

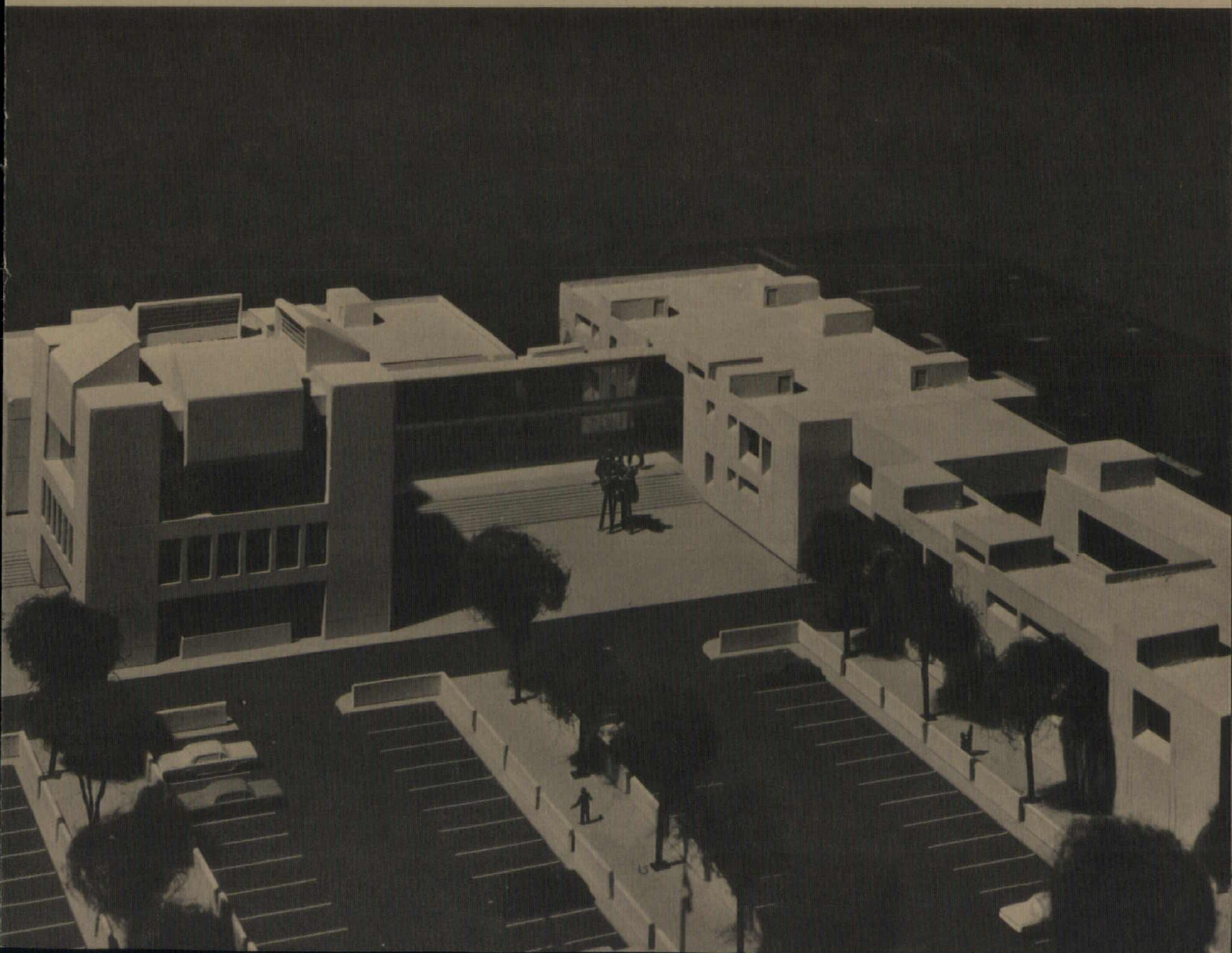
IOWA ARCHITECT

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OF
ARCHITECTS

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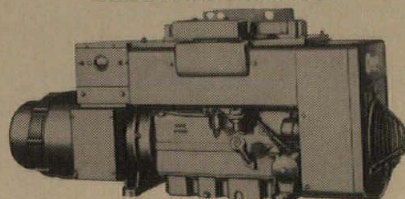
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Kep Sharp/Studio K

