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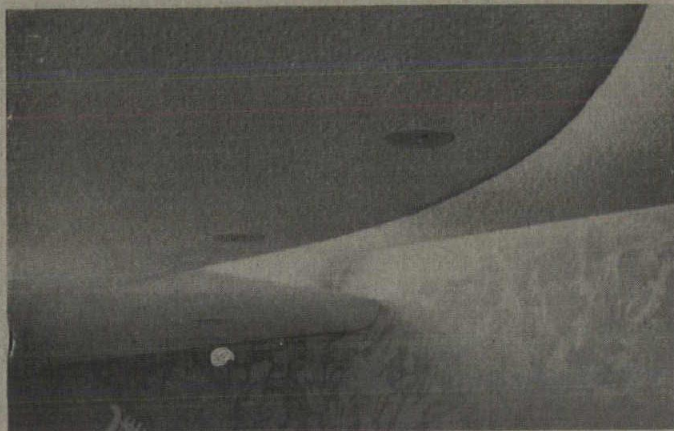
The face of architecture in Iowa

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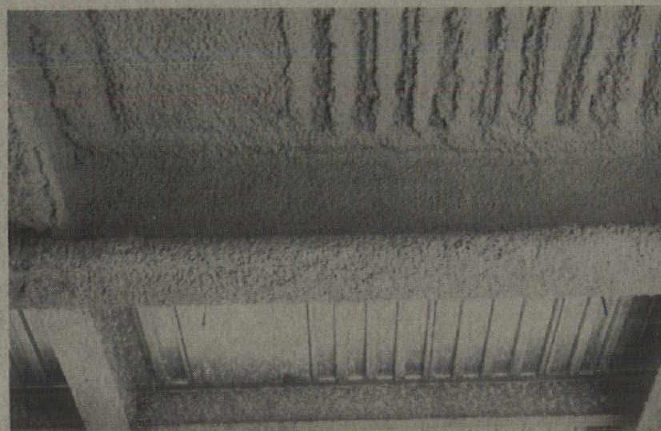
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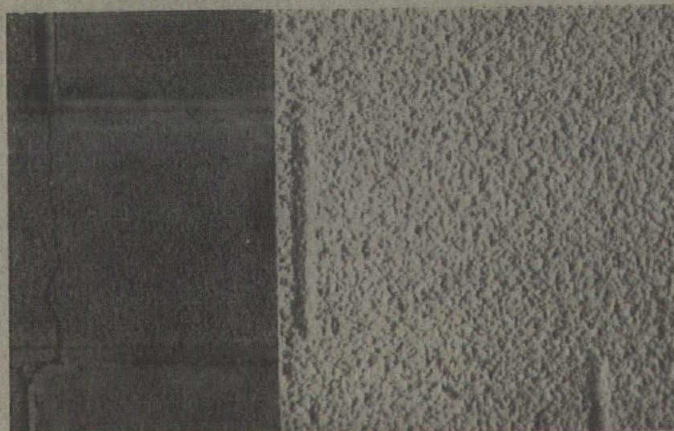
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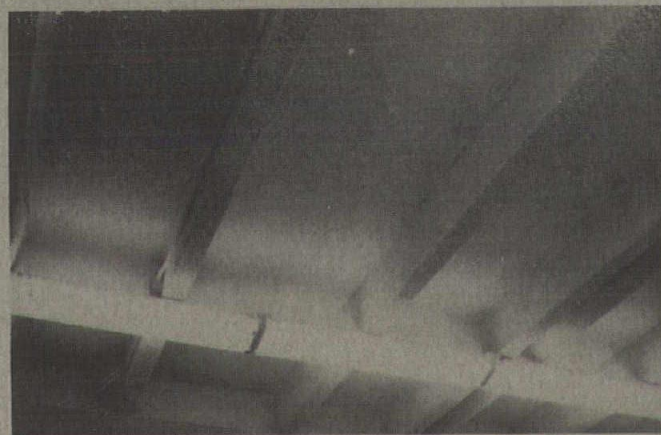
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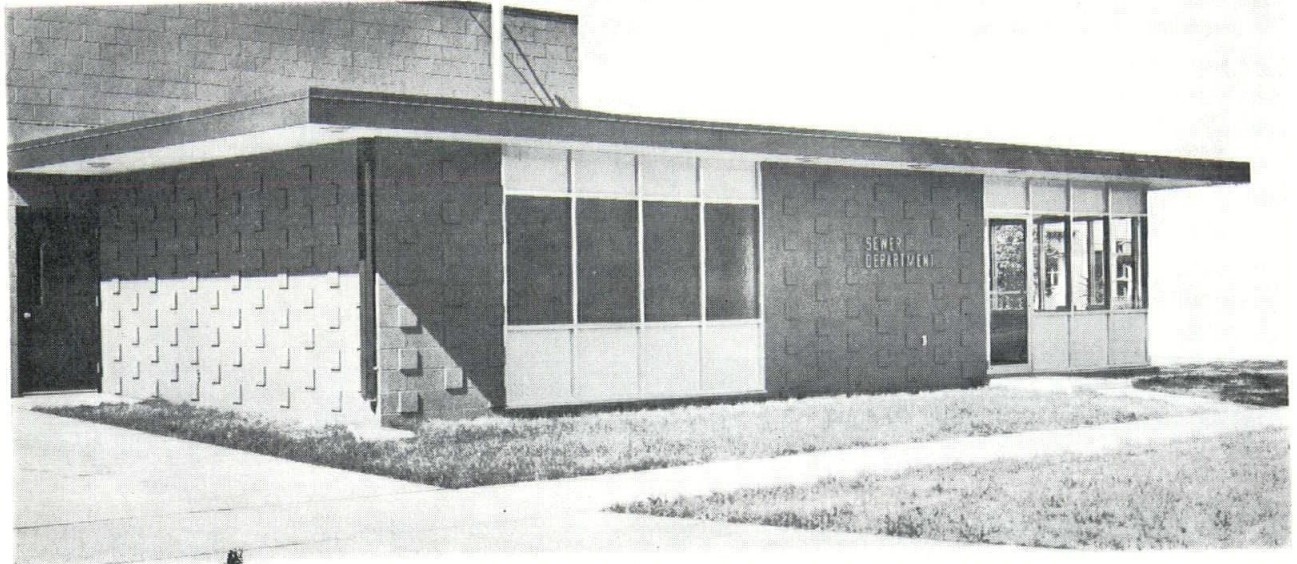
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The face of architecture in Iowa

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CONTENTS

Winning the War on Ugliness	6
Durrant Appointed to President's Panel	8
Public Relations	11
Two Interiors	15
Miscellany	30
Directory of Advertisers	32
Iowa Firm Cited For Design Excellence	34

Cover: Central interior court of the Des Moines office of Smith-Voorhees-Jensen, Architects Associated. Story on page 20.

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Winning The War On Ugliness

An address by Morris Ketchum, Jr., FAIA, President, The American Institute of Architects, before the 1965 AIA Central States Regional Conference, held in Des Moines.

I have been asked: "What makes Mid-America different from the rest of America?" The question assumes that there is a difference, that your region has a different character, different problems, a different architecture, another and a different answer to the task of building a better and more beautiful America. Are these assumptions valid?

An airplane view gives the first answer. Here is a spacious land, a wider horizon and a larger sky than the one which tops the canyons of the Rockies or the cliffs of Manhattan. Here is the horizontal sweep of endless prairie, broken by winding rivers, small lakes and giant reservoirs. The land has been subdivided by man into huge rectilinear tracts, carved by him with sweeping expressways from horizon to horizon—expressways which are themselves architecture in motion.

Scattered across this spacious landscape are cities, large and small. From the air, the small towns are pinned down in space by the white cylindrical shafts of their beautiful grain elevators, set like exclamation points in clusters of anonymous urban buildings. These and the great memorial arch which broods over St. Louis are among the few man-made symbols in scale with the character of the landscape.

At ground level, the picture changes. One hopes to find the vertical grain elevators surrounded with the horizontal prairie architecture of Frank Lloyd Wright; the sprawling cities enobled with vigorous skyscrapers in the tradition of Louis Sullivan's Wainwright Building. Instead, there is too much domestic architecture by Sears Roebuck and Levitt, too much drab, conventional, eclectic urban architecture, too much congestion and blight at the heart of each city, too much visual squalor along the highways. In short, Mid-America, like all the rest of America, is afflicted with an environment of disorder and ugliness.

To be sure, the architects of Mid-America, more inspired than their forefathers, are creating buildings, neighborhoods, towns and cities in character with the beauty of your vast landscape. Here is promise of a regional architecture and an urban environment worthy of the name.

In spite of that, the time is long overdue for the rescue and renewal of your cities and your countryside. You have the same stake as the rest of our

nation in winning the "War on Community Ugliness". It is a war not yet won nor will it be won without your help.

The architects started this war when five years ago at the Plaza Hotel, the New York Chapter of the Institute held an unprecedented conference. It was called the First Conference on Aesthetic Responsibility and the prime topic was "Who is responsible for ugliness?"

A leading businessman got up and asked why he shouldn't utilize a cheaper window treatment in the upper stories of a high rise building because no one from the street would be able to see it. As he said this, an artist who was sitting nearby, tieless and disheveled, groaned and held his head. A noted critic made a scholarly distinction between the ugliness of architectural styles and the social ugliness of billboards and slums. An inarticulate jazz musician got up and, as his contribution, honked atonally on his plastic saxophone.

From that rather wild and unfocused beginning has emerged a great national movement. It is called the Institute's War on Community Ugliness. For the highly experimental and free-wheeling New York conference generated other conferences and concepts which became steadily more sophisticated, meaningful, and specifically directed at the correction of urban decay.

