

Architect

Issue No. 93:205 Three Fifty



W. ARCHITECT
WASHINGTON, D.C. 20006
NOV 5 1993

E S I D E N T I A L D E S I G N

BUILDING PRIDE IN OUR PROJECTS

▼ **Presidential Plaza of Newport**

Jersey City, New Jersey
Coppertone Velour



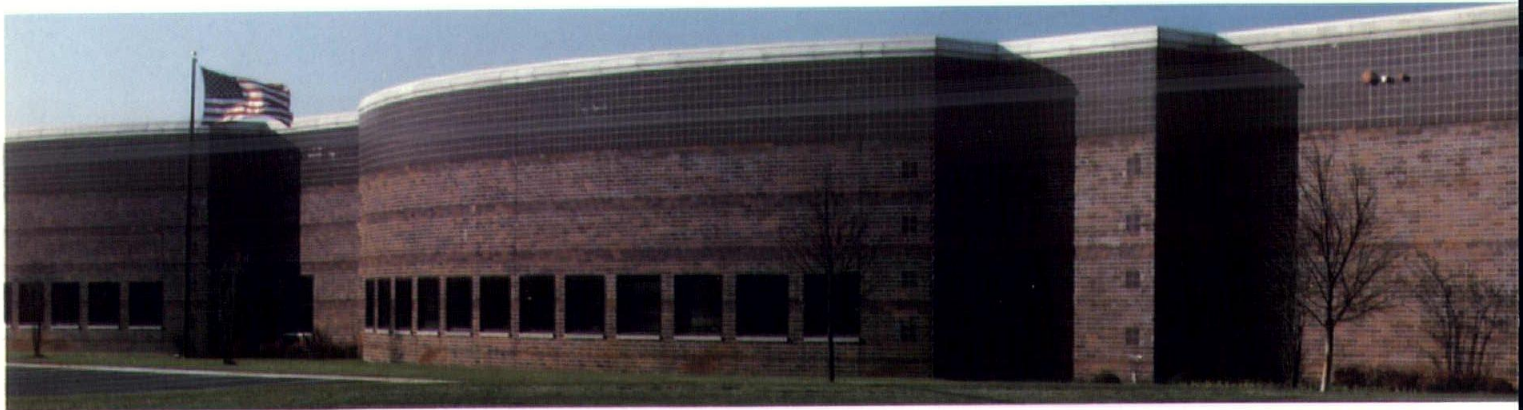
▼ **Edinborough**

Minneapolis - St. Paul
Fine Art and Grey Velour



▼ **Spiegel Building-Greenspoint Industrial Park**


Chicago Area
Mountain Shadow Velour



We offer colors, textures, sizes, and shapes to custom design your structures with the finest product available - Brick.

"Iowa's Oldest & Largest Brick Co."


Sioux City Brick & Tile Co.
SIOUX CITY BRICK & TILE CO.
712-258-6571


UNITED BRICK AND TILE
DIVISION OF SIOUX CITY BRICK & TILE CO.
515-254-0196



ConAgra Corporate Complex—Omaha, NE
Architect: Opus Corporation—Minneapolis, MN



Artistry. Tangible evidence that what's imagined, can in fact be brought to life.

The aesthetically beautiful ConAgra Corporate Complex personifies Endicott's ability to artistically transform clay and idea into 900,000 face brick; 35,000 sq. ft. of tile; 50,000 special shapes; 550,000 pavers (approx. 122,000 sq. ft.).

Regardless of project application, the unrivaled elegance, durability and versatility of Endicott products provide exciting design possibilities that are limited only by the imagination.

For samples and the name of the distributor in your area, contact Endicott Clay Products Company today.



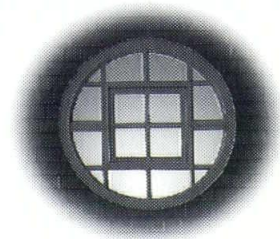
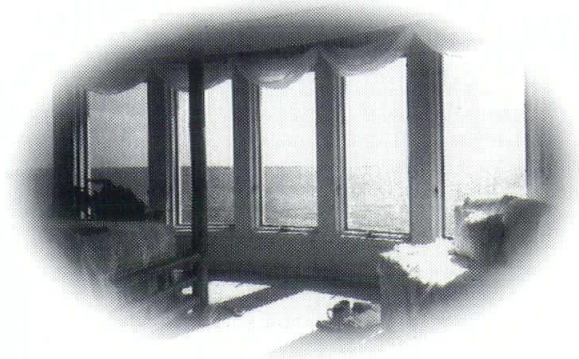
*This visual introduction to Endicott Clay Products/Endicott Tile Limited features breathtaking project/special shape applications, a dazzling array of colors, textures, hand-crafted murals and innovative design possibilities. Contact Endicott for your **free** VHS tape today.*



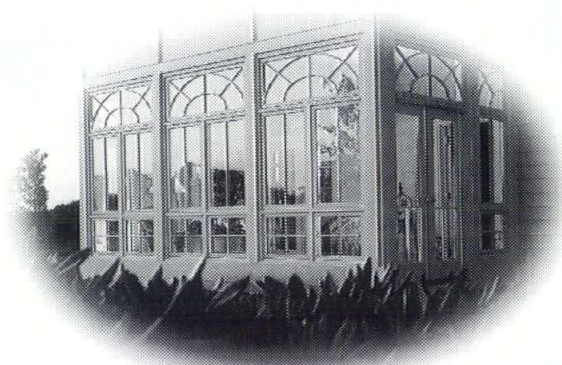
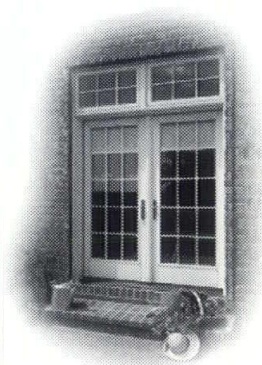
Endicott Clay Products Company

Post Office Box 17
 Fairbury, Nebraska 68352
 402/729-3315





more styles, shapes and sizes



than from anyone else.

The beautiful windows and doors you've been seeing only in your mind's eye are now at your nearby Pella Window Store.® We offer the broadest range of standard product choices you'll find anywhere (with options you may not even have imagined!). If that's not enough, we'll custom-build for you. And, we can refer you to a Certified Pella ContractorSM for installation. See it with your own eyes at your Pella Window Store.

Quality like this only comes from Pella.

LOOK IN THE YELLOW PAGES FOR YOUR NEAREST PELLA DEALER.

Burlington
Carroll
Cedar Rapids
Creston
Davenport
Des Moines

Dubuque
Fort Dodge
Iowa City
Marshalltown
Mason City
Ottumwa

Pella
Sioux City
Waterloo
Milan, IL
Sioux Falls, SD
La Crosse, WI

**The Pella
Window
Store[®]**
Windows, Doors,
Sunrooms & Skylights

CONTENTS

IOWA Architect

Issue No. 93:205

Editor

William L. Anderson, AIA

Contributing Editor

Roger Spears, AIA

Associate Editors

Stephen Knowles

Paul Mankins, AIA

Circulation Manager

Sherwood Adams, AIA

Editorial Staff

Michelle Kaufmann

Robert A. Novak, AIA

Gregory Palermo, FAIA

Edward Soenke, AIA

Patricia Zingsheim, AIA

Art Director

Kent Mauck

Advertising Manager

Ward McCleary

Printing

Sutherland Printing, Montezuma, Iowa

Iowa Chapter American Institute of Architects Executive Vice President

Suzanne Schwengels

Assistant Director, Marketing & Public Relations

Kelly Roberson

President

Lon Sinclair, AIA

President Elect/1st Vice President

Robert C. Carlson, AIA

2nd Vice President

Michael R. Broshar, AIA

Secretary

Katherine Schwennsen, AIA

Treasurer

Al Varney, III, AIA

Directors

Dale McKinney, AIA

Gegory G. Gowey, AIA

James D. Grundmeier, AIA

Associate Director

Kevin Nordmeyer

Central Iowa Architects President

Steve Oberbroeckling, AIA

Cedar Rapids/Iowa City Architects President

Paul Montag, AIA

Eastern Iowa Section President

Ronald L. Mott, AIA

Northwest Iowa Section President

Ed Storm, AIA

Southwest Iowa Section Chairman

Jeff Anderzhon, AIA

Subscription Rates

\$15.00/year, \$27.00/two years, \$3.50/single issue. Note to subscribers: When changing address, please send address label from recent issue and your new address. Allow six weeks for change of address.

Advertising

For advertising information contact Ward McCleary at (515) 278-6556.

Iowa Architect is the official quarterly publication of the Iowa Chapter, American Institute of Architects, 512 Walnut Street, Des Moines, Iowa 50309.

(515) 244-7502. FAX 244-5347.

Design

Mauck+Associates

403 Locust Street, Suite 200

Des Moines, Iowa 50309

(515) 243-6010

Reproduction of this material by any means without the written permission of the Iowa Chapter, AIA is prohibited.

RESIDENTIAL DESIGN

Introduction	7
Powers of Ten	8
Better Than Good	12
Finishing Design	16
Enhanced Site	18
Reasoned Contradictions	20
Walden Three	26

DEPARTMENTS

The Arts	4
Portfolio	5
Design Digest	30
Journal	31
Advertisers Directory	33

Cover

Kruse/Berg Kruse
Residence. Architect:
Herbert Lewis Kruse
Blunck, Rod Kruse/
Jan Berg Kruse.
Photographer: Assassi
Productions, Farshid
Assassi (page 8).

Annie Leibovitz

The High Museum of Art in Atlanta, Georgia, will present an exhibition of photographs by noted American portraitist Annie Leibovitz September 21 through November 28, 1993. This nationally touring retrospective includes 125 color and black-and-white images ranging from early assignments for *Rolling Stone* through current portrait work. Among the luminaries pictured are Mikhail Baryshnikov, David Byrne, John Lennon, Yoko Ono, and many others.

Options 46: Rachel Whiteread

The first U.S. museum showing of work by British sculptor Rachel Whiteread will be presented at the Museum of Contemporary Art, Chicago, July 9 through September 26, 1993. The exhibition includes a small group of recent work created from domestic objects and is concerned with the evocation of early memories.

Jeff Koons

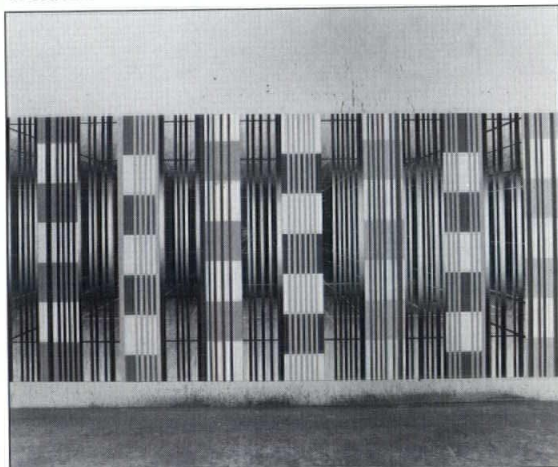
The Walker Art Center, Minneapolis, will present the work of controversial American artist Jeff Koons July 11 through September 26, 1993. Koons, like Marcel Duchamp and Andy Warhol before him, is concerned with the transformation of everyday objects. This exhibition is a comprehensive representation of Koons' seven major series: Early, The New, Equilibrium, Luxury and Degradation, Statuary, Banality, and Made in Heaven.

PAUL MANKINS

ARTS

Iowa Artists 1993

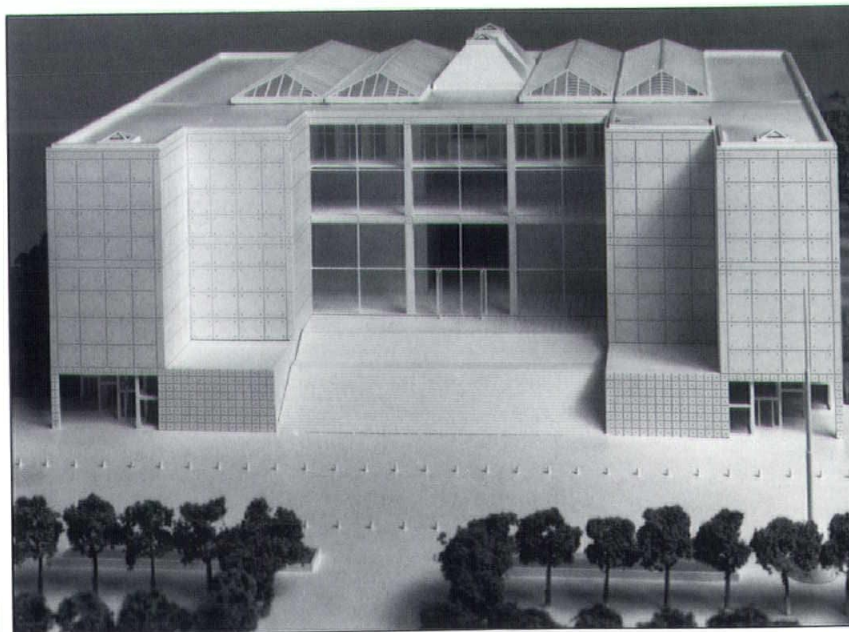
The Des Moines Art Center is presenting the 42nd annual Iowa Artists exhibition, September 4 through October 31, 1993. Comprised of work by 35 artists in all media, the exhibition presents the remarkable breadth and diversity of the visual arts in Iowa. The exhibition is curated by Deborah Leveton, Des Moines Art Center Associate Curator.



Will Mentor, *The History of Agribusiness*, 1992 Best of Show, Edmundson Award in Any Medium.

Josef Paul Kleihues

The Museum of Contemporary Art, Chicago, will present the work of Berlin architect Josef Paul Kleihues July 9 through September 26, 1993. Kleihues was the winner of an international competition for the MCA's new building to be completed in late 1995. This exhibition includes drawings, models and early sketches by the self-described "poetic rationalist," and will examine the architect's response to briefs for "ideal" museums for contemporary art.



Chicago Architecture and Design

As part of its centennial celebration, The Art Institute of Chicago will present *Chicago Architecture and Design, 1923-1993: Reconfiguration of an American Metropolis*, June 10 through August 29, 1993. On display will be more than four hundred

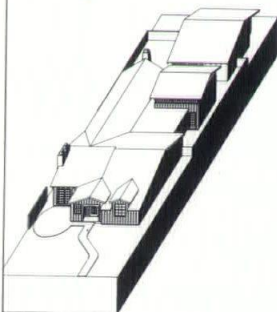
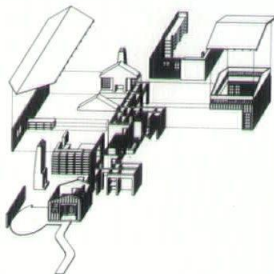
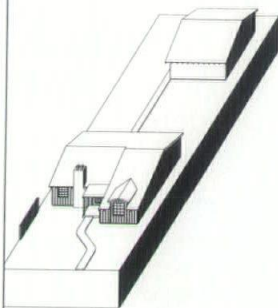
works including architectural artwork, models, furniture, and furnishings that focus on themes of the urban world as it changed after the Great Depression and World War II. The imaginatively designed installation was built by eight Chicago architects in conjunction with architect Stanley Tigerman.

