

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

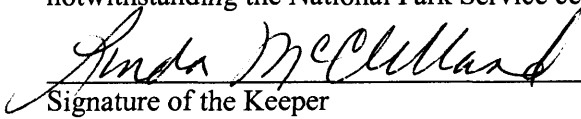
NRIS Reference Number: 03000063

Property Name: Des Moines Art Center

County: Polk County State: Iowa

Multiple Name _____

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

 November 12, 2004
Signature of the Keeper Date of Action

Amended Items in Nomination:

Section 10: Geographical Data:

On page 10.20, the reference given as "11.23" for the sketch map depicting the property's boundary is, hereby, corrected to read "11.26."

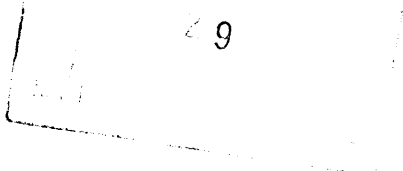
The Iowa State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:

- National Register property file**
- Nominating Authority (without nomination attachment)**

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

=====

1. Name of Property

=====

historic name Des Moines Art Center

other names/site number Edmundson Memorial Museum

=====

2. Location

=====

street & number 4700 Grand Avenue not for publication N/A
city or town Des Moines vicinity N/A
state Iowa code IA county Polk code 153 zip code 50312

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3. State/Federal Agency Certification

=====

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this x nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property x meets does not meet the National Register Criteria. I recommend that this property be considered significant x nationally statewide x locally. (See continuation sheet for additional comments.)

Rowell G. Lake September 28, 2004
Signature of certifying official Date

STATE HISTORICAL SOCIETY OF IOWA

State or Federal agency and bureau

=====

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

- entered in the National Register
 ___ See continuation sheet.
- determined eligible for the National Register
 ___ See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

Patricia Andrus 11/12/2004

for Signature of Keeper Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Noncontributing
<u> 1 </u>	<u> </u> buildings
<u> — </u>	<u> — </u> sites
<u> — </u>	<u> — </u> structures
<u> 1 </u>	<u> — </u> objects
<u> 1 </u>	<u> 0 </u> Total

Number of contributing resources previously listed in the National Register 0

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.) N/A

=====

6. Function or Use

=====

Historic Functions (Enter categories from instructions)

Cat:	<u>RECREATION AND CULTURE</u>	Sub:	<u>Museum</u>
	<u>RECREATION AND CULTURE</u>		<u>Auditorium</u>
	<u>EDUCATION</u>		<u>School</u>
	_____		_____
	_____		_____
	_____		_____
	_____		_____

Current Functions (Enter categories from instructions)

Cat:	<u>RECREATION AND CULTURE</u>	Sub:	<u>Museum</u>
	<u>EDUCATION</u>		<u>School</u>
	_____		_____
	_____		_____
	_____		_____
	_____		_____

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7. Description

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Architectural Classification (Enter categories from instructions)

MODERN MOVEMENT/ International Style

Materials (Enter categories from instructions)

foundation	<u>CONCRETE</u>
roof	<u>SYNTHETICS/rubber</u>
walls	<u>STONE/Limestone</u>
	<u>STONE/Granite</u>

other	<u>GLASS</u>

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

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8. Statement of Significance
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Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

ARCHITECTURE

Period of Significance 1948-1968

Significant Dates 1948
1968

Significant Person (Complete if Criterion B is marked above)
N/A

Cultural Affiliation N/A

Architect/Builder Elieel Saarinen, Saarinen Swanson Assoc.
I.M. Pei, I.M. Pei & Partners

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

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9. Major Bibliographical References
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(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

- Previous documentation on file (NPS)
 preliminary determination of individual listing (36 CFR 67) has been requested.
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____

- Primary Location of Additional Data
 State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other

Name of repository: Des Moines Art Center

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10. Geographical Data
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Acreage of Property approximately 2 acres

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	<u>15</u>	<u>443229</u>	<u>4603521</u>	3	_____	_____
2	_____	_____	_____	4	_____	_____

See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

=====
11. Form Prepared By
=====

name/title Cindy Lane E-mail clane@hlkb.com

organization Herbert Lewis Kruse Blunck Architecture date September 14, 2004

street & number 202 Fleming Building telephone 515/288/9536

city or town Des Moines state Iowa zip code 50309
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Additional Documentation
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Submit the following items with the completed form:

Continuation Sheets

Maps

- A USGS map (7.5 or 15 minute series) indicating the property's location.
- A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

=====
Property Owner
=====

(Complete this item at the request of the SHPO or FPO.)

name Des Moines Art Center c/o Kirk V. Blunck, Member of the Board

street & number 4700 Grand Avenue telephone 515.277.4405

city or town Des Moines state IA zip code 50312
=====

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 1

Des Moines Art Center
name of property
Polk County, Iowa
county and State

=====
Description:

Materials-
Walls metal
concrete

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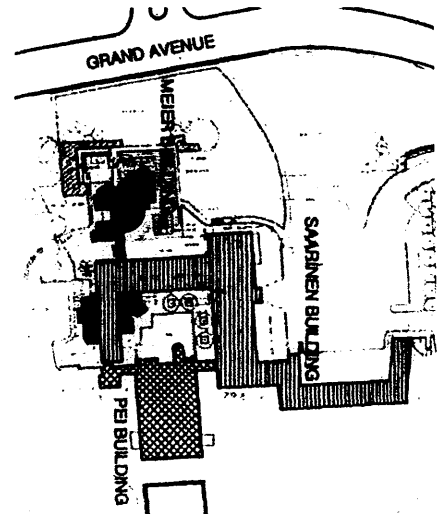
NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 2

Des Moines Art Center
name of property
Polk County, Iowa
county and State

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Narrative Description:

The Des Moines Art Center is a collage of three distinct pieces that began its life in 1948 with a sprawling, earthy, horizontally expressive building designed by Eliel Saarinen. The building received its first addition, a sympathetic, concrete structure disguised at the back of the original, by architect I.M. Pei, in 1968. Finally, architect Richard Meier completed a third structure in 1985 with his addition of three separate enclosures, two of which hug Saarinen's original, and one extending out via a corridor of separation. Together, each of the pieces of the assemblage works to complement the expression of the other, while relating in different ways to the landscape surrounding the complex. *(For the purposes of this application the building addition by Richard Meier as well as the surrounding landscape and pertinent site elements including sculptures outside of the legal boundaries owned by the Art Center will be included within contextual descriptions, but shall not be considered as contributing at this time.)*



The Art Center sits on the crest of a wooded hill in Greenwood Park, a public park sited prominently within the urban fabric of Des Moines, along Grand Avenue. The complex is clearly visible as one travels along this major east-west arterial road that moves from the State Capitol Complex, through the central business district of downtown Des Moines, past Terrace Hill, the Iowa Governor's residence, and beyond the western city limits. A 1940 ordinance established a site in Greenwood Park for the Art Center. A portion of the park was granted, set aside and dedicated for the perpetual use of the Trustees for an art museum for public use and not for private profit. The land grant is described as located in Greenwood Park and bordered by Grand Avenue (north border) from west side of 45th Street (east border) to the east side of Park Drive (west border) and 350 ft. south of Grand. The total area of the park is about five acres. The City, who owns the property, mows the lawn, trims the trees, and gives the grounds general maintenance similar to that of other park areas.

Greenwood Park features a native overstory canopy of mature oak trees, which predates the Art Center, while the park itself is a designed historic landscape. Within the park is the Sylvan Theater, an outdoor event space designed by the firm of Harland Bartholomew Associates, noted city planners and landscape architects of St. Louis, Missouri. Constructed in 1931, the theatre is now listed as a National Register property. Since 1933, the park has also been characterized by an axial walkway from the crest of the hill south to a lagoon. The walk, lined by lannon stone pylons, passes through a 1931 rose garden on the way toward the punctuating element, a small clearing surrounding a spherical sundial resting on the back of a tortoise, as in the ancient Hindu myth of Vishnu.

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Des Moines Art Center
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The existing Lannon stone pylons influenced Saarinen's use of Wisconsin Lannon stone to clad the original flat-roofed, horizontal structure's load-bearing masonry perimeter walls above grade. The lower level of the two-story building is largely below grade. The building's structural system relies on a combination of reinforced concrete, steel, and masonry components to support the main level and roof. The rough pattern of the Lannon stone on the exposed walls is interrupted occasionally by large grids of aluminum glazing and accented with smooth limestone cornice and trim pieces. The plan of the Saarinen building features a u-shaped Gallery Wing which frames a large central courtyard and reflecting pool that are open on the south and face into the park. Southeast of the galleries is a long, narrow Education Wing and smaller courtyard, which frame the parking lot.

Limestone porches indicate the two main entries to the building. The main entrance to the galleries is on the east edge of the "u" shaped Gallery Wing, facing the parking lot. The other major public entrance is at the southwest corner of the lot, facing north. This entrance leads directly into the Education Wing. Both porches feature smooth limestone cladding with a horizontal trim detail, stone steps and aluminum rails, as well as cantilevered roofs with distinct rectilinear patterns carved on the underside of the smooth stone. The entry doors are glass with aluminum frames and trim; the doors are situated in a wall of fixed glazing with aluminum mullions, arranged in a grid-like rectilinear pattern. This glazing pattern at the entry doors echoes the aluminum glazing and doors of the courtyard entrance, directly opposite from the front entrance. These doors lead from the main lobby to the central courtyard of the Gallery Wing, while an additional set of doors along the north edge of the courtyard, from the north leg of the Gallery Wing, continues the glazing pattern.

Inside the spacious main lobby, wide-plank wood floors and rift-hewn oak plywood panels lend the space a warm, informal expression. Similar material finishes are used in the print gallery and original auditorium, along the east leg of the Gallery Wing. Walls finished in plaster and monk's cloth characterize the north and west gallery spaces. The original auditorium and various other rooms feature cove plaster ceilings. Just north of the main entrance, a steel stair with decorative aluminum handrails leads to the lower level, where visitors access public restrooms.

Also on the lower level, a series of restrooms, lockers, and gathering spaces continued through the Education Wing; directly above these rooms, a series of meeting rooms and a small kitchen link the Education Wing to the display areas of the Gallery Wing. An open steel staircase at the Education Wing entrance allows circulation between the two levels. To the east of this entrance, the minimally finished studio classrooms stretch east-west with a grid of aluminum windows facing north into a small courtyard, and filling these educational areas with light. Another block of studio spaces completes the small courtyard, reaching north toward the parking lot.

The large central courtyard encompasses approximately 120 feet from the east to west arms of the Gallery Wing and from the north section of the U-shaped Wing

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Des Moines Art Center
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reaches approximately 70 feet to the south. Within this courtyard area, Saarinen sited a rectangular-shaped reflecting pool at the near-center. Promenades approximately 15-20 feet wide line the concentric space between the pool and the Gallery Wing of the east, north, and west sides. The southern promenade was edged by a retaining wall. Considered a contributing object to this design and most prominent within this outdoor room is the large fountain sculpture 'Man and Pegasus' by Swedish sculptor Carl Milles. The sculpture depicts Pegasus and Bellerophon, but provides Milles' own unique interpretation of the myth, which leaves both man and horse flying independently, rather than the usual connotation of the man tumbling back to earth after falling off the horse. This tautly energetic figurative bronze sited by Saarinen in the northeast corner of the pool in 1949, provides drama to the serene courtyard.

In 1951, three years after the completion of the building, Eliel Saarinen invited renowned west coast landscape architect Thomas D. Church to consult on the Art Center project. The comprehensive landscape plan exhibits a distinct sequence of arrival by featuring an entrance drive off of Grand Avenue curving gracefully up the approaching hilltop and arriving at the intersection of two parking areas. The parking areas, which framed both the main entrance and the north gallery wing, were defined by simplified perimeter plantings that provided both an edge to the site while at the same time joining it to the surrounding landscape of Greenwood Park. Continuing Church's designed sequence of arrival from entrance drive to the front entry was a stone seat and curved cheek wall with adjacent planes of juniper plantings and larger evergreens that are dissected by the main entry and continue across the east building façade.

In addition to the choreographed arrival sequence and his larger exterior plan for pedestrian and vehicular circulation, Church also developed plans for smaller, more garden-like spaces. The Studio Court, although not implemented due to financial constraints was located to the north of the studio spaces in an area recessed from the parking level. The Court featured a curvilinear grass planting area reminiscent of his California garden style as well as a rectilinear pattern of paving offset from the north south grid of the existing paving and rotated to the direction of the main entry. Additionally, a small sitting area just south of the Saarinen studios was created and still exists today. Accessible off of meeting area, the sitting area ties into existing pool court by mimicking the existing Saarinen paving of the pool area. The perimeter paving is highly geometric, featuring a curvilinear paving plan based off of the mathematics of the golden spiral. The spiraled paving dies into concrete seating area that forms a right angle parallels building and parallels the adjacent building angles. Again framed by linear plantings such as junipers, the simplified landscape design of Church served to complement the surrounding building while plantings such as those implemented around the existing Saarinen pool court serve to blend the distinction between inside and outside.

Also not considered contributing at this time is the subsequent landscape masterplan that architect Richard Meier provided the Art Center. The plan, while eliminating the north parking lot and plantings to provide for his new structure and tiered parking, retained many of the features of Church's original design.

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Subsequent additions to the Saarinen Wing have also had minimal impact on its original appearance, but have impacted the use of space within the building as well as the visibility of its exterior. The Art Center expanded its building with an addition by architect I.M. Pei in 1968. This wing was commissioned to provide a gallery for sculpture, as well as a new auditorium, as the existing one would be converted to additional permanent gallery space. Pei's exquisite 18,000 square-foot addition visually and structurally completes Saarinen's original design by creating a circulation loop that allows visitors to navigate the entire facility without retracing their steps. The Pei addition completes the enclosure of the large central courtyard, originally surrounded only on the west, north and east by the Saarinen building. The new building extends southward into the park and is virtually out of view from Grand Avenue, due to the slope of the site and the addition's proximity to the Education Wing. The Pei addition provides a link between previously remote gallery areas, thus facilitating circulation and, in addition, enclosing the reflecting pool and an outdoor exhibition space. The courtyard becomes a venue for the juxtaposition of the three different architectural styles and phases represented in the building. At the time of this addition, with its stair tower now protruding into the reflecting pool, the depth of the pool was decreased from the original 3 feet to its current depth of 6 inches. The new, higher level is paved with granite cobblestones in a radial pattern offset from center. The 'Man and Pegasus' sculpture now sits at the center of the radiating circles, just south of its original location.

Construction of the Pei wing is of poured-in-place concrete using 16 inch bearing walls with beam and slab floors. Pei's aesthetic of 1960's brutalism uses exposed concrete surfaces on the exterior and interior that have been bushhammered¹ to reveal the local limestone aggregate, sympathetic in color to the Lannon stone of the Saarinen Wing. Also sympathetic is the roofline of Pei's two-story addition, which reinforces that of Saarinen's one-story line. The V-shaped, butterfly-sectioned roof admits copious amounts of indirect light over the exhibited objects, rendering them uniquely as the sun moves across the sky. Finishes included in the Pei addition are travertine paving in the gallery area and carpet in the auditorium, with bronze handrails and hardware. Translucent glass allows much light into the galleries through the large recessed windows.

The second addition to the Art Center (not to be considered contributing at this time) was designed and completed by internationally acclaimed architect Richard Meier in 1985. The program for this addition included an additional 28,000 square feet of space for exhibitions, service facilities, a restaurant, a meeting room, and a loading dock. Given these diverse requirements, Meier divided the addition into three separate volumes, locating each of the enclosures with respect to existing operations, while also enabling some hundred-year-old trees on the north part of the site to be preserved.

The three new volumes added by Meier include two small enclosures that flank the west arm of the Saarinen Gallery Wing and a 20,000 square foot enclosure that stands between the Saarinen Gallery Wing and Grand Avenue. Meier designed enclosed connections from the Saarinen wing to his additions to reinforce the axes of the existing building. These connections become the binding threads of the entire complex. The east-west entry axis of the existing museum is

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Des Moines Art Center
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reinforced architecturally by Meier's new courtyard pavilion volume, which contains the restaurant/meeting room. This volume acts as a pivot point for the intersecting north-south axis. The enclosure slightly encroaches on the northwest corner of the existing central courtyard and pushes the boundaries of the reflecting pool in toward the center. Meanwhile, it maintains the sense of space, as it opens to the courtyard during the warm months, activating this previously little-used space.

The second portion of the Meier addition is attached directly to the west arm of the Saarinen Gallery Wing, allowing for expansion of the service space on the lower level and the gallery spaces on the main level. At the time of this addition, the interior of the lower level art studios in the Saarinen Education Wing were converted to the art reserve library and a suite of offices. Also on the lower level, the space originally used for lockers, kitchen and recreation was converted to a studio and classroom space. A wall and storage room cut the existing recreation space in half.

Meier's new north enclosure houses most of the new gallery space. This addition is volumetrically separated from the Saarinen building so as not to obstruct the preferred view of it. The plan of this enclosure is an eroded nine-square grid, with the central square pushed up to provide a four column central atrium. This quarter-circle shaped space is lit by clerestory windows and perimeter skylights. On the interior, walls are simply painted white, while floors and trim are of natural finished oak. The central volume is roofed by a flattened pyramid that acts as a foil to the butterfly-section roof of the Pei addition.

On the exteriors of all three Meier-designed enclosures, the surface grids - four-foot squares of granite, and two- and four-foot squares of white porcelain enameled metal panels and glazing - reflect the internal hierarchy of primary and secondary spaces. Here, the role of the granite is to indicate the importance of the central volume of the north addition. Its pink-beige color skillfully blends with the lannon stone used on the Saarinen wing. The curved elements of the three enclosures, which echo each other in plan and section, are clad in porcelain-enameled steel. These thin and reflective walls contrast with the solidity of the granite. They serve to give the additions an animation that counterpoints the linear sobriety of the Saarinen building.