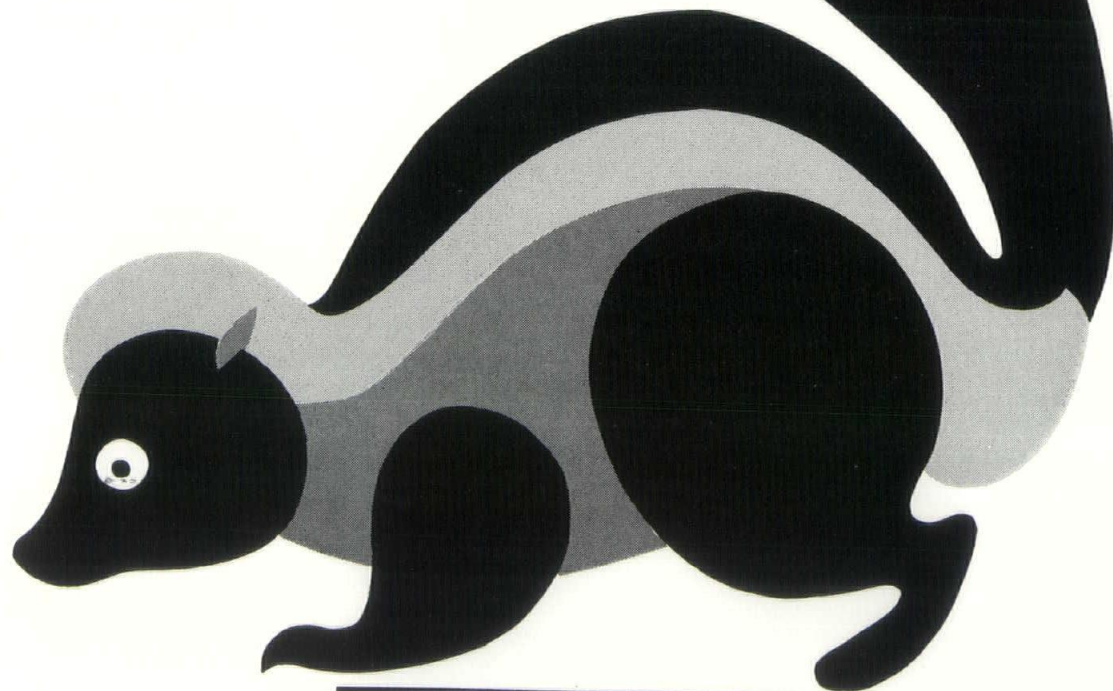
Your Institute in Washington began to hammer away at this theme in public meetings and publicity. A three-day seminar staged by AIA in 1962 at Columbia University for urban newspapers created a whole new group of interested writers on urban ugliness and beauty.

The President of the United States made a physical condition of our cities a plank in his re-election platform. The First Lady launched a beautification program. A White House Conference on Natural Beauty was established. A bill to ban billboards from rural areas of Federally-financed highways was passed. A Department of Housing and Urban Affairs was established.

A closer rapport has developed between architects and government. President Johnson stated the issue directly in his message to the 1965 Convention of the Institute, whose theme was devoted to the cities of the new world. Mr. Johnson said, in part:

Continued on page 24

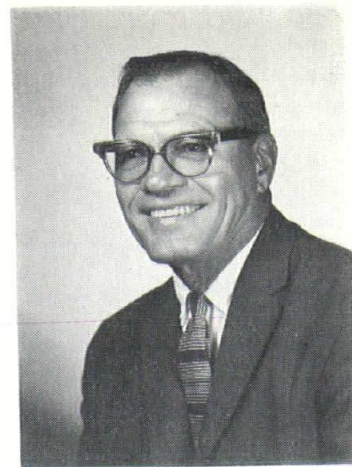
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Durrant Appointed to President's Panel



Durrant

Joseph G. Durrant, partner of the firm of Durrant-Deininger-Dommer-Kramer-Gordon, Architects and Engineers, Dubuque, Iowa has been selected as one of the twelve-man advisory panel on architectural services for public buildings in Washington and communities throughout the United States. President Johnson announced the establishment of this advisory panel in May.

Architect Durrant and eleven other distinguished architects from various sections of the United States have been appointed to the panel this month to insure that public buildings will be enhanced by beauty, dignity, economy and utility.

Since the mid 1950's the Congress has authorized 502 public building projects with a total estimated cost of \$2.2 billion. This includes 456 buildings, of which half have been completed or are under construction. The remainder are under design or in early stages of planning and will be reviewed by the twelve-man advisory panel.

Durrant, who became an Architect in 1933, is a registered Architect in Iowa, Wisconsin and Illinois and is well known for his service to the profession of architecture. He is active in the American Institute of Architects and has held high offices in the organization. His firm of Durrant-Deininger-Dommer-Kramer-Gordon, Architects and Engineers, has achieved success in the field of school and hospital design as well as in the design of other types of public buildings.

Current school work includes contemporary structures at the University of Dubuque, Loras College, the University of Iowa and Iowa State University. Campus planning and school building design constitute a major part of the firm's work. The firm is presently engaged in a multi-million dollar development of a new Junior College campus near Dixon and Sterling, Illinois. Well over 175 high schools, junior high schools and elementary schools and additions have been designed to date. During recent years more than 2,500 beds in nursing homes and hospitals have been planned by the Dubuque firm.

Lawson B. Knott, Jr., Administrator of General Services Administration, Washington, D. C., in making

the announcement of Durrant's selection to the President Johnson's advisory panel, stated the President's desire that every effort be made to achieve high standards of architecture and excellence in all of our public buildings, while at the same time providing for the government's space needs in an economical and efficient manner.

"All of these appointees have extensive architectural experience and have demonstrated their public spirit by agreeing to serve on this important committee," the GSA Administrator said. The term of appointment is for one year.

In addition to the private members of the panel, the Commissioner of GSA's Public Buildings Service will serve as its Chairman. William A. Schmidt is Acting Commissioner of the Public Buildings Service.

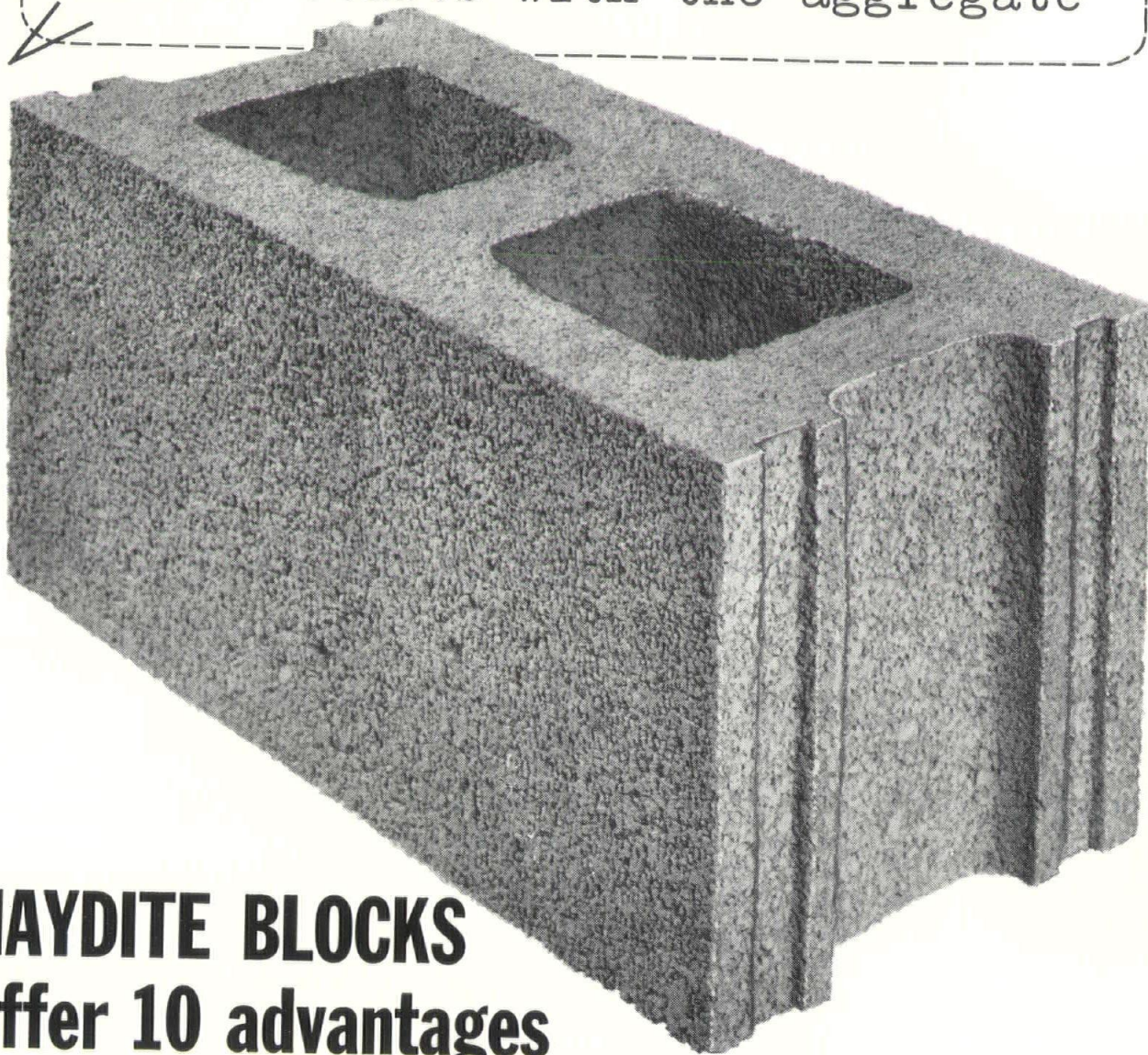
A GSA announcement said that the panel has been assigned four principal functions:

1. To develop and make recommendations to the Administrator concerning criteria for evaluation and selection of architects as well as for contractual relationships with architects;
2. To review GSA design standards and procedures and recommend any changes deemed necessary or desirable;
3. To advise the Administrator in selection of architects for the design of nationally significant and other projects designated by the Administrator;
4. To review and advise the Administrator with respect to the acceptability of designs proposed for individual projects designated by him.

Knott pointed out that more than 90 per cent of GSA's projects are designed by qualified local architects registered in the states in which the projects are located.

"We want design creativity to flow from the architects to the Government and the establishment of this new panel, I am confident, will stimulate this effort," Knott said.

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Public Relations

A talk given by John D. Sweeney, A.I.A. at the 1965 Central States Regional Conference of the American Institute of Architects, held in Des Moines.

The subject matter of this talk is perhaps the most "knocked about" topic in the Institute. It has been one of the most cussed—discussed—welcomed—deplored—used and abused tool, depending upon whether the individual comes from the East or the West, whether from a small or large office, whether from a conservative firm of any size or from one of that type of aggressive organization able to afford public relations counsel. It appears to mean one thing at the national level and something else at the chapter level. It means one thing to a chapter in a large metropolitan area and something else to those chapters in less populous areas. It is abhorred by some and literally adored by others. It has raised questions in the minds of those who concern themselves seriously with the public impression of our true professional integrity. In short, it seems that we may be passing through a "cross roads" of consequence.

Regardless of what any one individual may think of public relations we have at long last learned "what public relations is *not*." The recently printed pamphlet which you all received from the National Judiciary Committee clears the air somewhat. This material does not confine itself to "PR" alone nor does it cover every corner. Therefore it might be well to list at least some of those things which "PR" is *not*.

