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Architect

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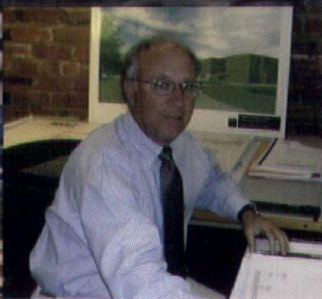
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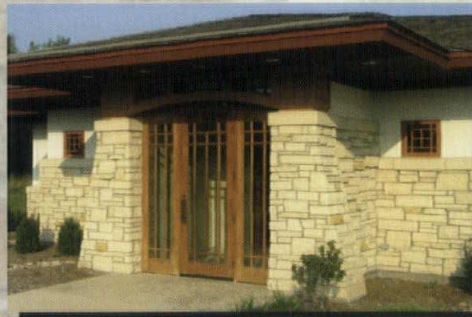
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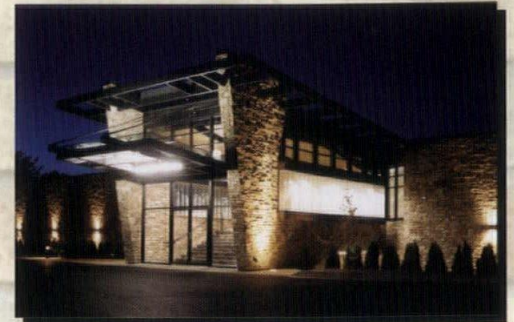
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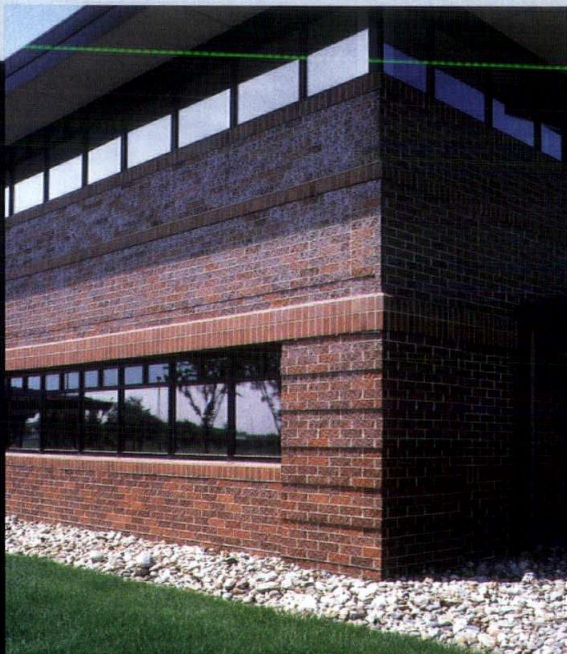
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ARTISTIC EXPRESSION



HyVee Corporate Headquarters, West Des Moines, Iowa
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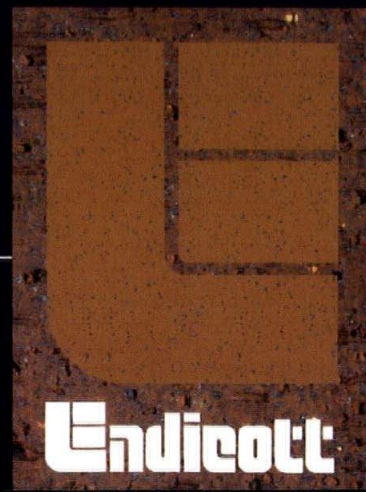
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Anniversaries are a cause for celebration. In Iowa, this is especially so as the American Institute of Architects, Iowa Chapter (AIA Iowa) celebrates its centennial year.

In conjunction with the AIA Iowa centennial celebration, the Iowa Architecture of the Century awards exhibit will honor the 50 best buildings constructed in the state during the 20th century. Recognizing issues beyond aesthetics, the buildings nominated by chapter members are to be distinguished by civic, cultural and design significance.

An accomplished panel of Iowans was invited to judge the nominations. The panel included Bob Broshar, FAIA, an architect and former national president of the AIA; Robert Findlay, FAIA, an architect and professor emeritus at Iowa State University; Eliot Nusbaum, an editor at *Traditional Home* magazine and former design editor at the *Des Moines Register*; Chuck Offenburger, former *Des Moines Register* "Iowa Boy" columnist; and Governor Robert Ray, the governor of Iowa from 1969 to 1983. Each member of the panel has demonstrated a commitment to improving the quality of life in Iowa and has brought diverse insights to this assessment of the important qualities of architecture in Iowa.

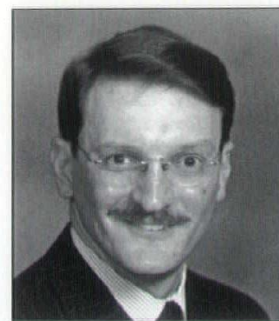
100 YEARS

The awards exhibit is comprised of a diverse collection of buildings consisting of both public and private functions with each building expressive of its time and place. The exhibit recognizes 50 buildings and is organized by five buildings per each decade of the century. Currently on display at the State Historical Building in Des Moines, the awards exhibit will travel throughout Iowa during 2005.

This issue of *Iowa Architect* features the top-awarded buildings designated for each decade and the one overall winner selected as the building of the century. The photography for each building was specially commissioned for the exhibit and was executed by Cameron Campbell, an architectural photographer and assistant professor at Iowa State University. The Architecture of the Century exhibit will record the rich and varied texture of past architectural culture in Iowa as we optimistically anticipate further achievement in the century to come.

Steven Strassburg, AIA
Editor

IOWA Architect



1900–1909 St. Paul's Episcopal Church
Des Moines Public Library
Kendall Young Library
Polk County Courthouse
City National Bank Building/Park Inn Hotel

1910–1919 State Historical Memorial and Art Building
Masonic Temple
Melson House
Merchants National Bank Building
Woodbury County Courthouse

1920–1929 Baldwin House
Roosevelt High School
First National Bank Building
Equitable Building
Salisbury House

1930–1939 Badgerow Building
Iowa-Des Moines National Bank Building
Grandview Park Band Shell
Eagle Point Park Shelters
Butler House

1940–1949 High School Auditorium and Gymnasium
Ventura Julien Dubuque Bridge
Chicago, Burlington and Quincy Station
Des Moines Art Center
Fitch Pharmacy Hall, Drake University

1950–1959 "Cedar Rock" (Walter House)
Lamberson House
Medbury Hall and Scott Chapel,
Drake University
Central YMCA Building
Crites House No. 1

1960–1969 Home Federal Savings & Loan Building
American Republic Insurance Building
Des Moines Art Center Addition
C. Y. Stephens Auditorium,
Iowa State University
Maucker Union Building,
University of Northern Iowa

1970–1979 Blank Performing Arts Center,
Simpson College
Iowa Society of Christian Churches Building,
Brenton Bank & Trust Company Building
Ruan Center, Bankers Trust Building
Civic Center of Greater Des Moines

1980–1989 Carver-Hawkeye Arena, University of Iowa
Des Moines Art Center Addition
Des Moines Convention Center
Agronomy Hall Expansion and Remodeling,
Iowa State University
Coppola House

1990–1999 801 Grand Building
Iowa Advanced Technologies Laboratory,
University of Iowa
Forest Avenue Library,
Public Library of Des Moines
EMC Insurance Building
Meredith Corporation Headquarters Expansion

ALTERNATIVES

THE DESIGN NOMAD

Pete Surber on Mobile Design

Pete Surber, 34, has lived and worked in Des Moines for four years, and has called Iowa his home all his life. He has been flying solo as a freelance designer since April 2004 when he formed his own company, Mobile Design. Surber exemplifies his company's namesake, often seen riding through downtown traffic with the tools of his trade strapped to his back. Whether peddling to the next team meeting or cycling to his ART316 studio, "I bring the entity of Mobile Design right to the client's doorstep."

Mobile Design was borne from a series of seemingly unrelated events converging upon the same career path. "In hindsight," Pete Surber explains, "everything I've ever done has led to the creation of Mobile Design." While earning an architectural degree at Iowa State University, Surber incorporated his 1971 VW Campmobile bus into his undergraduate thesis project. Aptly

named Projekt RADhaus (German for mobile home and an acronym for Roaming Autonomous Dwelling), the sociological investigation questioned our culture's definition of comfort and its concept of "home." The redesign included passive solar heating and power generation, with storage components doubling as furniture or as insulation from Iowa's weather extremes. "Ultimately, I used the project to create my own manifesto on the 21st Century Nomad."

Pursuing the traditional career track of an intern architect, Surber soon found himself discouraged and anxious for change. "The first few years of an intern's vocation are filled with CAD drafting and grunt work. I felt I'd already taken my design lumps by the time I'd returned to school as a nontraditional undergrad. Paying my dues didn't sit too well with me. Toss in a textbook case of Adult Attention Deficit



A closer view of the hand stitching found on each of Mobile Design's leather satchels.

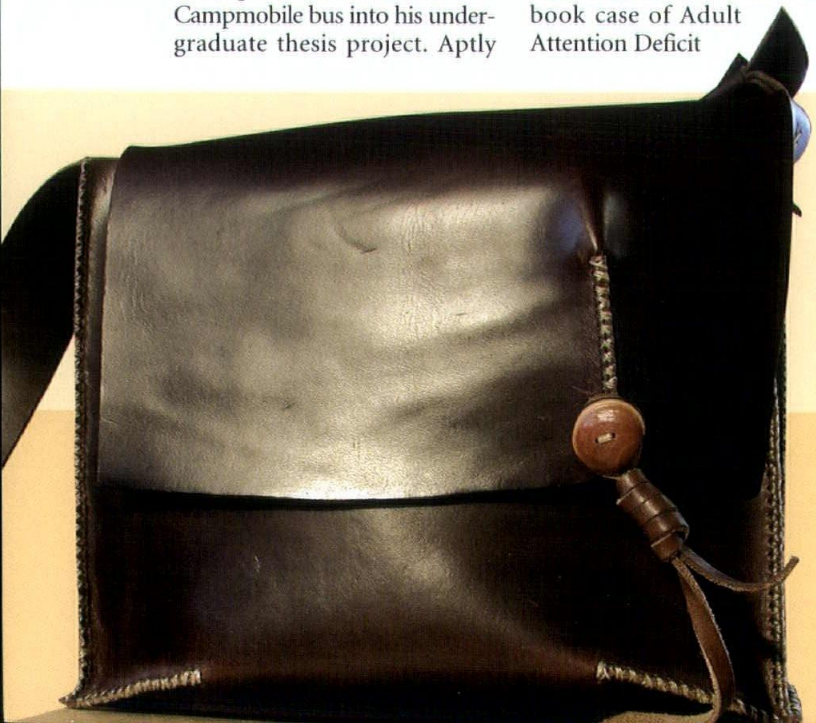


Disorder, and you have a ticking time bomb of unrequited design tension ready to explode!" Surber exclaims. Pete soon stumbled upon an entrepreneurial opportunity that quickly refocused his career path. "On a lark, I fashioned a 'man-bag' for myself from some scrap leather I had lying around." Word got out through friends and coworkers and a side business, baggage, was founded. "It became the creative outlet I was craving." For three years, Surber has designed, patterned and hand sewn leather satchels and handbags, one at a time, for customers throughout the United States, Europe and Japan.

April 2004 marked the defining impetus for change when Pete Surber's multimedia department was downsized. The unexpected layoff challenged his professional zeal while laying into place the final pieces of the freelance puzzle. "Coincidentally, by April I was already struggling with the identity of baggage," says Surber.

"I was considering a complete overhaul of my small business. I wanted to explore new opportunities like furniture or even industrial design." Suddenly free to contemplate those and many other creative scenarios, a name change for baggage was in order. "I've long considered mobility to be the DNA of my body of work. I'd elevated the humble status of the satchel, making baggage an exercise in mobility, just like Projekt RADhaus. Naming my studio Mobile Design seemed the obvious solution."

Still fabricating his signature one-of-a-kind bags for a bespoke list of clients, Pete has set his sights on a client list consisting of some of the area's most prominent architectural, marketing and advertising firms. The bulk of Mobile Design's work has been three-dimensional virtual modeling, but Surber is constantly expanding his creative range—from design workshops to packaging, event planning, furniture and luggage. He finds it exceedingly



Left: Ceiba Bag's closure detail.

difficult to limit the scope of work Mobile Design is to prepared to tackle. "Specialization has never been one of my strong suits," he explains. "I'll try anything once."