Looking south from historic Polk Boulevard, and from the west down Grand Avenue, the main wing of the Meier addition becomes a prominent landmark on top of the hill, while the Saarinen building's impact on the east remains intact, as does its function as the museum's public entrance. As stated in the German publication *Baumeister* in a 1987 article, "All three architects come together here with their specific material: natural stone, concrete, and white enamel and granite plates. The resulting ensemble is highly subtle, complementary and respectful of each element."

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Des Moines Art Center
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Architect/Builder (continued) John Brooks, Brooks Borg Architects

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Des Moines Art Center
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Narrative Statement of Significance:

The Des Moines Art Center is nationally important under Criterion C, as a distinctive example of the work of master architects Eliel Saarinen and I.M. Pei.

The Des Moines Art Center is considered "one of the most arresting examples of museum architecture in the United States."¹ In addition, the assemblage of structures that make up the Art Center is exemplary of the state of museum architecture at the end of the twentieth century. In Europe and chiefly in the United States, "the museum has become an additive creature," and the Des Moines Art Center is a distinctive example of this evolution.² Facing the problems of urban planning and rising real estate costs, together with the need to preserve beloved historic buildings, museums in the latter half of the twentieth century have turned organic, growing arms and legs in a variety of avant garde architectural styles. The Des Moines Art Center has been at the forefront of this movement since its original structure was designed by international architect Eliel Saarinen in 1948. The Art Center then continued to lead this trend of commissioning vanguard architects to interpret the museum, for another thirty years, with additions by I.M. Pei in 1968 and Richard Meier in 1985 (Although not considered contributing at this time, the Meier addition should be reevaluated for future significance). With its distinct components, each a great work of architecture in itself, the Des Moines Art Center is now regarded by writers and critics from Des Moines to Germany, Japan to New York as an important and shining landmark in the path of development of museum architecture. Each of the Art Center's structures pointedly illustrates not only historical changes in architectural fashion, but attitudes toward nature, the art of architecture, and the works of art found in the building.

In evaluating the development of the Des Moines Art Center, it is important to note that not only is Saarinen's contribution one that helped set the tone for the next decade of American museum architecture and should therefore be considered significant under National Register Criteria C, but also the subsequent additions are very much in keeping with the method of expansion of art museums in the latter half of the twentieth century.³ The issues of contextualism raised by the Des Moines Art Center indicate a constant search for new aesthetic principles in relation to siting, massing, and material.⁴

Outside the original Saarinen structure, the merit and compatibility of the Pei addition of 1968 has been espoused by numerous critics such as Franz Schulze, Joan Darragh, James Snyder and Douglas Davis, and by citizens of the community as well. Following the original standard established by Saarinen at the outset, this addition is one of the "best type of architecture of the period in which (it was) built."⁵ Due to its exceptional significance within a fifty year period, the Pei addition exhibits the qualities to be considered significant under Criteria Consideration G.

In addition to architectural significance, this institution and its approach to architecture were crucial in bringing its city and state into post-war modern culture. At the time the original Art Center building was completed in 1948, Iowa was still fairly suspicious of the Modern culture that had been forming, largely in Europe. Architect Eliel Saarinen, with his European background and Modern ideals, was the ideal person to introduce Modernism to Des Moines. At

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the time, Saarinen had already become one of the most famous architects in the world, having just received the Gold Medal from the American Institute of Architects in 1947, as well as being honored by Finland's President with the Grand Cross of the Finnish Lion Order in 1946. Eliel Saarinen was born in Finland in 1873 to a middle-class Finnish and Swedish family. Saarinen was raised speaking Finnish and Swedish and probably also learned Russian during his school years. In 1893, at the age of 20, Saarinen settled in Helsinki, Finland and enrolled in the department of architecture of the Polytechnical Institute. He also enrolled in classes at the Imperial Alexander University, where he could study his loves of painting and drawing. He spent the next four years at university, and while he was still a student, started his first professional practice in 1896, with two school colleagues, Herman Gesellius and Armas Lindgren.

The young firm of Gesellius, Lindgren, and Saarinen was quite successful from the start, and by 1898, won the commission that would solidify their place in Finnish architectural history. This commission was the Finnish Pavilion at the Paris World Fair of 1900, the simplest and most striking building at the Fair, and the one that attracted the most attention from the Paris press. Eliel Saarinen, noted as the chief designer of the pavilion, gained international fame at just 27 years old, and from this time on, became the first Scandinavian to hold his own in international competitions for architectural commissions. Through the years of the three man partnership, which ended first with Lindgren in 1905 and finally with Gesellius in 1907, the firm was prolific, with major commissions including the National Museum of Finland, the Helsinki Railway Station, and the Viborg Railway Station. The firm also produced numerous civic buildings, churches, residences, and office buildings throughout Scandinavia and Europe.

After 1907, Saarinen continued on with his own practice at Hvittrask, just outside Helsinki. During this era, he found even greater success, winning first prize in a competition for the Finnish Parliament building as well as countless other competitions for city halls, churches, office buildings and residences. Saarinen's work was published widely in Finland and throughout Europe. Meanwhile, the architect was becoming deeply interested in city planning, and won competitions for master-planning the capitol city of Canberra, Australia, as well as Budapest, Hungary, Helsinki and Munkkiniemi-Haaga in Finland and Reval and Tallin in Estonia. He had become an internationally renowned and respected architect and planner.

In 1922, Saarinen entered a competition for his first American building, the Tribune Tower in Chicago. While his second-prize winning design was not to be built, the design of the soaring tower with discreet setbacks was widely published, and became a model for a number of skyscrapers built in the following years. Saarinen's interest in the United States was sparked by the experience, and in February 1923, he made a trip to visit New York and Chicago. Three months later, Saarinen's wife and children joined him in New York, and the family was officially relocated to the United States. The family shortly settled in Evanston, Illinois. Confronted with the urban congestion of Chicago, Saarinen set to work on an uncommissioned plan for the lake-front that would eliminate the traffic condition with an automobile terminal and underground parking. The plan

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was published widely, bringing Saarinen great acclaim as well as his first American job offer, Guest Professor of Architecture at the University of Michigan. In 1923, Saarinen moved to Ann Arbor and began the second phase of his career, as an educator.

Through the students at the University, Saarinen became acquainted with George G. Booth, the publisher of the *Detroit News*, who was interested in a plan for an educational institution of the arts, to be built upon his estate at Cranbrook, near Detroit in Bloomfield Hills, Michigan. The continuously increasing plan came to include a church, a school for neighborhood children, a school for boys, and shops for arts and crafts, all of which came to be known as the Cranbrook Academy of Art.

As architect for the Cranbrook Academy of Art, Eliel Saarinen's first executed architectural work in the United States was the Cranbrook School for Boys, constructed in 1925. Through the next eight years, while Saarinen served as the director of the architecture program at Cranbrook, he designed and supervised construction on the campus which included the Kingswood School for Girls and all auxiliary buildings such as libraries, dormitories, auditoriums, dining halls, and studios, as well as the Cranbrook Institute of Science. In 1932, Saarinen was appointed President of the Academy, which then included departments of architecture, design, drawing, painting, sculpture, landscape design, and crafts. For ten years as President, Saarinen developed one of the most unique and respected Arts academies in the country, and recruited as department heads such luminaries as Charles Eames, Harry Bertolia, Harry Weese, and his son, Eero Saarinen. He then returned to conduct the department of architecture and city planning, and to teaching students. In 1937, Eliel Saarinen entered into architectural practice with his son, Eero Saarinen. Then in 1939, the office came to include Robert F. Swanson, Eliel's son-in-law, and was known as Saarinen, Swanson, and Saarinen. Commissions of note during this era included the Kleinhans Music Hall in Buffalo, New York, the Tabernacle Church of Christ in Columbus, Indiana, and the Tanglewood performance arena at the Berkshire Music Center in Stockbridge, Massachusetts.

In 1939, the firm was awarded first prize in a competition to design the Smithsonian Art Gallery on the National Mall in Washington D.C. The design, which brought Eliel Saarinen's thirty eight years of experience since designing the National Museum in Finland together, was controversial, as it was a great departure from the Neo-classical style prominent in the buildings on the Mall. The design was also regarded to be one of Saarinen's masterpieces, and though Congress never appropriated the funds for its construction, had it been realized, critics believe it would have been one of the premiere architectural works of its time.⁶ Also at this time, the finishing touches were being put on Saarinen's Cranbrook Museum and Library, without question the best-known and most distinguished Modern museum building in the country at that time.⁷ Thus, it is logical that when the trustees of the Des Moines Art Center were searching for an architect for their first museum building, they would select Saarinen.

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Many of the trustees of the Art Center had first come to know of Saarinen's work through a 1939 exhibition of his Smithsonian Gallery design at the Des Moines Association of Fine Arts (the Des Moines Art Center's predecessor organization, which was begun in 1916, and changed its name to the Des Moines Art Center in 1941, under the administration of the WPA). Many of the trustees were impressed by the ingenuity of the design, and its visionary move away from the Neoclassical architecture that dominated museum design at the time. Duly impressed, they kept Saarinen in mind for the Art Center project, which had been on the horizon since 1933, when the original funds for a permanent museum building were bequeathed to the Des Moines Association of Fine Arts by the will of James D. Edmundson. Edmundson was a wealthy, self-educated Iowan who left over a half a million dollars for the erection and maintenance of a museum and the acquisition of artworks to fill it. Due to the depressed economic conditions at the time of his death, Edmundson had stipulated that the funds be held in trust for ten years after his passing, so his assets would not be so devalued at the time of the construction.

One further stipulation of the will was that the museum be located in an area not affected by the heavy use of coal heating, which produced a smog over the downtown Des Moines area at that time. This request might have provided a large task in and of itself for the trustees, had it not been for an existing master plan for Greenwood Park. This plan, prepared in 1927-1930 by the St. Louis firm of Harland Bartholomew Associates, called for the large park of formal gardens, recreational, theatrical, and musical activities, and pedestrian walks to be highlighted by "an exhibit building featuring a municipal conservatory and display greenhouse located on the crown of the hill near Grand Avenue." The program for the new Des Moines Art Center dovetailed nicely with these plans, thus the site was selected. The trustees duly worked out an agreement for the use of the land with the City of Des Moines, and in 1943, the programming and process of designing the new museum could begin in earnest.

At this time, the trustees were now free to ascertain the services of an architect to design the building that would establish the new Des Moines Art Center. Since the WPA's 1941-1943 administration of the Des Moines Art Center, its program had been greatly expanded to include art instruction for children and adults, an auditorium for lectures and performances, a library, and a meeting room for community groups. Shedding off the pre-war prescription for a fine arts museum, the Art Center would be a vital organization within the community; an inviting, educational place that reached out into its community and embraced all citizens. It would not conform to the imposing mandate of monumental architecture or a mission of exclusion. The architect, therefore would need to be someone who was also committed to bringing these Modern ideals to Des Moines, a small, Midwestern city slow to feel the effects of the changes going on in the rest of the world.

Eliel Saarinen's visionary design for the Smithsonian Art Museum was in accordance with the forward-thinking program the trustees had assembled for the Des Moines Art Center. With his European roots and Modernist tendencies, he seemed the perfect fit. After brief consideration of other local architects, the trustees obtained Saarinen's services to design the building, as well as the

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services of John Woolson Brooks, a prominent Des Moines architect, to act as the on-site architect. In March 1945, the final draft of Saarinen's plan for a sprawling, ground-hugging, nature-loving building was accepted. There was some dissention amongst the trustees as to the appropriateness of a long, low, flat-roofed, and rigorously abstracted structure in a city such as Des Moines. However, Saarinen's design does show "remarkable sensitivity to Greenwood Park and the positioning of the building within it." Happily, the majority saw that Saarinen's design fit perfectly with the Bartholomew master plan and that its unpretentious appearance would be an effective way of mitigating the forbidding character they sought to avoid. Though unconventional and lacking grandeur, the design works to effectively beckon the visitor to come inside.

In addition to it's cohesiveness with the Bartholomew master plan, Saarinen also showed his sensitivity to the building's relationship with the surrounding landscape by hiring renowned landscape architect Thomas Church. *(Although not considered a contributing entity for this proposal due to its location outside of property limits, the work of Church shall be introduced as context for the exterior site plan.)* Born in Boston, Massachusetts in 1902, Thomas Church spent his childhood in the Ojai Valley of southern California. It was in this place that he learned to love the surrounding landscape that would later influence the path of his career. During his adolescence, his family moved to Berkeley, where he would later attend college. There, at the University of California - Berkley, Church followed the will of his family and pursued a major in law. After taking a course in garden design, however, Church found his direction and later graduated with a degree in landscape architecture in 1922. Following his enrollment at Harvard University's graduate school of design in 1924, he became the recipient of the Sheldon travel scholarship and spent six months in the countries of Italy and Spain. In 1929, he returned to California and began his professional career. His early work could be described as conservative and traditional until an additional trip to Europe in 1937. There, Church studied the work of Le Corbusier and Finnish designer Alvar Aalto as well as modern painters and sculptors. It was from these studies that Church began to see a new light in the work of landscape architecture. He now sought a new approach to design, taking direction from the site as well as the architecture and client's personality/preference. Abandoning the central axis and rigidity of traditional principles practiced at the time, Church developed a new approach to landscape design favoring "multiple viewpoints, simple planes and geometries, as well as flowing lines." Textures, colors, space and form were all manipulated in ways reminiscent of cubist painters. He now believed that a garden "should have no beginning and no end and that it should be pleasing from any angle, not only from the house." He began to consider simple geometries and lines to be more restful to look at as well as to maintain. Coming on to the scene of landscape architecture at a time of great transition, Church has been described as both the "last great traditional designer and the first great modern designer".

Although garden design was the primary interest of Church, he is also known for several large-scale public and corporate projects completed in collaboration with other prestigious architects. These include: Valencia Public Housing, Park Merced in San Francisco, General Motors Technical Center in Detroit. In addition to the projects, Church has also been the recipient of numerous awards including the Fine Arts Medal of the American Institute of Architects (1951), the Gold

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Medal of the American Society of Landscape Architects (1976), the Gold Medal of the New York Architectural League (1953), the Oakleigh Thorne Medal from the Garden Club of America (1969), and a Fellowship of the American Academy of Arts and Sciences (1978). Following his death in 1978, the work of Thomas Church continues to be a precedent of modern design and principles within the field of landscape architecture.

With a new architectural presence led by two prestigious designers, the Des Moines Art Center was to become a source of pride to its citizens⁸ and a vital institution for the region. The 1940's, it is worth noting, was a decade in which American culture had its most affecting encounter with the Modernist point of view that originated mostly in Europe. "The war thrust this country not only into the center of international politics, but into a confrontation with the global arts, as well. The legion of foreign masters in all fields who sought refuge in the United States seized the attention of native artists and audiences alike. Battle lines were drawn, separating converts of the new Modernism from conservatives more attached to tradition."⁹ While sentiments such as "Saarinen was a Nazi at heart and we [will] not be regimented in this country"¹⁰ were sometimes heard early in the making of the Art Center, by the completion of the project in 1948, American artists had adopted the lessons of Modernism, and began to create their own enthusiastic response. The Des Moines and Iowa community then began to accept this Modern reality, and within the first five years of the museum's existence, the new building attracted an astonishing 325,000 visitors to sit, browse, and peruse the exhibitions.

Due to the role the Des Moines Art Center played in bringing the brave new post-war culture to Des Moines and the State of Iowa as well as other factors, the design clearly displays cultural significance. In addition the design done by Eliel Saarinen at the age of 72, was also important in that it was the last executed design of Saarinen, who died soon after the building's completion, in 1950. It is distinguished by his personal characteristics, which mark it as perhaps the last which was not thoroughly amalgamated with the style of Eero Saarinen,¹¹ his partner and son. Also, the interior spaces that house the galleries and education studios are as attractive as he ever created,¹² and exemplify Saarinen at "his most sensitive and programmatically responsive."¹³ Other buildings designed by the Saarinen firm do enrich the City of Des Moines, however, these structures, located on the campus of Drake University, were principally designed by Eero Saarinen, following the death of his father. These buildings have been extensively altered, and do not retain the level of architectural integrity of the Art Center.

Within a generation of Saarinen and the Art Center bringing Modernism to Des Moines, American artists had taken over the leadership of the art world with the dominance of Abstract Expressionism, Pop Art, and Abstraction, not only in painting, but in sculpture, as well. As this period of American artistic success gained momentum, the Des Moines Art Center elected to build a full-scale new wing, not only to keep pace with the growing national prominence, but specifically to exhibit sculpture, a medium whose three-dimensionality required walk-around space. For this addition, the trustees again decided to flout convention, and select as the architect a native Chinese educated in America who would seem to be at expressive odds with Saarinen.

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Born in Canton, China in 1917, I.M. Pei grew up in Shanghai during the time of a construction boom. With an increasing interest in these surrounding structures, Pei came to the United States to study architecture in 1935. After a brief time at the University of Pennsylvania, Pei transferred to the Massachusetts Institute of Technology where he graduated in 1940 with a bachelor's degree in architecture. After further studies at the Harvard School of Design under the instruction of Walter Gropius and Marcel Breuer, Pei earned an advanced architectural degree in 1948. Beginning his professional career, he then took a job with the National Defense Research committee and, at age 29, was invited to become the youngest person to hold the title of assistant professor at Harvard University.

