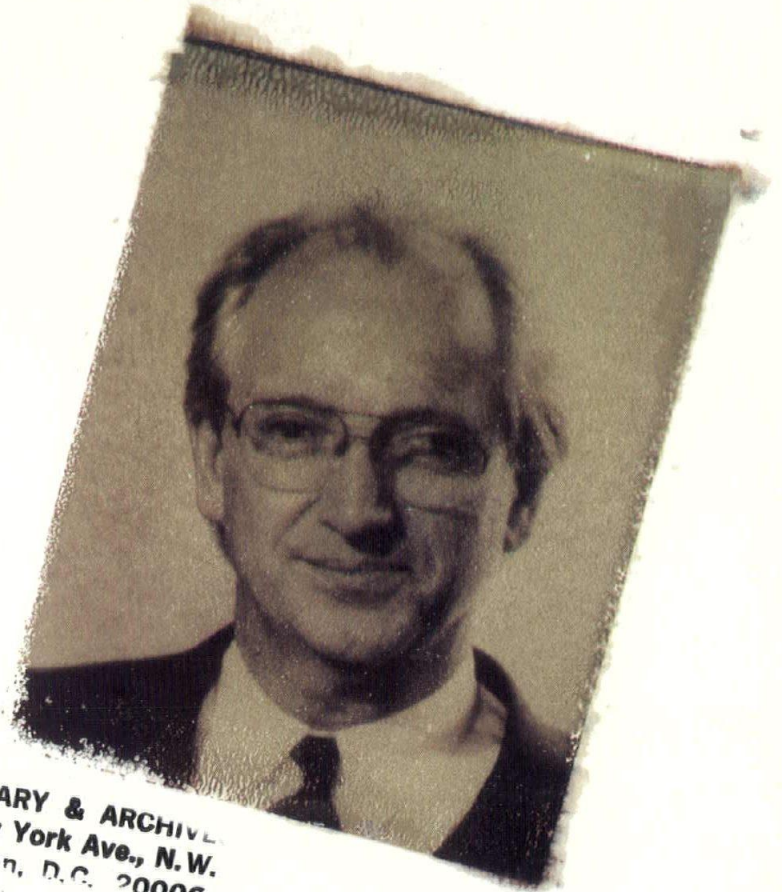
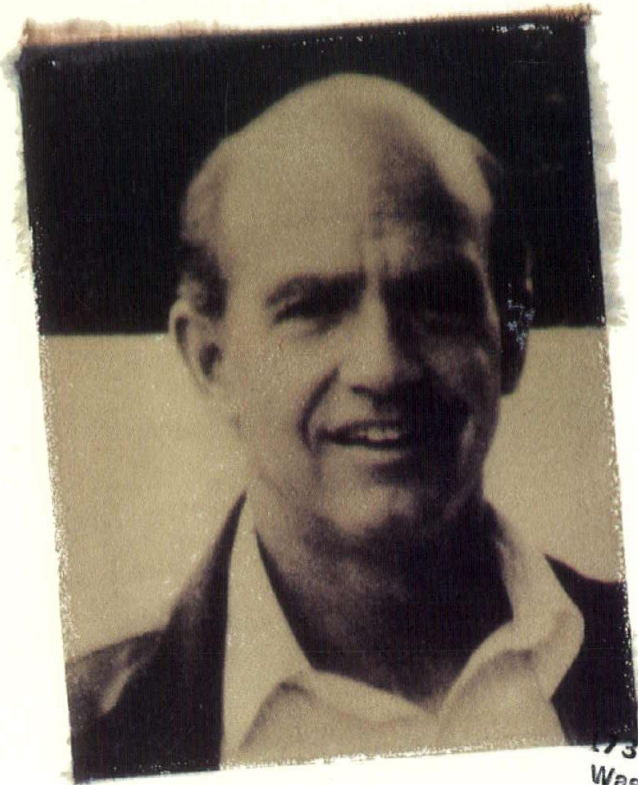


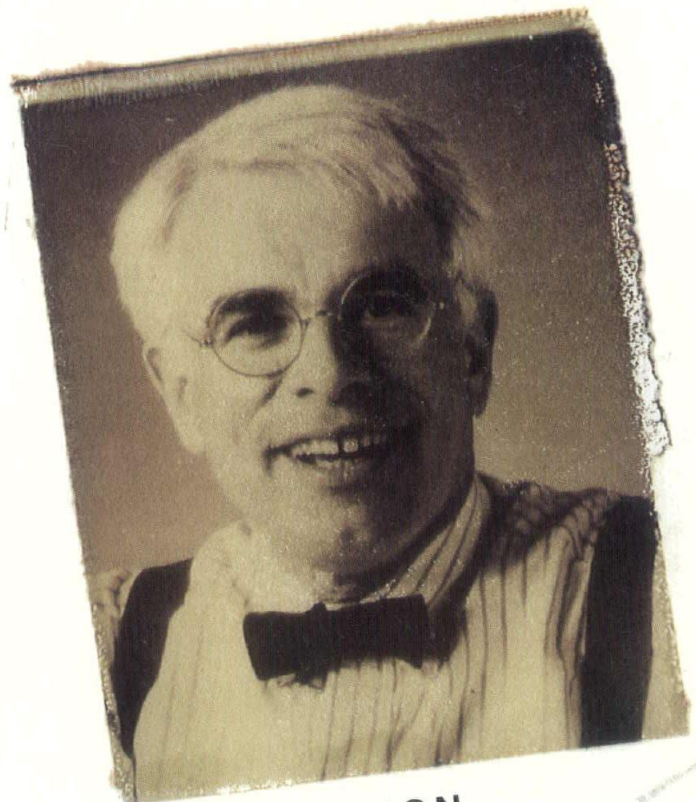
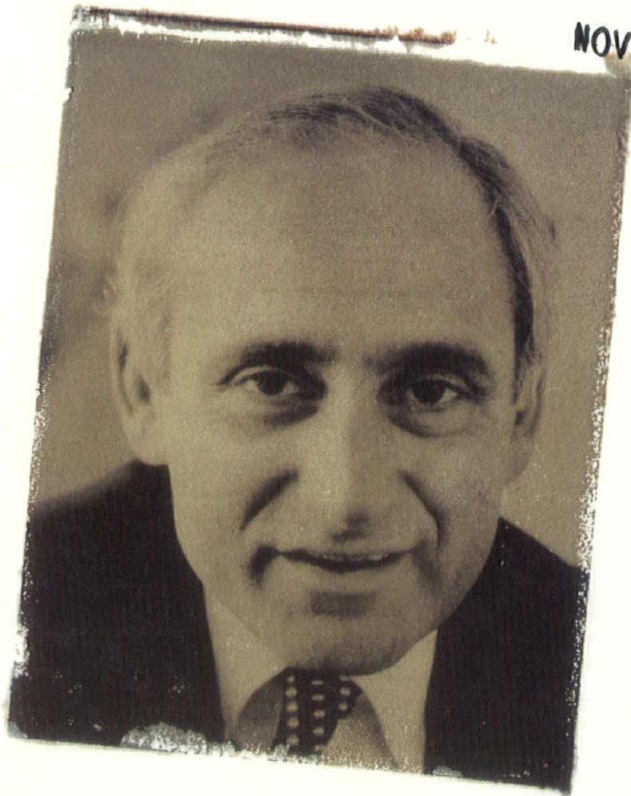
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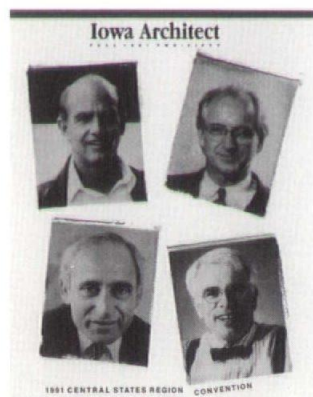
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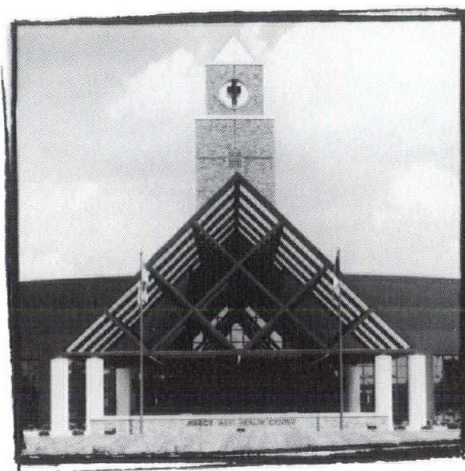
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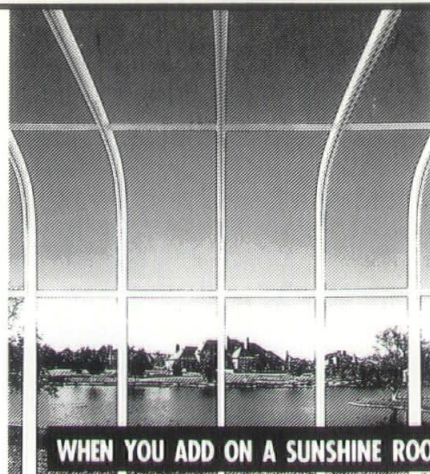
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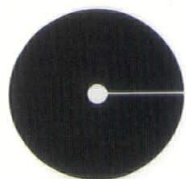
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The Arts

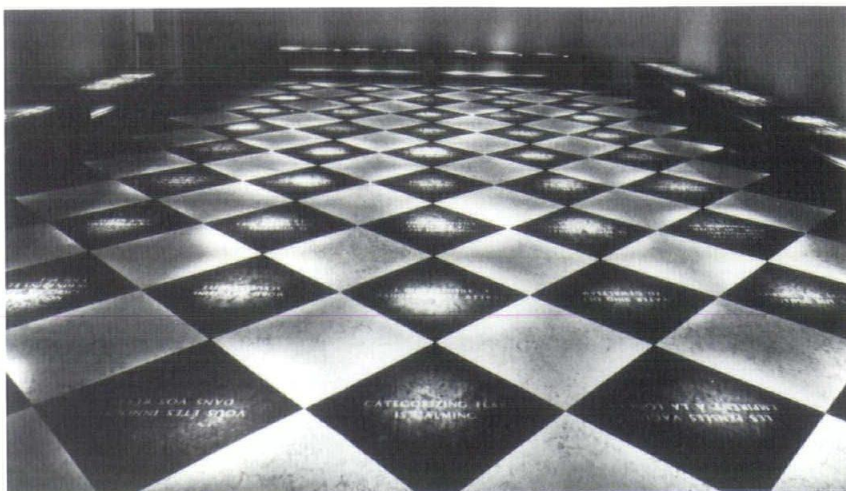
Jenny Holzer At The Walker

The work of contemporary American artist Jenny Holzer will be the subject of an exhibition at the Walker Art Center, Minneapolis September 20 through November 20, 1991. Jenny Holzer: The Venice Installation is comprised of a series of installations prepared specifically for the U.S. Pavilion at the Venice Biennial.

Holzer bases her work on the application of her writing to such media as billboards, metal plaques, television spots, t-shirts, and, in the case of the Venice installation, marble floors and electronic sign boards.

Iowa Artists 1991

The Des Moines Art Center will present Iowa Artists 1991 September 28 through November 17, 1991. The exhibition is comprised of works spanning all media by artists living in Iowa, and is guest curated by Sherry Cromwell-Lacy, Director, Charlotte Crosby Kemper Gallery of Art at the Kansas City Art Institute.



Todd Matus/Rita McBride Examine Our Culture

The Indianapolis Museum of Art's forefront gallery, reserved for new trends in contemporary art, will feature the work of Indiana based photographer Todd Matus and California sculptor Rita McBride. There's No There, There will run from October 8, 1991 through January 5, 1992 examining contemporary American culture within the frame work of its own history.

Currents 19: Eric Fischl Drawings

As part of the Currents Series, the Milwaukee Art Museum will feature recent work by Eric Fischl September 20 through December 29, 1991. Currents 19: Eric Fischl Drawings is comprised of approximately 25 drawings and watercolors, culled from photographs taken during the artist's travels to third world countries and reflects the range of his work.

Jenny Holzer, The Venice Installation, Untitled (1990), Walker Art Center, September 22, 1991 - January 5, 1992.

Vivian Torrence: Chemistry Imagined

A selection of 30 collages by former Iowan Vivian Torrence will be on view at the Des Moines Art Center November 16, 1991 through February 2, 1992. Vivian Torrence: Chemistry Imagined will focus on an artistic probing of the aesthetic center of chemistry.

African Art at Nelson-Atkins

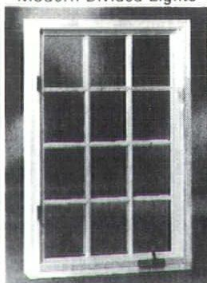
One of the world's premier private collections of African art will be shown in America for the first time when The Nelson-Atkins Museum of Art hosts The Intelligence of Forms: An Artist Collects African Art, on view October 5 - November 24, 1991. The exhibition features more than 100 powerfully sculpted and symbolically decorated masks, sculptures, musical instruments, and utilitarian objects from the collection of Belgian artist Jean Willy Mestach.

Sculpture Park Expansion

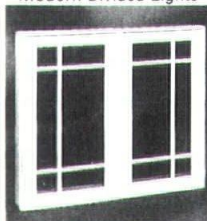
Expansion of the Minneapolis Sculpture Garden, adjacent to the Walker Art Center, is expected to be complete in Spring 1992.

The planned expansion will bring the total area of the park to ten acres and will contain groves of deciduous trees creating informal areas for sculpture, a sculpture plaza, walkways, and a 300-foot-long vine covered arbor.

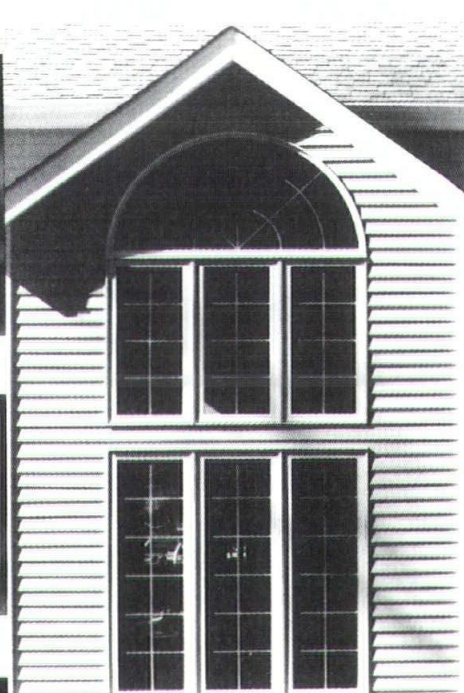
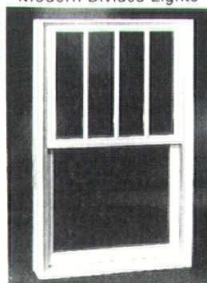
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Wood Grilles shown in this photo.

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ISU Campus Art Exhibition

Contemporary Proposals for Art in State Buildings Projects is the title of an exhibition at the Brunnier Gallery and Museum on the ISU campus through January of 1992. This exhibition of proposals for now-completed sculptures and paintings on the ISU

Exhibition of Work By Rosemarie Trockel

The work of one of Germany's most exciting young sculptors, Rosemarie Trockel, will be featured at the Museum of Contemporary Art in Chicago from September 28 through November 10, 1991. The exhibition is the first major survey exhibition of the artists work in the United States and will feature 30-40 works, organized thematically, with some installations designed by the artist.

Trockel is known for works that defy the limits of conventional style, technique, and subject matter. Predominately, her works address feminism, sexuality, and commonly held gender associations.

campus features drawings, models, and studies by the artists whose works were chosen over hundreds of entries to enhance new buildings on the campus.

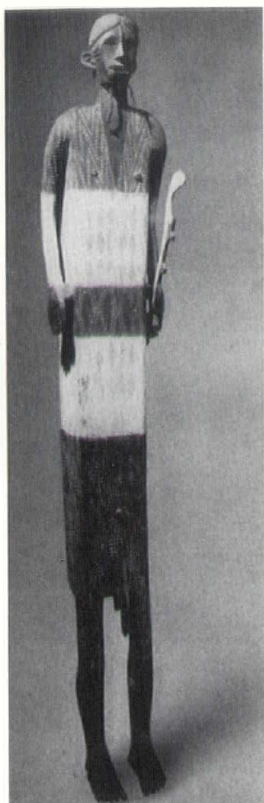
These proposals show how artists work from ideas to finished art works. The completed pieces are available for viewing on the ISU campus.

The "Eight" At Milwaukee

The first exhibition to focus on a loosely knit group of New York artists known as "The Eight" will be presented at the Milwaukee Art Museum September 6 through November 3, 1991. *Painters of a New Century: The Eight* includes more than 80 paintings produced shortly after the turn of the century. Heralded by the popular press as leaders of an artistic rebellion, The Eight helped to shift the relationship between artist and public.

George Luks, *The Spielers*, 1905. Addison Gallery of Art, Phillips Academy, Andover, Mass.

PAUL MANKINS



Coffin, Ngata Peoples, Zaire, wood, pigment, iron, fiber, 2.55 M. From the exhibition "The Intelligence of Forms: An Artist Collects African Art," The Nelson-Atkins Museum of Art, Kansas City, Missouri, October 5 - November 24, 1991.



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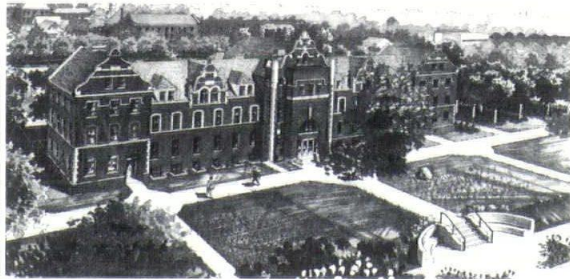
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Portfolio



Old Main, Grand View College, Des Moines, Iowa

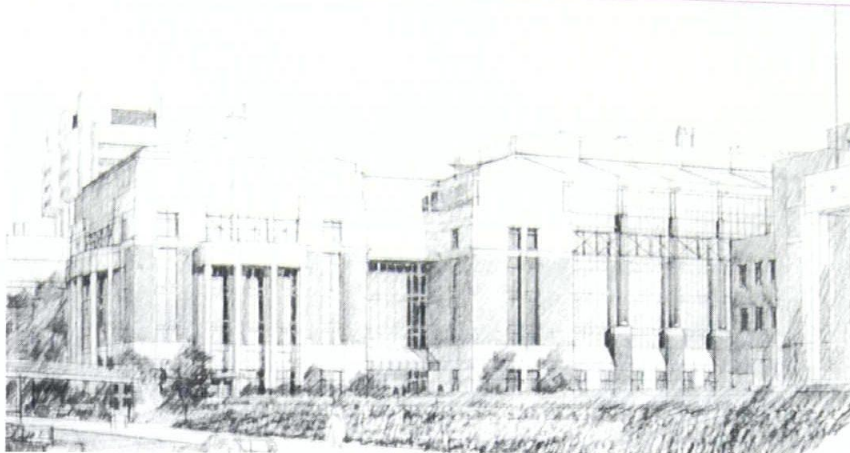
Brooks Borg and Skiles Architects-Engineers has completed schematic designs for the renovation and expansion of Old Main. This landmark building will continue its tradition of housing a variety of spaces, including

classrooms, faculty offices, and administration offices.

The building's original symmetry will be restored with a three-story addition on the west which will balance a 1929 east wing. Construction, scheduled for Spring of '92, will also include total renovation of the interior spaces and an all new HVAC system.

Iowa Lutheran Hospital Clinic, Grimes, Iowa

Construction has begun on the new Iowa Lutheran Hospital Clinic located in Grimes, Iowa. Designed by Shiffler Associates, Architects, the facility is situated on a highly visible site along the town's main highway yet in a predominantly residential neighborhood. The architectural response to this environment is the use of traditional forms and materials. The building form is rectangular with a shingled gable roof. Masonry banding and fenestration provide visual interest. The pergola and entry canopy are added forms which define and shelter the approach to the front door. The grand entry foyer provides visual as well as physical access to the reception area of a two doctor clinic and an adjoining pharmacy. Construction is scheduled for completion in the Spring of 1992.



Basic Sciences and Biomedical Engineering Building

University of Minnesota

BWBR of Minneapolis, Minnesota, in association with Hansen Lind Meyer, Iowa City, has been awarded the contract for the design of a 254,000 square foot biomedical research facility. Currently in the design development phase, the new facility is designed with three levels below grade and four above grade. A four-story atrium provides an orientation point and allows an abundance of natural light into the facility.

Construction is scheduled to begin in 1993 with completion in late 1995.

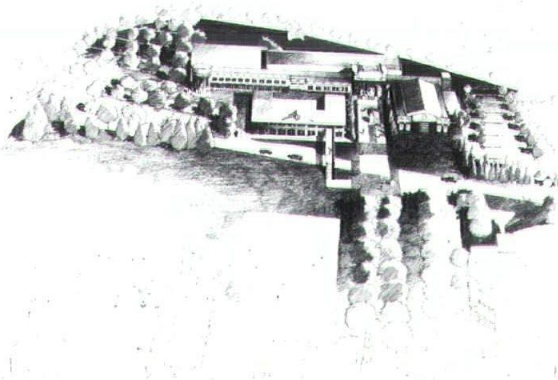
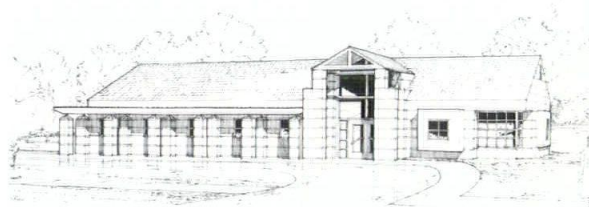
Orchard Place Children's Residential and Family Services Centers

Construction has begun on a pair of projects designed by Shiffler Associates, Architects for Orchard Place, a residential treatment center which cares for emotionally disturbed children in Des Moines, Iowa.

The Children's Residential Center (shown), a new two-story, 25,000 s.f. building will house 38 children and contain sleeping, dining, and living spaces on the upper level and classroom spaces on the lower level. The combination masonry and steel frame structure will be sheathed with brick and cedar shingles to harmonize with existing

campus buildings and feature heavy timber "pyramid" clerestory roofs over four centralized living areas.

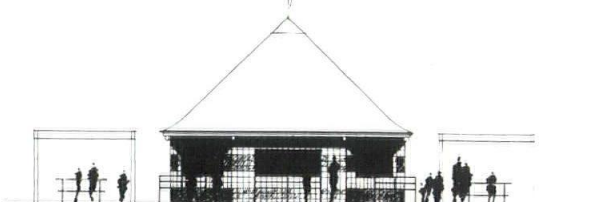
The Family Services Center is a 12,500 s.f. expansion of the existing administrative building. The project includes remodeling of the existing building and replacement of the existing cedar shingle exterior. Completion is scheduled for June 1992.



Walnut Creek Little League Baseball Park

Clive/Windsor Heights Little League will open their 1992 season in the friendly confines of the Walnut Creek Baseball Park near 152nd Street and Hickman Road in Clive. Work is scheduled to begin on the eight field com-

plex in the Fall of 1991 with completion in the Spring of 1992. Baldwin Clause Architects have developed schemes for a concessions building and a restroom facility for the complex. Both buildings are scheduled for completion before the 'first ball' is thrown in 1992.



PHILIP A. HODGIN, AIA

Franklin & Marshall College Lancaster, Pennsylvania

RDG Bussard Dikis has completed schematic design for a new athletic and recreational facility on the campus

of one of America's most historic academic institutions. The college, founded in 1787, is rich with contextual precedent which directly influenced choices for scale, rhythm, proportion and materials.

Activities included are an ice hockey arena, fieldhouse, jogging track, indoor pool and weight/fitness areas. Construction will begin in December, 1991.

"Applause, Applause"
1978 Blood Sweat and Tears, Album

"Bravo, Bravo"
1980 Audience "Cat" Calls for Andrew Lloyd Weber, London

"Totally Awesome Dudes"
1988 Teenage Mutant Ninja Turtles, Everywhere

"Encore, Encore"

1991 Regional Convention Planning Committee, Iowa AIA

With the unfolding of this issue we find ourselves poised on the threshold of a great reunion. This year's Central States Regional Convention brings together a stellar collection of today's architects, students, teachers, allied professionals and product representatives. As always, *The Iowa Architect* seeks to record the happenings of our profession and the ongoing pursuit of excellence in architecture.

Enclosed you will find introductions, overviews, reflections and perspectives which set the stage for our ever present introspection:

Where Were We Then?
How Are We Doing Now?
Where Are We Going Tomorrow?

Certainly we hope our collective answers to these questions are not that of our poor comic character Felix Ediface! Indeed we have witnessed many significant positive changes as well. Consider that 13 short years ago our world had not yet shared souls with Wynton Marsalis, Tracy Chapman, U2, Mitsuko Uchida. CADD, FAX, CD's, WordPerfect and microwaves were hardly everyday expectations. Organ transplants, angioplasty and genetic mappings were only experimental. Extended wear contact lenses? No way! Artists Francesco Clemente, George Condo, Julian Schnabel and Jean Michele Basquiat were virtually unrecognized.

Daring to indulge in a brief back patting session, The Iowa Chapter AIA has grown significantly in 13 years. While the **Ghostbusters** dodged **Slimer** across American screens, the Chapter found distinction with national representation by members and staff. While **Bart Simpson** did his best to dodge responsibility, Iowa AIA formed a statewide Architecture-In-The-Schools Program. The Iowa Architectural Foundation was established to support long range programs with broad scope community/social contribution. Ever the barometer, the *Iowa Architect* has faithfully recorded the best of Iowa architecture.

In taking a quick look over our shoulders, we seek to sharpen the vision of our future. Let us debate our progress with those who we most respect. Please...another curtain call...

Applause, Applause

Encore, Encore!

Philip A. Hodgkin, AIA
President Elect

Gwathmey, Eisenman,
Graves, Stern

Guest Appearances

Media images of their work precede and define them. The media has also played a big role in establishing the trajectory of their careers.

Charles Gwathmey, Peter Eisenman, Michael Graves, and Robert Stern are in Iowa together for an encore performance at the AIA Fall Convention. Thirteen years ago, the four architects, each on the brink of international fame, were guest speakers at the Central States Region convention. Although they are all household names today, in 1978 they were not well known outside academia. Of the four, only Charles Gwathmey had any large public buildings in his portfolio.

When they visited Iowa in the late seventies, they were all impressed with the variety of opportunities available to practitioners in this region. One such project was the College of Design building by Charles Herbert & Associates (now Herbert Lewis Kruse Blunck) that had just opened for business at Iowa State University. The four visiting architects lectured in this building, and, although the event was well publicized, students were generally not excused from classes to go hear them. Cal Lewis of HLKB, who organized the meeting that year, thinks this may have happened because in 1978 Gwathmey, Eisenman, Graves, and Stern were the avant-garde. This year students, faculty, and architects from around the region will not hesitate to come hear these four men with very well-established reputations. Ironically, very few members of this Midwestern audience will have ever visited one of their buildings.

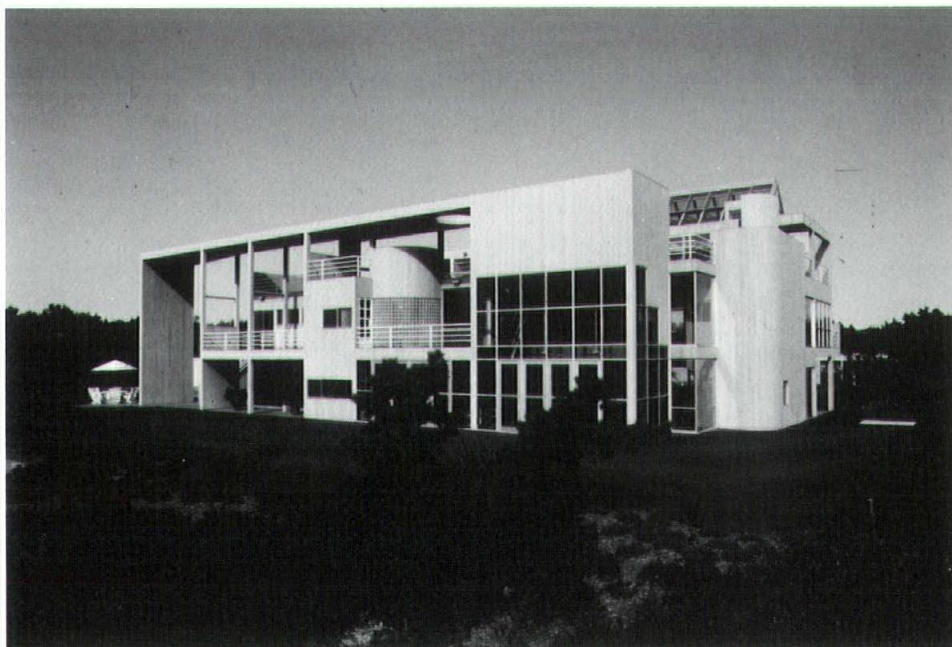
Charles Gwathmey's work, with his partner Robert Siegel, has remained remarkably consistent over the past decade or so. The firm has always been dedicated to an extension of the abstract formal principles of Modernism. Although their projects have become less minimal and more contextual over time, the cool white images of their early buildings still linger in more recent commissions. Their work has been widely imitated. One need only glance at the real estate ads in the *New York Times Sunday Magazine* to confirm this. The firm's enduring success is a result of both the integrity of its vision and its early, widespread publication. The popular press recognized Charles Gwathmey quickly: In 1974 he was the only architect included in an issue of *Time* magazine devoted to "Leadership in America."

The de Menil Residence in East Hampton, New York, an important project from 1979, has been published in various places, from academic journals to *Newsweek* and *Architectural Digest*. While the firm's elegant and expensive houses are undoubtedly its most celebrated buildings, it has an admirable record of commercial and institutional work. Construction of the de Menil Residence immediately followed that of two low-income housing projects in Columbus, Indiana, and the Knoll International Showroom in Boston.

► The de Menil residence in East Hampton, New York, by Gwathmey Siegel & Associates Architects.

►► The College of Architecture Building at the University of North Carolina at Charlotte, by Charles Gwathmey.

NORMAN McGRATH



Gwathmey, Siegel and Associates has built everything, from tables to office towers — and they have done so, in collaboration, with a subtly evolving sense of formal composition and detailing.

Until recently, residential and corporate work made up the bulk of Gwathmey's and Siegel's commissions. Many of these projects are for the repeat clientele — the de Menil family, Vidal Sassoon Corporation, the Evans Partnership, etc. The firm's consistency and professionalism has rewarded them with loyal clients and an A.I.A. Firm Award after only twelve years of practice.

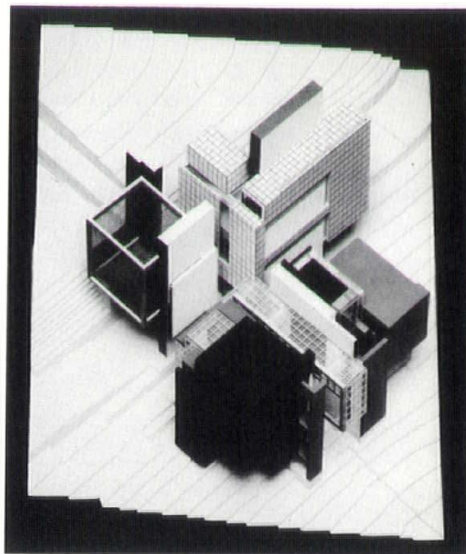
Over the last several years, public buildings have preoccupied Gwathmey, Siegel and Associates. These projects, which include museums, libraries, and campus facilities, have demanded more concern for context and image than was previously characteristic of their work. Predictably, these buildings do not rely on historical allusions, but make an effort to engage the site through patterns of movement, scale, and materiality. One recent project, the College of Architecture Building at the University of North Carolina at Charlotte, is sited to terminate an existing campus axis and provide a third boundary for a weakly defined open space. The diagram of the building is similar to Iowa State's College of Design: faculty offices and studios line either side of an interior atrium space. According to the firm this project conveys an "architecture building as a continuous and impeccable learning/teaching laboratory."

Peter Eisenman's career is an interesting contrast to Charles Gwathmey's. In 1978, the two were often associated, along with Michael Graves, Richard Meier, and John Hedjuk, as the "New York Five." The group's common ground was a commitment to Modernist paradigms and a faith in the idea that architecture was an autonomous intellectual discipline. Each member of the group was exploring the formal "language" of architecture in an effort to find its inherent meaning. Peter Eisenman's early work was the clearest manifestation of this sensibility — in theory. In practice, unlike Gwathmey, Eisenman had built very little before 1978. His real work was theoretical discourse, uncontaminated by the building industry, financial institutions, and client.

Prior to 1978, Eisenman had designed a small series of houses which were published in academic and professional journals. In 1978, he formed a partnership with Jacquelin Robertson; together they began to produce larger scale institutional buildings — and to make the news. It has taken Eisenman much longer than Gwathmey, Graves, or Stern to gain recognition from the general public; he, more than any of the others, has consciously avoided its approval. He is a self-appointed spokesman for the avant-garde. Eisenman considers architecture to be an instrument of cultural criticism similar to philosophy and literature — and he often borrows ideas from those disciplines. The early house series was an attempt to describe a language for architecture as complex and powerful as the written text.

While Eisenman's theoretical work is not well

known outside academia, inside those circles it has been at the center of debate for many years. As founder/editor of *Oppositions* and through numerous other academic journals, he has orchestrated the dissemination of ideas and provoked discussion among students and faculty. He has lectured at universities around the world. The essay in *House X* published by Rizzoli in 1982 is an important summary of his thinking at that point. The book also contains numerous



▲
House X, by Peter Eisenman.



analytical drawings and the now-famous "axonometric model." The model was built to mirror a drawing, not a real building. It is a self-referential record of a house that was never built. Eisenman: *"It can thus be seen as the ultimate reality of the work, a final statement of the autonomy of the object..."* Eisenman's fascination with language is echoed in his fascination with visual representation: drawings, maps, and theoretical models of science and mathematics.

In 1983, with only a few houses built, Eisenman and his team, Robertson, Trott and Bean, won the Ohio State University Wexner Center for the Visual Arts Competition. The award was big news. Since then, the commissions have been piling up around the office like bills to pay. Two years ago, just before the finished building was dedicated, *Progressive Architecture* devoted an issue to Eisenman's work, present and future: **EISENMAN BUILDS** was the astonished headline. Photographs of this past work were noticeably absent but their presence could be felt, like the "traces" and "imprints" of the past in the Wexner Center. The building has received its fair share of negative criticism but it has also been praised for successfully embodying Eisenman's belief that architecture must always challenge the status quo. As he puts it, *"This is a building that ups the ante."*

Michael Graves abandoned his association with the geometric abstractions of Modernism in 1977. Marking this break is his winning entry for the Fargo-Moorehead Cultural Center Competition that year. The composition includes references to historical architectural forms and decorative use of color and materials. The voided keystone, like the other elements of the facade, is symbolic: *It "collects the sky and replenishes the river below through a waterfall which issues from its base."* Graves, like Eisenman, is interested in the "language" of architecture. Where Eisenman is intrigued by syntax, "deep structure," Graves is captivated by the evocative power of the figural allusion.

It is possible to look back at Graves' earlier, more abstract work — the Hanselman House in Fort Wayne, Indiana, for example — and see the theatrical, picturesque quality that characterizes his Post-Modern narratives. A concern for surface manipulation, for color and texture, and for collage as a compositional device persists in his Post-Modern buildings. The later work draws on classical forms, however, setting the stage for a play of mythic and poetic images. Graves' Post-Modern visions mesmerized a generation of architecture students: in the early eighties, schools were filled with imitators — good, bad and indifferent — many of whom are now design-

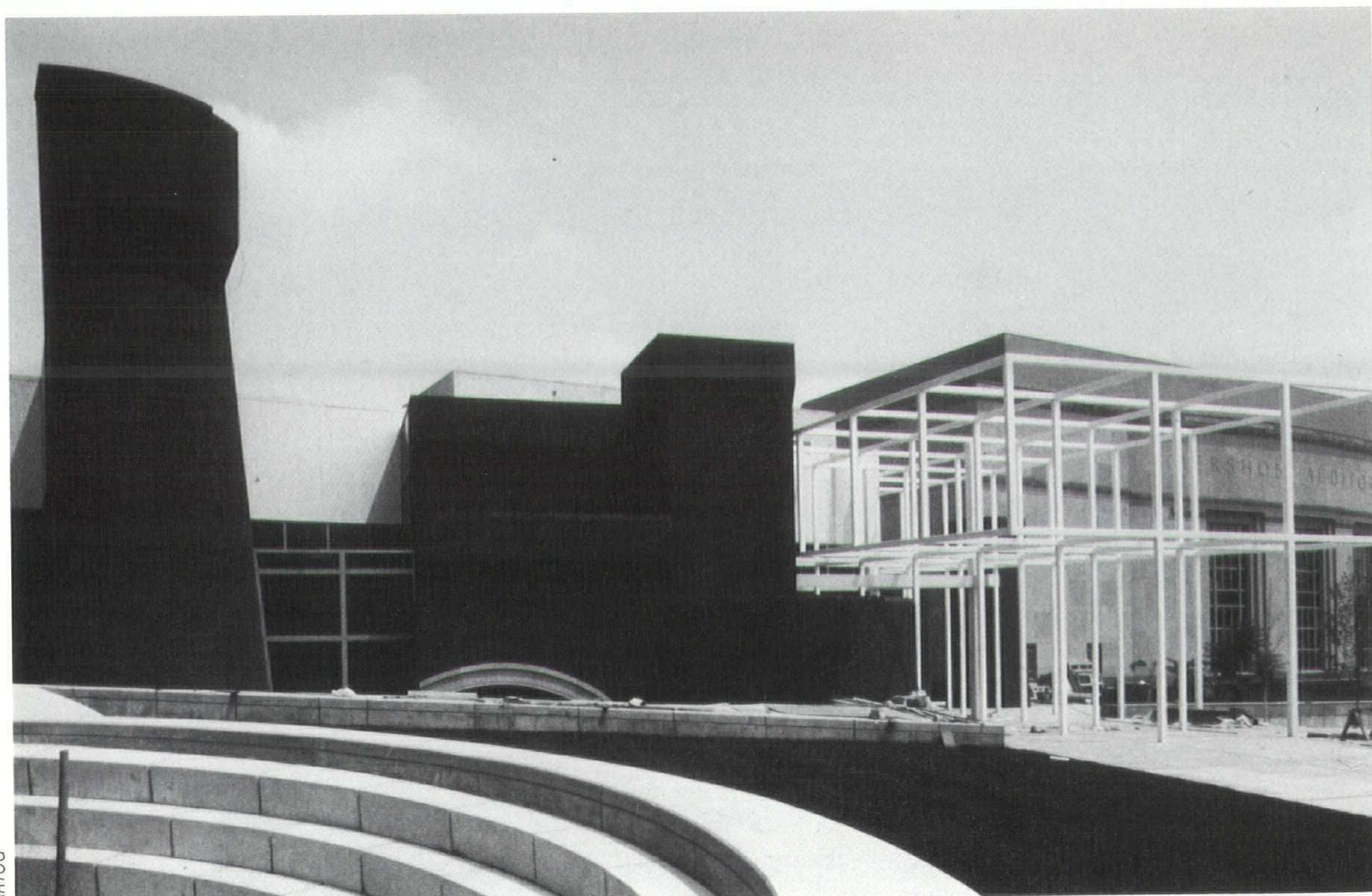
ing shopping malls, banks, and speculative housing around the country. The photogenic accessibility of Michael Graves' Post-Modernism accelerated its consumption.

