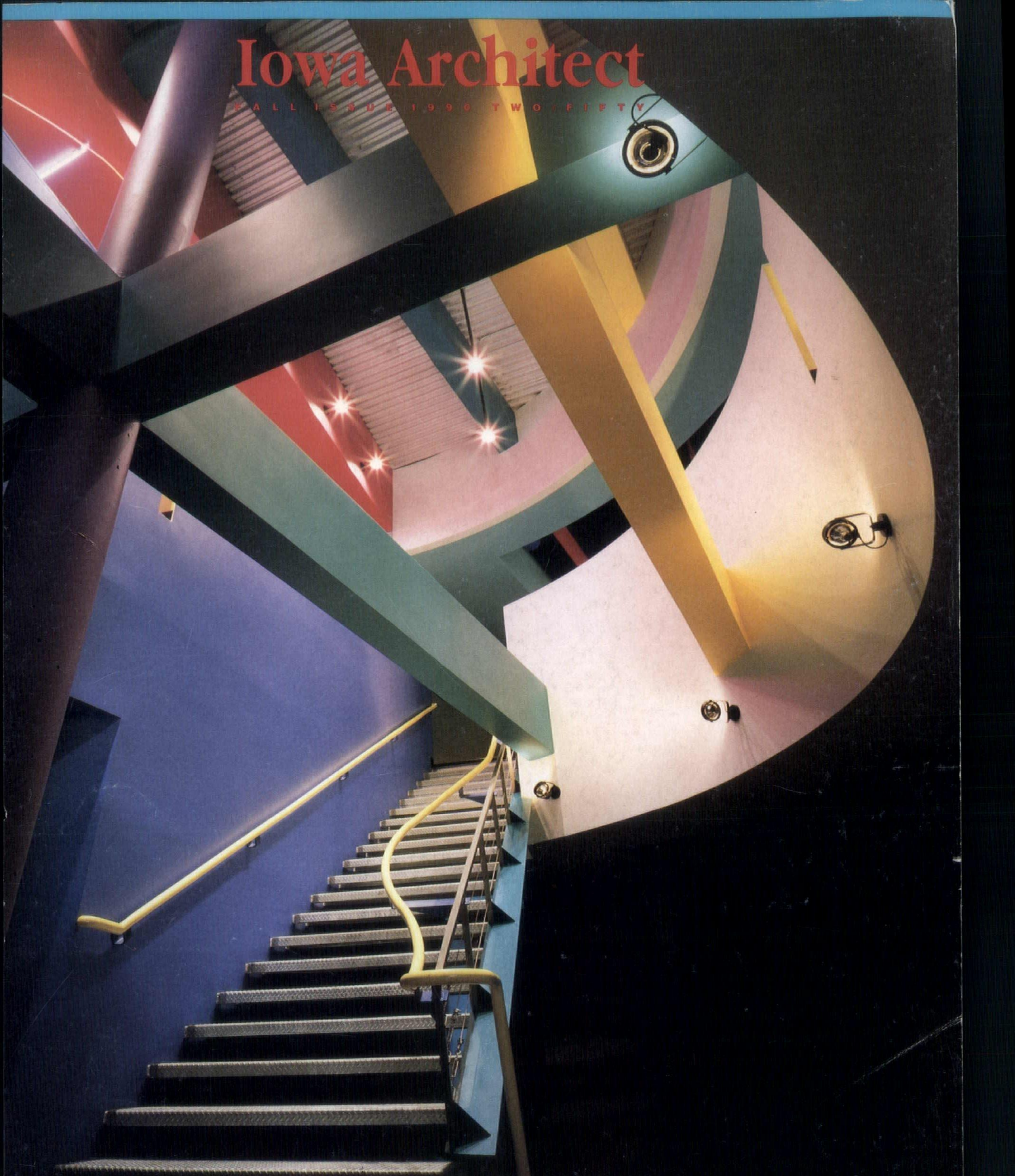


Iowa Architect

FALL ISSUE 1990 TWO FIFTY





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Project: Human Service Campus,
Des Moines, IA

Architect: Environmental Design Group, Ltd.,
West Des Moines, IA

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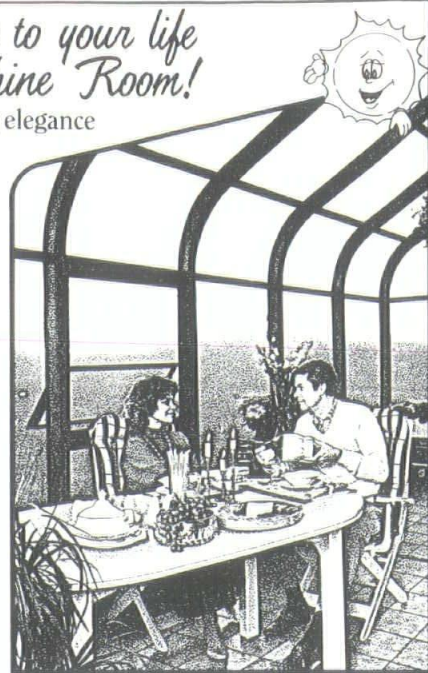
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Cedar Rapids Museum Of Art

Kirk Von Blunck, AIA

The opening of the Cedar Rapids Museum of Art in December 1989 concluded nearly four years of intense public and private efforts to formulate a museum space equal to its significant collection of works by Midwest icon Grant Wood. Designed by Charles W. Moore and Centerbrook Architects and Planners of Essex, Connecticut, the \$10 million project creates over 16,000 square feet of permanent exhibition galleries in a new 42,000 square foot wing and has graciously extended the useful life of the Carnegie Public Library, the Museum's original home.

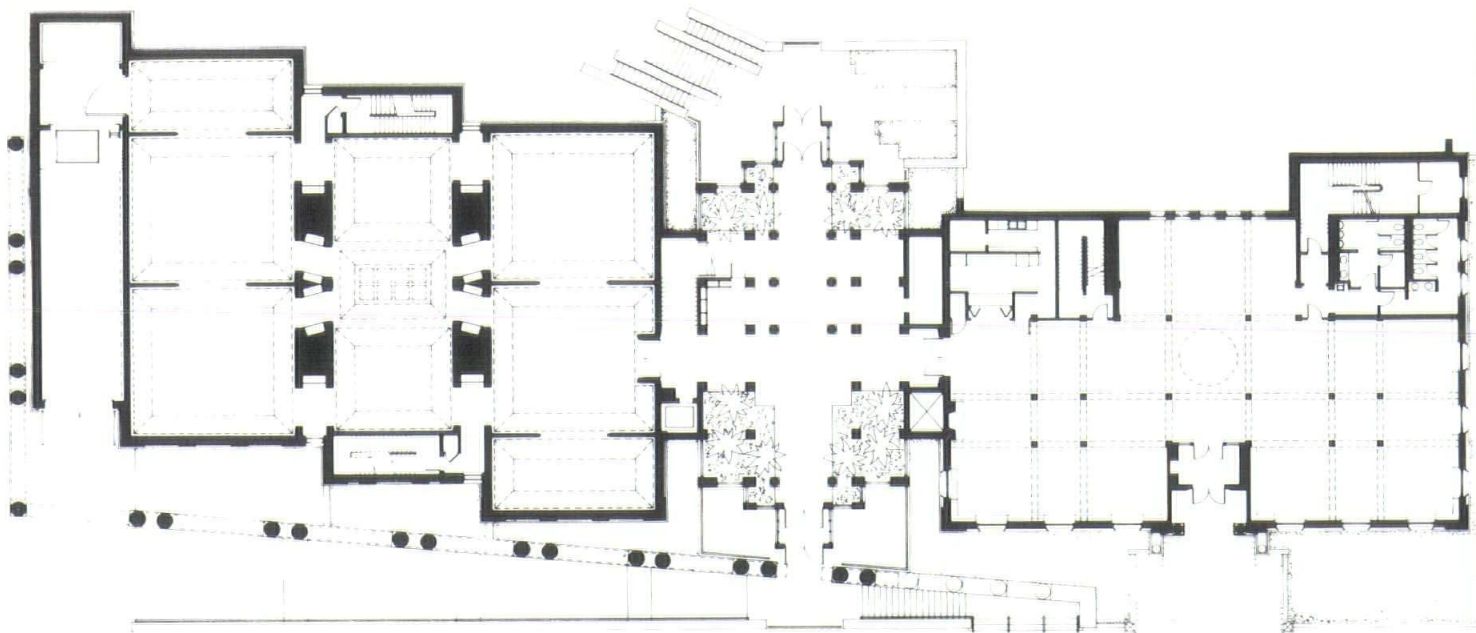
Moore and Centerbrook have created a complex composed of three very discrete elements — both in the architectu-

ral environment they present and in the function to which they are devoted. Visitors enter through the Winter Garden that physically ties the existing Carnegie Library Building with the two new levels of galleries. A two-and-a-half level space enlivened with deep, dramatic colors and abstracted columns of steel and plaster; it acts as an internal connector of the two buildings, as a public entrance lobby, and as at-grade passage that allows pedestrians to walk through the building from public parking to Green Park Square onto which the museum looks.

The new gallery wing presents a stolid, nearly windowless volume of alternating bands of brick and limestone that acts as a counterpoint to both the 1905 Beaux



► The Winter Garden acts as an internal connector between the existing and new buildings, as well as a passage through the building. Photo by Peter Mauss/Esto.



FIRST FLOOR

Arts Carnegie Building and the L-shaped arcade of colored concrete columns and copper formed caps that wrap around two sides. The overscaled elements of the arcade define the ramped pedestrian access to the building from both directions, and work to mitigate the scale of the primary facade as one approaches the Museum. A cornice line of copper clad, finger-like projections extends from the brick walls above, an abstraction conceived by Moore to recall the Carnegie Building's stone cornice.

Moore's glass enclosed Winter Garden is intended as an introductory sculptural element in itself, an event that presumably signals even to the timid museum visitor that this is not an elitist repository of art. Indeed, its aggressive forms and color palette of purple, pink, red, and orange make it nearly impossible for either prints, paintings or sculptures to co-exist. This notion — that the way to make people comfortable with the museum experience is to create an entry space that precludes art, is a troubling one at best. The pedimented glass entry and post-modern forms envisioned as a playful recall of the Carnegie already look a bit clichéd and have only weak visual relevance to either the existing 1905 structure or the new gallery spaces themselves. An uninformed visitor might surmise that two fine old structures have

simply suffered the addition of post-modernism's obligatory abstracted arcade of columns that wraps the exterior of the gallery building and culminates in the gable roof entry. Moore and Centerbrook have broken no new ground with this part of their design.

In contrast to all this, the gallery spaces Moore has created are a direct and sympathetic response to the collection of small prints and modestly scaled paintings by American Regionalist artists Grant Wood, Marvin Cone, and James Swann that forms the core of the Cedar Rapids collection. A classical disposition of "rooms" provides a series of comfortable and appropriately scaled galleries, while establishing glimpses of adjacent galleries that successfully draw visitors along into the museum. The deep coffered ceilings serve both to reinforce the perception of individual rooms or viewing galleries, and add a spatial component that make the galleries seem larger than they really are. Light exists only at the apertures that link the galleries — a straightforward and intelligent recognition of the fragile nature of the type of works in the collection.

It is clear that Moore, Centerbrook, and museum director Joseph S. Czeszchowski have worked hard to make a thoughtful response to the nature of this specific collection. Indeed, the underly-

ing precept of the Cedar Rapids museum is that what is needed in this country are more regional museums that proudly draw upon the art traditions and individual talents of its area and focus on the cultural and historical influences in their development. The Cedar Rapids Museum makes a strong argument for this idea, assisted significantly by the clear focus of its collections and an excellent architectural composition that permits the Museum's visitors to make immediate and in-depth comparisons between the content and style of the artists represented.

Second floor galleries are similarly arranged in a series of discrete rooms, though here the ceilings rise to twenty feet in recognition of the monumentally scaled prints and drawings of Mauricio Lasansky. Lasansky, head of the University of Iowa printmaking department since the 1940's, donated 230 prints and drawings that fully represent his artistic development from 1945 to the present and in exchange was given direct and extensive involvement with architects during design development of the Museum. Lasansky has strongly influenced the composition of the galleries and their clearly delineated spatial progression, and by agreement will retain almost total control of the displacement and display of his art. It is a rather unusual association that reflects the artist's stature in the interna-

tional print world and his personal commitment to the notion of truly regional galleries first expressed by Wood and Cone in 1932.

The Carnegie Building houses museum administrative offices, support staff, a lecture hall, art library, and a children's hands-on gallery within beautifully restored spaces that provide a dramatic, if not startling, foil to the Winter Garden. A restaurant and museum shop are soon to open as well. All of these important museum needs have been deftly accommodated within the Carnegie Building, and assist to make the overall museum experience an architecturally rich one. The separation of these ancillary museum needs appears to have contributed importantly to Moore's and Centerbrook's successful efforts to shape free-flowing, unencumbered gallery spaces.

In the end, the Cedar Rapids Museum of Art succeeds most clearly in the excellent galleries provided, galleries that respond to the very focused nature of this collection and which will permit installation flexibility as the museum refines its vision. At this point, its sense of mission regarding an American regional art so passionately expressed in the 1930's by Wood and Cone will doubtlessly be reinforced by spaces that give fresh perspective to the works of art contained within. ■



The solid masses of the new addition contrast with the new copper and concrete arcade and with the original 1905 Beaux Arts Carnegie Building. Photo by Peter Mauss/Esto.



The Arts

Art Center Auction

Des Moines Art Center will be sponsoring a Black & White Ball: A Gala Auction of Decorative Arts on November 10, 1990 at The Principal, 801 Grand in Des Moines. Auction items include contemporary and antique furniture, lighting, carpets, glass, ceramics, jewelry, tapestries and other decorative arts items with values ranging from \$75 — \$20,000. Premiere items that will be offered include an Eero Saarinen "womb" chair and ottoman; a set of six upholstered cherry dining chairs by architect Michael Graves, and a Charles Eames occasional table.

Items to be auctioned will be on display in the museum's West galleries from November 1 through 8. There will be a Preview Party Thursday, November 1 from 5:30 — 8:00 p.m. free of charge. Bids by the public may be made that evening or anytime that week before the auction.

Bids for the Silent Auction will be accepted from 7:00 p.m. November 1 until 10:00 p.m. November 10. Winners will be announced at the Gala though they need not be present to win.

Following the Silent Auction there will be a Live Auction featuring Leslie Hindman Auctioneers of Chicago. Sealed bids for Live Auction items may be placed during the Preview Week (Nov. 1 - Nov. 8), and must be received no later than 5:00 p.m. Thursday, November 8. Each guest will

receive a catalog of the items to be auctioned in advance. Catalogs will also be available for purchase at the event.

Cost for the Black & White Ball is \$75 per person. Anyone wishing an invitation may call 515/277-4405.



Eames lounge and ottoman.

Van Der Rohe side chair.

Saarinen "Womb" chair and ottoman.

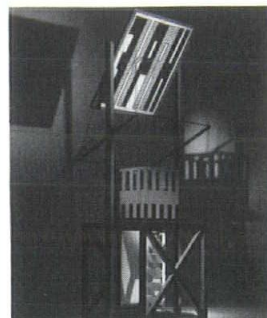


Revolutionary Russian Art is Focus of Major Walker Exhibition

Banned for decades in Russia, work by pioneering Soviet artists of the early 20th century will be seen for the first time in the West in an extensive exhibition to be presented at the Walker Art Center October 7 through December 30, 1990.

Art Into Life: Russian Constructivism 1914-1932 provides a detailed view of a major artistic movement through which young Soviet artists sought to serve the new state brought into existence by the 1917 Russian Revolution. More than 500 objects are

Project for Orator Tower based on 1922 drawing by Gustav Klucis, 1990.



included in the exhibition, ranging in scale from drawings, photographs, and clothing to posters, theatrical set designs, and furniture, to a full-size glider and orator's platforms. Together they evoke this dynamic period when many artists abandoned pure self-expression to help build a society in which art and life would be completely interwoven.

An accompanying 276-page catalogue, co-published by the Henry Art Gallery and Rizzoli International Publications, Inc., contains essays by leading American, Soviet, and Western European scholars, as well as previously unpublished Constructivist documents and artworks.

Gustav Klucis, From Russian New Economic Policy Will Come Russian Socialism, 1930. Lithograph poster.



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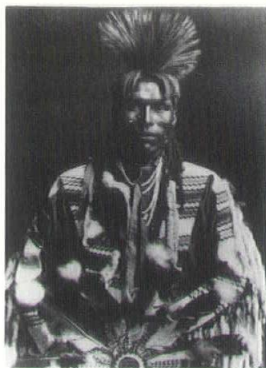


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Edward S. Curtis and the North American Indian

Edward S. Curtis and the North American Indian is Joslyn Art Museum's first major showing of this recent gift of photogravure prints documenting the North American Indian. What began in 1907 as an attempt to record the life and culture of the North American Indian, ended 23 years later with over 2000 images and 20 volumes of text created by



photographer Edward Curtis. The Joslyn is fortunate to have received one of the complete, original sets of the 500 limited edition sets ever produced.

The exhibit runs from November 17, 1990 to January 13, 1991. The Joslyn Art Museum is located at 2200 Dodge Street in Omaha, Nebraska.

