

IOWA ARCHITECT

The face of architecture in Iowa

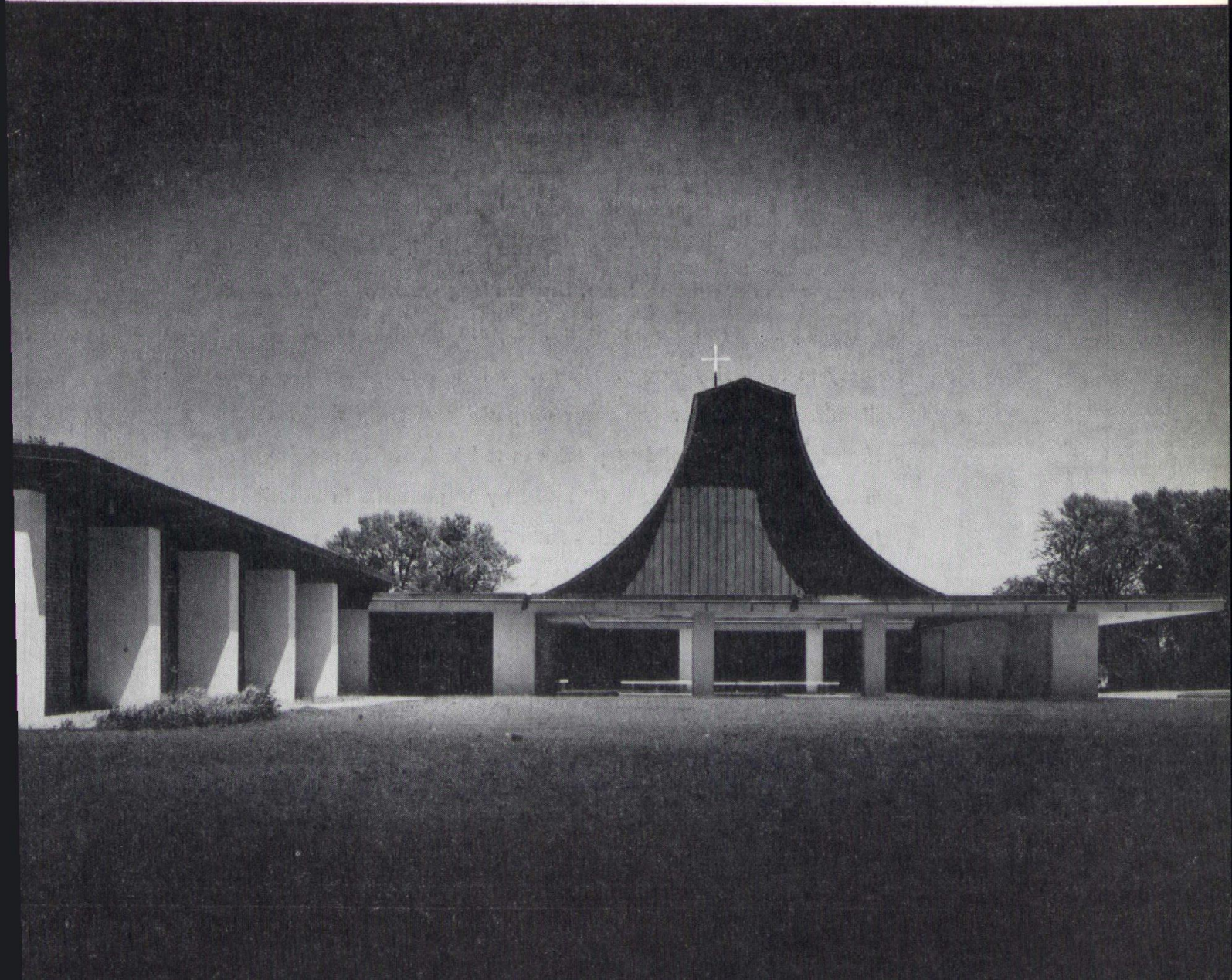
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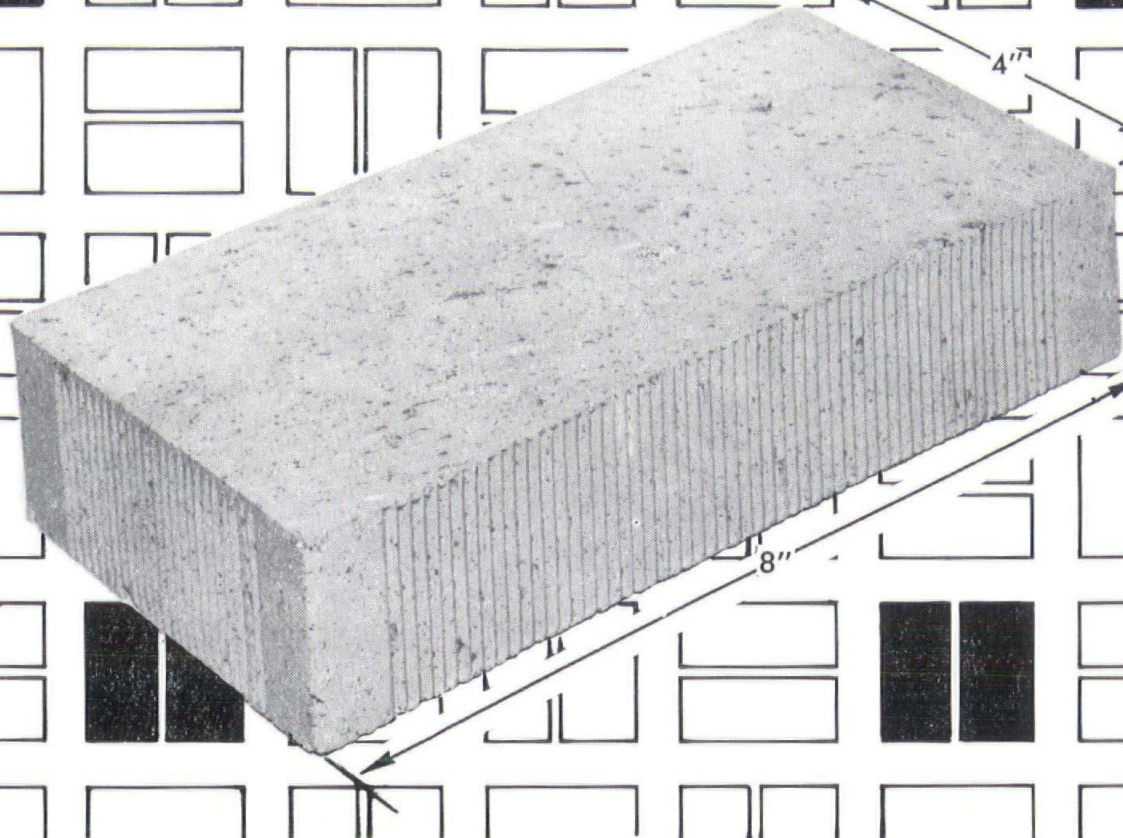
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... maybe not the one the old salts of the past scanned, (this no doubt became quite boring), but more important, the one of being able to anticipate the future needs of architects and their choice of building materials.

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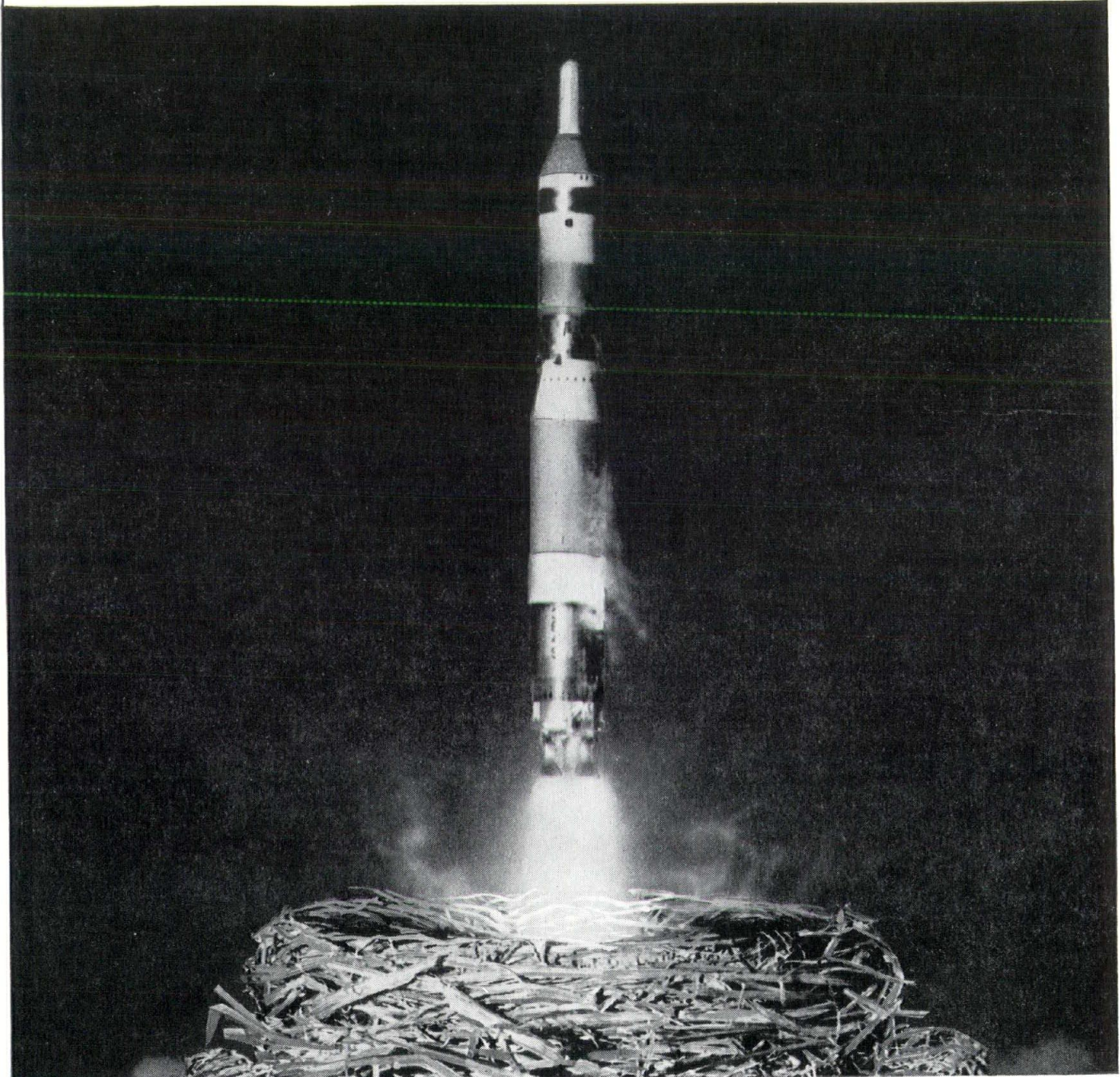
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The face of architecture in Iowa

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Architecture as a fine art

BY NORMAN RUDI

Norman Rudi, Assistant Professor of Architecture at Iowa State University and a practicing architect, recently gave to the Dubuque Art Association the following insights (sometimes ironic) into the identification of Architecture as a fine art.

The many times I have traveled through Dubuque, I have looked forward to returning, for my previous visits conjure memories of the excitement of the river town—Highway 1 approach, drama of space, delight of Victorian Architecture, cliffs. This is called *nostalgic projection*.

