

# IOWA Architect

Issue No. 97:221 Five Dollars



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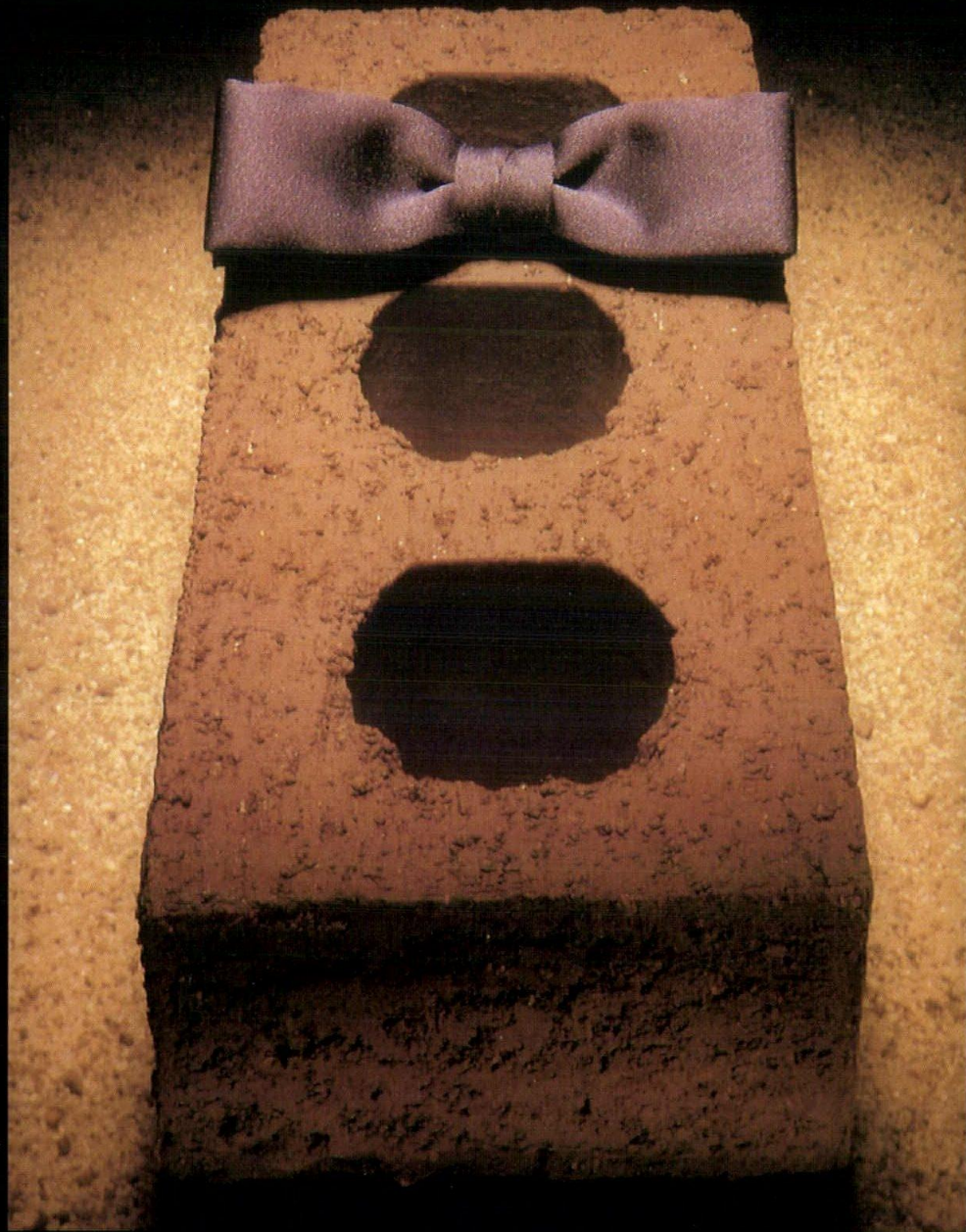
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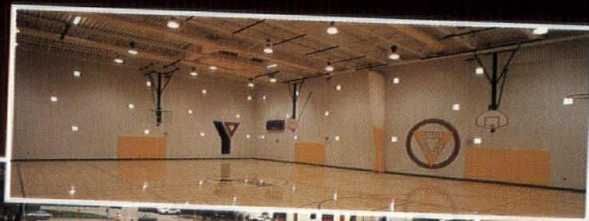
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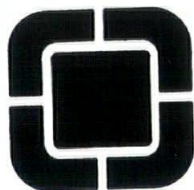
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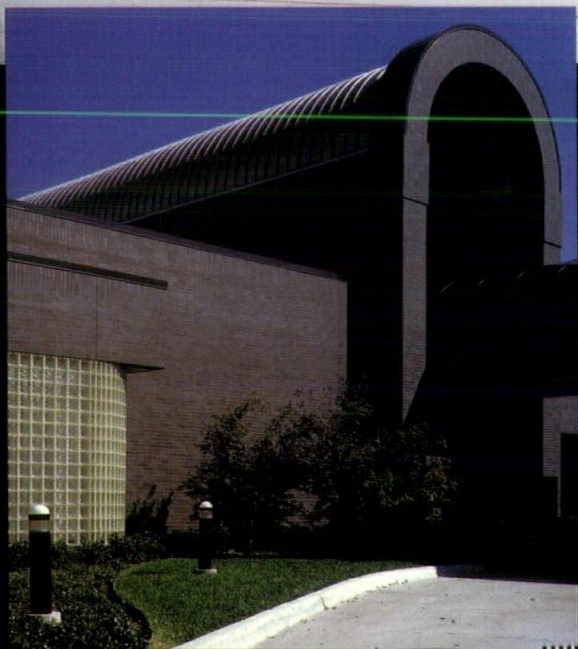


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# STATUS

# IOWA Architect

Issue No. 97:221

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...a "home" is symbolically and psychologically complex, oftentimes involving a deep emotional investment on the part of the client — the culmination of a life long dream.

Designing a house. Isn't it odd that, while an ever decreasing percentage of the nation's housing stock is designed by architects, the general public considers residential design as one of the profession's primary activities. What do architects do? They design houses — everyone knows that.

A residential commission is highly coveted, however, and often results in highly inventive architectural solutions. This may be due, in part, to the rather remedial nature of the residential program. The perfunctory requirements for a house are somewhat limited, are generally understood, and not difficult to satisfy. Even architects live in residences after all, which simplifies the often difficult client/designer communication process. While a "house" may be functionally simple, however, a "home" is symbolically and psychologically complex, often involving a deep emotional investment on the part of the client — the culmination of a life long dream. This combination of programmatic simplicity and symbolic richness makes residential design fertile ground for formal invention.

# Designing A house

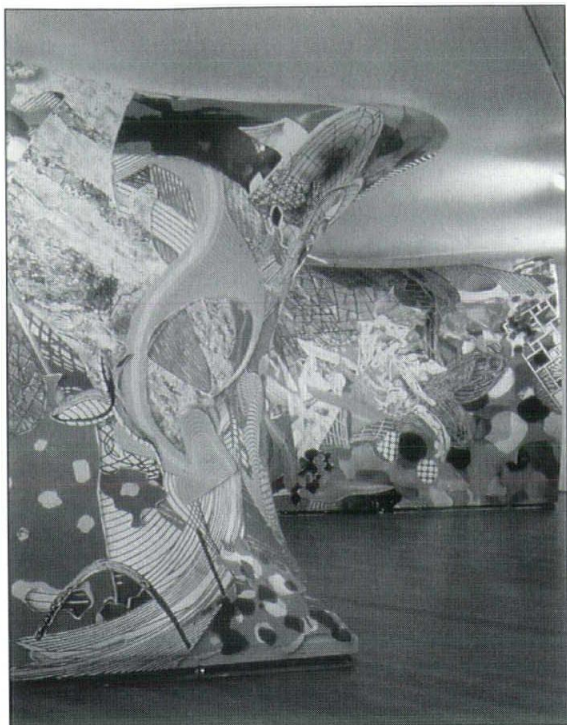
This issue of *Iowa Architect* reveals the vital state of residential design in the Midwest. Included in this issue are private residences by Shiffler Associates Architects; Architects Wells Woodburn O'Neil; VOV Architecture + Design; Conway + Schulte; Nowysz-Jani Architecture & Design; Clare Cardinal-Pett; and Frank Lloyd Wright in locations as familiar as Ames, IA and as far afield as California. Each home is as unique and varied as the clients who commissioned them. As a collection, they represent a small, but important sector of the housing market and clearly show that "architects do design houses."

Paul Mankins, AIA  
Editor, *Iowa Architect*

**IOWA Architect**

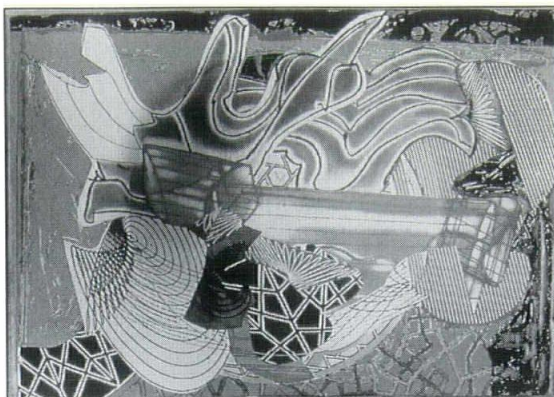


# arts



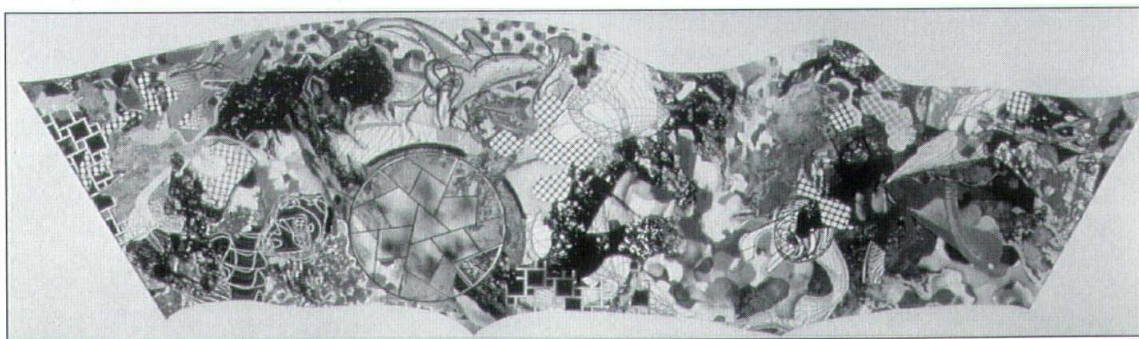
Frank Stella

The fruits of a thirty year collaboration between American artist Frank Stella and celebrated printmaker Kenneth Tyler, will be the focus of an exhibition at the Walker Art Center in Minneapolis, Minnesota from May 18 through August 24, 1997. Frank Stella at Tyler Graphics showcases Stella's major printmaking projects made in collaboration with Tyler, beginning with the *Eccentric Polygons* series of 1974 and continuing through the *Imaginary Places* (1994-1997), the artists most recent prints.



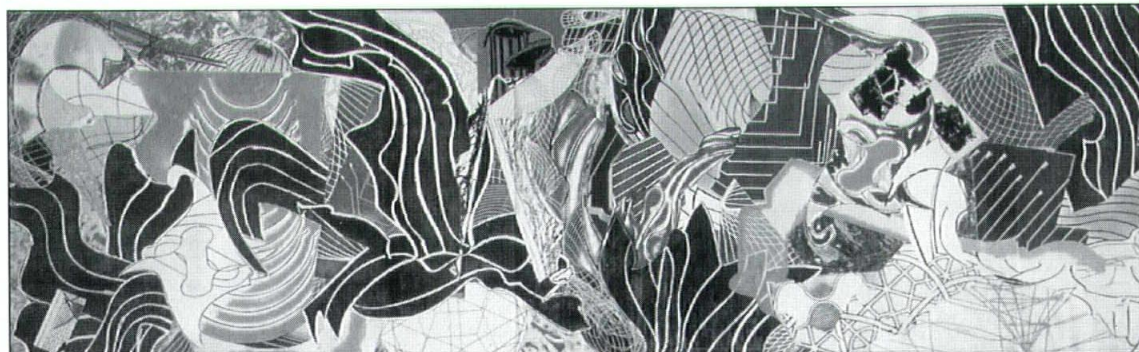
John McLaughlin

Twenty-five paintings by Southern California artist John McLaughlin, will be on view at the Joslyn Art Museum in Omaha, Nebraska from July 19 through August 31, 1997. *John McLaughlin: Western Modernism/Eastern Thought* is the first exhibition to examine the artist's classic minimal works within the context on his entire life and career. The exhibition chronicles his progress from the vaguely representational works of the 1950's to the highly ordered and resolved abstractions produced in the 1970's.



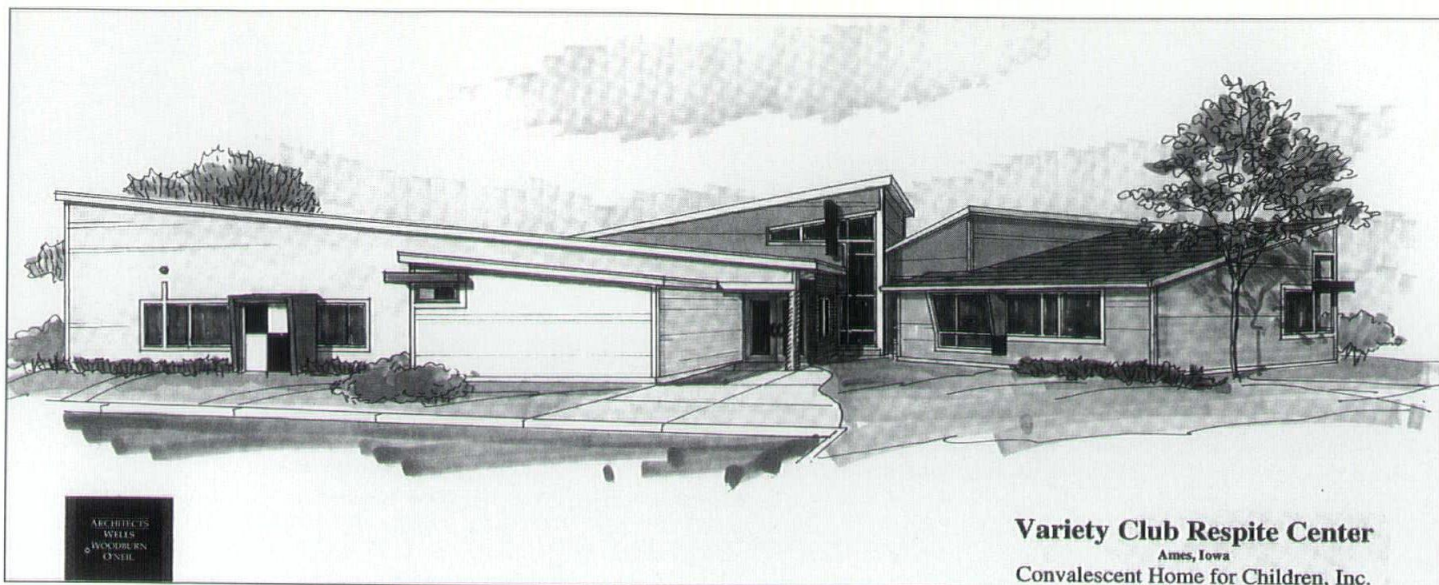
Alix Pearlstein

A video installation by New York artist Alix Pearlstein will be on view at the Museum of Contemporary Art in Chicago, Illinois from June 21 through August 17, 1997. Interiors will be presented in the Museum's video installation gallery, and is comprised of interrelated video, sculpture, and a series of drawings.



