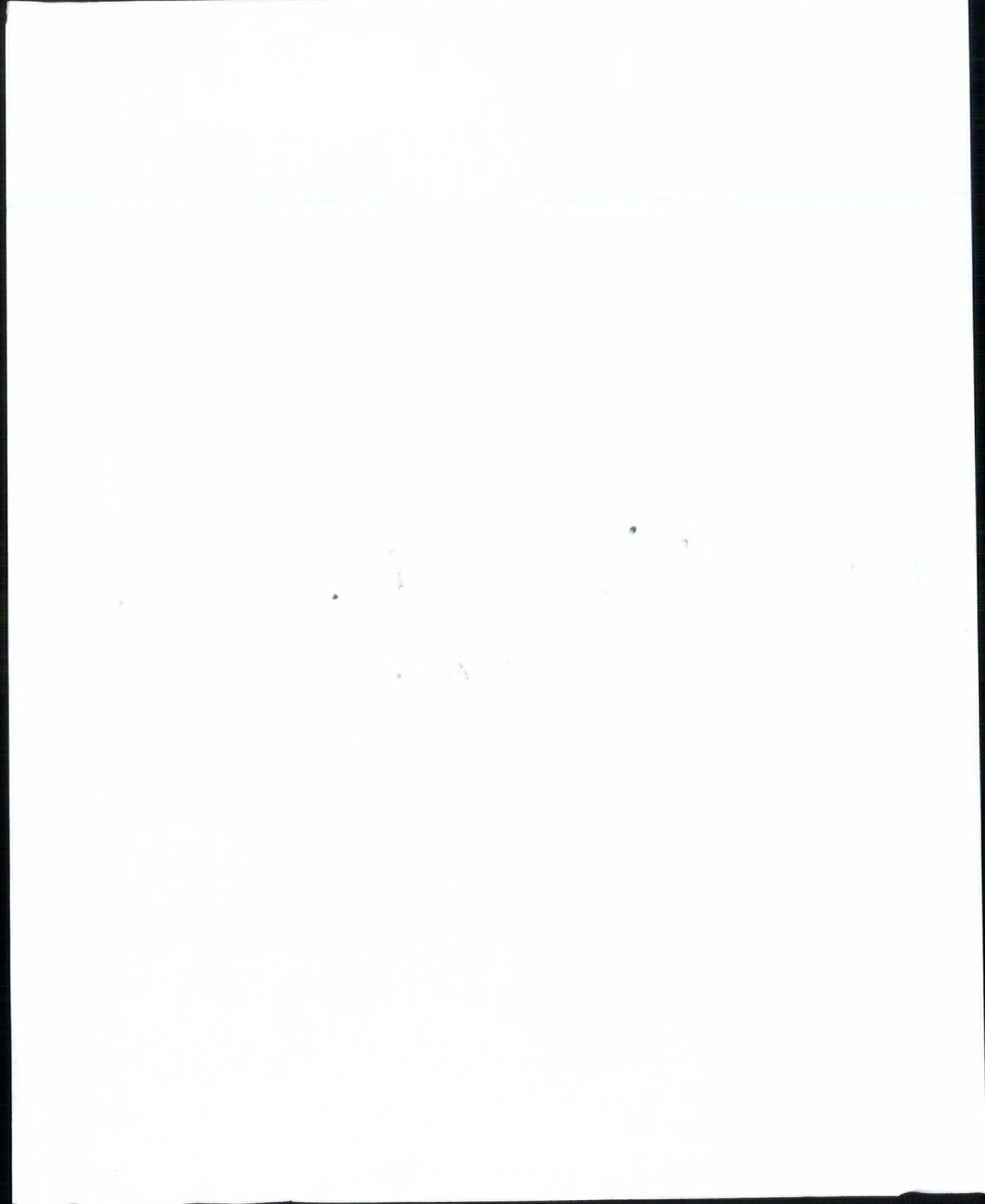


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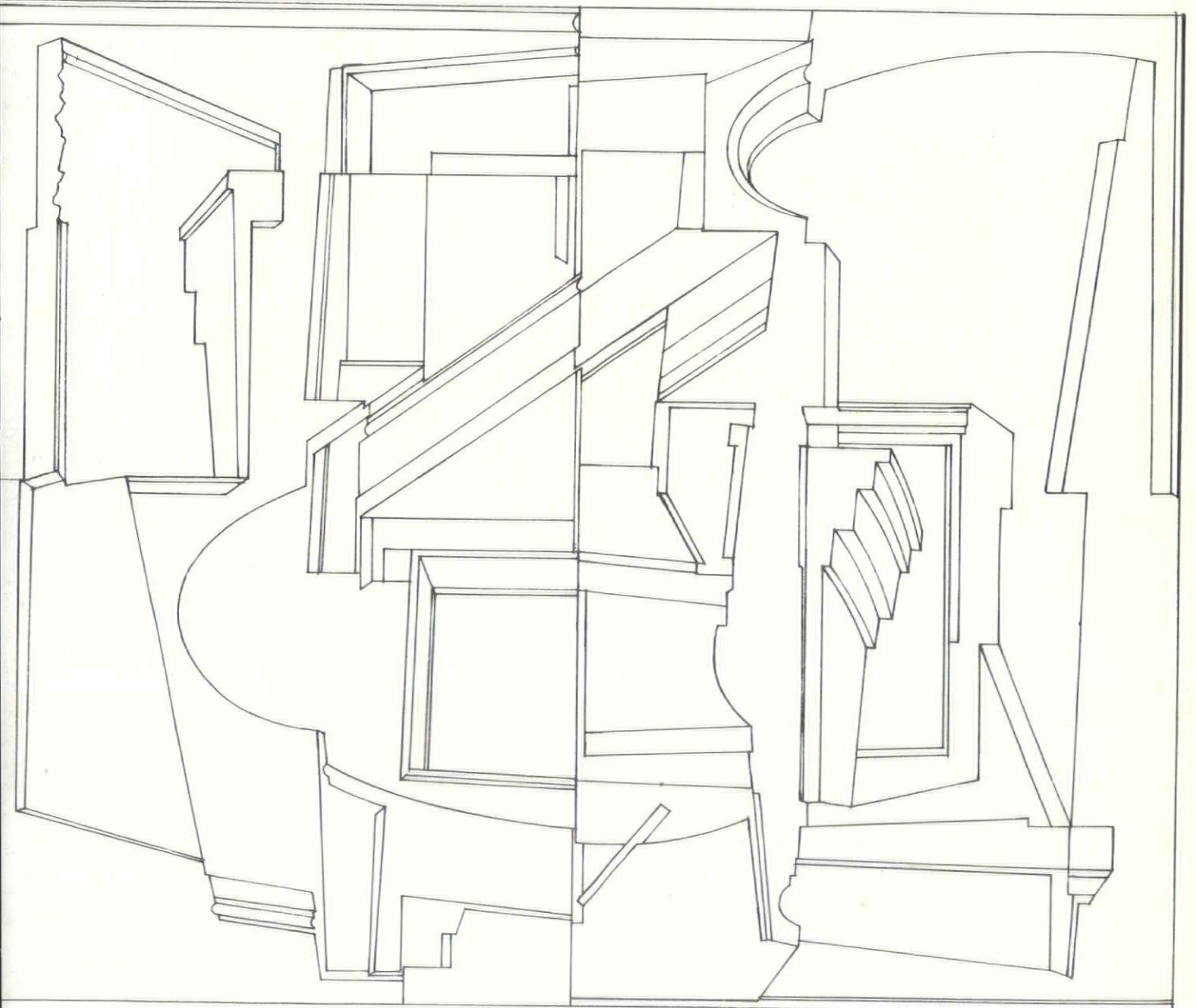


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**MURAL STUDY 1974**  
by Michael Graves

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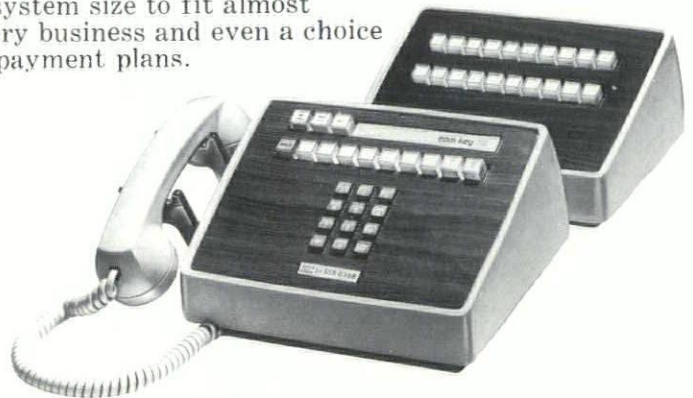
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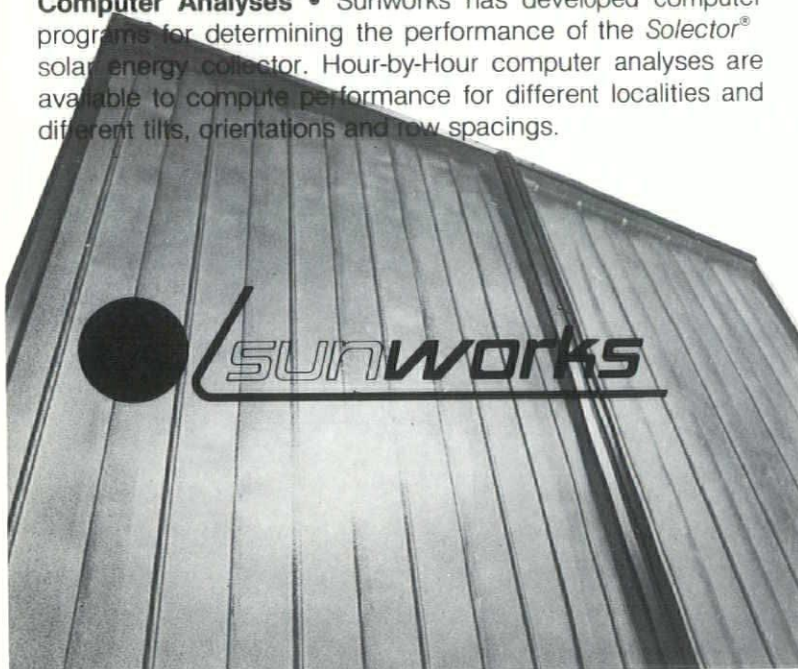
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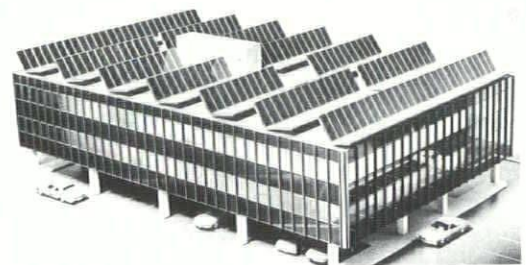
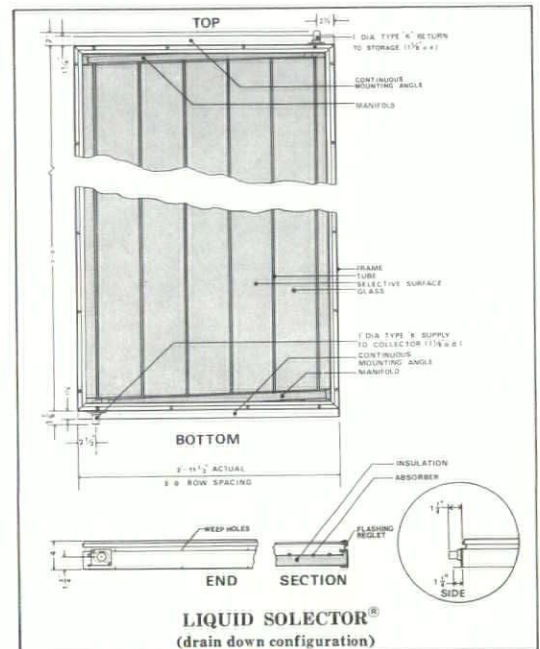
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**Tangible Speculation**

An article by Michael Graves, featured speaker at this year's AIA Regional Convention, is reprinted for your pleasure. The article first appeared in ARCHITECTURAL DESIGN, Vol. 47, No. 6, 1977.

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**Ames**

The host city for the AIA Central States Regional Convention, and Iowa State University are examined.

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**Models and Moderns**

Sidney K. Robinson previews the Palladio Exhibit now installed at the Brunner Gallery at Iowa State University.

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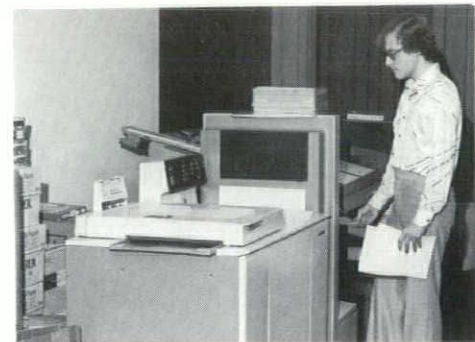
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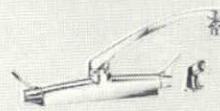
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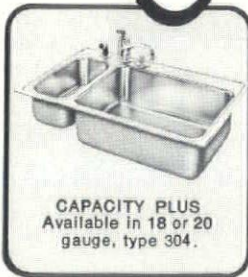
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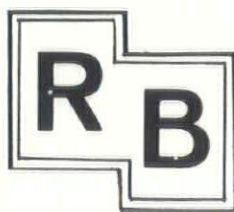


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# The Necessity For Drawing: Tangible Speculation

by Michael Graves

In a recent, rather tedious faculty meeting, I made a number of marks on my pad which resembled the beginnings of a plan organization. After making several passes at my drawing, I found that I had reached an impasse. I handed the pad to a colleague who added a corresponding number of marks and returned it to me. The game was on; the pad was passed back and forth, and soon the drawing took on a life of its own, each mark setting up implications for the next. The conversation through drawing relied on a set of principles or conventions commonly held but never made explicit: suggestions of order, distinctions between passage and rest, completion and incompleteness. We were careful to make each gesture fragmentary in order to keep the game open to further elaboration. The scale of the drawing was ambiguous, allowing it to read as a room, a building, or a town plan.

After each of us had taken several turns we realized that the drawing had once again faltered. A third colleague was brought in. He casually dropped in a rather large stair on his first move: the ambiguity was lost. It seemed that either the game had been so well understood that the jump in scale had reversed the rules, or that the third player had missed the point altogether and his set of marks had subverted the preceding ones. In either case, the speculative aspect of the original drawing could not absorb the shift in meaning which the figure of the stair produced. The game was over.

This little episode illustrates for me something that I previously felt only intuitively. For while it is probably not possible to make a drawing without a conscious intention, the drawing does possess a life of its own, an insistence, a meaning, which is fundamental to its existence. That a certain set of marks on a field can play back into one's mind and consequently bring forth further elaboration is the nature of this quite marvelous language. Good drawing, by virtue of this intrinsic reciprocity between mind and act, goes beyond simple information, allowing one to fully participate in its significance, its life.

In exploring a thought through drawing, the aspect which is so intriguing to our minds, I suspect, is what might be regarded as the speculative act. Because the drawing as an artifact is generally thought of as somewhat more tentative than other representational devices, it is perhaps a more fragmentary or open notation. It is this very lack of completion or finality which contributes to its speculative nature.

There are of course several types of architectural drawing. By clarifying the dominant nature of each type

according to the intention the architect assumes for his drawing, we find three primary categories: 1) the referential sketch, 2) the preparatory study, and 3) the definitive drawing. This sort of classification can never be pure, as all drawings have aspects of each category. However, it is important to identify the primary themes of each.

## 1) THE REFERENTIAL SKETCH

This kind of drawing may be thought of as the architect's diary or record of discovery. It is a shorthand reference which is generally fragmentary in nature, and yet which has the power to develop into a more fully elaborated composition when remembered and combined with other themes. Like the physical artifact collected or admired as a model holding some symbolic importance, the referential sketch is a metaphorical base which may be used, transformed, or otherwise engaged in a later composition. (Figs. 1)



FIG. 3

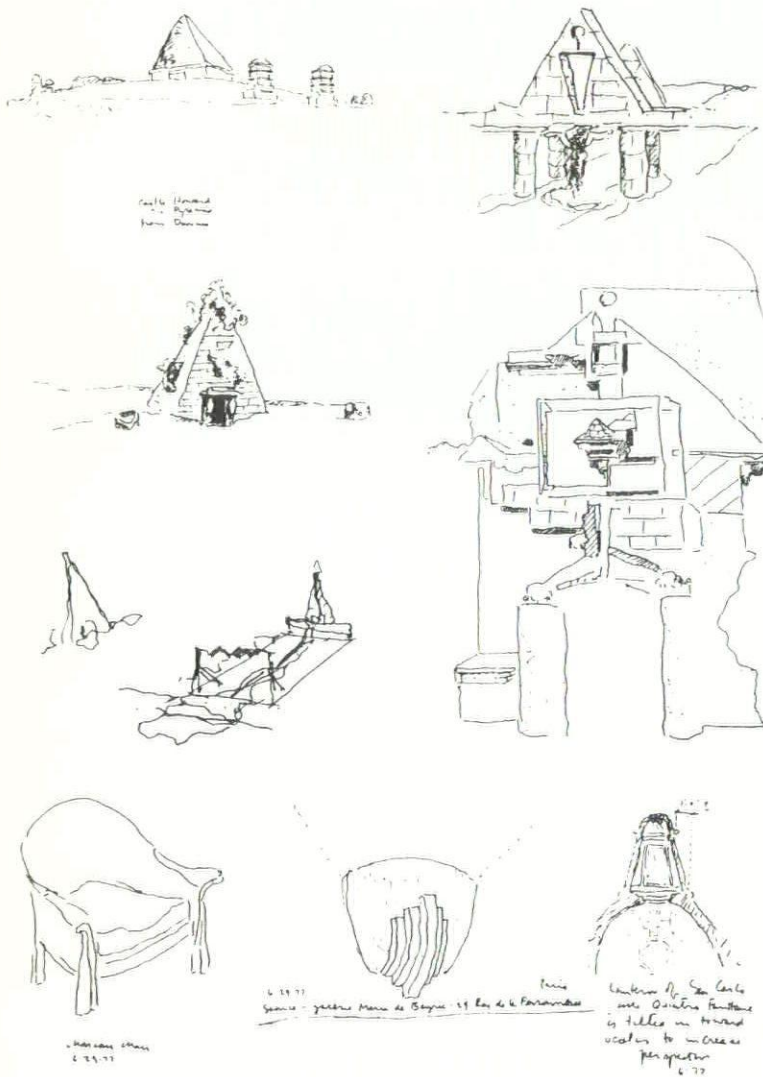
I presume that most of us are by nature lazy, and when we see something that interests us in the natural or built landscape, we may deceive ourselves into thinking that we can remember it without drawing. However, if we do draw to remember, the chance that the particular image or set of images will stay with us is obviously increased. (Figs. 2) In making such a record of our observations, we of course do so with a point of view. It is that very bias by

which the natural phenomenon is interpreted, re-seen, that allows the artist to identify with the image and causes it to have special meaning for him. It goes without saying that what the artist or architect chooses to draw, using his sketchbook as a record of observation, reveals the examination of his artistic conscience. (Figs. 3)

## 2) THE PREPARATORY STUDY

This type of drawing documents the process of inquiry, examining questions raised by a given intention in a manner which provides the basis for later, more definitive work. These drawings are by nature deliberately experimental. They produce variations on themes, and are clearly exercises toward more concrete architectural ends. As such they are generally developed in series, a process which is not wholly linear but which involves the reexamination of given questions. (Figs. 4)

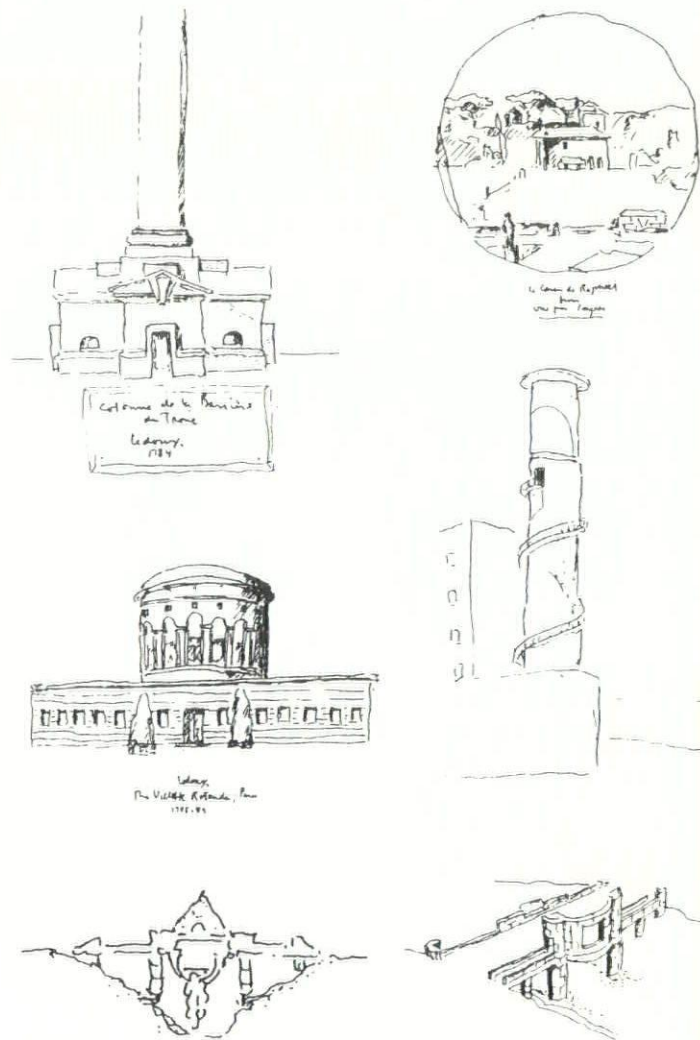
Generally didactic in nature, these studies instruct as much by what is left out as by what is drawn. The manner in which they are able to test ideas and provide the foundation for subsequent development involves a method of leaving questions open through the presumption of incompleteness and the technique of pentimento (the erasure and subsequent reconstruction of the thematic and figural representation.) (Fig. 5)



It has been said that the modern architect has made but one contribution to the techniques involved in the conceptualization of the building—the use of transparent paper. This medium, capable of being overlaid with successive reworkings of basic themes, may be in part responsible for the conceptual transparencies expressed in some modern building. The accuracy of this assertion is slightly beside the point. However, it is true that the difference between working on opaque and transparent surfaces will ultimately affect the understanding and conceptualization of any composition. (Fig. 6)

If one regards the plan as the generator of the general architectural scheme, then the initial organizational device, or the parti, will derive its clarity and compositional tension from the relative proportions of plan notations, such as distinctions between passage and rest. (Fig. 7) As one develops these ideas from general to specific through the overlay of successive plan variations, the configuration becomes more taut through the intelligence of successive decisions. (Fig. 8) Further, the plan drawing has the strength to indicate the relative proportions of the vertical dimension in facade, and section. (Fig. 9)

Not all drawings take advantage of this capacity. Compare, for example, the differences between the plan



of a building such as the Villa Madama (Fig. 10) and Mies's project for a brick villa. (Fig. 11) The understanding that the plan notation presumes volumetric control seems to be extant in the former, while missing from the latter.