I was terrifically enthused when presented the challenge of discussing Architecture as a fine art. We all know Architecture is a fine art. We have photographs here tonight that have been optically corrected and craftily cropped to prove it. Our cities, our towns and villages exhibit our great technological know-how, our enormous wealth and our sparkling creative innovation. Our urban fabric is a carefully selected collection of buildings, trees, cars, signs and roads as the dynamic expression of America's Dream.

We have many people to thank. First of all the architect. He knows Architecture is a fine art because the history books have convincingly flattered him into believing that it is. He knows any building enters the competition as a fine art statement on the basis of existence.

Secondly, the client knows it, because he is paying for Architecture and if it reflects his intellectual vocabulary, it has to be good.

The financier knows Architecture is a fine art because he goes out of his way to reward a fine building with ready cash for that sculpture, court, special grille-work or mural of industry on parade.

The city fathers know that Architecture is a fine art because a building represents growth, and any growth, cancerous or otherwise, is a good thing.

The service clubs know Architecture is a fine art but can't bother themselves with it as they are busy trying to lure G.E. from Schenectady.

We won't ask the painter, sculptor, or dancer about Architecture as a fine art for they disagree with its lack of subjectivity, content, and artistic integration. There is too much fact, too much permanence, too much "budget" to qualify it as a fine art.

And us. We are educated. We recognize that a little variation in the urban fabric is a good thing. Besides, it's our town. It could be better, but we like it this way. Besides, when G.E. moves in . . . This is called *nostalgic projection*.

Let's approach our town, Dubuque, on any highway and observe how much of this urban fabric is visually palatable. How do we introduce our city? How much fine art do we have gracing our streets? Is it a dilapidated, unpainted, explosion in a telephone pole factory? (Perhaps our churches save us from total embarrassment.) Certainly it would be naive to assume that this urban fabric could be a wall-to-wall fine art carpet—we could not stand such a pristine statement without contrast. But is there a reasonable sequence of architectural experience? A pleasant consistency with an architectural climax, or terminal, or center of interest to make our city impression favorable or enjoyable? Are there any unifying elements such as trees, massing, building forms, materials, roof lines, or siting to tie the city together?

I should like to introduce the term "architectural experience," but must do it with reservation. It has been my good fortune to be able to lecture to large groups of Applied Art students (Home Economics girls) regarding Architecture as an art. In attempting to introduce the idea of the infrequency of good design, and particularly the infrequency of the "architectural experience," I tried to find a common denominator of esthetic response. Of course, the obvious group mutual experience was that of the first kiss. Clinically describing the aura of expectancy, the sweaty palms, the flip-flop of the heart and the dilating of the nostrils, I made the statement (considering age, *naivete*, etc.) that this mutual langorous osculation was probably the most exciting thing that they could experience—at which point an attractive young girl at the rear of the auditorium gave a long, low laugh that filled the auditorium. I doubt if my quote—architectural experience—unquote—could compete with the excitement of her experience—but these exciting or at least rewarding architectural experiences do exist.

I hope that most of us have experienced a composition of materials and space that has evoked the emotional response of excitement. This experience is caused by what we term total design; that is, the total integration of function, structure and esthetics. The difficulty of viewing Architecture as a fine art is that it does not fit into the usually pure definition of a fine art.

There are several specific aspects in discussing Architecture: the practical aspect concerning necessary dimensions, costs, suitability of details and the demands of circulation; the social aspects, concerning the attitude of the project, the relation between effort and result, economy and the relation to street, community and region; the overall aspect concerning the interrelation of the different aspects and the philosophy of design approach. These aspects are universal in translating ideas into visual form.

The introduction of the human parameter into a composition disturbs the purist, but the concept of fine art, that is, *the primary concern with the creation of beautiful objects*, is a specific attitude of the Architect, and qualifies as one more of the several aspects that fertilize the garden in which the flower of Architecture can bloom.

Why, then, do we not have more flowers? Where is the appreciable contribution that these architects, these interpretive "artists" make, and why does our urban fabric not reflect this new dimension?

Perhaps it is because architects design buildings rather than areas, parts rather than streets. Perhaps they complain about ugliness without graphically presenting unsolicited improvements for fear of being accused of promoting their businesses. Perhaps we are really all junk men at heart. Perhaps it is because we do too much talking and not enough doing. (I have maintained that if the service clubs, instead of eating and singing and burping together, drove once a month to the edge of town and started walking into town painting the first unpainted house they saw, (regardless of the owner's protests), they would in a year's time improve the city visually 200 percent because these men (60—for 1 hour each) would be forced to look at the details of their city.) Perhaps it is because of the lack of a series of clearly defined goals. There is no ultimate goal expressed by the civic leaders; there is no ultimate goal expressed by the community; there is no ultimate goal expressed by the artists; and there is no goal idiomatically expressed by the architect.

The reason for these unexpressed goals? We are just beginning to understand who we are; and what we are; and where we are. We are recognizing the complexity of the problem and how it applies to us.

The first complexity facing us is the changing pattern of the community and the mobility of the people. We have lost a strong sense of *regionalism*. The inter-geographic mobility of people has changed things—there are fewer yokels; the economic situation has given rise to the absentee landlord and the collective landlord; materials and plants foreign to a region are now available within it. It seems the automobile represents democracy in action—we leap into the car and drive off into the wild blue yonder, avoiding responsibilities and obligations. It is easier to re-establish ourselves than perform remedial work in our own area.

A second complexity is the disintegration of security in symbols. There has been a breakdown of established, readily identifiable symbols. Architecturally, the variations in form resulting from the Bauhaus revolution have assaulted symbolism to a point where a church may look like a supermarket and a bank like a cathedral.

A third complexity is the increase in *communication*, that is, the ability to communicate effects but not causes. This exchange of ideas totally ignores regionalism. Our students affect TV's concepts of sophistication instead of acquiring the sophistication born of education and experience. Architectural magazines tout the current favorite star for his pyrotechnic display, regardless of its relevance to regional characteristics, and small firecrackers immediately pop across the nation.

A fourth complexity is the increase in the speed at which man travels. Buildings were viewed for thousands of years at the pedestrian rate of three miles per hour (4.4 feet per second). Buildings were detailed with loving care to develop a visual modulation for the slow-paced observer. The horse and buggy, the trolley, and the automobile increased this speed to 30 miles an hour (44 feet per second) which meant that bold smooth forms were called for, easily identified from the silhouette, for intricate detail is not visible at rapid speeds.

A fifth complexity is the diversity in the *choice* of materials—and some of these materials are imitations; look like the real thing, feel like the real thing, but are not the real thing and can never be. We have become a nation of substitutes. Designers without a

knowledgeable value scale mix materials and systems without an accurate prediction as to what the ultimate response will be.

We have recently passed a phase of pseudo-functionalism in which everything was steel, and glass, and right angles, and precision. Details became so pure that architectural features were indistinct. Unusual structures innovative in form and materials were classed by the architectural magazines as "googie" after John Lautner's restaurant in Los Angeles.

Then the public and the architect declared that this harshness and "sophistication" (i.e. superficiality) of form was not acceptable, and the architect became more romantic and discovered the reveal, texture, form and accent.

And now suddenly the new structures are hoopla-ed by the magazines, yet they approach "googie" architecture. Idlewild Airport, Boston City Hall, and the Yale School of Architecture are excellent examples. They are strange to our eyes, but they are valid solutions. We are now entering a renaissance in design because we are maturing in our use of these new materials, and we are again establishing new forms and symbols that people can recognize.

A sixth complexity is that of *education and association*. That is, a lack of association with well-designed objects whose criteria include beauty along with func-

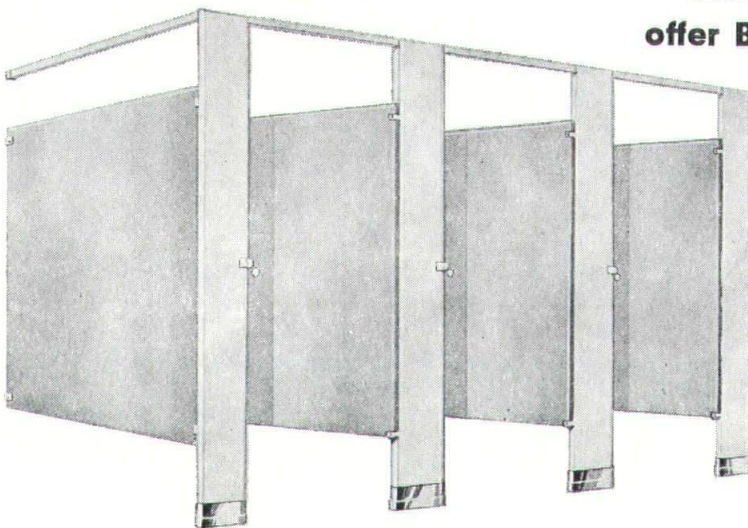
tion. *As a nation of substitutes, we tend to exchange the inherent value for what it is for how much it is.* There is less differentiation between novel and novelty. Educationally, a basis of choice including beauty is not clearly established. Can any of you remember hearing the words design or Architecture as a part of your primary education (or secondary education)? Times have changed—students hear it now. I don't believe we have to define these words so much as we need introduce them, for ultimately we have to establish a criteria for selection, or choice. Choice will get frightfully complicated in future years. For example, product design has improved tremendously, but the "functionalists" have not made form follow function regardless of what they say. A "streamlined electric eggbeater" is still streamlined to look like a streamlined electric eggbeater should look, (i.e., they all look much alike) and the plastic enclosing case is still only available in four decorator colors. The "functionalists" have really designed the streamlined eggbeater with a preconceived idea of how it should look, consequently our associations are limited because our choices are limited. We choose items every day for a variety of reasons, but it is difficult to expect the community to reflect an awareness for good design after a lifetime of limited choice.

I am certain these six complexities contribute appreciably to the dimensionless character of our urban fabric, but our understanding of them can serve as a guide for composing our environment and enriching our lives. Dubuque is blessed because the style of Architecture is consistent. Does our new building reflect thought and care for what exists?

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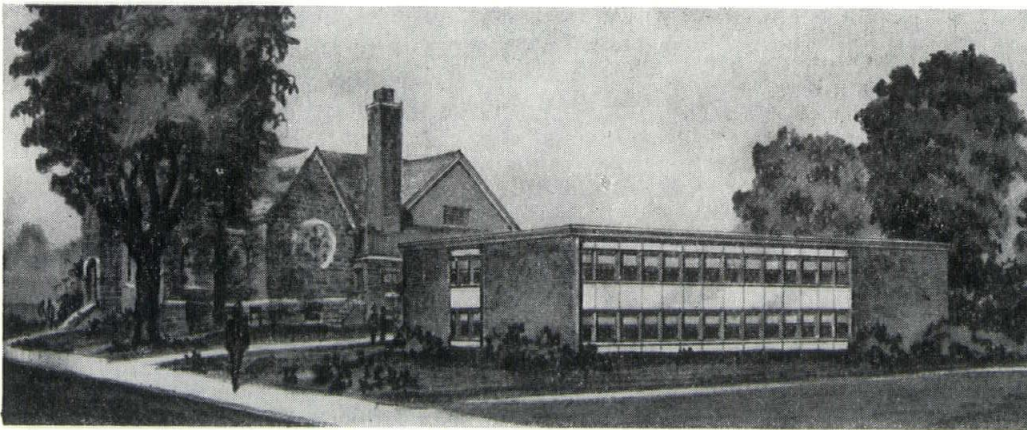
A building is a series of details. A city is a series of details. A community is a collection of people who manipulate these details. The appropriateness of detailing expresses the depth of awareness of our urban fabric and of the fine art in our lives as in our Architecture. The community cannot expect Architecture to be a fine art unless it demands it. The city fathers cannot have an attractive urban fabric until they assign to a properly trained person the responsibility of interpreting good visual organization and conscientiously work together toward it. The service clubs will not be made aware of it until they realize that health means wealth—visual health is an expression of economic health. The artist, dancer, poet, and sculptor cannot contribute to it until they become less esoteric and more participative. (providing they have an opportunity to become participative) The architect will not make his contribution unless it is demanded of him. And we cannot demand it unless we create the intellectual and emotional climate necessary to any creative person (artistic, civic, or commercial) through our awareness of the importance of detail in our planned environment.

