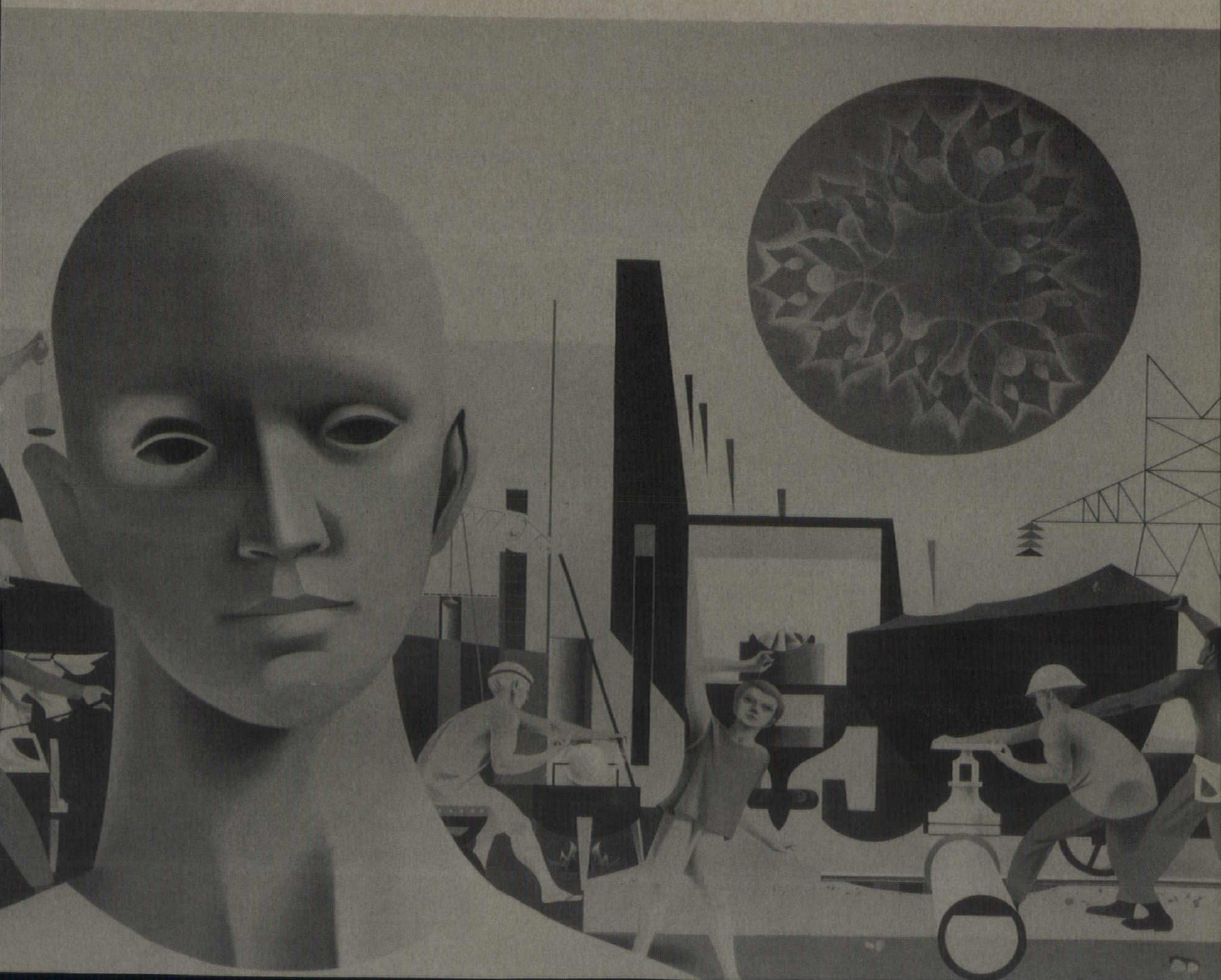


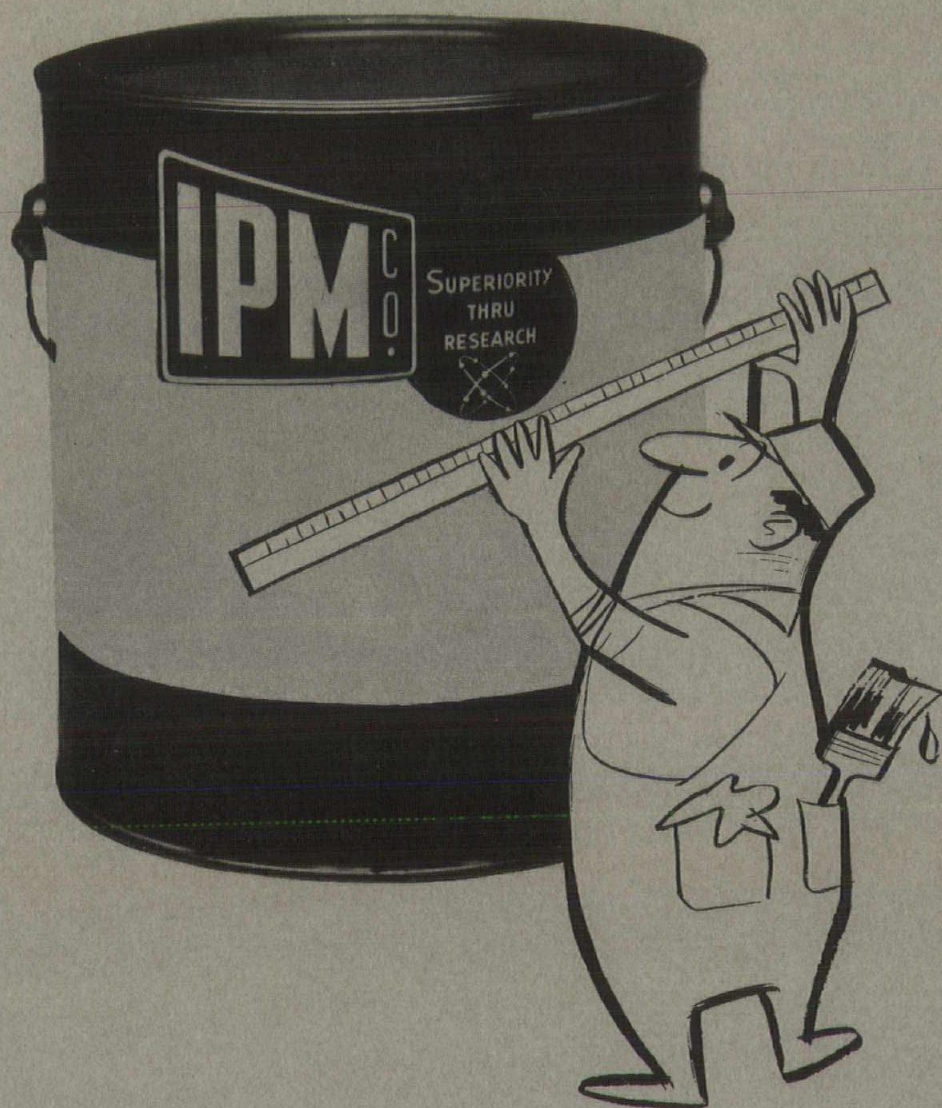
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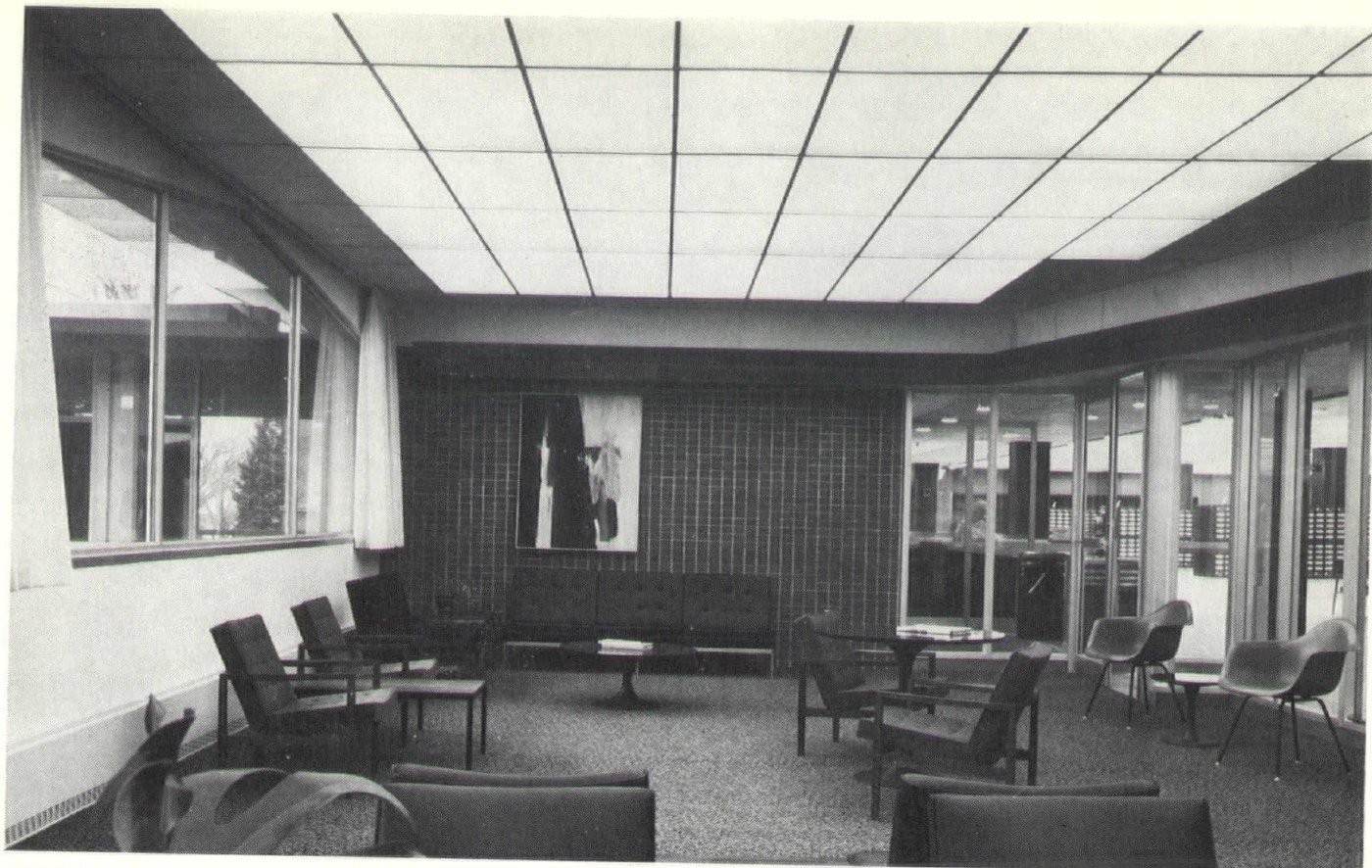
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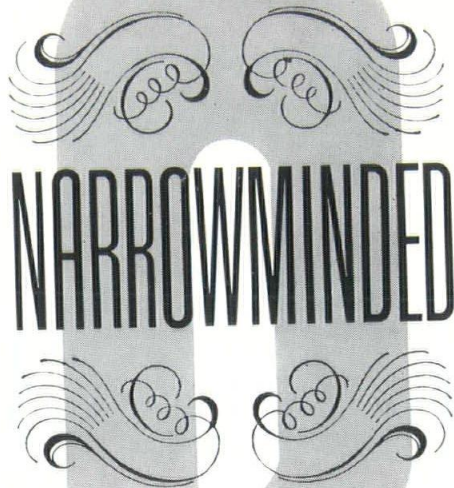
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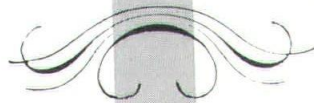


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Cover: Mural, "The Story of Power" by Stan Hess, artist and Professor of Art at Drake University, Des Moines. The work dominates the main display lobby of the Iowa Power and Light Company, Des Moines, and throbs with striking oranges and yellows. A typical example of the brilliant work of Iowa artist Hess, the mural sets a foreground figure, ageless man, against the rhythmic background of man's progressive accomplishments in the uses of power. The sun, fractionated to symbolize the new power to come from the peaceful uses of atomic energy, is in itself a symbol of basic power, and thus surmounts the composition. Artist Hess, whose art is obviously not Pop, Op, or Slop, has created numerous works for Iowa buildings. He creates, as quoted from a review of his work, "jewel-like paintings . . . which . . . have a kind of self-contained monumentality". The "Power" mural, 12 feet high and 15 feet wide, was done in polymer tempera. Photo: J. K. Brown.

The "Iowa Architect" is the official publication of the Iowa Chapter, The American Institute of Architects, and is published quarterly. 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, Kieffer Associates, 3706 Ingersoll Avenue, Des Moines, Iowa 50312. Telephone 279-2014, Area Code 515.

Iowa Architects Honored

Two of Iowa's noted architects have been named to fellowship in the American Institute of Architects. The Jury of Fellows of the National Chapter, AIA, has conferred this high honor on Oswald H. Thorson, Waterloo, and William J. Wagner, Des Moines. The "Iowa Architect" takes great pleasure in presenting biographical sketches of these outstanding representatives of the Profession of Architecture.

The achievements of William John Wagner in educational services to the profession are to be found in the measurable education of the Iowa public to the architectural history of Iowa and to the value of preserving the historical and architectural landmarks of this state. To these causes Bill Wagner has given a notable effort because he is a man of notable zeal and dedication. His limitless energy has been directed toward work with the public school system, adult education, hundreds of lectures, published writings, photographs, sketches and the founding of the Iowa Society for the Preservation of Historical Landmarks.

Soon after Bill was born in Porterville, California on May 16, 1915, he probably took his crib apart, put it back together, drew pictures of it, painted it, and then decided to design a new one. This set of actions would very well exemplify the beginnings of a restless and searching desire to incorporate into one lifetime a maximum amount of work on a broad category of interests.

An architect and historian first, Wagner has succeeded in doing everything from stone masonry to philately, and his associates will tell you that the pace he sets would tire out an olympic wrestler. Much of this energetic involvement in things artful, historical and architectural has been connected with projects the nature of which has brought Wagner to the attention of the public, and thus to a position of having some of his enthusiasm for these very same interests rub off on others. This kind of reaction is really one of the core materials of public education.

Wagner's own education in architecture began at Iowa State College, as it was then called, from which he received the degree Bachelor of Science in Architectural Engineering in 1939. Working afternoons and evenings, he added to this a Master of Arts degree from Drake University in 1958.

In July of 1960, Wagner became a senior partner in the firm of Wetherell and Harrison, Des Moines, and the firm became Wetherell-Harrison-Wagner, Architects. He started work with the firm in 1939, returning to become chief draftsman in 1945 after working during the Second World War as a hydrographer in the Bermuda office of McGraw, Purdy and Henderson, New York.

Just a few of Wagner's many recommendations are his work on the preservation and development of the birthplace of Herbert Hoover at West Branch, Iowa; his work with and design of a new building for the Des Moines YMCA, the most notable parts of which are the uses of art in the form of exterior brick murals and mosaic tile murals; his lectures on architecture and architectural history (as many as 40 yearly) to adult education classes and public schools; and his published sketches of historic buildings and landmarks. For examples of another of Wagner's skills, see page 28.



Wagner



Thorson

From the time of his original association with the Institute in 1945 to the present, Oswald Hagen Thorson has made, as stated on the nomination certificate, "so notable a contribution to the advancement of the profession because of his service to the Institute that he is worthy of fellowship in the Institute."

As present National Secretary, "Oz" Thorson has reached one more stopping place on a road of service a mile wide—service not only to his fellow architects, but to his clients and to the public. The list of his accomplishments is as large as his capacity to get things done.

Anyone who meets "Oz" for the first time will undoubtedly be left with the impression that he is an energy source—a person of uncommon vitality. He radiates a very contagious enthusiasm.

Born in Forest City, Iowa, on December 19, 1912, Thorson is the son of Thorwald Thorson, one of the first architects to practice in Iowa. Young (age 12) Oswald began his career working for his father, and continued to do so until 1942, at which time he became registered with the National Council of Architectural Registration Boards. During the war years he was with the National Defense Research Council, Division Two, spending time at Princeton University, the Pentagon and various European countries.

Thorson's education, completed in 1937 with the earning of a Bachelor of Architecture degree from the University of Minnesota, began with secondary and junior college schooling in his native Forest City.

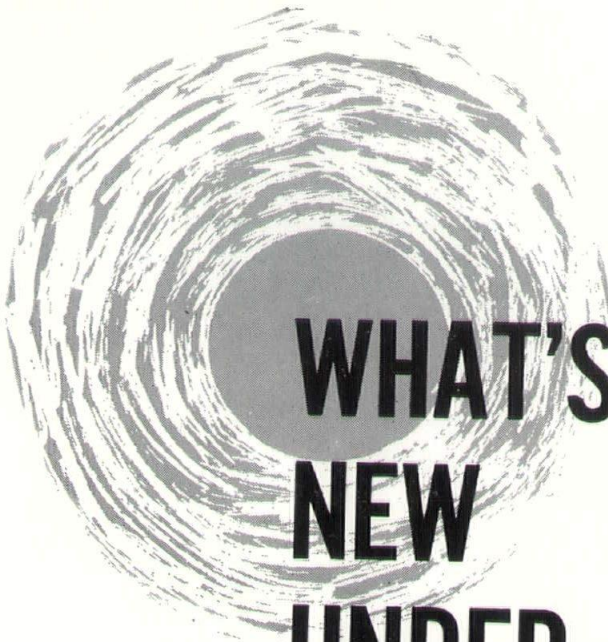
In partnership with his father in Forest City, Thorson opened an office in Waterloo, Iowa, in 1945, became a member of the Institute in the same year, and engaged in a general practice of architecture until 1959. At this time, he formed a partnership with R. H. Brom. The present partnership is known as Thorson-Brom-Brosnar.