Back at his studio, Pete might be found working on a packaging concept or sales presentation format. Today he's busy rapid-prototyping with the help of his 3D modeling software, creating a "prefabricated home for renters" for an upcoming publication. Surber profiles his client as "the design-savvy consumer who's chosen not to follow the traditional mortgage track, yet wants a living environment that is uniquely his/hers. Many rental units don't allow even the slightest of alterations to the banal white walls, stock cabinets apartment shell." This project, a series of "Mod Pod" prefab components in various

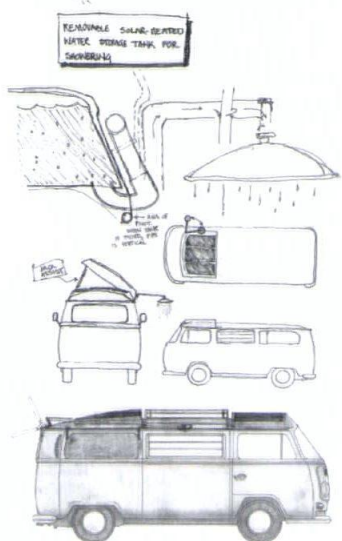
sizes and materials, reflects Surber's belief in highly efficient organization—sleek and minimal yet strong, light and movable. "And all fabricated within the spatial constraints of a moving van's available cubic footage."

Mobile Design happily straddles both the architectural and graphic art worlds. "I've tapped into a niche market, where the diminutive size of my

"I've long considered mobility to be the DNA of my body of work."

one-man company is also its biggest asset. "I offer creative solutions to firms who are either understaffed or too busy to generate the work in-house, or who can't justify the cost of outsourcing an animation to a larger render farm. Most often, a project's deadline won't offer the necessary timeframe to outsource the assignment to another company that boasts administrators, account executives, project leaders and production teams. I'm all of that rolled into one—creative, competitive, and most of all, mobile!"

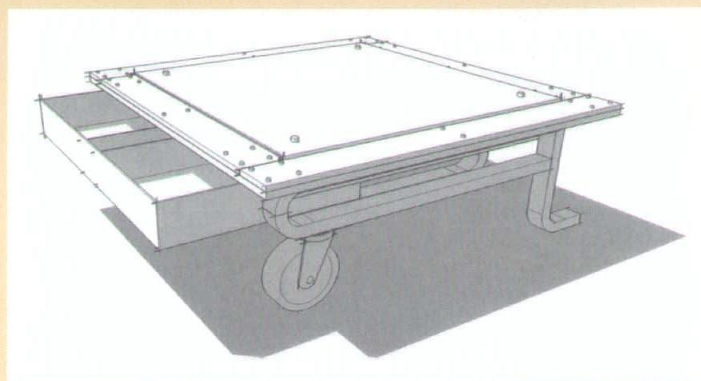
And as for the fate of that old '71 VW Campmobile? "It no longer runs, so I intend to scrap the entire drivetrain and turn it into a conference room," Surber responds enthusiastically, "complete with a bolt-together body and chassis so that it can be dismantled and relocated inside my studio, as a room within a room." ●



Conceptual renderings of Projekt RADhaus.



Excerpt from wayfinding map for Project AWAKE Newton Arboretum.



In a recent design challenge to create a coffee table under \$100, Surber's entry relied heavily on found objects. This project enabled rapid prototyping. Using 3D software to model the components of the found objects, Pete was able to quickly build many virtual versions of this low-slung, post-modern marvel. The two red castors were salvaged, the aluminum drawer and aluminum table top were reclaimed from architectural building samples. Below the aluminum top is a layer of Viroc cement board, followed by 1/2" birch plywood. The table's legs and struts were crafted from dismantled wooden stool legs, the only purchased items for this project. Stainless steel hardware adds the finishing touches.

1900-09

Specimen of Its Time

POLK COUNTY COURTHOUSE | DES MOINES | PROUDFOOT & BIRD
1906

One of the state's finest specimens of Beaux Arts architecture, this county courthouse represents the legacy of early civic leaders as well as the exemplary civic architecture of Proudfoot and Bird.

One hundred years after ground was broken for the Polk County Courthouse, the city of Des Moines finds itself in discussions reminiscent of the municipal planning issues at the start of the 20th century. In 1900, landscape artist Warren H. Manning visited Des Moines "to study our city... and from his study to make recommendations for the future beautification of the city." As a result, he "reasoned that the river should be made the connecting link of an extensive boulevard system—a general plan to which the city is now thoroughly committed, and one which is attracting nation-wide attention."

This "Beautify the River Front" plan was the source of debate regarding the site for the third, and current, Polk County Courthouse. A group of "new-siters," led by Lafayette Young and consisting largely of east-side businessmen, proposed a riverside site opposite the then-new library. The "old-siters" advocated tearing down the existing courthouse and building the new courthouse on the same site. Despite the river front development plan, the argument that the county would gain \$232,000 by building the new courthouse on the new site, and strong citizen support, supervisors two times voted 3-2 to erect the building on the site of the existing courthouse. The three supervisors who voted for the old site formed the building committee.

Thus the courthouse was built at its current location, at the west terminus of Court Avenue. On April 20, 1903, the cornerstone was laid amid ceremony and fanfare provided by local Masonic lodges. While Governor Cummins delivered "the principal address, a strong appeal to civic duty and civic pride," the Des Moines Ministerial Association protested the Masons' involvement in the cornerstone day proceedings.

The courthouse was dedicated on October 31, 1906. Historian and state librarian Johnson Brigham reported that "The magnificent interior was a surprise to many.

The court rooms were in striking contrast with the old rooms in which justice had long been dispensed." The impressive interior noted by Brigham in his remarks on the dedication includes a series of murals on the fourth floor by four different artists. Architectural historian Wesley Shank asserts that the interior architectural elements "express the gravity of the bureaucratic and judicial activities that take place in the offices and courtrooms."

Architects George W. Bird and W. T. Proudfoot designed the courthouse in what may be described as a "modified Renaissance," "Beaux Arts classical," or "classical revival" style. The four-story gray limestone building includes a multi-story rotunda, a 116-foot-high central clock tower, and 28 sculptured masks. One historian notes that these stone faces are "a carry-over from Europe, where old stone carvers, in order to relive the boredom of carving on the same job day after day and year after year, would carve such things as a little saint doing something he shouldn't. These bits of humor would usually be high above the normal line of vision."

The Polk County Courthouse was one of 17 county courthouses built in Iowa between 1900-1910. The cost for these buildings averaged around \$100,000, and ranged in price from \$45,000 to \$150,000, with one exception: the \$750,000 Polk County Courthouse. This courthouse building is certainly one of the finest specimens of Beaux Arts architecture in the state, and it represents the legacy of early civic leaders as well as the exemplary civic architecture of Proudfoot and Bird. Its story also serves as a reminder to citizens of the county today, as they revisit century-old questions regarding development of their county seat.

—Ann Sobiech Munson, Associate AIA, is an intern architect at Herbert Lewis Kruse Blunck Architecture.

Right: The 116-foot central clock tower soars above the Beaux Arts facades of the courthouse.

1900

> Eliel Saarinen, Finnish Pavilion, Paris Exposition > Sigmund Freud, "Interpretation of Dreams" > New York subway construction begins at Borough Hall, Manhattan > Zeppelin makes maiden voyage, Germany > University Club, New York, NY, McKim, Mead and White, Italian Renaissance Revival

1901

> Charles and Henry Greene, David B. Gamble House, Pasadena, CA > Ransom E. Olds introduces the Oldsmobile Curved Dash Runabout > U.S. President William McKinley shot in Buffalo, dies 8 days later > Guglielmo Marconi achieves first trans-Atlantic radio transmission > Moser House, Vienna, Austria, Josef Hoffmann, pre-modern style

1902

> Daniel H. Burnham, Fuller Building ("Flatiron Building"), New York, NY > Frank Lloyd Wright, Ward Willits House, Highland Park, IL > Willis Carrier designs first air conditioning system > Cuba gains independence from the U.S.

1903

> Frank Lloyd Wright, Larkin Building > Model A Ford introduced > U.S. and Panama sign treaty to build the Panama Canal > First Tour de France, Maurice Garin wins > Orville Wright flies aircraft in first documented successful controlled powered heavier-than-air flight

1904

> State House fire, Des Moines > Louis H. Sullivan, Schlesinger and Meyer Department Store, Chicago, IL > First Rolls-Royce manufactured > Trans-Siberian railway completed > First New York City subway line opens



CAMERON CAMPBELL ©

1905

> Albert Einstein, "Special Theory of Relativity" > Sinn Fein founded in Ireland
> The Russian Revolution of 1905 begins
> Albert Einhorn introduces novocaine
> Norway gains independence from Sweden

1906

> Paris designers introduce the Empire dress > McKim, Mead and White, Morgan Library, New York, NY > Frank Lloyd Wright, Unity Temple, Oak Park, IL
> Antiquities Act of 1906 authorizes president to declare national monuments to be historic landmarks > Upton Sinclair, *The Jungle*

1907

> Daniel Burnham, Marshall Field and Company Building, Chicago and Union Station, Washington, D.C. > Ziegfeld Follies begins > Pablo Picasso, *Les Femmes d'Alger*

1908

> Louis H. Sullivan, National Farmers Bank Building, Owatonna, MN > Ernest Flagg, Singer Tower—47-story building is tallest in the world > Model T introduced, costs \$850 > *The Christian Science Monitor* founded > Des Moines River Front Civic Center Plan introduced

1909

> Frank Lloyd Wright, Frederick G. Robie House, Chicago, IL > NAACP founded
> Edward Shackleton's expedition finds magnetic South Pole > Comet Halley first recorded on photographic plate

1910–19

Pragmatic Architecture

MERCHANTS NATIONAL BANK BUILDING | GRINNELL | LOUIS H. SULLIVAN
1915

The Merchants National Bank building is evidence of an era of progressive banking and social change.

Architecture is an expression rather than a style and is the outcome of certain conditions in a certain civilization.”—Louis Sullivan

At the beginning of the 20th century, the rural bank, shaped by an era of progressive thinking and social ideals, emerged as a new building type that not only transformed the appearance of America’s Main Street but the relationship between architecture, commerce, and social welfare.

In 1913, Merchants National Bank selected Louis Sullivan as the architect for their new bank building in Grinnell, Iowa. At the time, Sullivan had completed only one rural bank commission in Owatonna, Minnesota, but because he openly sought through lectures and papers to combine theory and practice, thought and action in order to create, through a dialogue of form and function, pragmatic architecture, he was an ideal architect for his clients.

Pragmatism, a specific, active relationship between our ideals and our spatial practices within society, was an important part of democratic discourse at the turn of the last century. The Merchants National Bank board and president, seeking to change the image of rural banking, saw pragmatism as a vehicle for reinvention. The resulting spatial and visual experiences of the Merchants National Bank ritualizes, reveals, and celebrates individual and collective banking practices.

Sullivan’s elevations are indicative of the dialogue between form and function—each opening cuts into the exterior brick surface, is ornamented, and reveals the mass of the exterior wall and as well as the interior order. The original bank plan granted public access through a low vestibule on the south side of the building. Once in the building, the public was part of an open, double-height room comprised of brick, plaster, and wood. Illuminated by clerestory windows, the public could see Sullivan’s interior terra-cotta and stained-glass ornamentation but, more importantly, could apprehend all functions of the bank.

The layout of the bank is progressive, pragmatic, and democratic for several reasons. First, the vault, located on axis with the main, public entrance, establishes a deliberate physical and visual relationship between the public and the symbol of strength and security in banking. In addition, the teller and savings departments were visually accessible, delineated by low brick walls. And lastly, supporting offices and waiting rooms were screened, rather than hidden, from public view.

The Merchants National Bank, unlike the banking spaces and practices previously shrouded in classical architectural form, is a space of transparency and efficiency. Through this visual transparency and functional efficiency, Sullivan makes manifest democratic practices—practices that are revealed through formal organization and spatial experiences. In the Merchants National Bank, banking was understood as a social act within a social context that is, at least visually, inclusive and therefore, democratic.

In “What is Architecture?” Sullivan describes not architecture but a new, democratic system of architectural criticism. He articulates the critical evaluation of architecture as a critical evaluation of society. Architecture, therefore, is a reflection of our society and of us. And as A. N. Rebori wrote, Louis Sullivan’s architecture represents “the true spirit of democracy, expressed in terms of building, significant of our times, our people, and our life.” The Merchants National Bank of Grinnell reflects a shared era of pragmatism and progressive architectural design in Iowa, the Midwest, and nation.

—Clare Robinson is an assistant professor in the Department of Architecture at Iowa State University.

Right: South elevation with main entry, terra-cotta ornamentation, office windows, and frieze.

1910

> Performance of Gustav Mahler’s Symphony No. 8 in Vienna. > Umberto Boccioni produces Italian Futurist manifesto on painting

1911

> Sigmund Freud struggles to dominate Vienna psychoanalytic society, begins writing his essay “Totem and Taboo”

1912

> Titanic sinks > The Republic of China established > New Mexico and Arizona admitted as 47th and 48th states > Woodrow Wilson elected president

1913

> First Women’s Suffrage Parade in Washington, D.C. > Henry Ford invents the moving assembly line > New York City’s Grand Central Station opens as the world’s largest train station

1914

> WWI begins > Panama Canal opens > First electric traffic light installed in Cleveland, OH > The U.S. Federal Trade Commission established (FTC) > Stainless steel items made available for public use



1915

> Albert Einstein publishes General Theory of Relativity. > Franz Kafka publishes existentialist short story, "Metamorphosis." > T.S. Eliot publishes poem, "The Love Song of J. Alfred Prufrock"

1916

> Frank Lloyd Wright begins design of Imperial Hotel in Tokyo > Battle of the Somme > American chemist Irving Langmuir invents incandescent gas lamp.