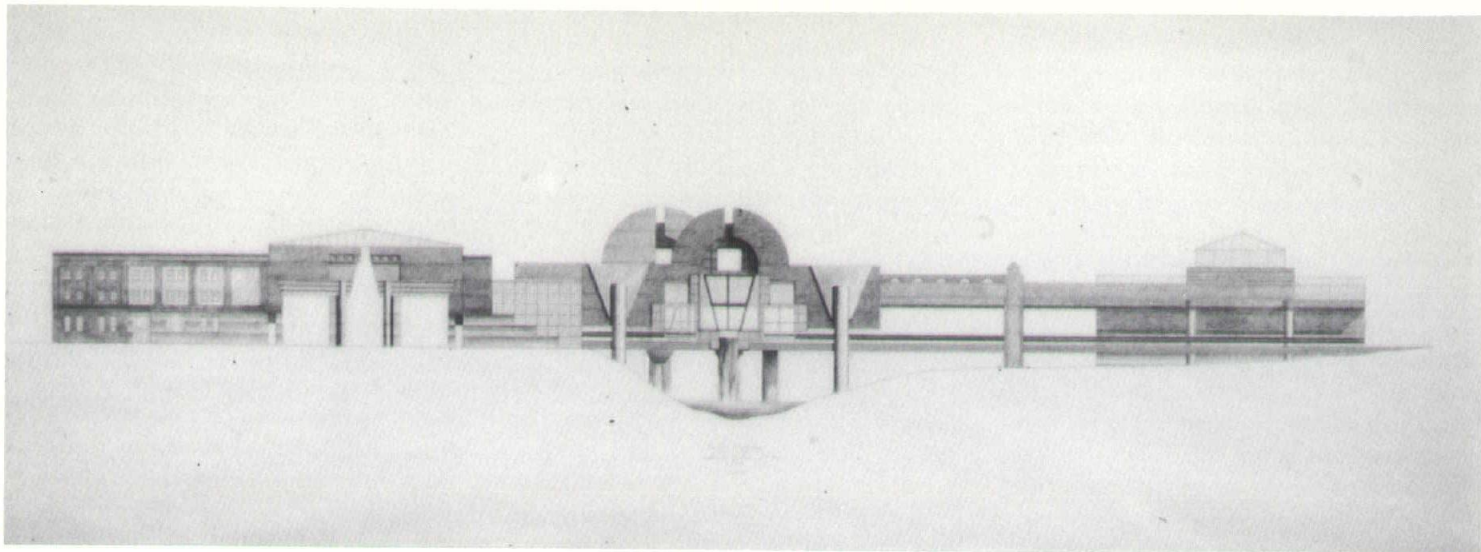
It is fair to say that Michael Graves single-handedly revived an interest in the artistic architectural drawing. In 1986, after a guest lecture in the neo-classical Marston Hall at ISU, he graciously autographed the library's copy of his Rizzoli monograph that an undergraduate happened to have on hand. The inscription included a charming sketch of a primitive hut framed by lombardy poplars, his signature image. The student was obviously impressed by the seemingly effortless way Graves put this scene on the page. His drawings have been as widely published as

▲ The Fargo-Moorhead Cultural Center Bridge, Fargo, North Dakota, by Michael Graves, Architect.

▶ The Disney Company Corporate Headquarters, Burbank, California, by Michael Graves, Architect.

▼ The Wexner Center For The Visual Arts at Ohio State University, by Peter Eisenman.





his buildings; as much has been written about his famous sketchbooks as his architecture. As marketable commodities, his sketches have helped the office through some lean times. The signed copy of *Michael Graves* is now in the Parks Library Special Collections but, for a couple of years, it circulated freely.

Vincent Scully has said that there is a struggle in Michael Graves' work between allusion and illusion — that the pictorial effects of his seductive drawings are in danger of losing their vitality with each translation to built reality. That struggle has been dramatically played out in his recent designs for the Disney Corporation. The buildings are fabulous and monumental, appropriate settings for the premier fantasy industry of our times. While Graves has been criticized for selling architecture out to various commercial interests — from the design of mass-produced household articles to offering his own likeness in advertisements, he has valiantly tried to paint a gracious and charming picture of late-twentieth century America. The students are no longer buying it: The "slash-crash" projects of deconstruction have been fashionable in architecture schools for a few years; models of "Russian train wrecks" have replaced the colored sketches of primitive huts and lombardy poplars. We are the stories we tell.

Robert Stern, like Michael Graves, has devoted his career to rebuilding the bridge to architectural history burnt by the Modern Movement. Stern's historicism differs from Graves' in that it draws its fundamental images from American culture, not European. While Stern's work does owe a debt to the classicism of the Italian Renaissance, this classicism has always taken a back seat to his appreciation for the Yankee free spirit. The cream and terra cotta stucco house built in Westchester County, New York during the mid-70's suggests the Tuscan villa, but its predominate allusions are to Frank Lloyd Wright's Fallingwater and Taliesin, and to Hollywood in the 1930's.

When the first edition of Stern's *New Directions in American Architecture* was published in 1969, he had already established himself as a scholar of American culture and an articulate leader in the movement which was later called Post Modernism. It was Stern, as an editor of *Perspecta*, the Yale architectural journal, who first published the opening chapter of Robert Venturi's *Complexity and Contradiction in Architecture*. Stern's *New Directions* followed Venturi's book by a few years; it described the heritage of the new "inclusive" approach to architecture, an approach which "accepts diversity...prefers hybrids to pure forms...encourages

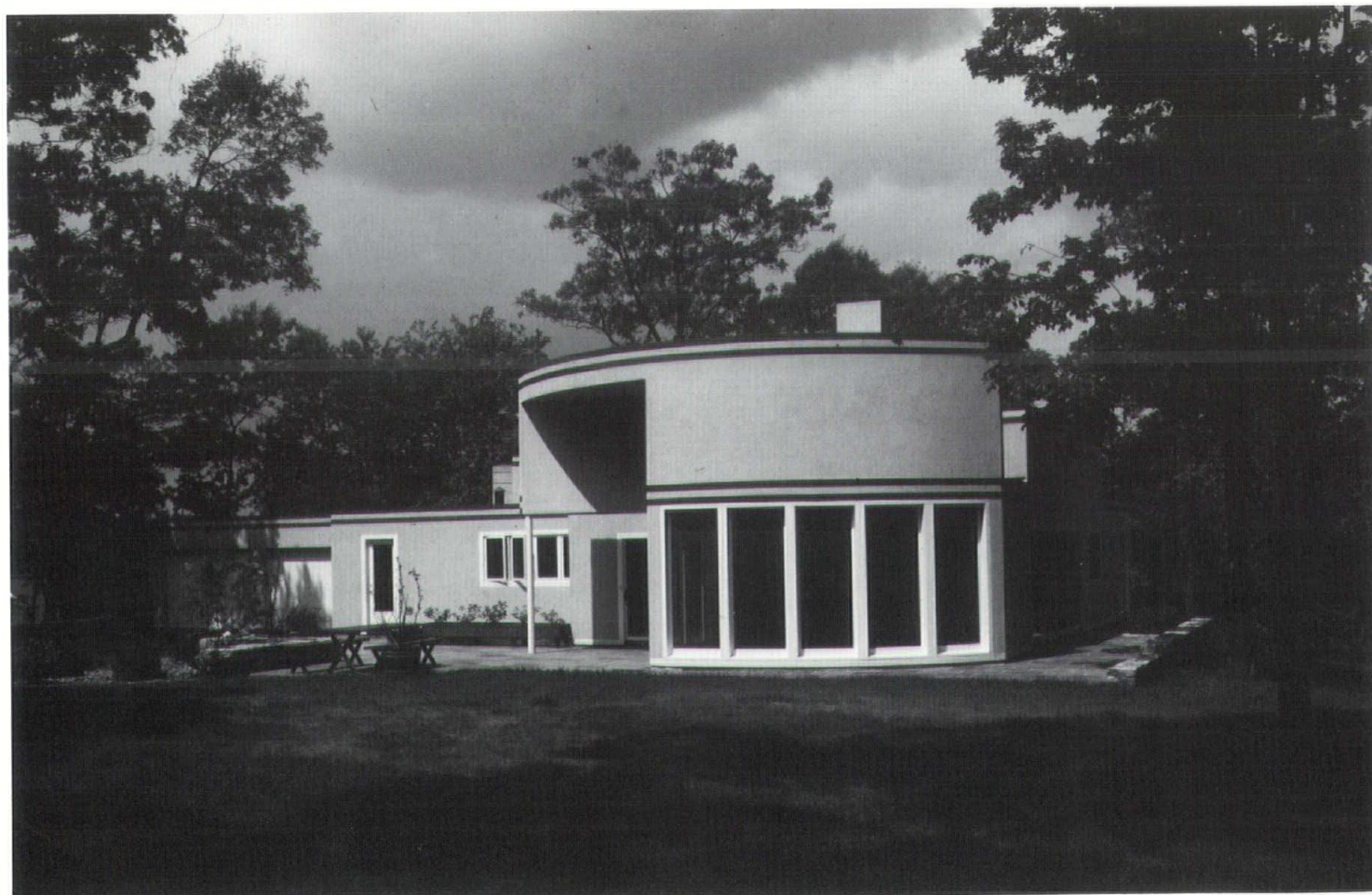
multiple and simultaneous readings in its effort to heighten expressive content." Stern's "grandfathers" of Post-Modernism are Furness, Richardson, Sullivan, Wright — and Kahn.

In its formative years, Post-Modern architecture was an attempt to translate the pluralism of American culture into built form. It was multilingual: dialects of popular culture — the vernacular "shed" and the commercial strip "sign" found a way into the elite diction of academic classicism. Robert Stern's work, like Venturi's, explores the flattened space of the billboard as an architectural model for post-industrial America. A good example is his 1979 proposal for the Best Company catalog showroom where cartoon-classicism supports "a temple of consumerism." Stern is better known for his mannerist interpretations of the Shingle Style beach cottages built on the east coast in the 1910's and 1920's. He has recently designed a Shingle-Style resort for Walt Disney World which is not shingled but clad in *Wurzelite*, a clapboard material made of glued sawdust. The resort is only a gentle Frisbee toss from Michael Graves' Dolphin Hotel.

One of Robert Stern's vacation houses was recently featured in an issue of *House and Garden*.



Residence in Westchester, by Robert A.M. Stern.



den. The article claimed that "no American architect since Mizner has been more imaginative or dedicated than Stern in setting the scene for privileged existence." It is ironic that the architect whose early work was a genuine search to understand American urban housing — he won first prize in the 1975 Roosevelt Island Public Housing Competition and has published studies of the suburbs and the South Bronx — is now best known for recreating an American past few have ever known — the gilded age of Jay Gatsby. If Post-Modern American architecture seems to have lost its critical edge, it may be because the irony and sense of humor that characterized its early projects are now missing. It has become — like the Disney Corporation — serious business.

Facsimiles of Robert Stern's work, along with that of Michael Graves, and Charles Gwathmey are on sale at *Waldenbooks* and *Safeway* newsstands across America. Peter Eisenman's work has been packaged and shipped. Their buildings, pressed like dead wild flowers on the printed page, are xeroxed and traced again and again, losing some detail with each copy. If there is critical issue in contemporary American architecture, it is the challenge of distinguishing the real thing from its image. It's not a new problem for Midwesterners — this is, after all, the home of the mail order catalog. ■

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

▼
Disney Club Hotels, by Robert A.M. Stern.



1991 CENTRAL STATES REGION & IOWA CHAPTER, AIA CONVENTION, OCT. 10-11, DES MOINES, IOWA

ENCORE

COLUMBUS CONVENTION CENTER PERSIAN GULF WAR 1991 CENTRAL STATES REGION CONVENTION

STERN

BUSH IS PRESIDENT EXXON VALDEZ OIL SPILL HURRICANE HUGO SAN FRANCISCO EARTHQUAKE

GWATHMEY

CHERNOBYL TEGLER HAFEN CHALLENGER EXPLODES US STOCK MARKET CRASH DROUGHT DISASTER

GRAVES

CARTER VS. REAGAN TAFT RESIDENCE SOLIDARITY FOUNDED PORTLAND BUILDING GRENADA

EISENMAN

1978 IOWA CONVENTION GAS SHORTAGE 3 MILE ISLAND ACCIDENT MT. ST. HELENS ERUPTS

ENCORE



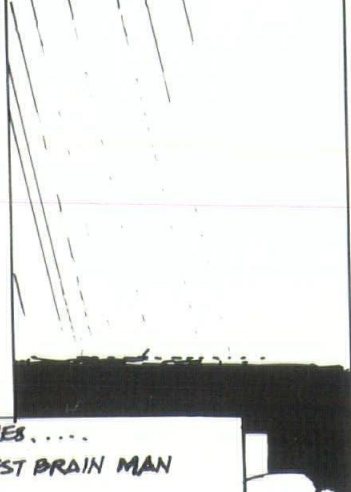
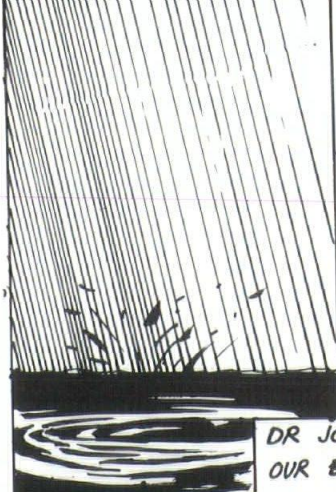
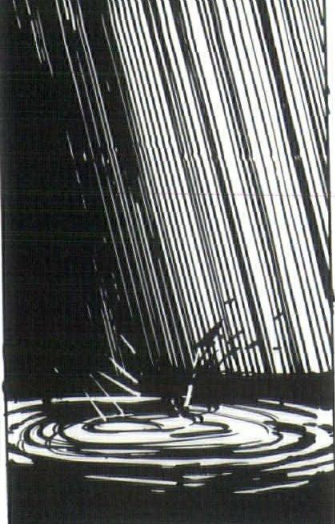
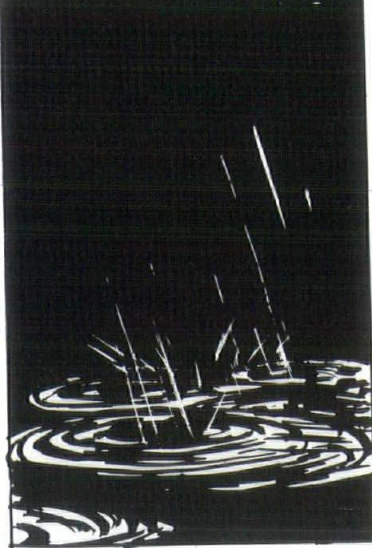
Iowa Architect
NOVEMBER/DECEMBER 1992 \$2.00

TRISKADEKAPHOBIA



WRITTEN BY : JIM ZELLER
ILLUSTRATED BY : HOSEA LIMINATA
ASSISTED BY : KRISTI A. HANSEN





DR JONES.....
OUR BEST BRAIN MAN

.... EMERGED



I ADJUSTED MY PINCE-NEZ AND
STRODE INTO THE EXAMINING ROOM
WHERE I DISCOVERED.....



HE'S DELUSIONAL, KEEPS BABBLING
ABOUT A "BROWSING FEE".....



A STRANGE CASE;
HE WAS FOUND UNDER
A PILE OF 1978 NEWS-
PAPERS IN THE BASE-
MENT OF THE
HAWKEYE INSURANCE
BUILDING.....

... YOU'D BETTER HAVE A LOOK,
DR ZELLER.



SOON AFTER

I'M FELIX EDIFICE... THE RENOWNED ARCHITECT.
YOU CAN'T ARREST ME FOR WANDERING INTO THIS
"RED EYE" ESTABLISHMENT... FOR CHANGE
FOR THE PARKING METER.

THE RED EYE BOOKSTORE
FELL VICTIM TO HISTORIC
RENOVATION LONG AGO...

CAN YOU TELL ME WHAT
YEAR K THIS?

SICK
ARCHITECT

WHY. IT'S 1978, OF COURSE. OCTOBER 10...
I'M ON MY WAY THROUGH DES MOINES
FROM THE REGIONAL AIA CONVENTION
IN AMES.

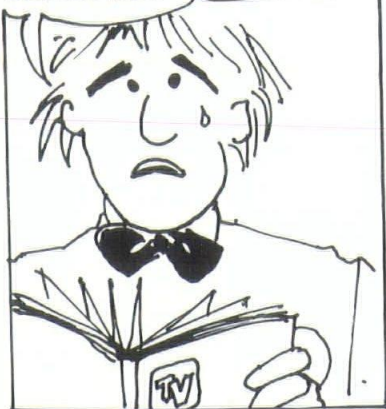
IF YOU'VE KEPT IT UP
SINCE '78, PAL,
CONGRATULATIONS,
THIS IS ~~1978~~!

NO WAY!!

HERE'S A TV GUIDE, FELIX, JUST
FIND 'THREE'S COMPANY' IF YOU CAN

FRANTICALLY, TURNING THE PAGES...

~~EXACTLY~~ I CAN'T FIND 'THE LOVE BOAT'
OH, SPIRIT OF THINGS TO COME....
WASN'T FRED SILVERMAN 'THE
WILLIAM PALEY OF OUR
GENERATION



I'M AFRAID BILL IS MORE
ALIVE THAN FRED



WELL... EXCUSSSE ME. IF IT IS/99/
..... WHERE ARE THE SOLAR COLLECTORS



SOLAR POWER FUNDING ENDED IN THE '80S.

SO CONSERVATION WAS THE KEY

NOPE

THEN COAL GASIFICATION?

WRONG AGAIN, WE JUST IMPORTED A LOT
MORE OIL FROM THE MIDDLE EAST



HA, HA... HA... HA... NO ONE COULD BE THAT STUPID. THAT WOULD PUT THE ECONOMIC SECURITY
OF THE WHOLE WORLD AT THE MERCY OF THE REGION'S TWO MILLENNIA OF HATE, AND SURELY
DRAG US INTO WAR



BINGO!

SURE, SURE... AND NEXT I SUPPOSE YOU'LL
TELL ME THAT GOPHER IS IN CONGRESS,
THE POPE IS POLISH AND OATMEAL IS
THE MAGIC ELIXIR.



I HANDED HIM MY CELLULAR PHONE

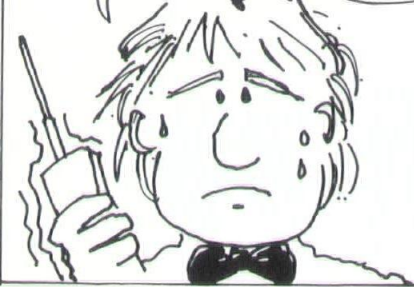


GO AHEAD, CALL ANY NUMBER AND ASK...
TELL 'EM ITS A RADIO CONTEST.

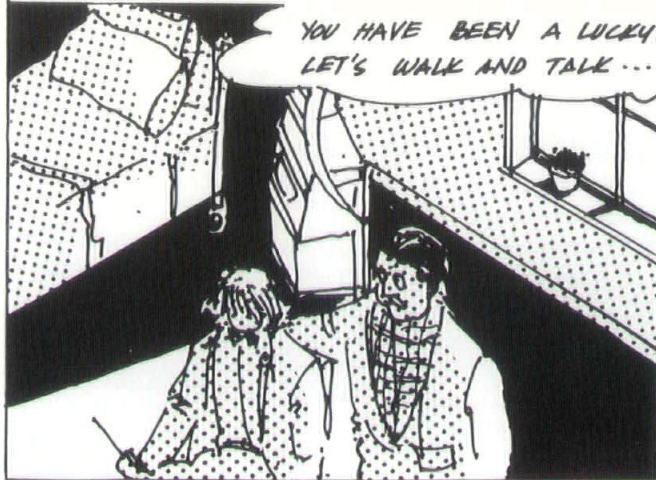


A MINUTE LATER

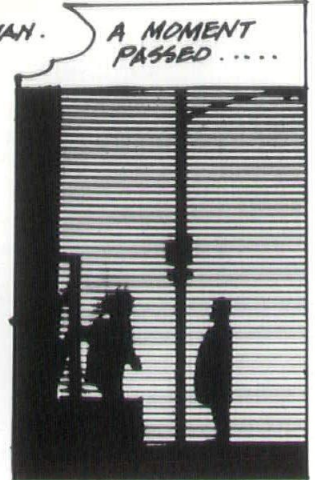
THEN IT'S TRUE
I SLUMBERED THROUGH
THE '80S!



YOU HAVE BEEN A LUCKY MAN.
LET'S WALK AND TALK



A MOMENT
PASSED



BUT I MISSED SEEING THE DAY SPACE
BECAME AS SIMPLE AS A DRIVE IN
THE COUNTRY



THE RUMOR WAS THAT
PRESIDENT REAGAN INSISTED
ON THE CHALLENGE



YEP... EIGHT YEARS OF THE
AGE OF GREED

BUT JIMMY CARTER HAD JUST COMPLE-
TED THE CAMP DAVID ACCORDS AND
THE PANAMA CANAL TREATIES
HE WAS ON TOP OF THE WORLD...



...WHAT
HAPPENED!?!?

THE SHAH WAS DRIVEN FROM IRAN BY
RELIGIOUS FUNDAMENTALISTS... WHO
SEIZED OUR EMBASSY STAFF AND
HELD THEM UNTIL REAGAN REPLACED
A HUMILIATED CARTER ... THEN
IRAQ INVADIED IRAN.



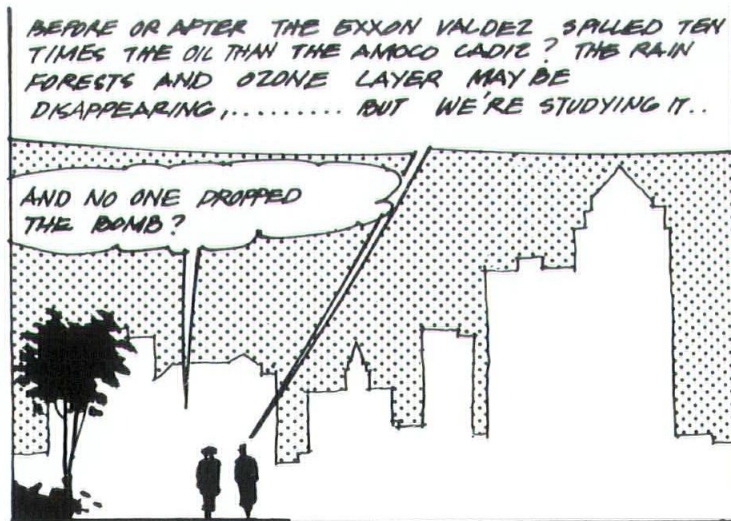
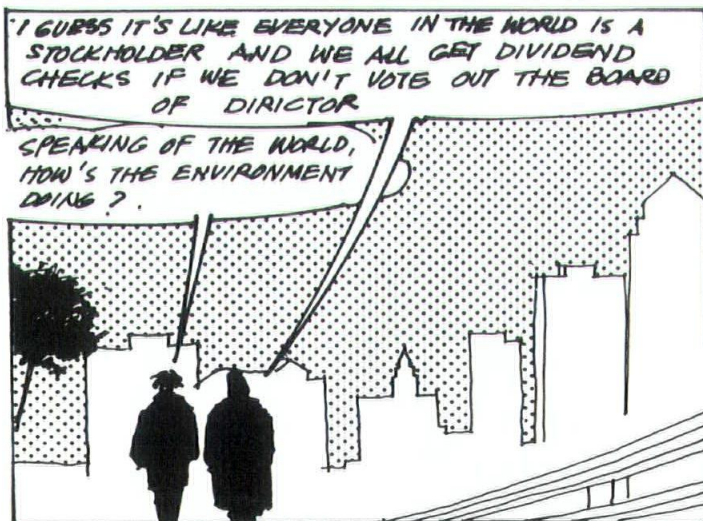
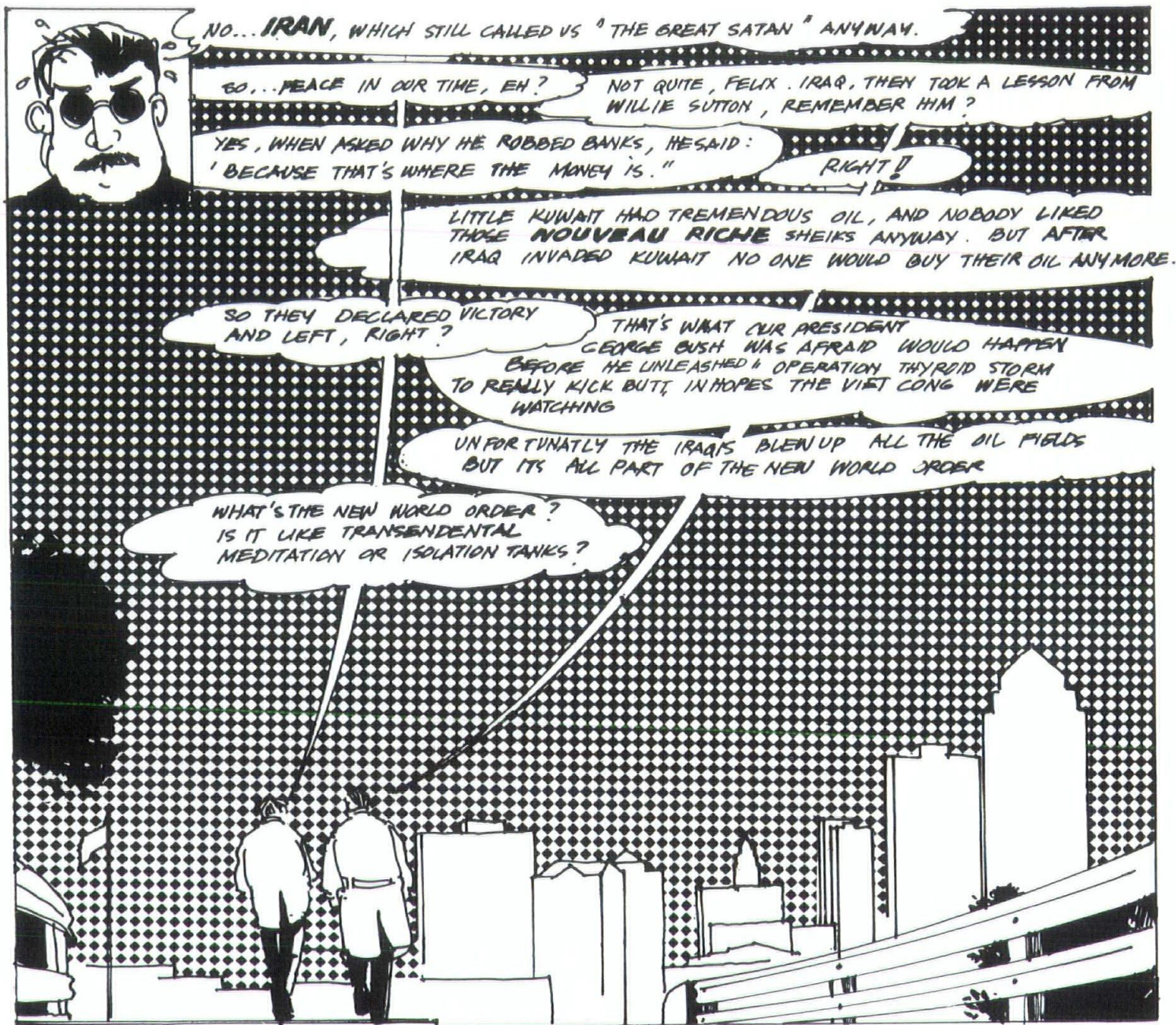
GOOD FOR THEM!!

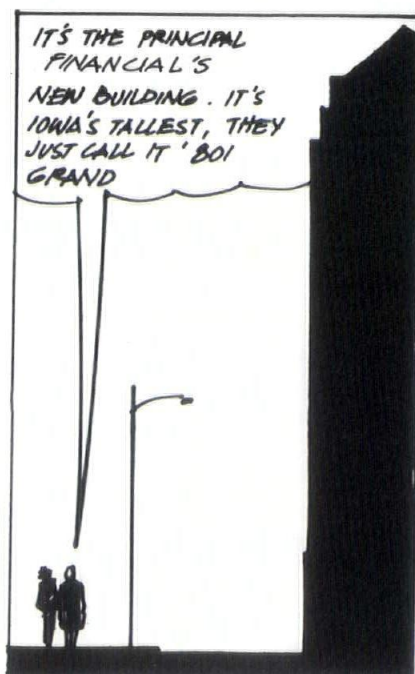
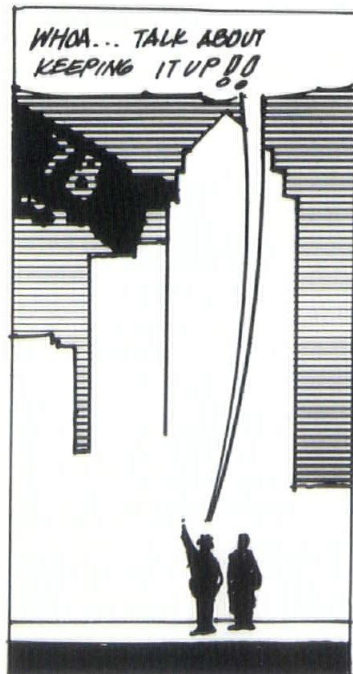
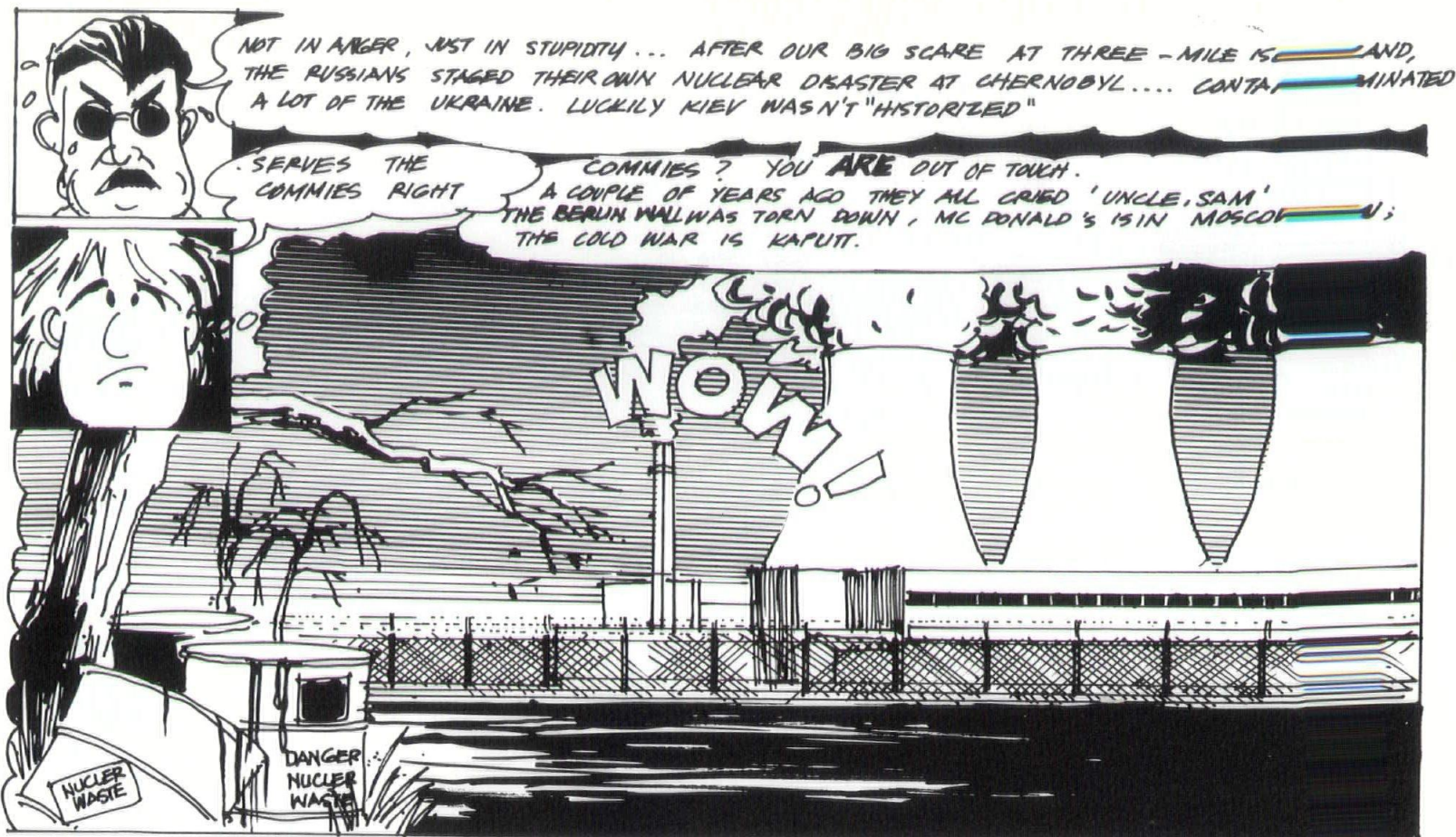


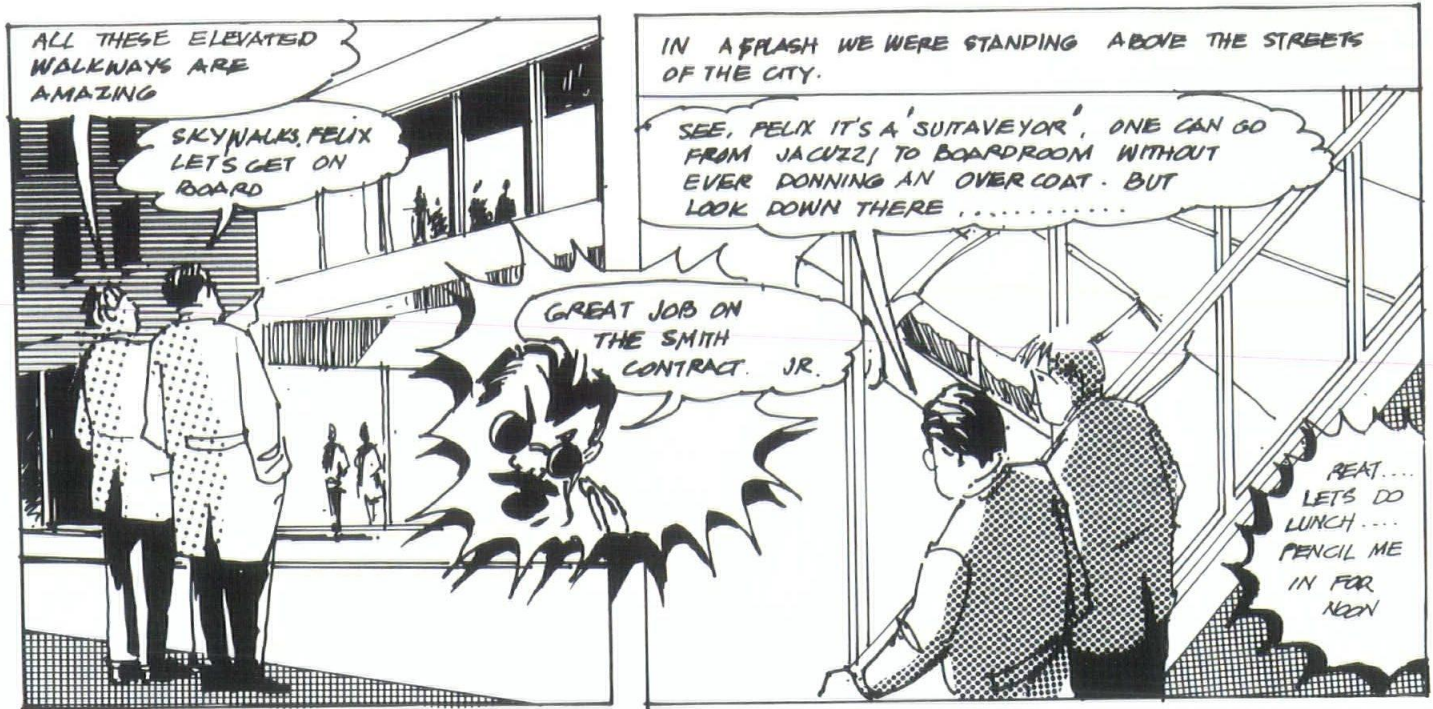
MEAN WHILE, THERE
WAS A REVOLUTION IN
NICARAGUA. SO WE
SET UP SOME OF
SOMOGA'S GOOD
OLD BOYS, NOW
CALLED "CONTRAS"
TO SHOOT COFFEE
PICKERS

THEN CONGRESS SAID "STOP". SO TO GET
CASH TO KEEP THE WAR GOING, THE
WHITE HOUSE SECRETLY SOLD MISSILES
TO GUESS WHERE?.

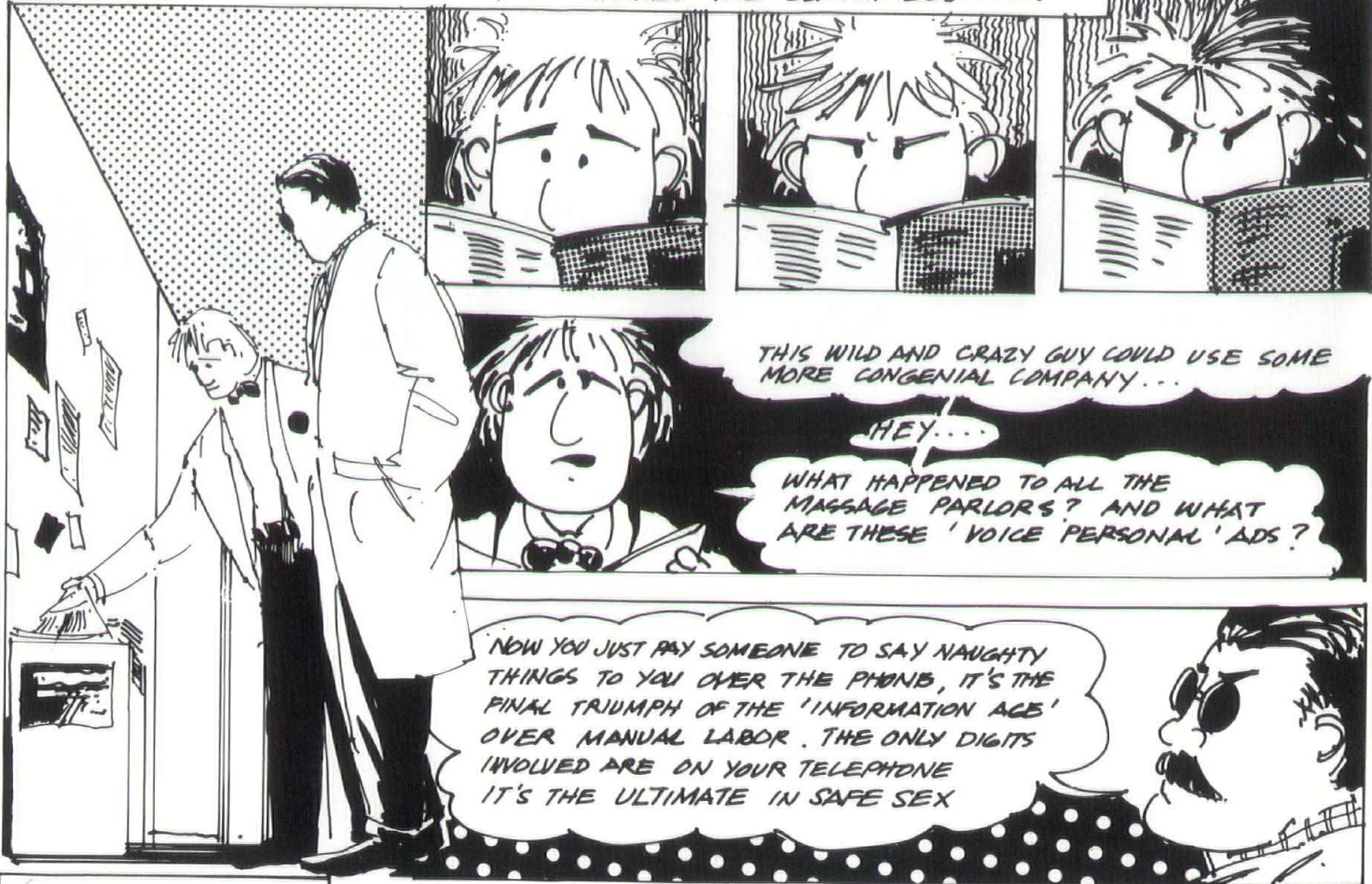








FELIX PICKED UP A PAPER..... AND SCANNED THE CLASSIFIEDS.....