Thorson became a member of the Iowa Chapter Executive Committee in 1951 and also served in the same capacity in 1955. He served as President of the Iowa Chapter in 1953, then moved on in the year 1958 to membership in the National Chapter Affairs Committee.

As Central States Regional Director from 1960 to 1963, "Oz" travelled as many as 1700 miles per circuit of the seven regional chapters, motivating and informing the individual members of the region.

He planned financially and professionally successful regional conventions in 1960, 1961 and 1962, and gave his support, advice and assistance to the formation of the Tulsa Chapter in 1962. He also urged and advised in the formation of Chapter Sections in Kansas, Nebraska and Iowa.

As present National Secretary, "Oz" continues to give us the special kind of attention that only comes from a special dedication.



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The Architect, Civic Development, and Society

AN ADDRESS By ARTHUR GOULD ODELL, JR., FAIA
President, The American Institute of Architects

The following address was given by President Odell at the Fourteenth Australian Architectural Convention of The Royal Australian Institute of Architects Southern Cross Hotel, Melbourne, Australia on March 31, 1965.

This trip is one of the great, never to be forgotten experiences of my life. To see Australia for the first time is a delightful, surprising, and very novel experience for an American architect. And yet much of your land—both the good and the bad—seems oddly familiar to me. There are times when I feel that I am in two worlds, one of them steeped in British tradition, the other bubbling with the newer cultural energies which I tend to associate with my own nation. Yet it soon becomes obvious that your nation and your culture are indeed quite separate and quite unique.

It is possible, of course, to pick up many misconceptions on a short visit. For example, I have heard it said that Australians are strongly pro-British but tend to dislike Englishmen, and that Australians are prone to disapprove of the United States but tend to like Americans. I am also told that Australians tend to disparage themselves as being provincial, despite the fact that they export some of the world's leading artists and import many foreign architects, including Americans, for international competitions.

These seeming paradoxes and contradictions do not seem very strange to an American. They are to be expected among the people of a great nation who have both ambition and energy. Besides, we Americans have our own peculiarities; it is difficult enough to keep our own contradictions and prejudices in balance. I will not attempt to alter yours. Instead, I would like to convey to you something of my own deep interest in the similarities we bear to each other in history, time, and circumstance. In many respects, Australia and the United States are remarkably close to one another.

Our two nations are roughly of the same size and configuration. The coastlines are densely populated. We both have an interior desert area. Both of us have been born within the last two centuries. Many of our ancestors arrived in bondage or to escape bondage of body or spirit. Both of us have a proud and colorful pioneer history which, despite its brevity, we still romanticize as a symbol of our vitality. Yet I think both of us suffer a continuing hangover from this romantic period of exploration and mobility. The principle of expediency which it spawned is the progenitor of the ugliness which afflicts us today.

As we matured socially, both of us went through the sometimes charming and often dreadful experiences of Greek revival and Gothic revival architecture, as well as the gentle whimsies of the Victorian era of design. Both of us ruthlessly stripped away the ornament in our mutual infatuation with the machine, and both of us learned that a purgative, while useful, is not an end in itself. Function, we found, is not nearly enough.

More recently, you and I have looked up from our individual buildings and we have become aware that

both our practices and our duties to society are changing. I confess to a wry amusement at finding in a recent issue of your *Journal* an article which could have easily been written for ours. The problems presented by the corporate client, the intrusion of the package dealer into the realm of professional practice, the need for the architect to expand his services to meet the complex needs of today's building client—it all gave me a fast and very familiar headache. I also find that you share our preoccupation with what you choose to call "town planning." In our country and our profession, we call it "urban design." We define this term as the architecture of towns and cities. If you choose to infer that we believe architects are the appropriate designers of towns and cities, you are absolutely right, and I believe that history, both of the United States and many other nations, including yours, will bear me out.

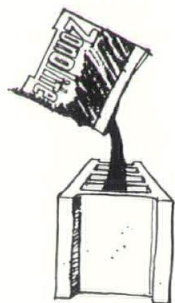
In our two countries, we are faced with markedly similar social and technical problems. The height of materialistic aspiration for the average citizen seems to be ownership of a detached suburban house and two or more automobiles. In America, we may have begun to mature slightly past this point—but this is arguable. In both nations, our central governments are groping toward the awareness that there should and must be centralized and coordinated government functions in urban design, housing, transportation, and conservation of land, water, and natural beauty.

The recent statements of President Johnson give us Americans a great deal of hope for the future. Significant elements of the Great Society concept, as defined by the President, are awakening laymen to awareness of beauty as something more than a secondary value, as well as awareness of the problems of our cities. Politicians, as well as laymen, are hearing for the first time ideas in which architects have heretofore been unable to arouse broad interest. Our Secretary of the Interior, Stewart Udall, is proving an effective spokesman in projecting the practical means by which the President's concepts may be realized. Mr. Udall speaks as both an advocate of new dimensions of man-made beauty as well as a conservator of natural beauty. In speaking to our Student Forum, the Secretary issued a great challenge and a great opportunity, charging them as the architects of the future with the achievement of beauty in our national future.

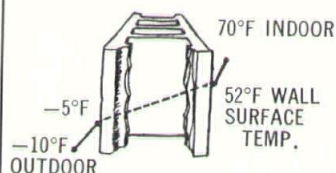
America's architects are now convinced that the great and pressing problem of our age is the growth of urban ugliness and the presence of the public mentality which permits it. It is to this problem that the members of The American Institute of Architects three years ago committed some of their major programs, budgets, and energies. This commitment is not taken lightly.

In our nation's history, as in yours, one profession or another has tended to dominate at various times. At our earliest beginnings, it was the clergy who kept the flock together and gave it spiritual leadership in the wilderness. Later, the lawyers worked out the political framework which created a nation out of a confederation of colonies. Still later, the engineer

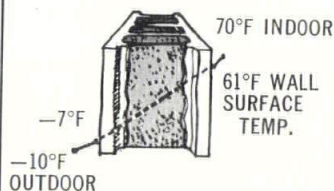
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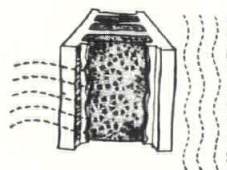


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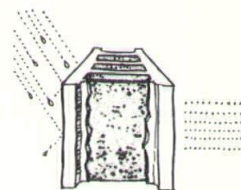


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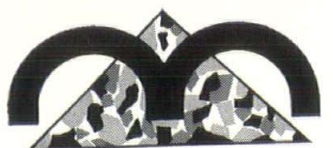
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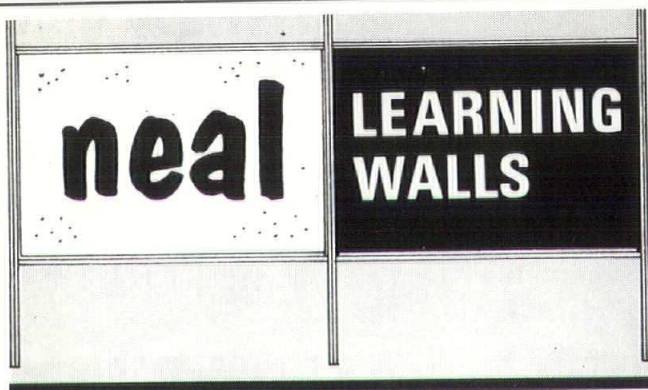
Our problem today, then, is not to develop a technology, but to control it. The great majority of our people and our riches are concentrated in our urban areas. We are beginning to rebuild them all across the land. I submit that the principal domestic problem which you and I share today is the problem of designing and rebuilding the urban environment. I submit that the architects of Australia and the United States share the greatest responsibility that has ever been thrust upon them or any other profession. This responsibility is, I think, clear. In the United States today, we are in the midst of the biggest building boom in the history of our, or possibly any other, nation.

By the end of this century, we are told that we will have to duplicate every structure in our nation to house our expanding population and replace worn out structures and neighborhoods. We are, in effect, building a second America. We are doing this in a democracy. The pharaohs and kings and nobles who once made the qualitative decisions about physical environment are gone. For the first time in history, the common man is on his own. He is on his own in your land as well as in ours. And as time goes on it appears he will be on his own in many other nations of the world. He bears a unique responsibility for making the qualitative decisions concerning his environment. In our nation the quantitative decisions have already been made. We have the choice of building a new nation and a new culture to rival ancient Greece and Imperial Rome, or to create the most appalling, frightening, and ruinous ugliness the world has ever seen. It is a paradox worth noting here that many of our people become inured to the ugliness in the familiar streets and environs of their communities, that the reality of their environmental ugliness comes as a revelation when seen through the camera's eye.

Ugliness is ruinously expensive. It depresses the human spirit as surely as it flattens the community pocketbook. I have told many groups in the United States that we may be the first nation in history whose citizens have taught themselves not to see. Yet, as a nation, we are strong and powerful and rich. We have developed a remarkable technology and an equally remarkable system of mass production. We pay enormous attention to the design of our clothing, our silverware, our automobiles, and—reasonably often—our buildings. Yet we live with our handsome possessions in our few beautiful buildings in towns and cities of festering ugliness.

Perhaps you may feel that you bear some similarity to us in these respects. I believe this condition is a concomitant of a democratic government combined with a burgeoning technology which, in turn, is combined with an inadequate public knowledge and appreciation of design. This condition is not restricted to our culture or to yours. As the nations of Europe begin to feel the pressure of the multiplying motor car, the mixed blessing of mass production, the quick rise in urban land prices, and the whimsies of the speculators, they will become familiar with this problem, too.

If you want to examine this condition, go back to your community and look around you. I can tell you what all too many of our American communities are



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like. From our own observation and from what I have been told, your towns and cities bear some unfortunate similarities to ours in America. At any rate, you can relate these remarks to your situation as you wish.

When you approach the city, you are greeted by rows of billboards, "Quick Lunch" signs, junkyards, beat-up motels, and run-down housing. Overhead wires form ugly patterns against the sky. If you hit the rush hour, you find bumper-to-bumper automobile traffic coming your way as the daytime population evacuates the community for the night. Downtown you find a few new buildings surrounded by acres of gray areas. Run-down business structures with peeling store fronts surround the business center. Store signs of all sizes and shapes scream for attention.

Instead of parks for people you will find parking lots for cars. Along the waterfront, if there is one, you will find elevated expressways, warehouses, and dirt. Aside from the city hall and the little park in front of it, the historical landmarks that tie the community to its heritage are unkempt and sometimes even unknown. The trees and grass which once graced the city are gone. They have been surrendered, we are told, to "progress." If concrete and asphalt are synonymous with progress, this is, of course, true.

We do not make business decisions without plans, and we do not build buildings without plans. But we continue to build and rebuild our towns and cities without plans. Perhaps just as bad, we make plans for our cities, then never create the means to bring them to life. We neglect and abandon and ultimately replace the good things that we have. We ignore the basic principles of good design in everything from highways and shopping streets to traffic signs and street lights. We delude ourselves into thinking that the passage of statutes and the adoption of building codes and zoning ordinances can serve as principles of design.

Why are we in this position today? Can it be that we have lost our aesthetic sensitivity? Even primitive men who lived in caves showed an interest in their dwellings, as we know from their paintings and their tools. The ancient people of Ur and Athens recognized and created beauty in their towns and cities. Good urban design was part of the heritage of early America. Baroque concepts borrowed from the European Renaissance were the inspiration for the design of Annapolis, Williamsburg, and Washington, to name a few examples. William Penn made a design for the city of Philadelphia of such strength and clarity that it has guided the recent rebuilding of that great city. One of our best early American architects designed the State Capitol in Richmond, Virginia, the campus of the University of Virginia, and several towns. He made a plan for a national system of roads and canals. He also found time for the affairs of government. He was, in fact, Thomas Jefferson, the third President of the United States.

Somehow, in America we lost a great deal of our early knowledge; we have neglected our heritage. One of my professional colleagues puts it very bluntly. He says: "It isn't that we're stupid. We just have poor memories."

But, miraculously, things are beginning to change, ever so little, for the better. We are beginning to remember again, and wonder of wonders, people are even beginning to see again. It's our job, as architects, to sharpen their vision. At the same time, we are sharpening and burnishing the skills in urban design



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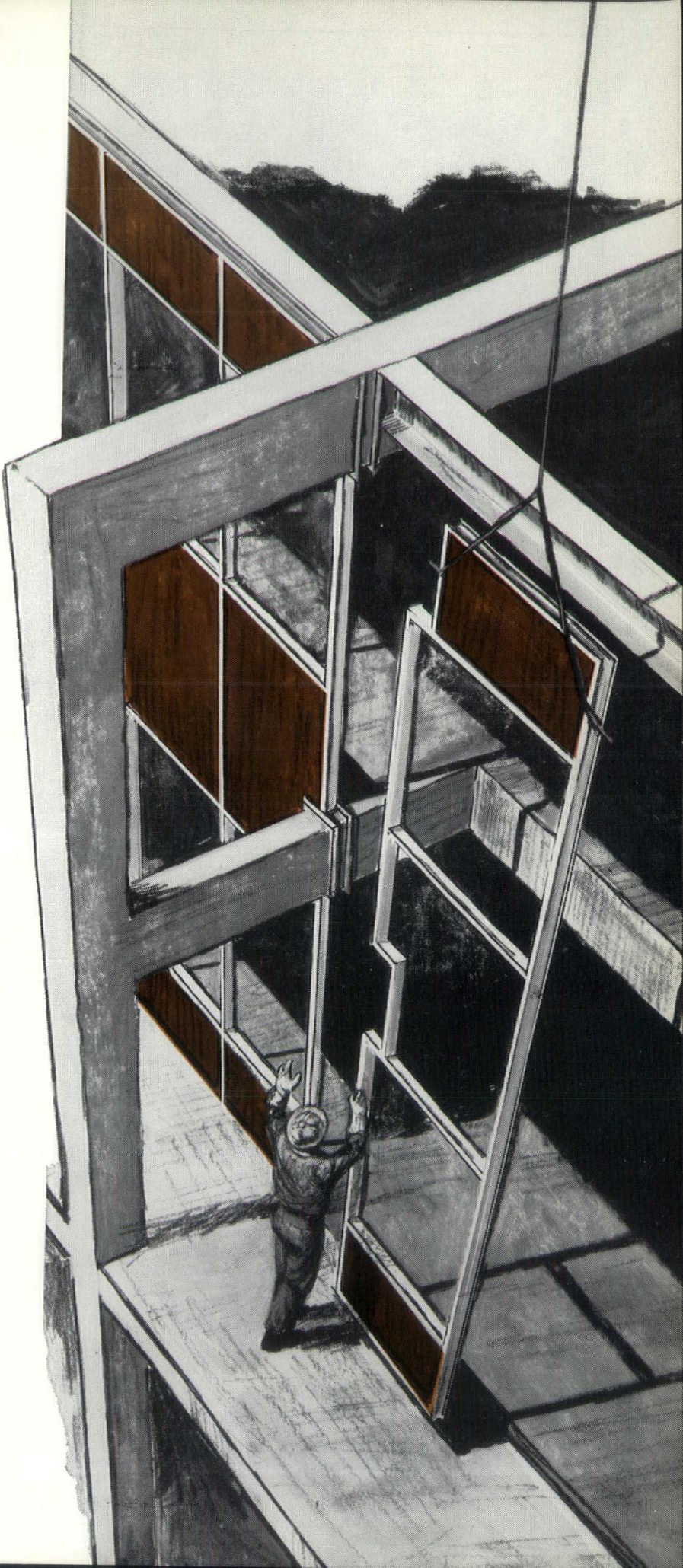
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which our profession has neglected for so long.

The AIA is developing and implementing a master plan for its programs and activities which gives high priority to matters related to Urban design. Our overall aims cover subjects of wide-ranging importance, and I believe that as members of a fellow professional society, you would like to hear about them.

Our concepts are based upon the premise that the urbanized society of today is something new under the sun—literally a distinctive and different civilization from any that has preceded us down the echoing corridors of history. Architecture has well served the needs of each of these civilizations, meeting the demands of their societies with the building of cities and structures which suited the times.

Architects must rise to this same challenge today. But we are faced with rapid changes, many of which have occurred within the lifetimes of architects who began practice only 20 years ago. Changes in the nature and complexity of urban life, changes in the technology of building, changes in the economic processes which affect construction and architect-client relationships, and changes in the relationship of governments to urban problems.

We observe that these changes are world wide, judging from the conversations of world travelling architects and from the problems discussed in international conclaves of architects at UIA and the Pan American Congress.

Our master plan visualizes two major sectors of activity—one that is essentially internal (within the profession) and one that is external (to the public).

The first embraces all of our activities which have as their paramount goal the creation of better architecture, with its inseparable corollary of increasing the capabilities of the profession to produce better architecture. Our use of the word "architecture" in this context embraces the architecture of cities as well as individual buildings.