"Beauty is our greatest motivating idea and search for it our greatest source of strength. By the same token, we architects of the common working variety who must be front-line men facing frustration and compromise: we, who must understand, absorb and give visual form to so many of the forces which make our world move, must not be ashamed to listen nor to understand what lives around us, ever mindful that each one of us can give more in a creative way by being part of the great mass of people, sharing their loves

and enthusiasm, guiding them in the realization of their obscure ideals—not disdainful, tempermental stars but men of vision among men." —Belluschi

The contemporary architect is confronted by the difficulty of creating forms appropriate to a modern society. He affects the urban fabric piecemeal, rather than having the freedom to demand remedial care for the ailing areas, but he accepts the challenge on a day-to-day basis and performs as well as he knows how within the existing framework, combating frustration and compromise. He is the common working variety of architect who attempts to interpret the symbols of time and place, function and people, and make a three-dimensional statement that is recognizable by a majority of observers, capturing the essence of what it is. The exhibits we see tonight are a testament of their ability to express themselves in these terms. And they indicate that Architecture is a fine art, as practiced in Iowa, and we have as much good Architecture per capita as any area in the world. But there is no substitute for a live performance, no substitute for experiencing space.

Architecture is a fine art only when we collectively and individually care . . . that we care in composing the details of our environment. And if as we compose our environment we demand that it is physically, graphically, and spatially beautiful, then perhaps the fine arts, of which Architecture is one of the several, will have the true meaning that we now assume them to have. This is not nostalgic projection.



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CHURCH, CHARITON, IOWA.

WOODBURN & O'NEIL
DES MOINES, IOWA—ARCHITECTS

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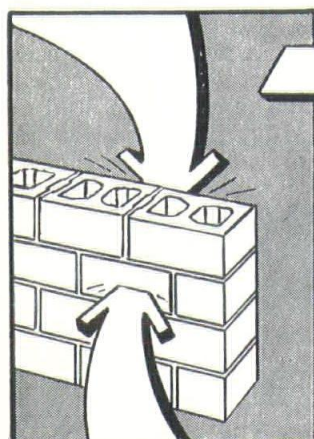


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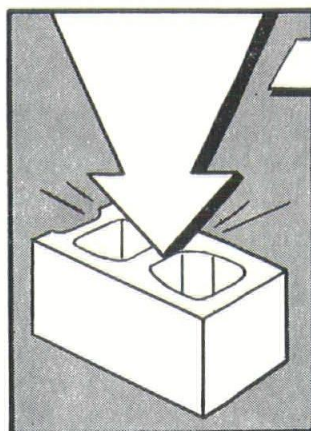
WEST DES MOINES, IOWA

ANNOUNCING

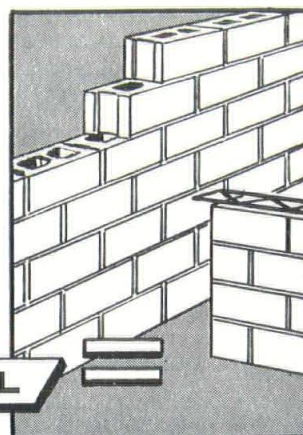
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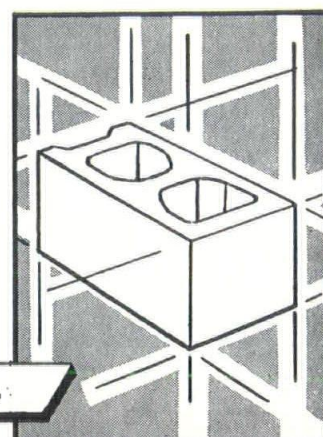
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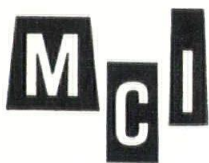
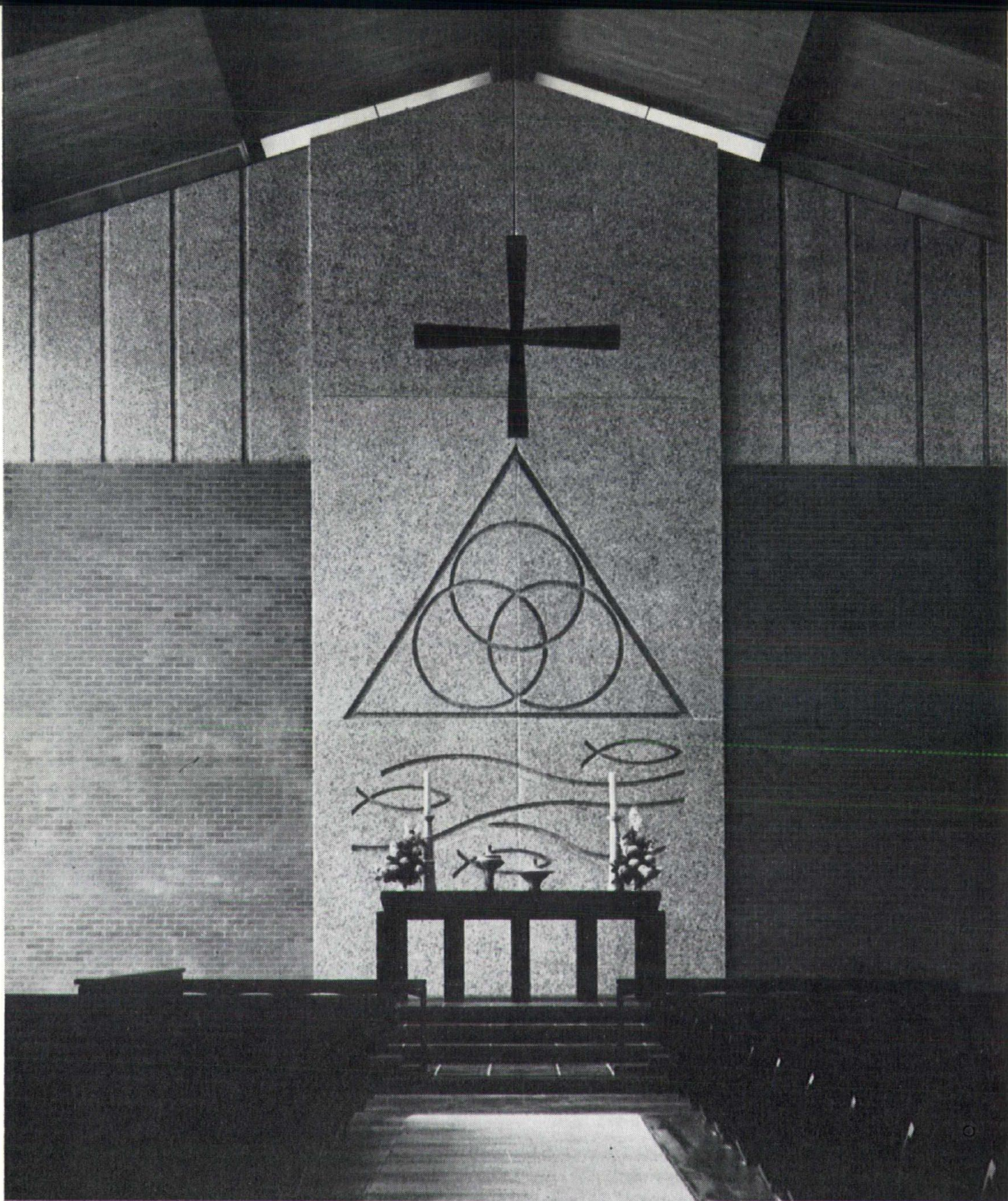
Minneapolis embraces progress in new buildings such as the home of the Northwestern National Life Insurance Company, to be completed in the fall of 1964. Reinforced and precast concrete, the structure will be a dramatic contribution to civic beauty. • Rows of slender precast, prestressed concrete columns with flaring capitals soar 80 feet high, and extend beyond the building to create an impressive portico. For full development of the arched colonnade effect, the columns are brilliant white, achieved with quartz and white portland cement. Additional accent is provided by dark green walls of faceted panels flanked with gray glass. • Concrete offers opportunity for striking design departures in structures of every purpose.



