

Iowa Architect

SUMMER ISSUE 1990 TWO/FIFTY



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Des Moines, Iowa

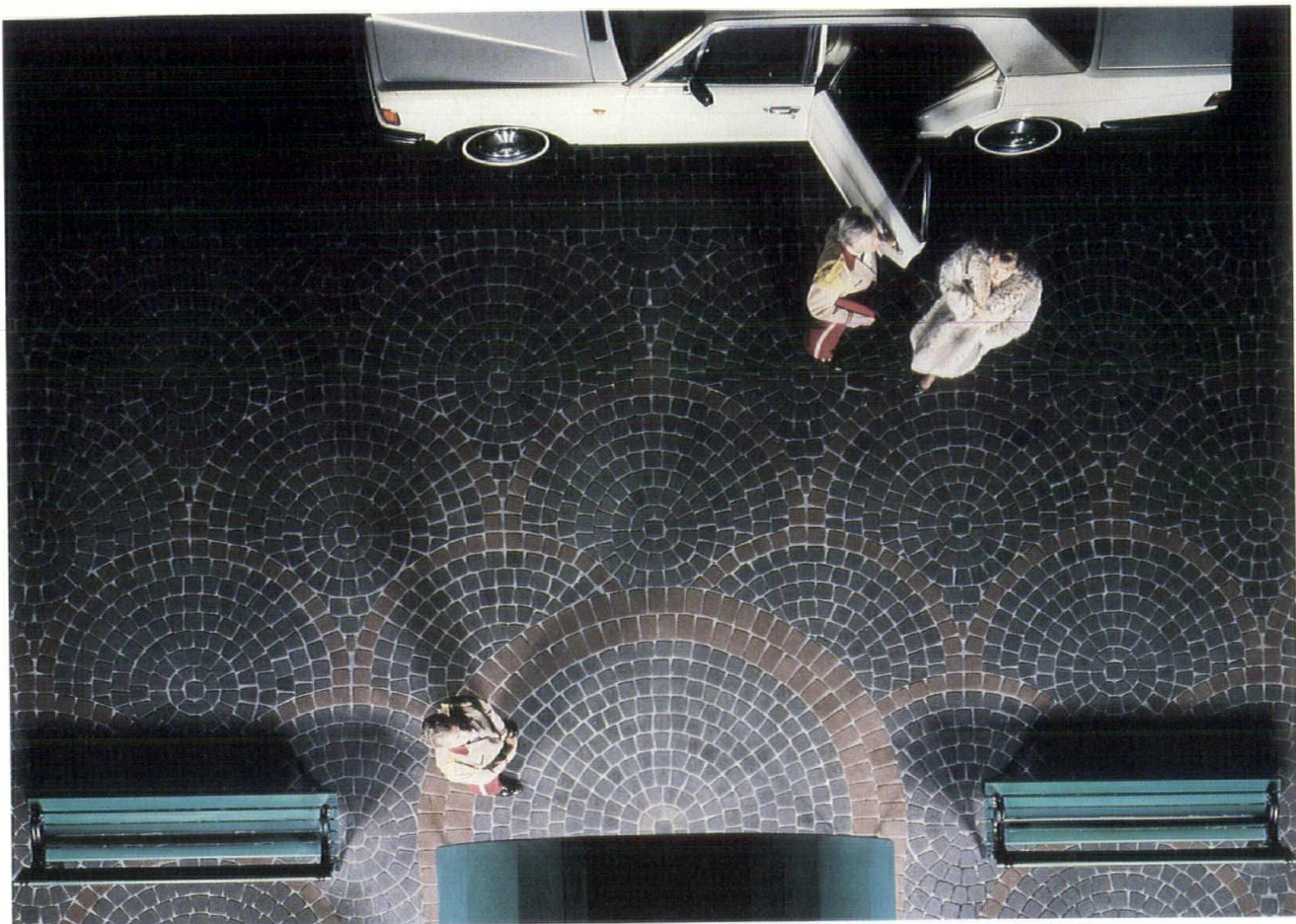
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Herbert Lewis Kruse Blunck

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Farshid Assassi

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The Price of Precision

Lynn Spears

A calculator should at the very least be precise. After all, we have come to rely on its precision for all but the most routine computations. We balance our checkbooks, tally our mileage, and sum the minutes of our day with a self-assured authority owing in no small measure to the accuracy of these marvelously exacting machines.

That, though, is not really the point is it?

I should know. Over the years I have bounced my share of checks and it mattered little to my creditors whether the error occurred in my head or on the LED display of my calculator. All they ever wanted was their money.

This is the obvious point to remember: The information we get out of a machine is only as good as the information we put in. And if we assume for the moment that our thinking is reasonably clear, what becomes most important is the connection between our minds and that machine. For a calculator, the pivotal connection is of course, the hand. If its design fails to recognize the unique characteristics of the hand, it is destined to produce only perfectly accurate mistakes.

The fitting of machines to the measure of man has of late been described as the science of ergonomics. This study of humans in relation to the objects they use has however been with us for many centuries, as Henry Dreyfuss Associates point out in *Humanscale*: "The Egyptians 4500 years ago established a common measure called the little cubit that measured the distance from elbow to fingertip. This unit was easy to lay out on the work surface. One half of a cubit was supposed to be equal to a hand span." This fundamental idea, that the objects created by humans could be measured in proportion to the human form, was perfected by the Greek artisans and codified by Roman engineers. The legacy of these ancient relationships persist to the present day

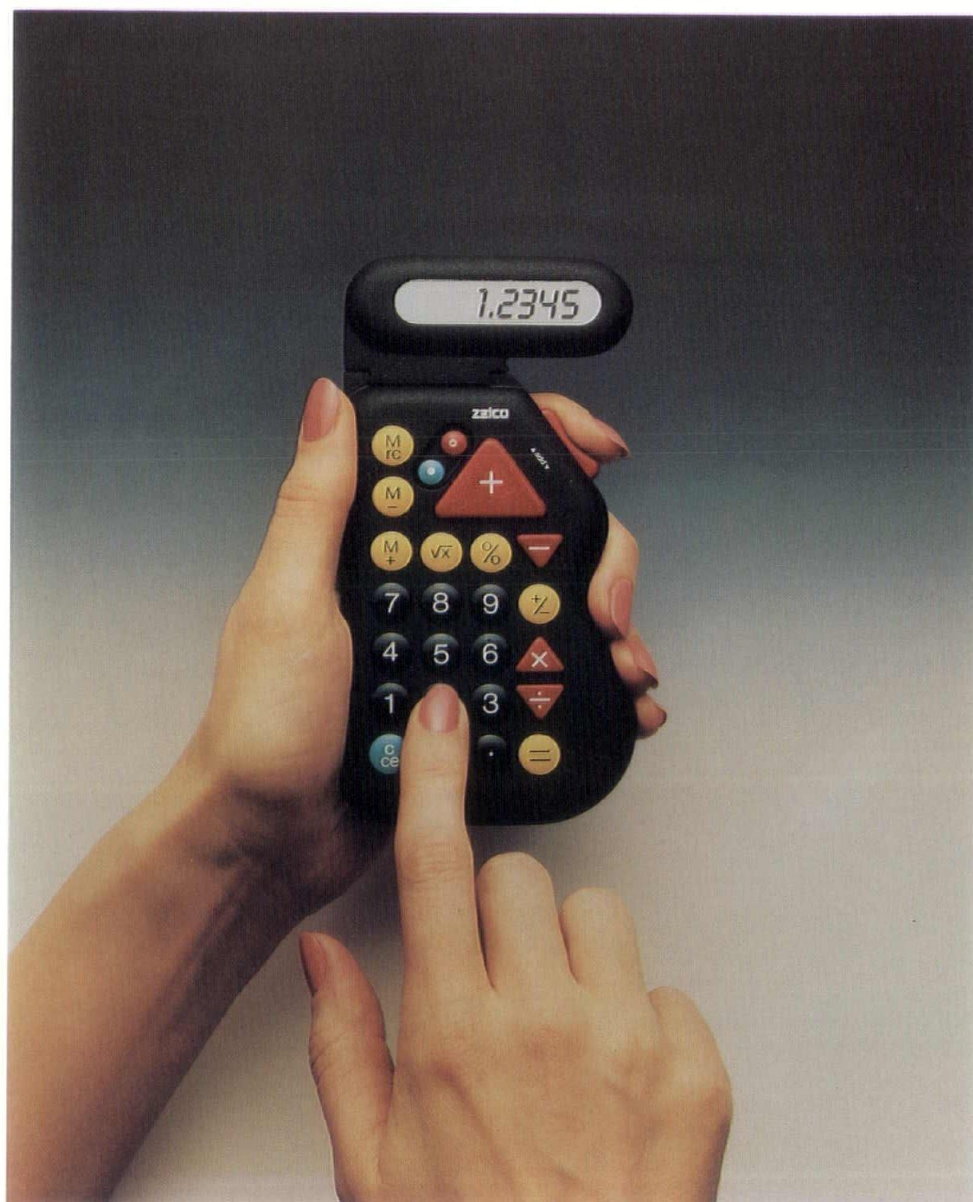
and the ergonomic designer is merely continuing in that grand tradition.

The Double Plus Calculator by Zelco Industries is "ergonomic" in the best sense of the word. Its keys are shaped and spaced for both comfort and accuracy and the calculator's articulated head angles for easy viewing. Its form is the direct consequence of the characteristics of the hand in which it

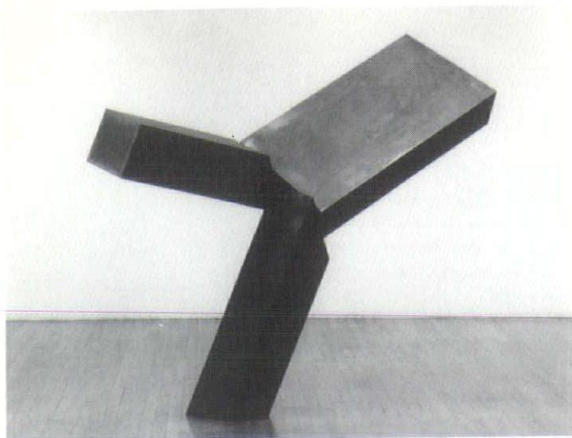
is held. It even comes as one might suspect, in a version specifically designed for left-handed users.

The pay-off of all this facile modeling is precision. A machine attuned to the needs of its user will yield more accurate and satisfying results. The price of precision as it turns out is simply a better understanding of ourselves.

The Double Plus Ergonomic Calculator
Zelco Industries, Mount Vernon, New York



The Arts



Joel Shapiro,
Des Moines Art Center

Twenty-five important sculptures dating from 1974 to 1989 will be featured in this exhibition at the Des Moines Art Center from November 13, 1990 through January 13, 1991, tracing the development of the work of Joel Shapiro, described by *The New York Times* as a leader of post-Minimalist sculpture. Adopting the psychology and body language of the human figure as his subject matter, Shapiro constructs abstract form that convincingly suggests

Joel Shapiro, "Untitled", 1989
Bronze, 70" x 80" x 30"
from the collection of the artist

running, dancing, and kicking. Organized by the Des Moines Art Center and curated by its Director Julia Brown Turrell, the Shapiro show will have its premiere in Baltimore before traveling to Des Moines and Miami.



Julian Schnabel:
Works on Paper 1975-1988

The Museum of Contemporary Art, Chicago, presents an important survey of the drawings of American artist Julian Schnabel. On view from July 14 through September 30, this exhibition includes more than seventy of the artist's works on paper, selected from both American and European collections. Critically acclaimed during its European tour, *Julian Schnabel: Works on Paper 1975-1988* is the first serious review of this part of the artist's oeuvre and illuminates both the gestural vocabulary and the range of images Schnabel has developed since the mid-1970s.

Word as Image: American Art 1960-1990

Since 1960, an overwhelming number of American artists began to explore the use of language in their work, probably due to the prevalent position of media in our culture. The Milwaukee Art Museum presents an overview of the intriguing connections between words and art in an exhibition entitled *Word as Image: American Art 1960-1990*. The exhibition continues through August 26.

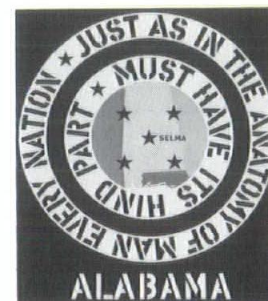
Word as Image features the work of approximately 100 contemporary American artists represented by 130 paintings, sculptures, drawings, prints, photographs, video works, and installations. In American Art, the use of language transcends stylistic boundaries and is found in the most disparate approaches to creating art. This exhibition includes pieces representing nearly all of the stylistic movements of the last 30 years, including Pop Art, Fluxus, Photo-Realism, Conceptual Art, regional schools such as Chicago Imagism and California Punk, Neo-Expressionism and recent

appropriation and neo-conceptual modes.