1917

> Eric Mendelsohn designs observatory for Einstein Tower in Potsdam > Guillaume Apollinaire writes surrealist play, "Le Mamelles de Tiresias"

1918

> De Stijl group lead by Theo van Doesburg calls for organic combination of all arts > Pop-up toaster invented by Charles Strite

1919

> League of Nations founded > Treaty of Versailles signed > Chicago Race Riots > World Series "Black Sox" scandal > American Legion formed in Paris > Bauhaus movement founded

1920-29

Bringing It All Back Home

SALISBURY HOUSE | DES MOINES | BOYD & MOORE AND RASMUSSEN & WAYLAND
1928

A blend of English antiquity with the conveniences of American living, in its combination of informality and prestige and in its appropriateness for high-society living, the Weeks mansion epitomizes the English Manor House style so popular in the 1920s.

In the early 1920s, Carl Weeks, who had amassed a fortune in the cosmetics industry, traveled with his wife, Edith, to Salisbury, England. There they visited the “King’s House,” an agglomeration of edifices erected and enlarged as royal residence in the 13th, 15th, and 17th centuries. Like many wealthy Americans journeying abroad at this time, the Weeks were tremendously impressed by antiquity, by sovereign life, and by a certain dimension of depth and authenticity that came from centuries of age. If America basked in mechanization, in factory production, in fulfilling the functional, England must have seemed the opposite. To Americans, Cambridge and Oxford appeared as font of intellectual endeavor, an appearance that gave rise to architectural styles—Collegiate Gothic and Collegiate Tudor—inordinately popular with American campus designers. In King’s House, the Weeks found both Gothic and Tudor blended together as one, with a 17th Century ‘King Charles brick portion’ adding variety to the mix. But how to take it home? A national treasure in England, the King’s House was not for sale.

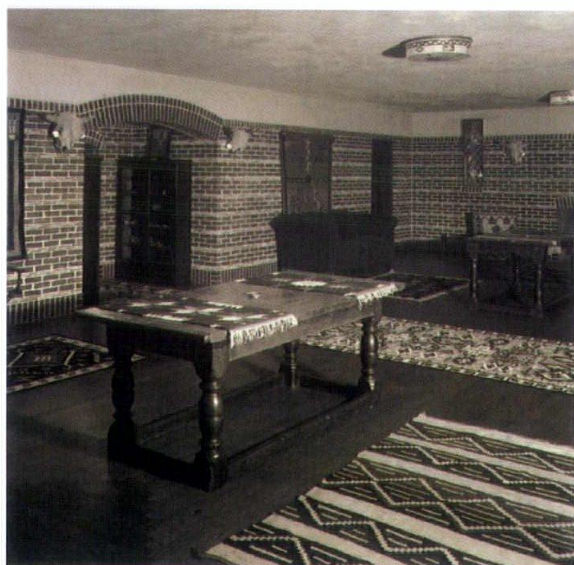
Returning to Des Moines, the Weeks set about replicating what they had seen in the Old World. In the twenties, period revival houses and particularly the

English Manor House achieved enormous popularity with a moneyed gentry in America who, thanks to automobile transportation, retreated to the exclusivity of “green belt” suburban acreage. Salisbury House was to be the king of Old English manor houses. Built for three million dollars between 1923 and 1928 on a 10-acre site of virgin woodlands in Des Moines just off 42nd Street and south of Grand, this 42-room mansion was designed initially by the Des Moines firm of Boyd and Moore. Later, the New York architect William Whitney Rasmussen was consulted and it was his revised design that ultimately was executed.

True to medieval aesthetics, the house rambles across its site, anchored by the centrality of its three-story great hall facing south. Cloaked in flint and limestone and with a single, cathedral-sized window, the entry hall interior features walls of limestone block, a mezzanine of medieval wood, and trusses and rafters taken from England’s White Heart Inn as it was being dismantled. Awkward proportions and a rather stark and dark cubic volume are tempered by tapestry, a variety of paintings, carved balustrade figures, various carpets and cabinetry, and a view into the again antique stair hall. Indeed, the re-use of building parts—paneling and fragments

Left: “Indian Room” on the lower level, directly beneath the living room. Exposed brick walls feature string course of antique clay roof tiles broken during shipping. Custom cattle-skull sconces and decorative ceiling fixtures help “thematize” the room which features selections of rugs, weavings, and accoutrements from the Weeks’ travels in the American Southwest.

Right: Library, with floor-to-ceiling shelving, beamed and panelled ceiling, and medieval hearth.



1920

> 19th Constitutional Amendment granting women the right to vote is ratified > First radio station begins regularly scheduled broadcasts

1921

> Irish Free State established > De Young museum opens in San Francisco, CA > The U.S. formally ends WWI > Insulin discovered at University of Toronto > Race Riot in Tulsa, OK > Death penalty abolished in Sweden

1922

> Mussolini’s Fascists seize Italian government > First successful insulin treatment of diabetes > Egypt gains independence from UK > Lincoln Memorial dedicated in Washington, D.C. > Irish Civil War begins

1923

> Turkey becomes a republic > Frank Lloyd Wright’s Textile block houses, Los Angeles, CA > First distribution of *Time* magazine > Interpol established > U.S. President Warren Harding dies, succeeded by Calvin Coolidge

1924

> Gerrit Rietveld’s Schroeder house, Utrecht, Holland > Vladimir Lenin dies > Olympics open in Chamonix, France > IBM Corporation founded > First GMT time signals from Royal Greenwich Observatory > First Macy’s Thanksgiving Day parade held in NYC



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including clay roof tiles, ceilings, doors, mantels, stairs, and rafters—intended to lend authenticity to the house, has the opposite effect. Displaced in time and space and set in juxtaposition to other items similarly displaced, “antiquity” loses its authenticity. No matter how accommodating the medieval picturesque, integration eludes the mansion’s overall design. Instead, the house reads as a series of period rooms, the sort of thing found in the lower levels of American art museums across the country.

This being said, Salisbury House does have its moments and is well worth a visit. Its library, defined by walls of books and manuscripts on elegantly rustic shelving, conveys a sense of the importance of literature and of the kind of place that encouraged a literary mind. The “Indian Room,” an informal game room located directly beneath the vast living room, features walls of brick masonry laced with stringcourses of broken English antique roof tiles. These walls have about them a scale, color, and rusticity appropriate to the room’s

intention. The Weeks enjoyed traveling in the American Southwest and their collection of Native American artifacts and rugs once displayed in this room was a highlight of the house. Additionally, the Art Deco private bathrooms of Carl and Edith Weeks capture the luxuriousness of the Great Gatsby atmosphere that permeates this edifice. Though obviously functional, both baths are rich in color and pattern and employ wondrous fixtures and mirrors. Carl’s bath especially, with its vaulted ceiling of white and its walls of black tile, with the glitter of chrome and its beveled mirror, and with its porcelain fixtures fit for the Michelin Man, exudes the enthusiasm and energies not of times long past but of the contemporary, vibrant Roaring Twenties.

—Daniel Naegele, Ph.D. is an architect, historian and critic, and assistant professor in the Department of Architecture at Iowa State University.

Above: The south and principle elevation of Salisbury House with three-story flint and limestone entry hall and pointed-arch portal just right of center.

1925

> F. Scott Fitzgerald’s *The Great Gatsby*
> First publication of the *New Yorker*
> Albania declares itself a republic > The first synchronized transmission of pictures and sound achieved by Charles Francis Jenkins > Adolf Hitler publishes his personal manifesto *Mein Kampf*

1926

> Walter Gropius’ Bauhaus at Dessau
> Adolf Loos’ Josephine Baker House, Paris, and Tristan Tzara House > Paris Gertrude Ederle becomes the first woman to swim the English Channel
> Afghanistan declares monarchy > Lebanon becomes a republic

1927

> Chiang Kai-shek unites China > The Great Mississippi River Flood greatest national disaster in U.S. history > Harold Stephen Black invents the feedback amplifier > The Academy of Motion Picture Arts and Sciences, the “Academy” in “Academy Awards,” is founded

1928

> First regularly scheduled TV broadcasts in U.S. > Le Corbusier’s Villa Savoye, at Poissy, France > An iron lung respirator is used for the first time at Children’s Hospital, Boston, MA > Michinomiya Hirohito is crowned the 124th Emperor of Japan

1929

> Stock market crash in U.S., worldwide depression > Mies van der Rohe’s Barcelona Pavilion > Mies van der Rohe’s Tugendhat House, Brno, Czechoslovakia
> James Joyce, *Ulysses*

1930–39

Design + Technology = Excellence

EARL BUTLER HOUSE | DES MOINES | KRAETSCH & KRAETSCH
1937

Modernism in housing is a plan to make your life more comfortable—to obtain, in a home, desirability, beauty, utility and economy.
American Magazine
(March 1937).

Right: World War I veteran and University of Chicago graduate Edward Earle Butler with wife Fannie and two unidentified friends.

Bottom: The poured-in-place 10-inch reinforced concrete walls of the street side western elevation exhibit a nice raw beauty. The north ramp enclosure visible near the scaffolding on the left is a rectilinear form with angled corners acting as a counterpoint to the curvilinear ramp enclosure on the south elevation.

The statement at left from an article titled, “The World’s Most Modern Home,” was a concise summation of the effort behind the design and construction of a unique house in Des Moines. The criteria for achieving those directives were carefully considered from the beginning by the client, businessman Edward Earle Butler and his architect/friend, George Kraetsch with the local architectural firm of Kraetsch & Kraetsch, collaborating on every aspect and detail of this remarkable house. Butler and his wife Fannie moved into their modern home in 1937, located on SW 21st (now Fleur Drive) between downtown and the airport and lived there for 30 years. The achievements of these individuals made an indelible imprint upon the American modern design landscape.

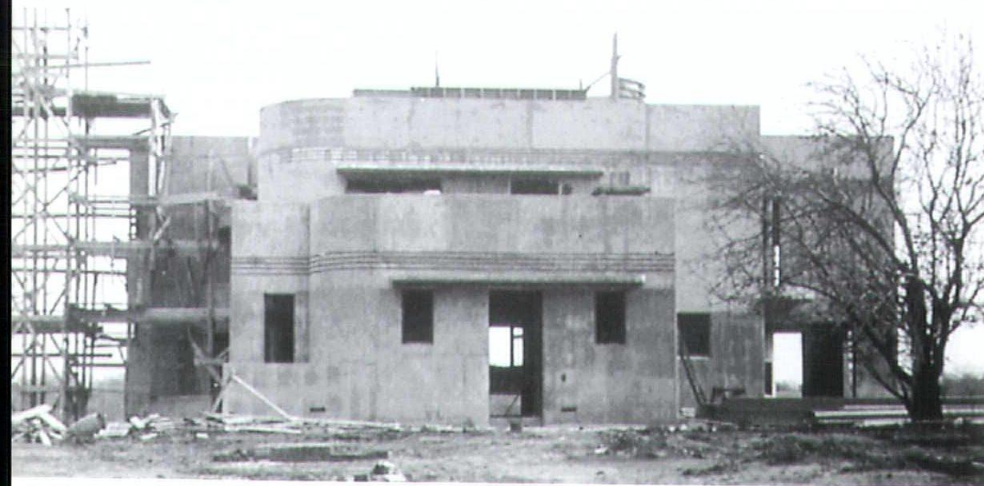
At this point in design history, architecture and the arts was influenced by European Modernism as vigorously promoted by Philip Johnson and Henry-Russell Hitchcock, beginning with the 1932 International Style exhibit at the New York Museum of Modern Art. In addition to this seminal exhibit, American designers Raymond Loewy, Norman Bel Geddes, Henry Dreyfuss, Russel Wright, and Walter Dorwin Teague were streamlining all types of transportation vehicles and redesigning numerous domestic products as desperate corporations were willing to try anything to improve sales during the



Depression. Architecture was influenced by these new design concepts with architects including Frank Lloyd Wright, Edward D. Stone, and Richard Neutra often combining the best vocabulary of the Bauhaus designers with that of other Machine Age forms to create a distinct American paradigm.

These design elements are prevalent on the Butler House with the smooth flowing and angular lines seeming so perfect as though each configuration was considered as to the most appropriate form and function with no elaboration. The progression of the frieze and railings wrapping around the building visually connect the many white concrete shapes to create a collage of various forms never achieved before or since in modern residential design.