The goal of the external sector of activity is to increase the public's awareness of and demand for excellence in architecture and community design. In this, we find ourselves now supported by a swelling tide of interest on the part of the public, generated by such challenging publications as "God's Own Junkyard" and the more recent concepts of the Great Society enunciated by our President. Our profession would be derelict in its duty if it did not keep itself in the vanguard of this great movement in public education.

With regard to our internal goal of better architecture, we divide our programs into three subsections—activities in (a) the field of design capability, (b) the architect's business capability, and (c) education and research. All of this work is in the nature of educating and increasing the capabilities of present practitioners and shaping the course of education for the next generation of architects.

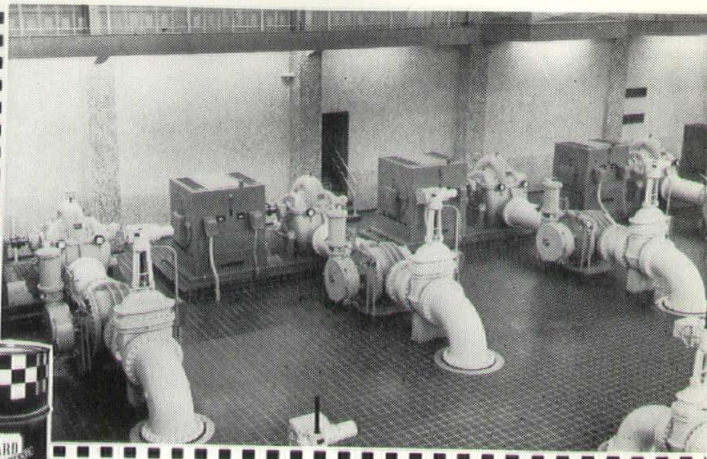
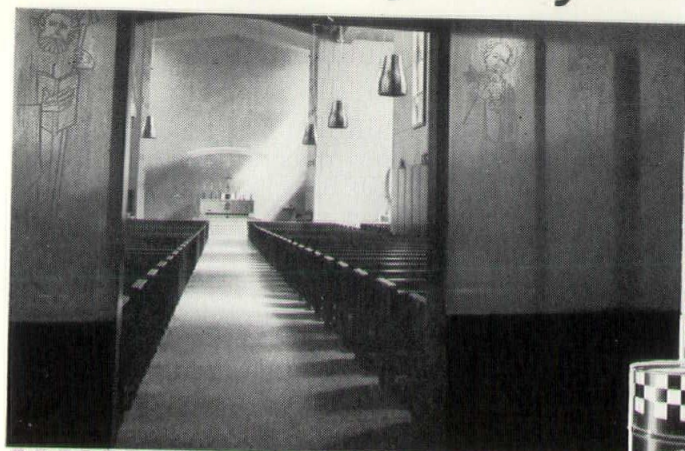
For the record, however, I would like to say that interest and activity by The American Institute of Architects in the field of urban design, though of unprecedented scope and intensity today, goes back to the early history of our organization. Sixty years ago, the AIA was a spearhead in the City Beautiful movement. In 1917, the Institute published a book entitled "City Planning Progress." It was virtually an encyclopaedia of all the improvements then accomplished or proposed for most of our major cities and towns. The themes of several of our Annual AIA Conventions in

continued on page 35

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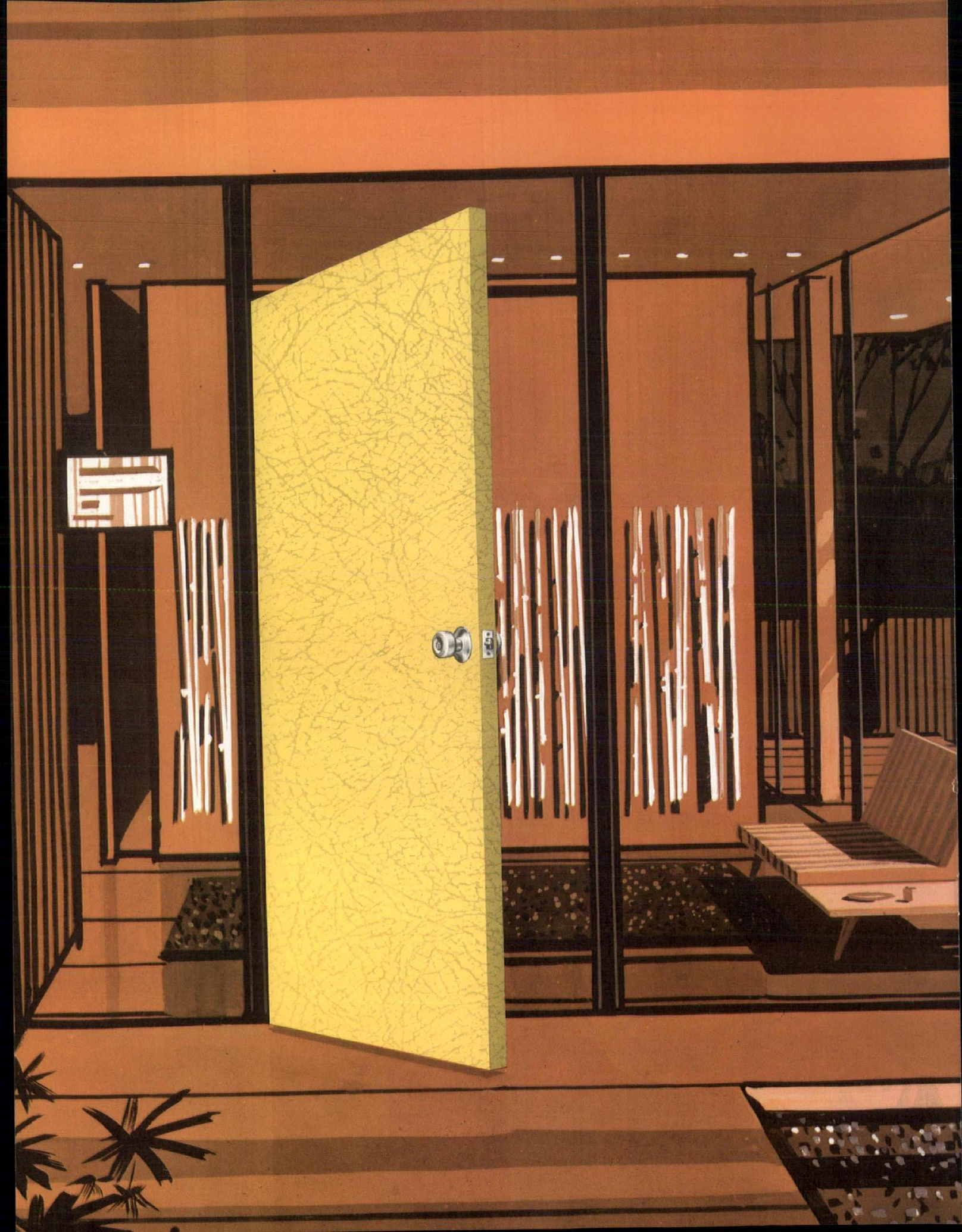


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In fact, concrete is being used to shape a new world of beauty throughout the country in today's newest, most exciting structures.

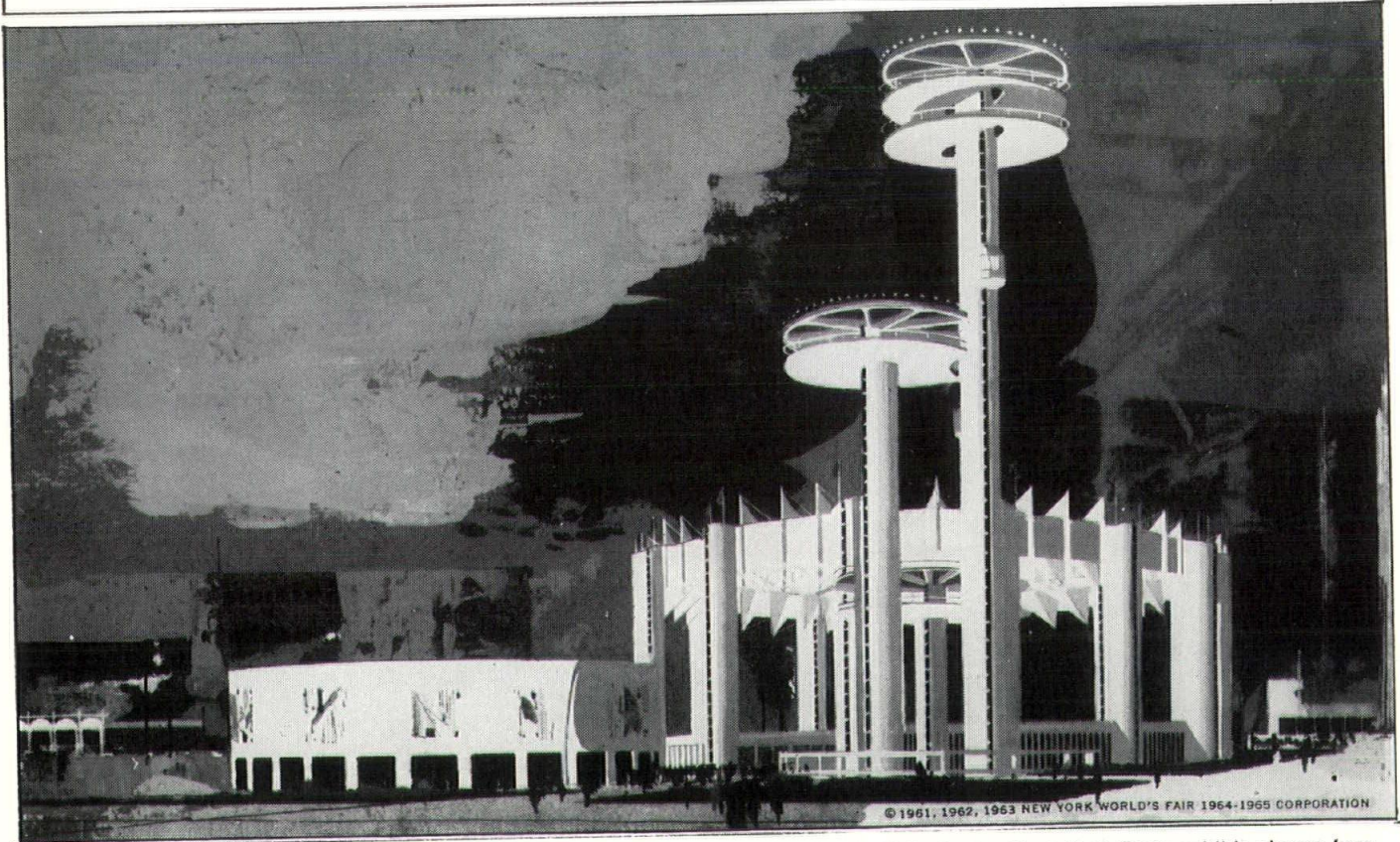
Encouraging this impressive trend

in modern architecture are the producers of cement themselves. For today, they do far more than sell the basic ingredient of concrete. Working through the Portland Cement Association, the makers of cement sponsor a large-scale service program to help architects, engineers and builders achieve even greater successes with concrete.

From PCA headquarters and its \$10 million Research and Development Laboratories comes a constant flow of engineering data and vital information on concrete tech-

nology. Through a staff of 375 field engineers working out of 38 district offices, this knowledge is passed along—free of charge—to cement users large and small.

The work of PCA in the United States and Canada is supported by its members—competing manufacturers of portland cement. Everyone benefits from this program. Over the past 48 years, it has helped bring about today's finer concrete highways and streets, better housing and more efficient structures of all kinds.



Striking advances in concrete technology are seen throughout the World's Fair. At the New York State exhibit, shown here, hollow concrete columns reaching a height of 230 feet were "slip-formed"—white-cement concrete was placed in one continuous operation until the columns were completed.

Portland Cement Association

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An organization to improve and extend the uses of portland cement and concrete

A Portfolio of Work

by Iowa Artists and Architects

SOME THOUGHTS ON THE CREATIVE ARCHITECT

By Phil H. Feddersen, AIA

The following article is based, in part, on a lecture given by the author at the First Iowa Workshop on Creativity at Mount St. Clare College, Clinton, Iowa, in August of 1964. The author is not only an architect and a highly creative graphic designer—he is in addition a scholar, and at his shop in Clinton, The Fingernail Moon Press, he translates his thinking and his design into print.

Creativeness as a human potentiality has become the object of great interest and concern in recent years. This is substantiated by the number of conferences, workshops, books, and committees that study the subject or problem, as the case may be. I wonder if the importance of the machine and automation is not the real cause behind this eager search for more knowledge of a non-machine function.

Creativity has somehow become synonymous with unique original thought. I know that this was my feeling during days as an undergraduate student in architecture. To show that this opinion persists, Dean Pietro Belluschi of the Massachusetts Institute of Technology made the following comment about the winning design for the Franklin Delano Roosevelt Memorial: "It is the first monument... where the expression is not derivative but truly creative." Now Dean Belluschi should know better. We cannot remove ourselves from outside influence, from our roots with the past, from the myriad relationships both conscious and subconscious that somehow make everything we do to some extent "derivative". This is not to negate the individual but simply to show that we are not capable of creating in a vacuum of experience. Actually, as Mark Van Doren has written, we do not really create anything—man does not have that power. Along this same line, Frank Lloyd Wright in a radio interview, one of a series of 22 programs devoted to the creative mind, said, "I think that if you are truly creative, you should be in league with what we call Nature, and I think that you would interpret nature very differently from the usual interpretation. I'm inclined to put a capital "N" on the word *nature* because I'm sure that no human mind is really capable of creating anything except as it is somehow related to the Nature of the thing done and the way it's done, why it's done, and all of the other features of doing." Thus, the uniqueness of an architect's work is, to a large degree, a reflection of the uniqueness of each man's life.

A stultifying influence in the creative life of the individual is to be *consciously* assembling derivative material. The "esthetic organizer" is easily recognizable when working with historical styles, but not so quickly seen when working within the modern idiom. At the low end of the creative scale is the eclectic, though he may have great powers of analytical thinking.

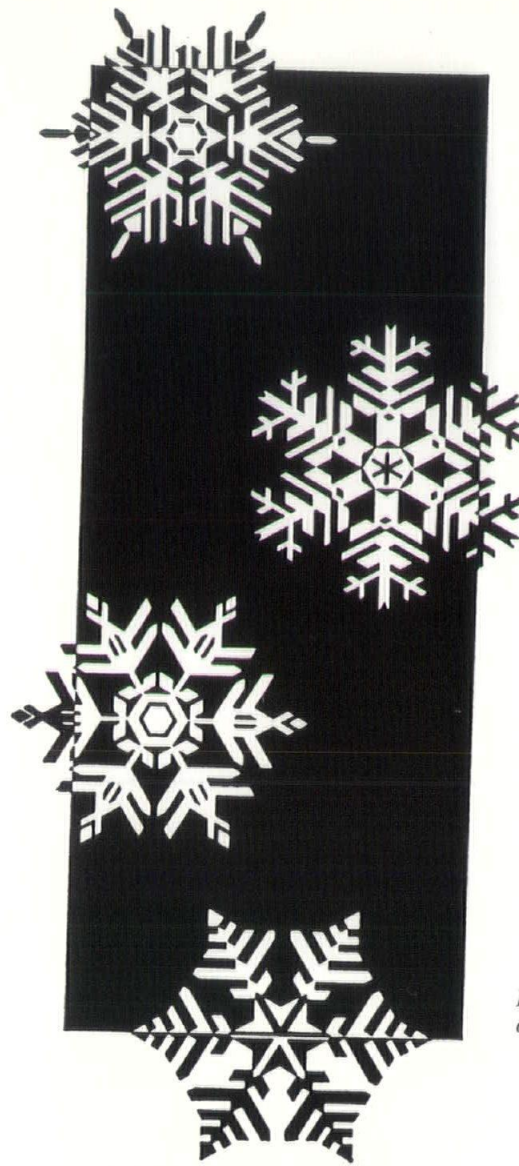
I personally believe that the great difference in creativity is somehow tied in with the individual's capacity for intuitive thinking. I do not stress this at

the expense of analytical thinking, as certainly this quality is needed from the inception of a design to the completed building. When programming the client's project this use of analysis is critical in evolving an accurate list of functional requirements, but even at this stage there are dimly perceived needs which cannot be resolved in a rational manner. And here is where intuition comes in—in the development of these subtle impressions. In retrospect it is invariably difficult if not impossible to discover how the total design came into being. I do not know of any way to utilize this intuition upon command.

It seems especially true that at this time in history we desire *provable* responses, facts, scientific certainties. This makes it difficult to persevere when you are operating in the intuitive realm of architecture, where there often is no logical explanation for your work. This is the point where the imaginative *architect* most needs the imaginative *client*. If the architect does not have confidence, an Emersonian self-reliance, then creativity of the highest order will probably go by the board. Emerson said in his essay on self-reliance that "nothing is at last sacred but the integrity of your own mind." And how can you keep that except by remaining true to your inner vision? How can any architect be creative then if he is not honest to himself?

The creative spirit is continually refreshed as it comes in contact with other creative activity. For myself I find the dialogue that takes place between imaginative people to be the seed-bed of future thought. Of course, it makes up an aspect of our derivative influence. Probably the key to this activity is the symbolism involved rather than any concrete facts that arise from the conversation. These symbols become the driving force in the creative temper and are a continual catalyst to the sensitive artist. I am not sure that there have not been highly creative men who did not have this interplay of thought with their peers, yet the challenging of ideas has to be accomplished in some way.