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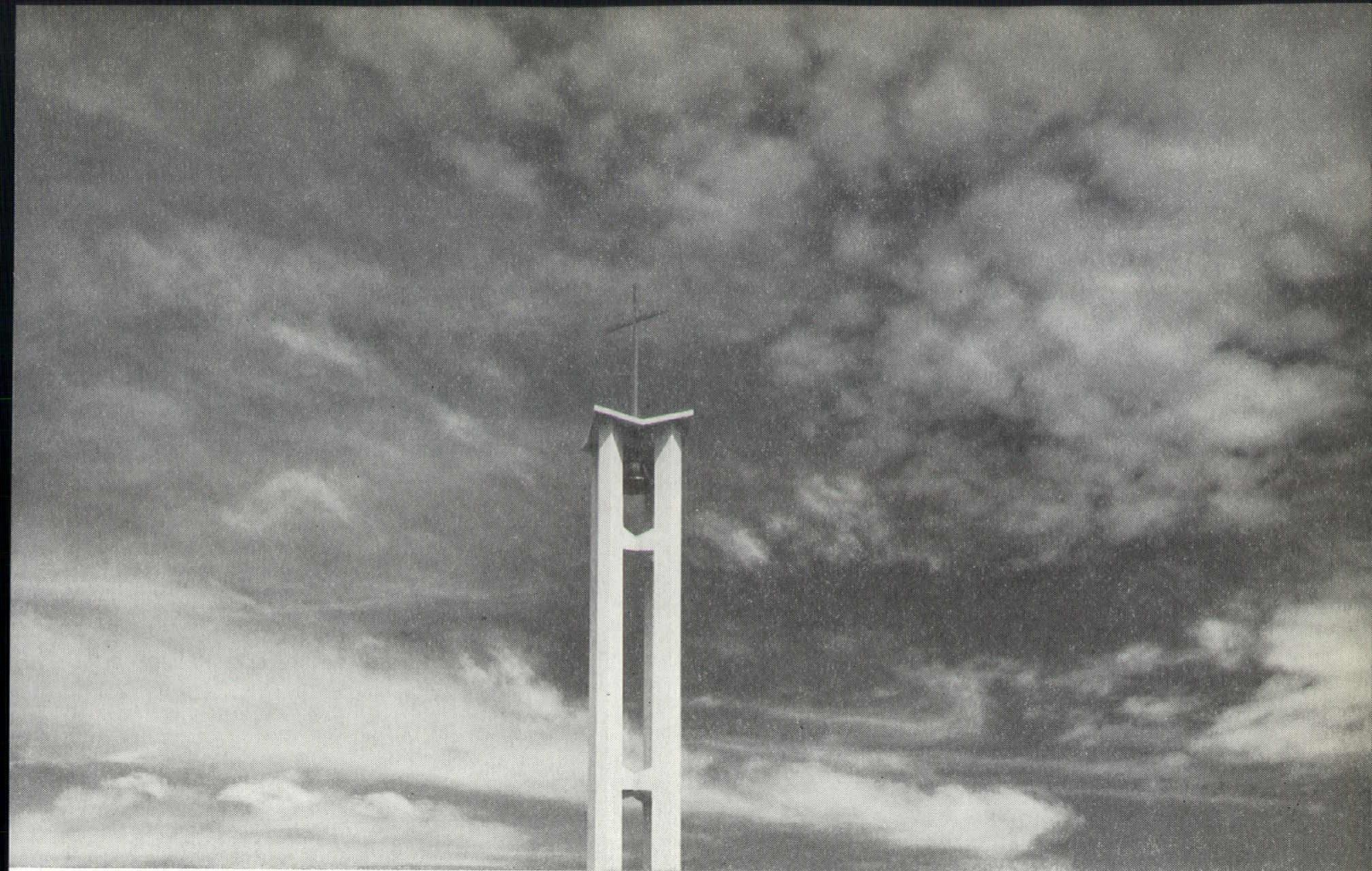
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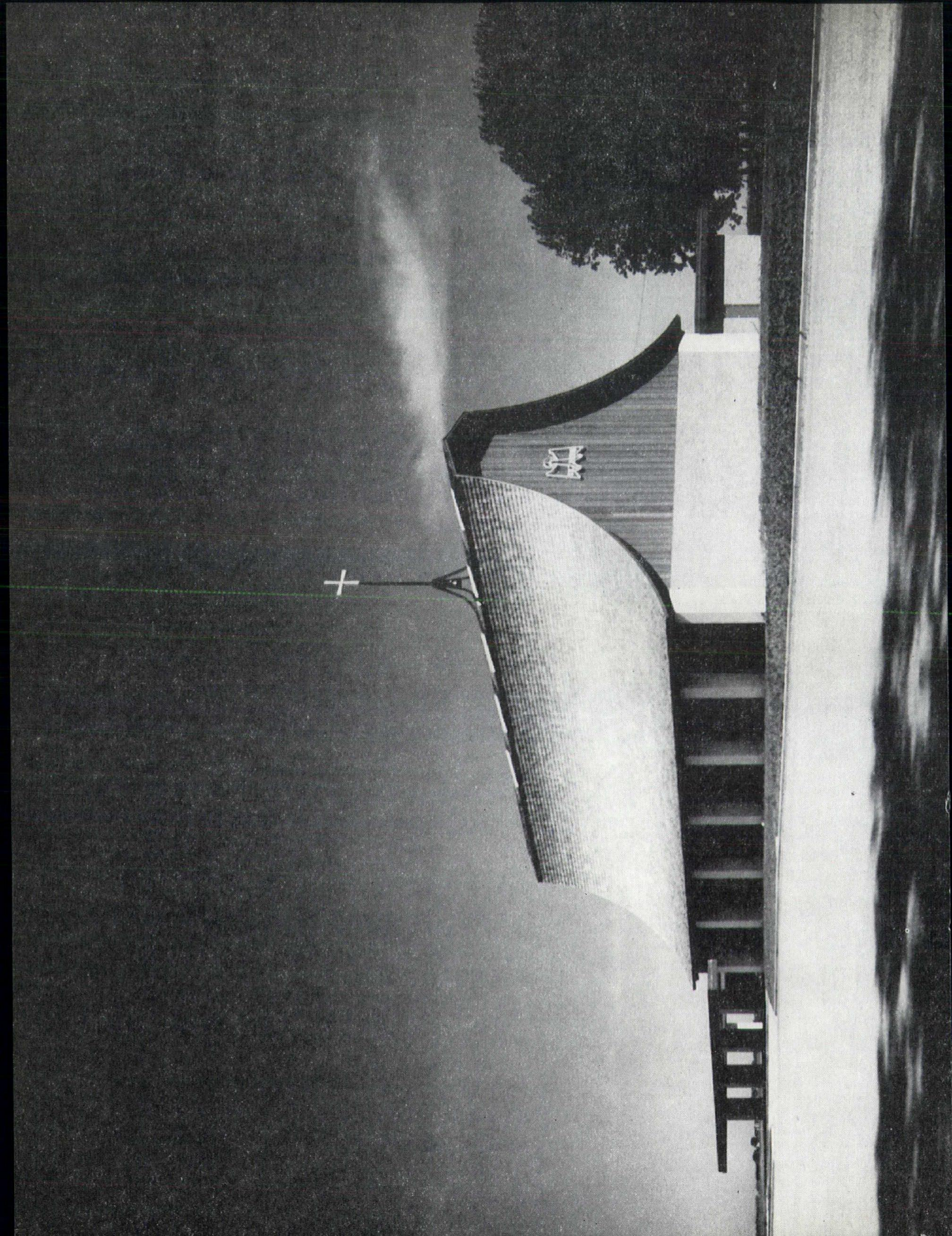
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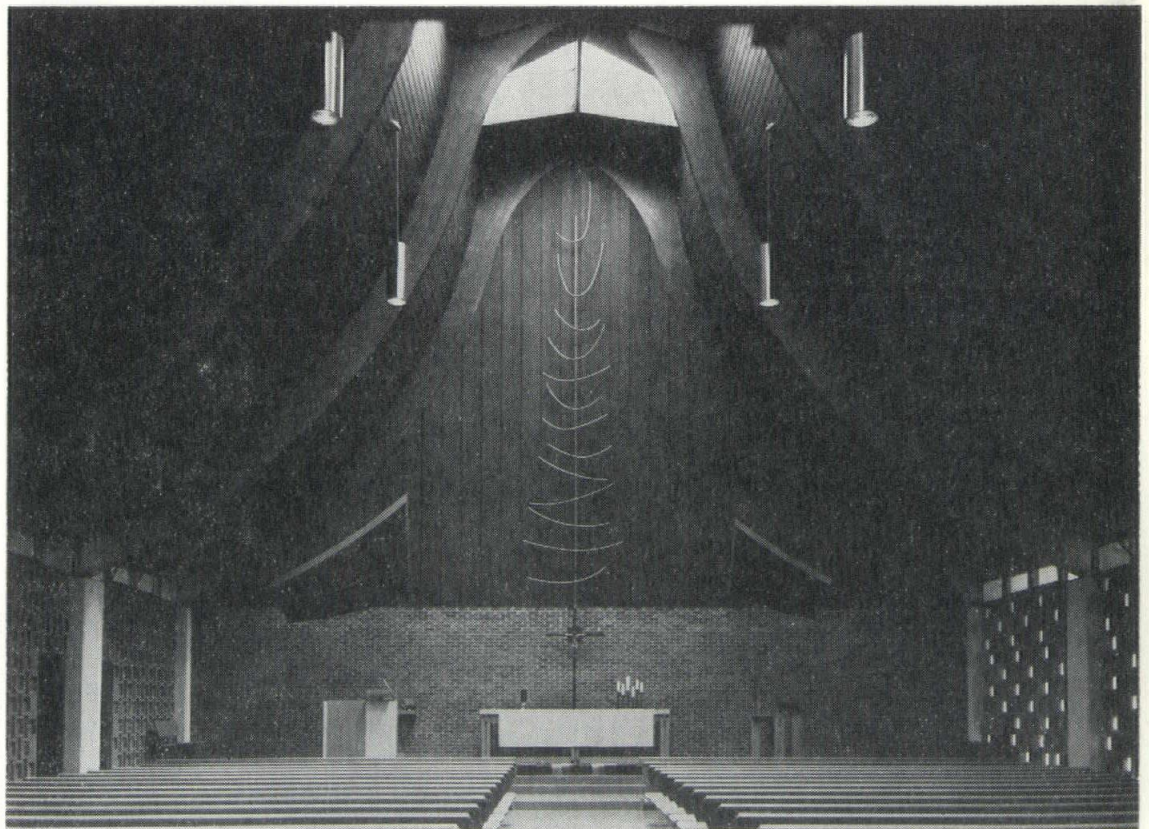
Houses of Worship



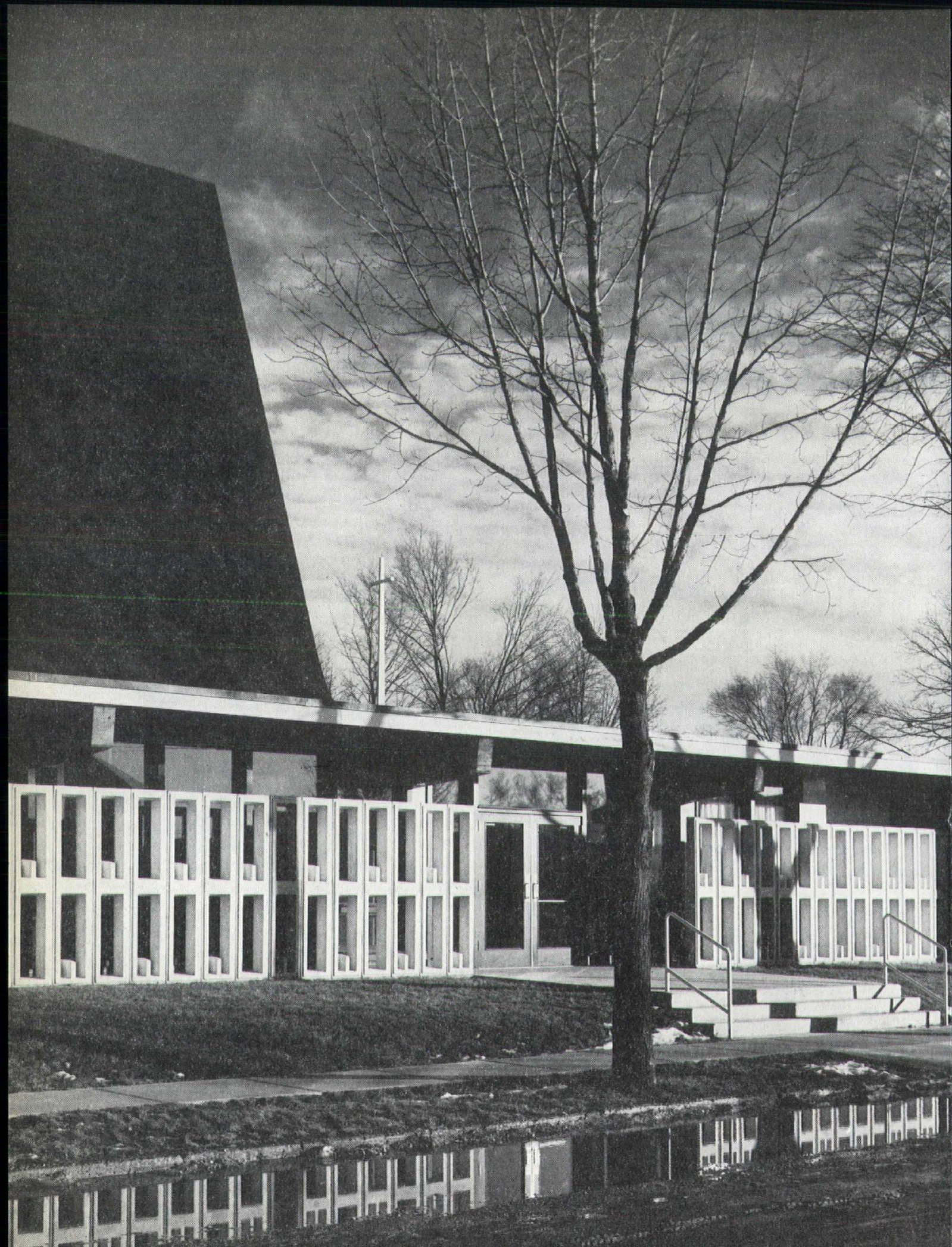
ST. JOHN'S LUTHERAN CHURCH, KASSON, MINNESOTA
Gjelten and Schellberg, Architects, Forest City, Iowa

A church of the prairie, sited in farm fields at the edge of a small rural community, built with a modest budget and designed with a notable indigenous character.