Felix Gonzalez-Torres

Currents 22: Felix Gonzalez-Torres will be on exhibit at the Milwaukee Art Museum May 28 through September 12, 1993. The Art Museum continues its *Currents* series of contemporary art exhibitions with the work of this young, New York-based conceptual artist who challenges the conventions of art production, presentation and audience reception. For *Currents 22*, Gonzalez-Torres has designed a multiple site installation located in the museum and on billboards throughout Milwaukee.

Sub-urban House

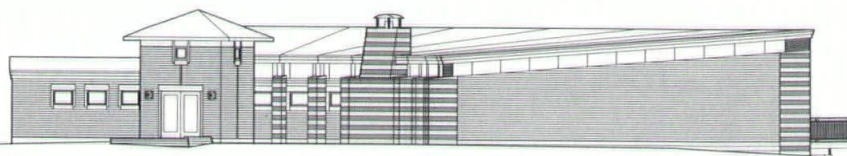
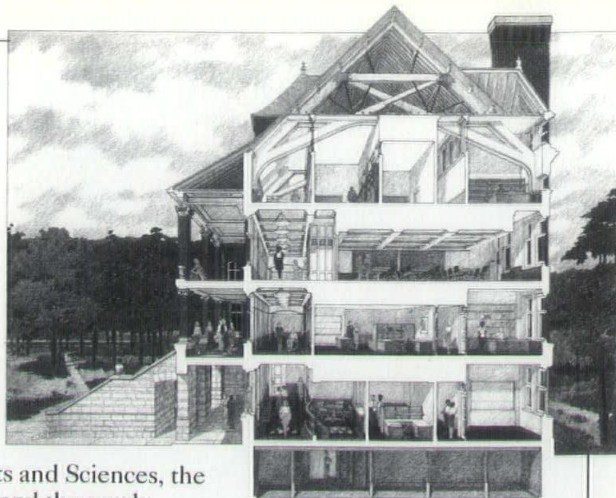
The Jones residence addition, designed by Iowa State University Professor William Conway, examines the distribution of spaces typical to the sub-urban family house. Located in Corona Del Mar, California, the 1200 square-foot renovation and addition questions the architecture of the single family house and the development-driven architecture of the multi-story monoliths that threaten the fabric of the small beach community. The project is structured through the design of an armature of parallel walls that enframe spaces of storage, passage and study. The architecture of the Jones residence is representative of Professor Conway's ongoing research into the spatial nature of the wall.



Botany Hall Renovation

Baldwin White Architects PC has completed design development documents for the renovation of historic Botany Hall on the campus of Iowa State University. The five million dollar project, renamed Carrie Chapman Catt Hall, will provide administrative space for the university's College of Liberal Arts and Sciences, the Department of Philosophy and the newly-instituted Carrie Chapman Catt Center for Women and Politics.

The 1892 building, originally designed by Cedar Rapids' architects Josselyn and Taylor and listed on the National Register of Historic Buildings, will undergo both extensive exterior restoration and substantial interior remodeling. Construction of the project is slated to begin in the summer of 1994.

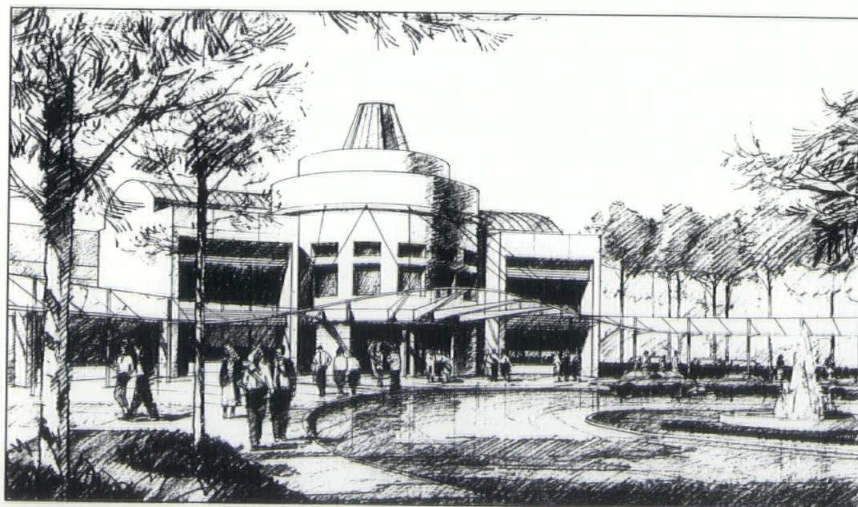


Rotary Reserve Lodge

The Cedar Falls, Iowa, Rotary Reserve has begun construction of its new lodge. Thorson Brom Broshar Snyder

Architects sited the building on a crescent-shaped ridge that offers commanding views over a 10-acre nature preserve along the Cedar River. The radial

plan is derived from the shape of the existing ridge, with massing of the building to take advantage of natural light, views and prevailing southwest breezes.



Diagnostic Center

Hanson Lind Meyer has completed schematic design for the first phase of St. Tammany Parrish Hospital, Covington, Louisiana. The first phase consists of an outpatient diagnostic

center which is intended to form the basis for future growth into a full service hospital. A semicircular spine contains the business functions with the diagnostic/treatment functions contained in pods radiating from the

spine. The parti allows the spine to expand with additional pods to accommodate future growth.

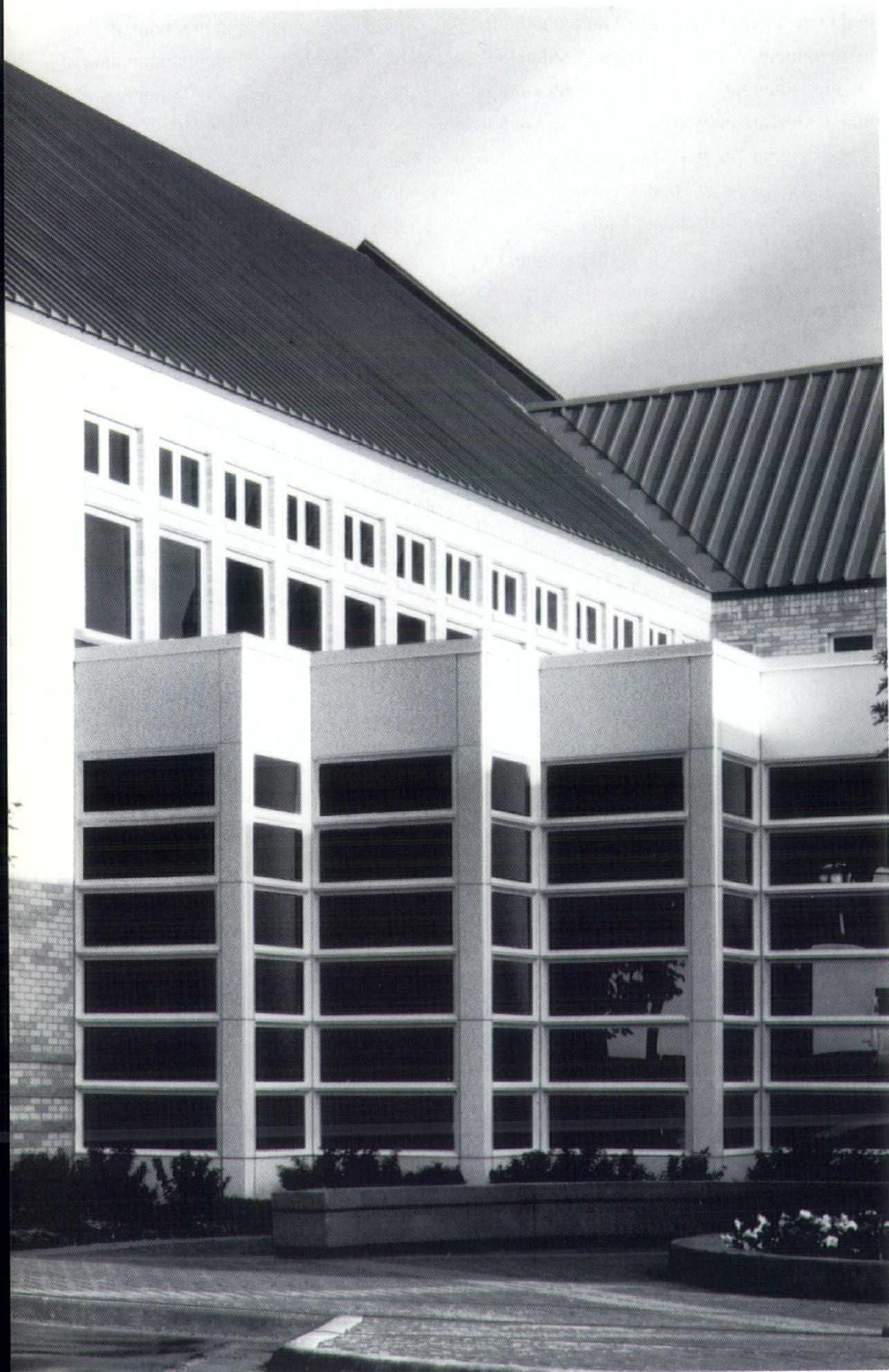


Church Expansion

Construction is expected to begin on the addition to the First Reformed Church in Sioux Center, Iowa. Designed by FEH Associates Inc., the project includes a new sanctuary, fellowship hall, chapel and kitchen, along with the remodeling of two existing classroom wings. The new 1300+ seat sanctuary will allow the church to combine into one worship service.

TODD GARNER

AND YOU THOUGHT ANDERSEN WAS JUST A HOUSEHOLD NAME.



Presenting Flexiframe® windows. The custom-made commercial window from the company you may have thought didn't make one: Andersen.

Flexiframe windows are made with a glass-fiber-enhanced polymer. This polymer is so strong and corrosion resistant, it's actually used along the seacoasts as a substitute for structural steel.

On the inside, warm Ponderosa pine gives office interiors a feeling cold aluminum can't match.

And Andersen® Flexiframe windows can be custom-made to your specifications in 1/16" size increments.

To learn more, contact your Andersen distributor listed below.

*Come home to quality.
Come home to Andersen®.*



0919 Copyright © Andersen Corporation 1990. All rights reserved.

Rock Island Millwork Co.
Des Moines
Phone (515) 265-6071

Rock Island Millwork Co.
Waterloo
Phone (319) 233-3331

Rock Island Millwork Co.
Cedar Rapids
Phone (319) 365-6904

Rock Island Millwork Co.
Rock Island, IL
Phone (309) 788-0421

RESIDENTIAL DESIGN

Featured on the cover and leading off this issue of *Iowa Architect* is the Kruse/Berg Kruse residence. Designed by the owners, the house successfully resolves the conflict of relating to a typical suburban development and also four hundred acres of natural woodlands. Next, the Eskin residence also relates strongly to its Colorado site and combines a wonderful array of local building motifs. A skillfully handled addition to the Victorian Hunter residence seems as though it were part of the original house. Two distinct approaches to modern residential design are illustrated by the Carney/McFarland residence and the Glynn residence. In the latter, as you may notice, the author has taken liberties to present the house in a way very similar to how the house presents itself. Finally, in contrast, the Sargent cabin and a gardener's shed illustrate two one-room alternatives to our more modern and often conventional provisions for shelter.

William L. Anderson
Editor

IOWA Architect

POWERS OF TEN

Kruse/Berg Kruse Residence

The home is a splendid solution to combining the old and the new within a difficult site. The client/architect has superbly designed an environment both in contrast to and embracing nature.

Editor's Note: The Kruse/Berg Kruse residence appeared previously in the Iowa Architect Winter 1992 issue. The residence was recipient of a 1992 Central States Region Honor Award.

An architect's private residence is the ultimate symbol of personal aesthetic preferences. Designing one's own home is an arduous task for the individual who has been exposed to numerous theories and styles throughout his or her educational and professional career. Assimilating and sorting through a multitude of images to create a coherent plan is a challenge for the designer. For Rod and Jan Kruse this endeavor was intensified by the location of their home in a newly developed suburb.

While Richard Meier has designed homes for clients with few neighbors and therefore no concern with contextualism, the Kruses' did not enjoy this situation. Rod's desire to live in the woods was vetoed by the children. The site has a two-faced nature as the home separates opposing environments: a treeless streetside and 400 acres of park.

Composed of three shifted rectangles, the two gabled forms present a conventional pattern to the street. The overall shape resembles surrounding homes but the visual play results from a ten degree shift between the two dramatic gables. The power of ten is also employed in the siting of the Modernist house concealed behind a limestone wall. This single-story form is shifted ten degrees from the large gable and runs parallel to the park boundary. Dynamic tension results as elements interact with one another and simultaneously react to streetside and the park.

The simple elongated 15'x66' section employs a gridded window wall gazing upon the vast wooded area. By utilizing this grid the architects have established a visual connection with nature and the mullions illustrate the serene quality of Japanese architecture. The limestone wall disguising this Modern section is similar to several of Richard Neutra's residential designs.

The exterior is an intricate composition of elements meshing together into a unified entity. If separated these forms would have minimal impact. To further express the individuality of this home Kruse has clad the exterior in white. Every element from walls, window frames, doors and shingles is pure white, which enables the house to present itself as an unadulterated shape upon the landscape.

The home is internally organized with all bedrooms and baths in the large gabled section. The top floor contains a study area overlooking the park through large windows, in contrast to the minimal fenestration in the street elevation. A



Project: Kruse/Berg Kruse Residence

Architect: Herbert Lewis Kruse

Blunck Architecture

Rod Kruse/Jan Berg Kruse

Structural Engineer: Charles Saul,
P.E.

General Contractor: Eggers
Construction Services

Photographer: Assassi
Productions, Farshid Assassi
unless noted

MARK E. BLUNCK



(Left) Architectural elements are pure white to present the house's composition as object on the landscape.

(Below) The modern box appears as a jewel with the gable windows facing the park. The grid is a frame and visual connection to the park.



centrally located staircase between the second and third levels opens and unifies the space and demonstrates the architect's penchant for simplicity. Constructed of sandblasted steel with a clear finish, the staircase represents the paramount importance of form and texture in design.

The kitchen and dining areas are located in the large gable plan but actually protrude into and occupy space within the Modern structure. Uncommon residential angles are formed by this intrusion and one is reminded that the entire plan is slightly askew.

Inside the graceful small entry gable is a staircase providing access to the second level. Perfect square windows facing the park offer another interesting vantage point as one ascends the house.