Roy Lichtenstein,
"Image Duplicator", 1963
Magna on canvas

Robert Indiana, "Alabama", 1965
Oil on canvas



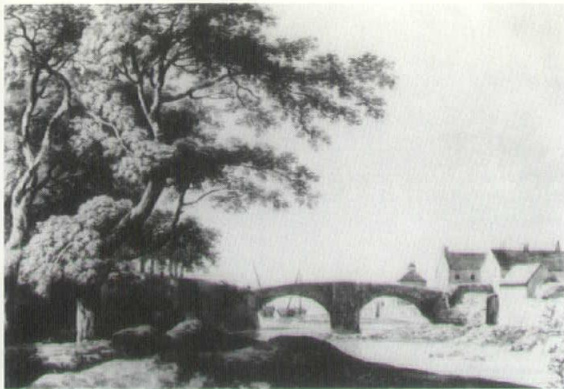
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John James Barralet,
"Glenarm River and Bridge", 1796

**Portraits and Prospects: ▲
British and Irish Drawings
and Watercolors**

Joslyn Art Museum will show the special exhibition Portraits and Prospects: British and Irish Drawings and Watercolors from the Ulster Museum, Belfast from July 7 to August 26, examining the various artistic movements and points of view which form one of the great traditions of Western art.

Portraits and Prospects features 91 works on paper which have never before been exhibited in the United States by 77 British and Irish artists. Spanning the eighteenth through the twentieth

centuries, the works in this exhibition document the tremendous economic and social change evolving over this period in British and Irish history.

Environment in Crisis ►

Work by Sculptor Mel Chin

Global conflict and the earth's accelerating environmental dilemma are the subjects of the Walker Art Center's Viewpoints: Mel Chin exhibition opening September 23.

Eight sculptures and a number of related drawings by Chinese-American artist Mel Chin, 38, will be on view at the Walker through December 2. Also included in the

exhibition will be drawings and photographs relating to two ambitious environmental projects on which Chin is presently working.

One of these projects, The State of Heaven, deals with the deterioration of the ozone layer. In this work, Chin is collaborating with meteorologists to create a computer-driven image of an ideal global weather pattern, examples of which will be in the Walker exhibition.



Mel Chin, "The Extraction of Plenty from What Remains: 1923", 1988-1989
Wood, plaster, pulverized sandstone, white wash, steel, banana tree, mud, coffee, blood

Black Art ►

The Milwaukee Art Museum presents Black Art — Ancestral Legacy: The African Impulse in African-American Art from September 14 through November 18, 1990. This important historical exhibition constitutes the first extensive assessment of the genesis and development of a truly African-American aesthetic over the course of the twentieth century. By surveying the work of fifty artists of African descent in the United States and the Caribbean, the organizers have illuminated many of the shadowy boundaries between the "fine", "decorative", and "ritual" art forms.



Lois Mailou Jones,
"Petite Ballerina", 1982
Acrylic on canvas

Wisconsin Triennial

Nearly sixty Wisconsin artists have been invited to participate in this year's Wisconsin Triennial, the Madison Art Center's survey of current directions in Wisconsin art. The exhibition will be on view September 22 through November 11, 1990 and includes works in all media: painting, sculpture, drawing, printmaking, photography, video, film, installation, and performance art.

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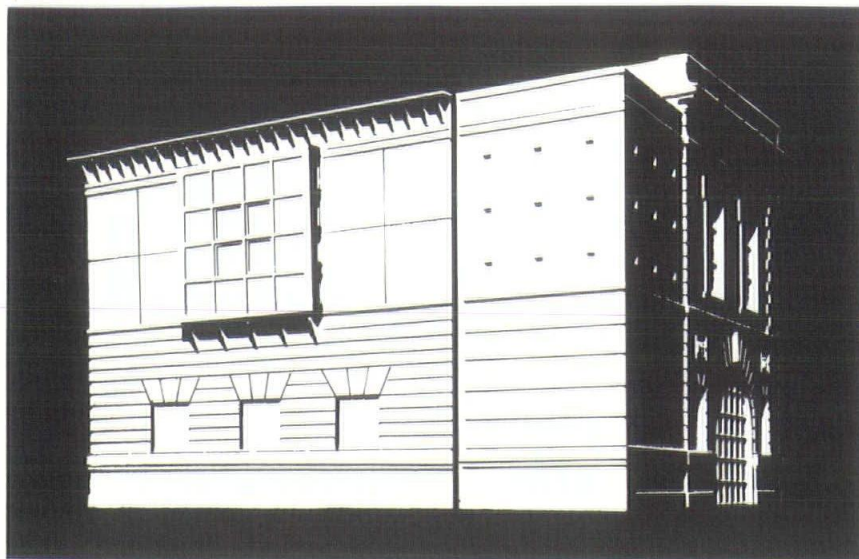


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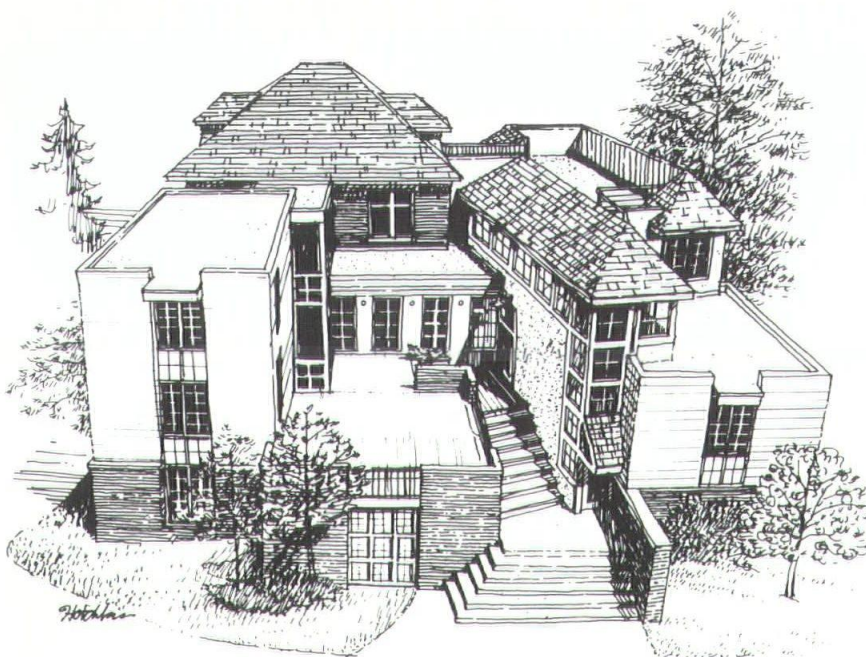
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Fire Station #12 ▲

Shiffler Associates, Architects, has completed design work for an adaptive reuse and restoration of Fire Station #12 in Des Moines, Iowa, as a medical clinic. A complete restoration of the street facade was needed to regain the neighborhood presence the building once had. The original facade will be restored as faithfully as possible. The

addition is meant to have a minimal impact on the street elevation and also provide a transition between old and new. A new stairway becomes the visual hinge from old to new. The addition uses sympathetic geometry, materials, and architectural elements of the existing building in order to form a dialogue with the original building.



Kappa Kappa Gamma ▲

Stouffer and Smith Architects is currently designing an addition for Kappa Kappa Gamma sorority at Simpson College in Indianola. An existing two story brick house

with romantic attic dormers will be renovated to house 38 women. The design features a courtyard surrounded by the public spaces of the sorority.



Cattell Elementary School ▲

Brooks Borg and Skiles has completed schematic design of Cattell Elementary School to be located at East Twelfth Street and Tiffin Avenue in Des Moines. The 48,000 square foot facility will replace the existing Cattell building.

The design takes advantage of

the sloping site to develop a walk-out lower level of classrooms under the main entry level. The masonry building is composed of several forms to break down its scale in the residential neighborhood and will feature hipped metal roof forms over the media center and gymnasium.



The Woodlands - Equicor ▲

Construction began in June on a new office building for Equicor located on a partially wooded site at the Woodlands in Clive. The architect is Savage-Ver Ploeg & Associates, Inc.

The design of the 52,000 square foot building is composed of six interconnecting square modules of approximately 8,000 square feet each with skylights at the

center of each module. The skylights are to be uplighted at night to provide an identifying glow.

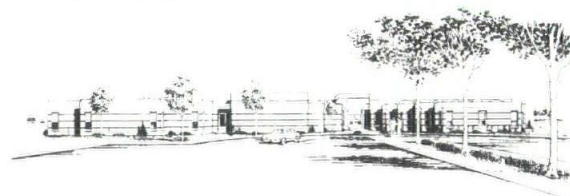
The building walls are limestone colored precast concrete with deep horizontal rusticated joints with the base course of precast sandblasted to a rougher texture as it intersects the earth.

Completion of the project is scheduled for November 1990.

Chemical Dependency Services, Mason City, Iowa ▼

Construction is underway on a new facility designed by Accord Architecture of Mason City for the Chemical Dependency Services of North Iowa. The 22,700 square foot building will house resident and outpatient rehabilitation programs and is located south of the North Iowa Medical Center.

A basic theme for the one-story facility is the strong horizontal lines on the exterior elevations. The sawtooth massing reduces the scale of the building and the tripartite elevation adds a classical character to the structure. January 1991 is the scheduled completion date for the \$1,700,000 project.



PHILIP HODGIN AIA

Feeling at Home with an Architect



Our homes are the most personal environments we will ever occupy. Yet, in most instances, they are the least well planned. A family, like the hermit crab, will move into another's home with seldom more than minor decorative elaborations.

Over time, the family will adapt the environment to its needs. Accommodations will be made, renovations undertaken and additions proposed. The means to these ends however are rarely accomplished with ease. Just ask anyone who's built or remodeled a house lately. Armed with a notebook of magazine photos, the homeowner must all too frequently convey his ambitions in a flurry of arm-waving directed towards a justifiably bewildered contractor. The resulting construction, be it a resounding success, or a confounding disappointment, will consume a substantial portion of the homeowner's time, energy, and enthusiasm.

"There must," you ask, "be a better way."

Indeed there is.

If you want your home to reflect your unique lifestyle or if your needs demand specific solutions, you should consider working with an architect. When you want professional guidance through the complexities of zoning and building codes, contractor selection and quality control, you should hire an architect.

The architect has the education, experience, and vision to guide you through this arduous process. An architect sees the "big picture" and will help you keep your planning in perspective. A problem-solver by nature, the architect translates your "needs" into creative options that can shape an environment to best fit those needs. An architect protects your investment by planning spaces efficiently, and describing the finished design in terms which assure accurate contractor estimates. She (or he) will strive to maximize energy efficiency, selecting the most appropriate building materials and create an attractive house that will ultimately have a higher resale value.

An architect also will make your life easier. Building or remodeling a house can be a long, messy, and disruptive experience. An architect represents your interests in the construction process; coordinating schedules, ensuring compliance with local ordinances, evaluating contractor performance, and overseeing any changes or unforeseen problems that may arise.

To find the right architect, do a little homework. Ask friends who have worked with architects for references. Find out who designed homes you like. Check with the American Institute of Architects (AIA), Iowa Chapter for local member firms. Membership in the AIA means that the architect subscribes to a professional code of ethics and has access to a variety of professional and technical resources. Call architects you feel may fit your needs and ask them to describe the way they approach your kind of project and what similar experiences they have. Select one or two architects to interview and visit their office. Discuss fees and schedules as well as philosophy. Remember, chemistry is very important. You will work closely as a team, and you must feel comfortable in the relationship. Your final selection should be an architect you trust and who you feel right about.

The design and construction of your building project will be challenging and complex. Hundreds of decisions will affect the final outcome. An architect can help ease the process for you and show you the best solutions at each step. The result will not only be a unique solution to meet your needs and express your individuality, but will provide satisfaction throughout the use of your most important investment. ■

Findlay Residence

Welcoming Seclusion

A simple design, made complex by its details, has been crafted with straightforward materials into a home that is livable for the client, appropriate to the site and delightful for the visitor. Its form and space spark pictures in the imagination, recalling places seen and memories past.