PAUL MANKINS, AIA





**Variety Club Respite Center**  
Ames, Iowa  
Convalescent Home for Children, Inc.

## Variety Club Respite Center

Architects Wells Woodburn O'Neil have completed the schematic design for the Variety Club Respite Care Center for The Childrens Habilitation Center to be located in

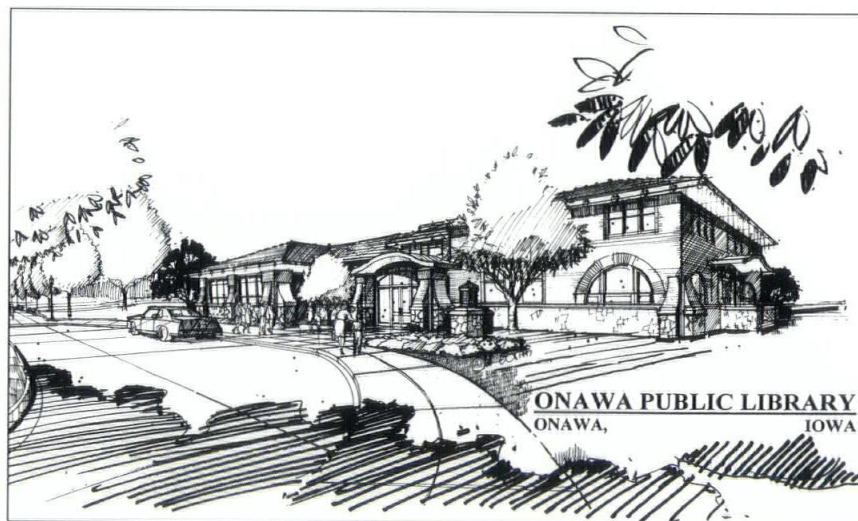
Ames. The 7,000 square foot facility will offer short-term overnight care for children with disabilities along with daycare and after school care programs. Care spaces are

located around a centrally located playspace. The composition creates irregular spaces and volumes that will invoke imagination and playfulness in the children.

# PORTFOLIO

## Onawa Public Library

FEH Associates, Inc. have completed the schematic design for the expansion of the Onawa Public Library. The addition will triple the usable area of the historically significant structure. Sympathetic to the style and materials of the existing structure, the architects have designed the addition to house the next twenty years of growth.



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## Grinnell Security Bank

TSP Six, Inc. designed this 13,000 square foot primary bank for the Security Bank of Jasper - Poweshiek. The three story brick precast concrete and glass facility is designed as a link between downtown Grinnell and Grinnell College.



# Private Residence

BUILDING BLOCKS

*A home is not a mere transient shelter. Its essence lies in its permanence, in its capacity for accretion and solidification, in its quality of representing, in all its details, the personalities of the people who live in it.*

— H.L. Mencken

The design of a private residence presents many opportunities to an architect. An important issue is one of scale as the project size enables one to exert more influence and control over the final result. Residential design offers the architect the possibility of pursuing ideas that may be difficult for a corporate client to understand, but are more accessible to the residential client. Architect Bryan Shiffler, AIA, enjoys the practice of pursuing a design concept and carrying that idea throughout a project.

Shiffler has adeptly handled this situation for a residence located at the end of a neighborhood, privately situated 400 feet from the closest neighbor, and with a view onto a lush wooded valley 600 feet wide. This advantageous location places the house in the tradition of many Richard Meier residences where neighbors are essentially non-existent.

This home, in fact, reiterates many aspects of houses by both Eames and Meier. It is carefully situated in a grove much as the Eames House was inserted behind several eucalyptus trees. While this may seem to be an attempt to blend in with nature, the effect is actually a complete juxtaposition with natural materials. The house

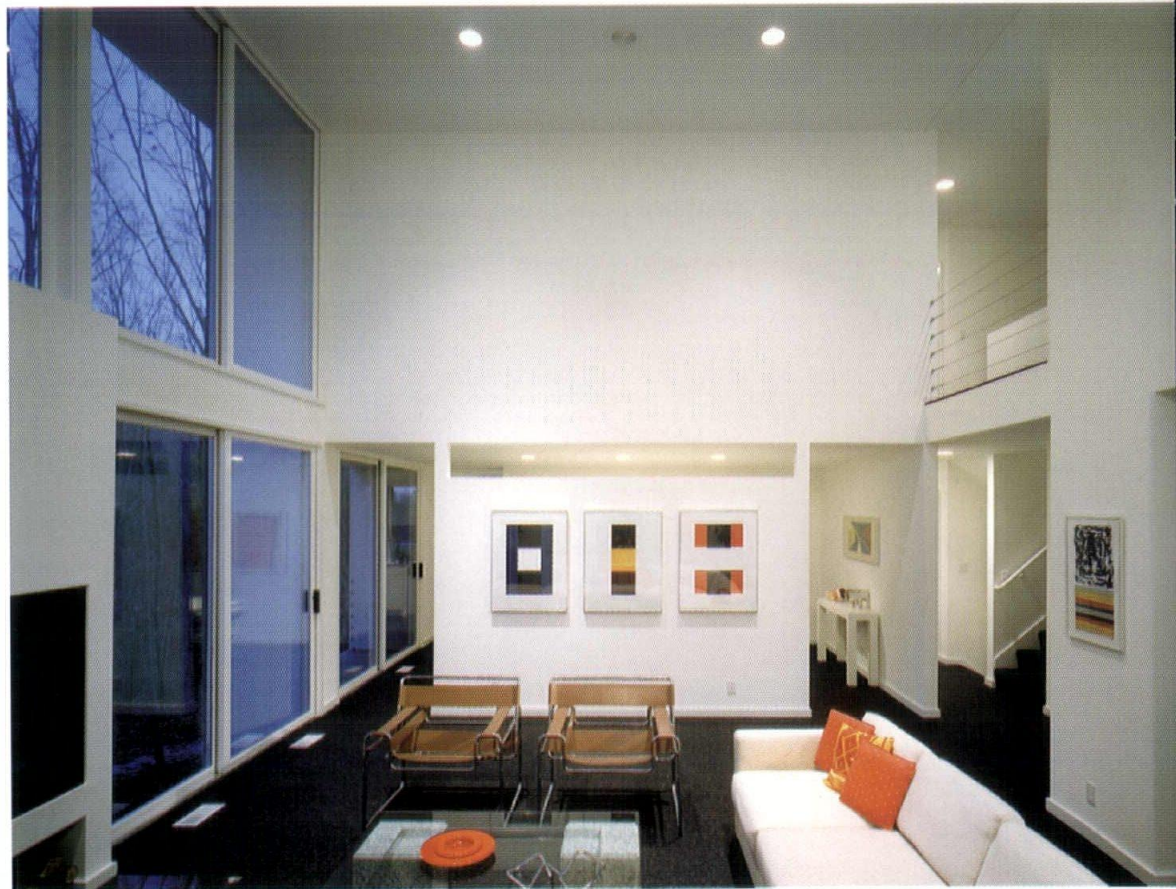
does not grow out of the hill as Frank Lloyd Wright espoused, but stands more in the influence of Meier who designs residential work as “objects on landscape.”

The concept that Shiffler employed in this residence is the rigorous adherence to a building module as the determinant of form for the interior spaces. This is quite evident when observing the floor plan and realizing that the upper level rooms are directly stacked on the lower level spaces. The layout creates continuity in the plan and reduces the amount of building materials necessary.

The house is composed of two separate and distinct masses with the gray servant section facing the street and enclosing a bar, entry, bath and laundry on the lower level, and a guest room, storage and recreation room on the upper level. These rooms effectively serve as a buffer between the street and the more open and larger rooms that front onto the wooded landscape. This servant section is enclosed by a large gray planar wall punctuated with small evenly spaced square windows providing privacy from streetside activities. The gray wall is enlivened by a bright yellow entry door and an L-shaped white canopy denoting the only projection along the wall.

Carefully modulated fenestration is incorporated into

(Right) The airy double-height living room is an inviting space for art and conversation.



**Project:** Private Residence

**Location:** Des Moines, IA

**Architect:** Shiffler Associates Architects, P.L.C.

**General Contractor:** Bill Main

**Structural Engineer:**

Dennis & Magnani Structural Consultants

**Photographers:** Assassi Productions;

Dale Photographics, Inc. (cover-shot only)

MARK E. BLUNCK



This Modern residence  
encompasses the aesthetic of  
Richard Meier and Louis Kahn  
in a heavily wooded setting.  
The module concept has been  
carried through to achieve a  
coherent plan with an appre-  
ciation of light, space and  
materials.





(Right) Full-size sliding glass doors in the living room provide a beautiful view of the surrounding woods.



the house as the west-facing streetside elevation punched windows limit the amount of afternoon sun; medium sized windows on the south elevation give a limited view onto the landscape; and generous windows of the east elevation provide the public spaces with a wonderful view onto the wooded area. The eastern elevation with generous recessed glass sections illuminates the dramatic double-height 17 foot living room, breakfast and dining areas at ground level, and the upper level bedrooms. This impressive expanse of glass is best illustrated by the living room with full-size eight foot square sliding glass door units flanking the fireplace at both levels. These were selected for their cost and economy of scale, and are a less expensive alternative than window units. The economic floor plan concept has been adapted to the materials.

The house is constructed of painted redwood siding on both the gray and white masses. Other materials had been considered for the gray portion including corrugated metal and brick, but siding was selected for cost reasons. The white clad section opening onto the wooded area embraces the natural landscape and provides a vantage point to watch the occasional deer walk by. The sole kitchen window is the same diminutive size as the gray wall fenestration, and acts as an accent piece to highlight the contrast with the large glass areas.

The location of the fireplace puts the home in the same context as the Smith and Douglas Houses by Meier. While Wright believed that a fireplace should be the hearth of the home, Meier often places that element on an exterior wall, completely subverting Wright's message. Shiffler has also utilized this principle as the fireplace is an exterior design element rather than an interior embellishment. The house also recalls Meier's principle of circulation as one enters the building across a small bridge, through a nearly solid wall, a compact tight space (compression), and proceeds into the large open public spaces (expansion).

The interior is replete with symbols of Modernism from the purity of white walls and ceilings, tension cables as balustrade, recessed lighting, and a gallery-like

setting for the display of Modern art. While Millen watchers in the design profession are boldly predicting a return to bright interior paint colors, the use of white to create a pristine display space will always be the perfect setting for vibrant art. Works by Andrew Spence and Robert Indiana in the living room, provide brilliant contrast both contrasting and enhancing the rectilinear building form. While a gallery setting for a home may sound cold and sterile, this effect can be minimized by a careful selection of furnishings and sculpture to create a comfortable, exhilarating ambience to please the eye and soul. An off-white deep cushioned sectional sofa is combined with the classic Wassily chairs establishing a link to Modernist buildings of the interwar period.

The wall, separating the living and dining rooms illustrates the attention to detail indicated throughout the house. A horizontal slot is pierced in this dividing wall that visually breaks up what may have been an imposing white mass. The breakfast area is approximately the same size as the dining room as the kitchen opens into it, and where many family gatherings take place. This is much like the tradition of country kitchens where uninterrupted space provides a relaxing atmosphere at the end of the day. A deck off the breakfast area enables the owners to enjoy the tranquil view. Another interesting facet of this house is the equal size of the master bedroom and child's room. While most architects strive to create tremendous private environments for the occupants, a trend that was one of many unfortunate consequences of the Eighties, Shiffler has opted for a rational plan as the master bedroom of this home is fit for all things — sleeping.