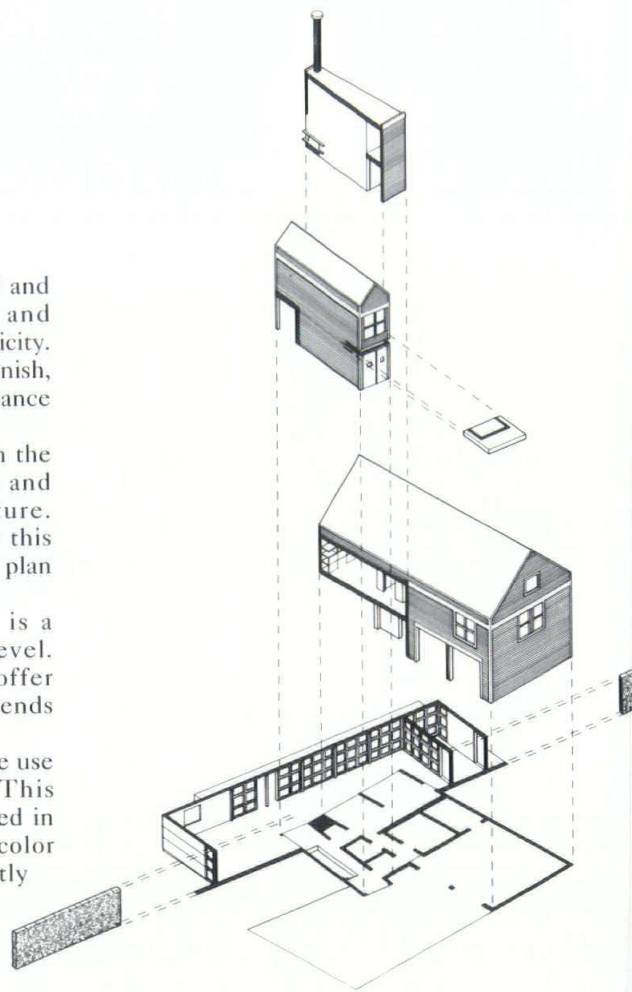
The residence achieves its strength from the use of elements in contrast to one another. This important aesthetic consideration is exemplified in the meticulous juxtaposition of form and color throughout the interior. Architects constantly strive to establish details-Mies-and connections-Eames-between building elements to stress the intricate use of material. Form and texture combined with color and construction clearly indicates a high degree of craftsmanship not usually associated with residential construction.

Kruse has extended the purity of white from the exterior to the interior providing a pristine backdrop for shapes and colors. Throughout all levels of the house black pipe railings delineate circulation paths and provide an absolute contrast with the white color scheme. The use of maple wood flooring, lighter than traditional oak, in the kitchen and dining area allows the mahogany cabinetry and black granite countertops and appliances to play off the light wood. Gray commercial carpeting in the Modern section sets off the black chairs and piano, producing an interesting counterpoint to the adjacent park environment.

The Kruse/Berg Kruse Residence combines the Modernist aesthetic with accepted residential forms. By utilizing a white scheme along with stone, and the assemblage of color and texture for the interior, Rod and Jan Kruse have produced an extraordinary home satisfying their personal requirements.

As the Third Millennium approaches architects will respond to the built environment with new ideas. This impressive home has its foot in the Twentieth Century and presents a possible example for residential design in the Twenty-First Century.

Mark E. Blunck lives in Oakland, California and plans to write the great American novel.



(Right) A retreat that offers a tree house vantage point of the park.





Maple floors and mahogany cabinetry contrast with white and black illustrating minimalist form and texture.



Articulation of bathroom functions were handled with a simplicity of detailing.



The Modernist structure looks out onto 400 acres of park. The dining/kitchen area thrusts into this section, creating a path between the traditional and Modern.

BETTER THAN GOOD

Eskin Residence Aspen, Colorado

(Right) The interior of the timber-frame great room is designed to integrate both the Eskin's whimsical art collection and the home's eclectic parts. Oversized furnishings complement the scale of spaces and details, and create a warm, relaxed environment.

Imagery from Colorado's rustic mountains vernacular includes voluminous barns, tattered mining sheds, stolid log cabins, and historic military forts. Combining as many influences into any single structure is at best a risky proposition. A mannered composite of such details almost always ends up an unrecognizable mess. Rather than blending form and style, the Eskin residence bluntly juxtaposes: The result is a striking composition of mass, structure, rhythm and integrity.

(Below left) The roof-line of the adobe (stucco) element of the design was deliberately sloped to match the contour of the mountain in the background. The adobe structure introduces Southwestern imagery and houses the library and one of the home's guest suites

(Far right) Exterior parts are carefully assembled so that each enhances the other without competing for attention. Here, the log cabin, barn and mining shed are plainly, but distinctly joined.

More often than not, residential designers find their creative instincts limited by a laundry list of external forces. Covenants and community design restrictions, code and regulation details, site and budget limitations, and client indecision are just the tip of the project iceberg that residential designers deal with routinely. Though all projects carry like baggage, it is the degree to which designers are able to turn these obstacles to assets that distinguishes good from average work.

Occasionally, a residential design project affords the opportunity to go beyond good and approach greatness. Over the last decade, Bill Nowysz has been able to attract a string of great clients and good sites, and has made the most of every obstacle. For his efforts, Nowysz has become one of Iowa's premier residential designers, and with the Eskin residence in Aspen, Colorado, he is showing signs of expanding his circle of influence.

Like many of Nowysz's clients, he and the Eskins are friends. The family owns a profitable marketing research company and has had homes designed by Nowysz in Iowa City and Chicago. The Eskins' requests for this "home-away-from-home" were simple: a cabin with private spaces for visitors, a pottery studio, and "something regional." Working with the Eskins and a "great site,"

Nowysz set about to analyze the setting and develop a suitable concept.

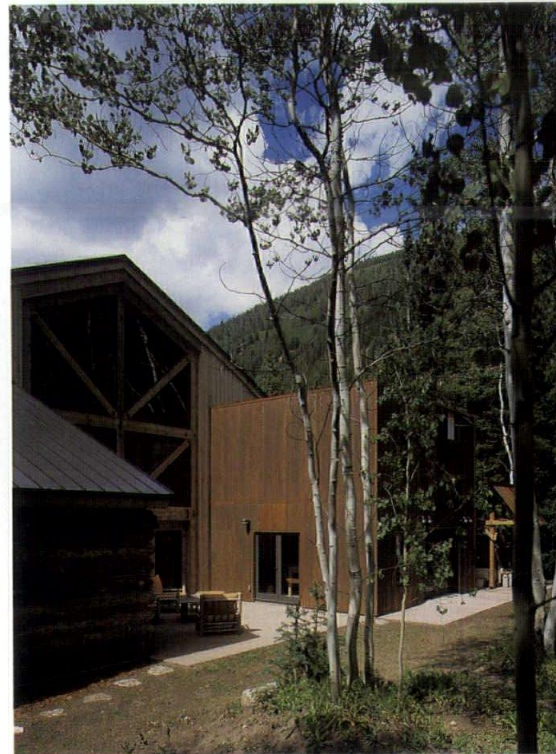
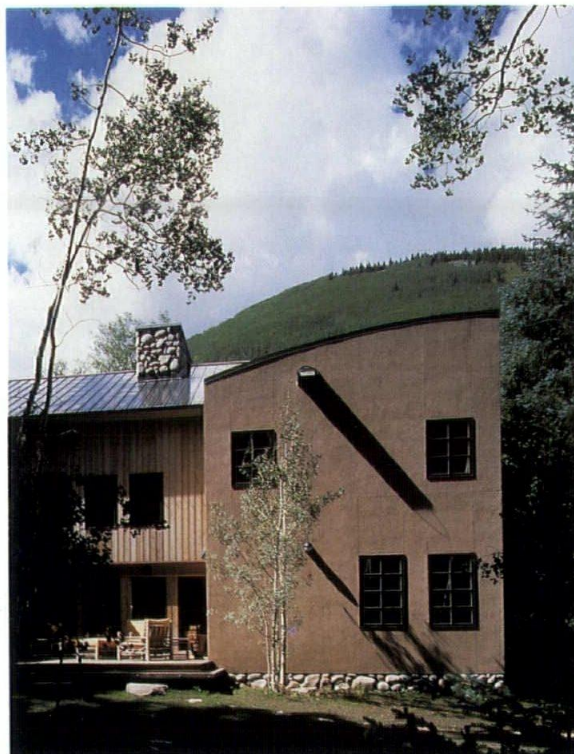
To control housing density, Aspen has a 10-acre-minimum code limitation for residential construction. The remote Eskin site is in the heavily forested Castle Creek Valley and backed up against steep, grassy mountains. "From the beginning," said Nowysz, "we were blessed. The site was incredible and passed every environmental study and water-table analysis."

In addition to posing no environmental problem which is virtually unheard of in mountain sites, the design passed through Aspen's strict review board in less than eight months. "I took all the plans and delivered them in person, and attended all the meetings," said Nowysz. "They're very strict about heights and footings because of the water tables and underground springs. But we didn't have any problem with the requirements. I guess it was beginners luck; most plans take at least two years."

The Eskins and Nowysz spent several weeks in and around Aspen and surrounding mountain looking for a concept to drive the design. It had been decided that rather than imitate the precious Victorians of Aspen, the site was more suited to an old mountain vernacular. Inspiration for the home eventually came from the rugged countryside. "Th

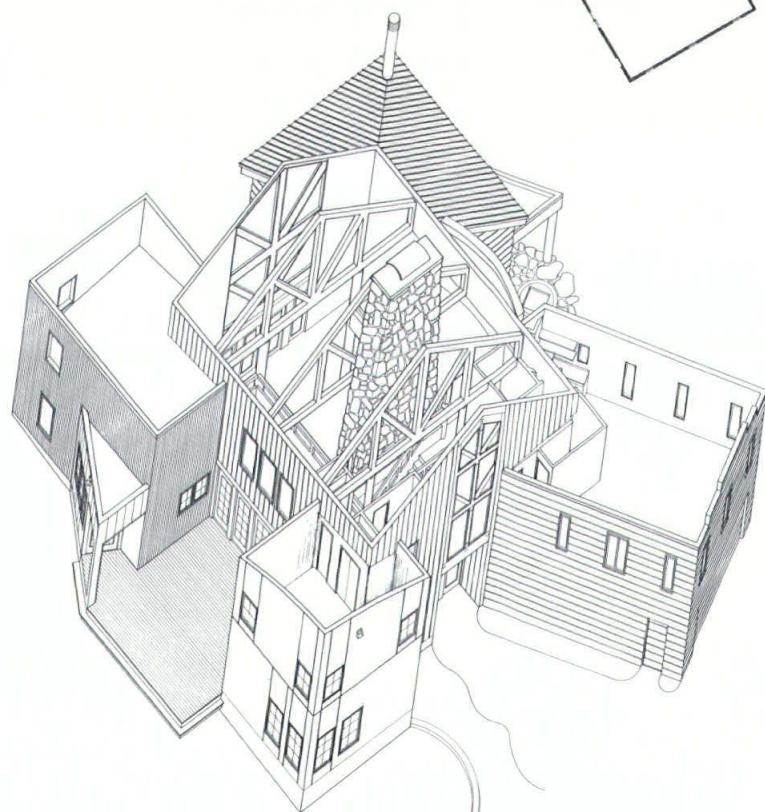
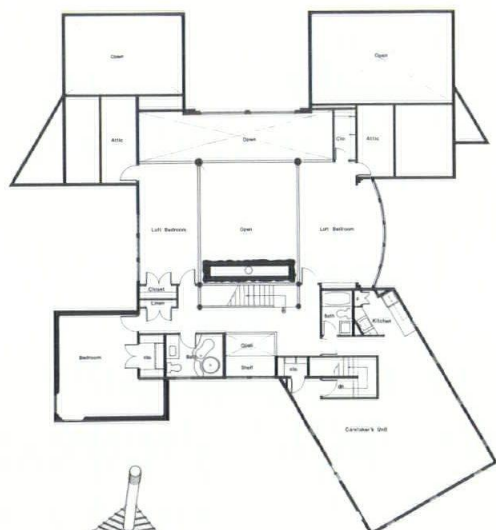
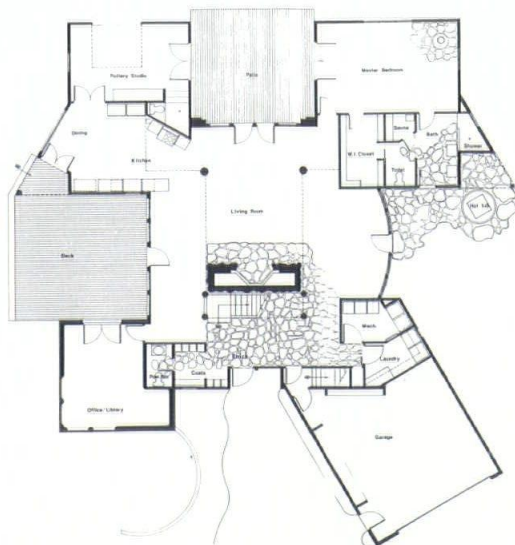
Project: Eskin Residence
Owner: Gerald & Sandra Eskin
Architect: William Nowysz and Associates
Consultants: Jack C. Miller and Associates (Engineering)
Contractor: Schlumberger Construction Co.
Photographer: Assassi Productions
Farshid Assassi

ROBERT TIBBETTS





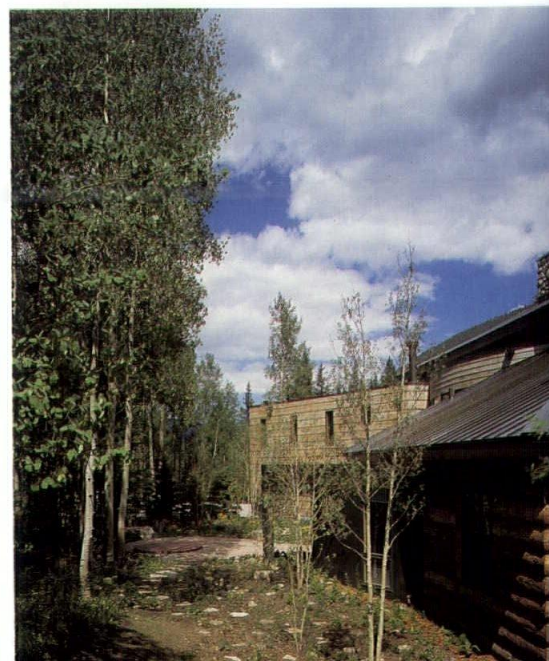
(Below right) Skilled craftsmen were largely responsible for the success of the Eskin residence. Here, mitered corners of the log cabin, a flagstone patio, and landscaping details highlight the quality of the craftsmanship throughout.



old buildings up there are just terrific. Broad, low barns with shallow roofs; rusted tin shacks and abandoned mine shafts with tailings pouring out of them; and there was an old timber, military fort with ramparts and slotted rifle windows. We were looking at basic structures like log cabins and adobe," said Nowysz.

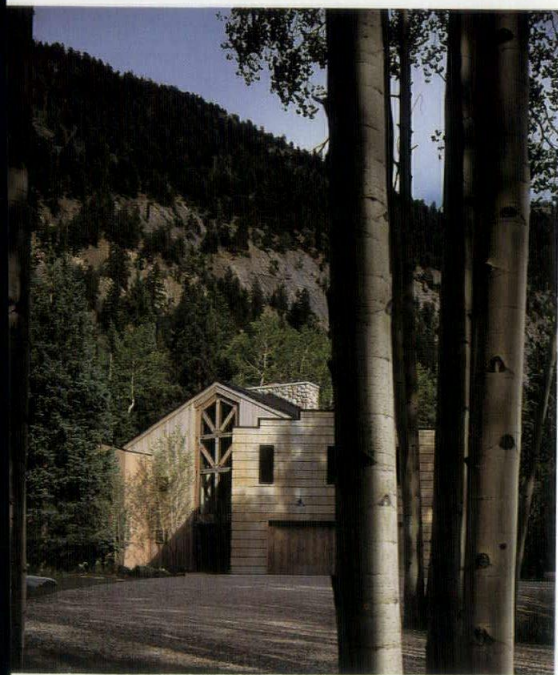
Situated on a narrow bluff 60 feet above the quick water of Castle Creek, the Eskin residence is a loose collection of these mountain and Southwestern building types. Rather than selecting one motif or blending all five, Nowysz chose to use each distinctly. The axis of the design is the barn. It's a simple, timber-frame great room with a massive hearth. "The hearth is enormous; it goes up to my shoulders and Ms. Eskin can walk right inside. They burn six-foot logs in it that take two people to toss in," said Nowysz. It is also one of the last homes in the area granted a permit for an open, wood-burning fireplace.