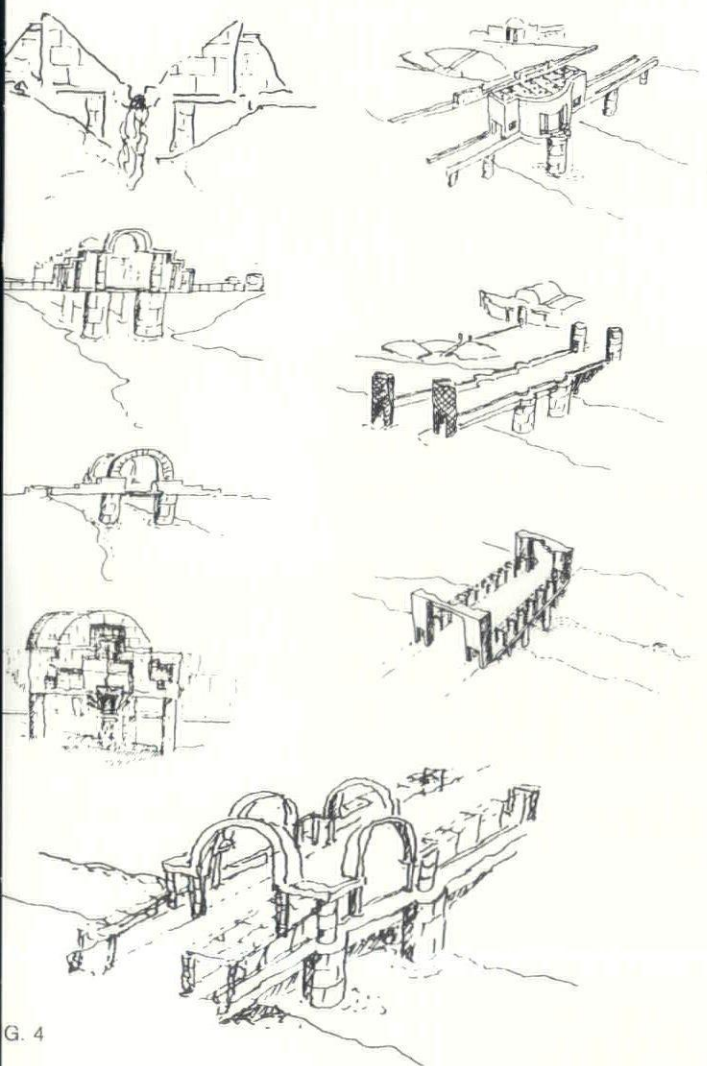
Though some would have difficulty with the assumption of the plan as the primary organizational device, and would choose an alternate point of departure, such as section, there is still the potential to express the essence of volume in the two dimensional drawing. The issue is that the drawing which depicts only two dimensions is capable of conveying the essence of volume and surface—indeed, the aesthetic intent.

3) THE DEFINITIVE DRAWING

This is the drawing that becomes final and quantifiable in terms of its proportion, dimension, detail—indeed in its complete compositional configuration. In the two preceding categories of drawing, the burden of experience was placed on the life of the drawing as much as on the architectural conception. In this final classification of drawing, however, the burden of inquiry is now shifted from the drawing to the architecture itself. The drawing becomes an instrument to answer questions rather than to pose them. This is not to say that

these drawings attempt to imitate reality; however, they can be regarded as the final step taken in the drawing process which allows the built reality. As in the preceding classifications, these drawings must also remain somewhat fragmentary, since no single drawing can explain the several aspects of a building's intentions. The various means of representation of architectural ideas (plans, sections, three dimensional drawings) show the building as an artifact imagined not so much through the existence of any one of these fragments, but by the understanding of the tension among them. (Figs. 12)

As an illustration of the three types of drawing, I will refer to selected drawings which were used to develop one of my recent projects, the Crooks house. This was a small house in a rather nondescript midwestern subdivision. The typical suburban solution to the problem of privacy is to locate the building as an isolated object in the approximate center of the site, thereby leaving the landscape as residue. (Fig. 13) The Crooks house attempts to resolve the conflict between privacy and isolation by treating the major formal gestures as incomplete fragments of a larger organization, thereby setting up a dependence between object and landscape. Rather than a single center, a succession of centers is produced both



G. 4

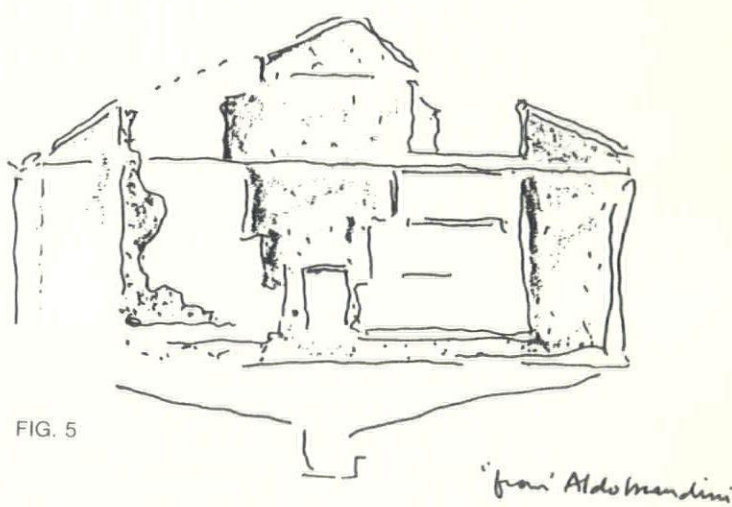


FIG. 5

*"from Aldo Mendini"*

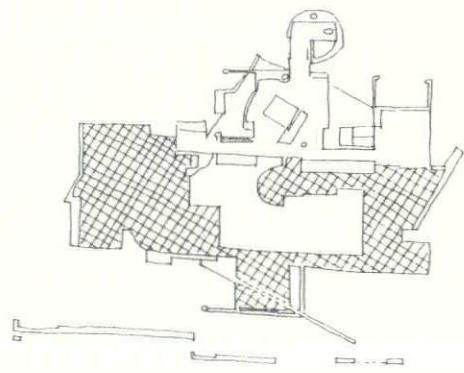
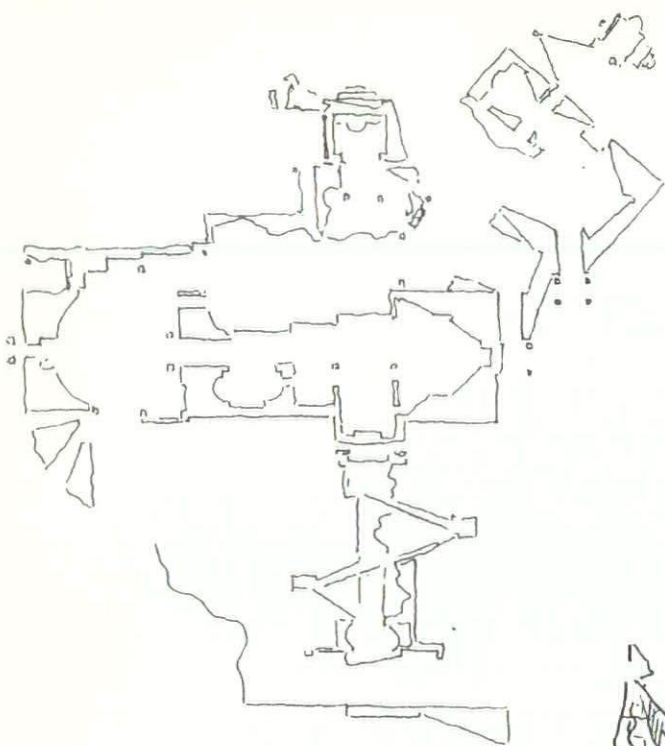


FIG. 6

in the building and in the landscape. These centers are linked by their mutual adjustments which allow them to be understood as a continuum. While the Crooks house is small, it extends its sphere of influence by the fragmentation of both building and landscape. (Fig. 14) In this way one attempts to obviate the residual character of the adjoining sites and at the same time produce a spatial continuum which provides for necessary levels of public and private domain.

The referential sketches for the Crooks house arose from my habit of keeping a constant diary of visual nota-



*Crooks House  
1977*

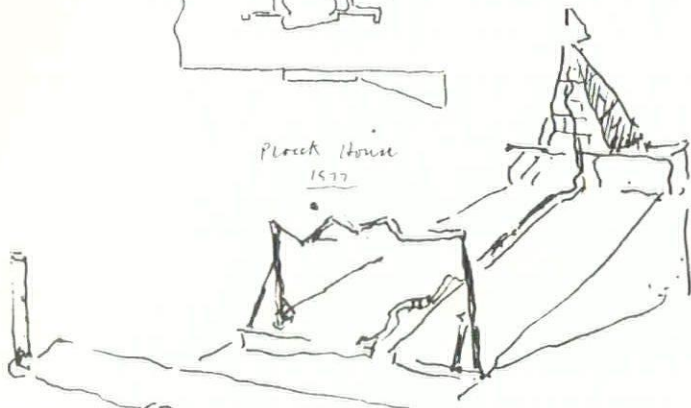


FIG. 7

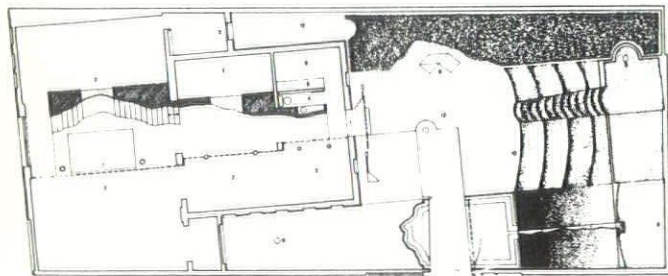
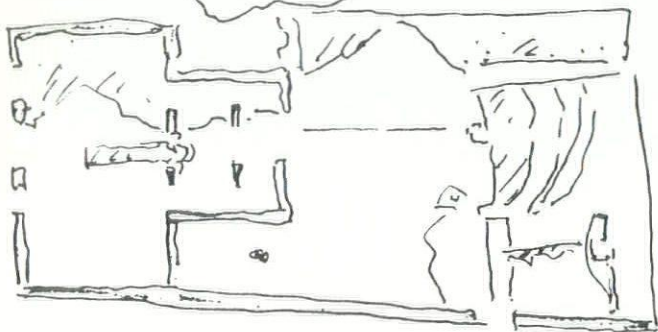


FIG. 8

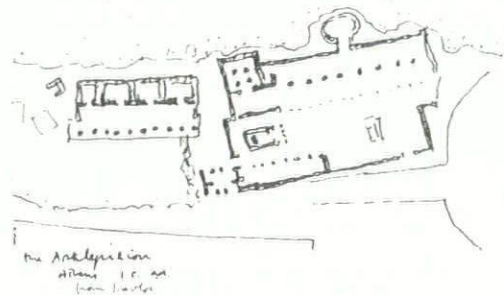


FIG. 9

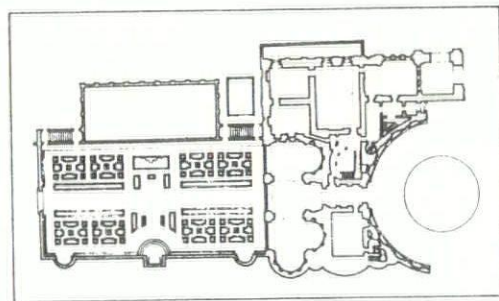


FIG. 10

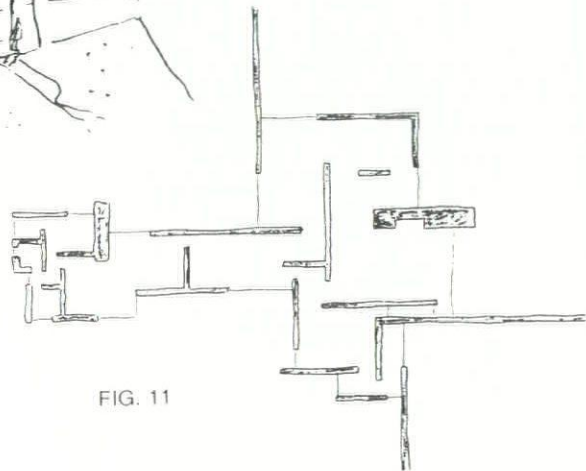
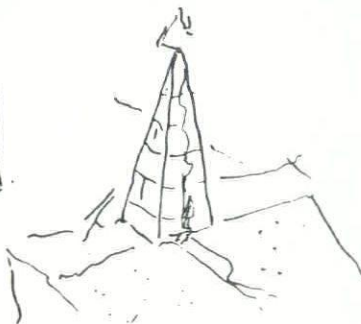


FIG. 11

tions, a record generally describing physical phenomena that may be employed in later compositions.<sup>(Fig. 15)</sup> A continuing fascination with diptychs, or two panel paintings, has led me to understand that dependencies can be established across a neutral datum, so that the 'story' might only be told by crossing that datum.<sup>(Fig. 16)</sup> One assumes that the traditional diptych form inherent in all Annunciations is the enabling formal gesture which establishes the conversation or announcement from one side of the composition to the other.<sup>(Fig. 17)</sup> Similar assumptions can be used to enrich the potency of the plan,

creating different kinds of dependencies which are perhaps less equitable, but might be seen as more dynamic. For example, the potential of shared centers is developed in Asplund's scheme for the Royal Chancellery. <sup>(Fig. 18)</sup>

For me, the idea that seems to distinguish these general themes from others is that I had not only admired them intellectually, but had made a visual record of them. Because of the act of drawing they were made more accessible to me, for by reinterpretation I was not only understanding the physical phenomenon but seeing it in

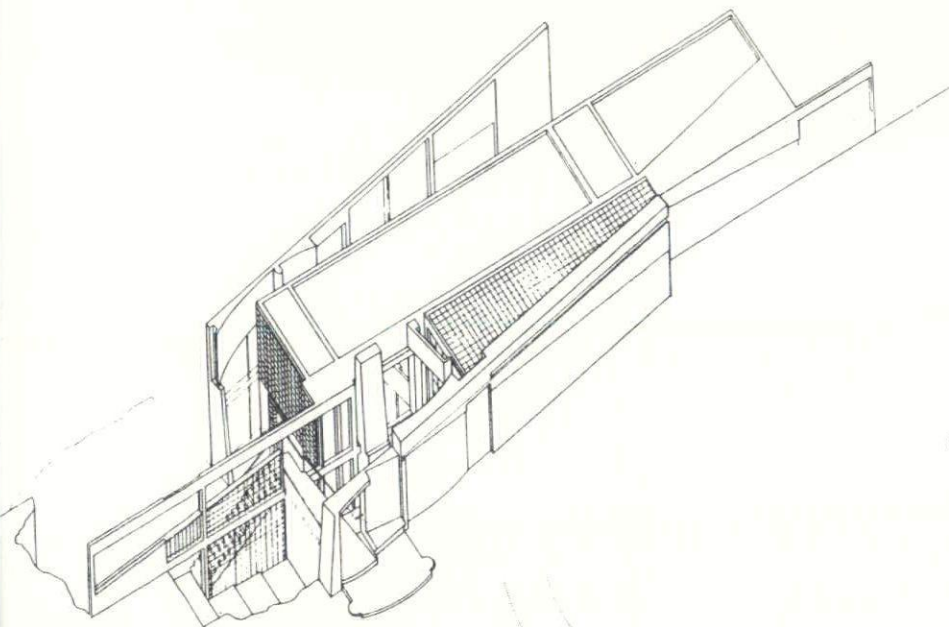


FIG. 12

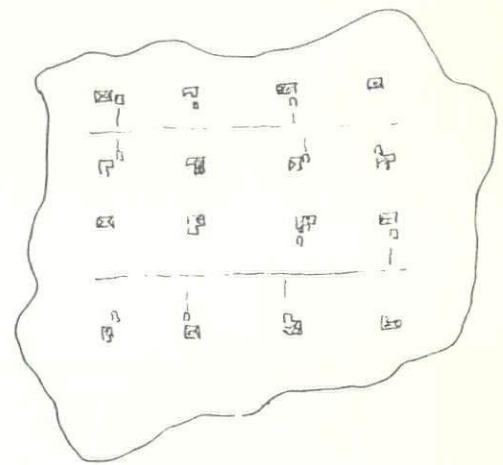
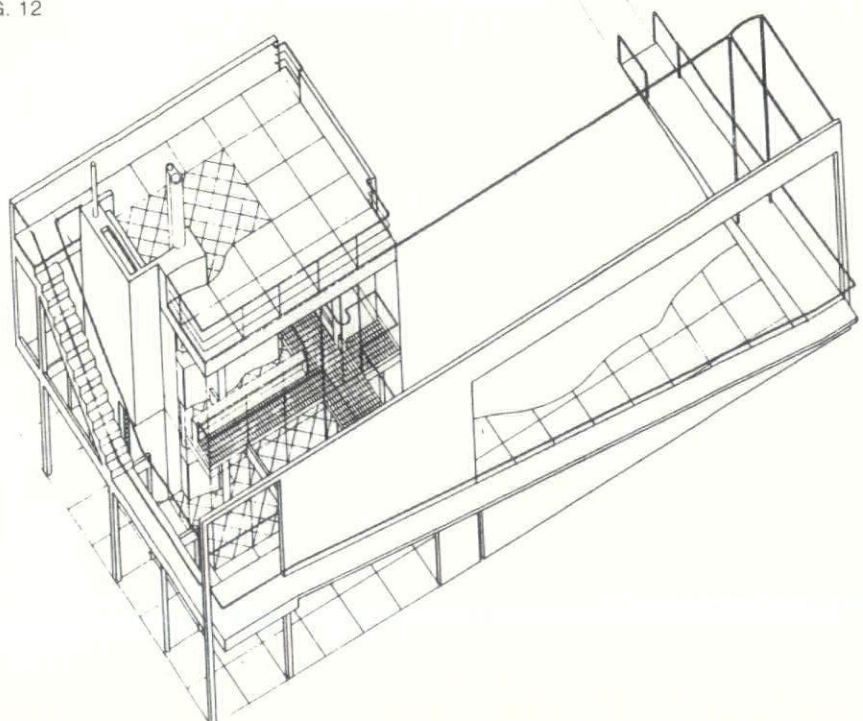


FIG. 13

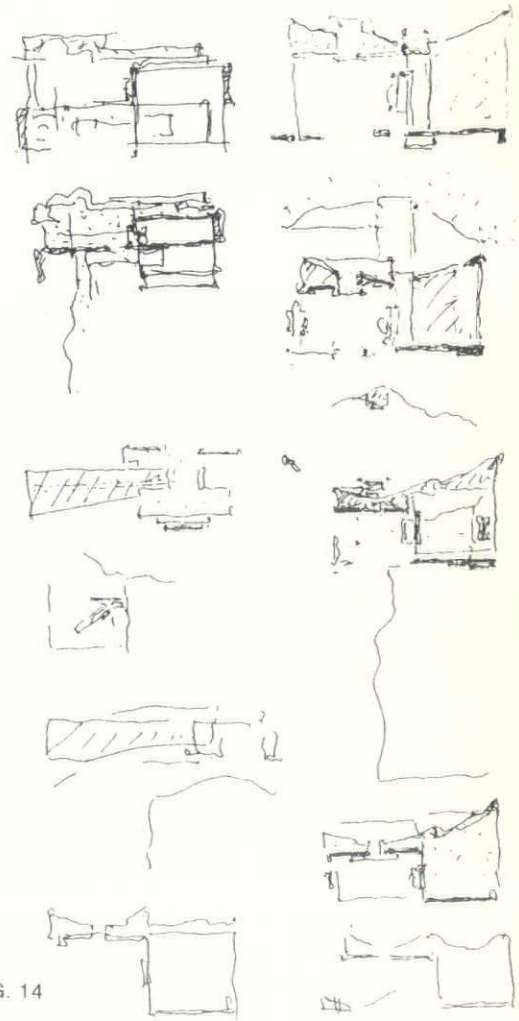


FIG. 14

my own personal vision. I don't mean to imply that one simply borrows or draws on previously understood phenomena, but it is essential, I think, to bring about an assemblage of ideas appropriate to the fundamental basis of any given work.