THIS WILD AND CRAZY GUY COULD USE SOME MORE CONGENIAL COMPANY...

HEY...

WHAT HAPPENED TO ALL THE MASSAGE PARLORS? AND WHAT ARE THESE 'VOICE PERSONAL' ADS?

NOW YOU JUST PAY SOMEONE TO SAY NAUGHTY THINGS TO YOU OVER THE PHONE, IT'S THE FINAL TRIUMPH OF THE 'INFORMATION AGE' OVER MANUAL LABOR. THE ONLY DIGITS INVOLVED ARE ON YOUR TELEPHONE IT'S THE ULTIMATE IN SAFE SEX

SAFE WHAT?

THE '60S HAD RETRO ROCKETS, THE '80S: RETRO VIRUSES. SINCE 1981, 100,00 AMERICANS HAVE DIED OF AIDS, A DISEASE TRANSMITTED THROUGH SEX AND SHARING DRUG NEEDLES.

BUT NEEDLES?... WHY NOT LET UP ON HARMLESS DRUGS, LIKE COCAINE AND CRACK DOWN ON HEROIN?

YAAAAH! 'CRACK' IS TODAY'S MAGIC WORD..... IT'S COCAINE CUBED... AN ADDICT CAN NEVER HAVE ENOUGH MONEY... DEALERS HAVE TO BALE THE TWENTIES



I'M FEELING FAINT

CHEER UP LAD, 1991 ISN'T ALL BAD. AT LEAST JOHNNY ROTTEN, SID-VICIOUS AND PUNK MUSIC ARE DEAD. SO ARE LEISURE SUITS, DEVO AND DISCO. AND JOHN TRAVOLTA'S AS GOOD AS GONE.

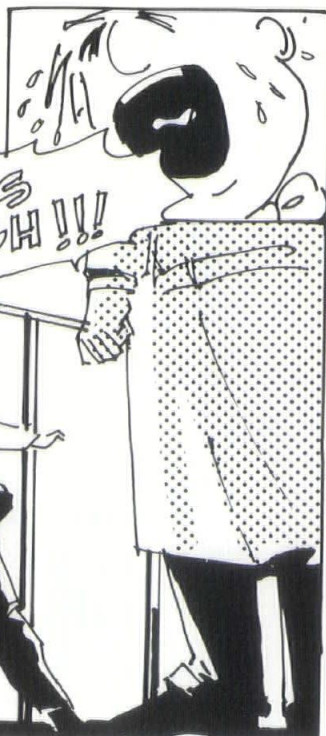
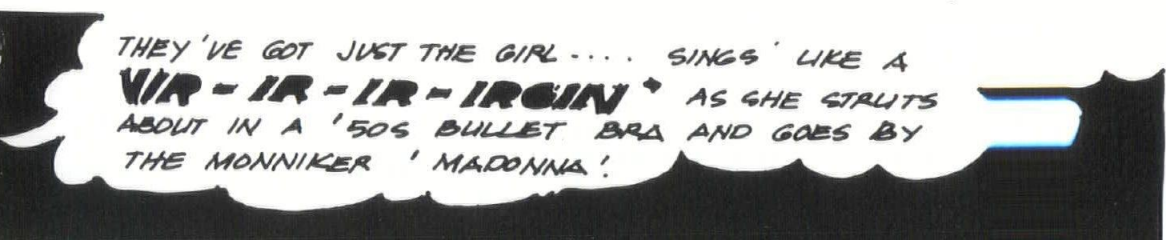
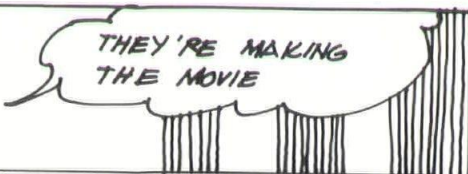
THE PERSONAL COMPUTER HAS BECOME THE LAPTOP. MOST HOMES HAVE CABLE TV, A VCR, A MICROWAVE OVEN AND A COMPACT DISC PLAYER, AND TO FAX HAS BECOME A VERB

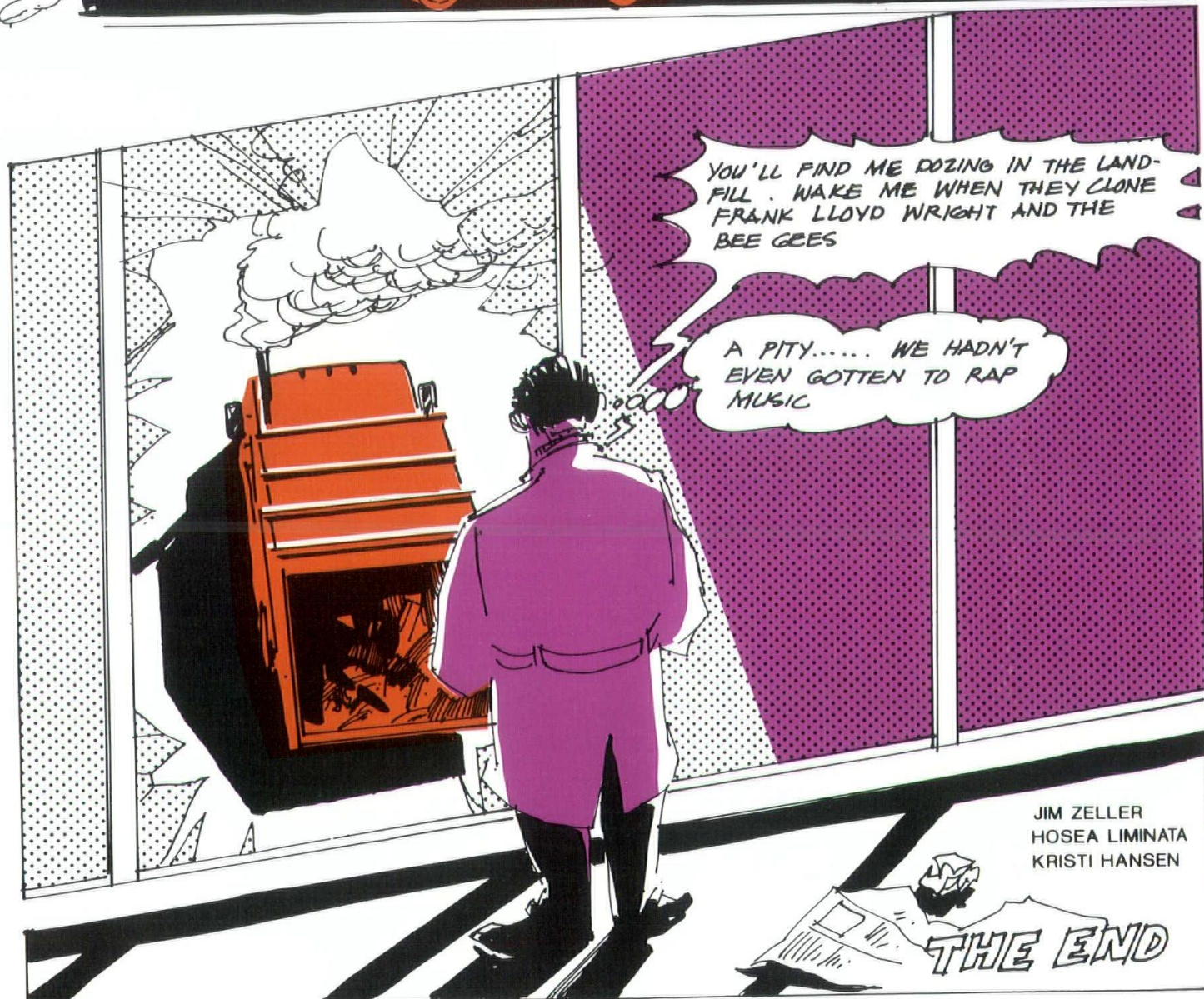
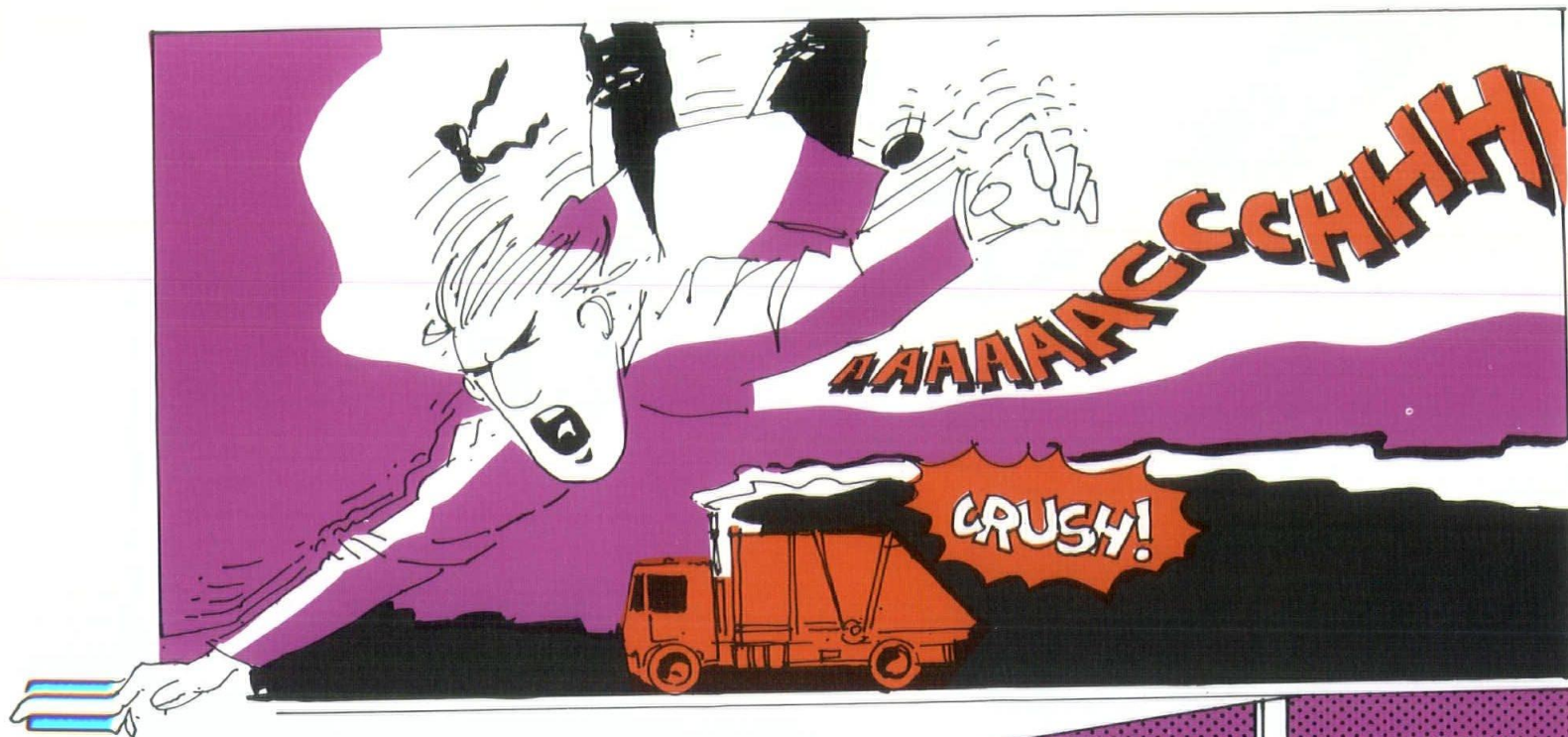
IN MEDICINE, THE AGE OF MOLECULAR BIOLOGY HAS ARRIVED. ORGAN TRANSPLANTS HAVE BECOME ORDINARY. WE CAN PEEK INTO THE BODY WITH CAT, MRI AND POSITRON SCANNERS AND FIX HEART ATTACKS WITHOUT SURGERY

ALK DELI

UNFORTUNATELY, PHIL DONAHUE IS STILL ON THE AIR

MEOW!





Notes on Change and Continuity

In the necessities of relocation and with the small tugs of curiosity that are endemic to architects, Iowa has become a map for us: horizons and the geometrics of farm buildings, the splendors of Sullivan in Grinnell, Clinton, and Cedar Rapids, the seductive landscape of a college town and the surprising urbanity of the cities. The moment of a new experience brings to mind again how the physics of continuity and change have engendered this extraordinary cartography and how, in the confluence of paradigm and revolution, architecture — its institutions and practices — reproduces that vital, enigmatic tension between the force of tradition and the counterforce of originality. The moment also suggests the essential problem of design education: how is this tension managed, how is it stabilized in a field of teaching and learning that is, at the same time, demonstrative of the instabilities and the undecidability of contemporary culture?

Jacquelin Robertson recently said, "Only stupid people try to transform the schools they go into." Like all hyperbole, his dictum is formed from a grain of truth. There is value in tradition; there is power in the endurance of institutions and there is comfort in the return to origins. Our program at ISU is sustained by the history and the land grant mission of the University. It is driven by a commitment to excellence and it is grounded in people — faculty and staff who have served over the long haul. Each student is the recipient of this heritage as she or he is then the shaper of its future.

The continuity of the profession, maintained in the stability of the "firm" and the "architect" as the principal elements of its economy, is also reflected in the school. Almost all of the courses that any student will take in a professional curriculum are those deemed necessary for a basic preparation for future practice. The competency to design a building at a level that induces an understanding of both the necessities and the potentials in design remains the focus of a student's development. Continuity is institutionalized in the academy as it is in the profession in machineries of regulation, accreditation, graduation, licensing, and myriad forms of evaluation.

But change and transformation are necessary companions to continuity and tradition. The university is a unique domain of specula-

tion and intellectual risk; thus, as education is shaped by a reflection of the real, it also shapes through a projection of the new, the different, and the original. Through some sort of cultural gymnastics we are, or should be, a step behind and a step ahead of the "real world." Just as the firm is organized to produce the new and the original, so too the educational program is organized to innovate and experiment, to transform and to be transformed.

Where are those avenues of change and transformation at ISU? I would use the license of the newcomer to suggest the following:

1) *Technology* (which for now is another name for the computer and the effects of computer usage on practice, research, and teaching). Basic competence will soon be a requisite for all graduates; but, even more importantly, the computer and its problematic role in design and production will be integrated into the language of architectural pedagogy. The machine will become an element of critical theory just as its practical applications are realized. At ISU this will take place only with the completion of a state-of-the-art CAD facility.

2) *The society of students*. The makeup of our student body will continue to change: more women (for the first time our entering class is more than 1/3 female), more minorities, and more international students. The effects of diversity are important and beneficial: difference encourages debate, representation inhibits bias, and multiplicity is an honest reflection of the complexity of the world's cultures. Programmatically, these effects will be manifest in new and more diverse courses, extended international programs, and in the enlargement of the cultural and political underpinning of our pedagogy.

3) *Research, scholarship, and service*. Research and scholarship are the instruments of change; they are also the necessary practices of the academic profession. In a very short period of time, architectural research and scholarship have become significant activities in most architectural schools and ISU is no exception. The pattern of growth will continue and, as it does, the university will gain a clearer sense of its responsibilities and its opportunities to shape the discipline of architecture as it has traditionally shaped other disciplines.

Service and extension are the essential missions of the land-grant university; in architec-

ture the projection of teaching and research into real social environments is as much a process of legitimation as it is a process of responding to the needs of society. Away from the ivory tower, students feel that the reality of architecture and faculty extends their unique expertise and knowledge to the solution of problems not addressed by the private sector. The format for these activities will increasingly be the "center" or the "institute", special units within the College that will integrate research, service, and teaching according to their particular mandates.

4) *Graduate Study*. At ISU there are currently two professional programs, the five-year B.Arch. and the three-and-a-half year M.Arch. The increasing demand for graduate study will undoubtedly result in the enlargement of the existing graduate program, and the implementation of a Ph.D. program in the near future will significantly enhance the body of research and scholarship carried out in the College.

5) *Interdisciplinary Study*. In a general sense, architectural education has evolved from a curriculum narrowly dedicated to professional training to a broader educational system in which the study of architecture is the armature for both a general education as well as for specialized work in a specific field. Education is now less linear and more a matrix of possibilities; pedagogy is perhaps less dogmatic and doctrinaire and more critical and generative. The effects of this transformation are clear in new, more experimental forms of teaching, new elements in the curriculum (critical theory and a reconstituted urban design), and the possibility of new administrative units (real estate, computer-aided design, and an undergraduate curriculum in non-professional studies).

There are undoubtedly other avenues of change, but taken together, the context of their achievement is a paradigm of excellence built on ISU's commitment to becoming the premier land-grant university in the nation. The essence of this paradigm is *publicness* — a deep concern for the problems and issues that constitute communities and the form of architecture in their solution and resolution. The university is a unique agent for social change as it is the protected ground for solitary thought. Excellence comes through the merging of these two functions in clear and effective programs of study. ■

Agrest and Gandelsonas,
Architects

Work In Iowa

"You need to know the native, formal reality of a city. We use analytical drawings to modify the city and our understanding of the city."

A & G Architects

Agrest and Gandelsonas began work in Iowa in the summer of 1988 when the Chicago Institute of Architecture and Urbanism at the Skidmore, Owings and Merrill Foundation began looking for a Midwestern city to be the prototype for a new approach to planning — an approach based on the visual and formal aspects of a place being essential to the political and economic.

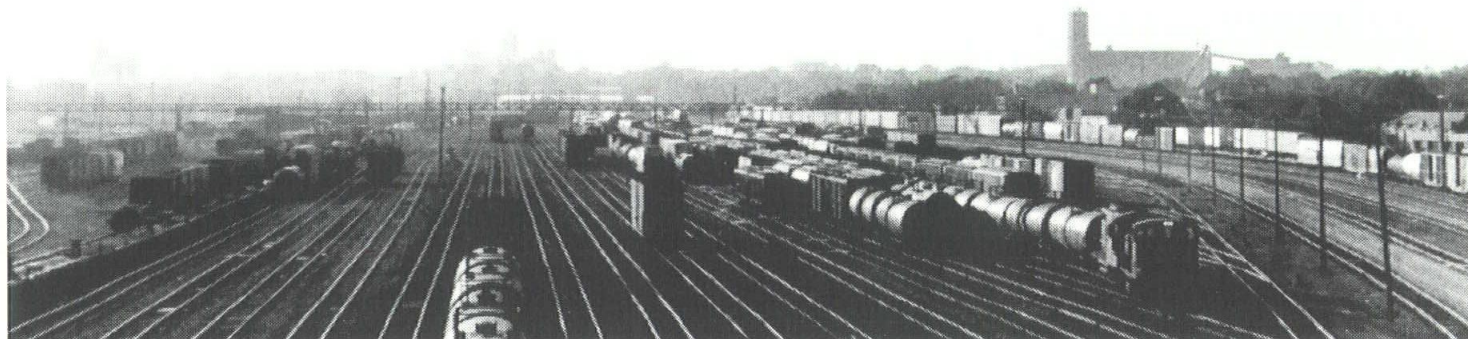
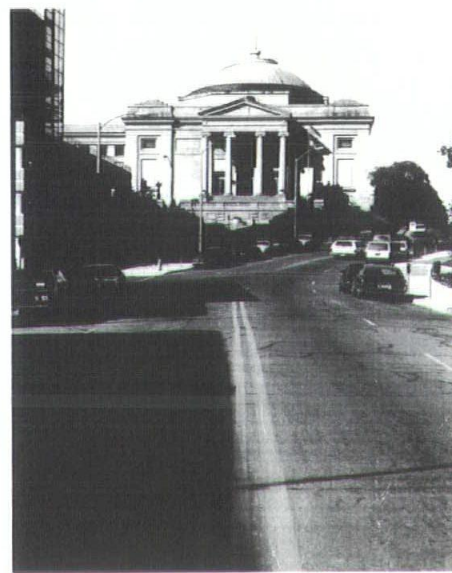
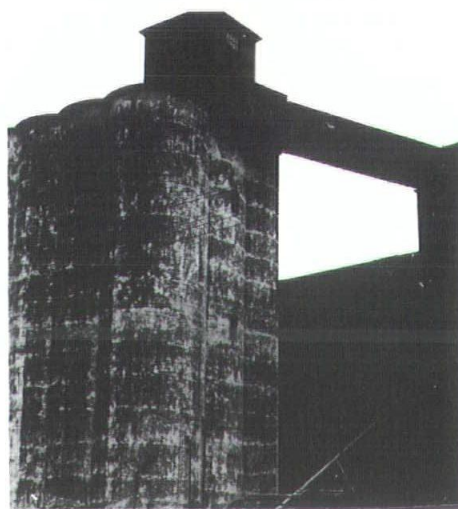
Des Moines was selected after being suggested by SOM's Bruce Graham. Yale University with Tom Beeby, Dean of the School of Architecture, became a partner in the project and Mario Gandelsonas was named project director.

This process has moved from descriptive computer-generated diagrams to conceptual drawings to the development framework for a new downtown neighborhood as illustrated here by the Hillside project.

The total project is intended to be both a visionary exploration of potential and to get projects accomplished in the immediate future. A benefit of the process has been the realization by community players that projects such as bridges and highways are critical elements in the future potential of the city; that it is crucial to have a designer involved at the outset in these typically engineering-driven projects.

Photo images by students from Yale University School of Architecture

Des Moines Studio fall 1988. Professor Gandelsonas and 10 students spent several days in Iowa seeing Des Moines and the surrounding country side.



"Should we be surprised by the fact that architectural form can be found in the plan of the city? Yes, if one considers the fact that there is no architectural intervention in the design of the plan. No, if one considers architecture as not just the practice of a specific form of "writing," but primarily as an art of "reading." It is the "reading subject," the principle that generates the architecture of the city by displacing its plant to "an-other" realm. The realm of the text."

The Urban Text, Mario Gandelsonas
The MIT Press, 1991.

"But in dealing with the city — and particularly public places — we face a condition that resists design as a closed system. The city is not the product of a "creative subject," and the place of the architect as such is eliminated. The architect, however, could be a reader, reading the city from different positions, different systems. The architect is now placed in the position of a reader, and architecture is seen as a field of differences, making it possible to deal with a phenomenon of fragmentation and change."

Architecture from Without, Diana Agrest
MIT Press, 1991



Mario Gandelsonas

Mario Gandelsonas is a professor at the School of Architecture at Princeton University, and the project director for the Des Moines Vision Plan.

Among his recent projects are: Master Plans for Goose Island, Chicago, the China Basin, San Francisco and Porta Vittoria, Milan Italy; a mixed-use building complex in Dallas, Texas; new construction, renovation and landscaping for private residences in Southampton, New York; the Campus Center for Princeton University; and interior design of apartments and restaurants in New York City.

Gandelsonas has taught at Yale, Harvard, the University of Illinois, the Rhode Island School of Design, Sarah Lawrence College, the Institute for Architecture and Urban Studies in New York and is currently a Fellow at the Chicago Institute of Architecture and Urbanism at the Skidmore, Owings & Merrill Foundation.

He is currently working on a book *The Order of the American City* soon to be published by the Princeton Architectural Press. His book, *The Urban Text*, MIT Press, 1991 is a publication of the Chicago Institute of Architecture and Urbanism.



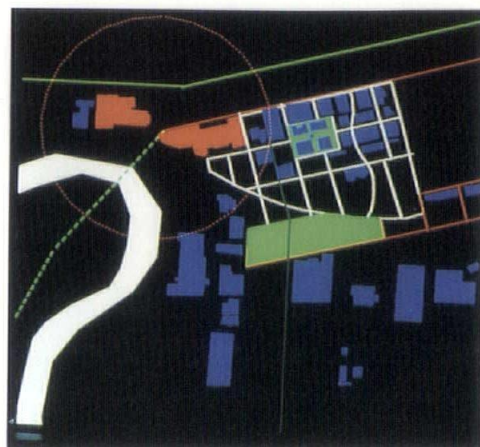
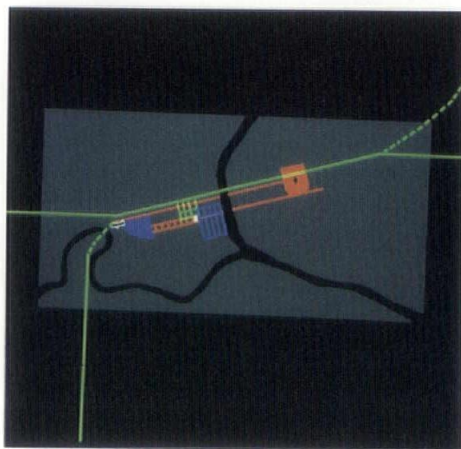
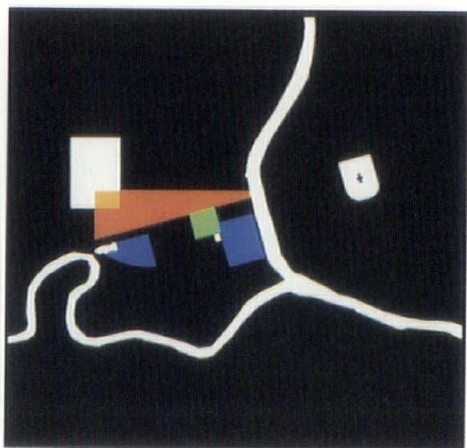
Diana Agrest

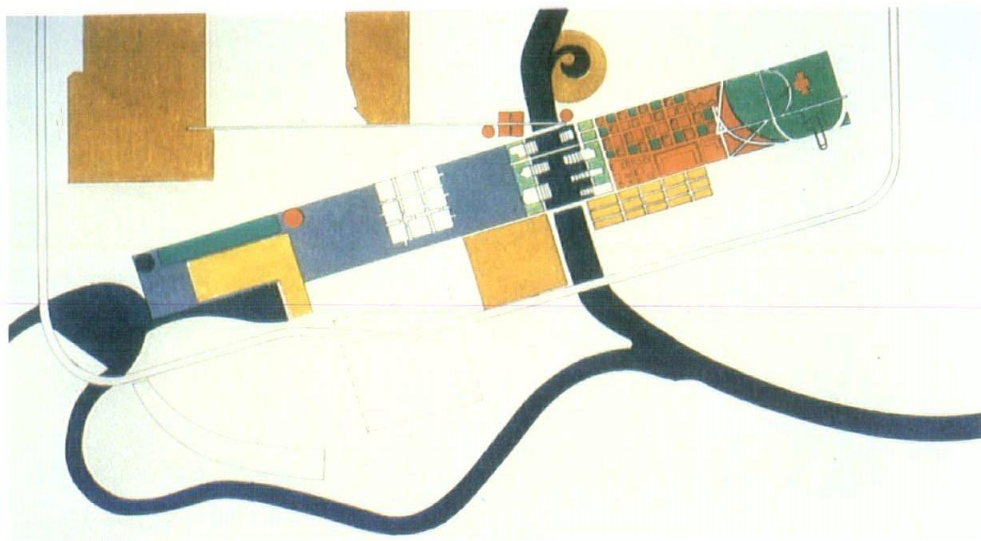
Diana Agrest has been involved in the design and development of projects and buildings in the USA, Europe and South America, ranging from single-family houses and interiors to urban buildings, urban design projects and master plans. She is presently Design Director of the Vision Plan project for Des Moines.

She is also currently a Professor of Architecture at Columbia University. She was a Fellow at the Institute for Architecture and Urban Studies in New York from 1972 to 1984, where she was the Director of the Advanced Design Workshop in Architecture and Urban Form. She has taught architecture at Princeton, Yale, and Cooper Union.

Publications which have featured her works include: *Progressive Architecture*, *Architectural Record*, *A & U*, *Architectural Design*, *Oppositions*, *Architectural Digest*, *Design Quarterly*, *Lotus*, and *Domus*. She has published *Architecture from Without: Theoretical Framings for a Critical Practice*, MIT Press 1991; and *A Romance With The City: The Work of Irwin S. Chanin* for the Cooper Union.

▼
Computer-generated drawings by Mario Gandelsonas.



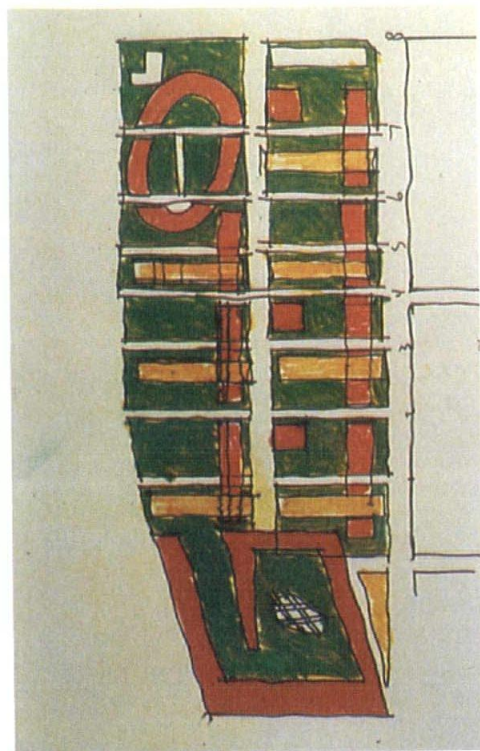


A premise of A & G's work in Des Moines seems to be that strong visual images, drawings, and models combined with a consensus of participating community leaders will be effective in shaping, even igniting future investment and development in the city - the notion that the vision itself once imprinted on the "collective conscious" of the community is so compelling in its rightness for the time and place that it will be self-propelling.

Mario Gandelsonas has made many references to the Burnham Plan for Chicago, 1909 - which did indeed ignite Chicago development in the early part of this century. This plan shares in the credit for the power of Chicago today - 80 years later. Is this degree of impact from a popular plan transferable to the development climate that exists today? Key local leaders involved in the Des Moines Vision Plan project are proceeding on the premise that planning, vision and architecture can create markets. They are thinking about implementation as they work with A & G Development Consultants and Environmental Design Group to develop a plan.

The Hillside project, with its 1500 residential units, skywalk connections, neighborhood commercial space, and parking for 4,000 cars, moves the Vision Plan to an urban scale project which is intended to be constructed within the next few years. Though Des Moines has accomplished several downtown residential projects accomplished in the past ten years, they have required major public participation such as land write down through Urban Renewal, 10 year tax abatement and other local and Federal incentives or subsidies. These projects are on various single lots throughout the downtown and have not led to the critical mass of downtown residents necessary to create a sense of neighborhood or mixed-use and vitality around the clock. Nor has this development given the large suburban apartment market the opportunity to consider the downtown as a place to live. Even though the downtown is strong as a government and commercial center and is gaining as a place for culture and entertainment, it is still very weak as a place of retail, recreation and diversity. Several developers have attempted to put together additional block-size residential projects but failed to balance the triad of assumed rents, parking demand and cost of downtown land, even with tax abatement and other incentives.

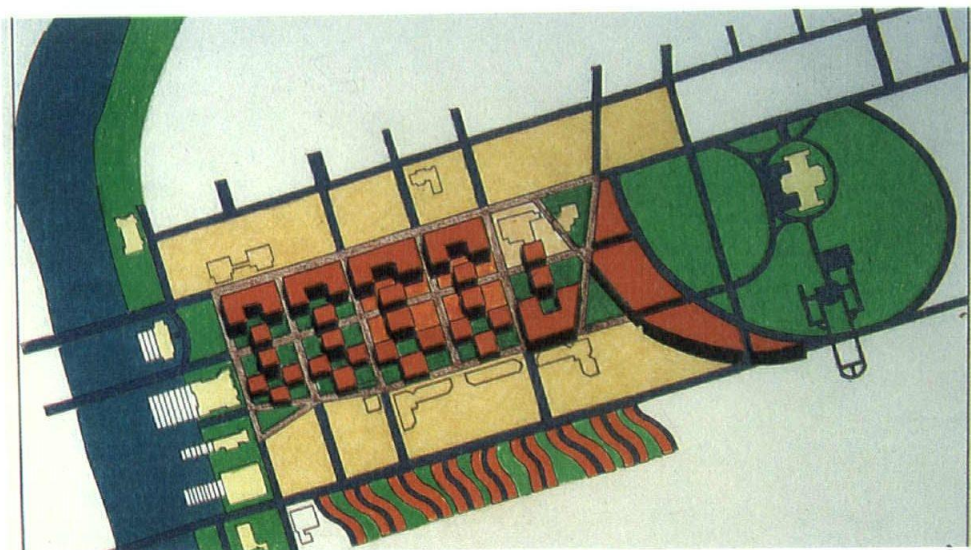
Hillside, however, is not a downtown housing project but rather a downtown neighborhood project. The goal has been to build a 'place'. The design is for a multi-block area which can be phased and constructed by individual developers with individual architects. This phased approach will provide visual diversity, in addi-



▲ Downtown Des Moines — this drawing shows the Hillside Neighborhood as one of several concepts proposed by Agrest and Gandelsonas including: 1) Business District Corridor extending from the State Capitol on the east to Fleur Drive on the west; 2) Downtown Residential Neighborhoods; 3) Gateway Lake and Park along the western entry to downtown; 4) a widened river and terrace extensions of civic buildings on the downtown riverfront; 5) Red Brick City and Cultural Crescent in Downtown East.

◀ Conceptual sketch for 'Hillside Neighborhood', a 25 acre area just north of the downtown business core, currently used for surface parking.

▼ Conceptual sketch for 'Red Brick City' and 'Cultural Crescent' in Downtown East.



tion to bringing to the project a certainty about what will occur in any adjacent block within the plan area. This aspect of the project has been very important in gaining the attention and confidence of the business and development community and city government in spite of the size and complexity of the 25 acre project.

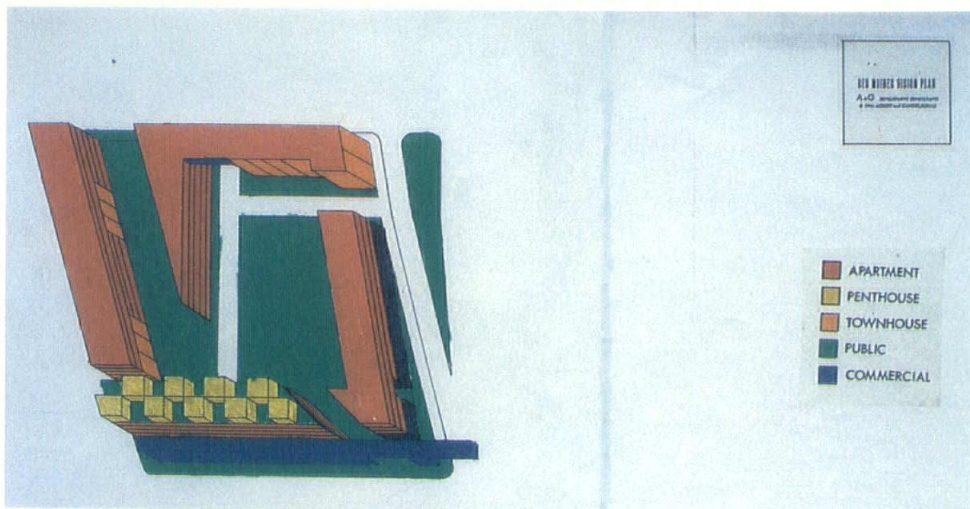
Hillside is a plan which makes a pedestrian lifestyle possible. It includes an extensive network of internal streets and walkways which maintain and extend the existing public street system, in addition to including, neighborhood shops, restaurants and service commercial. The forms of future buildings shape street spaces and open spaces, supporting the neighborhood's pedestrian premise. The addition of new private streets that appear as public streets, subdivide the existing super block structure and create a more intimate neighborhood scale. The point towers, in an otherwise low to midrise neighborhood will provide the identification of "home" from locations in the downtown and around the city and also speak to marketing issues of image.

To what degree can an urban scheme generate a project which would otherwise not exist? What power does any specific formal vision have to move to implementation any plan significantly larger than one property owner? What is the relative importance of the design, its visual depiction, the plan's history of evolution, its process of development, political and economic factors? Do the factors that are typically under the hand of the architect - the content of the plan, its configuration, and its medium of communication - make a compelling difference in its chances of eventual construction?