Edward S. Curtis, *A Piegan Dandy*, 1900.



William Bailey, *Migianella Still Life*, 1976. Oil on canvas.

From Talbot to Mapplethorpe: A Decade of Photography Acquisitions

The Milwaukee Art Museum has assembled a notable collection of photography during the past ten years, illustrating the most significant trends throughout the history of photography. From Talbot to Mapplethorpe: A Decade of Photography Acquisitions presents works in a broad variety of subject and techniques by William Henry Fox Talbot, Julia Margaret Cameron, Alfred

Robert Frank, *Times Square, New York*, 1958. Gelatin silver print.



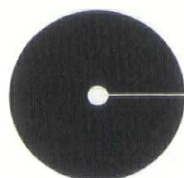
Stieglitz, Henri Cartier-Bresson, Diane Arbus, Garry Winogrand, Bernhard and Hilla Becker, Robert Adams, Cindy Sherman, Robert Mapplethorpe, and others. The exhibition runs from September 27, 1990 — January 6, 1991.

The Realist Tradition

The Des Moines Art Center will focus on *The Realist Tradition* in American art from September 15 — October 28. Curated by Lea Rossen Delong, the exhibit draws upon 60 paintings and works on paper from the Art Center permanent collection to demonstrate the continuing tradition of realism by American artists. Included is a selection of significant work ranging from 19th century folk art to contemporary photo-realism.

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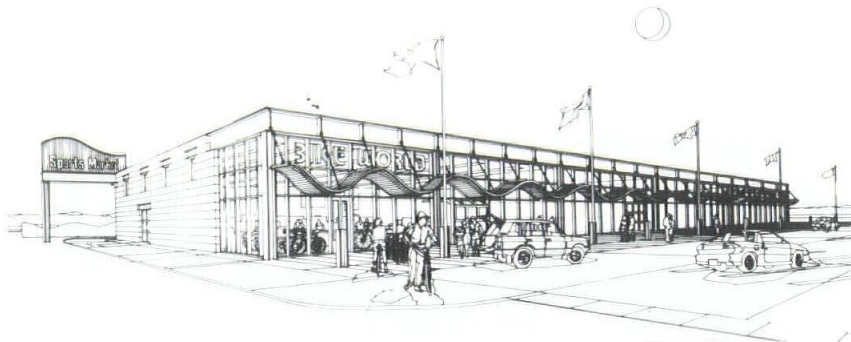
NORTH ELEVATION



St. Stephen the Martyr Catholic Church ▲

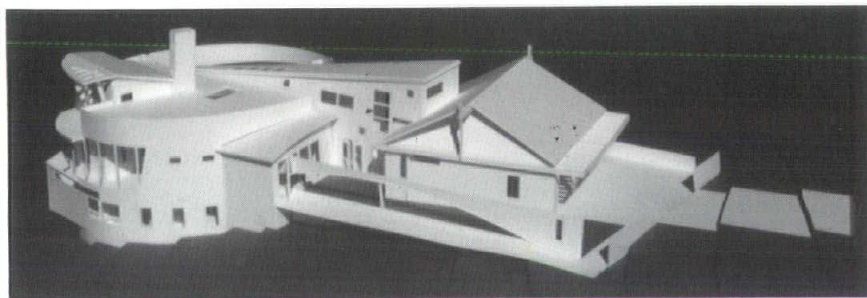
RDG Bussard Dikis has recently completed the schematic design phase of St. Stephen the Martyr Catholic Church. The building represents a unique interpretation of several traditionally inspired ecclesiastic forms. The complex is composed of four elements: a sanctuary, administrative offices, a daycare center and an education facility.

Common exterior materials and a unifying architectural vocabulary link these various elements in a harmonious composition.



Greenbelt Center Sports Market, Clive, Iowa ▲

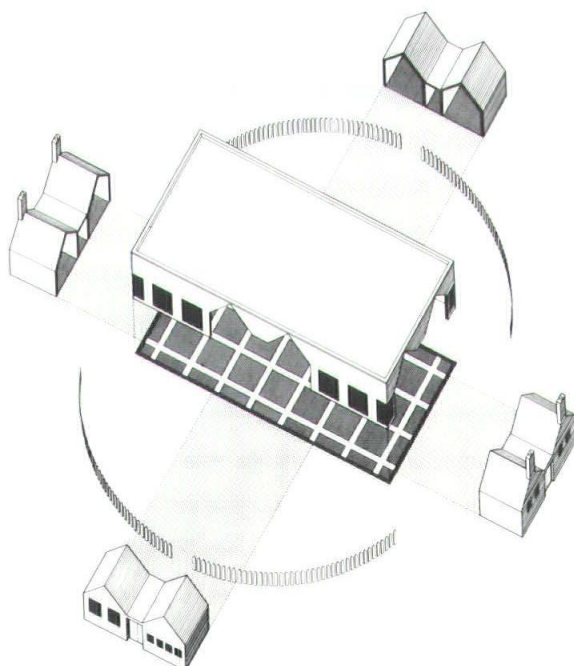
Construction will begin in the fall of 1990 on the Greenbelt Center Sports Market, a prototype designed by Herbert Lewis Kruse Blunck Architecture for the Greenbelt Center Partnership. Composed of basic economical materials; steel, concrete masonry, and glass, the 26,400 square foot structure will provide high impact, high image retail space for sports-based businesses.



Private Residence ▲

VOV Architecture + Design has completed construction documents for this private residence. The house is sited on a sloping wedge of land in West Des Moines, and is composed of five elements that interact both vertically and horizontally. The garage serves as both a context-

tual link to the neighbors and a buffer to the house, which is purposely pushed back on the site and re-oriented to capture light and views. The house is severed into two zones by a wall with independent faces. The house unveils itself as a dialogue; association and isolation, procurable and unattainable, and intelligence and vanity.



Polk County Senior Center South ▲

Shiffler Associates, Architects, has completed a design for the Polk County Senior Center South. Situated in a residential area on a square site, the design explores the building type as both a residential and a public building. A 48' x 96' clear span multi-purpose building accommodates activities, dining, arts and crafts, and exercise rooms. Actual room dimensions and arrangement remain flexible through the use of a movable partition system. Paired 16' x 16' "houses" contain such secondary functions as kitchen, restrooms, administration and building services. The gabled forms establish a dialogue with the neighborhood and provide entry access to the main space from all four sides.



St. Ambrose University Student Housing ▲

Bracke, Hayes, Miller Architects has designed a new student housing project for St. Ambrose University in Davenport. The project will accommodate 104 students in a family environment

with a townhouse setting. The townhouse units are combined within repeated building elements that are arranged to form a quadrangle green space within the existing campus plans.

Learning Environments

One Student's View of
Iowa's Academic
Architecture

Greg Lehman

W

hile examining this issue of Iowa Architect, it would be worthwhile to consider the impact campus architecture has on its most frequent users: students like myself. The aesthetic and functional attributes of campus buildings will, of course, influence those studying to be architects. Yet more important, academic buildings and the spaces they create are telling representations of Architecture to all students. Surrounding college students with a rich and responsive environment at a time when they are defining their own personal system of values is a good way to promote the benefit of an architect's service. Each student is, after all, a potential future client.

Whether creating a modest interior renovation, adding to an existing building, or molding an entirely new structure, the architects presented in this issue go beyond a simple resolution of functional requirements. They recognize the intrinsic values a well-conceived building will impart to the students it serves. Their work continues a long-standing tradition of design excellence on Iowa's campuses.

Greg Lehman is a fifth-year student in Architecture at Iowa State University and a part-time employee of Herbert Lewis Kruse Blunck Architecture. He recently served as a student juror of an American Institute of Architecture Students National Design Competition.

Olmsted Center Renovation Drake University

Flying Colors

Color, dash, and daring add a sizzling vibrancy to Harry Weese's Student Center on the Drake University campus.

Project:

Olmsted Center Remodeling, Drake University
Des Moines, Iowa

Client:

Drake University
Des Moines, Iowa

Architect:

Stouffer and Smith Architects
Des Moines, Iowa

Mechanical/Electrical Engineer:

Brooks, Borg and Skiles Architects and Engineers
Des Moines, Iowa

General Contractors:

King-Bole-Holmes, Inc.
Des Moines, Iowa

Photographer:

Studio Au/King Au
Des Moines, Iowa

Area:

13,800 square feet

Cost:

\$300,000

What do you do with a once notable building that has grown so plain no one wants to use it? Drake University officials put that question to Stouffer and Smith Architects, Des Moines, in the fall of 1989.

The building is Olmsted Center, built by Drake in 1972 to serve as a student center for its growing urban campus. But it never really worked. The facility seemed more an office or classroom than a legitimate student center. Instead of drawing people in, Olmsted repelled those who approached. Students didn't feel welcome. Neither did the alumni. Its lobby remained a sullen dead zone.

From the beginning Olmsted was, to many, a disappointment. The tan brick exterior, with its six-foot diameter circular windows, promised more than it could deliver. Inside, everything in the grey-on-grey interior blended together. Offices lined the periphery like so many uniform boxes. An unglamorous central stairway funneled people about without the benefit of daylight or relieving views. Olmsted's trademark windows opened into obscure storage areas; shabby use

of a decent signature. Other windows placed high in the building's profile made looking out quite impossible. Inappropriate furnishings lent an ambiance to the facility which contributed neither interest or distinction.

Complaints varied from "cold" to "sterile." To quell dissent, University officials placed Olmsted Center first on the list of campus buildings slated for renovation. Students involved themselves in design process from the onset. They were the client, and they wanted a student center of which they could be proud. Stouffer and Smith Architects was given this formidable design challenge.

"We decided the building needed a large dose of fun," says Rob Smith, one of the team of architects involved in the project. "Kids today are used to visual stimulation. They've grown up with color television and animated advertising. To get their attention, you need to create something really eye-catching. The goal is to make them stop, look at the details, and say, 'Hey, that's neat!'"



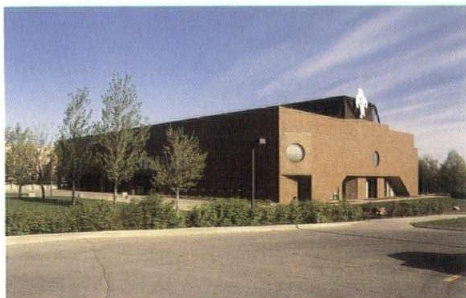
Leading up from below (see cover) the flaring yellow steel hand-rail, the "Purple Shaft", and other vibrant forms create a symphony of colors in the student lounge.



Color, the king in Olmsted, here identifies the student offices.



As yet the comparatively drab exterior of the existing Olmsted Center Building remains untouched belying the world of colors within.





The plan: to open up the 20,880 square-foot building and make it "sparkle." "The biggest wrestle was in deciding what was important and what was not," Smith explains. "Nothing wanted to be smaller. If we had a choice, we would have added on to the building. It was a difficult puzzle." The architects drew and re-drew many floor plans before arriving at just the right choice. The result: a light-hearted transformation with real 1990's vitality.

The floor plan is an architectural metaphor: a campus green with buildings on it. The various programmatic elements; the "D" Shoppe, lounge, Student Activities Center and offices, are treated as individual structures on the green. Each has their own unique identity characterized by distinctive columns, cornices, windows and sills. Walls placed at irregular angles and assymetrically placed columns add to the upbeat character. Hallways are public thoroughfares — lively, energetic spaces that move people about quickly and efficiently. Twisted into the layout and jutting into the green is a large triangular shape housing the Student Activities Center where students come to make posters, plan events and get involved in campus happenings.

"Before we drew a line on paper, we knew we had to use color," Smith says. "The students insisted. And we didn't disappoint them." Color is now king in Olmsted. It is not only used for accents; it actually defines various parts of the floor plan. Red, an aggressive, energetic color which represents the student body, is used at the entrance to the lounge and the three student offices. Drake Blue, a strong, loyal color, symbolizes the University and predominates in the lobby and other public spaces. Green connotes utility and covers the elevator core and the bulkhead in the lounge. Dramatic hues of color are presented in spirited juxtaposition. A doorway painted red and two shades of blue has teal, purple, and yellow accents. The combinations can at times be startling: yellow on blue, pink against purple. Students seem to enjoy this active color scheme. They've nicknamed a brilliantly painted concrete column in the lobby "The Purple Shaft."

A clever use of materials abounds. Treads in the steel stairway, for example, are made of checkered galvanized plate resembling a strip gang plank. An interior windowsill is fashioned from the most common of wood closures; a wavy board used to seal off corrugated metal roofing (\$1.50 at any local lumberyard).

Every good renovation deserves some big, bold stroke and, here, it is a spirited lounge accentuated by its flaring steel stairwell. It is approached from the south entrance, through a vividly red hallway, past an imposing wall of TV monitors, and is preceded by a checkered

ceramic tile floor. The lounge itself is a symphony of color, geometry, movement. The overall effect is vital and energetic, yet it doesn't glitter. It is soft and somehow relaxing.

Underfoot, hearty carpet in a sophisticated charcoal grey easily weathers heavy traffic. Bright red blocks inset in the pattern punctuate the design. Overhead is an open gridwork of vents, ducts, acoustical baffles, pipes and conduit dressed in an amazing ensemble of hues: vivid purples, pinks, turquoise, yellows, blues, and greens. Because every living room needs a picture window, newly enlarged fenestration expands the interior space and frames a campus view.

"God", as Mies Van der Rohe once stated, "is in the details." Here awnings billow like open parachutes. Tables placed around the periphery of the open stairwell sport tractor seats for chairs. Existing oak frame sofas and chairs have been reupholstered in purplish blue and combined with new, brightly hued modular seating blocks perfect for lounging.

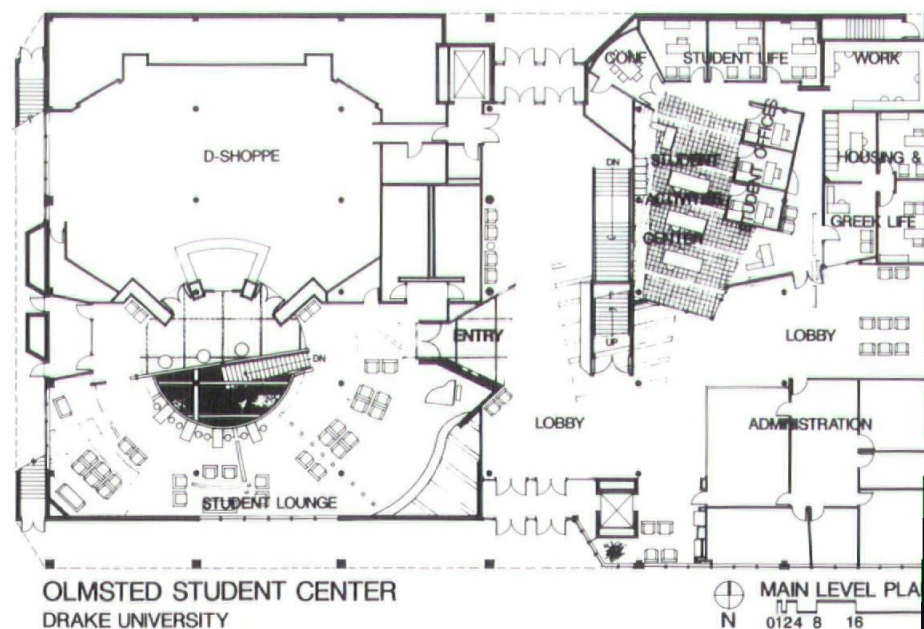
Look closely enough and you may even find the secret hidden here. Stand in the lounge on the south side of the open stairwell. The blue two-story dividing wall immediately next to the stairs fashions the distinctive profile of Drake's mascot, the bulldog. The form is admittedly abstract and, perhaps, a bit obscure; but it is there, nonetheless.

As with all projects on a budget, there's a lot that didn't get done; details that would have added more sparkle (like constructing a playf marquee for Bulldog Theater or dressing u Parents Hall). "As it was, we reused whatever we could: ceiling tile, door knobs, lights. And v used paint to get maximum visual effect for little money," Smith explains. The project came in at \$250,000; a remarkable feat for such a magical transformation.

Hopefully, this is only the first in a series of such renovations for Olmsted Center. Such evolution offers proof that a somewhat stodgy building of modest pretensions can benefit from a little spunk. ■

Linda Mason Hunter is a free-lance writer living in Des Moines. She is the author of The Healthy Home and regularly contributes to a number of design and professional remodeling magazines.

► The students insisted on color and they got what they asked for as illustrated outside the "D" Shoppe.





Alumni Hall Iowa State University

Old Times, Only Better

To fashion a silk purse from a sow's ear requires no small amount of inspiration. The rejuvenation of Alumni Hall required a similarly demanding commitment of purpose.

Project:

Alumni Hall, Iowa State University
Ames, Iowa

Client:

Iowa State University

Architect:

Herbert Lewis Kruse Blunck Architecture
Des Moines, Iowa

Structural Engineer:

Structural Consultants, P.C.
Des Moines, Iowa

Mechanical/Electrical Engineers:

KJWW Engineering Consultants, P.C.
Rock Island, Illinois

Contractor:

Badding Construction Company
Carroll, Iowa

Photographer:

Farshid Assassi
Santa Barbara, California

Completion Date:

December, 1989

Upon arrival at the Iowa State University admissions and registration offices (Alumni Hall), prospective students and their families must certainly feel as though they are entering through a most venerable and historic building. The fact is, however, that until a few years ago the place was a dump. Decades of neglect and ad hoc tinkering had left the old brick structure in a sullen state of disrepair.