In 1948 Pei earned his first commission as the Director of Architectural Research with the realtor William Zeckendorf. Together, the two men set out on a real estate venture that would prove "good architecture is good business" and that "handsome structures cost about the same as the run-of-the-mill speculative buildings and are just as economically sound." Pei went on to design more than \$500 million worth of urban redevelopment projects including Manhattan's Kips Bay Plaza. It was then that Pei "pioneered the use of concrete frame and glass construction for apartment buildings", an idea still popular amongst developers today.

In 1958, he formed I.M. Pei and Associates, which became I.M. Pei and Partners in 1966. Although he continued to contribute to real estate projects, the establishment of his own practice allowed him the freedom to branch into other areas of architecture. The firm gained many commissions as well as awards, with some of the finest and most well-known being museum designs. The first of his museum projects began with the 1961 design for the Everson Museum of Art in Syracuse, New York. Located in the downtown, this small sculptural building made a forbidding first impression. Constructed of four boxes of concrete, the museum was a "deft combination of brutalist forms handled with extraordinary grace." In addition, the museums dramatic central, multilevel spaces variously lit from above lay precedent for Pei's 1966 addition to the Des Moines Art Center. The Art Center, the first of Pei's undertakings in museum additions, was both sensitive and beautiful while at the same time remaining true to Saarinen's existing structure. It was this accomplishment that became the essential proof of his ability to expand an existing museum without overwhelming its original identity.¹⁴ The sensitivity exhibited in the Des Moines Art Center addition played a pivotal role in Pei's career, catching the attention of future clients and contributing to his commissions of such prominent museum additions as the East Building of the National Gallery of Art.

The afore mentioned projects, along with other museum additions also led to one of the most pivotal commissions in Pei's career, the Louvre addition in Paris, France. Again, as preceded in his design for the Des Moines Art Center addition, Pei sought to find the architectural solution that would complement the Louvre's beauty, choosing to use only abstract forms and materials juxtaposed against the

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existing venerable structure. Prominent commissions have continued throughout Pei's career, including the John Fitzgerald Kennedy Library near Boston, the West Wing of the Museum of Fine Arts, Boston, and the National Center for Atmospheric Research, Boulder, Colorado, the latter serving as Pei's source material for his addition to the Des Moines Art Center.

Possibly the most well-known name in architecture since Frank Lloyd Wright and quite possibly the world's most famous museum architect, Pei was voted the best designer of significant non-residential structures by the deans of the architectural schools of the United States. He was also honored with the 1983 Pritzker Prize for Architecture, and the Gold Medal of the American Institute of Architects, as well as numerous other awards. In addition, I.M. Pei & Associates was honored with the 1968 Architectural Firm Award from the American Institute of Architects. Although still living, I.M. Pei formally retired from practicing in 1990.

Beyond the Pei addition, in the early 1980's the needs of the Art Center once again outgrew its current space, and a second addition was designed by Richard Meier. Here again, an architect with a bold stylistic contrast to that of Saarinen, as well as a reputation for rigid ideology in design, was entrusted with creating the future of the Des Moines Art Center. (*Although not considered contributing at this time and included for contextual purposes, the work of Richard Meier should be reevaluated for significance in the future.*)

Richard Meier received his architectural training at Cornell University in Ithaca, New York, and has been practicing in his own firm since 1963. Meier gained national attention as a member of the so-called "Whites," a group of five younger Americans whose creative re-working of the Corbusian style of the 1920's was documented in a 1972 exhibition at New York's Museum of Modern Art. His portfolio includes residential, housing, medical, and commercial projects, but has been continually dedicated to museum architecture. He was the designer of the High Museum of Art in Atlanta, Georgia, the Museum for Decorative Arts in Frankfurt, Germany, and the J. Paul Getty Center in Los Angeles, California, all of which were nationally award-winning projects, as was his addition to the Des Moines Art Center. Like the Saarinen and Pei wings, Meier's contribution to the Art Center can be traced to its roots in an earlier of the architect's projects, in this case, the 1983 High Museum of Art. Meier has lectured throughout the United States, Europe, South America, and Japan, and has been honored by the French government, the Royal Institute of British Architects, and Fellowship of the American Institute of Architects. He is also a winner of the Pritzker Prize. His work has been the subject of numerous monographs and books.

While Pei's addition is thought to be one of few important museum buildings of the 1960s and 1970s, Richard Meier's Wing for the Art Center went on to win numerous national and international awards for design excellence. Together, the three components of the Des Moines Art Center have resulted in "one of the most arresting examples of museum architecture in the United States."¹⁵ Subsequently, the Des Moines Art Center was named one of Iowa's Ten Best buildings by *Iowa Architect Magazine* in 1996.¹⁶ It is clear that each of the individual works of architecture that comprise the Des Moines Art Center is an

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outstanding example in and of itself, however, the sum of these parts can be seen
as an even more remarkable assemblage of buildings, "a delightful display of
Modernist interpretations in architecture."¹⁷

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Footnotes to the Narrative Description and Narrative Statement of Significance

¹ Schulze, Franz. "Architectural Trinity in Des Moines." *An Uncommon Vision: The Des Moines Art Center*. Des Moines Art Center/Hudson Hills Press, New York, 1998.

² Darragh, Joan and Snyder, James S. *Museum Design: Planning and Building for Art*. Oxford University Press, New York, 1993.

⁴ Davis, Douglas. *The Museum Transformed: Design and Culture in the Post-Pompidou Age*. Abbeville Press, New York, 1990.

⁵ Blunck, Mark E. "Des Moines Art Center: An Experiment in Contextual Evolution," *Inland Architect*: 1989 May-June, Volume 33, Number 3, pages 70-73.

³ Schulze, Franz. "Architectural Trinity in Des Moines." *An Uncommon Vision: The Des Moines Art Center*. Des Moines Art Center/Hudson Hills Press, New York, 1998.

⁷ Mikkola, Kirmo. "Modern Architects Reconsidered: Eliel Saarinen," *Architecture and Urbanism*: 1985, Number 4(175), pages 19-30.

⁸ Gebhard, David and Mansheim, Gerald. *Buildings of Iowa*. Oxford University Press, New York, 1993.

⁹ *Architectural Forum*, 91, (July 1949): 65-69.

¹⁰ Schulze, Franz. "Architectural Trinity in Des Moines." *An Uncommon Vision: The Des Moines Art Center*. Des Moines Art Center/Hudson Hills Press, New York, 1998.

¹¹ Schulze, Franz. "Architectural Trinity in Des Moines." *An Uncommon Vision: The Des Moines Art Center*. Des Moines Art Center/Hudson Hills Press, New York, 1998.

¹² Christ-Janer, Albert. *Eliel Saarinen*. University of Chicago Press, Chicago, 1948, Revised Addition, 1979.

¹³ Christ-Janer, Albert. *Eliel Saarinen*. University of Chicago Press, Chicago, 1948, Revised Addition, 1979.

¹⁴ Schulze, Franz. "Architectural Trinity in Des Moines." *An Uncommon Vision: The Des Moines Art Center*. Des Moines Art Center/Hudson Hills Press, New York, 1998.

¹⁵ Wiseman, Carter. *I.M. Pei: A Profile in American Architecture*. Harry N. Abraham, Inc., New York, 1990.

¹⁶ Schulze, Franz. "Architectural Trinity in Des Moines." *An Uncommon Vision: The Des Moines Art Center*. Des Moines Art Center/Hudson Hills Press, New York, 1998.

¹⁷ Strassburg, Steve. "Iowa's Ten Best Buildings," *Iowa Architect*: 1996, Number 217, Pages 14-17.

¹⁸ Blunck, Mark E. "Des Moines Art Center: An Experiment in Contextual Evolution," *Inland Architect*: 1989 May-June, Volume 33, Number 3, pages 70-73.

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- Strassburg, Steve. "Iowa's Ten Best Buildings," *Iowa Architect*: 1996, Number 217, Pages 14-17.
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Verbal Boundary Description:

Begin at the northwest corner of the exterior paved balcony that sits facing the end of Polk Boulevard. At that point, proceed south 90' and then east 130'. Then, turning south again, proceed 175' in that direction to the east edge of the education gallery entrance, which faces north. At that point, proceed east 105' along the sidewalk, and then turn north, proceeding 20' in that direction. Then proceed 70' eastward, turn south, and proceed 115' in that direction. Turning west, proceed along the retaining wall approximately 265'. Proceed 45' to the south, and then turn west and proceed 110'. Then turn north and proceed 95' in that direction. Turn west and proceed 65' in that direction and then proceed north 310'. Finally, turn east and proceed 150' in that direction to the original starting point, the northwest corner of the paved balcony.

(Please refer to "Site Plan Sketch Map Depicting Boundaries" on Continuation Sheet 11:23.)

Boundary Justification:

The boundaries were selected because they encompass the physical building of the Des Moines Art Center and the approximately 15' of landscape immediately surrounding the Art Center which is the legally owned by the Art Center. The Des Moines Art Center is a single property and does not own any of the land surrounding the building.

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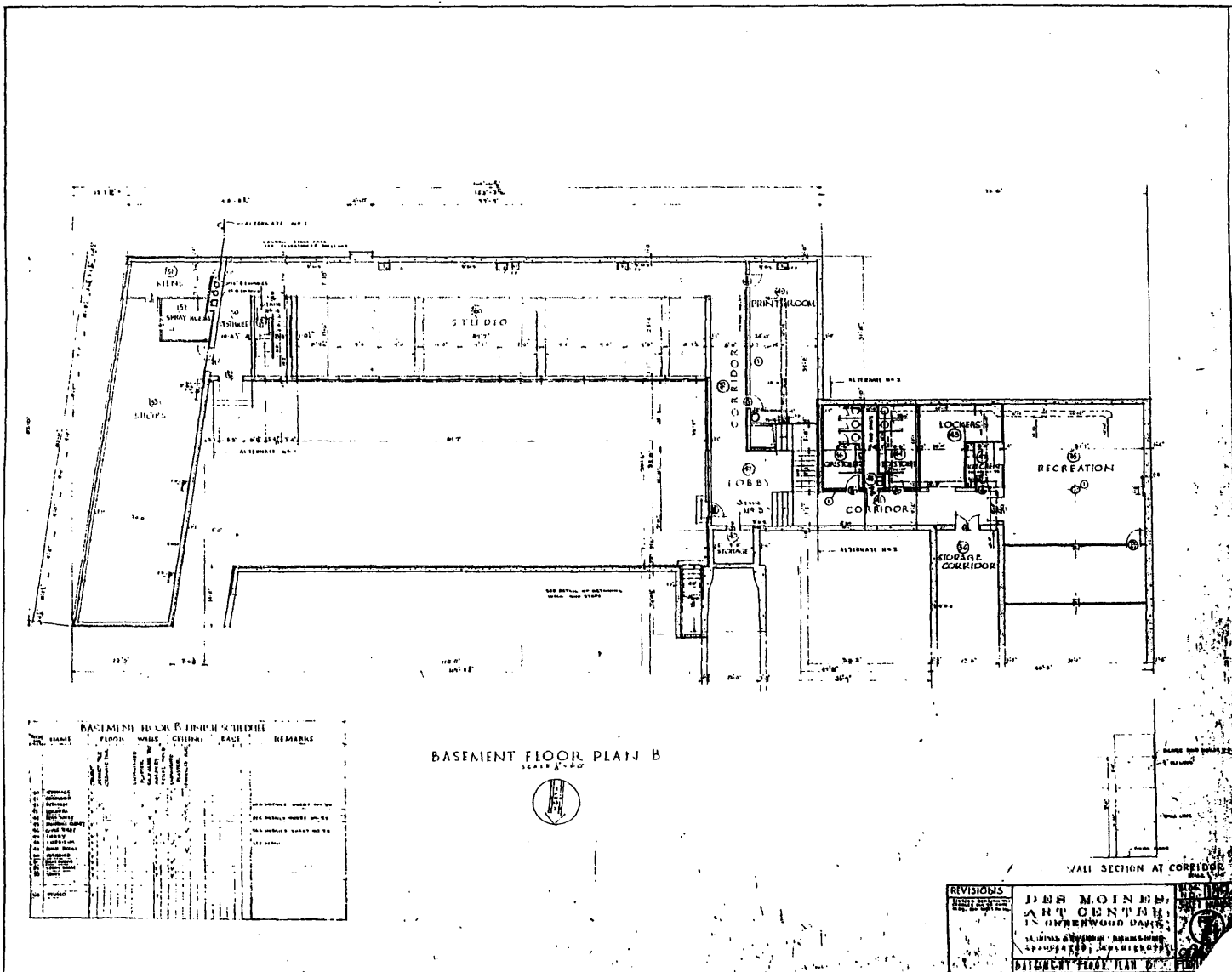
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Basement Floor Plan - Education Wing
Source: Saarinen & Swanson Associated/Brooks Borg Architects, February 1946



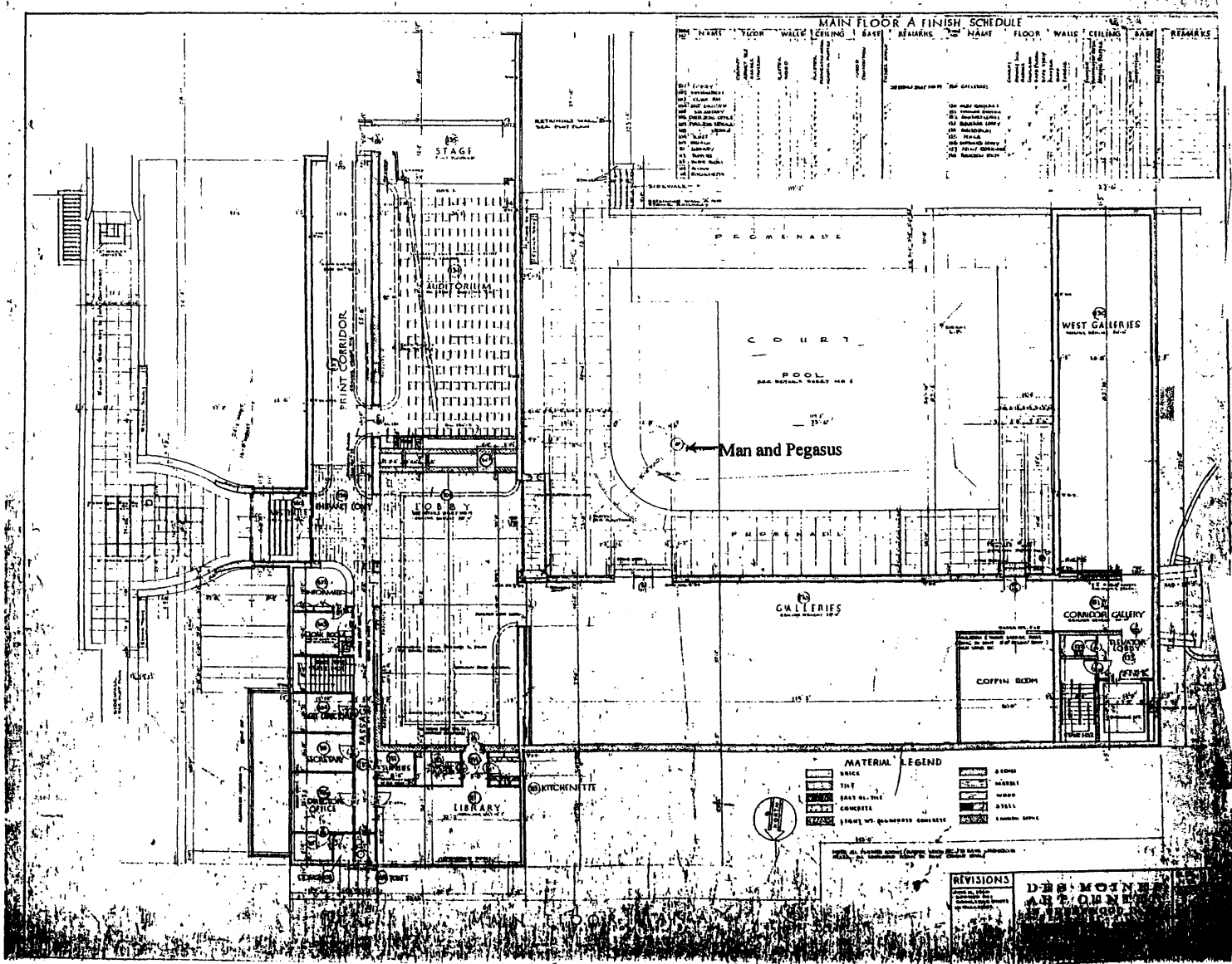
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Basement Floor Plan - Gallery Wing
Source: Saarinen & Swanson Associated/Brooks Borg Architects, February 1946