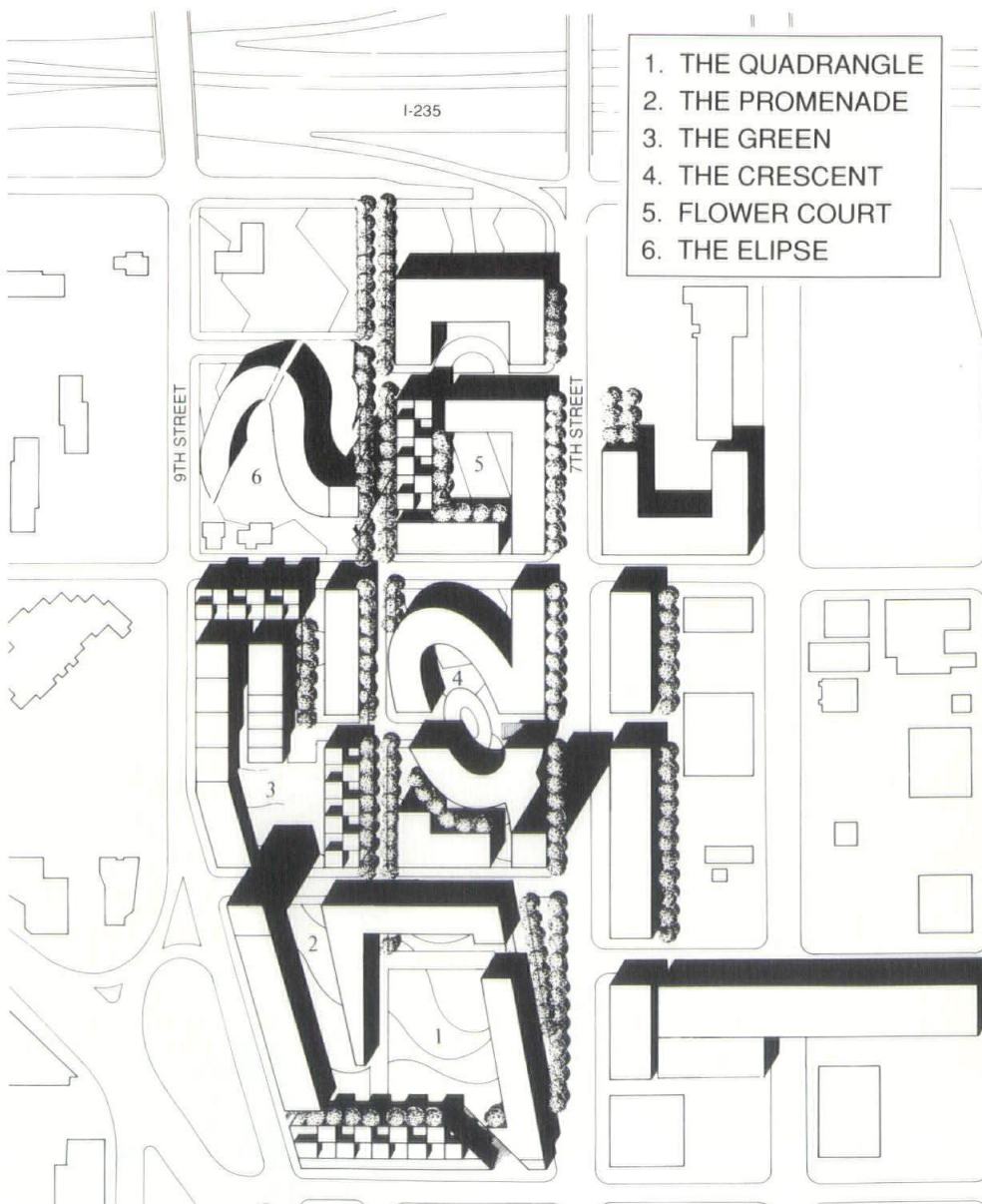
These questions come up with the urban work generated by Agrest and Gandelonas for Des Moines and concerning plans developed for cities by other 20th century urban architects. Let's assume a given urban design project makes reasonable economic sense, and so we move to exploring its cultural rightness, its market fit and thus what might be called its urge to realization - realization that must reach years into the future because of the size and scope involved. And a realization which must accommodate change in order to facilitate the

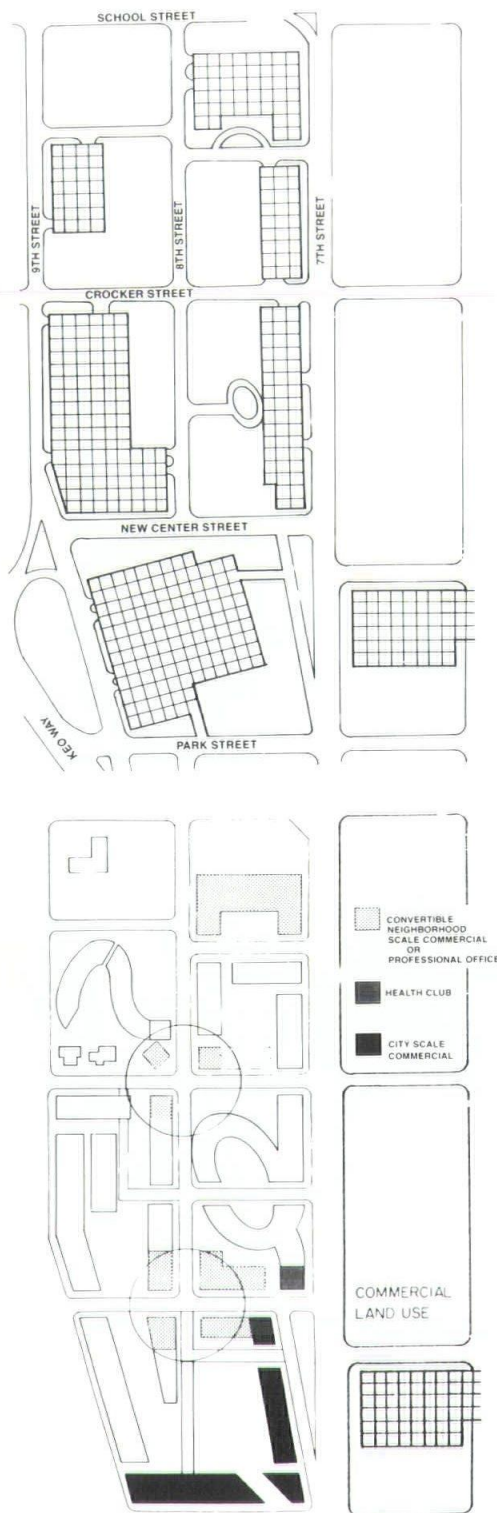
► HILLSIDE — MASTER DEVELOPMENT PLAN

▼ HILLSIDE viewed from the 44th floor of 801 Grand.



▲ THE QUADRANGLE — BUILDING AND UNIT TYPES showing skywalk station at southeast corner. The Quadrangle presents the most complex arrangement of buildings, uses and spaces within Hillside. It is the "front facade" of the neighborhood, the edge where the connection with the Downtown Corridor takes place, and a major public space well above street level.

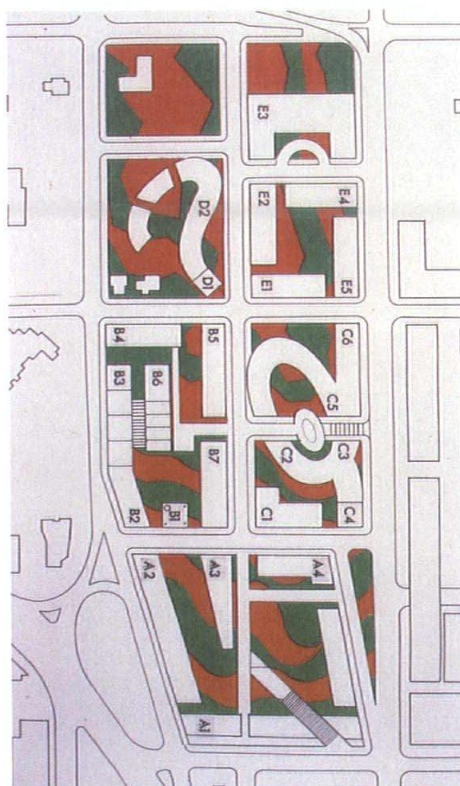
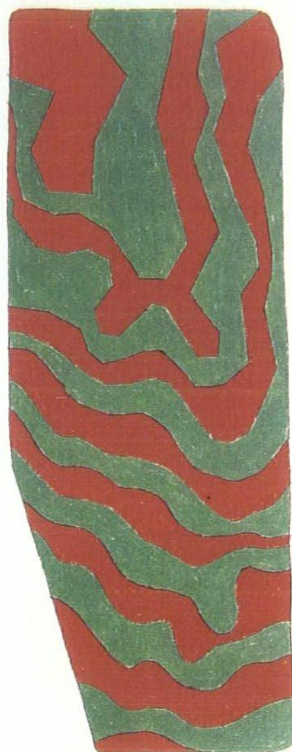




drama of everyday life. What are the ingredients of this physical plan and this process that give it the quality and momentum to happen?

The highly focused commitment of the Des Moines Development Corporation to develop-

HILLSIDE TOPOGRAPHY



HILLSIDE PARKING PLAN — 2 and 3 level terraced parking below building and plaza.

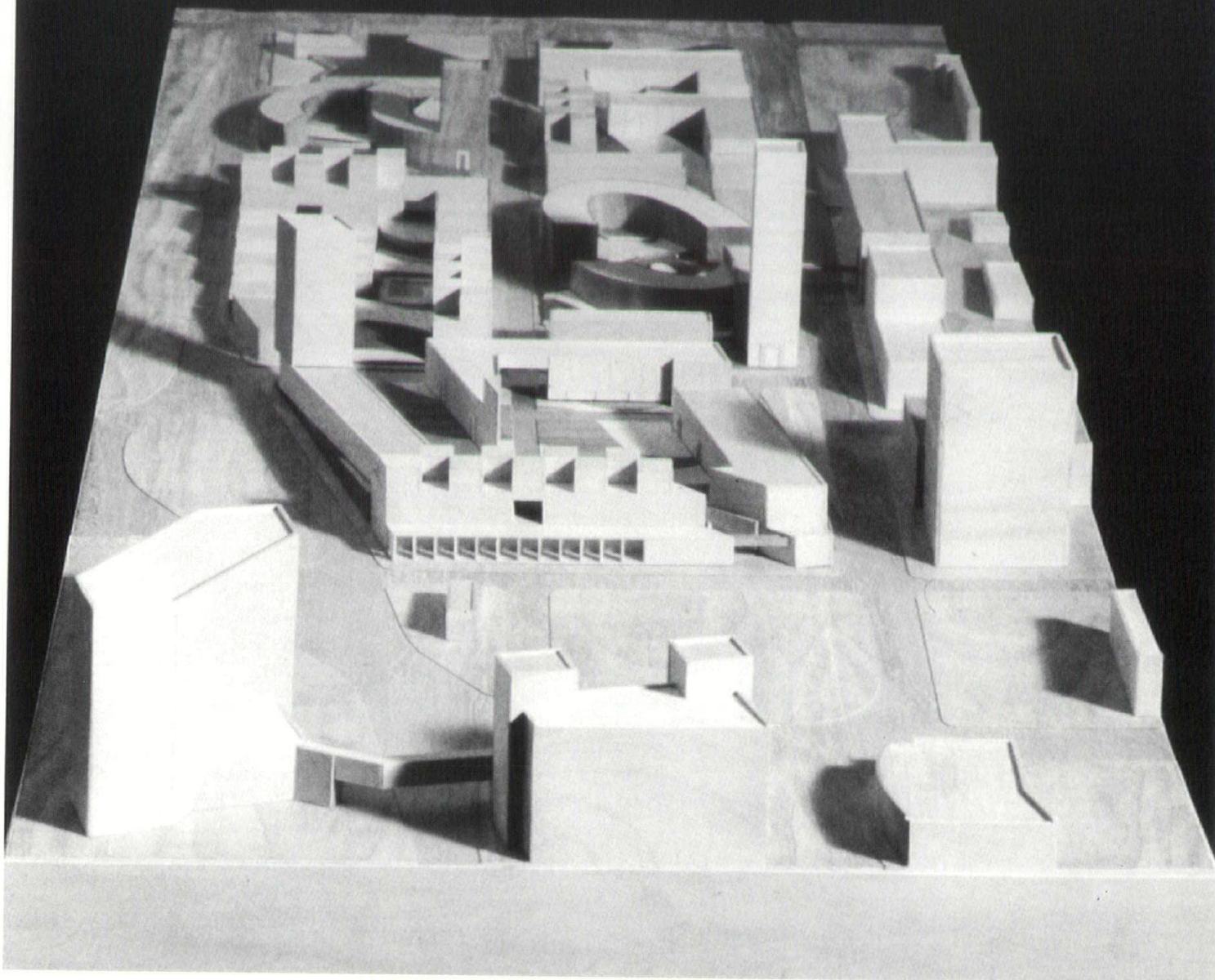
HILLSIDE COMMERCIAL LANDUSE PLAN

HILLSIDE TERRACING CONCEPT for the development of outdoor spaces. The pronounced slope of the site is made apparent with the concept of terraces on both buildings and semi-public places

ing neighborhoods downtown as the next step in creating a fully revitalized downtown, has been critical. Their insistence on a new type of neighborhood, and their questions about what it will take to make a "place", have indicated an understanding of the importance of design character in their minds. The design team's exchange with this enlightened client has included design response and education. In addition, the Hillside plan has produced confidence and momentum based on the potential of the plan to generate a visually stunning neighborhood. By using the architecture of the open spaces and public spaces in addition to design guidelines for future buildings, A & G are creating modern stages and courts and paths where people can participate. They are talking about new types of neighborhoods which would include some of the landscape qualities of suburbs, yet offer urban amenities, great views, and proximity to major employers in the downtown, thus redefining the expectations of the residential market in the metropolitan area.

While the Hillside Neighborhood project is about architecture, it is not very much about the architecture of buildings. Instead the development plans set up the opportunity for other architects to perform. That which is left out of the plan becomes as critical to ultimate success as that which is shaped by the plan. The goal for A & G has been to avoid the homogeneity of a completely finished project plan leaving portions of the process to chance - to future talents and cultural insights - "growing" a neighborhood that appears to have formed over a period of time. The designed forms are just fantastic enough suggestions of buildings to be both possible in a literal sense, and to imply alternatives and continued innovation in the ultimate realization of the architecture. Building typologies are introduced here for the first time in A & G's Des Moines work.

How will this plan be enforced and to what degree can it be adhered to over time? Development parameters, design guidelines and urban planning techniques need to be developed and put in place to assure adherence to the neighborhood plan while also stimulating timely and thoughtful diversions from the plan. In this way, Des Moines can build on what A & G has done and show itself to be an excellent place to set the stage for great architecture. ■



HILLSIDE MODEL — 1" = 60'

**Hillside Project
A & G Firm Credits**

Principal

Diana Agrest - Design Director
Mario Gandelsonas - Project Director

Associate in Charge

Claire Weisz

Design Team

Nick Ann
Karen Frome
Maurice Harwell
David Ruff

Model Construction

David Ruff

Mark Yoes

Photography

David Ruff

Local Credits

Design Team

Bill Ludwig AIA - Environmental Design Group Ltd.
Alan Bowman AIA - Environmental Design Group Ltd.
Ladan Omidvar - Environmental Design Group Ltd.
Marty Barkley - Environmental Design Group Ltd.

Coordinating Team

James M. Grant, AICP - City of Des Moines Planning Director
Des Moines Vision Plan Executive Committee
Robert Mickle, AICP - former City Planning Director
Des Moines Vision Plan Executive Committee

Des Moines Development Corporation

Robert Houser, President

Red Brannan, Consultant

Des Moines Vision Plan

Mayor John "Pat" Dorrian, Chairman

Iowa Architect has published two other articles on the ideas and the work of Mario Gandelsonas and Diana Agrest: Winter 1989 and Winter 1990.

Patricia Zingsheim is an architect in the City of Des Moines Planning Department and a member of the Des Moines Vision Plan Executive Committee. She has been working on the Vision Plan project since its earliest phase to provide coordination and exchange between the City of Des Moines Planning Department and the Agrest and Gandelsonas Design/Plan Team.

A Student's Point of View

College of Design

From its beginning, the College of Design on the campus of Iowa State University has certainly influenced how students of architecture perceive, organize, design, and create form and space.

The way in which Peter Eisenman, Michael Graves, Charles Gwathmey, and Robert Stern evaluated the design award entries at the 1978 regional AIA convention is most often how we, as student and professional architects, look at buildings and evaluate whether they are successful designs or not. It is through floor plans, elevations, and section drawings (and slide images if the design has already been built) that buildings are communicated and analyzed. It is rare that the respective design critic has had the opportunity prior to evaluation to become familiar with the built form, or even spent time experiencing the space. In school, much of our education is directed towards the importance of drawings and models as tools for understanding space. But shouldn't understanding the experience of the space — how the space feels — be a more important measurement to decide how successful the design is? Unfortunately, this language is harder to learn due to the simple fact that many of the buildings which are "worthy" of architectural study are either too far away, have already been destroyed or are inaccessible for students to spend time in, correlating between buildings represented in drawings and built form.

One of the buildings which received an award in the AIA jury of 1978 is Iowa State University's

College of Design, designed by Charles Herbert and Associates. As an architecture student, I feel particularly familiar with the College of Design, more familiar with it, in fact, than any of the apartments or dorm rooms I have lived in while attending Iowa State. Like many design students, I spend most of my days and nights — working, eating, and occasionally sleeping — at the design center. It is "home" for many people. It has such an impact on students' lives that many say that even after they have graduated, they continue to have a weighted feeling inside when they see the building, feeling that they should be at the College of Design working. Thus, it is through feelings that I analyze the College of Design, through images of my memory. For a moment, I set aside issues like facade studies of geometry, the relationship of the site plan to its context, or even the economics of the glass atrium. I look at this building, which has become so much a part of me, through experience.

I approach the building primarily from one of two directions. From the parking lot I cut across grass and mud (since the actual sidewalk is not the quickest way), which brings me to the west exit. Or, if I am coming from campus or the armory, I again cut across grass and mud to use the east exit. I call these exits because that is

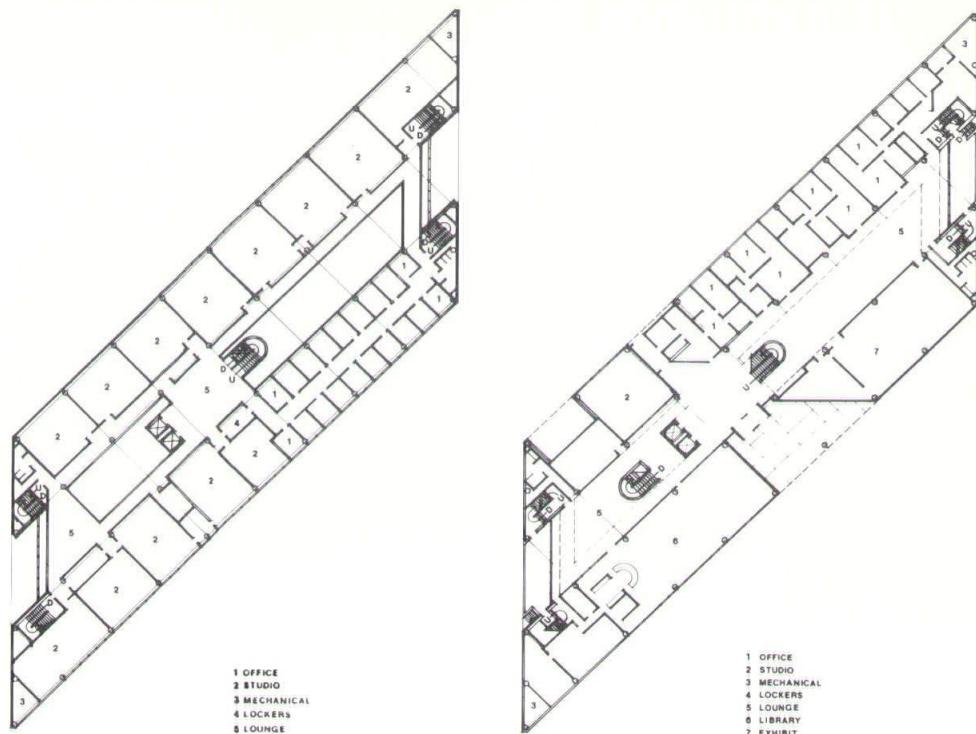


► The view from the east, like that of the west, is dynamic.

how they were intended and is obvious by their lack of articulation. They can hardly be seen due to the angle of the "terrace" and walls which they hide behind. These are uncovered only through experience, finding short cuts when the main entrances which are located on the north and south sides are not practical. When approaching the building, I feel almost intimidated by the mass and the unpenetrated skin. It seems so rigid and guarded, something which contradicts the chaotic movement and excitement of the people within. It has almost become instinct that when I look at buildings I try to imagine them in drawing or model form. The design center's elevations make it easy for me to imagine them drawn on paper, and to see the building made out of foamcore and museum board. It has many characteristics which would be quite appealing at a 1/8" or 1/16" scale.

The space of the long atrium, which divides the two "buildings" containing studios and offices, is constantly changing. Different banners, paintings, models, and sculptures by students can usually be found either displayed in cases, hanging on the wall, from the balconies above, or even on the floor. There is a continual hum of people, passing one another, running up and down the steps or just leaning over one of the balconies peering down below.

On my way to the studio, I pause for a few moments to watch a jury, whether it be that of an architecture class or landscape architecture,



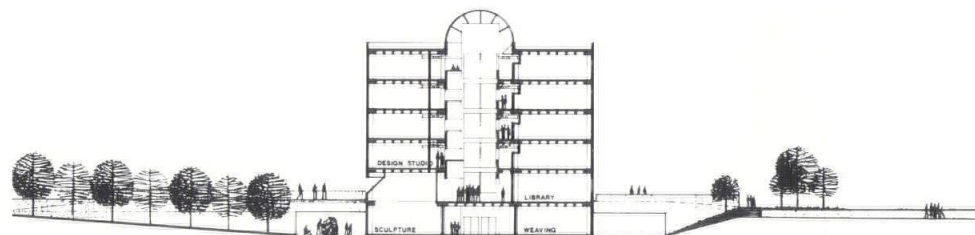
SECOND FLOOR
(3, 4, 5 SIMILAR)

0' 1" 140'

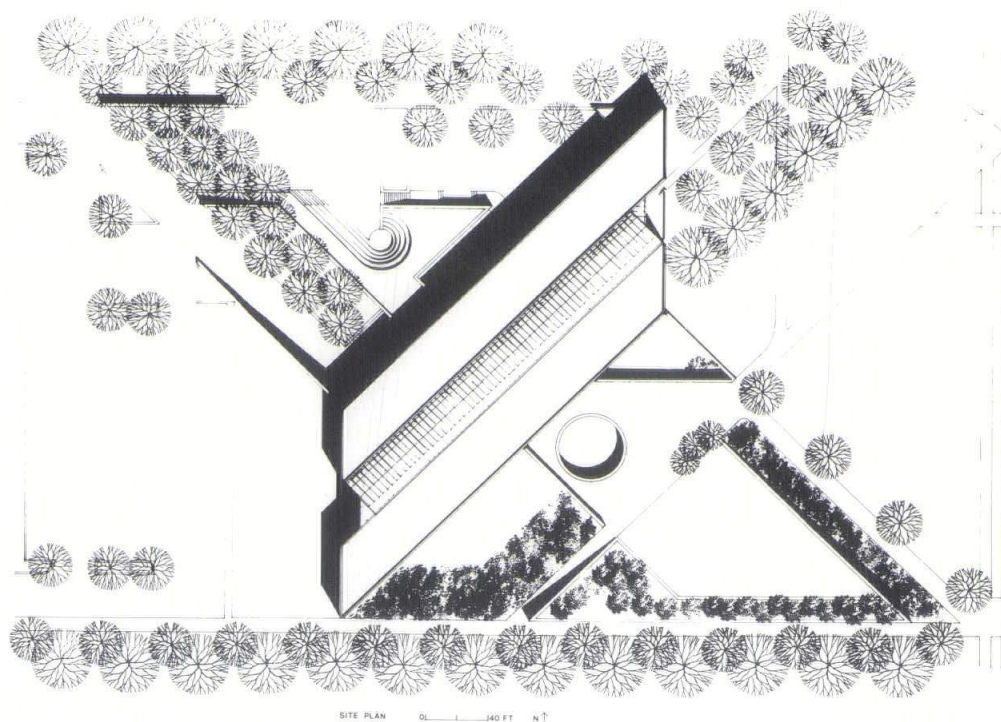


FIRST FLOOR

0' 1" 140'

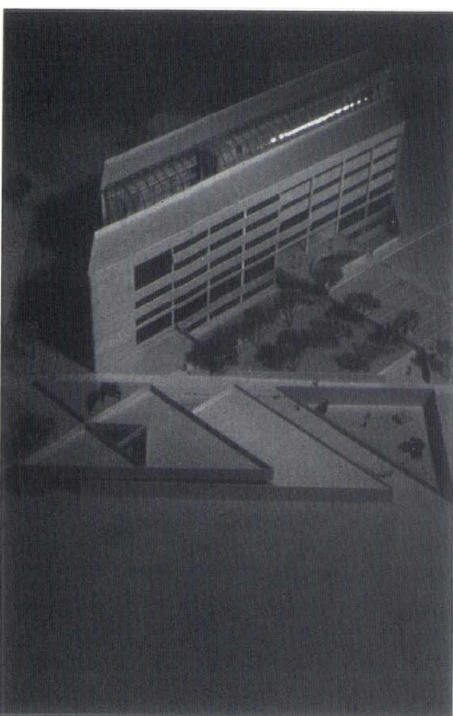


SECTION LOOKING NORTHEAST 0' 1" 140' FT



SITE PLAN 0' 1" 140' FT N↑

▼
Early study model as viewed from the south.



interior design or art and design. They are usually located on one of the stair/elevator landings in the center of each floor or on the triangle-shaped balconies on the edges of some floors. The powerful sunlight from the glazed window wall on the end spaces floods the floor and walls, and intensifies the mist of pressure already existing. The lack of natural light in the center spaces requires the use of the photography "spotlights", which increase the dramatic atmosphere of the student presenting his/her work to a panel of critics, fellow classmates, and passers-by.

Due to the fact that the studios, which hold approximately 16 people, are locked when no one is inside, there is a strong sense of territoriality. Just like the instant feeling I have of being "home" when I enter my own studio with "family" members within, there is also a definite feeling of being a visitor or an intruder when I enter a studio which is not my own. The views out the studio windows are along the north and south walls, and frame the western part of campus, Beyer Gym's tennis courts, and the northern scenic wooded area. These views are serene and help in contemplation. Unfortunately, they must be blocked in late afternoon on the south side due to the unbearable direct heat from the sun, which had earlier given my face and arms a comfortable warm sheathing

and my eyes a pleasant light to draw by.

As the sun sets over the campus in the west, creating a rich fabric of colors along the southern glazing, there is a transformation that brushes through the atrium. The main level of the atrium becomes dark and vacant, and yet, there is background in the building. The sound is subtle in the balconies and landings of the atrium. It is the studios which encapsulate energy, in the same way a particle accelerator contains the 'atoms' undergoing fusion. There are times when these atoms are released from the shell, though; times when the atrium is transformed from the "street-like" environment it had during the day into a football field (the football used is usually a yesterday's study model), or a baseball diamond (the bat is merely a cardboard tube from an empty flimsy role; and the ball is made of used drafting tape).

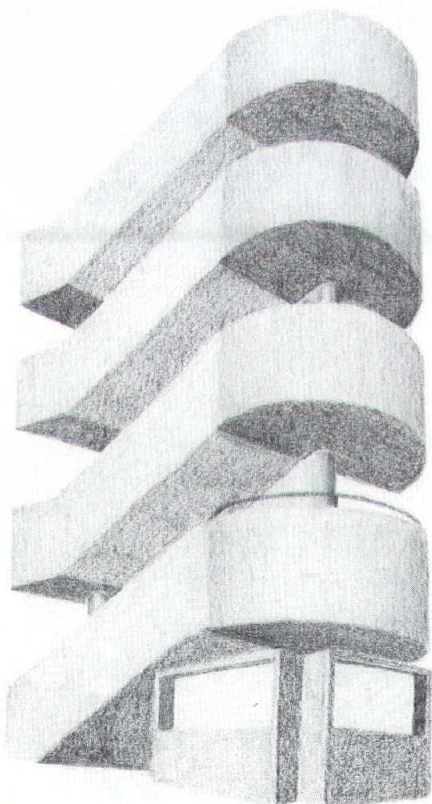
Other than these few occasions of activity, though, the atrium is usually a void at night. The lighting and the scarcity of work tables makes it difficult for people to work in what could be a very wonderful work environment. A few months ago I was part of a charette which was held in the atrium. There were many work tables set up which we used that evening and the next day. The space became alive. Even people who were not participating in the charette came down from their studios and became

part of the interaction that was going on. Unfortunately, the tables were shuffled away when the charette was over. It had felt strange to be working in the atrium, almost forbidding. The spaces outside of the studios are kept very clean and tidy and it is almost sinful to work in these spaces — to create "a mess." It does not seem logical that student work cannot be displayed in these areas of inner action.

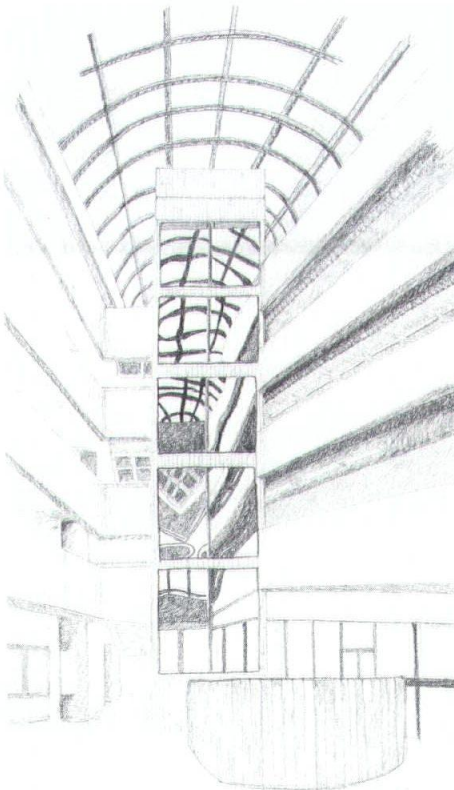
There have been a few occasions, after trying unsuccessfully for weeks, when a few friends of mine and I have found the door to the roof unlocked. The view of the campus from the western corner of this terrace is amazing. Since most of the buildings are unoccupied during this time, the lights shining are minimal, creating a constellation-like pattern. In addition to an incredible image of the campus, there is also what I feel to be the most interesting view of the College of Design. Leaning over the glass atop the atrium, I feel weightless and invisible as though I am watching the people within on film. Because I am surrounded by the dark night, they cannot see me as I watch them walk and talk, unknowing that they are being viewed. The light of the space through the tinted glazing has a warm glow which comforts like that of a candle amidst the eerie feeling of the black night. The wasted beauty of this unused space is surreal and saddening. My perspective of the

▼ Professor of Architecture M. J. Kitzman asked his first year students of the Professional Program at Iowa State University to express their impressions of the College of Design Building. This is their second semester of drawing.

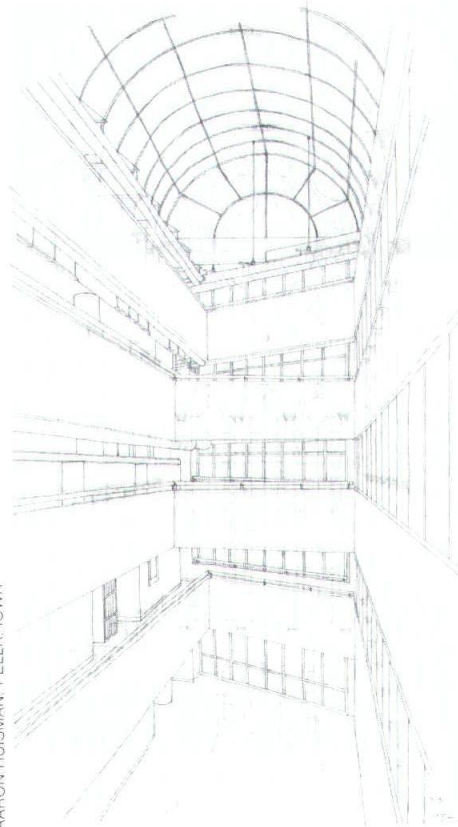
CHRISTOPHER KELLER, DES MOINES, IOWA



ELIZABETH WILLIAMS, WAVERLY, IOWA



AARON HUISMAN, PELLA, IOWA



space is comprehensive and begins to combine the areas which seem disconnected from within. It combines the two "buildings" which are separated by the atrium, and the two spaces of the atrium which cannot be experienced as a whole because the stair and elevator core separates them. The strong linearity of the space now expresses itself and the movement of the people become its texture. Although this view best describes the forms from the outside of the building, it still cannot be experienced through any drawings, models, or slide images.

At night there are also many quiet places that can be found to get away from the studio and people. Behind the lockers, along the office hallways, along the "bridges", and within the basement nooks are usually secluded places to sit and relax, write or just think about the direction of a project. On the other hand, there are times when I like to spend a break from my project being around people outside of my studio. I meet people from other studios only in the hallways or while sharing the elevator. It is this kind of unprogrammed use of space which is the hardest to plan for, yet, it is these kinds of casual encounters between people that are the most meaningful. The original intent of the architects was to create a space which allowed much interaction between the people of different disciplines. It seems that this will be more relevant when the vending machines (which are now located in the basement), along with some tables and chairs, will be moved to the second floor triangle in the fall. Since "vendoland" is a place which almost everyone in the building goes to every night, this "cafe" will be a place that people can linger in during their breaks and will make a stronger connection between the people of different majors.

The design of this building has an enormous impact on the students way of thinking and their work. It is not so much an initial reaction to design a duplicate of what surrounds a student that makes its impression so meaningful. (This can be seen, however, in some first semester building designs that have forms uncannily similar to those of the College of Design. Likewise, at Illinois Institute of Technology, I saw the student architecture projects on display and all of them looked exactly like Crown Hall, the building in which their design studios were housed.) The most important impact the College of Design has is that it becomes a measuring tool. I am not talking about the physical manifestations of being a tool for measuring, such as the exposed waffle slab ceilings which can be used as an aid when learning to draw perspectives, or the exposed ductwork which helps students who are learning about HVAC

systems. When we study buildings in architectural ways through drawings and models, we use what we are most familiar with for reference to scale and proportion. In most cases this is the College of Design. It has the capability of being an incredible space, but needs to continually be evaluated and utilized to accommodate the ever changing use of its inhabitants. ■

Michelle Kaufmann is a fourth year student at Iowa State University's Department of Architecture.

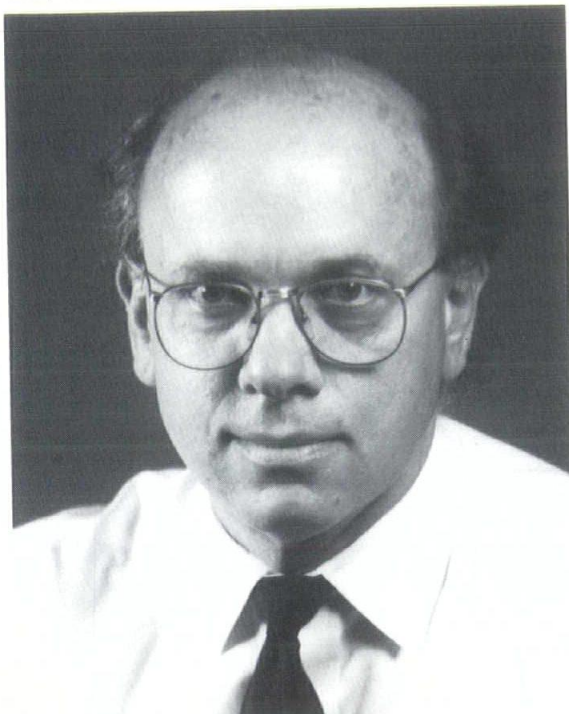
▼
The Atrium, which divides the building, is thirty feet in width.



New ISU Architecture Chairman

Robert T. Segrest, Jr. AIA has been appointed Chairman of the Architecture Department, College of Design, Iowa State University. He was serving as Professor and Past Chairperson at the University

of Florida's Department of Architecture and holds a Master of Architecture and Master of City Planning at the University of Pennsylvania and a Bachelor of Arts in English Literature at the University of North Carolina. He is also currently in practice with his wife Dr. Jennifer Bloomer.

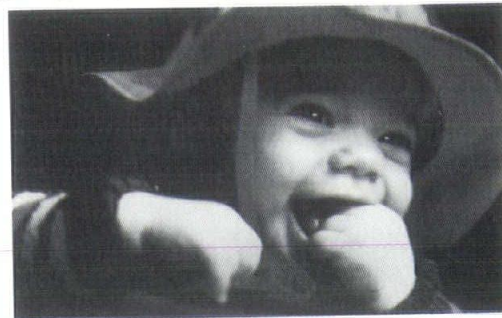


National Center on Design for Children Opens

CHILDESIGN was awarded a start-up grant from the National Endowment for the Arts to launch THE NATIONAL CENTER ON DESIGN FOR CHILDREN, the first U.S.-based archive and resource facility for the improvement of the quality of design offered to children. It will house a library/archive, exhibition gallery, design studio and office and consultation facilities and will campaign to speak as the "voice for children in the design process."

The rotating exhibits will communicate the correlation between our notions of childhood and the products and environments we create for children by illuminating such questions as why is a particular design appropriate for children or what happens when children are involved in the design process? The result of its work is directed towards the education of the professionals and consumers for the benefit of children. For more information, contact: CHILDESIGN, 17 East 70 Street, New York, NY 10021 212/734-4149.

C H I L D E S I G N



The National Center on Design for Children

"I like my architecture plain but handsome. A room should simply do what it is supposed to do with grace, charm and style" is a quotation from A HOUSE OF ONE'S OWN: AN ARCHITECT'S GUIDE TO DESIGNING THE HOUSE OF YOUR DREAMS by James Stageberg and Susan Allen Toth. This new book published by Clarkson Potter, New York, gives the reader insight into one architect's process for design. Mr. Stageberg does a good job of bringing the technical jargon of architectural practice down to a level where people, not in the profession, can understand what he is

saying. Many interesting anecdotes from Mr. Stageberg's practice are related in a way that one feels the humanistic aspects of architecture.

The book is divided into two parts. The first part deals with architect/client relations. The second presents a case study of the author's experiences while designing and building their country home, Wind Whistle. Ms. Toth makes the words dance with vivid descriptions of the house experience and what Wind Whistle means to her.

Readers, both architects and non-architects, will enjoy this lighthearted but serious presentation.

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National Lighting Awards Program Announced

"Bottom-line benefits" of good lighting are what will be evaluated in the upcoming National Lighting Awards (NLB). Such "bottom-line benefits" include illustrations of how better lighting resulted in fewer errors, increased retail

sales, reduced vandalism and other 'night crimes', far lower accident rates, enhanced security, and liability loss avoidance. Another important benefit is increased productivity.

The Awards program is open to anyone who has had some role in influencing modifications of an existing lighting

system or the development of a new one. Submittals must have been completed on or after January 1, 1989 to be eligible for the October 15, 1991 deadline. For more information and an application form, contact the National Lighting Bureau, 2101 L Street, NW, Suite 300, Washington, D.C. 20037; phone 202/457-8437.

Collaborative Spirit of the Bauhaus Tradition Manifest in Text

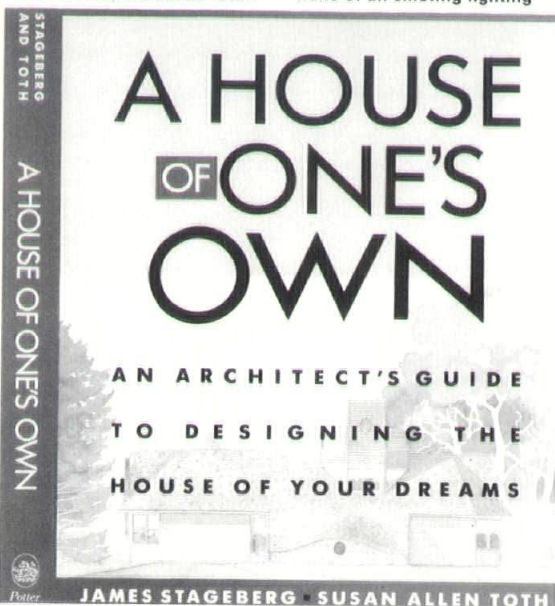
A unique sourcebook featuring some top design professionals in North America, *Architectural Design Collaborators 2* provides the architect, real estate developer, marketing executive or

project team builder a comprehensive resource of creative talent. Its purpose is to bridge the gap between the professional artists and craftspeople and the architects, interior designers and other professionals. Over 750 full-color images display the work of more than 290 photographers, model-makers, lighting designers, environmental graphic designers, illustrator/renderers, building materials artists and other unique specialists. Work in the 320 pages is indexed by discipline and geographic region. ISBN # 0-9624219-0-2. Perlman/Stearns Inc. \$49.95 hard bound, \$20.00 wire-o.

Omissions/Corrections

The Summer Issue's article Making Things Right: Children and Families of Iowa did not credit Timothy C. Van Cleave, A.I.A., who was the project architect. Sorry Tim.

Michelle Kaufmann



A HOUSE OF ONE'S OWN: An Architect's Guide to Designing the House of Your Dreams ISBN

0-517-58214-7 \$20.00 Clarkson Potter/Publishing, New York

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Design Digest

Wall Unit Luminaire

The "High Ace" wall unit makes an original design statement with a unique combination of materials and

forms. Black and clear anodized aluminum front panels mask a system of sliding frosted-glass shelves. The central perforated front panel is lit from behind. "High Ace" is imported by Luminaire.