Fortunately, the plight of the old structure was exposed and magnified when, during the university's library expansion, a number of seedy looking barracks were removed, and as a result, a lovely campus green was created around the old structure. Suddenly this old building had taken on the embarrassing character of a wrecked car in a showroom. Without hesitation, the university decided to develop the site. The building was chosen to house offices for admissions, registration, and YMCA and YWCA organizations. (The building was originally built as a YMCA and had been maintained as such

throughout its existence.) The building was designed in the early 1900s by the Des Moines firm of Proudfoot and Bird who, at about the same time, designed Beardshear Hall. Those familiar with the magnificent legacy left by the Proudfoot office would undoubtedly realize the importance of this building, regardless of its condition.

Partly because of its historic significance and partly because the building was, in fact, actually attractive, the university chose to remodel it. Restoration would have been fruitless and razing the building would have been a waste.

The idea behind the remodeling was to create a proper, almost ceremonial transition from the public to the academic environment. To accomplish this, the architects at Herbert Lewis Kruse Blunck chose to retain much of the building's original simplicity while adding one large gestural element. This gesture is found in the decidedly large scale of the cylindrical grand staircase.



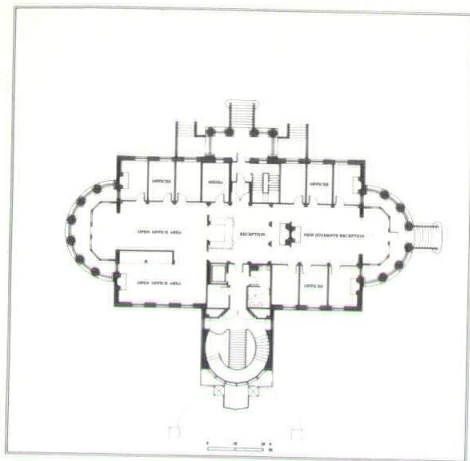
Jewel-like in its setting across Lake Laverne, Alumni Hall recaptures its former grandeur.



The northern facade of the building represents a faithful restoration of Proudfoot and Bird's original edifice.

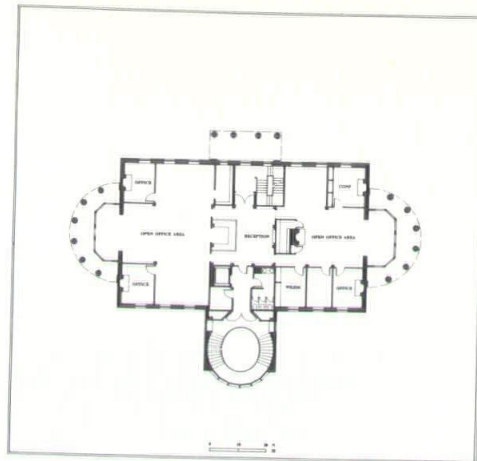




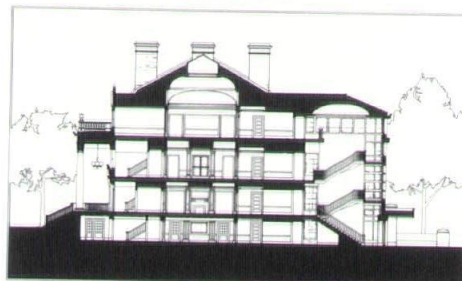


FIRST FLOOR

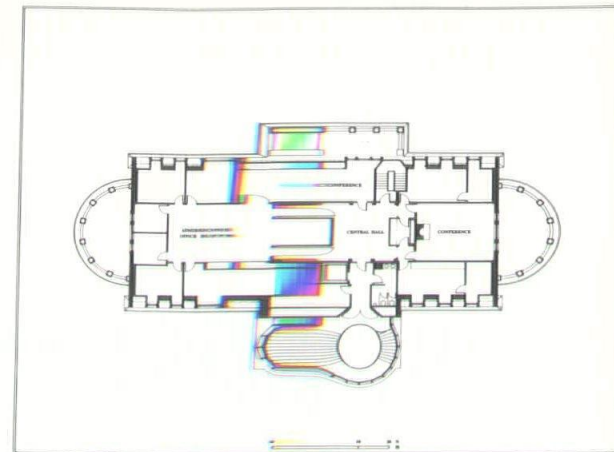
► This cross section illustrates the new staircase and its relation to the existing building.



SECOND FLOOR



▼ From the south, the newly constructed stairwell provides an appropriately dignified signature for the 90-year-old structure.



THIRD FLOOR

▲ Floor plans showing the new staircase and interior renovations.



► The sweeping staircase presents a panoramic view of the southern edge of ISU's campus.

This large, sweeping staircase is the perfect invention to tie the building together. Its fluid, sweeping lines and slow, easy rhythm mesh comfortably with the building's original design and its new function. At the same time, the architects were bold enough to design this addition on a scale largely incongruous with the building's scale. Obviously, this is not intended to be a meek, transparent gesture; it is just enough, however, to give the building the kind of presence it will need in its new, more formal role.

Much of the rest of the project entailed creating new and more usable space. What the architects have done is create interiors that gather inspiration from the exterior and surrounding site. Inside and out, the structure exudes an open, pastoral grace that succinctly defines its new role: the outward profile of a large, modern university on a historic Iowa campus. Like a bright, missing puzzle piece, Alumni Hall effectively ties the campus together, lends it definition and provides the kind of academic and rural character that distinguishes this exceptional campus. ■

Robert Tibbetts is a frequent writer on art and architecture, current editor of the *ACA Journal* and lives in St. Louis.



Stepping Ahead

A new research facility for the University of Iowa's College of Medicine is carefully interwoven into the school's tightly knit campus fabric. Its intelligent profile and articulation suggest fresh possibilities for the University's sprawling medical complex.

Project:

The John W. Eckstien Medical Research Building
The University of Iowa, Iowa City

Client:

The College of Medicine, The University of Iowa

Architect, Engineer and Interior Designer:

Hansen Lind Meyer, Inc.
Iowa City, Iowa

Laboratory Consultant:

Theodore Ruys, AIA

General Contractor:

Mid-America Construction

Photographer:

French's Studio
Cedar Rapids, Iowa

Completion Date:

November, 1988

Area:

131,000 square feet

Cost:

\$16,000,000

Outside of its borders, the State of Iowa is often thought of as rather quaint. This homespun image is continually reinforced through contemporary depictions in media and the arts which generally follow a line well-established by Grant Wood's pastoral representations of the state. There certainly is nothing objectionable about this impression, except that it is not entirely complete. Actually, Iowa is one of America's most progressive and intellectually attuned states.

Iowans' high ranking in various national literacy and intelligence tests has always been the source of as much pride in the state as its tall corn. For over a century now, this pride has been manifest in the campus architecture that distinguishes Iowa's universities and colleges.

Perhaps the most impressive (and certainly the largest) of Iowa's academic programs is the University of Iowa Hospitals and Clinics. Growing almost geometrically over the last few decades, the U of I complex has developed a worldwide reputation for medical excellence.

The additions that have been built up and around the venerable gothic stone of Boyd Tower during this dramatic expansion have

been, for the most part, sadly functional. Monolithic slabs of concrete have all but destroyed the pastoral beauty of the original brick and limestone design. The John W. Eckstien Medical Research Building, however, marks what will hopefully be a new, more responsive era in the ongoing development of the University of Iowa Hospitals and Clinics.

The research facility is set near a number of other ancillary facilities, and is a major pedestrian thoroughfare. Because of its high profile, the building was designed with special esthetic emphasis. This emphasis on appearance was also intended to attract respected researchers and related events.

To this end, the architects at Hansen Lind Meyer set about designing a building marked by flexibility and the kind of physical presence that is appropriate for both the facility and its site. What they came up with is a superbly functioning facility, and an attractive building that well fits an extremely difficult architectural fabric.

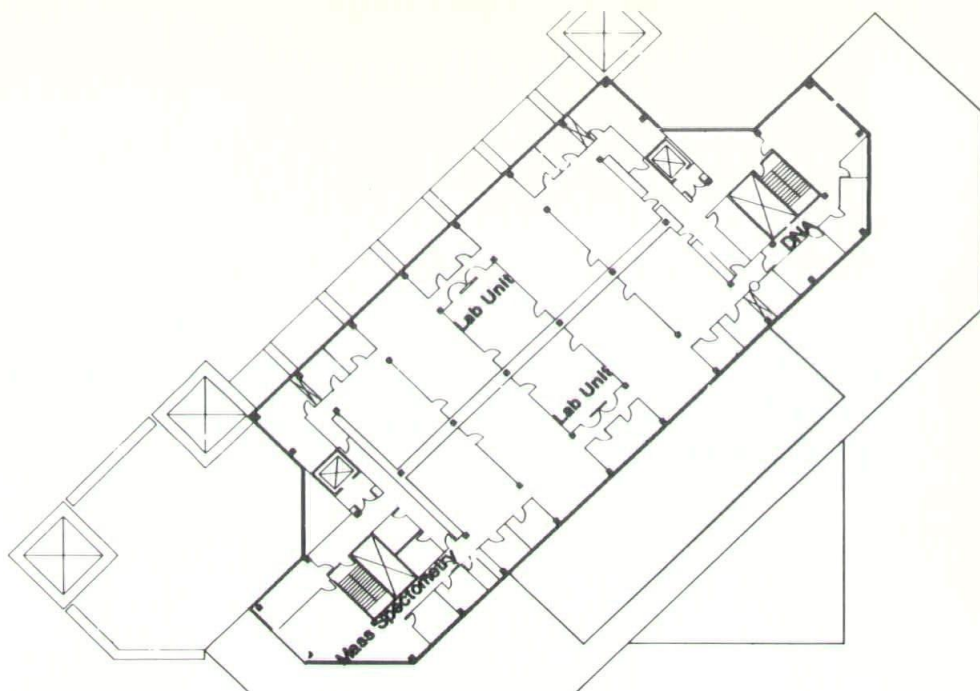
The building on the exterior is, as was intended, a straightforward expression of what goes on inside. Careful use of glazed brick and



▶ A street level arcade reflects the university's tradition of masonry-clad buildings and identifies a well-traveled campus circulation path.



▲ A glass-enclosed atrium highlights the building's entry. The exterior cladding, composed of reflective glass and glazed brick, is tautly rendered and suggests a precision characteristic of the researcher's craft.



► Typical laboratory floor.

reflective glass suggest a technical sophistication without a contrived 'high tech' appearance. A large, brick colonnade reflects the original hospital building and provides an interesting and well directed pedestrian path.

On the inside, the building is a flexible combination of research laboratories, offices, and public spaces. Much of the dull functionalism of typical facilities of this kind has been replaced by thoughtful detailing and a palette rich in warmth.

This is not a perfect building and it is, by no means, the answer to the U of I Hospitals and Clinics' architectural problems. It is, however, a warm and humane step in the right direction. ■

Robert Tibbetts is a frequent writer on art and architecture, current editor of the ACA Journal and lives in St. Louis.



► This dramatically illuminated commons provides a welcomed retreat from the rigors of intensive laboratory research.

Agronomy Hall Iowa State University

A Future with a Past

Brick, glass and steel unite the familiar with the future to express this client's highly specialized research and teaching objectives.

Project:

Agronomy Hall, Iowa State University

Owner:

Iowa Board of Regents

Architect:

RDG Bussard/Dikis

Design Team:

Ken Bussard, FAIA, Project Principal

Al Oberlander, AIA, Project Designer

Dave Dulaney, AIA, Project Manager

Contractors:

McHan Construction, Inc.

Larson Construction Company, Inc.

Sweeney-Manning Seivert

Menninga Electric, Inc.

Meisner Electric, Inc.

Photographer:

Farshid Assassi

Santa Barbara, California

Completion Date:

1988

Area:

223,500 total square feet

Creating an addition to a building can be one of the most difficult challenges a design team will ever face. Expressing creativity within rigid constraints limits the options available to the architect. Some try to remain true to the original building's intent, yet include elements derived from a more recent architectural style; while others choose to disregard the original structure and make a completely original statement.

When designing the addition to Agronomy Hall at Iowa State University, RDG Bussard/Dikis selected a different approach. The design team chose to create a 190,000 square foot addition based on the original building's architectural style, while adapting the much smaller existing building to create a unified structure that appears to have been designed as one.

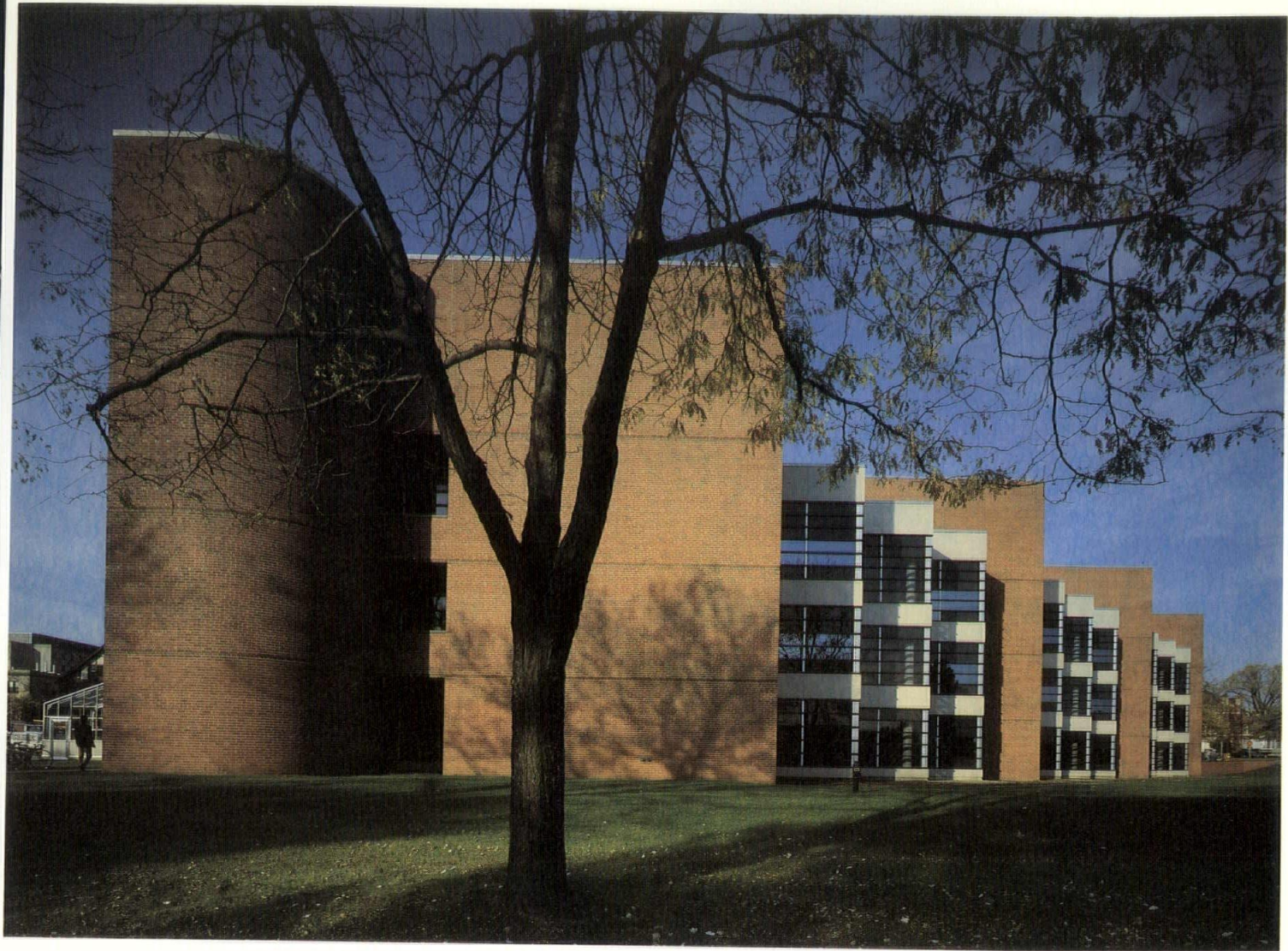
Iowa State's Agronomy Department has long been considered a leader in international agronomy research. To maintain this position and keep in step with an increasing emphasis on research at the university, the Board of Regents decided to expand the crowded 1960's-era building which contained the department's administrative, teaching and research functions.

The design team's priorities in the project included maximizing space and energy efficiency throughout the entire building; creating pleasing circulation spaces while controlling traffic in the research section; and creating a flexible utility system in the laboratories that allows services to be changed easily when new research projects demand it. In addition, the complex needed to blend with the surrounding campus and reflect the importance of ISU's agronomy program.

The design of the building was a coordinated effort between Agronomy Department staff and the architects. Working with the faculty and researchers, the design team developed plans for 138 separate laboratories. Since the department's research extends into areas as diverse as soil science and meteorology, no two labs would be identical. To accommodate the agronomy staff members' request for maintaining a constant temperature in the lab spaces, all research areas are located on the building's interior with no outside windows. This places all faculty offices to the exterior walls, giving them views to the outside.