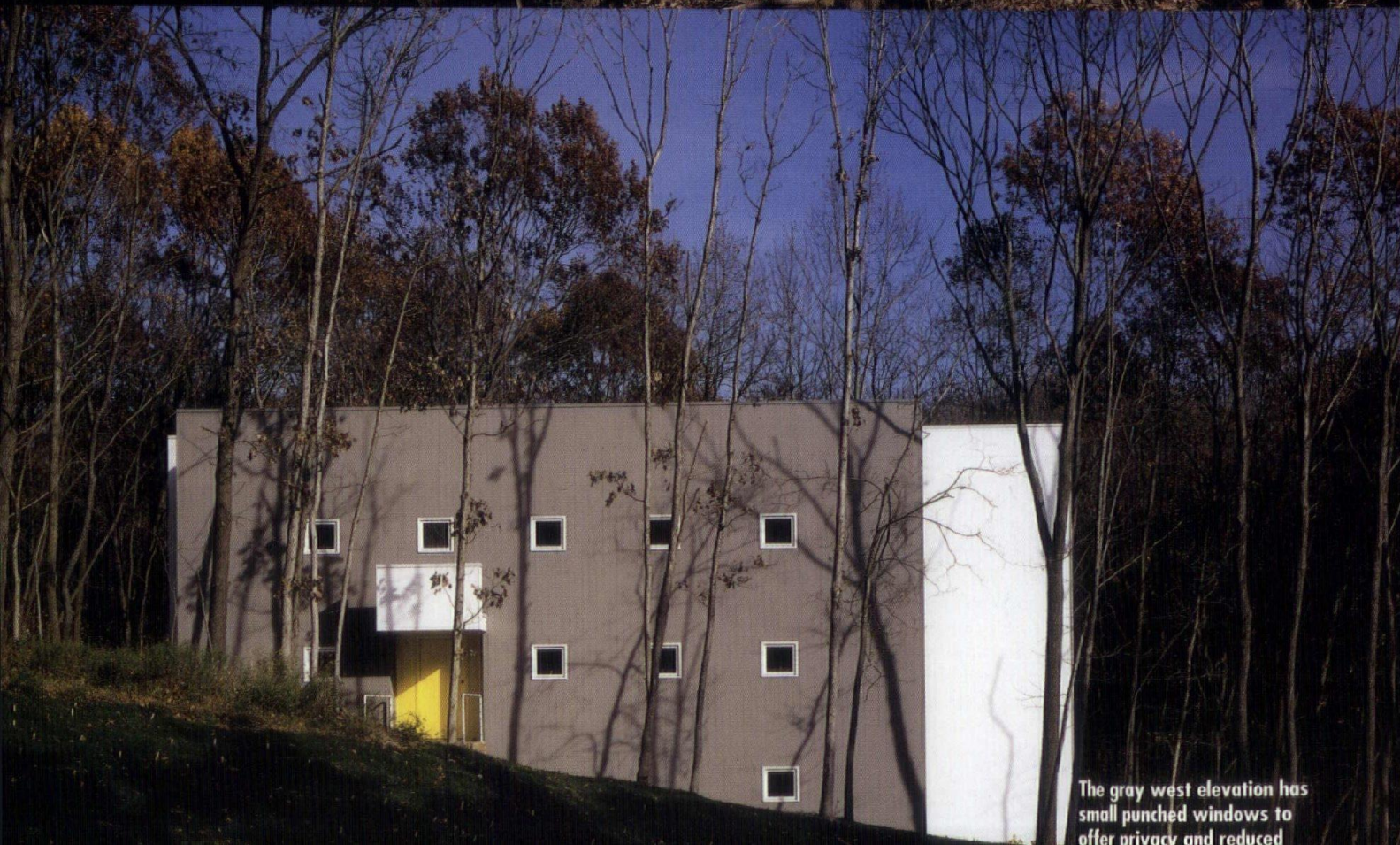
The private residence is often the most satisfying project for an architect. While some clients may opt for a home based on traditional designs, it is gratifying to create a Modernist aesthetic, begun nearly 90 years ago, continuing to captivate a select group of clients and design professionals. May it flourish and be adapted for the next century.

—Mark E. Blunck has never owned a backpack or digital camera.





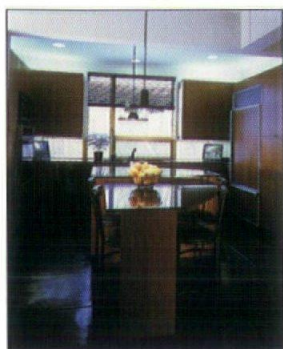
Large recessed glass sliding doors on the open east wall allow filtered light to enter the main living spaces.



The gray west elevation has small punched windows to offer privacy and reduced



# Roberts Residence



(Above) Light floods into the kitchen which utilizes special appliances to make the least possible impact on the environment.

(Right) A center dividing wall provides an axis for horizontal and vertical connections within the house.

Call it the greenhouse. This home owned by Ron and Sue Roberts and created by Architects Wells Woodburn O'Neil, hits these and other 90's buzzwords. It's environmentally savvy, family unifying, and energy efficient.

Sue Roberts said her family looked at many cookie-cutter custom made homes before deciding to build. Foremost in their minds was the issue of environmentalism. "We try to live by our values," she noted before ticking off all the Earth-friendly features of the structure. From energy-efficient heating and lighting to the built-in composting and recycling systems, the house spells green throughout.

The home is open and bright, capitalizing on the wooded environs of Ankeny's outskirts. Southern exposure takes advantage of views down to a creek. Working with landscape architects, the Roberts' stocked their yard with indigenous flora. "Everything that we could, we saved," she said. No marigolds or mums for these folks. They filled the land with native wildflowers and grasses that gracefully co-exist with neighboring birds and butterflies.

The architects used natural colors and materials to integrate the house to the site. Wood trim and decking blends in with the surrounding trees. The materials used in the building process are natural as well — wood, burnished or concrete block, and brick.

Because the family enjoys living outside as much as indoors, the deck is an extension of the inner space of the home. The sun-sopping black concrete spills out from the living room to create a bountiful 1,600 square feet of outdoor recreation space.

Inside the house, the unity of the family is nurtured by the very layout of the space. A central heat retaining stone wall serves as an organizing element for the main living areas. The kitchen, dining room and living room are interconnected on the ground floor. Connections continue vertically as well, with open walkways above overlooking downstairs. Thick walls ensure privacy when needed, as well as energy efficiency.

The theme of openness includes a vast array of windows that act as natural lighting as well as passive solar heating. Structurally, there are

very few of those stuffy right angles. Funky slants slip up throughout, adding a twist to the typical family domicile.

Heading kitchenward, a built-in recycling center makes organizing for the green triangle easy with Composting materials awaiting the heap outdoors can be swept into the collector within the courtyard. Enviro-appliances in the kitchen use little energy or water. The family originally planned on using European devices that reused water from the kitchen on the lawn and in the toilets, but couldn't get thumbs up from inspectors.

All the efficiency and global awareness of the house racked up a big bill for the homeowners, but Sue Roberts says it's well worth the money. The reason for building this funky little house was their belief in social responsibility. And that, she says, is an investment they are proud to have made.

— Jennifer Wilson is a professional writer and a "tribune". She is currently working for a Des Moines newspaper.



**Project:** Roberts Residence  
**Location:** Ankeny, IA  
**Architect:** Architects Wells Woodburn O'Neil  
**Photographer:** Brent A. Schipper, AIA

JENNIFER WILSON





Architects used natural materials to integrate the house to the timber and prairie surroundings.



# Domestic Details

Designing a house may be one of the most intimate things an architect does. A designer must get to know the client—schedule and habits, background and activities—in a way not required by other projects. With a house, or more importantly, a home, an architect must connect the different parts of life with furniture and possessions. With a home, an owner and architect make a visible statement, stamping an imprint onto a neighborhood.

(Right) Sanjay Jani, AIA, hand-designed and fired the colorful tiles in the Patel fireplace mantel in an image inspired by the sari of Indian women.

**Project:** Patel Residence  
**Location:** Iowa City, IA  
**Architect:** Nowysz-Jani Architecture and Design, L.L.P.  
**General Contractor:** American Heritage Homes, Inc.  
**Structural Engineer:** Jack C. Miller & Associates  
**Photographer:** Sanjay Jani, AIA

KELLY ROBERSON

Perhaps it does not do them justice, but it is possible to reduce the ideas and inspiration behind four houses designed by Nowysz-Jani Architecture & Design to just one central element: the stairwell. In each of these—the Patel, Hoffman, Choi and Skopec residences—the stairwell is a focusing point, an exhibit for the firm's sensibilities and approach to residential design. Much as a house connects all parts of a life, the stair connects the top to the bottom, bringing all the parts of these houses together as a whole.

Residential design is something with which the firm has experience. Sanjay Jani, AIA, estimates that ninety percent of their work is residential, much of it based on referrals. In their designs are several consistent and repeated, but not redundant, principals, all of which the stairwells exhibit. The first is the use of conventional materials—wood, metal, steel—reconfigured in unique ways. Second is an investment in the client's heritage, whether it be their "old" roots or "new," their transplanted culture or transported past. There is also a connection between inside and outside spaces, one as an extension of the other, and a care to siting the house's forms in deference to the Midwestern landscape. Lastly, to paraphrase that famous quote, the design is in the details, the attention the firm pays to each part, thereby investing the whole with a deeper meaning.

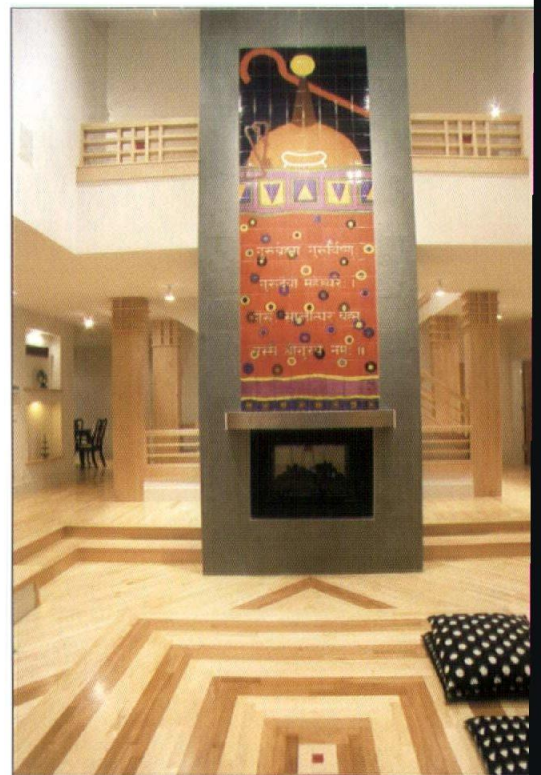
The Patel residence is a showcase for each of those considerations. The couple came to Bill Nowysz, AIA, and Sanjay Jani, AIA, for a design that would reflect the culture and traditions of their native India, but also pay heed to their present environment, a suburban development on the outskirts of Iowa City. The design is, in Bill Nowysz's words, "Prairie-style plus East meets West."

The guiding principle of the house's low-slung forms is the mandala, a nine-square grid or energy field found in Indian city planning. The mandala and cultural symbols are integrated throughout, although in a style that is not too overwhelming, preserving its resale potential. That grid is combined with references to the five basic Indian elements (earth, air, fire, water, smell) and bright colors in a window-filled, open-plan interior. Details, each of which repeat the mandala, include stained glass windows, custom light fixtures, and the maple stairwell railing. Red, important in Indian culture (it marks a married woman with a living husband, and signifies the celebration of spring) is the prevalent color, and subtle references to Hindu mythology reinforce the design concept. Large windows in the living area gaze onto a courtyard (an element found in traditional Indian dwellings), colored concrete patios, a sacred herb garden, and a water fountain, the design of which evolved from an ancient geometric depiction of cosmic order.

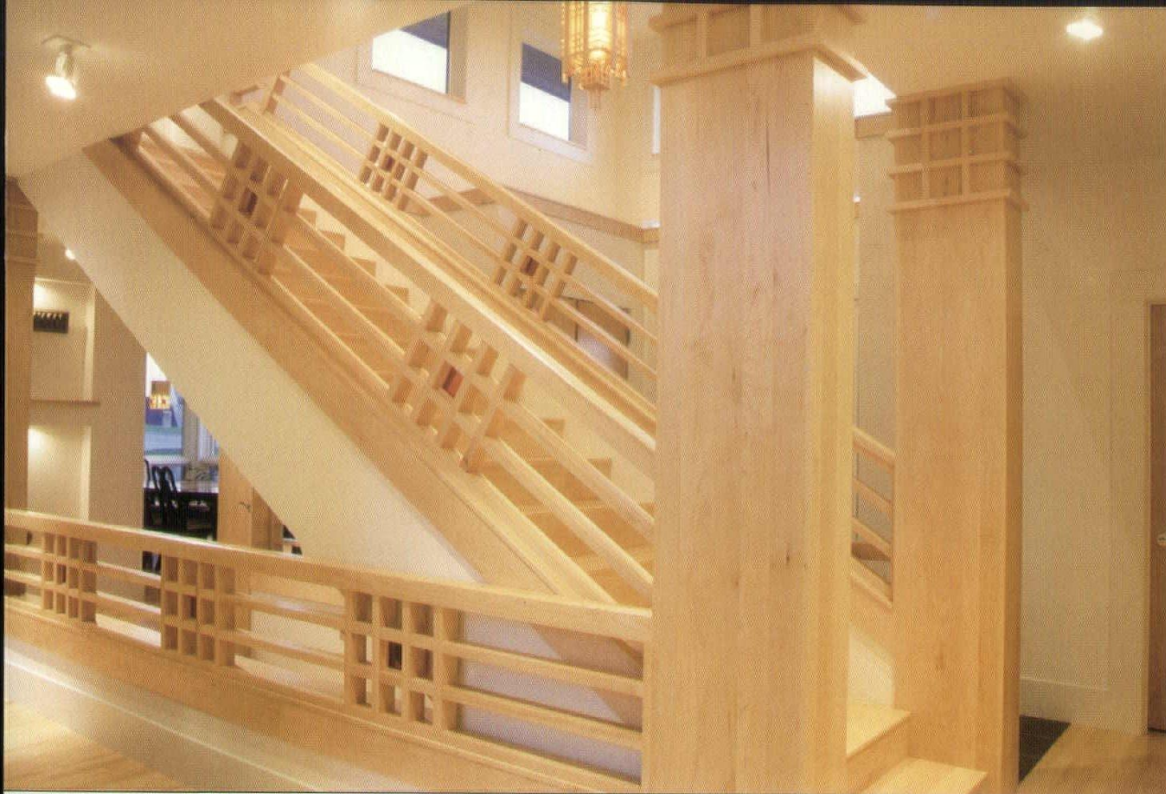
Perhaps the most eye-catching piece in the home is the fireplace, a two-story-height abstraction of ceramic tiles. When the firm was unable to find the tiles for design, necessity became the mother of invention. (who is also a ceramic artist) designed and fired the tiles inspired by a mythical Indian being and the colorful sari worn by Indian women. With the fireplace, the house completes its circle, capturing the spirit of India while conjuring a distinct character and feel.

Nowysz and Jani use not only a client's heritage, but also an interpretation of their personality—who they are and what they do—in their designs, says Jani. The character of a client reflected in a house is most evident with the Hoffman residence, sited in a grove of hickory and oak trees in suburban Iowa City. The couple, whose ancestry is Russian, has an obvious sense of whimsy and adventure, evident throughout the house's 2,950 square feet, and a love for the arts-and-crafts style.

The basis of the design is four squares, each rotated 45 degrees from the one below it and stacked, one on top of the other, to form a tower. That rotation was inspired by a Russian structural system, says Nowysz, and involves a square inside another square rotated ninety degrees. Each "box," from one level to the next, is symbolically less necessary for daily life, from the utility room in the basement to the lookout tower at the top. The long spanning walls serve as trusses, alleviating the need for a central support.