Because of the hearth's large dimension, Nowysz hired an iron worker to build a screen and a pair of andirons. An aspen branch motif was chosen; some sketches were traced, and the artist left to his interpretation. The result is a splendid wrought-iron screen, patterned with an intricate network of branches, twigs and leaves, and a pair of andirons in





(Left) Among the trades that were especially important to this project was landscape. The home was constructed with minimal site excavation or loss of trees, and thoughtful plantings have added color and carefully diffused light.



(Below) With its ramparts, tall narrow windows and imposing door, the imagery of the garage recreates the 19th Century cavalry fort with both dignity and a sense of humor. Like the barn and log cabin, the fort provides the composition with mass, balance and rustic texture.

pickup with a dog and a satchel of tools. He worked like mad, worked overtime, and just loved what he did. It was fascinating to watch this guy miter the joints of those huge logs," said Nowysz.

Each of the concept's other four elements are hung off the barn's corners like later additions. Core-ten steel and corrugated sheet metal were used for the pottery shed and kitchen area. A log cabin fashioned out of beetle-kill-pine serves as the master bedroom and a library and guest suite fill out an adobe-like stucco structure. There is a mother-in-law suite above the garage; both are clad in the broad boards of a classic cavalry fort, complete with ramparts, tall narrow windows and an imposing wooden door.

In elevation, all five parts are skillfully woven together through careful massing. Each type remains distinct and does not compete with any others. Moreover, each retains the simple integrity of its original form. In plan, extensive use of flagstone flooring eliminates any implied space separation. The most unifying element, however, is Nowysz' detailing, his use of materials, and his ability to recognize talent and exploit it. While probably not great, this home goes way beyond good.

Combining five distinct styles in one structure can be risky. But, done skillfully as in Des Moines' Art Center, the effect can be one of compounding rhythm and intrigue. Nowysz has done some of his best work to date in folding these parts together to create a fluid, yet complex whole. The integrity of the home's imagery exudes character, its rough, burnished materials lend depth, and an uneven cadence make the home as random and unpredictable as October in the Rockies.

Robert Tibbets is a frequent writer on art, architecture and film, and is former editor of the ACA Journal. He is currently the marketing coordinator at Gensler and Associates/Architecture in San Francisco, Calif.

the form of massive iron trout. When back-lit by fire, the screen's pattern casts mesmerizing shadows throughout the great room, and its iron leaves appear to shudder against the flames. The impression one gets is almost medieval.

According to Nowysz, the craftsmanship of the stonemason and chimney as well as the rest of the home's details are exquisite. Ostensibly due to its relative isolation, the area draws some of the nation's finest craftsmen. "The stone masons' joints on the flagstone are flawless. But all the trades were amazing — the landscape people, the timber framers, the woodcutter who built the log cabin showed up on site in an old beat-up

FINISHING DESIGN

Hunter Residence

This vintage residence has been vastly improved by a renovation/addition program respectful of the late 19th Century design. Both function and form principles have been successfully executed and resolved.

(Right) A family room gazebo appears original to the house by employing proper materials. It serves as a junction for the new porch areas and overlooks a sprawling yard.



As this century draws to a close it is important to acknowledge the residential work of architects in the last century. During the last decades of the 1800s, several Victorian styles were prevalent throughout the country. One of the more restrained variants was the Queen Anne, which often avoided the excessive ornamentation commonly associated with the gingerbread Victorian aesthetic. New construction techniques such as balloon framing replaced heavy timber methods, thereby greatly simplifying the building of wall projections, overhangs, and irregular floor plans. The cost of these homes was mitigated by the mass production of complex components such as doors, windows, and siding. Elegant houses were no longer restricted to the wealthy class as complex shapes and detailing became available to a wider clientele.

In 1895, Christopher Huttenlocher, the personal secretary to Frederick M. Hubbell, adapted a Queen Anne design from a mail order pattern book by Tennessee architect George F. Barber. The classic elegance of the home originates in the various steep

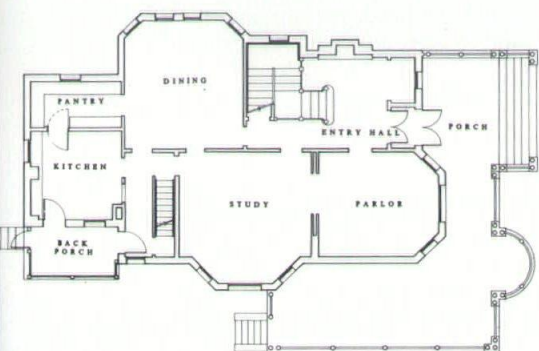
angled roofs, multiple layering, and the stately procession of porch columns. This original concept has been accentuated in a respectful remodel/renovation by architect and Des Moines native Nate McBride of New York.

The exterior work involved two significant aspects with each solution enhancing the other. The original porch on the east elevation had only been extended approximately halfway across the southern facade, creating an uninviting asymmetry and awkward approach. The architect lengthened the porch structure to the southwest corner where it abuts a new single story family room. An entry porch has also been added along the west elevation adjacent to the kitchen successfully integrating exterior spaces.

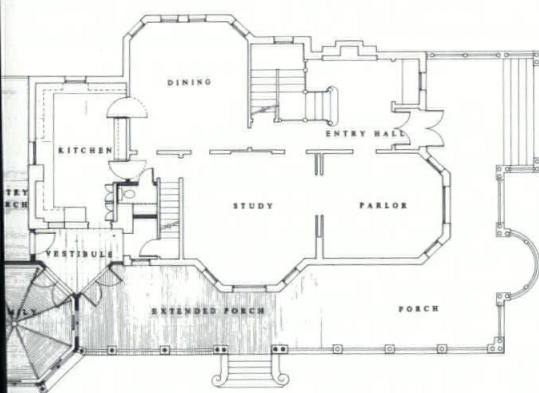
The most significant design aspect, however, is the expressive octagonal indoor gazebo tying the two porch areas together. This element is precisely incorporated into the original design and serves both as a multipurpose recreation room and a view onto the gardens and landscape. The perfectly scaled room replaces the original back porch and

Project: Hunter Residence
Location: Des Moines, Iowa
Architect: McBride and Associates Architects, New York, New York; Herbert Lewis Kruse Blunck Architecture, Kirk V. Blunck, Des Moines, Iowa
Contractor: Larry Draughn Construction; Knowlton Electric
Photographer: Assassi Productions Farshid Assassi

MARK E. BLUNCK



fore



er

try vestibule is accessible from it and the two porch areas.

The gazebo accomplishes functional purposes and adds visual stability as the mass ever so slightly overbalances the elongated porch area. Shallow roof angles rise only slightly above the porch ceiling height and are a fitting contrast to the extreme configuration of the large gables.

In the architects' renovation projects, an emphasis has always been placed on the importance of employing building materials sympathetic to the original structure. This project involved obtaining new elements such as the balustrade, molding, and columns for the porch and gazebo that precisely matched the existing components. Additional materials including hardware, fittings, and light fixtures were purchased from Midwest architectural salvage resources, illustrating the architect's concern for originality.

With this attention to detail the addition appears to be in complete harmony with the 1895 design. The home is repainted to a Victorian color scheme



that reinforces the unique character of the property. Beige columns are appropriately juxtaposed against red shingles and forest green clapboard siding and balusters.

Interior renovation involved the aforementioned vestibule and the removal of a wall between the kitchen and pantry, creating a more usable space. A half-bath was wisely installed near the kitchen providing facilities where none existed before on the first floor plan. A second floor bath has been restored to near original condition by utilizing a combination of new and reused fixtures and hardware from other bathrooms.

The Hunter Residence is nearly a century old and its gracious charm has been discreetly completed by a clever plan that respects the specific compositions that characterized the original. The home now appears complete and balanced; may it survive another 100 years.

Mark E. Blunck lives in Oakland, California, and freelances for Iowa Architect.

(Above) Looking from inside the gazebo down the south porch. The volumetric qualities are enhanced by the vaulted ceiling, extensive windows and use of white.

ENHANCED SITE

Carney/McFarland Residence

The architects have adapted the site into the program of both the exterior and interior. Powerful shapes enclose an interior replete with elements of the Modern aesthetic.

The residential oeuvre of Architects Wells Woodburn O'Neil has encompassed several unusual projects during recent years. The Butler House Addition and Restoration resurrected a Streamlined Modern tour de force to its rightful status as a landmark building. An extraordinary and widely acclaimed home of brick, wood, steel, and glass was designed as an extension of the environment and is a superb blend of elements. Unusual form is the feature of the Rosenberg Residence as an inverted triangle of glass is adjacent to a curvilinear roof element. A Garden Pavilion created in the spirit of Frank Lloyd Wright is a study in the flawless execution of scale and proportion.

These diverse projects illustrate a firm's ability to envision notable solutions for a private residence. The Carney/McFarland Residence continues this reputation as the home interprets the sloping site into the exterior configuration and interior spaces.

The three-story, 4600 square-foot home is formed into an L-shape with the open elevation facing a city park. Arranging the home in this method allowed generous east-facing fenestration to admit light filtering through the trees to penetrate main living spaces. The plan also shields these areas from the neighbors, providing privacy requested by the clients.

The compelling feature in terms of a site influencing design is the use of multi-levels to integrate elements of the natural environment into the plan. This is initially evidenced at the entry which is pulled from streetside and consists of three short flights of stairs. The vertical ascent establishes a pattern employed throughout the house as both exterior and interior order reiterates the site.

Internally this concept is expressed on the main floor. Reinterpreting the multi-level entry at elevation differences between living areas. Steps from the kitchen and casual dining area lead down to the larger formal dining room and appear again in the living room and library. This artful treatment both acknowledges the site and satisfies aesthetic criteria as a large open plan is divided into human-scale balance.

Facing the park are two decks that complete the unifying of the house to the site. A deck off the living room and library leads to a lower section adjacent to the casual dining and sun rooms. Similar interpretation has been realized on both exterior elevations and main floor as the home is secured to the environment in both visual and metaphysical aspects.

The forms employed in the exterior design are sizable monolithic shapes rectilinear in profile appearing in procession. The only conventional residential motif are the two black hip roofs of the small dining and sun rooms that embrace the corner of a much more prominent section. The entry is marked by a circular roof form providing a geometric foil to the forceful thrust of angularity.

While the majority of glazing is presented on the east elevation fronting the park, window patterning on all facades is at first unsettling. Further examination reveals a sense of playfulness by the architects as windows are positioned not at corners or in the middle of a vast facade. Randomness is the operative word.

The interior is the most striking feature in the home. The main floor of various levels is enhanced by sumptuous oak with its color enriched by white walls and ceilings. Color contrast is vital since there is a minimal amount of furniture competing for attention, producing a Zen-like quality. Spacious openings between rooms intensifies the multi-level aspect and the open plan is fully illustrated. The upper floor master bedroom overlooks the two-story living room in the same manner the house relates to the park, formulating another interpretation of connecting architecture to the site.

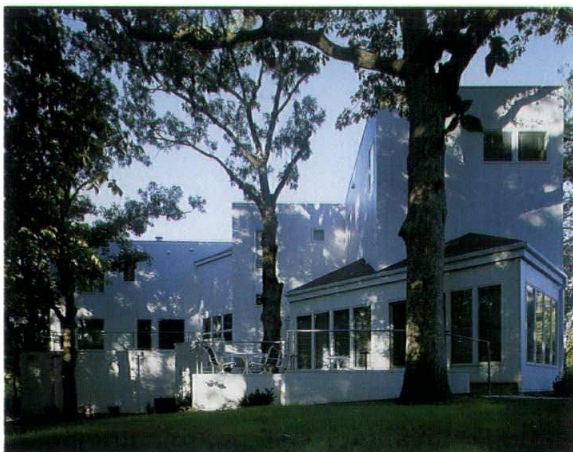
Immediately inside the entry is a superlatively assembled assemblage of walls in contrast to each other. A half-height section extended just short of the opposite wall forces a circulation path into the living room. Another similar height section is truncated and juxtaposed against a full-height wall and this study culminates with a serpentine wall enclosing a staircase to the top level.

This open interior of several levels and a multitude of shapes is somewhat belied by



(Above) Irregular fenestration is presented to streetside allowing privacy to the owners and contrasting with the parkside glazing.

(Right) A study in geometry is created with multiple walls of various heights and shapes.



Project: Carney/McFarland Residence
Owner: Jim Carney/Pat McFarland
Location: Ames, Iowa
Architect: Architects Wells Woodburn O'Neil
Contractor: Henning Construction
Photographer: Studio AU, King Au

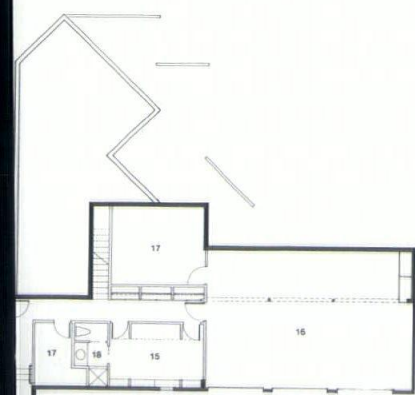
MARK E. BLUNCK



UPPER FLOOR PLAN



MIDDLE FLOOR PLAN



LOWER FLOOR PLAN

terior geometry as the separate sections initially nify small enclosed spaces of traditional box-like ms. The architects have adeptly manipulated a hotomy between exterior and interior space ducing a work that successfully interprets site.

Mark E. Blunck is a writer living in Oakland, ifornia.



(Left) This two-story space is accentuated by vast openings between areas and different levels for adjacent rooms.

(Below) The open L-plan facing the park enjoys morning light diffused by the trees.



REASONED SNOITCIVRINOJ

The Glynn Residence

The Glynn Residence is odd and imponderable, but intuitively reasoned in a manner which defies conventional modes of depiction. This article, like the house, is composed of distinctly different pieces with sometimes contradictory, sometimes agreeable, aims. You may read the pieces in secession, or independently, or look only at the pictures, secure in the knowledge that no form of representation will ever fully describe this experience.

At precisely the prescribed moment, the designer arrives. The incessant rain of the past few days has broken briefly, though the streets and driveway remain wet. It is still early spring, chilly, and I worry that I have left my coat back at the office.

It is, seemingly, a normal weekday morning in a normal suburban neighborhood. The kids are away at school; their parents have commuted to jobs in the city. What remains is both quiet and perfectly expected: rows of somber but upscale spec houses, varied only in the faces they have chosen to wear, one Tudor, one Colonial, most undistinguishable, abutting their trimmed, edged, groomed, and chemically enhanced lawns hard against the winding street.

The designer parks his car just beyond the cul de sac on which the home we have come to visit is sited. My car sits in the front driveway and I fear, momentarily, I have broken some plain but unspoken code of suburban conduct: *visitors' cars stay in the street.*

The designer approaches and, as I have come to expect, smiles broadly. We shake hands. I apologize for the location of my car. He suggests that, as usual, I worry too much.