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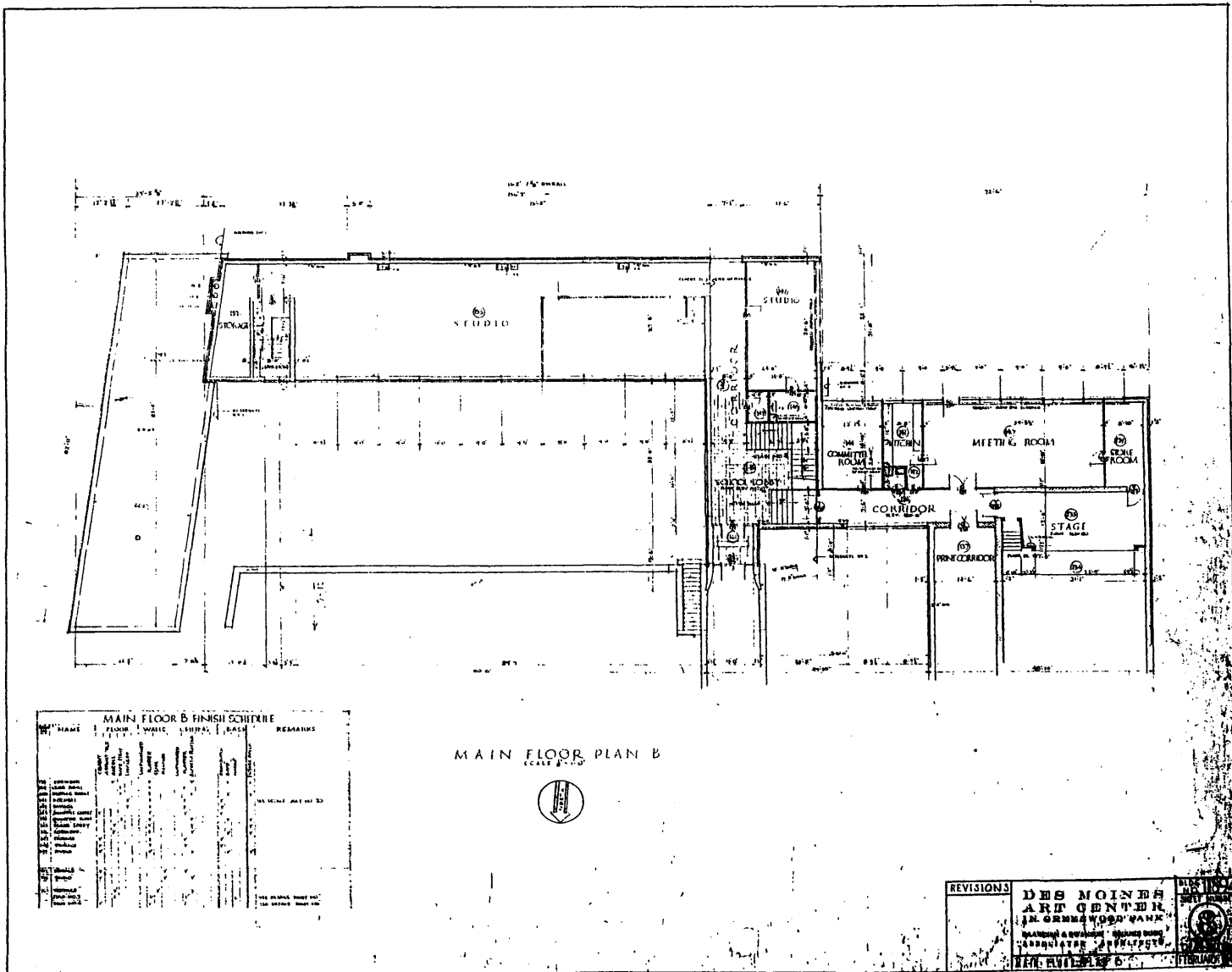
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Main Floor Plan - Education Wing

Source: Saarinen & Swanson Associated/Brooks Borg Architects, February 1946



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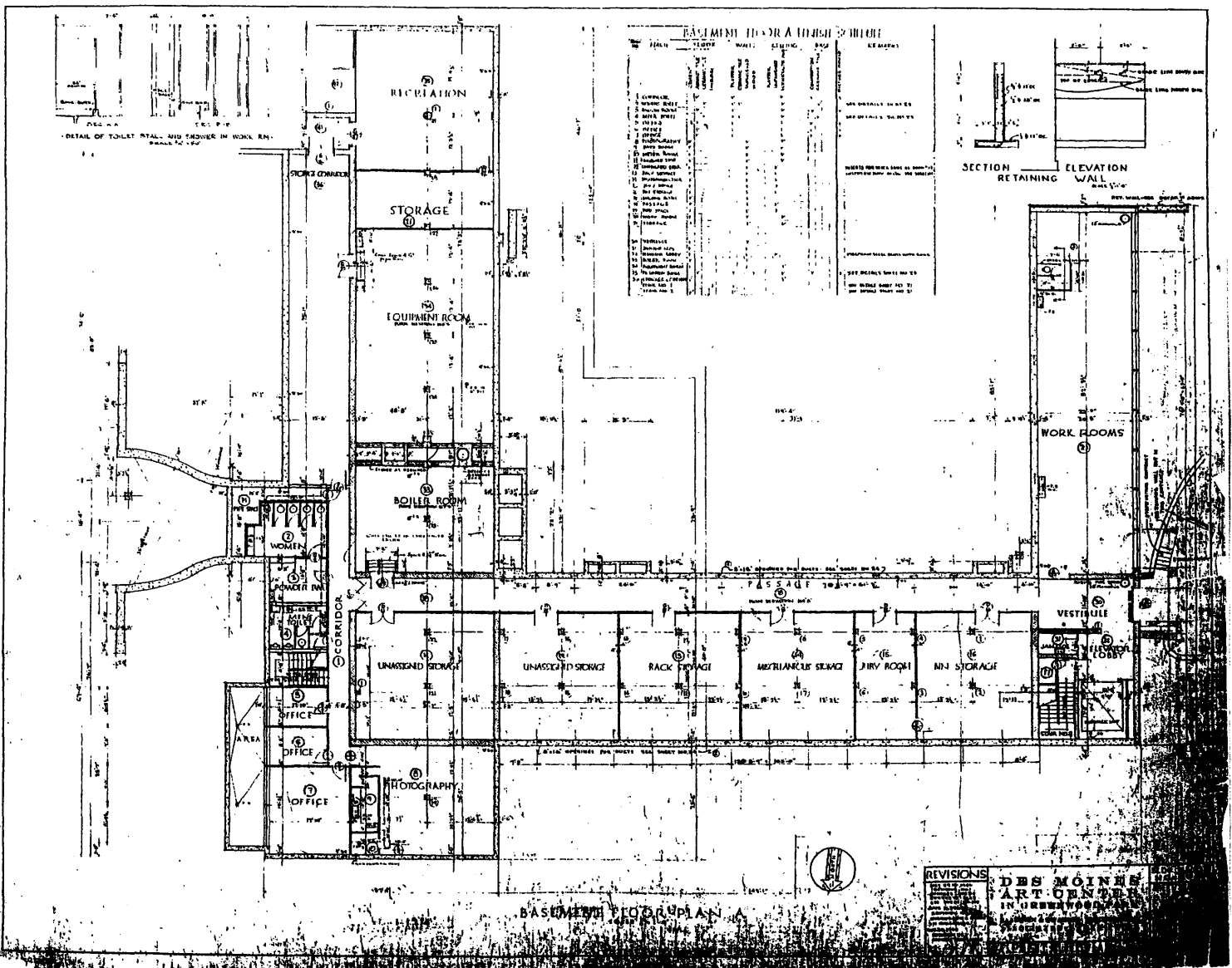
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Main Floor Plan - Gallery Wing

Source: Saarinen & Swanson Associated/Brooks Borg Architects, February 1946



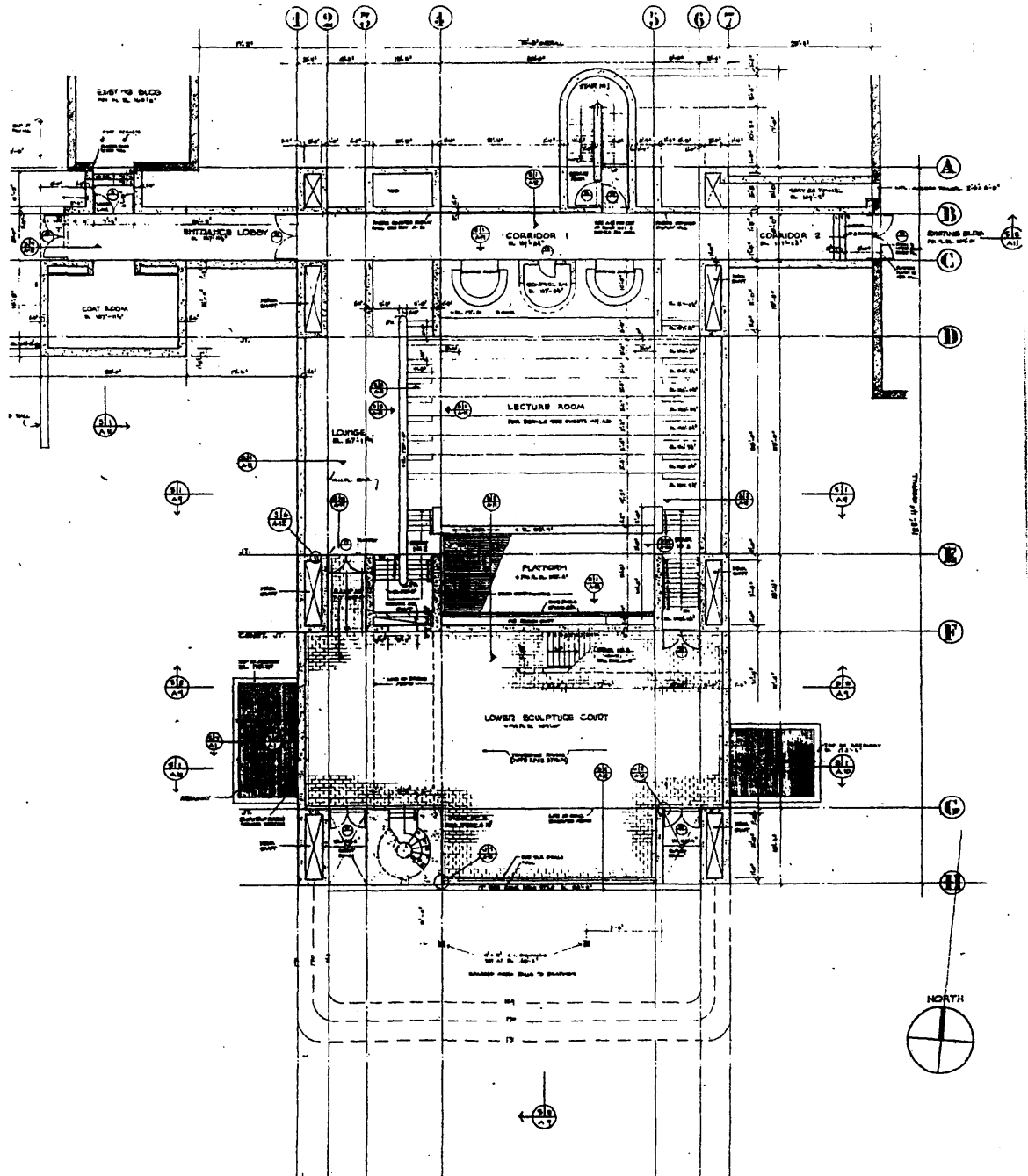
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Des Moines Art Center
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=====
Main Floor Plan - Pei Wing
Source: I. M. Pei & Partners, July 1967



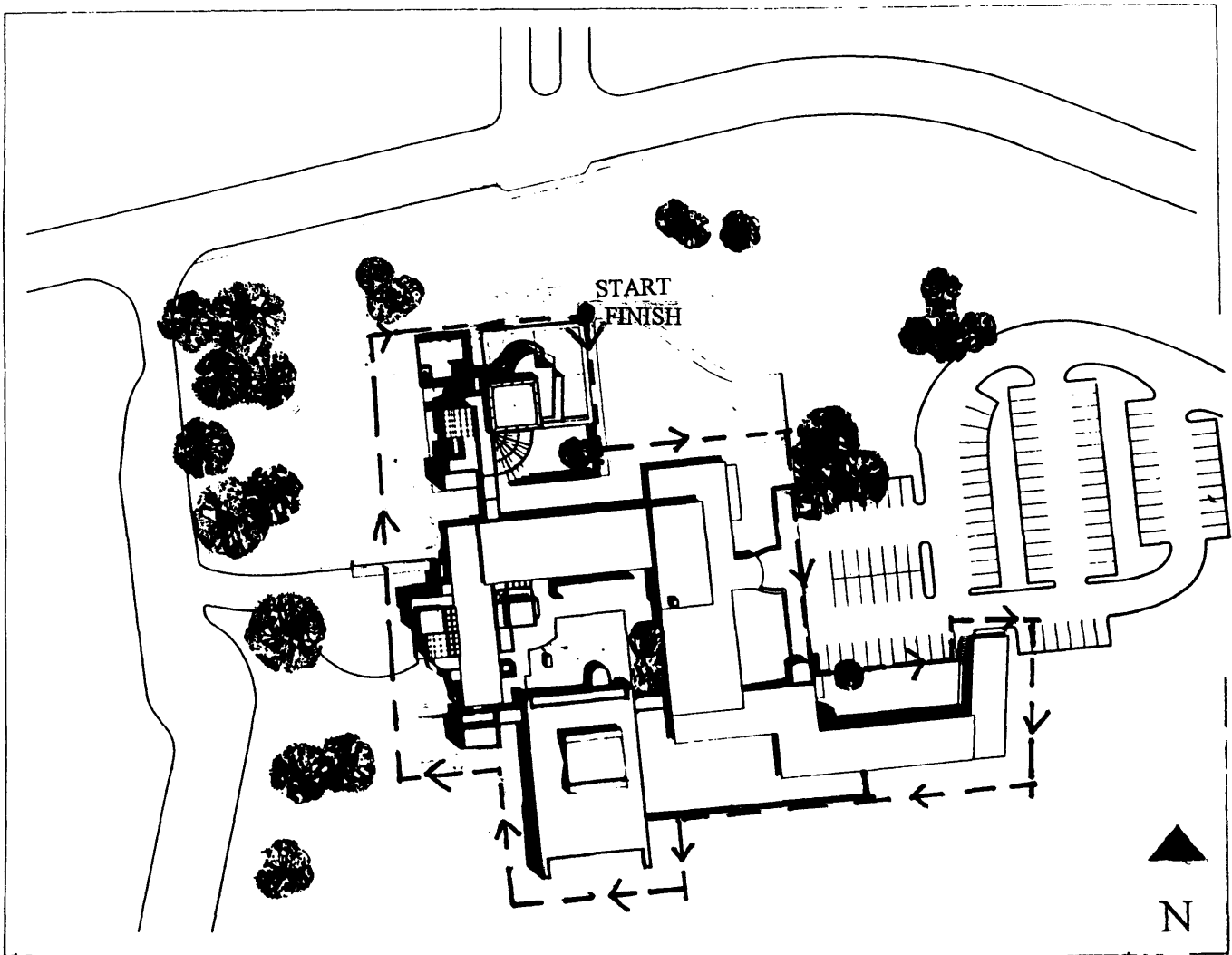
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Des Moines Art Center
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=====
Site Plan Sketch Map Depicting Boundaries
Source: Richard Meier & Partners, 1985



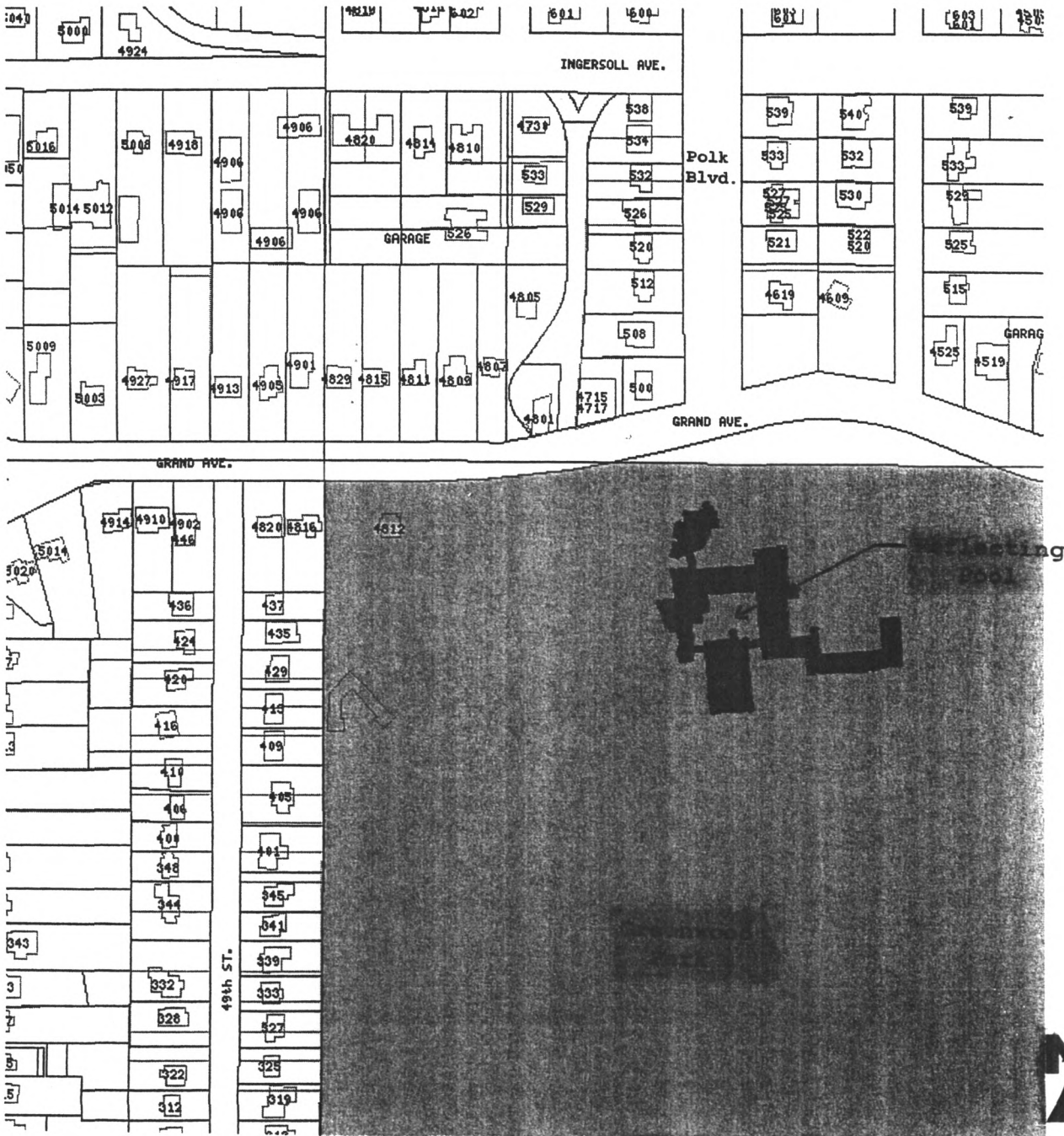
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Des Moines Art Center
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Site Plan Sketch Map
Source: Polk County Assessor's Website