At this late date it seems superfluous to say it; however, "PR" is *NOT* the listing of the firm name in bold letters in the phone book. It is *not* the hiring of a publicist to "bird dog jobs", and in so doing, act in a manner which is contrary to proper ethical standards. The individual architect is just as responsible for the actions of his "PR" man as he is for the documents that bear his registration seal. Public relations gives nobody the privilege of acting on the fringe of questionable professional ethics. It is not to be used as a "smoke screen" to get by with something that would not bear the light of day. It is not to be thought of as something only available to those firms with budgets big enough to afford "paid notoriety." For myself I consider it (firm "PR") with mixed emotions, and a potentially dangerous thing for the general professional integrity, unless it is carefully ad constantly policed by a vigorous judiciary group backed up by a membership that won't "chicken out" when the chips are down.

In case you have any notion that AIA ethics are excessively stringent let me quote from the ethics of RIBA:

"May a private architect without transgressing the ethical rules of the profession, approach the official architect direct for the purpose of obtaining work from the latter's authority?"

"Where such an organization employs an official architectural staff the position of the official architect is in no way different from that of a building owner: consequently it is a contravention of the Code for any architect in private practice to write uninvited to an official architect asking to be considered by

his authority for private commissions. It is no defense in such an approach to argue that the approach was from one professional colleague to another."

The following were answers on specific incidents regarding advertising:

"The Committee warned an architect that his anonymous advertisement for salaried employment (which is permissible) was open to the interpretation that he was offering his services as an independent practitioner, which would be a transgression of the Code."

"The Committee severely rebuked an architect for describing himself as 'Young architect of great achievement. Brilliant town planner and creator of many significant buildings . . .' in an advertisement for salaried employment published in the lay press."

"The Committee warned an architect that an advertisement in the lay press of the opening of his offices at a certain address was deemed to be advertising."

The recent AIA brochure indicates 29% of all ethical infractions concerned paid advertising or misleading publicity.

Now for something less doleful. It must be pointed out again and again that we cannot expect our National Headquarters to spoon feed the membership in matters of public relations. I like to think that by now we have been weaned, in this connection, and that the national effort will be (as in the past) largely directional and for the benefit of the profession as a whole.

Looking back over more than ten years I do feel that we have arrived somewhere in St. Louis. I am certain that this is the case with many other chapters. Not long ago, too many of us were firmly convinced that the public press was our natural enemy and that a reporter was the devil's agent bent upon our destruction; that we were "misunderstood"; relegated for all eternity to the real estate page in complete anonymity with our names as architects viciously cut out of every picture by some mean old people, whose proper description is too vile to mention here. If a project were publicized to any degree, it was little more than a drab recitation of square feet of area; type of construction; that the building was fully air conditioned; "split level"; etc., etc.—ad nauseam. On the other hand there might appear some sugar coated piece of "claptrap" that would make an honest man blush. This still goes on, I fear, in some places.

Today it is not unusual for the Saint Louis Chapter office to be visited by the press, actually seeking news. Sometimes they are looking for controversial news and you must be careful of what you say and sometimes it is wise to offer no comment whatever. On the other hand it is not altogether calamitous if some individual editor or layman is responsible for some derogatory statement about the profession. This might be just the opportunity for an alert Public Relations Committee or Chapter President to come back with the profession's point of view.

There was a time when all we did was grouse about the press and do nothing. We still grouse, but we also do something, and what is more to the point they know what we are, and we are not pictured as always being against something. We enjoy good relations with the state government, the city government and the school board. This has not always been the case, since I can recall the time when a former governor told us (the Chapter that is) where to go when he was asked to confine his selection of an architect to a Missouri architect. This should never have happened. It might be more significant to you, when I tell you that prior to 1961 all St. Louis school board work could not legally be accomplished by private firms. Now (after considerable "spade work" which was really public relations of the highest order) over twenty private firms have had work never before given out.

I do not have the figures, but I can assure you we have (I believe) made the maximum use, as a Chapter, of all the media (newspapers, TV and radio); however, it takes work — hard work — and you will not always get the desired results. Furthermore, even when you have full or partial public relations counsel, you still must do considerable work, and under no circumstances can a Chapter leave a PR man alone.

I would be remiss, however, if I failed to report to you that we in St. Louis intend to make maximum use of the new film (which I had the privilege of reviewing during my short tenure on the National PR Committee). Believe me, it is one of the best things to come out of the Octagon. My chapter has seen it and we expect to show it soon to the Board of Aldermen. It is the type of PR tool that can be of great aid to each and every member of the Institute. I don't care if you are large, or small, whether your practice is in a large city or small relatively isolated area, this film is perhaps the most timely, pertinent, thought provoking media identified with our profession, from which we all should benefit. However, under no circumstances should it be loaned out without at least one architect to make such pertinent comments as seem appropriate in the particular community where shown. If you don't have it, get it for your chapter; if you do have it, use it, and often.

Now, about your theme "Architecture Mid-America," and what might become of your efforts to publicize the fact that (contrary to some opinion) good architecture is not all east of the Hudson River. Speaking as a mid-westerner by choice and not by birth I think that I can claim some degree of detachment when I make the observation that "Mid-America" is its own worst enemy. It seems to be obsessed with some kind of inferiority complex. I for one do not subscribe to the belief that all that which is good comes from east of the Mississippi. And yet, time after time, our industrial leaders seem to believe that everything must look like New York, and we of this region seem at times to be altogether too passive in this connection. The next president of our host chapter told me some time ago about the importation of some "foreign" talent to design a building of some consequence. A protest of a sort was registered by the local group and they were told that, "It was news that there were any local architects of merit who could do the job anyway." Furthermore, if they were so good, why was it that nobody was aware of this fact locally?

This brings me to my conclusion and the offering of a suggestion which I obtained from the "working

press" on the occasion of our St. Louis Press Conference several years ago. All the reporters said, "You pretend to be practitioners of the 'Mother of the Arts' but you will invariably 'clam up' when we ask you whether a particular building is good architecture. After all, we have art critics, opera critics, book critics, etc., why not architectural critics?" Naturally you know what our answer was; however, they would not accept it as valid. Therefore, this is what I have to offer once again.

We are all familiar with the various awards exhibits conducted from time to time and shown at chapter meetings, and headquarters or loaned exhibition spaces. These are good as far as they go but the newsman says, "You are only talking to yourself and rarely if ever in a manner that the man in the street can understand. To begin with, there should be enough examples of good work (which only you architects can properly explain in an interesting fashion without running afoul of your ethical standards) so that the basic values of good design can be understood by the layman."

Now, we have a Regional Council and we have the nucleus of a budget, and we do have good examples of work which go unnoticed in the community where it exists. Also, I believe that we are all more "objective" when we are away from home and especially if we don't know the author of a design. Why, then, would it not be possible for an exchange of merit award exhibits, or whatever, within this region through the auspices of the Regional Council? All chapters have meetings from time to time. Why would it not be possible for the work of several St. Louis firms to be judged by those who attend a meeting in Omaha; a Tulsa firm or firms in Kansas City, etc.?

For the purpose of interesting the lay public it is not essential to be esoteric (in fact this is to be avoided like the plague). According to the press, we should be able to think up or develop at least a dozen or more basic things essential to good design. Then perhaps, when the individual member goes to the chapter meeting he could pick up a score card, on which he would indicate on a point system basis, how any one or more designs rated in his opinion. The authorship would be anonymous. The cards would be turned over to some designated individual, and together with the photos or renderings returned to the home chapter. Now, according to those press representatives at our meeting, we would have something for them to publish which would be far superior to what they referred to as the "same old six and seven."

This is not to say that everything submitted would immediately get published, but we do know that until we develop a "bank" of such material for ready access to the press, we in this mid-continent area are going to continue to see the press picture field dominated by aggressive individuals who are smart enough to cultivate the press, and the home town leader is still going to want "that New York look," and then go there to get it. Admittedly I have left out many details to be explored and resolved; however, if this region does not become more unified for its mutual benefit, it will lose by default.

At the national level we do have a good thing going with the current "War On Ugliness." At the chapter level we can observe progress in public relations, but as a region I submit that we need to do more. Let's find a way to do it.



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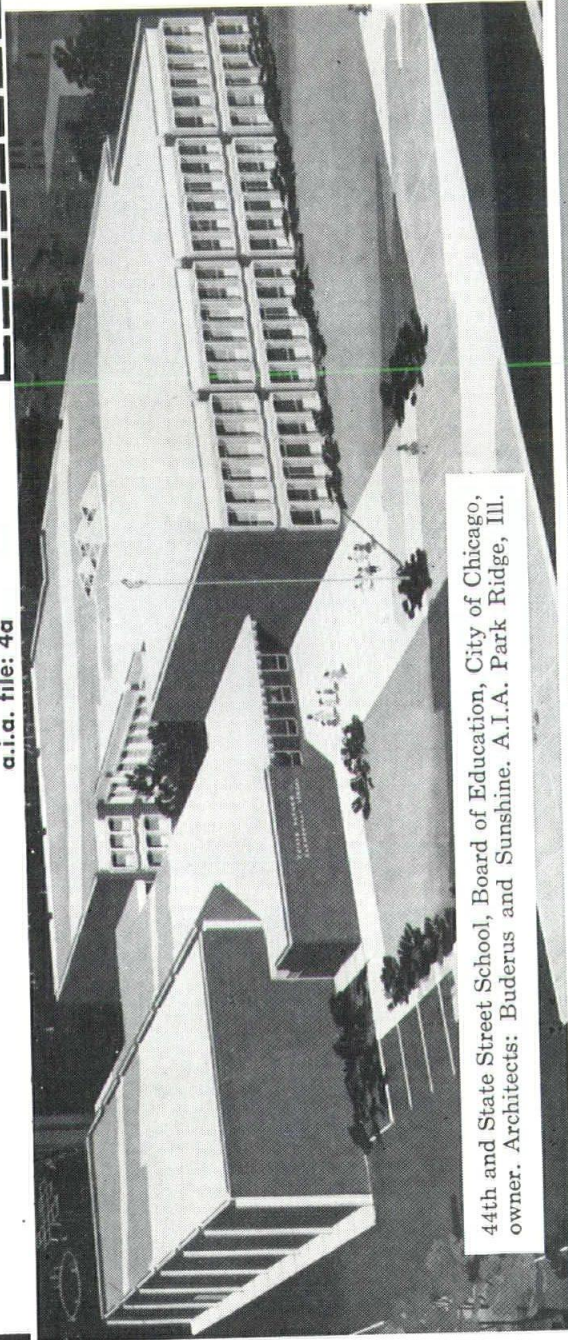
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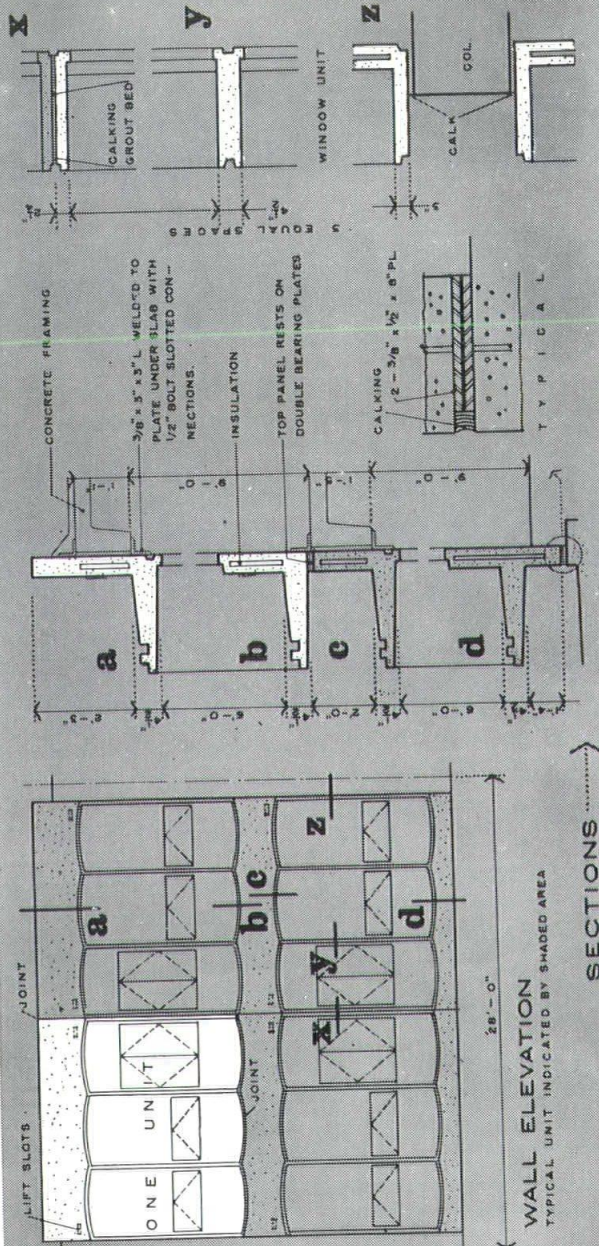
If concrete were free to deform, normal volume changes would be of little consequence, but since concrete is usually restrained by foundations, spandrels, reinforcement or connectors, significant stresses may develop. This is particularly true when tension is developed; thus restrained contractions causing tensile stresses in concrete are usually more important than restrained expansions which cause compressive stresses.