To begin, we must dogleg around the home's imposing two-car garage. Like its neighbors on either side, the garage is the house's most predominant street-side element. In fact, it is the home's only publicly-facing element; the entry is tucked to the side, midway back on a very narrow lot. The

designer explains:

"This was the last property on the block to sell. No one could figure out how to place a conventional house on so little street frontage.

"The covenants for the subdivision are extremely restrictive: no flat roofs, no unconventional materials, and so on. We basically had to hide everything else we did behind this normal-looking garage. It serves as a contextual link to its neighbors."

I find the designer's depiction of the modest garage amusing, for its design is anything but normal. Granted, at first glance it does appear to be everything expected of a typical two-car garage, but when examined in detail anticipated conventions of "normal" begin, quite literally, to fly apart.

Each half of what should be an orthodox gabled roof is inexplicably misaligned by eighteen inches. To insure this disjuncture is not missed by the casual observer, an immensely over-scaled and structurally redundant wood bracket is precariously positioned beneath the peculiar intersection.

As though all this were not yet enough, the

THIS HOUSE, LIKE THIS ARTICLE, BEGINS CONVENTIONALLY JUST AS YOU MIGHT EXPECT, BUT THEN, WITH LITTLE WARNING OR PREPARATION, LEAPS OUT AT YOU LIKE SOME WILD, ALIEN

BEAST, BREATHLESS, FROTHING CHARGING AT YOU, UPSETTING EACH AND EVERY PRECEDENT OF ARCHITECTURE (OR HOUSES FOR THAT MATTER) YOU'VE

CONDITIONED YOURSELF TO EXPECT AND KNOCKS YOU BACKWARD, RUDELY, LEAVING

conceptual design almost as though it were an elaborate adult board game on which geometric game pieces engage in heated competition. Representations of form assume animate characteristics and even, at times, personality. Forms are said to "move" or "rest," "advance," "recede," "pose," or "posture." They "penetrate" one another if necessary, or "disengage" when it becomes appropriate. They may be either "pure" (Platonic) or "profane" and their proportions depicted as "svelte," "lithe,"

If this house is to be understood in any terms whatsoever, it is through an examination of its formal language. Despite its unorthodox appearance the Glynn Residence is, in fact, a conventional, though admittedly inspired derivation of ideas that have intrigued architects for many generations.

It is an architecture which is predominantly about itself, couched in an obscure vocabulary of spacial and geometric concepts generally understood among architects and virtually no one else.

Most architects, to their

credit, are well aware of the disparity between the formal imperatives of this sort of architecture and their clients' relative indifference to similar themes. Good designers, for the most part, keep such matters to themselves. When asked, for example, to describe the formal attributes of his work, the late British architect James Sterling declined: "I never speak to my clients about aesthetics, only budget and function."

An architecture of formalism, that is to say, an architecture concerned with, or constituted by, its form

as distinguished from its content, has throughout contemporary history, assumed many different labels: Modernism, Structural Determinism, De Stijl, and even (one suspects) despite protests to the contrary, Deconstructivism. Each markedly different "ism" remains caught up in one fundamental premise of formalist thinking: the meaning and content of an architecture may be derived solely by manipulations of abstract, two-and three-dimensional geometries.

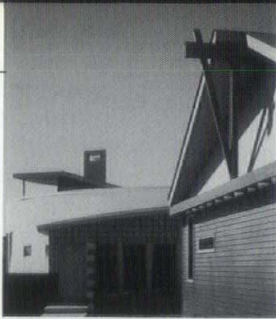
Practitioners of this genre approach



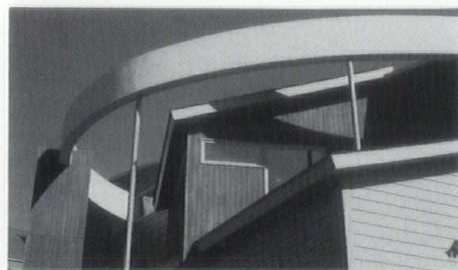
"Conventionally" rendered, the garage both mediates between street and residence and anticipates something of the experience to follow.

Project: The Glynn Residence
Location: West Des Moines, Iowa
Owners: Russell and Mary Glynn
Architect: VOV Architecture + Design P.C., Des Moines, Iowa
Design Principal: Phillip Vlieger
General Contractor: Kron Construction, Waukee, Iowa
Area: 4,241 Square Feet
Cost/S.F.: \$79.90
Photographer: Studio Au, King Au

LYNN SWISHER SPEARS



The precarious cant of the garage's gable, supported by a giant order bracket, frames the arcing paths of the home's entry.



The convergence of competing geometries: the ellipse, the wedge and rectangle.

garage's stucco-clad gable end is canted perilously

ward, giving the structure the distinct reading of a child's tenuously assembled house of cards.

The designer, oblivious to my growing perplexity, continues his explanation of the house's siting:

"The narrowness of the property compelled us to locate the living areas to the rear of the site, moving laterally from the street down the moderately sloping terrain, a decision which meshed nicely with the owners' intensive desire for privacy. That and the restrictive covenants pretty much governed everything else that followed."

The virtue of this constricted bit of real estate becomes apparent only after we round the corner of the garage. In the distance, just off axis with our approach to the front door, is a vista of some twelve miles, over a wooded glen, across the hazy Skunk River Valley, and outward to a minute patchwork of unplowed fields and rolling pastures. The designer explains:

"The owners came to us with a set of builder's plans and a builder, who was, interestingly enough, so the developer of the subdivision. Initially, they wanted just to modify the floor plan, adding a bedroom for their third daughter, but after four or five meetings, their ideas about the house and architecture began to evolve. We didn't refer to their original set of plans much after that."

The front door is opened by a petite, unassuming woman, a second generation Japanese American and owner of the home. To her side is the tokonoma, a small, ceremonial shrine found in traditional Japanese homes. It is a contemporary, though as yet, complete construction faced by the designer to intercede between a wall dividing the formal and informal realms of the house. It is also, the designer mentions, a conciliation of the two distinctly different cultures which she dwells.

The owner, introduced as Mary Glynn, and the designer confer briefly. She describes the purpose of our visit and offers to speak with her later regarding some uncompleted work for the newly constructed home. Satisfied, she resumes her daily business about the house.

As the designer and I proceed through the narrow entry hall intentionally narrow to

"gaunt," "stout," or even "ungainly."

Such buildings are said to "speak" to themselves, to one another, and most specifically, in response to their designer's own manner of inquiry. Louis Kahn would often "ask" a building "what it wanted to be," presumably expecting a fully intelligible answer from an conspicuously mute entity.

This personification of what are, in reality, only abstract lines and symbols occasionally gets out of hand. One noted designer chauvinistically hired a secretary solely on the basis of her legs. He wanted to use her profile as a proportional model for his next skyscraper.

Formalist architects routinely engage in exhausting debates regarding architecture's formal considerations. To the unindoctrinated listener, their discussions must sound like the surreal dialogue of a Fellini directed film, yet what is most surprising in all of this is the designers' unflinching faith in the legitimacy of their formal language. They assuredly believe geometry alone is sufficiently potent to impart tangible meaning and content to their work.

To be sure, Formalism has its detractors. Critics

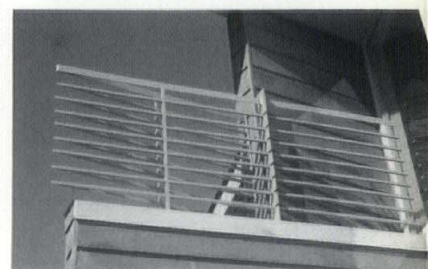
contend that an architecture's meaning might more properly derive from purely programmatic concerns or attributes of human sociology and perception, historical precedent or culture and even literature. They suggest that formal languages are, at best, circumstantial if not entirely arbitrary. Moreover, the content presumably elicited by geometric manipulation remains arcanelly imponderable to the average observer of architecture.

Still, the penchant for formal architectural constructs persists, frequently with admirable, if somewhat illegible, results. Richard Meier's Athenaeum comes to mind, as does much of the work of I. M. Pei. Closer to home, Charles Herbert and Associates' Des Moines Civic Center remains a deft demonstration of the subtle elegance of undiluted geometric manipulation.

What distinguishes these works is not the specific choice of their formal language, but the finesse with which that language is spoken. Designers instinctively understand the "rules" of this abstract geometry and its success is judged on the merits of their intuitive and analytical agility in "playing" the game of formal manipulation.



Russell's loft and balcony, framed by rafters through which the stars may be counted.



The wedge's inaccessible balcony.

YOU WONDERING "WHAT, ON

EARTH, COULD POSSIBLY BE

GOING ON HERE," BUT

INTRIGUED, AND HUNGRY TOO,

FOR ANOTHER JOLT, YOU

VENTURE, TENTATIVELY,

INWARD, CAUGHT UP IN THE

HOUSE'S SWIRLING VORTEX OF

STABBING VOLUMES AND

INTERCEDING PLANES, AND IF

YOU PAUSE, ONLY

MOMENTARILY, YOU BEGIN TO

SUSPECT THE INTENTIONS

UNDERLYING THIS WORK MAY

HAVE HAD YOUR PRESENT

compress the experience of entry") he gestures in sweeping motions, intended to convey his personal sense of the ensuing architectural spaces:

"The curving roof form over the entry penetrates the volume of the living room but it reaches the fireplace."

I make note of the referenced intersection. The tilting ceiling does indeed splay erratically just above the hearth, exposing its timbered framing in a tumultuous cascade of staccatoed members. The

As such manipulations go, the Glynn Residence proves itself to be remarkably adept. The house is a composed dialogue between five explicit geometric figures: the ellipse, the square, the rectangle, the wedge (an acute triangle), and the arc. Each is ordained with a specific symbolic content and a relative hierarchy of importance within the overall work.

The square, the garage as mediator between suburb and home, suggests all things conventional. It sits, predictably, tangential to the cul de sac it fronts, and is, in all but its most minute details, perfectly expected.

The arc, slashing from the front of the property to the rear of the house, connotes transition. It marks the passage from the outer suburban environment to the inner sanctum of the house.

Manifested in the form of a massive masonry wall, it further demises the house into two distinct realms: one formal, containing the living room and library; the other informal, accommodating the family room, kitchen and eating area.

The curving profile of the arc's convex face constantly retreats from view, anticipating forthcoming events in the act of passage through the home. Conversely, the concave face of the

arc reassuringly cradles more intimate spaces of the house. From various positions and viewpoints, through openings in the wall, the two readings of the arc intertwine. Like M. C. Escher's cleverly penned optical illusions, the wall is at first one thing, and then almost as quickly, something entirely different.

The ellipse is the great container which lies at the soul of the house's geometry. Its egg-like form is not accidental. The ovoid shape evokes the warm caress of motherhood and the security of a sheltering embrace, a suitably feminine gesture. It is both tangible in its suggestion of enclosure, but implicitly elusive in the enclosure's exact definition. A circle, by contrast, would have been far too exactly explicit.

The rectangle, employed for the library, family room and the bedroom wing below, is far more resolute. Its boundaries are exact and immune to alternative interpretation. It is, in its own way, a very masculine stroke artfully played against the ellipse's softer contour.

The fifth element of the composition, the wedge, is the figural cotter pin of the house. It binds together the disparate geometries of square, arc, ellipse, and

fireplace below is equally outspoken, a wistfully composed compendium of oak, mahogany, metal, and drywall, which glancingly foreshadows a number of succeeding architectural inventions lying scattered throughout the house. A massive grand piano

breaks off just before

is the sole furnishing of the otherwise completely spare room.

Almost unnoticed in this composition of at once recurrent, but

simultaneously fragmented gestures, is the subtle curvature of the room's elliptical outer wall. The ellipse, I am told, is the

principle conditioning element of the home's geometry. It contains both the living spaces of the house and directs carefully prescribed views into the landscape beyond.

Decisions regarding the evolution of the house were made either in congruence with, or in contradiction to this prevailing geometric pattern. I touch the enveloping wall gingerly as it leads us more deeply into the home's conceptual core.

Early on, I recognize this is not the sort of house you walk through casually. Instead, you (seemingly) orbit its eccentric universe of planes, volumes, and skewed geometries, attempting to vainly scan and with no small effort, ultimately comprehend its aberrant logic.

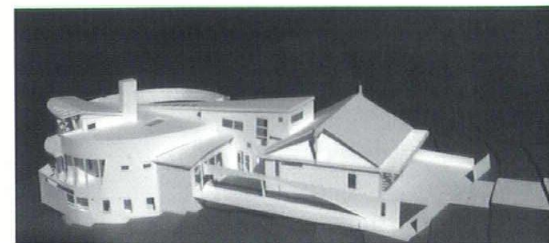
Beyond the living room lies the library, "Russell library," as the designer puts it:

"Russell Glynn is an intensely private, profound intelligent individual. When we first met, he introduced himself, shook my hand, and said he never expected to see me again.

"He wasn't being rude, merely disinterested. He couldn't, at least initially, see any intellectual challenge

DISCOMFORT (AS MUCH AS HUMAN ACCOMMODATION) ENTIRELY IN MIND, BUT DISTRACTED, COMPELLED ONWARD, YOU ENCOUNTER WAVES OF SPACIAL ABERRATIONS, FIRST SQUEEZED, THEN STRETCHED, PULLED UPWARD, THEN OUTWARD, THEN BACK UPON THEMSELVES: THE HOUSE IS CAVERNOUS NOT FOR ITS HUGENESS, BUT ITS MYSTERY; AND YOU CATCH YOURSELF, THINKING.

The Glynn Residence from the South: a quirky assemblage of common and uncommon elements.



in the making of a house. He felt he had better things to do with his time and left the whole issue of 'home making' up to his wife.

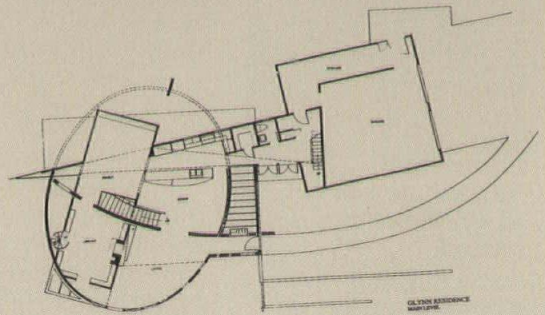
"Mary and I were left to fashion the substance of the house on our own. She was keenly interested in knitting together the diverse threads of her family's life: the

rectangle into a cohesive, though precariously willful assemblage. At each juncture, wedge to square, wedge to ellipse, rectangle and arc, the convergence of competing formal languages is analyzed,

expressed. It is in the expressive content of these intersections that the Glynn Residence finds its most enticing articulation. An architecture about the intersections of divergent geometries is not a particularly novel idea. The concept was perhaps best exploited by the early twentieth-century De Stijl architect Gerrit Rietveld. His

1924 Schroder House is a stunning cacophony of interpenetrating volumes and planes. Rietveld's development of the edges and intersections between these engaging geometries transforms a simple cubic form into a vigorous and multifaceted architectural sculpture. The Schroder

house, however, for all its verve, remains rigorously rectilinear. De Stijl was fundamentally about simple, right-angled geometries; their intersections, though intriguing, were firmly rooted in conventional systems of orthogonal projection. The Glynn house is unique in its acceptance, indeed, celebration, of completely eccentric geometric



Above the library, accessible from only a narrow spiral stair, is Russell's private loft. It too is small and quiet, but much lighter in character, opening through an expanse of glass panels onto a south-facing balcony. In the opposite direction, the loft overlooks the two-story-height family room. The designer explains the butt-jointed glass wall separating the two spaces:

"The glass allows Russell acoustical privacy, but keeps him visually connected with the life of the family."