► A gracious courtyard marks the connection of new to old and the embrace of building to campus green.



Placing the labs on the interior presented the architects with a problem of esthetics and human comfort: how to keep the corridors from becoming dark and prisonlike. RDG Bussard/Dikis employed several techniques to solve the problem. By placing large windows at the end of each corridor, natural light enters the hallways where students and staff are able to see outside simply by stepping into the corridor. The windows have the added benefit of orienting visitors within the building. Lounges located along the addition's perimeter give users the necessary space to relax. In addition, two trompe l'oeil murals by Richard Haas depicting Iowa's landscape help soften the setting, making it seem less institutional.

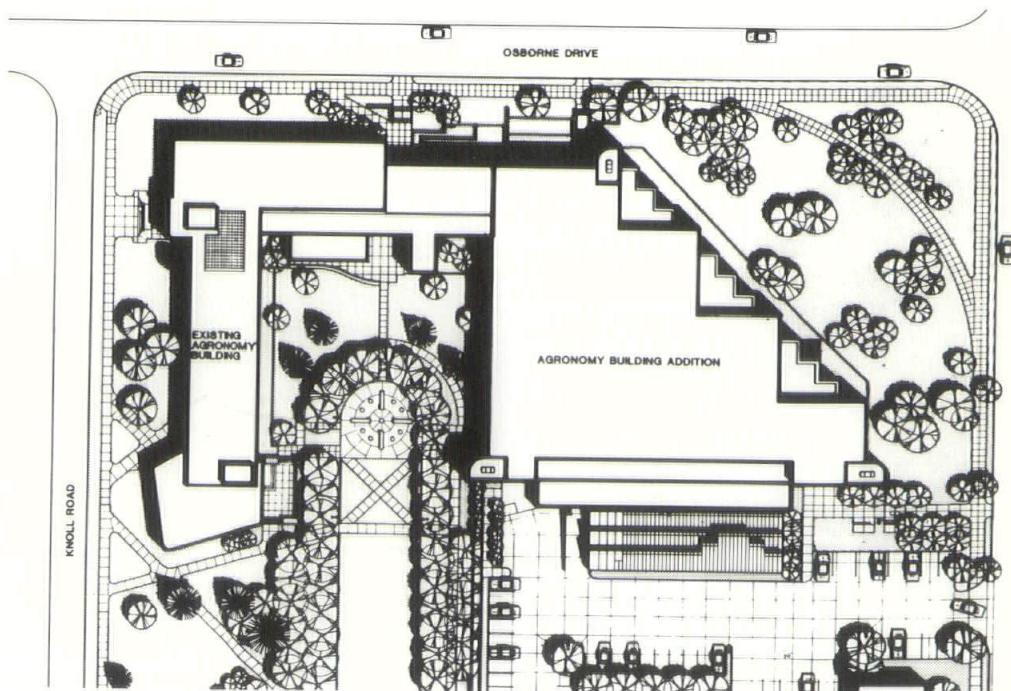
To accommodate the department's need for flexible utilities, the design team arranged the laboratories into three cores on the building's four floors. Each core has two rows of laboratories set back-to-back with a "utility canyon" running between the labs through the full height of the structure. The canyons allow changes and repairs to be made in the lab's plumbing and

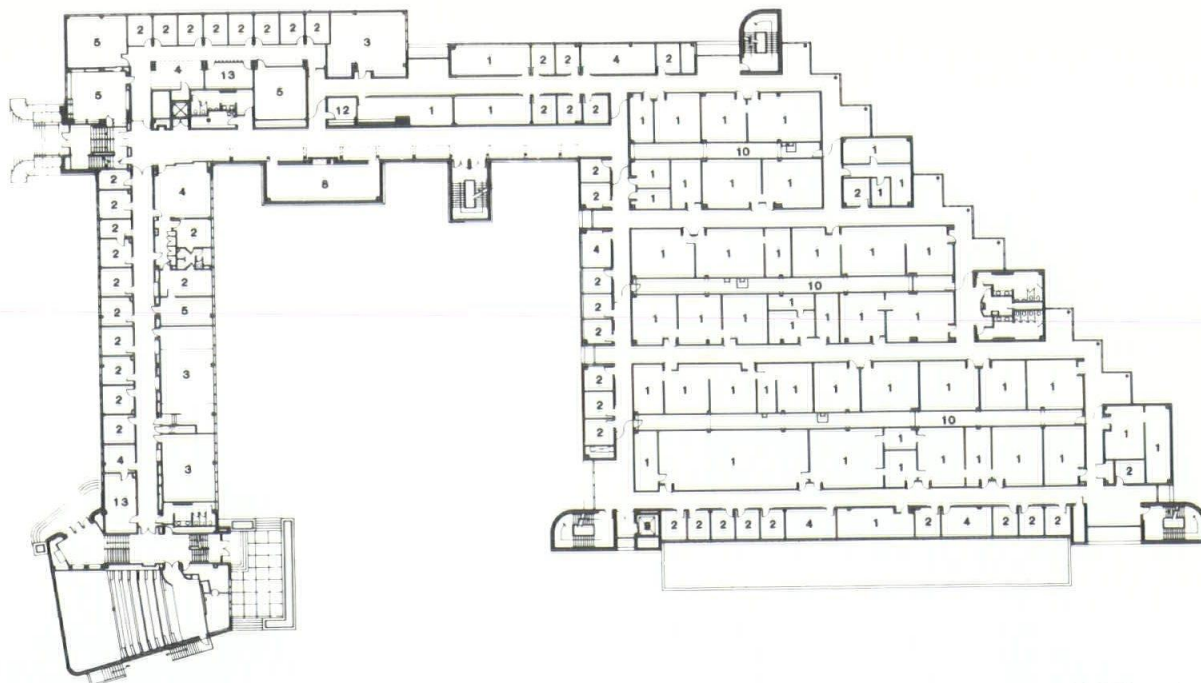


Interior circulation along the perimeter of the building is expressed on the exterior with an aluminum and glass curtain wall rhythm.



Site Plan





SECOND FLOOR PLAN

1 LABORATORY
2 OFFICE
3 CLASSROOM

4 CLERICAL OFFICE
5 CONFERENCE ROOM
6 GREENHOUSE

7 LIBRARY
8 LOUNGE
9 ELEVATOR

10 MECHANICAL
11 AUDITORIUM
12 KITCHEN

13 WORKROOM/STORAGE
14 LOCKERS
15 GROWTH CHAMBERS

16 RAINFALL SIMULATOR
17 HEADHOUSE
18 RECEIVING

19 COLD ROOM

▲
Typical Floor Plan

► Strategically placed lounges and the introduction of natural light offers a circulation space that goes beyond a simple lab corridor.

electrical services without entering the individual laboratories. By expanding the ordinary utility shaft to a new limit, the design team has created a concept that will undoubtedly be imitated in other research facilities.

The addition's exterior echoes the original building through the continuation of similar parapet heights, ribbon windows and brick matching those on the existing building. To express the highly technical functions housed within the research addition, the architects have chosen to break the amassed forms and ribbon windows along the corner bounded by Wallace Road and Osborne Drive. Here, an aluminum and glass curtain wall expresses locations where corridors extend to create lounges along the outside wall.

Stepping the addition back from the street at this corner achieves two benefits: the building avoids becoming an oppressive presence on the street, and the open, grassy area in front increases the building's stature in the northeast section of campus.

Once the department had moved into the new research space, remodeling began on the original building. All the existing windows were replaced with a thermally broken aluminum curtain wall system to improve the building's energy

efficiency. By using a ceramic-coated spandrel glass system for additional insulation, the total area of outside glass has been reduced by 60 percent. To complete the energy retrofit, new heating and cooling systems were installed along with new wall and roof insulation.

The creation of this U-shaped building makes the juncture of the original building and the addition the most important and public space in the building. The juncture is formed by a wide corridor bordered by the building's central glass-enclosed stairway and large faculty lounge. By using large spans of glass on the south side and opening the ceiling over the lounge on the first floor, an inviting area takes shape.

The addition's configuration gives emphasis to an existing courtyard along the original building's back wall. The building encloses the courtyard on three sides, making it a more private and usable space for the department. Highlighted by Beverly Pepper's 14 foot sculpture "Janus Agri Altar," the outdoor patio becomes an ideal setting for student groups to use for meetings as well as informal individual interaction.

Further delineating the transition from teaching to research areas is the use of varying wall treatments. Terra cotta colored tile lines the

office and classroom corridors, giving warmth to the space. The research area is finished with white tile and steel panels, outlining the clean and highly technical nature of the area.

Projects designed with input from more than a handful of people often suffer from a blandness consistent with well-meaning attempts to please everyone. In this case, careful organization and documentation by both the Agronomy Department staff and the architects freed the design team to create a unified complex that meets the project's original goals and reflects the Agronomy Department's character.

The success of the building is evident in its adaptability. Since its completion, additional research projects have been added to those already housed in the building. These changes have tested the scheme's flexibility and capacity for change. That this was accomplished in a manner pleasing to the user is a testament to the foresight of both architect and client. ■

Martha Huntington is a graduate student in the Department of Architecture at Iowa State University.



Designing Multi-Use Campus Recreational Facilities

Body Buildings

Faced with increasingly vocal demands by students and faculty, today's college campus must accommodate not only the intellectual but physical needs of its constituents. This article, prepared with the assistance of RDG Bussard Dikis, illustrates the growing importance of fitness as a natural component of higher education.

Editor's Note: RDG Bussard/Dikis has considerable experience in the design of multi-use sports and recreation facilities. The firm has done extensive research on the business of fitness and the unique needs of these types of facilities. This article reflects much of the experience they have garnered in their work with recreational centers.

The American interest in fitness has grown from a fad in the late 1960's and early 70's into an important part of the average adult's day. It is no longer a cultural curiosity, but an integral part of American life.

While studies show America's children are not as fit as they were a few decades ago, the same studies indicate their parents are jumping into fitness in large numbers. Besides the demographic research that corroborates this trend, there is the cultural evidence: sporting goods franchises offering the latest in fitness equipment, chiefly shoes, have sprung up in every mall; twenty-four hour sports channels are available through nearly every cable service; and a handful of fitness magazines are battling it out for their share of this burgeoning market, appearing to have ample "big bucks" advertising revenue and circulation to keep running for a long time.

It is no wonder, then, that a need for recreation and sports facilities catering to all ages has developed in the United States, particularly at the college and university levels. The fitness-aware adults filling our nation's campuses today are looking to recreational and fitness activities to help relieve the pressures of pursuing a college education. That fitness centers also provide an

important social element to campus life only serves to increase student pressure for adequate and inviting recreational space.

The quality of campus life is important to the students and faculty, who are becoming increasingly vocal about their desires. In many instances, a "health spa" atmosphere is a vital part of any university's design program. Important too, are increases in the legalized drinking age which leave students looking for social activities unrelated to alcohol. Many colleges and universities believe the school has a responsibility to provide an alternative social setting for the student body.

Another key issue is recruitment of faculty and students. The average student body now includes a large percentage of non-traditional students, many of whom have been in the work force for a number of years. To maintain enrollment, schools are competing for these students to replace the country's shrinking number of 18 to 22 year olds. Older students want to experience a well-rounded life for themselves and their families and school administrators are realizing the importance of a dynamic sports facility in the recruitment and retainage of these students as well as faculty members.



The University of Missouri Recreation Facility incorporated a control point at the main entrance which also allowed visual control of activity areas.

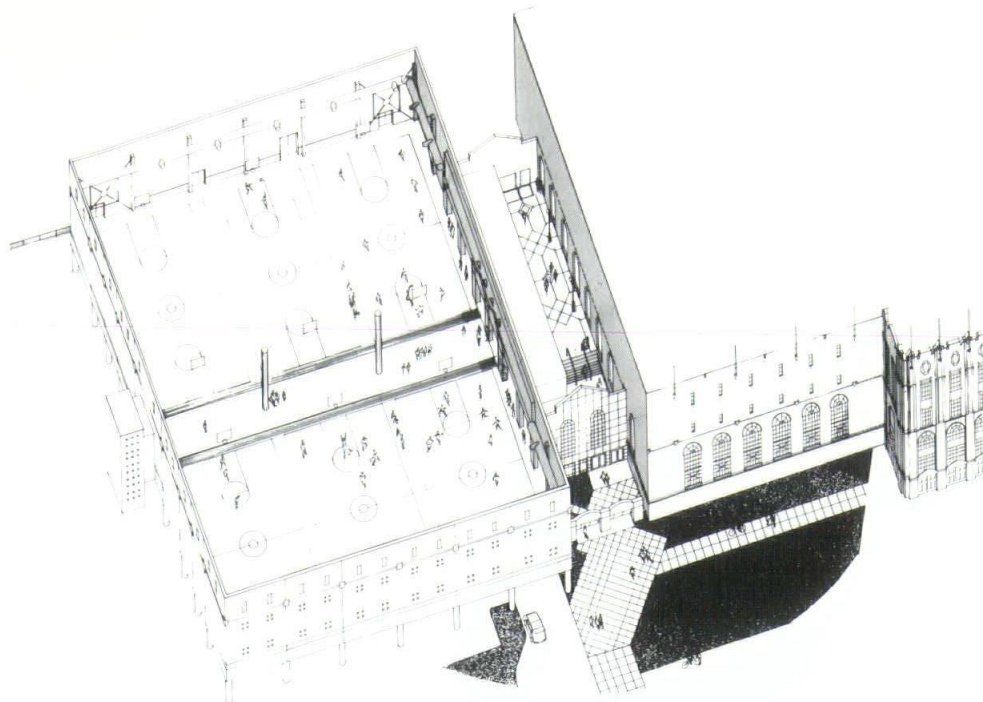


At night the University of Missouri facility becomes a beacon which attracts passers-by in to explore the activities.

SINCLAIR-REINSCH







▲ The addition to the University of Iowa Fieldhouse incorporated a major pedestrian linkage for campus.

Besides having been firmly entrenched as a cultural phenomenon, the need for adequate facilities has become part of public law. Federal Title IX specifies that men and women must receive equal treatment and extends that emphasis into athletics. An onslaught of litigation following adoption of this legislation provided many colleges and universities with the push needed to update facilities.

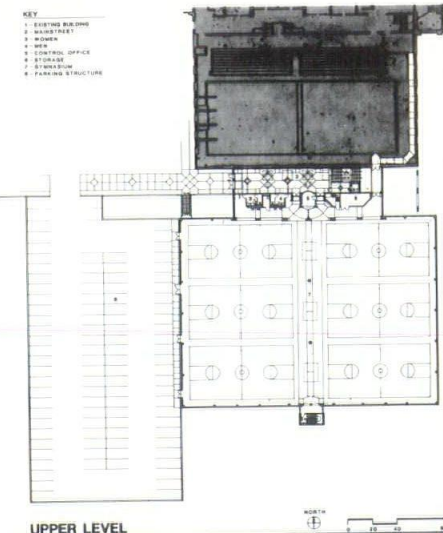
The reasons joint-use facilities are becoming more popular are obvious. The choice to share facilities is both cost effective and energy efficient. For universities, especially public institutions who must ultimately be accountable to taxpayers, every dollar counts. The justifications for a multi-use facility are more easily made than

for a single use facility. While such proposals may initially demand a larger building program, increasing front-end costs, long range use at full capacity demonstrates greater energy efficiency than two separate facilities. The multi-use fitness center also requires less physical space, a precious commodity on most campuses.

Types of Multi-Use Facilities

Three types of facilities are most commonly used for recreation and athletic purposes because they have proven to meet the clients' needs, yet remain within space and cost constraints.

Small to medium-sized colleges and universities often combine recreation activities with



UPPER LEVEL

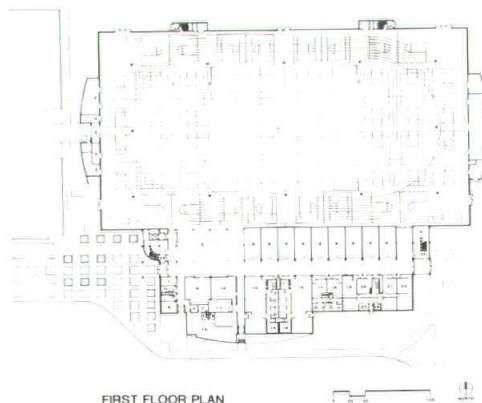
▲ The University of Iowa Fieldhouse addition was constructed with parking under the building and with an attached parking ramp in order to maximize use of the site.

physical education and athletics. All three user groups share a building, with top priority usually going to physical education courses and athletics. Scheduling is especially important for this type of facility to coordinate each program's needs.

A variation of this program is to share all spaces except for weight training and locker areas. Athletics has its own weight area and physical education and recreation share a separate space. This allows scholarship athletes access to weight training equipment at their convenience. An example of this type of facility recently opened at Kearney State College in Kearney, Nebraska. There, an addition to an existing building blends physical education

▼ Benches, trees, big-screen television, artificial turf, lounge, and snack areas make the Iowa State Athletic Facility student center a popular drop-in place.