The adjoining details illustrate an excellent jointing method which allows for movement after the units are placed. The double bearing plates at the floor line and the 2-way slotted connectors at the spandrels insure free movement.

Thermal expansion and contraction of concrete vary with factors such as aggregate type, richness of mix, water-cement ratio, temperature range, concrete age and relative humidity. Write for additional free information. (U.S. and Canada only.)

Some helpful criteria to reduce volume changes

1. Limit the water content of concrete to the minimum required for proper placement.
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3. Use the largest total amount of aggregate in the mix that is practical.
4. Use the largest maximum size coarse aggregate to fit the job conditions.
5. Use fine and coarse aggregates that exhibit low shrinkage characteristics when used in concrete.
6. Avoid use of aggregates that contain an excessive amount of clay.
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Two Interiors

An Attic Transformed

Designer: Mel Shivers

Mel Shivers, who is associated with Woodburn and O'neil, Architects, Des Moines, had a yen that is shared by many a romantic — to live in an attic. (Probably the most famous attic dweller was Louis Sullivan, who wrote of his lodgings under a roof in Paris.)

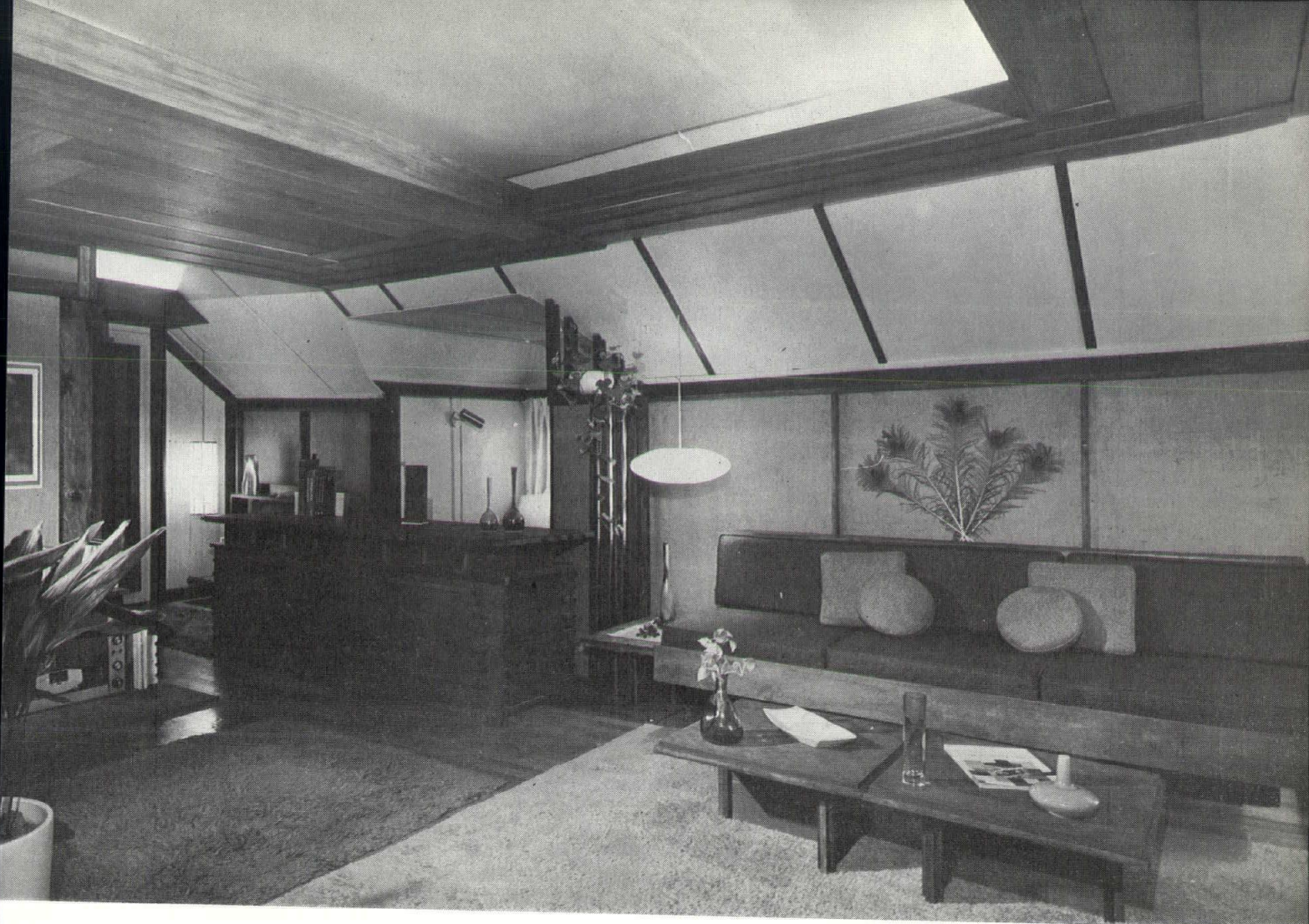
Mel had to have just the right attic, and he found it after an extensive search. He proceeded to remodel it in a manner that allowed living, sleeping, and work spaces to be divided, yet remain a single space — a space of intimate scale and handsome bearing.

The general space of the apartment was created by lowering a portion of the ceiling, building two partitions and a screen, and placing furniture in definitive locations.

Photographer: Dave Penney

Living area from couch





Living area looking toward working and sleeping area

The walls are covered with burlap because of its slight expense, warm color, and natural character; the wood trim and furniture is stained dark and the sloping ceiling is painted a light beige.

The furniture was designed, built, and stained dark by Mel to carry out the motif of the apartment, with gold, orange, amber, blue, and bright green being used as drapery, cushion, rug, and accessory colors.

The illumination is designed to provide individual areas with a mood suited to each, the contrasts ranging from the softness of cove lighting to the brilliance of spotlighting. Natural illumination is available from a south window behind the drawing board and from a west window off the living area.

The living area is divided into two smaller areas by the arrangement of its furniture and by rugs. The first is a central area for conversation containing the couch and stereo speakers. The second, an alcove having a pedestal chair and table, is meant to provide contrast in scale and texture to the central area.

The sleeping area is behind the drawing board, and is built, appropriately enough, into a dormer. A slatted screen provides token separation from the living area, thus maintaining the idea of one space, yet several.

The working area is inhabited by a drawing board, which shares a stereo equipment complex with the living area.

