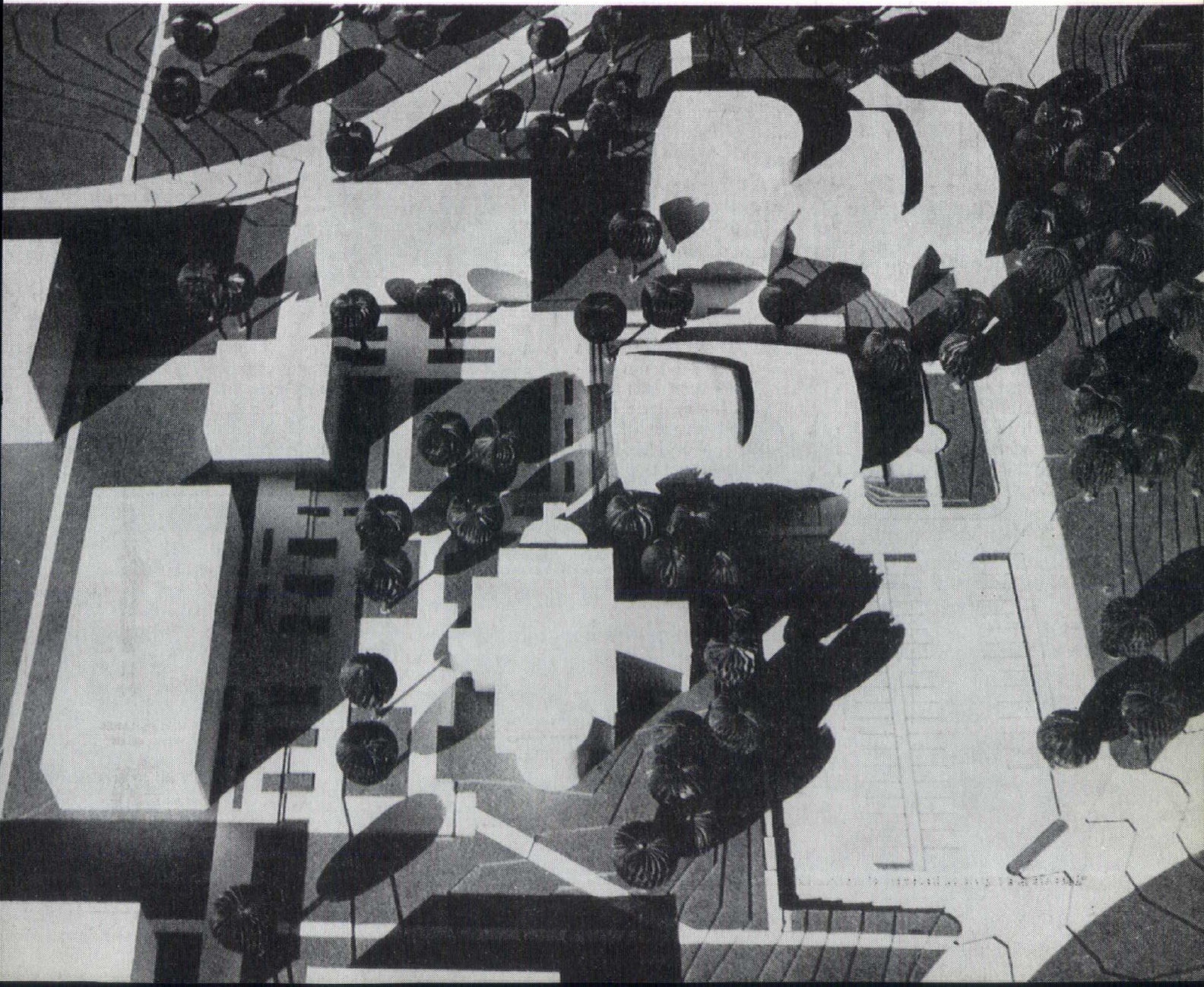


# IOWA ARCHITECT

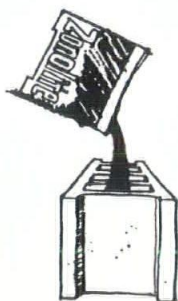
The face of architecture in Iowa

AMERICAN INSTITUTE  
OF  
ARCHITECTS  
SEP 28 1964  
LIBRARY

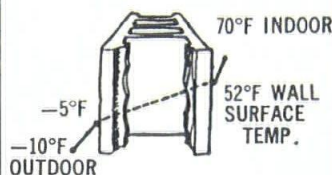




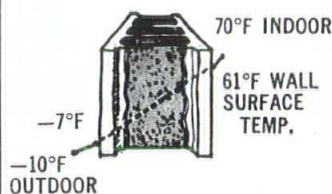
# HERE'S WHY ARCHITECTS SPECIFY ZONOLITE® MASONRY FILL



**For Economy** Because Zonolite Masonry Fill Insulation is poured into the block wall rather than applied to the interior surface, it allows the architect to achieve remarkable economies in construction. The interior wall surfaces may be of the same block that is exposed on the exterior. Decorate by simply painting.

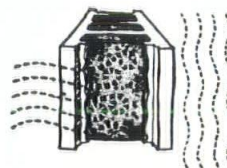


**U = .33 WITHOUT  
MASONRY FILL**

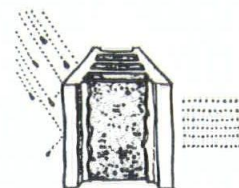


**U = .17 WITH  
MASONRY FILL**

**For Insulation Value** Zonolite Masonry Fill is an excellent insulation. The illustration above shows exterior and interior temperature contrasts on an 8" lightweight concrete block filled with the material. Note the U value of .17. Without the insulation, the U value of this same block is .33.



**For Uniformity of Temperature** The interior surface of the block stays at a comfortable temperature, all over. There are no hot or cold spots, because the method of thermal transmission, convection in the block cells, is baffled. Conduction through the web of block is negligible.



**For Its Water Repellency** Each granule of Zonolite Masonry Fill is coated with a special material so that it cannot absorb and hold moisture. Exhaustive tests at Penn State have proved the remarkable water repellency of the material. Interior walls stay dry.

**For Sound Deadening** A benefit of using Zonolite Masonry Fill Insulation. A common type of concrete block (3-cell, 8" x 8" x 16") reduces the loudness of sound 33 decibels all by itself. Add Zonolite Masonry Fill Insulation and the loudness is reduced another 20% to 31%.



Zonolite Masonry Fill makes it practical to insulate nearly any block or cavity wall. It's low installed cost allows insulating many masonry buildings that didn't warrant the expenses of other insulating methods.

For further information, write: **Western Mineral Products Company**



\*Zonolite is a registered trademark of the Zonolite Division of W.R. Grace & Co.

4725 OLSON HIGHWAY • MINNEAPOLIS 22, MINNESOTA



# Specification: Create coatings for bird nests

(TITAN MISSILE TYPE NESTS)

The 115-foot Titan Intercontinental Ballistic Missile nests in huge underground silos. And though the silos' walls are eight feet thick, a special coating was needed to protect the walls from the chemicals and the extreme heat of the Titan's blast.

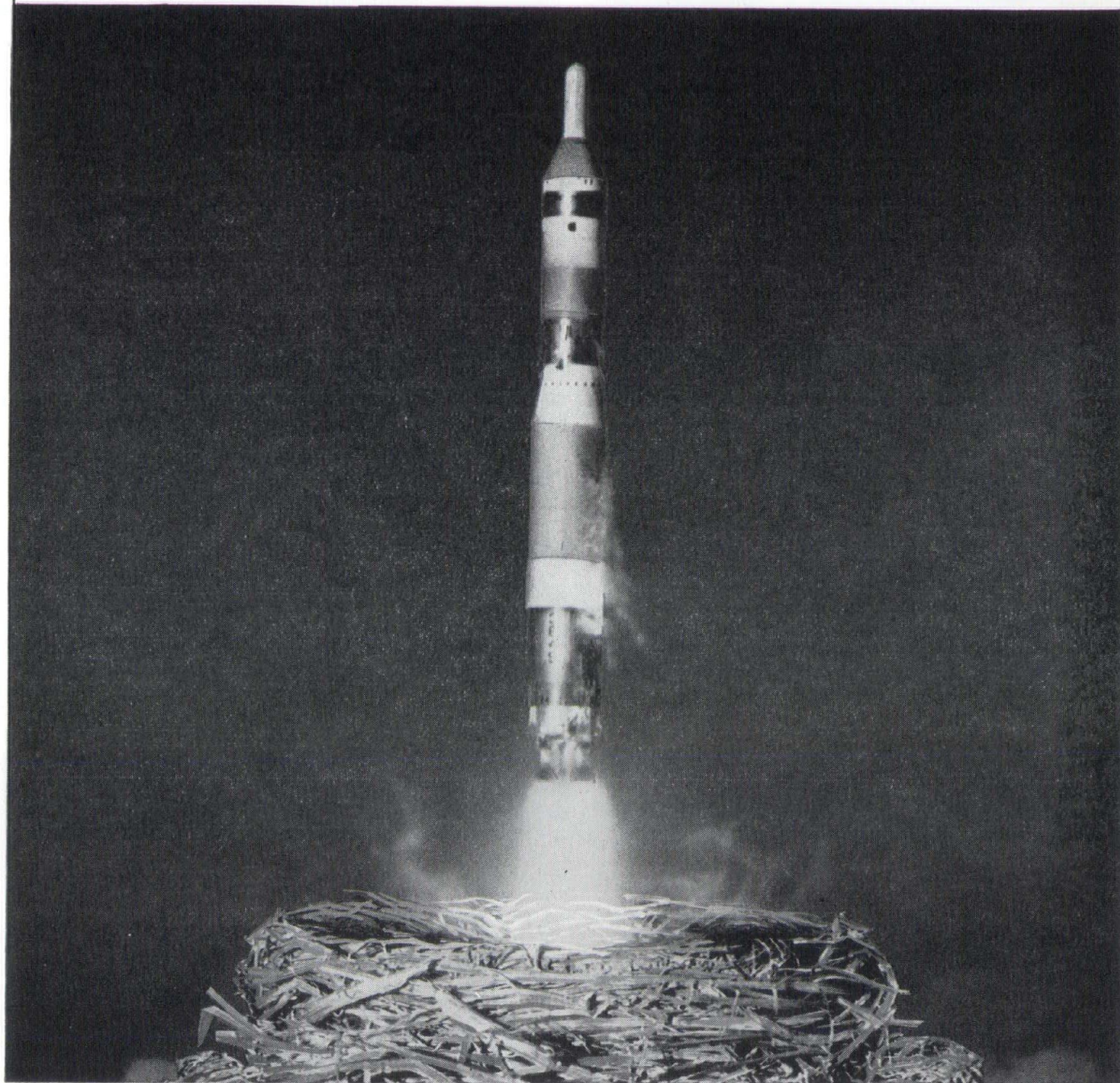
Nothing like it had ever been attempted before. There weren't even any specifications. All that was known for sure was that existing coatings would just go *pffft* under those conditions.

After looking over the tests the coating would have to pass, IPM scientists committed themselves to developing it. In a few weeks the first samples were ready. Tests were begun. Minor corrections in formulation were made. More tests, then . . . approval. Today IPM's Thrustgard is protecting the walls of Titan missile silos.

But Thrustgard is just one of dozens of IPM exotic coatings. When you work with IPM, you can be just as precise in your specifications as you like. That's one of the reasons why so many architects specify IPM coatings. It extends their creative reach because they know that what they dream up, we can cook up. Get in touch with us when you're thinking about coatings for your next job. We're ready to go to work for you.

## IOWA PAINT MANUFACTURING CO.

17TH AND GRAND AVENUE, DES MOINES, IOWA







PHOTOGRAPHER: L. D. JONES. KANSAS CITY



MIDWEST CONCRETE INDUSTRIES  
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Iowa Agents: Swanson-Gentleman Inc., Des Moines.

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Kansas City, Kansas



# IOWA ARCHITECT

The face of architecture in Iowa

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## IOWA STATE UNIVERSITY ISSUE

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*Number 3*

## CONTENTS

Iowa State University 1963-1964 .....	9
I will work for you .....	10
Introduction .....	12
First Year Core .....	13
Design II and Freehand .....	14
Design III .....	18
Design IV .....	20
Design V — Terminal Problem .....	22
Graduate Study .....	24
Conference Urges Auto-Oriented Cities .....	26
Chapter Adopts New Bylaws .....	30

*Cover: Model: A Recital Hall for Iowa State University — Fourth Year design project by D. E. Primus. Alumni Hall is in center foreground.*

The "Iowa Architect" is the official publication of the Iowa Chapter, The American Institute of Architects, and is published bi-monthly. The annual subscription rate is \$3.50 per year. Appearance of names and pictures of products or services in editorial or advertising copy does not constitute endorsement by either the A.I.A. or this chapter. Information regarding advertising rates and subscriptions may be obtained from the office of the Chapter, 422 Securities Building, Des Moines, Iowa, 50309. National Representative: Peter Bovis Associates.



**What is the one design material that can  
be a wall, a door, a partition, a fence, a roof,  
a window, a mirror or a piece of furniture ...  
of almost any shape,  
color, texture, size or design?  
Transparent, translucent, reflective or opaque?  
Impervious to sun, wind, rain and corrosion?  
Never becomes obsolete ...  
and needs no maintenance but washing?**

glass

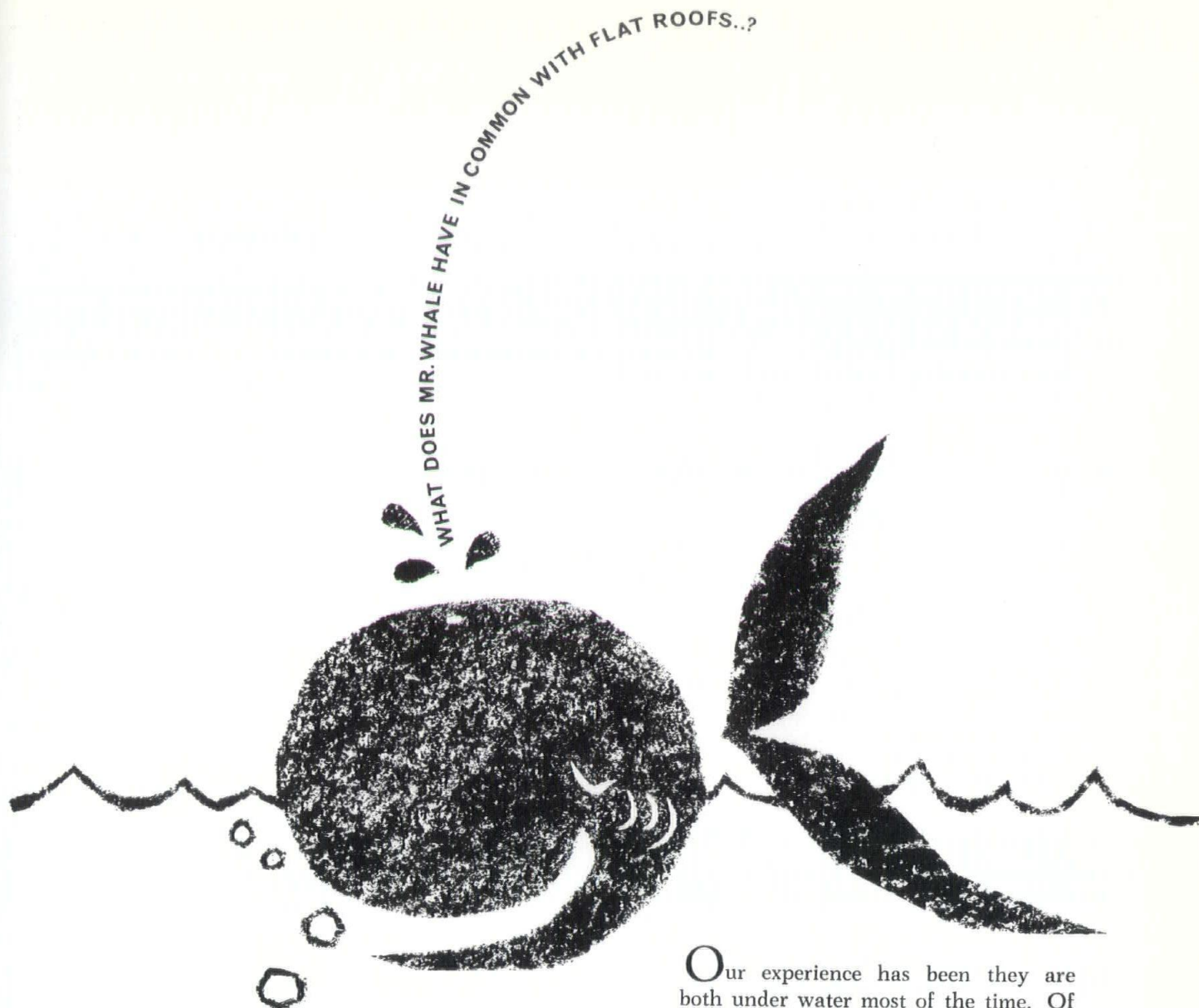
Are you taking full advantage  
of all the design properties of glass?  
We suggest you look through Sweet's Architectural File.  
Then direct your questions  
to your local PPG Architectural Representative.