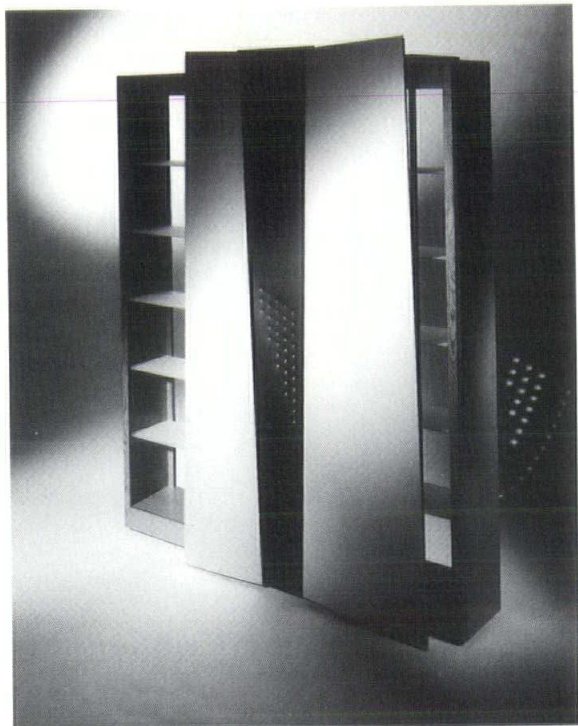
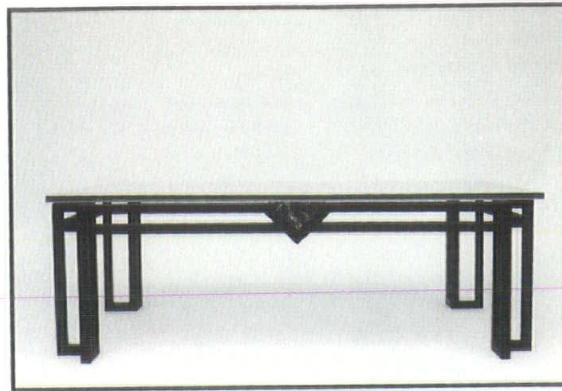


Table Lamp Vogue Studio

The Italian manufacturer, Vogue Studio, has designed "Eclisse", a table lamp available through Italian Design Associates, Tiburon, California. The lamp features curved crystal glass, dimmer switch and a halogen lamp. The metal base can be painted or polished brass. A coordinated adjustable height ceiling fixture is also available.



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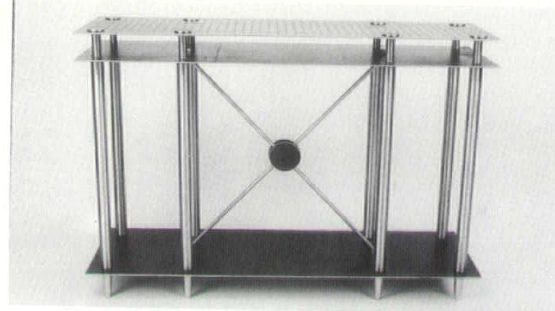
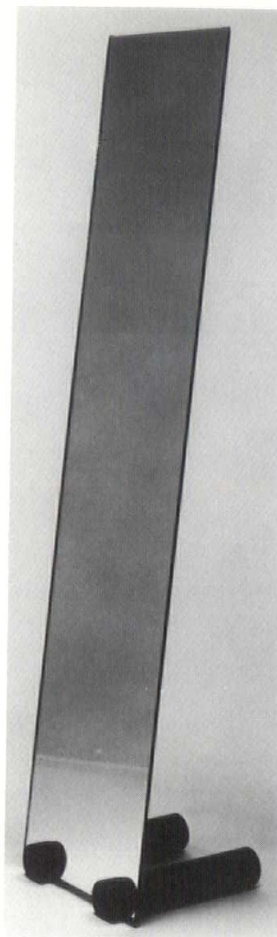
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Occasional Table

Denova Inc.

Tubular steel, marble and glass are the essential materials composed to form "Pratto", an occasional table available from Denova of Austin, Texas. The 3/4" etched glass top with flat, polished edges is elegantly supported by triangular marble inserts centrally located on each table side. The steel base can be ordered in a variety of colors and finishes.



Console Table

Steven Hensel

The 48" wide neo-classic Xenon console table by Steven Hensel for Studio Steel in Seattle, Washington, is handfitted, built and finished of structural and stainless steel elements. Premium finishes are available.

Table

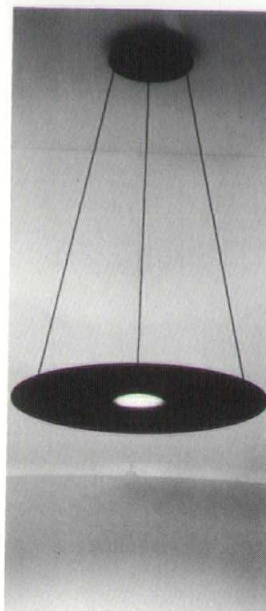
Ruine Design Associates

The Mesmer table with its glass covered crater-like top has been designed by New York based Ruine Design Associates Inc. The 41" diameter, 15" high cast aluminum base is highly textured, patined and burnished until an almost skin-like quality is achieved. The aluminum base is supported by a triangular semi-conical piece of glass.

Floor Mirror

Koch & Lowy

The sleek, simple freestanding floor mirror, "REX", is a first for Koch & Lowy, traditionally known for contemporary lighting and home furnishings. Designed by Andrzej Duljas, the mirror, when viewed frontally, appears to be standing on its own accord. But when viewed from the side, tubular cast iron feet are revealed. The tubular feet are available in black or aluminum finishes.



NOVA

Koch & Lowy Inc.

Sleek, contemporary styling and innovative design best describe PAF's newest halogen fixture — NOVA. The luminaire, designed by Mario Barbaglia and Marco Colombo, consists of a 26" diameter black crystal diffuser containing a central etched geometric pattern. The pattern reduces glare, and concentrates halogen light. Unique about NOVA is its lack of visible wires!! Electrical power is conducted via plates that are attached to the bottom of the glass disc. NOVA is available exclusively through Koch & Lowy Inc.

ROBERT NOVAK, AIA

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Iowa Architect

1991/1992 EDITORIAL CALENDAR

WINTER-MEGA CLIENTS

This issue, which focuses on projects commissioned by institutional clients, will also delve into the inner workings of these large entities and gauge their impact on our built environment.

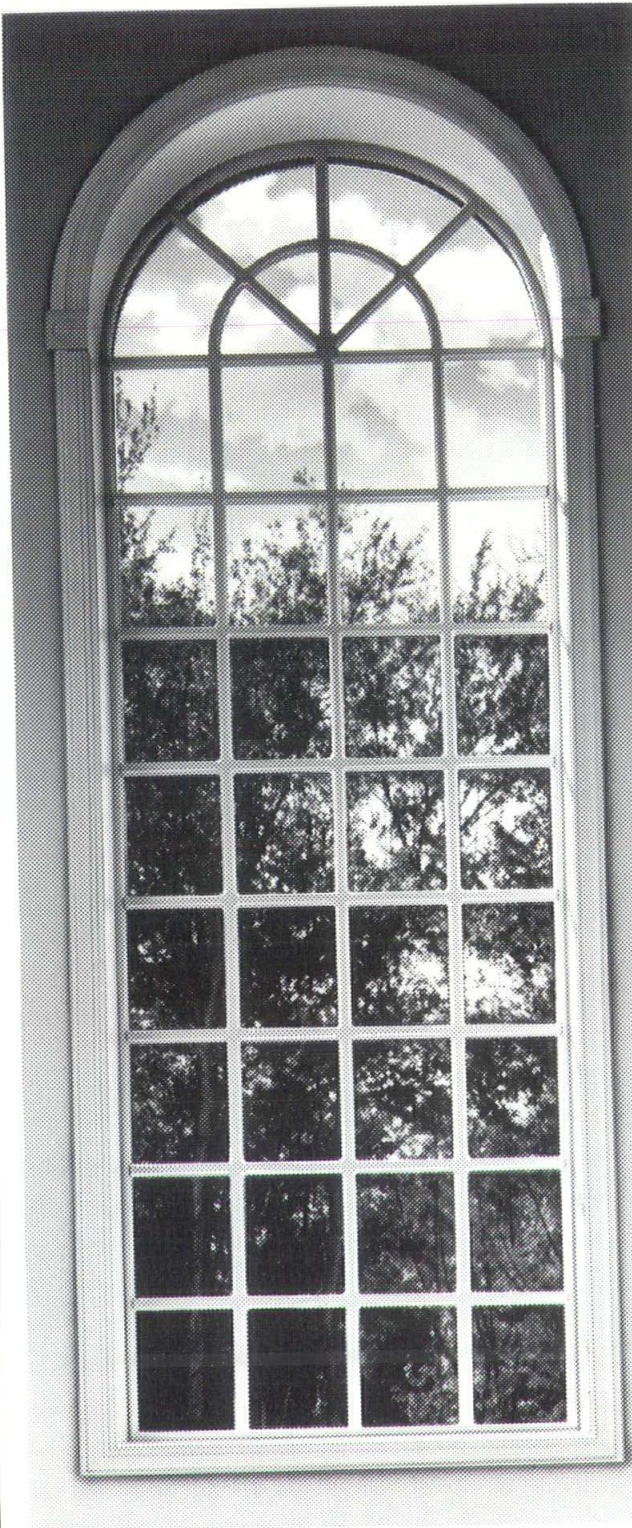
DIRECTORY

In addition to membership and firm listings, the Directory also features a users guide to the work of the architect and an outline of services important to the public and profession.

SPRING-DESIGN AWARDS

This Eighth Annual Review of Midwestern Architecture will present the Central States Region and Iowa Chapter, AIA's 1991 award winning projects.

The Iowa Architect is a quarterly publication of the American Institute of Architects, Iowa Chapter.



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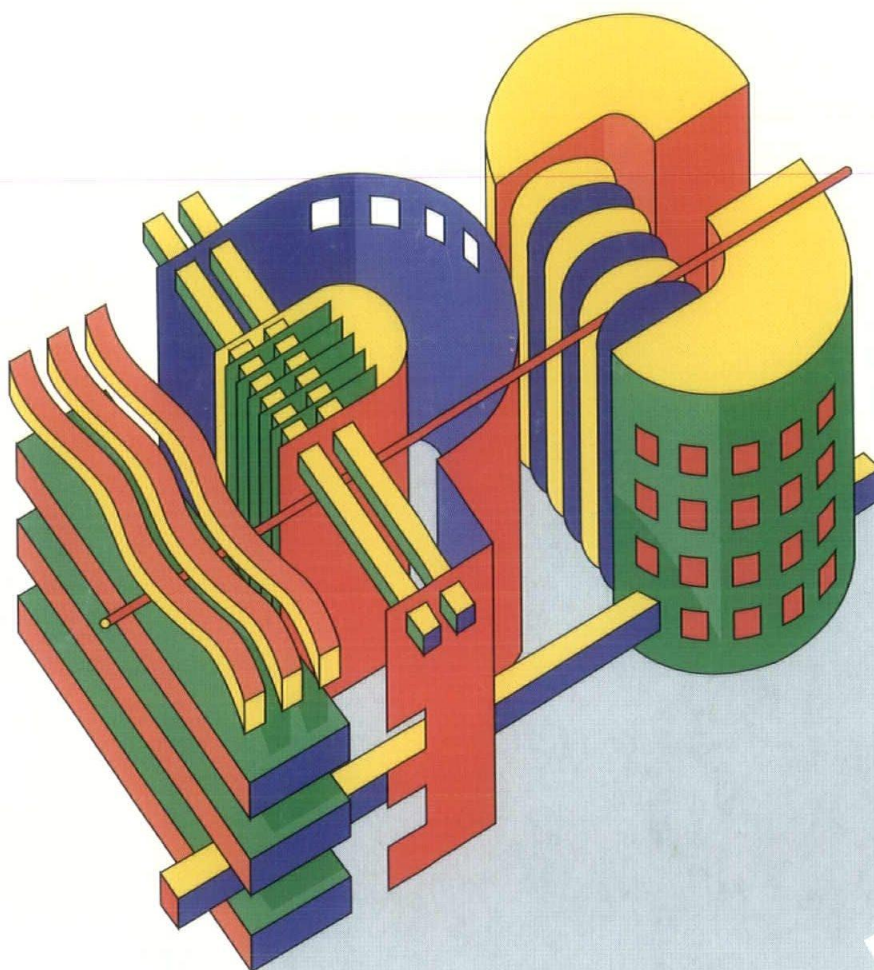
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On The Cover

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STILL SPECING
GAS SYSTEMS INSTEAD
OF ELECTRIC HVAC?
MAYBE IT'S TIME
TO GO BACK TO SCHOOL.



Back to the new Westwood Elementary school in Ankeny, which utilizes an all-electric HVAC system. You'll learn how an all-electric system can be less expensive in up-front costs, offers more equipment options and combinations, and simply costs less than gas in the long run.

Ron Sigglekow, Project Architect: "The dual system of VAV, with supplemental baseboard radiant heat, allows the school to maintain a moderate level

of temperature during periods when the building is unoccupied without having to operate the fans and VAV system."

Sherman Sweeney, Project Engineer: "We modeled various systems by computer to determine the best life-cycle cost of the building. Gas, electric and earth-coupled heat pump systems were compared. An all-electric system proved to have the advantage, benefiting from the electric heat rate."

When the subject is gas versus electric HVAC systems, the answers are all quite elementary.

Project: Westwood Elementary School, Ankeny, IA

Architects: RDG/Bussard Dikis, Des Moines, IA

Mechanical Engineering: KJWW Engineering, Rock Island, IL

Electrical Engineering: KJWW Engineering, Rock Island, IL
Structure: 52,000 sq. ft. on one floor

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Luminating Fixtures

TIM HICKMAN

The Milano Torino collection from Artemide has the power to evoke many simultaneous images. Crystal chandeliers, Calder mobiles, jewelry design, dozens of connections may come to mind when viewing these lighting creations. By challenging the typical architectural dichotomy of lighting as either functional or decorative, the fixtures have entered territory which has seldom been visited by lighting designers.

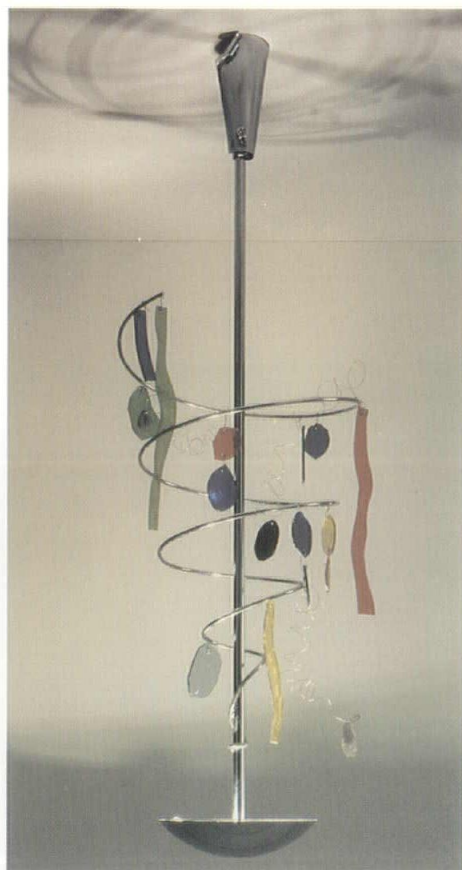
Named after the locations of the Milanese and Torinese manufacturers and designers, Toni Cordero and Piero Derossi, respectively, the fixtures are an unusual and refreshing contrast to the typically simple and clean Artemide designs. When Ernesto Gismondi, president and founder of Artemide, discovered Cordero's work in a shop he designed in

Rome, Gismondi simply "loved them to death". This enthusiasm led Artemide to commission Cordero and Derossi to create a series of chandeliers, sconces, table and floor lamps.

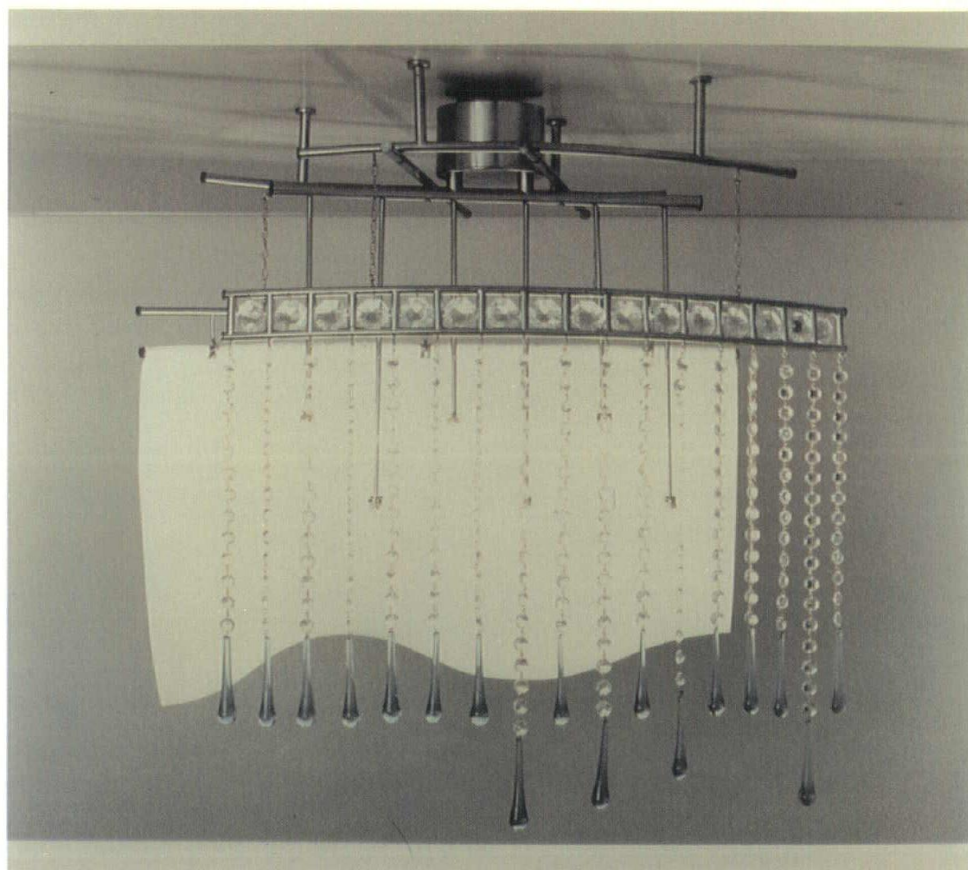
Using a variety of materials including cut and ground glass, knitted metal, unfinished cast bronze, raw iron and chromed iron, the fixtures integrate simple forms with free spirals and undulating curves upon which are suspended cut glass forms of varying colors and shapes.

The Milano Torino pieces, while not appropriate for all projects, represent a challenge to architects and designers of our style weary times. Can we successfully achieve the goals of our projects and, without resorting to the trite or hackneyed, leave them rich with symbolism, evocation and life?

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The Arts

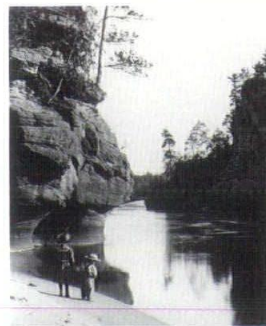
Site Specific ▼

Sculptor Jin Soo Kim will create a new, site specific work for the Madison Art Center's State Street Gallery.

Strata represents a new direction for Kim whose previous jungle-like installations were created using discarded materials and industrial refuse. Jin Soo Kim has received considerable

recognition throughout the Midwest creating installations for the Museum of Contemporary Art in Chicago and the Walker Art Center in Minneapolis.

Jin Soo Kim, *Strata: A New Installation*. Madison Art Center



H. H. Bennet, *Rowboat At Sugarbowl*.

Photographs by H. H. Bennet ▲

H. H. Bennet: A Sense of Place, an exhibition documenting the work of pioneer Wisconsin photographer H. H. Bennet will be on view at the Milwaukee Art Museum January 17 through April 19, 1992. The exhibition uses panoramas, stereographs, and illustrated travel guides to examine Bennet's work in the context of his contemporaries while exploring the role that mass tourism played in the development of landscape photography.

Sculptor Melvin Edwards

A series of reliefs and table pieces by New York based sculptor Melvin Edwards will be on display at the Cedar Rapids Museum of Art January 25 through March 29, 1992. Melvin Edwards: The Lynch Fragments features works originated in response to the 1960's Civil Rights movement. Edwards is considered one of America's leading sculptors with work in over 20 public collections including the Metropolitan Museum and the Museum of Modern Art.

Africano ▶

The first substantive presentation of the work of Illinois Artist, Nicholas Africano will be presented at the Madison Art Center through March 1, 1992. Nicholas Africano: Innocence and Experience includes approximately twenty-five figurative paintings, sculptures and works on paper spanning a broad spectrum of media from several expansive, mural-scaled canvases to a suite of monoprints.

MICHAEL TROPEA

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**From Expressionism
To Resistance**

The Joslyn Art Museum, Omaha, Nebraska, will present, *From Expressionism to Resistance, Art in Germany 1909 - 1936: the Marvin and Janet Fishman Collection*, February 15 through April 12, 1992. Featuring 190 paintings, sculptures, and works of

paper, this exhibition was assembled from a collection of work by some of the most important German artists of the 20th Century, including Beckman, Kirchner, Heckel, and Dix. This cross-section of artists was committed to social and psychological content in a period of German history characterized by drastic political, cultural, and economic upheaval.

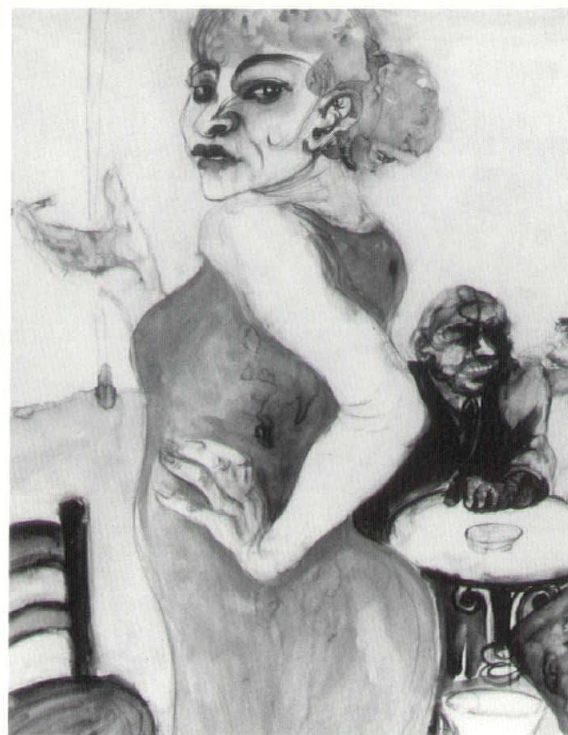
Max Beckmann, *Bar, Brown*, 1944, oil on canvas on view at Joslyn Art Museum in the special exhibition "From Expressionism to Resistance, Art in Germany 1909-1936: The Marvin and Janet Fishman Collection"

Nicholas Africano, *Sleeping Girl*, 1990, Madison Art Chapter



**Students of
Rembrandt**

The Milwaukee Art Museum will present the second in a series of small exhibitions intended to reappraise the work of Rembrandt's close circle of associates.



Rembrandt's Students II: Ferdinand Bol will be on display through March 8, 1992 and will present paintings, drawings, and prints drawn from North American collections.

Elfriede Lohse-Wachtler, *Lissy*, 1931, watercolor on paper on view at Joslyn Art Museum in the special exhibition "From Expressionism to Resistance, Art in Germany 1909-1936: The Marvin and Janet Fishman Collection"

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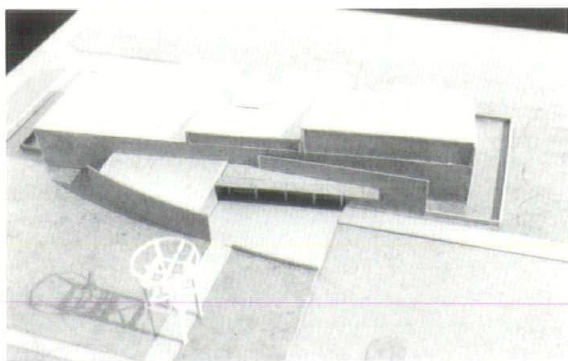


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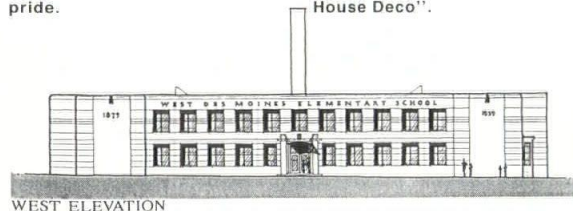
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Forest Avenue Library ▲ Des Moines, Iowa

The Forest Avenue Library is currently under construction in Des Moines. Designed by Baldwin Clause Architects, P.C., the branch library in the heart of the city is a triumph of cooperation between private donors, city government and very active community involvement. The design of the facility has centered around ideas of outreach, diversity, welcome, exploration and community pride.



WEST ELEVATION

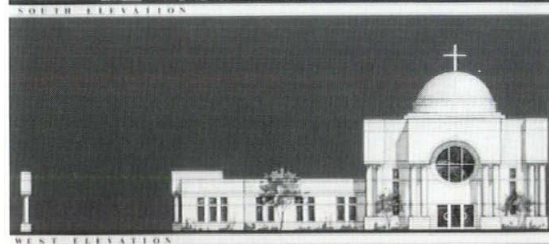
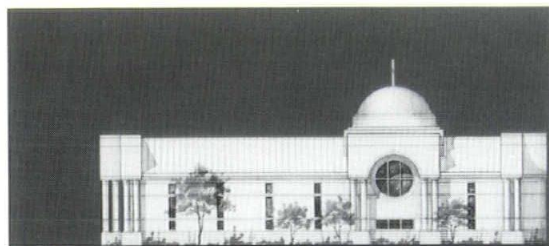
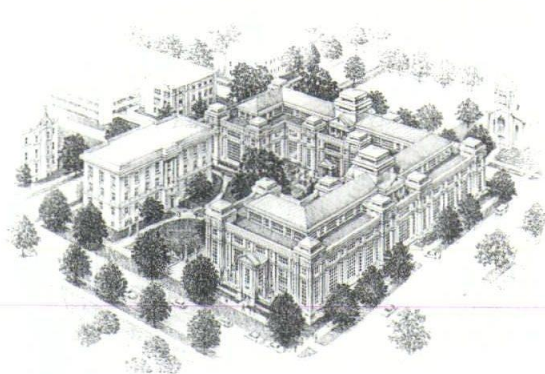
Hospice of Central Iowa Des Moines, Iowa ▼

This 12-bed residential facility by Architects Wells, Woodburn, and O'Neil, is located on a 2.5-acre wooded site in a desirable city neighborhood. The building's segments respond to the

topography with two guest wings and support functions radiating off of an active central day area. The design enables caregivers to sustain necessary visual contact and physical proximity to the guest rooms. The privacy gradient, in sequence of the

Academic Building ▶

Construction is now underway for the University of Iowa Academic Building to house the Business College, designed by Neumann Monson P.C., Iowa City, and Architectural Resources Cambridge, Cambridge, MA. The new building was planned to unite the previously scattered facilities of the school into a single structure.



WEST ELEVATION

St. George Antiochian Orthodox Church ◀ Cedar Rapids, Iowa

Construction has begun on St. George Antiochian Orthodox Church in Cedar Rapids, Iowa. The building, with overtones of Byzantine architecture, was designed by Novak Design Group.

The gold dome, a historical element of their religion, is situated at the intersection of the nave and implied transept. Iconographic murals will be painted on the underside of the dome, as well as the barrel-vaulted ceilings of the nave and the ceiling of the semi-circular apse. Tuscan columns punctuate the white exterior composed of brick, concrete block, finish system and a metal roof.

The 9,500-square-foot worship center which contains an education wing is scheduled for January 1992 completion.



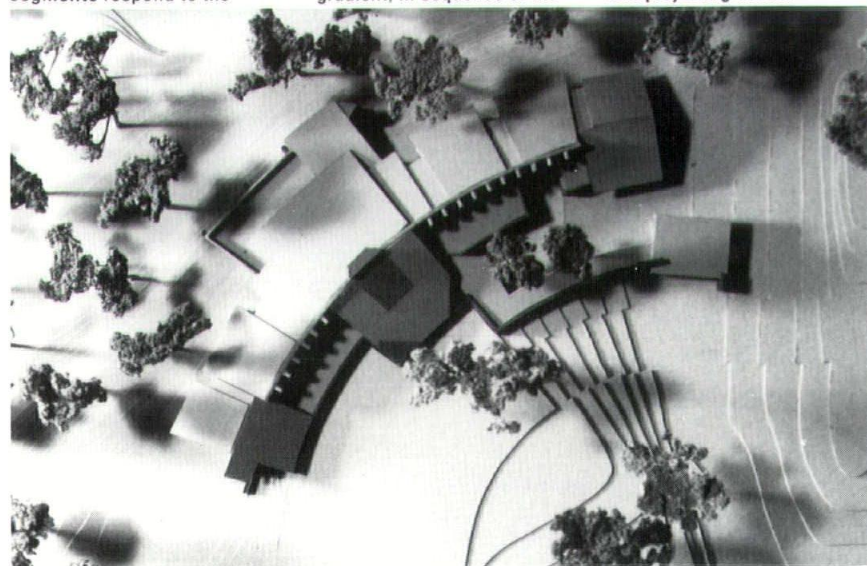
Iowa Lutheran Hospital Clinic ▲ Altoona, Iowa

Construction has begun on the new Iowa Lutheran Hospital Clinic located in Altoona, Iowa. Designed by Shiffler Associates, Architects, the building is situated on an adjoining site with a new YWCA facility located near the intersection of 17th Avenue and Eighth Street. The contextual response to the neighboring facility is the use of basic

forms and similar materials. The architectural response is a composition of four distinct forms: a rectangular clinic with space for five doctors, a rotated rectangular waiting area, a cylindrical entry and a pyramidal skylight atop the entry cylinder. The skylight will be internally lit and be a beacon to visitors entering the site. Masonry banding and fenestration provide additional visual interest.

Completion is scheduled for Fall 1992.

STEVEN KNOWLES



Remembrance and Transformation

The Competition Concluded

This year's Central States Region Convention in Des Moines featured an exhibition of entrants in the *Iowa Architect's* competition: **Remembrance and Transformation**. The following article acknowledges the work of exhibitors and contributors to this rewarding presentation.

The following individuals, companies and organizations have contributed to the presentation of Remembrance and Transformation.

Their support is sincerely appreciated by the editors of the *Iowa Architect*.

Poster Underwriters:

The Herman Miller Company
Michael Doughty
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Lori Rauch

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Heartland Gallery
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Lauri Weissenburger
Business Furnishings and Design
Steve Maturo
Steve Maturo and Associates

Jurists for Remembrance and Transformation

Toys and Games

John Locke AIA
Herbert Lewis Kruse Blunck
Robert Segrest AIA
Chairman
Department of Architecture
Iowa State University
Phil Hodgins AIA
RDG/Bussard Dikis

Home

Robert Findlay AIA
Iowa State University
Jack Bloodgood FAIA
Bloodgood Sharp Snider
Paul Mankins
Herbert Lewis Kruse Blunck

Photography

William L. Anderson, AIA
Brooks Borg Skiles
King Au, AIA
Studio AU

The premise for this competition, sponsored by the *Iowa Architect*, was, on the surface, uncomplicated. The program brief, distributed to over 5,000 architects and students nationwide, stated the following objectives:

"The aim of this competition is to describe the equally significant responsibilities of remembrance and transformation. Return, for a moment, to the roots of your imagination; create, yet transform, a toy from your youth, remake a home reminiscent of your childhood, capture the images of your life which acknowledge, yet illuminate the distance you have come. Make new the old. Remember and transform."

Represented on these pages are the words and images of award-winning entrants in each of the three competition categories: Toys and Games, The Home and Photography. Though their views of the past transformed are varied, each of these projects resonate a rich and poetic evocation of the competition's central theme.

The editors of the *Iowa Architect* sincerely thank all the entrants in this competition as well as the many individuals and organizations which contributed to its fruition.

Remembrance and Transformation Exhibitors

Central States Region Convention
Des Moines, Iowa
October 10 and 11

Toys and Games

Toy
ARCHI/TEXT
Thomas Cowen
Meredith Stricker
Iowa City, Iowa
First Award
Game
Bill A. Peavler AIA
Charlotte Peavler
Marina Barthold
Oklahoma City
Second Award (Tie)
Toy
Rachel Williams Zebrowski
Page Zebrowski Architects
Tulsa, Oklahoma
Second Award (Tie)

Toy
Peter Kuo
Stillwater, Oklahoma
Game
Kristi Hansen
Johnston, Iowa
Toy
Kurt Wetzel
Stillwater, Oklahoma

Home/Illustration

Home/Illustration
Hosea Liminata
Ames, Iowa
First Award
Home/Illustration
Joy D. Swallow
Kansas City, Missouri
Citation
Home/Illustration
Kevin Joseph Kerwin
St. Louis, Missouri
Citation
Home/Illustration
Martha Sutherland
Fayetteville, Arkansas
Citation
Home/Illustration
John Raettig
Kansasville, Wisconsin
Citation

Home/Design

Home/Design
Matthew A. Knox
Manhattan, Kansas
First Award
Home/Design
Maria Lewicka
Jerzy Lewicka
Ames, Iowa
Second Award (Tie)
Home/Design
Robert Gerloff
Blacksburg, Virginia
Second Award (Tie)
Home/Design
Ron M. Stelmarski
Chesterland, Ohio
Third Award
Home/Design
Steven J. Herr
Cincinnati, Ohio
Home/Design
Steve Padgett
Lawrence, Kansas
Home/Design
Daniel Roach
University City, Missouri
Home/Design
Suhail Butt
Chicago, Illinois
Home/Design
Kenneth Potts
Kansas City, Missouri

Photography

Color Photograph
Kenneth Potts
The Alliance
Minneapolis, Minnesota
First Award
Color Photograph
Daniel J. Becker AIA
Milwaukee, Wisconsin
Citation



The exhibit of Remembrance and Transformation was viewed by nearly 600 participants at last year's Central States Region Convention.

Editor's note. The text accompanying each project have been excerpted from the original competition entry.

Matthew A. Knox
Manhattan, Kansas
First Award, Home

Part 1: An Image. I was a child then. The daydream was always the same. A solitary tree standing in the grass beneath an incredible sky. The heat and the colors seemed like a Hopper in their intensity. Two people were having a picnic beneath the canopy, their bicycles lying in the grass beside them. They were happy, a man and a woman; you can tell by the silent laughter.

Part 2: Remembering. I remember the room of my childhood. A place where dreams of unknown places and deep thoughts filled the stillness late at night. Now I inhabit that place in my thought — thought that can be constructed . . .

Part 6: The beginning occurs by building within the dream from a room, thinking late into the night. In a room above me I can see and feel the other places, the house itself trailing like a wake behind. Above me still is the sky-wings of an angel — translucent and clear. I must see the sky from my house to watch the angels fall.

Robert Gerloff
Blacksburg, Virginia
Second Award, Home

I remember windbreaks from when I was a child.

I remember how in the evening the windbreaks would cast long, deep shadows over our Ford station wagon and how the setting sun, flashing through the trees like a picket fence, would blind me with stroboscopic power. I remember how in the winter, the brooding impenetrable windbreaks would separate the snowy fields from the gunmetal sky. I remember the windbreaks stretching for miles to the horizon, breaking the plains into digestible chunks. My memories of Iowa's ordered landscape and of utilitarian buildings made magical by butter-yellow light are transformed in this project for a weekend retreat: Windbreakhouse . . .

. . . The Windbreakhouse helps preserve the agricultural order of the landscape and balances the contemporary Midwestern traits of pragmatism, which demands pure, pristine, romantic forms. It is a balanced design for a balanced culture.

My wish is that a child with his nose pressed to the window of a passing Ford station wagon could feel the same flash of golden light that inspired me years ago, only the flash would come between the two halves of a fantastical house of memory nestled into a windbreak.

I want another child to remember windbreaks when they are as old as I am.

Maria Lewicka
Jerzey Lewicka
Ames, Iowa
Second Award, Home

Dream One: Nostalgia of Childhood. Most Iowans have been raised in a rural environment surrounded by the greenery, enjoying fishing and hunting, being isolated from the problems of congested urban life. Their childhood is associated with a farmhouse that has all the attributes of a midwestern mansion . . .

. . . Dream Two: Metropolitan Images. The image of life in greater American cities brings a dream of a vital downtown that provides a diversity of amenities and has an identifiable skyline . . .

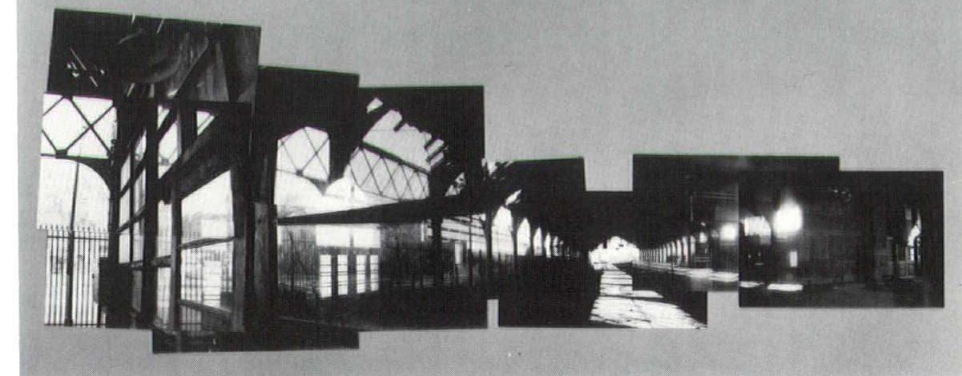
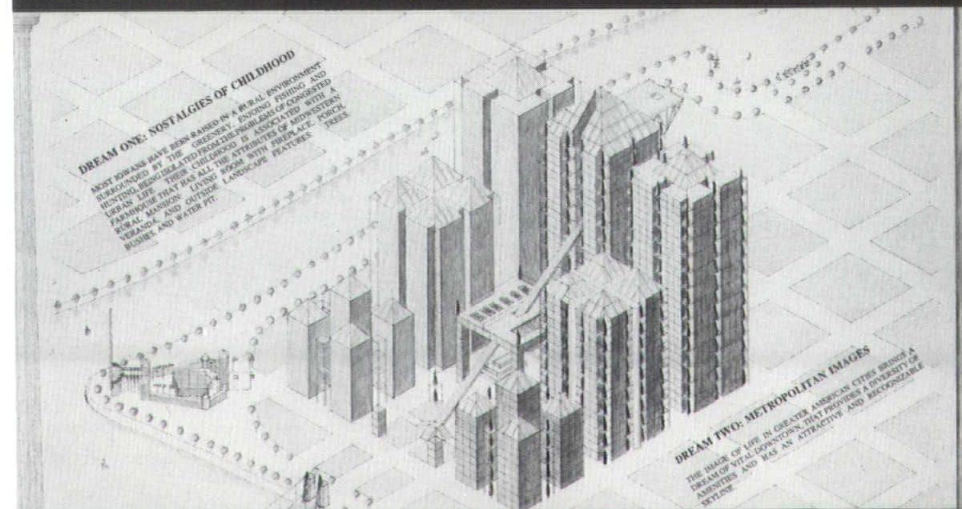
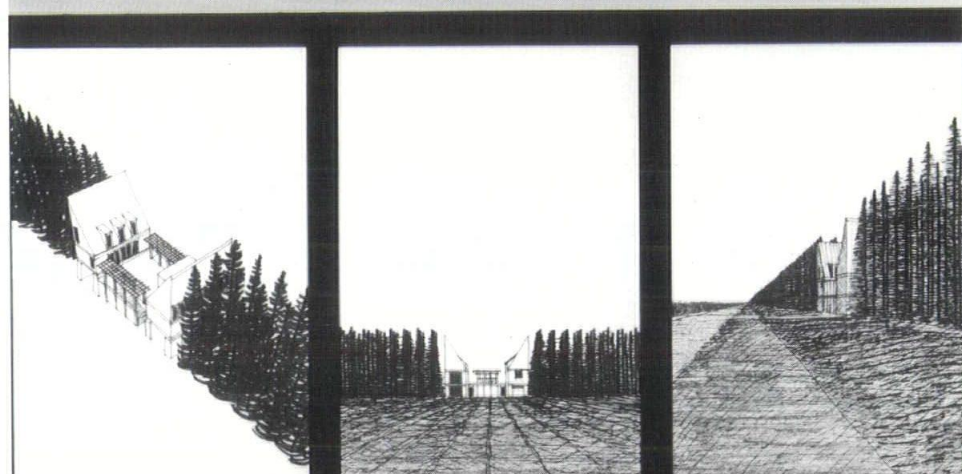
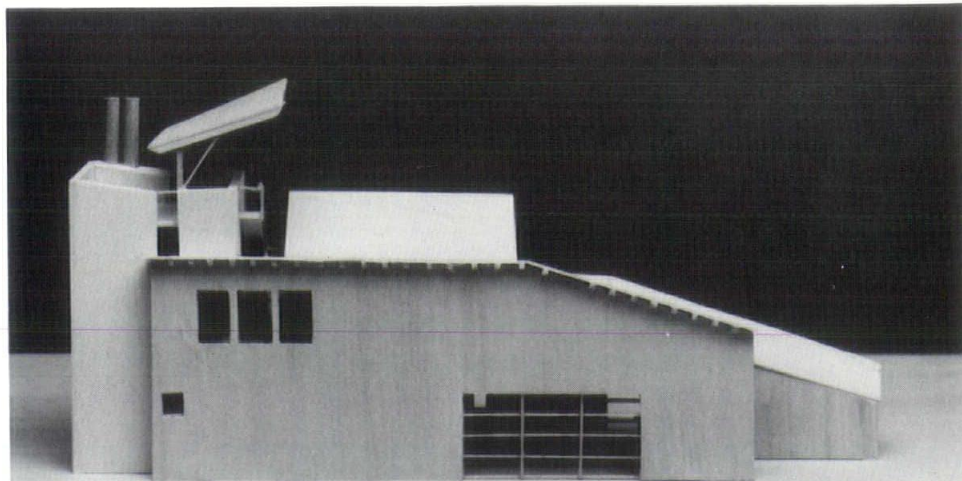
. . . Dream Three: Downtown Reinhabitation. Abandoned downtowns, earlier converted to no-man's land are generating decision-maker's attention . . . The provision of habitable housing complexes is needed . . .