continued overleaf





Living area from working area

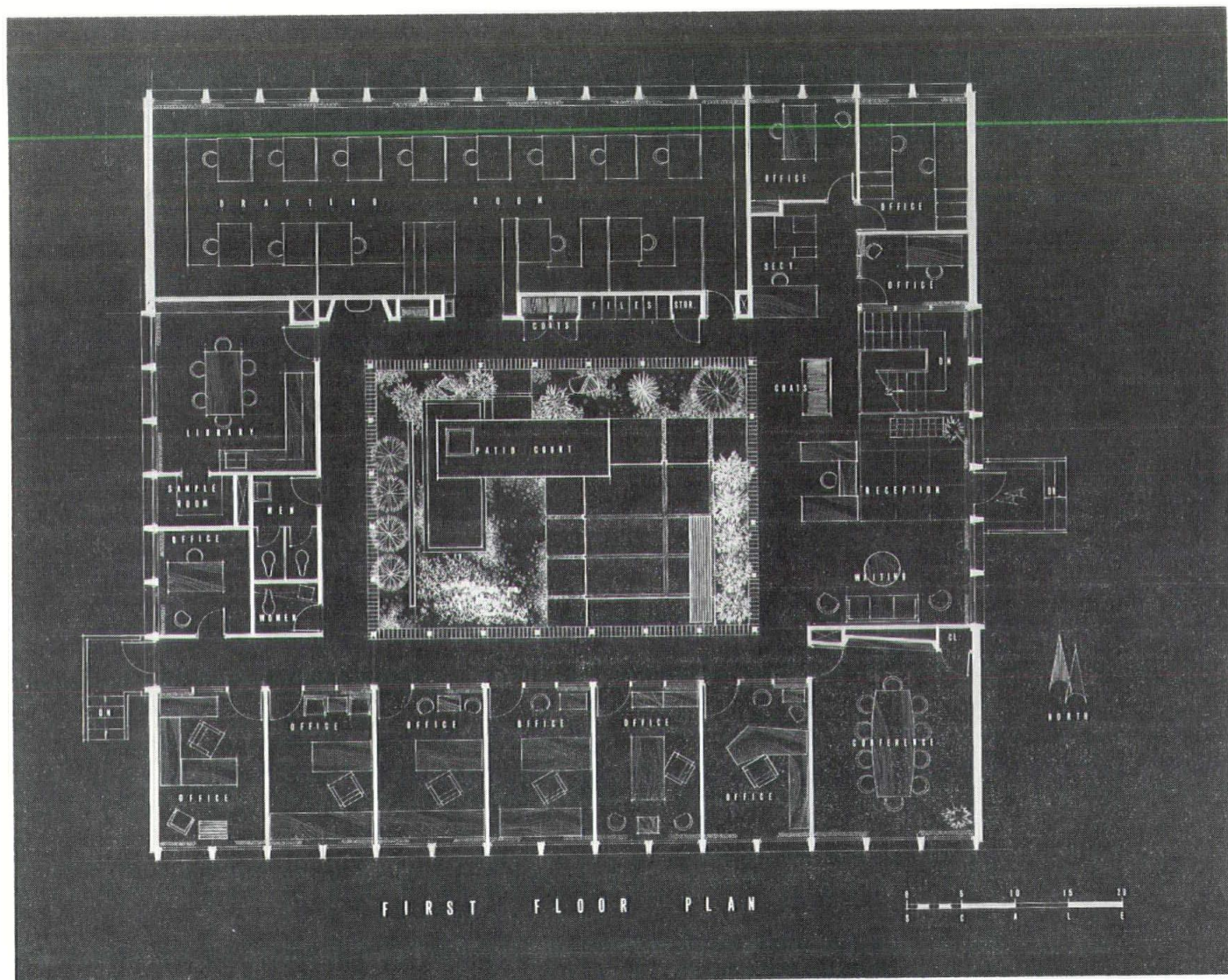
A Philosophy Expressed

Architects: Smith-Voorhees-Jensen, Architects Associated

Architects Associated of Des Moines and Sioux City, an established firm engaged in general practice, decided several years ago to move its Des Moines office from a downtown location in a high-rise building to a spot in the relatively more open spaces of promising urban renewal land. Not only did the act express a faith in the future of the city, but it gave them a chance to design a building for themselves that would silently speak their philosophy.

The interior of the building — simple, informal, and progressively dignified — has a quiet openness. It is quite obviously a house of creative design, made of permanent materials and planned to order and direct the activities of architecture.

Main floor plan



Court



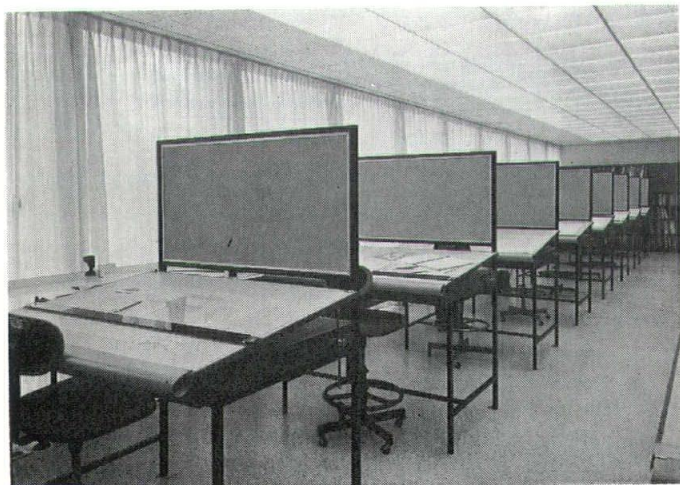
The heart of the design, a display court having flexibility of use, is notable in its reflection of a philosophy that assigns a generous space to serenity.

Continued overleaf



Entry and reception area

Drafting room



The reception area location allows a visitor the best possible view of the striking interior court without disruption of the work routine.

The drafting room is an open area flanked by semi-private areas that allow some shelter from noise and distraction.



West court

"We have learned — too often through the hard lessons of neglect and waste — that if man brutalizes the landscape, he wounds his own spirit; if he raises buildings which are trivial or offensive, he admits the poverty of his imagination; if he creates joyless cities, he imprisons himself. And we have learned that an environment of order and beauty can delight, inspire and liberate men.

Le Corbusier believed just as strongly in this responsibility of the architect. He said: "There can be no new architecture without new city planning — today, it is possible for the city of modern times, the happy city, the radiant city, to be born."

These are ringing challenges to architects, to community leadership, and to the public. The Institute is putting its best efforts into this cause.

Here are some of the things that are happening:

We issued our book — "Urban Design; The Architecture of Towns and Cities". We have stepped up our output and distribution of weapons in what has become a highly professional and unrelenting fight for a more beautiful America. 125 Institute chapters, to date, have snapped up our film. Educators are asking for it in schools. Billboards and utility interests are getting the message and representatives of those industries have made contact with the Institute.

At the same time, a great variety of things are happening in our communities. Let me give you a few bulletins from the front:

Seattle — The city held an Urban Design Week and black-tie reception at the behest of the chapter.

Pittsburgh — A fight was launched against billboard advertising on public vehicles.

San Francisco — An inter-professional committee of twelve persons was formed to work on a master plan for the city.

California — An audio/visual report by the California Council of the Institute is being prepared to dramatize the destruction of the state's natural resources.

Atlanta — The Vice-Mayor of the city has proposed a citizens' Art Advisory Board on matters of civic beauty. He commended the AIA and the AIP for their active interest in the betterment of the city.

Denver — After the fall floods destroyed part of the city's blighted area, the Denver architects persuaded the city to make a long-range master plan for redevelopment of the area instead of simply rebuilding it along the inadequate lines that existed beforehand. A task force of experts was flown into the area by the Institute to aid this effort.

Little Rock, Arkansas and Eugene, Oregon — In both cities, major works of civic design began taking shape as a direct result of arduous and long-term volunteer efforts by the community's architects.

Detroit and Salt Lake City — In these two cities inspired, comprehensive master plans for urban redevelopment came into being as the result of tireless work by architects.

This recital — which covers only a handful of the important events being generated by the members of our profession in their communities — makes two things clear: First, we are moving forward in this fight, making points, penetrating the public consciousness. Second, this fight is taking many forms and leading to many different kinds of results.

Both of these points are important. It is important to be successful and to know it, but it is also important to examine our campaign and assess its results, to make sure we are heading in the right directions.

Are we simply trying to ride a tide which we helped create to enhance our public image? Is our aim limited to making more jobs for architects? Are we trying simply to beautify and cosmetize our cities? Is it our aim to leave the planning of streets and flow of traffic to the engineers while we work to close off some of those streets and plant trees and flowers in them? Are we, after all, just waging a negative and superficial war?

The answer to all of these questions is, flatly, *no*. I would like, if I can, to put this whole campaign into a meaningful perspective and to examine its meaning to the architect and to the community which he serves. The campaign as we have executed it is, of course, enormously useful. But its real purpose is not to plant more flowers or to close off more streets. Its fundamental purpose is to create a condition of visual awareness which has never before existed in this nation. Artists, art teachers, and psychologists lament that, since perhaps 80% of our population has never received any sort of art training or other study aimed at developing visual perception, the rest of us are, in fact, one-eyed men in the land of the blind. Formal studies in visual perception show clearly that the majority of our people are incapable of seeing accurately or in an organized manner what is before them.

More pragmatically, we may consider an interesting incident that happened in Arizona where editor Phil Stitt devoted an issue of the *Arizona Architect* to the "Urban Mess We Live In". There was an immediate civic reaction. The local newspaper praised the architectural magazine for what it said and showed in its photographs of urban blight in Phoenix. Merchants became aroused and began discussing ways to clean up the mess. And then a peculiar thing happened. Some people began writing the editor and accusing him of "fixing" the pictures. In the next issue, he ran the same picture with the cropping marks still on them, to prove that they hadn't been doctored. The point is that the people who moved through that decaying environment every day were unable to recognize it until someone took photographs of it and placed them before their eyes.

The same technique has now been used many times and with equally interesting results. Therefore, let us recognize that this war on ugliness is, in fact, a massive and increasingly successful program of visual

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awareness for the community. This, of course, is not an end in itself. But it is a necessary, fundamental, and exploitable first step.

The obverse side of the coin is to show the public which lives in a bad environment what the good environment looks like — more important, what it feels like as an environment to live in. This is a good deal harder to do, but it is being done. In the past we have had to point to Europe, where the older culture and pedestrian-oriented cities still provide delightful places to live, to show what things can be like. But this was always somewhat unreal to Americans, who believe—sometimes with justification—that things should be different here. Now, finally, we are developing our own native achievements in urban design which stand as oases in America's sea of urban ugliness.

We are now honoring these achievements in environmental architecture through a formal awards program of citations to communities within each region of AIA. The citation in your region is the splendid plan for the redevelopment of Oklahoma City.

This is the essence of our goal — the creation of a new environment; more efficient, humane, and beautiful — the fruit of inspired urban design. This is, and always will be, the direct result of an architect's study and genius. But as former editor Thomas Creighton once said: "The architect in America has a double responsibility. Not only must he design well: he must also work to make his designs possible."