He's at the PPG office nearest you.  
Pittsburgh Plate Glass Company, Pittsburgh, Pa. 15222.  
**PPG makes the glass that makes the difference**



A.I.A. Convention Booth Numbers 501-502





Our experience has been they are both under water most of the time. Of course, Mr. Whale isn't faced with roof drainage — an existing problem with present day flat roof construction.

There is an answer. Care if we "spout" off about it? It's called ELASTIZELL\*, a versatile insulating fill for virtually all roof deck systems. Its unique design characteristics insure efficient roof drainage through proper shaping and sloping. Plus, because of its light weight and ease of handling, the cost is less than comparable concretes, a prime consideration in modern day building.

*\*Elastizell/a lightweight cellular concrete for insulating fills or floor fills of controlled density.*

SWANSON GENTLEMAN, INC.  
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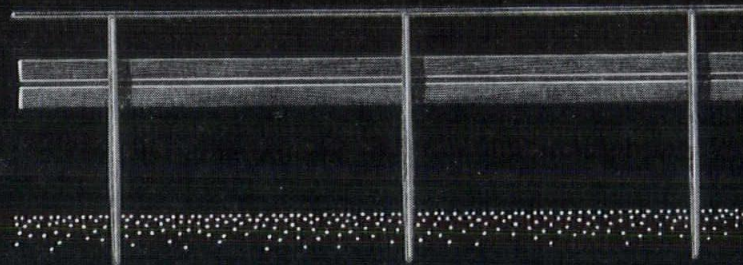
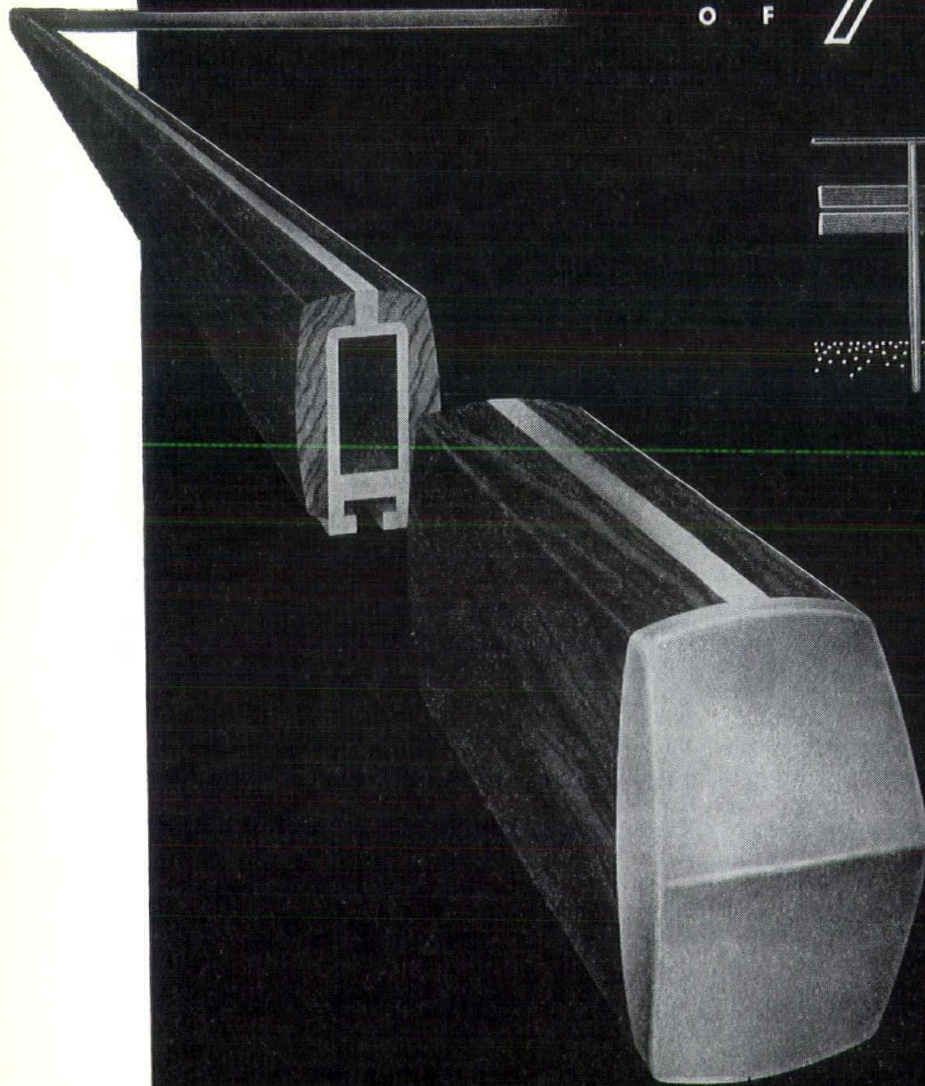






# Blumcraft

O F P I T T S B U R G H

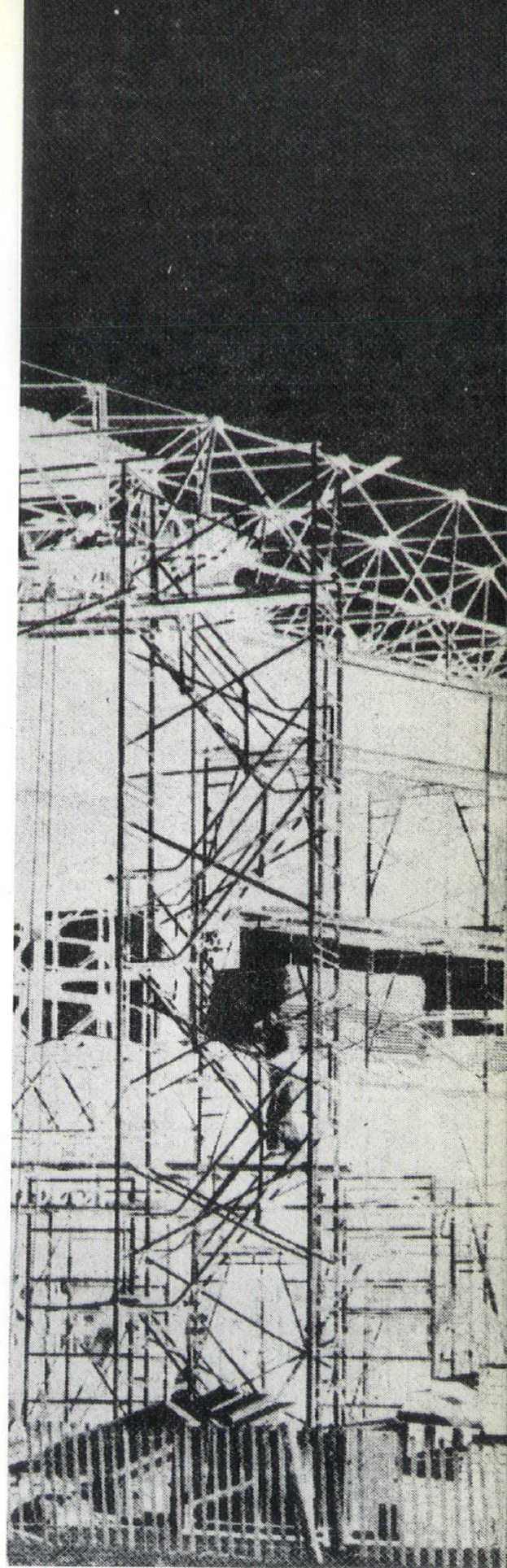


**NEW WOOD HANDRAILS** with an aluminum core substructure are furnished as a complete unit by Blumcraft. The solid walnut wood, with a natural hand-rubbed oil finish, is bonded to the aluminum at Blumcraft's factory. This new railing concept combining wood and metal is trademarked **RAILWOOD\***

Complete 1964 catalogue available from Blumcraft of Pittsburgh, 460 Melwood St., Pittsburgh 13, Pa.



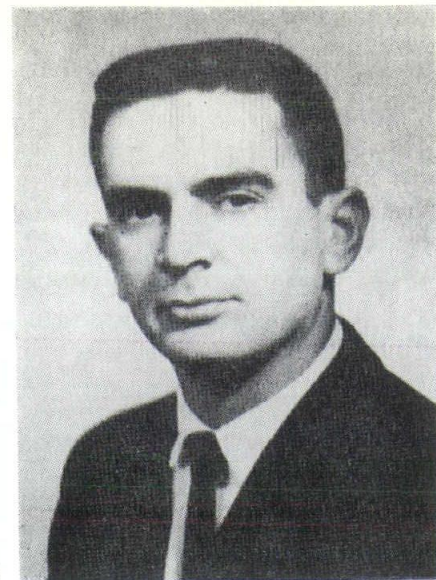
# Iowa State University





# I will work for you...

*The keynote address of Professor Raymond D. Reed at the A.I.A. Student Awards Banquet, April 21, 1964. Raymond D. Reed, A.I.A., is the new Head of the Department of Architecture and Architectural Engineering, Iowa State University, Ames, Iowa*



*Professor Reed*

Ladies and gentlemen, Mrs. Reed and I are pleased to be with you. This is the second opportunity that I have had to speak following a fine dinner in Iowa. On the night of 23 January the faculty of the department wined and dined me at a local establishment. In perhaps the shortest after-dinner speech on record I stated: "I am happy to be here, I shall work for you." From the silence that followed it was apparent that at least in this case less was not more.

When Mr. Findlay invited me to present in his words, "my state of the union address," I readily accepted. In the next few minutes I should like to present my impressions of the current state of architecture, and perhaps in so doing explain the statement, "I shall work for you."

What is the national state of architecture? Rightfully or wrongfully Peter Blake calls it "Man Made Mess" and he is perhaps kind. Man Made America is not beautiful or even honest. Our architecture reflects our society and the image is not attractive.

Some say that as a nation we are without apparent purpose. That in encouraging freedom we have permitted license. That the right of every man to express himself has been reinterpreted, that every self-expression is right. That we are witnessing a great orgy of compulsive self-expression, where each allows the other to express himself, be the expression brilliant or a blatant belch. Some perceive that in neglecting personal responsibility and integrity we have bought an insurance policy of nonparticipation and isolation. That we are more concerned with making a living than living a life . . . there is a difference. That we enjoy the illusion and not the reality of adventure and individualism. That we wish to be entertained. That we dream of being uniquely and creatively individual is the average concept. That we have decided that committees are safer than men, not so much because they group the strengths of many as much as they bolster the weaknesses of all.

This is negative and psychotic.

"Don't get involved" has become a national motto of isolation that last month permitted thirty-eight human beings in New York to watch another, a woman, be murdered without lifting a finger or a telephone in protest.

"Stop the World, I want to Get Off" is really not very funny. The "beatniks" are symptoms of social failure. Our ugly, funnypaper pop art, the "Beatles," and that penetrating little song, "Little Boxes," are but symptomatic expressions of idealism from a bitter people.

We have permitted freedom, or is it license, and yet as a people we are bitter. We feel cheated. We see that without standards there can be no right, no wrong, no good, no bad, only compulsive self-expression . . . and, as a moral nation of idealists knowing that these qualities exist, we feel cheated, bitter, cynical, hurt, negative . . . and we are critical.

As a profession we are not faring much better. Unfortunately we are the products, not the leaders, of our society. We have not risen above our environment. We, too, are bitter. While society loves the romantic illusion of the architect, they greatly dislike our architecture. More simply stated, they continue to resist our brand of insanity, and I believe that they are somewhat justified. Ten years ago we led our nation to build long fingers of glass-enclosed schools. "Damn the expense, nature is good!" was our battle cry. Today we insist on schools without windows. Sunlight hurts the teaching machine, it is said. By and large American architecture is not honest. What some consider to be a maturation of the concepts of Gropius, Mies and Wright are in reality regressions into baroque.

As Architects we, too, have denied the concept of right and wrong. Rather than sell honest, indigenous, country-store architecture, we have subsidized magazine-managed eclecticism. At the cosmetic counter of today's stylish architectural supermarket we select attractive packages of neoclassicism by Yamasaki, sunbaked Stone wedding cakes, and medievalism a la Kahn. Multiply this endlessly by Dressler, Solari, Pei et



al, and we perceive a sea of souls on soapboxes selling a disgustingly average product of eclectic self-expressionism. As a profession we wallow in a sea of self-indulgence. Pampered by an affluent society we are dazzled by bright stars, yet each of us looks, some perhaps more than others, for true stars of known constant magnitude and position upon which a profession without purpose can plot a course to saner seas. Many sincerely hope that the Paul Rudolph, a dedicated and intelligent architect, will soon twinkle with his own light and not the reflected concepts of others. If he should shine true and constant, as I believe he soon shall, perhaps he may be a pole star rather than a brilliant transitory comet.

It is perhaps natural to be Mesmerized by brilliancy. My younger daughter still prefers shiny nickels to dull dimes. Yet this quest for brilliancy, this Nietzschean cult of the all-sentive, all-understanding, all-infallible superman we call designer has done much to destroy the worth of contemporary architecture. It is the greatest cause of frustration to the student and the practicing architect, clients notwithstanding.

By placing the emphasis upon the creator rather than upon the work, architectural values have suffered. To continue to encourage subjective rationalism shall be to destroy the artistic and social values of architecture.

If architecture were just a matter of taste, we could indulge each his subjective insanity, but architecture is not egocentric, it is a social art . . . and our society suffers from the lack of it.

While agriculture has dramatically increased productivity and value, architecture has reduced productivity and increased prices. Our great-grandfathers paid for the family home in three years; we are lucky to qualify for thirty-year loans.

Medicine has dramatically increased the health and longevity of our citizens. The architect by default has encouraged suburban cancer, downtown congestion and the hardening of the arteries of our cities. We have actually considered ourselves lucky when we are permitted to bury an architectural jewel in the urban junkpile.

Perhaps the public has reason to doubt the competency, if not the sincerity, of the architect . . . yet for this bitter state we cannot really blame the much-maligned practicing architect. The real demands of a business-oriented society have done much to stifle the subjective. It is the architectural schools of the nation that must share the responsibility for our dilemma, for as the twig is bent, the tree will grow.

Of the some sixty architectural schools in the nation, I would estimate less than five are currently engaged in mature research. I do admit that many are quite good at "snowjob" publications, but research is an unknown quantity among most schools.

With housing the great problem of our society, perhaps less than ten expose the student architects to the needs of our people.

While architecture is a social art, few students have any background in sociology, perception psychology, sociometry, or the behavioral sciences.

Architecture is a material and a technical art, and yet few student architects are technically competent or possess that empathy for materials and that sensitivity for need requisite of success. Now, this state of education is not new, nor am I alone in my estimate. Louis Sullivan stated, "It is disquieting to note that the system of education on which we lavish funds with such generous, even prodigal hand, falls short of fulfilling its true democratic function, and that particularly in the so-called higher branches its tendency appears daily to be more reactionary, more feudal. It is not an agreeable reflection that so many of our university graduates lack the trained ability to see clearly and to think simply, concisely, constructively, that perhaps there is more showing of cynicism than good faith, seeming more distrustful of men than confident in them, and withal, no consummate ability to interpret things."

So it was in Sullivan's time, so it continues to be. We continue to ignore reality.

If this is true, if we are living in negative and subjective times with bitter people more willing to criticize than construct, to classify rather than create, when our profession is dazzled by architectural comets, and students appreciate subjective brilliancy more than constancy and sincerity, is there any hope? I believe so.