The incomparable southern elevation is the most photographed view of the house. This composition of flat spaces, curvilinear forms combined with right and oblique angles represents a mastery of design assemblage. Beginning at the eastern edge is the simple flatness of the former living room and master bedroom. A subtle stepped protruding section enables a transition to the semi-circular ramp enclosure with the curvilinear element reiterated at the uppermost ramp level. An aluminum railed terrace off the south former bedroom connects to the ramp wall creating a human scale perspective for the entry. The next transition occurs with the former bedroom and dining room identical in form



1930

> Lindbergh flies cross-country in a record time of 14.75 hours > Plans submitted for Rockefeller Center > Al Capone arrested on perjury charge > “Blondie” comic strip begins > *American Gothic* by Grant Wood is painted > The ninth planet, Pluto, is discovered

1931

> “The Star Spangled Banner” becomes our national anthem > Empire State Building is completed > Scottsboro boys accused of rape > Christ monument built on Rio de Janeiro hilltop

1932

> Lindbergh’s baby is kidnapped > Franklin Roosevelt wins presidential election by a landslide > Amelia Earhart first woman to fly over the Atlantic > The International Style in Architecture, New York Museum of Modern Art

1933

> Roosevelt’s “New Deal” starts to take shape > *King Kong* premieres > Adolph Hitler becomes chancellor of Germany > Bauhaus School in Dessau, Germany, is closed by Director Ludwig Mies van der Rohe

1934

> Chicago World’s Fair opens > Alcatraz opens > The Dust Bowl > The game “Monopoly” is being sold by Parker Brothers > Raymond Loewy, designs new refrigerators for Sears & Roebuck

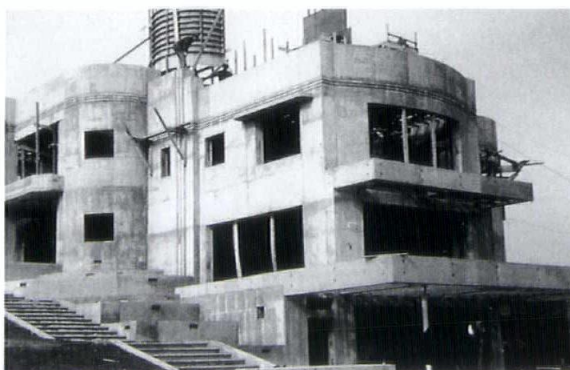


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and size. These two rooms are composed of right and oblique angles providing a dynamic yet appropriate contrast to the planar and curved sections.

The overall effect of these diverse design elements result in a work of refined architecture of perfect scale and proportion. The visual effect is not of competing forms but of logically and aesthetically pleasing transitions and shapes. The convergence of these elements creates a remarkable composition and a singular work of modern design in 1930's America.

The Butler House has now stood for nearly seven decades as the exemplar of the union of design and technology for the private residence. After all these years the building continues to make a profound impact upon admirers of Modernism. From the elegant confluence of clean sculptural forms and rational well planned spaces to the use of advanced building systems, the Streamlined Modern glass, steel and concrete building in Des Moines represented in its time—the hope for a better world. That this world never became reality tells us more about ourselves than the practical dreamers who envisioned the possibilities.



—Mark Blunck began his writing career with a lengthy article on the Butler House appearing in the November/December 1987 issue of *Iowa Architect*. This is his eighth article on the house in addition to nearly 70 other published architecture and design articles.

Above: The Butler House sits atop a rise at the corner of Fleur Drive and Bell Avenue. The building was restored in the late 1980s and converted into advertising agency offices. Despite the below grade addition and the intrusion of the above grade addition, the original architecture still dominates the site and remains a high point of American modern residential design.

Left: The building shell is nearly complete in this view. The *Des Moines Register* newspaper reported that 15 train carloads of dry cement and over 110 tons of steel was used in construction.

1935

> Nazi government revokes German citizenship of Jews > World's largest railroad bridge is completed > Alcoholics Anonymous founded

1936

> Frank Lloyd Wright, Fallingwater, Bear Run, PA > Hoover Dam completed > The Baseball Hall of Fame is established > First edition of *Life* magazine is published > In London, the Crystal Palace is destroyed in a fire

1937

> *Snow White and the Seven Dwarfs* is released by Walt Disney > Golden Gate Bridge opened > Amelia Earhart vanishes > First issue of *Look* magazine is sold > Wallace H. Carothers receives a patent for nylon

1938

> Marcel Breuer establishes New Bauhaus School, Chicago, IL > Mies van der Rohe leaves Germany > Action Comics issues the first "Superman" comic > Orson Welles' radio adaptation of "The War of the Worlds" is broadcast, causing mass panic in the eastern U.S.

1939

> Nuclear Fission hypothesized > John Steinbeck's *Grapes of Wrath* is published > *Wizard of Oz* premieres in theaters > WWII begins > The SS St. Louis, carrying 963 Jewish refugees, is denied permission to land in Florida. Forced to return to Europe, most of its passengers later die in Nazi concentration camps

1940–49

Modern Defined

DES MOINES ART CENTER | DES MOINES | SAARINEN SWANSON & SAARINEN ARCHITECTS AND
1948 | BROOKS BORG ARCHITECTS-ENGINEERS

Eliel Saarinen's great understated gift to the community was something visitors still sense in each gallery—a spatial and textural voice so sublime that it inspired a generous kind of surrender from his future, then unimagined collaborators, Pei and Meier.

—Eames Demetrios

Grand Avenue in Des Moines heading west from the downtown district is host to a diverse collection of architectural styles ranging from Victorian to Classicism to various modes of Modernism. Near the intersection with Polk Boulevard stands an impressive assemblage of building designs created over a 40-year period suitably anchored by the refined work of Finnish architect Eliel Saarinen.

In March of 1945, as the end of World War II was finally in sight, Saarinen's final proposal for a new art center had been received by the trustees. The design was influenced by an unbuilt Saarinen project, the Smithsonian Art Gallery that had received first prize in a national competition and the many buildings he had designed and constructed at the Cranbrook Academy of Art in Bloomfield Hills, Michigan.

The Des Moines site is part of Greenwood Park and faces Grand Avenue, a major thoroughfare, which at the time before freeway construction connected the downtown district with the westward expanding city. Saarinen skillfully utilized the land to exhibit his subtle and powerful interpretation of modern architecture with the sprawling structure recalling the open plains of the Midwest.

The 1948 Art Center is an elegant and restrained building of 47,000 square feet distributed in four wings. The foyer leads to a dramatic double height lobby with adjacent galleries and a U-shape is composed with exhibition spaces distributed in two other wings to form a courtyard. A shallow stone paved reflecting pool further connects the building to the site and is highlighted by the sculpture, *Man and Pegasus*, from

Cranbrook sculptor, Carl Milles, 1949. The fourth and largest wing extends eastward from this configuration and houses facilities for adult and children art classes, as one program requirement was that people should not only view and appreciate art, but also have a direct hands-on experience with the creative process. This building layout spreads gently over the sloping terrain with a considerable footprint, but its setback from Grand Avenue enhances the site's serenity.

The Saarinen building evokes a midwestern sensibility of a calm and peaceful relationship to nature through its use of lannon stone and an elongated configuration enhanced with the fenestration and brick patterning emphasizing the building's horizontality. A walk around the Art Center grounds serves to intensify this natural connection and even with the later brilliant additions by I. M. Pei and Richard Meier over the next 40 years, their existence is historically and aesthetically dependent upon Saarinen's understanding of site specificity and the means by which an architect achieves a perfect blending of the natural and built environments.

Eliel Saarinen's wonderful contribution to this modest mid-sized city was the first art facility to be built in the U.S. after the end of the war. It was determined that the term "museum" should not be used as it denotes a certain degree of pomposity and stodginess. The Des Moines Art Center has succeeded in reaching out to the community in many ways and the wishes of the trustees and the famed architect have been realized in more ways than even they may have imagined.

—Mark Blunck has contributed to Iowa Architect for over 15 years. He says the architecture of the Des Moines Art Center will always inspire him and visits to his hometown always include a few hours admiring all facets of the buildings and the collections.

1940

> Winston Churchill becomes Britain's prime minister > First social security checks are paid out > Construction of Auschwitz begins > First McDonald's hamburger stand opens > French children discover Lascaux caves

1941

> Pearl Harbor bombed, U.S. enters WWII > Jeep invented > Mount Rushmore completed > In Washington, D.C., the National Gallery of Art is officially opened by President Franklin D. Roosevelt

1942

> Battle of Midway > The t-shirt introduced > The Manhattan Project is established > *Casablanca* premieres in theaters > DDT first used as a pesticide

1943

> Pentagon is completed, becoming the largest office building in the world > Rodgers and Hammerstein's *Oklahoma!* opens > Development of the Colossus computer by British to break German encryption

1944

> Ballpoint pens go on sale > D-Day > Anne Frank and her family sent to concentration camps > *The Daily Mail* becomes the first transoceanic newspaper > Iceland declares full independence from Denmark



Left: Various rooflines throughout the building define a tranquil horizontal composition and the only curvilinear element is the entry walk and attenuated overhang at the main entrance.

1945

> Case Study House program; *Arts & Architecture* magazine > George Nelson becomes director of design at Herman Miller. Hires Charles and Ray Eames, Isamu Noguchi and Alexander Girard > FDR passes away > Hitler commits suicide > U.S. drops atomic bombs on Hiroshima and Nagasaki, Japan

1946

> The computer (ENIAC) invented > Nuremberg trials > Microwave oven invented > First meeting of the United Nations > The bikini is introduced > UNICEF founded > After over 400 years, Philippines achieves full independence

1947

> Jackie Robinson becomes first African-American to play major league baseball > Chuck Yeager breaks sound barrier > Dead Sea Scrolls are discovered > First televised World Series—Yankees beat the Dodgers

1948

> "Big bang" theory formulated > Gandhi assassinated > Polaroid camera invented > The World Health Organization is established by the United Nations > Israel is declared an independent state

1949

> Charles and Ray Eames complete Case Study House #8, in Pacific Palisades, CA > NATO established > First non-stop flight around the world > George Orwell's *1984* published

1950–59

A Crystal House for Town and Country

"CEDAR ROCK" (LOWELL WALTER HOUSE) | QUASQUETON | FRANK LLOYD WRIGHT
1950

Impeccably built of brick, concrete and walnut, the Lowell Walter House was initially conceived by Wright as a magazine prototype for a modest, modern, post-World War II crystal house.

If in the mid-40s a glass-walled house by Mies might have seemed a logical extension of that architect's interest, a glass-walled house by Frank Lloyd Wright would certainly have been a curiosity, anathema as it was to his notion of a "natural house." Yet in the June 1945 issue of *Ladies' Home Journal*, under the title "Opus 497," one finds Wright's prototype design for just such a house, complete with a plan for suburban lot and captioned: "... a crystal house for town or country ...". Thirty months later, in the now-famous January 1948 issue of *Architectural Forum* dedicated to Wright's work, a similar plan is offered together with a perspective of the Lowell Walter house carrying the headline: "Usonian Dwelling at Quasqueton, Iowa. Glass Walls. Planned on a Unit System September 1946."

The Walter floor plan is similar to that of a Usonian—a moderately priced American dwelling conceived by Wright during the Depression for clients of average income. Like a tadpole, the house features a tail

of bedrooms, baths, carport, and maid's quarters. Its square "head"—the dining/living room here labeled "Garden Room"—is rotated at a 45-degree angle to this tail, the rotation hinged by the work space or kitchen. The Unit System, a 5'-3" module, is a square grid clearly articulated in the Cherokee Red precast concrete floor tiles. Walls are not hollow and of conventional stud-framing, but comprised of either specially ordered red brick or of non-load-bearing walnut 1-x's fixed to plywood panels. The materials of the Walter House are undoubtedly far finer than Wright's earlier Usonians, but the design and construction is similar. Craft, not labor, was employed to wire and plumb the cavity-less construction, a method of "honest" building to which even the reinforced concrete roof subscribed.

It is this roof, conjoined with the all-glass walls of the Garden Room, that is the true innovation of the Lowell Walter House. The caption in the *Architectural Forum* piece reads, "This masonry-type Usonian glass house has concrete slab roofs with turned up eaves. No wood is used in the construction, exterior or interior. Partitions are of solid plaster, doors and sash are metal, floors usual precast tiles. Gravity heat." The statement—issued before construction began—does not describe the house as built, but suggests a design intention largely lost in execution. Pragmatically, materials were to be incombustible and maintenance free, perhaps because of the house's remote location—an 11-acre parcel of the Walter's 3800 acre 'farm' on the Wapsipinicon River—but also because, in the past, Wright houses had been plagued by fire and maintenance problems. In addition, theoretically, after World War II and with a strong economy, Wright's construction and American architecture in general became more systemic and of a larger scale, necessitating the use of man-made materials. Yet Wright believed in 'the natural.' How might organic building come from inorganic material?

The Walter House begins to answer this question. Whereas its marvelous 1948 "River Pavilion" stands defiantly above the beauty of the oft-flooded Wapsipinicon, the house itself graces the top of a rather undistinguished hill, an extension of flat prairie land as it meets the river basin. How to anchor a house to this site? At Quasqueton, Wright rooted the house with outcroppings: a wondrous gate with a one-ton urn; a fountain with hemispherical pool; a council fire pit for outdoor gatherings; and in the other direction, the river

Right: Interior entry to the "Garden Room" of the Walter House showing tropical plants, the brilliant light of clerestories and perforated concrete roof/ceiling, and Wright's use of illusory reflective surfaces in the mirrored upper wall to the right. On the left, a portrait of Lowell Walter—no doubt installed after Wright's death—greets the visitor upon entering.