In the Crooks house, I knew that the dilemma of establishing enclosure in the open landscape would present obvious difficulties in contrast to the rather simple enclosive gestures made possible through the physical presence of the building itself. The surfaces necessary to establish those enclosures in the landscape were

remembered from the hedge walls of 17th and 18th century Italian and French garden design.<sup>(Figs. 19)</sup> This idea of land/building dependency, both in plan and surface, has been a continuing interest of mine, and becomes ever so much more germane when applied to an open landscape with very little spatial definition of its own.<sup>(Fig. 20)</sup>

Previous inquiries into seeing the building as fragmentary or dependent (namely in the Benacerraf house addition and the Hanselmann house) were difficult to read because of their extreme level of geometric abstraction.<sup>(Figs. 21)</sup> The preparatory studies for the Crooks

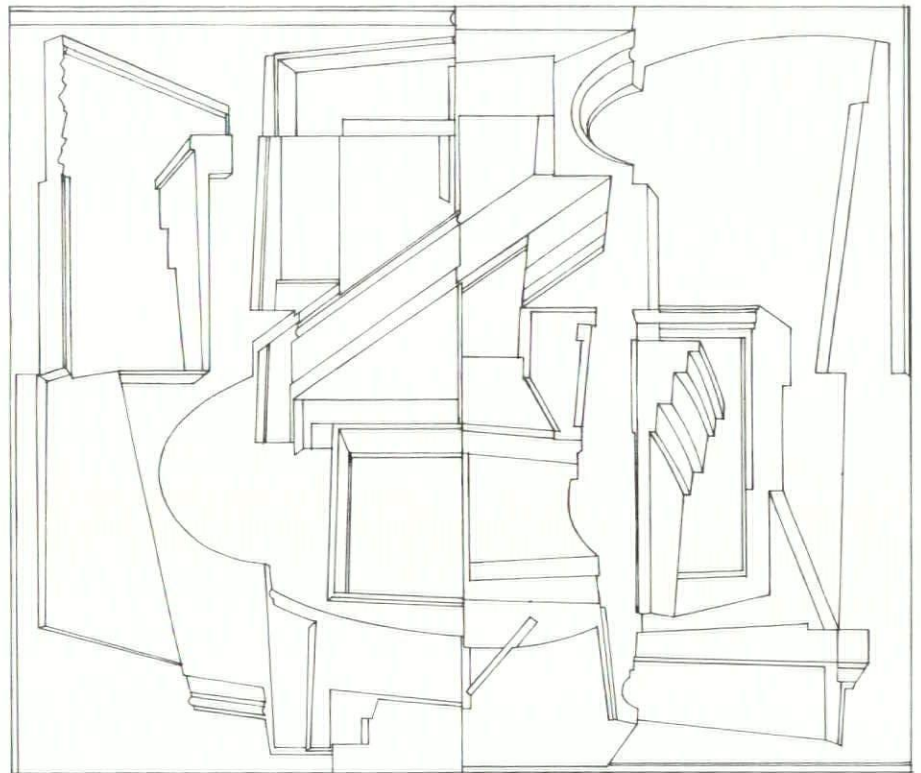
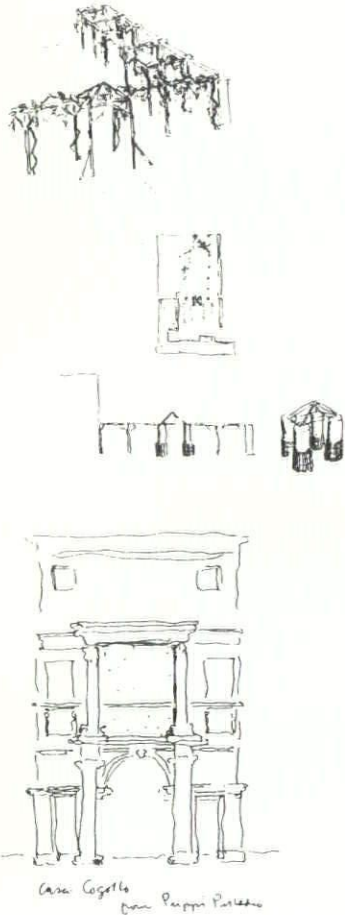


FIG. 16

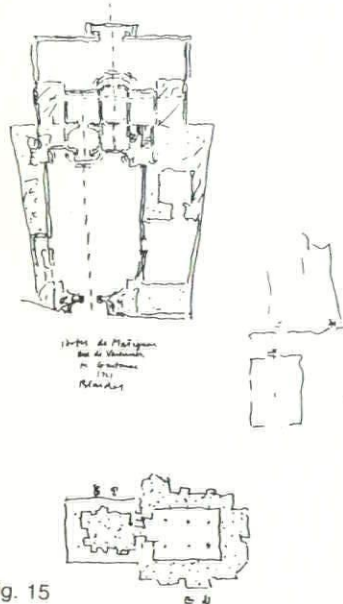


FIG. 17

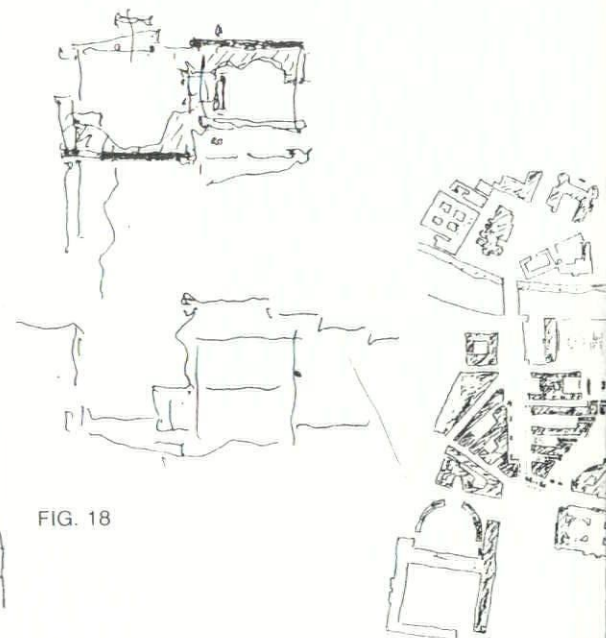


FIG. 18



house led me to see the relation between building and landscape as less abstract and more figurative. By figurative I mean to suggest that the location of one's body within the successive centers might be encouraged not only by plan arrangement but by surface analogies to both anthropomorphic and natural phenomena. A number of drawings had been made to study those elements of architecture that the classical world regarded as given, that the modern architect has generally forgotten. The

classical tripartite division of vertical surfaces, symbolizing foot, body, and head, was thought to engender a more direct relationship between man and his constructed landscape. (Figs. 22)

From my initial drawings, which designated gross assumptions of solid and void, figure and ground, (Fig. 23) one passed rather easily to more detailed notations describing the building/landscape continuity. This continuity was imagined by drawing the land and the ground level plan as if

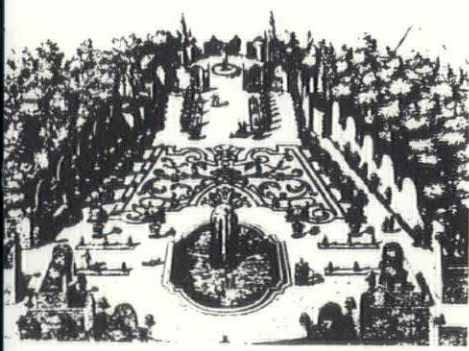
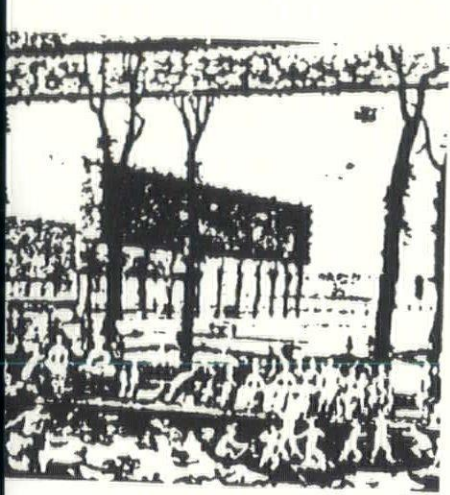


FIG. 19

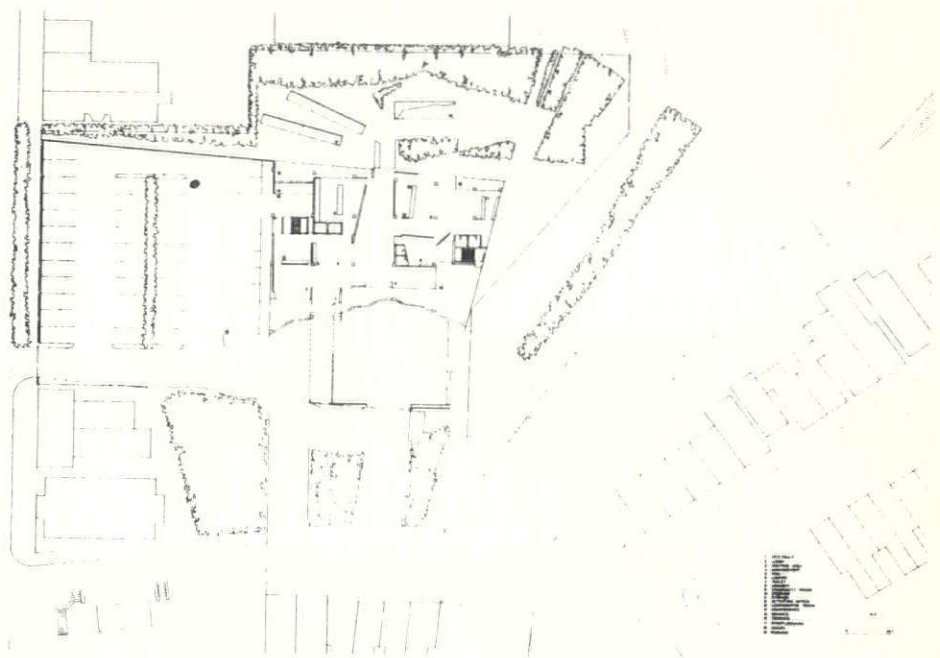
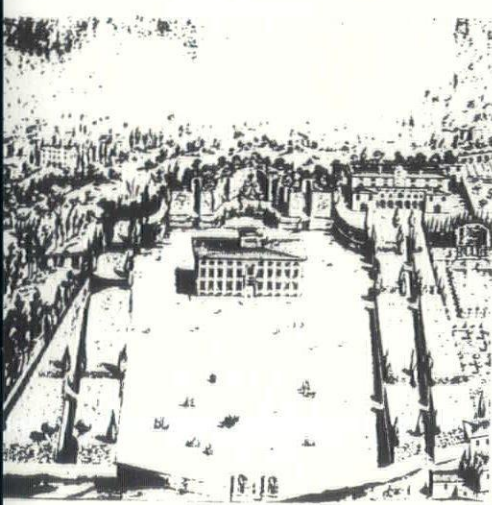


FIG. 20

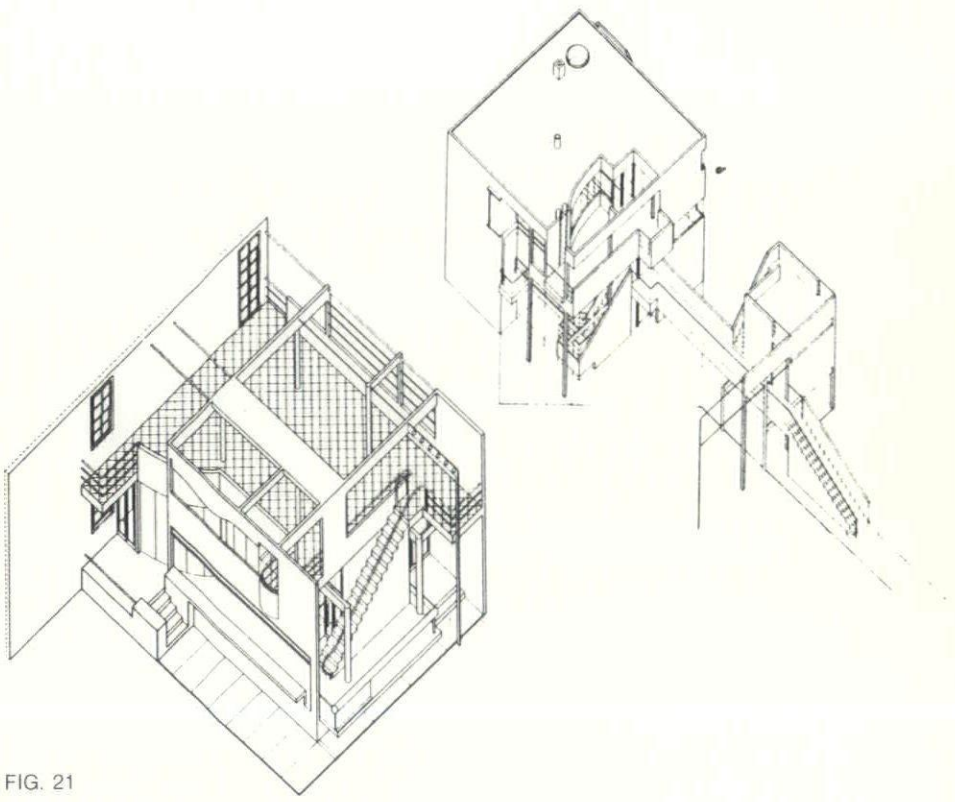


FIG. 21

they were continuous. (Fig. 24) The vertical interruptions of surfaces were understood with appropriate thicknesses, ranging from the poche provided by hedgewalls to that of internal service walls. The possible reciprocities of internal and external organization were seen through the similarities in figural notations. I rather literally described the hedgewalls as architectural, and corresponding internal walls as metaphorical hedges. The textural roughness of these analogies was seen in contrast to the smoother

surfaces provided by an assumed cartesian order. (Fig. 25) The level of contrast, first conceived in black and white and further elaborated in color, provided the levels of distinction and continuity that were desired for the building/site dependencies. There was an attempt in these drawings to regard the proportioning of the various plan notations as setting up hierarchies which predicted desired volumetric conditions. (Fig. 25)

continued on page 45

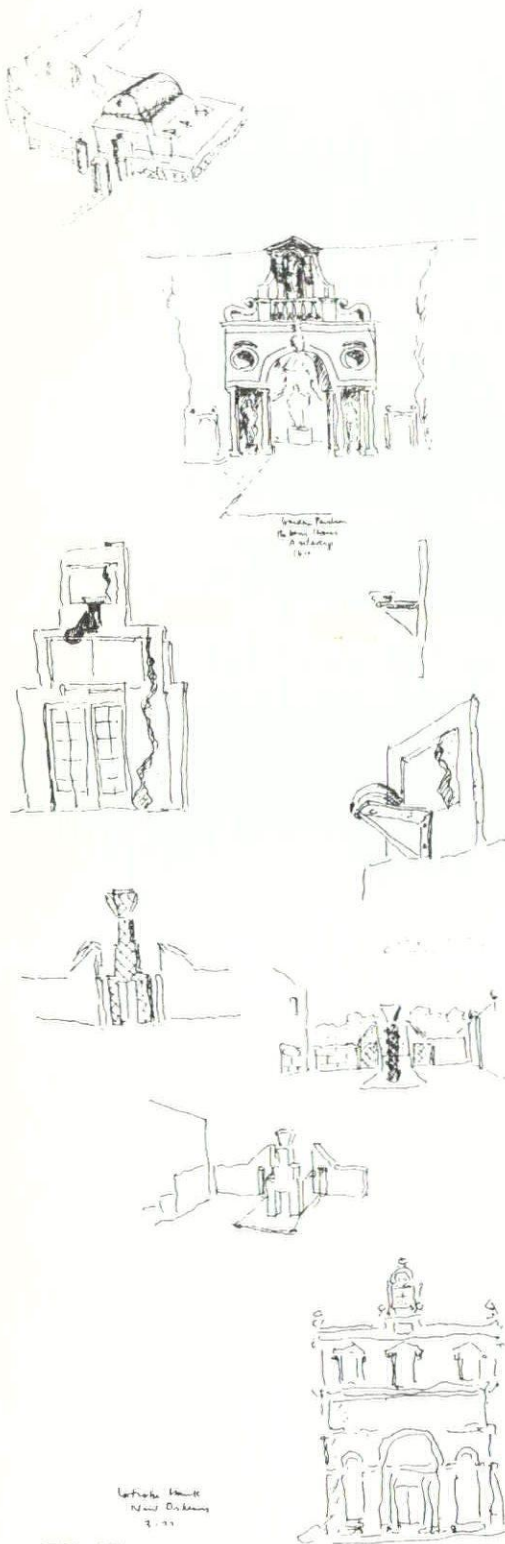


FIG. 22

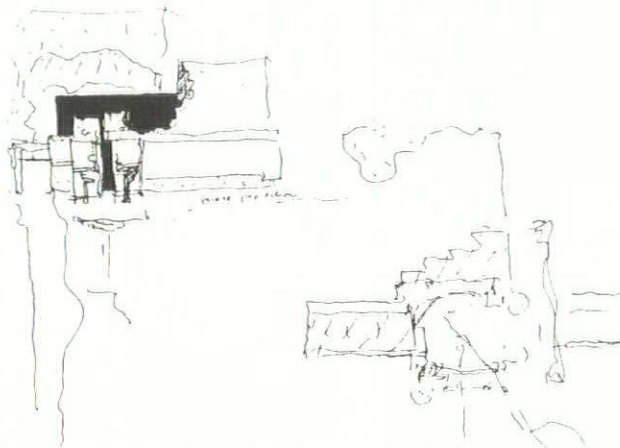


FIG. 23

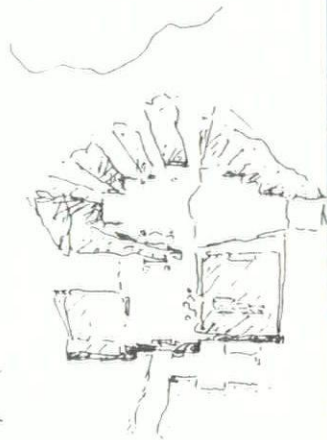


FIG. 24

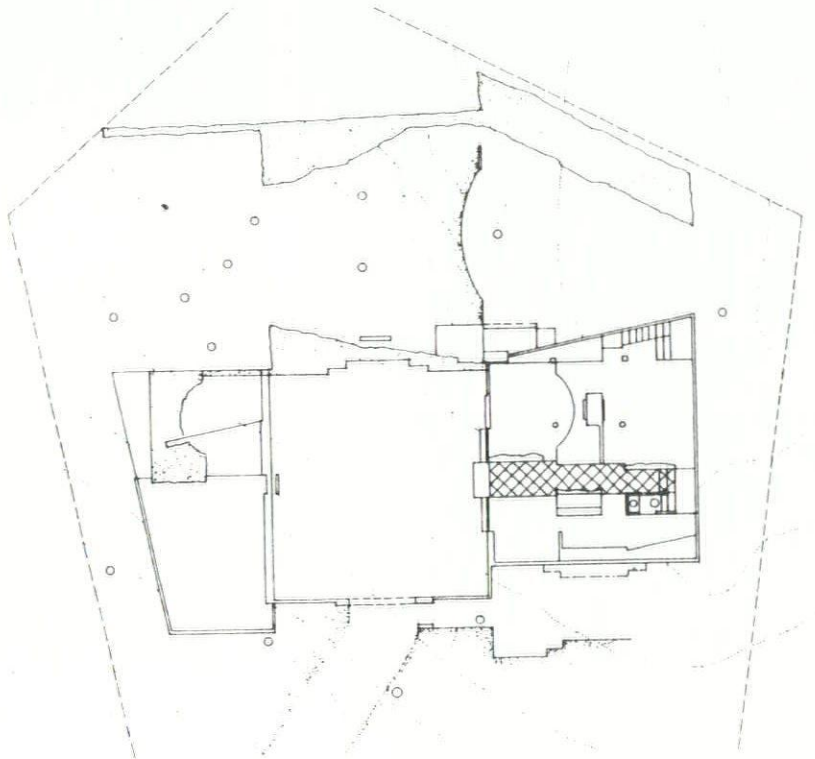


FIG. 25

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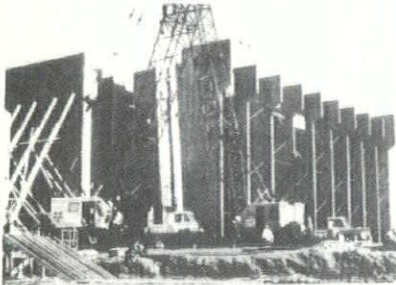


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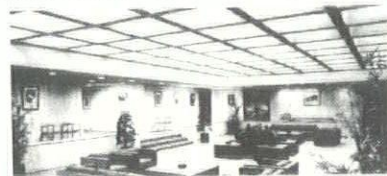
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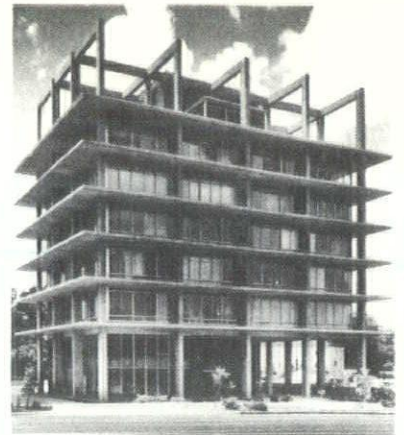
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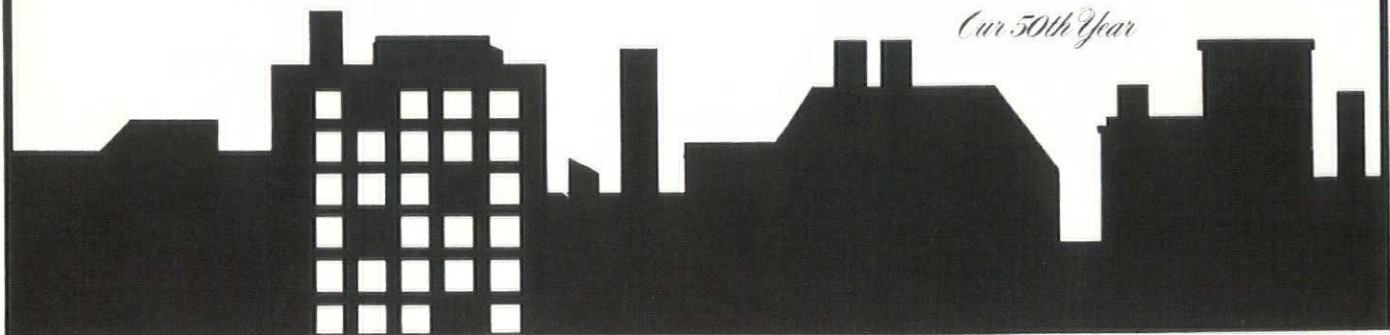
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A black and white photograph of a modern building with a series of vertical concrete columns and a long, low concrete wall. The building is set against a clear blue sky. A person is walking on a path in the distance.