Within our people one can sense a growing discontent for the irrational excess of our time. There is an increased resistance to license and a demand for defined responsibility. While we do not possess, we more readily recognize standards.

Within the profession there is growing resistance to Madison Avenue magazine-illustrated architecture. Believe it or not, there actually exist several excellent architectural journals that have few, if any, pictures that are published by editors more concerned with stimulating ideas than selling solutions.

Looking beyond the big names, one can see and sense a strong and increasing tide of good design in the lower depths of architecture commonly referred to as the general practitioner.

The American Institute of Architects, long and rightfully damned by Frank Lloyd Wright, has taken the lead in encouraging a more responsible and capable architecture. We are becoming actively concerned with the problems of these advanced times. We are beginning to research the depths of relevancy and competency. We are accepting and encouraging the participation and assistance of other design professions and disciplines.

Two months from now the A.I.A. meets in Saint Louis to extend the responsible limits of architecture. If approved, this shall be a strong statement that the architect accepts the challenge of ordering our society; that we intend to accept and be responsible for our time.

. . . continued on page 25





**JOHN LAGERSTROM**  
**ACTING HEAD, 1963-64**  
*Assistant Dean of Engineering*



**KAROL KOCIMSKI**  
**PROFESSOR**  
*Design*



**LAWTON M. PATTEN**  
**PROFESSOR**  
*History - Freehand Drawing*



**CLAIR B. WATSON**  
**PROFESSOR**  
*Freehand Drawing*



**ARTHUR BURTON**  
**ASSOCIATE PROFESSOR**  
*Architectural Engineering*



**ROSCOE O. LORENZ**  
**ASSOCIATE PROFESSOR**  
*Freehand Drawing*



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*Ass't. Classifications Officer  
 Graphics*



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*Architectural Engineering*



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**ASSISTANT PROFESSOR**  
*Design*



**BERNARD SLATER**  
**ASSISTANT PROFESSOR**  
*Design*



**CARL WISE**  
**ASSISTANT PROFESSOR**  
*Freehand Drawing*



**BRUCE GREEN**  
**INSTRUCTOR**  
*Design*

**ar·chi·tect** \ˈär-kə-ˌtekt\ *n* [MF *architecte*, fr. L *architectus*, fr. Gk *architekton* master builder, fr. *archi-* + *tektōn* builder, carpenter] **1** : one who designs buildings and superintends their construction **2** : one who plans and achieves a difficult objective  
**ar·chi·tec·ton·ic** \ˈär-kə-ˌtek-ˈtän-ik\ *adj* [L *architectonicus*, fr. Gk *architektonikos*, fr. *architekton*] **1** : of, relating to, or according with the principles of architecture : **ARCHITECTURAL** **2** : resembling architecture in structure or organization — **ar·chi·tec·ton·i·cal·ly** \-i-k(ə-)lē\ *adv*  
**ar·chi·tec·ton·ics** \-ˈtän-iks\ *n pl but sing or pl in constr, also  
**ar·chi·tec·ton·ic** \-ik\ **1** : the science of architecture **2 a** : the structural design of an entity **b** : system of structure  
**ar·chi·tec·tur·al** \ˈär-kə-ˌtek-ˈchə-rəl, -ˌtek-shrəl\ *adj* : of, relating to, or conforming to the rules of architecture — **ar·chi·tec·tur·al·ly** \-ē\ *adv*  
**ar·chi·tec·ture** \ˈär-kə-ˌtek-ˈchər\ *n* **1** : the art or science of building; *specif* : the art or practice of designing and building structures and esp. habitable ones **2** : formation or construction as or as if as the result of conscious act **3** : architectural product or work **4** : a method or style of building*

## Architectural Education

... is a continuing, uninterrupted process, from pre-school thru practice. The education of the student in the Discipline of Architecture provides fundamental knowledge and develops conceptual skills: a basis for the expanding knowledge and human experience required to meet the demands imposed upon a competent professional Architect.

From the Iowa State University Catalog:

"The curriculum in Architecture prepares the student for the professional career of Architect. Its major aim is preparation for efficient service as a designer in an architectural organization and it provides the student with the necessary foundation to progress ultimately to independent architectural practice in accordance with the professional registration laws of the various states."

"The curriculum in Architectural Engineering prepares the student for the career of Professional Engineer with specialization in one of the following fields: structural design, mechanical and electrical equipment of buildings, construction, development and production of building materials."