Our program, then, has begun, as it should, with a concentrated campaign aimed at creating visual awareness and, through it, a higher degree of visual

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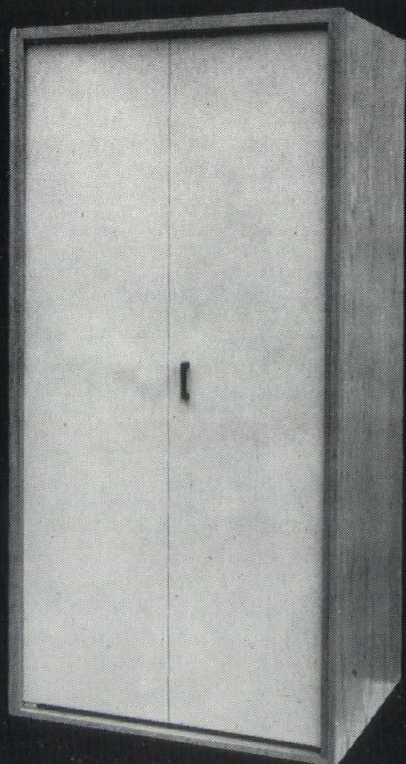
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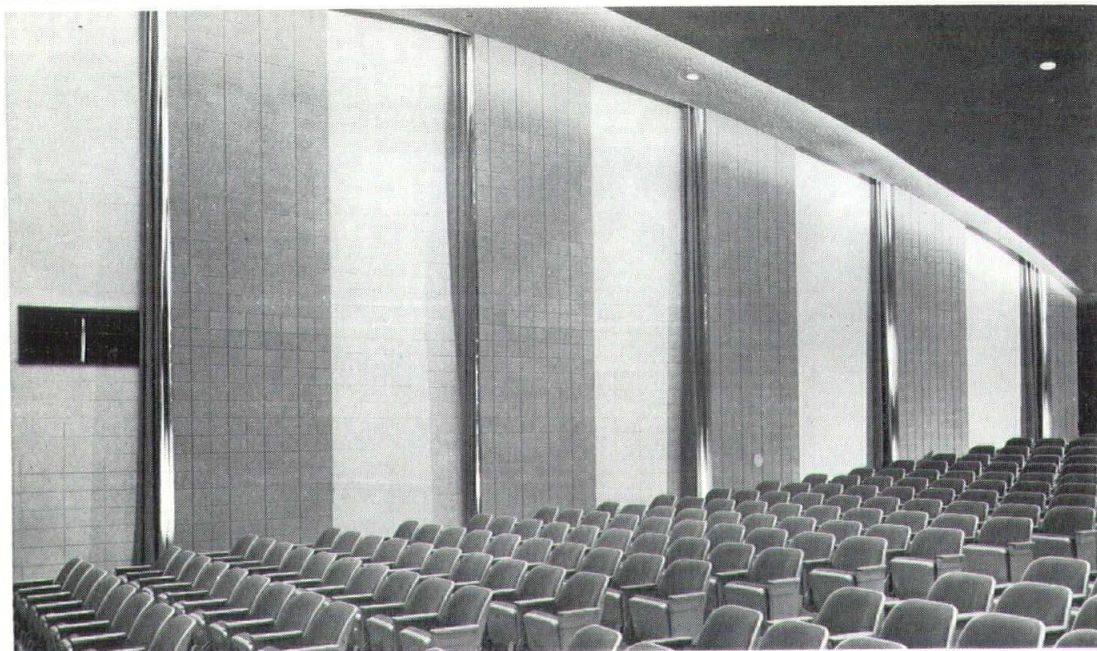
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perception. This campaign must continue. It is natural that, very often, the remedies for the defects which people begin to see will take superficial and inadequate forms — the removal of wires, the planting of flower beds, etc.

This is not to say, if I need make the point, that wires should not be removed, or that flowers should not be planted. Quite the contrary. These cosmetic steps toward beautification are extremely desirable, but even *with* flowers and *without* wires and billboards, the great majority of our cities would still be repulsively ugly. Only major regeneration through creative urban design will change this. To cope with the problems of our age, urban design must extend to the master plan — not merely the two-dimensional site plan — but the three-dimensional design plan of the city.

Since cities have been formed and destroyed, and economies have been created and broken by transportation systems throughout urban history, urban design must take into account the design of traffic systems. Why do we have such a splendid and well-designed interstate highway system *between* cities and such an incompetent and destructive highway system *inside* our cities? It is because highways do not belong in our cities. Instead, we need both auto and pedestrian *streets* which are an integral part of the city plan.

It is interesting to me that among the 17 regional awards which have been made for achievements in urban design, a pattern is beginning to emerge for dealing with the automobile. *First*, the core of the city is designed as a platform for pedestrians and a shelter for automobiles. *Second*, the downtown area



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is ringed with a recreational greenbelt or waterfront and an inner-loop roadway. *Third*, suburbs are designed as separate satellite cities with similar community centers built on natural terrain. *Fourth*, city suburbs and open countryside are connected with an integrated highway network which provides for both private vehicles and public transportation. This pattern may well be the architectural profession's prescription for the American city of tomorrow.

We must continue to create these inspired ideas in our communities, to work for reform in our chapters, to provide an effective umbrella for this effort at the national level. It is all part of an ambitious and excellent pattern. The war on ugliness creates visual awareness and perception; the regional awards program recognizes and publicizes positive and major achievements in urban design. The provision of major films and other tools at the national level through the Institute's public relations program provides a continuing flow of materials to the chapters. Chapter awards to urban minded clients like Frank Stanton of CBS represent action at grassroots level.

Meantime, we hold seminars for the education of the press — both at the regional level for the newspapers and, as we did last June at Arden House, for the mass consumer magazine and broadcasting press. Because time moves swiftly and we have the duty to provide for the future, we are also supplying teaching tools in the secondary schools. We are studying a program of instruction in visual perception and architectural appreciation which may begin at the first grade and extend throughout the entire twelve years of public schooling.



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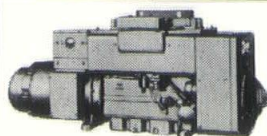
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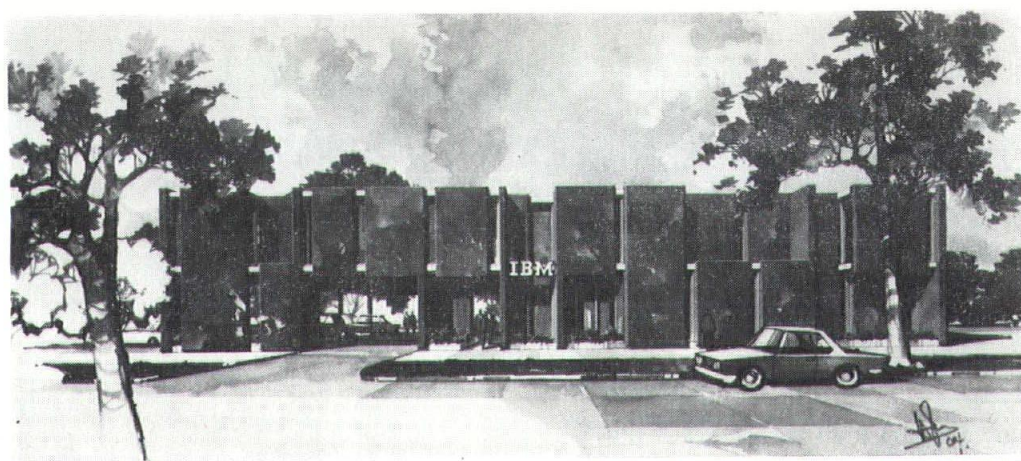
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This is, of course, a long-range and ambitious project. But, as we labor at our war and its related campaigns, we can begin to see equally promising opportunities which give us the outlines of a long continuum of activity. For example, it was interesting recently to talk to an important figure in the billboard industry who approached us to tell us of a study his company is financing for the creation of better graphic forms in outdoor advertising.

The billboard company which this gentleman heads owns some 34,000 billboards. Of this number, some 300 will be affected under the terms of the new highway billboard bill. I think this illustrates the dimensions of the problem.

Now we all know that certain forms of billboard advertising can be stimulating and can add gaiety and color to our cities. Nearly any city in the north of Europe illustrates this point. In New York, what would Times Square be without advertising? Obviously, it is not a matter of advertising versus no advertising, but rather *where* the advertising is located and how well it is designed. There is, I believe, a great deal of room for consultation and negotiation in this area. This might be the responsibility of part of an environmental task force created by the Institute. Other members of this group might deal with the ugly by-products of the automobile — the garish, pennant-strewn gas station being one of them. Do gas stations have to scarify the landscape and blight the city? Are there gas stations that do not do this? We should find out. Have we exhausted our resources in improving the design of urban roads and of storage facilities for cars? Obviously, we have not. Can we make further contributions in vertical zoning concepts



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so that our communities can more expeditiously plan multi-level core areas that effectively separate people and vehicles of all kinds? Obviously, we can.

The future, therefore, is unlimited, but the goal of this effort is clear. We have to win this fight for liveable cities because to lose it would be unthinkable. Failure would rob our profession of its meaning and urban life of its efficiency and delight. Failure would be an admission that, in the twentieth century, the American character, buttressed by wealth, political stability, and mechanical ingenuity, was unequal to the task of creating a decent living environment for its people. It would be an admission that democracy could not, after all, produce an urban architecture worthy of the name.

The City should be our greatest work of art and not an ugly and congested rabbit warren in which we eke out our lives.

But most Americans will never be able to aspire to anything more than our present condition of urban ugliness and suburban desolation unless they are given a vision of something better which is also attainable. It is our clear duty to give them this.

If, after experiencing urban beauty and stimulation, they turn their backs on it and elect instead to make the automobile, the inter-urban freeway and the submarine sandwich the aesthetic symbols of their culture, we can say they got the urban life they deserve. But not until then.

This is the challenge we face and the opportunity so nearly within our grasp. The citizens and architects of Mid-America, and of our total nation, I believe, will meet that challenge and seize that opportunity, now and through the years to come.

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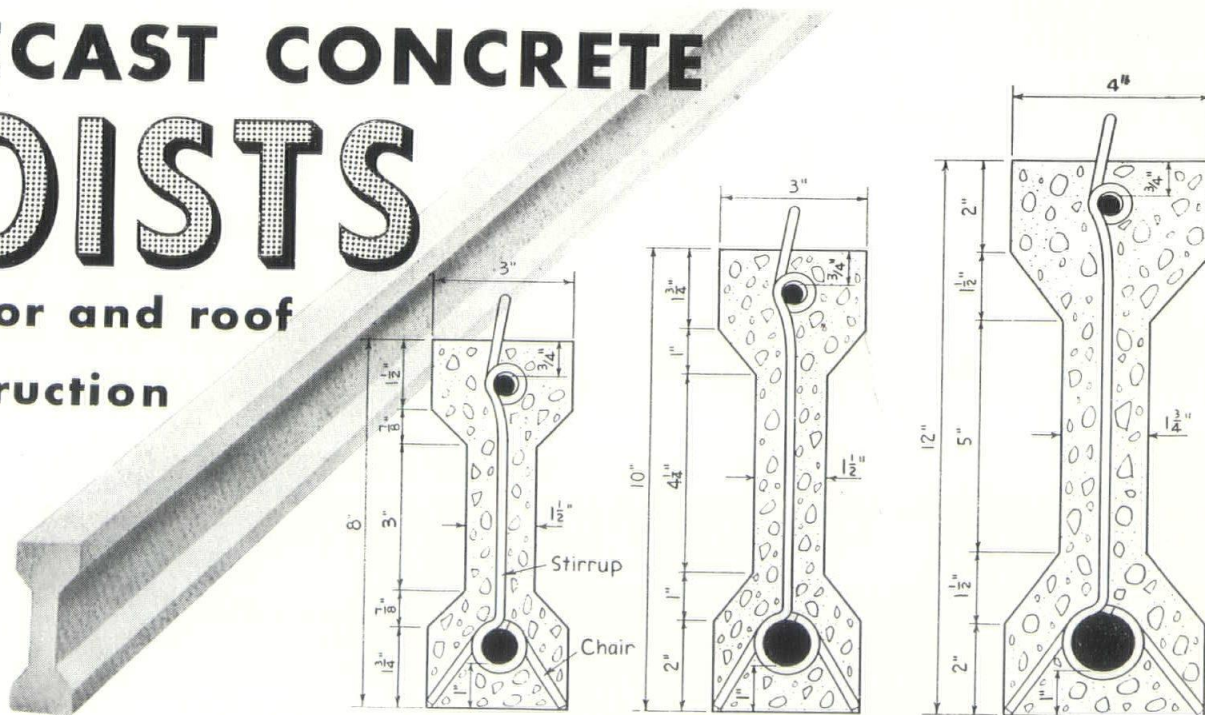
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AIA SPONSORS ROOF SYSTEMS MANUAL

To meet a pressing need for a definitive source of reliable information on roof systems, The American Institute of Architects has arranged to sponsor development and publication of a comprehensive design manual for roof systems.