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1950

> Korean War begins > University of California, Berkeley researchers announce the creation of element 98 which they have named "californium" > The Mattachine Society founded in Los Angeles as the first gay liberation organization

1951

> Japan and U.S. sign peace treaty > The Twenty-second Amendment to the U.S. Constitution, limiting Presidents to two terms, is ratified > Ethel and Julius Rosenberg are convicted of conspiracy to commit espionage and receive the death penalty > Mies van der Rohe, Farnsworth House

1952

> Le Corbusier, *Unite de habitation* > In the U.S., a mechanical heart is used for the first time in a human patient > Puerto Rico becomes a self governing commonwealth of the U.S. > Christine Jorgensen, a transsexual woman in Denmark becomes the recipient of the first successful sexual reassignment operation

1953

> Death of Stalin > Genetic code cracked > Salk and Sabin vaccines for polio > Louis I. Kahn, Yale University Art Gallery > Francis Crick and James D. Watson publish molecular structure of nucleic acids: a structure for deoxyribose nucleic acid describing the double helix structure of DNA

1954

> U.S. Supreme Court outlaws segregation in public schools > Peter Bent Brigham Hospital in Boston announces the first successful kidney transplant > U.S. Supreme Court hands down its decision in *Brown v. Board of Education of Topeka, KS*



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pavilion. He veiled it with 135 newly planted evergreens and swaddled it with low-growing Hawthorns and shrubs. House and site were massaged together.

One imagines, however, that in 1946 Wright intended to unify site and house in a far more dramatic manner. As with his contemporary designs for other buildings—the cliff-side V. C. Morris house in San Francisco, the Carmel ocean-front Haldorn house nicknamed “the wave,” the Huntington Hartford Country Club for Hollywood Hills—the Walter roof was to be covered in black earth and peat moss and heavily planted with grass, flowers and shrubs. As executed, the concrete roof is 146’ long with upturned eaves and 17 tons of reinforcing rods—capable of supporting earth and vegetation, but ultimately without it. Had the roof been bermed as intended, its apparent weight would have catalyzed the wonder of its glass-walled Garden Room, for the roof appears to levitate, supported as it is by minimal steel T’s couched within the glass walls. Inside, the floor gives way to tropical plants. As vegetation engulfs the house, man-made and natural become one and a new sense of the organic is manifested. Light, filtered through leaves and contorted into geometric rays, would have pierced the interior

through square perforations found in the concrete and hovering clerestory roofs.

Though this surreal drama was never realized, the Walter house—named “Cedar Rock”—remains one of the architectural wonders of the Midwest prairie. It is the realization of Wright’s Glass House prototype, and this explains the highly private and guarded entry sequence not necessary on the Walter’s sumptuous lot. The same house was offered both to T. L. McDonald in Washington, D.C. and to Vito Grieco in Andover, Massachusetts in 1945, but neither built it. However, the reproducible nature of the design does not detract from the richness and wonder of the house as built. Rather it enhances these qualities. Meticulously constructed and beautifully preserved, the Walter House features Wright-designed furniture and draperies as well as a unique three-fixtures-in-one bathroom pre-made by the Railcar Steel Press Company of Chicago. The house is open to the public, owned and operated by the Department of Natural Resources.

—Daniel Naegele, Ph.D. is an architect, historian, critic, and assistant professor in the Department of Architecture at Iowa State University.

Above: Exhibiting Wrightian “frontality,” the south elevation of the Walter House features the glazed “Garden Room” with its upturned and perforated concrete roof.

1955

> Warsaw Pact signed > Le Corbusier, Ronchamp > The ENIAC computer is deactivated > Disneyland opens in Anaheim, CA

1956

> Russia crushes Hungarian revolt > Egypt seizes Suez Canal > Pakistan becomes the first Islamic republic > U.S. President Dwight D. Eisenhower signs a bill into law that places the words “under God” to the U.S. Pledge of Allegiance

1957

> Common market established in Europe > U.S. tests first ICBM > Sputnik launched > Louis I. Kahn, Trenton Bath House > Launch of Sputnik I, the first artificial satellite to orbit the earth > The Soviet Union launches Sputnik 2; on board is the first animal to enter space, a dog named Laika

1958

> Fifth Republic, France (De Gaulle) > Mies van der Rohe, Seagram Building, NYC > The U.S. Congress formally creates the National Aeronautics and Space Administration (NASA) > The U.S. launches the Vanguard 1 satellite

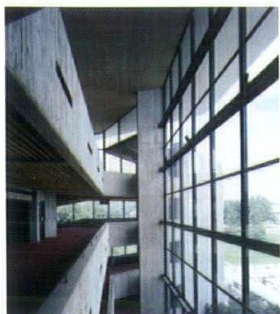
1959

> Frank Lloyd Wright, Guggenheim Museum, NYC > Frank Lloyd Wright, Price Tower, Bartlesville, OK > Frank Lloyd Wright dies > Alaska is admitted as the 49th U.S. state > The Barbie doll debuts > Hawaii is admitted as the 50th U.S. state

1960-69

Building of the Century

C. Y. STEPHENS AUDITORIUM, IOWA STATE UNIVERSITY | AMES | CRITES & MCCONNELL AND BROOKS BORG & SKILES ARCHITECTS-ENGINEERS



CAMERON CAMPBELL ©

Bold forms rendered with warmth made C. Y. Stephens Auditorium a powerful statement about Iowa State University's cultural mission.

Above: The lobby of the Stephens Auditorium looks out over Iowa State University through a steel and glass curtain wall set between monumental concrete walls. Its dialogue of materials and spaces is a rich blend of provocative, raw surfaces and rich, welcoming lobbies.

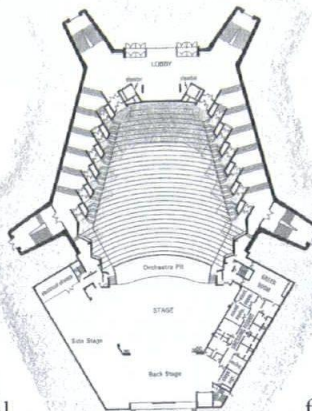
Left: The interior of C. Y. Stephens, an auditorium whose design began with an ideal acoustic form. Angled concrete walls disperse echoes and contain massive return air shafts. The ceiling is rough cedar, arrayed in shapes that reflect sound throughout the space.

Right: View of the auditorium from the stage. The theater's unusual height and third balcony give the space an intimacy that belies its 2700-seat capacity.

Iowa's building of the century is a structure of contradictions—a monument designed by architects known for their lightweight houses, a sculptural form that was derived from a rigorous approach to function, and—only in Iowa—an acropolis built in a flood plain.

The C. Y. Stephens Auditorium at Iowa State University was the first of several performance and athletic facilities built at the edge of the campus from 1967-78. Designed by Crites & McConnell and Brooks-Borg, it was designed around an ideal auditorium conceived by acoustical engineer Paul Veneklasen, with a bowl-like main floor and three tiers of balconies that form a powerfully vertical interior, surprisingly intimate for a 2700-seat theater. Rendered in unfinished concrete walls that angle to form an ideal acoustic shape, the auditorium is a thrilling but dignified space, lending visual and emotional weight to the events it encloses.

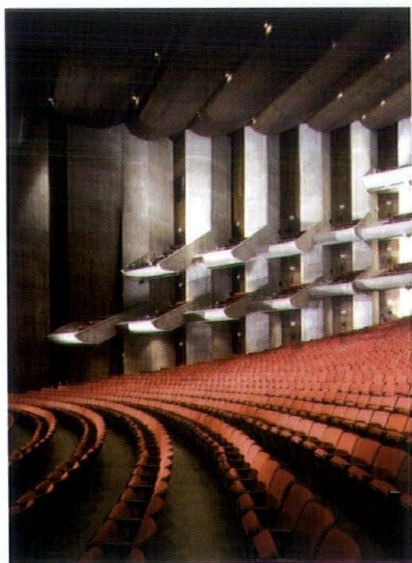
Its exterior form, a dramatic roof that seems ready to



take flight, was derived from the auditorium's section. The third balcony makes the auditorium taller than the fly tower, and the roof folds up in front of the stage to cover it, soaring over the main entrance. Access to the auditorium comes from four gently sloping ambulatories, which descend from lobbies at the rear of each level, connected to one another by stair towers that stand at the theater's corners.

Upon its completion, C. Y. Stephens was an example of late modernism's urge toward finding a sense of monumentality within its mantras of functionalism and expressed construction.

Stephens was a thoughtful take on the "brutalist" tradition, which sought bold impacts through the 'brute' facts of construction. In others' hands, this philosophy eschewed difficult architectural relics such as scale and rhythm, but Stephens, while adopting the palette of rough concrete and straight-from-the-shop steel, found ways to break down its bulk, expressing not only its construction but also its



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1960

> Joanne Woodward receives the first star on the Hollywood Walk of Fame
> Reproductive rights: The Food and Drug Administration approves sale of the birth control pill
> John F. Kennedy elected president

1961

> Vietnam War begins > Russia launches Gagarin into space > Berlin Wall constructed

1962

> Cuban Missile Crisis > TWA terminal, Eero Saarinen

1963

> Cold War > Civil rights fight > John F. Kennedy assassination

1964

> "Plug in City," Peter Cook > Otaniemi University, Alvar Aalto



CAMERON CAMPBELL ©

humanist program through its elevations, forms and details. Despite its raw materials and unapologetic massing, Stephens is evocative and welcoming—if still impressive—from its flying roof to its handrails.

Like other precincts for the performing arts of the time, Stephens and its later neighbors stand aloof from the campus and the town, their separation at the time suggesting the importance of the events within. Ames' growth has meant that patrons now arrive from the parking lots in the rear, rather than by the generous pedestrian connections to campus, throwing off its internal circulation and lending more presence to the stage support areas than is really deserved.

But C. Y. Stephens is still a vital, inspiring example of monumental expression and revealed construction conspiring to create a thrilling, humane space. From a

decade that struggled with a balance between technology and tradition, Stephens is a rare treasure, a megastructure that produced a finely scaled, textured building. It remains the vital element in the cultural life of Iowa State, and it represents a key moment in the progressive thrust of the state's architecture. Iowa's building of the twentieth century, for all its contradictions, remains a model for architects of the twenty-first.

—*Thomas Leslie is an assistant professor in the Department of Architecture at Iowa State University, and the author of Louis I. Kahn: Building Art, Building Science to be published in 2005 by Braziller.*

Above: C. Y. Stephens Auditorium from the northeast, showing its main lobby space underneath the floating roof. Four stair towers—the building's "paws"—provide access to upper balconies as well as views over the campus.

1965

> Le Corbusier, Chandigarh > Le Corbusier dies > Sydney Opera House, Jørn Utzon

1966

Gateway Arch Monument, Eero Saarinen > *Complexity and Contradiction in Architecture*, Robert Venturi > The unmanned Soviet Luna 9 spacecraft makes the first controlled rocket-assisted landing on the Moon

1967

> Montreal Expo > Louis Kahn, Salk Institute, La Jolla, CA > Leicester Engineering Building, James Stirling > BBC Radio 1 launched > U.S. President Lyndon B. Johnson signs the Public Broadcasting Act of 1967, establishing the Corporation for Public Broadcasting

1968

> Martin Luther King assassinated > Robert Kennedy assassinated > Dr. Christian Barnard performs the first successful heart transplant > Haleyville, Alabama the first 9-1-1 emergency telephone system goes into service

1969

> Neil Armstrong walks on Moon > Woodstock > Mies van der Rohe dies > Brasilia, Oscar Niemeyer > The Stonewall riots mark the start of the modern gay rights movement in the U.S. > Creation of ARPANET, the predecessor of the Internet

1970-79

Civic Overtures

CIVIC CENTER OF GREATER DES MOINES | DES MOINES | CHARLES HERBERT & ASSOCIATES
1979

The Civic Center synthesizes decades of urban planning with renewed interest in the performing arts.

James B. Weaver wrote in 1930 of the unity of effort and vision for the “origination and dissemination of plans for improvement” in the City of Des Moines. Civic planning in Des Moines began as early as June 1908 when the Civic Improvement Committee prepared and presented the River Front Civic Center Plan to the city council for approval. This plan encompassed the design and construction of civic buildings, boulevards, and parks, including a city library, post office, city hall, municipal court, central police station, federal court house, Frederick Hubbell Boulevard, and Keosauqua Way. The core of the plan consisted of 12 downtown blocks, six on each bank of the Des Moines River. By 1930, the year of Weaver’s high praise, the City of Des Moines had condemned, acquired, and developed a significant portion of the downtown riverfront area.

The Civic Center of Greater Des Moines, while of the same spirit and location of the River Front Civic Center Plan, did not come to fruition until 1979, five years after a local bond option for a new performing arts center failed at the polls. The project is therefore testament to the perseverance and vision of the business community who helped fund, through a nonprofit organization, the design, construction, and operation of a downtown Civic Center.

Designed by Charles Herbert and Associates, the Civic Center is paradigmatic of development in the 1970s. Communities, including municipalities and educational institutions, funded new venues for enjoyment of the performing arts. The Civic Center was apt and part of a constellation of new and forthcoming civic centers nationwide, including projects by I. M. Pei in Dallas, Texas and Louis Kahn in Fort Wayne, Indiana. While the construction of the Civic Center resonates with national re-investment in the arts, its architecture responds specifically to the physical and social contexts of Des Moines.