# First Year Core

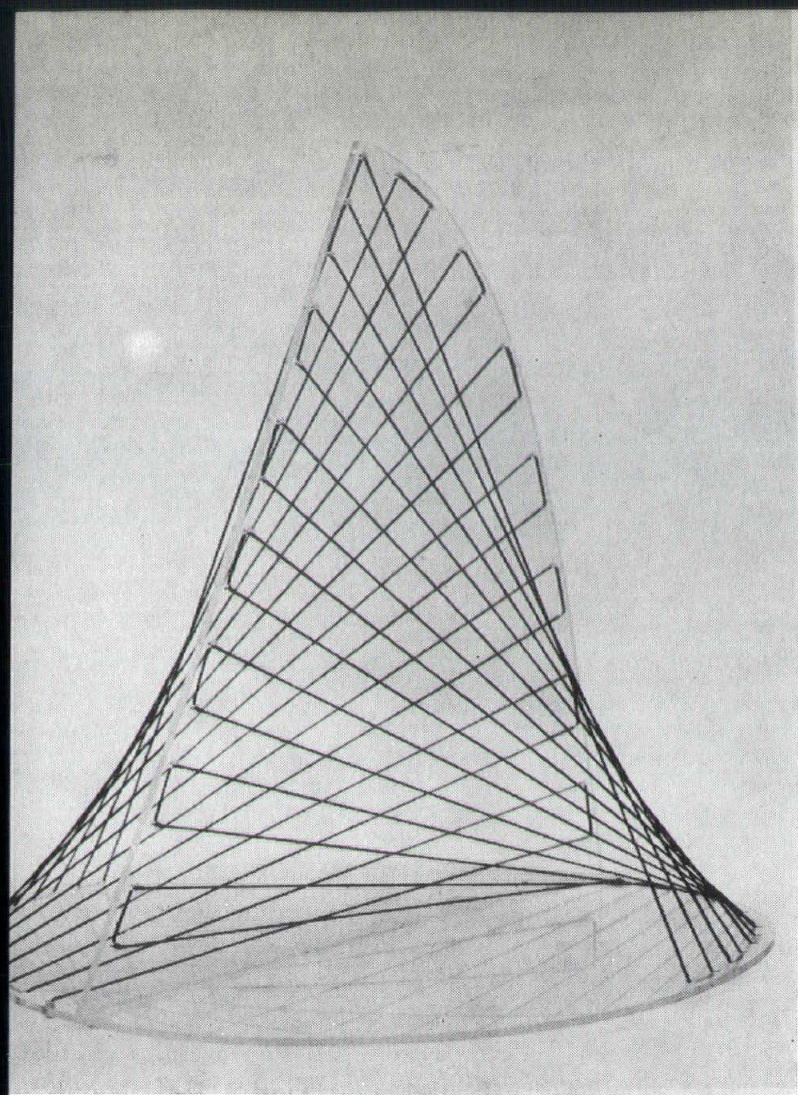
INTRODUCTORY GRAPHICS

PROJECTION DRAWING

PERSPECTIVE

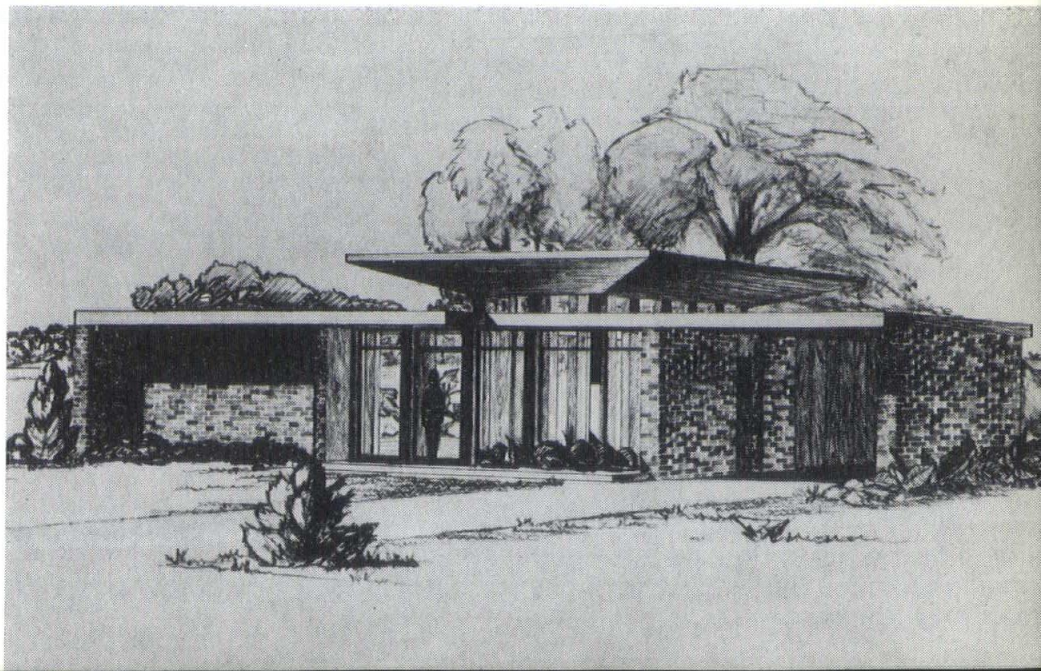
SHADES AND SHADOWS

INTRODUCTION TO PRESENTATION

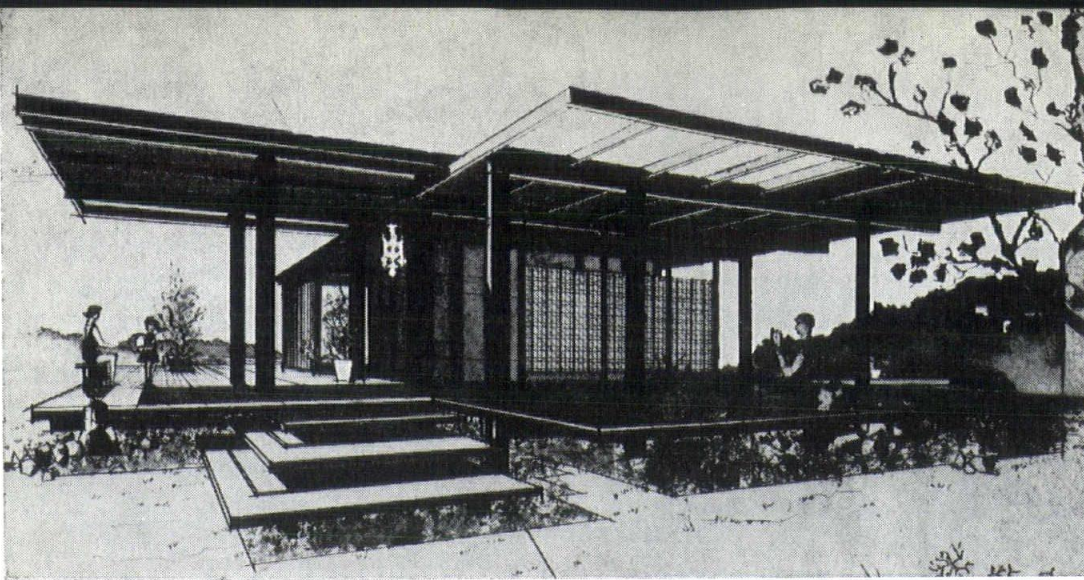


*Model study*

*Rendering: Jon Miller*







*Beach retreat: Gene Smith*

## Design II

DESIGN FUNDAMENTALS

CHARACTERISTICS OF STRUCTURES

*An Architect's Office: Michael McPherson*

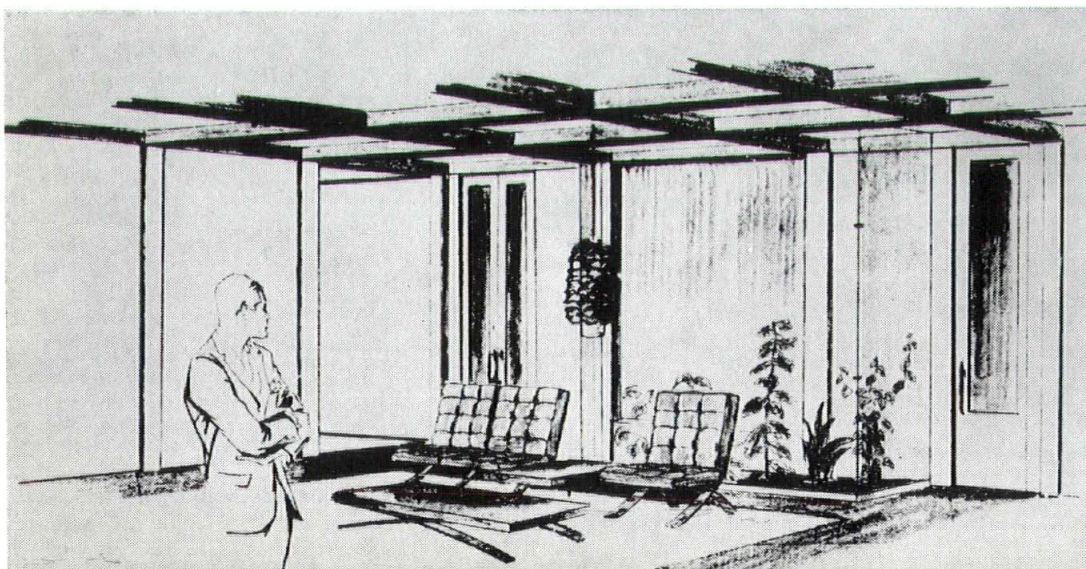
COLOR

CHARACTERISTICS OF MATERIALS

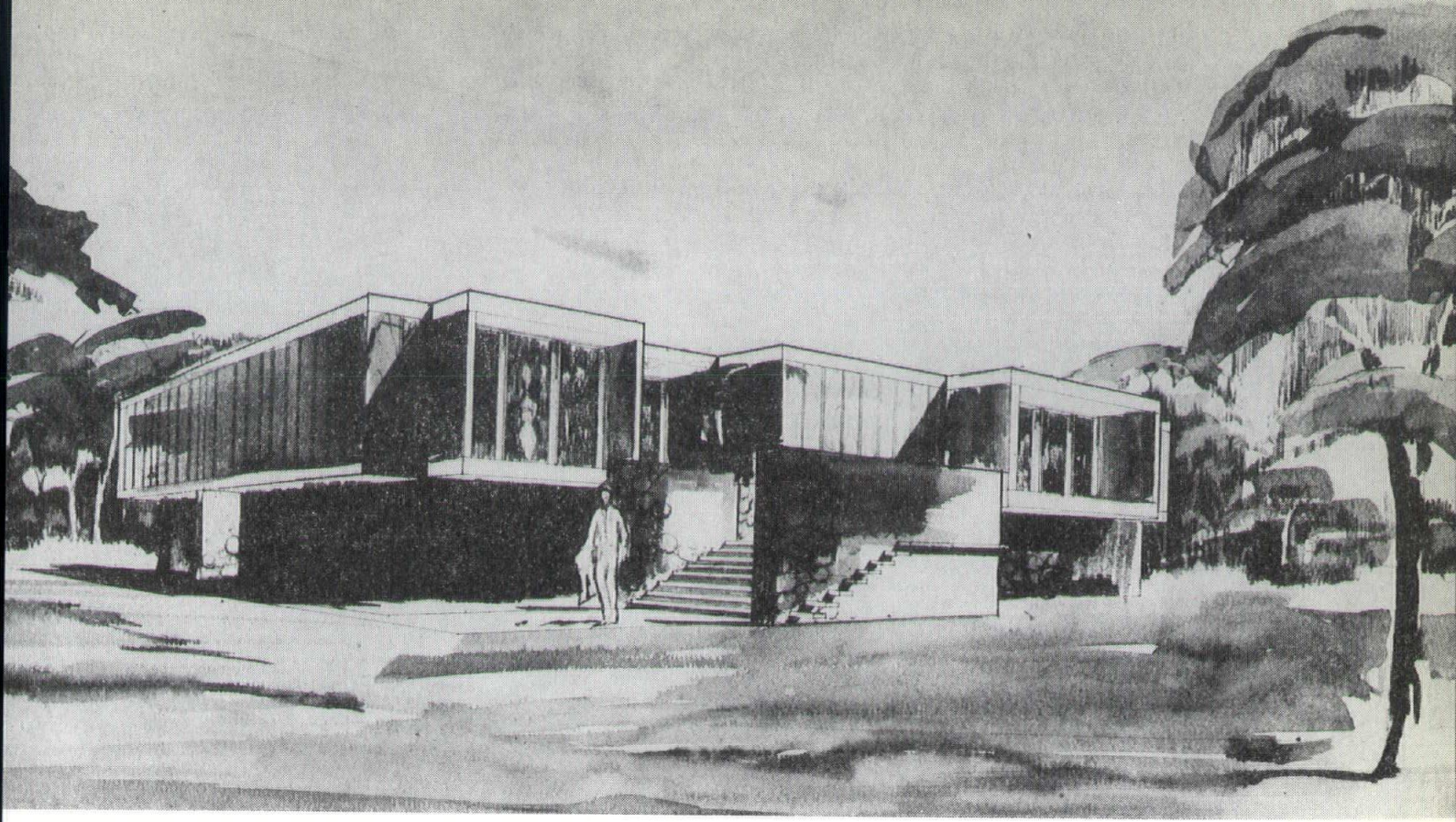
FREEHAND

CONCEPTUALIZING SPACE

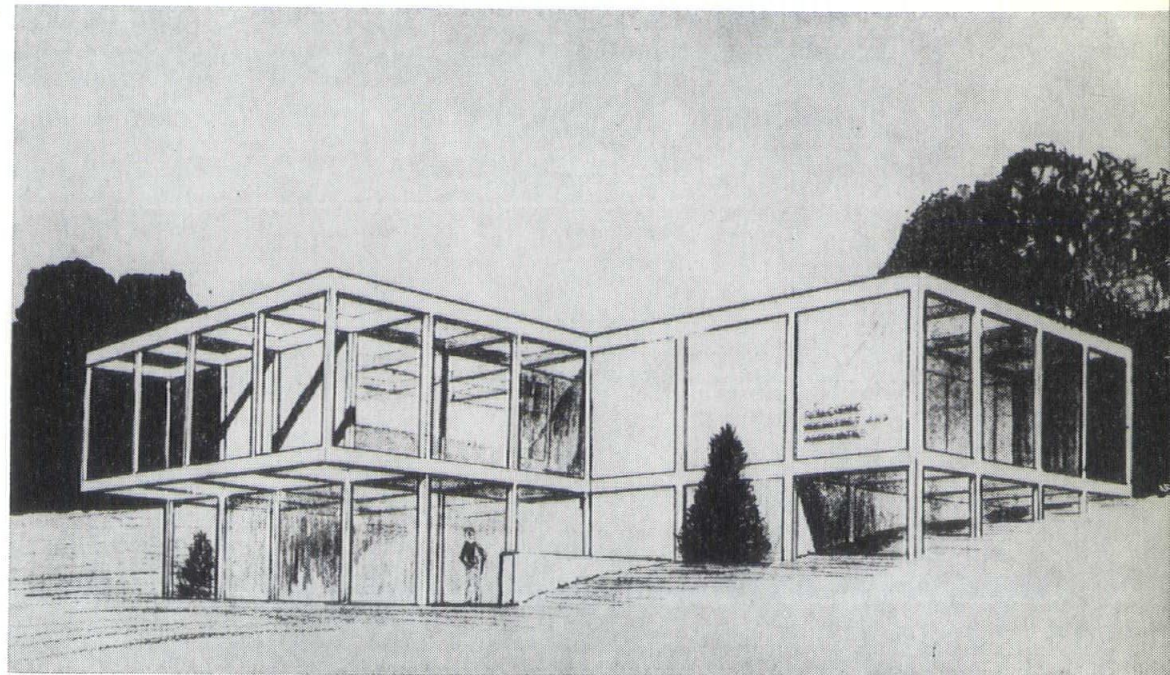
*An Architect's Office, Interior: Michael Hartung*





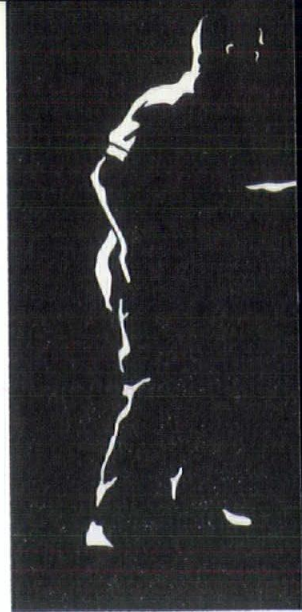


*An Architect's Office: Exterior*  
*Michael Hartung*

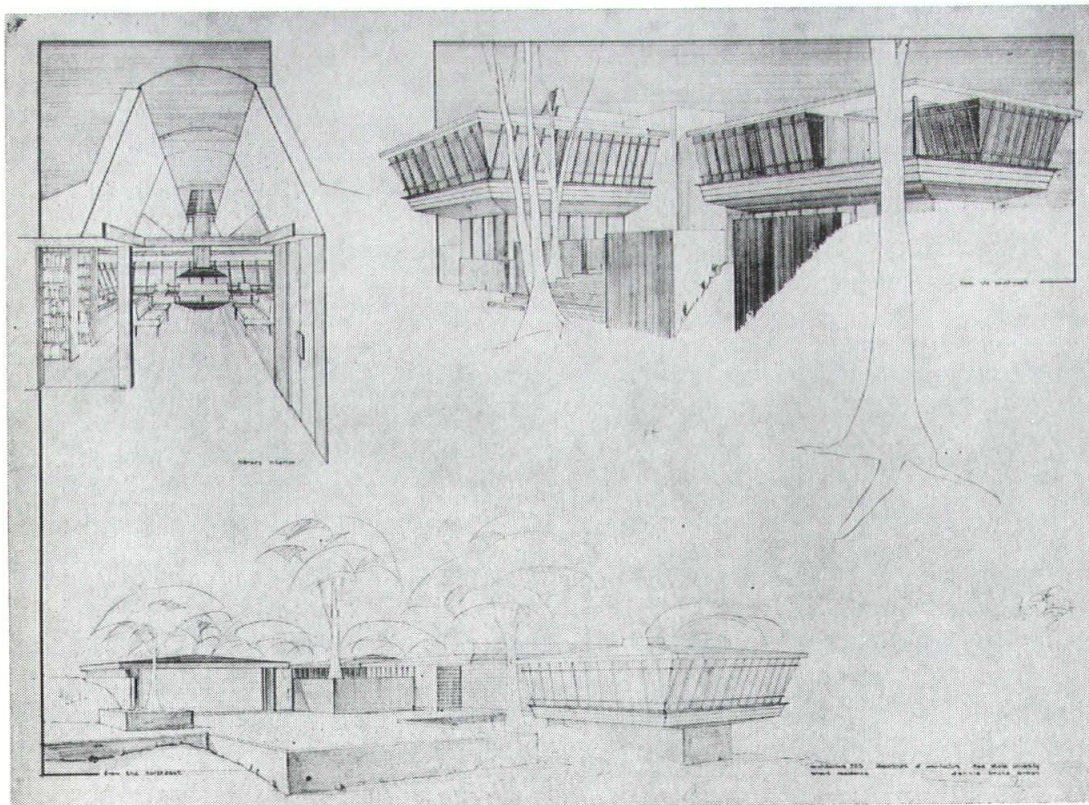
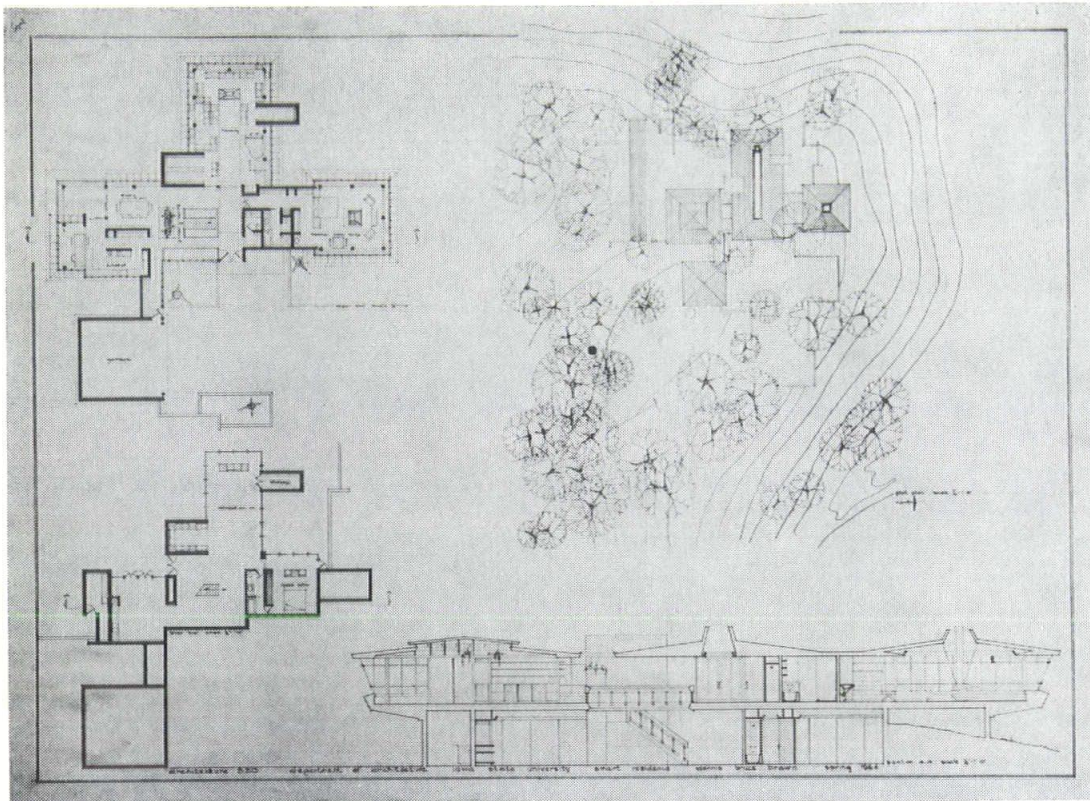