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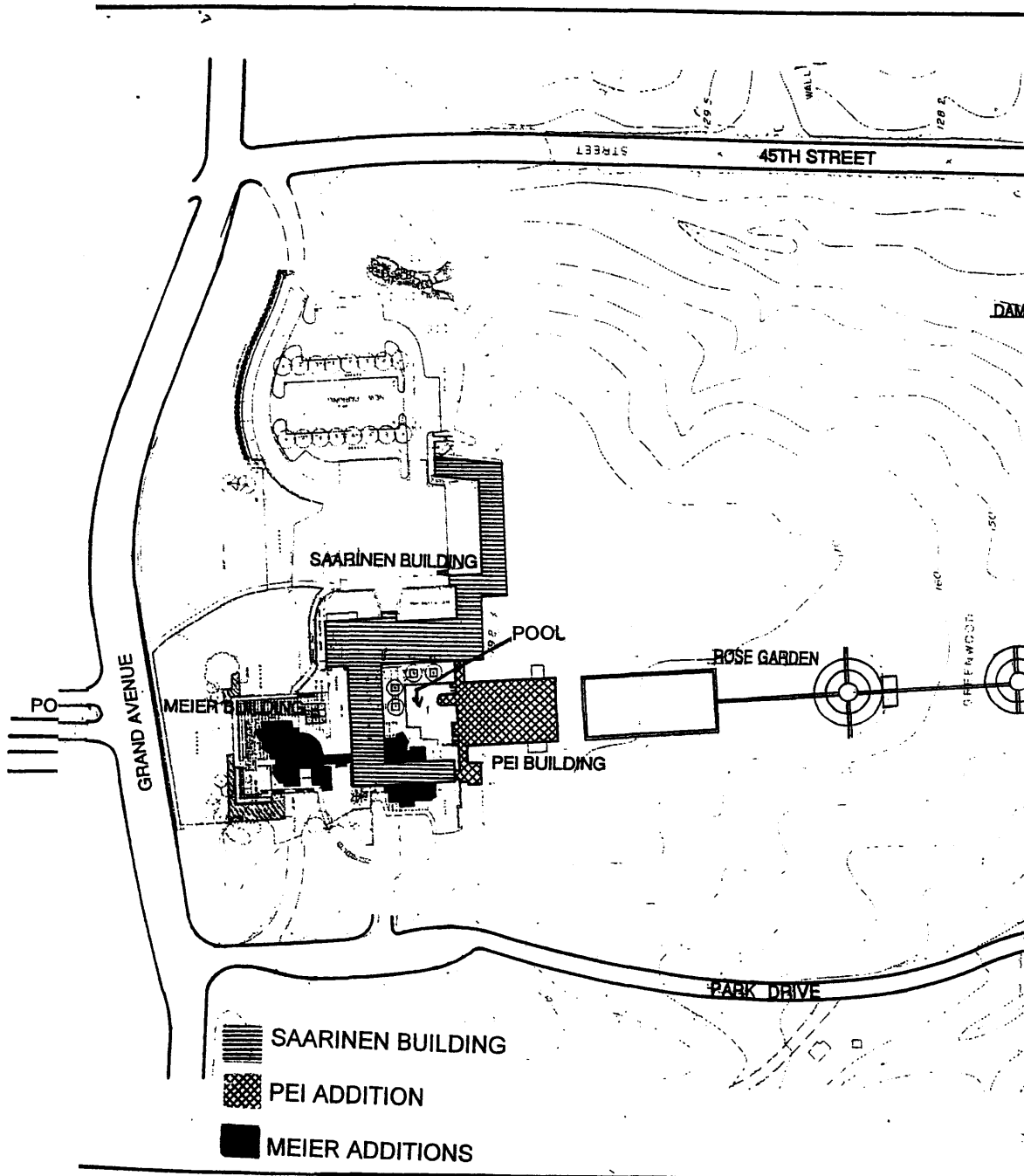
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Des Moines Art Center
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Site Plan Sketch Map

Source: "Historical and Architectural Intensive Level Survey/Evaluation and Phase I Archaeological Investigation of Greenwood Park (77-136)"



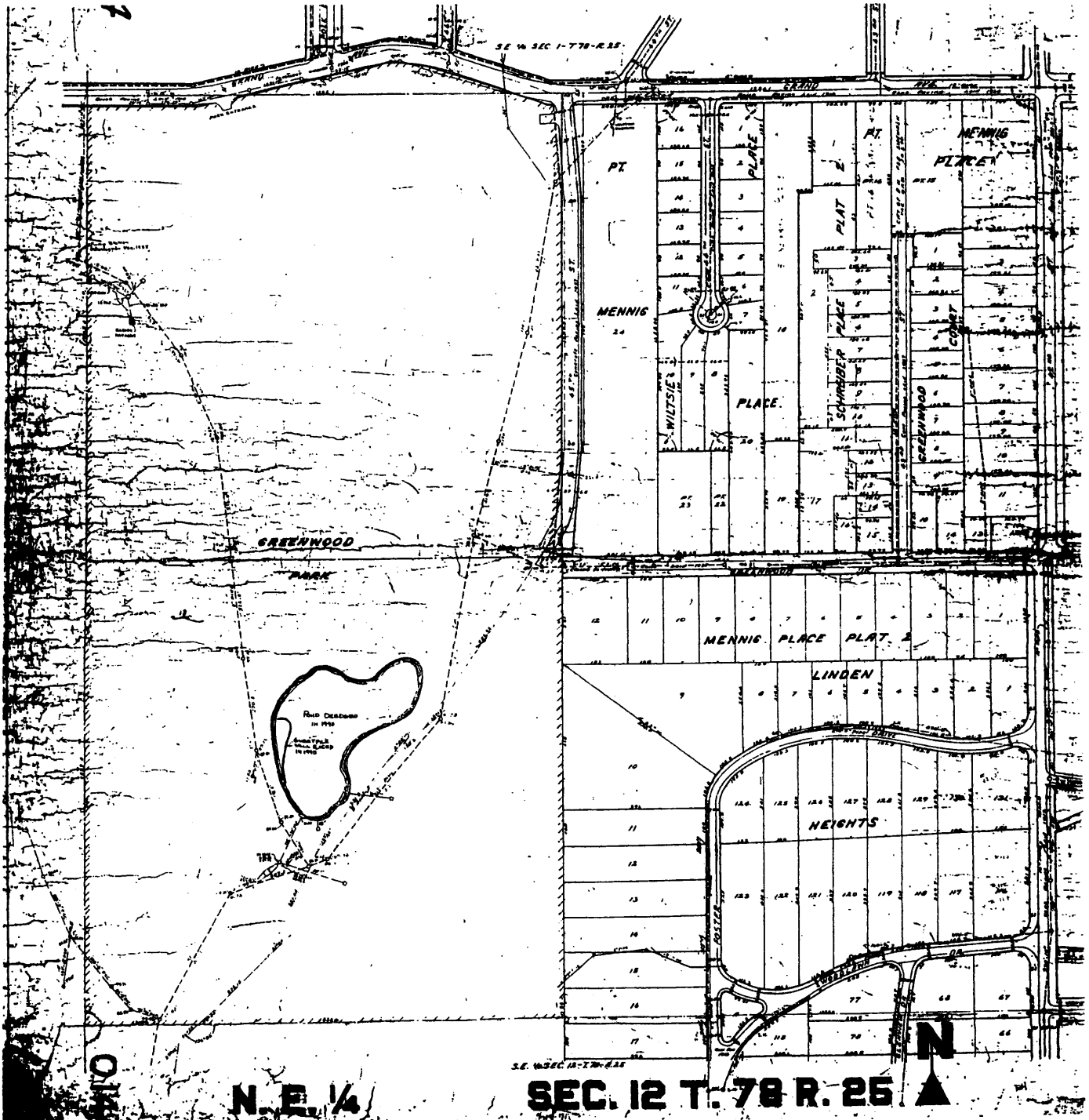
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Des Moines Art Center
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Plat Map NE ¼ Section 12 T.78 R.25, Last Revised 7.14.70
Source: City of Des Moines Engineering Department



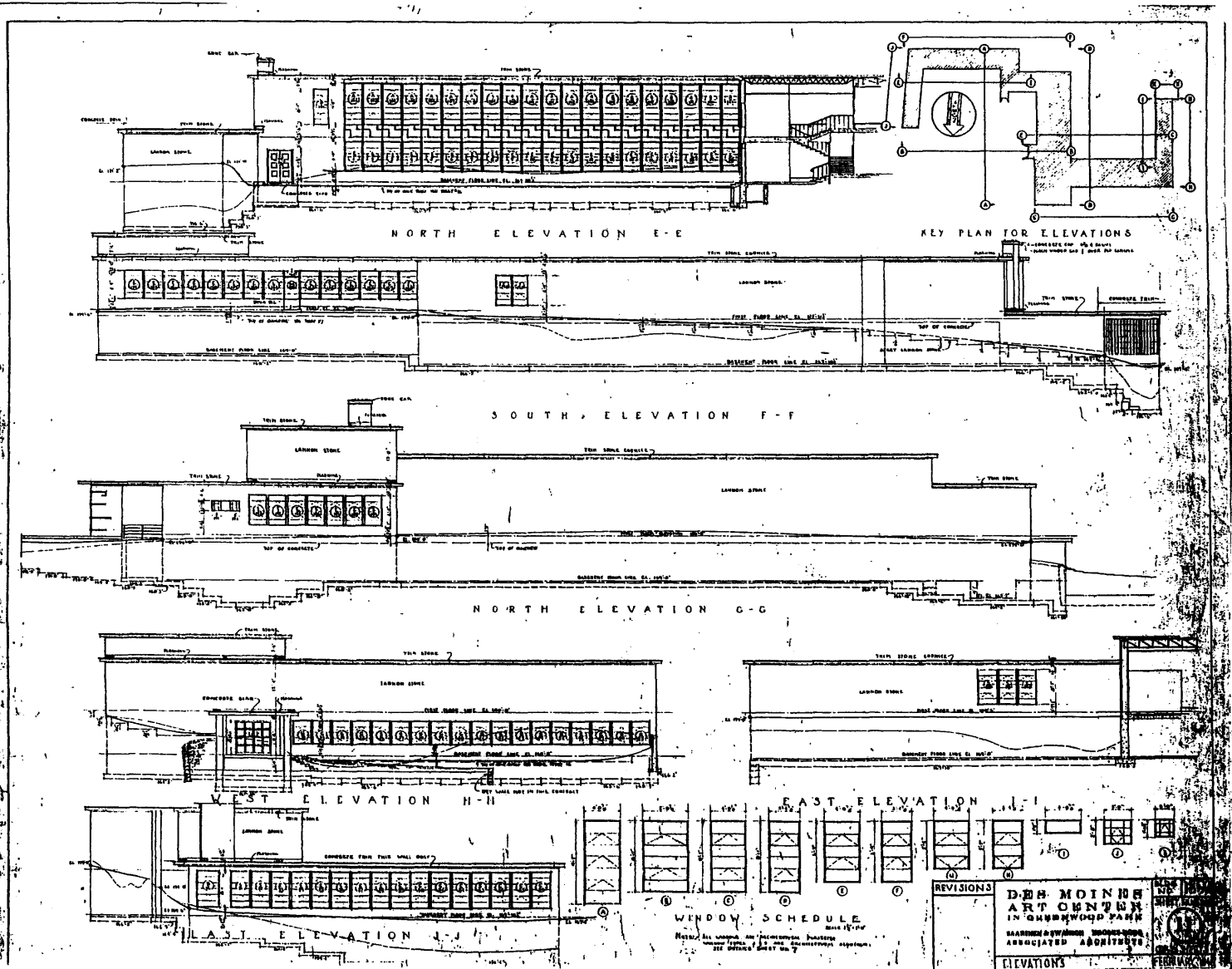
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Des Moines Art Center
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Construction Drawings - Elevations
Source: Saarinen & Swanson Associated/Brooks Borg Architects, February 1946



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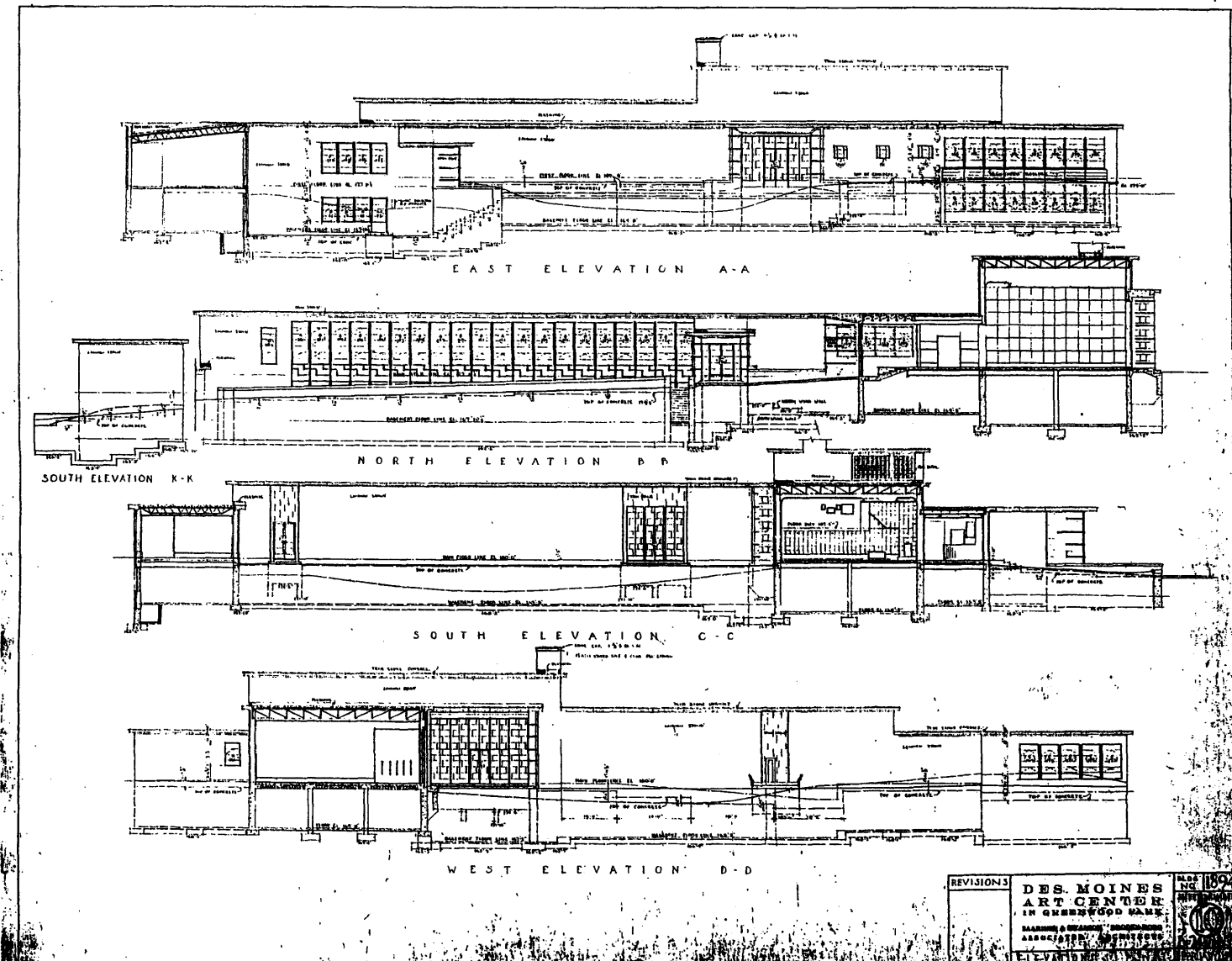
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Des Moines Art Center
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Construction Drawings - Elevations

Source: Saarinen & Swanson Associated/Brooks Borg Architects, February 1946



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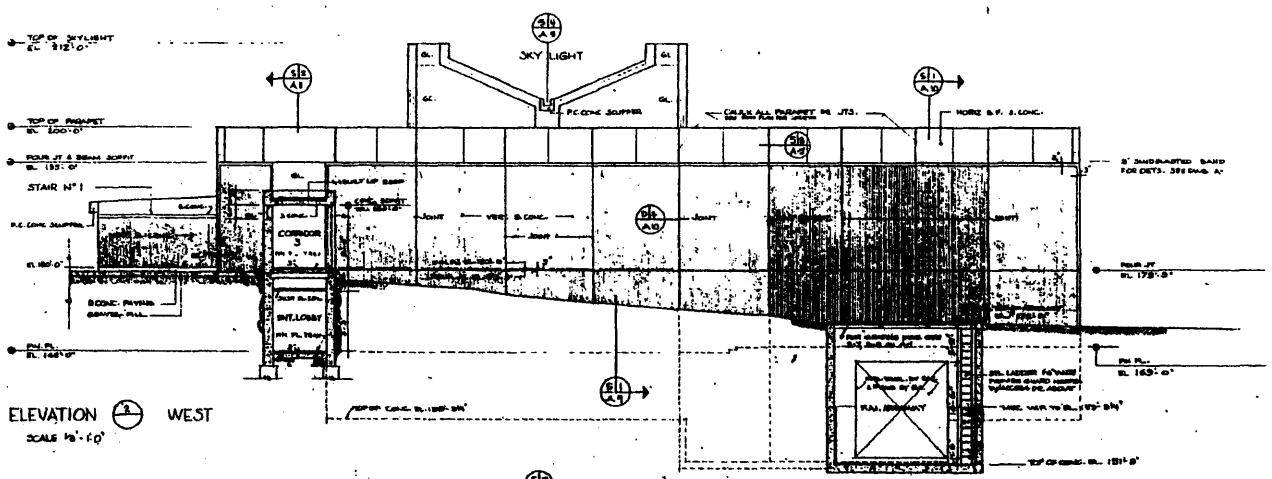
Section 11 Page 32