▼ The Iowa State University Athletic Recreation Facility uses a large (250' x 440') multi-purpose space for both athletic and recreation use.



FIRST FLOOR PLAN





needs with athletics and recreation, including training rooms, classrooms, human performance laboratories and an arena for 6,000 spectators.

The recreation/physical education facility is typically found in larger colleges and universities that have separate athletic facilities. Physical education coursework takes priority over use of the spaces, but during non-class hours, the space is available for recreational activities.

A program that will undoubtedly become the new prototype is the combination of recreation and athletics. Found most often in larger colleges and universities, this concept is based on the assumption that current physical education needs are being met elsewhere on campus, freeing the space for recreation and athletics. This is, as well, a very logical approach because the user hours for recreation and athletics work well together. The peak use for athletics falls between 3:00 p.m. and 6:00 p.m., while recreational use is high between 6:00 a.m. and 9:00 a.m., over the noon hour and gradually rises from 3:00 p.m. until it reaches its peak around

7:00 p.m. This level is maintained until midnight. It is essential that strict guidelines be set for hours of use by each group and that an agreement reinforcing these guidelines be drawn up between the student body, athletic department and administration.

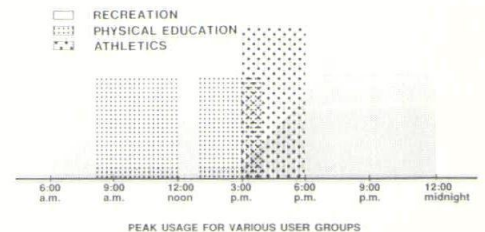
The Challenge of the Multi-Use Facility

Designing multi-use facilities presents unique challenges to any architect pursuing this type of clientele. The single most important obstacle to overcome is reaching a consensus among the many groups who hold a legitimate interest in the design of the building. Priorities must be weighed in an organized manner to prevent chaos. The "charrette" has proved to be an effective solution. In this type of participatory planning, the firm's project leaders move onto a campus for several days and meet with groups

► The Charrette process gets users involved in all phases of the planning process. The end result is informed users who become advocates for the project.

▲ The University of Iowa Fieldhouse addition considered the needs of those waiting for court time as well as those participating.

▼ Shared facilities can maximize use of a building throughout the day.



that have an interest in the project. By allowing the various factions to meet together, conflicts among their own views of the project can often be worked out. From the information gathered, the design team is able to set priorities and develop the building's concept before heading back to the office. Space allocations, floor surface specifications, circulation patterns, energy considerations and access are among the many questions examined during the charrette.

Critical to the planning is making maximum use of space, particularly vertical space. An elevated track, similar to those in the University of Iowa Fieldhouse and Iowa State University's Recreation Center, is an effective way to utilize the overhead space. A high ceiling can still be maintained, and by raising the track, the danger of circulation patterns interfering with runners is alleviated.

The floor surface must be selected to suit the many uses the building will have. When choosing

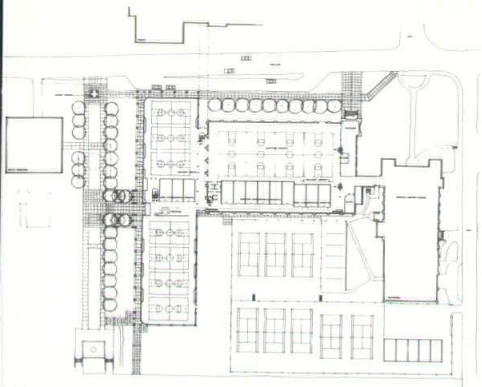
from the floor surfaces available, wearability, maintenance and physiological factors must all be considered. Compromise is usually necessary. While die-hard basketball players may want a wood floor, it is not the best choice for recreational running or football practice.

The layout of space for activities on the floor usually requires compromise also. For recreational use, the universal court system offers a court size appropriate to basketball and volleyball that makes the best and safest use of floor space. The universal court measures 40' x 70', as opposed to the high school court that measures 50' x 84', or the college court at 54' x 94'. Its smaller size provides the same exercise benefits as full size courts and places a stronger emphasis on shooting skills, which many players feel enhances the game. And since a volleyball court can be evenly centered within the universal court, fewer lines are needed on the floor, making the courts easier to use.

Circulation patterns require a great deal of analysis in the design process to ensure safety and ease of use. While traffic patterns must flow well during times of heaviest utilization, the building must also seem accessible when it is nearly empty.

Poor energy efficiency ratings are common in multi-use facilities due to their large size, but a few simple solutions can reduce heating and cooling requirements. A water storage tank system prewarms fresh water by running it through pipes placed inside holding tanks filled with warm water drained from showers. Less energy is needed to heat the water because the temperature has already been elevated. Another energy feature easily incorporated into facilities is the use of recirculating fans in the largest spaces. Fans placed high in these areas force warm air into lower levels in the winter, and move air to cool the space in summer, so air conditioning is seldom needed.



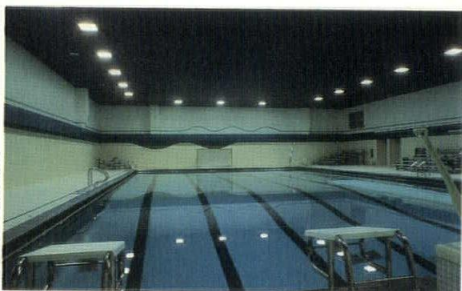


▲ The University of Missouri Recreation Facility expanded recreation space and also became an important edge to a major campus pedestrian route.

▶ The University of Iowa Fieldhouse renovation capitalized on an available vertical space by incorporating an elevated jogging track.

◀ The University of Missouri Recreation Facility uses daylighting to maintain 45 foot candles of light without artificial lighting.

▼ Drake University Swimming Facility offers another integral multi-use opportunity to a growing campus athletic package.



FARSHID ASSASSI



Control and access to the building must be resolved in the planning stages for successful incorporation. Systems may utilize a central control desk, card reader system or both. Attendants at the desk have an open view of anyone entering or leaving the building and the activity areas. A card reader system lets attendants know how many people are in the building at a given time and provides important demographic information about users of the building.

The multi-use athletic facility presents design advantages and disadvantages not found in other building types. The main creative difficulty the design team faces is the building's large scale. Bringing the building's massing down to a human scale on the interior and providing orientation to users through the exterior massing is essential to making the building enjoyable and accessible.

Designing a multi-use athletic facility is an opportunity for architects to flex their creative muscles in expressing the building's sense of fun. No where else can a high level of playfulness and exuberance be incorporated into the campus environment. It is a place for students and faculty to get away from their academic pressures, and should reflect that purpose. While it must blend with the surrounding campus, it is a chance to introduce new forms and color into the environment.

From the building's inception, the design team must bring together the divergent ideas of many campus groups into a unified whole. No matter what its size, location or level of sophistication, the popularity of the multi-use athletic facility is sure to increase. As more Americans pursue

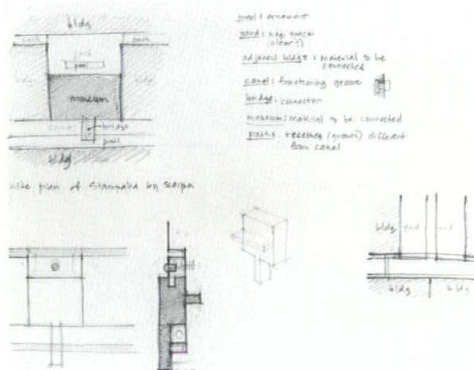
lifetime fitness programs, more fitness centers must be developed to keep up with this inevitable demand. Colleges and universities will reflect this trend with their own design requirements. It is a specialized facet of architectural design that presents the design team with unique challenges. ■

Martha Huntington is a graduate student in the Department of Architecture at Iowa State University.

Architecture Students Abroad Iowa State University

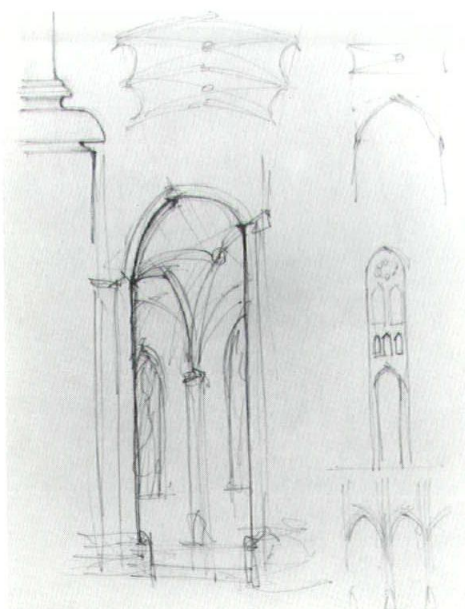
Taking Note

The train stops in Poggibonsi for three minutes but this exit is easy, our group smaller than usual and well-practiced after weeks of traveling Western Europe. With only day-packs, we slip out without a snag to catch a bus to the turreted hilltown, San Gimignano. Counting heads is simple in this small station: six architecture students, my husband, our two small boys and myself. The noise fades as the train grinds away toward Siena. I am imagining Siena's annual race of horses in its great sweeping piazza when I hear one of the students groan, "It's on the train. My sketchbook."



▲ ANGELA WARD – Querini Stampalia Gallery by Carlo Scarpa in Venice, Italy.

▼ ANGELA WARD – Chartres Cathedral in Chartres, France.



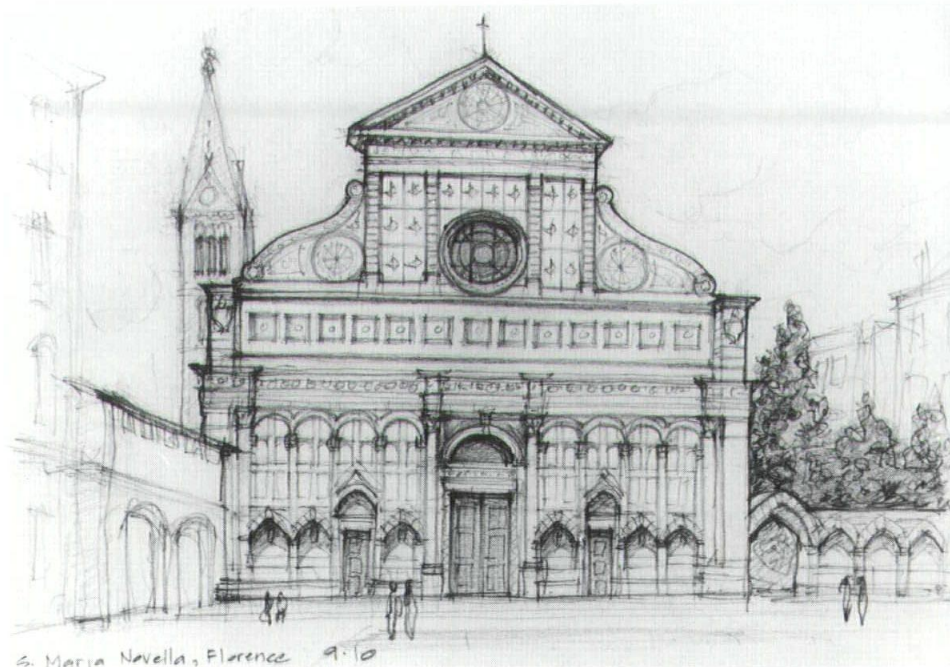
All students in Iowa State University's Architecture Foreign Study program are required to keep a sketchbook. Last fall semester was my first time directing the "Grand Tour" but I have reviewed the program's sketchbooks for several years now and I know that the assignment is a heavy burden for many students, upholding a centuries-old tradition among architects. The students buy nicely bound books which they always stow with their other valuables — passports, travelers checks, Eurail passes, and cameras. The student who left his sketchbook on the train seemed truly dismayed and we shared the loss. Despite the barrier of language, the train station staff responded to our predicament and spent the afternoon tracking down the missing book. Italians, of course, have been party to this sort of tourism for generations. Once the precious object had arrived safely from Siena, carefully wrapped in brown paper by an anonymous Italian, the staff celebrated along with us. Weeks later, when I collected the sketchbooks, I found that this particular book was empty. Not a scribble in it.

The major reason students have a difficult time making use of the sketchbook is that they tend to judge their sketches against photographs. Sitting in one place long enough to make a "true to life" sketch is not always possible on one of

today's fast-paced trips — and not necessarily desirable. While it takes skill and discipline to make a sketch like Angela Ward's beautiful image of Santa Maria Novella in Florence, there is something more thoughtful in her dissection of Chartres Cathedral. The sketch of Santa Maria Novella is snapshotlike — objective, disengaged from the experience of the building, more like its image in books. Those students who do the most sketching are those who do not confuse their sketchbooks with their cameras; their best sketches are images no camera could make — like Angela's study of Chartres or her intriguing investigation of Carlo Scarpa's Querini Stampalia Gallery in Venice.

Many architecture students use their sketchbooks like diaries. They write about the trip, about architecture. They also write a lot of postcards and letters. Because my husband, Stephen Pett, a fiction writer on leave from his teaching position in the English Department, was along on this tour, we channeled some of the students' verbal energy into a creative writing workshop. Used to seeing only visual representations of architecture and to judging architecture in predominantly visual terms, these students engaged more complexly with the places we visited. They began with fiction writing, challenged to project themselves into new perspectives on recent experiences:

There is Mary Holding Jesus. How must she have felt holding her cold bloody son? Her face is so young and pretty. I heard somebody knocked Mary's nose off with a hammer and started to beat on her chest. These picture-crazy tourists should stand still. If you want a pieta, cut it out of a book. —from a story by Brian Duster, Holy Cross, Iowa.



He looked across the piazza and past the fountain. There men sat on boxes and stools and chairs in a circle facing out, staring at blank sheets of paper, or canvas. They each saw a scene invisible to the others. Each was motionless except for the one arm twitching across the drawing surface like a cat's tail. The images formed in his mind. —from a story by Tim Veatch, Dike, Iowa.

Students in the Grand Tour workshop also wrote poetry, encouraged to represent perception through all five senses. These exercises reminded the students that experience is in no way an exclusively visual phenomenon:

Water under the streets like veins beneath your skin.

The smell of live fish, red fruit and newspaper.

Three dull coins fill your pocket.

A torn coat, a swig of wine, a dry doorway.

The rain begins.

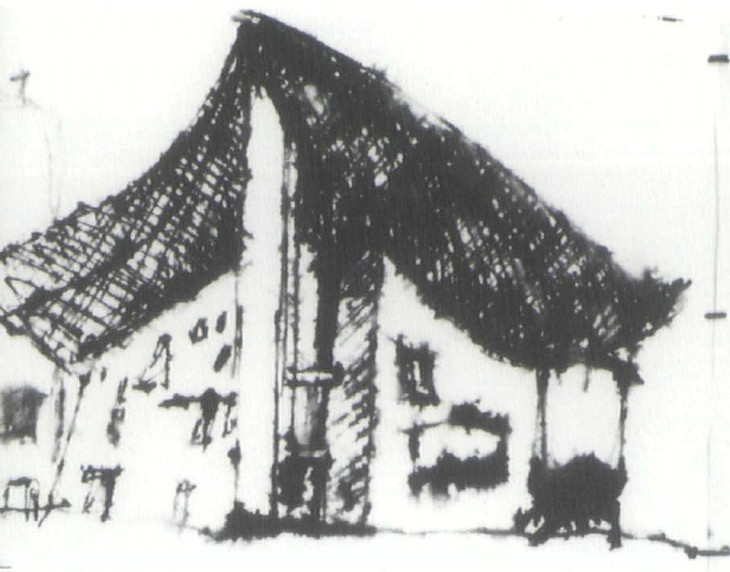
—from a series of poems by Suzy Harken, St. Louis, Missouri.

My favorite pieces of writing, like my favorite sketches, are the most personal and particular. Jeff Brown's cavalier sketch of Gaudi's Sagrada Familia Cathedral in Barcelona actually captures the essence of a building still under construction one hundred years after it was begun. The image of a small well poised over the Roman catacombs is a relationship only Suzy Harken noticed, a relationship she offers to us as a metaphor for Rome itself:

Alone stands a mound of stone with a stream of water.

Rock and iron, death underground.

ANGELA WARD — Santa Maria Novella, facade by Alberti in Florence, Italy.



A boy on a bike fills his water jug.
Together, road workers wash faces, necks,
arms, and hands.
A man in a suit in a red car fills a coffee cup.
An old woman lets her dog take a drink,
while she does the same.

WELL —Suzy Harken, St. Louis, Missouri

"Wells and graves have always seemed to me as the two poles of man's existence."

Werner Bergengruen

Jeff Brown's rain-soaked image of Le Corbusier's Ronchamp Cathedral is his favorite sketchbook entry. "Ronchamp" is his favorite of his own poems. He spent his two free days traveling to get a few hours at this famous spot. It was raining. He had left his camera on a train several days before.

*At that moment
air struck stone.*

A noise, a note.