The discovery of Frank Lloyd Wright and his work was a great revelation to me, and it continues to be so. My feeling with regard to a unique creative force like Mr. Wright is this: to look at the sun for some time is a good way to become temporarily blinded, to continue to look at it is to become permanently so. Thus, look at it, know that it is there, then look away, knowing that what you see from that time on is due to the sun and to the fact that you took your eyes away in time.



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Phil H. Feddersen

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gives each man the *potential* of
his individuality.

CHRISTMAS MORNING 1964

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SKETCHES AND ETCHINGS

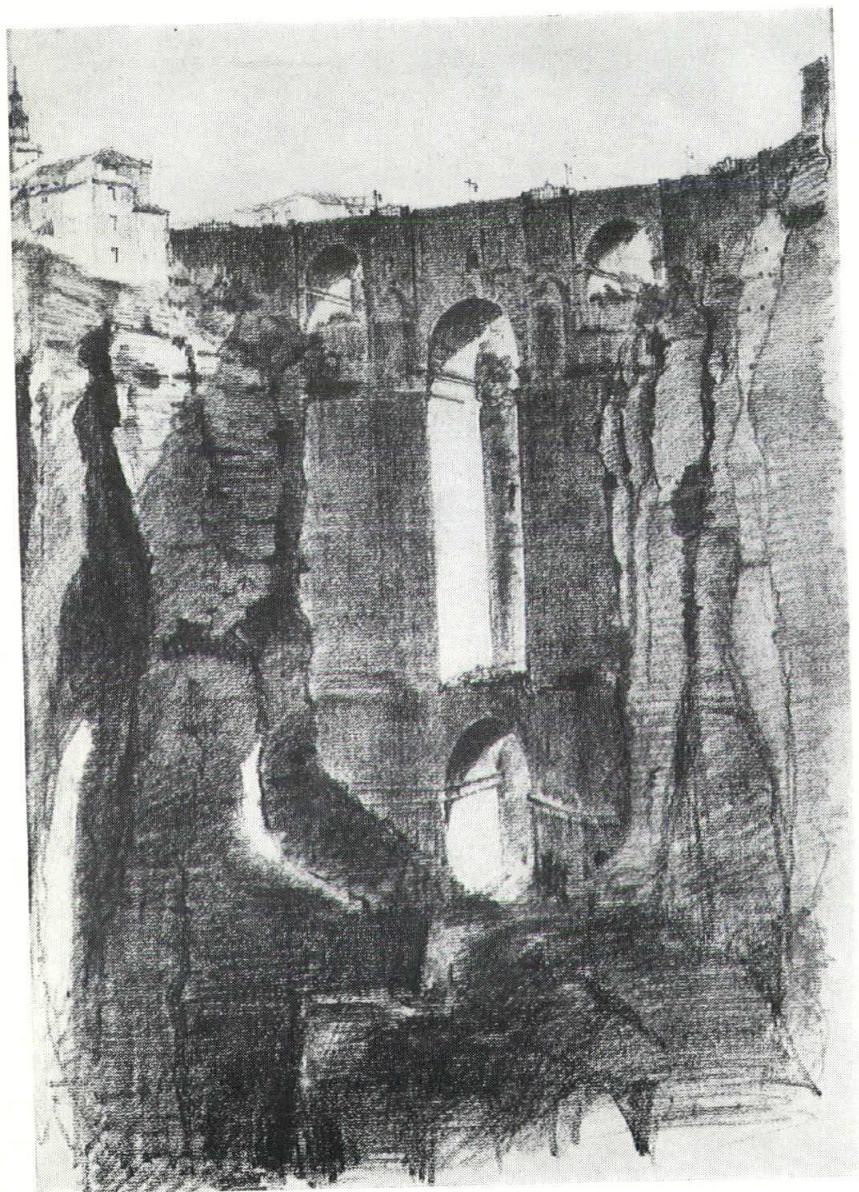
by Amos B. Emery, Architect, Des Moines

Amos Emery, by what turned out to be fortunate circumstances, was stranded with the rest of the A.E.F. in Europe following the German surrender in 1918 because of the scarcity of ships. To ease the waiting period, the government sent aviator Emery to the Ecole de Beaux Arts, Paris, for five months before returning him to the United States. In 1925, Amos decided to go back; and it was at this time that the sketches on these pages were made. With a Model "T" Ford and fellow architect Edmund Purves, he toured Europe. By coincidence, a sketch of the bridge shown below appeared in last month's "AIA Journal" among a group of sketches by Purves published in that periodical.

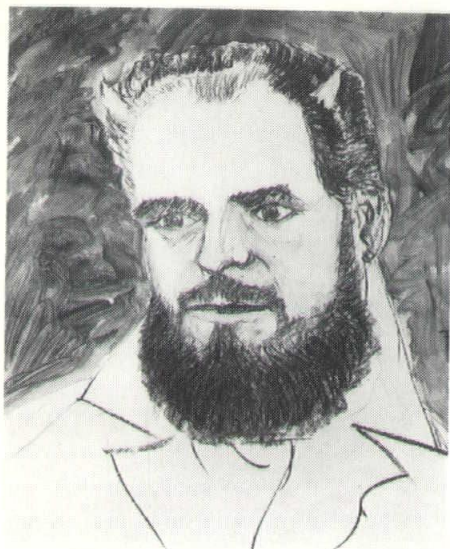
ALL PHOTOGRAPHS: FLETCHER STUDIO

BRIDGE AT RONDA, SPAIN

Viewed from a rocky chasm that is 330 feet deep, the immense scale of the bridge is seen from the size of the lightposts and railings. Called "Puente Nuevo" or "New Bridge," it is according to Amos a very old bridge built to join an old town to a new one.



Wolf pencil and watercolor wash



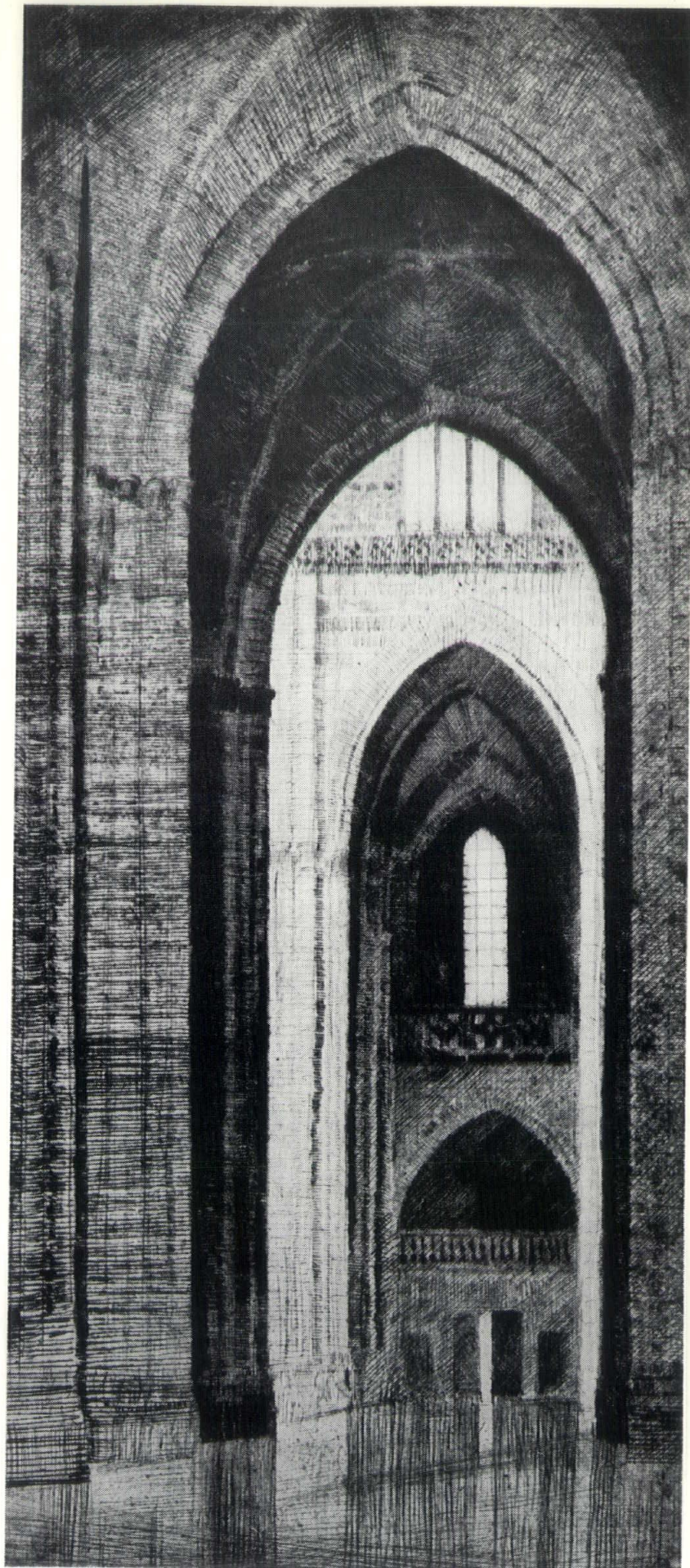
QUICK SKETCH

Former Des Moines Art Center Director Robert Friemark was sketched rapidly one evening, then a background of oil was filled in. A watcher called the portrait angelic; the artist at this point added a devilish touch.

INTERIOR, SEVILLE CATHEDRAL SEVILLE, SPAIN

Amos recalls that the cathedral was a mixture of styles, and exceeded in size only by St. Peter's, Rome.

Copper drypoint





CHURCH IN SEVILLE, SPAIN

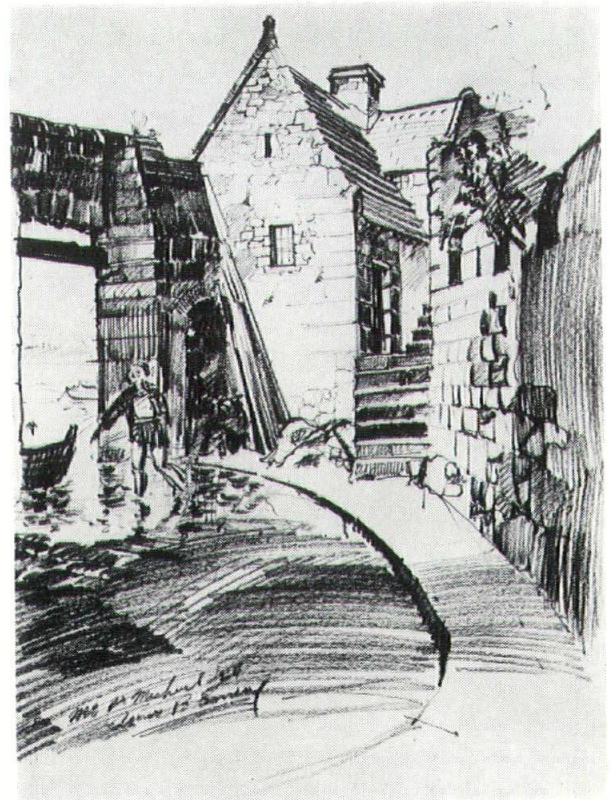
Amos was intrigued by the way the houses backed up against the church in order to use its wall as one of their own. He spent a morning watching English etcher Muirhead Bone building his sketch of this church as a building would be built—from the ground up. He then decided he would sketch it himself, as shown.

Wolf pencil and watercolor wash

GATEWAY, MONT ST. MICHEL COAST OF FRANCE

The water level at high tide rises to the level of the street at the gateway, and a boatman ferries visitors. According to Amos, the beach is so flat here that the water is out of sight at low tide, and when the tide comes in, a horse cannot outrun it.

Wolf pencil and watercolor wash



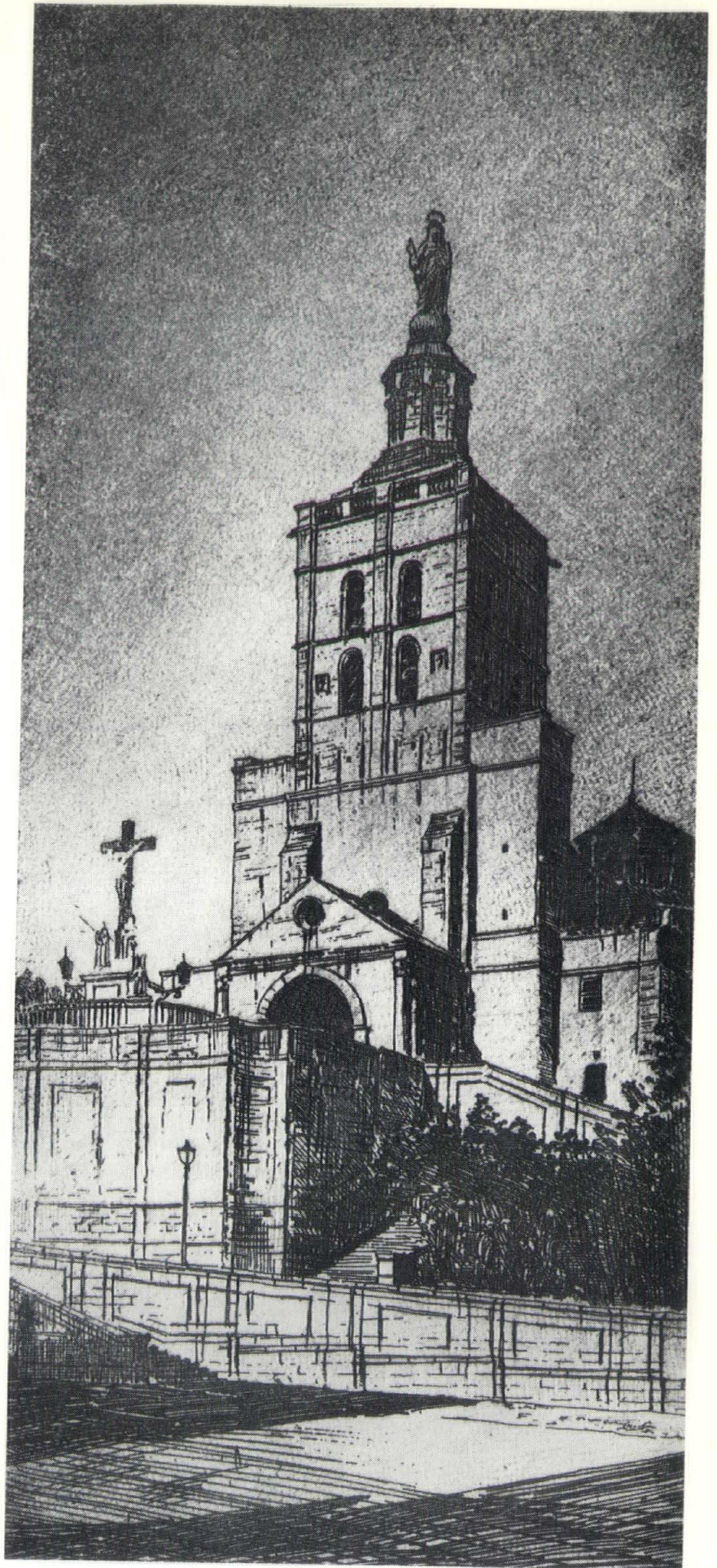
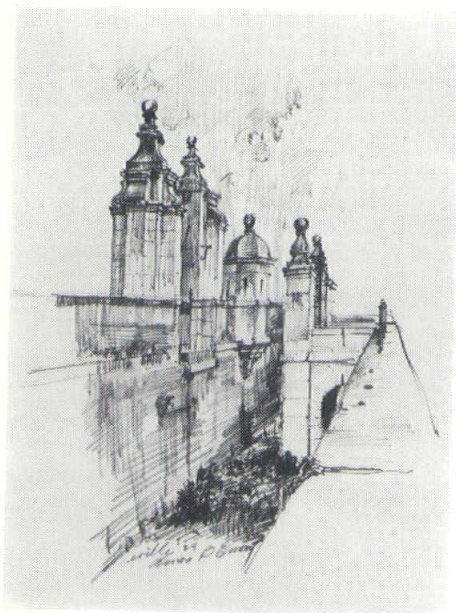
CHURCH AT AVIGNON, FRANCE