Project:
Findlay/Haugen Residence
Location:
Rural Boone County
Owners:
Robert A. Findlay and Lee Haugen
Architect:
Robert A. Findlay, AIA
Contractor:
Robert A. Findlay
Construction Team:
J. B. Hamilton, Darrell Frett
Photographer:
King Au
Ames, Iowa

For many architects, their most difficult client is themselves. The deluge of information from a lifetime of experiences may inhibit, rather than spark, creativity. As architect Robert Findlay found when he set out to design the home he owns with Lee Haugen, careful self examination and editing are necessary throughout the creative process to keep the designer's ideas flowing smoothly. After taking a critical look at their experiences, needs and desires, the pair created a house that brings together several related styles and resolves them to express both personalities and tastes.

Rising out of a wooded site on a bend in the road in rural Boone County, the house perches on the edge of a ravine that plunges 100 feet to a creek leading to the Des Moines River. To take advantage of the wide open view, the house climbs to 35 feet at its highest point, capped by a tower enclosing the stairs to the upper deck. From this lookout, the view stretches seven miles in all directions, panning the rolling farmlands and small towns in the area.

The two acre site gave Findlay and Haugen an ideal location: the site's southern half is nearly flat as it approaches the river, then drops down

a steep ravine, providing a platform for the structure. By placing the house as close to the ravine's edge as possible, Findlay opens a spacious approach in front of the house and focuses on a dramatic view in back.

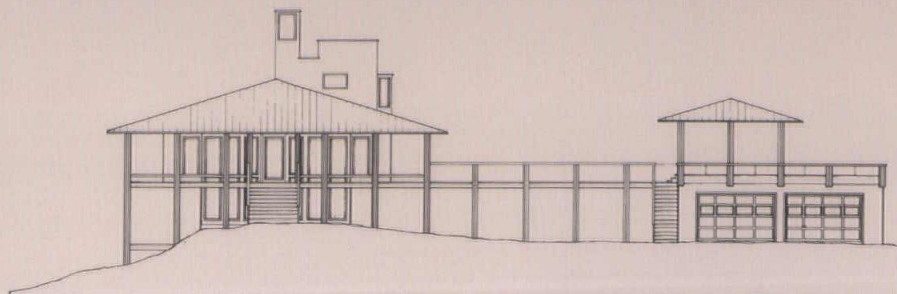
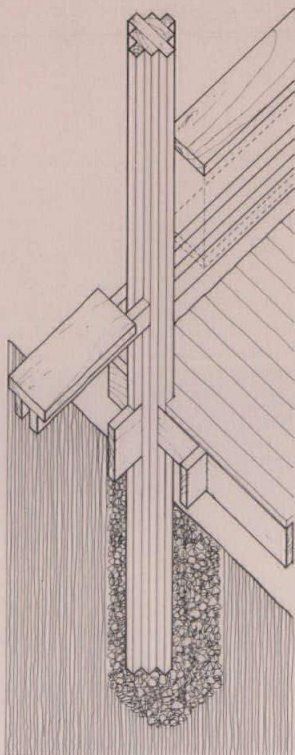
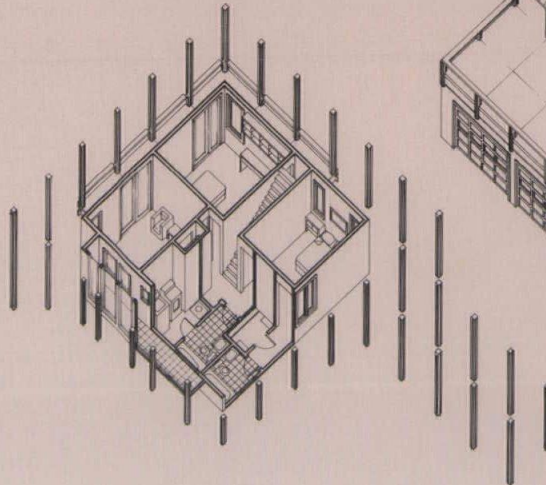
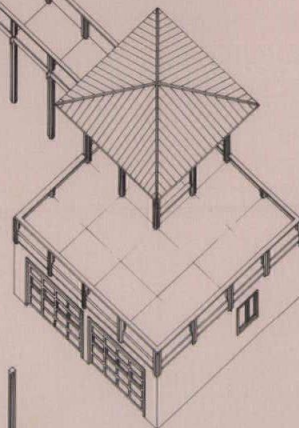
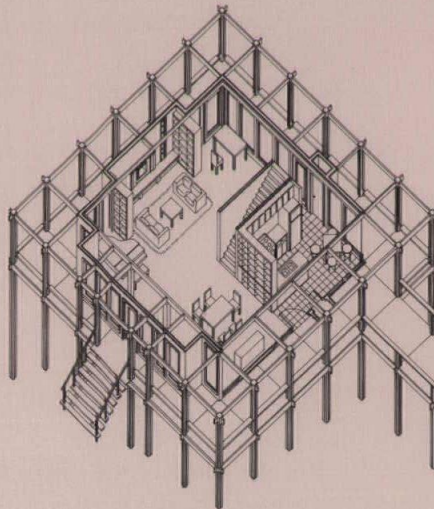
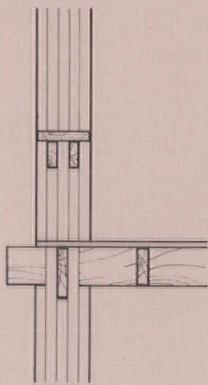
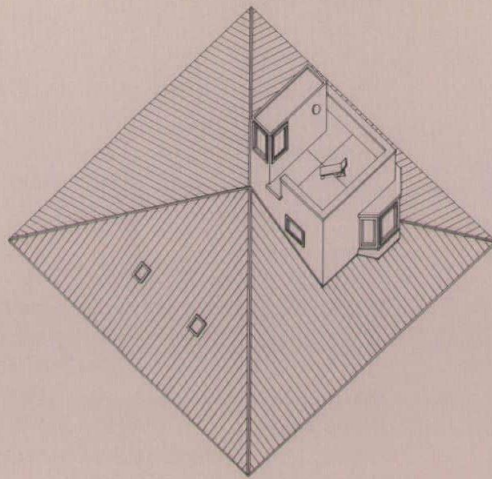
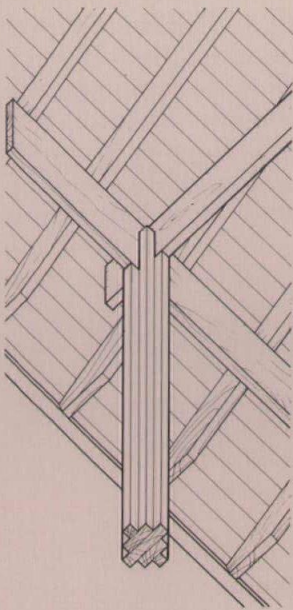
Findlay carries his respect for the site a step further by creating a home that is solid wood. From the outset, he believed the use of concrete and the mechanical means required for its preparation and installation would be inappropriate for this setting; wood was the only logical choice. From the treated wood foundation to the wood shingle siding, wood construction techniques have been used to unite the home with its site. The gentle nature of wood proved to be practical, also, since it enabled the owners to construct the home themselves with a minimum of additional labor. Assisted by two graduate students from Iowa State University's architecture program, Findlay and Haugen were able to build quickly during the summer months and do the finish work through the winter.

Though the residence is flanked by other homes, an ability to seclude itself was designed into the house and fed the entire design process. Both Findlay and Haugen had enjoyed the



► The wooded site provides vistas of the Des Moines River valley and beyond. The house's all-wood construction helps it to fit with the site.

► ► An intricate system of built-up wood structural members and a seven foot building module characterize the structure. (Drawing by Kah-ho Yang, ISU student.)



weekend cabin that is a way of life in Minnesota and were intrigued with the idea of going home every evening to a cabin in the woods. In addition, their travels through Japan and the Deep South exposed them to the modularity of traditional Japanese homes and the welcoming seclusion of the southern veranda, ideas Findlay eventually integrated into the design.

A highly centralized structure, the home was built in two phases over three years, using a seven foot module to organize the plan. Phase I, composed of the lower living spaces and the

garage unit, form two solid cores enclosing the bedrooms, baths and service areas. It is in these walls, broken occasionally by windows for lighting, that the seven foot module becomes most apparent, filling space requirements at a minimum.

By contrast, the second phase is characterized by open living spaces enclosed in large areas of glass. Built one year after the initial structures, Phase II includes the living, dining and kitchen areas, the outer deck and its bridge to the garage, a TV/guest room and the upper

deck. A small gazebo over the garage and landscaping, including vertical gardens in the ravine, will be completed this summer.

Upon approach, the most striking element of the home is the outer deck lining its four sides. The deck expands the home in warmer months, increasing the 1600 square feet of living space into an area that can seat 120 people. Extending the home's outer walls creates a pleasing space for reading, entertaining or taking a break from the gardening both owners enjoy in the summer. But the veranda serves a practical function, also,



assisting in cooling the home on hot and humid Iowa summer days. By integrating a natural ventilation system into the home's design, Findlay was able to eliminate the need for air conditioning. Cool air currents are encouraged by opening the main level's five doors, the door at the top of the tower or the few operable windows on each level. In addition, the deck's seven-foot overhang keeps direct sun from hitting the glass on the main level in the summer, yet allows light and warmth to enter the home in the winter when the sun reaches its lowest angles.

The deck's most striking feature, however, is its columnar structure. Rising from the house's wood foundation, 2x8s, 2x6s and 2x2s are interlocked with the joists and rafters in an intricate Chinese puzzle that outlines the home's perimeter. The wood columns are symmetrical when viewed from all sides, and create a deceptively delicate-looking support for the structure. Decking of tongue and groove fir and wood shingle siding finish the veranda and carry out the raw nature of the natural wood exterior.

The finish detailing of the interior exhibits a

contrast from the unrefined nature of the exterior. On the main floor, the open living space is divided into a library/work area, an inglenook and a music area, all planned to fit within the seven-foot modular structure. The ceiling, rising to a peak at the center point, is finished in a two-by-two mahogany grid that is reinforced by the hand-finished mahogany plank woodwork below.

The center staircase leads to a single room on the next level that is the only space where Findlay broke the seven foot module. Two bay windowseats meet at one of the room's corners to create an octagonal form that pushes out from the square geometry developed in the lower levels. Equipped with a wet bar, this TV/guest room claims the same view as the tower above, in a bright and inviting lounge area.

As coordinator of the graduate program for Iowa State's Department of Architecture, Findlay had access to a number of University sources, supplemented by remnants from various building material suppliers in the area. The construction wood, doors, window sashes and fixtures the

owners recovered were integrated into the initial design and create a unified whole. It was during this process that the seven foot module became a common denominator because it accommodated the materials and was an appropriate proportion for many of the home's needs.

From the beginning, Findlay and Haugen wanted to stretch the basic house form to create a retreat that compliments their lifestyles. Through thoughtful self-examination, the owners have brought many images together and have created a single representational form. As a result, the home is a personal expression of their experiences, shared with anyone who visits. ■

Martha Huntington is currently a graduate student in Iowa State University's architecture program.

◀ Contrasting with the rough-hewn exterior, the interior features finished mahogany woodwork and white sculptural forms.

▼ Inspired by Japanese modularity, Southern verandas and Minnesota vacation homes, the architect has created his own retreat in the woods.



Penthouse Renovation Des Moines, Iowa

Collected Fortunes

This renovated penthouse is the setting for an exceptional collection of furnishings and art. Its lovingly crafted enclosure illustrates both the enduring value of clearly stated intentions and the unexpected rewards of good fortune.

Project:

Private Residence

Location:

Des Moines, Iowa

Completion Date:

July 1989

Architectural and Interior Design:

Herbert Lewis Kruse Blunck Architecture

Des Moines, Iowa

Derwood Quade, AIA

General Growth

Des Moines, Iowa

Robert Schoeller

Robert Schoeller Interiors, Ltd.

Contractor:

Eggers Construction Services

Des Moines, Iowa

Photographer:

Farshid Assassi

Santa Barbara, California

Fortune.

The word has several meanings. One is a connotation of wealth; rewards justly earned in the determined pursuit of achievement and excellence. A second; mere luck. It is the fortuitous convergence of events and circumstances which at times inexplicably result in something quite magical. Either reading might suitably apply to this work.

Two decades ago, a collector of extraordinary vision created this penthouse. His tastes, though unabashedly eclectic, were devoted to a simple objective; to acquire only the best. It was an ambition he fulfilled with unquestionable grace and eloquence.

Times and fortunes do however change. The penthouse and its trove of riches were appropriated by the State of Iowa, and the collector moved to a retirement home. His penthouse and its magnificent collection of furnishings and decorative art objects were consigned to the auction block.