The AIA has contracted with Leonard G. Haeger AIA to serve as author-editor of the work which has been tentatively entitled a "Comprehensive Design Manual for Bituminous Built-Up Roof Systems."

The project is being backed financially by 23 organizations which belong to the building community. More than \$50,000 has been pledged in order to assemble the information without delay into a single reference volume for the use of all segments of the construction industry.

The Institute has undertaken this project, explained Executive Director William H. Scheick FAIA, because it "is convinced that such a Manual will not only help the architect to design the best roof for each situation, but will directly benefit the producer of roofing systems products by preventing the inadvertent misuse of those products."

Haeger, a research consultant to the building industry, is currently engaged in completion of extensive studies and reports for several building materials producers. The holder of bachelor's and master's degrees in architecture, he also serves as editorial consultant to *American Building* and *House and Garden* magazines and was previously associated with *House and Home* in a similar capacity.

He served for four years as Technical Director of the Housing and Home Finance Agency, where he directed preparation of a number of special technical books and pamphlets as well as the monthly *Technical Bulletin*.

The objectives of the project, as conceived by AIA's Committee on Building Materials and Systems, are to identify the chemical, physical and environmental factors affecting roof systems; to gather and analyze available technical data relating to these factors and to each of the components of roof systems; and to publish this information in an organized, clearly written and illustrated manual to be used by architects, builders, producers, applicators and maintenance engineers.

AIA ANNOUNCES SECOND AFFILIATION

The American Institute of Architects has entered into formal affiliation with a second organization, the Guild for Religious Architecture.

Prior to this affiliation which was approved by directors of both associations this month, the AIA was affiliated only with the Producers Council. Institute officials regard the new affiliation as an implementation of AIA's policy to broaden the base of effective Institute activities and services into collateral fields through affiliation and interchange of kindred concerns with closely related organizations.

Milton L. Grigg FAIA, member of the Institute's Committee on Religious Architecture and immediate past president of the Guild, explained, "This affiliation with the Guild for Religious Architecture reflects the Institute's interest in the broadest sharing of specialized resources with its entire membership."

The Guild was organized in 1940 as the Church Architectural Guild of America, but recently changed its name to reflect its interest in all religious architecture. It was formed by a group of architects, craftsmen and religious leaders, all sharing a concern for the inadequacy of resource material and consequent mediocrity of much religious architecture.

Although it started with a Protestant emphasis, the Guild — in an approach initiated some 10 years ago — expanded its scope to include the Catholic and Jewish faiths. Its purpose was primarily educational, to provide for mutual interchange of experiences and problems and to inform both the layman and the architect of the role and function of a house of worship.

The work of the Guild, Grigg said, has "heightened the awareness of both the professional and lay community to the requirements of well-designed churches and temples. Its service has been uniquely enhanced by a long-standing liaison with the administrative and theological voices of many religious groups."

It has worked to raise standards through its publications, slide collection, lecture personnel, workshops, seminars and its annual national conferences.

The Guild headquarters is at 1346 Connecticut Avenue, N. W., Washington, D. C. 20036.

AIA-AGC COMMISSION STUDIES OBJECTIVES

Representatives of the American Institute of Architects and the Associated General Contractors of America met October 7 to discuss matters concerning design and construction, and particularly the relationship of the two associations.

The members of this cooperative committee, formerly referred to as the AIA-AGC Liaison Committee, agreed on a change of name for this affiliation. The new official title will be the AIA-AGC Liaison Commission.

It was emphasized that the new national Liaison Commission should in no way affect individual chapter AIA-AGC liaison committees. The Commission stressed the need for state and local components of AIA and AGC to continue their effective liaison work and the variety of cooperative activities adapted to local requirements.

The national Commission will study and make recommendations concerning the relationship between architects and building contractors; to seek equity and uniformity in building construction procedures and documents; to promote cooperation and understanding between the various segments of the industry; and to improve communications between the respective associations and their membership.

The Commission will continue as before to be represented by five members each from the AGC and AIA with selected alternates. AIA co-chairman is John Stetson FAIA, Palm Beach, Florida, and AGC co-chairman is James Cawdrey, Seattle, Washington. The AIA also appointed George E. Kassabaum FAIA, St. Louis, Missouri, a vice president of the Institute, as a member of the Commission. It is anticipated that officers of the respective associations will meet periodically to gauge the progress and actions of the Commission as well as to advise and recommend future goals and objectives.

The Commission, at its meeting on October 7th, reviewed revisions proposed to all AIA building contract documents, reviewed and recommended for adoption new arbitration procedures, tailored to the construction industry, reviewed the latest draft of their proposed "Project Responsibility Guide," initiated a study on expediting shop drawings, and discussed various questions received from chapters and individual members.

DIRECTORS APPROVE NEW DOCUMENTS

The board of directors of The American Institute of Architects, in its annual winter meeting here this week, approved two major documents designed to clarify and improve procedures and cooperation among several segments of the building industry.

The board adopted a document, "Recommendations for Establishing the American Arbitration Association as Administrator of Construction Industry Arbitration," as reviewed and recommended by the AIA committees on professional consultants, on building construction and on documents review.

Implementation of the policy report will await approval by the directors of organizations participating in writing the report: Associated General Contractors of America, Consulting Engineers Council, the Council of Mechanical Specialty Contracting Industries and the National Society of Professional Engineers.

The Second document approved subject to approval of the participating organizations was a guide to "Professional Collaboration in Environmental Design."

The document was authored by representatives of the AIA, CEC, the American Institute of Planners, American Society of Civil Engineers, the American Society of Landscape Architects and the National Society of Professional Engineers.

Objective of the guide is to promote better understanding among the various segments of the building industry in the interest of promoting the public health, safety and general welfare through achieving the very best in environmental design.

The joint-industry task force which wrote the guide pointed out that with the complexity and magnitude of present-day buildings and man's living environment, the merging of design services through collaboration among all environmental design professionals is required to meet advancing environmental standards, to solve the complicated design problems of contemporary projects, and to produce unified and harmonious results.

Such collaboration and teamwork throughout the planning and design cycle are supported wholeheartedly by environmental design professionals in the interest of their clients and the public, the task force noted.

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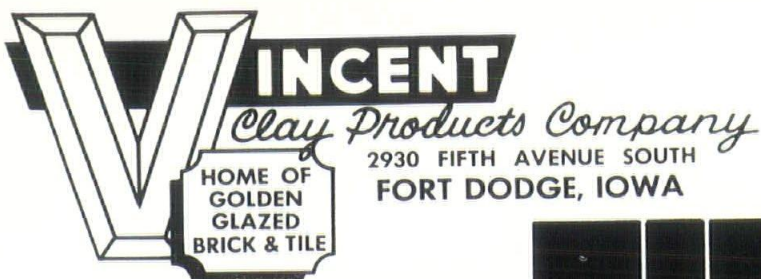
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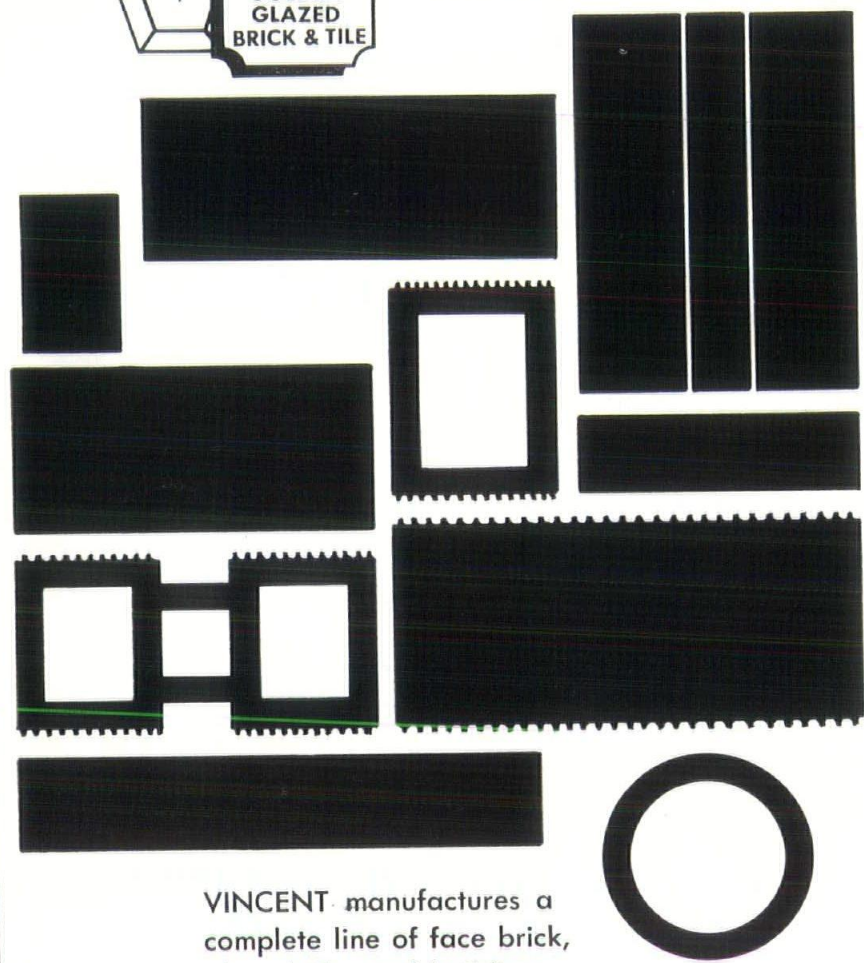


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HONOR AWARDS JURY ANNOUNCED

The appointment of five prominent architects to serve as the jury for its 1966 Honor Awards was announced today by The American Institute of Architects. The Awards are the nation's highest professional recognition for architectural merit.