# Design II



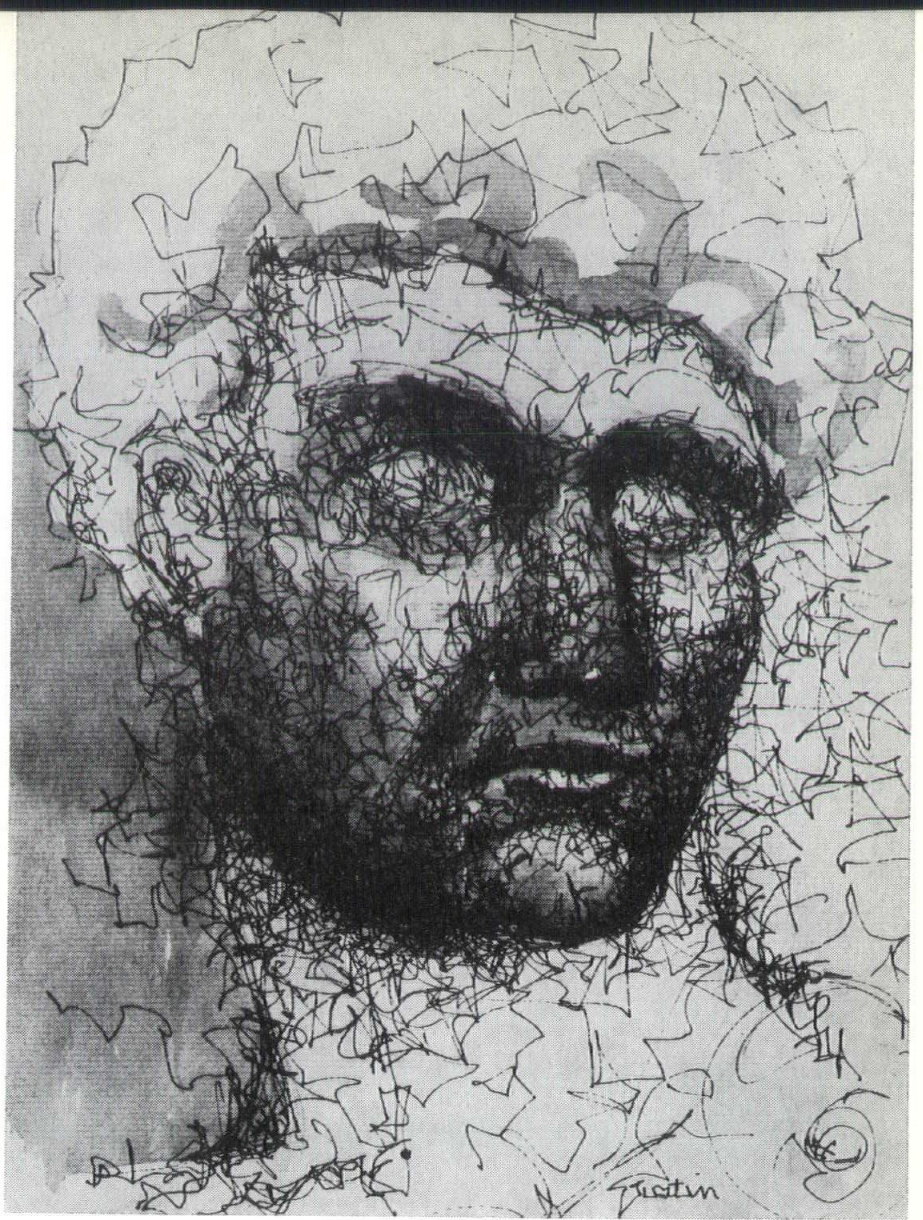
Edd Soenke



Smart Residence  
Dennis Brown

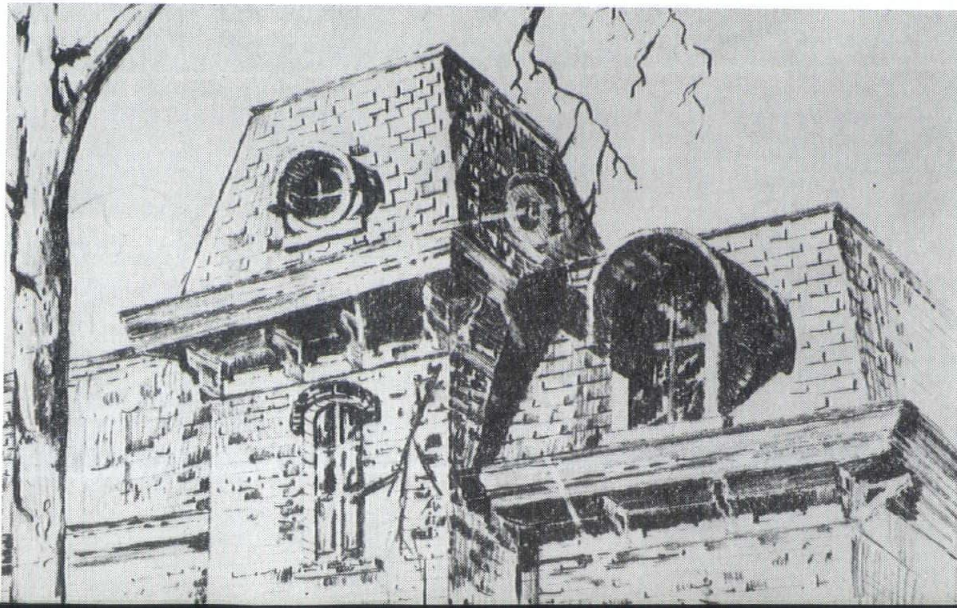


# Freehand



*John Gustin*

*Daryl Anderson*





# Design III

PROGRAM ANALYSIS

METHODS AND MATERIALS

SPACE RELATIONSHIPS

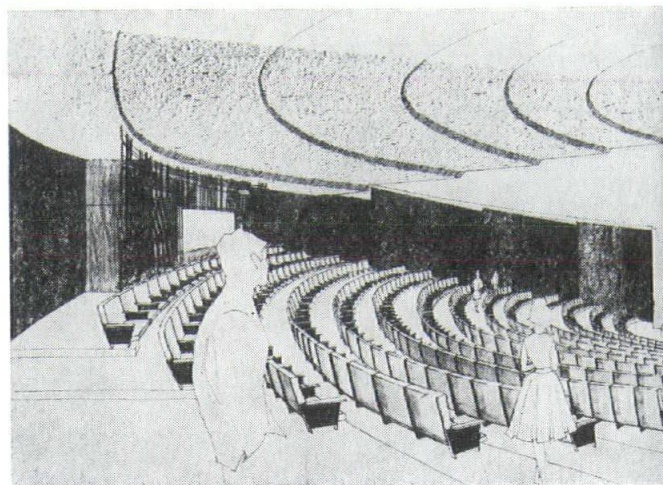
ARTICULATION

FUNCTION

DETERMINANTS

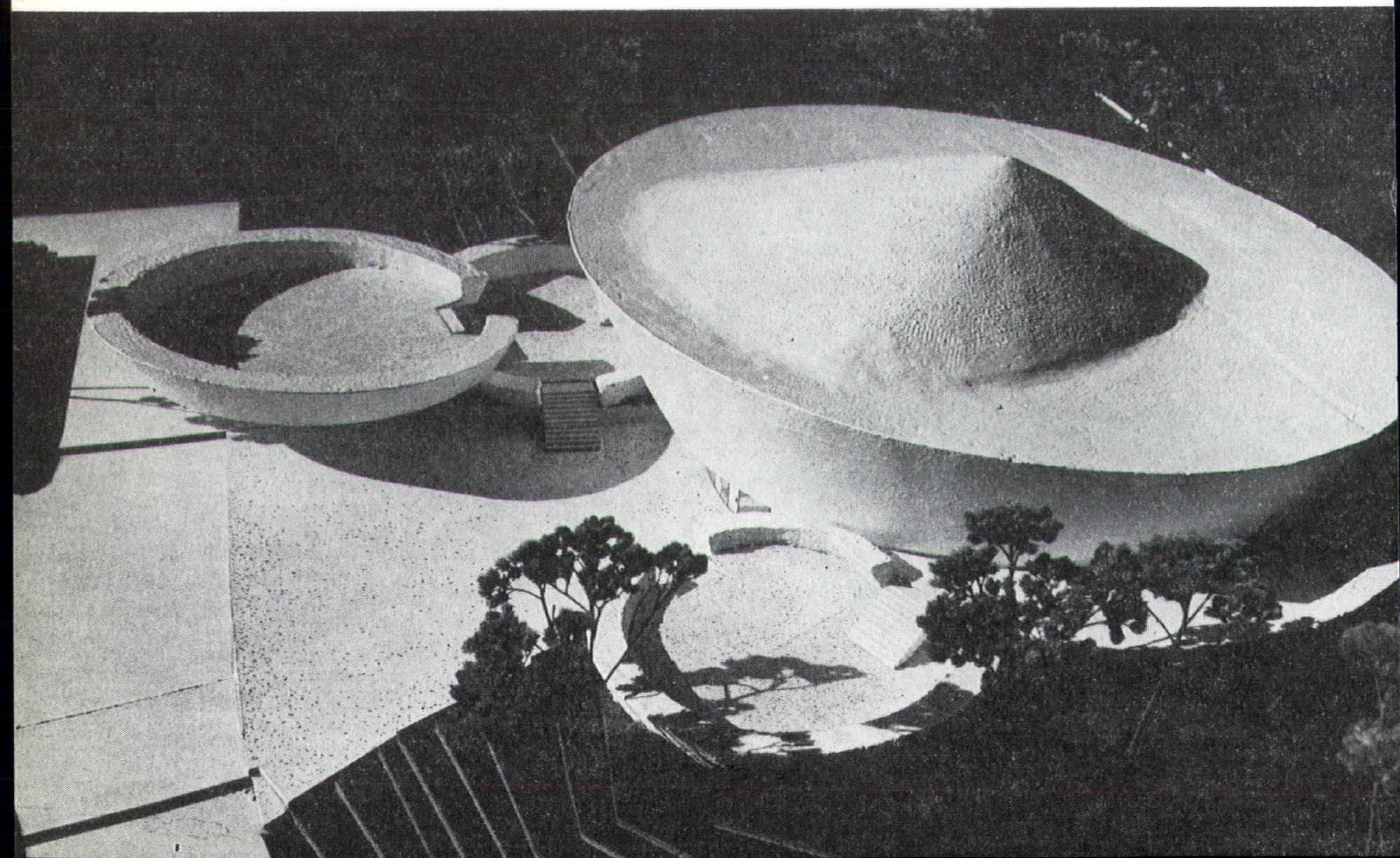
COMPETITIONS

*Interior*

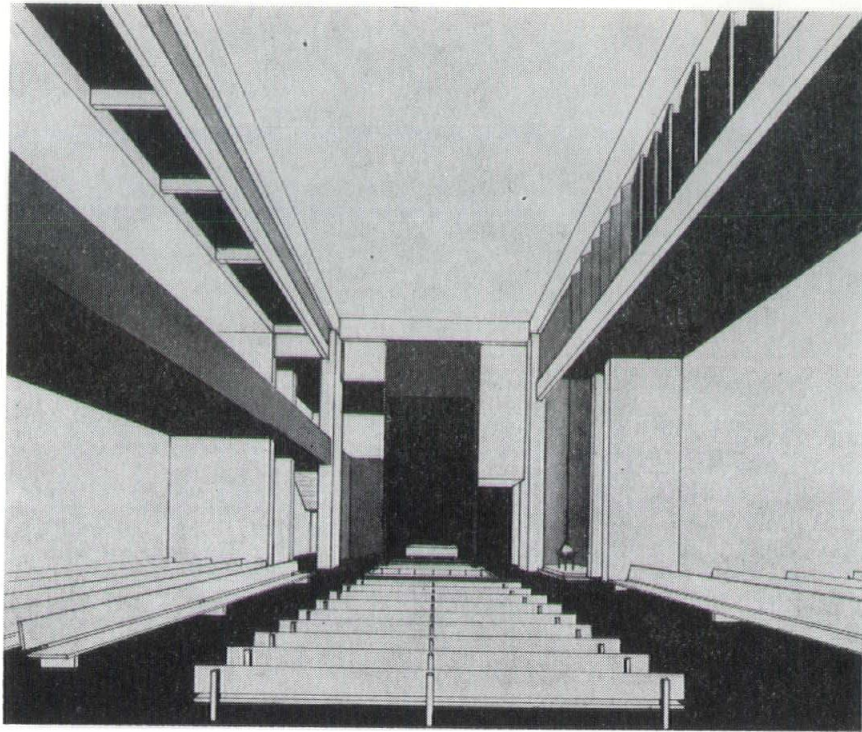


*PCA Competition—Second Place  
Central States Region*

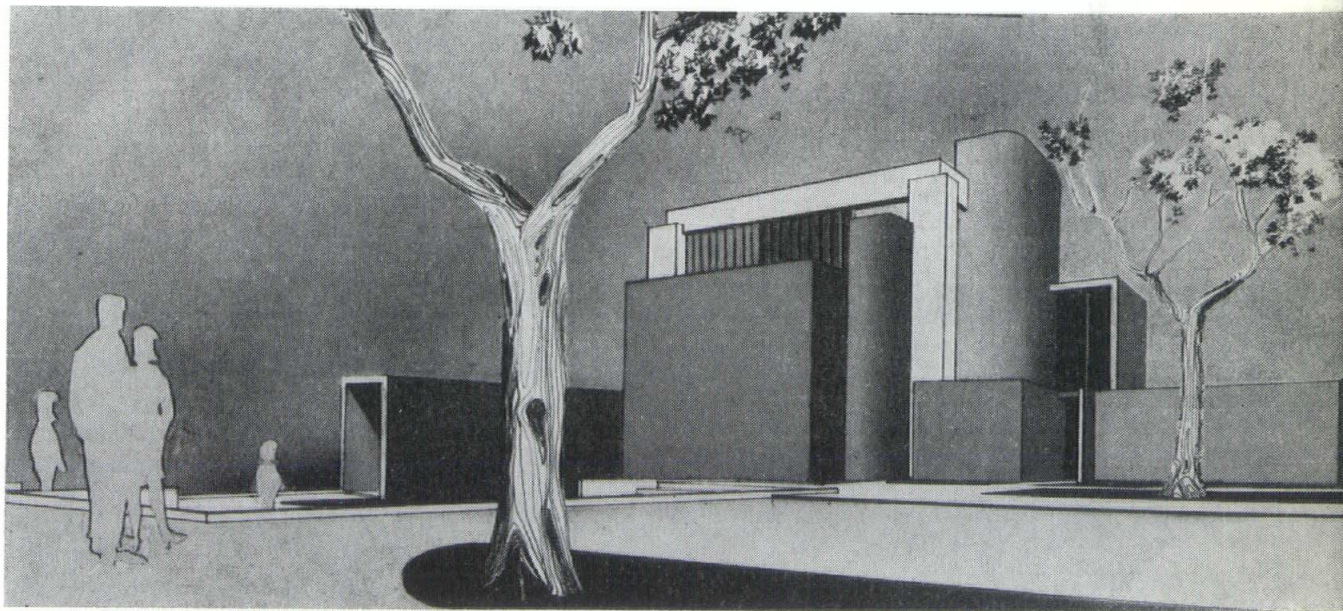
*A Concert Hall, Exterior: Charles Kurt*





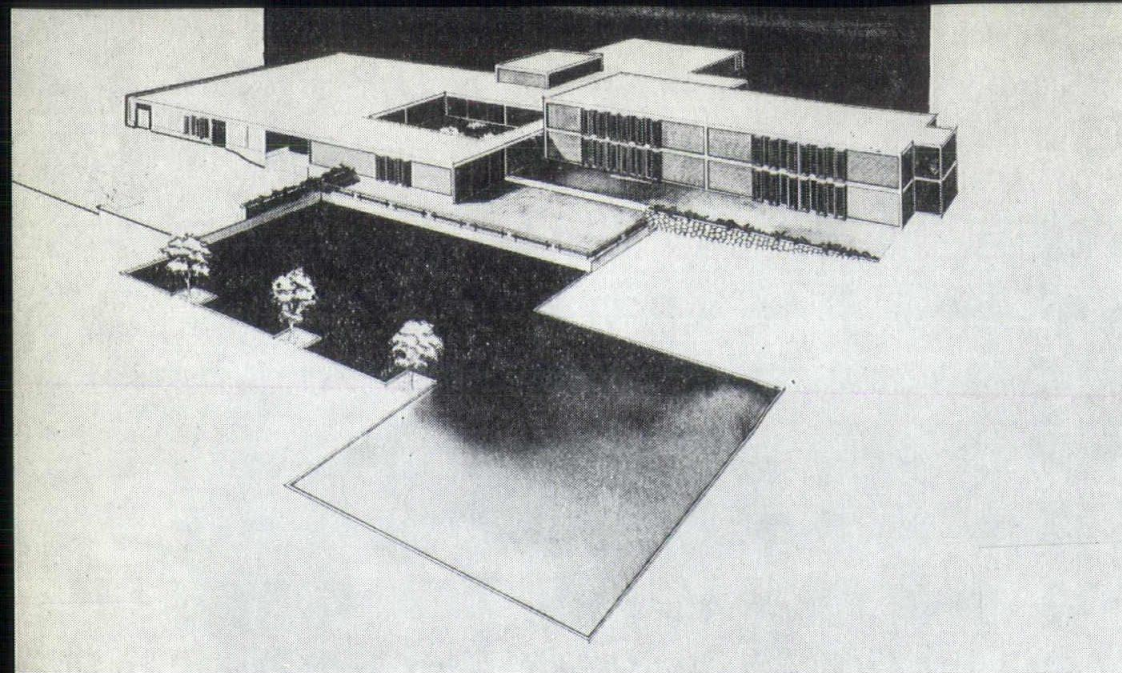


*Interior*



*A Church Addition: Robert Kinneberg*





*A Technical Institute:  
James Spratka*

## Design IV

TERMINAL PROBLEM

METHODS

MATERIALS

OFFICE PRACTICE

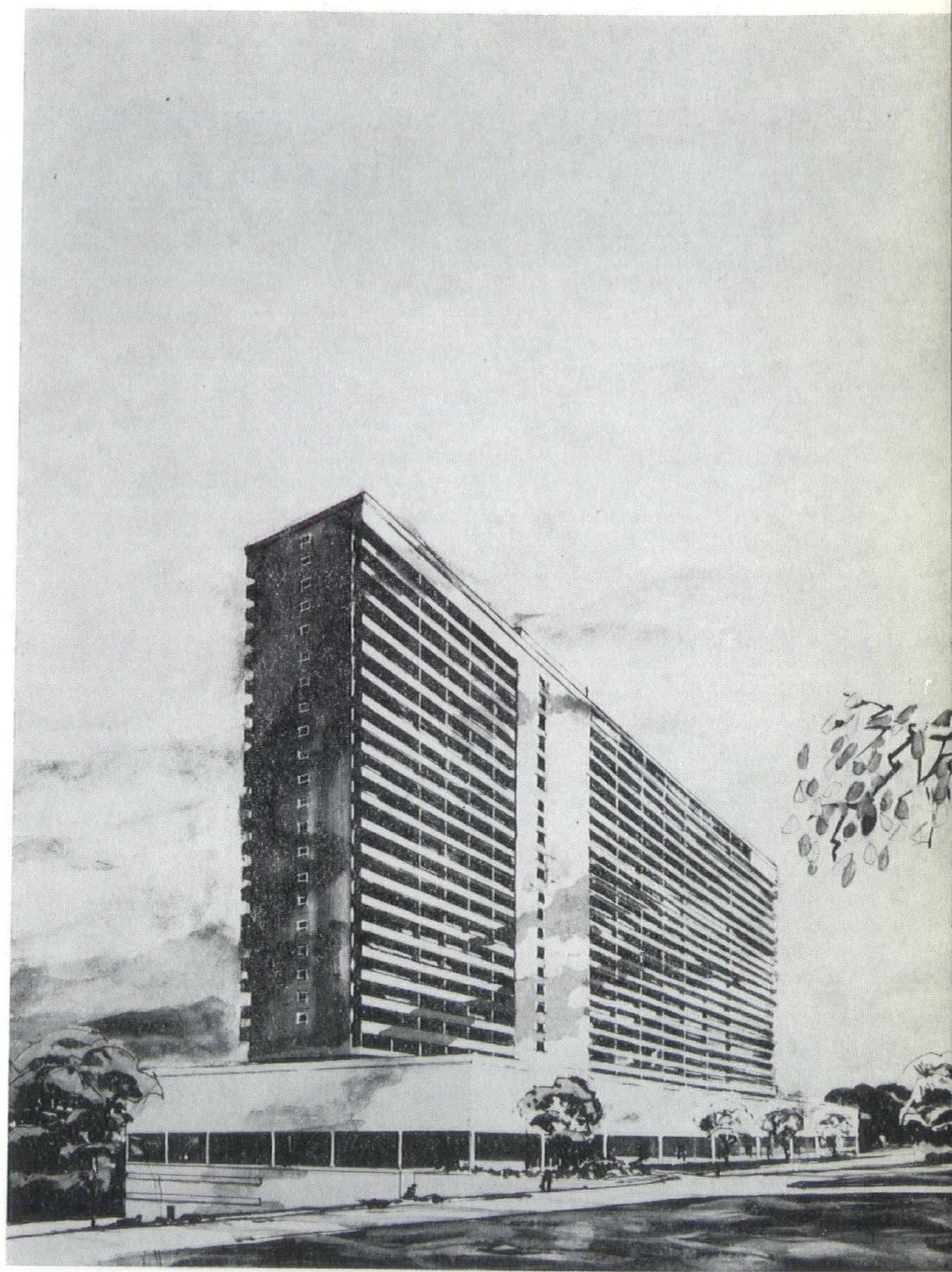
VERBAL AND GRAPHIC  
PRESENTATION

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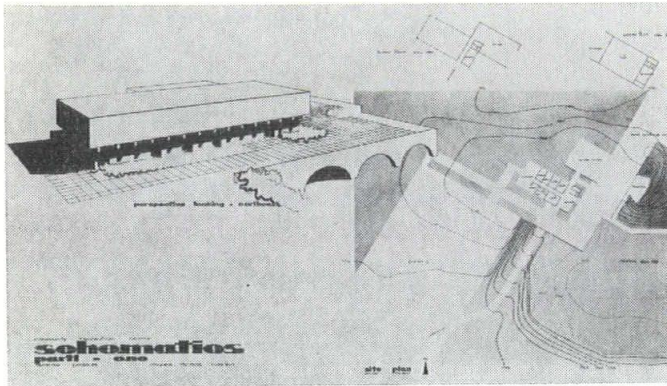
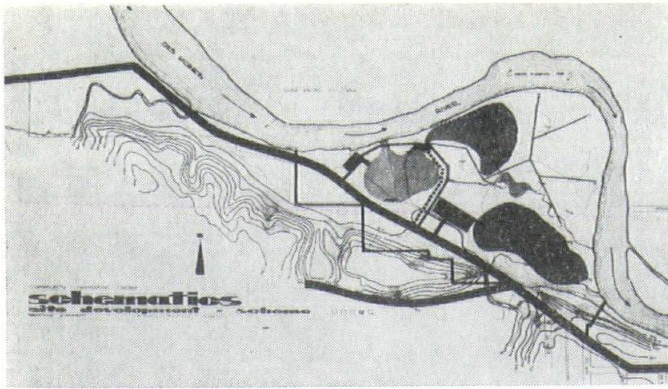