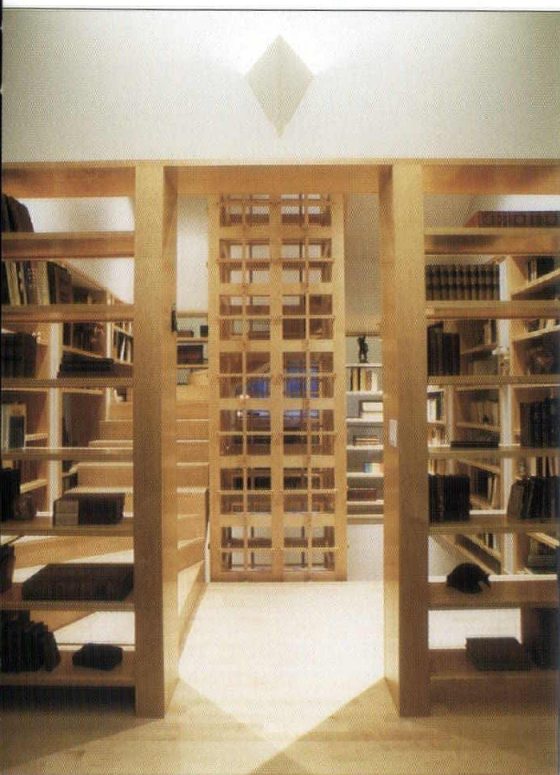




(Left) The Patel house's guiding nine-square grid is repeated in the stair railings and columns.

the load from the center of the beam. The plan is truly open; walls and doors as we typically think of them are mostly absent, particularly on the ground floor. The only elements breaking the vaulted eleven-foot ceilings of the main floor are two free-standing arches, different in character from the square nooks and crannies of the rest of the house.

Unlike the Patel residence, the Hoffman house is oriented vertically. The stair is the central piece, not only because of its sculptural quality, but also for its connection from floor to floor. Light moves from the windows of the lookout tower down through a maple and cherry cage or central well, passing around graceful, laced steps and a latticed handrail.



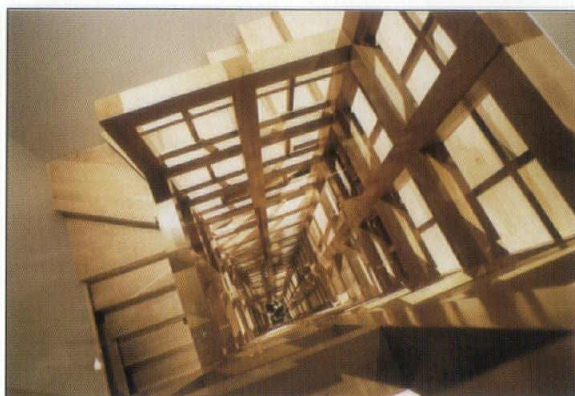
(Left) The Hoffman's stair "cage" is open through four floors, filtering light from top to bottom.

(Right) A view down the stair cage of the Hoffman residence

Nowysz and Jani also took steps to involve artists, from the design and fabrication of the light fixtures to other custom details, including the ceramics and the stair. The fireplace is again a focal piece; this time, 121 eight-inch by eight-inch partially glazed three-dimensional terra cotta tiles, designed by Jani, are arranged in an abstraction of the house's roof plan. Outside, prairie landscaping winds around trails and a creek. With the Hoffman residence, the strength and boldness of the design combines what could be difficult spaces in a graceful and simple way.

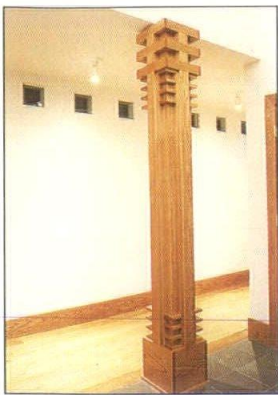
The suburban sites for these homes are usually pieces of land with narrow fronts and broad backs. It is often the site, says Nowysz, that dictates the vertical and horizontal arrangement of the house. Such was the case for the Choi residence. The simple squares and peaked-roofed forms of the house are placed amongst a grove of mature pine trees to maximize the views. The family was not concerned with any overt references to their Korean ancestry; instead, the focus embraces modern aesthetics and forms, inspired in part by the husband's work as a mathematician and mechanical engineer.

Although there is minimal cultural influence, the house, says Nowysz, does have good chi; subtle nods on the entry, including a curved sidewalk and an east placement, take advantage of Eastern traditions. Inside, windows extend the outside vistas through the house, orienting views to the distance. A deck extends along the



**Project:** Hoffman Residence  
**Location:** Iowa City, IA  
**Architect:** Nowysz-Jani Architecture and Design, L.L.P.  
**General Contractor:** Colangelo Builders  
**Structural Engineer:** Jack C. Miller & Associates  
**Landscape Architect:** Jessica Neary  
**Photographers:** Farshid Assassi; Sanjay Jani, AIA





(Above) Details in the Skopec residence, including this articulated column, were inspired by a four-square geometrical plan.

**Project:** Choi Residence  
**Location:** Iowa City, IA  
**Architect:** Nowysz-Jani Architecture and Design, L.L.P.  
**General Contractor:** Colangelo Builders  
**Structural Engineer:** Jack C. Miller & Associates  
**Landscape Architect:** Jessica Neary  
**Photographer:** Sanjay Jani, AIA

(Above, Right) The Skopec stair is geometric and angular, but informal enough for a large, young family.



span of the back of the house, its curve in contrast to the exterior's angled shapes.

The contemporary interior details are understated and elegant, from the gray walls and carpet to the granite countertops and ceramic tile floors. The stainless steel fireplace mantel curves out against a wall mural of gray, black and white handmade tiles that abstract the house's floor plan. The stairwell, the strongest piece in the house, fronts a stainless steel railing of contrasting angles and curves against a backdrop of oak steps. The understated sculptural piece was assembled from four sections of brushed stainless steel, welded together and bolted in place on site. The clean and simple geometric lines extend to the custom dining room and coffee tables of glass and steel. For the Choi residence, the strength of

the design lies in the continuation of the modern geometric theme, from plan to furniture to details.

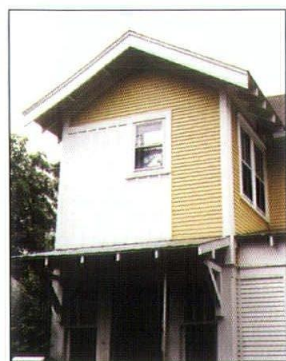
For Nowysz, sometimes the challenge is to make the client understand what mood the details, put together on a grander scale, will evoke. "It is a thrill to get a client that is willing to look at something, like a cabinet or door, in such a way that you could be given the privilege to design something new," he says. It is this grander scale combined with a relationship to an outside environment, that focuses the design of the Skopec residence.

The Skopec house, located in the same development as the Patel's, was inspired by the couple's attachment to the horizontal forms of the Prairie style and the rolling hills of the Midwestern landscape, combined with a four-square geometric plan. The long, low house hugs the ground, with large overhangs and an open informal plan. The young family with three children wanted comfort and flexibility, which they got with an expandable basement and decks that extend the interior room outward. Windows at the top of a third-story-height space covering the oak stairwell spread light across an open balcony overlooking the entry. Handmade blue ceramic tiles are used as accents throughout, from the mural above the fireplace to subtle punctuation against the neutral tones of the exterior.

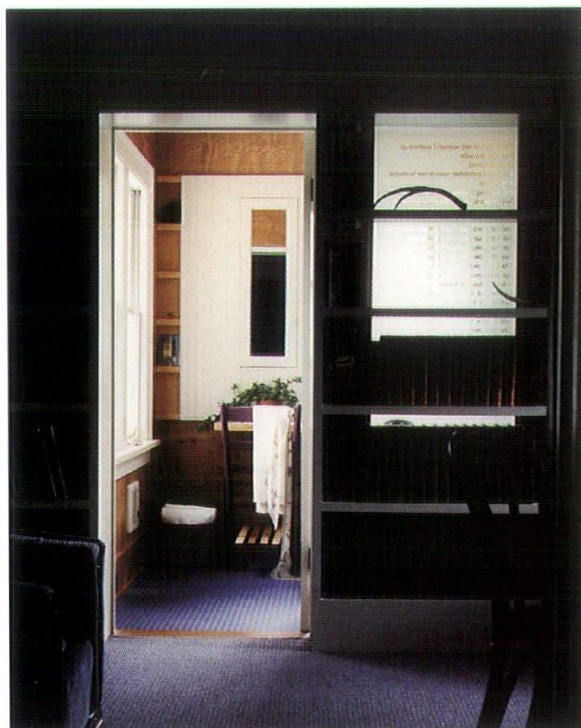
Residential design will always be a challenge. Architects enter the private space of a family, invading rituals and routines in an effort to translate the intimacy of daily life into a connection from person to house, and house to neighborhood. By investing value in culture and traditions, and combining it with an attention to site and detail, Nowysz and Jani maintain a design ethic unique to each home, each family, a welcome change in an era of the cookie-cutter home.

### Shower Tower

Known affectionately by its owners as the "Shower Tower," a seven-foot-by-ten-foot bathroom addition by Clare Cardinal-Pett — in her family's home — explores issues of space and exposure, perception and material. Out of necessity and lack of room, the bathroom was bumped out over the entry porch of the 1920s wood-



**Project:** Bathroom Addition  
**Location:** Ames, IA  
**Designer:** Clare Cardinal-Pett  
**General Contractor:** Arlen Tweedt, Slater, IA (now deceased)  
**Glass Artist:** Cathy Richardson, Ames, IA  
**Photographer:** Clare Cardinal-Pett







**Project:** Skopec Residence  
**Location:** Iowa City, IA  
**Architect:** Nowysz-Jani  
 Architecture and Design, L.L.P.  
**General Contractor:**  
 Moore Construction Co.  
**Structural Engineer:**  
 Jack C. Miller & Associates  
**Landscape Architect:**  
 Jessica Neary  
**Photographer:** Sanjay Jani, AIA

**(Left)** The brushed stainless steel railing in the Choi residence was bolted in place on site and angled against the oak stairs.

frame house, set in an older neighborhood near downtown Ames. It is supported by the existing foundation, and is entered through a study/sitting room, which was converted from a small fourth bedroom.

Views into the bathroom begin through the study. An etched glass window, over the toilet and buried behind perimeter bookshelves, borrows light and gives the composition a "Peeping-Tom" quality, says Cardinal-Pett. On the glass, and on an additional window inside the bathroom, are two water-related Cree Indian narratives. A purple chair, deconstructed with the seat and one side removed, serves as a towel rack and sits at the end of the counter.

The bathroom uses off-the-shelf materials, left raw or turned on their edge for a visual distortion. "When you go in, you feel really exposed," says Cardinal-Pett, "as if you are walking into the out-of-doors." Birch plywood paneling lines the walls, and the white paneling over the sink is furled out from the wall. That depth perception is distorted even more when the white paneling stops before it reaches the edge of the wall, exposing the horizontal two-by-twos behind it. Family treasures were placed on the two-by-twos; some are on view, and some are buried behind the white paneling.

When shut, the window "door" above the sink

faces the outside with a mirror, a direct reference, says Cardinal-Pett, to Sir John Soane's museum house, where art was hidden inside cabinets and behind doors. The window, placed at a high point, enables people in the bathroom to see out, but prevents anyone outside from seeing in. From the outside, it is off-center, skewing the perception of the gabled roofline.

The plywood at the sink counter's edge and at the top of the baseboard was left exposed, animating the space and making an over-the-counter material ornamental. Plywood on the walls was turned lengthwise, implying a "watery" feel with its horizontal grain. The goal, says Cardinal-Pett, was to enrich the surfaces and "make the perception of the space more complicated than it is."

The deep cobalt blue ceramic tile of the floor extends into the walk-in steam shower with a built-in bench, both tiled in white. The white tile comes over the lip of the shower, and is grouted directly against the plywood. The shower door is transparent, enabling anyone in the room to see in, or the user to see out. From inside, says Cardinal-Pett, you are "aware of yourself even more than you would be."

— Kelly Roberson, a former staff member of AIA Iowa, is managing editor of *Texas Architect*.

**(Far Left, Sidebar)** The bathroom window was placed off-center, in contrast to the well-defined angle of the roof line.

**(Far Left)** A frosted window pulls light through the bathroom into the reading room.

**(Far Right)** A deconstructed chair serves as a pseudo towel rack.



# Small Spaces

GEOMETRY CLASS

The concept of additions confronts the architect with decisions involving form and materials. What is the appropriate role for each will determine the success of the project, and its ultimate challenge will be the satisfaction of the owner.

(Right) The house is typical of many residential properties in urban areas of California - narrow frontage extending far back from the street.

Perhaps, the most difficult challenges to an architect are the concept of constraints and limitations, and the issues confronted when designing additions. Whether the constraints are cost, material or space, the issues become magnified when these uncontrollable factors are present. The Jones and Tipton Residences deal with space limitations, and how the firm of Conway + Schulte successfully maximized precious square footage. The Zuendel Residence by VOV Architecture + Design, P.C., concerns the use of form and material when designing a home addition, and how the firm modified one corner to vastly improve the relationship between the home and natural environment.

## JONES RESIDENCE

### California Dreamin'

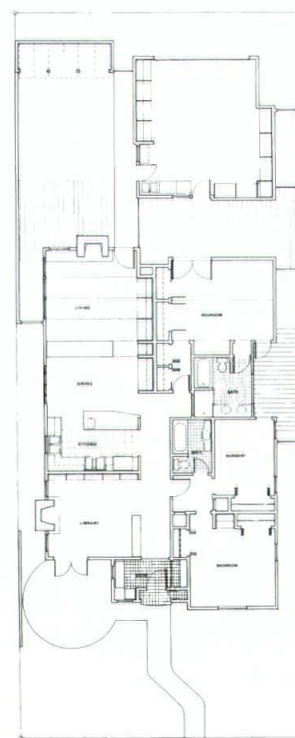
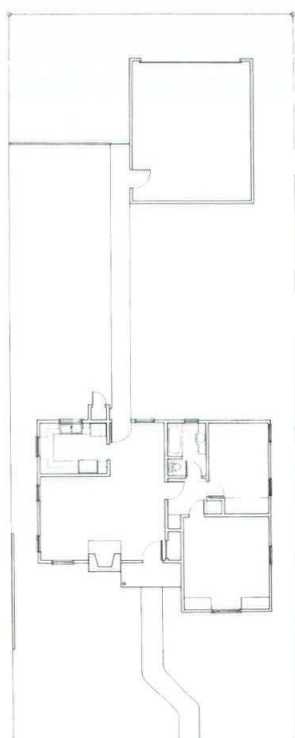
California land values have created a rather strange configuration of residential lots. Many California homes are positioned on narrow frontage properties, but extend far back resulting in a series of extremely close-spaced houses with long alleyways and seemingly small homes. This layout is quite difficult for Midwesterners to comprehend, and the visual play is repeated in urban areas throughout the state. Corona del Mar is one such place in Southern California where dense population has fostered this constricted type of



development. Many of these houses were originally built as summer getaways for the wealthy class of Los Angeles. The explosion in population and growth within Orange County in recent decades, has resulted in extreme housing pressures where some developers have simply come in, razed entire communities, and attempted to reconstruct new viable neighborhoods. Fortunately, many of these small houses have been purchased by young couples with children who wish to stay in the area, but definitely need more space than their original bungalow style homes can offer.