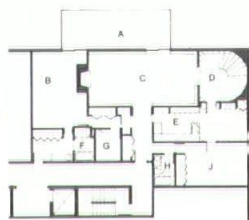
The present owners, astute collectors in their own right, learned of the impending sale by chance, from a mutual acquaintance. The state had proposed a blind auction, presenting the penthouse and its furnishings as both separate and combined bid offerings. While the assembled collection could be considered priceless, appraising the value of its individual pieces demanded months of arduous research. After nearly a year the couple's sealed proposal was opened and, to their good fortune, accepted. They set out to make the penthouse their own.

Despite the collector's keen sense of taste, over the years the penthouse had grown dark and cloistered. Its windows were heavily draped and the finish of its richly paneled interior was somber and dulled with age. It was, in the words of its new owners, strangely "foreboding."

Disturbing too, was the perplexing inconsistency of finish between adjoining rooms. The living and dining rooms, for example, were elegantly detailed with finely crafted woodwork while the adjacent kitchen was fitted with cabinetry better suited to a ranch home. For all its promise, the penthouse lacked a clear sense of direction. The introduction of clarity, light and order would become the owner's chief objectives for the renovation.

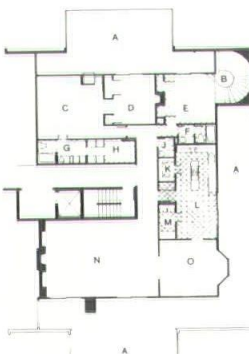
Fortune once again played a role, this time in the selection of an architect. When casually asked over dinner to recommend a designer, a principal of Herbert Lewis Kruse Blunck Architecture not surprisingly suggested himself. Although the firm is best known for its decidedly modernist work, it has executed several accomplished restorations. The owner's selection, though largely the product of circumstance, proved to be extraordinarily apt.

The owners and their architect began by identifying four areas of concentration: the kitchen, the master bath, the expansive outdoor terraces, and finishes in the entry hall, living, and dining rooms. Of equal importance was the graceful introduction of the owner's own impressive collection of art. Throughout, there was conscious effort to direct one's visual focus on the art, antique furnishings and fragile decorative pieces; to create an environment that would amplify without overwhelming the effect of these works.



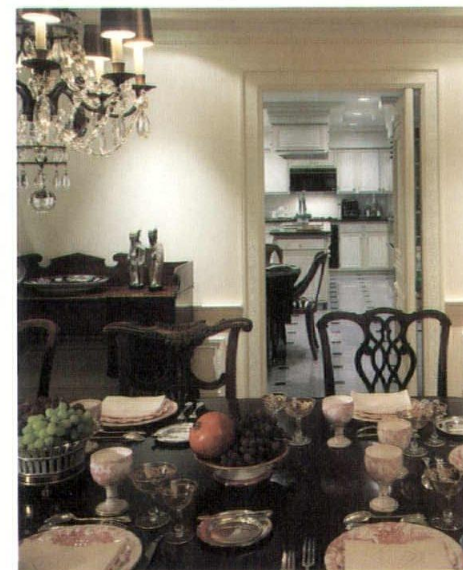
A Terrace
B Guest Bedroom
C Library
D Main Stair
E Kitchen
F Guest Bath
G Laundry
H Bath
I Bedroom
J Bedroom

Fifth Floor Plan



A Terrace
B Main Stair
C Master Bedroom
D Sitting Room
E Gallery
F Bath
G Master Bath
H Dressing
I Powder
J Pantry
K Kitchen
L Bar
M Living Room
N Dining Room
O Dining Room

Sixth Floor Plan





In the kitchen, the existing casework was reconstructed and black granite countertops installed. Raised panel cabinet drawer and door fronts, finished in a faux marble motif were added. Appliances were replaced, generally with commercial grade equipment. A finishing touch was a granite tile floor articulated with contrasting stone inlays.

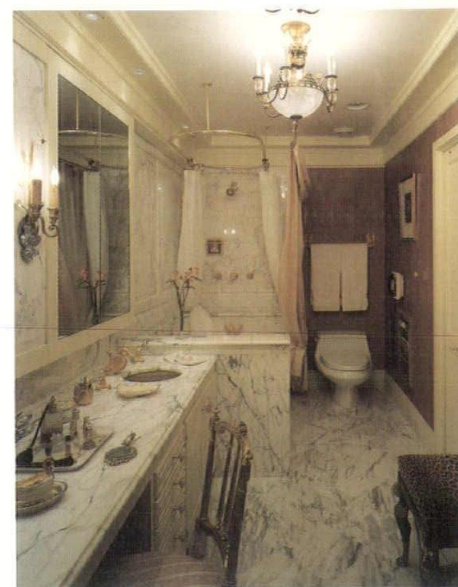
The flooring theme was extended onto the adjoining exterior deck where a granite-like porcelain tile was set over a newly applied waterproofing membrane. An existing wood trellis which constricted daylight entering the apartment was removed. Painting and general repairs completed the exterior renovations.

For the master bathroom, marble flooring and wall paneling selected to match the original bathtub were introduced, as was a new shower and enclosure. The dressing and closet areas

were reworked to provide more convenient and useful clothes storage.

In the living and dining rooms, a white oak parquet flooring replaced the original carpeting. Wood paneled walls which lined each room were glazed a subtle "french vanilla" hue. A new recessed lighting scheme designed to accentuate the owner's significant art collection was installed and a complimentary pallet of finishes were extended to the flanking entry hall.

All told, the work was a truly collaborative effort, involving the talents of many individuals. Architect Derwood Quade, a long time business associate of the family, monitored the progress of construction and contributed much to the design's evolving development. Interior designer, Robert Schoeller, offered his expertise in recommending fabrics and finishes. Mark Eggers, general contractor for the project, was responsible



▲ The renovated master bathroom displays the same characteristic attention to detail evidenced throughout the project.

► The kitchen features a Traulsen refrigerator, cooktop by Gaggenau, Kroin sinks, and a Hobart dishwasher. The flooring is Sierra White granite with Coldspring Charcoal Black granite inlays. Countertops are formed of the same black stone. The cabinetry was hand marbleized by Des Moines' craftsman Wayne Purscell.

◄ Over the living room mantle is Edouard Vuillard's "Le Modèle en Robe Bleue" (1900) oil and tempera on carton. Flanking the fireplace are King and Queen French Empire chairs. The floor covering: a French 19th century Aubousson rug purchased for the penthouse by the present owners.

Front Cover: This view from the living room to the dining room is highlighted by one of two American Empire spoonbacked chairs covered in a Jack Lenor Larsen Summergarden tapestry. Dining room drapery: Henrose Company with Scalambre tassel trim.

for the painstaking craftsmanship demanded by the renovation. The collective insight of owner, architects, interior designer, and builder merged to fashion this seamless, seemingly effortless transformation.

Viewed in its present state, the penthouse requires little in descriptive commentary. Its success is self-evident. The interior, once darkened, is now luminous. Successive spaces are characterized by a reasoned continuity of expression. There is a delicate touch to this work, one which belies its firm grasp of the owner's explicit intentions.

Were the original collector to return, he would undoubtedly appreciate the care devoted to his exceptional collection. And he could not help but admire the changes time and fortune have wrought. ■

Lynn Spears lives in Des Moines and writes occasionally on the subject of architecture.





Tailored To Suit

A custom-designed suburban home is a study in contrasts for a woman who knew what she wanted, and got it.

Project:

Private Residence

Owner:

J.E. Johnston

Location:

West Des Moines, Iowa

Architect:

Lon Sinclair, AIA

Interiors:

Lon Sinclair, Jan Gipple IBD

Contractor:

Michael J. DePhillips

Photographer:

King Au

Size:

2600 square feet finished,

2000 square feet unfinished

"It seemed impossible that I could tell someone what I wanted and how I'd like it to look, and then get it!" So said J.E. Johnston about her experience in having a house custom designed for her. Ms. Johnston had previously lived in a split-level ranch. After considering the condo lifestyle, and rejecting it, she decided to talk to architect Lon Sinclair, who agreed to try to bring her desires to reality.

Finding a lot with trees and a view, yet with West Des Moines city services, took six months. The location Ms. Johnston finally settled on is in a development of executive homes in the south part of West Des Moines. The site slopes and has views mainly to the west, and a neighboring house sits fairly close to the south.

Her desires were for a low or no-maintenance exterior, with volume and views, but not necessarily a lot of floor space. Uniqueness and interesting spaces were high on her list, a kitchen and expansion space for extra bedrooms were not. (However, Sinclair convinced her to include them anyway, for future resale value if nothing else.)

In conceptualizing the house, the architect tried to mix and contrast openness with intimacy and views with privacy. Thus on the exterior, a large expanse of deck faces the primary views to the west, yet the stairstepped west wall breaks the deck into numerous "rooms" of more intimate scale and shields them from the neighbors. Round windows were a specific request by the client to ease the angularity of the rest of the house.

▼
A cool toned, modern kitchen provides a pleasant and functional environment.

Inside, windows provide intimacy with openness so that the main rooms can share views and light, yet retain their distinct identities. Vaulted ceilings provide dramatic interior volumes, although the resulting complexity of roof framing required the use of finish carpenters to work out the details. In contrast to the volume of most of the rooms, a tiny reading loft above the library provides a cozy, private place for retiring with a good book. An unfinished walkout basement provides potential for future expansion.

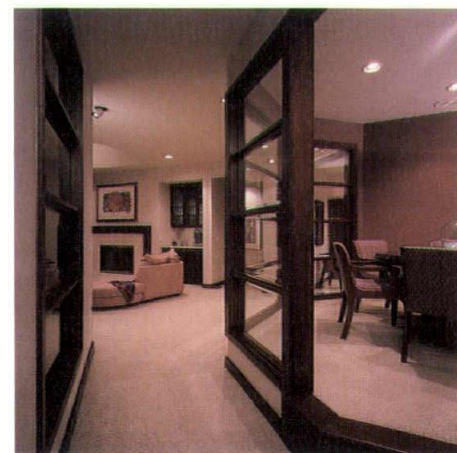
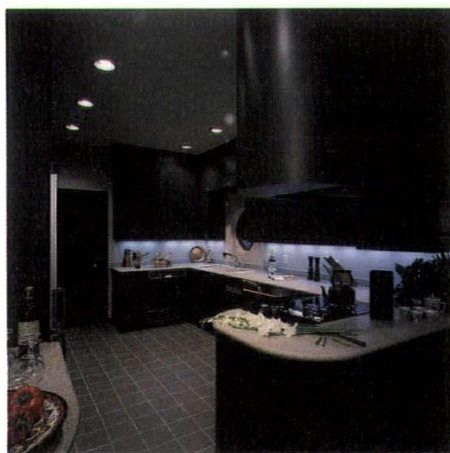
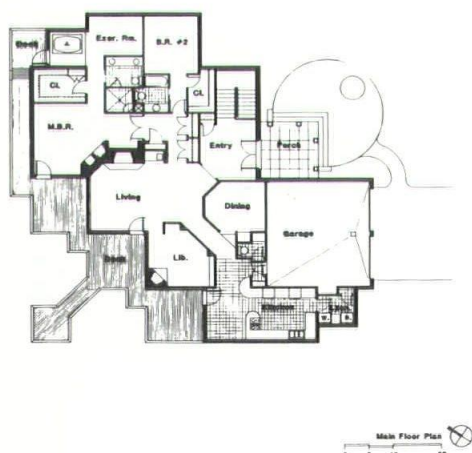
Rich, Honduran mahogany throughout most of the interior contrasts with marble fireplaces and a cool, modern kitchen. Exterior brick, natural cedar and gutterless overhangs provide low maintenance, while energy efficient glazing helps to rationalize the extensive west-facing glass.