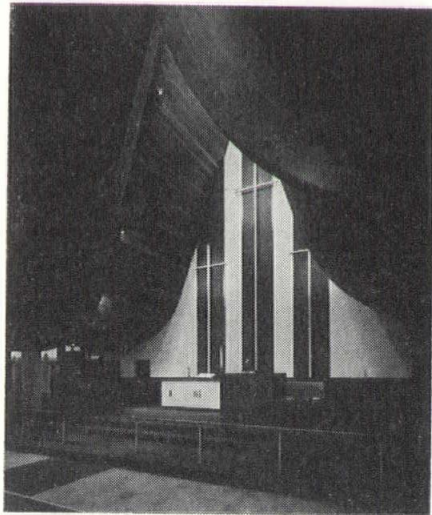
Interior



HEEMSTRA AND BAKER



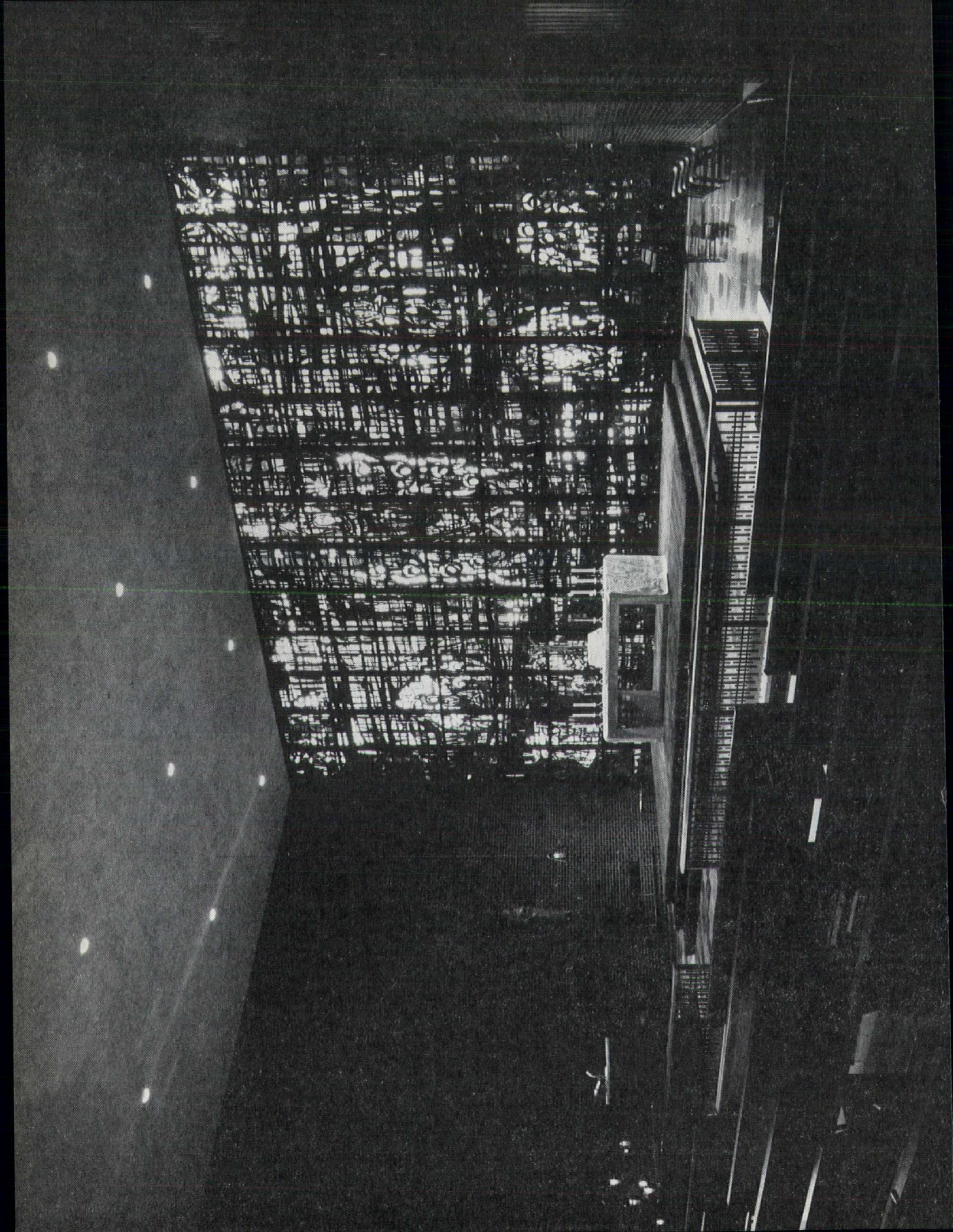
JOEL

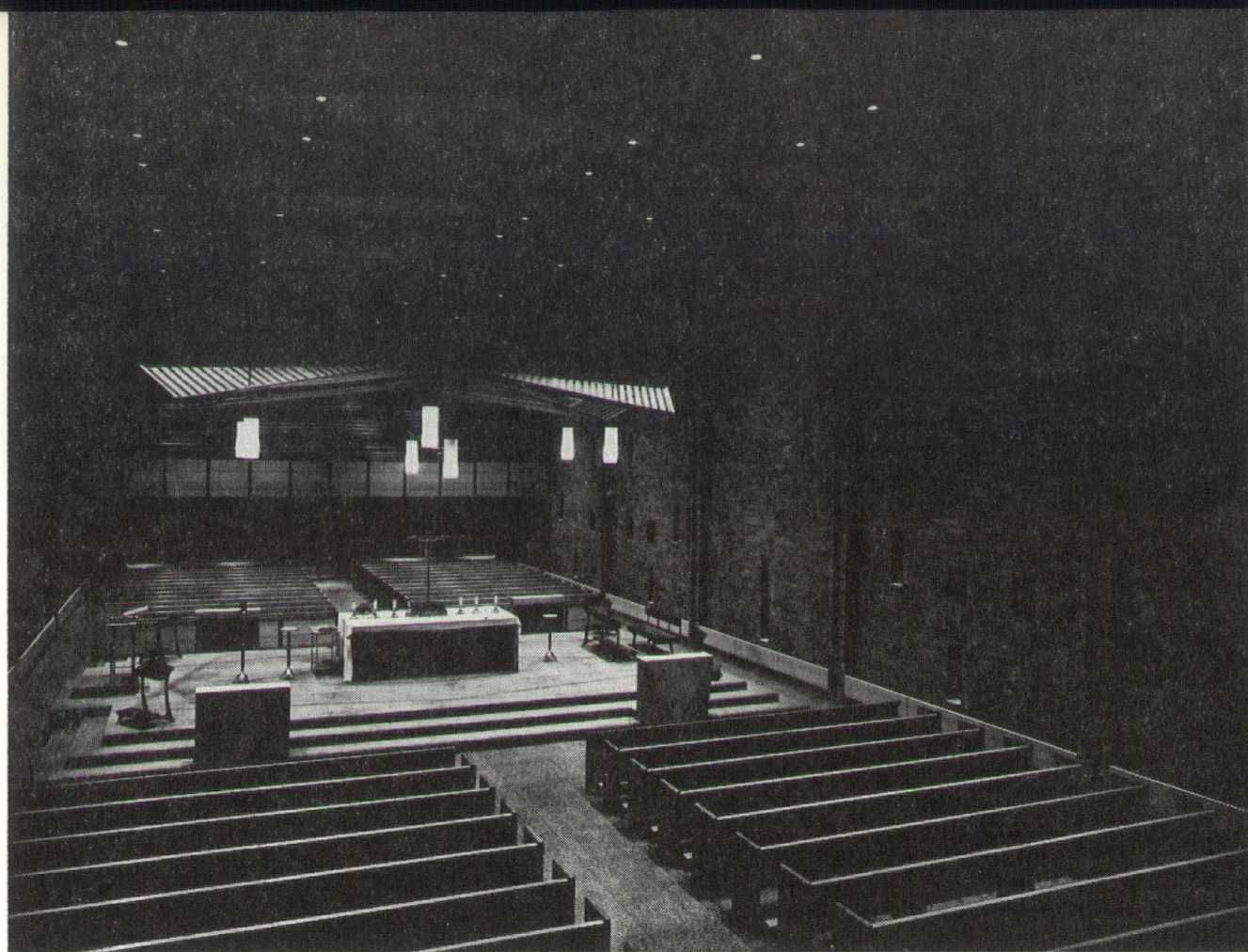


JOEL

SALEM E. U. B. CHURCH, HUBBARD, IOWA
Savage and Ver Ploeg, Architects, West Des Moines, Iowa

A composition of recalled forms; the use of height and form in the screened sanctuary to create the mood of reverence to God.





L. C. WARD

Interiors

ABOVE: ST. THOMAS AQUINAS CHURCH, AMES, IOWA

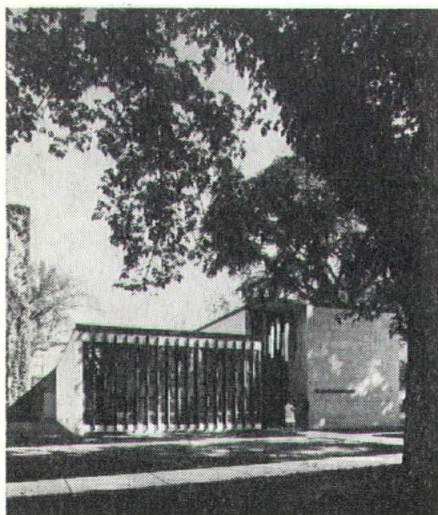
LEFT: ST. MARY'S CATHOLIC CHURCH, MANCHESTER, IOWA

Leo C. Peiffer, Architect, and Associates, Cedar Rapids, Iowa

The creation of mood: rich materials, touched and defined by light and shade; symbolism and ritual enhanced by form and furnishing.



