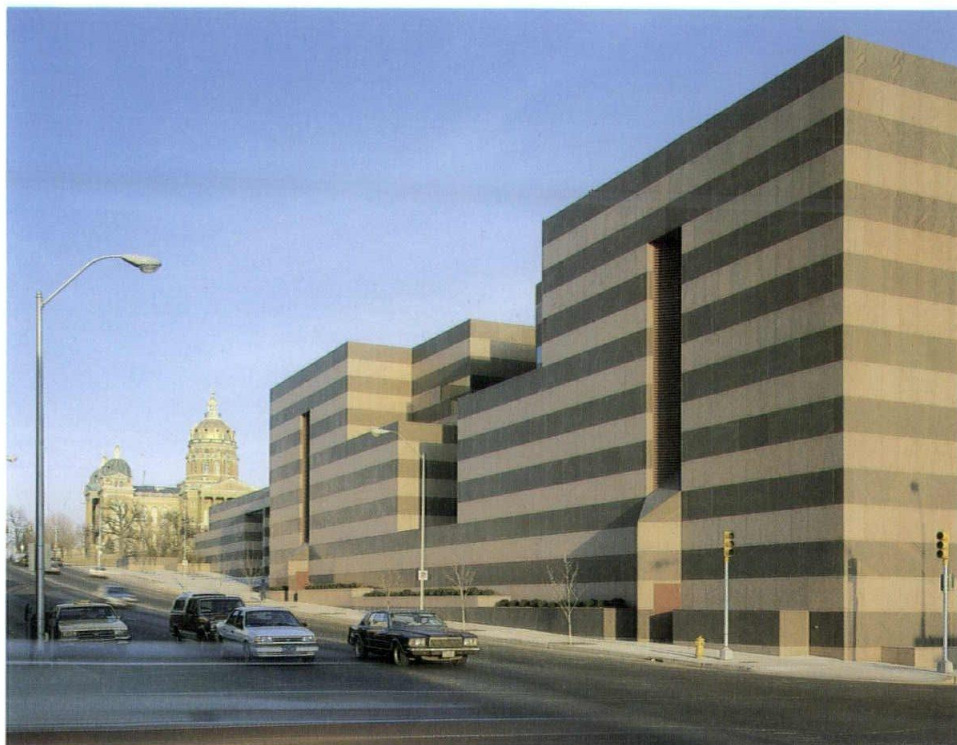
In terms of scale and cost the State of Iowa Historical Building represents one of the more ambitious public projects that the State has undertaken in recent years. Funded at a cost of over 27 million dollars and sited on a full city block adjacent to the venerable State Capitol Building, the Historical Building is expected to fulfill a myriad of project requirements. At the same time its high visibility is ostensibly intended to invigorate Des Moines' stubbornly depressed east side downtown. While this is far too much to expect from any one building, the Historical Building's combination of convenience and character has quietly garnered a significant niche of east side pedestrian traffic, leading an anchor of stability and personality to a section of the city longing for a coherent master plan and viable private support.

This resolute, if not unwieldy, building stands between Locust and Grand, from E. 6th to the diagonal Pennsylvania Avenue. Alternate bands of flame-cut, radiant red and honed carnelian granite draws little contextually from either the old brick of the urban east side or the limestone from surrounding civic architecture.

Instead, this building asserts a unique personality all its own. It has a presence imbued with warmth and intelligence expressed in its thoughtful massing. Architect Herb Stone of Brown Healey Bock has managed to design a structure that compliments the magnificence of the State Capitol Building without competing visually. In fact, much of the building's exterior and fenestration were designed to provide visual access to the State Capitol to the east side and vistas of an evolving financial district across the river to the west.

The Historical Building, however, represents much more than merely an attractive platform for sightseeing. Its unusual horizontal bands, which have been compared to everything from layer cakes to rugby shirts, indicate a design determined to assert its own identity. Those who expect a stylistic cousin to the Capitol will undoubtedly be disappointed. But those who are willing to assess the building on its own terms should be intrigued, if not impressed with its subtly complex composition.

Inside, the building assumes the same grand, understated demeanor as its exterior. Stone has



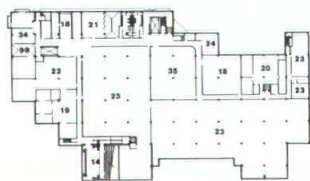




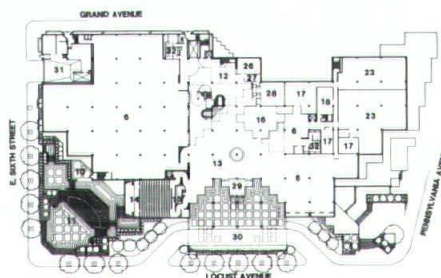
"Plains Aurora" by sculptor Louis "Cork" Marcheschi adorns an upper terrace of the State Historical Building.