AIA CENTRAL STATES REGIONAL CONVENTION 1978

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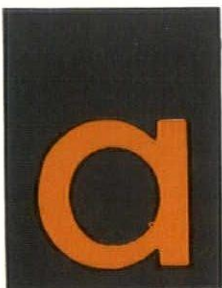
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**Iowa Lutheran Hospital**, Des Moines  
**Mercy Hospital**, Des Moines  
**Iowa Methodist Medical Center**, Des Moines  
**Mercy Medical Center**, Dubuque  
**Jennie Edmundson Hospital**, Council Bluffs  
**Iowa Veterans Hospital** (360 Bed Nursing Facility), Marshalltown  
**Dickinson County Hospital**, Spirit Lake  
**Wartburg College Library**, Waverly  
**Municipal Airport Terminal**, Dubuque  
**Carver Pavillion**, University Hospitals, Iowa City  
**Mercy Hospital**, Des Moines  
**Trinity Regional Hospital**, Fort Dodge  
**St. Luke's Hospital**, Sioux City

### **NEBRASKA**

**Mary Lanning Hospital**, Hastings  
**Great Plains Medical Center**, North Platte  
**Elementary School**, Millard  
**Elementary School**, Elkhorn  
**Embassy Plaza Office Building** (Madden)  
Omaha

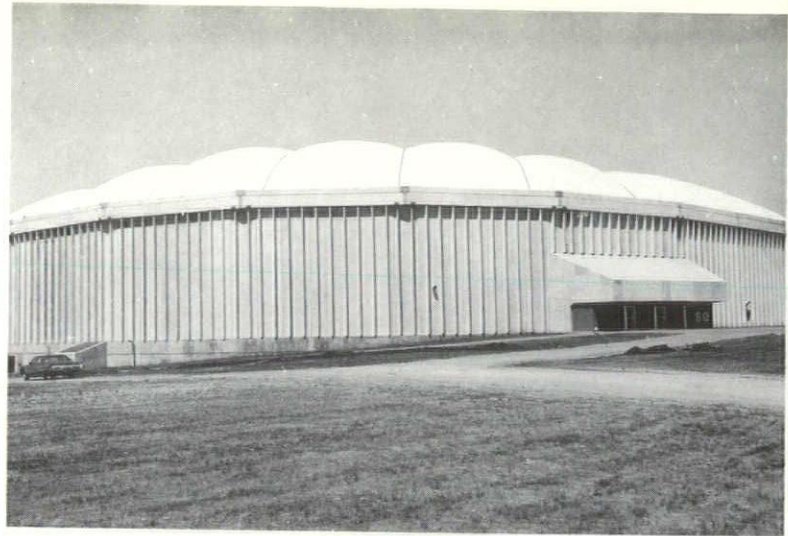
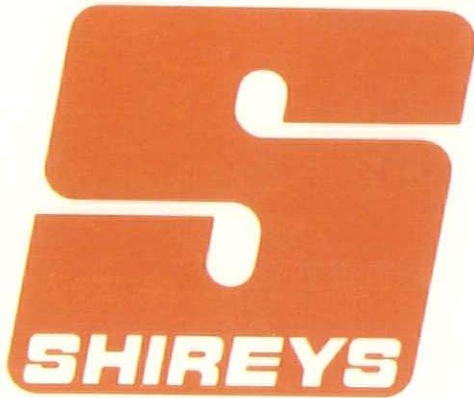
### **MISSOURI**

**Independence Sanitarium & Hospital**,  
Independence  
**City Hospital**, Chillicothe  
**Spelman Memorial Hospital**, Smithville  
**Platte County Court House**, Platte City

### **KANSAS**

**Memorial Hospital**, Lawrence  
**State Defense Building**, Topeka  
**Robinson Gymnasium Addition**, Lawrence

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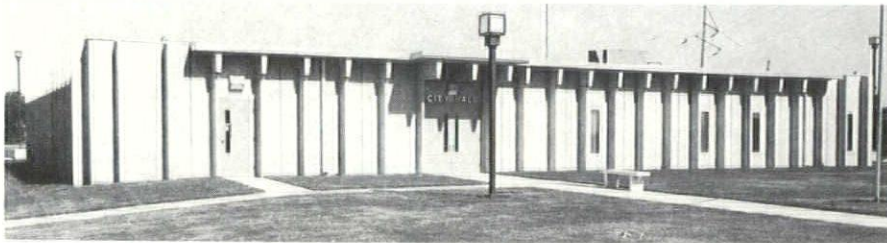
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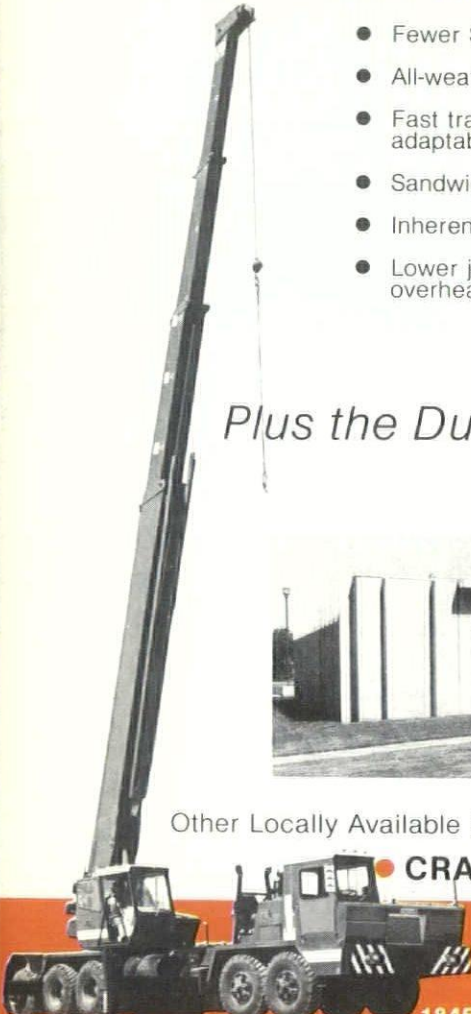
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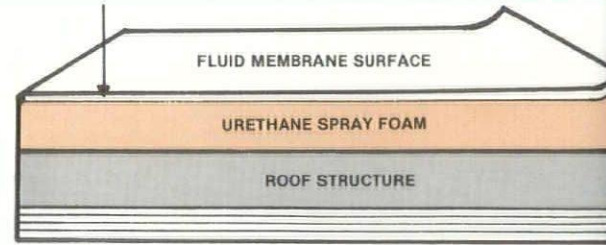


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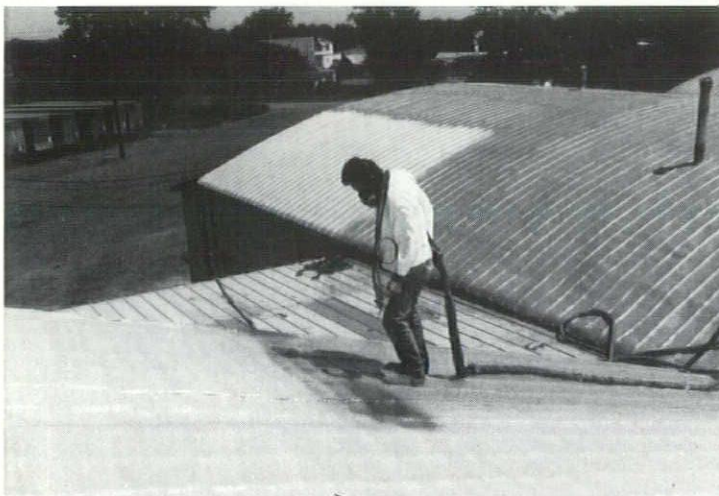
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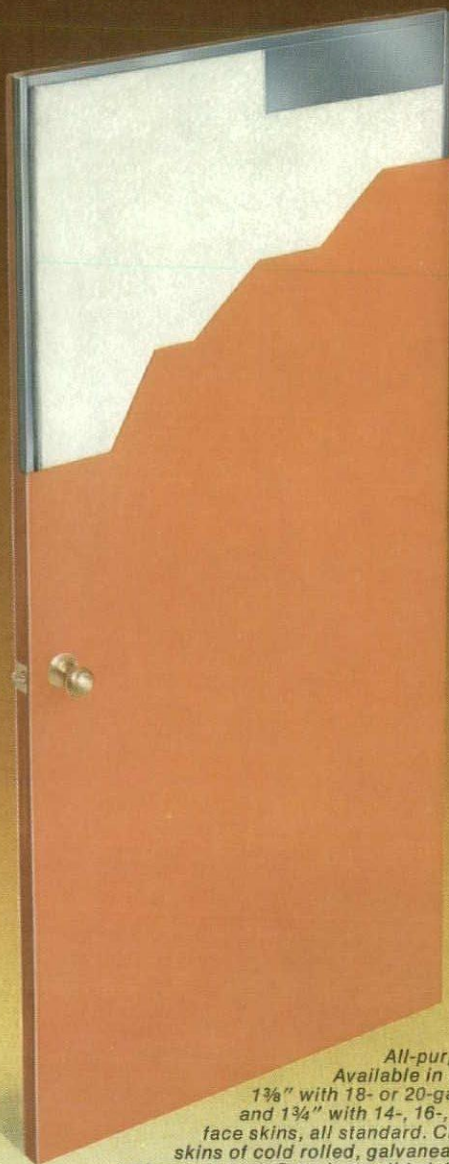
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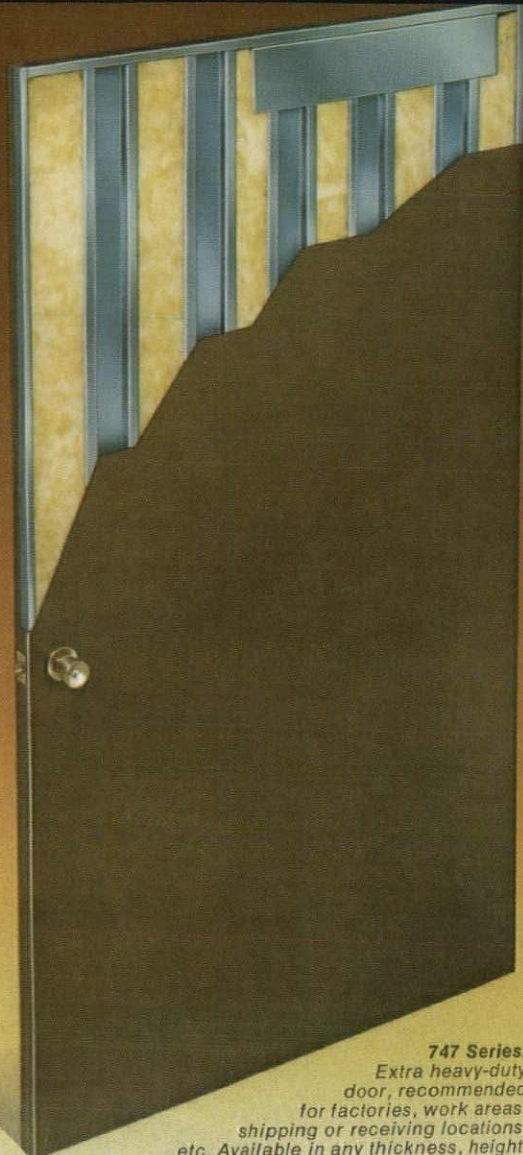
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# ia

IOWA ARCHITECT

Volume 25, Number 5  
September/October  
1978

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**Ames**

The host city for the AIA Central States Regional Convention, and Iowa State University are examined.

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**Tangible Speculation**

An article by Michael Graves, featured speaker at this year's AIA Regional Convention, is reprinted for your pleasure. The article first appeared in ARCHITECTURAL DESIGN, Vol. 47, No. 6, 1977.

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**Models and Moderns**

Sidney K. Robinson previews the Palladio Exhibit now installed at the Brunnier Gallery at Iowa State University.

# AIA Central States Regional

Gateway Center

October 8-9-10, 1978

## SATURDAY, OCTOBER 7, 1978

1:30 p.m. ISU vs. Nebraska football game.

**Note:** 25 rooms have been reserved at Gateway Center for Saturday night (the maximum number that can be reserved) for some of those attending the game. A volunteer to organize a tailgate party or pre/post game function would be a welcome addition to the days' events. In light of the outstanding success of the ISU football season ticket sales, we have been informed that no single game tickets are available.

7:30 p.m. **Blackstone Magic**—(Big time magic show with disappearing elephant, etc.—excellent!) C. Y. Stephens Auditorium. A special "priority order" ticket form will be included in the mail and will secure tickets for those who return the form promptly. (This order form can also be used to order tickets for Neil Simons "California Suite" at C. Y. Stephens for Tuesday evening, October 10.)

**HOUSING:** 135 rooms have been reserved at the new Gateway Center hotel, and additional rooms are on reserve at the Travel Lodge, Memorial Union, and Holiday Inn totaling 260 rooms for Sunday and Monday evenings, if we need them. Housing will be assigned on a "first come first served" basis, allocating Gateway Center rooms first.

**TRANSPORTATION:** Transportation will be provided from hotels to events. In addition, transportation will be arranged for those arriving on scheduled flights into the Des Moines airport, as well as for those arriving by private aircraft at the Ames airport.

## SUNDAY, OCTOBER 8, 1978

Exhibitors will be asked to have their booths assembled and in order by 12:00 noon.

12 Noon to 8 p.m. —Continuous **Registration**

1:30 to 3:30 p.m. —**Regional Council Meeting**  
(third floor Scheman)

### BUS AVAILABLE FROM HOTELS

4:00-6:00 p.m. **Cocktails** (third floor Scheman or exterior terraces—weather permitting). A limited number of drink tickets will be provided for each individual, with cash bar following.

6:00-6:45 p.m. **"IOWA"** multi-media presentation by Wm. Oglesby—SUI (auditorium—2nd floor of Scheman)

7:00-8:30 p.m. **Buffet Dinner—stand-up** (wine, cheese, meats, breads). Third floor of Scheman or perhaps on terraces and walkways—weather permitting). Music.

8:30 p.m. **Special Opening of Palladio Exhibit** for conference participants in Brunner Gallery (third floor Scheman). Introduction by Douglas Lewis—National Art Gallery.

10:00 p.m. **Cocktails/Drinks** (Scheman Building)—cash bar.

### BUS AVAILABLE BACK TO HOTELS

**Sunday Events:** Continuous exhibit in central space of Scheman of Ms. P. Sage "Soft Sculpture"—selected pieces.

Continuous live music (group and wandering solos) by "Musica Antiqua"—a group playing Renaissance music on instruments of the time period. Costumes of the period.

Continuous exhibit of regional design award submissions—slides.

Regional submissions—student works.

Chairman: **BARNEY SLATER**

# Conference

Ames, Iowa



## MONDAY, OCTOBER 9, 1978

### BUS AVAILABLE FROM HOTELS

- 7:30 a.m. to 5:00 p.m. —Continuous **Registration** for late arrivals (third floor Scheman).
- 7:30-9:00 a.m. —**Breakfast** (sponsored by exhibitor — third floor Scheman—dining room).
- 9:00-11:00 a.m. **Two Speakers** (Michael Graves and Sim Van der Ryn). Welcome and introductions by Wayne Snyder. Scheman Auditorium.
- 11:00-11:30 a.m. **Nominations for National Director**—Robert Broshar.
- 11:30-2:30 p.m. **Visit Exhibitors.** Second floor of Scheman.
- 12:00 Noon **Stand-Up Luncheon** among exhibitors (beer & brats or similar) (second floor Scheman—locate food and drink at several locations among exhibitors.)
- 2:30-5:00 p.m. **Awards Jury Seminar**—critique of awards submissions.  
Michael Graves—Chairman  
Stern  
Eisenman  
Gwathmay  
Introductions by Bill Dikis
- 5:00-6:00 p.m. Rooms will be available for chapters which may want to caucus.

### BUS AVAILABLE FROM HOTELS

6:00 p.m.-? **Drinks, pig roast, entertainment**

### BUS AVAILABLE TO HOTELS

Chairman: Host Chapter Party—**Ken Bussard**

## TUESDAY, OCTOBER 10, 1978

### BUS AVAILABLE FROM HOTELS

- Proposed Morning session to be located at new Design Center Building.**
- 7:30-9:00 a.m. —**Breakfast**—Design Center Building
- 8:30-9:00 a.m. **Presentation of Regional Design Awards.**
- 9:00-9:30 a.m. **"Special Event"**—recognition of Design Center Building/College of Design.
- 9:30-11:00 a.m. **Morning Session**—Central space of Design Center Building.  
Eisenman  
Gwathmay  
Stern

### BUSES BACK TO SCHEMAN

- 11:00-12:30 p.m. **Visit exhibitors** (second floor Scheman)
- 12:30 p.m. **Luncheon** (second floor Scheman)  
Central States Regional Business meeting—election of Director.  
"M.C. & Thank-You"—Wayne Snyder  
Drawing for Prizes—Norm Wirkler
- 2:00 p.m. **Iowa Chapter meeting** if necessary.

### BUS AVAILABLE TO HOTELS

## *Ladies Program*

## SUNDAY, OCTOBER 8, 1978

Share Spouse Activities

## MONDAY, OCTOBER 9, 1978

- 7:30 to 9:00 a.m. **Breakfast** with spouse.
- 9:30 a.m. **Tour Living History Farms** via bus—includes lunch and return mid-afternoon, or similar activity.
- Mon. Eve. **Host Chapter party.**

## TUESDAY, OCTOBER 10, 1978

- 9:30 a.m. **Brunch and Faculty Recital**, campus tour, weather permitting.
- 12 Noon **Lunch** with spouse.

Chairman: **DAVID BLOCK**



# Ames, Iowa

When researchers attempted to measure the "good life," they ranked Iowa among the top 25 percent of states in the quality of life the state offers to its residents.

Located in the heart of Iowa, in the midst of the gently rolling countryside and irregular terrain produced by a network of small rivers and streams, the city of Ames is a prime example of what is good in Iowa. Serving as a natural focal point for transportation, education, and culture, Ames offers modern city opportunities in the warmth and neighborliness of a growing community.

Continued growth of Ames can be attributed to the fact that all elements within the community have worked well together. Business and industry, education and religion, private groups and government agencies have cooperated for planned growth and healthy progress. And the more than 42,000 residents of this community are more than willing to share this growth and progress toward the "good life."

City government (mayor-council-manager) has continuously striven to improve community facilities, making Ames a leader in the nation in the type of municipal services provided.

Located near the heart of Ames in a park like setting, Iowa State University accounts for about half of the city's population. With students coming from every state in the union and from more than 75 foreign countries, new ideas and people constantly flow into the community.