Chapel



Parish House addition

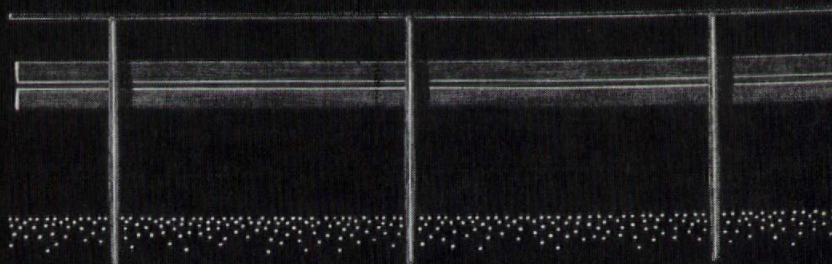
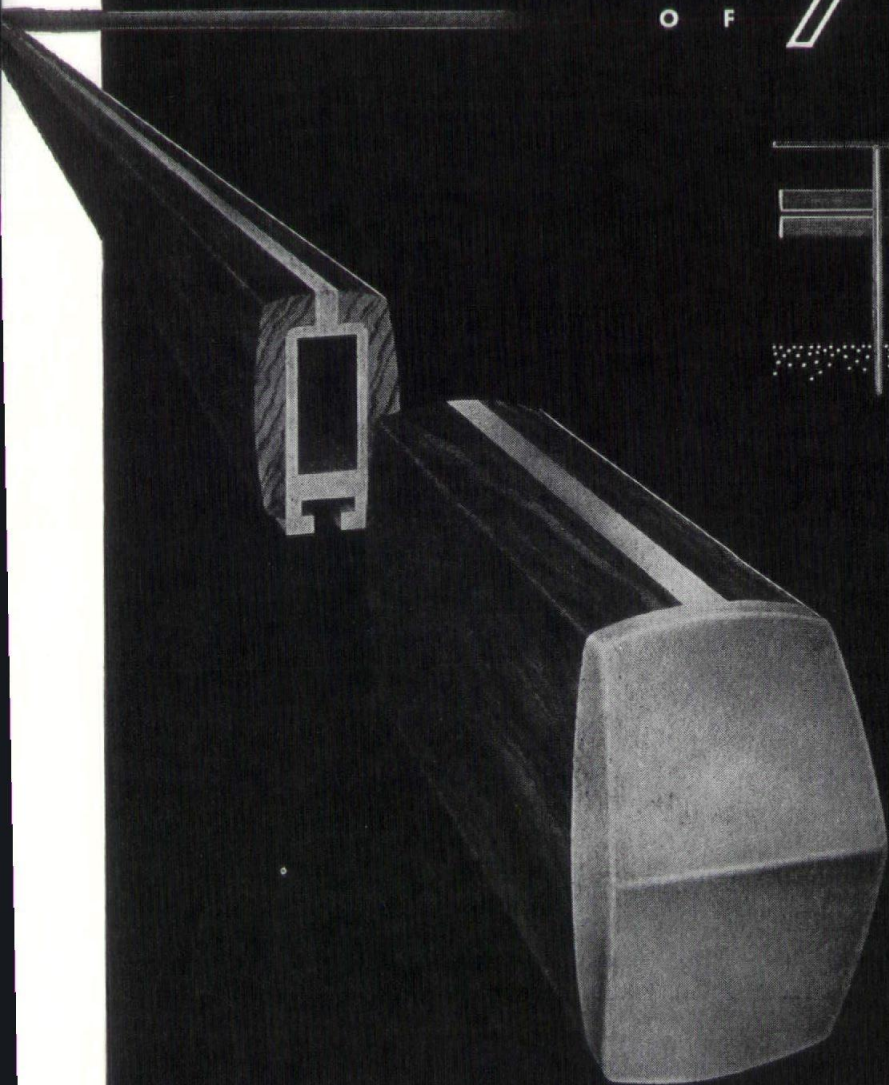
CENTRAL PARK PRESBYTERIAN CHURCH, CEDAR RAPIDS, IOWA
Kohlmann-Eckman-Hukill, Architects, Cedar Rapids, Iowa

Winner of a Merit Honor Award at the recent National Conference on Church Architecture



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Iowa Chapter, AIA member Oswald H. Thorson, Secretary of the American Institute of Architects, is seated third from the right, and at the left hand of AIA President Arthur Gould Odell, Jr., in this portrait of the officers and directors of the AIA made as they met for the first time following the June convention in St. Louis.

Other officers seated are, left to right, Treasurer Robert F. Hastings, Vice President Rex Allen, First Vice President Morris Ketchum, Jr., who will succeed to the presidency, President Odell, Treasurer Thorson, Vice Presidents William Eschbach and Hugh A. Stubbins.

Regional Directors of the AIA are standing, and Angus McCallum of Kansas City, Central States Regional Director, is fifth from the left in this picture. Mr. McCallum was chairman of the professional program committee for the 1964 convention of the Institute.

One of our boys made it.....

During the year 1958, the Officers of the Iowa Chapter AIA came to grips with the realization that in 1959 it would be host to the Central States Regional Conference. At the same time came a realization that the Chapter should begin to make strides on behalf of the profession and for the benefit of the public.

There was an underlying thought that the Iowa law relating to architecture should be corrected to eliminate loopholes which were damaging to the public through failure to require adequate training and qualification on the part of those persons who offer architectural services to the public.

The need for greater participation by Iowa A.I.A. members in the affairs of the Institute was recognized; not that Iowans might have an unmatched talent to offer, but that participation by Iowa AIA members in regional and national activities of the Institute would bring to the entire chapter an awareness of the services and potentials of the Institute. More Iowa participation would bring to chapter members a new sense of belonging to the Institute, and would bring greater recognition to Iowa architects as a professional body.

The movement to bring more Iowans into the regional picture began at the Conference in 1959. O. H. Thorson, a past president of the chapter and a second generation architect, was nominated and elected to be Director, representing the Central States Region on the AIA Board.

That Iowa and the Central States Region had chosen wisely was proven in the next three years, for O. H. Thorson won wide respect among the Central States architects. In his third year, as a member of the Institute Board's executive committee, he widened his acquaintance among architects of the nation and was a principal figure in planning the program for the 1963 AIA Convention at Miami. At this convention, a revised program assured the presence of a working quorum at all business meetings, and AIA progress again picked up momentum after a period of "wheel-spinning" which had resulted from inability of the 1962 convention to act for lack of a quorum at a crucial business meeting.

O. H. Thorson completed a three-year term on the Institute Board following the 1963 convention, but the Central States Region, having found a man who would do a job, was not content. With the opening of national nominations for the 1964 convention, the name of O. H. Thorson was proposed for a national office at the 1963 meeting of the Central States Regional Council, a group composed of the presidents and secretaries of the chapters in the Central States Region.

From this meeting grew O. H. Thorson's eventual nomination for Secretary of the Institute, an honor which was conferred upon him by vote of the delegates attending the 1964 convention of the AIA at St. Louis.

Officers and Board members, who in 1958 advocated the first tentative steps to put the Iowa Chapter farther into the affairs of the Region and Institute would not have guessed that in the short period of five years, the chapter would have been honored by having one of its members chosen for a national office.

Thorson will serve a two-year term which continues through the AIA Convention of 1966.

Mr. Thorson was honored in July by his fellow architects who were hosts to a reception at the home of Robert Broshar.

Officers of the Iowa Chapter who in 1958 made the decisions which put the Iowa Chapter more forcefully into the regional and national picture were:

R. Wayne Lyon, Des Moines, president; George Horner, Iowa City, vice president; W. D. Frevert, secretary and G. D. Robison, Davenport, treasurer.

The 1959 officers were: Horner, president; Eugene O'Neil, Des Moines vice president; Frevert, secretary and Robison, treasurer.

In the paragraphs following, National AIA Secretary Thorson describes the duties and activities which have come his way with the national office.

"As Secretary of an organization of 16,000 professional men, there are always decisions to make, papers to sign, minutes to take, letters to write.

"As Secretary I must sign all contracts the AIA makes with authors for developing our books, with the government for research projects, with producers for public relations movies.

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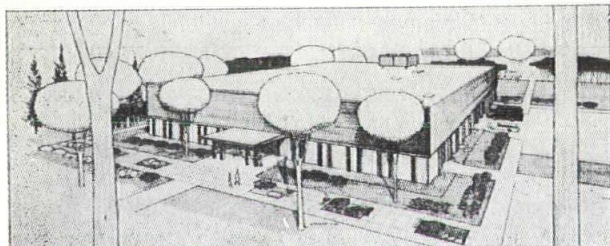
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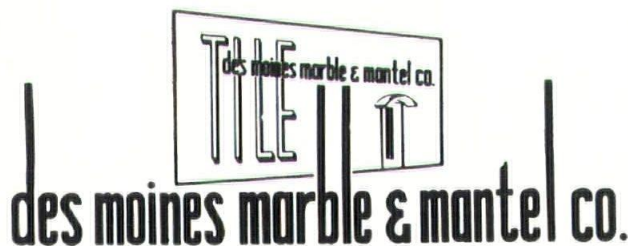
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"As Secretary I must keep minutes of the Board Meetings and Executive Board Meetings and certify them for publication.

"As an Officer member of the Executive Committee, I also have all of the normal responsibilities of reading agendas, listening to presentations, taking part in the discussions, voting my convictions on the many varied projects and problems that are always being brought under the Board's scrutiny, and again I have been impressed by the obvious fact that here is one organization that is not being run by the Executive Director on the staff. It is run by the Officers and Board in the most democratic manner.

"I must approve all membership applications. Basic work is done by the chapter staff, but I must check them over and raise any questions. With new standards and drive to expand membership, there are many more "hybrid" types being brought in by the chapters. These are adding to the usual problems of membership. I approve all member Emeritus applications, and approve all membership suspensions for non-payment of dues (national, state or chapter) or for ethical reasons. I also approve all membership terminations, whether at a member's request or following suspensions.

"I must answer all requests from members regarding ethical problems, standards of practice, and responsibility to the public of the profession, but I have no responsibility if charges are actually brought. I also officially approve all competitions for participation by AIA members after approving a professional advisor and a complete program as set forth in AIA competition code.

"George Pettengill on the staff makes preliminary revisions and judgements and then reports to the Secretary for final decisions and approval.

"There have been many more of these problems than I expected—something like 15 various competitions all the way from a concrete block house to a large urban renewal development—with most requiring telephone calls and many letters.

"As Clint Gamble explained on turning over the reins—'It's really just a great big job of being official housekeeper for a 16,000-man professional organization that hires 80 people in Washington to keep the programs going and spends nearly 2 million dollars per year in so doing.'

"The staff, of course, does the original and routine work. They send letters to me to sign and send if I agree. I usually do. They write up the minutes for me to check and officially approve. They check thru the competition program and make suggestions. They send the membership certificates by the hundreds for me to sign, but the final decision on anything tough is always mine, and already I've felt rather lonesome on two or three occasions.

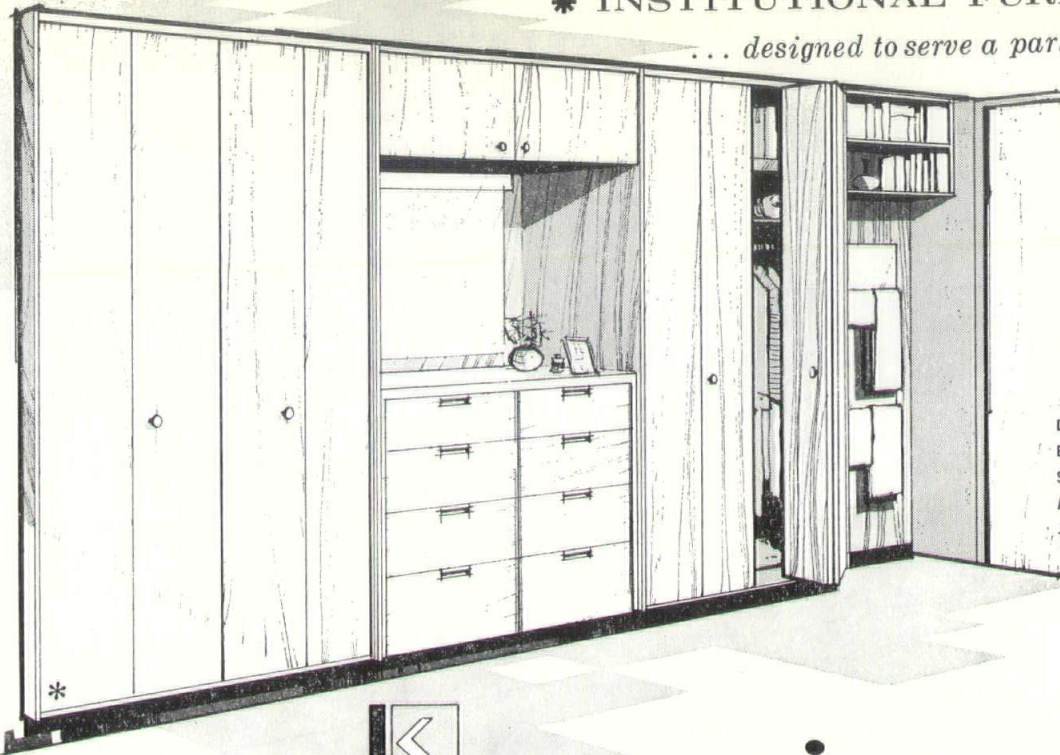
"There are several letters to write on the average day, with copies going back to the staff or officers. There have been many days when this seemed too many, but it has so far been very interesting, because behind every letter or every note is a story, a problem and background, which makes this close view of AIA fascinating.