The design problem for Conway + Schulte was to

(Left to Right) Plan of the Jones Residence before (left) and after (right).



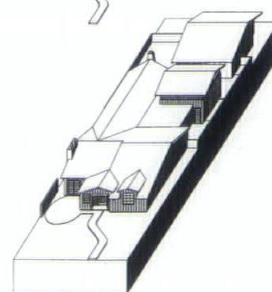
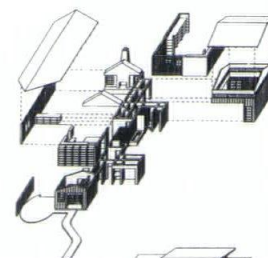
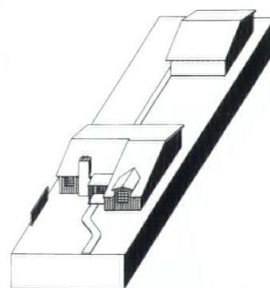
**Project:** Jones Residence  
**Location:** Corona del Mar, CA  
**Architect:** Conway + Schulte  
**Principal-In-Charge:**  
William F. Conway, AIA  
**General Contractor:**  
Green-Spalding Construction  
**Project Contributor:**  
Kitchens del Mar, Inc.  
**Photographer:**  
William F. Conway, AIA

MARK E. BLUNCK





(Left & Below) With access to the rear garden, the parents room shares in the local tradition of rear yard/alley structures.



carefully maximize space in this narrow 45 x 100 foot lot. Maintaining the neighborhood fabric and addressing contextual issues were considered from the outset in order to create an example for others to follow. The layout of the remodeling and addition was determined by an armature of parallel walls for storage which commence at the entry and extend back to the garage. This reorders the interior spaces and provides for all storage and mechanical units. The compact layout allows rooms to be stacked around the walls providing both exterior and interior views.

The new construction added at the back of the house totaled 1,200 square feet and includes a dining room as an extension of the remodeled kitchen, an additional bathroom, bedroom, and living room that is isolated from the street offering a very high degree of privacy. This new construction enables the house itself to form the perimeter of the lot with space freed up on the inside for a garden and various views from many rooms.

The parents have relocated to a new rear structure of 12 x 18 feet offering privacy from the children with access to the adjacent garden. The bedroom interior wall material is also utilized as the garage exterior establishing a visual connection between the two structures. This concept of separate sleeping quarters is part of the Southern California tradition and also relates to the independent rear yard/alley structures.

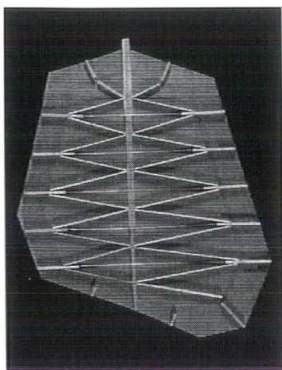
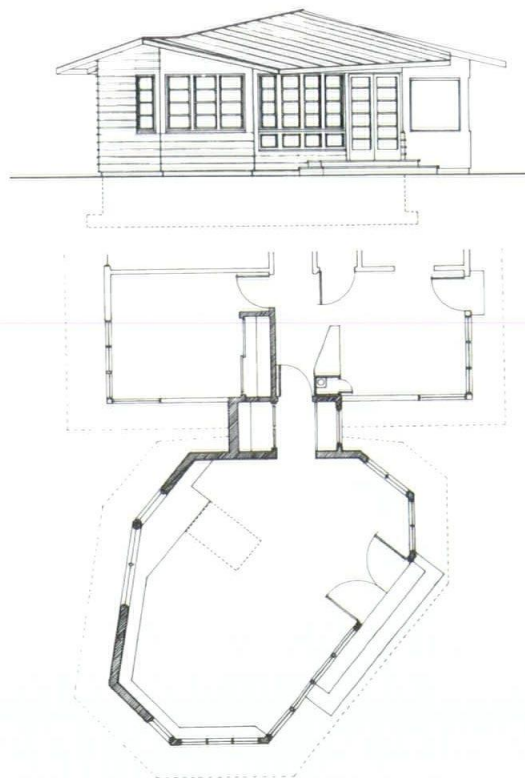
The project succeeds due to the skillful manipulation of an incredibly small lot and maximum use of space. The reordering of this tract necessitated by the square footage requirements and storage armature was carefully manipulated by the architects. The result allows for an entirely new home with more flexibility, and the important aspect of wedding the new design to the established neighborhood. While it may seem difficult for some to imagine living on such a small lot, it can be done, but only successfully by an architect who knows the value of space utilization and making every square inch count.

(Above) This isometric drawing illustrates the way in which the armature extends the limits of the original house to the site perimeter.



(Left) The owner's wish to retain the present view corridors was integrated into the final Tipton Residence plan.

(Below) With its wood and steel structure exposed, the lightness of the roof is accentuated.



#### TIPTON RESIDENCE One Room Done Well

The desire to stay in one's home is a very strong emotion for people who wish to retire and spend time in familiar surroundings. This aspect of human behavior is acknowledged as a positive attribute, and serious consideration should always be given in these matters. But, for a professional couple in Ames, this wish was difficult to fulfill within the tight quarters of their diminutive 900 square foot home. Additional space was needed for the couple to enjoy reading, and to provide access to the rear yard and garden. The solution by Conway + Schulte took these factors into account, and the result is a pleasing addition in spatial

contrast to the original home.

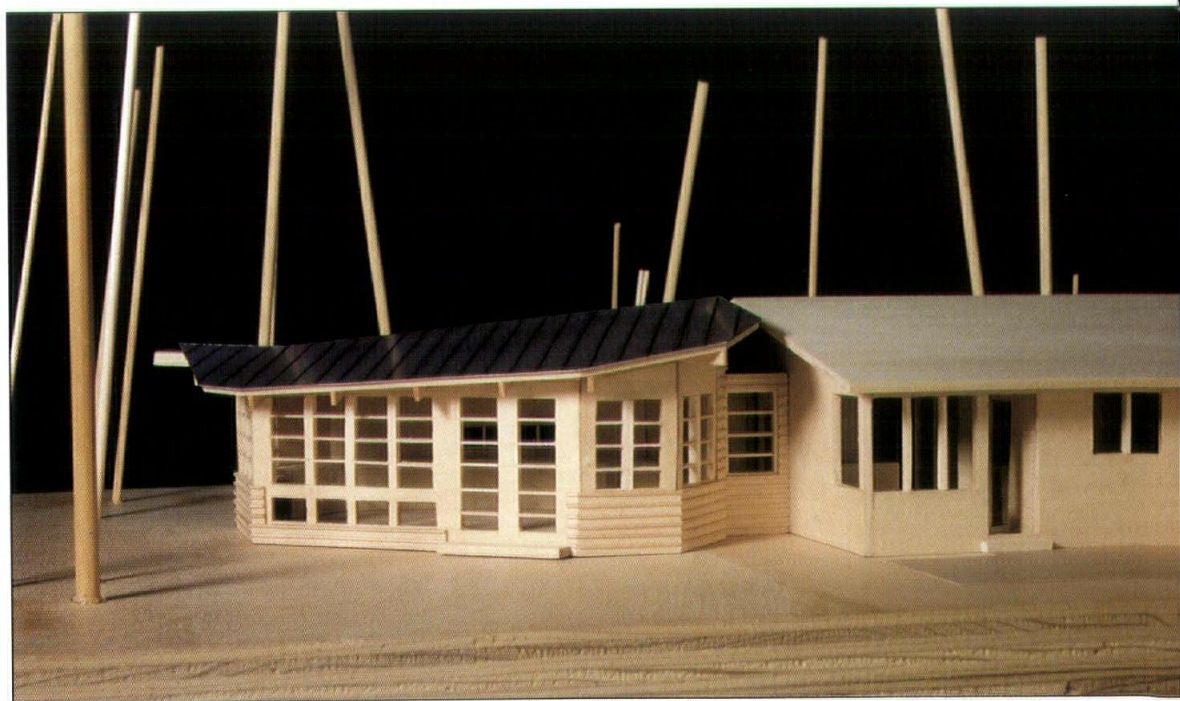
The rather unusual final form of the 440 square foot addition was the result of several issues, and for lack of an existing term, could be called "angled biomorphism." The project began as a simple rectangle, but quickly transformed into its current shape as the owners wished to retain a view corridor at the back of the house to enjoy the scenery onto the yard and garden. The owners did not want to add a story to the existing house, and the stipulation of a 25 foot setback also entered into the plan. The geometry changed as each factor was taken into account.

This reading room addition utilizes a fenestration patterning that takes advantage of environmental factors. An insulated north wall protecting the room from severe winter winds is pierced with fortress-like windows, and encloses bookshelves, storage areas and a window seat. On the south elevation, the windows become floor to ceiling grids allowing filtered light to enter the room.

Materials used in the addition reflect the warm environment and ambient light. The exterior is clad in Baltic birch, and a metal roof is slightly upswept to meet the roofline of the house. This inclination is entirely appropriate to the walls as each element complements one another in their use of uncommon shapes. The interior features materials that enhance a pleasing ambience for reading with the birch of the window wall employed for bookshelves, cabinets and a desk. The golden hues of this wood create a connection between the exterior and interior, and further enhances the concept of dissolving the barrier between the natural and manufactured environments.

As one enters the reading room through the short connecting corridor, southern light gently falls onto the window seat, inviting one into a perfect atmosphere for reading and enjoying the natural surroundings. As the addition is both externally and internally contrasted with the house, the occupants have a clear distinction between the two structures, and choices can be made on how to spend time in either environment. It is safe to assume that the reading room will be the much-favored location.

(Right) The angled metal roof of the Tipton Residence gradually rises implying a marriage of the addition to the house. Its form complements the altered biomorphic nature of the new room.



**Project:** Tipton Residence  
**Location:** Ames, IA  
**Architect:** Conway+Schulte  
**Principal-In-Charge:**  
 William F. Conway, AIA  
**General Contractor:**  
 David Hade Construction  
**Structural Engineer:**  
 Dennis & Magnani Structural  
 Consultants  
**Photographer:**  
 William F. Conway, AIA





An uncommon home of various configurations has evolved with a boldly expressed addition balancing the unusual aspects of the original design. The architect and client have modified just one corner to vastly improve the relationship between the home and natural environment.

(Left) The extension of the screened porch addition displays a dramatic element on the south elevation.

## ZUENDEL RESIDENCE

The prospect of adding onto an award-winning building is always a particularly difficult situation for an architect. But the concept of improving an existing work can also be a promising challenge. The issues to be resolved concern the use of form and material, and the responsibility of the architect in taking these factors into account when designing the addition. The Gwathmey/Seigel Addition to the Guggenheim Museum in New York was both praised and vilified by the critics even though it was based on Frank Lloyd Wright's original plan. On a much smaller scale, Philip Johnson recently approved rather bizarre additions to his 1952 Oneto House in Irvington, New York. Strange conical pavilions are planned for this classic High Modern home. The unique Rosenberg Residence in Des Moines was published in the Spring 1992 issue of *Iowa Architect*. It was noted for its striking asymmetry, use of curves, and

inverted geometric forms to create a singular work of residential design.

The house has a new owner, now the Zuendel residence, and the client desired an addition to the second level of his home. This new space was for functions commonly associated with a backyard deck. The program called for the expansion of an existing upper level deck into a sloped and landscaped backyard to accommodate a screened sitting area, improved space for outdoor cooking, and a spa tub.

In order to define a continuum with the house, the addition reiterates the most dramatic element on this south elevation. The new screened porch addition is a curved wall recalling the canopy over the entry area. The porch was created by extending a 45 degree family room wall past the perimeter of the original deck and curving it back to the existing house rotating the entry roof form 90 degrees. The vertical plane has been successfully

**Project:** Zuendel Residence

**Location:** Des Moines, IA

**Architect:** VOV Architecture + Design P.C.

**Principal-In-Charge:**

Robert Olson, AIA

**Project Designer:** Ian Scott

**Design Team:** James Schaeffer;

Robert Ridgeway, AIA

**General Contractor:** Koester

Construction - Kevin Conway,

Tom Woods, Kent Bontrager,

Steve Blount, Bob Russo and Brian

Conway

**Structural Engineer:** John Nigro

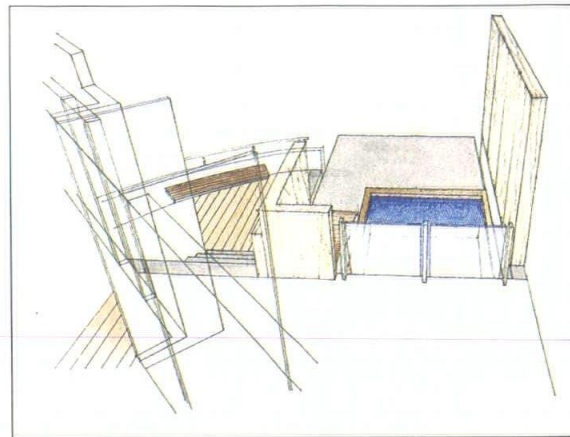
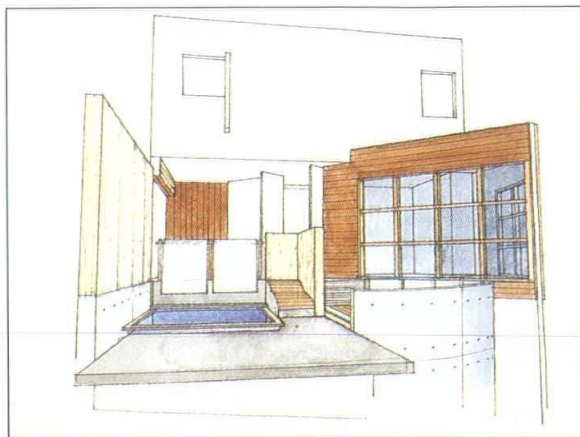
**Photographers:** Studio AU -

Greg Scheideman; James

Schaeffer, Ian Scott



(Left to Right) Drawing water-color studies of the Zuendel Residence.



transformed into a horizontal configuration creating an addition that complements and recalls the original roof forms. The living space is also extended beyond the original perimeter wall to the landscape enlarging the view from the living room into a stretched perspective. The addition, with its perfect square grids, is a forceful juxtaposition to the inverted triangle enclosing the family room and master bedroom at the opposite end of the house. A new intriguing mass is created adding an expressive element to a design that is already an unusual ordering of geometry.