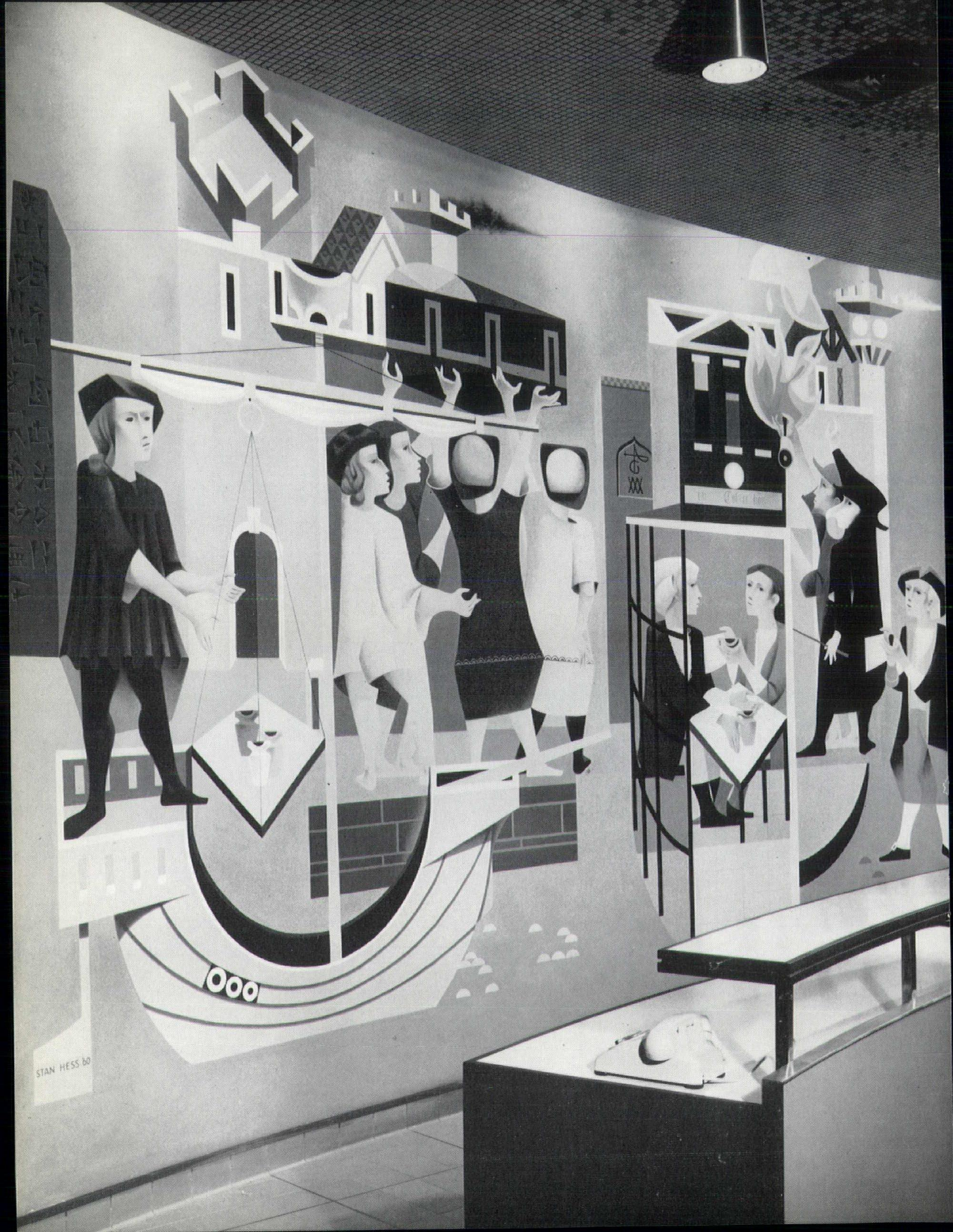
Zinc Etching

ENTRANCE, TOBACCO FACTORY

Through these gates, Carmen of opera fame was supposed to have passed.

Wolf pencil





STAN HESS 60

"THE STORY OF INSURANCE"

Mosaic tile mural

NATIONAL TRAVELERS LIFE COMPANY

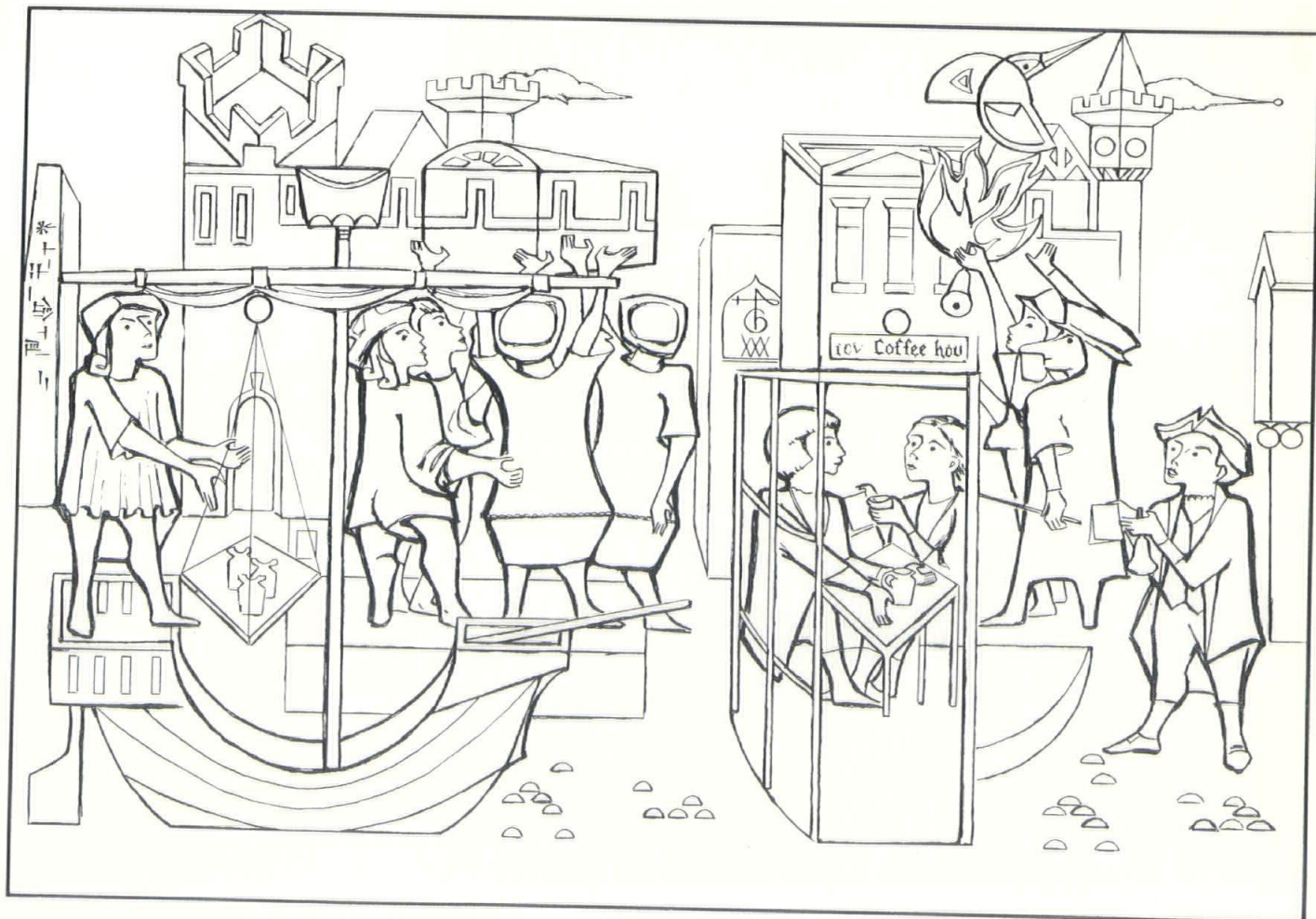
HOME OFFICE, DES MOINES

Wetherell-Harrison-Wagner, Architects
Des Moines

For the symbolism of the mural, refer to the line sketch below. From left to right Hess has represented a period from about 2000 B. C. to Colonial times. At the extreme left, the stone monolith engraved with the cuneform writing of the Babylonians refers to the earliest evidence of insurance. Next, a seaman loading a Roman vessel represents maritime insurance. A Roman burial society funeral procession of medieval times shows the earliest development of life insurance. In the background is the English guild hall, which had death benefits as part of its membership. The English coffee house represents the beginning of insurance as we know it today, as many of the original insurance companies had their beginnings and meetings in these houses. The black figure represents the plague, which was more successfully destroyed by the great London fire than by the charms attempted by the physicians. Directly above the flame rises the phoenix bird, a symbol of the first fire insurance company. Halley's comet, in the upper right, refers to the first scientific mortality table prepared in the 17th Century by the English Astronomer, Sir Edmund Halley. The English bell ringer and the colonial town crier represent the transition of insurance from England to America.

ARTIST: STAN HESS

Des Moines



JEWELRY

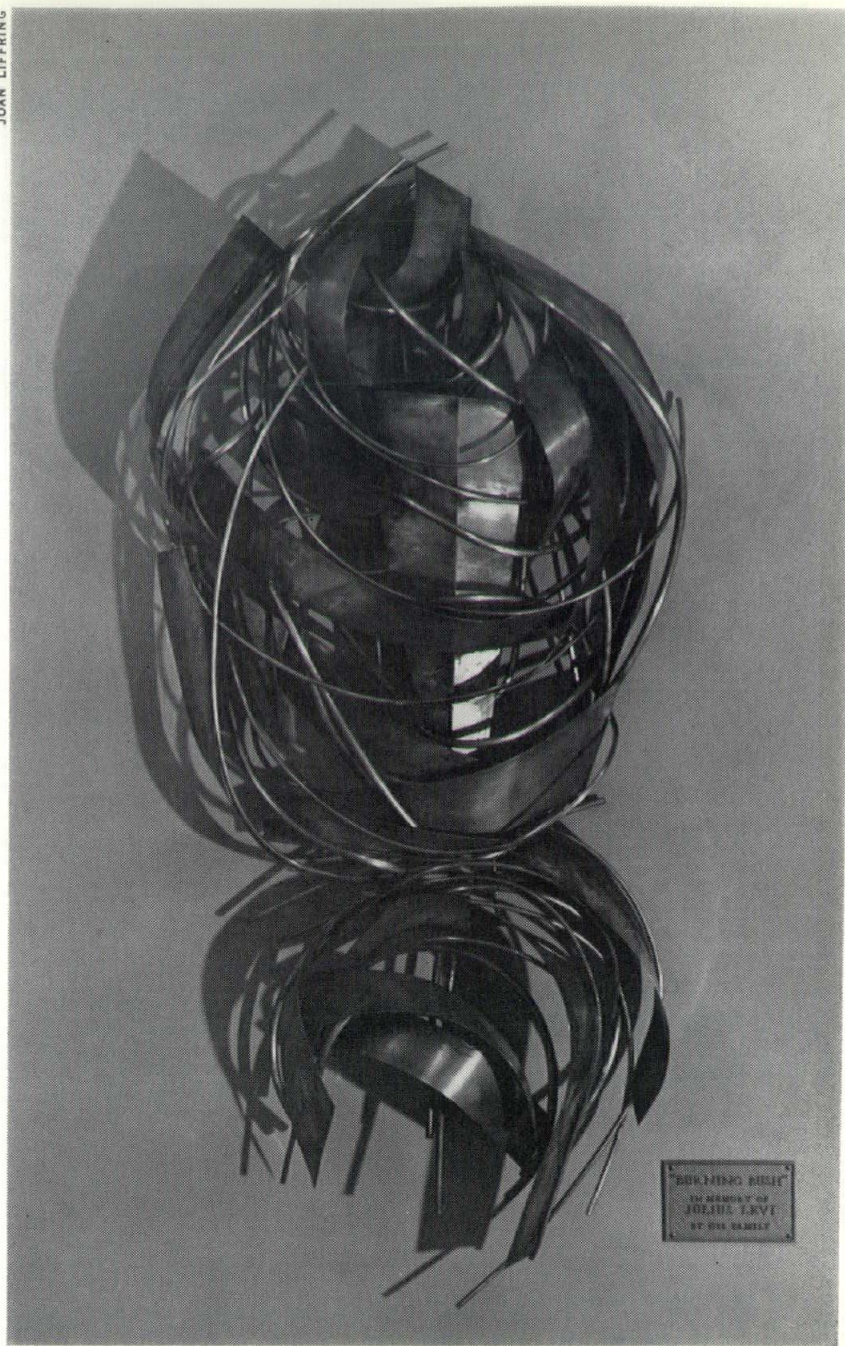
William Wagner, Architect, Des Moines

Gold and silver



"BURNING BUSH"
Copper sculpture, 4½ ft. x 7 ft.

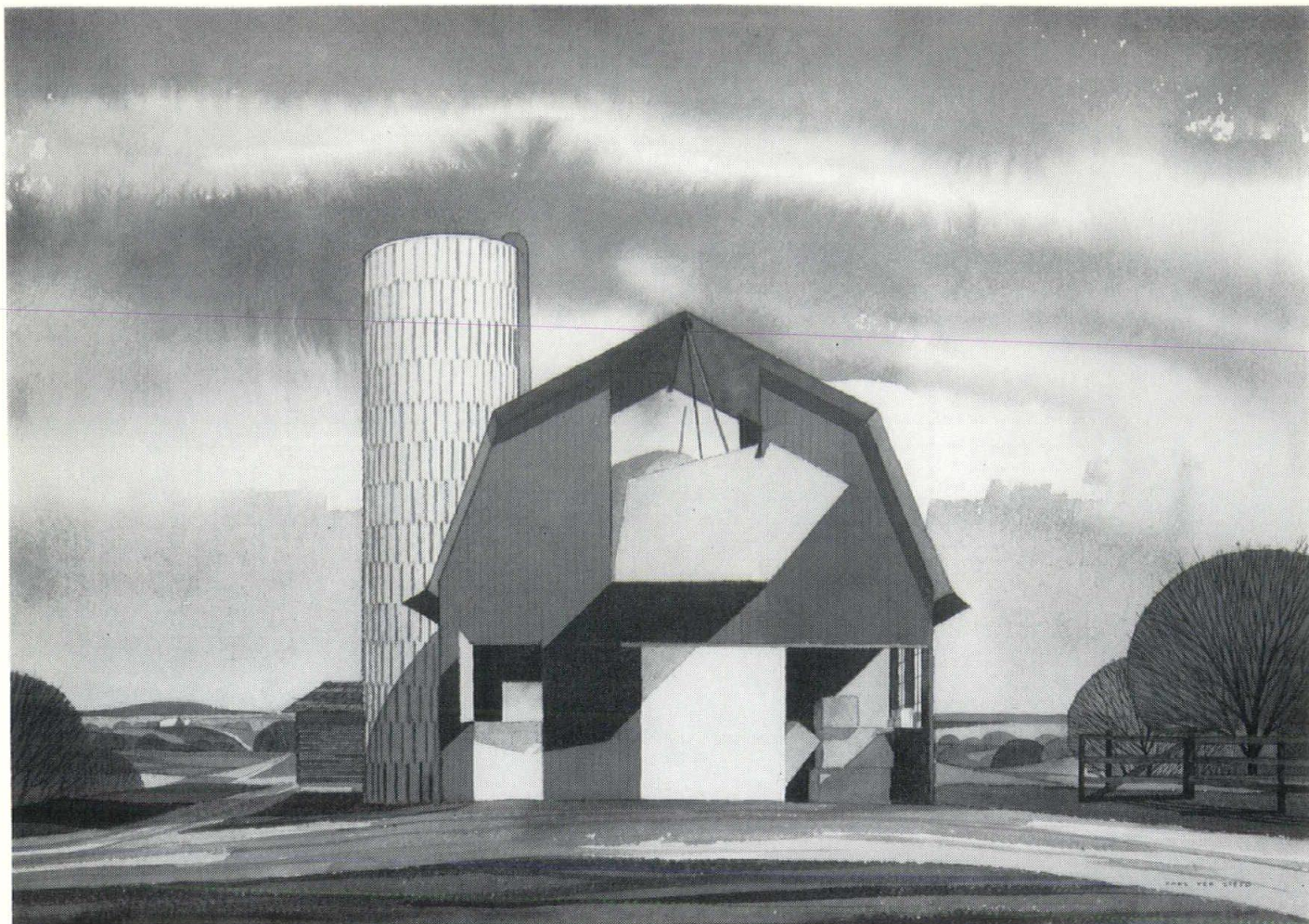
JOAN LIFFRING



SONS OF JACOB SYNAGOGUE
WATERLOO

Thorson, Brom, and Broshar, Architects
Waterloo

ARTIST: GERALD SHIRLEY
Waterloo



"IOWA BARN NO. 1"

Watercolor

Carl Ver Steeg, Architect, Des Moines

Simple Iowa farm buildings, although the most commonplace of subject matter, offer a lesson in the beauty of simplicity.