In addition Ames is the home of the Iowa Department

of Transportation, the National Animal Disease Center, the Ames Lab of the Energy Research and Development Administration, and numerous other state, federal and private agencies and organizations.

Two daily newspapers, three local radio stations, and one local television station (ABC) serve to keep citizens of Ames and the trade area informed.

Just a half hour to the south lies the capital of Iowa, Des Moines, with a population of nearly 300,000.

With the rich greens of the surrounding countryside flowing through the city in more than 525 acres of parks, it is only natural that residents of Ames are proud of an open, clean environment.

Ames is a city of family living. The majority of residential units are single family dwellings, and more than 85 percent of these are owner-occupied. Several apartment complexes and condominiums have been added in recent years.

The open environment further manifests itself through plenty of space and opportunity for all sorts of recreational activities from baseball to picnicking. Indoor and outdoor pools cater to the swimmers. Golfers can enjoy the links of one private and three public courses. Outdoor and indoor ice skating facilities are available as are public tennis courts. Winding through the area are more than 21 miles of paved bike trails.

Outdoor enthusiasts can also enjoy the nearby facilities of the Ledges State Park and a number of county recreational areas, all with sizeable fishing lakes.



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it **all!**



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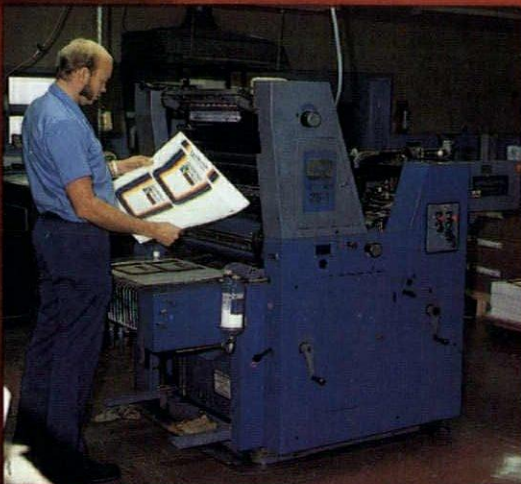
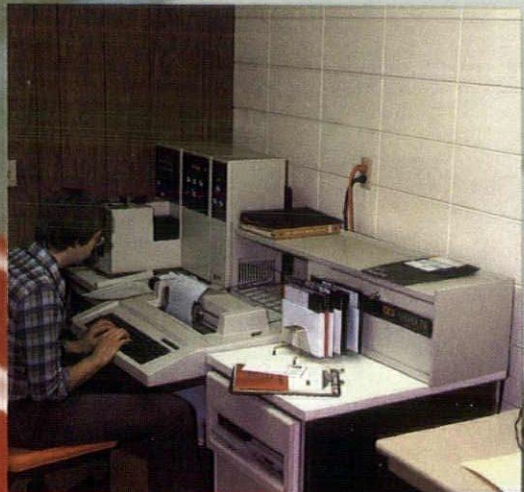
**Cote All ENAMEL**

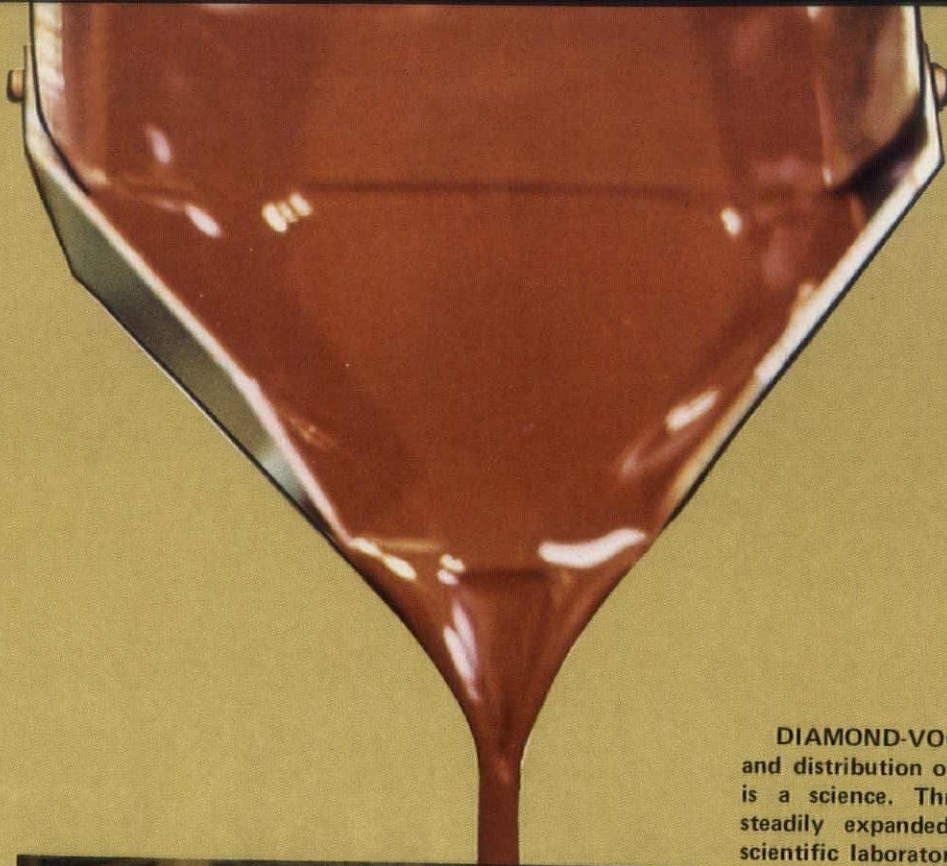
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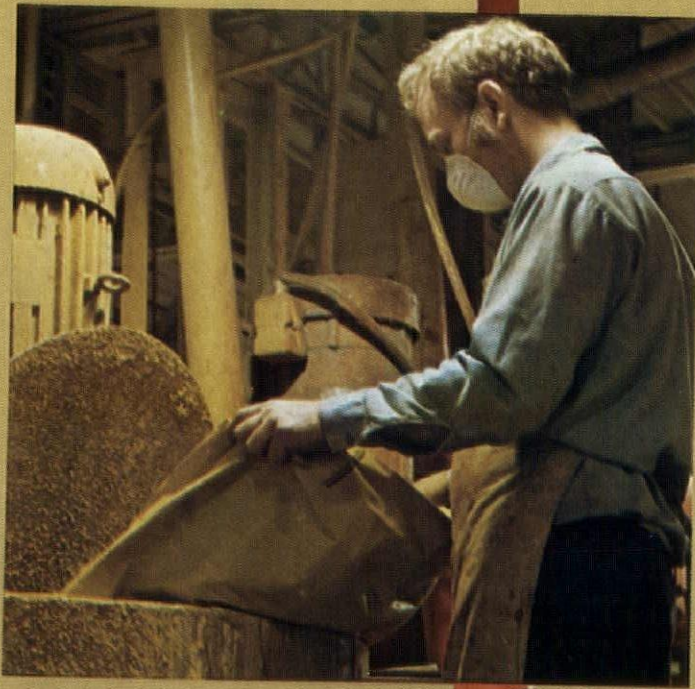
# MANUFACTURING



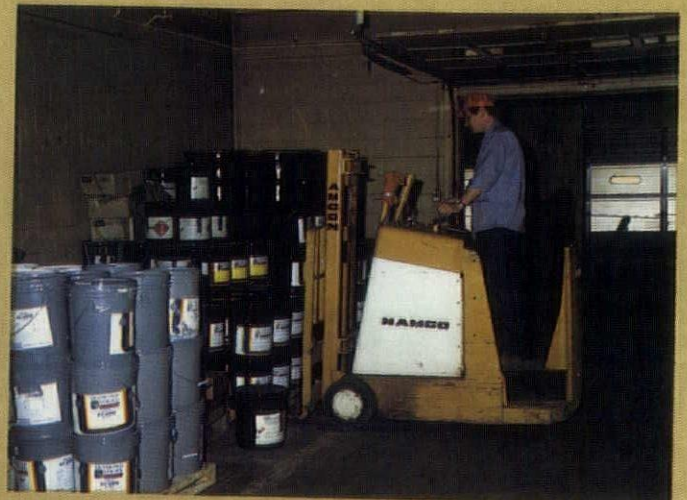


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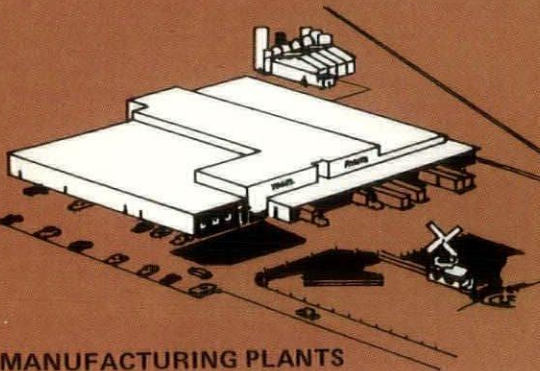
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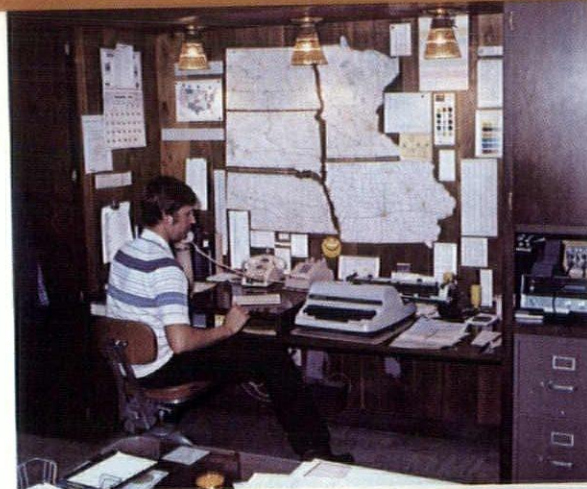
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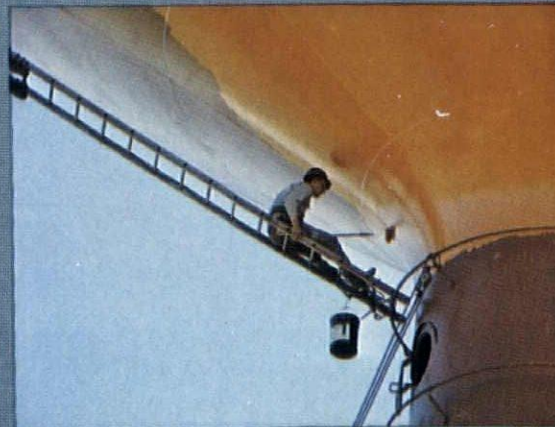
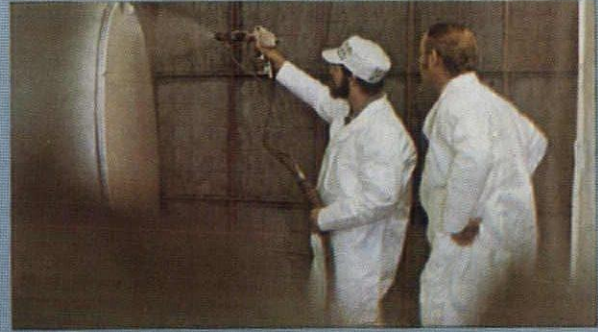
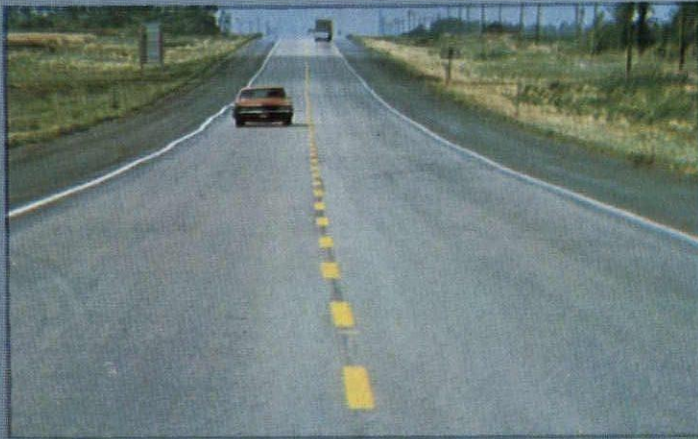


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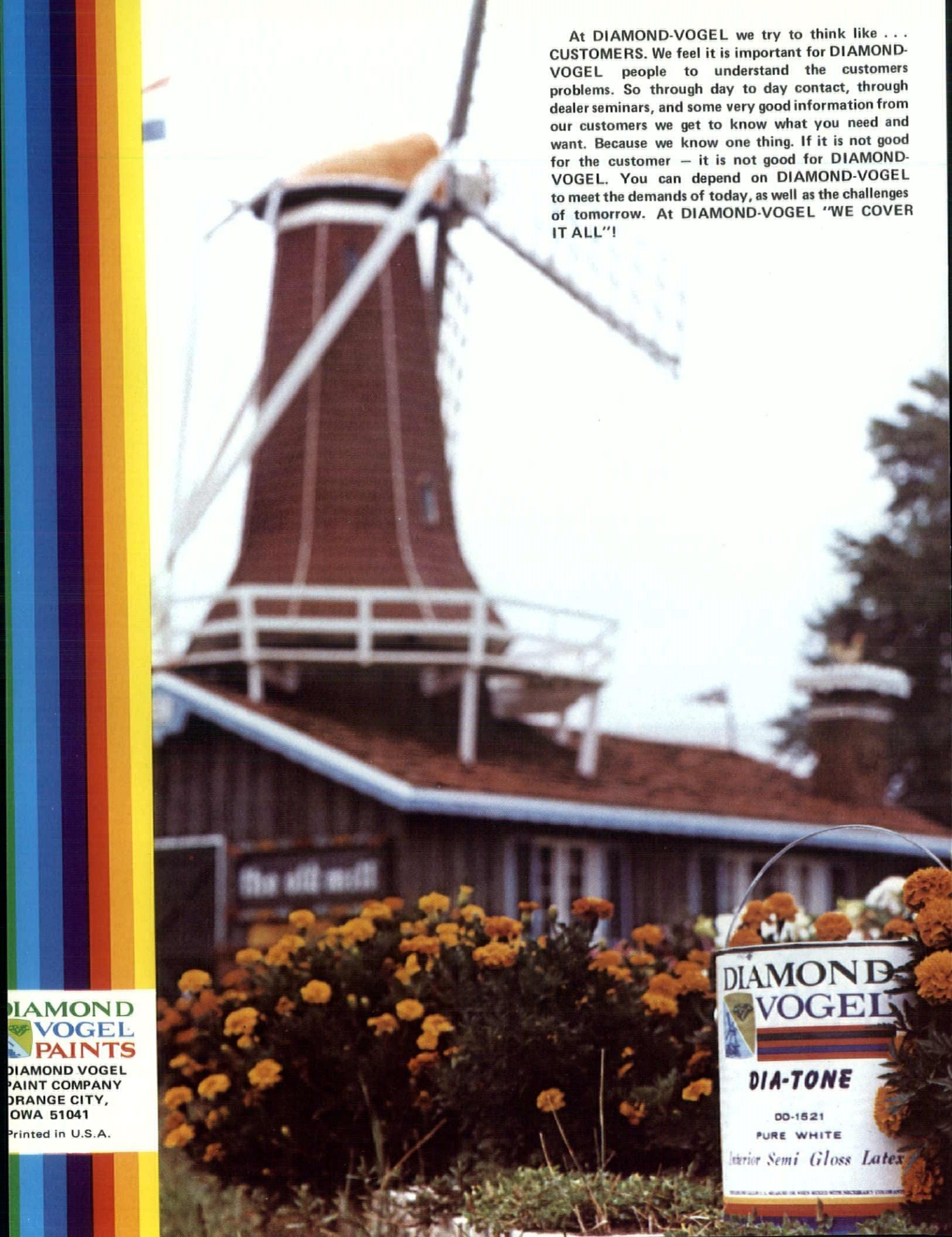
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Located on a 1,000 acre campus near the center of the city, Iowa State University is easily the most important single feature of life in Ames. With an enrollment of more than 21,000 students and a staff of more than 5,500 the presence of the university is felt in every part of the community.

Apart from the academic life, virtually everyone in Ames and central Iowa has the opportunity to enjoy one or more of the university's offerings—concerts, art shows, athletic events, and radio and television broadcasts.

Organized into eight colleges, Iowa State University performs three major functions: teaching, research, and extension services reaching into all sectors of life in Iowa, the nation, and the world.

Research projects on and off the ISU campus span the spectrum of knowledge and human concerns. Some of this research is carried out by the Ames Lab of the Energy Research and Development Association. Basic

research with the goal of providing vital materials for new technologies places the Ames Lab in a unique position to contribute to the economy and the ecology of the state and the nation. In 1974, the Energy and Mineral Resources Research Institute at Iowa State, in cooperation with the Ames Lab, began a massive project to convert the large deposits of high-sulphur coal in southern Iowa to non-polluting low-sulphur fuel.

Other research activities are carried out by the Research Institutes of different colleges as well as the Center for Agriculture and Rural Development, the Computation Center, and the World Food Institute. The latter sponsored a World Food Conference in 1976.

The new South Campus includes the \$20 million Iowa State Center, a four-building complex constructed without the use of appropriated funds, the new football stadium, and the new Veterinary Medicine campus, housing the nation's oldest college of Veterinary Medicine.



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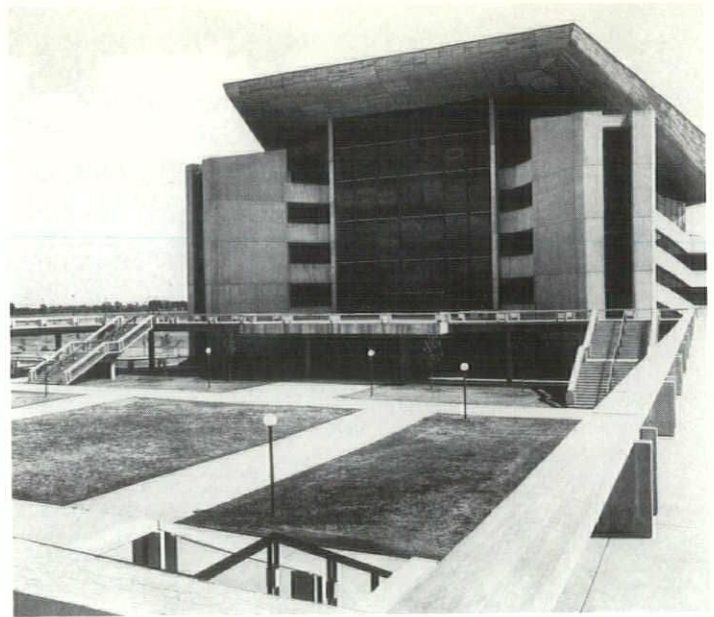
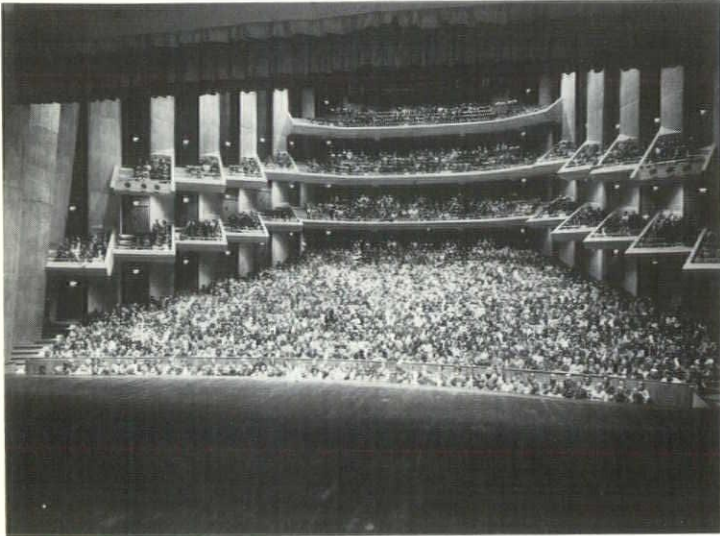
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# Iowa State University Campus



**The C. Y. Stephens Auditorium** is a 2,700-seat hall with excellent acoustics and ample stage facilities for musical events and other entertainment. Major symphony orchestras perform here each year under the auspices of the Ames International Orchestra Festival Association, which has sponsored festivals by the New York Philharmonic, Boston Symphony, Philadelphia Orchestra, London Symphony, Leningrad Philharmonic, Vienna Philharmonic, Los Angeles Philharmonic, Cleveland Orchestra, and Chicago Symphony Orchestra. The auditorium is named for C. Y. Stephens, an alumnus who was a leader in the Center project and was its major donor.



**The Hilton Coliseum**, with a seating capacity of 14,000, is used for many types of events that may attract large audiences—concerts, graduation ceremonies, indoor athletic contests, lectures, mass meetings, conferences and arena-type entertainment. It is named after James H. Hilton, university president emeritus of Iowa State, who conceived the Center project and led it through its formative stages.

**The Fisher Theater** is a 424-seat facility for presentation of drama, small musical groups, soloists, dance groups, and lectures. It has complete facilities for set construction and production of student plays. J. W. Fisher of Marshalltown, an alumnus, was the major contributor to the building.