Floor Plans

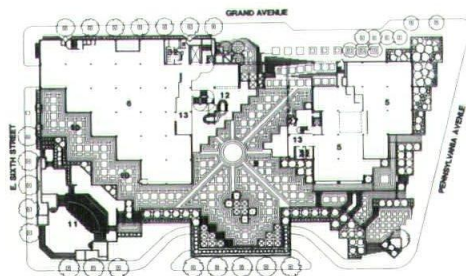
- | | | |
|-------------------------|------------------------|----------------------|
| 1 DIRECTOR'S OFFICE | 13 LOBBY | 25 COOLING TOWER |
| 2 ADMINISTRATION | 14 AUDITORIUM | 26 COAT ROOM |
| 3 HISTORIC PRESERVATION | 15 PROJECTION | 27 SECURITY |
| 4 SEMINAR ROOMS | 16 GIFT SHOP | 28 ORIENTATION |
| 5 HISTORICAL LIBRARY | 17 ARCHIVAL SERVICES | 29 VESTIBULE |
| 6 EXHIBITION | 18 CURATORIAL SERVICES | 30 PORTE COCHERE |
| 7 CAFE | 19 GRAPHICS DEPARTMENT | 31 DELIVERY ENTRANCE |
| 8 KITCHEN | 20 PHOTOGRAPHY | 32 TOILETS |
| 9 PLAZA | 21 METAL SHOP | 33 CLEANING ROOM |
| 10 TERRACE | 22 WOOD SHOP | 34 ELECTRICAL |
| 11 FOUNTAIN | 23 ARCHIVES | 35 MECHANICAL |
| 12 ATRIUM | 24 MAINTENANCE | |



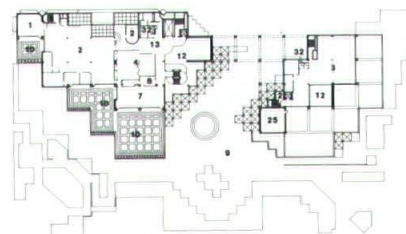
LOWER LEVEL



LEVEL ONE



LEVEL TWO



LEVEL THREE

carefully designed interior spaces, for the most part, to perform as neutral backdrops for the museum galleries and related facilities. This neutrality is no more evident than in the "black box" exhibition areas. These galleries are completely void except for illumination of the historic exhibits and artifacts. The effect is a dramatic, transparent presentation that focuses solely on the displayed objects.

The rest of the interior consists of typical program requirements, here executed with the same reserved disposition expressed on the exterior. The cafe, auditorium, conference rooms, offices, library, and gift shop all share similar combinations of natural wood and plaster. This is certainly not intended to suggest that the interior spaces are dull or worse yet, merely pleasant. Rather these are relaxed, classic spaces that rely on straight lines and an unfettered approach to express their sense of integrity and character.

The Historical Building is not entirely without its own handsome decorative elements. On the exterior terraces, floor patterns reflect ceramic and textile patterns of Native American Art. Here also are a number of visual and functional amenities: pyramidal clusters of glass skylights, performance platforms and scattered seating. As public spaces, these terraces create multiple environments that provide a generous array of formal and informal gathering places.

But the most engaging public space the Historical Building offers is its striking atrium. Here, all elements of the building come together in a rational introduction to the building's practical functions and an elegant expression of its aesthetic intent. The atrium allows easy access to all exhibition, library, office, and support facilities that make up the Historical Building, while at the same time, effectively separating the two public functions which inhabit the building; the State Historical Museum, and the State Historical Library.

Instead of accomplishing all of this with a spare functionalism, the architect has made a generous gesture with the space, carving out an expansive three story hollow within the building's core. The centerpiece of this atrium is its free-standing staircase. In contrast to the rest of the building's strict geometric configurations, the staircase utilizes softer, rounder shapes. The switchbacks and spacious landings are strung together with tight racks of steel pipe and suspended from four aluminum "newel posts." The result is a structure characterized by an affable, sculptural presence providing a number of remarkable views of both the interior of the building and much of the surrounding cityscape.

In short, this atrium and the State of Iowa Historical Building in general provide the sullen east side with a formidable sense of place. If the City,



▲ Accessible to both incidental pedestrian and motorized traffic, the layered terraces of the Historical Building emphasize horizontal stability and flexibility with its dozens of intimate niches for privacy as well as venues suited for larger public gatherings.

► Among the building's many public amenities is the 250-seat Cowles-Kruidenier Theater.

State, and financial leaders ever design a reasonable approach to rehabilitation of the east side, perhaps the full potential of the Historical Building as a public space can be utilized. In its present state, however, the Historical Building remains largely a bastion of good intentions, waiting patiently for those who pushed so hard for its existence to follow through with their ambitious goals. ■

Robert Tibbetts is a frequent writer on art and architecture and lives in St. Louis.



An Interview with Mario Gandelsonas:

"The American City: An Architectural Continuum"

A landmark study of Des Moines has been announced by Skidmore Owings Merrill Foundation/Chicago and Yale University. The three-year project, led by Mario Gandelsonas of Yale, will culminate in a new architectural master plan for Des Moines, a book on Des Moines and a national exhibit of design drawings and architectural renderings.

To what extent do we value the American City?

As a center of exchange — the large city, the small town, the suburb, all have the potential to become a center for personal exploration and enrichment, even transformation.

How, in the future, will the architect's "hand" shape a city's ability to be a place of individual "prosperity?" The following look at the architect's way of seeing the city and its potential comes at a time when cities are becoming a lot less than what they could be — in the continuum of city architecture there is increasing imbalance between legible cityscape and the rest. This breakdown suggests that as a society we do not adequately value and highlight the city's architectural qualities.