The new addition is clad in redwood stained cedar giving the appearance of the original mahogany used on the double-height facade of the exercise room and kitchen. This was also replaced with this stained cedar due to inadequate waterproofing of the original wood. All the exterior mahogany was subsequently replaced as it had begun to delaminate due to inadequate waterproofing and sun damage — only a small portion, not exposed to the sun, escaped damage and was kept intact. By utilizing all new wood, the architect created a link with the original design and pays homage to the beauty of this wood and its contrast with the gray cedar siding.

The green asphalt shingle roof was changed to a subtle champagne color to complement the muted palette employed in the addition, and to create a coherent aesthetic with the gray cedar siding. Elemental contrast is now subdued as the curving roofs blend with the wall sections instead of the original green highlighting the differences in the forms. The contrast is simplified as there are now only two main colors on this facade, and the eye is not jolted by the original bold canopy color.

Concrete retaining walls were utilized to integrate the addition into the sloping landscape. This establishes a sectional sequence that starts at the porch and gracefully flows to the original deck, the new deck, spa tub and existing grade. A gradual declination, in small subtle transitions, creating a terraced effect.

The spa addition took its clue from the exposed concrete walls. The adjacent spa tub is recessed into an integral black concrete slab at grade level and located in its own figural room. This space utilizes vertical planes of honed Roman travertine marble and horizontal planar elements of flamed academy black granite to provide privacy. The vertical travertine wall establishes separation for the spa tub and creates a warm minimalist exterior room. This material beautifully reflects the cool beige light in the morning, afternoon yellow light, and the soft pinks of sunset. The material colors in the spa area are employed to capture the golden sun, and to enhance redwood stained cedar of the curved screen porch. Flamed granite steps complete the design for a soothing and relaxing effect. The “hard” materials

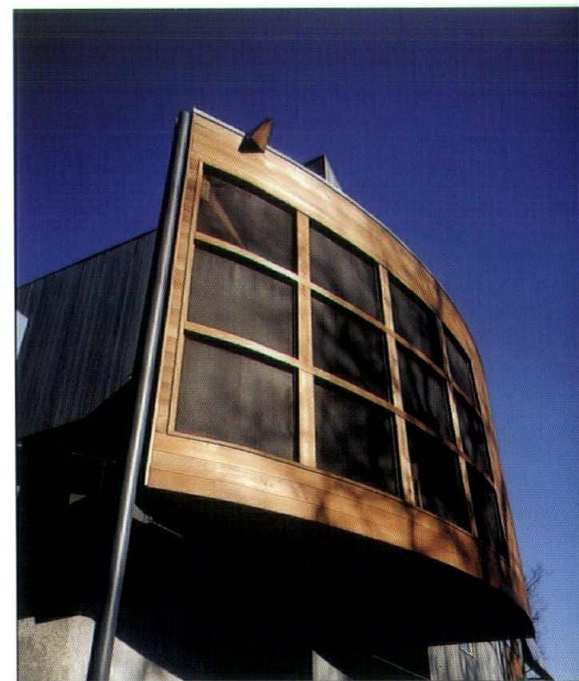
initiate a tectonic dialogue and are contrasted against the “soft” cedar siding of the house and addition. Steel supports and a guard rail fasten onto the cantilevered porch glass as it cascades over the rail and gestures to the inviting water below.

The delamination of the exterior mahogany siding was not the only appearance of this problem; some of the interior laminate had also begun to deteriorate. Fortunately, the impressive Frank Lloyd Wright inspired wall mural in the living room is a painted surface and was not subject to any damage. The interior work consisted of necessary lamination repair, and the construction of a bar and entertainment center with cabinetry of exquisite Andaroban mahogany and polished black granite for interior horizontal surfaces matching the granite employed in the spa. Sandblasted glass completes the interior renovation and complements the exterior spa elements.

This addition succeeds due to the contextual concerns for the original house and the expansion of existing living areas. By restating an intriguing design element and using both soft and contrasting colors in wood and stone, the entire home and surroundings are enhanced with this remarkable addition. The architect has precisely utilized appropriate forms and materials to improve an already singular design.

— Mark E. Blunck lives by the motto — “Don’t panic.”

(Right) The gridded screen porch addition is pushed out from the original building offering an expansive view of the wooded landscape.





A refined use of material is evident with marble, steel, glass, and stained wood employed throughout the porch and spa area.





# A Client, A Rock, An Architect

THE LOWELL AND AGNES WALTER RESIDENCE BY FRANK LLOYD WRIGHT

FEBRUARY 3, 1945

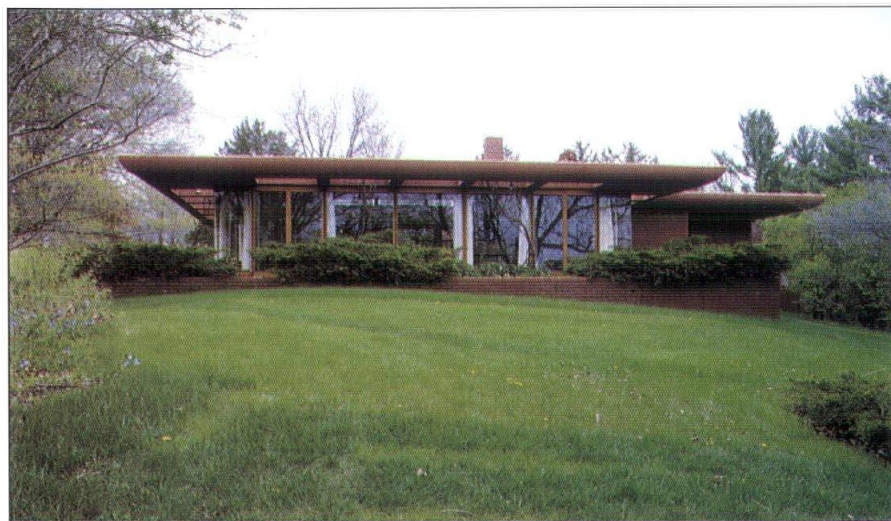
MY DEAR MR. WALTER:

WE WILL DESIGN A DWELLING  
FOR YOU. SEND FURTHER  
DETAILS. THERE WILL BE NO  
BASEMENT NOR ANY ATTIC.

SINCERELY,  
FRANK LLOYD WRIGHT  
SCOTTSDALE, ARIZONA

Where other architects might respond with "We would be pleased to work with you," or "We are qualified to provide design services for your residential project," Frank Lloyd Wright responded to his client in the affirmative and laid down the first ground rules. His succinct response to Lowell Walter's request signaled the beginning of a six year endeavor for Mr. and Mrs. Walter, and "the project Mr. Wright called his Opus 497."<sup>1</sup>

The architectural project, usually a once in a lifetime event for the residential client, is often a singular composition within the greater body of work for the architect. Frank Lloyd Wright designed over a thousand projects in his lifetime, this body of work was roughly divided in half by World War II. Following a post 1929 slow down in his practice, Wright spent a period of 15 years focusing his attention on writing, lecturing and rethinking the dilemmas of the American home and city. During this period, Broadacre City, Wright's design for the city in the country, and the Usonian house, an affordable dwelling for informal living, were developed. The Lowell and Agnes Walter Residence at Cedar Rock, designed in 1945, is an elaboration of Wright's Usonian architecture.



(Above) Exterior view of the  
Garden Room.

Lowell Walter was born and raised in Quasqueton, Iowa. At the age of 17, he moved to Des Moines where he and his wife Agnes owned and operated the Iowa Road Building Company for 27 years. In 1944, they sold the company, invested in over 3,800 acres of farmland in Buchanan County, and decided to build a second home.

Project construction started in 1948. Beginning in 1950, the Walters resided in Cedar Rock annually returning to Des Moines after the holidays for the coldest winter months. With the benefit of a generous budget and a challenging site, Wright's 1935 Usonian ideals for a democratic and organic architecture were transposed into the Walters' second home.

## The Usonian House

*I am now certain that any approach to the new house needed by indigenous culture ...is fundamentally different. That house must be a pattern for more simplified and, at the same time, more gracious living: necessarily new, but suitable to living conditions as they might so well be in this country we live in today.*<sup>2</sup>

In addressing the problem of the small house, Wright advocated living simply and close to nature. Architecturally this meant the elimination of all that was, in Wright's terms, unnecessary – the house attic, dormer, basement, false heights, unnecessary walls and interior doors, enclosed garages, radiators, and interior trim. Replacing the unnecessary, Wright offered innovation in the spatial organization of the house, structure, mechanical systems, lighting and material palette. Frank Lloyd Wright's new architecture was designed to accommodate a new informal American way of living.

A variation on the L-shaped Usonian house, in the Walter house, wood, brick, cement and glass were used in an integrated material palette. Concrete floors, radiant heat, indirect lighting, horizontal board and batten partition walls, and integral furniture were all Usonian characteristics utilized at Cedar Rock.

Evident in the half-unit concrete floor panels and the placement of partition walls, a 5'-3" grid was used to order the house. Partitions and storage elements connected to the system between floor panels. Trenches in the limestone bluff for the foundations, water and sewer lines, and the well required extensive dynamite blasting. Cast iron hot water pipes, laid in the stone aggregate below the two inch thick floor panels, heat the floor and the space above.

Simplicity and efficiency in servicing the bathrooms were achieved with the installation of a Pullman-type combination sink, toilet and bathtub. Water and waste lines stubbed through the floor tie directly into the self-contained unit thereby eliminating the need for plumbing lines within the walls.

Solid interior partitions were constructed of plywood, wood, walnut board and battens. The batten profile and horizontal orientation emphasize the horizontal character of the building, which is a key element of Wright's Usonian design.





All furnishings and cabinetry were designed by Wright and constructed in walnut as an integral part of the architecture. Wright's hand is evident from the entrance gate design to the selection of glassware, flower vases, china, silver, upholstery and the carpets. Where this totalizing approach to design (typical of Wright's work) is often heavy handed and expensive, in the Walter Residence it is tempered by the simplicity of the Usonian spatial organization and integrated use of materials.

Achieving Usonian architectural ideals on a subdivision lot for a Usonian price is one thing, translating them to a remote limestone bluff in rural Iowa is another. The first fully realized Usonian house, the Herbert Jacobs house, was built in 1936 in Madison, Wisconsin for \$5,500 (including Wright's fee of \$450). Twelve years later, the Walter house and grounds were constructed for over \$125,000. The difficulty of the site and an affluent client undeniably affected the cost of the project.

#### An Organic Architecture

*But now you are released by way of glass and the cantilever, and the sense of space which becomes operative. Now you*

*are related to the landscape, to whatever it is there you wish to be related to. You are as much a part of it as the trees, the flowers, the ground; you can pick up the earth and the sky. You are now free to become a natural feature of your environment and that, I believe, was intended by your Maker.<sup>3</sup>*

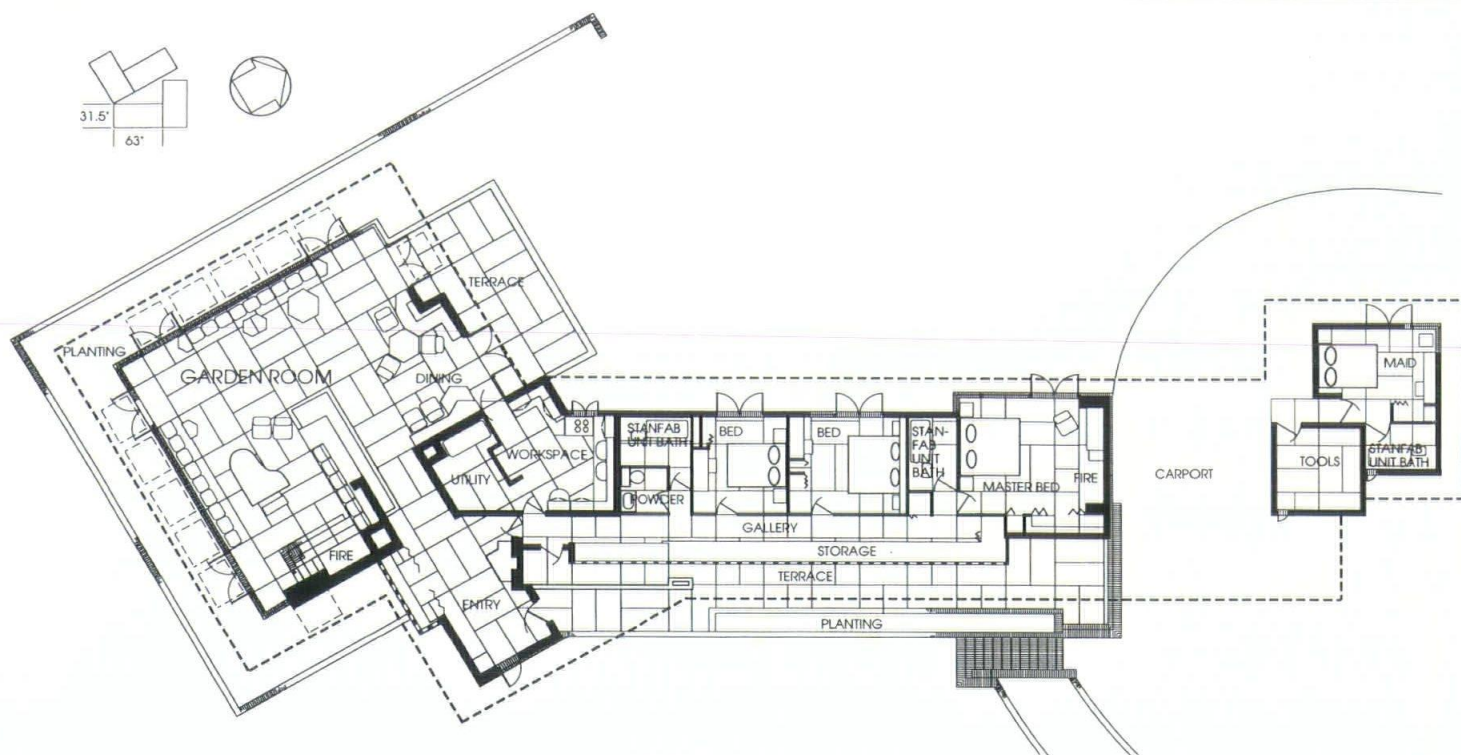
The Organic architecture that Wright professed in his later work and writings began in his early work for the prairie. In seeking an architecture of the middle-west, Wright attempted to reconcile dwelling with the specificity of the place; the vastness of the plains; the harshness of the climate; and the characteristics of it's people.