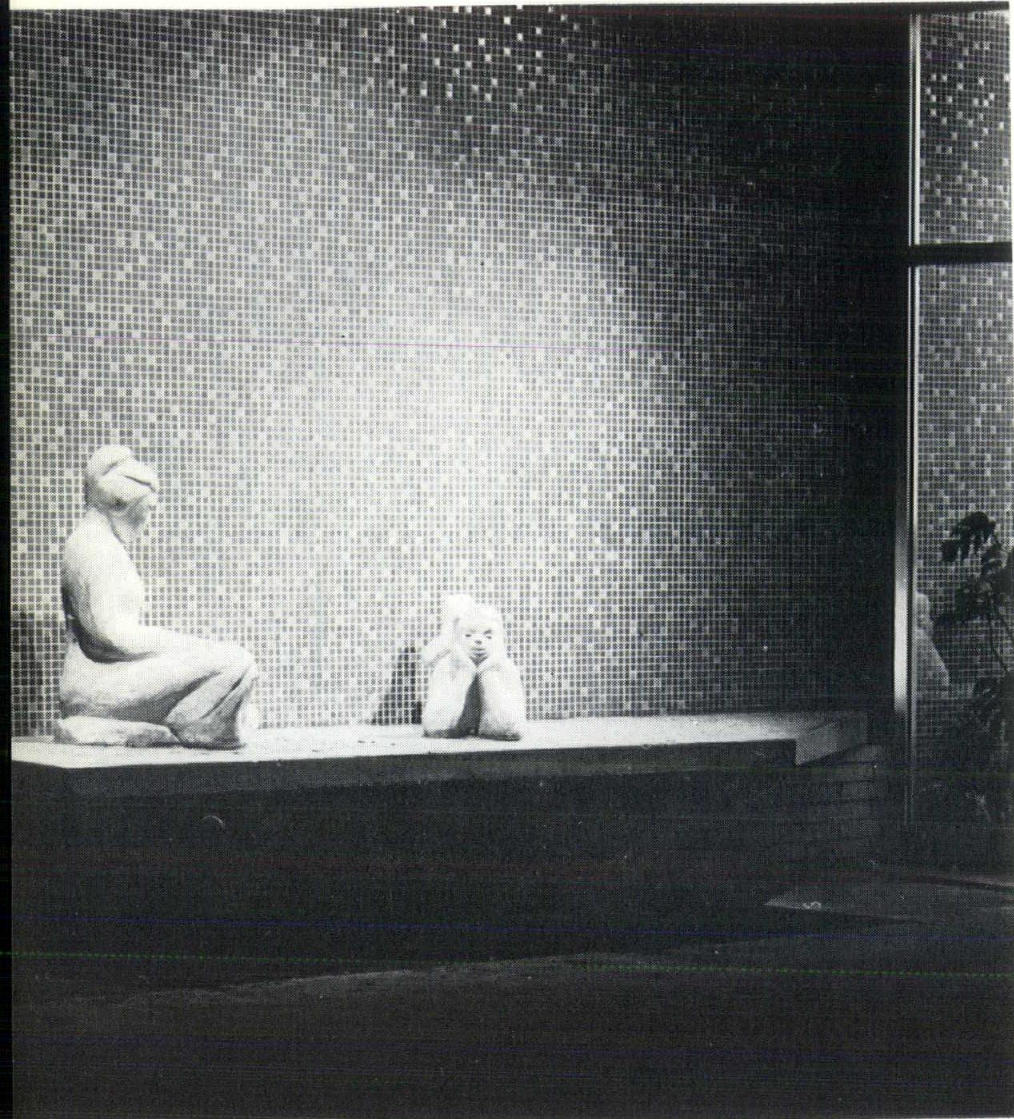
ALTAR CROSS AND CANDLE HOLDERS
ST. JOHN'S LUTHERAN CHURCH,
KASSON, MINNESOTA
Gjelten and Schellberg, Architects
Forest City

ARTIST: SACRED DESIGN ASSOCIATES, INC.
Minneapolis



"MOTHER HEADING TO CHILD"
Sculpture

BETTENDORF PUBLIC LIBRARY
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G. B. Cox, Architect
Bettendorf



FREDERICK

ARTIST: IZABEL BLOOM
Davenport

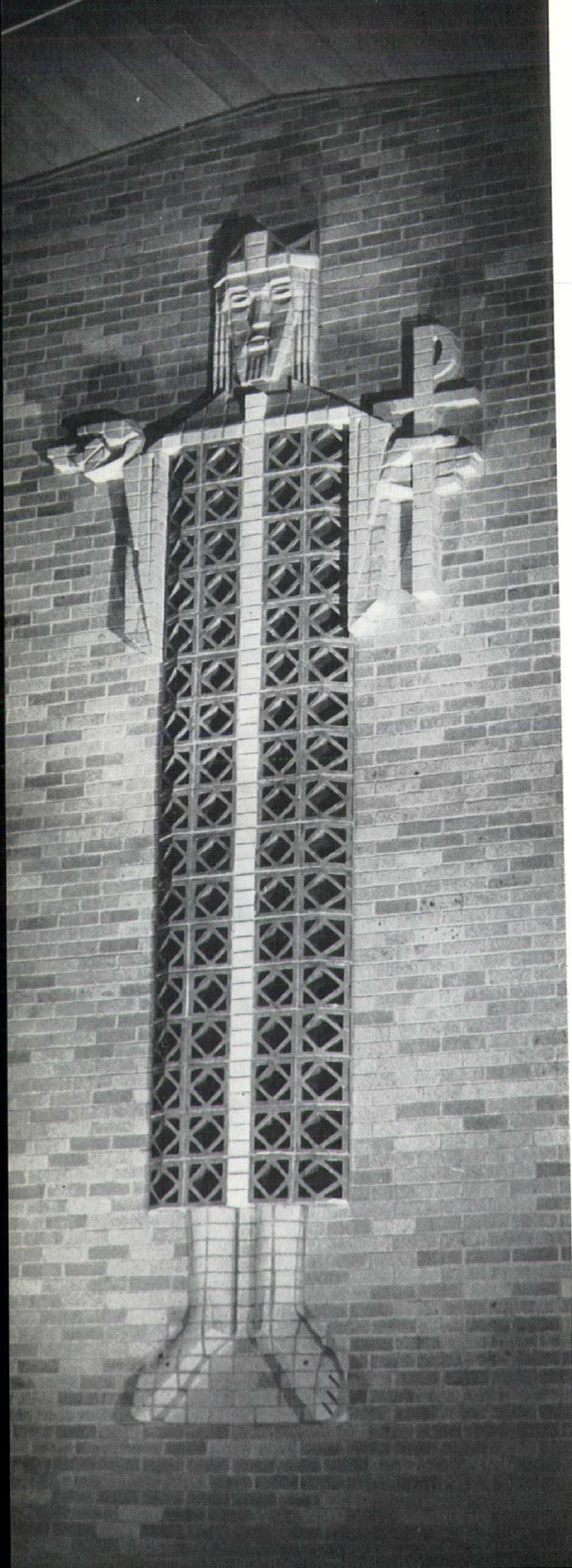
The artists decided the design should symbolize the visual image of the city without the representation of any particular landmark or building. The total form was built up of interlocking related architectural shapes in a way that allows the viewer to see the mural from above or below, much as he might see the architecture of Dubuque from its ridges and valleys. Other than this, many symbols, numerals and letters exist purely for decorative variety and are not meant to hold hidden meaning.

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Durrant-Deininger-Dommer-Kramer-Gordon
Architects and Engineers
Dubuque

ARTISTS: RAY GEORGE AND ED HARRIS
Art instructors, Dubuque Senior High School





"THE ASCENSION"
Masonry sculpture

ALDERGATE METHODIST CHURCH
DES MOINES
Lindgren and Taylor, Architects
Des Moines

ARTIST: STAN HESS
Des Moines

those years included civic design, as have the recent Conventions—in Washington in 1957, in Philadelphia in 1961, in Dallas in 1962, and in St. Louis last year.

In the early 'twenties, the *AIA Journal* carried a major series of articles on civic design written by Lewis Mumford, Henry Wright, and Clarence Stein. During the Depression, American architects took an active lead in low-income housing design. And in the season of 1957-58, the AIA organized its Urban Design Committee, headed by Carl Feiss, a Fellow of the Institute.

I offer this evidence of historic concern for the problem—not for the purpose of exalting the vision of our Institute or of our profession in America—but rather to suggest that foresight and the early anticipation of grave and impending problems in the evolution of a complicated society, while of undoubted value, do not in themselves provide solutions to those problems. I might further suggest that the energetic and creative attention which you and we are today giving to the plentiful problems in hand as well as the abundant challenges ahead, will require the most incisive, original, and vital thought and effort which we may find it in our strength to give—if the final issue is to be the infusion of beauty and comfort into the total fabric of our national lives.

We are now in the third year of major studies in Urban Design, which is a project in the field of design capability. Through the publication of a complete series of articles in the *Journal* (soon to be published as a book), through regional seminars, and through the development of a series of Urban Design Workshops, we are providing members of the Institute with the tools to become more proficient in urban design.

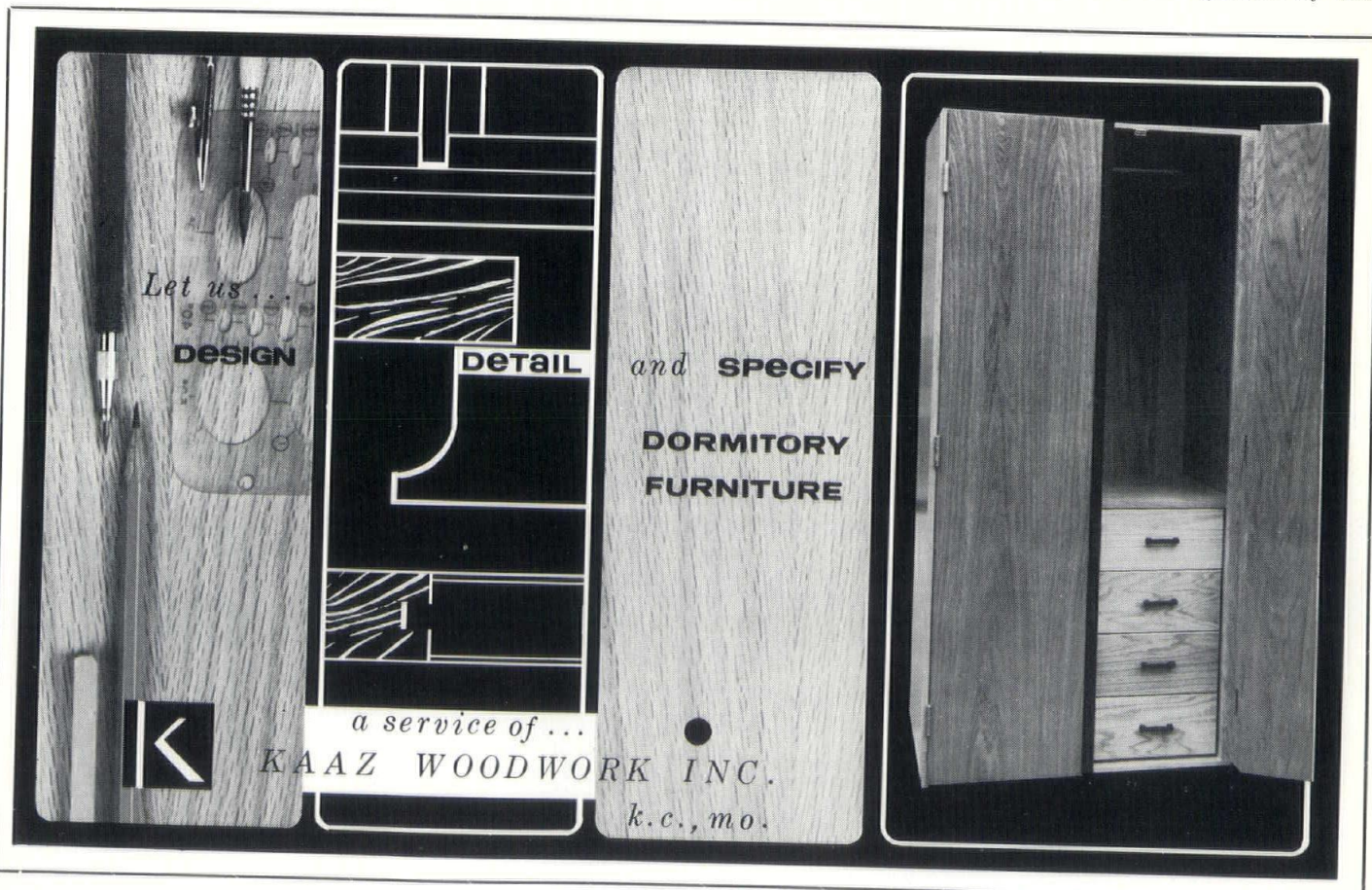
A major project to develop the business capability of our practitioners has been called "Comprehensive Architectural Services." The first series of articles on this subject is now in book form, and again we have used the regional seminar technique to bring this material to the personal attention of our members. We are beginning work on a new textbook on Creative Cost Control, intended to be the first of a series of books on architectural practice. The subject of cost control was selected as it is one of the most critical problems in practice today.

Further, we are now laying the groundwork for a major study of architectural education in its academic context. We are convinced that the architects of today are not receiving the basic education which will be required for practice in our rapidly changing society a decade or two hence. Our Committee on Education, working of course with leading architectural educators, and with the related design professions, is charting the course for a major educational research project which may substantially alter the course of architectural education for generations to come.

Returning to our major goal of public education, we divide this external program into three sub-categories: (a) education of the press, (b) education of the public—both adults and school children, and (c) education of clients.

Several years ago, with the help of a leading American university, Columbia in New York City, we held a three-day seminar on environmental design problems for journalists from 30 urban newspapers. It was extremely successful and led directly to a great deal of awakening press attention in our major communities.

The spirit and understanding which can result from meetings of this kind is well exemplified by the



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foreword to the proceedings of the Columbia University Conference. These are the words of George McCue of the St. Louis Post-Dispatch, one of America's great newspapers.

Mr. McCue stated in part:

"This is the report of an extraordinary conference, called to bring about a face-to-face confrontation of two professions that have long needed to get better acquainted—architecture and journalism.

"The need for better acquaintance with each other's aspirations and working methods, considering the role of architects in the wholesale redesigning of American cities, and the role of the press in reporting and interpreting this, is too obvious to need arguing. Yet, it has not occurred. "Some architects are aloof, some are poor communicators, some are so busy that they are hard to catch at the moment when a newspaperman needs contact. Reporters are sometimes under too much deadline pressure for the patient questioning and digging that urban building stories require for coverage in depth. On both sides, there has been occasional plain laziness and an inclination to oversimplify and overgeneralize."

Mr. McCue then states:

"The American press has not kept pace with one of the biggest home-front stories in American history, breaking right at the doorstep of almost every newspaper. This is a serious charge, but the record is in the back files. The press, by and large, has covered the bare facts but not the social, economic, civic and design implications of urban building. It has duly reported the bricks-and-mortar developments of blight, demolition and reconstruction, but has dealt in a perfunctory and often uncomprehending way with the

deeper issues in the physical reconstruction of this nation's cities."

Newspapers need to ask questions, and to know what questions need to be asked. They need to interpret and criticize—but, out of observation of what has worked and is likely to work, not out of off-hand, on-the-run impulsive judgements. Architecture and city planning need criticism. They have never needed it more. The press criticizes movies, plays, concerts and art exhibitions. For some reason, it has shrunk from the responsibility of publishing criticisms of the very things in its community that are there to stay, to gladden or offend the eye and use downtown space to advantage or disadvantage.

You may be interested to know that the AIA sent a copy of this report, with both its candid and conciliatory elements, to every American newspaper with a circulation of 25,000 or more.

Since that time, we have held nine similar seminars at the regional level for representatives of the press, and we plan to hold an additional number. This year, we will hold a major seminar—the first of its kind for representatives of America's mass magazines and the television and radio networks. We have great hopes for this Arden House Conference, as it will be known from its meeting place at Rye, New York.

I think I should make the point here that these discussions are not devoted entirely to theoretical matters, but rather to the here and now. Since despite the appalling ugliness which we find around us, many exciting things are beginning to happen in America.

In yet another area of direct action, the Public Relations Committee of the AIA is producing a com-



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Waterloo, Iowa

prehensive "community kit" to be sent to chapters throughout the country. In addition to instruction sheets which will guide members in the use of the materials provided, the community kits will include newspaper releases on subjects of broad applicability and interest to the lay public; speeches which are adaptable for local use; ad mats; full-page layouts for advertisements by utility companies, department stores, etc.; one-minute radio spot announcements which, when combined with glass mounted slides, can also be used on television; and sample proclamations for use by mayors and city councils. These kits include descriptions of films produced for public viewing by the AIA and a booklet which is derived from the contents of these films as well as descriptions of film strips which we have prepared for use in the secondary schools.

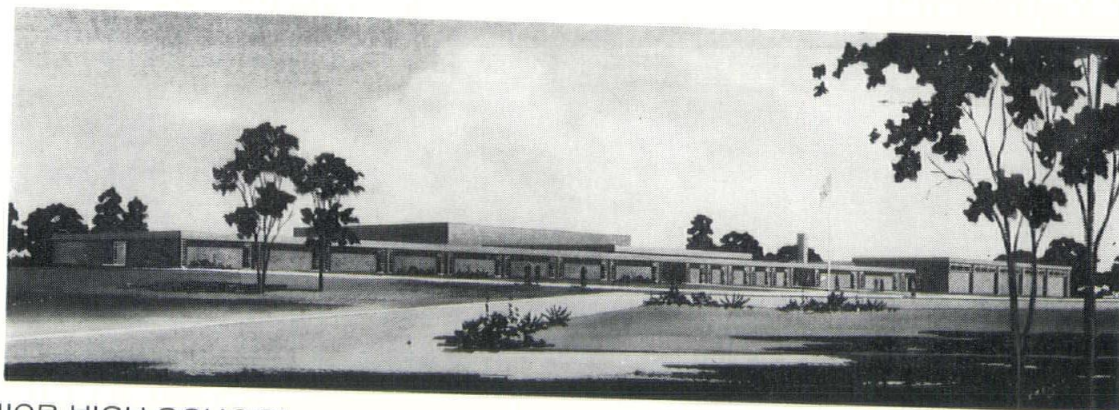
In the area of client education, our Committee on Industrial Architecture has distributed articles pertinent to our professional interests to some 25,000 leading industrialists. The Committee has also distributed illustrations of Honor Awards to some 20,000 business leaders in recognition of their creative collaboration with the architectural profession in meeting problems of industrial and commercial design.