This interview relates to a major master planning process taking place in the city of Des Moines. The potential, however, is for a much broader consideration of urbanism along new lines at varying scales, and based on a method of formal analysis which recognizes distinct development patterns and inherent characteristics and, building on that, points a new direction.

IA: Mario, as an introduction to our readers, would you give us some insight to your intellectual lineage with respect to architecture and urbanism.

MG: I would say that if we want to trace, what I would call, my architectural genealogical tree, there would be a number of branches linked to nodes that would not necessarily be occupied by architects or planners.

IA: Can you relate this to individuals?

MG: Yes — Derrida, Freud, Barthes — and to their disciplines. Philosophy, psychoanalysis, linguistics and literary criticism have determined my approach to modern urbanism and architecture.

Nevertheless, the most important influence in my work has come from Architecture. Le

Corbusier was the most powerful urban ideologist in the 20th century. However, my work has to be seen as a critique and not as a development of Le Corbusier's urbanistic vision.

Le Corbusier's basic passion, preoccupation and energy was geared towards architecture. Therefore, he looked at every level of the visual world from an architectural perspective. From painting and sculpture to everyday utilitarian objects. What I'm saying is that when he wrote or designed projects on the urban scale, he was looking at the city with the architect's eyes and translating his architectural ideas to the realm of the city.

His ideas were basically a reaction against the contemporary Beaux Arts architecture which was an architecture that didn't respond to the culture of the early 20th century.

He felt the need to break away, criticize and "put upside down" the basic principals of Beaux Arts architecture.

IA: Because those traditional ideas no longer suited what was happening politically, economically or culturally?

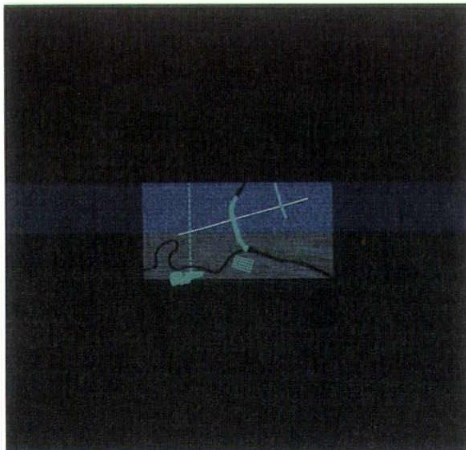
MG: Exactly.

IA: Do you think there is any parallel between what is happening in the city and architecture today and Le Corbusier's time.

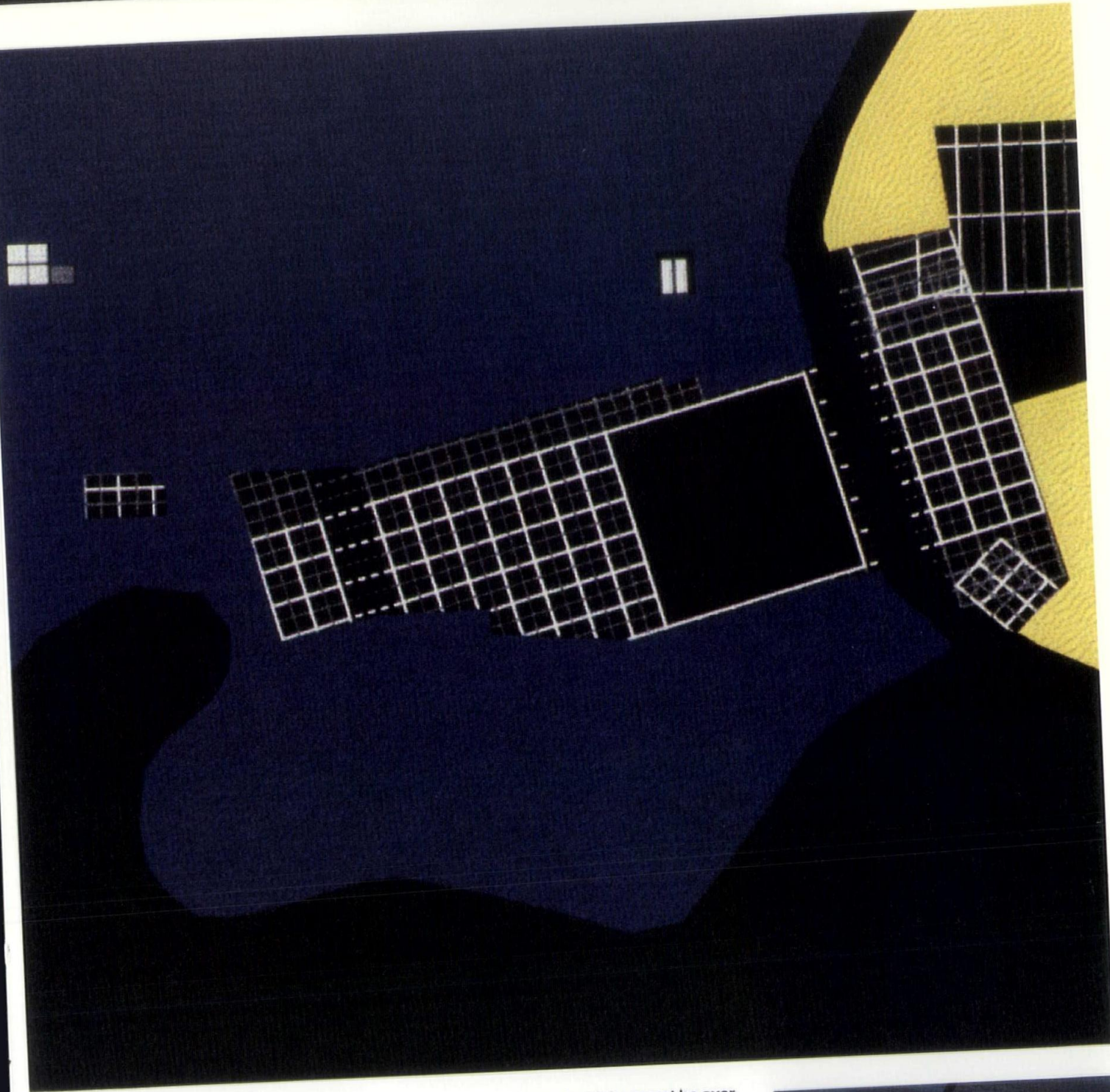
MG: Yes, and that is why I find it very important to focus on his work, specifically because I think we can learn from his failures.