*How glad I am
you left your mark.*

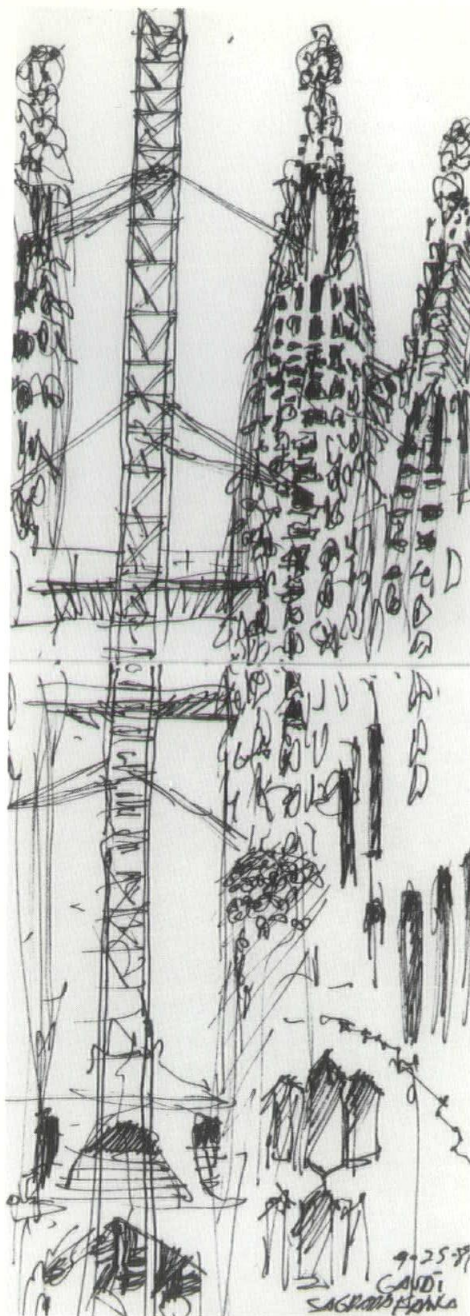
Here.

RONCHAMP — Jeff Brown, Council Bluffs, Iowa

Claire Cardinal-Pett currently serves as assistant to the Chairman of the Department of Architecture, Iowa State University.

JEFF BROWN — Sagrada Familia Cathedral by Gaudi-Barcelona, Spain.

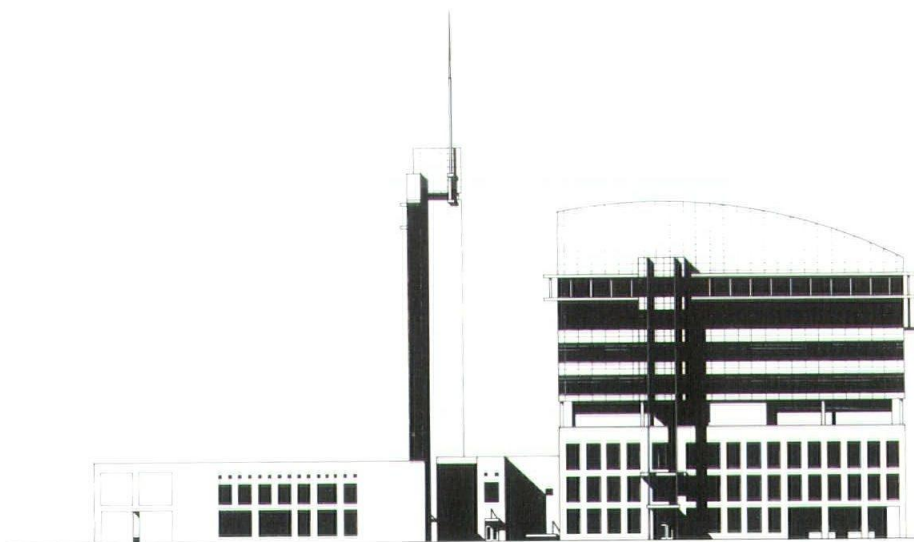
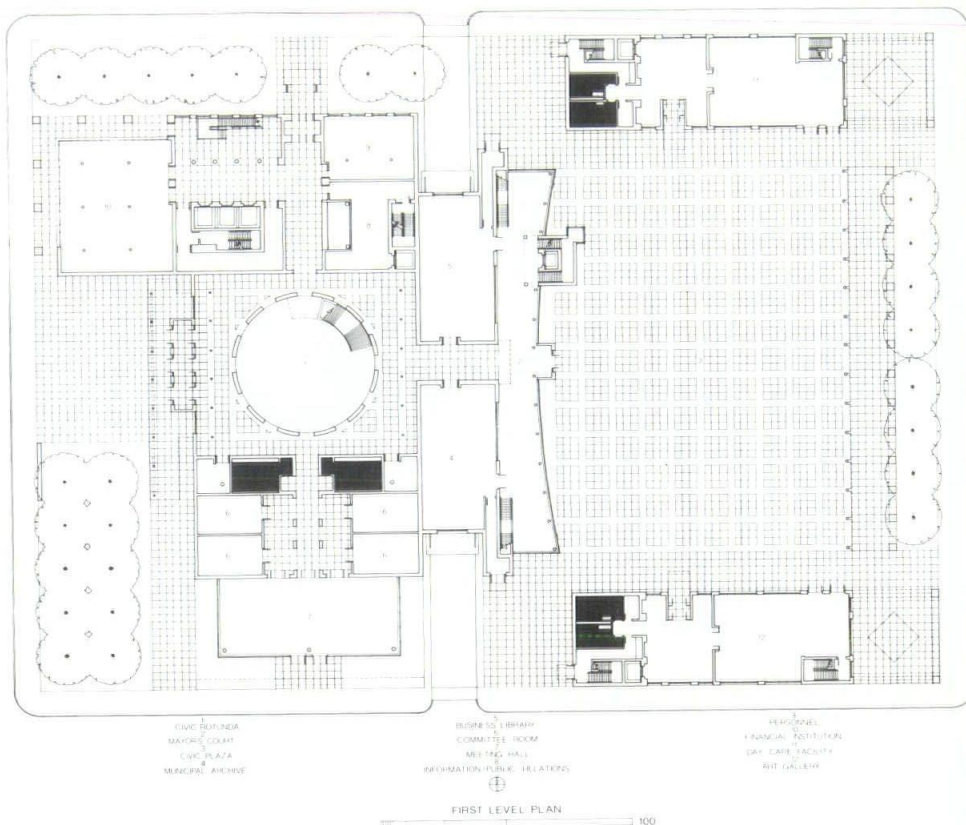
JEFF BROWN — Ronchamp Cathedral by Le Corbusier-Belfort, France.



9-25-87
GAUDI
SAGRADA FAMILIA

A Portfolio of Achievement

The undergraduate program in architecture at Iowa State University takes five years to complete and culminates in the professional degree, Bachelor of Architecture. This year's graduating class was provided an opportunity to explore a design problem of their own making. During the fall semester, under the direction of Professors Mark Englebrecht, coordinator of the studio, and Herb Gottfried, the students conceptualized their diploma projects which were then fully developed during the next term. At the conclusion of the year, students from each of the studios were nominated for special consideration, and among those, four were selected for awards provided by the Des Moines architecture firm of RDG Bussard Dikis Associates. Brian Lindgren received the cash award for his proposal for a new city hall for his home town of Mason City, Iowa. Brice Zickuhr, Scott Worth and David Briden were cited for meritorius work by the jurors: William Dikis, of RDG Bussard Dikis Associates; and Mark Englebrecht, Howard Heemstra and J. Patterson, the studio critics.



Brian Lindgren — Mason City, Iowa. A City Hall for Mason City.

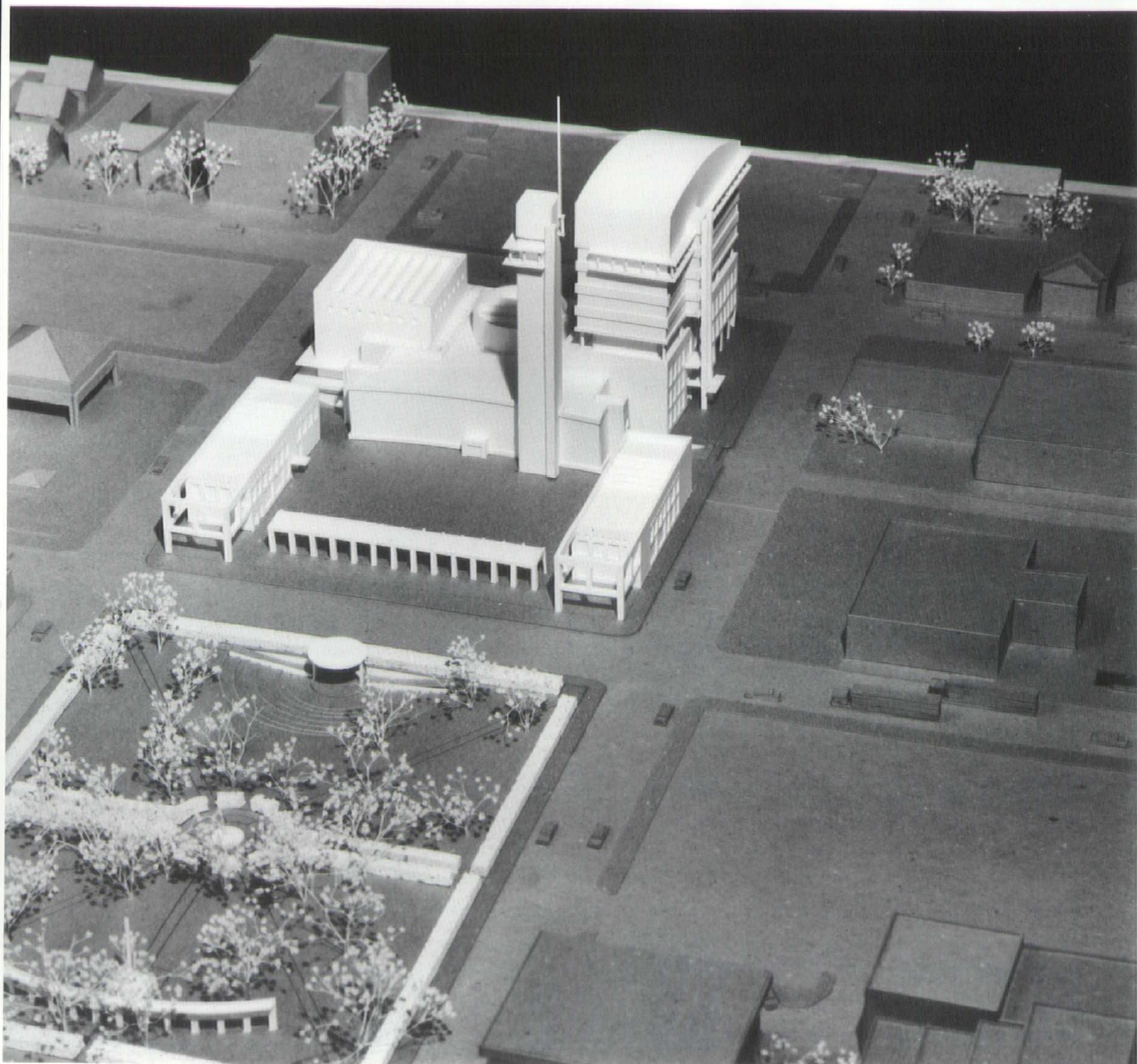
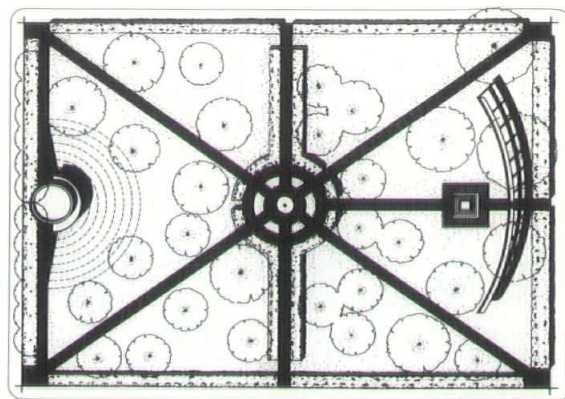
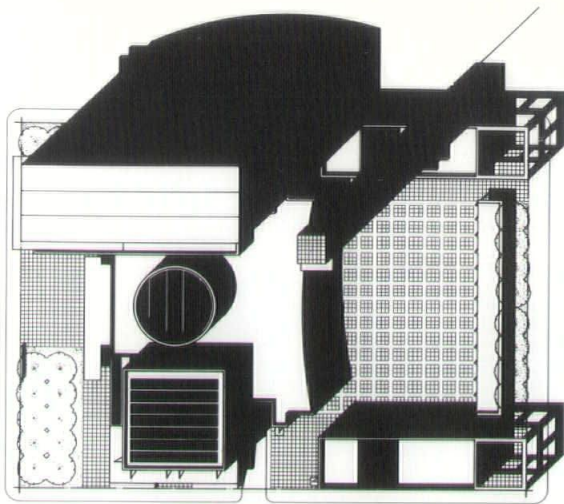
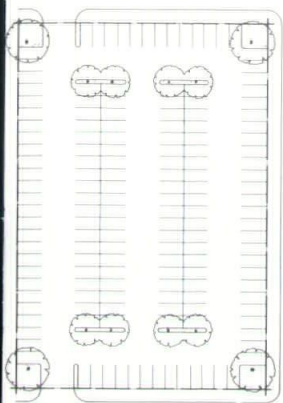
A native of Mason City, Brian Lindgren has conceived a city hall for his home town that could become an integral part of the city's urban revitalization. The building is composed in a manner which helps reaffirm Mason City's central town square, an act which in Lindgren's view will re-energize this significant public gathering space.

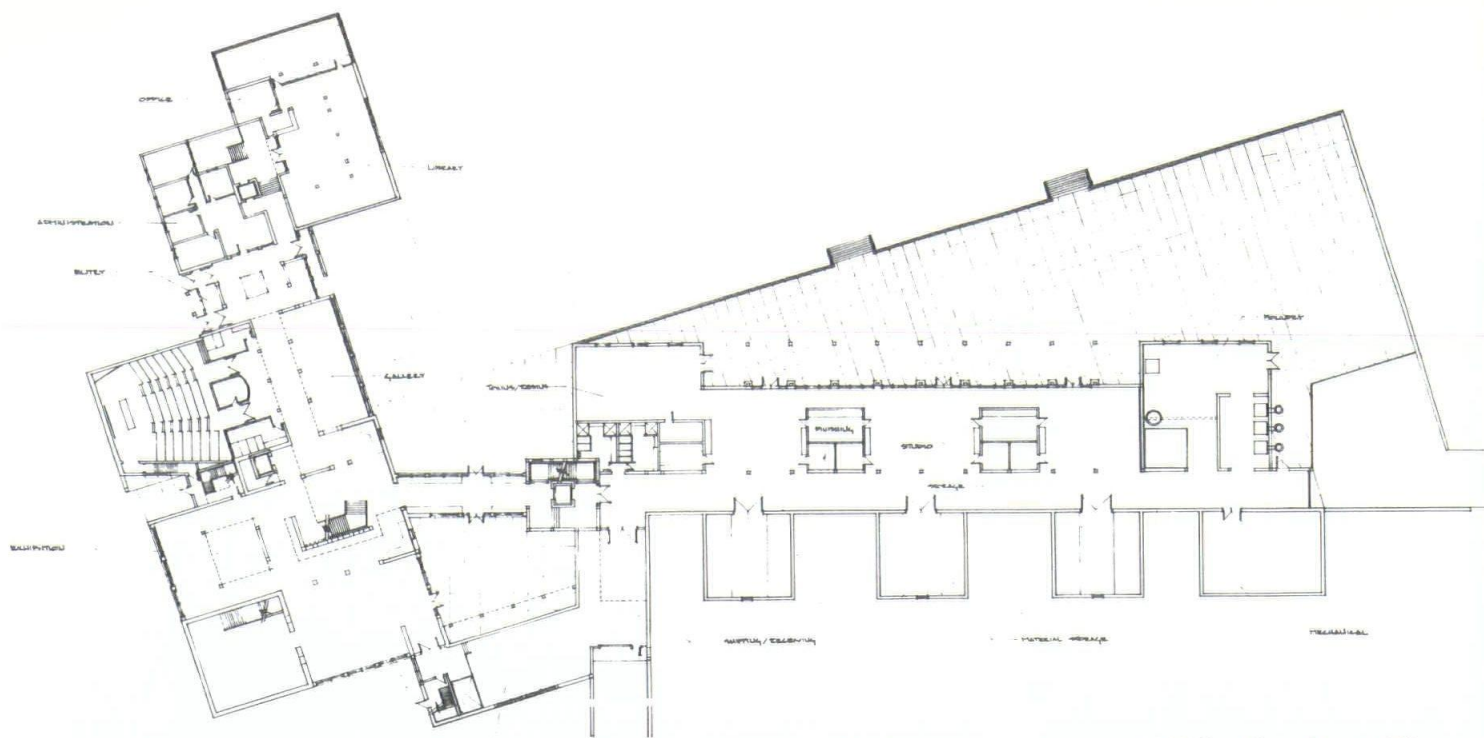
The design makes distinct reference to a number of historical

precedents characteristic of civic architecture; the agora, the public square, the meeting house, and the campanile. Each element has, however, been transformed and thoughtfully integrated within the overall building composition. The result is an intriguing interplay of formal and informal gestures which lend an appropriately dignified but accessible air to the work.