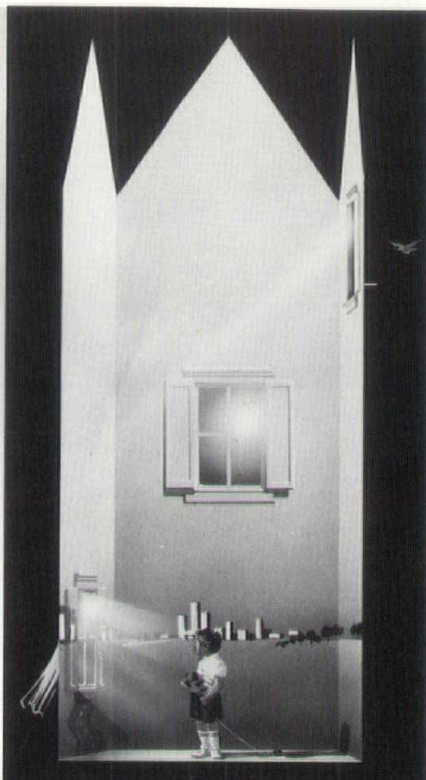
. . . Dream Four: Compromise of Contradictions. The new high-rise (Dream Two) housing complex (Dream Three) consisting of apartments: nostalgic reminiscences of childhood (Dream One) have been introduced near the place where Des Moines originated . . .

Kenneth Potts
The Alliance
Minneapolis, Minnesota
First Award, Photography

Alone. Silenced. Unused for many years. Yet this depot will never be vacant. It holds the memory of countless past excursions; of entries and exits. The door to the city, the door to my memory. Grampa's fingers squeezing through the woolen soggy mitten frozen to my hand. Grampa breathing out the story of his first arrival.

I still wander by the old station. I see more of the past in the reflected train shed than I do in the real structure. I look through the glass at the schedule board. It knows no year but the present, it records the hours of every day.





Archi/text
Thomas Cowen
Meredith Stricker
Iowa City, Iowa
First Award, Toy

... Seen from the outside, the toy itself stands in for all kinds of boxes ... storehouses for treasures now translated as memories: cigar boxes with wooden lids, temporary housing for lizards made with scraps of screen doors and rusty nails. Also envelopes, diaries, anything covered with sealing wax or bound by copper wires. As well as hiding places under lilacs, dining tables and behind back alleys.

Perhaps memory itself may take a chambered form like this: memory as an interior literature — a hive of associations moving backwards, musings: *metaphor trap, memory box, primitive form, mysterious industrial toy, generator/ a battered aluminum red and yellow hurdy-gurdy/ leonardo's drawings, diderot's factory/ the ggantija temple complex, midwest granary/ echo chamber.*

... In our experience, the best toys are not limited to their original or official instructions. This toy operates in many directions, /not all specified ...

Hosea Liminata
Ames, Iowa
First Award, Home Illustration

The boundary of my childhood. Floors, walls, ceiling, windows and doors of my past ... the beginning of my existence ... the place I grew up ... the place I call home. Combined with values, regulations and moral teaching set by my parents, my childhood was molded.

The house I designed is the transformation of those mental images, pieces of my past upon which I was brought up, shaping my existence and dreams.

The symbolism is used throughout the house to visually describe the mental images and its meaning.

Ron M. Stelmarski
Chesterland, Ohio
Third Award, Home

My remembrance of home is that of one large domain divided into two types; the public/family spaces and my bedroom, the space which allowed me to be alone. Through transformation, I have abstracted these two spaces; the public space into an apparent volume, my space becoming a place for daydreaming, a place where memory becomes the figure of "actual" experience of space as ground ... Daydreaming consumes the inhabitant and the only awareness of "outside" comes through a slot of light from above, further instilling a sense of security while indeed allowing one to remember.

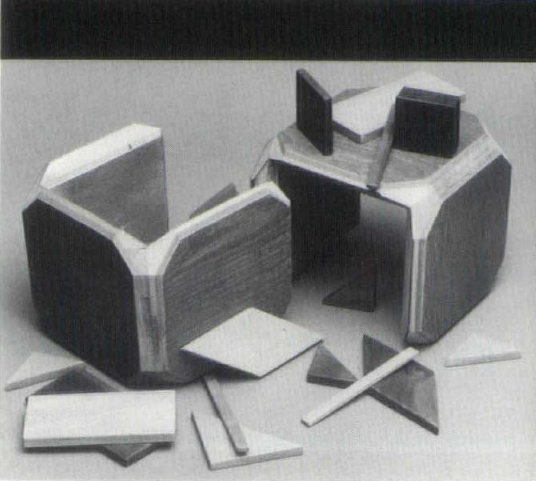
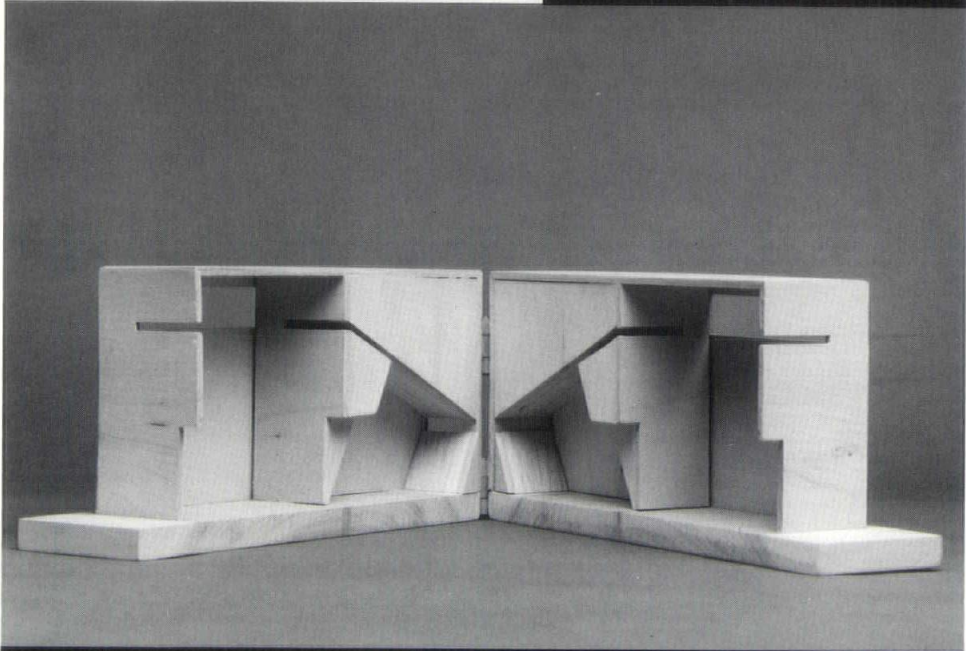
Bill A. Peavler
Charlotte Peavler
Marina Barthold
Oklahoma City, Oklahoma
Second Award, Toy

As a young child, I often observed my older cousins "having tea" using doll-sized furniture sawn from a single block of hardwood. When the pieces were put away for another day, they all nested together in that block, forming a neat puzzle. There was always a good deal of chatter in deciding where the pieces fit. I remember the great fun with that particular toy/puzzle.

... This new game/puzzle is a transformation of the old "tea" furniture and the architectural box. Getting inside the block/box to discover the treasure of wooden pieces is the puzzle. Once that is accomplished, the game is almost ready to be played with the many shapes, two of each and two tables ...

Rachel Williams Zebrowski
Page and Zebrowski Architects
Tulsa, Oklahoma
Second Award, Toy

... The Children's Playhouse is indeed a toy and a game, and as is true with any good toy, a teaching tool to instruct children to enjoy buildings, to interact with them and to hold them in their imagination. The Playhouse is conceived as a small village nestled in a confined backyard with a separate house for each daughter and a shared sandbox, swimming pool (K-Mart variety), slide and herb garden. The houses are portraits of the children, choosing the self-centered square with the sun figures and the more rambling moon and stars to suggest their different personalities.



The Principal Financial Group in Des Moines

Principal and Interest

The story of The Principal Financial Group's Des Moines Campus defies simple explanation. It is as complex as the organization it shelters. The Principal has, in many respects, grown up with Des Moines. Understanding the history of its development and ambitions for the future is vital to understanding the same issues for Des Moines itself.

Among the more dumbfounding illusions of history is the notion that complex events may be reduced to a few, simply-stated and all-encompassing explanations. It is a tidy illusion; one in which the rich chorus of voices that shape history are edited to a single, monophonic series of harmonious and sequential notations. We are told, for example, that the Renaissance was, foremost, the rebirth of an appreciation and understanding of the classical arts of Rome. Such generalized readings ignore the far more powerful social and political mechanisms at work in fifteenth century Europe. The Renaissance was a profoundly interwoven tapestry of competing intellectual and economic interests among the emerging European city-states, which all but defy concise categorization. Generalizations can make for handsome coffee-table monographs and unambiguous lectures on the virtues of Western civilization. They do not, however, paint a convincing picture of the true forces at work in

the shaping of history.

It should not then be surprising, that an explanation of events describing artifacts of recent history would be any less confounding. Clearly, the issues of motivation and intent in the creation of a built environment in our modern world are quite beyond a simple rendition of cause and effect. One telling example of this lesson would most certainly be the Des Moines campus of The Principal Financial Group.

There can be no question that The Principal Financial Group has had a profound effect on the economic and physical landscape of Des Moines. It is the city's largest private employer. It occupies, to the north and west of Des Moines' central business district, a substantial proportion of the city's most valuable real estate. Its campus of buildings, eight in number, now define the locus of Des Moines future development. Common wisdom suggests that as The Principal grows, so does Des Moines.

▼ Corporate Square, designed by Architects Tinsley, McBroom, and Higgins in 1939, received national recognition for its state of the art engineering and design.

► This view, looking southwest, shows the three major Principal buildings: Corporate Square (left); 801 Grand (center); and the eleven story Principal Tower (far right).

Corporate Square, 1939
Architect: Tinsley McBroom, and Higgins
Century Center, 1979
Architect: Brooks Borg and Skiles,
Architects and Engineers
Principal Tower, 1986
Architect: Welton Becket
Principal Parking Structures, 1988
Architect: Brooks Borg and Skiles,
Architects and Engineers
Pleasant Park and Subway Passage, 1988
Architect: Brooks Borg and Skiles,
Architects and Engineers
801 Grand, 1991
Architect: Hellmuth, Obata, and Kassbaum



The Lessons of History

Contrary to its present circumstances, The Principal began somewhat modestly in relation to its then, more renowned competitor, the Equitable Companies of Iowa. Founded in 1879, as Bankers Life Association, the company started an assessment association. The company's fortunes experienced steady growth through the first half century of its existence. In the 40s, it developed group, life, health and pension insurance plans which now account for the largest share of its business. With prudent planning and sound financial management, Bankers Life had grown, by the early 60's, to become one of the nation's leading insurers.

From its inception, Bankers Life continued to

display a reasoned penchant for conservatism and fiscal prudence, a practice which carried the company safely through the profound economic upheavals of the late 70's and early 80's. Bankers Life emerged, from these decades, a sound, but cautious player in a newly evolving world of corporate finance. The future, it seemed, would belong to multi-disciplinary corporations capable of meeting the diverse requirements of a wide range of clients and investors.

In 1986, Bankers Life became The Principal Financial Group, determined to recognize this newly evolving set of circumstances. The company expanded its range of products; group, health, pension and individual life insurance,

and ventured into financial services such as mutual funds, stock brokerage, and mortgage banking.

In 1987, then president John Taylor, put the company's success most succinctly: "Our success is due to blind dumb luck and letting things grow normally without being particularly perceptive about what's going to happen."

Hardly the admonition of a calculating corporate executive, yet it is this sense of intuition, tempered by cautious financial considerations, that have led The Principal to its assured footing as one of the nation's pre-eminent insuring institutions. That its decisions regarding a physical environment should be any less pragmatic is not entirely surprising.



The Birth of a Campus

The physical history of The Principal begins in 1939 with the construction of Corporate Square. In its time, the Bankers Life Insurance Building, as it was then known, was a hallmark of contemporary design. Crafted by architects, Tinsley, McBroom, and Higgins, it was enthusiastically touted as an apt expression of the then burgeoning Art Moderne style. The building was widely acclaimed, featured in national architectural publications of the era, and considered by many to be the epitome of "modern" architectural design. The building, in many ways, began the legacy of all subsequent endeavors by the inheritors of its elegant design.

Additions to the original structure were to follow with complementary expansions constructed in 1959 and 1979. Each renewed the fundamental premise of their precursor; a resolute commitment to the quality of environment and edifice.

There were other additions to the Des Moines campus as well. An annex to the east, considered initially only as a utilitarian shelter for the more mundane necessities of corporation, became a major component of the complexes' ever expanding need for space. In 1979, the Century Center building was constructed,

two blocks west of the original Corporate Square building to accommodate the extraordinary growth experienced by the Principal in the 70's.

Representatives of The Principal tend to dismiss Century Center as an expedient resolution to immediate spatial requirements, but its firm, uncomplicated presence suggests a clear-minded commitment to quality.

In the early 80's, The Principal was faced with a new challenge. The demographics of Iowa had changed. There was a reasonable concern that the available pool of skilled labor within the Des Moines metropolitan area would at some point fall short of the company's future needs. The demands of employment resources compelled The Principal to reach beyond the capabilities of Des Moines itself. Satellite offices were opened in Mason City, Grand Island, Waterloo, and Colorado Springs in an effort to broaden the company's labor base.

This decentralization of The Principal's work force coupled with the company's evolution into a nationally recognized financial services institution might have suggested, to many, a move away from a single, centralized base of operation. Yet throughout, The Principal has remained firmly committed to its downtown Des Moines campus. In a 1990 interview with the

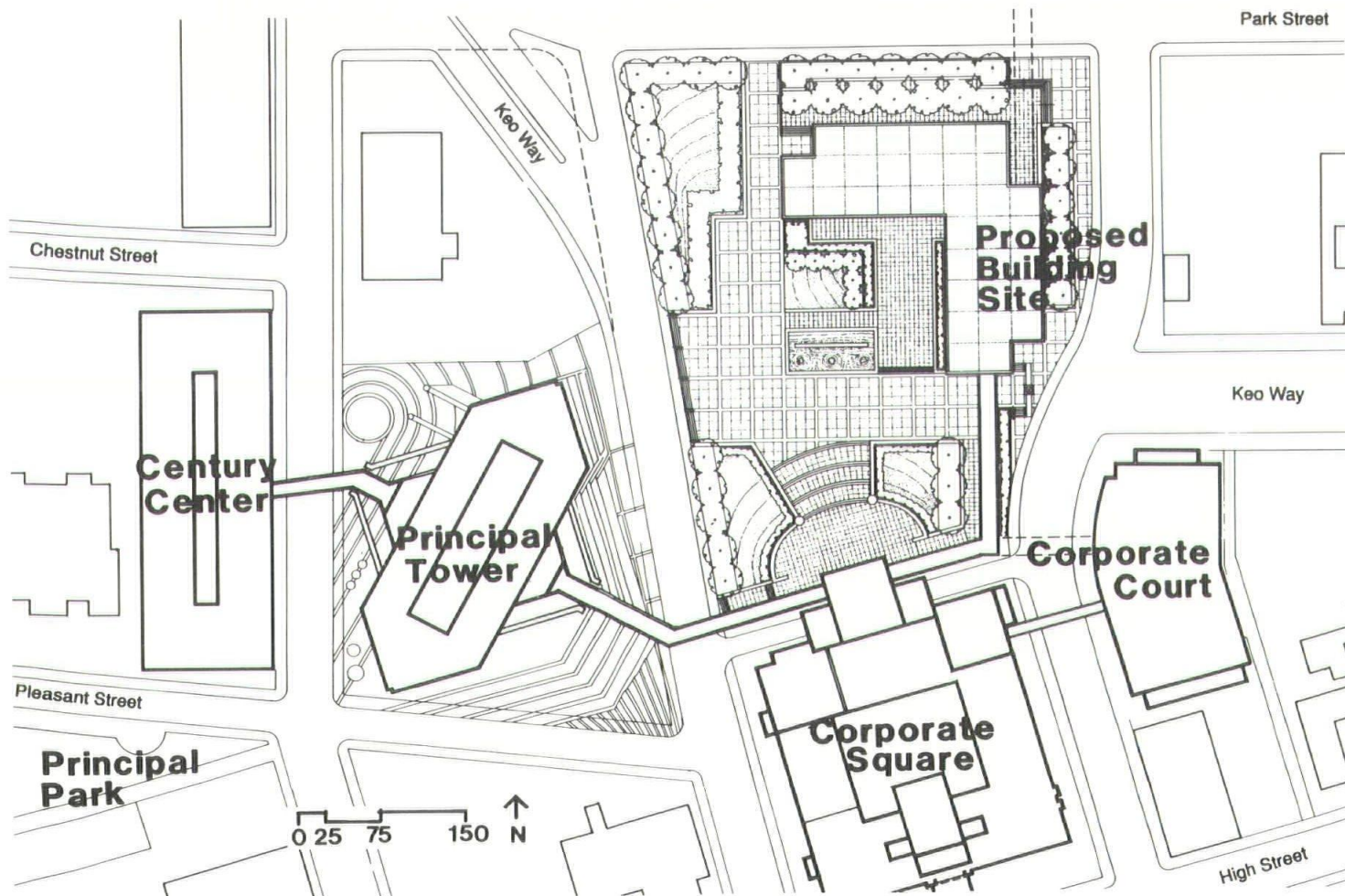
Business Record, President and CEO David Hurd clearly delineates the company's philosophy: "...We see ourselves as a member of this community and we are thoroughly involved in it. It would be a very wrenching change to move out to the eastern suburbs or the northern suburbs or the western suburbs. There would have to be a very powerful reason for doing that, and ... that powerful reason has not emerged."

Accordingly, in the preceding decade, The Principal has maintained a two-pronged approach in directing the course of its capital improvements: continued growth of the Des Moines campus coupled with careful expansion of its network of regional offices.

In 1986, the company completed the core of its urban campus with the construction of Principal Tower, an eleven story, granite-clad office structure which linked Century Center to the

► The rotunda of the subway passage, which connects Principal's parking structures to their corporate facilities, provides a point of relief and reorientation within their Pleasant Park. This view looking east shows Principal's Century Center Building (far left), Principal Tower (behind), and Corporate Square (far center).

▼ Perkins and Will's schematic proposal for the development of Principal's campus northward to the site of the Hillside project.





west with the original Corporate Square headquarters on the east. An elevated skywalk system connected each of the four major office buildings in the complex, creating a homogeneous and environmentally tempered community. Two major parking structures flanking Woodland Avenue to the west and Principal Park, a mediating plaza to the south of Century Center, were also completed in the decade of the 80s.

By 1990, The Principal campus sheltered close to 6,000 employees in its 1.1 million square feet of office space. In addition, it leased another 215,000 square feet of space in and around the central business district. There are, as yet, few firm opinions of the optimum employee population for the campus. Company representatives have speculated that future growth in Des Moines could reach 10,000 over the course of the next few decades.

Planning For Growth

Responsibility for charting the future of the Des Moines campus as well as The Principal's satellite offices falls to its Space and Facilities Planning Committee. Chaired by Tom Gaard, Vice-President of Administrative Services, the committee draws its membership from a broad range of expertise within the Principal corporate family. Although historically The Principal's space requirements have grown at an annual rate of six to eight percent, the committee considers a number of other criteria for their projections: market conditions, technology, strategic planning and the overall state of the economy. "We try to look ahead three to five years," says Gaard, who goes on to admit that the committee's more reliable predictions fall within the twelve to eighteen month range.

Depending on the magnitude of these projections, the committee may pursue any number of facilities options. Modest relocations and expansions can be handled by The Principal's in-house space-planning and administrative services staff. The company has, in the past decade, adopted a series of uniform workstation standards, which optimize productivity while maintaining an attractive, free-flowing work environment. The standards may be adapted either to existing buildings or in newly acquired lease space.

For larger renovations and additions, the committee will engage the services of local designers and builders. Generally, the company favors organizations with whom they've had a long-term relationship. Other factors: special expertise or familiarity with a given facility, will also influence the composition of a project team. Gaard is quick to point out that the committee has few hard and fast rules regarding the selection of professional design consultants. Their managerial approach to each

facilities issue is tailored to that particular problem alone, unbounded by preconceived or inflexible corporate policies.

This philosophy carries over into large-scale construction projects as well. Although a major, new building will involve a far greater participation by upper-level management, the basic process remains much the same. Each project is put together in a highly individualistic way. For example, Welton Becket, architect for the 1986 Principal Tower, was selected on the basis of its entry in a limited competition of six nationally-recognized architectural firms. In contrast, architects for many of the company's other buildings have been selected by a more conventional proposal and interview process. In each instance, the overriding concern was less for consistency than appropriateness; means fashioned to fit the need at hand.

A similar pragmatism marks the company's approach to the other key component of expansion and growth: property acquisition. In the last twenty years The Principal has gradually made important real estate acquisitions in the immediate vicinity of its downtown campus. The pattern of these acquisitions has not always followed the most logical of sequences. Every purchase has been, as one insider puts it, "price dependent." The absence of a comprehensive masterplan in this era is significant.

Properties were purchased first, because they made good economic sense and second, for their utility in a program of corporate expansion. The Principal might have grown in many different directions, but the predominant, east-west axis of its present development is more the consequence of shrewd economics than conscious urban intent.

Given this penchant for pragmatism in planning, it would be tempting to dismiss The Principal's downtown campus as a haphazard collection of pleasant but largely unrelated buildings. Yet when experiencing the complex, particularity within its articulately internalized skywalk system, a different impression emerges; that of a highly integrated and cohesive community. This environment is no accident of economics.

Many inside The Principal would cite the original Corporate Square headquarters as the source of this consistent approach. States Robert Houser, former CEO of the company: "In many ways, Corporate Square set the standard for everything that was to follow." Houser believes that the company's commitment to the quality of its environment stems, in no small measure, from the architectural precedents established in 1939. "The company has avoided extravagance, instead choosing ideas and materials which wear well with time. We've always said, let's build with quality."

Among the more important benefits of this philosophy lie in the area of employee relations. People genuinely enjoy working in this atmosphere. Moving about the broad, elevated streets connecting the complex, mingling in the campus's many handsome public spaces or admiring the hundreds of major art works in the company's collection, employees are continually reminded of the value The Principal places in their daily contributions. The fundamental basis of The Principal community is not the result of a carefully crafted masterplan, but a consistent attitude of commitment to the people that make up its work force.

801 Grand

In one sense, The Principal's latest addition to the Des Moines skyline: the forty-four story, 801 Grand, stands as a fitting emblem of the company's longstanding precepts. It is a stout, self-assured building crafted in fine Baltic Brown granite and tinted glass. It is graciously respectful of the street, offering a sheltering arcade to Grand Avenue on the south and a compact, but congenial plaza to the east. Its public spaces, though imposing, are richly appointed with complimentary hues of granite, marble and brass. 801 Grand is very much a building in the mold of the remainder of The Principal's downtown campus.

Yet, in its formative stages, the project was never considered to be an integral component of the company's corporate office park. In the Des Moines Register's coverage of the project's 1987 announcement, this distinction was made clear: "The demand for new office space in downtown Des Moines is expanding at a rate of about 160,000 square feet per year. By the time the building is completed, Principal officials believe there will be sufficient demand to fill it. If not..., Principal can fall back on some of its own needs to fill it."

In retrospect, the early projections of office demand were overly optimistic; at present, The Principal occupies seventeen floors in the newly completed facility.

Regardless, the original intent was for the building to stand apart from the company's central campus. The project's development was the responsibility of Principal's Commercial Real Estate group, not the Space and Facilities Committee; further indication of the project's unique and independent status. 801's architect, Hellmuth, Obata and Kassbaum, St. Louis was directed to create a "marketable" building featuring 18,000 to 20,000 square foot floorplates and a variety of corner office opportunities. Both elements are characteristic of contemporary speculative office design and are less sympathetic to The Principal's typical requirements for large, unencumbered floor space.

Despite the public's overwhelming identification of 801 with The Principal, the company strives to maintain a clear distinction between the two entities. The building's title, for example, makes no reference to Principal's ownership of the project. The company's executive offices, which might have been expected to occupy the upper reaches of this lofty tower, remain at the Corporate Square headquarters. And in the coming spring, the Commercial Real Estate group, in association with Hubbell Realty, will launch a new marketing campaign stressing 801's independent status.

These efforts aside, 801 Grand will undoubtedly continue to be perceived as a part of The Principal campus for some time to come. Given the quality and presence of its image, the connection is a logical one.

The Shape of Things to Come

Prompted by its involvement in the Des Moines Vision Plan, The Principal has recently invested renewed interest in the future of its downtown campus. One element of the Vision Plan, as envisioned by its conceptual designers Mario Gandelsonas and Diane Agrest, focuses on a parcel of land running north from the Principal campus to Interstate

235. Dubbed the "Hillside" project, the scheme advocates a mixed-use residential and commercial development. The Principal, as a property owner in the parcel and the project's most prominent neighbor, recognized the need for a far more focused approach to its own planning initiatives. The Chicago planning and architectural firm, Perkins and Will, was hired last April to help create a long-range masterplan for the downtown campus.

David Hansen, Perkins and Will's lead planner for the study, praises Principal for its altruistic instincts. "The company views itself as being very much tied to the interests of Des Moines. Planning issues were considered in terms of what would be both good for The Principal and the city. We developed a series of four alternative proposals which represent a fifteen to twenty year outlook."

On March 10, 1992, CEO David Hurd unveiled plans for a ten-story, forty million dollar addition to the Principal campus. The 350,000 to 400,000 square foot building would initiate the first component of Perkins and Will's masterplan and be situated just north of the original Corporate Square headquarters. Preliminary plans suggest the closing of Keosauqua Way at Seventh and Eighth Streets to

accommodate a generous public plaza between the new construction and the present campus. Skywalk linkages will be extended northward through the project, providing a tempered connection from downtown Des Moines to the future Hillside Development. According to Hurd, construction of the project could begin as early as Spring of 1993.

At present, few other details of the project and its role in the evolving Principal masterplan have been announced publicly. However, if The Principal Financial Group's history is any indication, the proposals will be flexible, market-shrewd, and committed to a long-standing tradition of quality. Not a terribly complicated conclusion for a company that consistently defies generalization. ■

Lynn S. Spears lives in Des Moines and writes on an occasional basis for the Iowa Architect.

▼ Principal's presence in downtown Des Moines is evident.



University of Iowa Hospitals & Clinics

Forecast: Steady Growth

A multi-phased capital replacement program at the University of Iowa Hospitals and Clinics (UIHC) in Iowa City has resulted in over \$208 million in building projects over the last two decades. The firm of Hansen Lind Meyer, one of the nation's top five designers of healthcare facilities, has designed the new buildings with an eye to flexibility in fulfilling the hospital's future needs.

With construction of a new main entrance underway and completion of the Colloton and Pappajohn Pavilions nearing, the goals of the University of Iowa Hospitals and Clinics (UIHC) masterplan are nearly achieved. The last piece of the masterplan puzzle is the recently approved pavilion to the south of the complex, which among other functions, will house an eye institute.

The University of Iowa Hospitals and Clinics (UIHC) created its masterplan during the 1970's to replace its antiquated hospital facilities dating from 1919-28. Building projects since then have reflected a systematic implementation of these original plans, with modifications arising from changes both in UIHC's needs and in the healthcare field as a whole.

Renowned as a leader in medical research and one of the nation's largest university-owned teaching hospitals, UIHC's prolific growth has naturally aroused question. However, UIHC administrators are quick to point out that they have never had to ask the state for funding to fulfill its construction needs. Rather, the capital replacement program has been funded through fundraising and major gifts to the Hospitals and Clinics (such as a \$3 million gift from John and Mary Pappajohn toward the Pappajohn Pavilion) and through patient revenues.

"That's one of the reasons it's been an evolutionary project," says C. Bradford Bevers, managing principal at Hansen Lind Meyer, Iowa City, Iowa. "They [UIHC] bite off only what they can chew at the time. As time has gone on, the projects have been happening quicker. As the facilities have been completed, they've generated funds [from patient revenues] more quickly."

Major state healthcare facilities often opt to acquire state funding to build their capital replacement programs in one fell swoop. UIHC's phased approach to capital replacement has been in line with an overriding goal of its masterplan to build adaptability into the design. Given the pace of change within the medical world and the hospitals' and clinics' changing space demands, UIHC has taken what could be considered a more prudent course.

Says Stephen P. Mackenzie, Director of Design at Hansen Lind Meyer (HLM), "A fact of

life in doing a facility of this scale is that you have to plan a large framework that is flexible — in terms of systems, of how people move through the building, of how you handle design elements. And it's a fact of life for an institution like this that it's going to change over time, and that change is very hard to predict."

New diagnostic and treatment technologies, medical research breakthroughs — all have contributed to an accelerated rate of change in the delivery of healthcare. For example, UIHC's Magnetic Resonance Imaging Center and PET (positron emission tomography) Center provide diagnostic technologies that did not even exist when the masterplan was created in the 1970's. Increased use of outpatient clinics for medical procedures, which previously would have required a hospital stay, indicates another shift in healthcare delivery that has directly affected UIHC's facility design.

Creating Healing Environments

While many hospital settings are stark and institutional in feeling, UIHC has excelled in creating environments in concert with the underlying service being offered — that of healing.

"It's a common trend in healthcare today — emphasizing the patient's point of view," says HLM's Mackenzie. "And it's a key part of our whole approach." Inpatient nursing units at UIHC contain a unique eight-bed module in which each patient has a window view, maximum privacy, and a feeling of personal space. Patient rooms are heated and cooled using radiant coils to avoid the drafts of forced-air systems.

Another theme throughout the UIHC design projects has been to provide visual points of reference to help orient people as they move through the clustering of buildings and linking corridors. Each of three major pavilions (Carver, Colloton, and Pappajohn Pavilions) has a distinctive lobby or seven-story atrium along its major corridor system, with access to pleasant outdoor courtyards and patios. These major traffic areas create a sense of openness and light. Windowless interior corridors have been avoided. In the Colloton Pavilion, several major asymmetrical corridors at its perimeter provide natural light as well as outdoor reference points.

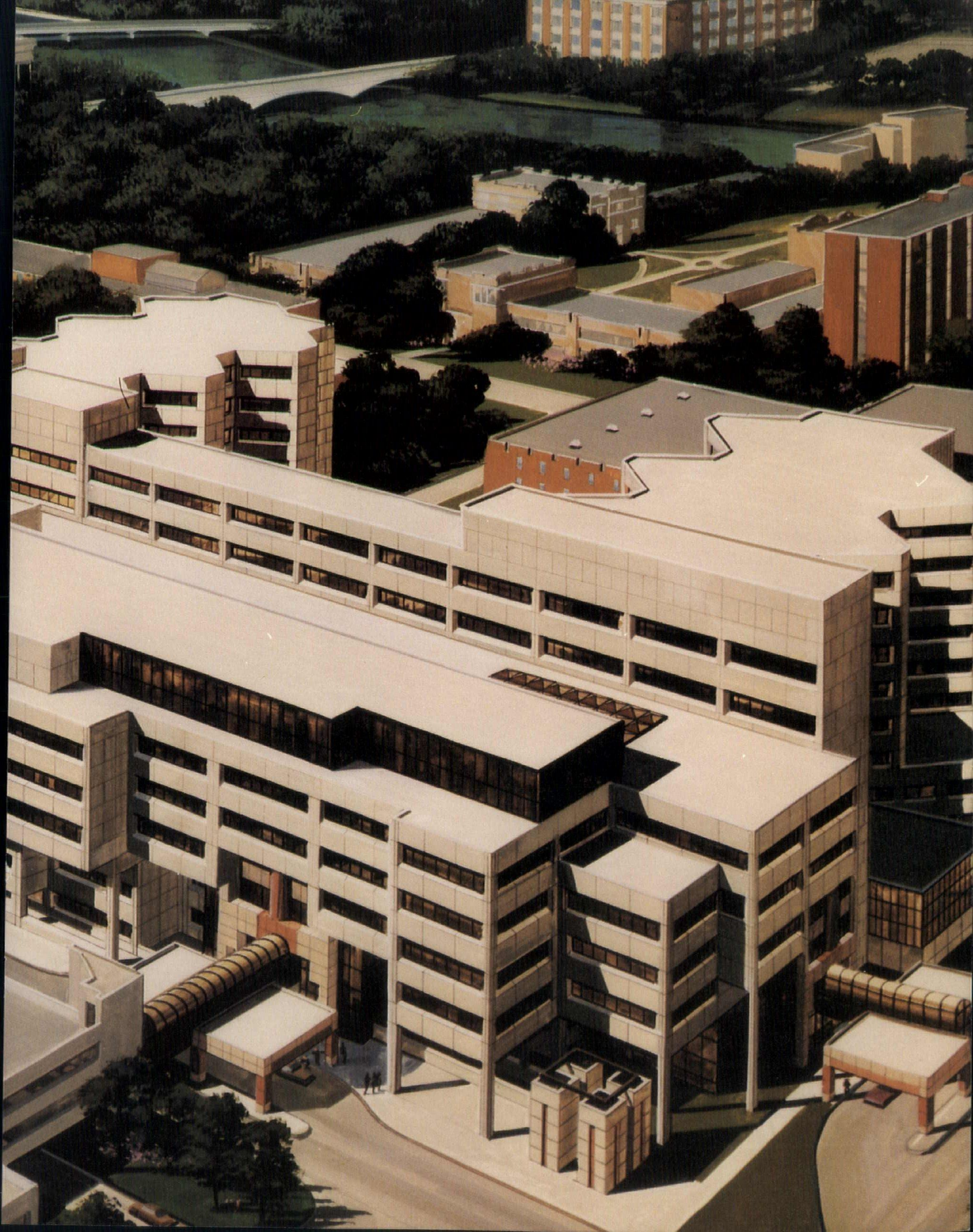
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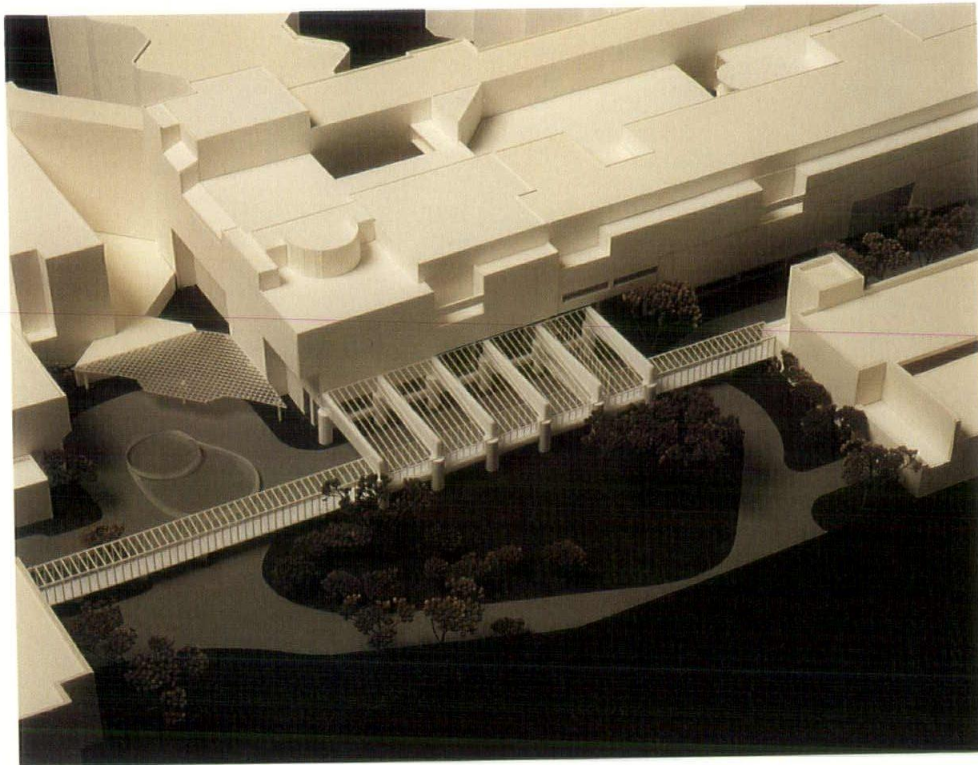
UIHC serves as the State of Iowa's Comprehensive Tertiary Health Care Center and the primary clinical base for a broad range of health science education programs.

► Lush vegetation, mirrors, and extensive natural lighting create a reassuring feeling of comfort in the interior spaces of the Pappajohn Pavilion. This pavilion was designed to accommodate the increasing volume of outpatients and diagnostic/therapeutic procedures available at UIHC. The Pavilion also houses the new Psychiatric Center and Clinical Cancer Center.