Le Corbusier, through his work, criticized the urban and architectural conditions of his day as unresponsive to the needs of society and culture. His projects as a reaction to those conditions became a dominant influence in urbanism throughout this century and is the basic attitude against which my work is a reaction.

IA: Is this reaction inconsistent with your admiration for Le Corbusier?

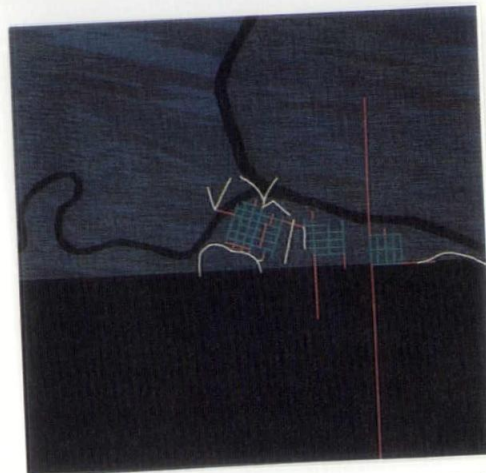


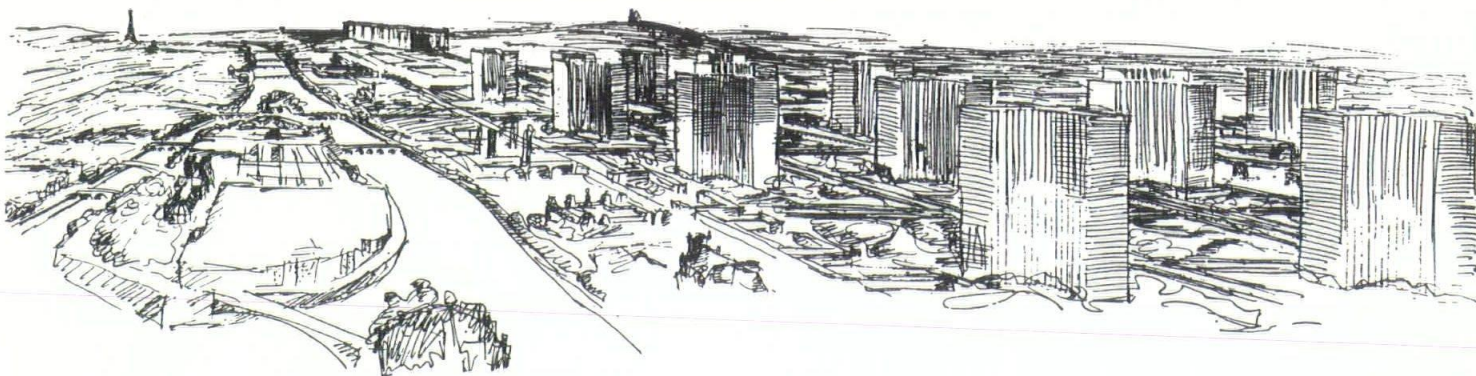
Computer generated graphic by Mario Gandelsonas based on Fort Des Moines and its environs, Polk County, Iowa 1854.



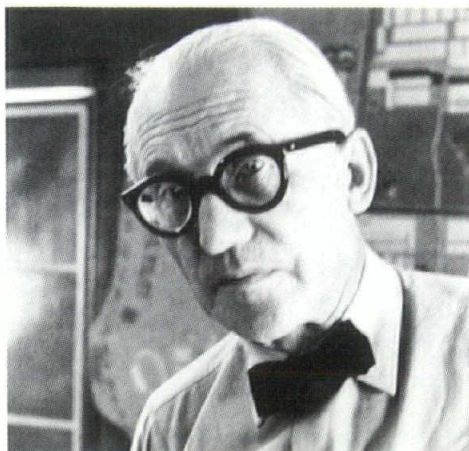
A landmark study of Des Moines has been announced by the Skidmore Owings Merrill Foundation/Chicago and Yale University. The October 1, 1988 announcement was made in a Des Moines press conference by Yale Architectural School Dean Thomas H. Beeby and the project leader, Mario Gandelsonas. The three-year project will lead to a new architectural master plan 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 Cen-

tury, the importance of which cannot be over-emphasized. There will be three phases to the project. The first will include a unique design analysis of the city utilizing a revolutionary computer modeling system developed and owned by the SOM Foundation parent, Skidmore Owings & Merrill, Inc., of Chicago. Funding for the total project is being provided by the SOM Foundation and Yale University, with local expenses provided by the Des Moines business community. The SOM Foundation was created by its parent corporation in 1979 to promote architectural research, specifically in urban American design.