"So far there has been only one letter critical of my actions, and it was a gem. Since I knew the writer, I realized there must be some mistake, and after my letter of explanation I did get a very nice letter of apology.

"I'm still anxious for the mailman—to see what new is next on the agenda."

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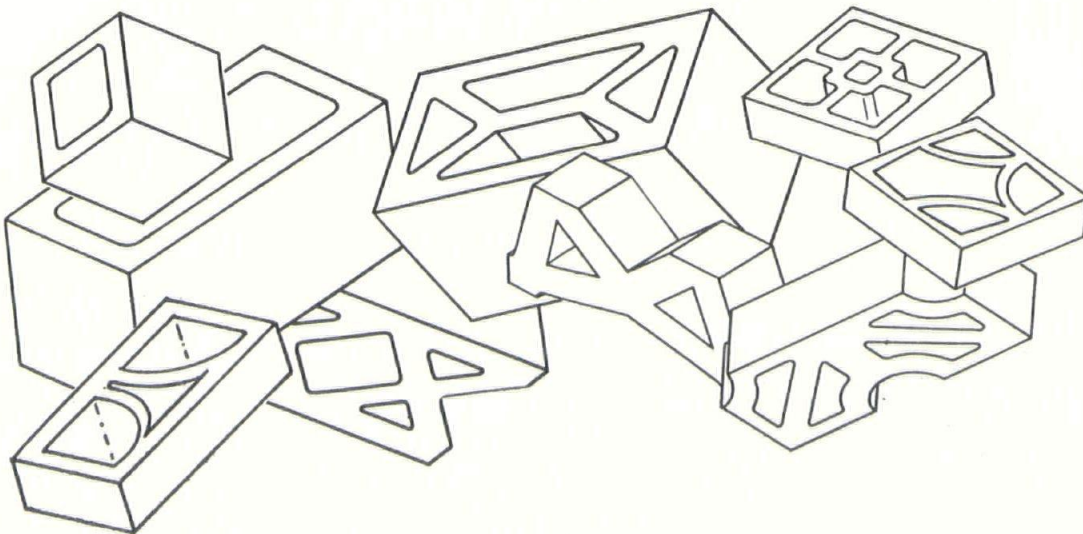


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1964 REGIONAL CONFERENCE WILL CONSIDER TOTAL COMMUNITY PLANNING FOR MAN

Planners for the 1964 Regional Conference of the Central States of the AIA have set the theme of the meeting as "People Places" and have assembled what they believe will be a team of the nation's outstanding planners to help architects realize the potential of the profession in assisting the development of the communities of each attending architect.

Named as speakers for the conference, October 29-30-31 at Kansas City, Mo., are:

AIA Vice President Hugh Stubbins of Boston, Mass., Paul D. Spreiregen, of the Octagon's staff on urban design, Charles A. Blessing, a Detroit City Planner, Deal L. Gustavson of Salt Lake City, an architect with experience in planning the small community, Archibald C. Rogers, Baltimore, O., architect who is experienced with the medium sized community, Kenneth W. Brooks of Spokane, Washington, who will discuss the role of transportation in planning for people places, and John Morley of Kansas City who will lead a discussion of the Lessons of the New Town Cumbernauld.

Headquarters for the conference will be at the Hotel Muehlbach.

Presidents and Secretaries of chapters within the region will meet on Friday, October 30, as the Central States Regional Council to formulate the expressions of Central States Region attitudes which will be expressed to the AIA Board through Central States Regional Director Angus McCallum of Kansas City.

PCI HOLDS CLAMBAKE

Some 200 architects, engineers, contractors and suppliers enjoyed clams (raw, steamed, chowder and clam juice), lobster, delectable Iowa corn and sufficient liquid refreshments at the 1964 Annual Clambake of the Iowa Chapter of Producers' Council, Inc.

President W. D. Frevert of the Iowa Chapter, AIA, and President Jack Buehner of the MBI were joined by Joe Dean, executive secretary of the Iowa Engineering Society in extending thanks on behalf of their associates for the PCI hospitality.

Set-up at the clambake was one of the "county fair" style with tables at which the visitors could stop for clam chowder, tiny sausages, beer, raw clams, steamed clams, or clam juice. For dinner there was a choice of lobster or chicken, plus roasting ears of sweet corn.

EXPAND HAYDITE PLANT

Plans for expansion of the Haydite aggregate plant of the Carter-Waters Corporation at Centerville, Iowa, have been announced which will, when complete, double the production capacity. A new gas-fired rotary kiln eight feet in diameter and 125 feet long will bring plant capacity to 140,000 tons per year. The plans include replacement of the present shale crushing equipment for the plant, which was built in 1960 to produce the lightweight Haydite aggregate.

CALENDAR

29-31 October—Central States Regional Conference, Kansas City, Mo.

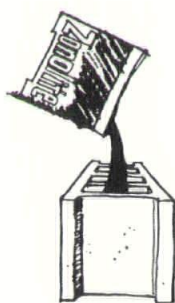
30 October—Central States Regional Council Meets, Kansas City, Mo.

19-20 November—School Boards Convention and Exhibit, Des Moines.

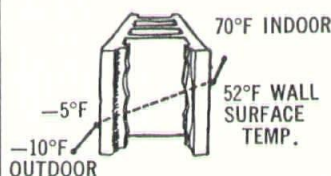
1 December—Chapter Business Meeting, Des Moines.
 28-30 January—1965 Convention, Iowa Chapter, AIA, Hotel Savery, Des Moines.

4-5-6 November—1965 Central States Regional Conference, Hotel Fort Des Moines, Des Moines.

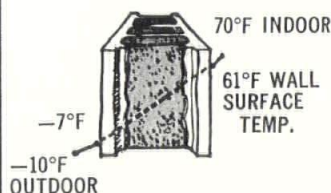
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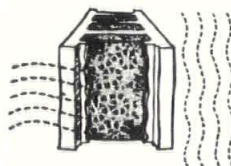


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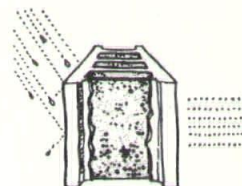


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BENTLEY BECOMES KINGSCOTT PRINCIPAL

James M. Bentley, AIA, has been made a principal in the firm of Louis C. Kingscott & Associates, Inc., it was announced by Louis C. Kingscott, Jr., president of the firm which has offices in Iowa, Wisconsin and Michigan. Bentley, who heads the office staff at Davenport, Iowa, also was elected to the Board of Directors of the firm.

ISU SENIOR ATTENDS PAN-AM CONFERENCE

James Hamill of Clinton, a senior in architecture at Iowa State University, was chosen by the U.S. Department of State as one of five official student representatives of the United States at the Fifth Biennial Pan American Conference of Architectural Students held at Buenos Aires, Argentina.

Hamill attend a briefing session of the U.S. Department of State in Washington, D.C. before his September 16 departure for South America. He was to return October 11.

Hamill's tour agenda included visits to architectural schools in Argentina, and the National Engineering University at Lima, Peru, where he expected to meet with Dr. John Lagerstrom, associate dean of engineering of ISU who is on a two-year leave of absence to be an advisor to the president of the National Engineering University at Lima.

Hamill is the son of Mr. and Mrs. Stephen J. Hamill, Clinton.

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ARCHITECTS GIVEN FLOOR

17 Iowa architects were shown the operations of the Armstrong Cork Company recently, and then given the floor to express their opinions of the new designs the company is considering for future production.

The Armstrong Cork Company, working under a program of liaison with the profession on a region-by-region basis, has decided to take Mohammed to the mountain. The company "fleet," as they jokingly refer to it, consists of two well-equipped (see cut next page) aircraft that fly representative groups of architects to Lancaster, Pennsylvania, for a day-and-a-half of general enlightenment regarding the design and production of such products as acoustic ceilings, flooring materials and roofing.

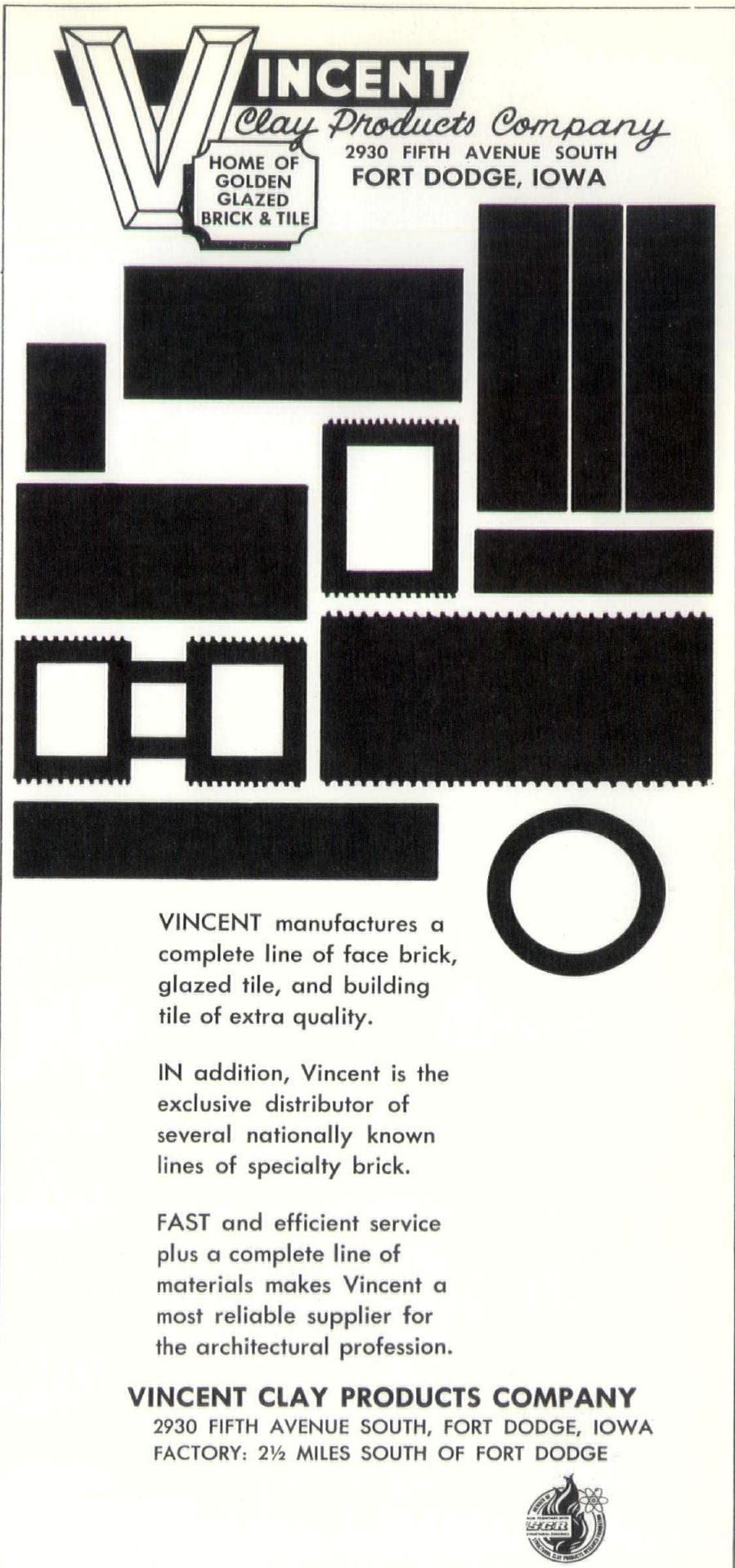
A trip thru the production facilities for linoleum, asphalt tile and vinyl asbestos tile yielded a fascinating insight into just how that stuff we've been walking on for years is made.