Equally ambitious and stimulating are its conferences on aesthetic responsibility with community businessmen and local government leaders in many parts of the United States. We are finding these conferences to be both rewarding and productive. For example, we are seeing a revival of the center city in a number of communities, small and large. In the middle-sized city of Canton, Ohio, there is a new central plaza built with local funds. It serves as a center of recrea-

tion in both the summer and the winter, since the gay sidewalk cafes of the summer season give way in winter to an iceskating rink. In Hartford, Connecticut, we have a contrasting example of a stimulating new center for business. This is an exciting new complex of buildings sited around a landscaped plaza. The center replaces a badly blighted downtown area and is the result of the combined efforts by government and business to renew the community. Across the country in Fresno, California, a blighted downtown area has been converted into a colorful shopping street. Attention to design has been paid to both the major things and the little things, right down to fireplugs.

Meeting another type of problem with creative vision is a group of citizens who call themselves "The Northern Virginia Regional Planning and Economic Development Commission." This group has projected its thinking some 35 years into the future and has developed what it terms "The Year 2000 Plan." Essentially, it is a unique approach to the problems posed by anticipated population growth. Here's the situation it is designed to meet.

There are eight northern Virginia counties and related communities which lie across the Potomac from our National capital. They have a current population of 775,000 persons. At the present growth rate, their population in the year 2000 will be approximately 2 million. The plan calls for the channeling of this future residential and commercial growth into four major corridors stretching out from downtown Washington. The planning theory behind the proposal is that "cluster cities", ranging in population from 20 to 200 thousand people, would develop along



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transit stations and freeway interchanges in the four corridors. This would leave the now open countryside between the corridors as "open space," which could then contain two to five acre residential sites, farming areas, and parks. An integral part of the plan calls for the reservation of 68 thousand acres for such regional parks.

Under the plan as the Commission sees it, the beltways would have limited access which would discourage suburban "sprawl" or scattered development between the major corridors.

We can look at San Francisco and Washington and a host of our smaller communities and profit from their examples of carving little parks out of the density of the city. We can also look to what *has been done* by the architects of a half-century and more ago to see what *can be done* to provide great regional and metropolitan parks. Excellent examples of these are found in Washington and New York and Boston. We are showing the public that fine old buildings and places of interest can be preserved by making it clear to them what has been done in New Orleans and San Francisco and other cities. We are able to tell government leaders and the press what can be done to realize the recreational possibilities of our waterways by showing them what the people of San Antonio, Texas, have done with the river that winds through their city.

We can junk many of our obsolete building rules and ordinances and build pleasant and efficient "mixes" of high-rise apartment buildings and town houses in redevelopment city neighborhoods. For notable examples of this, we can look to cities like Detroit and Washington and San Francisco.

San Francisco, in fact, holds many good examples for study. In addition to the other things I have mentioned, we find that San Franciscans voted themselves higher taxes in order to have a tri-county subway system. They hired an architect to help design the system and they told him that they wanted it to be both efficient and beautiful. Earlier, these same citizens rose up in revolt against a new freeway which would have caused an ugly path across the city. The stub of the incomplete highway is still standing as an eloquent monument to the public will.

We can pull down the billboards and clean up the entrances to our towns and cities. Here, lamentably, we have few good examples to offer as of now. We must make some, however. We can place utility wires underground, where they belong. We are beginning to find this happening in many parts of our newer and better suburban communities in various parts of the United States. We can create water displays in our towns and city squares, define some public spaces with patterned pavements to create interesting visual and tactile contrasts, and pay attention to such small but important details as the design of street furniture, store signs, traffic signs, and street lighting.

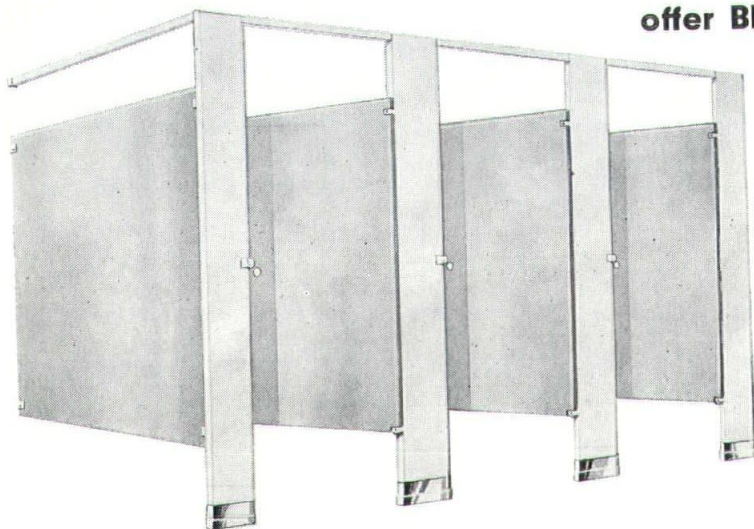
Perhaps I should apologize for dwelling so much on what is happening in America. But I do not think so, because I believe all of these conditions and happenings affect you with equal force and interest. The pace and the customs of our two nations may differ, but the factors of the problem which afflict us are largely the same—and so is the result. Our friends in Great Britain are, of course, beginning to feel similar problems of urban deterioration. Democratic rule, dependence upon industrial mass production, rapid ad-

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vances in technology, multiplying problems in environmental design—these are the common factors. They will spread to other nations in time. Indeed, the challenges of regulating the urban environment will shortly face the entire Western world.

In conclusion, let me quote a few words by August Hecksher, written several years before he became President Kennedy's consultant on the Arts:

"The Architect today should find it impossible to miss the significance of his position. He stands at the center of almost every great development in our society. The changes which are acting most powerfully and which will run dramatically through the 1960's, are within the field of his immediate concern.

"The architect will shape some of them; his career will be influenced by them all.

"... more alive than the strictly political questions are those which might be called social. These determine how people live together, what they do with their years, what kind of a moral and material landscape they call their own. The nature of family life is changing. The nature of our cities is changing. The abundance of leisure time and the abundance of material wealth are giving the people new, and sometimes rather frightening, options. In these various areas, the architect must, whether he chooses to or not, play a major role.

"He provides the setting of family life, and the visible substance of cities. By his art he opens before the public new choices as to how they shall spend their dollars and their leisure. In the deepest sense he lays out the paths which will determine, also, how they spend their lives.

"My point is a larger one: that because of the nature of his trade and the dramatic and dominating character of building in America today, he stands as a prototype, and indeed almost as a prophet. Others may have their share in bringing matter under the control of spirit; but unless the architect succeeds in doing it, the cause is lost. It is the same with the shaping of the environment, the organization of space and the establishing of a balance between old and new forces in the social order. Whether he likes it or not, the architect is at the center of things, setting the pattern beyond his own works and in a large measure determining whether the remaining decades of the century will see our common life made more rational and rewarding."

In a sense, then, you and I are becoming pioneers again. Your nation and ours may again share a common history and carve out an even prouder destiny. The task that faces us may be harder than conquering the West or clearing out the bush. It is an entirely new challenge in an entirely new age, and it is an enormously important task. The restoration of our towns and cities, as well as the orderly creation of new ones, is the greatest contribution our profession can or will make in our lifetime. Let us accept this challenge together, in your land and mine.

Let us share our problems and experiences, produce with dedication and skill and effectiveness, help our peoples to distinguish between the good and the bad, give our communities a full measure of public service, and bring new prosperity, beauty, and meaning to the lives of our peoples. If we are successful, the remaining decades of this century might well be known as the Age of the Architects.

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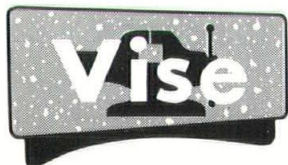


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GOFF SPEAKS AT IOWA STATE UNIVERSITY

Bruce Goff, noted architect and educator, spoke to the assembled Student and Iowa Chapters, AIA, and their guests at the April 27 Architecture Awards Banquet. The annual bread-breaking and bouquet-throwing ceremonies were held in Great Hall, Memorial Union, Iowa State University, and Mr. Goff's remarks on architecture and architects shared the program with the presentation of 17 awards.

Douglas Frey, President of the student Chapter, AIA, introduced architect Goff and served as master of ceremonies.

Mr. Goff told the audience that he learned very early in life (at an age when most of the assemblage was still concerned with only baseballs and bicycles) that the path he was choosing was a different and difficult one. A white-haired, imposing figure, he described some of the tribulations and rewards connected with being the creator of a unique architecture. Expressing great respect for the responsibilities of an architect toward the maintaining of himself as an individual and as the servant of the needs of his client, he showed a large slide collection of his unusual, many-faceted work, the interesting thing about them being that each creation seemed to resemble its predecessors very little. No "style" seemed to prevail, nor was there much evidence of any historical influence on the design of the work. In a film that followed, the point was made that this uniqueness was one of the aims of Mr. Goff's architecture.

A teacher as well as an architect, Goff was accompanied by one of his students, and wherever he stood before and after the banquet was to be found a group of students, questioning and conversing with him, the father-figure, the image of the much-respected master.

The awards presented to students at the banquet were as follows:

The School Medal of the American Institute of Architects, an award given to the architectural student in an accredited architectural school who is outstanding not only in scholarship, but also personality and promise of successful professional practice was given to James Lammers.

The Book Award of the Henry Adams Fund of the American Institute of Architects, an award given to the architectural student in an

accredited architectural school who is outstanding in scholarship, personality and promise of successful practice was won by Daryl Andersen.

The Alpha Rho Chi Medal, an award given to the graduating senior of each school of architecture who has shown an ability for leadership, performing willing service for his school and department, and gives promise of real professional merit through his attitude and personality was presented to Timothy Downing. Presenting the award was Mr. Charles L. Ritts, architect and Charter Member of Alpha Rho Chi. A biographical article about Mr. Ritts will appear in a forthcoming issue.

The Leonard Wolf Memorial Award, presented to the student in his third or fourth year who has evidenced leadership and service to the Department of Architecture and who is above average in scholastic achievement and supporting courses in the department, was given to William Findlay.

The Leo A. Daly Award, given to the student in the Department of Architecture who by his academic achievement and related activities has shown great competence in theory and enthusiasm for practice in the field of building design, was presented to Douglas Frey.

The Durrant, Deininger, Dommer, Kramer and Gordon Award, recognizing that student completing his fourth year in Architecture who has demonstrated consistent excellence in design, was given to Roger Philo, who in addition designed the very handsome banquet printed program.

The Stanford W. Griffith Award, presented to a third or fourth year student in the Department of Architecture who has demonstrated continuing improvement and a high degree of professional promise in his work in architectural design, was won by Jerry Geurts.

The AIA Service Award, given by the Student Chapter of the American Institute of Architects to a student in the Department of Architecture and Architectural Engineering for exemplary service to the department, was presented to Roger Ollenburt.

The C. F. Bowers Award, presented to the student of Architectural engineering who in his fifth year of study has demonstrated the highest level of attainment in his professional courses, was given to Albert Goranson.

The NAHB Auxiliary Past Presidents Award was presented to Michael McPherson by Mrs. L. J. Rothfus, Des Moines.

The Nebraska Lath and Plaster Association Award was presented to Roderick Howarth.

The Koppers Architectural Student Design Award was presented to Roger Philo.

The Portland Cement Association Award was presented to William Findlay.

The C. E. Nelson Award was presented to James Moeller.

The Alcoa Award was presented to Steven Barnett.

The AIA Ruberoid Award was presented to Daniel Huberty.

The AIA Syska Award was presented to Alan Balhorn.

LETTER URGES NEW SPECIFICATION

A recent letter to the Chapter from the V. C. Benderoff Co., Inc. Des Moines, recommends that specifications for asphaltic concrete pavements be up-dated.

The letter said in part:

"Some years ago specifications for constructing asphalt pavements were written up in line with what then was considered good construction. Namely, after preparation of sub-grade a rolled stone base of certain thickness was specified, and then an asphaltic concrete pavement, usually averaging two inches, was installed."

"The increase in traffic, excessive continuous loads, sometimes poor sub-grade drainage tended to indicate subsequent failures and the inadequacy of rolled stone base construction. This was especially evident in locations that accumulated subsurface water, with the result that the rolled stone base would become saturated with moisture and lose its stability."

"Within the last few years, the rolled stone base has been gradually discarded in favor of a black base. Practically all State and County construction is now done using black base. Black base is an aggregate that is all coated with asphalt which protects it from moisture, and its stability and strength is far greater than plain rolled stone. Tests have definitely proven that one inch of black base is equal to two or more inches of plain stone." The letter also refers specifiers to the recommendations of the Asphalt Institute and welcomes further inquiry.

GSA REPORT PRAISED

The American Institute of Architects gave its enthusiastic approval on May 15 to a U.S. General Services Administration report promising GSA use of "the finest contemporary architectural thought."

The report was made to President Johnson by Lawson B. Knott, Jr., GSA acting administrator appointed at that time to the administrator's post by the President. Knott was immediately praised for his statement by Arthur Gould Odell, Jr., FAIA, Institute President.

"The American Institute of Architects stands ready to support and encourage the intent and spirit of your report as it represents a significant element of President Johnson's desire to improve the urban environment for the American people," Odell said in a message to Knott.

The message, a copy of which was sent to the President, said, "The stimulation of the Federal government in providing high standards of architectural excellence will serve as inspiration to the people of our entire nation."

The Knott report said that "In planning and constructing of public buildings in Washington and other American cities emphasis must be placed on designs that embody the finest contemporary architectural thought, carefully avoiding an official style..."

It also made known that Knott is taking steps toward the creation of an advisory panel on architectural services in GSA.

The panel of "at least three distinguished architects" would develop criteria for the selection of architects for public building projects. It would also make direct recommendations on such selections for "projects of national significance."

"We enthusiastically endorse the creation of an advisory panel on architectural services and will be most pleased to offer counsel on nominations for appointment to the panel," Odell said.

In his report, Knott told the President the panel "will strengthen us as we move forward in our determination to achieve the standards of architectural excellence which you have so strongly supported."

He said the capabilities of the architects selected for federal building projects is the most important factor in achieving architectural excellence.

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ERRATA

The directory erroneously listed William A. Taylor, AIA, as having a home address in Ottumwa. Bill, of course, lives in Des Moines, and is a principal in the firm of Lindgren and Taylor. His correct home address is 2308 48th Street as printed.

HANDICAPPED NEEDS ARE CITED

A pamphlet published jointly by the President's Committee on Employment of the Physically Handicapped and the National Society for Crippled Children and Adults cites the need for consideration on the part of architects, among others, of the barriers presented to the handicapped by many buildings.

Imposing flights of stairs, limited access rest rooms, hazardous doorways with no sense-of-touch markings for the blind, and inaccessible telephones are among the detrimental arrangements mentioned.

Millions of people, the pamphlet states, encounter problems in buildings, as there are 5,000,000 sufferers from heart conditions, 250,000 in wheelchairs, 200,000 with heavy leg braces, 139,000 with artificial limbs and 16,500,000 men and women over 65 who would benefit from easier access to buildings. The pamphlet also recommends ramps instead of staircases, citing their increased safety.

Recommendations made by the booklet include the placing of at least one entrance to a building at ground level; the reserving of a parking space for those who need wheelchairs, braces or crutches so they need not wheel or walk behind parked cars; the arrangement of one entrance so that it is usable by wheelchairs and is on a level giving access to elevators; the use, if needed, of ramps having a slope no greater than one in twelve, a non-slip surface, at least one hand-rail, a level platform at the top and at least six feet of straight clearance at the bottom; the use of stairs having risers no more than seven inches in height with rounded nosings and treads having no tripping projections over the risers; the provision of doors at least 32 inches wide with flush thresholds, single doors being preferred over double doors which are more difficult to open from wheelchairs, and automatic doors most preferred; restrooms with one stall wide enough to accommodate a wheelchair, and with mirrors and shelves set low enough for use by those in

wheelchairs; the provision of water fountains having spouts and controls up front or conventional coolers with a small side unit mounted 30 inches above the floor; telephones that are mounted within reach of wheelchairs; identification of rooms by raised letters and identification of dangerous areas by visual and aural devices for the deaf and blind.

Single free copies of complete specifications for the accommodation of the handicapped are obtainable from the President's Committee on Employment of the Physically Handicapped, Washington 25, D. C.

KETCHUM ADDRESSES BRITISH GROUP

An architectural leader from the United States told a British audience that the most important thing architects can build is a greater interest among men in their own surroundings.

Morris Ketchum, Jr., vice president of The American Institute of Architects, said architects must work to "create community awareness and move quickly to a state of community commitment."

He lamented the condition of most cities of the United States and Great Britain. "What is wrong with us, or with man himself, when the two nations of the world with the best combinations of advanced technology, public education, and political freedom and stability live amid ruinous urban ugliness?"

Ketchum said the urban mess "is not the result of bad taste, or bad decisions, but of no decisions at all."

He said that for the first time in history environmental decisions are left to the ordinary citizen and that before architects "can design we must educate."

"Urban man will make positive decisions about his environment or he will let them and it go by default to the greedy entrepreneur seeking the quick buck. It is a perversion of the meaning of democracy and a complete renunciation of our heritage to tolerate the ruin of urban life and nature in the name of free competition and public expediency," Ketchum said.

Ketchum, the AIA's president elect, addressed an audience on June 2, 1965, made up in part by officials of the Royal Institute of British Architects and assembled for the presentation of a \$25,000 prize for architecture given annually by an American firm.

He told of programs of the AIA to awaken public interest in the creation of better environments.

"I don't have to tell you why we are doing this," he said. "It is simply the most important thing that our profession can do." The historic problems and challenges confronting architects amount to little Ketchum said, when "compared to the issue which faces the professional architect today.

He said architects must work closely with local governments and business communities but that "the support of an informed and demanding public is essential."