Croquis du centre de Paris Sketch of the centre of Paris Skizze des Stadtzentrums



"The business of Architecture is to establish emotional relationships by means of raw materials. Architecture goes beyond utilitarian needs. Architecture is a plastic thing. The spirit of order, unity of intention. The sense of relationship; architecture deals with quantities. Passion can create drama out of inert stone."

MG: No, since I essentially admire Le Corbusier the architect, but I have reservations about Le Corbusier the urbanist. I try to understand the aspects of his work I consider positive and I compare them in a critical way to the aspects of his work which I consider negative.

IA: Such as?

MG: While Le Corbusier preserved a certain continuity between his architecture and the history of architecture, he cut all links between his new urbanism and more importantly the reality of the "City."

IA: How does this translate to the modern American city and architecture?

MG: Looking back through the 20th century my feeling is that we have to become more aware of that denial of the American city. In both its plan and building typology, the idea that the American city has produced powerful images that somehow generated our vision of the 20th century and made it happen.

I feel there is a possibility for creating and developing badly needed American urbanism. I say American because I think there is something very specific, from a formal point of view, in the way the American city was founded and the way it's developed which differentiate them from cities in other areas of the world.

IA: Where does this lead you in your consideration of modern cities and architecture?

MG: It would seem that our thoughts about the American city of the future should bring assumptions and introduce new notions in the process of helping and making cities develop. All of this should be based on the existing city as a point of departure, not starting from scratch which seems to be the legacy of modernism.

IA: Are you opposed to the idea of starting from scratch?

MG: No. I'm not really against it if it's done in a conscious and thoughtful manner. But, I do criticize the idea of starting from scratch in a non-conscious way without consideration for the value of our urban heritage.

IA: What does this mean for the architect or planner of today?

MG: The understanding of the formal nature and structure of our cities becomes an essential and urgent task.

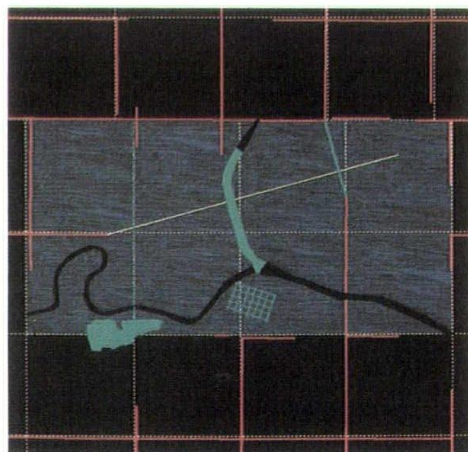
Hopefully, the studies of major American cities I have been developing in the last 10 years will contribute to that understanding.

IA: Does your method of "delaying" a city and clarifying its essence define specific new projects or generate patterns of development.

MG: It definitely provides a tool that can be very helpful in the very complex decision making process that results in new developments.

IA: How can your approach to urbanism be used as an active tool by both the public and private sector when ever a major project is proposed?

MG: Throughout the development of new techniques in the "translation" of these studies into a "Vision." The function of this "Vision" will be to guide both the pragmatic as well as the aesthetic decisions concerning the growth of the city.



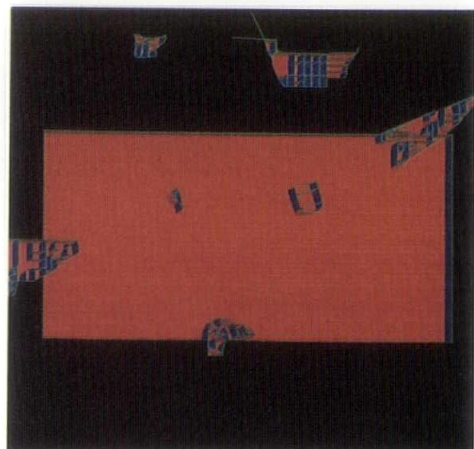
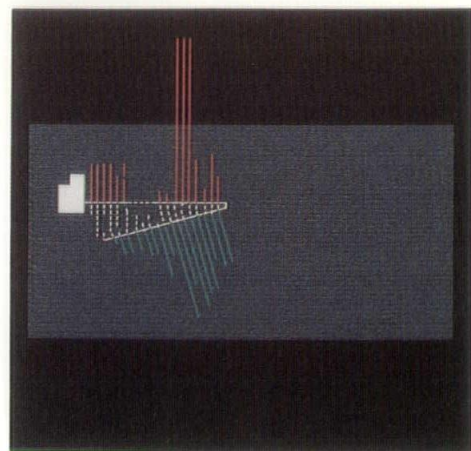
"Des Moines presents an ideal context for the development of an urban experiment where the basis for a program of beautification can be established. From the physical point of view it presents a prototypical plan where a historical urban grid interacts with a large scale rural grid at the intersection of two rivers. Its building stock offers a full range of urban building types, monuments, a high-rise downtown, an historic district, public spaces, a skywalk system, and a potential riverfront."