Evidence of Wright's Prairie Style work is present in the Walter residence. The horizontal lines of the Robie House of 1906 are evident in the broad overhangs and masonry coursing. Light colored horizontal joints are struck, vertical joints are flush to the face, and color matched to the brick. Wright used his own height (5'-8") as a guide for establishing spatial proportions throughout his career. At Cedar Rock, seven foot three inch high indian red ceilings compress the circulation space, while lighter clerestory ceilings provide spatial and visual expansion in the living spaces.

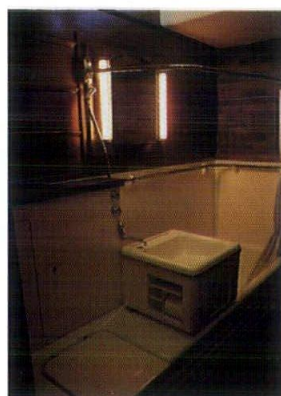
#### (Above) The Garden Room.

Named as one of AIA Iowa's ten best buildings in Iowa Architect's Sesquicentennial review of the state's buildings, Frank Lloyd Wright's work at Cedar Rock included four pieces; the residence, the river pavilion, the council fire and the gate,





(Above) Floor plan of the Walter Residence.



(Above) Pre-fabricated bath-room unit.

(Right) Garden Room overhang trellis.

### The Garden Room

*This sense of the within, the room itself I see as the great thing to be realized...<sup>4</sup>*

The Usonian ideals of self sufficiency and "living close to nature" provide a point of departure in the main living space or "Garden Room" where Usonian ideals slip into the background and Wright's Organic architecture is cultivated into an intimate garden oasis.

The "Garden Room" is a combination dining room, hearth room, music room and garden. In plan, it is 32 feet square with two glass sides. The third side is hearth and the fourth is lined with cabinetry and access to the workspace. The room is oriented with views to the Northwest, up river, and to the south looking down-river. Once inside the Garden Room, you realize the Organic architecture is a framework, a condition for habiting the landscape.

Entered from the grotto-like entry hall, the architecture of the room itself dissolves. The foreground is obscured by deep green tropical plants imported from Central America. Solid wall surfaces are sheathed in mirror and reflect the light, color and landscape. The middle ground glass enclosure disguises the distinction between exterior and interior. A glass to glass corner detail allows the view to extend into the landscape beyond. Glass doors give direct access between interior and exterior living areas, planted terraces and the patio.

The "floating" contoured concrete roof extends beyond the exterior walls of the room in a low deep overhang. Pierced openings allow sunlight to filter down through the vines growing on this integral roof-trellis. The raised sandstone colored ceiling in the Garden Room is punctured by nine skylights and edged with clerestory window/vents. Sunlight entering through the many punctures and piercings in the ceiling, clerestory and trellised eaves captures the effect of filtered and mottled light evident in the wooded areas surrounding the house.

As a framework for living in the landscape, the

Organic architecture of the Walter Residence is stunning. The architectural ideas embedded in the design of the Walter residence were ideas Wright developed about dwelling and building throughout the course of his career. It occasionally happens, a convergence of client, site, architect, ideas and moment. The result in this case is an architecture that is rich in experience carefully attuned to both site and inhabitants, a home.

As one of America's most prodigious architectural figures, Frank Lloyd Wright produced 500 built works and hundreds of projects. This legacy is testimony to his truly American optimism and vigilant attention to putting his ideas into practice.







(Left) The river pavilion with boathouse below spans the limestone point at the river's edge. The upper level sun terrace and living space are positioned above flood levels. Lowell's office retreat is furnished with a desk, sleeping sofa, kitchenette, bathroom, and shower.

There is an irony in that Wright's Usonian and Organic architecture has had only a limited impact on the living habits of middle class American homeowners. The American suburb may indeed be some strange cousin of Broadacre City — typically its developers ignore the specificity of site, place and climate that Wright's organic projects so willfully pursued. The city continues to be dispersed and the country is consumed. Today, Wright's early work — the Prairie Style buildings, furnishings and stained glass — continue to be collected and imitated in stylized custom housing. It sells.

Bequeathed by the Walters to the people of Iowa upon Lowell Walter's death in 1981, the Walter Residence and River Pavilion are public property. It is now known as Cedar Rock Park. As a citizen of Iowa, you already have a piece in your collection. Go, see it. There is more for us to think about and to learn from in this work. Experience the Organic architecture and the generously realized piece of Usonia.

Cedar Rock Park is located east of Cedar Falls, three miles north of Quasqueton. The Walter Residence and the Visitor Center are open to the public free of charge. Hours: Tuesday through Sunday, May 1 through October 31 from 11:00 am to 5:00 pm. Call (319) 934-3572 for more information.

— Marcy Schulte, AIA, is an architect and adjunct assistant professor at Iowa State University where she teaches design.

#### FOOTNOTES

- 1 Storrer, William Allin. *The Frank Lloyd Wright Companion*. The University of Chicago Press, Chicago. 1993.
- 2 Wright, Frank Lloyd. *An Autobiography*. Horizon Press, New York. 1932.
- 3 Wright, Olgivanna Lloyd. *Frank Lloyd Wright: His life, his work, his words*. Horizon Press, New York.
- 4 Kaufmann, Edgar, editor. *An American Architecture, Frank Lloyd Wright*. Horizon Press, New York. 1955.

#### PRINCIPAL SOURCES

- Arms, JoAnn. Iowa Department of Natural Resources, Cedar Rock Park.
- Lowell Walter Unitarian Dwelling. Manuscript for public tour of the Walter Residence, 1950.
- Sergeant, John. *Frank Lloyd Wright's Usonian Houses, The Case for Organic Architecture*. Whitney Library of Design, Watson-Guption Publications, New York. 1976.
- Wright, Frank Lloyd. *An Autobiography*. Horizon Press, New York. 1932.
- Walter Residence floor plan drawn by William Allin Storrer for the Frank Lloyd Wright Companion. Reproduction rights granted by W.A. Storrer.



# Shingle Style

The Shingle style home harks back to the 19th Century with its generous space and elements influenced by a variety of European designs throughout the ages. Updating this to modern times, provides the architect and owner the opportunity to create a dwelling offering the best of both periods.

(Right) The 14 foot high breakfast room lifts the spirits and offers an expansive view of the Glen Oaks Golf Course with its perfectly manicured grass.

(Below, Right) The expressed towers enclosing the breakfast room and master bedroom are linked by a deck in this grandiose house located on the Glen Oaks Golf Course.

**Project:** Glen Oaks Residence

**Location:** West Des Moines, IA

**Architect:** Shiffler Associates Architects, P.L.C.

**Project Team:** D. Bryan Shiffler, AIA – Principal-In-Charge; Channing E. Swanson, AIA – Project Architect

**General Contractor:**

Taylor Ball Homes

**Structural Engineer:** Dennis & Magnani Structural Consultants

**Photographer:**

Dale Photographics, Inc.

**Project:** Napa Crest Residence

**Location:** Booneville, IA

**Architect:** Shiffler Associates Architects, P.L.C.

**Project Team:** D. Bryan Shiffler, AIA – Principal-In-Charge; Greg Smith – Project Architect

**General Contractor:**

Taylor Ball Homes

**Structural Engineer:** Dennis & Magnani Structural Consultants

**Photographer:**

Dale Photographics, Inc.

MARK E. BLUNCK

The Shingle style American home can be described as a simpler and cleaner variant of the Victorian house. This particular style was prominent in the late 1800's and came from the high-fashion architect's drafting board. It was not adapted to mass housing as other Victorian houses such as the Queen Anne style. This was an original American design adaptation of other traditions. Shingle style homes include wide porches, shingled surfaces and asymmetrical facades from Queen Anne homes; classical columns and Palladian windows from the Colonial Revival; and from Richardsonian Romanesque, it borrowed irregular sculpted shapes and arches.

Architect Bryan Shiffler, AIA, commented that this style has become of favor lately with clients and since it has always been an architect driven design, it appears as though something may be brewing. As the 20th Century grinds down, people may attempt to return to the past in their home preferences. Shiffler has taken this century old design and applied it to two large homes in central Iowa.

## GLEN OAKS COUNTRY CLUB

### Majestic Mannerism

The house at Glen Oaks Country Club is a magnificent 5,000 square foot structure prominently located on a gentle slope along the 13th fairway of the golf course. This home is the more traditionally designed of the two projects with a roofline and configurations more indicative of the classic Shingle style home. This is enhanced



by an expressive 14 foot tower at one end enclosing the breakfast room. Arched upper windows in this large







(Left) A synthesis of Shingle and Post-Modernism is evident with stacked rectilinear and angular structures composing a refined design.

(Left, Below) Gridded clerestory windows in the living room correlate with the ceiling beams to create a modern image on the Napa Valley Crest. The furniture is the connection to the past.

ower are a modified link to Romanesque arches that appeared in the original shingle homes a century ago.

The chief characteristics of the house are the steep roof pitches on the central structure and the two towers creating an impression of part Gothic and part Chateausque lines. A wide deck or porch, a common trait of shingle homes, runs between the grand breakfast tower; traverses the width of the living room; and connects to a smaller tower enclosing the master bedroom. This deck is supported by classical columns creating a shaded porch on ground level and establishing two distinct spaces for outdoor activities. The exterior materials include gray weathered wood shingle siding and complimentary white trim displaying a subtle contrast between the elements with each enhancing the other.

The interior of this large house was kept open with high ceilings and only a few doors separating spaces. An interesting play on geometry is achieved at the main entrance as an arch similar to the breakfast tower upper windows helps form a pleasing entryway. This is complemented by a circular window above the door. The main living spaces of the master bedroom, living room, and breakfast tower are all linked by the aforementioned deck, and face the largest pond on the golf course. The lower level is a fully finished walk-out basement containing a family room, three bedrooms, and a jacuzzi terrace. A hint of Modernism is revealed with the exposed structural beams of the living room and the interior painted pure white.

The most striking feature of both the exterior and interior is the breakfast tower. This high space is a soaring and uplifting room in which to begin each day.

#### NAPA VALLEY CREST

##### Modern Shingle

This home is located at the Napa Valley Crest and could simply be termed as Shingle style meets Post-Modernism. The house sits on the pinnacle of a hill with a view of the Des Moines skyline 25 miles to the east.

A rectilinear tower adjacent to the kitchen illustrates the more Modern aspects of this Shingle style design with the emphasis on right angles — not the compound configurations often found on a shingle house. The roofline appears more complex with similar geometries interacting with one another in a tightly controlled asymmetry.

The client originally wanted a two-story home, but the architect was able to give the impression of this on a one-story building by inserting a row of square upper windows above the standard single story units. A solarium topped by a cupola adjacent to the kitchen expresses the use of light in the house, and generous fenestration is used on the east elevation facing the Racoon River valley. This open and light-filled spiring interior successfully updates the traditional shingle home and gives it new vigor. The exterior materials are again weathered wood shingle siding and white trim.

The living room displays a consummate use of line to create a definite Modern room inside this home. Crossbeams on the ceiling form a grid resembling the window mullions at the end of the room. The use of crossbeams is also employed in the dining room, and the gridded windows throughout unify the separate sections of the house. In order to take advantage of the scenery, the east side is enhanced with multilevel terraces along the entire length of the house. These are manufactured from a colored and stamped concrete giving the appearance of stone at a reduced cost.

The Napa Valley home is a restrained combination of the Shingle aesthetic intermingling with the angularity of Modernism. This 100 year-old style is updated with proportion and lines exemplifying the finer aspects of both late 19th and 20th century residential designs. Its clean geometry displays a concern with form and function, and enables the house to bridge a time span of many decades.

— Mark E. Blunck believes “God is in the details,” but is concerned about who is in the generalities.





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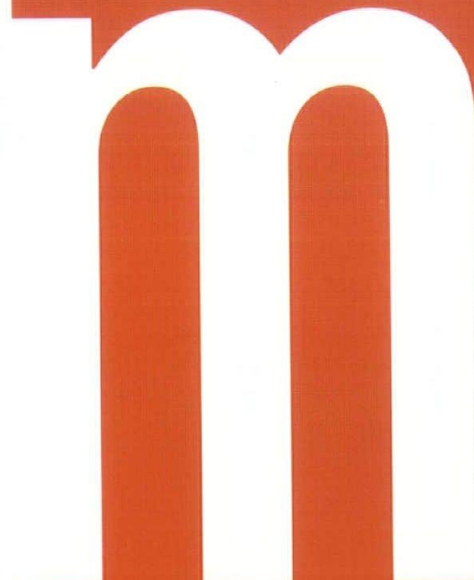
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Issue No. 97:222

(CONVENTION ISSUE)

*Interiority*

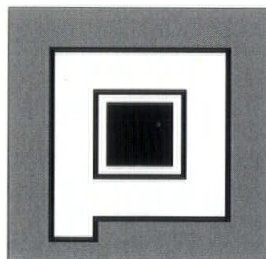
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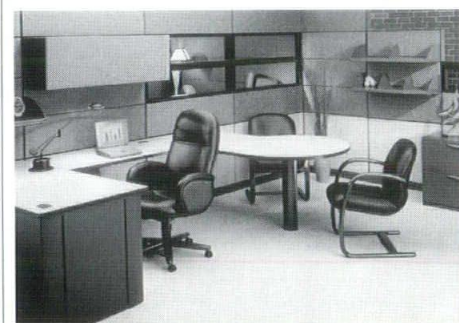
## Poggenpohl Line of Kitchen Cabinets and Accessories ◀

Contemporary design and materials, functionality, and a greater degree of useable space are the qualities that count for most in today's kitchen. Therefore, Poggenpohl created work surfaces set at various heights to ensure ergonomical work routines and a healthy working poise. In addition, the new wall and base unit selection offers about twenty percent more usable kitchen space.