The design also suggests Mason City's Prairie School architectural heritage and the community's long-standing role as an important regional industrial center.

Herb Gottfried is currently Acting Chairman of the Department of Architecture, Iowa State University and serves as a member of the Iowa Architect Editorial Board.





Scott Worth — Des Moines. A Sculpture Workshop for Albert Lea, Minnesota.

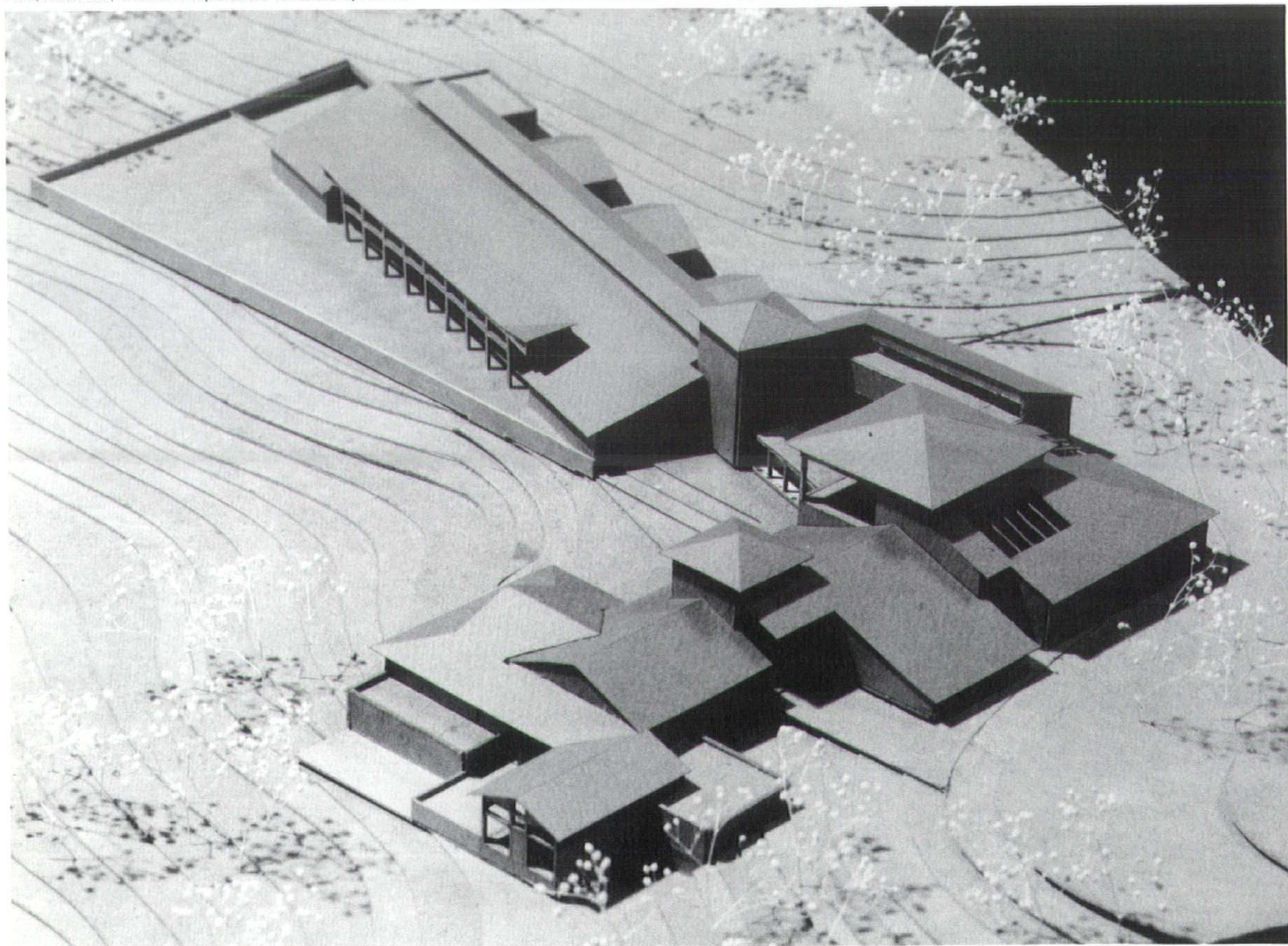
Scott Worth's design for this sculpture studio in Helmer-Meyer Park, Albert Lea, Minnesota captures the vernacular spirit of its

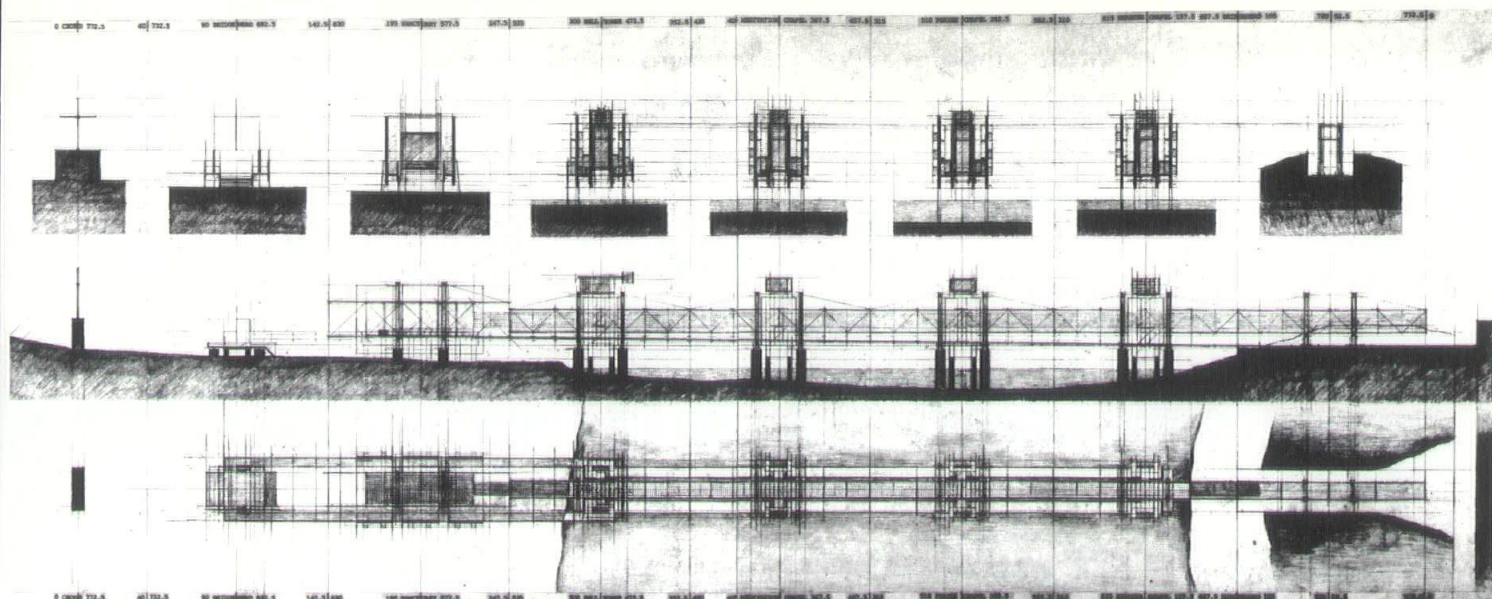
agrarian surroundings. The suggestion of the rural tradition is most pronounced in his careful working of roof forms and building mass.

Through the use of native materials and traditional methods of construction, Worth has crafted a rich but simply stated creative

environment which deftly avoids overt monumentality.

A further allusion in the work is a subtle reference to liturgical precedents. The studio, for Worth, is a "sanctuary" which offers a suitably spiritual atmosphere to enhance the creation of sculptural works.



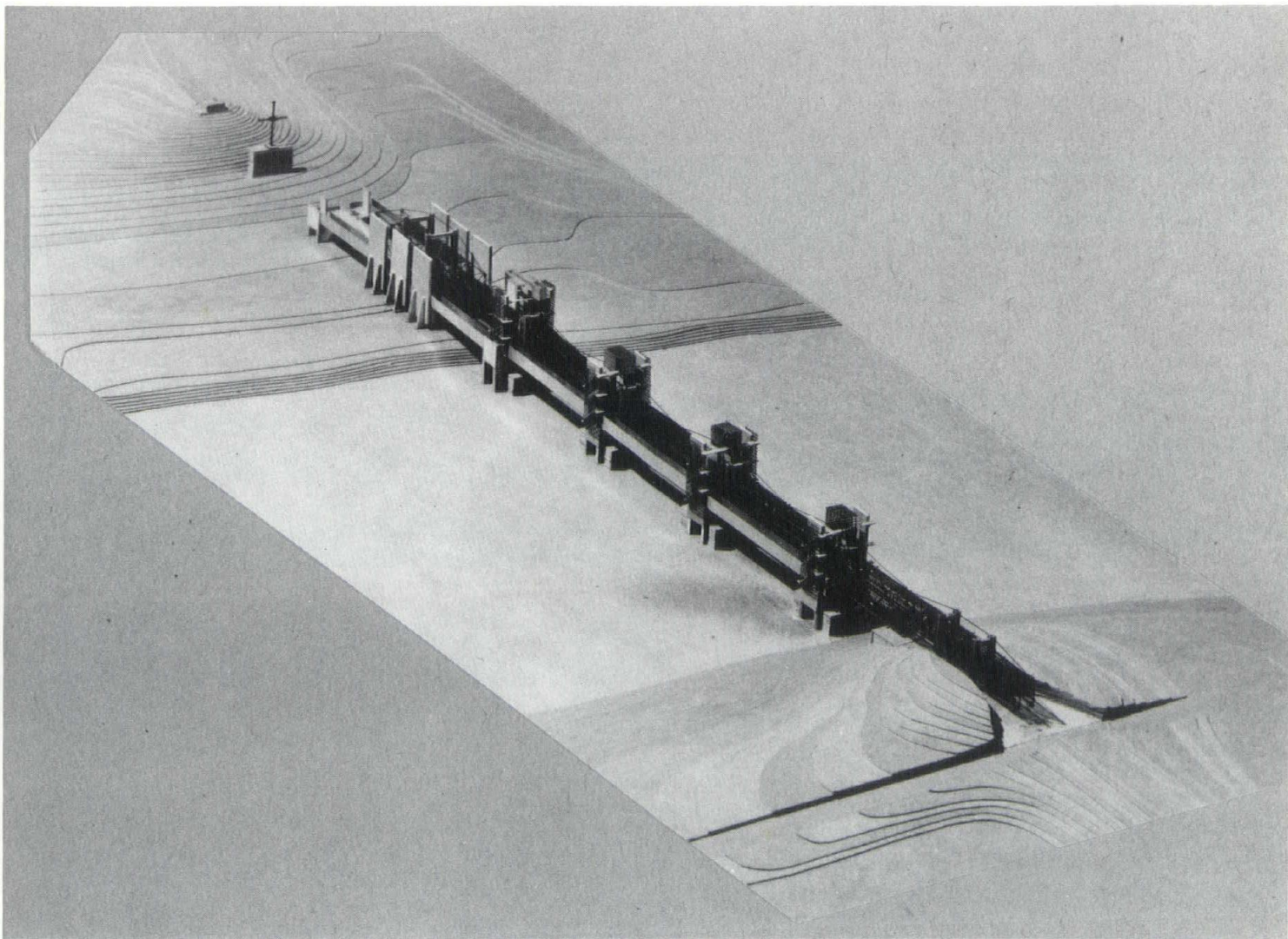


Brice Zickuhr — Dixon, Illinois. A non-denominational church in Dixon, Illinois on what remains of an Illinois Central bridge. Spiritual passage as an act of faith is given physical substance in Brice Zickuhr's design for this non-denominational church in

Dixon, Illinois. The foundations of an abandoned railway bridge establish a series of thresholds which successively introduce each of the church's programmatic elements.

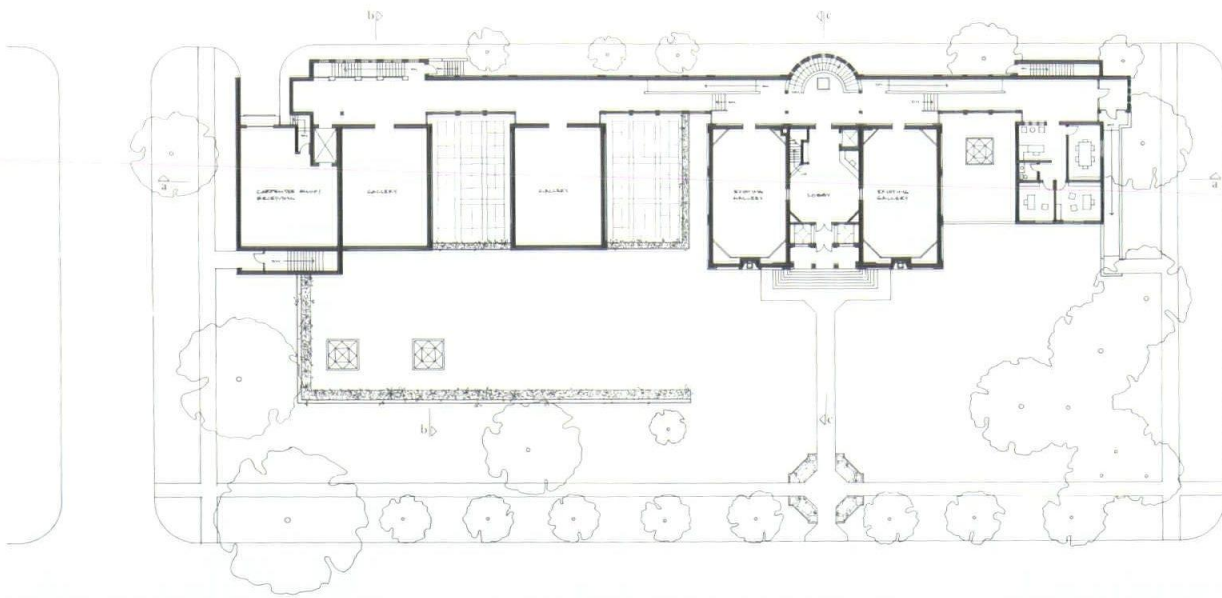
Zickuhr's imagery is derived from both the formal traditions of

religious architecture and the fascinating tracery of steel bridge construction. The creative pairing of these seemingly disparate influences produces an expression that is as appropriate as it is moving.



AN ADDITION TO
THE BLANDEN MEMORIAL ART MUSEUM

FORT DODGE, IOWA



David Briden — Fort Dodge, Iowa. An addition to the Blenden Gallery in Fort Dodge, Iowa.

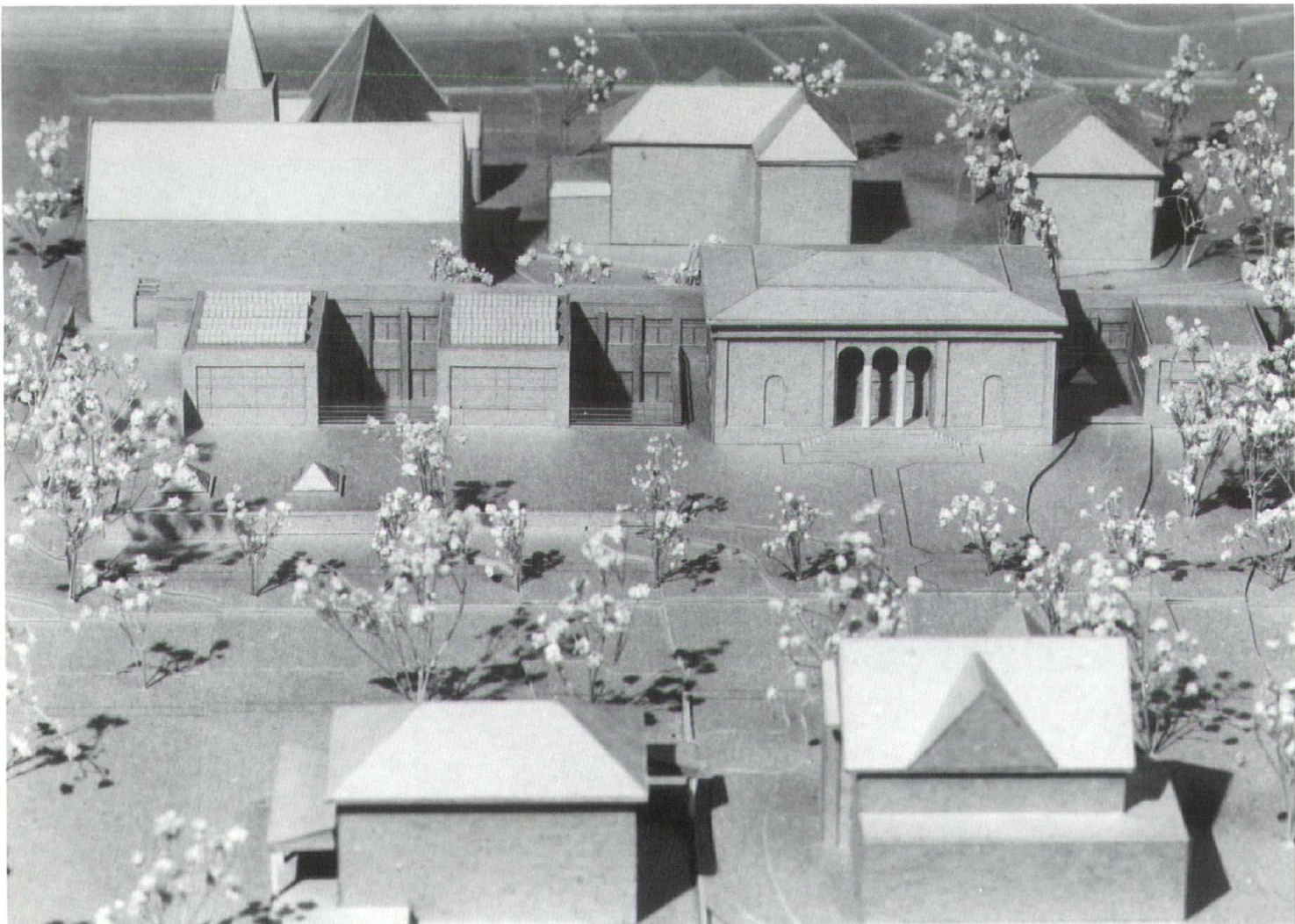
For David Briden, respecting the integrity of a venerable Fort Dodge institution led to a disciplined but highly sympathetic expansion. The original Blenden Memorial Art Museum is listed on

the National Register of Historic Places. Accordingly, Briden's addition recalls the scale and classic proportions of the older structure.