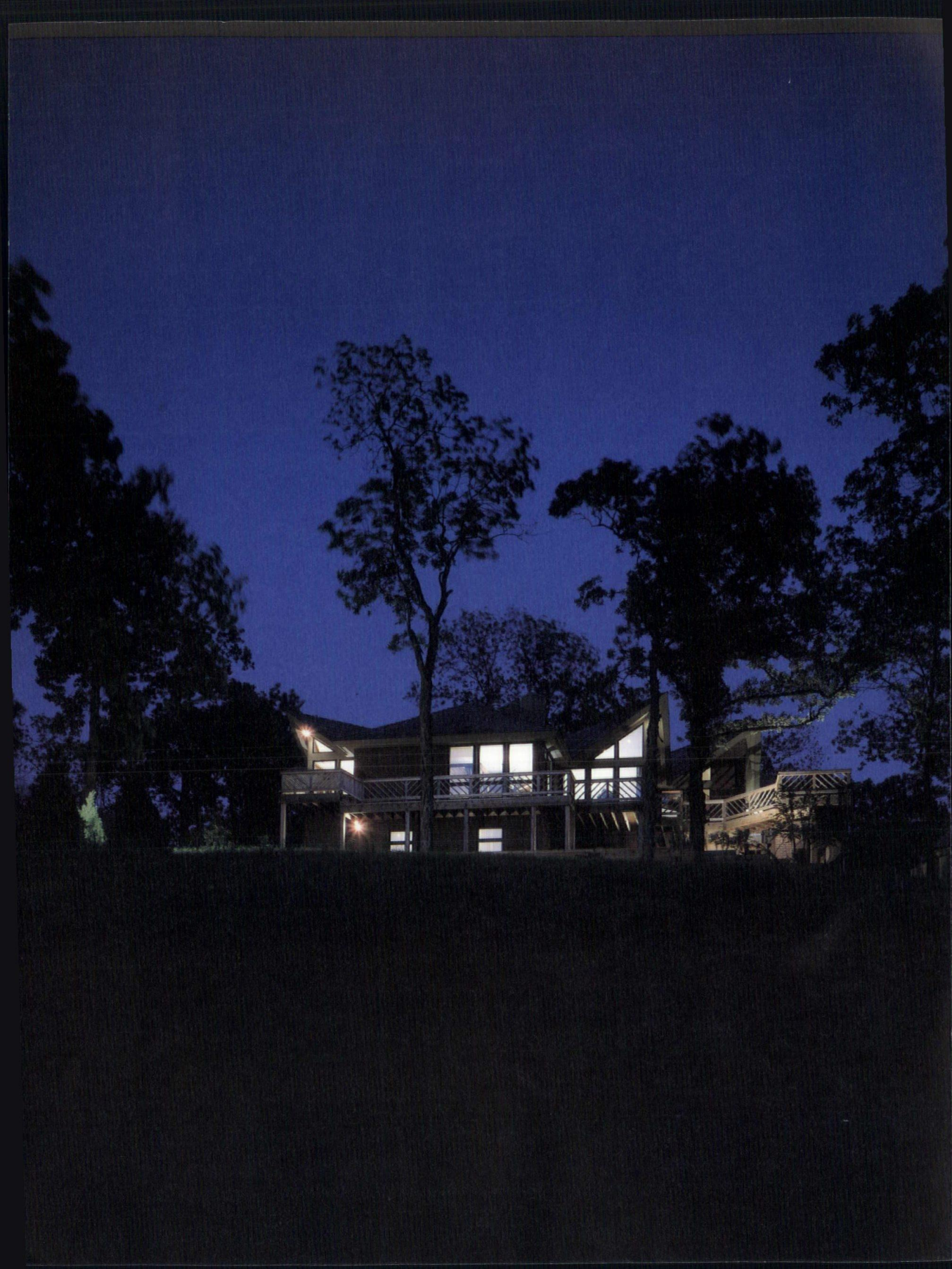
All in all, it took 3 years to find the lot, plan the house, build it, decorate, and move in. Ms. Johnston feels that the process of hiring an architect for turning one's dreams into reality is an "interesting process." After having lived in the house for two years she says: "I love it!" ■

J. Mark Schmidt, AIA works for Herbert Lewis Kruse Blunck, is managing editor of and writes occasionally for this magazine.

►
Decks and extensive glazing to the northwest capitalize on views of a neighboring greenbelt.

▼
Windows and elevated floors permit openness and views between rooms.





Grand Design

The Wesley Grand apartment tower utilizes careful site planning and attention to detail to provide a respectful addition to a historic Des Moines institution.

Project:

Wesley Grand

Location:

3524 Grand Avenue,
Des Moines

Completion Date:

October 1988

Owners:

Wesley Retirement Services

Architect:

Architects Wells Woodburn O'Neil

Design Team:

Eugene O'Neil, Doug Buffington, Eric Hill

Contractor:

The Weitz Company

Structural:

James W. Wilson

Landscape Design:

Snyder & Associates, Ankeny

Photographer:

Dean Tanner/King Au

Area:

128,000 square feet

Shaded by stately old trees on a sweeping Grand Avenue lot, the Davis S. Chamberlain mansion reminds passersby of the street's earlier days, when it was lined with the elegant homes of many of Des Moines' more well-to-do families. Since 1988, the Chamberlain has also been shaded by its own eight-story offspring, the Wesley Grand. The taller building, too, speaks well of Grand Avenue's image, but it is a new image: an avenue of apartment buildings — some grand, others less so.

The Chamberlain and the Wesley Grand sit shoulder-to-shoulder on the most visible part of the 15-acre Wesley Acres campus, a growing complex of facilities for senior citizens who need varying levels of service and medical care. Together the two structures demonstrate that the thoughtful contemporary architect can work in a new idiom without entirely overshadowing the old.

In the late 1890s, patent-medicine millionaire Davis Chamberlain commissioned William George Rantoul, a Boston architect, to copy a Tudor-Jacobean home in Chester, England. Construction of the Des Moines duplicate, called Westchester House, ended in 1898, and Chamberlain moved in the next year. Its broad wooden beams, leaded glass, and red-and-black brick pattern made Westchester House a showpiece and may have inspired Chamberlain's nephew Carl Weeks, in his choice of styles for a better-known Des Moines mansion, Salisbury House.

Westchester opened as Wesley Acres, a retirement home operated by the United Methodist Church, on July 1, 1949, with five residents. In the next 40 years, Wesley Acres would build several new structures, in various styles, behind the original mansion. Westchester House always remained the visible front of the complex.



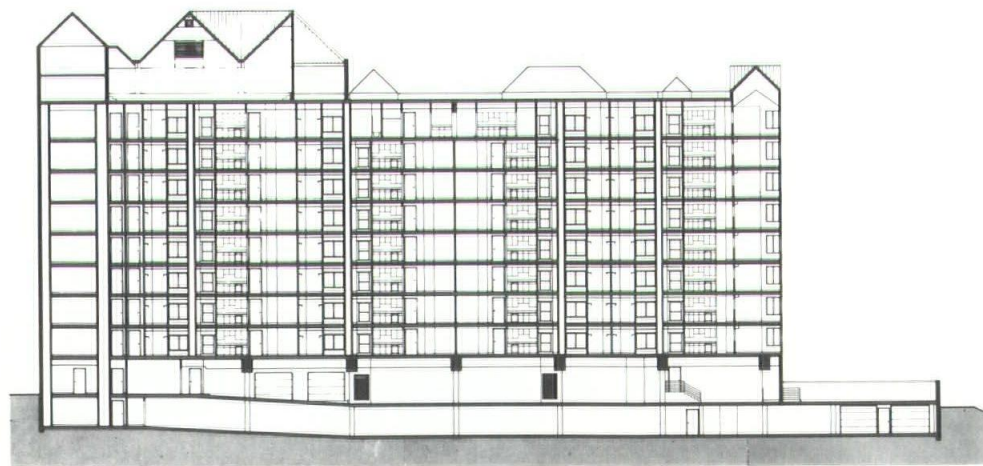
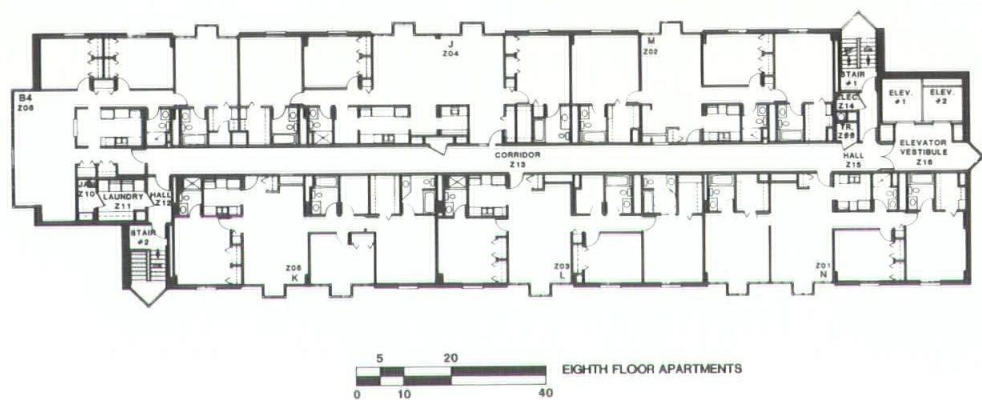
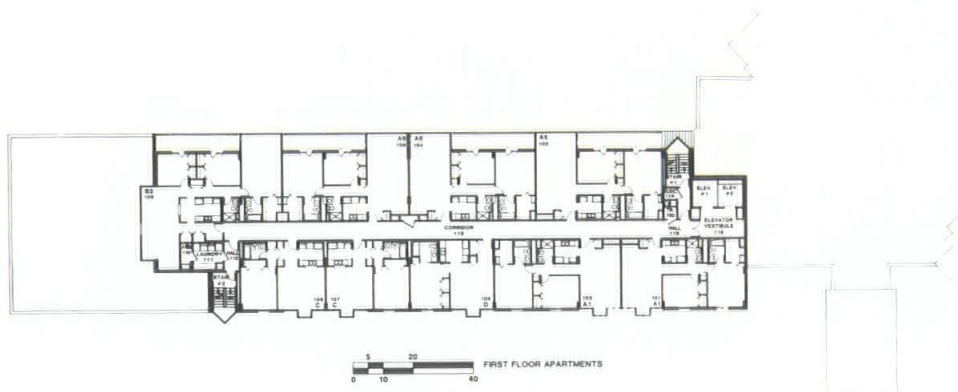
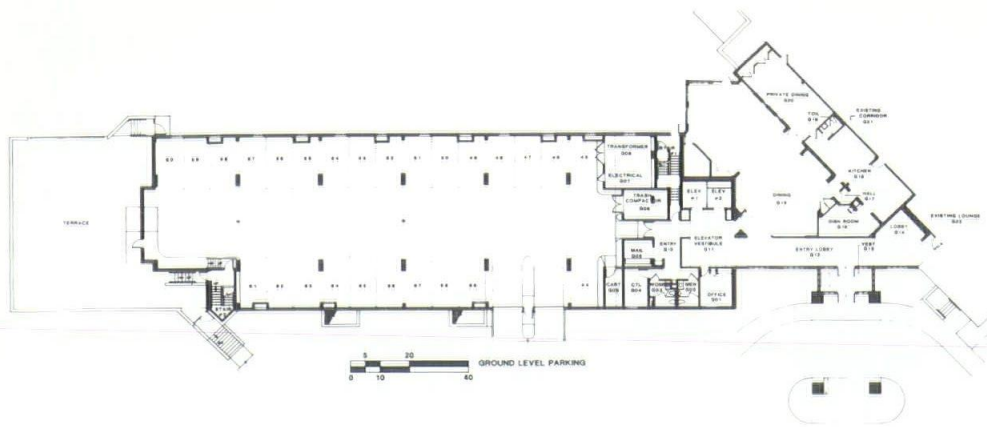
Details and materials recalled from the original mansion help to present the refined presence on Grand Avenue desired by the residents.



The new tower is located along the west edge of the site, leaving the magnificent front yard and views of the mansion almost intact.







BUILDING SECTION
SCALE 1/4" = 1'-0"

In the mid-1980s, Wesley Retirement Services decided to launch another structure, this one designed to house wealthy retired people who wanted to maintain their independent lifestyles but have easy access to meal service and health-care. Particularly because the intended audience was wealthy, the developers decided to take advantage of Grand Avenue frontage on the campus; this would put residents in a neighborhood they liked and give them an impressive address. But Westchester would no longer dominate the public's view of Wesley Acres.

That didn't mean the new structure would have to wipe out the historic mansion, literally or visually. The architects chose a long, slender shape for the new building, putting its narrow end on Grand in order to minimize the building's impact on Westchester House. This decision also made it possible to site the building very near the western edge of the campus, creating as much space as possible between the newcomer and its revered forerunner.

The cost of duplicating the Westchester's distinctive red-and-black brick pattern was prohibitive, so the design team at Architects Wells Woodburn O'Neil found a clever way to reflect the colors. Most of the tower's brick is red, but the brick of the entrance lobby structure on the south end and of an apron that supports a patio and conceals a parking-garage entrance on the north end are black.

Many other details of the older structure found their way into the new one, some in obvious ways and others more subtly.

Enormous gables atop the Wesley Grand clearly refer to the many gables of its diminutive neighbor, and the subdivided brick and white facade is a direct descendant of Westchester's mix of stucco-and-beam with brick portions. Gridwork muntin bars in the youngster's windows similarly carry over the 90-year-old's window treatment.

A closer look reveals many smaller details that Westchester handed down to the Wesley Grand, such as the triangular chimney bases that become large windows in the lobby. Similarly, handcrafted medallions embedded in the Westchester's walls translate into white diamonds between the Wesley Grand's windows.