Art, too, has played an important part in creating a soothing and uplifting atmosphere at UIHC. Walls throughout the hospitals and clinics display original artwork of outstanding quality not usually found in hospital settings. In addition, UIHC's own Project Art Program brings a variety of visual and performing arts into the hospital environment on a daily basis.

"Hospitals are very complex entities," says Brandt Echternacht, Assistant Director for Planning at UIHC. "There are so many individual users and clients." More than 480,000 patients circulate through the hospital or one of UIHC's numerous outpatient clinics annually. Staff alone numbers over 7,000, including physicians, dentists, nurses, doctors in residency and fellowship training, and over 4,500 professional and support staff.

▲ The new main entrance canopy will provide protection from the elements where patients can be driven up and dropped off for reception and admittance. The current entrance and reception area will serve discharge/departure functions.

▼ Members of UIHC's senior staff enjoy an expansive terrace view during meals.



This variety of end-users makes space configuration one of the most challenging and important design decisions reached. Says Bevers, "Some projects will take several meetings to get through schematics and design development, depending on how complex the problem is, who the user is and how prepared they are to make decisions."

According to Echternacht, a good programming statement is the key ingredient for arriving at a successful end-product. An end-user such as a clinic undergoes an intensive needs justification process before meeting with the hospital's administration and project architects to discuss the design of a unit. At such meetings, part of the agenda is to help the end-user group arrive at a workable consensus.

"Some people are more territorial, for instance, in terms of dedicating exam rooms or support space for their particular discipline," says Mackenzie. "Others are more democratic and willing to have flexibility as to how spaces are used."

"We've always felt one of the most important things we do is listen to the users and what it is they really need," says Bevers. "In many cases, we're dealing with some units we've worked with two or three times before. Usually, they tell us whether what we've done in the past has worked or not. They're not bashful about telling us about what's good or bad, and we appreciate that."

A Long History

While UIHC is generally clear about the direction of each new building design project, the project architects are given a lot of free reign as to aesthetics and continuity of design. In fact, continuity of design and knowledge of the facility are key justifications Bevers gives for HLM's continuity as project architects for each of the capital replacements projects.

Says UIHC's Echternacht, "HLM has been a very good firm to work with, not only because they are knowledgeable, with a lot of experience in healthcare facilities, but because of the teams they put together." HLM has a comprehensive in-house staff. With 180 employees in their Iowa City headquarters, its resources include architectural, mechanical, electrical, structural, civil, interiors, construction administration, graphic design, and landscape staff.

"Each project [at UIHC] is exciting and we always look forward to it," says Bevers. "And we recognize that at some point the building could

stop. We've had to be intelligent about how we grow and develop other clients." With offices in Chicago, Washington, D.C., New York City, Orlando, and Denver, the firm has diversified over the years, doing significant work in criminal justice systems, such as prisons and courthouses, as well as high technology medical facilities. "Right now, if you look at the projects in our office, UIHC is not our largest client. However, if you look at the last twenty years, they certainly are."

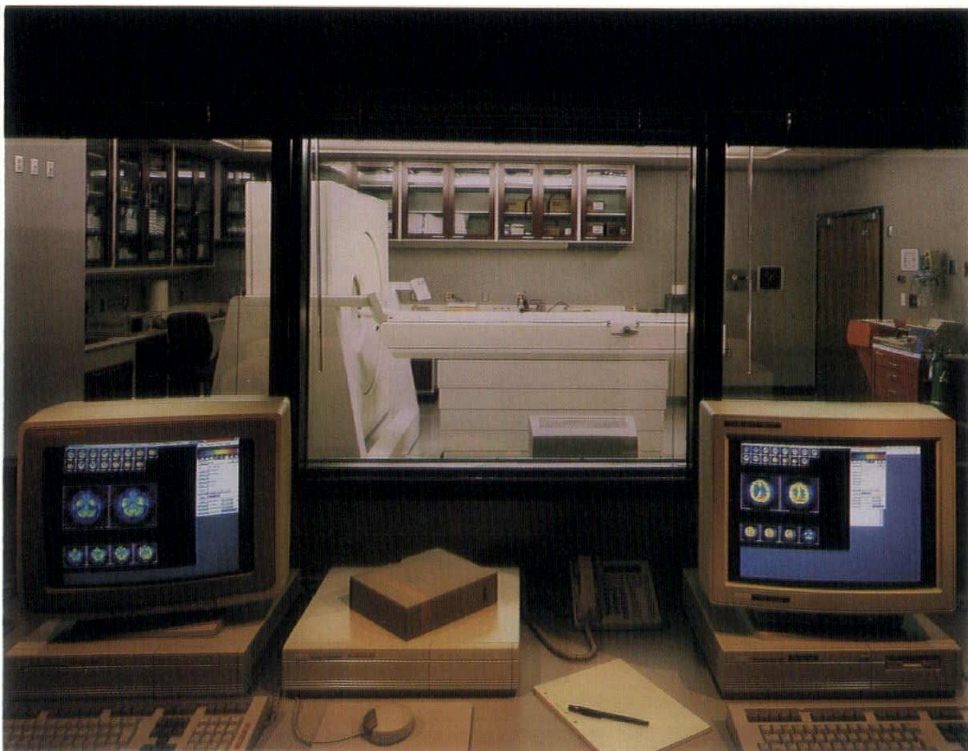
What's beyond the masterplan? What about healthcare in the twenty-first century? With a constantly evolving field of medical research and methods of healthcare delivery, it seems UIHC's expansion could be never-ending. But according to Bevers, in the near-term, changing needs within UIHC will be met by reassigning space use and adaptive "retrofitting."

Building of the new south pavilion will take UIHC's turf to Melrose Avenue. There just isn't much more land on which to build.

"Beyond this, there's a study being done on campus by another firm as to what should be done with athletics — whether it should be moved off campus or what. It's not inconceivable that fifty years from now, the hospitals should find itself in the position of having to expand in another direction."

UIHC, in fulfilling its role to train future leaders of healthcare and provide quality healthcare, has managed to maintain a leading edge. One thing is certain: the healthcare field will continue to change. UIHC will be at the forefront. ■

Christina Ladd Campbell is a writer based in Fairfield, Iowa. She is arts editor of the Fairfield Source and writes frequently on art and architecture for regional and trade magazines.



► Located on the lowest level of the Pappajohn Pavilion, the Positron Emission Tomography (PET) Imaging Center houses this new technology for diagnosing diseases such as brain tumors or obstructed arteries. A 22-ton Cyclotron, contained within five-foot thick concrete walls and ceiling, supports the PET scanner by processing radioactive liquids and gases used during testing.

Drake University

Team Spirit

Credit excellent planning and orchestration for Drake University's success in staging five major building projects on its campus simultaneously.

Begun in 1987 as one phase of the university's ambitious revitalization efforts, this new wave of construction has infected the entire campus with unbridled enthusiasm about Drake's future. And it's influencing its inner-city neighbors as well.

When Drake President Michael Ferrari took his post in 1985, he brought with him a strong "can do" enthusiasm to the dilemma facing most college presidents today — that of shrinking student enrollments. Ferrari shaped a vision of Drake's future and recommended strengthening its centers of excellence to attract and retain students. And he perceived the immediate need to rejuvenate Drake's campus facilities.

The scope of the initiative is gargantuan. "No significant building had been undertaken for 40 or 50 years," says Patrick D. Cavanaugh, Vice President of Business and Finance at Drake. "To have five projects of this magnitude underway, representing \$38 or \$40 million [in project costs], is really rather extraordinary for a university of this size."

Early in the university's planning stages,

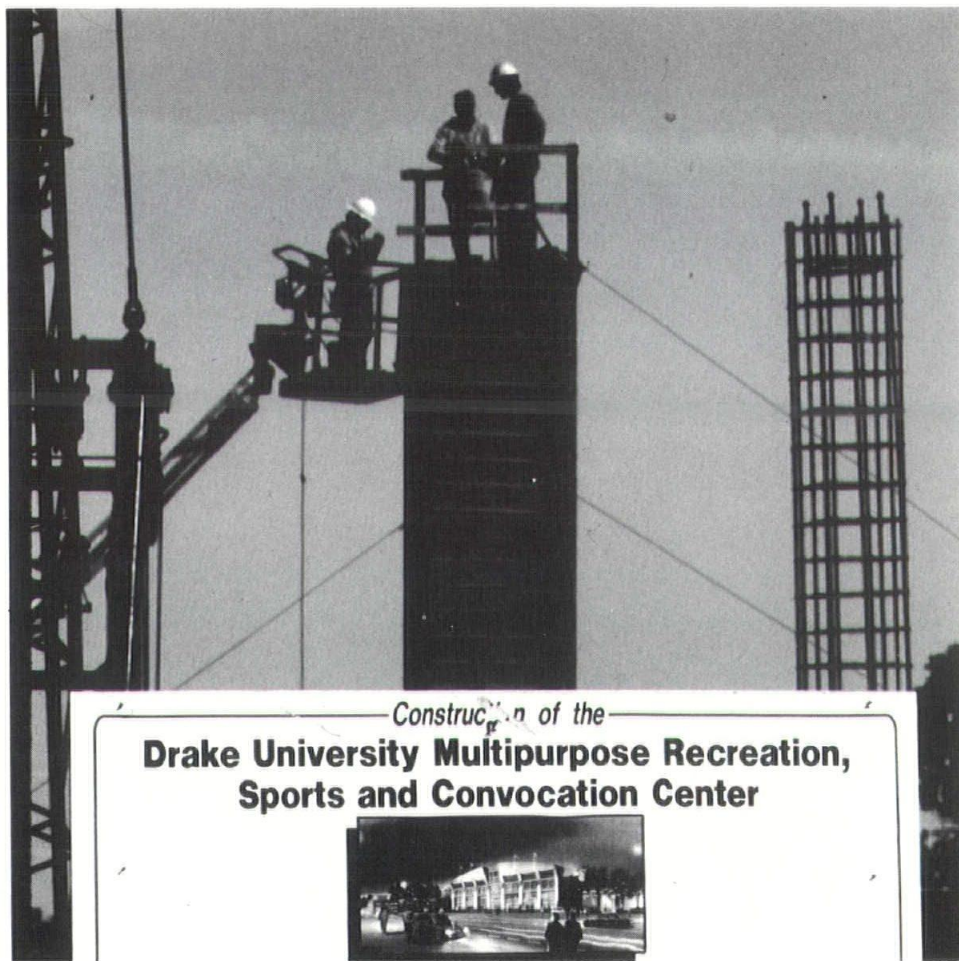
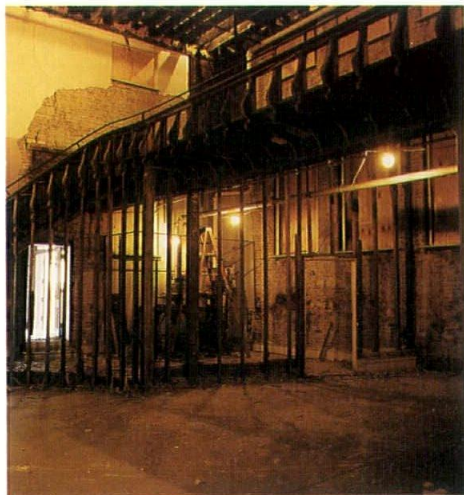
Drake hired the services of H. Kennard Bussard, FAIA, principal at RDG Bussard Dikis in Des Moines. Serving as campus architect, Bussard has helped to comprehensively plan and mobilize Drake's diverse building projects.

"What Drake couldn't afford to do was to do what's normally done," says Tom Baldwin, principal of Baldwin & Clause Architects. "They couldn't afford to design all these buildings over a period of say a year, then bid the projects out to general contractors, and at that point know how much the buildings would cost. A year would have been too long to wait."

Drake decided to select architects and very soon after that select contractors, get guaranteed price information on all the projects, then put together fundraising packages. It was decided that the most effective way to do this was to put together project teams.

► The new multi-purpose recreation, sports and convocation center.

▼ Old Main during renovation



Construction of the
**Drake University Multipurpose Recreation,
Sports and Convocation Center**

Partnering

Balancing the interests of owner, end-users, architect, contractor with the realities of budget and costs means compromise. One key to the success of Drake's construction initiative has been to form a strong spirit of teamwork or "partnering," as Bussard refers to it, into every phase of the design process. The anticipated result: well-conceived buildings completed on time, within budget, that the owner and end-users will be happy with.

Creating team spirit seems to come naturally for Bussard, who has over 30 years experience in campus planning and design for colleges and universities throughout the United States. In his view, higher education institutions are naturally geared toward participatory planning. "In a lot of university work, they are often as interested in the process as much as the product . . . And oftentimes, projects done in isolation, without participatory planning, turn out to be disastrous. The user-group, or the support group, or the people who are actually going to run it and maintain the building, have been left out."

In interviewing and selecting architects and contractors for each project, an attempt was made to be as fair and objective as possible by agreeing upon selection criteria in advance. One novel feature of the selection process: all architects being considered for a project met at the building or site together. Says Tom Baldwin, whose firm was selected for the renovation of the Old Main Auditorium, "It was interesting. The client was able to field questions all at

once, everyone was told the same thing, and it was helpful to all of us to be able to hear all the questions — some of which I wouldn't necessarily have thought to ask."

Contractors were selected using a similar method, and, in the interest of team-building, the project architect was on the contractor selection team. "Usually, there's an almost adversarial relationship between a project architect and the building contractor," says Bussard. "They both have contracts with the owner, but no contract with each other." By involving the building contractor in the design development stages of each project, Drake strove to establish a good working team and ultimately to save on time and construction costs.

Unlike the traditional bid-deliver approach often used, Drake did not ask prospective contractors to bid on the costs of a project. By removing the bidding process and paying a guaranteed percentage in management fees, contractors were not penalized for saving a project money. Working as part of a team with the architect and Drake administration, the contractors have tempered the architects' design knowledge with knowledge of current building costs or different approaches to building. In some cases, the contractor's team of sub-contractors has participated, suggesting lighting or ductwork alternatives, for example, that have reduced costs or strengthened the project's design.

Another innovative approach used by Drake

has been to hold regular "show and tell" meetings attended by Drake administrators, faculty and dean user-groups, key physical plant personnel, architects, and contractors.

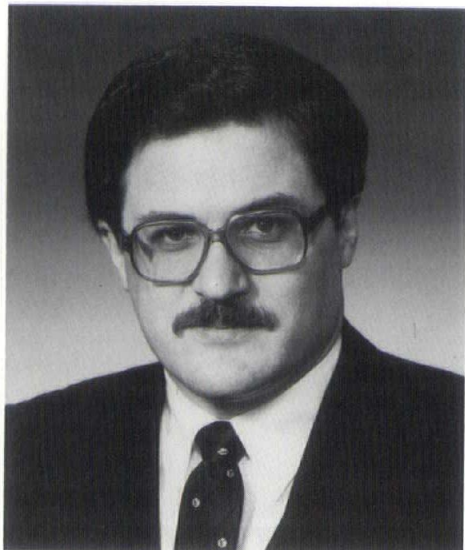
Says Alan Cubbage, Drake's Director of Marketing and Communications, "There's the old Holiday Inn slogan, 'No surprises.' If you can sit down at the table and hash it out beforehand, it makes the client make hard choices, it makes the architect realize the limitations, it makes the contractor understand why things are being done in a particular way.

The regular meetings have helped build teamwork and also competition into the planning and execution of the projects. "The peer pressure is kind of interesting," says Bussard. "When we have shown how some of the other projects are progressing, if someone was a little slow getting out of the box, they'd say to themselves, 'Look, I better do as well as those guys have done, or I'm going to look bad.' I love the competitiveness of it."

Does this partnering process make a difference? Administrators at Drake have lauded the approach. Says Cavanaugh, "In the early design development phases of these projects, ... as one architect would report on the design of a building, there was a kind of symbiosis, that made all the projects better, I think, than if it had just been a single architect working on it."

Baldwin agrees. "We're on a team. We seem to have the same goals, so we're really reinforcing each other. And it's particularly helpful for Drake. Especially with multiple projects going

▼
Patrick Cavanaugh
Vice President of Business
and Finance at Drake University



▼
Michael Ferrari
President of Drake University



▼
William Knapp
Chairman of Iowa Realty Company and
Investor in Drake Neighborhood Development





on, I think it's very helpful to share information. Sometimes you might feel the problems you are having are unique to you, and you find out it's not the case. And it's interesting to get the overall picture. Plus, you can learn from your peers."

Neighborhood Impact

While construction projects on the Drake campus are involving dramatic revitalization of its physical campus, they are also seriously influencing the surrounding neighborhood, much of which is rental property owned by Drake University.

The most visible example of neighborhood impact has been in preparing the site at Forest Avenue and 26th Street for the Recreation, Sports and Convocation Center, which involved demolition of about 70 homes. One of the overriding concerns was loss of affordable, low-income housing.

Recreation, Sports & Convocation Center

Architects:
RDG Bussard Dikis, Inc., Des Moines
Contractor:
Ringland Johnson Crowley
Project costs:
\$12.5 million

The 7000-seat complex will host intercollegiate sports and other campus-wide events. It will also provide students with state-of-the-art sports and fitness facilities, including six universal courts for basketball, volleyball and badminton; six tennis courts; four racquetball/handball courts; a 3,000 square-foot fitness center with exercise equipment; a four-lane jogging track; weight training rooms; and areas for wellness and stress-management programs.

The project is fueled by a \$3 million gift from William C. Knapp, chairman of Iowa Realty Company and a member of Drake's Board of Governors.

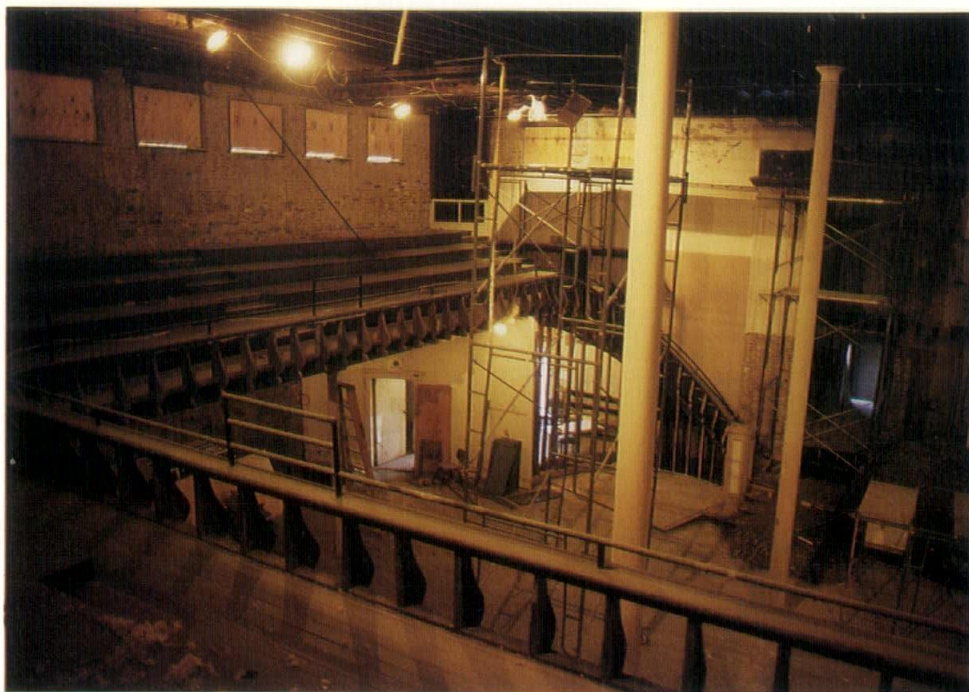


According to Cubbage, demolition of homes has created a tighter rental market there. "Basically what has happened is that we've crunched our students. About 50 or 60% of the housing taken down was student housing." Drake University worked closely with the Drake Neighborhood Association to minimize the negative impact of the changes by helping to relocate tenants.

While most of the buildings were not worth salvaging, the Drake Neighborhood Association got involved with Drake University and the City of Des Moines to salvage some of the homes that were deemed of historic value. Says Bill Plymat, President of the Drake Neighborhood Association, "It was a heroic effort to save some of the best old architecture in the area."

Five homes were moved to nearby locations. In the remaining homes, staircases, oak doors, pocket doors and moulding, art glass windows, light fixtures, and plumbing were all available for the taking. Materials were sold for \$10 a truckload. "We are able to raise \$1,600," says Plymat. "We recouped over a quarter of million in real estate, keeping those property tax dollars on the tax rolls, not to mention the thousands of tons of what would have been debris in the city's landfills."

Everyone involved with the Drake projects is hoping for a "halo effect" as a result of the new



Old Main Auditorium

Architects:
Baldwin Clause Architects, P.C., Des Moines
Contractor:
Neuman Construction
Project cost:
\$3.8 million

Once restored, this 800-seat auditorium will host a variety of recitals and concerts, lecture series, and other perform-

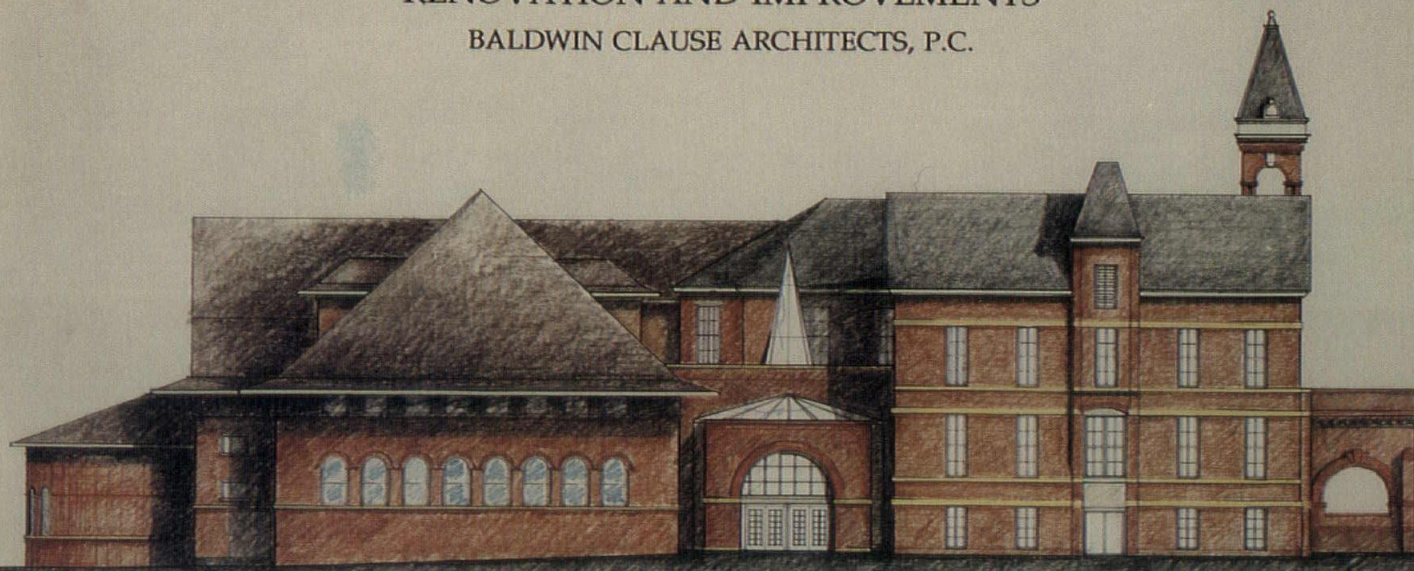
ing arts events through the College of Arts and Sciences. Plans for renovation and preservation of the campus auditorium include structural improvements, new entrances and lobby areas, a new reception hall, and landscaping.

The auditorium was added to Old Main, Drake's main administration building, in 1900 and is listed on the National Register of Historic Places. Renovation of this historic structure is aided by a \$750,000 gift from the Dayton Hudson Corporation.

DRAKE OLD MAIN AUDITORIUM

RENOVATION AND IMPROVEMENTS

BALDWIN CLAUSE ARCHITECTS, P.C.



WEST ELEVATION



Science and Pharmacy Center

Architects:
Henningson, Durham & Richardson, Inc., Omaha
Contractor:
Weitz Company
Project Cost:
\$10 million

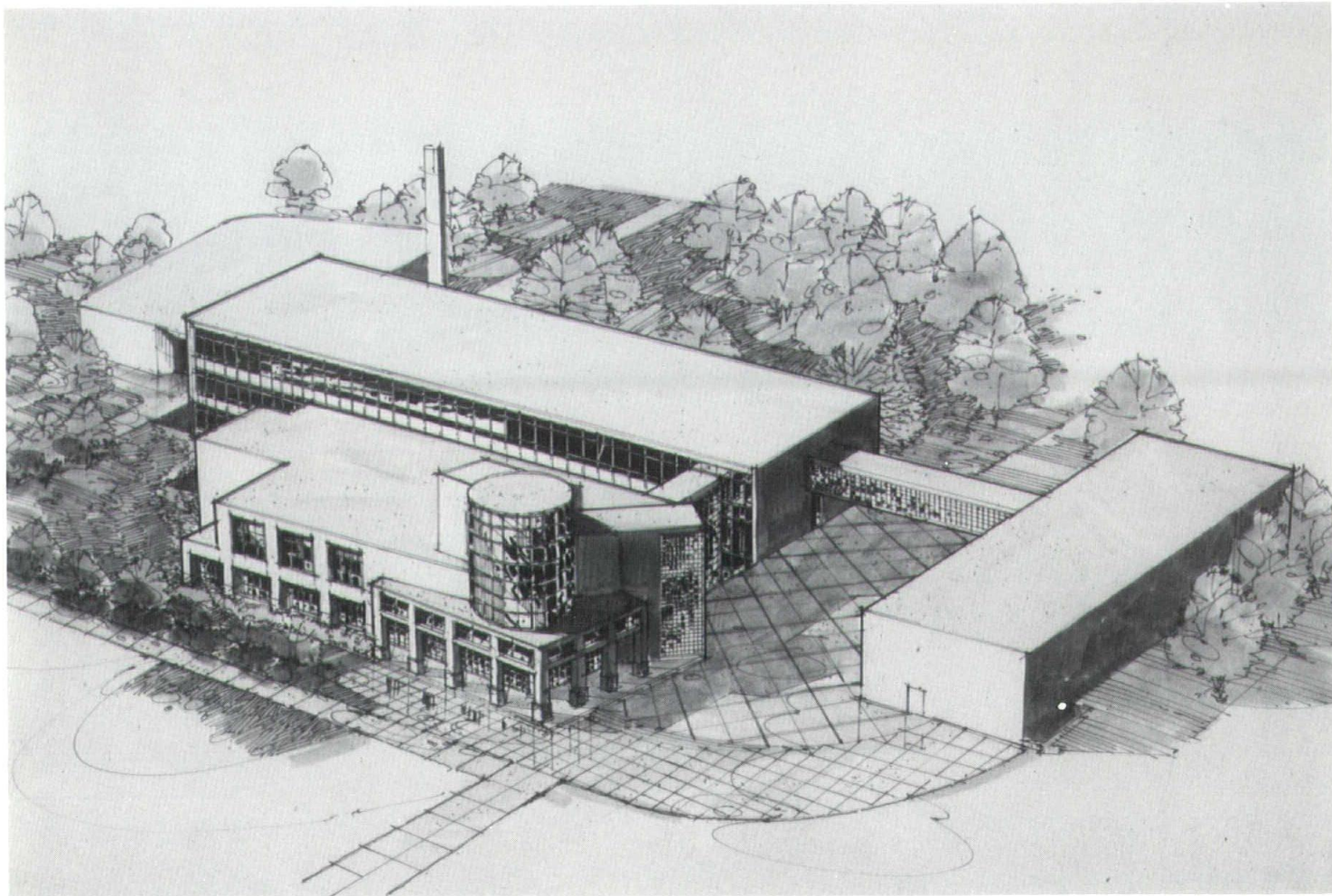


Renovation and additions to the existing science and pharmacy buildings will be funded by a \$10 million appropriation from the U.S. Department of Defense. In October, 1990, Iowa Representative Neal Smith, a Drake alumnus, successfully amended the Department's appropriations bill to include funding for a trauma research center at Drake. New laboratories, equipment, classrooms and office space will foster continuing research and education.

7,000-seat facility, which will be surrounded by a beautiful plaza, plenty of parking lights, landscaping, and street trees. Remarked Cabbage, "Forest is going to be the gateway to that building, and right now Forest Avenue is an old deteriorated commercial strip." He expressed disappointment that the area was not given "target neighborhood" status recently, a status applied for through the City of Des Moines' Neighborhood Advisory Board. As "target neighborhood", the area would have been eligible for city funding and some comprehensive planning. "I'm sure there will be development. It just gets a little harder to guide if you don't have a plan in place. You're put in the position of reacting."

Developer Bill Knapp, who donated \$3 million toward the construction of the recreation arena, is encouraged about the future of the Forest Avenue area. "We're starting to see lenders more anxious to loan in that area, so it's been quite a turnaround. It has a long way to go, but it's certainly a start in the right direction."

In recent years Knapp, Chairman of Iowa Realty Company and on Drake's Board of Directors, has built extensively in the University Avenue area near Drake. Prior projects include



the Drake Diner, the Drake Inn, and several apartment buildings. According to Knapp, all have been very profitable. "We're seeing more people interested in going up there, looking around, and I think as time moves on, investors will be building there because there is a demand. I think another 150 units could be built in that general area in the next year or so."

In terms of community impact, the Old Main Auditorium is right up there with the recreation arena. Being referred to as "the crown jewel" of this impressive array of Drake building projects, the Old Main Auditorium project includes extensive renovation of the auditorium, built in 1900, and the addition of new entrances, lobby areas, cloak rooms, rest rooms, and a reception hall. When finished, the 800-seat facility will host fine arts concerts and cultural events for the entire Des Moines community.

Throughout the process of planning changes on its campus, Drake University has demonstrated a willingness to work with the neighbor-

hood for mutual benefit. "By and large, we've been quite successful in bringing the neighborhood in and keeping them up to speed," says Cubbage, who is on the board of directors of the Drake Neighborhood Association. "When we first unveiled this program, our first meeting we had was with the neighborhood. The second meeting was with city council people, and the third meeting was with the media."

Completion of construction of Drake University is expected by the end of 1993. "What is occurring in the next two or three years is truly changing the face of the campus," says Cubbage. In the meantime, there's a shared sense of enthusiasm at Drake University — a sense that exciting changes are afoot. ■

Christina Ladd Campbell is a writer based in Fairfield, Iowa. She is arts editor of the Fairfield Source and writes frequently on art and architecture for regional and trade magazines.

Utility Systems

(NOT PICTURED)

Engineers:

Brooks, Borg, and Skiles, Des Moines

Contractor:

A. J. Allen
Baker Mechanical
Baker Electric
A.B.C. Electric

Project cost:

Based on the increased demands, the new construction on campus will require the installation of an upgraded utilities system.

Dwight D. Opperman Hall and Law Library ▼

Architects:

Leonard Parker Associates, Architects, Inc., Minneapolis

Contractor:

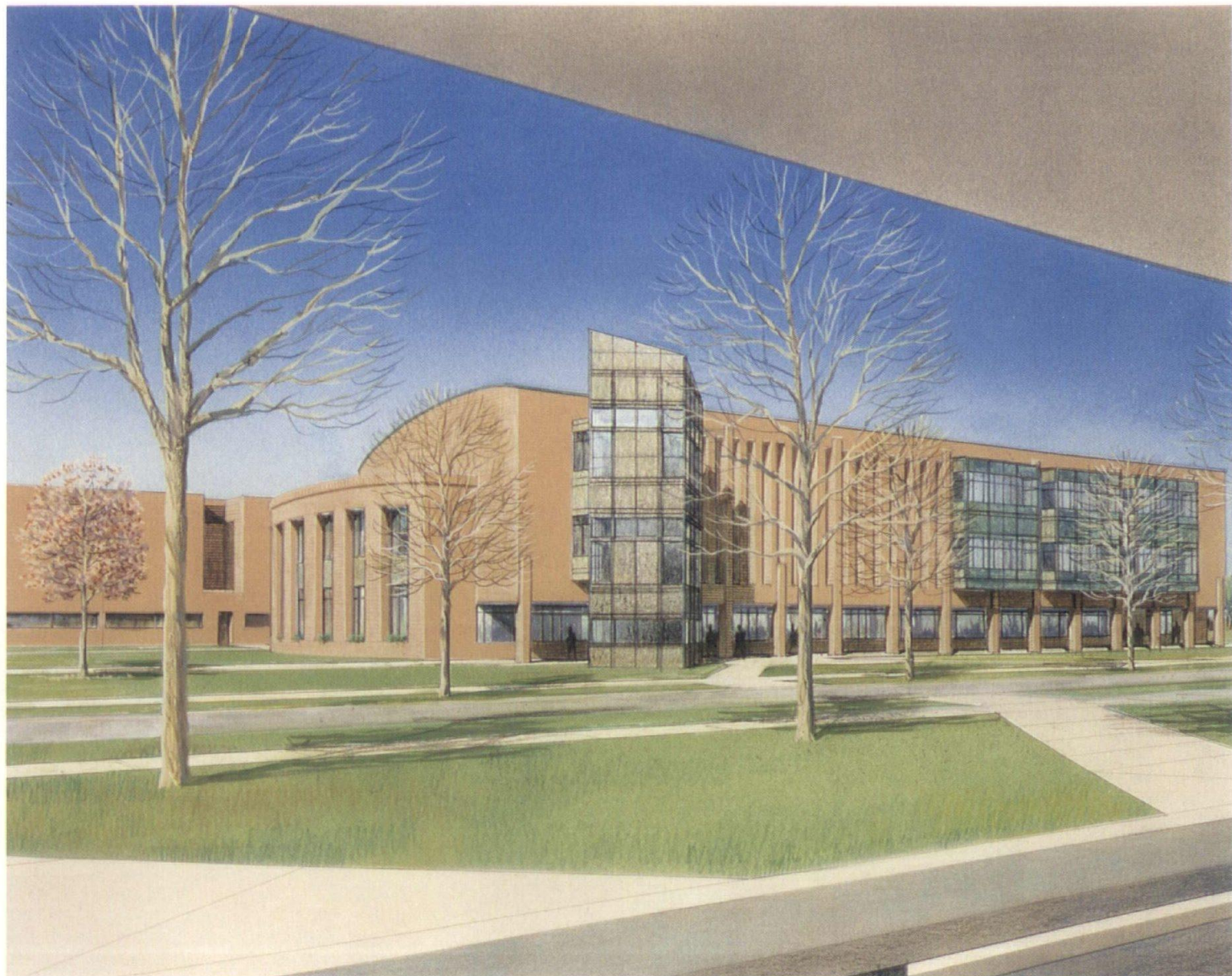
Weitz Company

Project cost:

\$8.5 million

Construction of the new law center is aided by a \$2 million gift from West Publishing Company executive and Drake law school alumnus Dwight D. Opperman.

The current law school library is located in the Carnegie Library, built in 1908 as Drake's main library. The new law center will have doubled capacity for books and periodicals and ample seminar and study rooms. In addition, the Constitutional Resource Center, the Agricultural Law Center, and the Center for Law-Related Education will be housed in this facility.



Iowa's State Universities

Decisions, Decisions

Iowa's three regents universities vary in their approach and philosophy in designing their campuses and planning for the future.

The ongoing process of designing and building America's academic institutions has traditionally been one of the most important venues for architects to create truly fine large-scale structures. These plum opportunities, however, do not come without a rigorous set of program headaches unique to campus building projects. True, not all academic institutions are equally created. For instance, small, privately-endowed colleges present fewer of the funding and bureaucratic nightmares than do larger public universities. Despite these and other intimidating problems, campus projects remain some of the most highly sought after commissions in America.

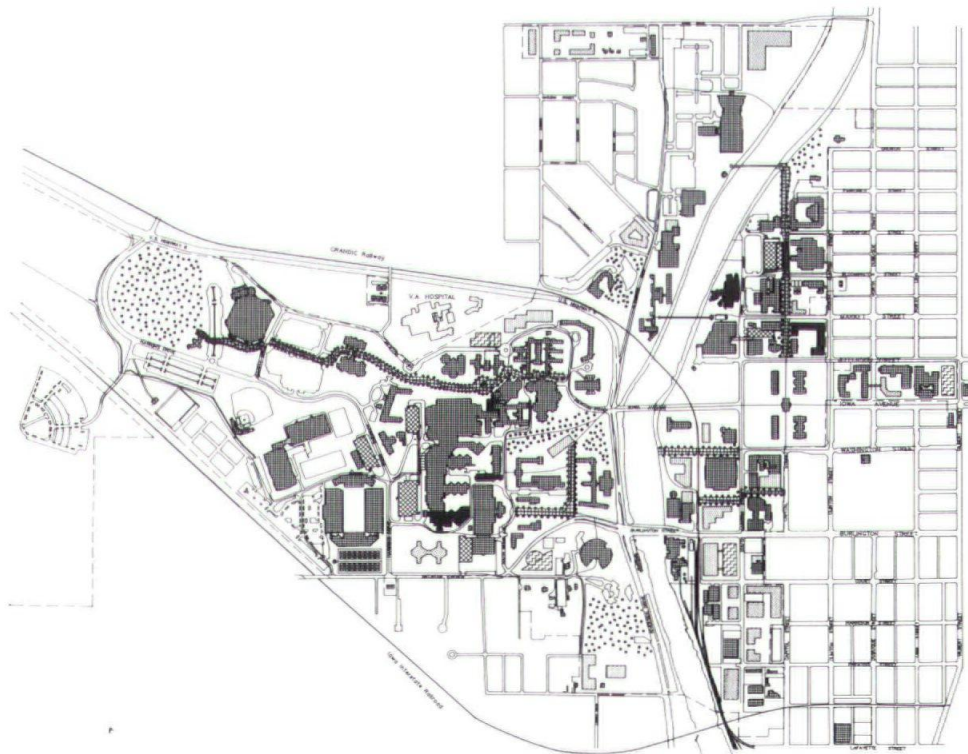
Aside from the typical budget and program requirements which are a part of any project, designing within an academic setting also requires the architect to consider a number of unique and historically grounded factors. It can be said, for instance, that the framework for the American college campus was established by Thomas Jefferson with his refined, visionary design for the University of Virginia. Like many of Jefferson's novel ideas, his notion of higher education has endured. A casual examination of any college campus in America will reveal

many of the tenets of Jefferson's original concept. One of these ideas, which for the most part all academic institutions still share, is the consistent commitment to a high quality of design.

As a result, college campuses throughout the nation represent some of our most treasured settings. For those fortunate enough to have attended college, the colorful memories of those years are as inextricably tied to the place itself as they are to the experience. Regardless of one's academic background, though, American colleges and universities represent a great source of pride throughout the country. Such institutions are valued for their research and education, revered for their integrity and noted for their often controversial political and social activism. Add to this the vast contributions that are made in the arts and athletics as well as the immeasurable impact that they have on our economy and it becomes clear that the culture and social philosophy of America largely emanates from our college and university campuses.

This, then, is the formidable backdrop that architects and planners must contend with as they are to successfully amend the great legacy

▼ (U of I Campus Plan): The University of Iowa's constantly evolving "Campus Planning Framework" serves as the starting point for locating buildings and for planning circulation and landscaping.