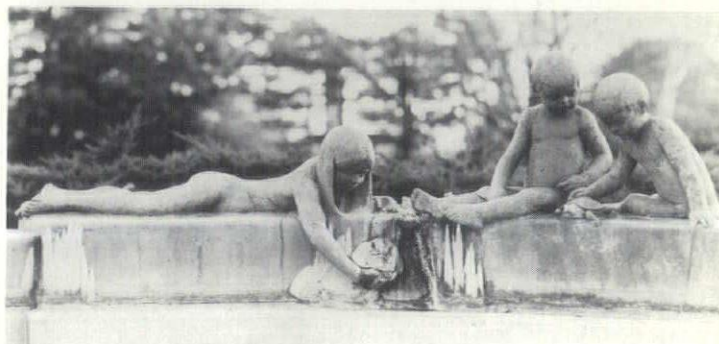


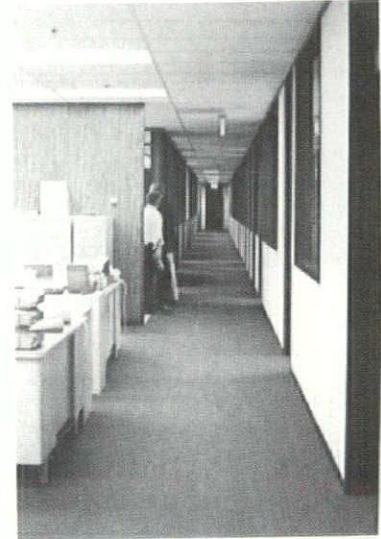
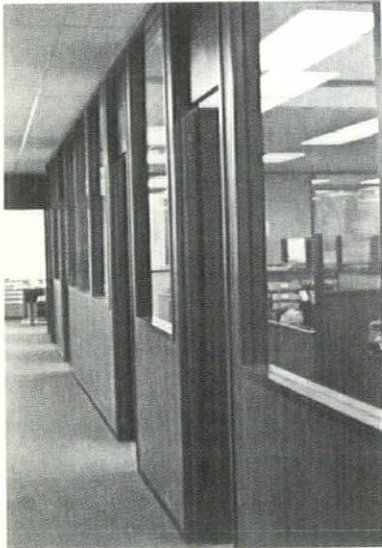
**Scheman Continuing Education Building** is the center of Iowa State's program in continuing education, which annually brings about 50,000 persons to the campus for conferences, seminars, and meetings of many kinds. The building contains an auditorium and meeting rooms, along with lounges, food service facilities, exhibit space, and offices necessary to the continuing education program. It is named for Carl H. Scheman, an alumnus whose major gift made the building possible. The Brunner Gallery on the top floor is open to the public.

**The Campanile**, almost at the center of campus, houses the Stanton Memorial Carillon, one of approximately 160 manually played carillons in North America. When classes are in session, its 50 bells are rung daily in brief midday concerts by the university carillonneur. The bells are played by striking short, wooden rods with a fistlike hand position. The 24 lowest bells may also be played with foot-batons, similar to a pipe organ pedalboard. The 4-note chime and B-flat bourdon bell, which denote the hours of the day, are struck on the outside of the bell with hammers that are connected by cables to the clock mechanism. The carillon is a memorial to Edgar W. and Margaret McDonald Stanton. He was a graduate of the class of 1872 and a long-time faculty member, and Margaret, his first wife, was the first dean of women at Iowa State.



**The sculpture of Christian Petersen**, for many years artist-in-residence on campus, can be seen in the fountain in front of the Union, which shows four Indian maidens representing the four seasons. Other Petersen sculpture is found at a pool in front of MacKay Hall, in the University Library, inside the Dairy Industry Building and in its courtyard, and in the area between Oak and Elm Halls.





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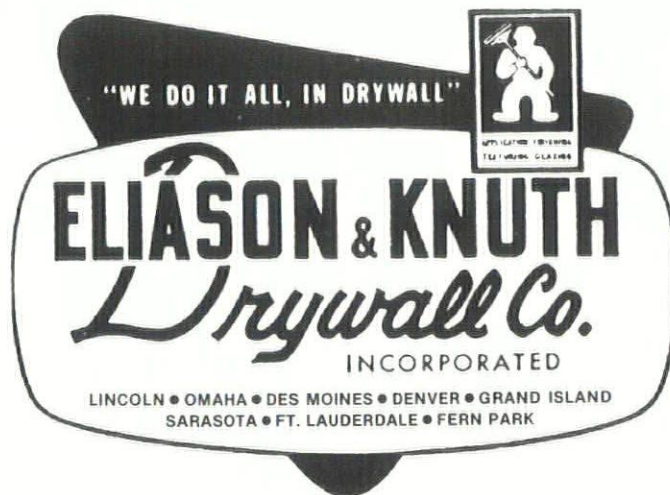
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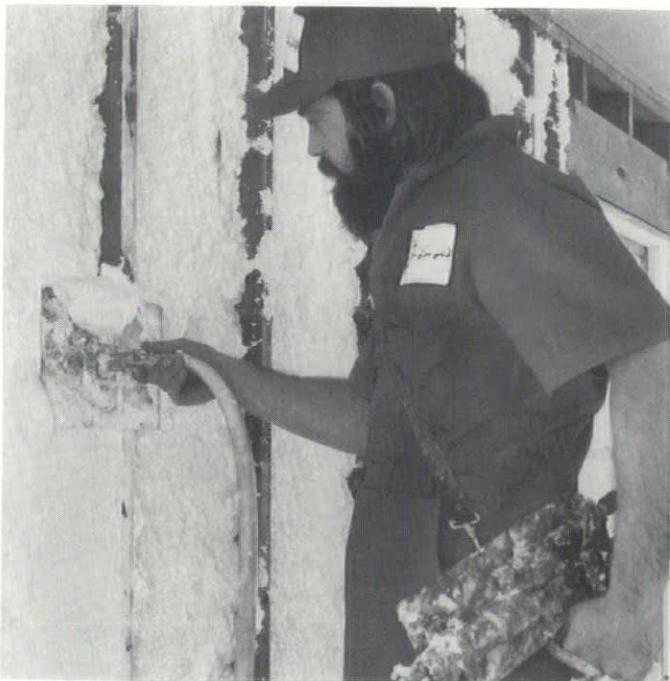
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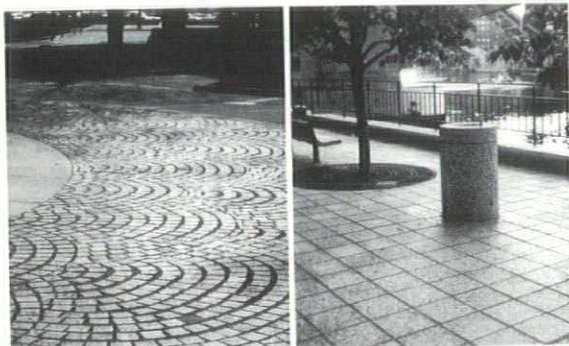


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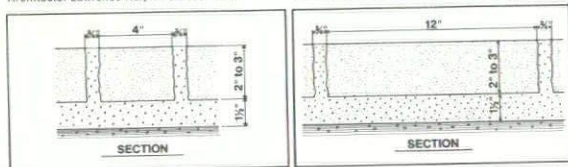
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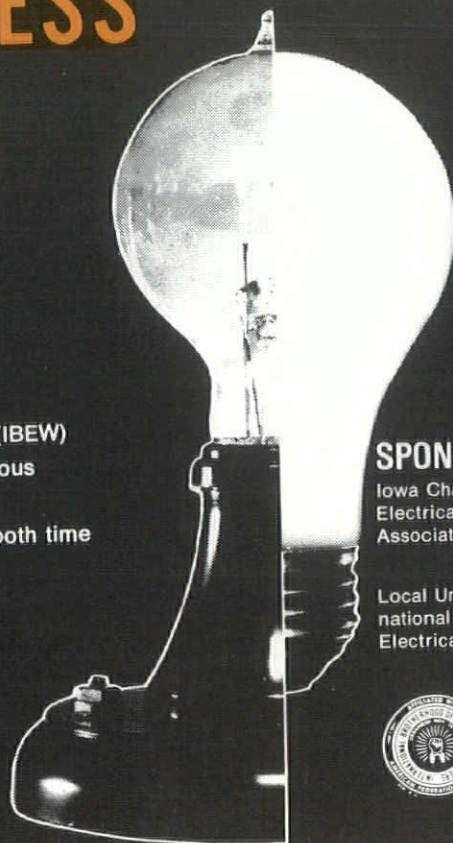
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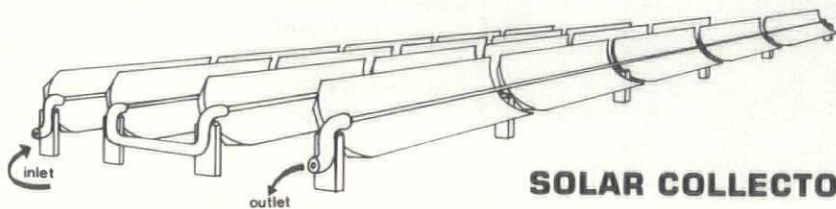
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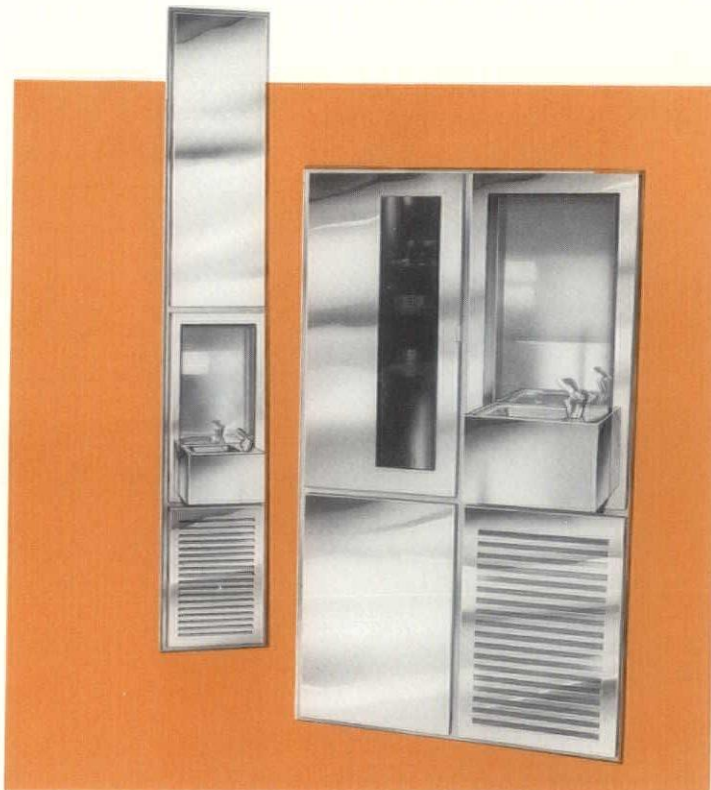
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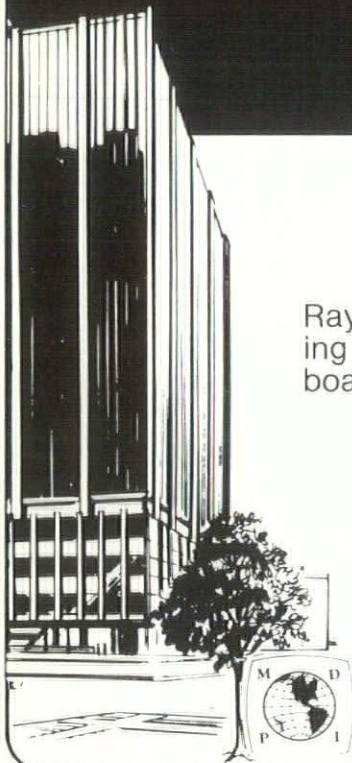
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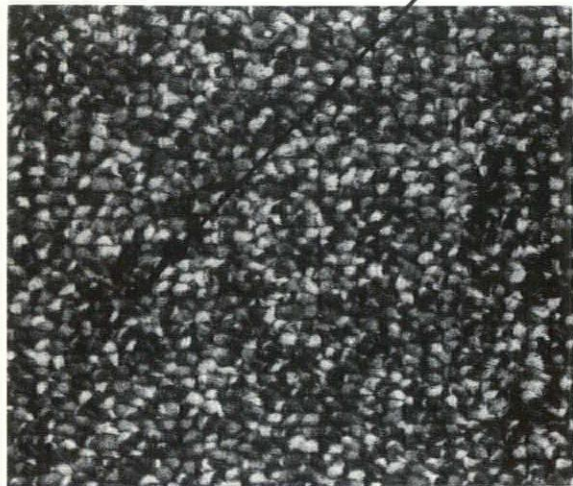


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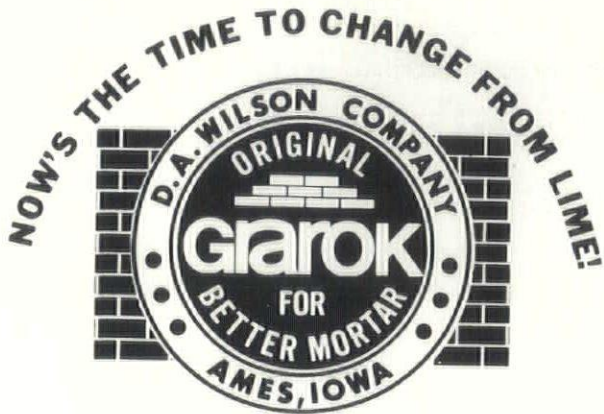
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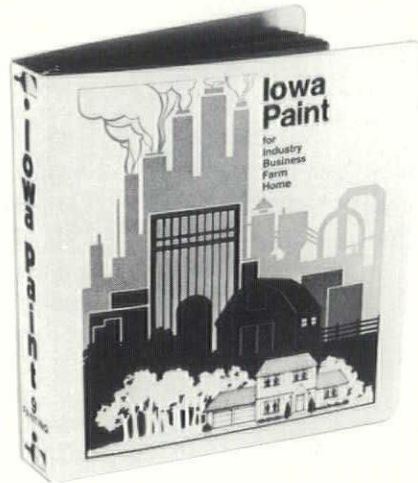
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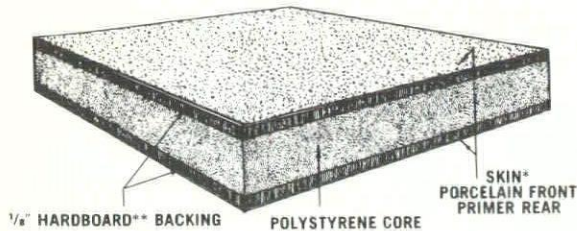
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The following are approximate typical U-Values and R-Values for a variety of products.

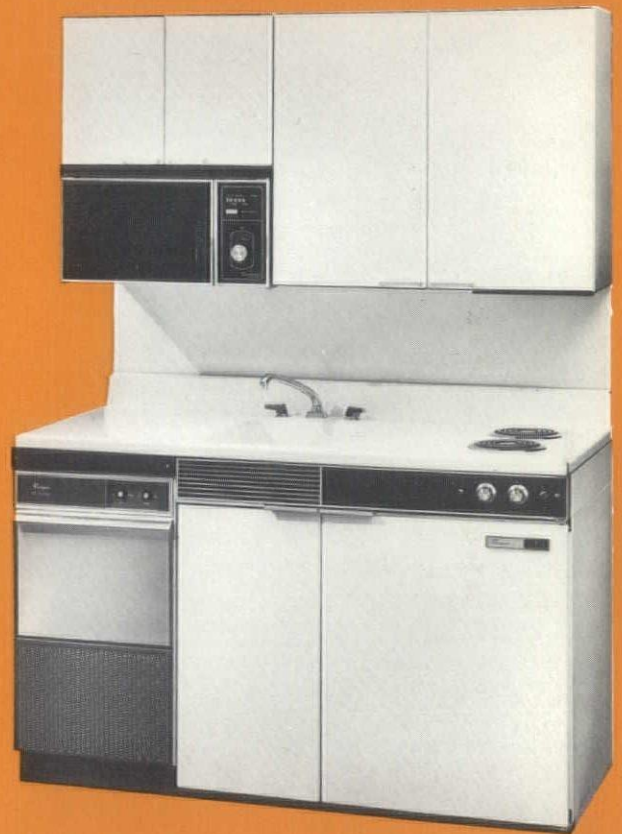
PRODUCT	U-Value	R-Value
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4" brick	1.25	.80
6" pre-cast	2.08	.48
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MAPES 1" INSULATED PANELS	.193	5.20
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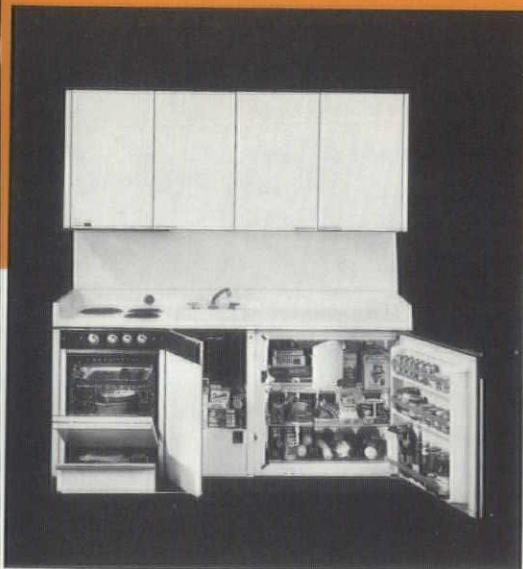
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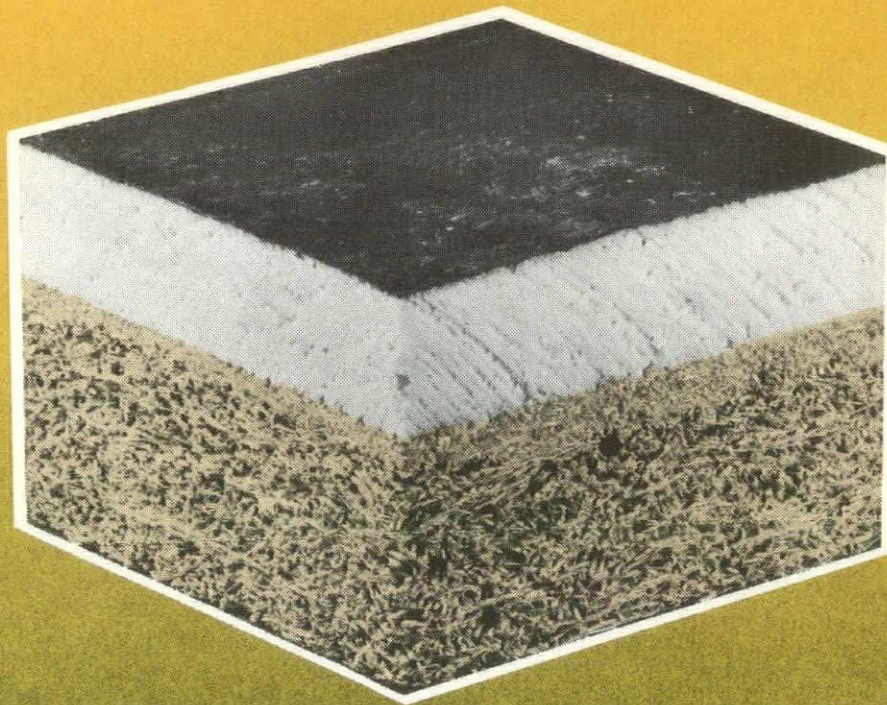
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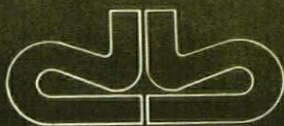