The jury comprises David N. Yerkes FAIA of Washington D. C., chairman; O'Neil Ford FAIA of San Antonio, Robert G. Cerny FAIA of Minneapolis; George T. Rockrise FAIA of San Francisco, and Benjamin Thompson AIA of Cambridge, Mass. Willis N. Mills FAIA of Stamford, Conn., chairman of the 1965 jury, will serve as adviser.

Now in its 18th year, the AIA Honor Awards Program was established "to encourage excellence in architecture and to afford recognition of exceptional merit in recently completed buildings."

Any licensed American architect is eligible to enter buildings of his design completed since January 1, 1961, in this country or abroad. Deadline for entry applications is December 3.

Judging will be done March 3-5 at the Institute headquarters here, and awards will be announced during the AIA's 98th annual convention to be held June 26-July 1, 1966, in Denver, Colo.

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Adel Clay Products Co.	28
Allied Construction Services	3
Carter-Waters	9
Cota Industries	30, 31
Des Moines Marble & Mantle	29
Devoe & Raynolds	26
E & E Equipment Co.	27
Goodwin Companies	36
Iowa Concrete Block & Material	29
Iowa Concrete Masonry Ass'n.	35
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Portland Cement Association	4
Prescolite Mfg. Corporation	34
R. S. Stover Co.	34
Stetson Building Products	13
Swanson-Gentleman, Inc.	7
Vincent Clay Products Co.	32
Western Mineral Products Co.	2

FALLOUT SHELTER COMPETITION ANNOUNCED

The Department of Defense has authorized a national competition for the design of a community center incorporating fallout shelter. Prizes totaling \$55,000 are offered.

The competition is open to architects and engineers registered in the United States and to faculty members and graduates of accredited architectural and engineering schools. Because of the scope of the design problem, architects and engineers are encouraged to work together as design teams in preparing entries to the competition.

In selecting a community educational and recreational center as the subject for this design competition, OCD was mindful of the goals of other national programs. Many of these emphasize education for both youth and adults, retraining for increased economic opportunity, recreation and physical fitness, the construction of needed community facilities and the improvement of the total environment. It is hoped that the prize-winning entries will stimulate the creation of new facilities which will serve long range community needs and provide emergency protection as well for the civilian population from one of the potential hazards of modern times — radioactive fallout from nuclear attack.

A national grand prize of \$15,000 will be awarded to one entry selected from among eight regional first place winners in the eight Office of Civil Defense Regions. In addition, seven regional first prizes of \$4,000, eight regional second prizes of \$1,000 and eight regional third prizes of \$500 will be awarded. The jury may also award up to 20 honorable mention certificates.

Awards are offered to promote advancement and refinement in the field of dual-use shelter design. The solutions should help define the essential nature of radiation protection through the use of the shielding properties inherent in all buildings. They should also be important demonstrations of ways to create this added national defense resource in the community with greatest economy, through thoughtful planning.

Copies of the program and registration forms can be obtained by writing A. Stanley McGaughan, AIA, Professional Adviser, National Fallout Shelter Design Competition — Community Center, 1341 New Hampshire Avenue, N. W., Washington, D. C. 20036.

NEW COLLABORATION DOCUMENTS APPROVED

The Architects-Engineers Liaison Commission approved jointly-developed documents on professional collaboration and arbitration at its meeting on October 2. The A/E Commission represents the American Institute of Architects, Consulting Engineers Council and the National Society of Professional Engineers.

Representatives of the American Society of Landscape Architects, American Society of Civil Engineers and the American Institute of Planners participated in editing the collaboration document originally drafted by the A/E Liaison Commission. As approved, the statement covers the relationships of Architects, Engineers, Landscape Architects and Planners.

The statement on "Professional Collaboration in Environmental Design," which will be presented to the governing boards of each organization for official approval, is intended to provide principles for collaboration and cooperation of the design professions. Among the principles stated in the document: It is impractical to delineate the various design functions and areas of practice precisely, as they may overlap to a degree; collaboration and teamwork throughout the planning and design cycle is supported wholeheartedly by the environmental design professionals in the interests of their clients; ordinarily the client's interests are best served by a single contract with a prime professional who is responsible for direction of the work and for providing through collaboration the specialized services that may be needed.

The Construction Industry Arbitration Committee, composed of representatives of Associated General Contractors of America, Council of Mechanical Specialty Contracting Industries, AIA, CEC, and NSPE, filed its final report with the Commission, recommending a plan for Construction Industry Arbitration, to be administered by the American Arbitration Association.

The report suggests that the industry associations become contributing members of AAA, and that they establish and maintain local Advisory Councils to the regional offices of AAA. A revised arbitration clause would be recommended for use in construction industry contract forms.

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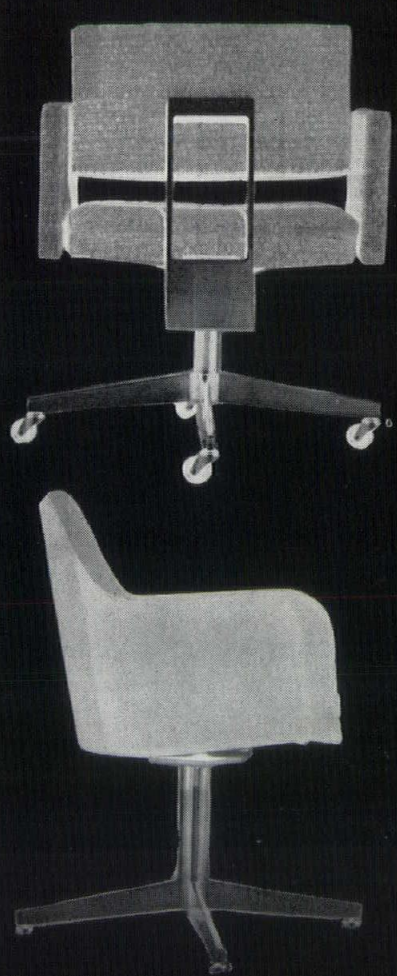
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IOWA FIRM CITED FOR DESIGN EXCELLENCE

The firm of Dougher, Frevert, and Ramsey, Des Moines, recently received national recognition for excellence in design. Robert Ramsey, AIA, received the following letter from Aaron Cohodes, Editor of *Nation's Schools Magazine*:

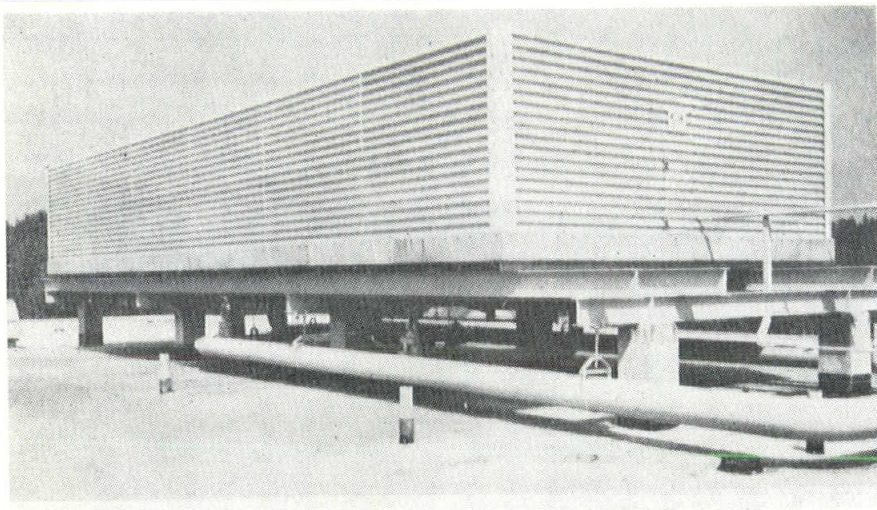
"As you know, Southeast Polk Junior-Senior High School, Ivy, Iowa, was selected as the "Nation's School of the Month" for October 1965 by a committee representing

the National Council on Schoolhouse Construction.

"The awards are made on the basis of excellence of architectural design, functional planning, economy of construction and operation, and proper provision for the educational needs of the community as evaluated by members of our committee. We are sending under separate cover an awards certificate commemorating the selection of the school for this recognition. Similar certificates are being sent to the superintendent and to the principals.

"The members of our committee join me in congratulating you on this recognition that we hope may aid in a small way the cause of better school design."

The school, situated on Highway 163 about 10 miles east of Des Moines, was completed in 1964, and was featured in the March-April 1964 issue of the *Iowa Architect* under the title "What Do You Have to Show Me," by W. R. Ramsey, AIA. The article explains the school's design concept and is worth reading again.



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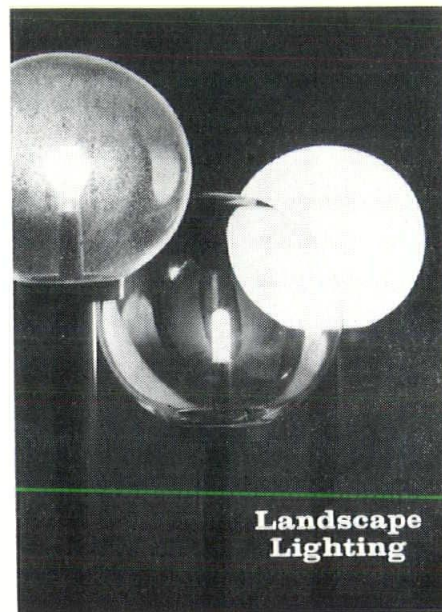
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Classic Line — Designer's Selections — Ottumwa Brick & Tile Company

Ottumwa's Wirecut or Velour Textured Face Brick Line has been further developed by adding several warm, earthy colors. This complete line now is as follows:

Heights — A blend of burgundy browns to dark browns.

Fall Festival — Warm buffs and tans with darker tones.

Sienna Buff — Light cocoa browns.

Rose Buff — A rose tan range.

Buff — Golden and tawny buff colors.

Apache Red — Bright red towards the salmon and orange hues.

These can be used separately or mixed and blended in many pleasing combinations.

Orleans Blend — 801W From Des Moines Clay Company

A white engobe clay coating is sprayed on the red body and partially covers the brick. The overall effect is a light wall with some red showing through. The general effect is the charm of an old, white coated, soft mud brick wall.

Glazed Provincial "Color Library" — Des Moines Clay Company

Many new colors have been developed and are available on special order. These include rich earthy colors in the browns, tans and rust hues. Also, a beautiful selection of grays. Many others are also available. A kit for inspecting these new colors is available.

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Economy Norman — 4" x 4" x 12" Unit — Des Moines Clay Company

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Dark Brown Range — Wire Cut Face — Des Moines Clay. Also available in the Heritage texture.



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