LEGEND

- EXISTING BUILDINGS
- POSSIBLE FUTURE BUILDING SITES
- BUILDINGS UNDER CONSTRUCTION OR IN DESIGN
- EXISTING PARKING STRUCTURES
- POSSIBLE FUTURE PARKING STRUCTURE SITES
- PEDESTRIAN MALLS
- MAJOR WALKS
- FIELD ACTIVITY AREAS
- UNIVERSITY BOUNDARIES
- NATURAL FEATURES

- 1 Old Capitol
- 2 Iowa Memorial Union
- 3 Main Library
- 4 Hancher Auditorium
- 5 Boyd Law Building
- 6 Hospitals and Clinics
- 7 Kinnick Stadium
- 8 Carver-Hawkeye Arena

NORTH
SCALE: 1" = 800'

DRAFT
CAMPUS PLANNING FRAMEWORK SUMMARY
THE UNIVERSITY OF IOWA
March 1991

► (Engineering Research Building - U of I): The Engineering Research Facility at the University of Iowa, by Brooks Borg and Skiles, is one of several examples of Iowa architects being commissioned to create high-design projects for the U of I campus.

established centuries ago in Virginia. Indeed, maintaining the high standards of higher education in this country depends as much on the design of academic facilities as it does on those who inhabit these places.

Pride of Iowa

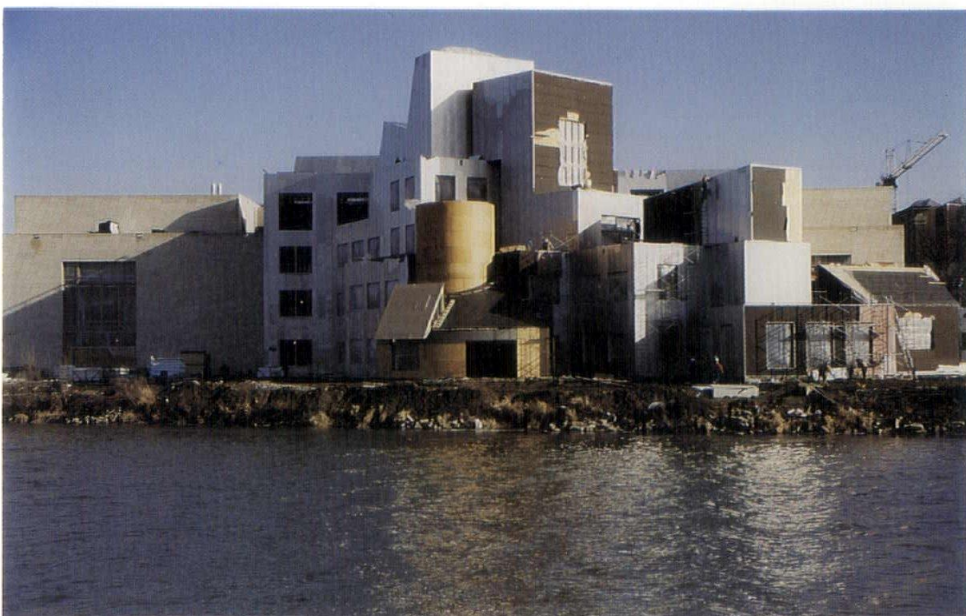
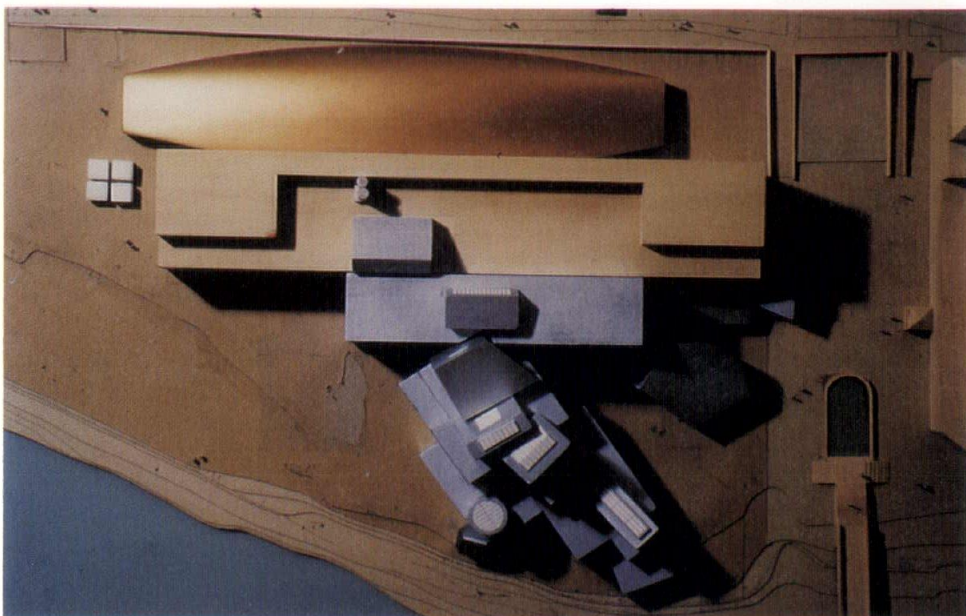
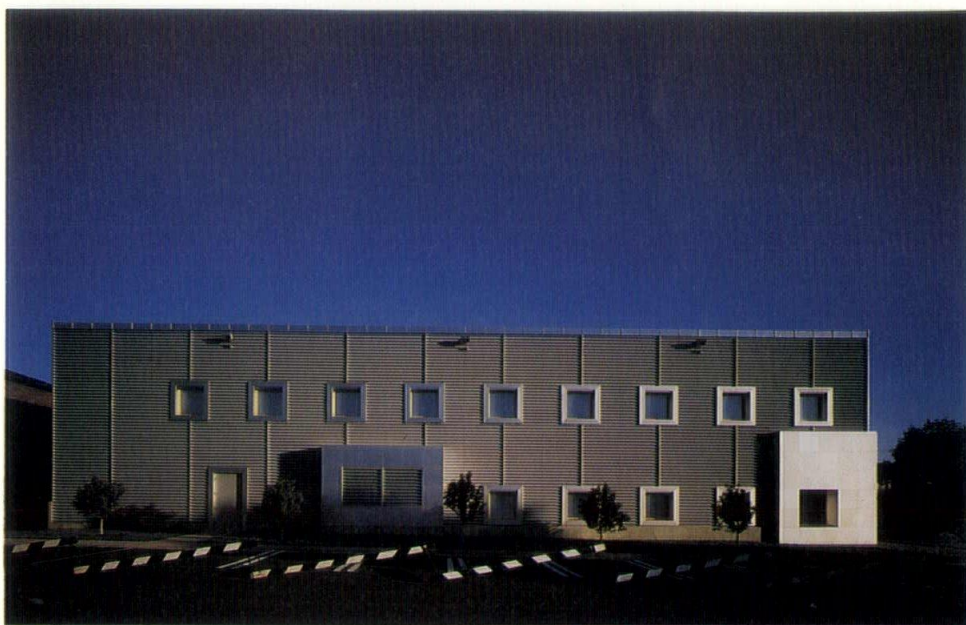
Throughout its history, the state of Iowa has demonstrated a commitment to education at all levels. The state consistently ranks at the top of many national education statistics and is home to some of the country's most respected private colleges. In addition, Iowa has a highly regarded system of state universities and colleges. The largest and most prominent of these institutions are the University of Iowa in Iowa City, Iowa State University in Ames and the University of Northern Iowa in Cedar Falls. In recent interviews with planning officials from these schools a number of their contrasting goals and methods were discussed. Each institution has differing philosophies and goals when it comes to campus planning and building that are both a result of and contributing factor to the distinct character of each university. Predictably though, each institution seeks to get the most value out of diminishing state funding. The methods and priorities that these universities incorporate in utilizing available funding and their perception of value is where specific differences occur. Insights into these differing ideals should prove useful to designers seeking to contribute architecturally to Iowa's university campuses.

Master Planning

According to Richard E. Gibson, director of planning and administration services at the University of Iowa, long-range planning is a tenuous goal at best. "To attempt to accurately project a need is virtually impossible. I'm not sure you can see five years into the future, frankly. You can try, but to look much beyond that is very difficult."

When asked what circumstances interfere with long-range planning, Mr. Gibson cited the university's highly-publicized laser facility as an example of a project that "was just suddenly there." He credits the U of I's flexible planning

FARSHID ASSASSI



▲ ► (Laser Lab model or construction shot across river): The Laser Research Facility designed by Frank Gehry (in collaboration with Herbert Lewis Kruse Blunck Architecture) is the latest example of the U of I's desire for world class architecture.

scheme with enabling the university to accommodate such a facility on short notice.

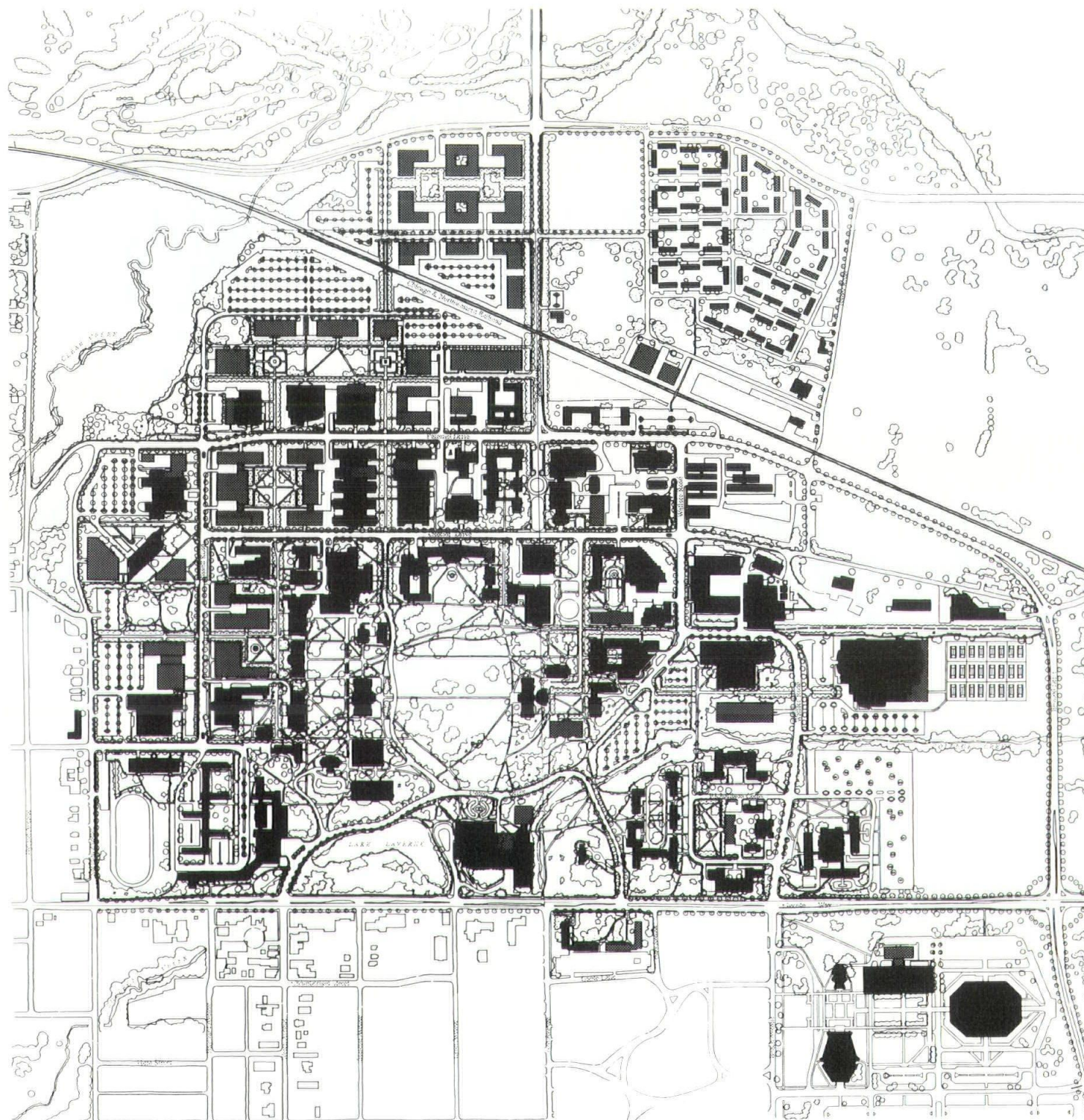
As important as flexibility is to the U of I's planning, Mr. Gibson concedes that there are aspects to planning that look well into the future. Utilities, green space, vehicle circulation and pedestrian malls are types of projects that are developed in incremental stages for as long as 20 years.

At Iowa State University, A. Dean Morton, who is the school's associate university archi-

tect, shares Mr. Gibson's view of master planning as a process in flux. He indicated that ISU's master plan is constantly updated and used primarily to project general building needs and site development. However, even the best-laid plans can be shattered. Mr. Morton explained that "You can project a need, set aside a site and even request funding. But, when someone contributes money for an entirely different facility than you had in mind and they indicate that they want it on a given site . . . well it's very

difficult to say no at that point."

Although the planning process at both Iowa and Iowa State is difficult, Morris E. Mikkelsen, director of facilities planning at the University of Northern Iowa, finds the process much easier to live with. He believes that projecting needs, planning for them and then sticking by that plan is an essential element of the success of the UNI campus. He attributes the campus' size, the predominantly undergraduate nature of the university's programs and the location of the



campus as contributing factors to the ease of UNI's planning process. "We're a small campus on the outskirts of town. The campus borders nothing to the South and West so expansion is really no problem."

Mr. Mikkelsen finds that long-range planning is most effective in creating and directing circulation around campus. "Several years ago we projected a need for new circulation patterns around campus to accommodate new buildings and create more pedestrian traffic throughout the campus. Gradually we went about closing off streets and installing sidewalks and pathways. For a long time people complained about the construction. But, now that the plans are all coming together, the changes have been very well received."

The Selection Process

Although the selection process for architectural commissions on the three Iowa university campuses is largely governed by the specific

◀ (ISU Campus Plan): Iowa State University's plan is constantly updated to project general building needs and is used to plan site development. Specific building locations are often influenced by major donors.

▼ (Mech. Engr. - ISU): Iowa State University's Black Engineering Building by Herbert Lewis Kruse Blunck Architecture exemplifies the solid, functional design that characterizes this campus.

guidelines of the board of regents, there are some very different criteria, policies and methods that each institution uses in making their decisions. Typically, once a project has been funded, it is advertised in various media, letters are sent to the AIA and specific invitations are sent out before a short-list is made. Interviews are then conducted with those architects before a final decision is made. Such decisions are made by committees consisting of planning officials, user groups (usually the program dean, senior faculty and university vice presidents) and regent representatives. The final decision boils down to simple subjective choice.

Probably the most significant difference between each school's selection process is that both ISU and UNI commission virtually all of their projects to in-state architectural firms while the U of I often chooses internationally-recognized designers to create high-profile facilities. Recent examples of the U of I's efforts to create dramatic and highly-publicized structures include Gunnar Birkerts' College of Law Building, CRS' Carver-Hawkeye Arena, Frank Gehry's Laser Facility and ARC's Business Administration Building. In addition, many of the U of I buildings that were designed by in-state architects such as Charles Herbert's Nursing Building, Herbert Lewis Kruse Blunck's

Parking and Chilled Water Facility and Brooks Borg and Skiles' Engineering Research Facility reflect the university's penchant toward high-design concepts.

This is not to say that good architecture is an absent concern at ISU and UNI. Indeed, both schools are just as attractive as the eclectic U of I campus. However, each has different priorities when it comes to planning and building.

UNI, for instance, is committed to creating a small park-like setting composed of variations of red brick and limestone. To this end, architects are chosen who have demonstrated an ability to design within a strict contextual setting. UNI also seeks references and tends to impose *more* control over the design process. The result, as can be expected, is a very rational, conservative campus with some very notable exceptions, including Engelbrecht, Rice and Hunter's striking underground Maucher Union, the Communications Arts Building by Bussard Dikis and Associates and the vast spectacle of the UNI Dome by Thorson Brom Broshar and Snyder.

ISU falls somewhere in between the U of I and UNI in its selection process. While the selection of in-state firms is one of the school's tacit policies, strict adherence to a campus style is not. In fact, architects are chosen more for their skill in designing sound, functional



structures than their esthetic dexterity. The ISU campus, as a result, is by no means dull, but it is relatively conservative. According to Mr. Morton, the dramatic signature buildings that one finds on the U of I campus are not encouraged at ISU. Instead, tight, extremely functional and proven designs are attributes that Mr. Morton looks for in a building. Risky, flamboyant designs with the potential for leaks and other pesky mechanical problems are definitely unacceptable.

By choosing architects from within Iowa, neither UNI or ISU are at a disadvantage to the U of I. The U of I, in fact, insists that local architects work in tandem with outside talent on its projects and according to Mr. Gibson this system works quite well.

Although the U of I, ISU and UNI differ in their selection of architects, each of the planning officials interviewed agreed that Iowa was especially blessed with an abundance of architectural talent. Mr. Gibson suggested that the state's tradition of good architecture is influ-

enced by the presence of the ISU Department of Architecture.

Design Control

The design and construction of facilities on Iowa campuses varies greatly in the amount of autonomy that designers are allowed. Many smaller projects are so well defined through the selection process that not much is left to do as far as design. However, larger signature projects such as the U of I's Laser Facility require a great deal of design input, especially artistic input.

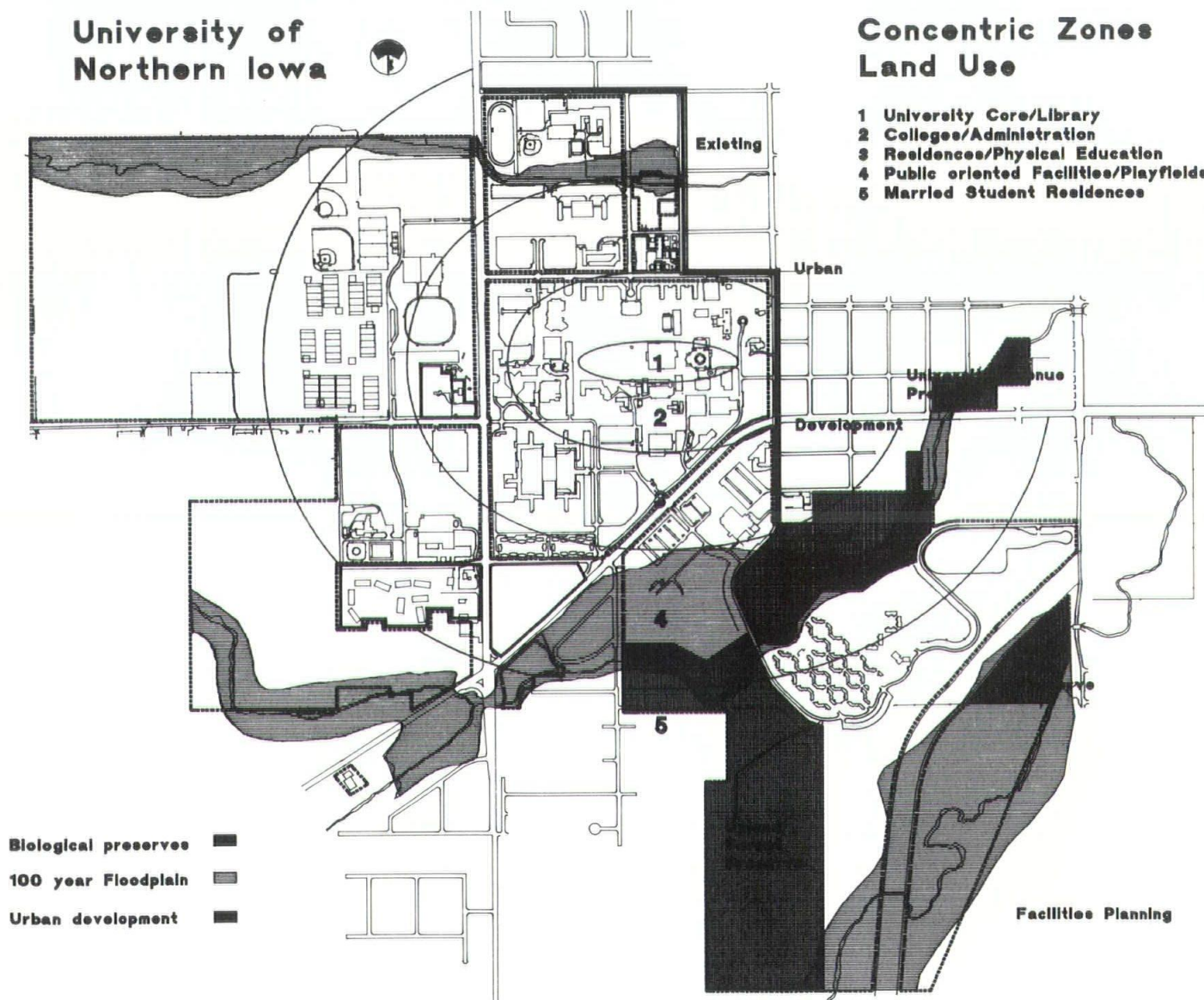
Mr. Mikkelsen at UNI is open about the amount of control that he exerts over the design process. He sees his role as liaison between the user group and designer and generally issues a very explicit program from one to the other. While architects tend to shy away from this type of control, Mr. Mikkelsen maintains that there is ample room for creativity. He cites the Communications Arts and Hansen Lind Meyer's recent Business Building as good

examples of this relationship that meets the university's very specific needs while allowing the architect suitable design freedom.

The kind of control that Mr. Mikkelsen enjoys at UNI is possible in part because of the smaller size of the university and its commitment to red brick and limestone.

Planning officials at ISU do not attempt to exert as much control over projects as do UNI planners. However, the implied criteria for soundly functioning, conservative designs can limit creativity. So while it would be difficult to characterize recent projects on campus as ground-breaking artistic statements, several facilities are not without esthetic merit. Some of the most notable examples include Herbert Lewis Kruse Blunck Architecture's Alumni Hall

▼
(UNI Campus Plan): The University of Northern Iowa's planning is guided by a series of concentric zones that help determine land use. Undeveloped land to the south and west eases the expansion pressure compared to the other universities.



and Mechanical Engineering Building and RDG Bussard Dikis' Agronomy Hall and Recreation/Athletic Facility.

The type of control, which is appropriate for UNI and ISU, is often impossible in Iowa City. For one thing, architects like Frank Gehry are not apt to submit to such interference. Indeed, by hiring internationally-acclaimed architects, the U of I relinquishes a certain amount of design control in exchange for buildings that not only satisfy specific program requirements, but are also showpieces which will undoubtedly draw widespread public attention. Since only extremely talented architects regularly garner such recognition, the U of I is wise to look outside its borders to achieve its goals.

While the U of I may be openly courting criticism for looking outside its borders for designers, Mr. Gibson views it this way: "When the president of the university asks me to build a world-class facility, I only know one way to go about it, and that's to go out and find a world-class architect." In turn, renowned architects

such as Gunnar Birkerts and Frank Gehry lend individual programs and the university in general the kind of prestige that would be virtually unattainable from lesser known designers.

Moreover, the presence of such buildings on the U of I campus serve the university, state and community of designers well. Such well-executed and influential projects located together in one of Iowa's most visible locations temper the architectural sensibility of the state. These structures create an atmosphere that encourages like-minded projects to occur on campus and around the state and, in turn, foster an environment that enables the state's talented pool of designers to do the calibre of work which they are capable of doing.

Looking Ahead

As is evident, looking into the future of Iowa's three large universities is a difficult task. For example, Mr. Morton sees a significant increase in research at ISU. Mr. Gibson would like to see improved landscaping to transform the U of I from a good campus to a great one. Mr. Mikkelsen is currently working on new housing at UNI but has few specific plans beyond that. These are, at best, vague

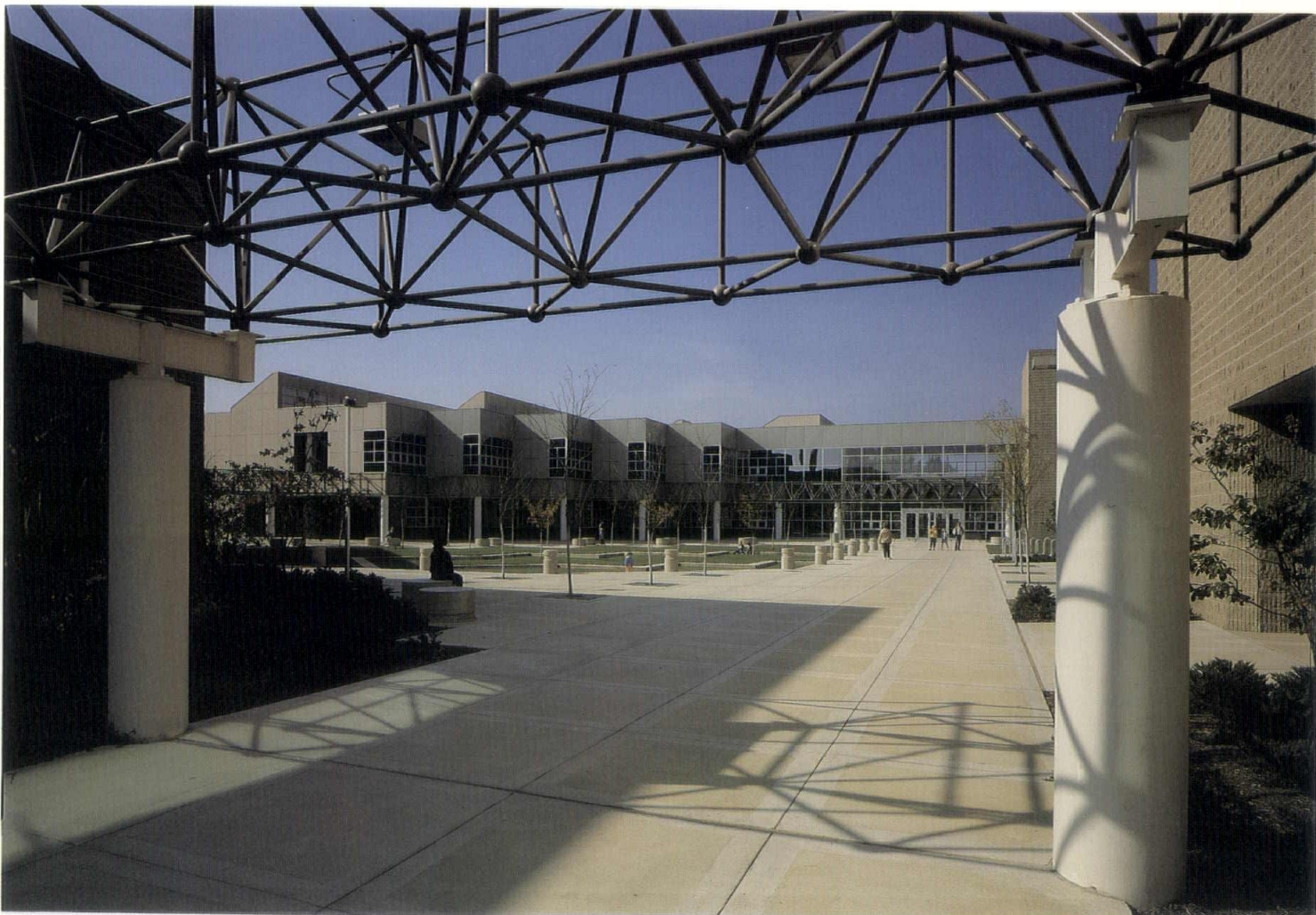
forecasts.

Also clouding the future is an uncertain economy and a financially strapped state budget. Legislators in Iowa are faced with a common dilemma; meeting the state's immediate needs that are a result of the nation's current economic situation and investing in its system of higher education, which is a vital element of a healthy economy. As a result, politicians must choose between a long-term investment in education and the immediate needs of people who are desperate for the essential staples of life such as food, clothing, shelter, jobs, medical care, etc.

Clearly, these are not decisions that will be easily made. It will take wise and innovative leadership over the next decade if America is to continue to care for its less fortunate and at the same time keep pace with the world's emerging economic powers. As in the past, however, the future of this nation depends largely on the success of our colleges and universities and in this regard the master plan that we chart today will determine our condition tomorrow. ■

Robert Tibbetts is a frequent writer on art and architecture and lives in San Francisco, CA.

▼
(Communication Arts Building - UNI): The Communication Arts Building at the University of Northern Iowa, designed by Bussard Dikis and Associates, is a pleasant exception to the rule of conservative red brick and limestone.



American Bungalow Magazine

American Bungalow is a news magazine for bungalow enthusiasts, suppliers and

professionals. The periodical, published six times a year, is intended to help American bungalow owners capture the spirit of the early twentieth-century craftsman lifestyle

OLUME 1 NUMBER 1
RUSHED BIANCHETTI
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Award Given To 30 Architecture Firms

Thomas S. Monaghan, founder and CEO of Domino's Pizza Inc. has announced the selection of 30 architectural firms for the 1991 Domino's 30 Award. The jury was asked to select North American architectural firms who have made a significant contribution to residential architecture through technological innovation, sensitivity to cultural and societal influences, and attention to details in both design and construction. The Award recipients include: Hammond Beeby and Babka, Inc.; Bohlin, Cywinski, Jackson; Centerbrook Architects and Planners; Clark and Menefee Architects; James Cutler; Esherick Homsey Dodge and Davis; Peter Forbes and Associates, Inc.; Frank O. Gehry and Associates, Inc.; Allan Greenberg; Graham Gund Architects Inc.; Steven Holl; Holt, Hinshaw, Pfau and Jones; Franklin D. Israel; Hugh Newell Jacobsen; Fay Jones and Maurice Jennings Architects; Ricardo Legoretta;

Tigerman McCurry; Mark Mack; Morphosis Architects; Scogin Elam and Bray Architects, Inc.; Mockbee Coker; Moore and Andersson Architects; Andres Duany and Elizabeth Plater-Zyberk Architects, Inc.; Antoine Predock Architect; Cooper Robertson and Partners; Daniel Solomon FAIA and Associates; Robert A.M. Stern Architects; William Turnbull Associates; Venturi, Scott Brown and Associates; and Tod Williams, Billie Tsien and Associates.

By honoring outstanding architects, Monaghan hopes to encourage public awareness of the value of design in the way we live, work, play and worship.



and profit from the spectacular resurgence in today's bungalow resales and new home design. The publication's audience includes bungalow owners, restorers, preservationists, architects, contractors and interior designers. Subscriptions are available for \$24.95. For more information write: American Bungalow, 123 South Baldwin Avenue, Sierra Madre, CA 91024.

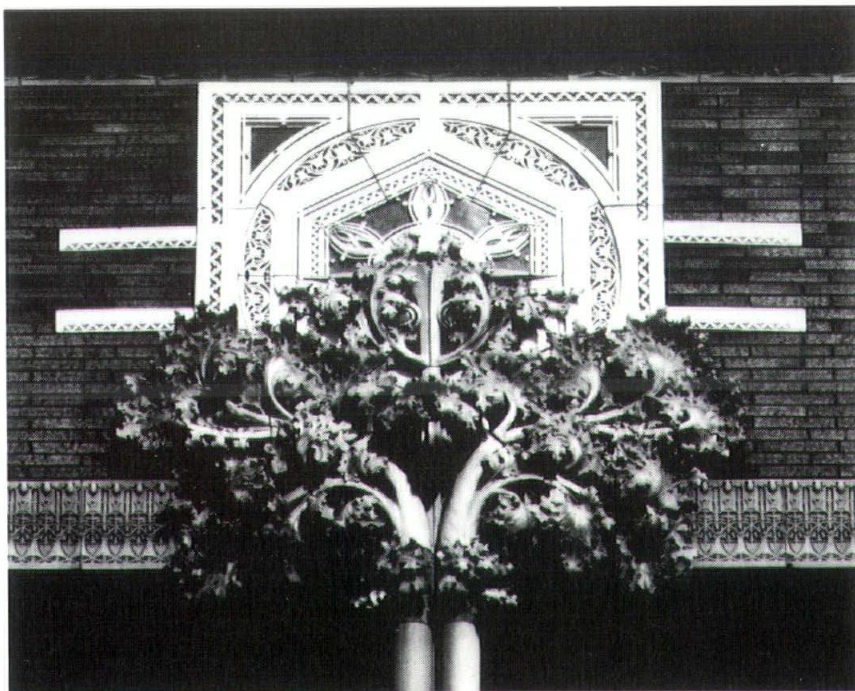
The State Theater Reopens

The historic State Theater in Minneapolis, built in 1921, has been completely restored to its former stature. The State, once a venue for film, vaudeville, concerts, and



touring Broadway productions, fell into disrepair after its closing in 1975. As part of a community development project, noted theater restoration specialist Ray Shepardson, along with architects Ellerbe Becket,

were commissioned to restore the structure originally designed by J.E.O. Pridmore. The theater is located at 807 Hennepin Avenue in downtown Minneapolis and currently houses the Minnesota Opera.



Van Allen Building

The Van Allen Department Store Building in Clinton, Iowa, perhaps the best example of the mature work of noted Chicago architect Louis Sullivan, has undergone a

partial restoration. The building is open to the public as a Louis Sullivan archive and study center, and will be the site for a major lecture series on the work of Sullivan, Frank Lloyd Wright, and their contemporaries. For more

information about this lecture series or further restoration efforts contact: The Van Allen Foundation, 200 5th Avenue South, Clinton, Iowa 52732 or call 319-242-2000.

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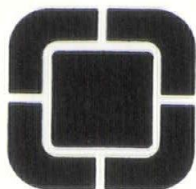
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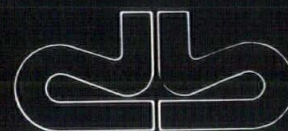
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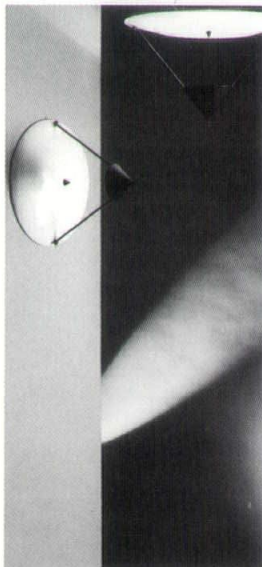
Reminiscent of the slim, pink wading birds known for their striking plumages, the Flamingo lamp stands alone. Designed by Andrzej Duljas, the 45" tall lamp with a 6" diameter shade and 7" diameter base is available in polished brass, flat aluminum, black, or white. The long thin legs give the lamp a stretched appearance similar to its pink-feathered precedent.



Lamp

Vogue Studio

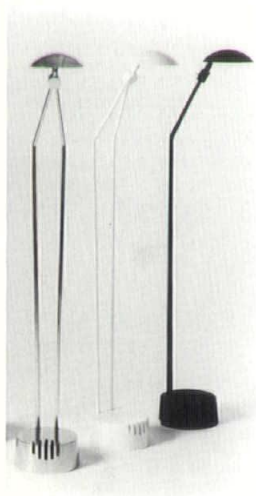
The Vogue Studio has introduced "Mirage" a painted metal fixture available in a wall or ceiling model. The geometric forms of the sleek design capture the void between the conical base and disk-shaped top. The fixture is available through Italian Design Associates, Tiburon, California.



The 'Vik-Ter Chair

Dakota Jackson

'vik-ter, Dakota Jackson's newest seating group, premiered May, 1991 with the stacking chair. At once biomorphic and geometric, it conforms to the anatomy without relinquishing its rigorous design: a concave wooden back and wedge seat balanced on a gently curving steel frame. 'vik-ter is uniquely suited to cafes, museums, hotels, event halls and public spaces. Less than one month after its debut, 'vik-ter's stacking chair prototype was selected by the Smithsonian's Cooper Hewitt Museum for its permanent design collection.

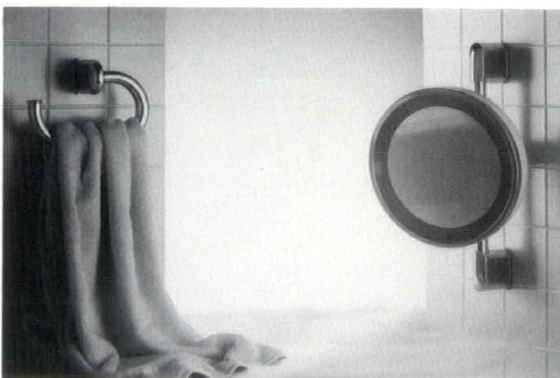
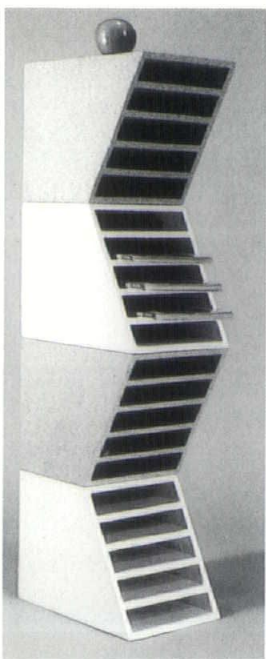


Magazine Stand

Charles Damga Design

Jazz references serve as nomenclature for the collection of furniture by Charles Damga, New York, New York. The "Exley" magazine stand juxtaposes simple geometric

forms to create a dramatic new form. The four 12"Wx15"Dx12"H modules are finished with white and gray zolatone.

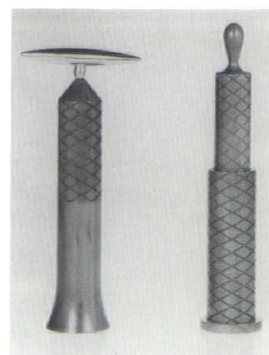


Towel Ring and

Lighted Mirror

Hansgrohe Inc.

The Comtesse de Luxe illuminated make-up and shaving mirror features soft, even illumination and an optical quality mirror that provides slight magnification without distortion. The mirror height can easily be adjusted. Coordinated accessories including towel rings, wall lamps, soap dishes, and paper roll holders are available in a variety of colors and finishes.



Peppermill and Corkscrew

The Markuse Corporation

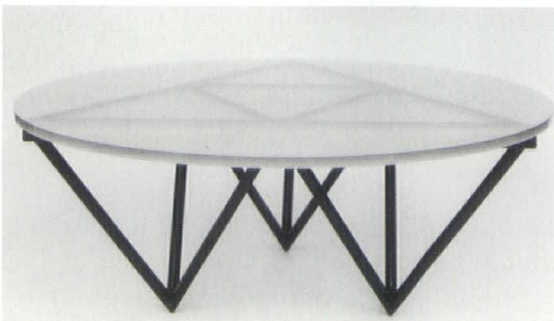
Each is hand made from pear-wood, a rare wood from northern Italy. The peppermill is tall and slender at 12", its body narrowing slightly toward the top. Carved into each mill is a diamond-shaped pattern. The corkscrew is clearly its mate, standing just shy of 12". The top of the corkscrew holds an oval-shaped stainless steel grip, brilliant in contrast to the natural wood. The upper half of the corkscrew is carved with the diamond pattern, while the lower half is plain and smooth.

Occasional Table

Denova Inc.

Painted tubular steel and etched glass are composed to form "Angulos". The geometric, 18" high, 42" diameter occasional table is available in a variety of finishes. The

top can be ordered in numerous stones, clear glass or etched glass. The tubular steel base is available in 13 colors, custom colors, polished chrome, brushed raw steel and custom plated finishes.



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1992 Editorial Calendar

Spring Directory

1991 Design Awards presents the eighth annual review of Midwest Architecture

In addition to membership and firm listings, the Directory also features a users guide to the work of the architect and an outline of services important to the public and profession.

Summer

Small scale/high design will focus on the variety of smaller projects designed by architects

Fall

Building for education covers the recent flurry of elementary and secondary school work.

Winter

1992 Design Awards presents the ninth annual review of Midwest Architecture



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Headquarters Complex, Casey's General Stores, Ankeny Savage-Ver Ploeg and Associates, West Des Moines, architect Ringland-Johnson-Crowley, West Des Moines, general contractor

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