Aside from a few clusters of antiques in the public areas, the Wesley Grand's interior rarely refers directly to the Westchester. Subtly, though, the two buildings share a feeling of warmth and comfort. The new structure, designed as it was for people who are accustomed to a substantial comfort level, has wide hallways that boast high ceilings and fine appointments. The aim was to suggest a lavish retirement hotel rather than anything called a nursing home.

The 88 individual apartments — in several configurations of one, two, or three bedrooms — are comfortable, as well, thanks to generous helpings of bay windows and oversized closets. (The smallest apartments enclose 700 square feet, and the largest 2,200.) Apartments on the eighth floor also sport spacious ceiling vaults created by some of the fanciful rooftop gables. On the tower's east side, many apartments have terraces or balconies that overlook the tranquil lawn fronting Westchester House.

The architects say the tower's design had to accomplish two delicate balancing acts simul-

taneously. The building's residents would want to continue living in the style to which they were accustomed while also enjoying the security and care a retirement home provides; and the building itself should present a bold new face for the complex that would nevertheless not grab the spotlight from the historic mansion that is Wesley Acres' centerpiece.

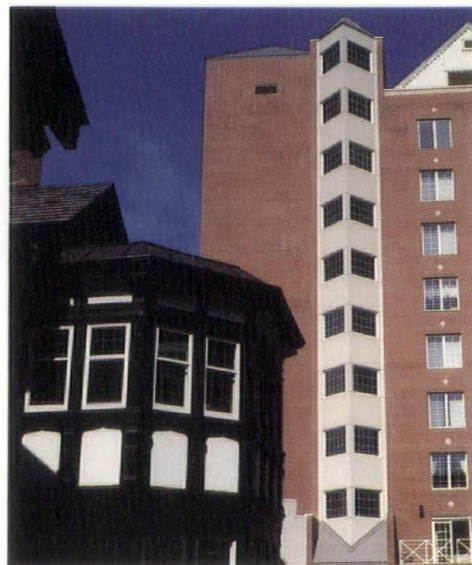
The resulting Wesley Grand handles both tasks grandly. ■

Dennis Rodkin is a Des Moines writer.



◀ Interior ceilings inspired by the triangular windows add spaciousness and interest to the dining room.

▼ Window muntins and decorative railings help to break down the scale of the new addition.



An In-Town Vacation Home

In the middle of an existing Iowa City neighborhood, this house is an in-town vacation home for its busy, empty-nester owners. Its riverview design, by the architect of the pair, admirably meets their program requirements, compactly relates to neighborhood scale and minimally impacts the steeply-sloping site.

Project:
Residence for Mr. & Mrs. Martin Meisel
401 Mullin Avenue, Iowa City, Iowa
Client:
Martin & Bette Meisel
401 Mullin Avenue, Iowa City, Iowa
Architect:
Martin Meisel, A.I.A. of Hansen Lind Meyer Inc.
Plaza Centre One, Iowa City, Iowa
General Contractor:
Amelon Construction
RR 3, Iowa City, Iowa
Photographer:
Assassi Productions
Santa Barbara, California
Special Consultants:
Landscape: Alan Bottling
Interiors: Gale Olney

As many architects who have tried it know, designing a custom house is a special challenge in interpersonal communication. There are abundant anecdotes about such an architect needing to be part designer, part marriage counselor, part referee and mostly crazy to get in the middle of conflicting dreams on a budget. So what do you call it when an architect designs for his or her own family?

"Satisfying" is what Martin Meisel called it, who is daily involved in long-term, complex, team-work-intensive mega-projects as partner in Iowa's largest architectural firm, HLM (Hansen Lind Meyer) with offices in Iowa City, Chicago and Orlando, Florida. But then, he had successful experience to draw upon — he and Bette had previously lived in a house of his design fairly early in their marriage.

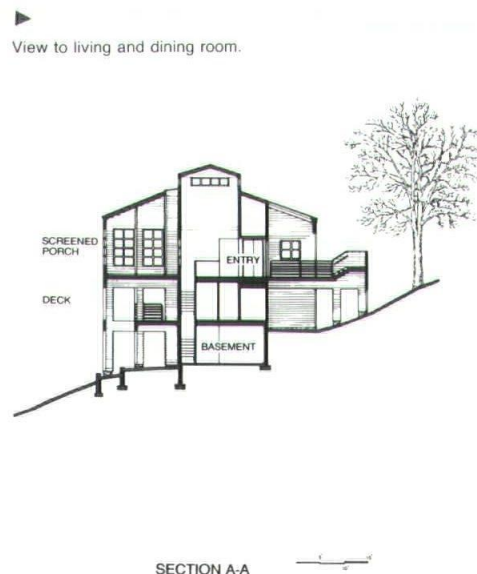
Bette Meisel was also experienced in working with other architects on various building projects. "Never believe most architects," she says, "if they tell you that function is more important to them than form." So, unlike many clients involved with custom designed houses, she is "architecture-savvy" and was able to precisely outline five program requirements she wanted — especially the screened porch on the same level as the kitchen and directly related. (The Meisels almost live on that porch at least half the year.) "I knew that I liked [this architect's] work and that his design would work for us. It was an easy process and things really work well for me. As an example, I spend less time these days baking and sewing — but when I do, the time is really precious. So, it is great to have these wonderfully designed spaces to use!"

What were the design issues from the architect's point of view? First, he minimized the intervention needed on the site. The lot is 62 feet wide and drops dramatically 47 feet from front to back. Little earthmoving was needed. Other decisions closely followed once he placed the garage near the street — reached by a bridge of reinforced precast concrete slabs — and near the kitchen, as close to the same level as the kitchen as possible. (Bette's profession as a manager working with elderly people provided special emphasis on practical considerations for their continued enjoyment of this house well into their future.)

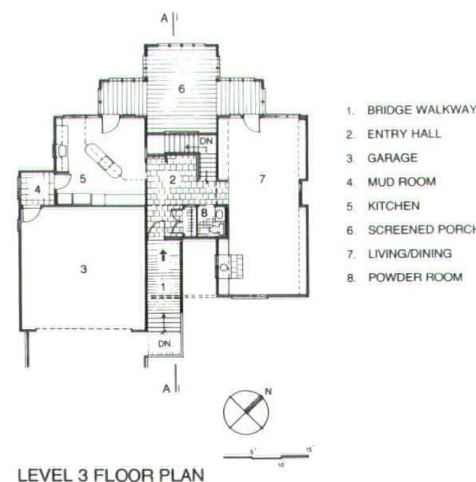
Second, the architect wished to fit the context of the neighborhood and maximize the view/proximity of the river. The large areas of glass were designed as a grid of wood dividing the individual windows. This kept the scale of the house compatible with the existing neighborhood and provided a manageable size for window-washing. Views were carefully controlled and the river view is the orienting experience in the house.

The use of the window grid motif Meisel recognizes as frequently part of post-modern styled buildings, but the strongly organized, hipped roof design organized around the central cupola also owes a debt to rural building types and most strongly to the architect's modernist's sensibilities. He chose fairly simple finishes and a limited palette of materials — wood, plastic laminate, gypsum drywall, painted metal railings.

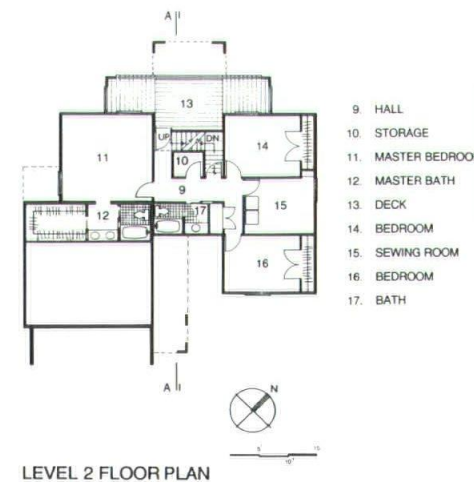
From the street, the house has a modest appearance. Indeed, the cupola form is so modest as to belie its significance as the soaring central



SECTION A-A

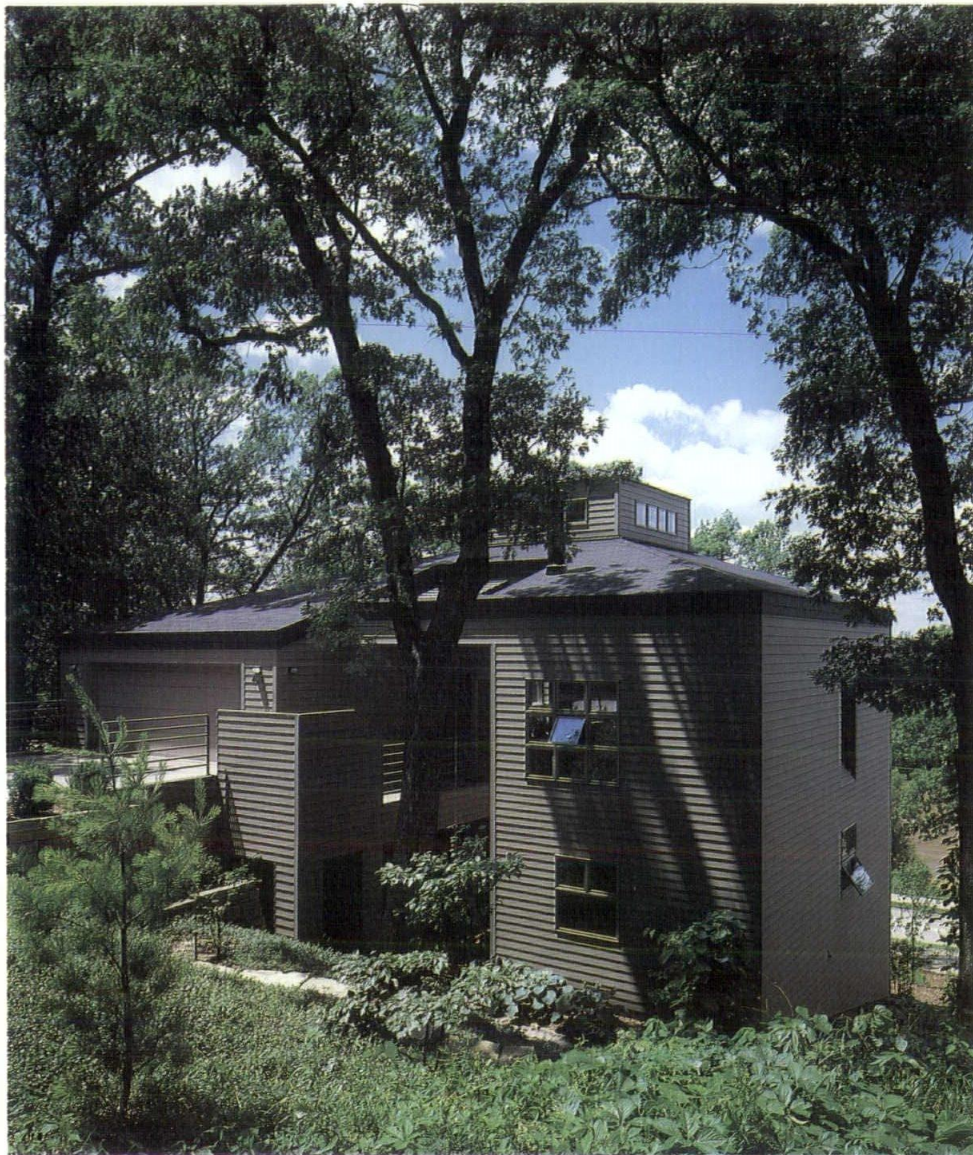


LEVEL 3 FLOOR PLAN



LEVEL 2 FLOOR PLAN





space in the experience of the house. By design one can "see through" the house into and beyond the formal spaces of central entry stairhall under the "cupola" and the living/dining room. The exterior colors are quiet and restful.

Ironically, the Meisels had been interested in a vacation house for themselves when this site came to their attention. The neighborhood had first developed as the location of the "fishing houses" of many Iowa City residents and this heritage is still evident. The proximity to the river and (among their more substantial neighbors) the remaining overgrown "river shacks" provide a vacation home atmosphere to their house that is a special benefit of the location. When the Meisels come home and the first thing they see is the sunlight glinting off the river, they truly visit that vacation home they desired every evening. ■

Judith McClure is the preservation architect for the State of Iowa and a member of the Iowa Architect Editorial Board.



▲ View from the street shows the modest residential scale, the steeply sloping site and the river beyond.

◀ Open, serene comfort mark the experience within the living/dining space.