Des Moines Art Center
name of property
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Construction Drawings - Section/Elevation - Pei Wing
Source: I.M. Pei & Partners, July, 1967

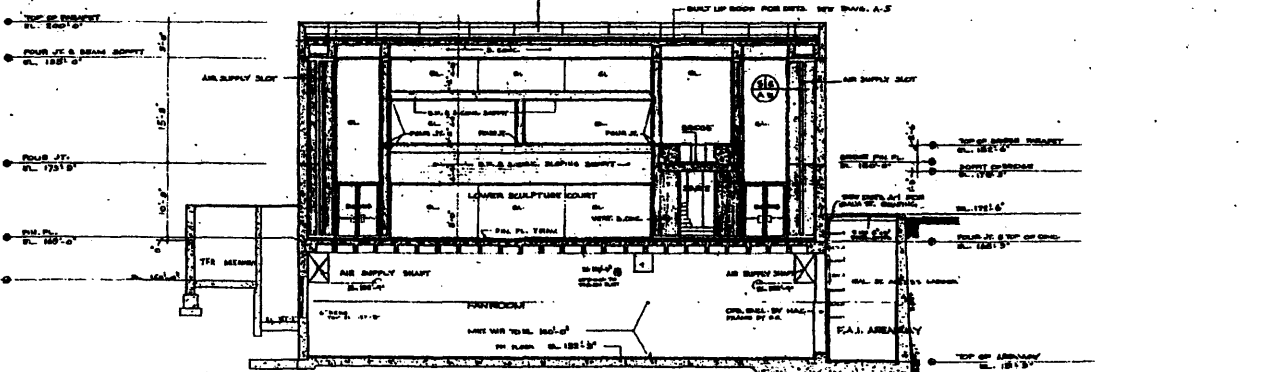
ELEVATION ① SOUTH
SCALE 1/8"=1'-0"

A B C D E F G H



ELEVATION ② WEST
SCALE 1/8"=1'-0"

7 6 5 4 3 2 1



SECTION ③
SCALE 1/8"=1'-0"

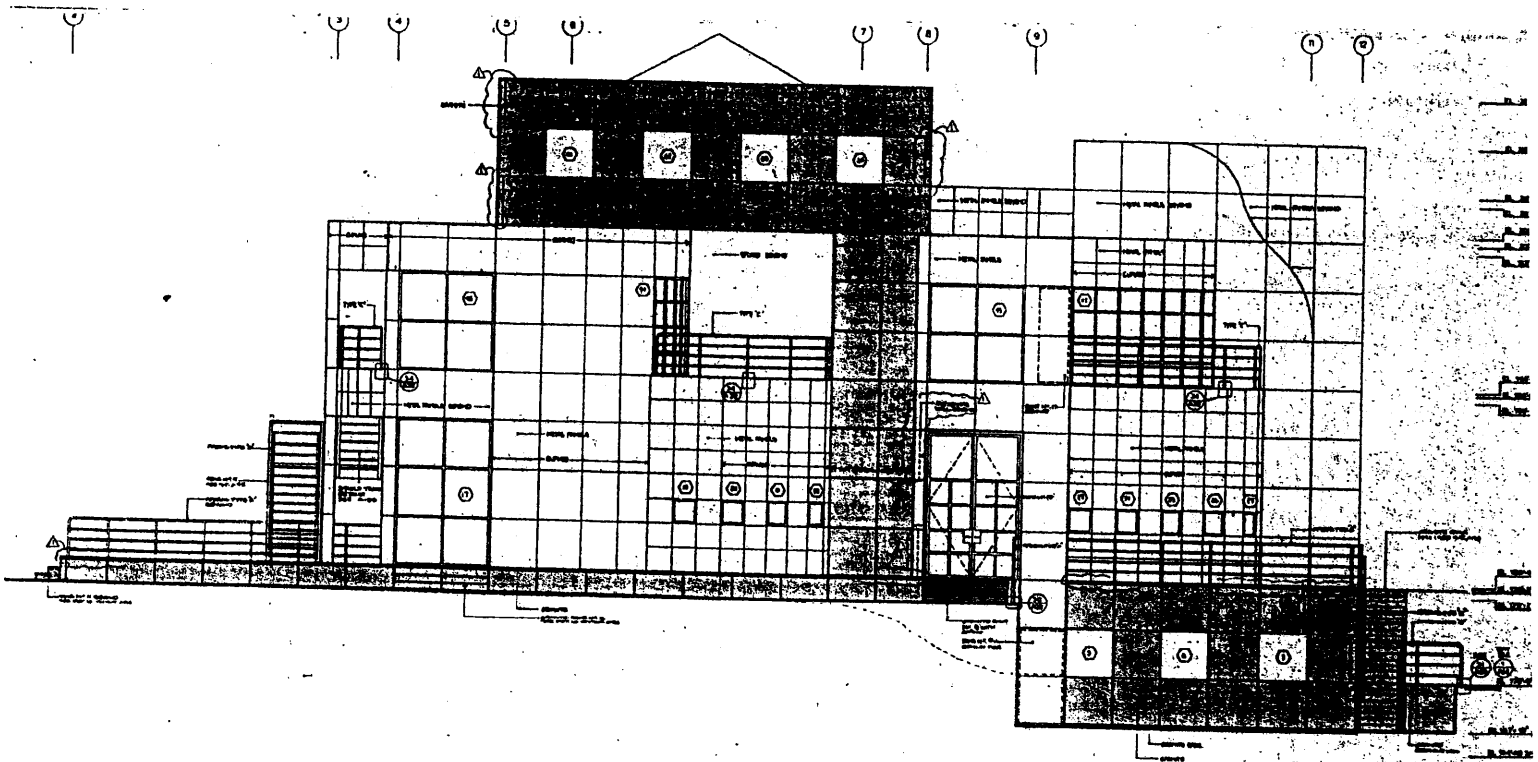
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Section 11 Page 33

Des Moines Art Center
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Construction Drawings - North Elevation, Meier Wing, North
Source: Richard Meier & Partners, August, 1983



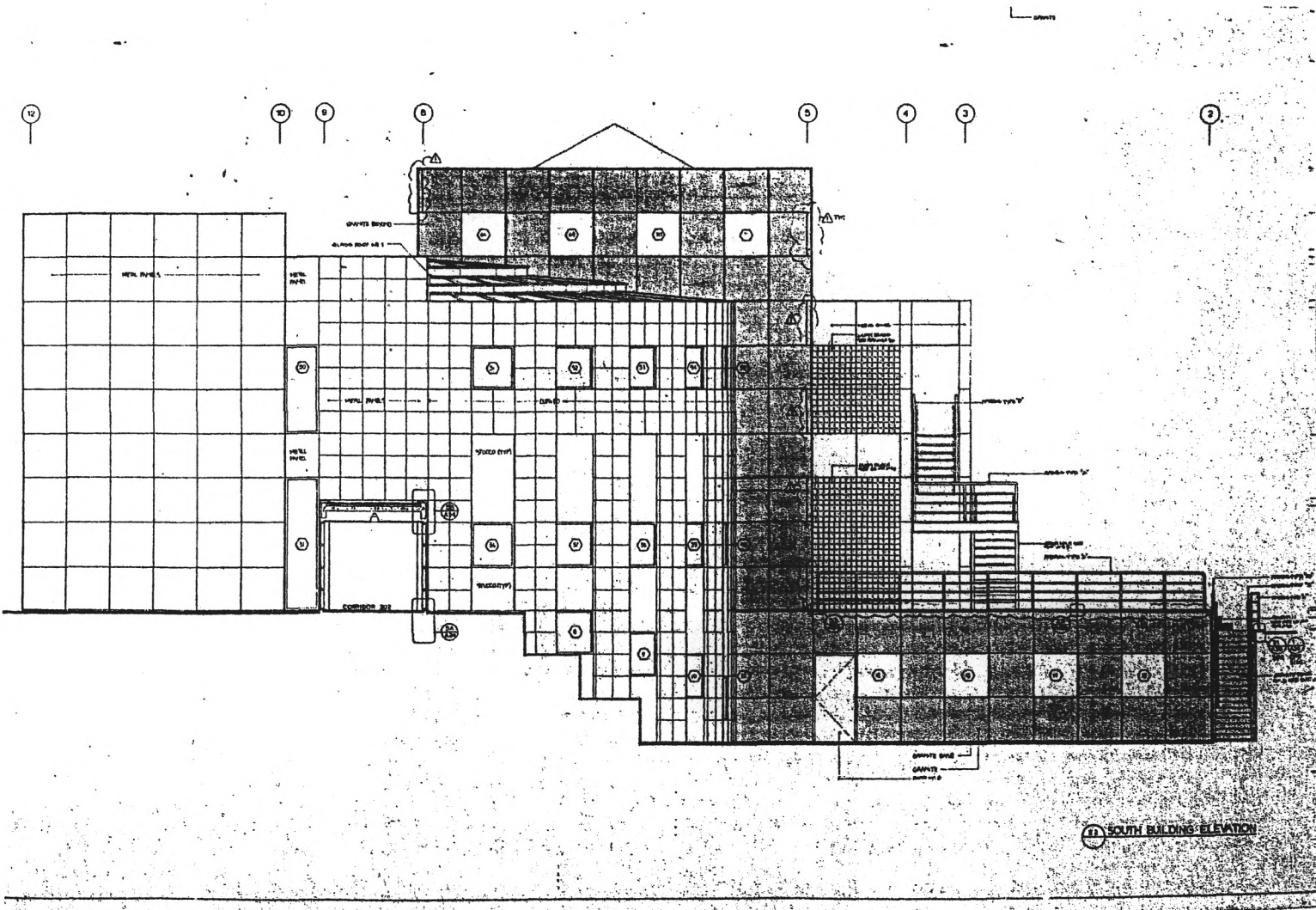
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Des Moines Art Center
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Construction Drawings - South Elevation, Meier Wing, North
Source: Richard Meier & Partners, August, 1983



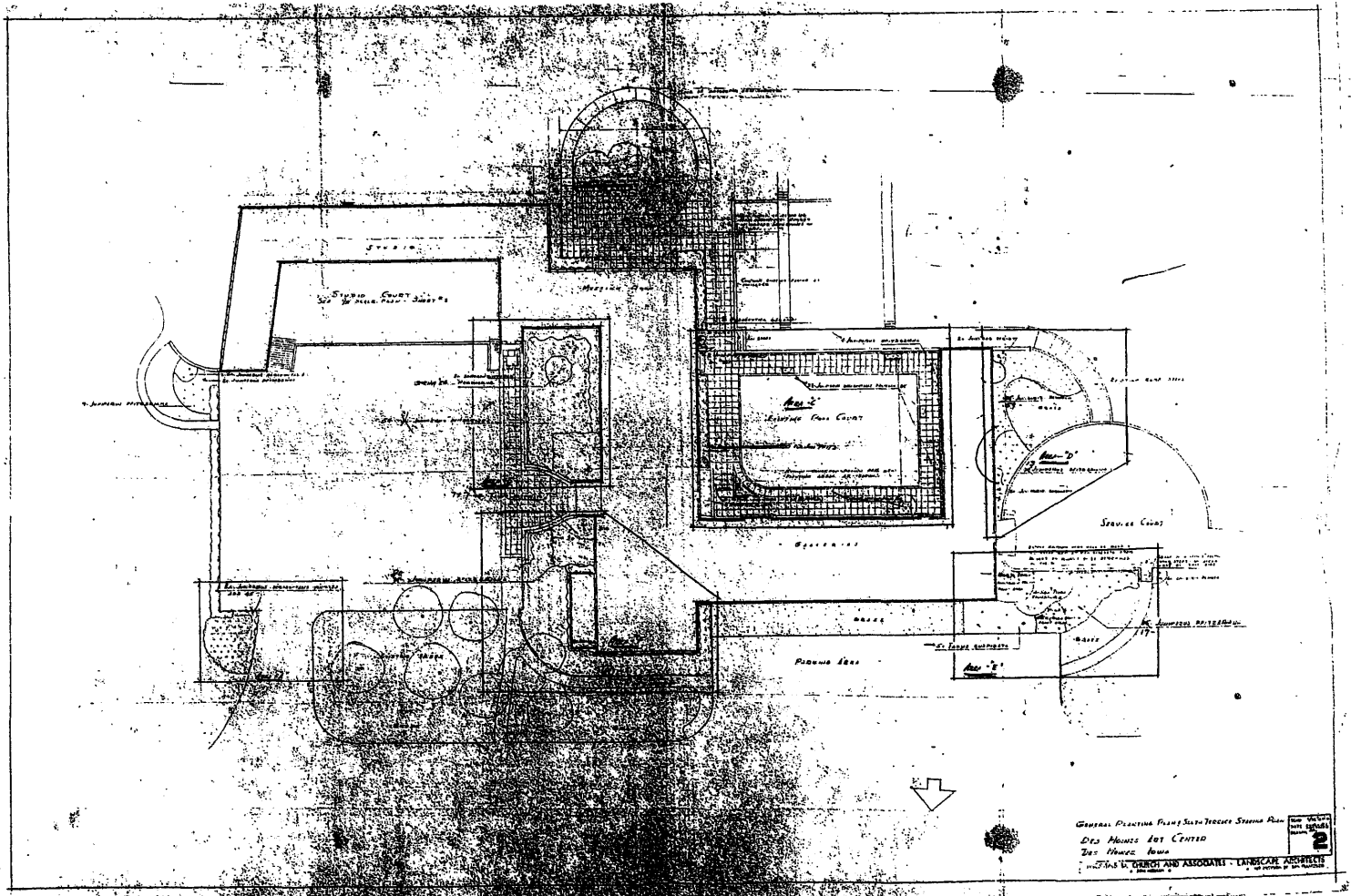
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Des Moines Art Center
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Construction Drawings - General Planting Plan and South Terrace Staking Plan
Source: Thomas D. Church & Associates, 1951.



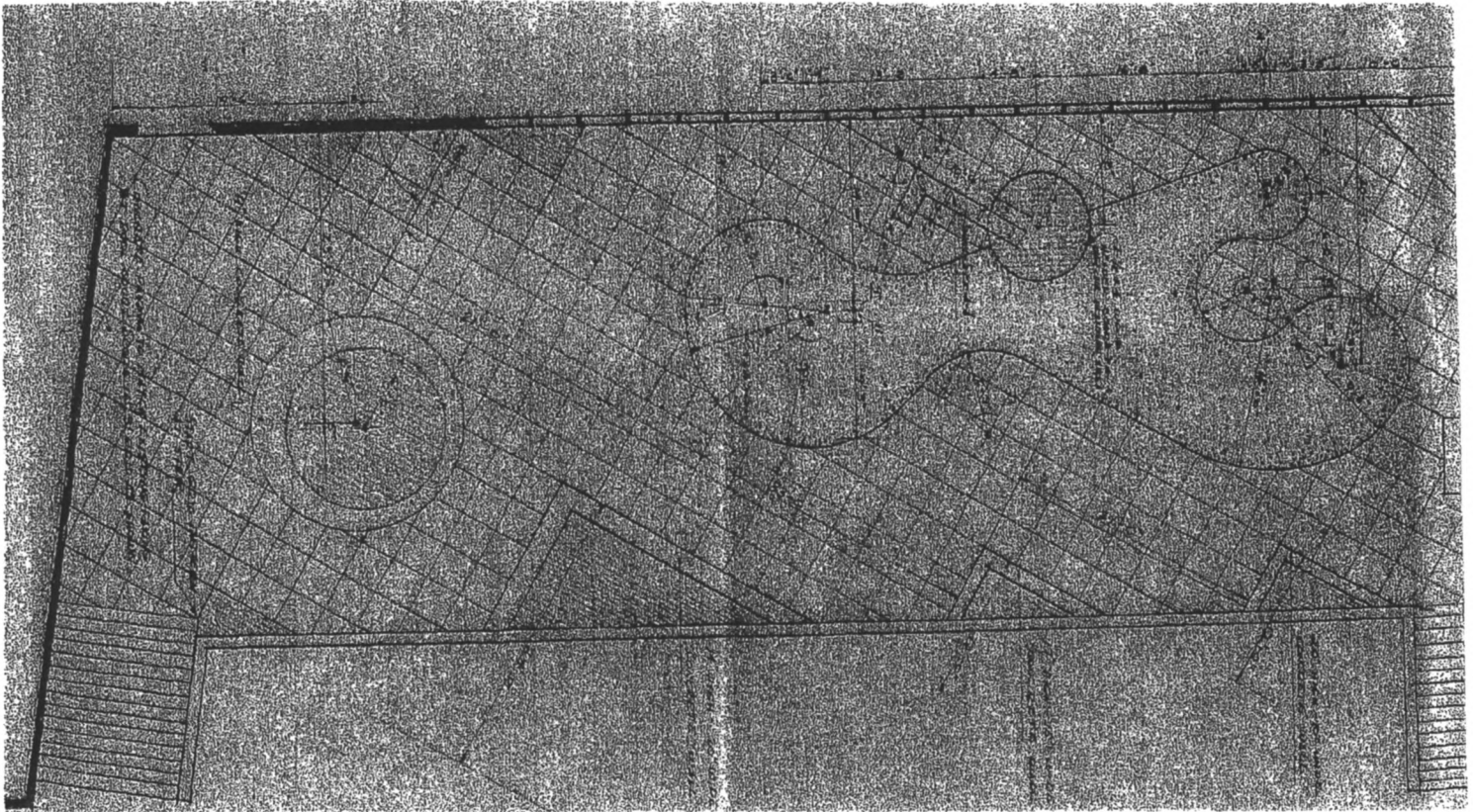
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Des Moines Art Center
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Construction Drawings - Studio Court Staking Plan
Source: Thomas D. Church & Associates, 1951.