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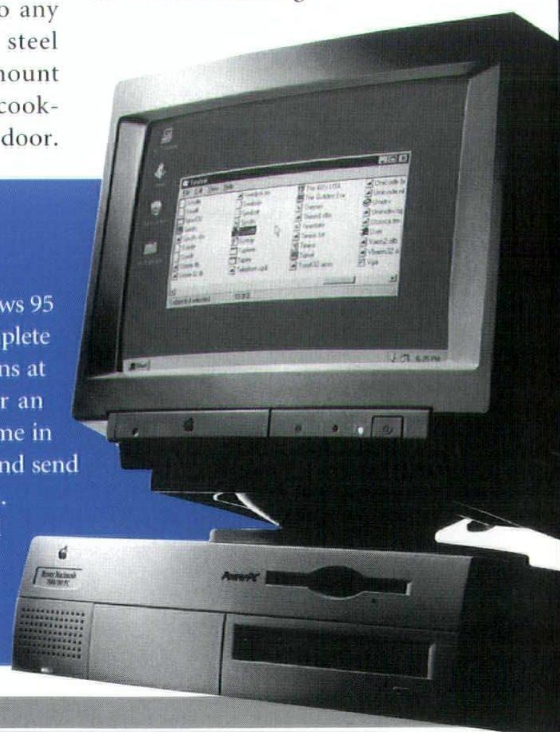
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## Apple Introduces the Power Macintosh 7300/180 PC Compatible ▶

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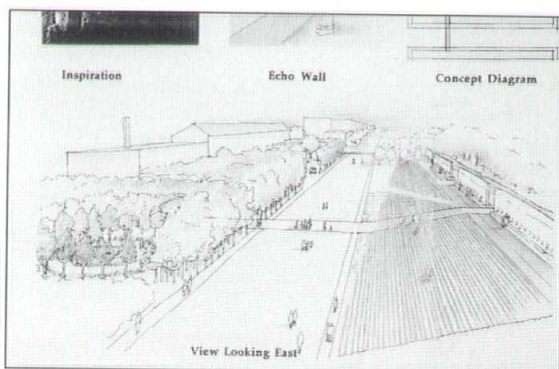




## Iowans Are Finalists In Oklahoma City Memorial Design Competition

Mark Stankard and Susan Herrington from Iowa State University are among the five finalists of the Oklahoma City Memorial Foundation's International Design Competition. The five design concepts were unveiled at a ceremony before hundreds of family members and survivors of the bombing that was held on the second anniversary of the April 19, 1995 bombing of the Alfred P. Murrah Federal Building.

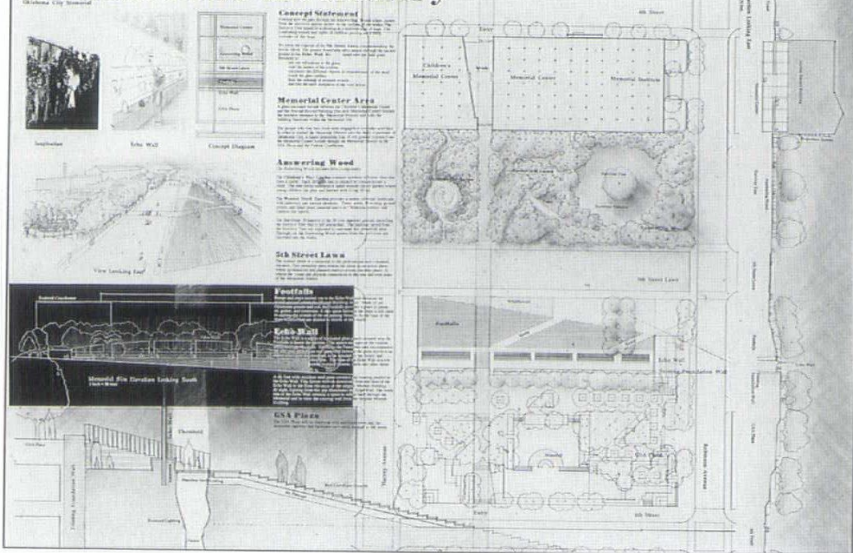
The memorial is intended to do a number of things: pay respect to the deceased; honor the survivors and the rescuers; conjure up the impact of violence in all its forms; and provide a place for children that offers them "assurance that the world holds far more good than bad," according to the



mission statement drawn up by the Foundation, the non-profit group overseeing plans for the \$8.8 million three-acre memorial. The common thread throughout the finalists was the creation of remembrance that is timeless, not just an icon whose meaning and importance diminishes as memories fade.

Stankard is an architect and Adjunct Assistant Professor of Architecture and Herrington is a landscape architect and Assistant Professor of Landscape Architecture, both at Iowa State University. The entry was one of 624 entries from around the world. Their design is built around an expansive lawn, a grove of trees, and an ascent of granite steps leading to a "echo wall" of glass panels inscribed with the names of the victims.

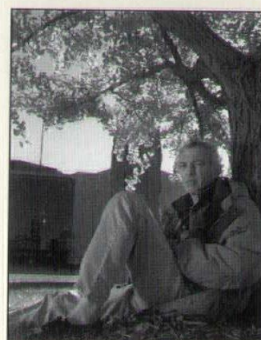
### Footfalls Echo the Memory



## Des Moines Artist Dies

Luther Utterback, a key fixture in the local Des Moines art community, died when he was struck by a car in New York City on May 28, 1997. A graduate of the University of Iowa, Utterback was respected by art communities from New York to Los Angeles. During his final days in the hospital, he was visited by the internationally acclaimed artist Christo.

Utterback was best known in Iowa for his installation of massive slabs of limestone at the grounds of the Statehouse in 1978. The large stones were set into ten foot deep pits dug into the earth,

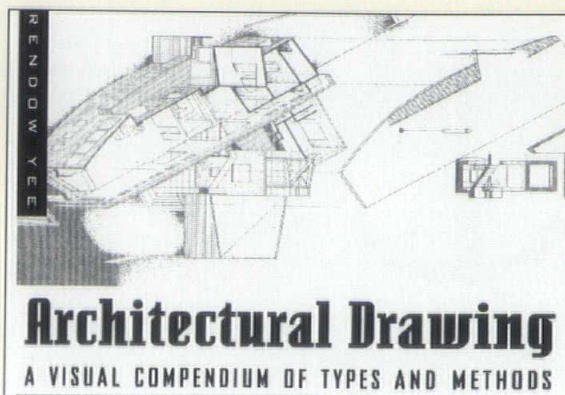


completely burying one of the rocks. When asked of the meaning of the piece, Utterback replied, "People ask me to explain it. I don't really understand why I should even understand it myself. I wouldn't call it sculpture. I might not even call it art."

Utterback is survived by his wife, Brenda Lyle of Iowa City and four daughters: Maggie, 3; Heather, 7; Stevie, 14; and Natasha, 28.

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GREG LEHMAN AIA



# residences

## Bathroom Addition

Recycled windows and doors: from existing house built in 1921; steam shower unit: Thermsol; sink and shower fittings: Delta; ceramic tile: Dal-Tile; sink: American Standard; toilet: Briggs

## Cedar Rock

Not Available

## Choi Residence

Windows and doors: Anderson Doors and Windows; appliances: Slager Appliances; floor coverings: Randy's Carpets; metal fabrication: Hawkeye Weld; stucco: Wade Stucco; cabinets: Knapp Woodworking; lighting: Juno, Halo, Artimede, Lightolier; fireplace surround: Akar Design Studio; door and cabinet hardware: Schlage

## Glen Oaks Residence

Windows and doors: Marvin Windows; cedar shingles: Gilcrest-Jewett; custom copper weathervane: Wind & Weather; Colorado and Indiana limestone: Rowat; fireplace: Heatilator; stained oak wood flooring: Glascock Flooring; door hardware: Schlage; kitchen cabinets: Crestwood; lighting: Halo; cabinet hardware: Hafele; plumbing fixtures: Grohe, Delta; appliances: 5 Star, Subzero, Viking; landscaping: Ted Lare

## Hoffman Residence

Windows: Pella Windows; cabinets: Knapp Woodworking; plumbing fixtures: Grohe, Kohler; lighting: Juno, Halo, Lightolier; custom light fixture: Michael Daugherty; fireplace surround: Akar Design Studio; finish carpentry: William Davis, Michael Johnston, Steve Lee; granite: Jim Wunder; metal fabrication: Hawkeye Weld; appliances: Slager Appliances; flooring: Randy's Carpets; door and cabinet hardware: Schlage

## Jones Residence

Not Available

## Napa Crest Residence

Windows and doors: Marvin Windows; cedar shingles: Shakertown; kitchen cabinets: Bort's; custom skylight: Architectural Wall Systems; door hardware: Schlage; bleached oak wood flooring: Glascock Flooring; appliances: Subzero, Creda, Asko, GE, KitchenAid.

## Patel Residence

Windows and doors: Hurd Windows; cabinets: Knapp Woodworking; doors and cabinet hardware: Schlage, Colonial Bronze Co.; custom cabinet hardware: Patricia Ramstad; steel fabrication: Hawkeye Weld; fireplace surround tiles: Akar Design Studio; tile installation: Tim Ellsworth; finish carpentry: Roman Builders; wood flooring: Branchini Hardwood Flooring; granite: Jim Wunder; custom light fixtures: Brian Christiansen; stained glass: GlassBlast; stucco: Wade Stucco; plumbing fixtures: Grohe, Delta, Kohler; appliances: Slager Appliances

## Private Residence

Windows and sliding glass doors: Weathershield; HVAC: Ruud; fireplace: Heatilator; kitchen cabinets: Merillat; redwood siding: Gilcrest-Jewett

## Roberts Residence

Not Available

## Skopec Residence

Windows and doors: Pella Windows; cabinets: Knapp Woodworking; wood flooring: Branchini Hardwood Flooring; finish carpentry: Roman Builders; metal fabrication: Hawkeye Weld; tile work: Akar Design Studio; stucco: Wade Stucco; appliances: Slager Appliances; floor coverings: Randy's Carpets; lighting: Halo, Juno, Lightolier

## Tipton Residence

Not Available

## Zuendel Residence

Sitework: Bev's Trenching & Backhoe; concrete: Koester Construction Co., Inc.; masonry: Koester Construction Co., Inc.; steel: Artistic Ornamental Ironworks; stonework: Des Moines Marble & Mantle; framing: Gilcrest/Jewett Lumber Company; wood for interior millwork: Paxton Beautiful Woods; glass: Saranson's Glass Co.; roofing: Hedberg & Son; painting: Ebert Painting; plumbing: Advance Plumbing Company; electrical: Bright Electric

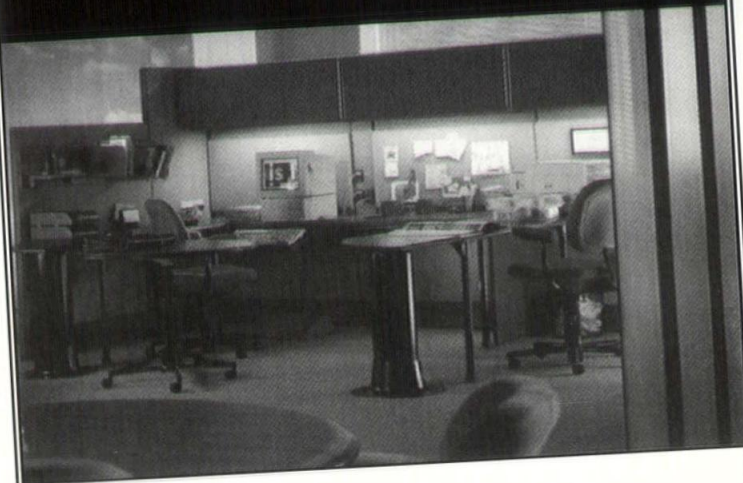


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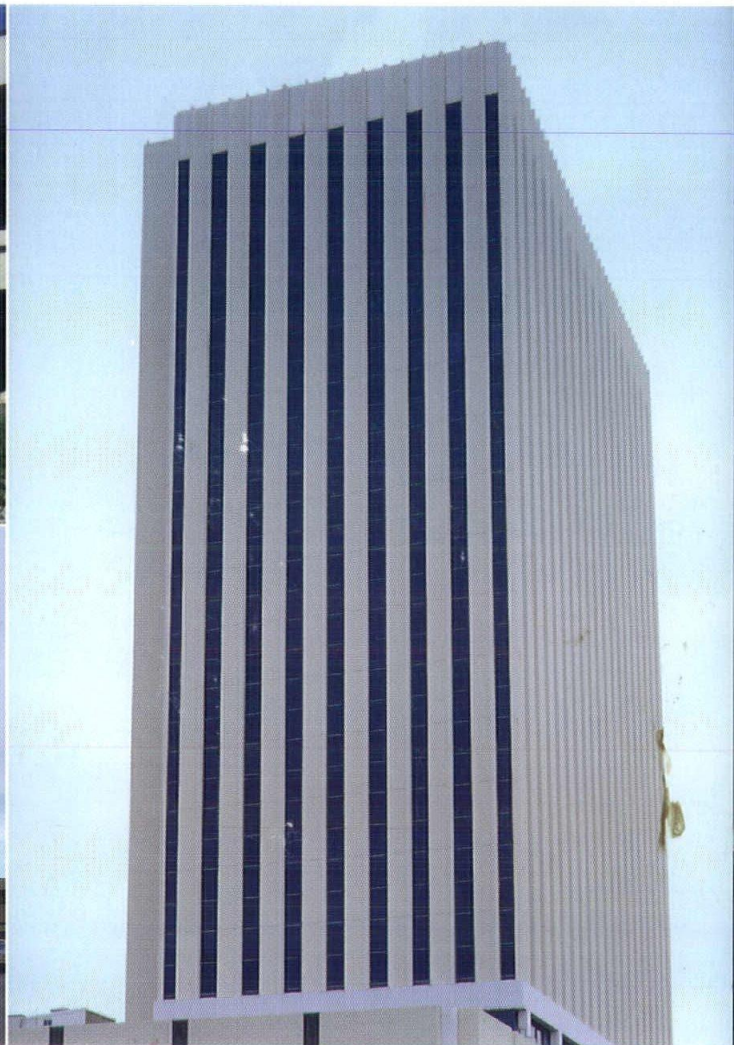
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