▶ Protected outdoor living spaces form the center of the riverside facade — screened porch connecting dining and kitchen above open deck and covered grade entry.



The Marcus Residence

A Dot on the Horizon

Borrowing directly from any vernacular style is ticklish business, particularly in a landscape where the "real thing" is so close at hand. In the Marcus Residence, Architects Lawlor/Weller skillfully evoke the traditions of rural Iowa without relying on its literal replication.

Project:

Marcus Residence

Location:

Fairfield, Iowa

Client/Owner:

Jay and Susan Marcus

Architect:

Lawlor/Weller Design Group
200 East Briggs, Fairfield, IA 52556

Project Team:

Anthony Lawlor, Susan Weller

Contractor:

Charles Marc Construction

Photographer:

Mark Paul Petrick

Significant Products and Suppliers:

Wood frame, Pella windows, cedar siding and roof shingles, oak flooring

The mountains, oceans, deserts, and tropical rain forests all may present landscapes far more dramatic than anything that can be found in Iowa. Yet, there is a quality about the state so gently sublime that one could easily miss it. As children, this green rowed world mesmerized those of us fortunate enough to have been reared there. Indeed, the best way to absorb the trim, black and green lushness of Iowa was from the back seat of your parents' car during one of those endless drives to Clear Lake, Okoboji, or any other of the state's vacation meccas. Those trips also revealed some of the vivid aromas that emanate from the Iowa countryside.

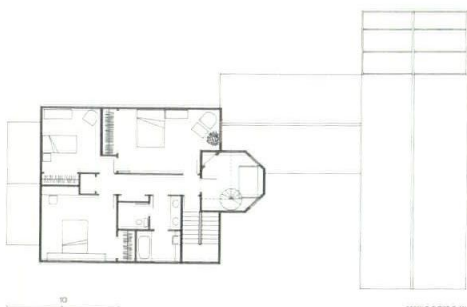
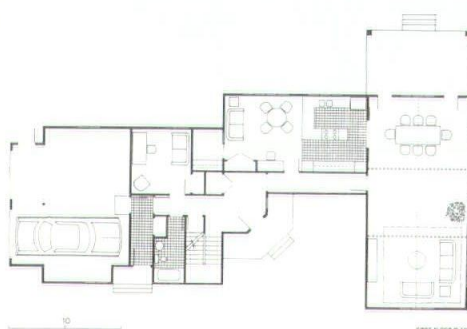
Architecturally, the Iowa countryside is a colorful world of weary farmhouses hidden in tight clumps of trees, huge aging barns, stiff white churches, boxy, framed schoolhouses, and rising above all of this are the towering domed silos. These shapes and textures are so perfectly interspersed among streams, small mossy ponds, pastures and straight, rhythmic fields that even Grant Wood could not have painted it any better. It is not surprising then that many visitors have come to look upon Iowa as a pastoral Eden.

One such newcomer is architect Anthony Lawlor who comes to Iowa by way of California. His vision of the state is readily apparent in the Marcus residence. The home was built just north of Fairfield for a young family who came to Iowa from Colorado and were as anxious as Mr. Lawlor to build a home that would reflect the rural landscape. The design that the architect and client developed is a straightforward amalgam of shapes and types taken right off the horizon and carefully combined to create a structure that evokes much of what makes Iowa home to so many.

The Marcus residence is a deliberate attempt to capture the essence of rural Iowa without any of the coy glibness typically associated with "borrowed" architecture. Blending the various elements that make the home into cohesive design was no small achievement. Through massing, positioning, and scale, Mr. Lawlor was able to create a structure that employs all of the imagery so central to the home's aesthetic intent without it appearing confused, awkward or cute. In fact, the home has an especially blunt elegance and rhythm that can be best described as "plain."

The design is comprised of four simple elements: a barn, a schoolhouse, a shed, and a silo. The barn is the largest of the four elements and houses the garage, bedrooms and bathrooms. The schoolhouse is the next largest element and contains the living and dining room, or great room. The shed runs between the larger elements and contains the kitchen and family room. The silo is set carefully between the shed and barn and serves as an entrance vestibule on grade and above houses a whimsical bedroom for one of the Marcus' two daughters.

The barn and schoolhouse serve as anchors on either end of the house, the shed links them together and the silo creates an axis which ties all the parts together visually. The intent and effect here is, to say the least, understated. The silo rises up just slightly above the sleeping barn. Any higher would have been pretentious. The siding is painted a muted blue-grey. A brighter color would have drawn attention. The fenestration, which provides much of the design's definition,



The setting sun highlights the distinct four-part composition of the house's design.

ition, could hardly be considered "imaginative." The architect could easily have used the windows to enliven the home with unusual shapes and color. Instead, the window frames are thoughtfully rectangular and decidedly white.

All of this concern for plainness gives the exterior a dignity that is rare in residential architecture. Obviously, this home is not from a kit or stamped out by a subdivision developer. Neither is it an exercise in applied decoration or the result of an overactive pencil. It is, however, a well executed, good idea.

The interior of the home reflects the same sensibility of the exterior. The walls are white, and the floors are wooden. The plan is easily understood and the sightlines direct. This is not to imply that the interior is dull. It is intentionally simple in texture because the combination of shapes have created a number of intriguing lines that are far more satisfying than color or decoration might have been. The convergence of these lines along with the splendid fenestration provide the interior spaces with its own distinct visual personality.

Borrowing icons for any project can often lead to a ridiculously mannered failure. This risky design has been successful only because of the architect's disciplined execution. In the Marcus residence Mr. Lawlor understood that he would have to walk a difficult line between abstraction and familiarity: The home is not so far removed from the images it represents that imagery is unrecognizable. Yet, those images have been suitably abstracted so that the home evokes a general sense of the rural landscape instead of a purely decorative and nostalgic one. The de-





sign is successful inasmuch as it manages to discreetly evoke the texture and rhythm of the rural landscape without the pretense of a Disney theme park.

The Marcus residence is not a farmhouse, barn, shed, schoolhouse or silo. It is a private residence that reflects those other building types. This is surely not the first design that has tried to evoke such imagery. The gambrel roof is just one example of the influence of rural vernacular on residential design. But the Marcus residence possesses more than just an easily understood style. It is not a rustic or picturesque home. Instead the Marcus residence refers to rural building types, downplays them, and ultimately creates the vitality and serenity of Iowa that has confused some people into believing that this is actually heaven. Well, if it is not heaven, at least it is home. ■

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

Editor's Note: Lawlor/Wellor Design Group Inc. recently received design honors from the Central States Region, American Institute of Architects.



▲ In keeping with the modest ambitions of rural sensibilities, the Great Room is spare in decor but ample in volume.

◀ From the east with its outdoor patio, the house assumes a more contemporary posture.

▶ A detail of the trellis reveals not only the architect's attention to detail, but his sympathy for the craftsmanship characteristic of the rural tradition.



Living The Simple Life

A Midwestern Homestead House

Project:

Hunter Residence

Location:

Des Moines, Iowa

Owner:

Linda M. & Robert C. Hunter

Architect: (Back porch addition)

William J. Wagner, FAIA

Contractor: (Back porch addition)

Bill Warner Construction

Photographer:

Linda Mason Hunter

Significant products and suppliers:

Pella Rolscreen - windows, skylight & french doors

If houses had spirits, ours would be kin. Like a favorite uncle it bequeaths to us a rich legacy — ample shelter, practical and economically efficient. It's a house with simple virtues, a house with a story.

Built in 1910, our house is located on a quiet, tree-lined boulevard in Des Moines, Iowa. A utilitarian four-square design, it's what turn-of-the-century pattern books called a Homestead House. Simplicity — of construction, of arrangement, of decoration — is its predominant characteristic.

Architecturally, the compact cube-like shape and gabled roof accommodates the most room for the money. Not one square inch is wasted. The four-square shape is the most energy-efficient for the harsh Midwestern climate, allowing heat to rise and warm upper floors in winter and (thanks to high ceilings and proper placement of windows) facilitating the movement of natural air currents through the house in summer.

This simple, efficient design stems from the Craftsman movement popular in America from 1905 to the mid-1920s. Adherents of this philosophy believed that, since truthfulness is the highest source of beauty, a house should reflect the best character traits of the people for whom it is designed. The Homestead House, designed for the farmer and his family, is therefore sturdy, straightforward, unpretentious architecture stressing honesty of construction, beauty of finish, and functional simplicity.

In the Midwest in 1910 the Homestead House was The Great American Dream. Popularity of the style was enhanced by its inclusion in pattern

books (house catalogs), proverbial wish books of the time. Between 1908 and 1913 several mail order companies offered their version of the Homestead House in pre-cut form shipped by rail to customers all over the United States. Kits included plans, specifications, and most materials down to the nails. Price of a Homestead House, minus land and labor, was between \$733 and \$853.

Today, these familiar, homey houses are found all over the United States, but the highest concentration is in the Midwest where it was standard farmhouse architecture. Because they are well-built, Homestead houses are excellent candidates for renovation.

Preserving a Homestead House is easy for the non-purist, like my husband and myself. Since it was designed for the 20th Century, the house already fits the way we live. The kitchen isn't a tiny afterthought, for example, designed exclusively for servants as you find in many houses built prior to 1900. The house was originally plumbed, wired for electricity, and designed for central heat so we have all the modern comforts and conveniences. The floor plan is open, without the formality of parlors. Closets are included.

It has the added benefit of healthy construction. Like ecologists today, builders of these houses believed in appropriate technology — obtaining the maximum effect of beauty and comfort from a relatively few, natural materials. You won't find flimsy, synthetic materials (like drywall or pressed wood) in this house. Instead, flooring and woodwork are tight-grained oak and maple, walls and ceilings are plaster. Central heating is a one-pipe steam system (one of the simplest, most efficient, health-promoting forms of heat) with a boiler in the basement and radiators throughout the house. All in all, a perfect house for a health-conscious preservationist to call home.

We were lucky. When we bought our Homestead House back in 1975 it was in good shape. Though horrifically nondescript, the house had never been added on to or "remuddled" in any way. Previous owners landscaped with trees and bushes and attended to all the unglamorous details of maintenance — replacing the roof and boiler, laying a new sewer to the street, updating the wiring for safety. Though a long way from the original cost, the price was right — \$35,000 including a 75x216-foot city lot.

Our first project was finishing off the attic. We laid a simple plywood floor, built knee walls and closets, and installed an electric baseboard heater. The project added another 450 liveable square feet to the 1,550-square-foot house, and the kids had a playroom — one big open space tucked under the eaves.

Through those first difficult years the house silently endured like a character in a Faulkner novel. Bulging with the passionate intensities of a growing family, the house responded without complaint to each request for more space, a measure of privacy, a degree of peace.

Though money was tight we put whatever extra we could back into the house. When fuel got expensive in the 1970s we bundled up the house in a warm coat, insulating the walls with blown-in fiberglass (R-12), and the attic and band joists with fiberglass batts (R-22).

In 1983, with our four children active teenagers, we converted the basement into 784-square-feet of living space warmed by a woodstove. The next year we gave our worn-out kitchen a \$5,000 facelift transforming it from a drab, unwelcome place to an inspiring, efficient work center.

Last spring we embarked on the most ambitious project to date — a three-foot bump-out addition and back porch. Designed to solve three basic problems (a dark dining room too small for family celebrations and poor indoor-outdoor communication) the project marked the first time the basic cube-like shape of the house was changed. We wanted to do it right so we asked William J. Wagner, architect for many of Iowa's historical sites, for help. The plan he came up with is the essence of Stickley — harmony, craftsmanship, simple functional design. Gustav Stickley would be proud.

All in all it's a great old house that nourishes as well as shelters. There are comfortable places for sitting and talking, windows that open the soul, places for sharing, places to be alone. Love seems to flow more easily here surrounded with things from our lives, things that matter to us, that tell our story. ■

Linda Mason Hunter is author of the new book The Healthy Home, An Attic-To-Basement Guide To Toxin-Free Living, published by Pocket Books.

HELPFUL SOURCES

A Pattern Language, by Christopher Alexander, Oxford University Press, 1977.

Century Of Color: Exterior Decoration for American Buildings — 1820/1920, by Roger Moss, The American Life Foundation, 1981.

In Search of the Simple Life, by David E. Shi, Penegrine Smith Books, 1986.

"Post Victorian Houses," *Old-House Journal*, Jan-Feb 1986.