The styling center, of natural interest to the group of visitors, produced yet further insights into why the company's products are as they are and look as they look. "Styling is not a dirty word," according to the prevailing philosophy at the styling center, and the adherence to this opinion was demonstrated by a tour through an extremely diverse and interesting group of spaces in which were seen everything from simulations to the most original ideas for the uses and expressions of the new materials technology has offered.

A rapid-fire sequence of ten-minute seminars at the research and development center put before the group in condensed form a fund of knowledge concerning the uses and composition of such products as floor covering and roofing material. The amount of thought and effort evident in the synthesis, testing and evaluation in general of proposed or in-production material was impressive.

The conclusion of this most edifying 36 hours was a round-table discussion during which a number of questions were offered by both the company and the architect group, the latter group's questions being concisely answered by what appeared to be the greater part of the Armstrong high-echelon management.

The Armstrong Cork Company will certainly be remembered as the most gracious of hosts.



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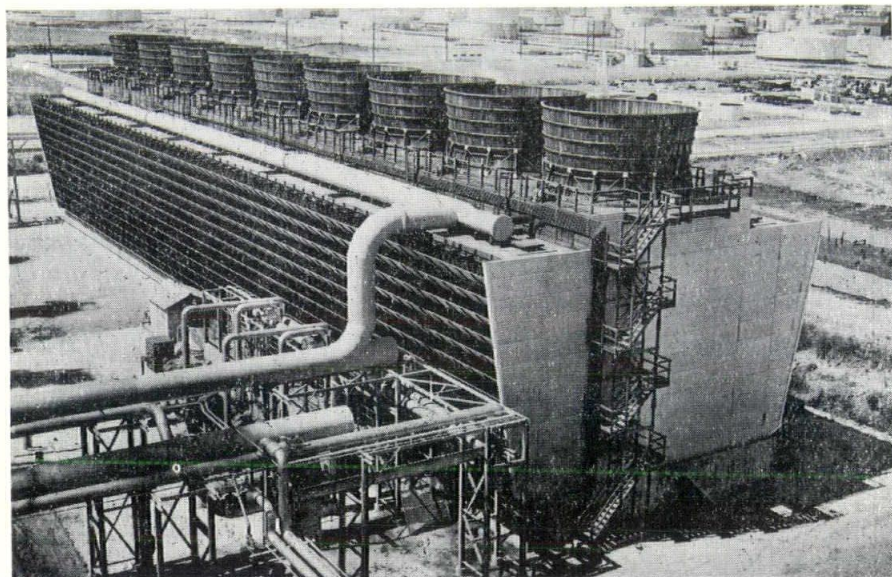
One of the pilots employed by the Armstrong Cork Company. Coffee, tea or milk?



Tom Porter, left, checks tail of aircraft and finds it in excellent condition.



Larry Larson, Armstrong representative for the Des Moines area and guide for the evening tours.



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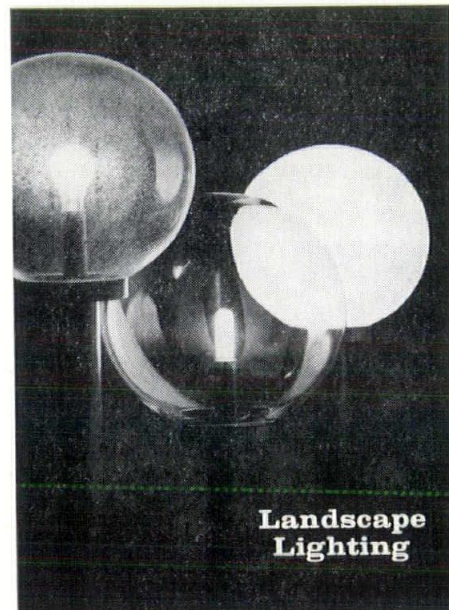
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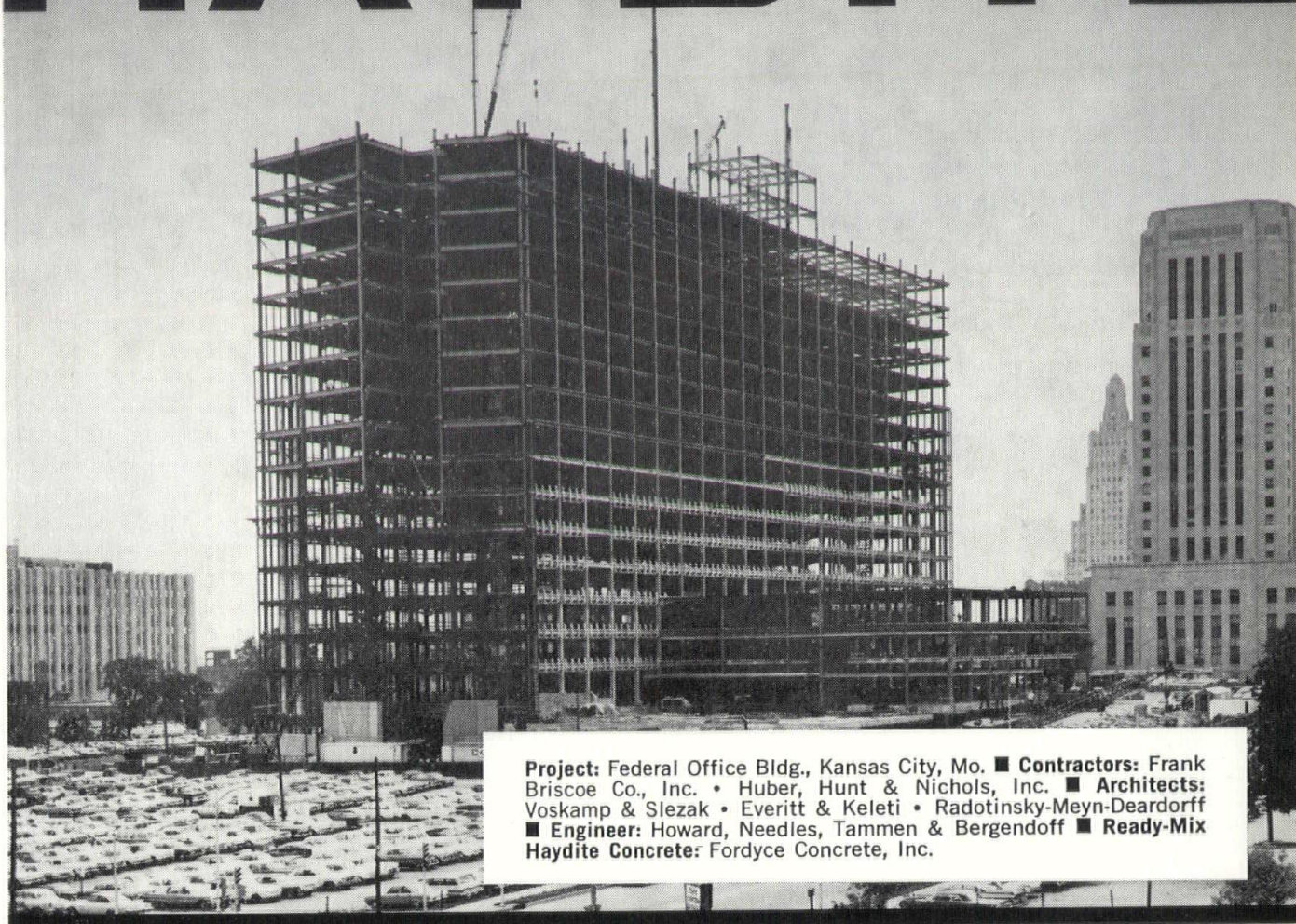
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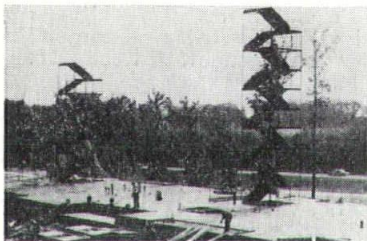
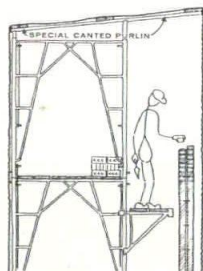
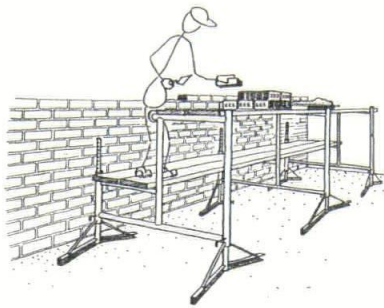
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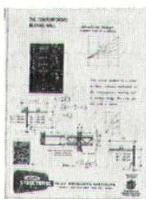
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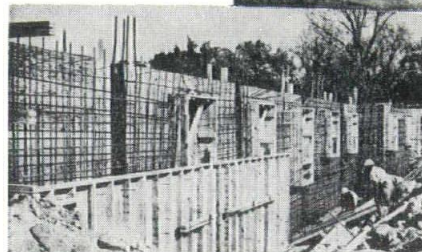
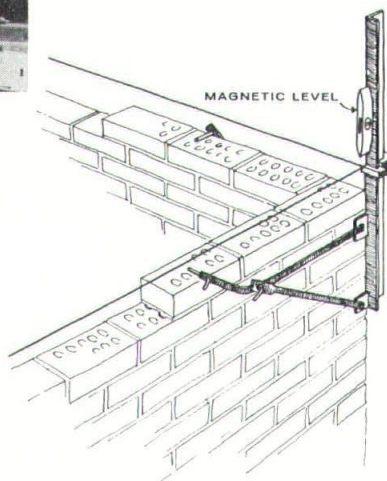
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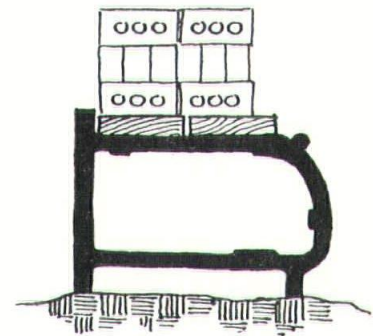
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