First, the cast-in-place concrete building is seemingly contiguous with the sidewalk, suggesting continuity between the public space of the street and the interior space of the building. Second, the envelope of the building shifts away from the edge of the street at the corner of Second and Locust and at Third and Locust. These shifts operate at a pedestrian scale—by allowing public congregation before and after events—and at an urban scale—by establishing, through visual relationships, references to the site.

Specifically, large openings above two of the three public entrances fill the interior lobby with light and participate in establishing relationships to the downtown context. One such opening obliquely faces the Capitol Building, establishing a formal dialogue with the State, while the other opening faces Nollen Plaza, establishing a formal connection to the central business district, the community from which the project was initially supported.

While the Civic Center of Greater Des Moines is paradigmatic of a national resurgence in performing art centers, the project responds specifically and adeptly to local site and social contexts. The project synthesizes and celebrates decades of urban planning and renewed interest in the performing arts and reflects the ideals and enthusiasm of civic planning in Des Moines.

—Clare Robinson is an assistant professor in the Department of Architecture at Iowa State University.

Top: West elevation with Nollen Plaza, the Brenton Waterfall and Reflecting Pool, and Claus Oldenburg’s Crusoe Umbrella in foreground.

Left: The main concert hall, seating 2,735 people.

Right: The west lobby and stair, reflecting the vibrancy and scale of the exterior public space.

1970

> First Earth Day celebration > John Hancock Center, Bruce Graham, Chicago, IL > World Trade Center, Minoru Yamasaki, NYC > Buckminster Fuller receives the Gold Medal award from the American Institute of Architects

1971

> Alexander House, Princeton, NJ, Michael Graves, post-modern style

1972

> The word processor is invented > Sales of the Volkswagen Beetle model exceed those of Ford Model T at 15 million > Watergate scandal: five White House operatives are arrested for burglarizing the offices of the Democratic National Committee

1973

> Roe v. Wade > Arab Oil Embargo > U.S. involvement in Vietnam War ends with the signing of peace pacts > Skylab, the first U.S. space station, is launched > Sydney Opera House is opened by Elizabeth II

1974

> Hank Aaron hits his 715th home run > Richard Nixon resigns as president > People magazine is published for the first time > The UPC label is used for the first time to ring up purchases at a supermarket



CAMERON CAMPBELL ©



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1975

> Fall of Saigon > Frank House (deconstructivist), Peter Eisenman, Washington, CT > OPEC agrees to raise crude oil prices by 10% > The name "Micro-soft" (for microcomputer software) is used by Bill Gates in a letter to Paul Allen for the first time

1976

> U.S. bicentennial > Centre Pompidou, Rogers and Piano, Paris > Sears Tower, Bruce Graham, Chicago, IL > East Wing, National Gallery, I. M. Pei, Washington, D.C.

1977

Brooklyn Children's Museum, Brooklyn, NY, Hardy-Holzman-Pfeiffer, modern style

1978

Frank Gehry House, Santa Monica, CA, Frank Gehry, deconstructivist post-modern style

1979

> Iran hostage crisis > The Athenaeum, Richard Meier, New Harmony, IN > ESPN starts broadcasting > The first gay rights march in the U.S. takes place in Washington, D.C.

DES MOINES CONVENTION CENTER
1985

DES MOINES

BROOKS BORG & SKILES, ARCHITECTS-ENGINEERS
AND LOSCHKY MARQUARDT & NESHOLM

The Des Moines Convention Center stands as a testament to a spirit of progress and cooperation in municipal life.

When ground was broken for the Des Moines Convention Center in May 1983, Chamber of Commerce President Kenneth Myers brought a three-handled shovel for the occasion. Ten local officials used 10 spades to simultaneously break ground at the project site along Fifth Avenue and Keosauqua Way in downtown Des Moines. A May 9, 1983 *Des Moines Register* editorial lauded the custom shovel as an emblem of cooperation: "Some touchy City Hall politics led Des Moines to stumble into a quite telling piece of symbolism: a three-handled spade. We hope it's here to stay, because it so well represents the first-rate teamwork that has produced the dramatic municipal development of the past five years." The piece ended with the assertion that the "three-handled spade should become the city's ceremonial mace..."

As with most large civic projects, the Convention Center represented a cooperative effort between private business and public institutions. In the first few years of the 1980s, great debate flourished over the best course of action for the city. Some groups advocated a renovation and major expansion of the existing Veterans Memorial Auditorium, while others backed a new downtown convention center with smaller-scale renovations to Vets. Mayor Pete Crivaro, also an auditorium commissioner, generally opposed the new convention center, but he was strongly outnumbered by the other city council members. Discussions focused on project costs, expected income, size of the venues, and location. Ultimately, the City of Des Moines entered into an agreement with the Des Moines Development Corporation (DMDC), a group of private business representatives, to pursue the Convention Center project. When bids for the project came in \$1 million higher than the project budget, the city and the DMDC rearranged their financial agreements to cover the full \$13.8 million construction cost.

This project was linked to the development of additional parking downtown, prompting development of up to four additional garages, and served as the impetus to connect the skywalk system to Vets Auditorium at the north end of downtown. The 134,000-square-foot building includes a 27,000-square-foot exhibit hall at the skywalk level, 20,000 square feet of assembly space that can be divided into 10 separate

meeting rooms, and 13,000 square feet at street level for meetings. Current statistics note that as many as 300,000 people pass through the venue each year for a variety of events, and "local hotels estimate up to 30 percent of their business is directly related to events" at the Convention Center.

Architecturally, the building anchors the north end of the central business district. Des Moines architects Brooks Borg Skiles, with Lorschky Marquette & Nestrom, employ an architectural vocabulary that engages architectural discourse of its time while avoiding the whimsy often associated with the 1980s. The glazed walkways along the east and south sides both literally connect to the skywalk system and visually provide a sense of connection to the surrounding business district. The angles of the building's plan successfully negotiate the shift in the city grid that occurs at Fifth and Grand Avenues, as the true north-south grid abuts the downtown grid aligned with the river.

In 1996 Polk County bought both the Des Moines Convention Center and Vets Auditorium. It became known as the "Plex," and more recent discussions have raised questions about the future of the facility, particularly in light of the new Iowa Events Center currently under construction. No matter what the future holds for the Convention Center, it stands as a testament to a spirit of progress and cooperation in municipal life, perhaps analogous to the glass boxes of the Fifth Avenue facade that engage the downtown context beyond the center's walls.

—Ann Sobiech Munson, associate AIA, is an intern architect at Herbert Lewis Kruse Blunck Architecture.

Right: The Des Moines Convention Center, now known as the "Plex," literally and conceptually connects to the downtown business district through glazed skywalk bridges and transparent volumes along Fifth Avenue.

1980

> *The Official Preppy Handbook*, Lisa Birnbach > Who shot J.R.? > Iran hostage crisis > Johnson/Burgee, Garden Grove Church, Los Angeles, CA > Michael Graves, Portland Building, Portland, OR > U.S. boycotts Moscow olympics > John Lennon assassinated > CNN launched > Solidarity launched in Poland, led by Lech Walesa

1981

> IBM comes out with 288K memory chip, PC introduced > Kallman McKinnell and Wood, Academy of Arts and Sciences, Cambridge, MA > First launch of space shuttle > Assassination attempt on President Ronald Reagan > *Cats* premieres, Andrew Lloyd Weber > Sandra Day O'Connor appointed to U.S. Supreme Court > MTV launched

1982

> Maya Ying Lin, Vietnam Veterans Memorial, Washington, D.C. > Fay Jones, Thorncrown Chapel, Eureka Springs, AR > *E.T.* breaks box office records > First artificial heart transplant > Compact disks launched by Phillips and Sony

1983

> Richard Meier and Partners, High Museum of Art, Atlanta, GA > Philip Johnson and John Burgee, Transco Tower, Houston, TX > SDI (Star Wars), President Ronald Reagan > Sally Ride is first U.S. woman in space

1984

> *Flashdance* > Michael Jackson moonwalks, "Thriller" sells 38 million copies > Seaside begins, Duany and Plater-Zyberk, Seaside, FL > Apple Macintosh introduced > Soviets boycott Los Angeles olympics > AIDS virus identified



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1985

> Mikhail Gorbachev becomes Soviet leader > Christo wraps the Pont Neuf over the Seine in Paris > Libby Riddles becomes the first woman to win the 1,135-mile Iditarod dog sled race > Creation of the Internet's Domain Name System

1986

> I. M. Pei, Javits Convention Center, New York, NY > Arata Isozaki, MOCA, Los Angeles, CA > Renzo Piano, Menil Collection, Houston, TX > Frank Gehry, Venice Beach House, Venice, CA > Space Shuttle Challenger explodes > Chernobyl accident in U.S.S.R. > Iran-Contra revealed to the public

1987

> 60% of American kitchens have microwaves > Stock market crash, "Black Monday" > Gorbachev calls for perestroika and glasnost > Martha Stewart signs a contract with Kmart to be the company's lifestyle spokesperson

1988

> United Airlines Terminal, O'Hare Airport, Helmut Jahn, Chicago, IL > Human Genome Project initiated > INF treaty signed by U.S. and U.S.S.R. > The Morris worm is unleashed on the Internet

1989

> Cesar Pelli, World Financial Center and Winter Garden, New York, NY > Peter Eisenman, Wexner Center for the Arts, Columbus, OH > Frank Gehry wins commission for Walt Disney Concert Hall, Los Angeles, CA > Arata Isozaki, Team Disney Building, Orlando, FL > Berlin Wall falls > Tiananmen Square massacre > Exxon Valdez oil spill

1990-99

Gateway to the Next Century

MEREDITH CORPORATION HEADQUARTERS EXPANSION | 1998

DES MOINES

HERBERT LEWIS KRUSE BLUNCK ARCHITECTURE

HLKB's expansion for the Meredith Corporation set the stage for downtown Des Moines' future while tending to Iowa's past.

The Meredith Corporation has been one of Des Moines' most venerable downtown institutions since it commissioned its original headquarters in 1902. Its product, magazines devoted to traditional home and country life, neatly matched the culture and economy of the surrounding countryside, though its ambitions were apparent when it updated its image in 1981 with a Charles Herbert-designed mirror-glass addition.

Fifteen years later, Meredith asked Herbert Lewis Kruse Blunck to again expand its operations in Iowa since the original Meredith Building had seen rapid change. Two-thirds of all Iowa counties lost population in the twentieth century, and the ideal of the Iowa countryside had become a fond fiction for most of the state's residents, as more than half now lived in urbanized areas. Meanwhile, Meredith's customer base shifted to include suburban and urban subscribers in the 1990s.

A purveyor of tradition building in a city seeking to reaffirm itself could easily have led to a theme park of a headquarters, aping the quaint aesthetics of the original building. To the credit of all concerned, the result was instead a sophisticated urban statement. The Meredith Headquarters, though smaller than other major developments downtown in the 1990s, was an ambitious effort to thoughtfully combine the rich ambiguities of the company's mission with a formal essay on what downtown, in particular the Gateway West district, could be.

The Meredith expansion is resolutely technical, a precise skin of metal and glass composed of overlapping grids—tribute, no doubt, to the relentless patterning of the farmland. But the grid was inflected to add asymmetry, rhythm and motion into the complex. The main façade was sized and composed so that it relates to the original building, playing with its rhythms and

Left: Intricately woven grids of aluminum and glass form the south and west elevations of the expansion extending the material palette of the 1981 renovation. The result is a clearly formed urban space.

Right: Large windows set in a wall of precast concrete subtly references the "punched" window expression of the original Meredith building's brick and terra-cotta façade.



FARSHID ASSASSI, HONI AIA IOWA, ASSASSI PRODUCTIONS ©



FARSHID ASSASSI, HONI AIA IOWA, ASSASSI PRODUCTIONS ©

1990

> Nelson Mandela released from prison
> Reunification of Germany > Time Warner is formed from the merger of Time Inc. and Warner Communications Inc. > Collapse of Soviet Union

1991

> Persian Gulf War > Tim Berners-Lee introduces the web browser > An amateur video captures the beating of Rodney King by Los Angeles, CA police officers

1992

> Bill Clinton elected president of the U.S.
> Olympics held in Barcelona, Spain; stadium by Isozaki and communications tower by Calatrava

1993

> IBM announces a \$4.97 billion loss which is the largest single-year corporate loss in U.S. history > Des Moines Flood of '93 > Kim Campbell becomes Canada's 19th and first female prime minister

1994

> Genocide in Rwanda > Kansai Airport, Renzo Piano > North American Free Trade Agreement (NAFTA) goes into effect > The Supreme Court of the U.S. rules in *Campbell v. Acuff-Rose Music* that parodies of an original work are generally covered by the doctrine of fair use



CAMERON CAMPBELL ©

proportions. Its forecourt space, landscaped with a mix of agricultural forms and recently graced with Claes Oldenberg's big shovel, is an offering to incoming traffic, a reminder of what, really, the city owes its fortunes to. The woven grids of the elevations frame this dialogue between land and architecture, and further frame the city itself. Spanning Grand Avenue, the obligatory skywalk is crowned by what has become the building's trademark, a single piece of the elevation grid that crosses over and connects to the street's south side. Ostensibly—if arbitrarily—making the connection between the two halves of the complex, this rhetorical device provides a literal gateway to the downtown, framing and celebrating the entry into the city proper.