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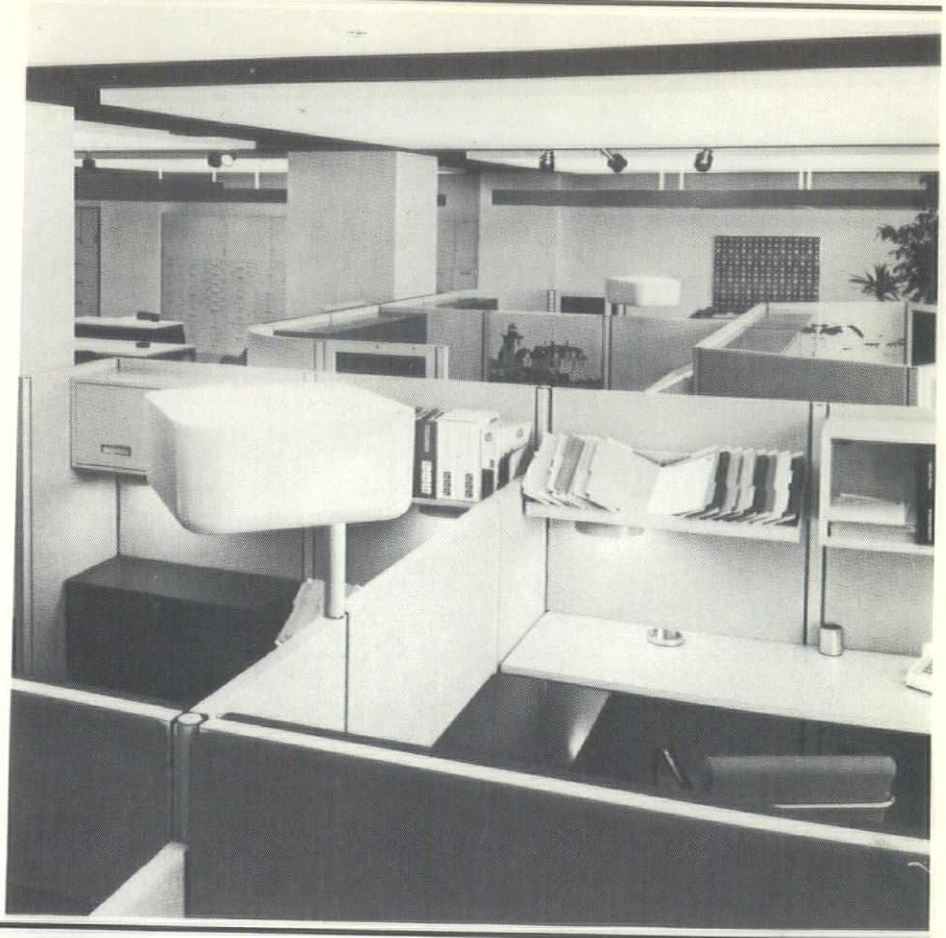
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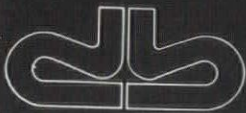
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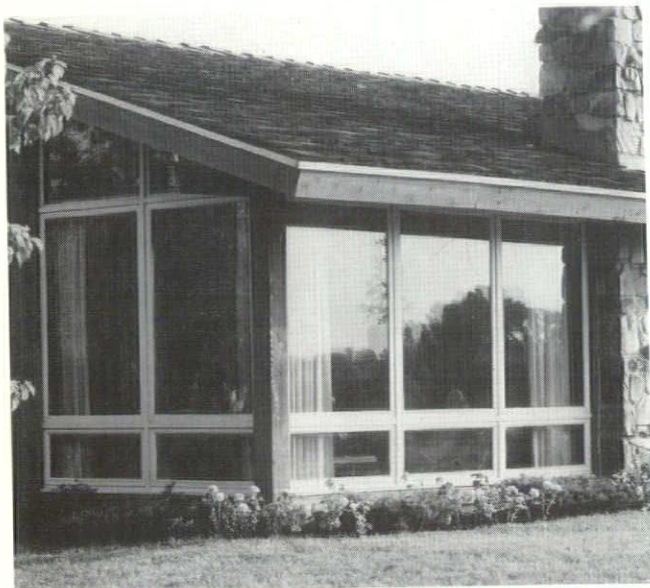
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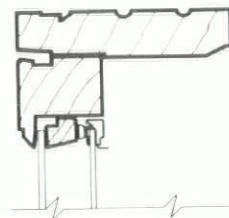


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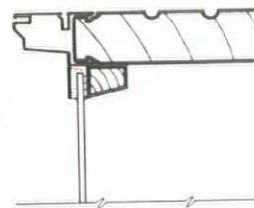
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The elevational or surface proportioning in turn played back themes which were initially established in plan. However, it should be stressed that the plan notations were kept 'wet' so that both plan and vertical surfaces could remain mutually dependent. Though one started this process with plan notations, the primacy of plan over surface was soon blurred by their subsequent equity in the proposed aesthetic. (Fig. 27)

Though the plan and elevation studies described the surface proportions, three dimensional drawings were

needed to imagine the building as an insertion in the constructed landscape. The correspondence of plan to the vertical surfaces was tested by seeing the object in the round. The metaphorical analogy of hedge wall to building wall seen in three dimensions of course reveals aspects of the volume that are restricted by the two dimensionality of the plan and elevation drawings alone. (Figs. 28)

The definitive drawings were made to fix as much as possible the various two and three dimensional aspects of the entire composition. The rather abstract nature of the line drawings was seen as a method of controlling the pro-

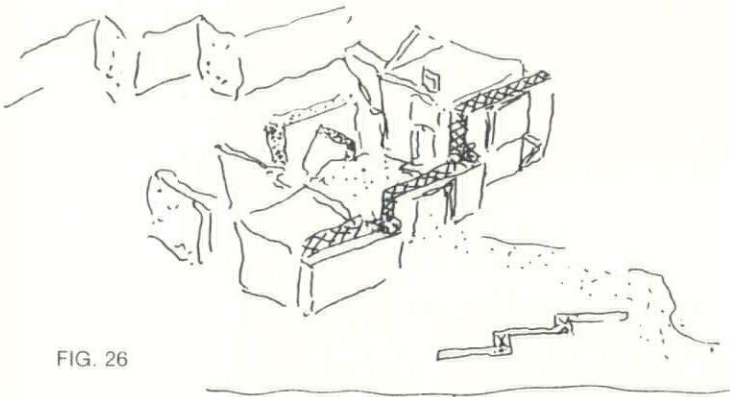


FIG. 26

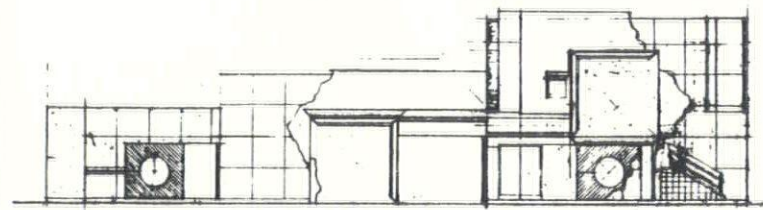


FIG. 27

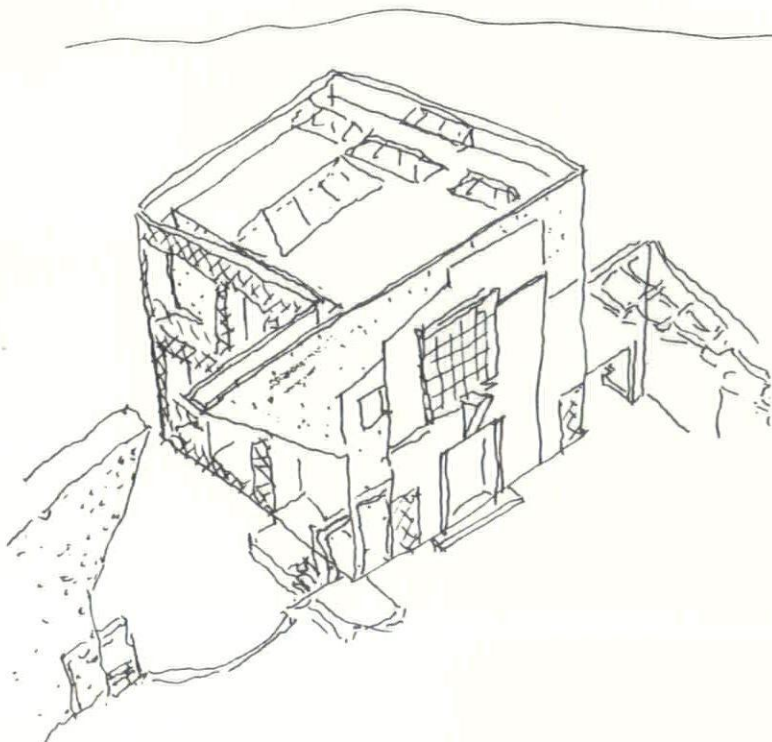


FIG. 28

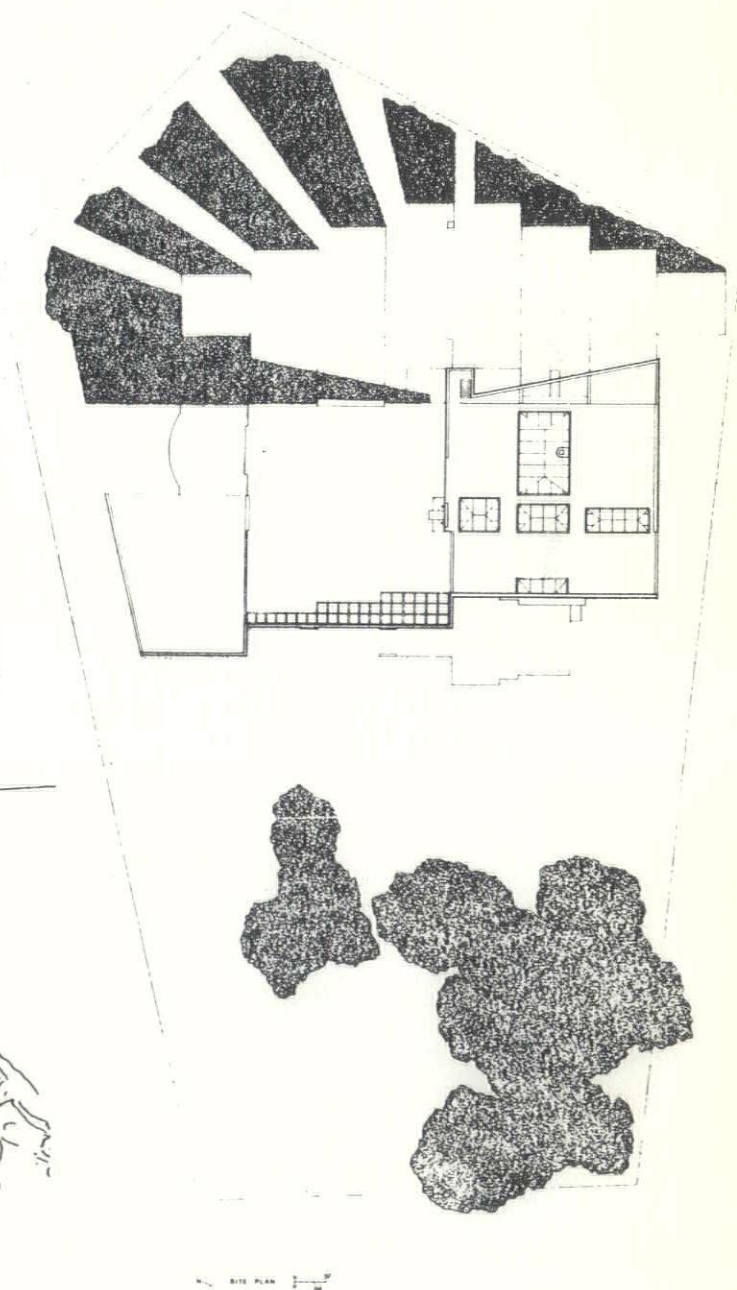


FIG. 29

portional aspects of the building. (Figs. 29) Where one might expect in the final drawings an attempt to incorporate all the figural and polychromatic interests of the building in an effort to approximate reality, I think the reverse might be true. The drawings made in previous stages of the building's development probably come closer to the essence of the imagined composition than the cool, objective renderings of the final drawings. This would seem to leave open and unsaid some aspects of the building's ultimate intentions. However, these aspects can probably

be best assessed in the art of both the preceding speculative drawings and the ultimate built reality. In other words, one is still drawing while prescribing aspects of the building, such as its polychromatic value, when the built object can be seen in its context. One is finally rendering the constructed object itself. This approach of course presumes an aesthetic which is open and capable of successive elaborations and compositional variation.

One could ask if it is possible to imagine a building without drawing it. Although there are, I presume, other

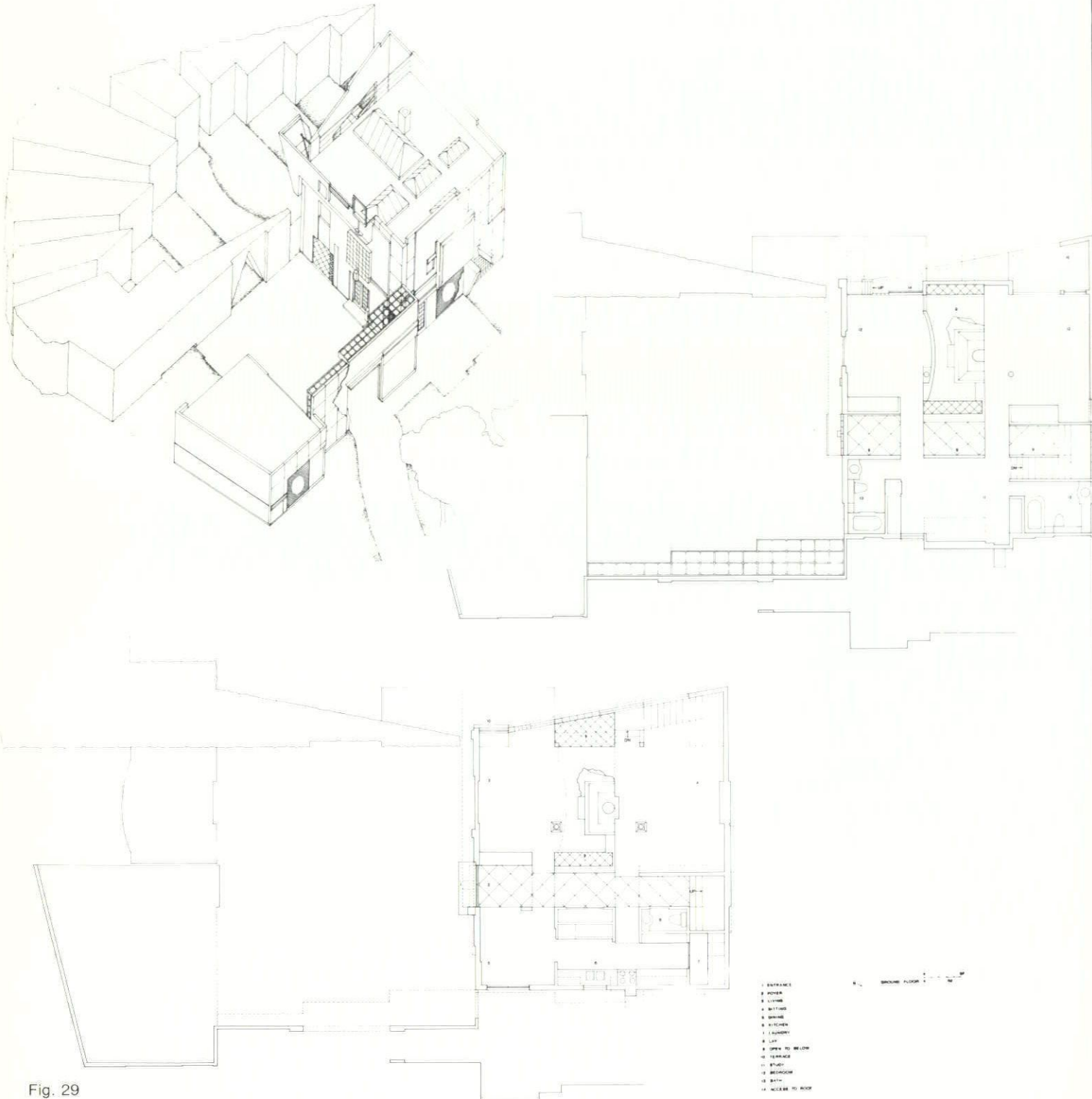


Fig. 29



methods of describing one's architectural ideas, there is little doubt in my mind as to the capacity of the drawn image to depict the imagined life of a building. If we are ultimately discussing the quality of architecture which results from a mode of conceptualization, then certainly the level of richness is increased by the component of in-

quiry derived from the art of drawing itself. Without the discipline of drawing, it would seem difficult to employ in the architecture the imagined life which has been previously recorded and concurrently understood by virtue of the drawn idea.

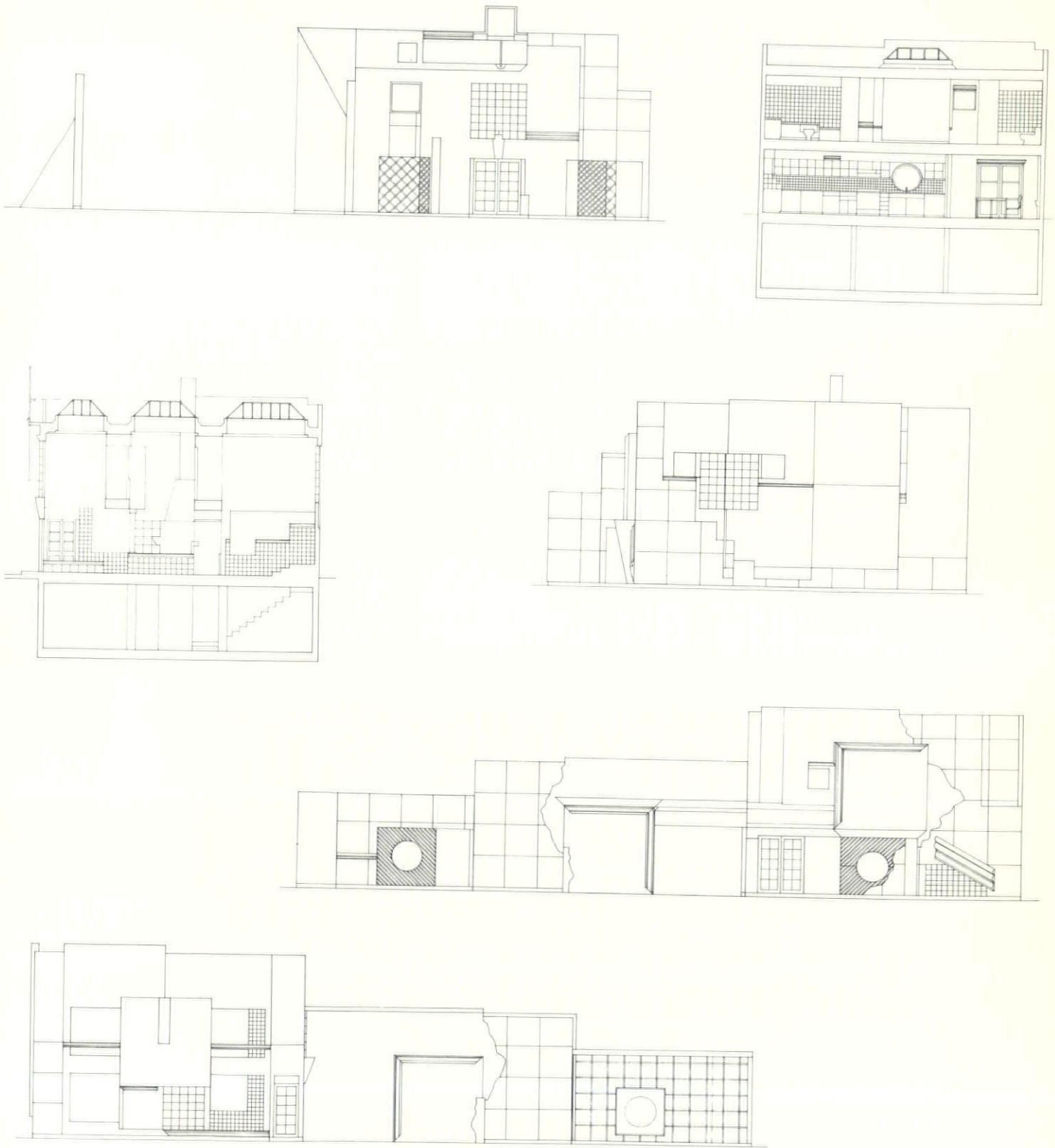
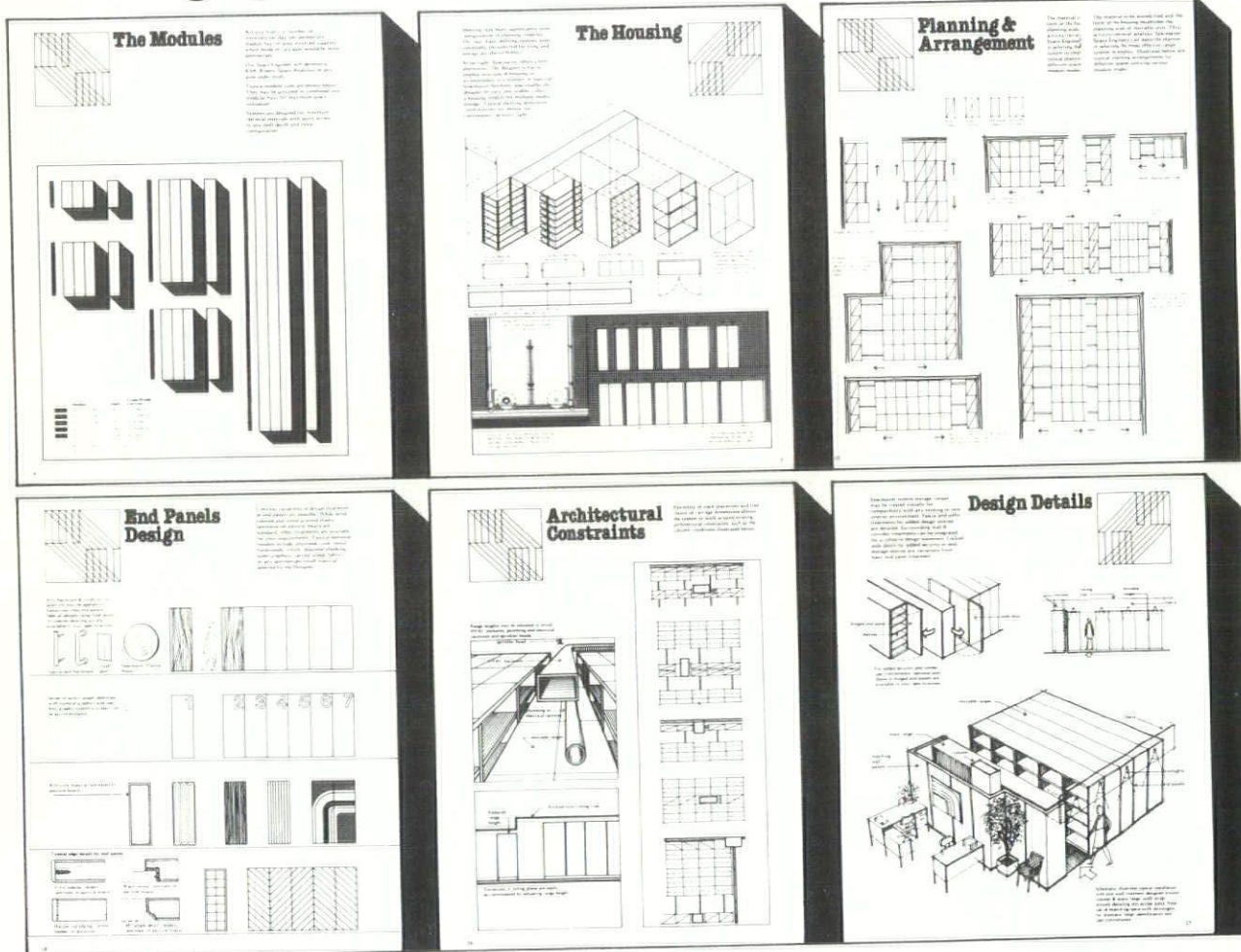


Fig. 29

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# Palladio: Models and Moderns

by Sidney K. Robinson, AIA, Iowa State University

After exhibitions in London, Vienna and New York (among other places), twelve models of buildings by Andrea Palladio (1508-1580) will be at the Brunnier Gallery in the Iowa State Center, Ames. The AIA Central States Regional Convention will have a private opening of the show Sunday evening, October 8. The models, to a scale approximating  $5/16'' = 1'-0''$ , were made of wood in 1973 in Vicenza, Italy for the Palladio Year exhibition by the International Center for the Study of Palladio's Architecture. The original sixteen models were sent to the United States with the assistance of the Italian Government in 1976 as part of our Bicentennial celebration. Here it was reorganized at the University of Virginia with an emphasis on Palladio in America.