## Design V

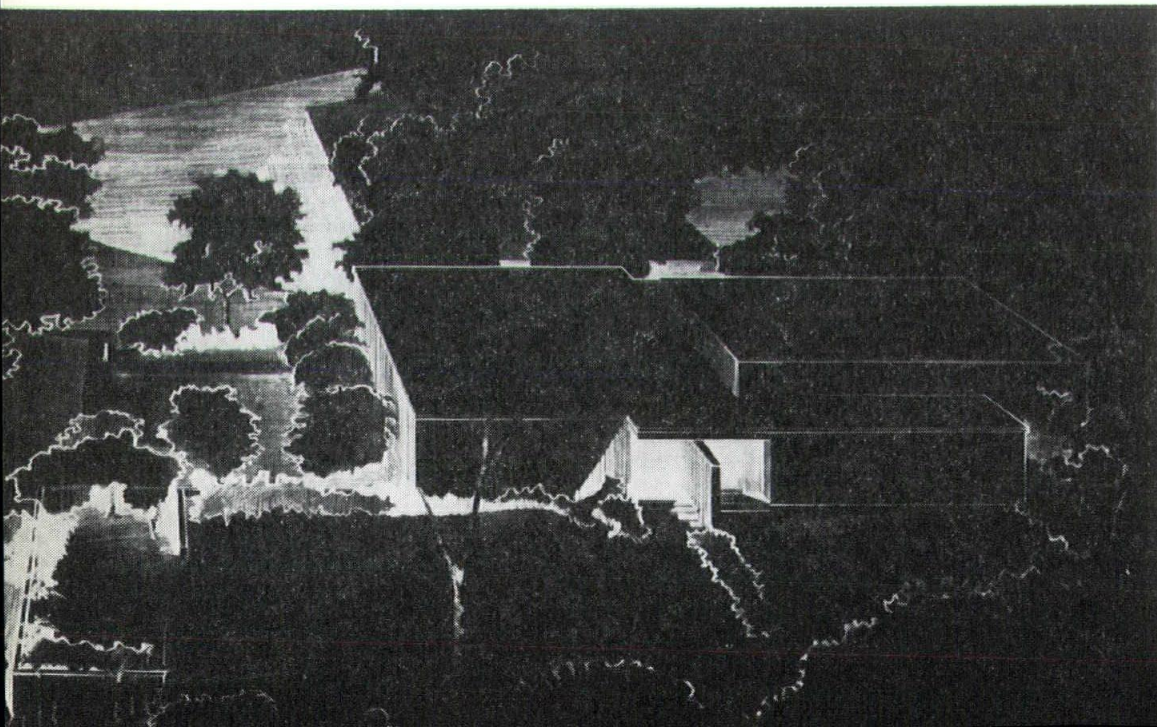
### TERMINAL PROBLEM

*The fifth year student is to select a thesis project and do all necessary programming, development, verbal and graphic presentation, structural and mechanical design, and in general exhibit competence in all phases of architectural practice.*

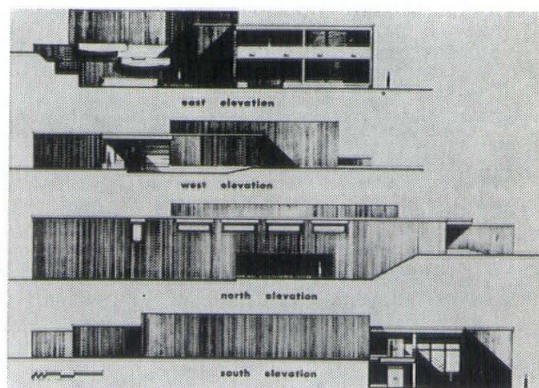
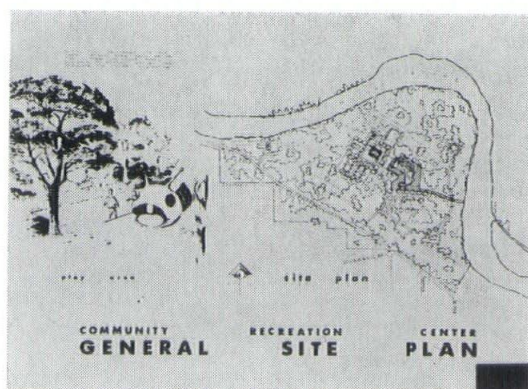
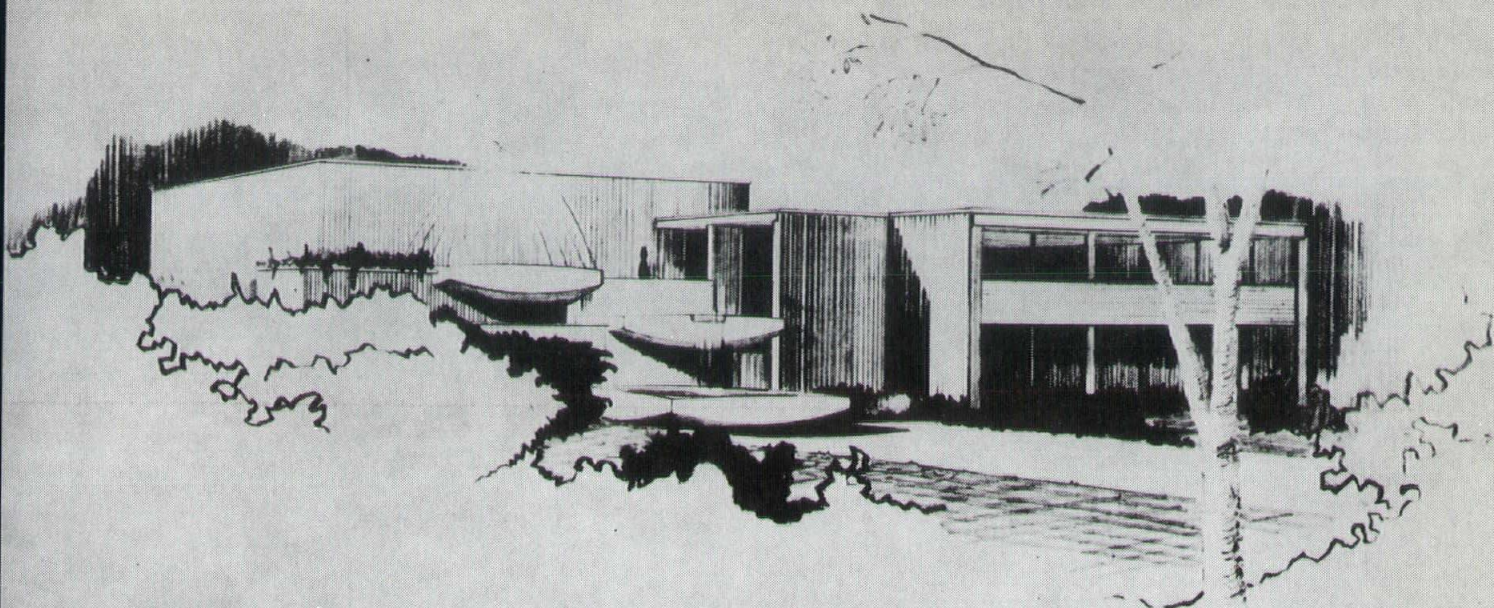
*(Shown are 6 of 17 sheets submitted)*



*A Community Center:  
Charles Overton*



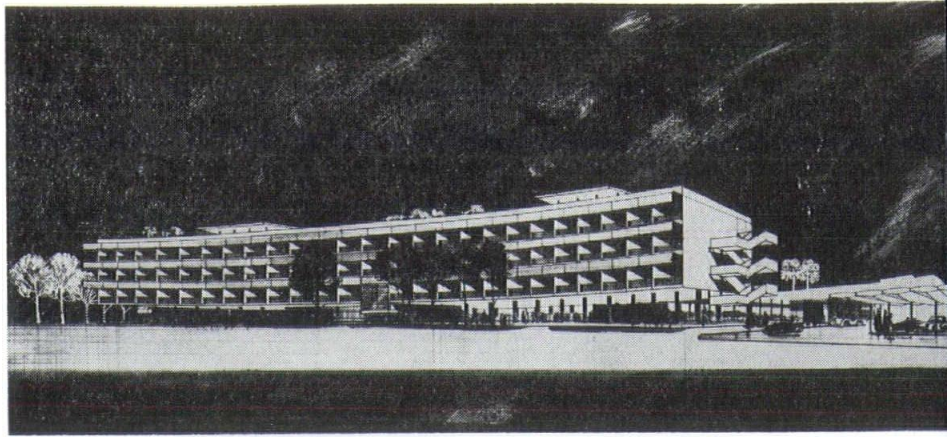




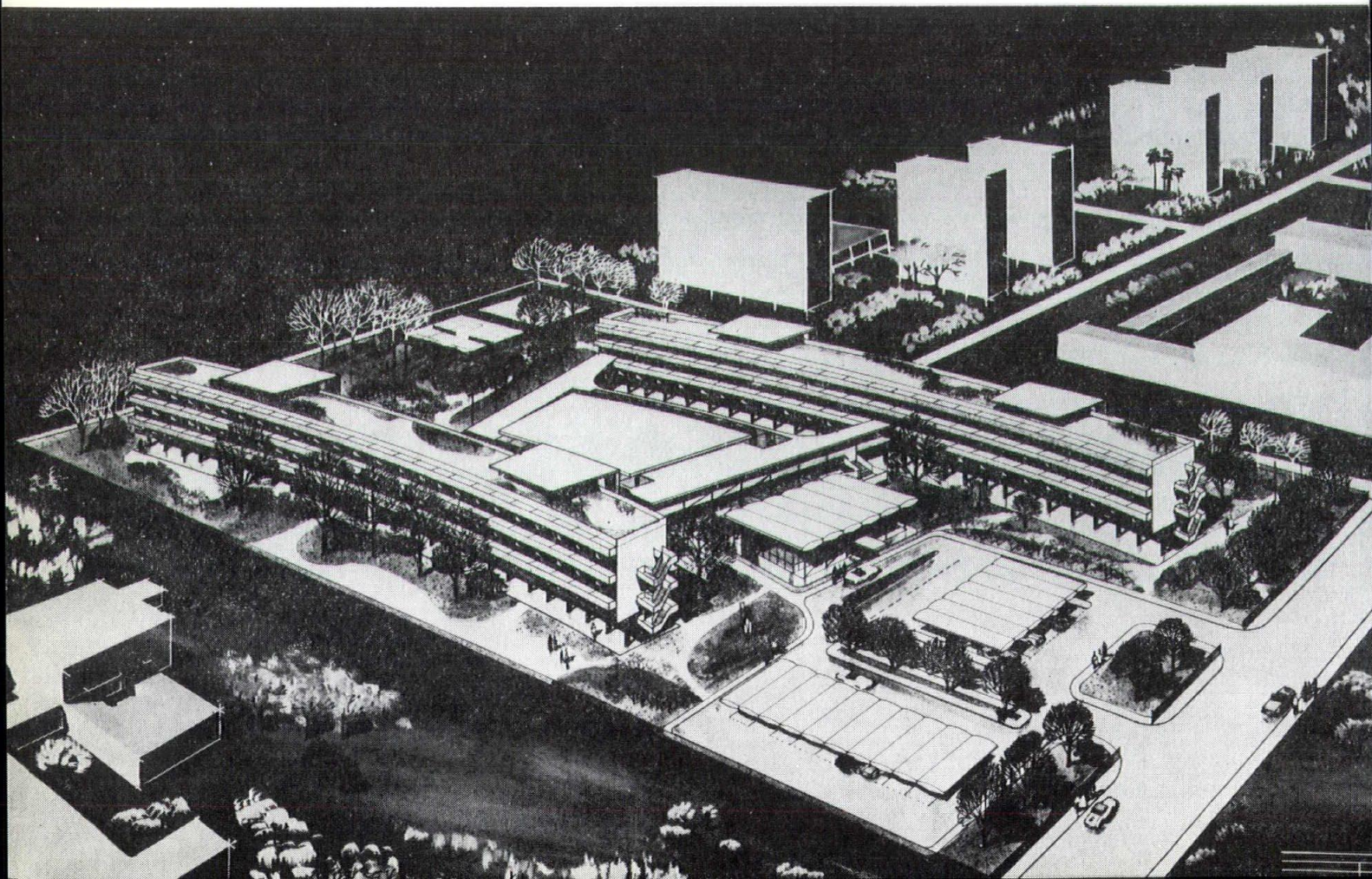


# Graduate Study

*Advance design analysis  
on selected architectural  
topics*



*Men's Dormitory: Vira Buranakarn*





And within our universities there is an awaking. At least five major universities are currently reshaping their programs.

Some are extending curriculums from five to six and eight years without questioning the validity of the current course content, or recognizing that education must change to meet changing needs.

Other universities such as ours are beginning to reshape themselves to face squarely the problems confronting our people and our profession. To accomplish this we must recognize and re-define the role of the architect.

We must recognize that while he may occasionally starve in a society seeking escape from the complex apparent instability of our time, the architect must possess the conviction and the ability to express the honest, exciting dignity of our time.

We must recognize that architecture is an instrument of the people to solve the needs of the time.

We must recognize that the architect must be qualified to use every psychological, physical, physiological, social, scientific tool available to determine and meet contemporary needs.

By his honest example of integrity, he must open the eyes of our people and encourage them to see and accept the beauty of honest ugliness, in place of the flashy and cosmetically pretty.

He must develop a better mind than a brainwashed memory. He must recognize that if architecture is a visual expression of the people, that we must teach the student how to talk, not what to say.

He must have greater empathy with technical production than tracing paper. He must be as sensitive to reality as he is to renderings.

He must know as much about perception as he does about Persepolis. He must recognize that the computer, CPM, the mysteries of production finance and construction law are but tools, like the tee square, to assist him in making life meaningful. It means that he must use his God-given six senses of sight, sound, smell, taste, touch and common sense to protect and extend the dignity and the meaning of humanity. He must recognize that meaningful expression is the result and not the denial of logic and reality. He must recognize that in solving social needs creatively he enjoys the greatest sense of self expression . . . that of rising above and beyond self. If this should sound like a religious expression, perhaps you are right, for if it is not a religion it is at least a demanding philosophy, this belief that architecture is a means of salvation and enrichment of mankind . . . that it might be possible for architecture to lead rather than react to our times.

To do this we must use our energies to solve problems rather than build empires. To do this the boundaries between the design professions must be destroyed. To do this the boundaries between the people, the profession and the university must be removed. The university must enrich, not deny our people. This can only be done through continuous contact with the people and the practicing architect.

For these and other reasons we shall within the department: work to establish the closest possible ties between the practitioner, the student, and the university; we shall search into the relevancy of architecture and education; we shall direct ourselves to those problems most pressing society; we shall attempt to evolve rather than evade issues. Housing, urban design, mass production and prefabrication cannot be denied. We shall attempt serious research. We shall evolve our curriculum so as to increase the competency and depth of our graduates. We shall encourage the practical yet poetic depth to shape social values. Our goals must be visionary rather than reactionary. It is far better to create than rebuild.