While critiqued for its lack of pedestrian amenity, the Meredith Building is, intentionally, a set piece, scaled to the flow of traffic through the city's busiest intersection,

a well laid out office complex, to be sure, but more importantly a sculptural gesture at the urban scale. This relatively small project's greatest achievement was to make an ambitious statement about Iowa at the end of the century, attached to our agrarian past but tied in to a network of urban finances, cultures and architecture. To frame the landscape and the city in one gesture, to simultaneously build a bridge and a gate, suggests both attachment and separation, a rich metaphor for Des Moines' urban tenancy in its agricultural hinterland, perfect for its site and client.

—Thomas Leslie is an assistant professor in the Department of Architecture at Iowa State University, and the author of *Louis I. Kahn: Building Art, Building Science* to be published in 2005 by Braziller.

Above: The Meredith Corporation's expanded headquarters present a dialogue of new and old, and urban and rural within the overall ambiguity of a building that is both bridge and gateway. HLKB's design sets the stage for drivers entering downtown, presenting a sophisticated set of woven elevations that relate to the ambiguities of Meredith's urban presence and its rural milieu.

1995

> Oklahoma City bombing > Commerzbank Headquarters, Foster and Partners
> Phoenix Central Library, Will Bruder
> World Trade Organization is established
> In New York City, more than 170 countries decide to extend the Nuclear Nonproliferation Treaty indefinitely and without conditions

1996

> Dolly the sheep, the first mammal to be successfully cloned from an adult cell, is born > Garry Kasparov beats the "Deep Blue" supercomputer in a chess match
> The 1996 Summer Olympics in Atlanta, GA, U.S., is opened by U.S. President Bill Clinton.

1997

> Princess Diana dies in automobile accident > Gap Corporate Headquarters, William McDonough > Guggenheim Museum, Frank Gehry, Bilbao, Spain
> Mister Rogers receives a star on the Hollywood Walk of Fame

1998

> Petronas Tower, Cesar Pelli, Kuala Lumpur > Jean-Marie Tjibaou Cultural Center, Renzo Piano > The Monica Lewinsky scandal > Citicorp and Travelers Group announce plans to merge creating the largest financial services conglomerate in the world, Citigroup

1999

> Millennium Dome, Richard Rogers, London > The world human population surpasses six billion > The Melissa worm attacks the Internet > Columbine High School massacre > Microsoft Antitrust case > Y2K

PORTFOLIO

BY MATT NIEBUHR

Clinton Police Station Clinton, Iowa

Howard R. Green (HRG) Company was selected by the City of Clinton, Iowa to conduct a space needs study for the Clinton Police Department. The study consisted of an analysis of community demographics, including such things as anticipated population growth and historical crime records.

The option of a new station was chosen on an underutilized site in the area. The building is a two-story structure containing all of the offices for administrative procedures and special needs. It also includes a one-story garage area for patrol cars

and special equipment vehicles. This building opens up toward the south and the downtown area, creating an open plaza for public use with community functions including a training room. HRG's design goal is to show the new police station in a much more open, responsive and community sensitive fashion than it was previously.

The project resulted from a comparison of the opportunities and associated costs of expanding and renovating the existing public safety building versus designing and building a new police station. ●

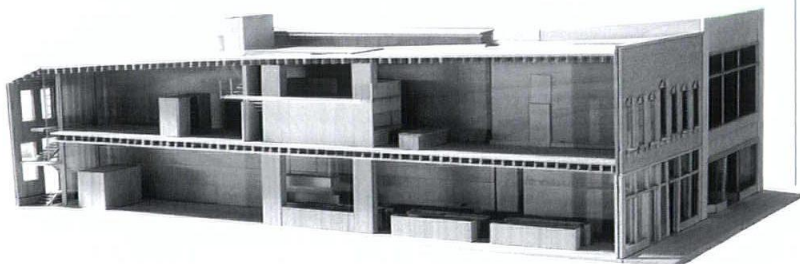


420 East Locust Des Moines, Iowa

Construction is underway at 420 East Locust in Des Moines, Iowa for a project designed by Herbert Lewis Kruse Blunck Architecture. The project consists of three phases: phase one includes the restoration of the north and south historical façades, a new storefront, and a new roof enclosure; phase two includes the interior finishing of a restaurant at the street level and lower level; and phase three includes the interior finishing of a private residence at the second level.

The interior expression of both restaurant and residence

engages the linear quality of the space; the two exceptions being the vertical core expression in the center of the space and the vertical circulation at the north entry. The vertical core includes mechanical shafts, the restaurant kitchen, and the residence kitchen/bathroom. The vertical circulation at the north entry consists of open grate steel stairs which allows the light from the historical façade to penetrate all levels including the lower level; this is made possible by a new glass skin between façade/stair and interior space. ●



Correction Issue No. 04:248

Page 49: The following information should be attributed to Struxture Architects, P.L.C.:

STRUXTURE ARCHITECTS

314 E Fourth St.
Waterloo, IA 50703
319.234.1515
Fax 319.234.1517
E-mail louanne@struxture.com
Web Site www.struxture.com
Organization Type: P.L.C.
Established: 1934

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515.283.5101
Fax 515.283.5102

Principals

Geoffrey C. Grimes, AIA
Dale R. Port, AIA
Timothy K. Jones, AIA
Craig D. Schwerdtfeger, AIA
Daniel C. Channer, AIA
John C. Darveau, AIA

Firm Personnel by Discipline

Licensed Architects 9
Intern Architects 2
Drafting Technicians 4
Interior Designers 1

Administrative	3
Services Provided	
Architecture	98%
Architectural Planning	1%
Interior Design	1%
% of Services on CADD	100%
Work	

Educational	67%
Commercial, Office, Retail	10%
Renovation	6%
Other Facilities	
Analysis, Misc.	5%
Public Agencies	4%
Residential Multi-Family	3%
Religious	3%
Medical	1%
Residential Single-Family	1%

Recent Projects

New Building for Irving Elementary School, Waterloo; New Library/Community Center, Cedar Falls; Additions & Renovations to Waterloo Airport Terminal, Waterloo; Additions & Remodeling to College Hill Lutheran Church, Cedar Falls; Additions & Remodeling for the Earlham Community School District, Earlham; Northeast Iowa Community College Facilities Analysis, Calmar & Peosta

Client/Manufacturer Firm Contact:
Any Partner

BY SHERWOOD ADAMS, AIA

Strike up the band . . .



It is official. Delegates to the national convention have chosen Katherine Lee Schwennsen, FAIA, to serve as the 2005 first vice president/president-elect for the American

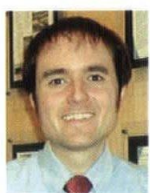
Institute of Architects. In 2006 she will become president of the national organization.

Ms. Schwennsen is currently an associate dean of Iowa State University's College of Design, and an associate professor of architecture. She has held numerous leadership roles at the national, regional and state levels of the AIA, and has served on regional and national design award juries and professional advisory groups. She has been a lecturer, moderator and panelist, and has had work published in regional and

national publications including *Architectural Record*.

For those of you interested in statistics, Kate is the third woman to become a registered architect in Iowa, the second architect from Iowa to be an AIA president, and the first woman architect from Iowa to be elected president of the national AIA organization. We know that the architecture profession could not be in better hands. All we need now is a rousing chorus of "Hail to the Chief." ●

Right man for the job



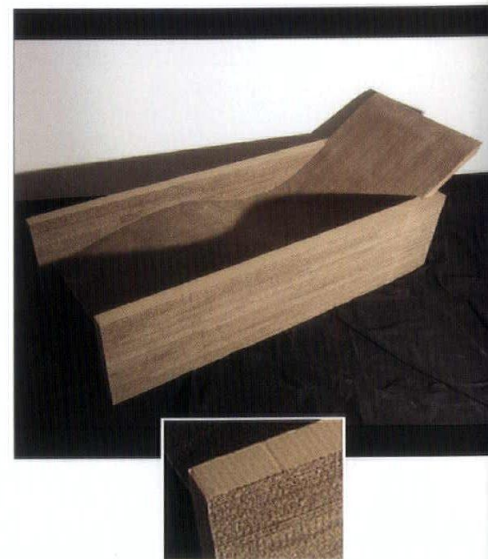
Matt Ostanik, an intern architect with Frevert-Ramsay-Kobes, received the Associate AIA Member of the Year Award for his many contributions and active involvement with AIA Iowa the past few years. Matt has made significant contributions to the profession in areas particularly involved with applications of technology and public relations. He was primarily responsible for "Architecture in Iowa," a web-based essay and photo contest for elementary and middle school students throughout the state that included opportunities for public voting online. The jury felt that his talent, passion, ambition and leadership serve as a positive model for aspiring young architects across the nation. We all appreciate the fact that the architecture profession of Iowa is the primary beneficiary of Mr. Ostanik's hard work. ●

The best seats in the house

What do some college students do with the cardboard boxes they empty while moving back into their dorm rooms or apartments at the beginning of the fall semester? If you are creative like Jesse Bulman and Jill Bills, you recycle the refuse into something useful, interesting, and relaxing: an award-winning lounge chair. These ambitious and inventive architecture students from Iowa State University were awarded third place for their entry in the national Corrugated

Cardboard Chair Design Competition sponsored by the American Institute of Architecture Students (AIAS) and the International Corrugated Packaging Foundation.

Bulman, a native of Dorchester, Iowa, and Bills from Rockwell, Iowa, were recognized for their craft in corrugated comfort at the AIA convention held in Chicago. Bulman also serves as AIAS representative to the Board of Directors of AIA Iowa and the Central States Region Council. ●



"An idea is salvation by imagination." Frank Lloyd Wright

The I.D.E.A.S. (Innovative Design and Excellence in Architecture with Steel) Awards are presented annually by the American Institute of Steel Construction to recognize design efforts where steel components are a prominent architectural feature of a building or structure. Each year a jury of architectural peers evaluates submitted projects based on the creative application of steel in a building, the



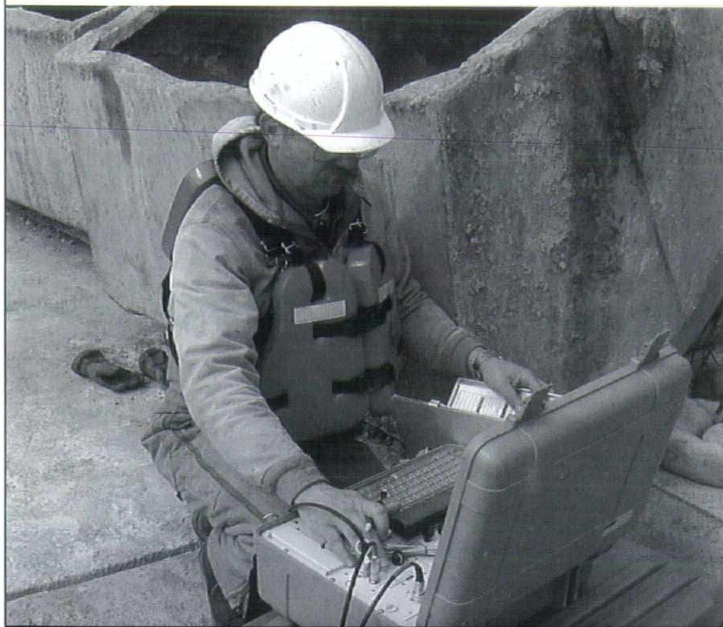
visual impact and overall aesthetics of the project, and the technical merit and craftsmanship utilized in the installation of the steel.

Two Iowa projects were recently bestowed with I.D.E.A.S.