Children seeing these models may imagine doll houses. Whittlers can marvel at the carving. What do architects see in them? Are they dry, historical records of a very different world? Or are they somehow an experience to be transformed and recalled at the drawing board?

It is this latter possibility I would like to analyze. Not because inspiration from diverse sources is a bad thing, but because there are complications stemming from a current fascination with history in general and the Renaissance in particular.

The influences of "Palladianism" on modern design were intricately explored by Colin Rowe in his "Mathematics of the Ideal Villa" (1947) and two articles in the middle 50's on "Neoclassicism and Modern Architecture." Le Corbusier, Mies and symmetry were the issues Rowe discussed along with the rationalist tendency toward universal order. When Ada Louise Huxtable wrote briefly about the exhibition in **The New York Times Sunday Magazine** in July last year, she chose to emphasize the "richness and romanticism of [Palladio's] work" whose "dramatic interpretive freedom" of historical forms is especially useful in contemporary practice. As if to correct the seductive abstraction of the wooden models, she supplied descriptions of the light, color and ambience of the real buildings while warning of the danger of reducing Palladio's example to witty games played in the pages of architectural journals.

It is curious how contact with these fascinating models can elicit warnings, for I too feel like giving one. Surely interest in little things, or more exactly, small versions of big things is a natural one. Toys are part of growing up. Model trains, lead soldiers and dolls take their places in our common experience. I suppose the necessity of becoming an adult and giving up childish things is at the base of the uneasiness felt along with the delight we take in looking at

these tiny buildings. We must remember, too, that we do not draw conclusions about children from observing a "Tiny Tears" doll. Similarly, an architect should be wary of lessons drawn from little wooden houses without color, or setting, or age, even if the Renaissance did use models and Alberti recommended them.



Villa Pisani

Beyond the question of the caution one must use around architectural models, these Palladian villas started a tradition of houses built around grander themes than domesticity by architects more than master masons. In Italy of the 15th and 16th centuries, being an artisan was not enough to achieve fame. Literary learning is what distinguished creators and thinkers. For them buildings became the subject of intellectual interest and were thought to possess more than general analogies to cosmic or human forms. The magic of number and of ancient authority (Vitruvius, 1st century Roman) made plan and elevation drawings objects of contemplation in and for themselves.

Architects of the Renaissance were less master builders than educated gentlemen adorning courts of patronage either secular or religious. Many found it rewarding to record some of their thinking in the pages of books whose texts were illustrated by buildings. The world of the printed page made transformations and substitutions of parts from many historical sources invitingly easy.

More than for his buildings, Andrea Palladio is remembered for a very important book. The impact of his **Four Books of Architecture** (1570) is all the proof Victor Hugo would have needed two hundred fifty years later when he wrote that "The book will supplant the edifice." As a guidebook to symbols of Mediterranean culture, **Four Books** revolutionized design in Northern Europe and America in the 17th and 18th centuries. These symbols: single line elevations, rooms with proportional nota-

Continued on page 50

tion, are deceptively simple concentrations of the Mediterranean spirit: the spirit of city, of citizen, of human contact with the mind of God. But it was symbolism significantly altered from its acknowledged source. Palladio took care to make this alteration explicit when he identified the agricultural villa with a small city.

A serious risk was taken with that identification. Shortening the mantle of the city's symbolic image and community tradition to fit the isolated life of an individual could not escape rendering the symbolism trivial. A three year old dressed in a uniform is simply cute.

Palladio used previously monumental and religious symbols to "enoble" the private settings of the increasingly prominent individuals in Renaissance principalities. His "loggias" or columned portico motifs (Villa Pisani illustrated here) were identified with the temples of Roman deities. Their application to a person's house suggested a consistent symmetry which was most appropriate when it focused on a holy spot.

South of Rome are the remains of the venerable sanctuary of Fortuna at Palestrina. Palladio was quite taken with its vertical ascent and recession. Since there were no contemporary calls to enhance magical caves he did what he could with the monumental composition; he used it for a house. (Villa Trissino) In all of this, Palladio was quite willing, following Vitruvius' apparent lead, to erase the difference between public forms and private fashion. The Classical world had built fairly modest private residences such that one did not mistake them for temples, at least.

For modern designers, this "interpretive freedom" mentioned by Mrs. Huxtable should seem quite familiar. The private house is often the first try at total design control an architect has. Such an opportunity is hardly the time to hold back. All the grand thoughts about perception, about the laws of number, of history, or whatever, are miniaturized to fit the job at hand. And since the visible forms are only the peaks of an intellectual iceberg far out of sight, the case is made that rather than being trivial, this latest experiment in compressed meaning is noteworthy. But it is still a private residence. Nobody lived in temples. They were visited on important occasions, not every time you wanted to raid the ice box.

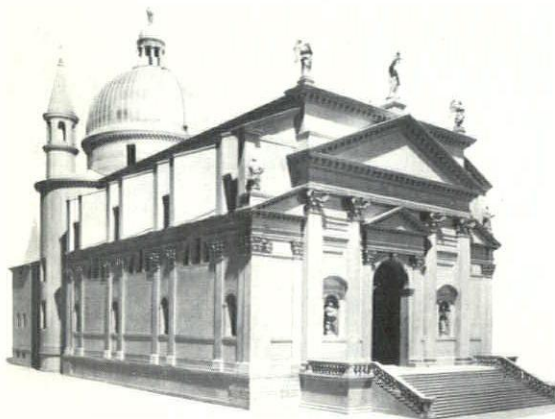
In the ancient world, the house was gradually elevated into a temple. The devolution of temple back to house is possible only if one assumes a symmetry between collective history and individual mind. In an age of personal fulfillment and freedom, such a proud notion that the singular and the plural are interchangeable is commonplace. The French anthropologist Levi-Strauss assumes this symmetry when he writes ". . . in the end it does not make much difference whether the thought of . . . natives finds its form in the operation of my thought or if mine finds its in the operation of theirs."

For a designer, a man of intellect, any opportunity to imitate Creation can be used to demonstrate the loftiest notion on his mind at the time, even if it means trimming a collective form to fit an individual habit. But that should not be surprising. Today each of us is an island culture to ourselves, assembling, selecting and refining a personal tradition. In such a world the private house becomes, finally, a new temple where deity and suppliant are one and the same.

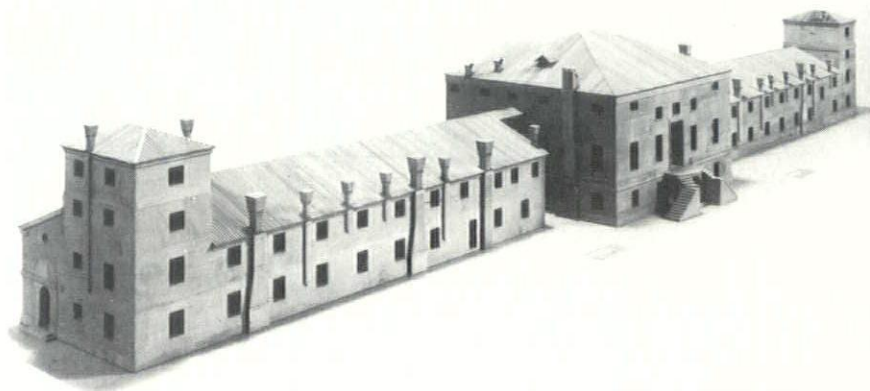
Palladio's example is not all problems, real or imagined, however. The rear view of Villa Emo illustrated here shows another side of this ageless architecture. Palladio concentrates his words and a good deal of his design facility on matters of efficiently disposing the various functions in an agricultural operation and providing for the convenience of its inhabitants. As demonstrations of "problem solving," these mainland Venetian villas are remarkable. The clear ways various parts work together and are **seen** to work together are models of complete design.

Success in actual, as opposed to surreptitious, civic design is represented here by the Venetian church **II Redentore** where a defunct superstition's temples are skillfully revived to serve a living religion. Palladio's fascination with another Roman civic monument: the baths, is apparent in the interior.

The presence of particular intellectual preoccupations: numerical and geometric hierarchy, communal forms from the past and literary expression draws these models into the world of architects who view them today. Whether we are comfortable with these complexities is less important than our being aware of them. If imagining the models as Lionel stations comes easier, who's to know?



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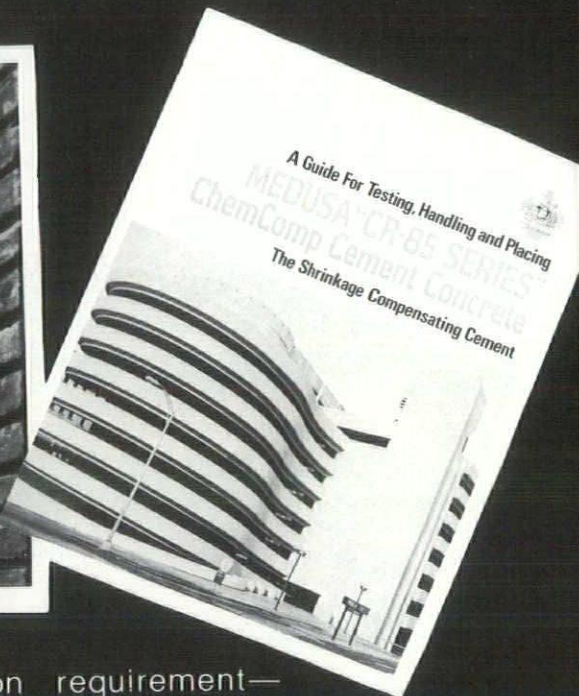
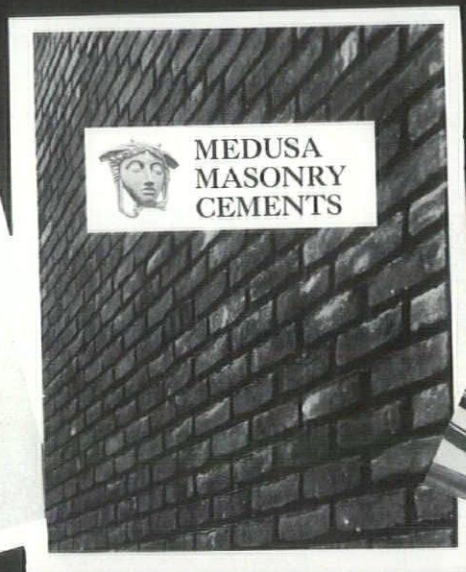
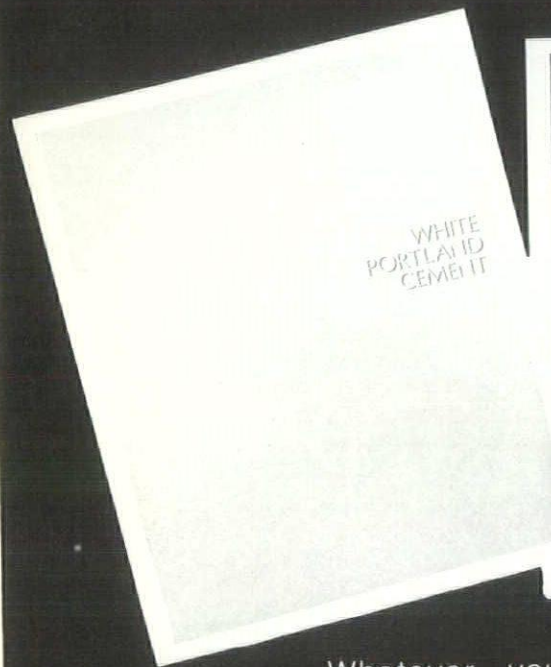
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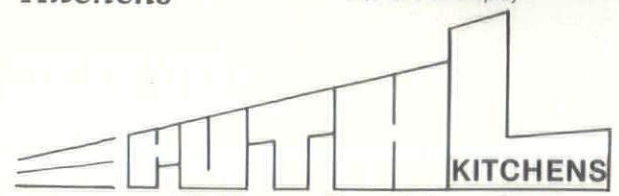


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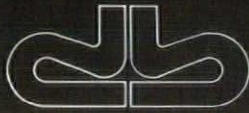


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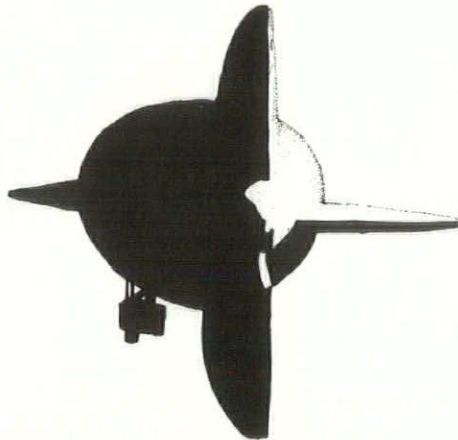
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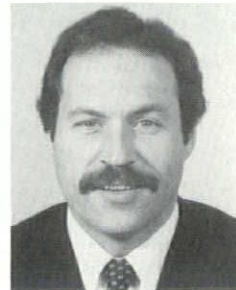
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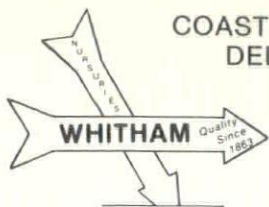
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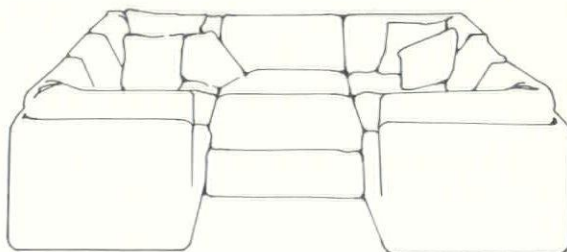
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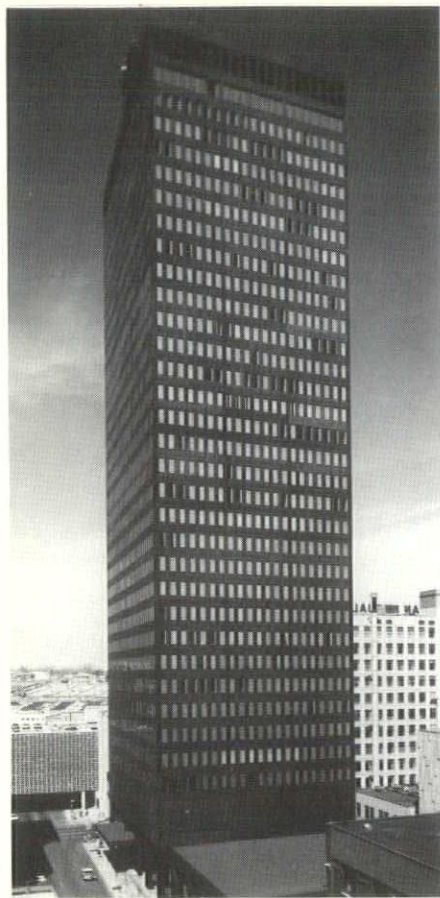
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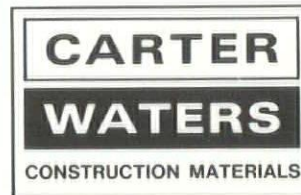
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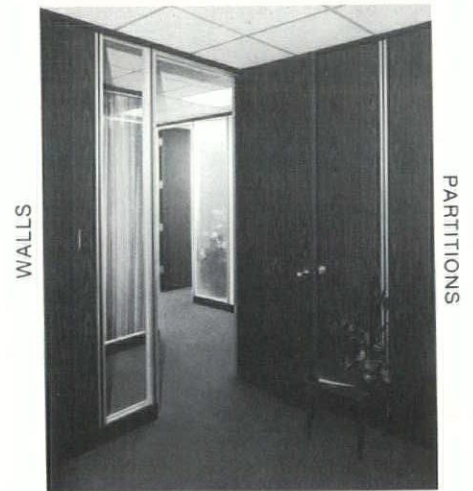
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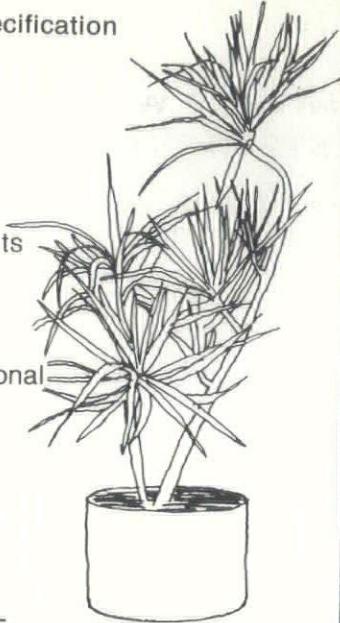
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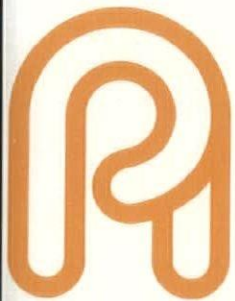
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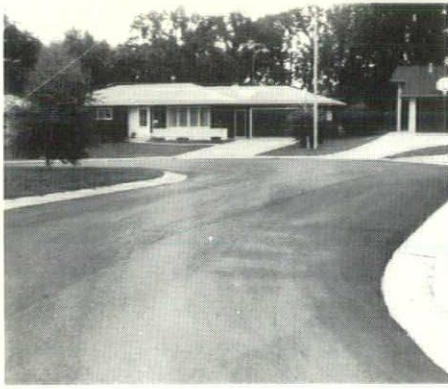
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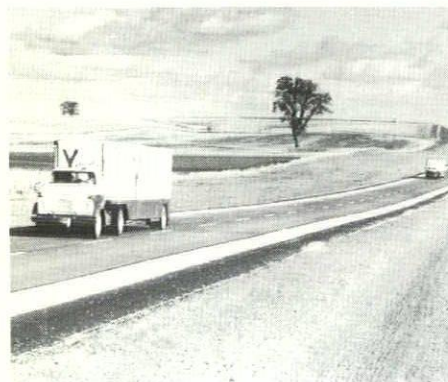
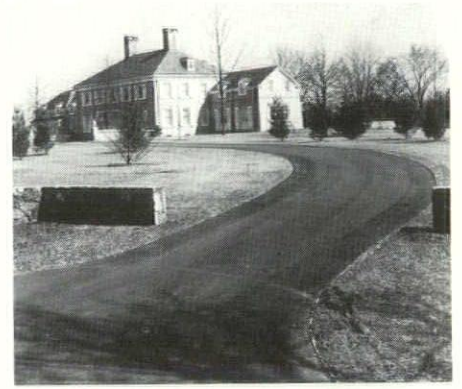
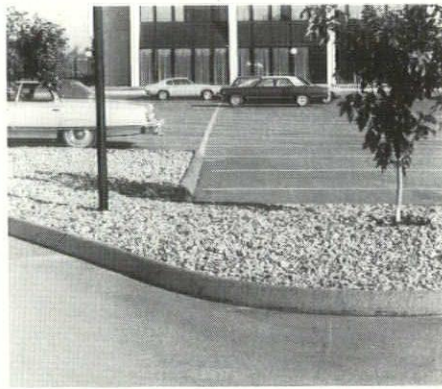
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