We must recognize that architecture in spanning the arts and sciences has unique potential for contributing to our society's well-being. The State of Iowa possesses a climate that encourages the growth of meaningful human values.

The climate and opportunity for contributing to society through architecture have seldom been better than here and now. A planned program coordinated to encompass the capabilities of Iowa State's faculty and plant should, within a few years, yield a school of design of strong national importance.

I can envision and shall work for a visual design center spanning the design disciplines, dedicated to a comprehensive attack upon the problems of our people and our time.

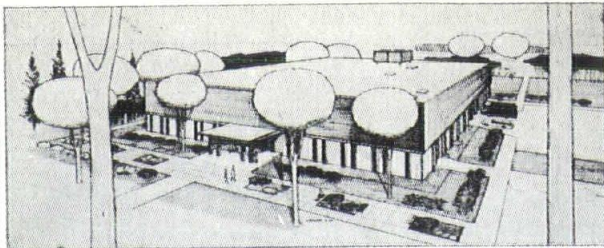
If we are to accomplish these tasks, we must first be honest. We must discipline our minds and sharpen our senses to detect the best that exists within our society. If we have the insight and courage to accept that for which we search, not that which we wish to find, there is hope. If we can house our people, there is hope that the family shall remain the foundation of our nation rather than an expedient unit of commercial and biological order. If the architect can through competency, sensitivity and depth determine and express the best that exists within our cities, there is hope that man can live urbanly with dignity. If the architect can rise above the level of self-indulgence, he can by precept and example give heart to a disillusioned people and strength to a nation.

And so I shall work for you . . . to encourage the faculty to do their best, to encourage the student to find his best, for the good of our people.

The divorce between teaching and action is ended. Nothing less than this can yield greatness, and nothing less than greatness is needed.

Thank you.

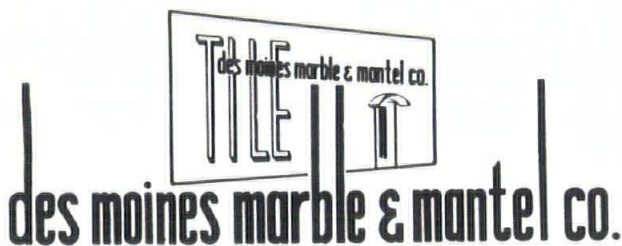




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## **CONFERENCES URGES AUTO-ORIENTED CITIES**

Architects and city planners should recognize the fact that the automobile is a permanent part of the American environment, and should design the cityscape to accommodate the auto, Paul Rudolph, New Haven architect and chairman of the department of architecture at Yale University, told the 14th annual International Design Conference in Aspen, Colorado.

Rudolph was one of 23 internationally distinguished speakers from the field of design, architecture, visual communication, and related areas who discussed current design directions and dilemmas at the week-long conference, held June 21-27, and attended by approximately 650 design and business executives from 43 states and several foreign countries.

"The automobile is the greatest problem to American cities, but it also offers the greatest organizing element for the city of the future. The automobile should certainly be kept out of some areas of the city; and other areas should be redesigned so that they are consistent with the existence of the automobile," Rudolph told the conference. "City planners still know very little about what to do about city streets, and how to use them to make cities more beautiful and more inhabitable."

Eliot Noyes, prominent designer and architect who served as chairman of the 1964 conference, set the stage for the meeting by reminding the group that the state of design is in a mess today, largely because of an unfortunate premise which seems to exist: that the world will beat a path to your door if you build a cheaper — but not necessarily better — mouse trap. The designer must identify himself with his time, Noyes said, and must exercise self-restraint in order to help avert the threat of visual, cultural, and economic chaos.

Richard S. Latham, president of Latham-Tyler-Jensen, reminded the conference that Americans "are no longer pioneering in a great and glorious new revolution which can provide the means to end poverty — but rather sitting at a table — loaded with twice as much food as can be eaten, having taken a little bite out of everything, and not quite knowing what to do with all the goodies that are left over."

"It is time for us here in the U.S.A. to grow up. We have long since outlived the adolescence of our machine-industrial society, and I believe we look to many other parts of the world very much like a balding teen-ager, totally engrossed in playing with our 'adult toys,'" Latham said. "I sat and listened to some of our best architects and city planners wring their mental hands over what to do with the automobile, that glorious 'super toy' which has been busy demolishing cities and creating intolerable living conditions — let alone traveling conditions — for masses of people in our country. When it comes to cities — which are for people to live in — I say, eliminate the automobile, because, like a rat, it is not a necessary evil; it is just a transportation device, to be used where needed, and eliminated where it destroys man's ability to be a better human being," Latham told the conference. "Possibly the words 'grow up' are not appropriate; maybe 'sober up' would be a better way to describe what has to happen before we can begin to understand this thing 'the machine' and this culture of industrialization for what it really is — an invention of man — intended to make him better off physically, so he will have the time to become better off emotionally as a man."

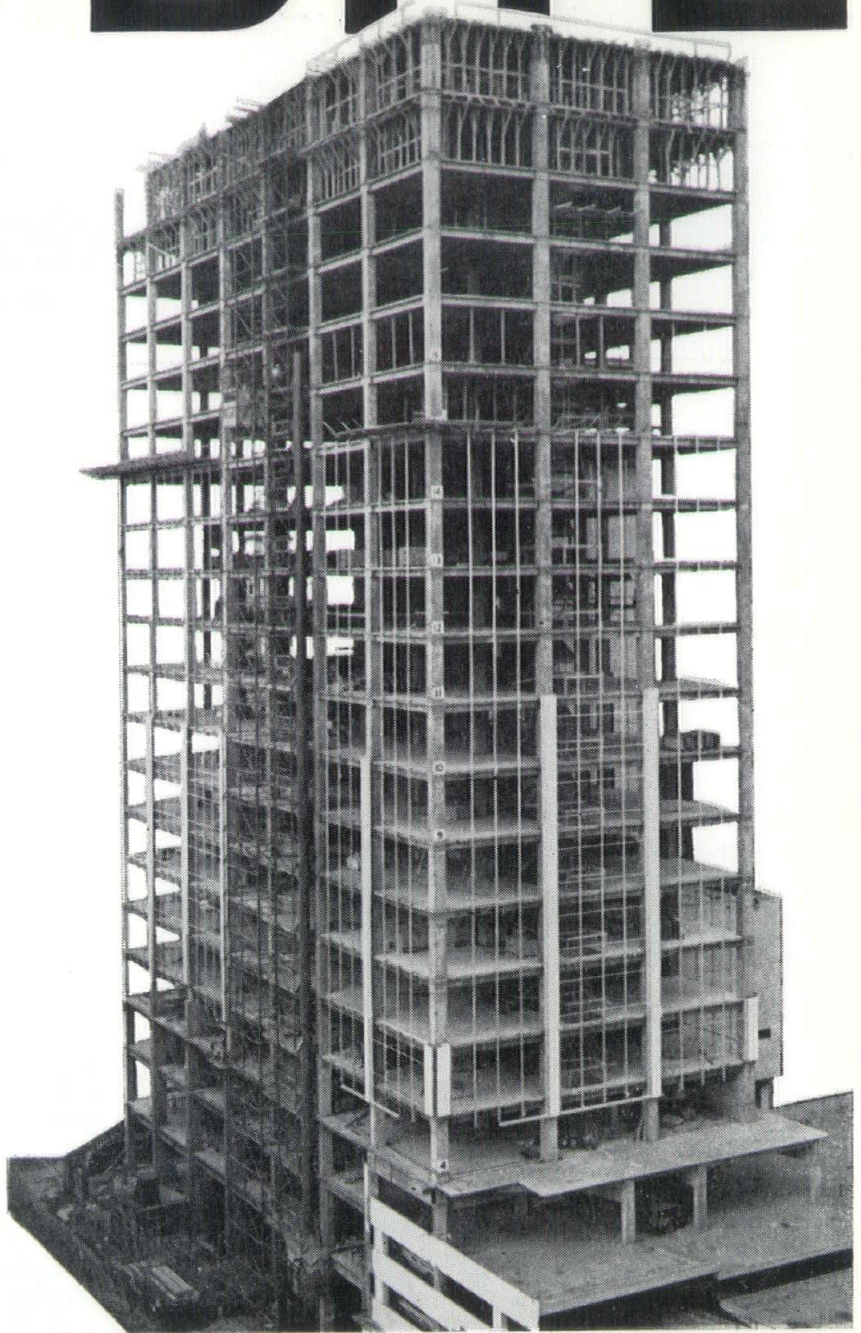
*Continued on page 28 . . .*



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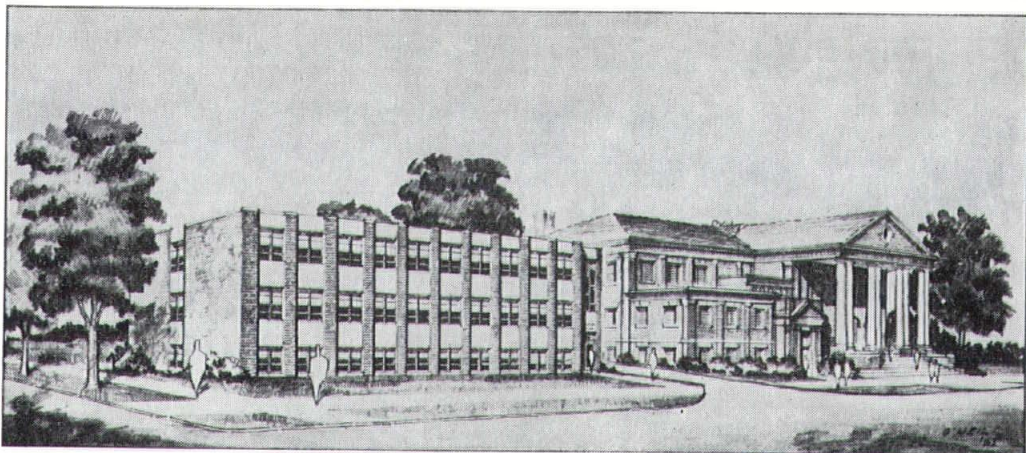
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## AUTO-ORIENTED CITIES . . . (Continued)

Peter Blake, New York architect and author of "God's Own Junk Yard," said: "The only people who are doing anything about shaping our cities today are the highway designers. They create marvelous structures, but most of them unfortunately are located in the wrong places." Blake said that urban renewal today is tearing out sections of our cities, rebuilding these areas, and still not solving our problems. "We must think of the city as a building, with streets which are corridors, and service facilities which are analogous to elevators. Structures which combine buildings and highways will shape the cities of the future," Blake said. "We can't abolish the automobile. Americans like it. Therefore, we must solve urban problems in terms of structures which accommodate the automobile."

Ralph Caplan, New York lecturer and writer, said that "if the nation is to have public awareness of design, we need popular design critics and reviewers. There is almost no public design criticism at all, except in architecture. Every novelist, playwright, actor, musician, composer, prize fighter, chef, offers his work with the knowledge that it may be praised, blamed, and analyzed. But when a manufacturer throws yet another refrigerator into the stream of economic life, he is assured of exemption from aesthetic critical comment. "As a result," Caplan added, "we contribute to the flood of superfluous appliances, automatic cameras for recording automatic moments, and middle class housing designed to achieve the utter lack of privacy heretofore reserver for the poor."

Leon Gordon Miller, Cleveland designer, brought a note of urgency to the conference. "The still unknown evolutionary development is whether the future of mankind will continue in the direction of personal



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freedom, tempered with voluntary restraints, self-imposed by the consent of the governed, or by dictatorial decree of the state, a political form which in essence is the reversion to the imposed order of previous cultures and an admission that man cannot spontaneously govern his own affairs," Miller said. "When we say that our objective is to make things better for human use, we must think of man's environment as a totality. Construction of our man-made environment is proceeding at an irregular pace and even in the Western World where technological progress is more advanced, ultimate realization is yet far from achieved. We have made great strides in this effort. We have created more things for use and beauty than has ever been possible in the history of the world. The average housewife today enjoys luxuries which only kings could have enjoyed a few generations ago. We are making an enormous contribution toward bettering the physical environment within which we live. But the wide gap that exists between how our physical environment might look, and its appearance in reality, exists also as a discrepancy between the ideal and the fact in all areas of human activity."

Andre Francois, leading French painter and graphic artist, made a strong plea for achieving freedom by application of self-imposed restraints. He said: "One of the great fallacies of our time is the current notion that men are born free. Freedom has to be obtained, by the artist, and by the individual. The young art student is not free. He may be free of pressure from clients, from social obligations, and many other things. But he is chained to the conventional. The conquest of freedom for an artist means freeing himself from fear, freeing himself from the conventional, freeing himself from the fear of being conventional."

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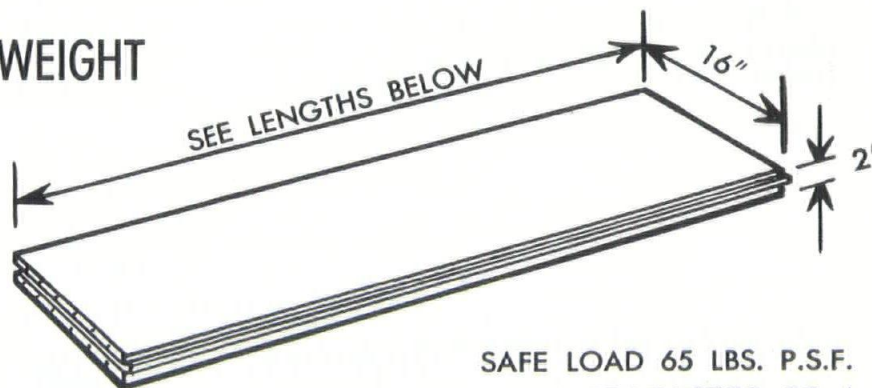
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## CHAPTER ADOPTS NEW BYLAWS

A.I.A. National Secretary O. H. Thorson of Waterloo, the first member of the Iowa Chapter, A.I.A., elected as a principal officer in the national professional society for architects, was a principal speaker at the Iowa Chapter, A.I.A., meeting at the Holiday Inn, Cedar Falls, August 1.

Thorson expressed his appreciation to the Iowa chapter members, and to those of the nation for the support he received in the A.I.A. elections. He described the duties of the office in which he serves a two-year term. Immediately after the Iowa meeting, he and Mrs. Thorson departed for Detroit en route to an A.I.A. Executive Committee meeting at Mackinac Island.

Ray Reed, A.I.A., new head of the department of architecture and architectural engineering at ISU, used charts to describe his proposals for re-alignment of the architecture curricula at the university. He said he hoped the new program, which provides for specialization by architects, will be adopted to begin in September 1965.

Chapter members unanimously adopted completely revised Bylaws for the Iowa Chapter, bringing the Iowa rules into line with requirements laid down by the A.I.A. Board in 1963. There were no changes in basic operation of the Iowa Chapter, except that the new bylaws provide that a quorum for a business meeting must be 10 per cent of the assigned corporate members. The previous bylaws had required only three members, and the proposed bylaws had set the figure at 15 per cent. The latter figure was amended downwards at the Cedar Falls meeting. Copies of the proposed bylaws had been sent in advance to all corporate members.