Awards in the less than \$10-million project category: The John Chrystal Center at Grinnell College, designed by Herbert Lewis Kruse Blunk Architecture, received a 2004 Merit Award while Architects Smith Metzger received a 2004 National Winner Award for the Reiman Gardens Conservatory Complex in Ames, Iowa, a metaphorical interpretation of the intended occupants of the building—butterflies in flight. ●



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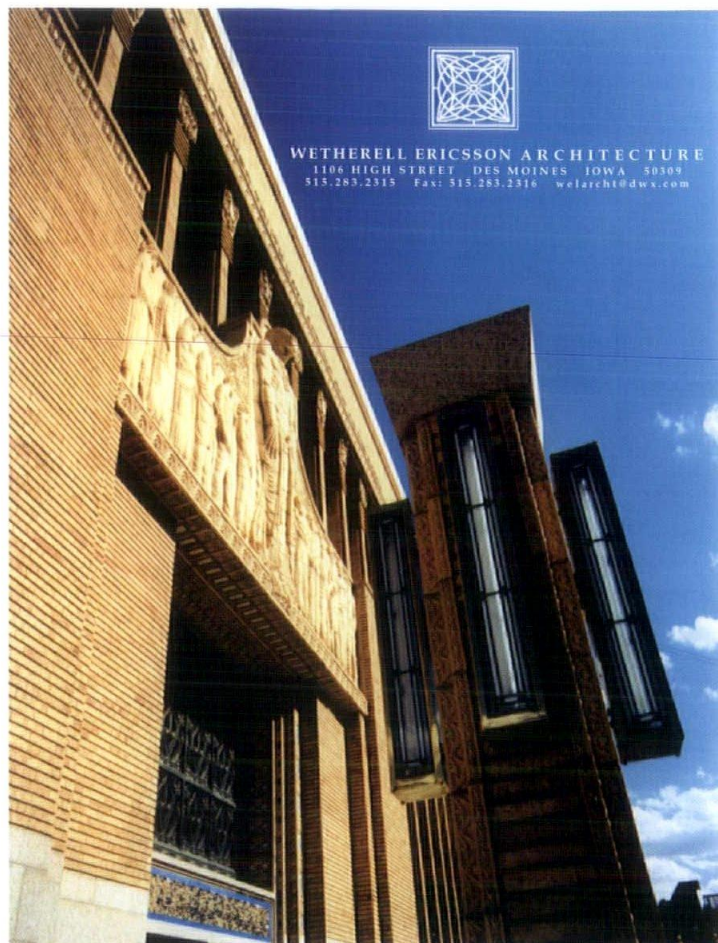
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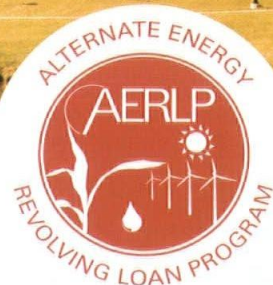
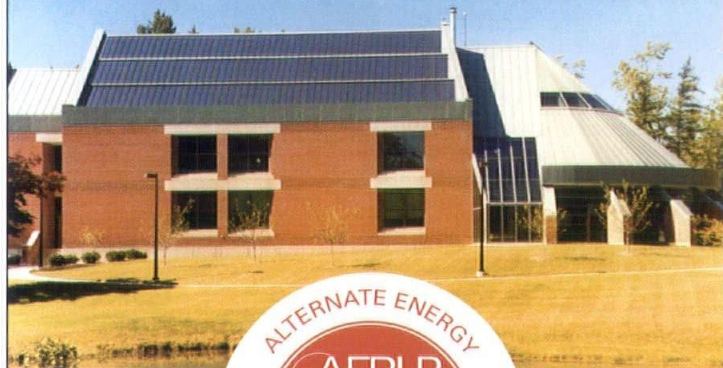


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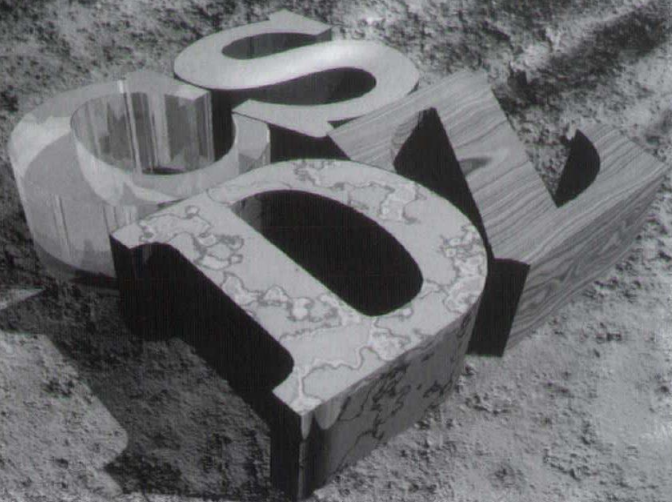
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(801) 537-7467

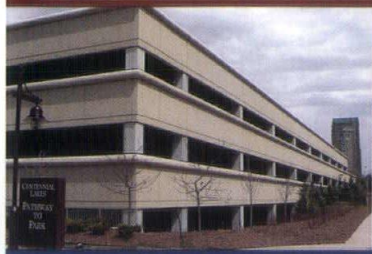
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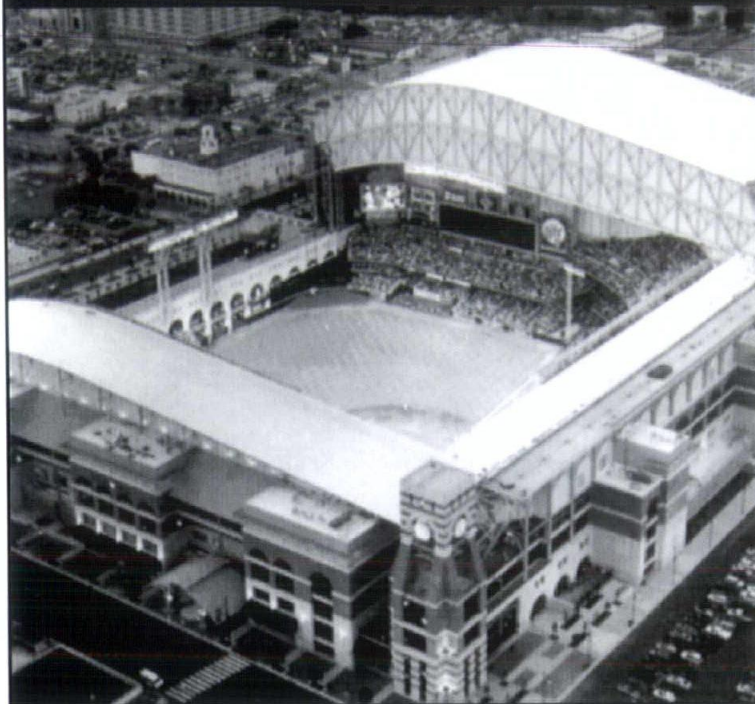
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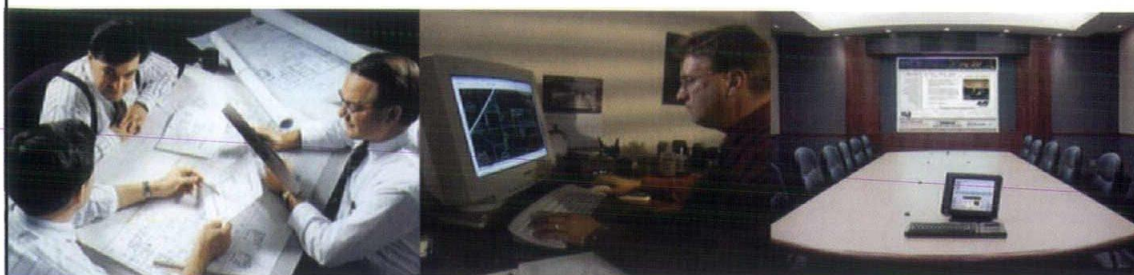
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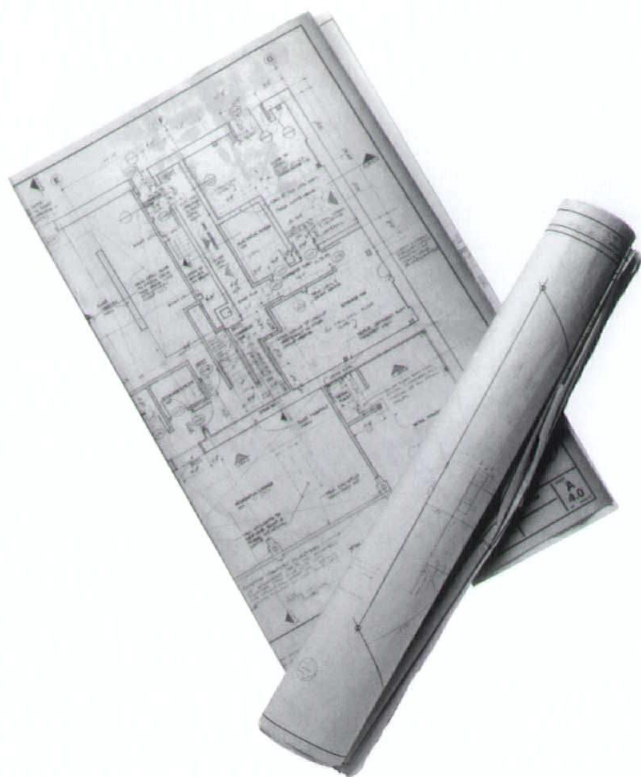
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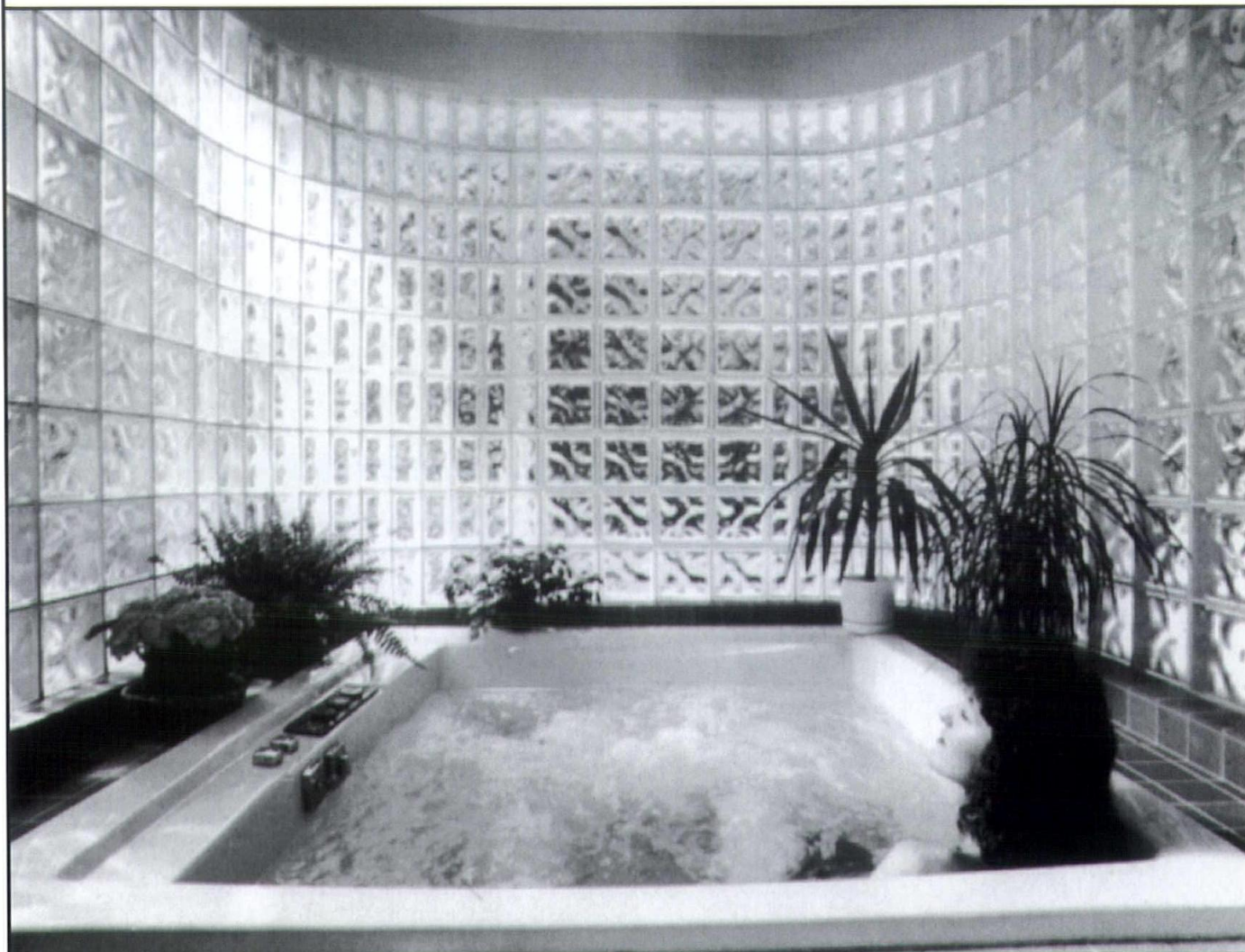
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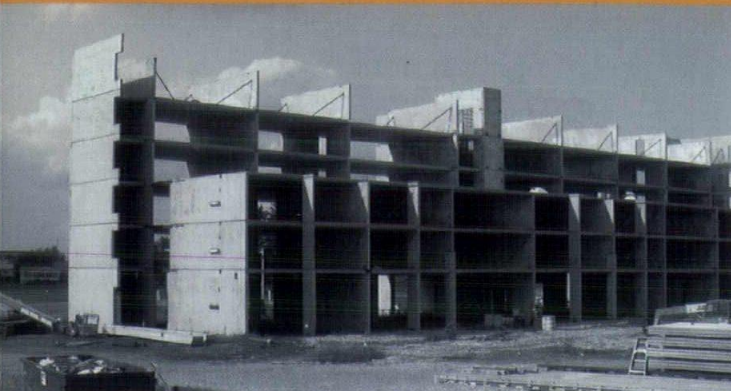


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