The designer's interpretation of husband and father, seen from below, connected yet removed, suddenly strikes me as a suitable metaphor for almost any modern family.

We cross the threshold of a massive, curved, and alternately-hued concrete masonry wall which marks the approximate bisection of the floor plan. Glancing back, my line of sight grazes the bowed surface of the wall, over an open stairwell, across the dining room and back to the entry vestibule.

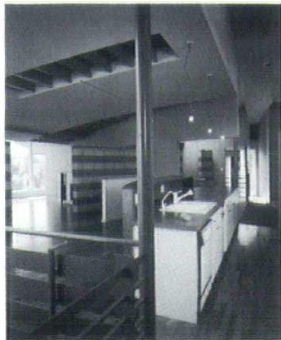
We are, at this point, just beneath the "wedge," a sharply-spiked, thrusting form which menacingly lances the elliptical volume

You (seemingly) orbit its eccentric universe of planes, volumes, and skewed geometries, attempting to vainly scan and, with no small effort, ultimately comprehend its aberrant logic.

contradictions of her mixed cultural heritage, Russell's need for solitary contemplation, her crafts and handiwork, and their children's own personal interests. We talked at length about an architecture which could make the integration of these elements not just feasible, but evident.

"It was only later, after Mary and I had worked out much of the conceptual development of the house, that Russell came around, persuaded, at last, of the rebral content of the architecture."

The library, surprisingly, is the most conventional room yet encountered on our tour. Though the idiosyncratic geometries of the house persist, they have been toned down to a far more comprehensible level. The room is quiet, almost dark in mood. A single, square window, seated in the outer elliptical wall, frames a perfectly composed view of a distant, agrarian landscape.



The kitchen, bisected by the piercing figure of the wedge overhead.



The staircase to the lower level, shoehorned between the arc (left) and the wedge (right and above). In the distance, the wedge penetrates the ellipse through a narrow sliver of glass.

of the house. The designer describes in factual, but understated terms, the contents of the space:

"The wedge connects the garage to the main body of the house and, for the family, is the principal means of entry. To the rear is a small stair up to Mary's private loft, coat storage, a powder room, pantry, and (he gestures toward our immediate foreground) the open kitchen facing the dining room.

"Rainwater collected from every roof of the home passes over this wedge to a single scupper (he wheels abruptly, pointing in the opposite direction) which penetrates the house's outer wall."

I peer ponderously through a narrow slit window and observe the knife-like termination of the wedge, still dripping water from the recent rain. Beneath the point, bearing a similarly acute form, is an inaccessible, though convincingly detailed balcony, complete with guardrail and metal trim. Below both, at grade, a splayed plaza and splash basin intend, I presume, to ceremoniously carry the rainwater off to the river valley beyond. The designer explains:

"During a good rain, water literally pours off that point."

I refocus my attention to the details of the family room and kitchen. Their cabinetry shares with the fireplace mantle a willful, but disciplined conjunction of polychromatically-stained wood finishes. The geometry of the two spaces, though still odd, is perceptibly calmer, as though the house was offering a brief respite from its otherwise relentless wanderings.

constructions, figures (the ellipse, wedge, and arc) that would have sent Rietveld reeling. It is, if you will, *De Stijl* run amuck.

Still, what links these two works (and separates the Glynn Residence from *Deconstructivism*) is both their interest in the purity of geometric form and an unrelenting compulsion to examine the connections between those forms.

In the Glynn Residence there exists an elaborate code of convergence which, in simple terms, is

analogous to the child's game *Scissors, Paper, Rock* ("scissors cut paper, paper covers rock, rock crushes scissors"). The ellipse predominates except where it is interdicted by the wedge. The arc remains for the most part subservient to other figures, except at the critical juncture of the home's entry, where the ellipse is sliced open. The square, detached as it is, bears the intrusion of only the wedge.

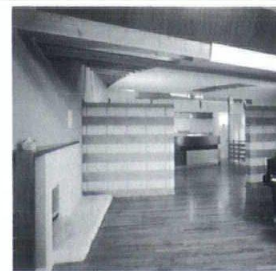
It is in the detailing of each juncture that the logic of the code is revealed. Forms

literally penetrate, pass through, over and under one another, their paths interrupted but implicitly extended by lines of wall materials, flooring and handrails. There is a conscious "persistence of vision" which allows the observer to "read" first the predominant figure, then the secondary form and ultimately a whole host of accompanying, but ancillary gestures.

As a consequence, the exact substance and extent of the house remains in continual flux, and it takes on a multitude of

personalities, dependent only upon the observer's particular position and point of view at any given time. This conjunction of readings possesses a distinctive quality of "dynamic tension."

The term belongs to body builder Charles Atlas, denoting the principle of pitting one muscle group against another in order to build physical strength. In the Glynn Residence the designer applies a similar principle to formalism, effectively pitting one geometric ideal against another.



A view across the spare living room, through an opening in the arcing masonry wall to the dining room beyond.

We spend only a moment or two in Mary's loft. It is, at least this morning, in some disarray, evidenced by a variety of projects in various stages of mid-completion. The designer explains:

"Mary needed a workplace that could be as intimate as Russell's, but far more accessible to the life of the family. From here, she can observe much of the house, even the girls' playroom on the lower level."

I glance over the loft's wire mesh-clad guardrail and identify, through a joisted opening in the dining room floor, the gay chaos of children's toys and game strewn on the floor of a room two stories below. The designer says:

"The screen on the guardrail allows the loft to appear open while obscuring direct views of whatever she happens to be working on."

For the moment however, I am less intent on the view below as the view beyond. Each window of Mary's loft frames a consciously composed vignette of the surrounding environment: to my left, a distant grove of trees; to one side, winking glance at the peak of Russell's loft, rising above the roof line; ahead, the sweeping arc of the home



The living room, which frames a spectacular view through a broad penetration in the elliptical enclosure.

elliptical form entering and emerging from the wedge; and opposite, a much closer view of the enveloping woods. I marvel that anyone could actually work in the midst of such compelling vistas.

Our descent through the residence brings us to the lower level, down an artfully detailed staircase abutting the house's stout masonry demising wall. The girls' bedrooms are concise, laid out in an orderly string, each with their own private vanity and walk-in closet.

The master bedroom and bath are not huge by modern standards, but appear comfortably intimate and very private. Both share the sweeping crescent of the house's predominant ellipse. Above the bed, the volume of the master bedroom breaks loose from the curving perimeter wall and is capped by a distorted skylight.

"Mary wanted to look up at night and see stars circling overhead," says the designer.

Not wishing to actually lie down on the neatly made bed, I awkwardly crank my neck over the headboard and look upward. I am directly beneath Russell's loft two stories above, and my skyward view is framed by an open grid of rafters which support his balcony. The designer comments:

"I told Mary she could measure the movement of the stars as they pass in and out of that lattice. She says she does."

The rain has begun again and we make a quick recruit of the home's interior. All that was inside, the ellipse, the wedge, the idiosyncratic lofts, is now outside, an abnormal, but instinctively intuitive assemblage of elements. Like a shrewdly constructed, three-dimensional collage, the house at first urges on resolution, shifts, deconstructs, composes, and then changes again. It is intensely engaging. It is, mildly put, a very complicated piece of work.

As we depart, the designer apologizes. Photographs of the house for his article will be played a week or two. They were having difficulty capturing the precise character of the architecture. I nod, unsurprised, and suggest that this particular house may lie well beyond the descriptive capacity of any form of presentation, photographic, journalistic, or otherwise.

The designer agrees:

"That's why we call architecture."

RECONCILE, BUT ACCEPT

CONTRADICTION, AND THAT

REALIZATION. SUDDENLY

SEEMS SO FAMILIAR, SO MUCH

LIKE LIFE ITSELF THAT YOU PUT

ASIDE ANY FURTHER ATTEMPTS

TO UNDERSTAND AND ONLY

EXPERIENCE THE

ARCHITECTURE, WHICH IS

PROBABLY WHAT WAS ALWAYS

INTENDED AND DISCOVER, THAT

OF REASONING AND

EXPERIENCE, EXPERIENCE

POSSESSES THE GREATER

V I R T U E .

The result is equally powerful, but metaphysical in nature.

What, then, is the yield of all this feverish posturing of form and figure?

What content and utility might possibly come from all of it?

The designer would suggest that the house neatly accommodates the needs of its occupants, that it skillfully addresses the constraints of a very difficult site, and frames a number of nicely composed views into the surrounding landscape. This explanation, though, is insufficient. Any number of far less derivative architectures might have accomplished comparable ends.

*Clearly, the ambitions of the Glynn Residence are aimed at something more formidable than mere formalistic conformity. It is, instead, a compelling delineation of the virtues and vagrancies of contemporary existence. This thought is well expressed (though intentionally overstated) by Peter Eisenman in his 1987 monograph, *House of Cards*: "the house may once have been a true locus and symbol of nurturing shelter, but in a world of irresolvable anxiety, the meaning of shelter*

must be different."

The Glynn Residence is about, more than anything else, a different "meaning of shelter," in all its expected and unexpected convolutions.

Life, it seems, is complicated. Several lives contained in a single home is more complicated still. The edges and boundaries of these lives, like those of this house, overlap and intertwine, yet retain their own discrete personalities. Their interactions are at once, defined by the traditional structures which constitute a family, but remain equally clouded by the disorder of modern existence.

The Glynn Residence attempts not to reconcile the seemingly contradictory terms of the family, but to express those terms in a frankly explicit formal language. The house, in many ways, is an interpretation of life; of expectations granted and expectations denied, and it succeeds or fails to the same extent the family itself succeeds or fails.

And that struggle, to both distance and yet embrace the contradictions of our existence is, as the designer notes, "why we call it architecture."



The faint, recurrent registration of the ellipse bridges the gulf between the wedge and the remainder of the house.



The elegantly detailed staircase descends to the home's lower level.

WALDEN THREE

Two (Very) Small Houses in Iowa

Two small houses in Iowa share a philosophical debt to one built over one hundred fifty years before. Together, they suggest compelling alternatives to our more conventional sense of modern habitation.

We already know something of these houses. We have been to them at least in our minds: places with no phones, no electricity, no alarm clocks or maddening scramble through rush hour traffic to the work contemporary existence obliges us to perform.

In our minds, these are places of complete repose, quiet, humble retreats, composed in the wilderness of the simplest materials, intent on providing only what is absolutely necessary for life: shelter.

If you dwell on this image of shelter for long, you may find yourself opening the pages of a book written by a man who, at least in spirit, built these houses: Henry David Thoreau.

Thoreau completed his own house at Walden Pond on Independence Day in 1845. His intentions were plainly spoken: "to live deliberately... to drive life into a corner, and reduce it to its lowest terms."⁽¹⁾

"I have thus a tight shingled and plastered house, ten feet wide by fifteen long, and eight-foot posts, with a garret and a closet, a large window on each side, two trap doors, one door at the end, and a brick fireplace opposite."⁽²⁾ He furnished his home with equal simplicity: "a slant-top writing desk, a low cot, a table, and three chairs—one for solitude, two for friendship and three for society."⁽³⁾

To some, Thoreau must seem the supreme escapist, and his Walden, less home than hermitage. Yet, through his writing and correspondence, in his political activism and "civil disobedience," we know he remained, throughout his life, vigorously engaged in the intellectual life of nineteenth century America.

Thoreau cherished his solitude, but recognized it more as a state of mind than any particular place: "A man thinking or working is always alone, let him be where he will."⁽⁴⁾

Thoreau came to Walden with a different purpose in mind: to take stock of the value of living in concert with nature. "I was rich, if not in money, in sunny hours and summer days, and spent them lavishly," he wrote.⁽⁵⁾ His house was a simple lens which drew into focus nature's insights regarding human existence. Thoreau observes of Walden Pond: "it is earth's eye; looking into which the beholder measures the depth of his own nature."⁽⁶⁾

We, despite the glories of our technologically-driven age, have no less need for similar moments and spaces of quiet contemplation. Like Thoreau, we yearn to "live deliberately."

On these pages are two very small houses which, if not inspired by Thoreau, share a kindred spirit with his Walden home. They too, are lenses



which direct our attention to the simple, profound lessons nature has to offer.

Tom and Mary Lou Sargent's Clarke court cabin was built by themselves, their family and various friends over the course of many a summer weekend. Tom Sargent, a graphic designer and founder of DesignGroup in Des Moines, created the home as a place to "kick back, relax, and retreat" from the day-to-day pressures of urban life.

Sargent did most of the design work himself, though he admits to soliciting occasional technical advice from Des Moines architect Thomas Baldwin AIA of Baldwin White Architects. The simple one-room structure measures twelve by twenty-four feet, ten feet in height, surmounted by a steeply pitching, shingle-clad roof. Aside from a small sleeping loft to the east, all of the home's accommodations, food preparation, dining, living, reading, and relaxation, occur within the modest confines of the ground floor.

The house has no running water or electricity. Kerosene lanterns provide what light may be needed, a wood burning stove warms the cabin in winter, and a few dozen steps west of the front door, a rustic privy serves nature's occasional call.

Project: Sargent Cabin
Location: Clarke County
Owner, Designer and Builder:
Tom and Mary Lou Sargent, Family
and Friends
Consultant: Thomas Baldwin AIA,
Baldwin Clause Architects,
Des Moines
Photographer: Tom Sargent

LYNN SWISHER SPEARS



(Left) Sargent Cabin: Viewed from across the creek, the cabin evokes the pastoral charm of the native American landscape. The cabin's front porch welcomes visitors with both a shady retreat and a freshly stocked cooler.

(Far left) The cabin's comfortably compact interior is enlivened by Sargent's eclectic collection of found artifacts.

Though the house sits in a pastured clearing, it may not be approached directly by car. Visitors can initially only glimpse the structure across a small creek through a veil of trees before abandoning their vehicles. The creek must be forded precariously by foot, over a narrow bridge constructed of felled tree limbs. A roughly-hewn wood fence and gate mark entry to the cabin's grounds and if the day is warm, the Sargents will have left a cooler on the front porch, offering their guests chilled sodas and beer.

It is from this porch, in the shade of its low, sweeping roof, that the elegant economy of the house becomes most apparent. The porch is raised only a few feet above the pasture floor "to keep out the critters," says Sargent, but the gesture lends the house an almost classical sense of proportion. A colonnade supporting the porch roof is fashioned from small, undressed tree trunks, each selected

and placed with evident care and sensitivity. Rough-sawn, cedar shingles dress the main structure's enclosure and small, double hung windows (one of the home's few concessions to modern manufacturing processes) are arranged to bathe the cabin's interior with clear southern sunlight.

In addition to the simple furnishings necessary for comfortable country living, Sargent punctuates the house's interior with a lifetime's collection of eclectic curiosities: mounted game heads, woven baskets, Forties-era knickknacks and antique-framed, turn-of-the-century photographs. The room and its effects possess a casual, effortlessly unpretentious atmosphere that beckons its occupants to sit back and breathe in the sweet aroma of freshly cut alfalfa which drifts in through an open window.