"Des Moines has developed rapidly in the recent years and there is currently a consciousness about the importance of growth as well as the need for planning. There also is a concern for preserving its character through landmarking buildings and districts and establishing guidelines. Des Moines is at a point in its historical development where it could certainly benefit from the establishment of a policy that would extend to the urban level the first steps taken by Saarinen, Pei, Meier and Mies with their buildings."

"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."

"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."

Mario Gandelsonas 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 1990. He received his training at the School of Architecture and Urbanism at the University of Buenos Aires and his post-graduate work in Paris at the Ecole Pratique des Hautes Etudes and at the Centre de Recherche d'Urbanisme. He was a fellow at the Institute for Architecture and Urban Studies in New York from 1971 to 1984. He resides in New York, where he is a partner in the architectural firm of Agrest and Gandelsonas. Gandelsonas is project director of an architectural master planning process for Des Moines. He will utilize Yale University graduate students throughout the course of the three-year project and two student teams have already visited the city.



English Mansions

The vast scope of English history and the fascinating evolution of the architectural styles of English mansions, castles, monasteries, and towns have been captured in *English Heritage from the Air*, a breathtaking collection of 75 of England's most attractive and historically significant sites as seen from a hot-air balloon. One hundred full-color aerial photographs, encompassing the whole of the English countryside and its heritage, illustrate the sweep of English history.

An explanatory text by the author, Neil Burton, who is a historian at English Heritage, describes the significance of these landmarks and puts them into a clear historical perspective.

From Stonehenge, the finest prehistoric monument in Europe, to Queen Victoria's Royal Palace of Osborne, designed in 1840 by her husband Prince Albert, from



medieval fortifications to more "recent" structures, *English Heritage from the Air* constitutes a truly unique and awe-inspiring view of England.

English Heritage from the Air
By: Neil Burton

With a Foreword by The Lord Montagu of Beaulieu
Photographs by Skyscan
Publication Date: July 12, 1989
Price: \$29.95; cloth
ISBN: 0-312-03184

Watercolor in Architectural Design

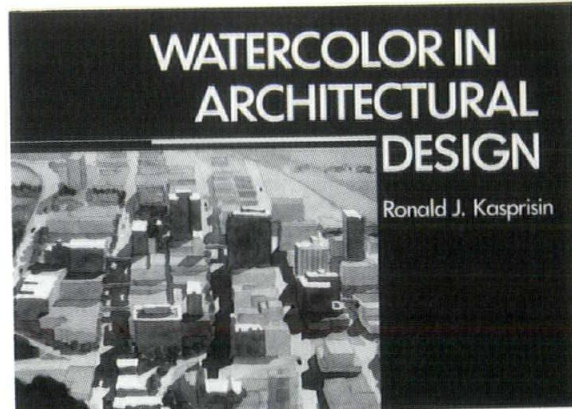
The watercolorist, faced with a blank patch of paper and brush may chart in only the most general terms the direction in which his work will evolve. As Frank Ching aptly observes in his forward to this book: "One must be able to tolerate the ambiguity of painting without being able to predict its outcome."

To his credit, Ronald Kasprisin, author and artist of *Watercolor in Architectural Design* has demystified much of the magic of the watercolorist's craft. His aim is simple. Introduce a generation of

draftsmen brought up on colored markers and technical pens to the sweet, bedeviling poetry of brush and pigment applied to paper.

To acknowledge only Kasprisin's mastery of technique however is to miss his point. Designers, he believes, must "participate with their medium . . . this book demonstrates the potential of watercolor as a creative partner in this collaborative act we call design."

Watercolor in Architectural Design by Ronald Kasprisin
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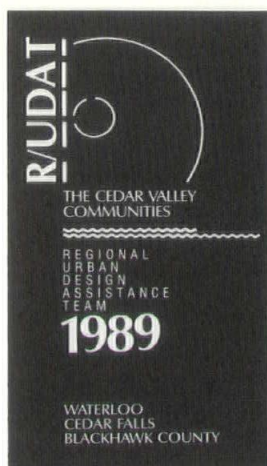
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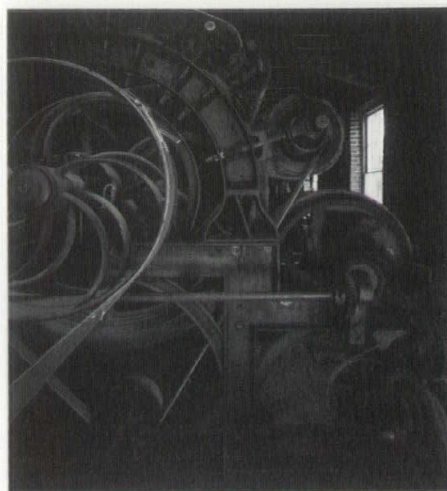
R/UDAT in Waterloo

At the request of Waterloo mayor Bernie McKinley, planning experts under the auspices of the AIA's Regional/Urban Design Assistance Team (R/UDAT) convened in July to assess that city's proposed Highway 218 relocation.

Following an exhaustive four day planning session, the R/UDAT team recommended substantial alterations to the Iowa Department of Transportation's plans for the 218 corridor. Among the team's proposals was the creation of a scenic parkway characterized by on-grade roadways, broad medians, prominent landscape features, and periodic works of civic art. Conceived as a rational alternative to the DOT's ubiquitous elevated freeway, the R/UDAT proposal deftly suggests that well-designed transit ways can significantly enhance the aesthetic character of a city's urban environment.