New gallery spaces are arranged on either side of the existing building along a clearly defined circulation spine. Exterior courts

situated between each gallery establish a rhythmic pattern of void and solid which helps diminish the addition's overall mass.

Briden proposes to restore the original museum's skylit galleries and incorporate similarly detailed daylighting devices in the new addition.



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Electronic Color, The Art of Color Applied to Graphic Computing
Richard B. Norman. (Van Nostrand Reinhold, \$59.95)

This heavily illustrated, 180 page book was written by

architect and university professor Richard B. Norman. The book is inaccurately named, because it deals far less with computing than it does with color theory and the use of color in design and architecture. The power of the computer is utilized, however, to

illustrate points of discussion by showing identical graphic designs with varying color treatments. The works of masters such as Picasso, Modrian, Le Corbusier, Grunewald, Matisse, Van Gogh, Helmut Jahn, Pei, and Graves are analyzed, compared, and modified in interesting ways.

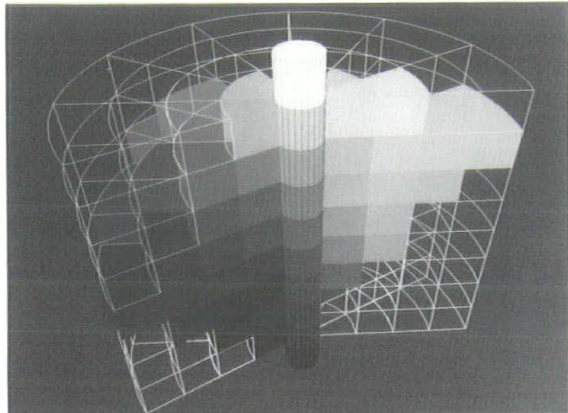
The book presents the work of color theorists Itten, Sir Isaac Newton, Van Goethe, Maxwell, Munsell, and Gerritsen as each has attempted to model the classification of color. The use of color in architectural renderings is discussed and architects' memories of studio exercises in color temperature, saturation, and depth clues will be refreshed. The fact that the use of color on a computer screen is an additive color process more akin to watercolor than printing or acrylic painting was enlightening as was the discussion of the color printing process.

The book would be most valuable to "computer types" needing exposure to the artistic use and theory of color and to architects and designers needing an update on color theory.

DAVID J. HARRISON, AIA

ELECTRONIC COLOR

The Art of Color Applied to Graphic Computing

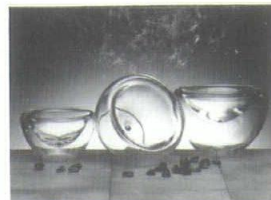


RICHARD B. NORMAN

Industrial Design Excellence Awards

The Industrial Design Excellence Awards (IDEA) honored 16 industrial designs for achievement during the awards ceremonies of the Industrial Designers Society of America 1990 National Conference held in August.

In making the presentations, IDEA90 Jury Chair Gianfranco Zaccal, IDSA, said, "This year's

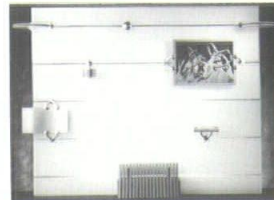


Fresco Crystal Giftware designed by Valerie L. Stone for Lenox China and Crystal Inc.

Infant car seat manufactured by Fisher-Price, Ken Morton designer.

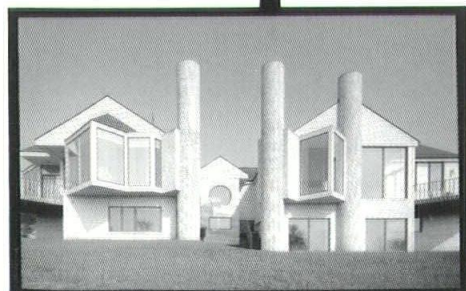
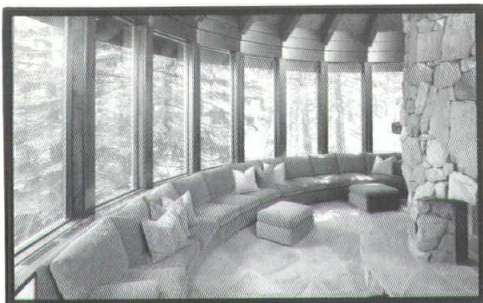


competition represents a milestone for the industrial design profession," noting that a record 535 entries were submitted. "I and the rest of the jury congratulate the winners for their achievement and for elegantly demonstrating that marketability, technical innovation, style and on overall concern for human needs in design can lead the U.S. to a new era of socially responsible competitiveness."



PRM-1 Remote Control designed by Warren H. Snodgrass and Charles Roth of Design Technology.

The Electronic Plane by Dale Fahnestrom, Michael McCoy and David VandenBranden.



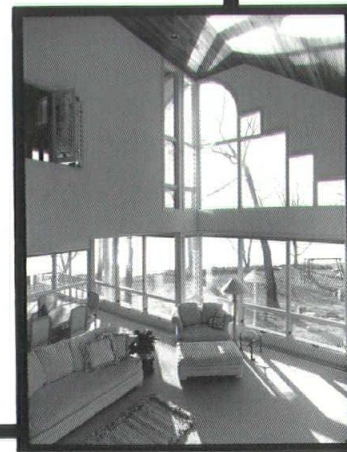
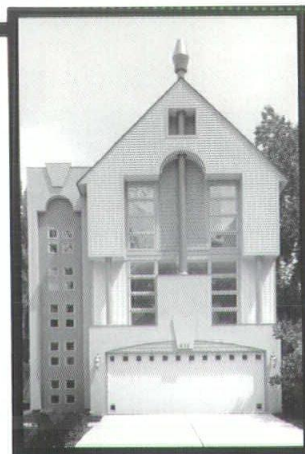
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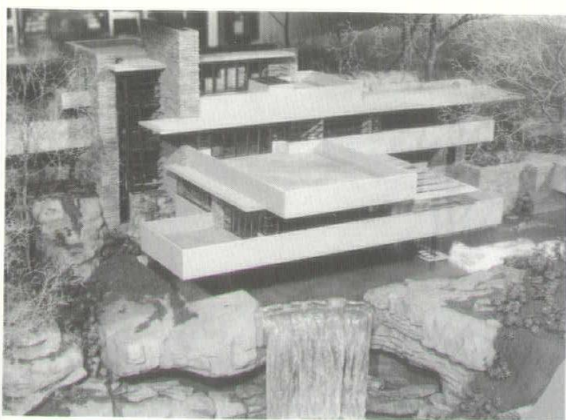
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Fallingwater Model Revealed

The Domino's Center for Architecture and Design has recently acquired a detailed and realistic model of Frank Lloyd Wright's architectural masterpiece, Fallingwater.

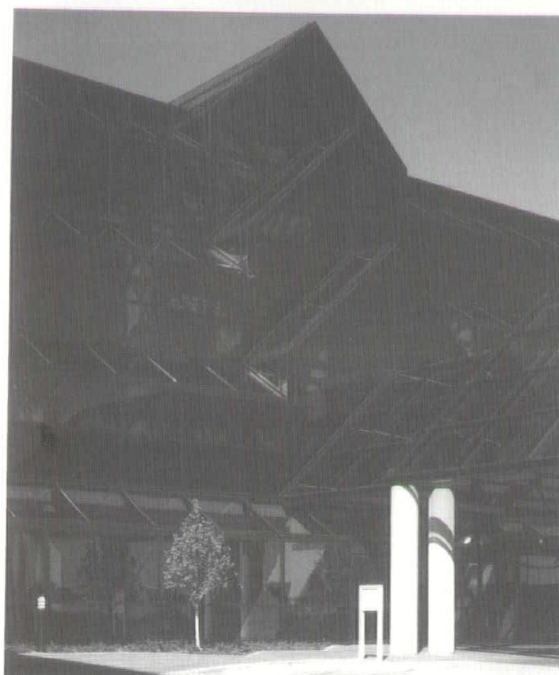
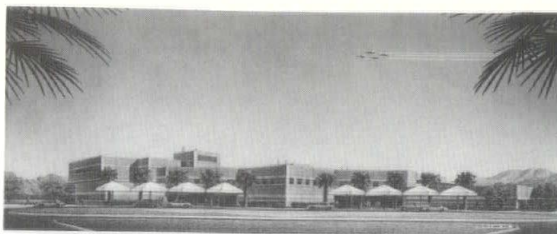
The piece was commissioned by Domino's from Artist Paul Bonifilio of Great Neck, New York. The model replicates in three-eighths inch scale the drama and grace of the original structure. Using a variety of materials and innovative techniques, the work took two years for Bonifilio and

his team of assistants to complete.

The Domino's Center for Architecture and Design is located at Domino's Farms in Ann Arbor, Michigan.

CORRECTIONS

Three errors were noted in the Directory Issue of the *Iowa Architect*. The telephone number of Stouffer and Smith Architects should be listed as 515/244-0319. Robert Findlay's name was misspelled in the Acknowledgements. The logo for Gregory K. Quick Architect & Planner appeared as the logo for Robert L. Ray, Architect.



HLM Receives AIA Honors

Hansen Lind Meyer, Iowa City has been selected for inclusion in the 1990 Health Facilities Review from the American Institute of Architects for its design of the Las Vegas Federal Medical Center and Mercy Medical Plaza in Des Moines.

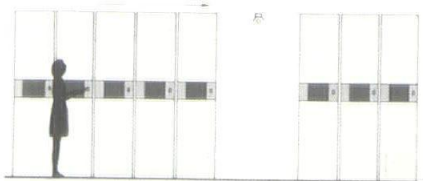
The Las Vegas Federal Medical Center, a joint venture of the United States Air Force and the Veteran's Administration, is a replacement hospital and clinic facility located at Nellis Air Force Base, Las Vegas, Nevada.

HLM's design goal for Mercy Hospital Medical Center was to enhance the hospital's image while at the same time provide convenient one-stop medical services to residents of Des Moines.

ROGER SPEARS, AIA

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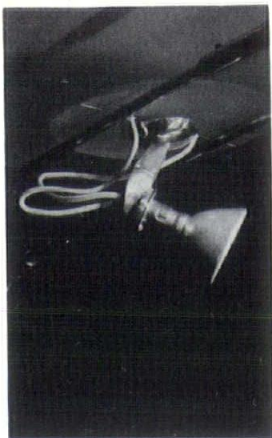


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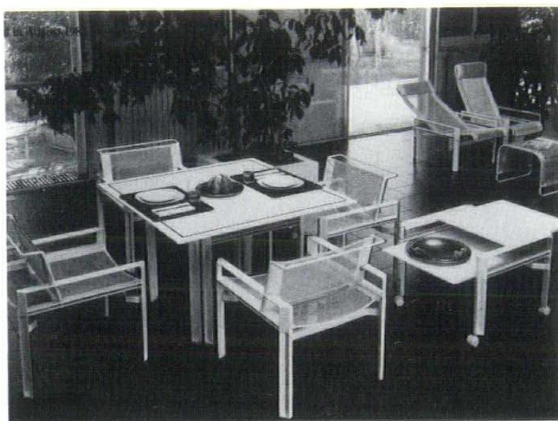




▲ "Nostromo" is an elegant, low-voltage track light system from Butler-Radice in London which escapes the plastic boxiness of conventional tracks. Twin tracks are suspended from the ceiling in a variety of lengths, radii and finishes. The lamps span the track from side to side and are easily moved along the track for flexibility.

► Rising gracefully from four sleek angled steel legs, the new "Cities" table from Becker Designed, Inc. in Silver Springs, Maryland, conveys a sense of graceful balance and motion. The legs slope slightly inward to create the illusion of sweeping upward movement. The collection includes dining and cocktail tables in a variety of sizes.

The "Lin" table, comprised of half inch glass, perforated aluminum and steel combines form and function into a streamlined bridge-like structure. A simple plane of glass blends with the graceful curves to create a sleek look. Designed by Demir Hamami. Steel components are finished with black textured Granix™.



◀ The Ambassador collection from EMU-U.S.A. in Atlanta brings a touch of class to lawn furnishings. These pieces are cast of high-strength aluminum and coated with chip-resistant polyurethane made to withstand

the sun's ultraviolet rays and the rust and corrosion of salt air. The fabric is 100% dacron-durable washable and it keeps its shape. Designed by Marcello Terzano. The set offers 2 tables, 2 recliners with ottoman, dining chair and serving cart.

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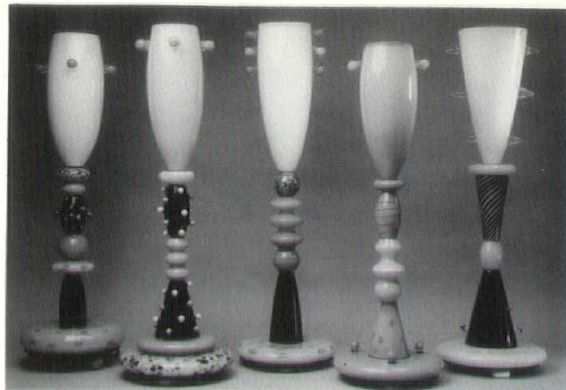
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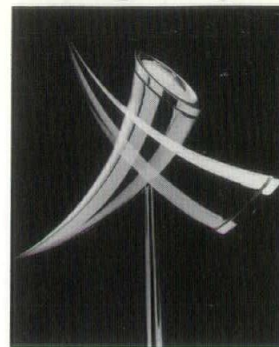
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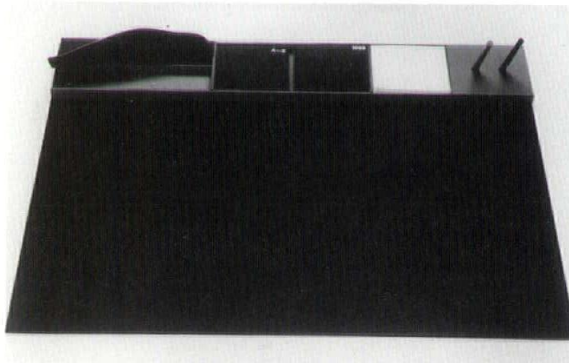
For the designer who has everything — the Starlight Lamp series. Designed and created by Lisa Schwartz and Kurt Swanson at Pinkwater Glass in Carmel, New York, this is a series of 32" handblown glass and steel lamps wholesaling for \$1000 each by direct order. The upper glass is a pastel shade with the base being more colorfully treated, a la Memphis.



Becker Inc. is now distributing desk accessories from OUN, a Japanese manufacturer drawing on the international design talents of Vignelli Associates (U.S.A.), Pentagram Design Ltd. (United Kingdom), and Igarashi Studio (Japan). Pictured here: large desk organizer and desk pad designed by Massimo Vignelli of Vignelli Associates. The organizer is steel with a grey enamel finish that imparts a sandblasted look; it has separate tray inserts for diary/address books, penholder with pens, and rubber-covered clip tray. The desk pad is made of rubber. Both are available in smaller sizes.



The Enorme telephone designed by Architect Ettore Sottsass is a collaboration of Silicon Valley and Italian style resulting in a product with significant style as well as advanced audio and transmission qualities. Innovative features include a self-standing receiver that can be positioned in front of the user as well as 10-number memory, last-number redial, mute switch, variable tone ring, and receiver hold button. Available from Becker, Inc.



Ara is a seven-inch round weighted base which supports a tapered table lamp stem which, in turn, supports its unique horn-shaped lamphead. Light source is a low-voltage 35-watt tungsten halogen lamp, which emits a white beam. The lamphead can be moved up or down allowing light to be positioned where it is needed.

Ara, designed by the internationally renowned Philippe Starck for Flos, is finished in mirror-polished nickel or black chrome and stands 22" tall.

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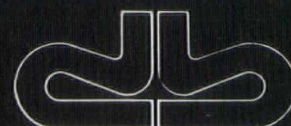
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