The simply conceived massing of the pavilion is drawn from geometries and materials found in the main house.

The second house is, in reality, a gardener's tool shed, though its utility extends far beyond mere storage. The owners of a 1930's stucco cottage in Des Moines, avid horticulturalists, enveloped their home with an expansive series of both formal and meandering gardens. They required a simple enclosure for their equipment as well as a place to transplant and pot plant materials.

Yet, as designed by Patrick A. Uhron AIA of Architects Wells Woodburn O'Neil, this simple pavilion assumes a much more central role in the composition and perception of the surrounding gardens.

Situated to the south and downhill from the main residence, the gardener's shed lends the gardens a keen sense of scale and focus, as well as privacy from the public street. The structure articulates a view of the gardens from the home's

entry drive and extends that vista south, over densely wooded river valley. A small terrace sheltered in front of the pavilion shares the same vista and becomes the setting for casual seating and relaxed contemplation of the landscape.

The pavilion's geometries, which at first appear eccentric in plan and profile, are drawn in direct reference to the original house, as are its coarsely textured stucco walls. Coupled with an asymmetrically-placed eyebrow dormer and rooster weather vane, the shed suggests the image of a quaint though enigmatic peasant's hut, poised along a rutted cart path in the French countryside.

The instinctively primitive and agrarian character of the shed infuses each detail of its construction. The formality of a traditional fascia supplanted by exposed cedar beams and rafters. Lintels above window openings are rough





The shed's materials, though finely assembled, are consciously left in their natural, unelaborated finish.



An undressed hickory trunk forms the central structure for the shed's roof.

own and untrimmed. A shaggy bark hickory trunk, cut from the home's grounds and perched on a rough scramble of rock, "grows" into the structure's interior volume to support the roof at its peak.

On the interior, the shed remains equally true to its utilitarian purpose. Cinder block walls are unfinished, as is the raftered structure of the roof above. Common, wire-caged light fixtures, suspended within the interior volume, suggest only the sparsest hint of ornamental articulation.

It would be tempting to label this work a folly, "that eighteenth-century English landscape pavilion intended to amuse or delight garden visitors through its witty architectural allusions. Unfortunately, this project is far too earnest for so glib appraisal.

The pavilion is, instead, a deftly-sited and subtly fashioned garden ornament that offers privacy and quiet repose to the landscape in which it is situated.

Both of these structures are, at their roots, creatures from urbanity. But are they, as well, an escape from reality? Do they represent a rejection of contemporary existence or merely an equally enticing alternative?

Thoreau would perhaps suggest the latter: "At a certain season of our life, we are accustomed to consider every spot as a possible site of a house." In each condition, one urban and one rural, belongs its own season, and we are invited to experience the riches of each.

And how might Thoreau access the merits of these particular houses, viewed from a distance of one hundred-fifty years?:

"What of architectural beauty I now see, I know has gradually grown from within outward, out of the necessities and character of the indweller who is the only builder — out of some unconscious truthfulness, and nobleness, without ever a thought for the appearance; and whatever additional beauty of this kind is destined to be produced will be preceded by a like unconscious beauty of life."⁽⁸⁾

- (1) Thoreau, Henry David, *Walden*, Harper and Row, Publishers, 1939.
- (2) Gifford, Don, *The Literature of Architecture*, "From Walden," Henry David Thoreau, E.P. Dutton and Company, 1966, page 191.
- (3) Howarth, William, "Thoreau," *National Geographic Magazine*, March 1981, page 354.
- (4) Howarth, page 350.
- (5) Howarth, page 353.
- (6) Howarth, page 355.
- (7) Thoreau, page 69.
- (8) Gifford, page 190.

Lynn Swisher Spears has moved to North Carolina, but still writes on an occasional basis for the Iowa Architect.

Project: Gardener's Shed
Location: Des Moines, Iowa
Architect: Architects Wells
 Woodburn O'Neil, Des Moines, Iowa
Project Team: Patrick A. Uhron AIA,
 Voneelya Simmons
Consultant: Charles Saul
 Engineering
Contractor: Serge-Alain de Combis
Photographer: Studio Au, King Au

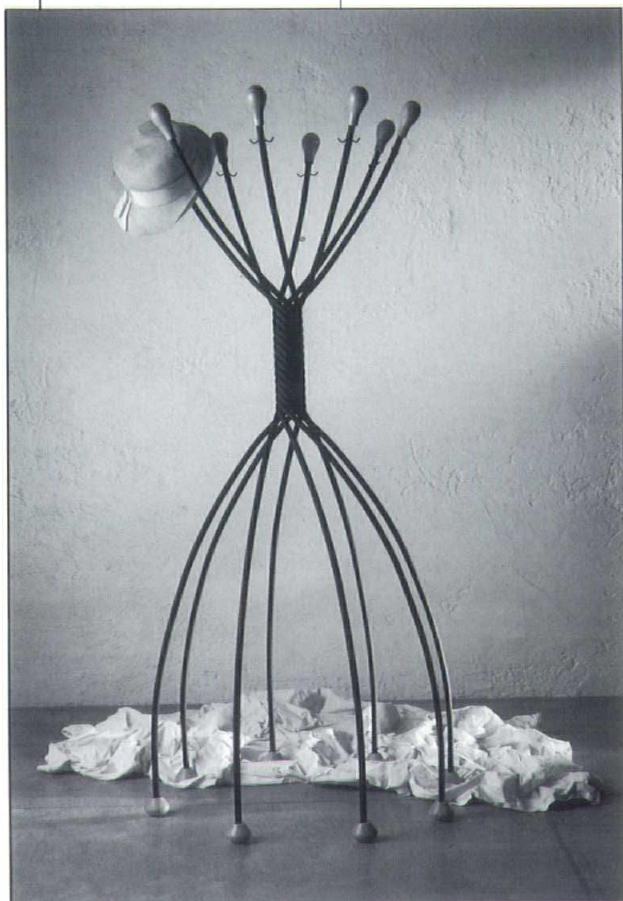
LYNN SWISHER SPEARS

Octopus
Zero U.S. Corporation
401.724.4470

The Zerodisegno series is a collection of contemporary pieces of furniture in metal, where precise functionalism is not in contradiction with spontaneous invention. Octopus, a coat rack, is made of a single

DesignDigest

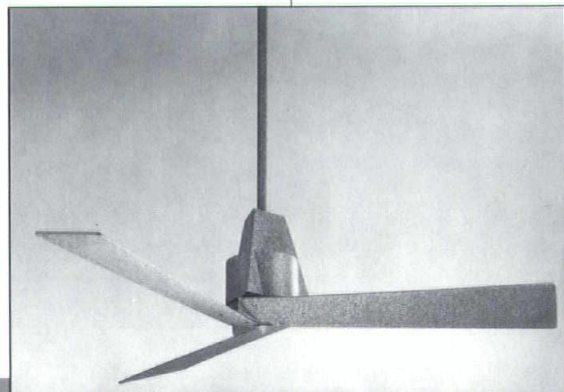
industrial element repeated eight times and wrapped around a core. It can be folded for easy carrying.



Tristar Ceiling Fan
Emerson Electric Company
212.721.0509

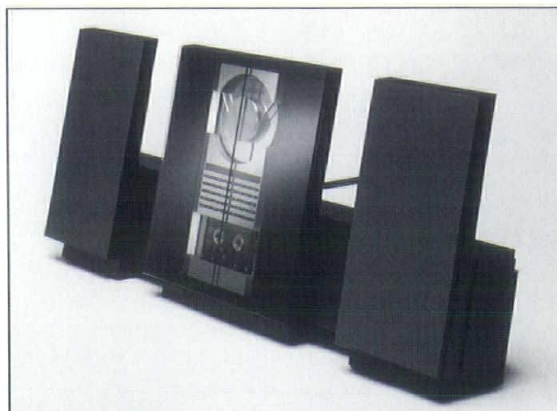
This contemporary three-blade design is engineered to maximize air movement. A unique halogen lamp is available in an inverted pyramid shape. The fan, which comes in textured finishes, has a 50" diameter.

ROBERT A. NOVAK, AIA



Citrus Chair
Charlotte, Inc.
616.794.1700

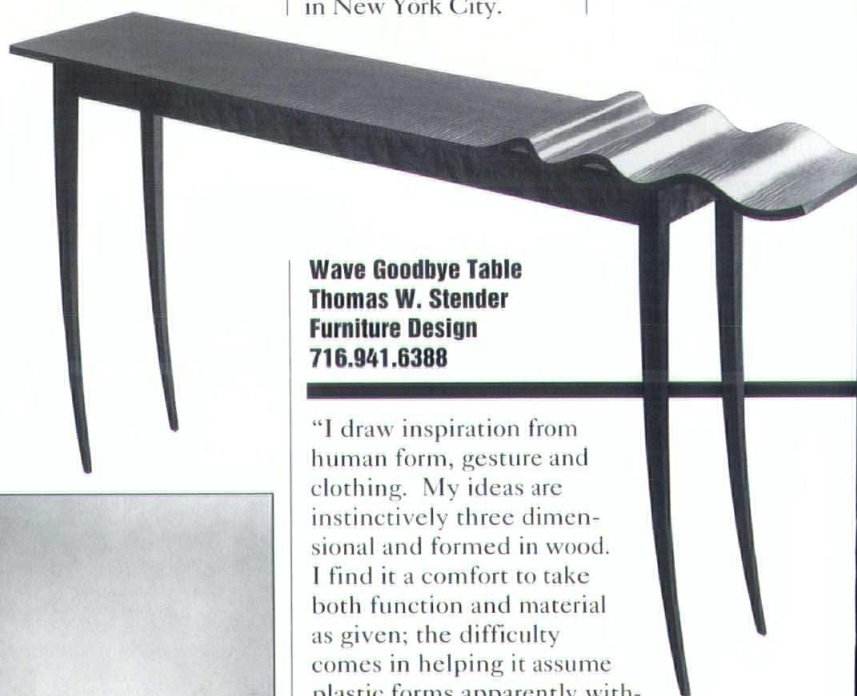
Designed by David Ritch, the Citrus Chair is based on the premise of lasting design. Constructed of maple or cherry wood, this lightly scaled and finely crafted chair is meant to be more sensitive to the personal office. Citrus is available in arm and armless versions.



Beosystem 2500
Bang & Olufsen
708.299.9300

Rich in natural resources such as inventiveness, logic and an innate sense of quality, Bang & Olufsen products are not only beautiful but unsurpassed in techno-

logy. The Beosystem 2500 features an AM/FM receiver, CD player, cassette recorder and smoked glass doors that slide open with a wave of the hand. Bang & Olufsen is represented in the permanent collection at The Museum of Modern Art in New York City.



Wave Goodbye Table
Thomas W. Stender
Furniture Design
716.941.6388

"I draw inspiration from human form, gesture and clothing. My ideas are instinctively three dimensional and formed in wood. I find it a comfort to take both function and material as given; the difficulty comes in helping it assume plastic forms apparently without effort," says designer Thomas Stender. The "Wave Goodbye" table, which is constructed of curly maple and cherry, measures 12 1/2" w x 61" l x 31 1/2" h.

Photos: K.C. Kratt

Journal

Principal Office Building

Touted as one of the "10 most influential living American architects" by the AIA, Helmut Jahn and the firm of Murphy/Jahn have been awarded the commission for Principal Financial Group's expansion in Des Moines. On March 24, the Chicago-based architect unveiled the design for the project, which includes a new 450,000 square-foot building north of Principal's home office, and a public plaza linking the company's corporate campus.

The design incorporates floor-to-ceiling glass on the north and south facades, while the east and west sides are clad in stone. A

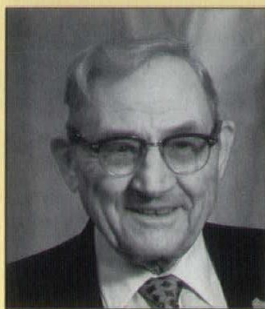
giant gateway through the building links the areas to the north with the plaza to the south. Preliminary designs of the plaza include informal seating, a shade garden, an orchard, and a fountain.

Jahn's design excellence has been recognized for a number of buildings, most notably the United Airlines Terminal and State of Illinois Center, both in Chicago. His buildings exemplify the aesthetic use of structure and a close attention to detail.

The new Principal building will be located between 7th and 8th Streets, and between Keosauqua Way and Park Street. The project is scheduled for completion in 1995.

In Remembrance

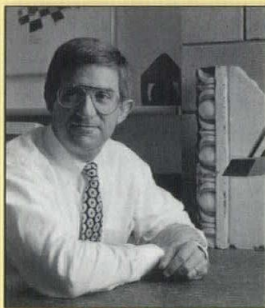
Lawton Mikell Patten AIA, 87, Ames, Iowa, died of pneumonia on December 3, 1992. He was a member of the architecture department at Iowa State University from 1946 - 1975, teaching history and painting. He was also a member of Architectural Historians, the National Trust for the Preservation of Historic Landmarks, the Society for the Preservation of New England Antiquities and the Iowa Archeological Society.



Frederick D. Schwengel, Hon. AIA, an eight-term Republican Congressman and the founder of the United States Capitol Historic Society, died April 1, 1993. This native Iowan has made not only his home state proud, but also historians and architects all over the

country by his accomplishments in preserving the heritage of the United States Capitol.

Thomas R. Clause — FAIA Announcement



The American Institute of Architects has announced that Thomas R. Clause has been elevated to the prestigious College of Fellows for his contributions to the profession.

Clause was awarded the honor June 19 during the AIA's annual National Convention in Chicago.

Among his accomplishments, Clause has demonstrated leadership in the AIA on the state and regional levels, including the positions of State Chapter President and Regional Director.

His leadership has also made an impact on local legislation. By rewriting local design review ordinances and reshaping the City of Des Moines' Architectural Advisory Panel, Clause has made significant improvements to the environment of architectural practice.

Clause has been active in increasing public awareness of art and architecture by serving on the Iowa Arts Council and leading committees that initiated the Art in Public Architecture and Iowa Town Squares programs.

Though dedicated to furthering the profession, Clause has proven excellence in design throughout his career, amassing 18 design awards.

Clause is president and principal of Clause Architects, based in Des Moines.

Through his leadership, public advocacy for design issues, and personal quest for design excellence, Thomas Clause has continually demonstrated his value to the profession.

MICHELLE KAUFMANN

Remembering What's Wright

The Frank Lloyd Wright Building Conservancy has decided to hold its National 1993 meeting in Mason City in September 8 - 12. The collection of Wright homes in Rock Glen will be open for tours exclusively for this

meeting, as well as the art museum on the same block. The meeting

correlates with September's designation as Architecture Month.



Announcing the publication of the expanded and revised hand guide to Des Moines architecture.