Although the parkway concept will not be adopted, one R/UDAT recommendation, the appointment of a coordinating urban design consultant is already under way. The consultant's report is expected later this year and will address the aesthetic development of private properties within 300 feet of the seven mile long corridor.

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Spectrum Award to Brown Healey Bock

The National Balloon Museum in Indianola, Iowa has received the Spectrum '89 Grand Award in a competition sponsored by the Ceramic Tile Distributors Association (CTDA). The award-winning building was designed by Cedar Rapids architects Brown Healey Bock.

Built to commemorate the two hundred year history of ballooning, the Museum houses artifacts and memorabilia of this colorful sport in what its architects describe as a "festive, celebratory" structure. Ceramic tile was chosen as an exterior cladding material for its inherent durability and vibrant color.

The general contractor was Downing Construction of Indianola with tile supplied by Sunderland Brothers Company of Des Moines.

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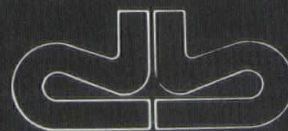
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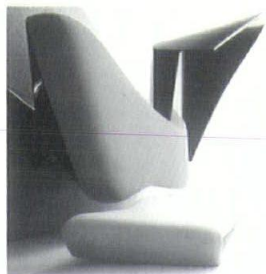
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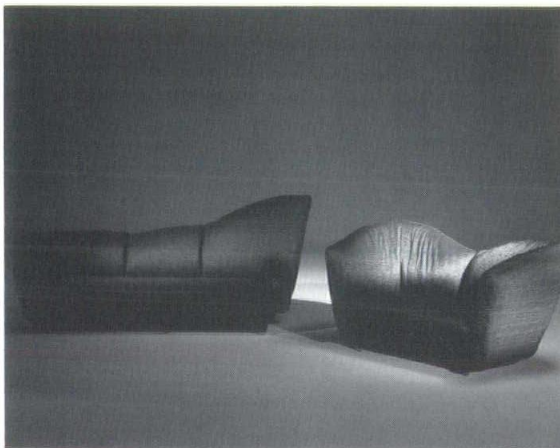


▲ A new way to do the wave? Architect Zaha Hadid has composed a fiberglass shell bearing structure with upholstered wave-type backrest anchored against the wall juxtaposed with free cushions. She says it creates an atmosphere "inviting uninhibited behavior." Use as a horizontal chaise or sit upright as a divan. The lacquered fiberglass is highlighted by a chromatic textile covering and is available through EDRA in Milano.



◀ The "Bilbo" sofa from EDRA is structured from an internal tubular steel framework with specially hardened articulated joints. Elastic straps in the seat and back carry varying densities of expanded polyurethane foam. The foam is covered with Dacron wadding and underupholstery over which a removable upholstery skin is attached. The legs are white, black or natural beechwood.

"Marlene" adds to this same composition a black varnished wood support and substitutes black glossy lacquered legs with chrome-plated ends.



▶ The Sospiro coat storage rack by Ligne Roset is the result of three years of research by the well-known design team of DePas, d'Urbino, Lomazzi. This functional piece of furniture belies its spatial simplicity. The 68" high piece is black lacquered steel with red yo-yo like mounts on a 24" diameter spiral.



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▲ The "Projection Sofa" by Architect Zaha Hadid is constructed of a continuous strap of fiberglass that holds the padded seat and backrest. The continuous

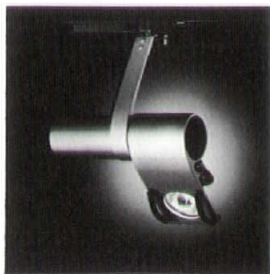
and flexible line of its structure gives it the appearance of an aeronautical project but it is sold as a domestic piece through EDRA in Milano.



▲ The Trident Cigarette Table is the third in a series of signed pieces of art furniture designed by Pucci de Rossi, one of France's leading artisans. A clear glass top up to 24" diameter is supported by the 1/2" steel base available in a wide variety of finishes in either orientation.

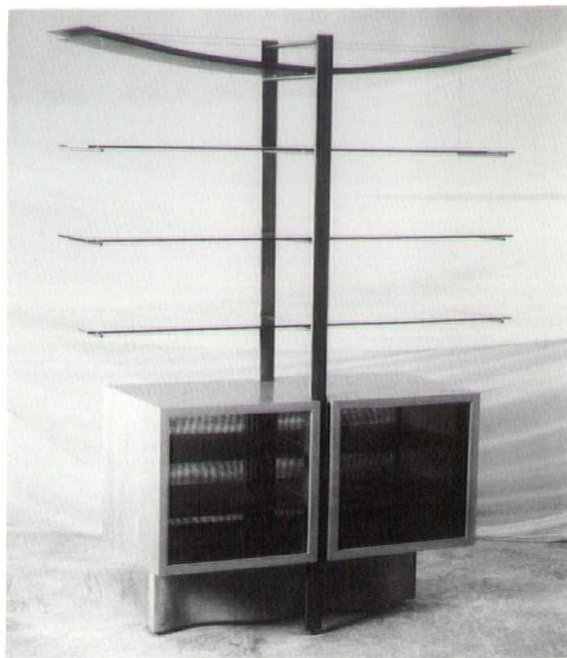
Rossi is an artist who creates one of a kind furniture pieces found in private collections throughout the world. His works are also on permanent display at the Louvre's Museum of Decorative Art (Paris) and the Museum of Modern Art/Pompidou Center (Paris). Presently, Pucci de Rossi's designs are available at the Neotu Gallery in Paris, France, where he now lives. Imported by H. Polin Stuart Design & Planning — Los Angeles.