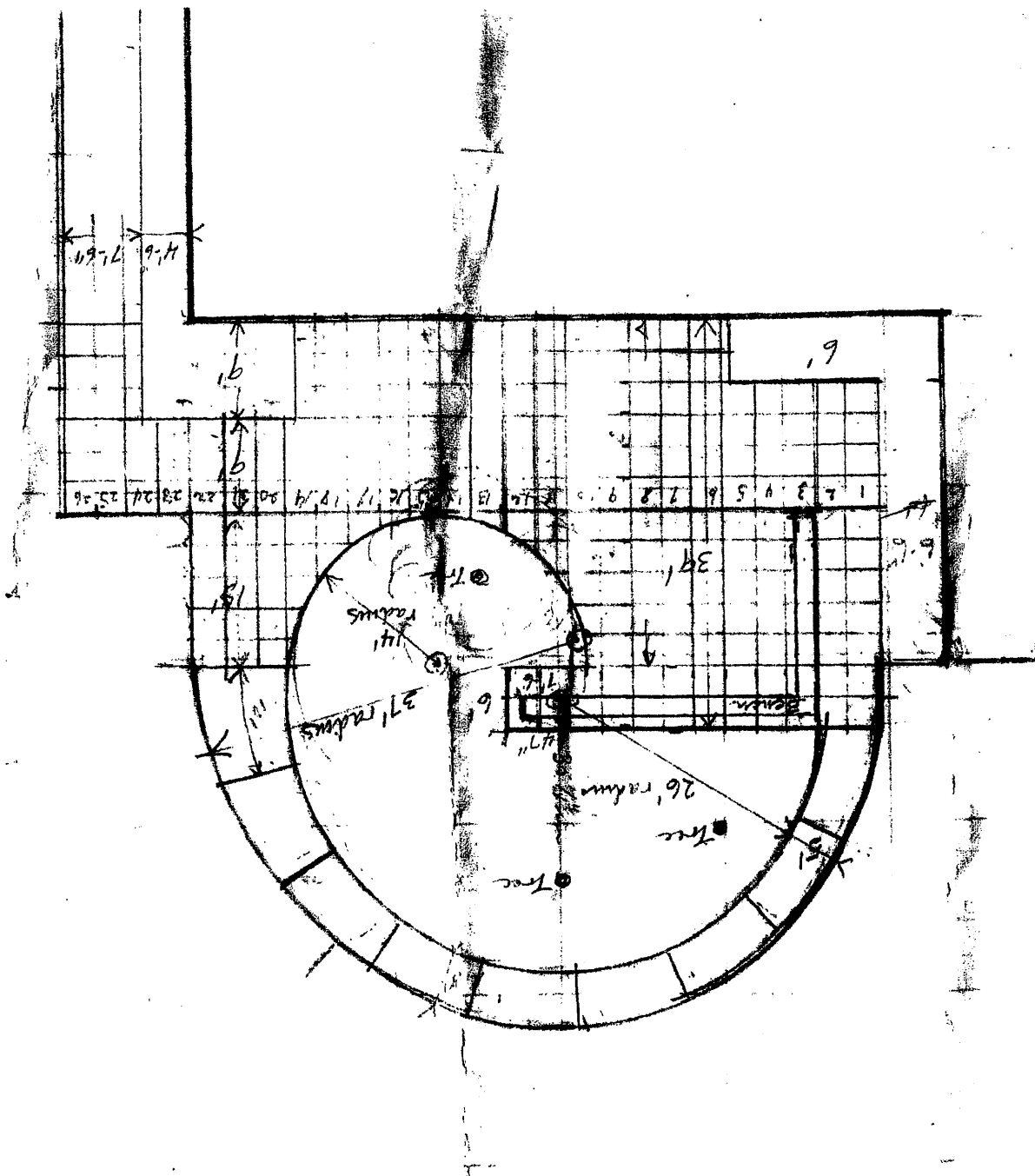
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Des Moines Art Center
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Construction Drawings - South Sitting Area Staking Plan
Source: Thomas D. Church & Associates, 1951.



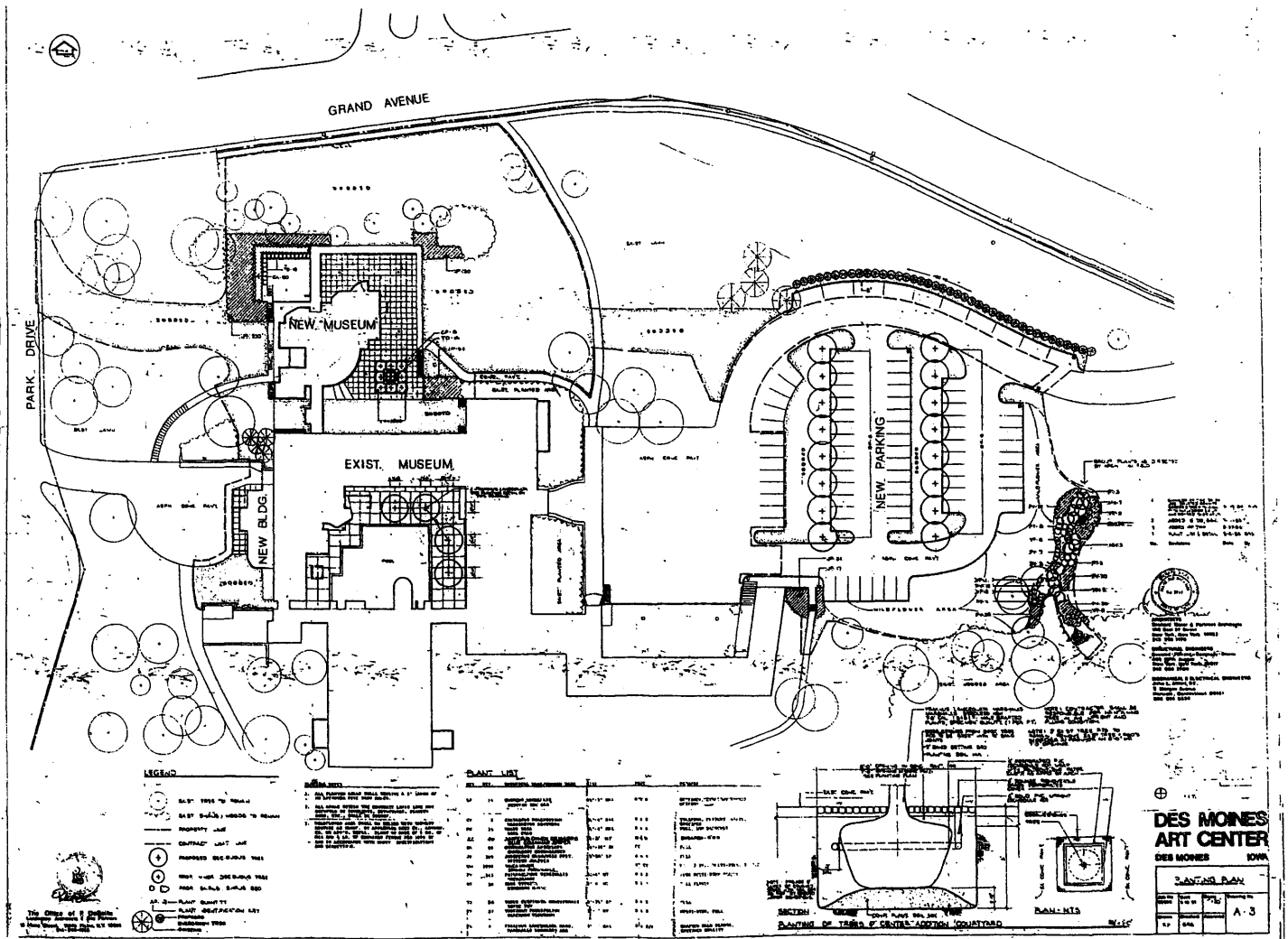
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Des Moines Art Center
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Construction Drawings - Planting Plan
Source: Richard Meier and Partners, 1983.



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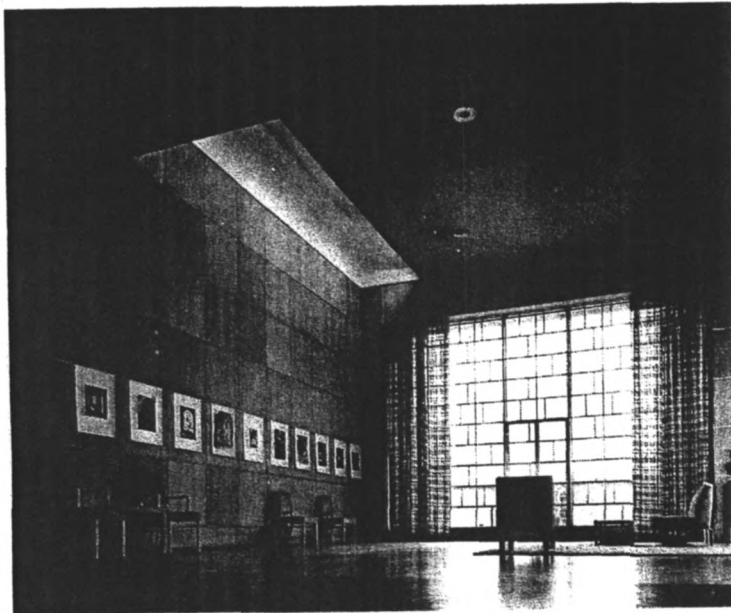
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Des Moines Art Center
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Historic Photos 1) Interior of the Saarinen entrance lobby
2) Original reflecting pool in courtyard

Source: Christ-Janer, Albert. *Eliel Saarinen*. University of Chicago Press, Chicago, 1948, Revised Addition, 1979.



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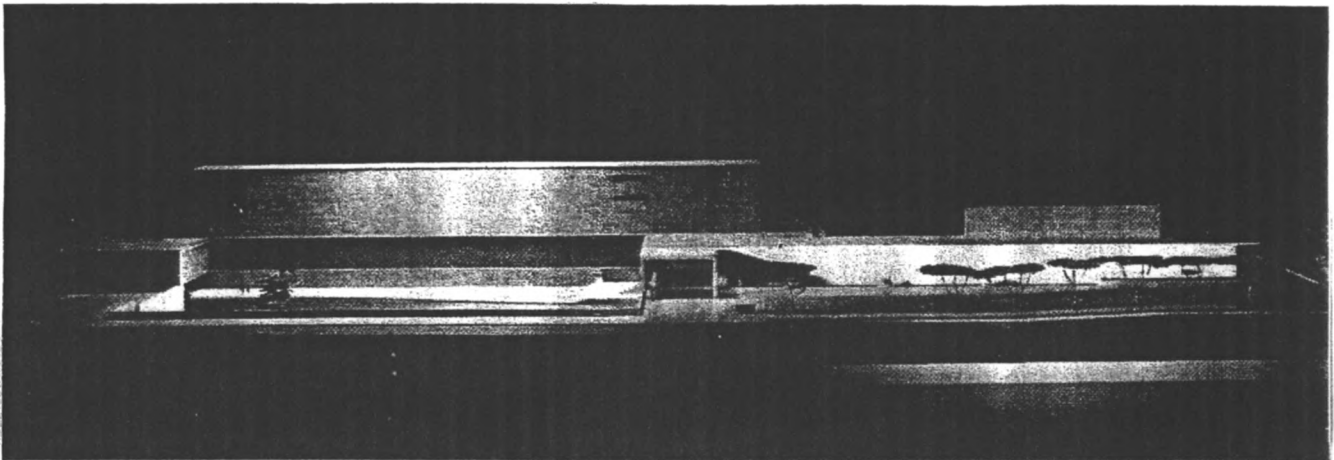
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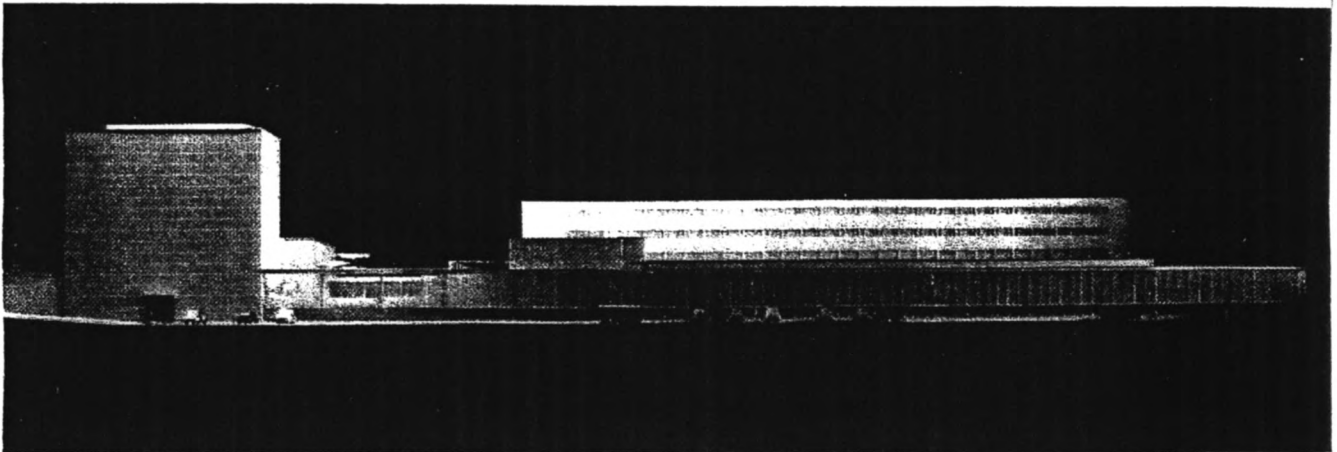
Des Moines Art Center
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=====
Photographs of the model of Eliel Saarinen's design for the Smithsonian Art Gallery in Washington D.C., 1939.

Source: Christ-Janer, Albert. *Eliel Saarinen*. University of Chicago Press, Chicago, 1948, Revised Addition, 1979.



WASHINGTON, D.C. SMITHSONIAN ART GALLERY. MODEL. FRONT ELEVATION. 1939. "... radically departing from the column-consciousness of the public building . . ." *Photo by Askew*



WASHINGTON, D.C. SMITHSONIAN ART GALLERY. MODEL. REAR ELEVATION. 1939. "... a plan which would serve its purpose in the present . . . in future years by the addition of exhibition and storage space . . ." *Photo by Askew*

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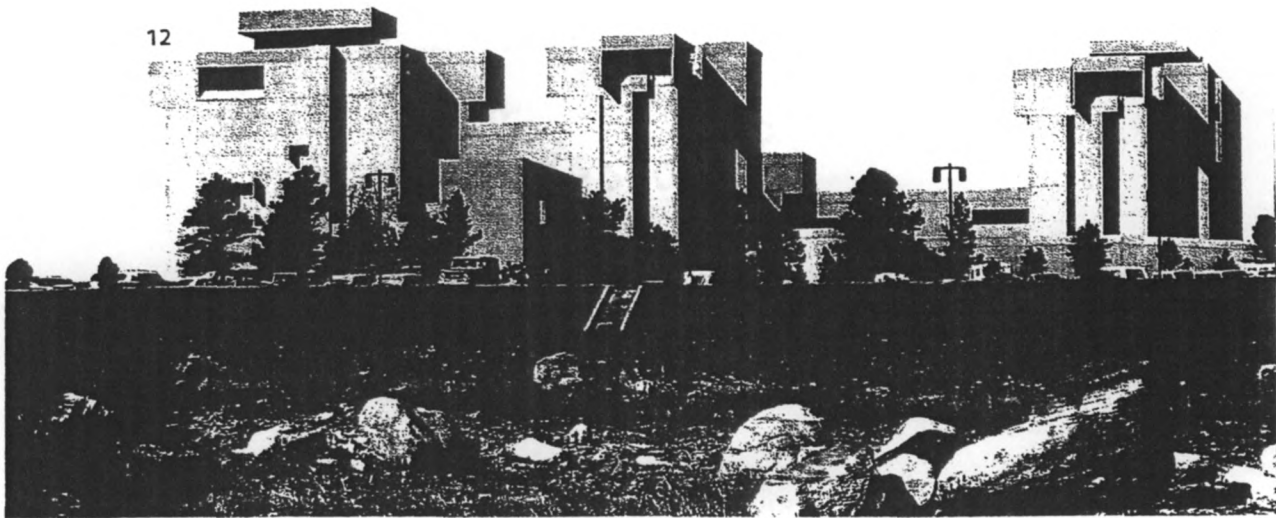
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Des Moines Art Center
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I.M. Pei, National Center for Atmospheric Research, 1961-1967
Source: *An Uncommon Vision: The Des Moines Art Center*. Des Moines Art Center/Hudson Hills Press, New York, 1998.