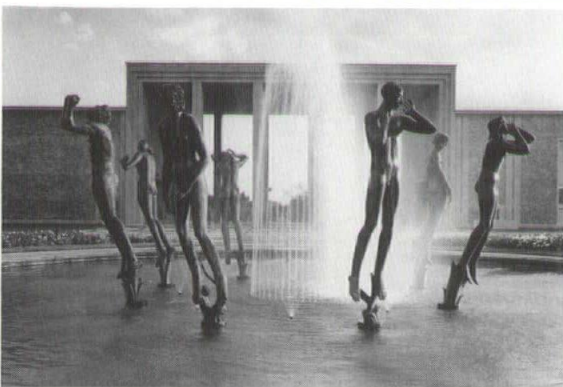
Saarinien Exhibit in Indiana

The Indianapolis Museum of Art-Columbus Gallery presents "Eliel Saarinen, Finnish-American Architect, 1873-1950" July 28 through November 10, 1990. This exhibition celebrates Saarinen's important contribution to the history of design in our century and details his major works in Finland, Australia, Europe, and the United States.

The exhibition, curated by Chicago architecture journalist and critic, Christian K. Laine, is organized by The Chicago Athenaeum: The Center for Architecture, Art, and Urban Studies and co-sponsored by The

Consulate of Finland in Chicago and New York, Finnair, Inc. and Metropolitan Review.

The IMA-Columbus Gallery is located on the second floor of the Visitors Center at 506 Fifth Street in downtown Columbus, Indiana.

**Eames Film Released on Video**

Powers of Ten, the 1978 film that revolutionized the way we view our world, as well as eight other classic films by Charles and Ray Eames, will be released on home video this fall on the first two volumes of a ten-volume series, *The Films of Charles and Ray Eames*.

Considered one of the most important design partnerships in history, Charles and Ray Eames set the standard for contemporary design through their groundbreaking contributions to architecture, furniture and industrial design, photography, and cinematography. The work of this husband and wife team spanned the 1940s through the 1970s, during which time they made over 85 films.

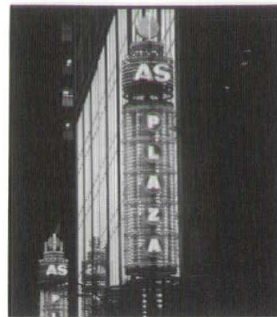
Volume I, \$39.95 and Volume II, \$59.95, are available through Pyramid Film and Video, P.O. Box 1048, Santa Monica, California 90406. For further information contact Dahlia Greer, at (800) 421-2304.

**The Best of Neon Invites Submittals**

Designers are invited to submit their recent work featuring the medium of neon for a new book, *The Best of Neon*. Projects using neon in architecture, interiors, signs, advertising, and as fine art will be included in the all-color, 256-page book to be published by Allworth Press/Rockport Publishers. *The Best of Neon* will focus on outstanding work completed since 1986.

Submittals should be directed before December 31 to the book's author: Vilma Barr, BPES Inc., 10

East 23rd Street, #7E, New York, New York 10010. Publication of *The Best of Neon* is scheduled for 1991.



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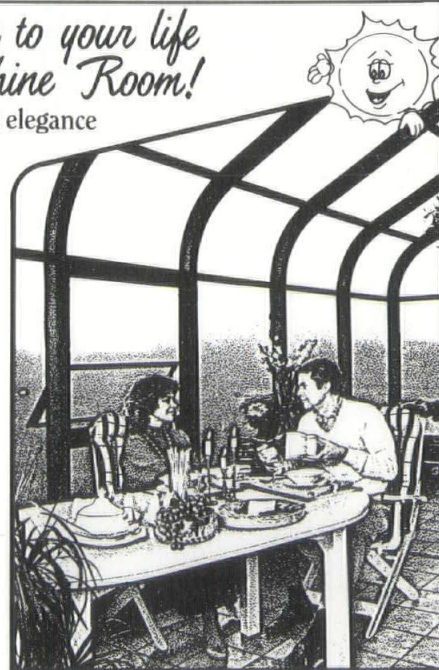
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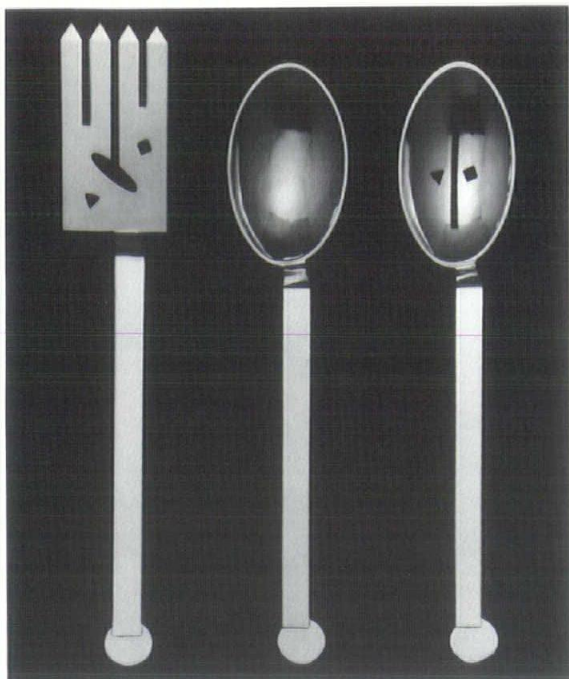
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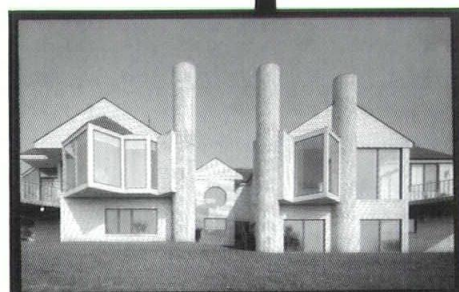
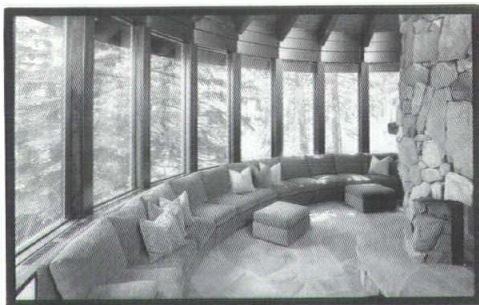
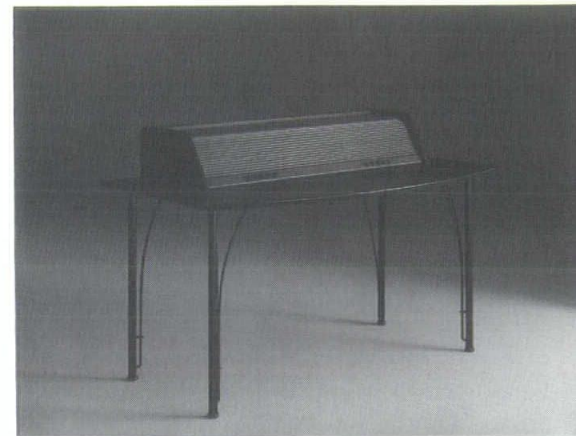
This innovative and striking ▲ tableware design is from sculptor/artist Robert Wilhite of Bissell and Wilhite in Beverly Hills. The sleekly functional designs are available in either "18/8" stainless steel or silver plate. "Xum" is the

first contemporary flatware collection from the new company and includes a five-piece place setting, salad service, serving spoon, serving fork and slotted spoon.

For the accomplished cook, ► Gaggenau's new 36" wide stainless steel oven offers 30% more space allowing 4 birds to broil, bake or braise simultaneously or a whole leg of beef or even a small lamb. Using the clay stone, two pizzas or loafs of bread may be baked. Since it is wider than it is high, the door is not in the way when open. The rotary spit, a standard item, can handle four birds end to end or kebobs. A new pyrolytic system with a catalysor acts as a self-cleaning device with minimum odors.



This 55" wide desk from The ► Ligne Roset's Demus Collection was designed by Pagnon/Pelhaitre. Functional, yet understated, the graceful unit is topped by a mahogany stained roll-top. Two interior drawer units are optional. A secretary unit is also offered.



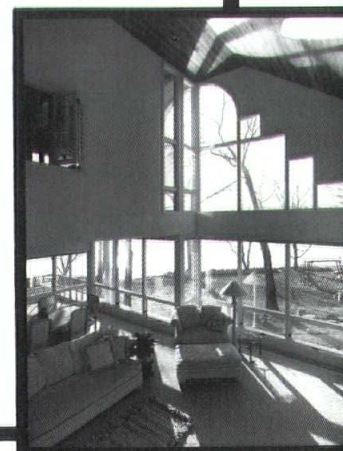
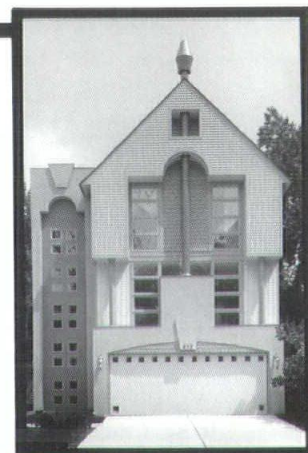
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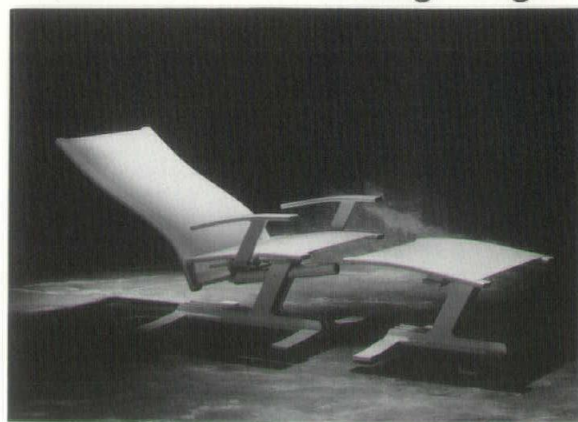
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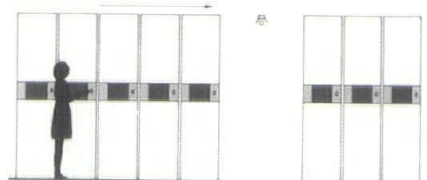
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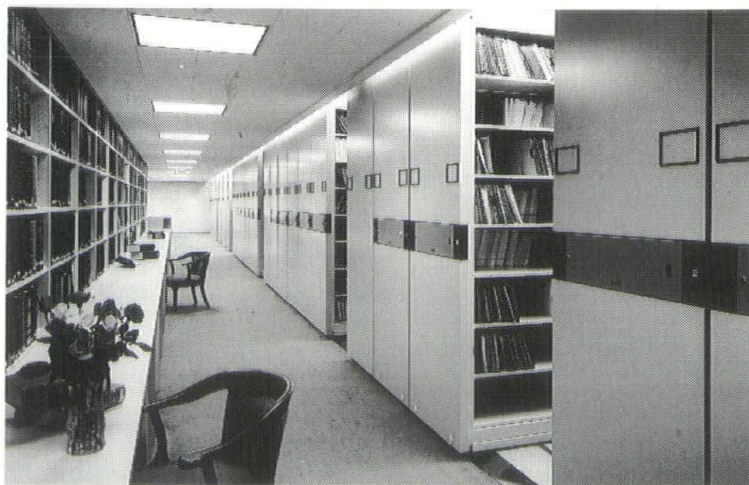
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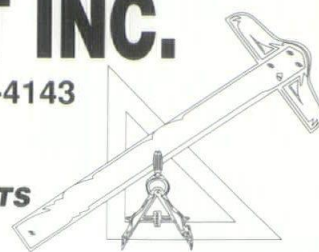
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ROBERT MANGURIAN

The projects of STUDIO WORKS reveal an ongoing study of architectural precedent, an acute sense of the perceptual qualities of space, and demonstrate the poetic possibilities of construction. Director of the Graduate Program at the Southern California Institute of Architecture, Mr. Mangurian also began Atelier Italia, a continuing study and documentation of Hadrian's Villa, near Rome. He practices in Venice, California.

STANLEY SAITOWITZ

Most recently featured in the Walker Art Center's series Architecture Tomorrow, the architecture of the Stanley Saitowitz Office explores the transformation of a particularized knowledge of site into a built, changed reality. Published frequently, Mr. Saitowitz practices in San Francisco, where he currently teaches at the University of California, Berkeley.

JULIE EIZENBERG

The work of Konig Eizenberg Architecture reflects a consideration not only for aesthetic concerns, but also the social issues resident in present-day architecture. Elected as one of Domino's 30 Leading World Architects, their work is included in *Free Style: The New Architecture and Design from Los Angeles*, as well as numerous other publications. Ms. Eizenberg practices in Los Angeles and teaches at UCLA.

For further information, please contact: Iowa Chapter, AIA; 512 Walnut Street, Des Moines, Iowa 50309, 515-244-7502



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