Charles Richardson, A.I.A., newly named Chairman of the Iowa Board of Architectural Examiners, described current policies of the Board in relation to acceptance of candidates for examination. It was noted that the A.I.A. has dropped its A.I.T. program and has indicated another is in preparation. Richardson said work logs were desirable, and the Board was accepting applications for examination from prospective architects who might not have NCARB files, but that the Board desired that applicants institute NCARB files well in advance of application for examination. He also said a revision of the NCARB staff and operation po-



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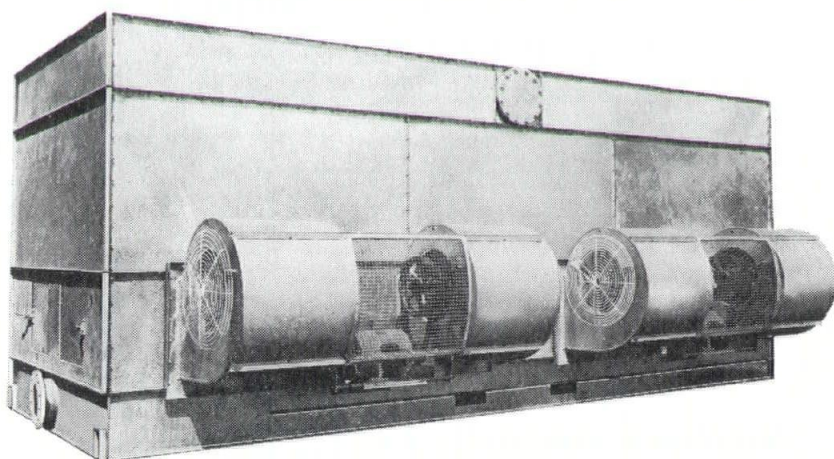
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Poolside breakfast buffet in brilliant sunshine was leisurely enjoyed by Iowa chapter members, their ladies and guests as the first feature of the Saturday program of the summer meeting. Cool interior of the Holiday Inn was welcomed for the following chapter meeting.

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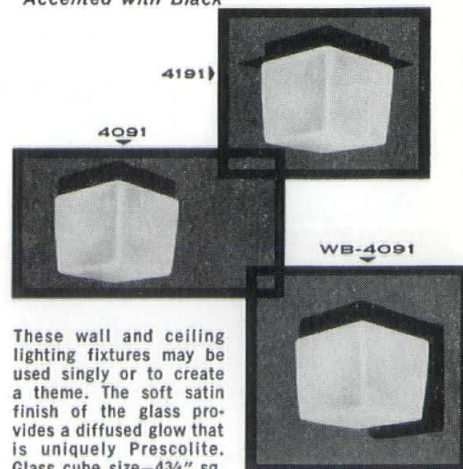
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licies were bringing that organization out of its slump.

A memorial resolution was adopted and members and their ladies stood in silent tribute to Reuben S. Lantz, A.I.A., of Boone, who died June 12 of a heart ailment. He had not been ill. Lantz was in the employ of Tinsley, Higgins, Lighter & Lyon and also operated his own firm at Boone. He became a member of the Institute in 1941.

In a lighter moment, the chapter adopted a resolution of congratulations and appreciation for G. Doug Robison, Davenport, a chapter past-president who served as campaign manager of Thorson's campaign for national secretary.

A new folder for use by the offices to explain the services of an architect was introduced. The document has been re-written to bring the description of services into line with those contained in the most recent A.I.A. documents, but retains the fee schedules of the previous publication.

Social portions of the two-day meeting were wonderfully well received and a motion of appreciation was voted by the chapter.

Secretary and Mrs. Thorson were hosts at an after-theater open house for the architects and their ladies on Friday, July 31, following a performance of G. B. Shaw's "You Never Can Tell" at the SCI Playhouse.

Saturday began with a poolside buffet breakfast followed by the chapter meeting. A luncheon and tour of architectural art was set for the afternoon, with the tour beginning at Sulentic's L'Atelier where Sculptor Ted Egri of Taos, N.M., discussed the planning of sculpture or art as part of the basic plan for a building. Sculpture of several kinds was visited, with most of the work having been done by Cedar Falls and Waterloo artists.

The tour ended at the studio of Gerald Shirley, one of the artist-sculptors honored by the chapter at its January 1964 meeting, where the visitors were invited to create art forms to be imbedded in fiberglass.

The homes of three architects were the scenes of pre-dinner gatherings Saturday evening and Waterloo suppliers assisted in providing the refreshments for these events. Close enough together for easy strolls were the homes of R. Hovey Brom, Victor Gibson, and Robert

Broshar. As dusk fell, all gathered at the Marvin Stenson home where dinner was served on the lawn; there was square-dancing on the drive, and these activities were followed by swimming in the Four Season Drive pool. The pool is jointly owned by 15 families which live in the rolling wooded area.

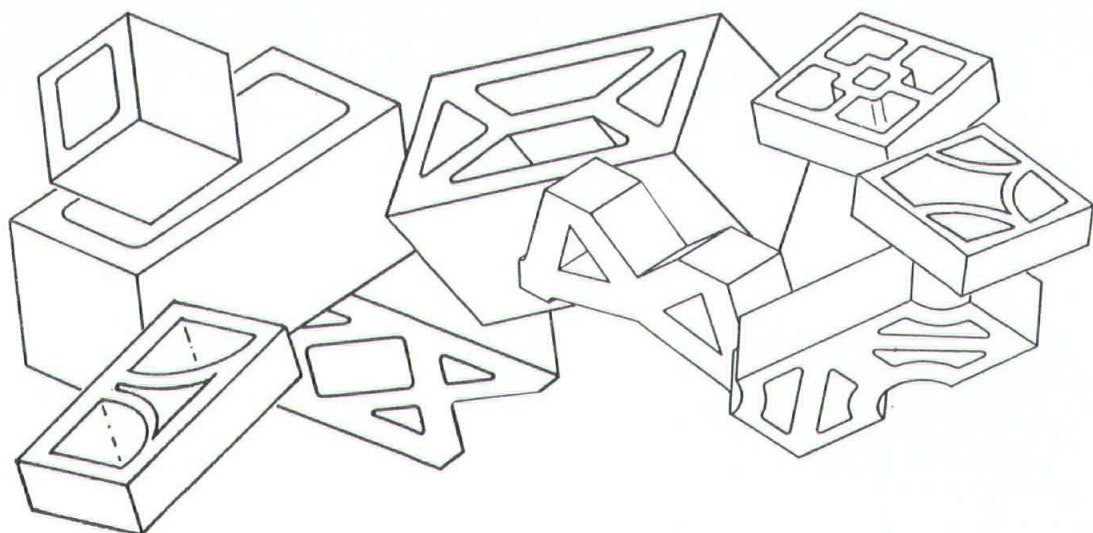
The Chapter Executive Committee met in advance of the major events and received a report that Morris Ketchum, Jr., first vice president and president designate for 1965, had accepted an invitation to attend the 1965 Central States Convention to be held in Des Moines, November 3, 4 and 5.

President W. D. Frevert called the attention of all Iowa members to the forthcoming Central States Conference at Kansas City, Mo., October 28, 29, and 30 and to the future plans of the Iowa Chapter, which call for a business meeting of the chapter on Tuesday, December 1, in Des Moines, and the 1965 Iowa Chapter convention which will be in Des Moines January 28, 29, and 30, 1964.

President Frevert also announced that the 1966 convention of the Iowa Chapter would be in Cedar Rapids.

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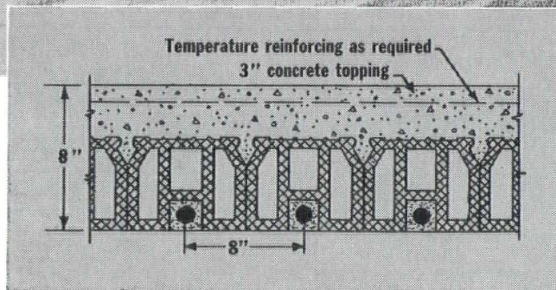
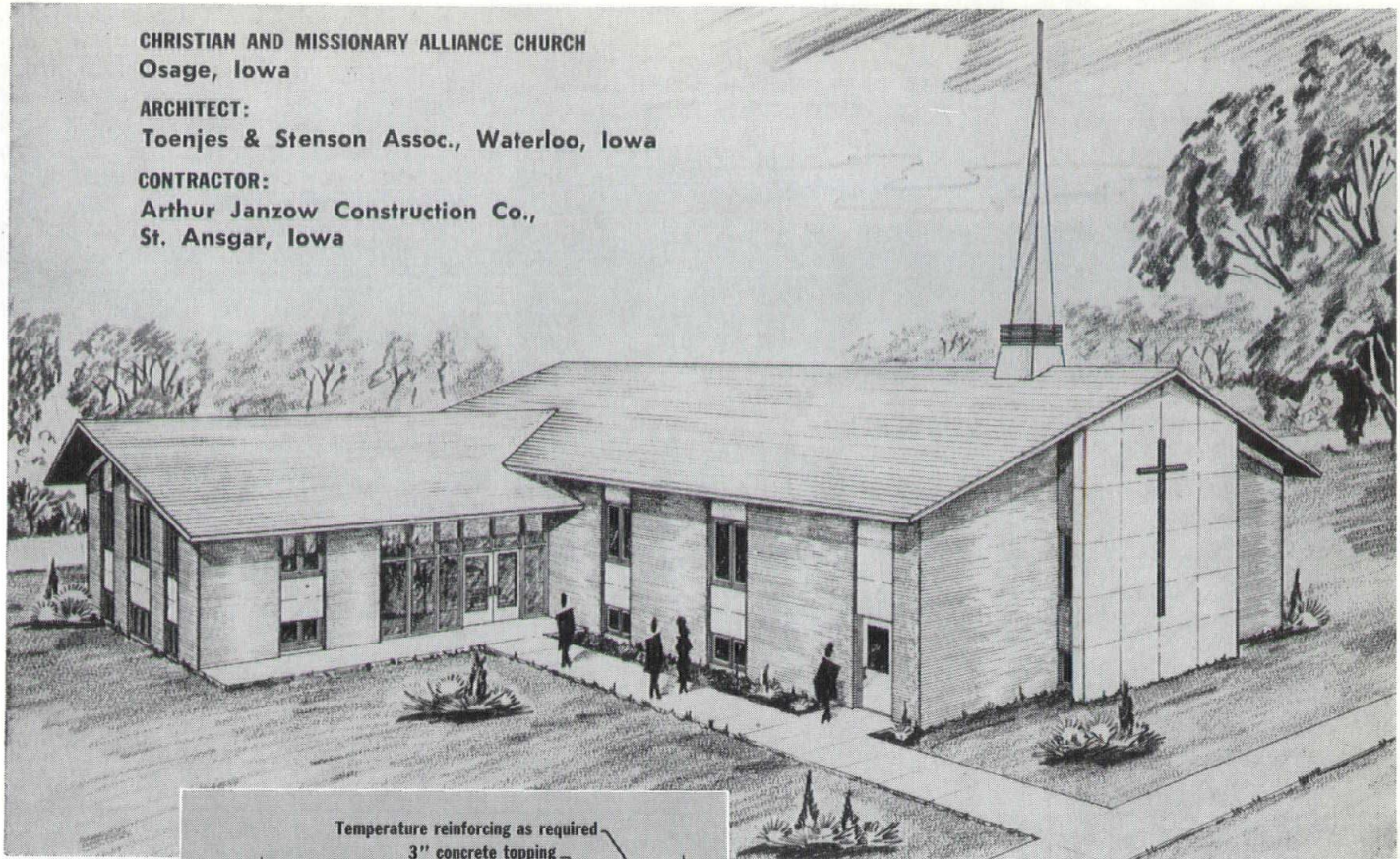


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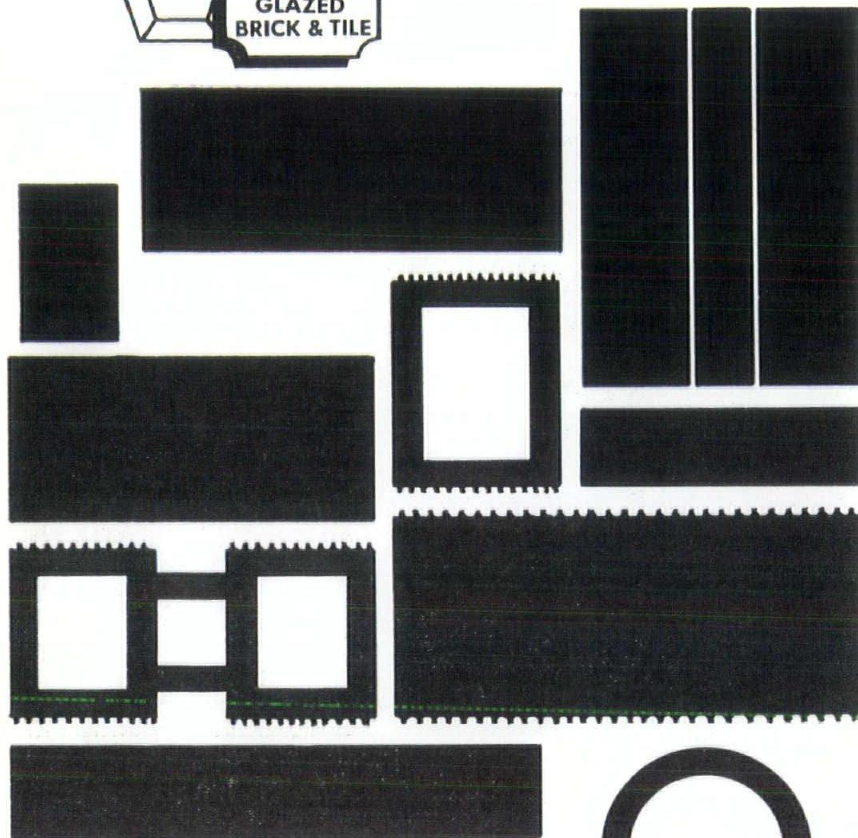
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Guests bound for the Annual Golf Stag held by the Curries Company, Mason City, looked out of the bus windows at the annual rain. Your editor, glumly fingering a new golf ball, wondered why it had waited all week to feed the corn, and then done so on this day with such clock-like precision.

A tour of the Curries hollow metal fabricating plant yielded an education in hollow metal, but the rain continued its evil tattoo on the roof . . . pocketa, pocketa, pocketa.

The Curries people finally threw enough weight around to get the rain stopped in time to play golf. Those of the Curries management who played deliberately let their scores soar into the low and middle seventies.

Watching that metal being bent right, bent left — somehow the golf ball picked up the idea. 105 was not the highest score of the day, but is it golf?

## CALENDAR

- 28-30 October — Central States Regional Convention, Kansas City, Mo.
- 19-20 November — School Boards Convention and Exhibit, Des Moines
- 1 December — Chapter Business meeting, Des Moines.
- 28-30 January 1965 — Iowa Chapter Convention, Hotel Savery Des Moines.

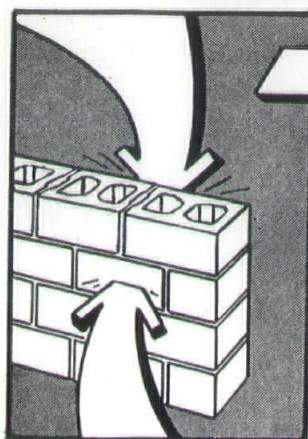
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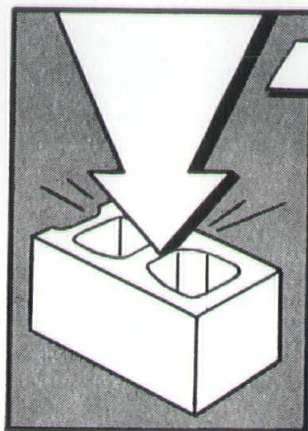


# ANNOUNCING

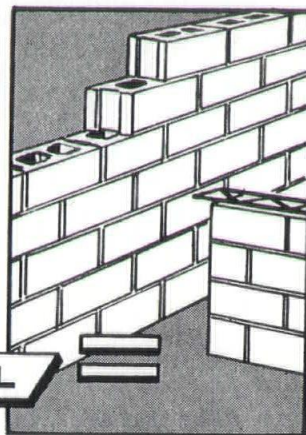
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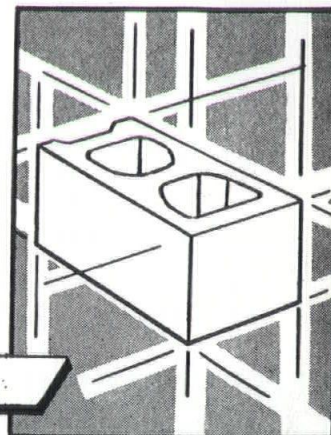
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- From Ottumwa Brick and Tile Company —
- Wirecut and Hackberry textures —
- Warm cocoa brown to rust to coffee color —
- Regular modular and norman sizes —
- Small flecks of buff clay appear on wirecut face —

*Antique White*

- A ceramic coated brick impervious to weathering —
- purposely applied unevenly to give variation in the intensity of whiteness in the wall —
- an interesting dull finish rather than a glossy one —
- most effective where white brick that have some variation and texture are desired —



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