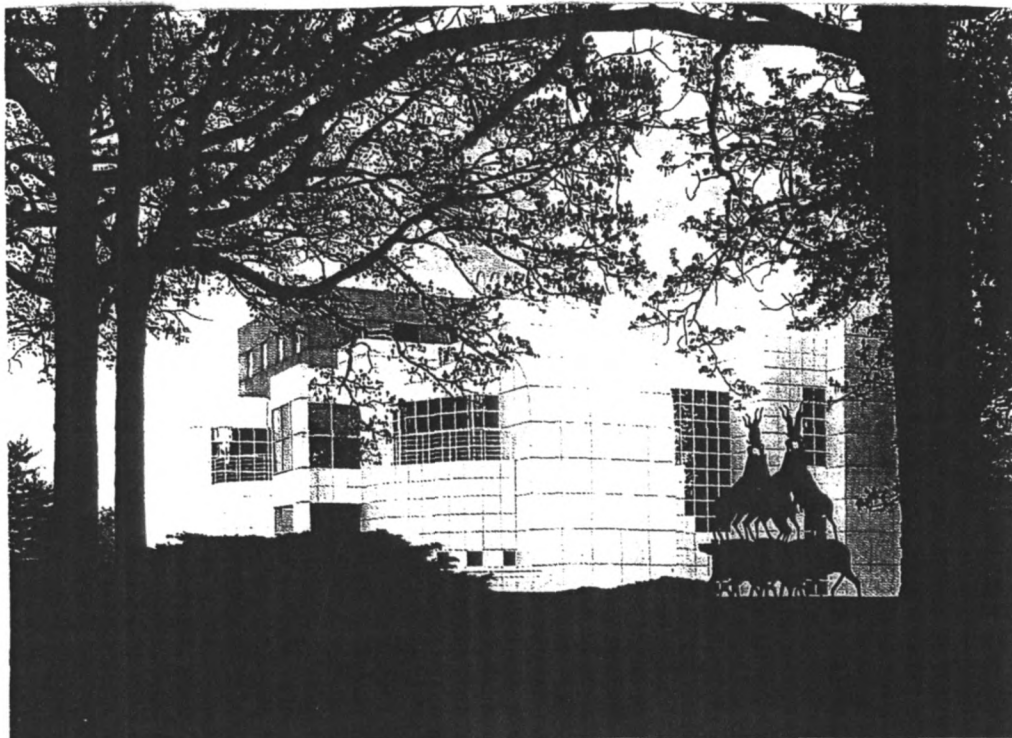
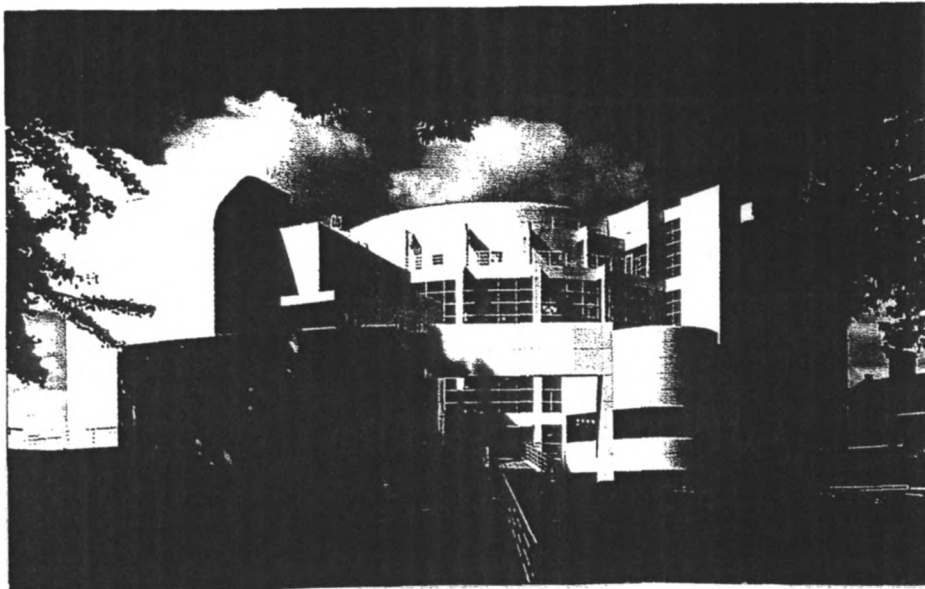
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Des Moines Art Center
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Richard Meier, High Museum of Art, Atlanta, 1983.
Richard Meier, Des Moines Art Center, Northwest elevation, 1985.
Source: *An Uncommon Vision: The Des Moines Art Center*. Des Moines Art Center/Hudson Hills Press, New York, 1998.



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Section 11-Photos Page 43

Des Moines Art Center

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Photograph 1 **Photographer: Steve Hall at Hedrich Blessing** **Date: 1997**
Original Negative Location: Des Moines Art Center

View of Saarinen Wing from northeast.

Photograph 2 **Photographer: Steve Hall at Hedrich Blessing** **Date: 1997**
Original Negative Location: Des Moines Art Center

Main entrance porch of Saarinen Wing showing limestone detailing.

Photograph 3 **Photographer: Steve Hall at Hedrich Blessing** **Date: 1997**
Original Negative Location: Des Moines Art Center

Detail of main entrance porch showing limestone carving, cornices, and aluminum window glazing.

Photograph 4 **Photographer: Steve Hall at Hedrich Blessing** **Date: 1997**
Original Negative Location: Des Moines Art Center

Detail of rubble-pattern Lannon stone cladding.

Photograph 5 **Photographer: Steve Hall at Hedrich Blessing** **Date: 1997**
Original Negative Location: Des Moines Art Center

Grid-pattern aluminum window glazing on north elevation of Education Wing, taken from the northeast.

Photograph 6 **Photographer: Unknown at Hedrich Blessing** **Date: Prior to 1965**
Original Negative Location: Des Moines Art Center

Gallery Wing courtyard looking at the reflecting pool and the lobby entrance in the distance, taken from the west.

Photograph 7 **Photographer: Ezra Stoller at ESTO** **Date: 1986**
Original Negative Location: Herbert Lewis Kruse Blunck Architecture

Butterfly roof section of the Pei addition.

Photograph 8 **Photographer: Ezra Stoller at ESTO** **Date: 1986**
Original Negative Location: Herbert Lewis Kruse Blunck Architecture

Courtyard pavilion by Richard Meier, looking north-west across reflecting pool.

Photograph 9 **Photographer: Ezra Stoller at ESTO** **Date: 1986**
Original Negative Location: Herbert Lewis Kruse Blunck Architecture

Roof pyramid over the quarter-circle central atrium of Richard Meier's north addition.

Photograph 10 **Photographer: Ezra Stoller at ESTO** **Date: 1986**
Original Negative Location: Herbert Lewis Kruse Blunck Architecture

Interior of Meier wing, north addition.

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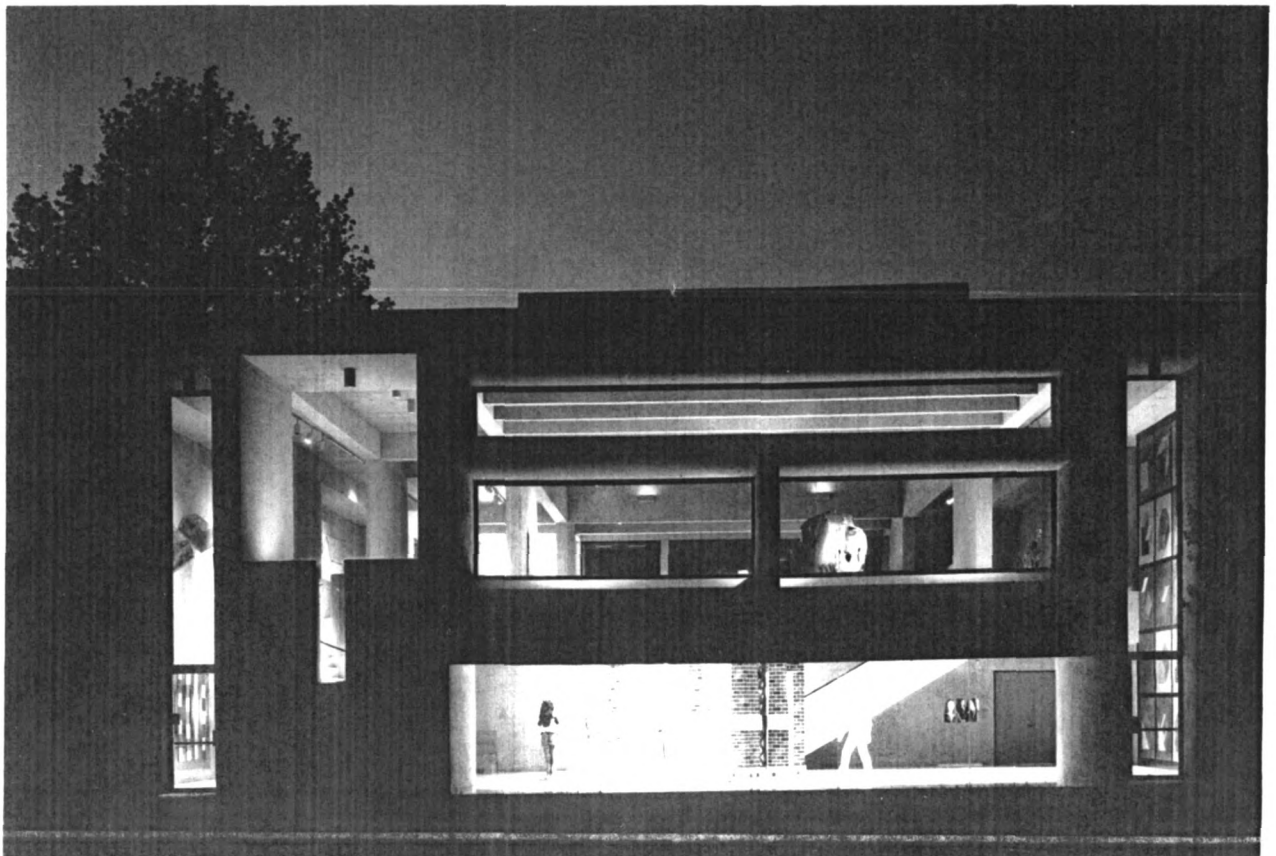
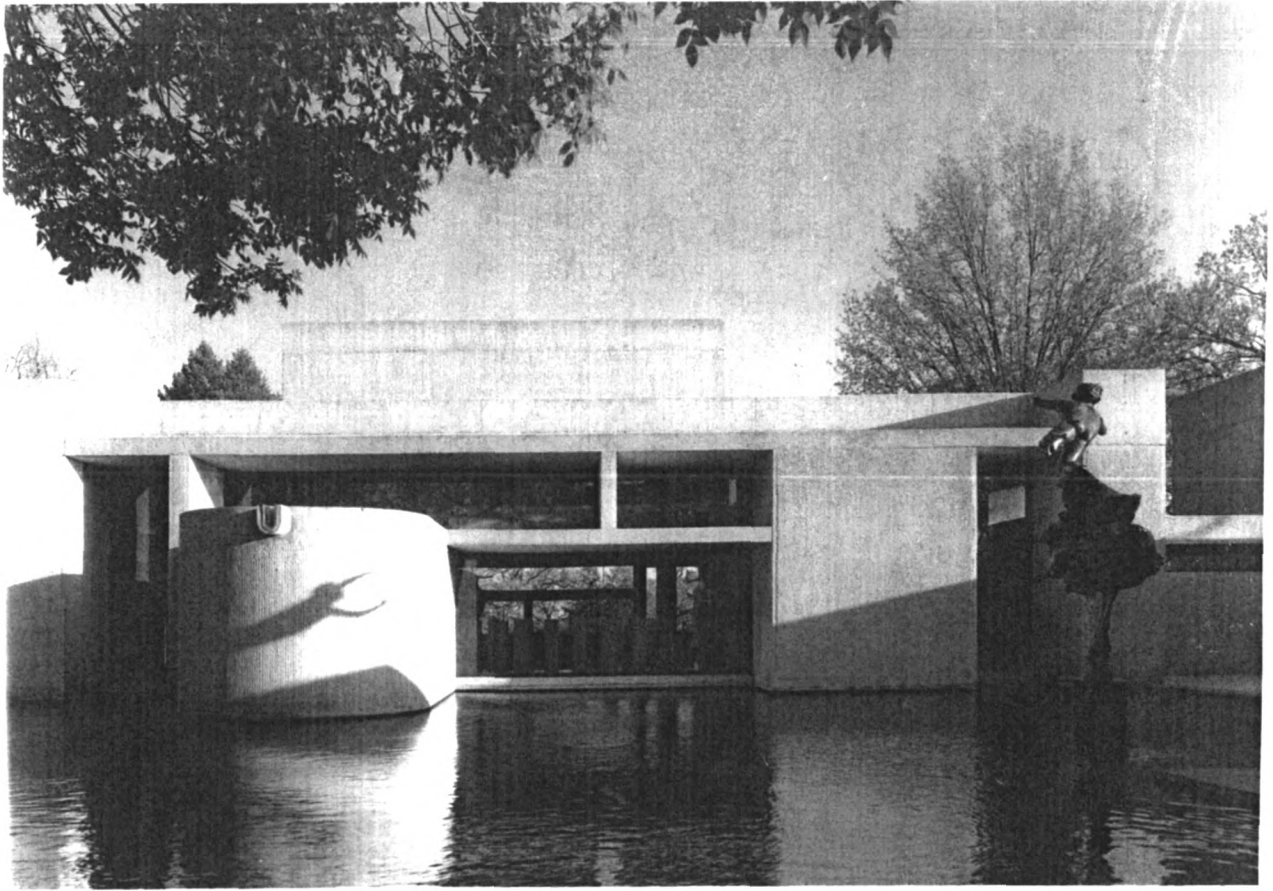
Des Moines Art Center
name of property
Polk County, Iowa
county and State

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Property Owner:

Name City of Des Moines Parks & Recreation, c/o Don Tripp, Director

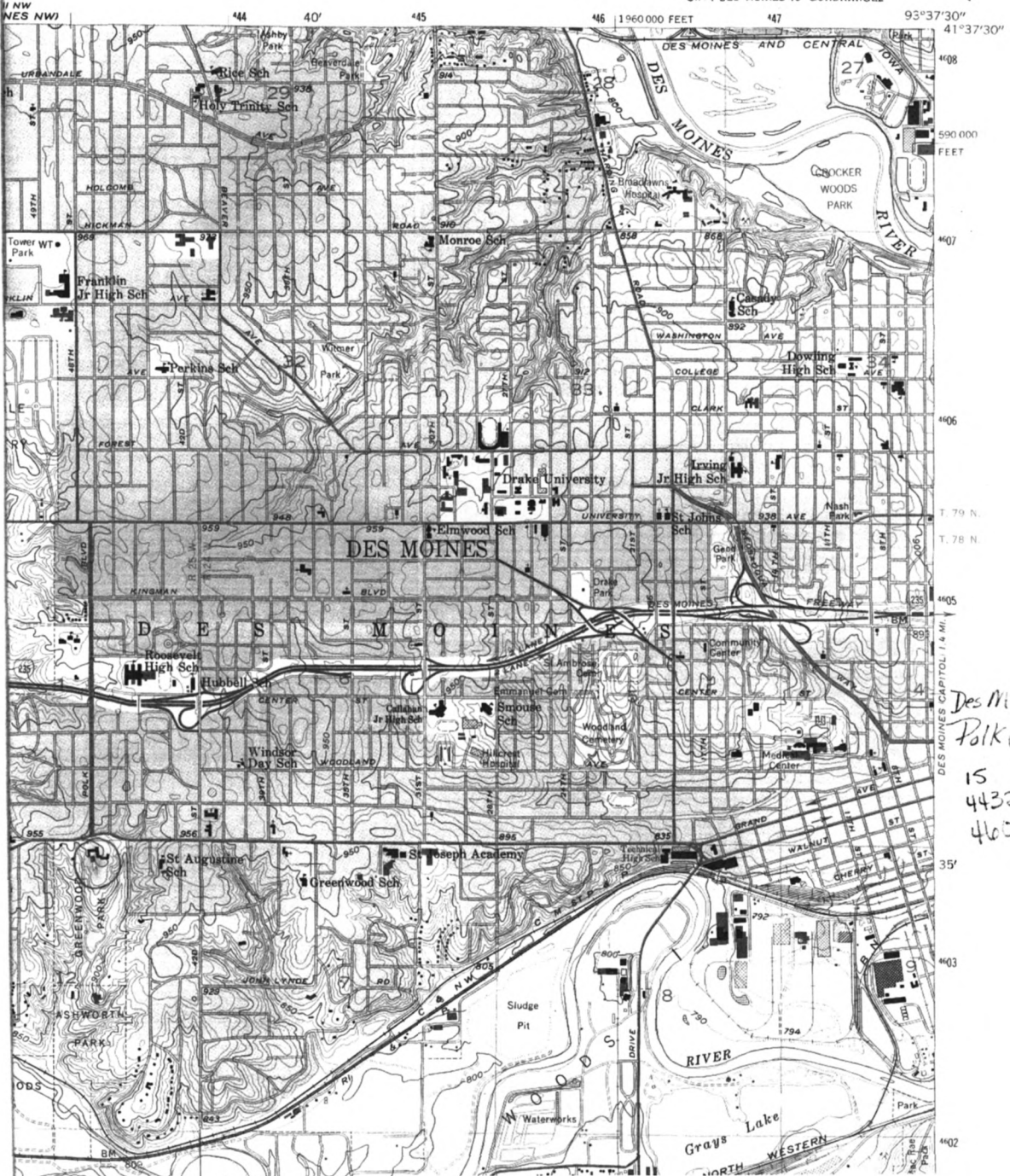
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