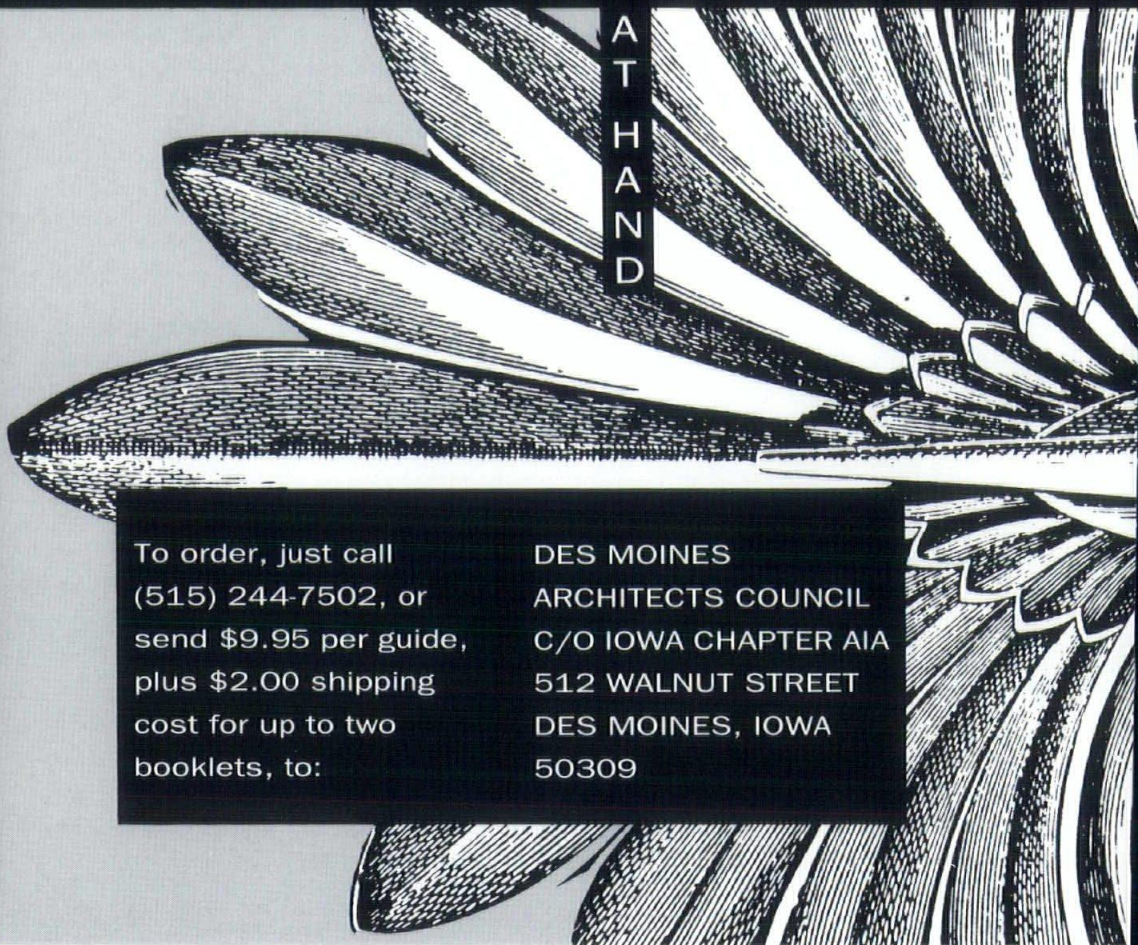
ARCHITECTURE AT HAND.

This pocket edition includes lots of photos, helpful maps and an interesting walking tour of downtown Des Moines. Great to have for Sunday drives, out-of-town guests, and as gifts for all occasions.

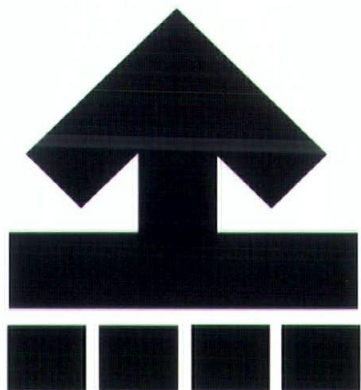
To order, just call (515) 244-7502, or send \$9.95 per guide, plus \$2.00 shipping cost for up to two booklets, to:

DES MOINES
ARCHITECTS COUNCIL
C/O IOWA CHAPTER AIA
512 WALNUT STREET
DES MOINES, IOWA
50309

A
T
H
A
N
D



A DEDICATION TO teamwork.



At Pulley and Associates, it is more than a word. Teamwork is what we deliver in Mechanical and Electrical Engineering.



PULLEY AND ASSOCIATES, INC.
CONSULTING ENGINEERS

1231 8TH ST. SUITE 230 WEST DES MOINES, IOWA
(515) 225-9531 FAX: (515) 225-9570

COLOR CONNECTIVITY

*Experience the Leading Edge
of Technology at*

DES MOINES BLUE

**400 DPI COLOR OUTPUT
AVAILABLE FROM -**

- Plot Files
- Postscript Files
- Rendering Files
- Desk Top Publishing Files

ALSO AVAILABLE -

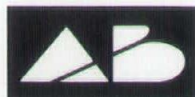
- 11x17 Color Scanner
- Superior Color Copies
- Large Format Color Plots

Des Moines Blue Print

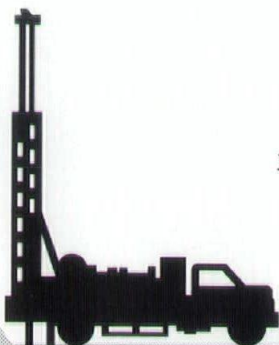
1112 Locust St. • Des Moines, IA 50309
(515) 244-1611 • WATS 1-800-347-1610
FAX 1-515-244-1020

Allender Butzke Engineers Inc.

Geotechnical • Environmental • Construction Q.C.



3100 Justin Drive, Suite F
Urbandale, Iowa 50322
(515) 252-1885
Fax (515) 252-1888



GREAT IDEAS
DESERVE GREAT SERVICE.
FROM CONCEPT TO CONSTRUCTION
OUR EXPERTISE IN
BUDGETING,
DETAILING,
SPECIFICATIONS, AND
COMPLETE INSTALLATION
ASSURES TOP QUALITY IN:
COMPOSITE METAL WALLS,
ALUMINUM PLATE SYSTEMS,
PROFILED METAL WALLS/ROOFS,
STRUCTURAL GLASS SKYLIGHTS,
TRANSLUCENT WALLS/ROOFS,
ARCHITECTURAL METALS,
STONE, GLASS, AND METAL
CURTAIN WALLS, ACRYLIC SKYLIGHTS,
SPACE FRAMES
AND LOUVERS.

Advertisers Directory

Allender Butzke Engineers Inc.	33
Architectural Wall Systems.....	33
Concrete Products Company.....	36
Des Moines Blue Print.....	32
Indicott Clay.....	1
Iowa Masonry Institute.....	C3
Iowa Prestressed Concrete, Inc.	C4
Jack E. Beavers & Associates Inc.	34
Harco.....	34
Katzig Testing Laboratories Company, Inc.....	35
Kella Windows.....	2
Killey and Associates, Inc.	32
Lack Island Millwork Co.	6
Matteson Building Products, Inc.....	34
United Brick and Tile.....	C2
Woodward-Clyde.....	35

**Please support our Advertisers first.
They help support Iowa Architect!**

ARCHITECTURAL WALL SYSTEMS

3000 30TH STREET DES MOINES, IOWA 50310
TELEPHONE 515•255•1556 FAX 515•255•1510

The company that invented laminate introduces a revolutionary new surfacing...

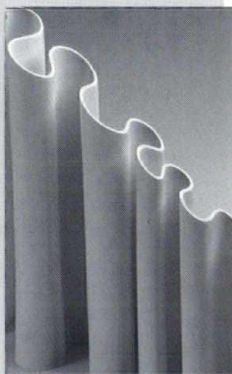
NUVEL™

Some earth shaking news

Nuvel™ surfacing material is a revolutionary new product that works and performs far better than conventional surfacing materials. It has the look of solid surfacing at less than half the price. Use Nuvel with Sürell™ solid surfacing sinks and bowls to create a one-piece look.

seamless

And that's just the beginning. Nuvel is formable, taking shapes you could only dream of with high pressure laminate. It post forms to a tighter radius and works more easily at a wider range of temperatures without the worry of cracking and blistering.



workable

Unlike laminate, it can be vacuum formed and thermo-formed. Nuvel is durable, resilient enough to minimize damage during fabrication, and heat and chip-resistant. Nuvel is renewable, colored all the way through so that stains, cigarette burns, even deep scratches can be removed.

CALL YOUR OHARO ARCHITECTURAL SPECIALIST

Ray Muniz
5685 NE 16th
Des Moines, IA 50313
1 (800) 362-2474

Marsha Gurzik
PO Box 1113
Omaha, NE 68101
1 (800) 228-9460

Jack E. Beavers
& Associates Inc.

"Representing Products That Enhance The Appearance Of New And Existing Structures"

Acoustical Walls & Ceilings

Architectural Metal Walls

Exterior Insulated Wall Systems

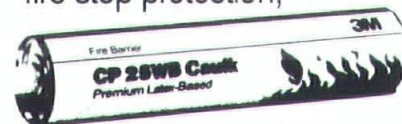
Glass Reinforced Gypsum Profiles

5299 N.E. 15th
Des Moines, IA 50313

BUS. 515 265-7201
FAX 515 266 0756
WATTS 800 759-0661

Introducing a non-breakthrough breakthrough

Only 3M's new CP 25WB Caulk
offers maximum smoke and
fire-stop protection,



maximum convenience.

STETSON

BUILDING PRODUCTS, INC.

7 MIDWEST LOCATIONS

"OUR SERVICE PLEASES"

1-800-383-2181

MAY WE OFFER SOME CONSTRUCTIVE COMMENTS?

Put your next project on firm ground by choosing PTL for your consulting engineering firm. Our environmental, geotechnical, and construction services can help you design with confidence. Since 1912, PTL has provided a full-service testing lab to help Iowa build better. Call us to discuss your project needs.



**Patzig Testing Laboratories
Company, Inc.**
A Member Of Huntingdon Consulting Engineers

Des Moines: (515) 266-5101

Quad Cities: (309) 764-9684 • Waterloo: (319) 232-6591

Creating Rock Solid Structures on Shaky Ground.

At Woodward-Clyde, we design and stabilize structures by looking at the most important element beneath them: the ground and its complexities. Soil-related problems such as liquefaction, slope stability, excessive settlement and soil amplification can render the most expensive structural retrofit useless.

At Woodward-Clyde, we possess some of the most advanced technical expertise in geotechnical engineering and seismology.

Our experienced engineers and scientists, armed with state-of-the-art tools, can create innovative, effective solutions for your soil problems.

Woodward-Clyde



Engineering & sciences applied to the earth & its environment
For rock solid solutions in Iowa, call Quentin Bliss at 515-278-8383.

Editorial Calendar

Summer Issue 93:206
Technology

Fall Issue 93:207
Art in Public Places

Winter Issue 93:208
1993 Design Awards

IOWA Architect

Subscribe today.

Enjoy the *Iowa Architect* yourself or give a subscription to a client or friend. Send this form with \$15.00 to *Iowa Architect*, Iowa AIA, 512 Walnut Street, Des Moines, Iowa 50309.

Name _____

Title/Position _____

Business _____

Type of
firm _____

Mailing
address _____

City _____ State _____ Zip _____

Turn Your Client's Home Into A Showplace!



PITTSBURGH CORNING
PCGLASSBLOCK®
WINDOWS, WALLS & PARTITIONS

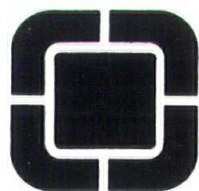
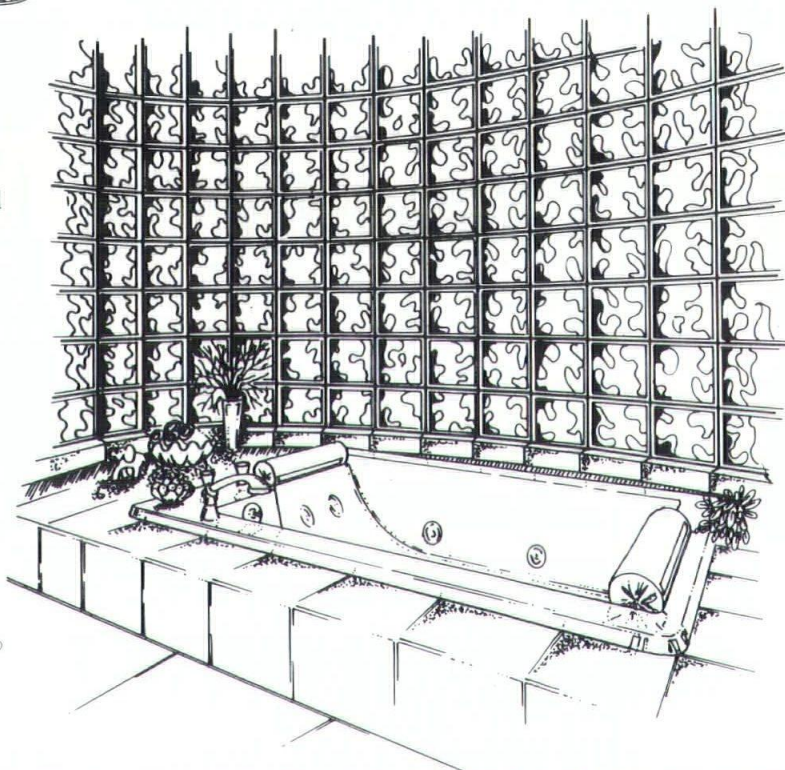
Satisfy your desire for elegance.

PC GlassBlock® products offer the radiance and beauty of glass... the strength and security of thick, break-resistant glass block.

This beautiful, versatile building material inspires imaginative designs that can transform your home into an elegant showplace! And it's available in a choice of patterns to provide the amount of light transmission and privacy you desire.

Enhance and enliven your entryway, kitchen, bath, bedroom, gameroom, stairwell... PC GlassBlock® windows, walls and partitions add dazzle to any part of your home... both inside and outside!

Ask us how American-made PC GlassBlock® can turn your home into a showplace.



CONCRETE PRODUCTS CO.
Your Construction Supply Center
SIoux CITY

2222 East Third Street • Sioux City, Iowa 51101
Telephone: (800) 352-4644 • FAX: 1-712-252-2262



A Natural Product in a Parklike Setting

Concrete Masonry

Versatility • Economy • Durability • Achievable Design Goals



**MASONRY INSTITUTE
OF IOWA**

5665 Greendale Road, Suite C, Johnston, Iowa 50131
515-252-0637 FAX 515-252-0645

PRECAST BRICK PANELS

The Economics Are In Your Favor



Iowa Methodist Medical Center finished west elevation.
Section at left is job site set brick. Section at right is IPC precast brick panels.
For design, flexibility, timing and value – depend on IPC products.



IOWA PRESTRESSED CONCRETE, INC.

Affiliated with the Cretex Companies, Inc.

PO Box 7350 • 601 SW 9th Street, Suite B • Des Moines, Iowa 50309 • TEL 515 243 5118 • WATS 1 800 826 0464 • FAX 515 243 5502
Represented by Swanson Gentleman, Inc. • 515 244 0186

Client: Iowa Methodist Medical Center, 1415 Woodland Avenue, Des Moines • Architect: Rich and Associates
Contractor: The Weitz Company • Product: IPC Precast Brick Panels

Iowa Chapter AIA
512 Walnut, Des Moines, IA 50309

ADDRESS CORRECTION REQUESTED

X 0060
LIBRARY
THE AMER INST ARCHITECTS
1735 NEW YORK AVE NW
WASHINGTON DC 20006

BULK RATE
U.S. POST
PAID
DES MOINES
PERMIT N