CONFERENCE STUDIES EXCEPTIONAL CHILDREN

How to make school buildings work harder for children whose own efforts are encumbered by physical, emotional or mental handicaps was the subject of a recent weekend conference in Washington, D. C.

Sponsored by The American Institute of Architects' committee on school and college architecture, the conference heard the needs and nature of handicapped children outlined by Dr. Kathryn Dice, director of the Bureau of Special Service for Pupils, Pennsylvania Department of Education.

In a second major talk, Dr. Morvin Wirtz of the U. S. Office of Education said taxpayers are losing \$178,000 every time a retarded child is institutionalized.

With proper school housing, equipment and personnel as part of the local school system the educable or trainable youngster who might otherwise be institutionalized could be kept at home and trained to become productive, Wirtz said.

But even when such school services exist, it remained for architects and specialists attending the two day session to explore ideas toward the creation of buildings offering "supportive environments."

The conference, called The Workshop on Schools for Exceptional Children ("exceptional" meaning the mentally retarded, physically handicapped including the deaf, blind or partially sighted, and the socially or emotionally disturbed), was held at AIA headquarters. It included three panel discussions, each led by an architect.

Also participating were representatives of federal agencies, universities, private associations and foundations.

AIA SUPPORTS NATIONAL LEGISLATION

The American Institute of Architects has announced its support of the Housing and Urban Development Act of 1965, cautioning at the same time that "high standards of design excellence" are vital to the success of programs included in the pending legislation.

The AIA said the act "promises to meet the bold objectives" set forth by President Johnson in his message to the Congress on The Problems and Future of the Central City and Its Suburbs.

But the Institute, underlining its "concern for achieving good design in housing and urban development programs," said in a statement to Congressional committees conducting hearings on the bill:

"The AIA feels that the subject legislation does not provide appropriate emphasis on this critical need (good urban design). Therefore, the AIA is compelled to express reservations over the proposed legislation because of the general absence of this emphasis and urges that the quest for quality of design be given greater stress."

Speaking to sections of the legislation, the AIA, among other things:

Threw its "strong support" to provisions dealing with the visual improvement of urban areas. "This program is imperative not only for the substance of its intent, but perhaps more importantly, for the attitude it projects," the Institute said.

Supported the Urban Renewal program and termed it "at a point in development which indicates that the great benefits are only now beginning to be realized."

Said it has "deep interest" in having design quality continue as an integral part of low-cost housing, and warned against "rigid regulations" to control construction costs which might "lead to results contrary to the intent of the legislation." The Institute said policies of the Public Housing Administration have been "consistent with the Congressional intent—to provide 'decent, safe and sanitary' housing in the Twentieth Century U. S. A."

Described itself as gratified that the legislation proposes the development of community health and recreation facilities, and that it provides that such projects be consistent with comprehensive designs for community development.

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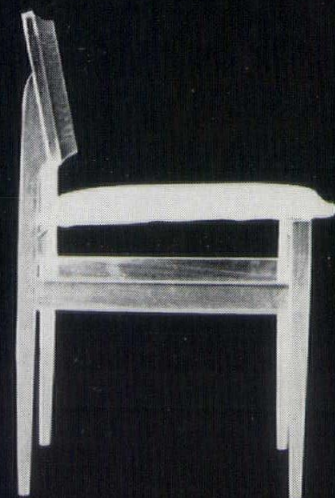
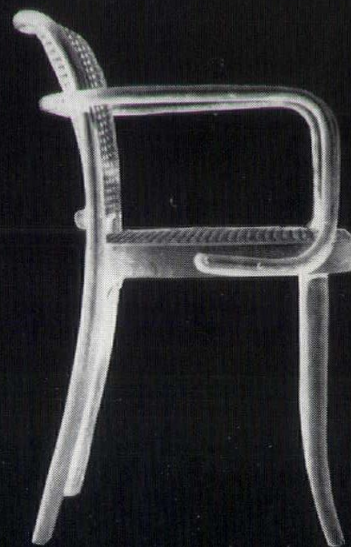
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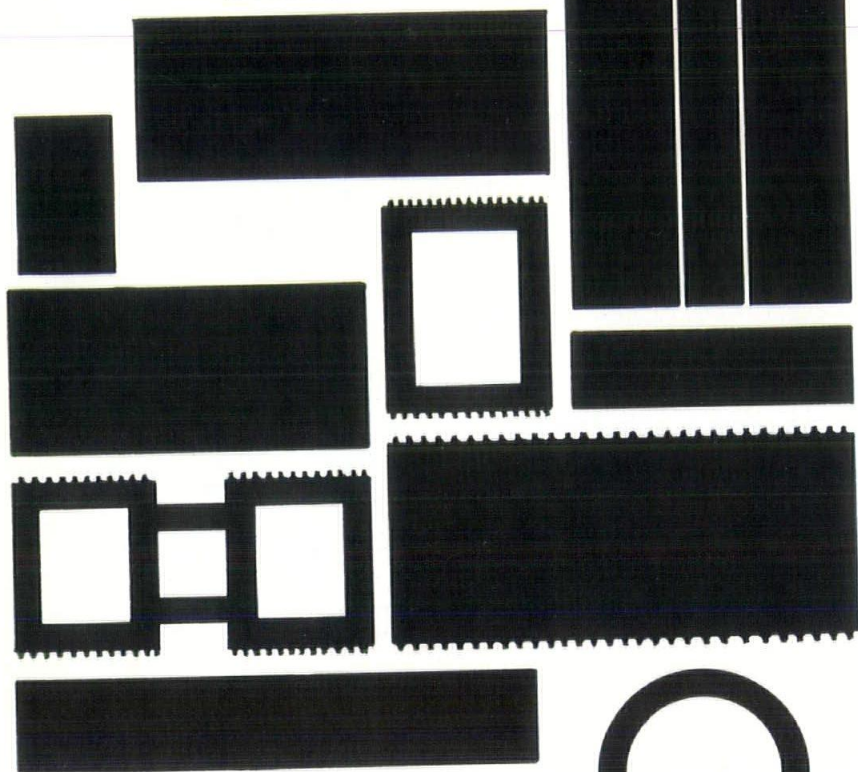
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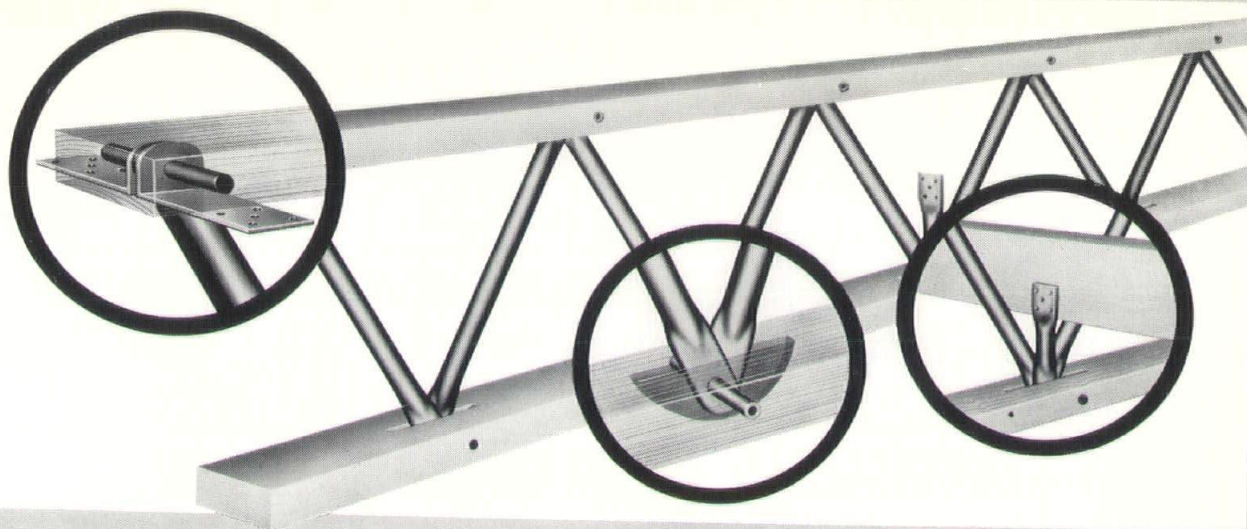
A new color-sound motion picture film about roof decks is available from Western Mineral Products Company, Minneapolis.

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The 16 mm, 18 minute film can be obtained on free loan by writing Western Mineral Products Co., 47-25 Olson Highway, Minneapolis, Minn., 55422.

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Custom designed and factory assembled trusses using the best features of wood and steel offer economies in support of roofs, ceilings, floors.

Architects, engineers and builders acclaim this roof and floor joist system for RIGIDITY, OPEN WEB UTILITY, VERSATILITY AND ECONOMY!

Many Advantages. Light weight Trus-Joists are easily handled and erected by job carpenters eliminating need for expensive mechanical equipment.

2 x 4 Chord members are carefully selected and tested for proper strength. Web members are accurately die stamped from electric welded 1" steel tubing. The result is a light-weight truss providing adequate strength, rigidity and open-web utility.

Flexibility of Design. Trus-Joists

are custom made from approved shop drawings with pitch, taper and camber suited to any requirements . . . special profiles can be supplied to meet the architect's design.

Wood Chords for Nailing. Plywood sheathing and ceiling materials are nailed directly to wood chords.

Stiffness. Deflection may be limited to 1/480 X Span under full loads when used as recommended.

Room for Utilities. The open web features permits simplified installation of Duct Work, Wiring, Plumbing and Insulation together with free air circulation.

Savings. Lower original cost with reduced mechanical expense and faster erection by carpenters has provided buildings within estimates in job after job.

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"The system resulted in a firm and nearly deflection-free floor."

"We liked the wood nailers and the open web system saved materially on the electrical and mechanical costs."

"Use of this material resulted in a labor saving of about 50% when compared to standard open web steel joists."

"Trus-Joist speed of installation cuts labor cost in half."

"Trus-Joist resulted in a saving of over \$10,000 on the bid for our school."

Architects, Engineers, Builders are invited to write for information or name of local distributor.

TRUS-JOIST MID-WEST CORP.
Box 321, Dubuque, Iowa

U. S. Patent Numbers 3,137,899 & 3,019,491
Other Patents Pending

TRUS-JOIST

WATTERSON TO LEAVE "AIA JOURNAL"

Joseph Watterson, FAIA, editor of the *AIA Journal* since January 1, 1957, will relinquish that post on June 17, 1965.

William H. Scheick, AIA, executive director of The American Institute of Architects, announced that he had accepted Watterson's resignation "with regret" in deference to the editor's plans to undertake assignments in architectural writing, editing, consultation, lecturing and travel.

Watterson is credited with hav-

ing initiated several major changes and improvements in the AIA monthly magazine. Its modern format, which first appeared in May, 1957, for the AIA's centennial convention, was Watterson's creation.

"Under Watterson's direction, the *AIA Journal* has attained pre-eminent stature as a professional magazine and is widely acclaimed by the AIA membership as a major service of the Institute," Scheick said.

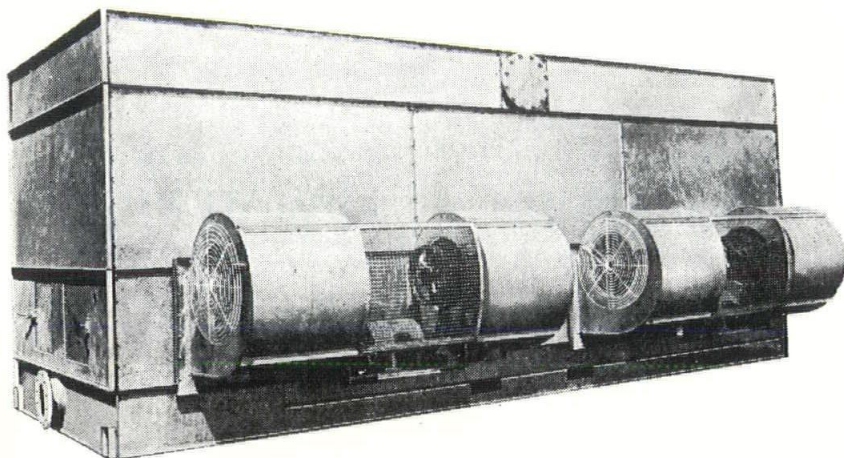
In recognition of Watterson's editorial achievements, the Institute elevated him to a Fellowship in

Literature in 1961 and is conferring upon him its annual Kemper Award for service to the profession during the 1965 convention in Washington June 13-18.

A native of Cleveland, Ohio, Watterson practiced his profession for more than 30 years before assuming editorship of the *AIA Journal*.

He was an architect in Cleveland and New York during the 1920s and during the depression he taught at the College of the City of New York. In 1936 he opened his own office in Mineola, Long Island, N. Y., and practiced there for 20 years.

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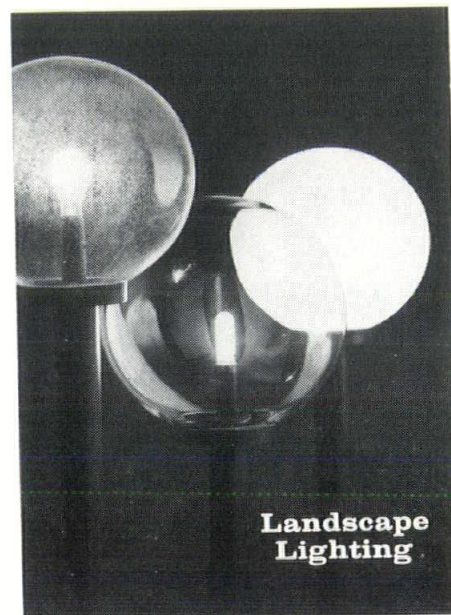
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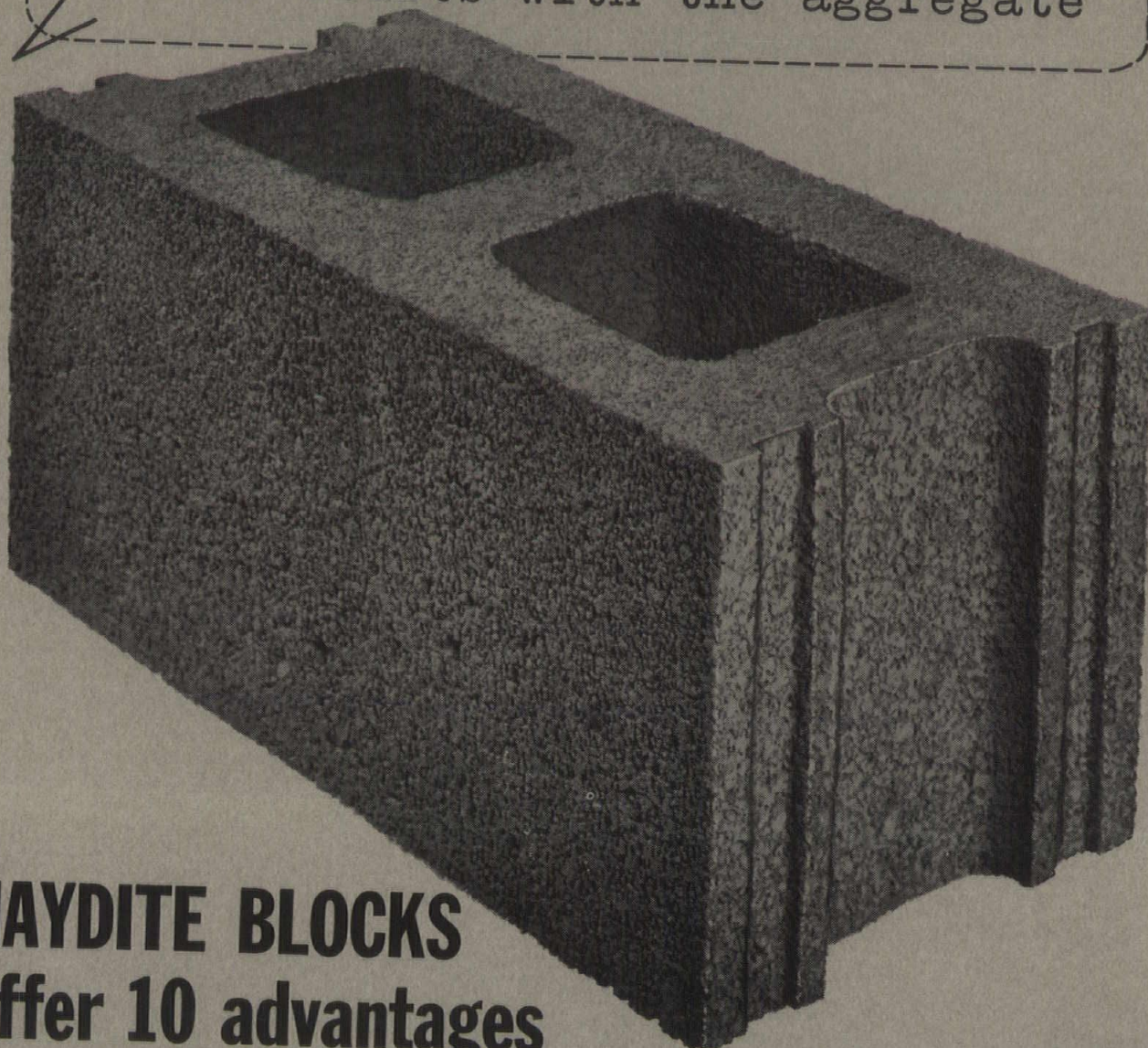


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