► Soar with spacebird from Lighting Services, Inc. A light-weight extruded aluminum apostrophe-shaped housing, fully adjustable through all vertical and horizontal planes, containing an integral transformer powers any MR16 low voltage lamp from 20 to 75 watts in a complete sweep of beamspreads. Fail safe accessory holders accommodate any combination of LSI attachments: screens, shapers, louvers, jackets, spread lenses and filters.



▼ "Every Which Wave" by Designwerke offers a classic and contemporary storage unit blending machine-made and hand-crafted detailing available through Ottoman Empire. The unit is composed of an ash cabinet

over a concrete base which supports twin steel columns. The sandblasted steel lid suspends three glass shelves by steel cables in an apparent state of suspended animation.



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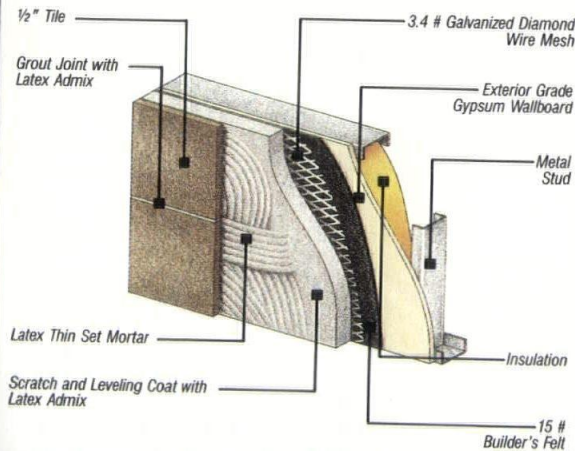
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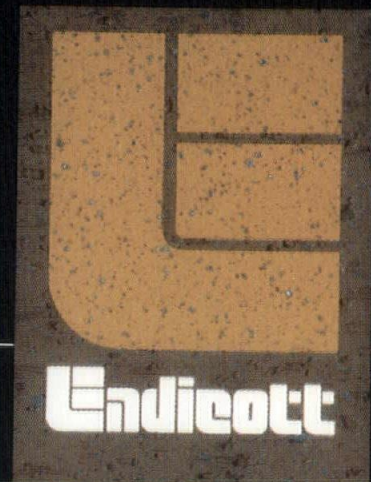
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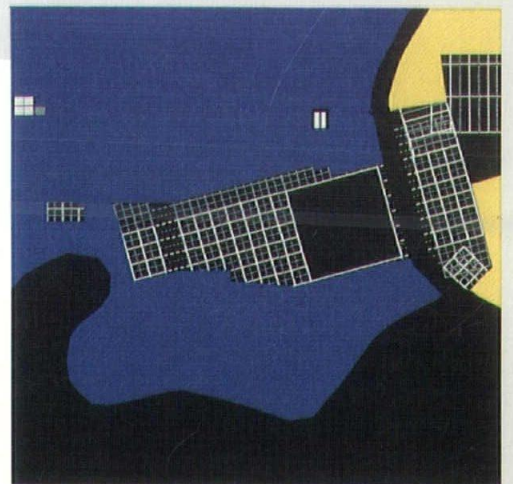
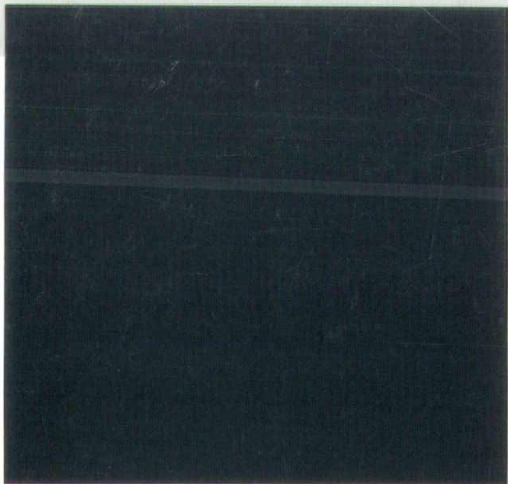
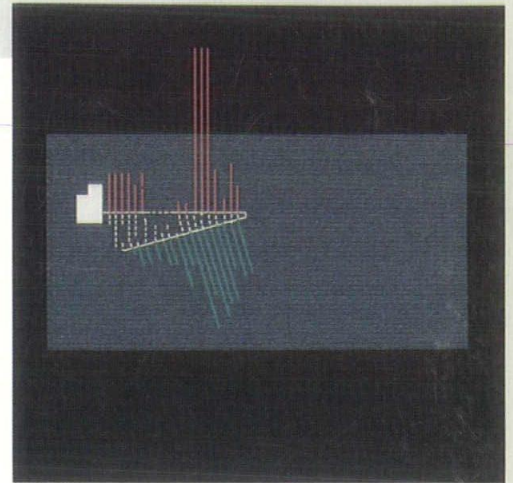


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