DESIGN COMPETITION

JANUARY-FEBRUARY-MARCH, 1967

VOLUME XIV

NUMBER 1

CONTENTS

| | |
|---|----|
| Commission by Competition | 10 |
| Student Exchange Program | 24 |
| Appreciation for Mrs. Paula Brown | 26 |
| Producers Council | 26 |
| Thanks Carl | 26 |

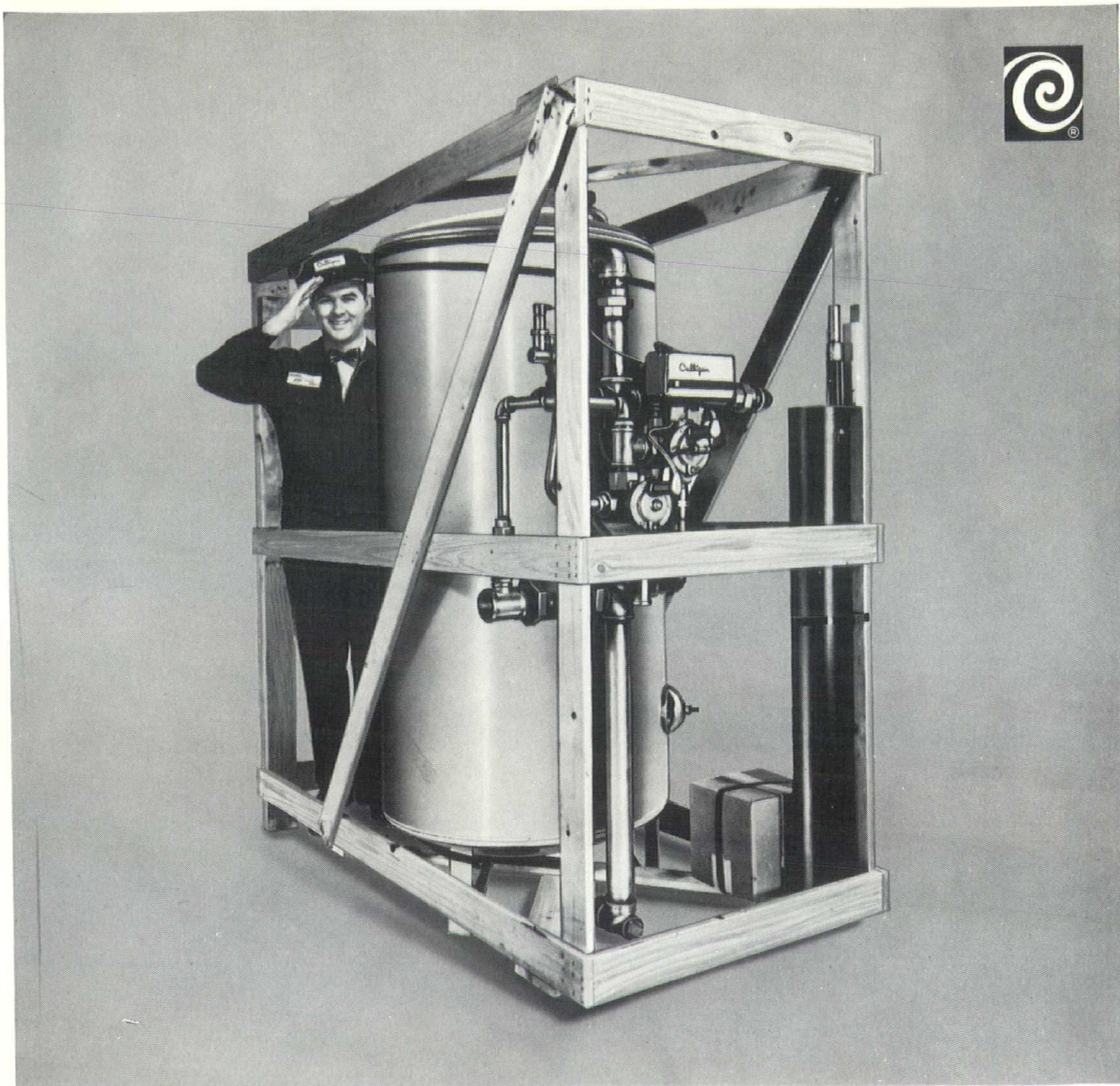
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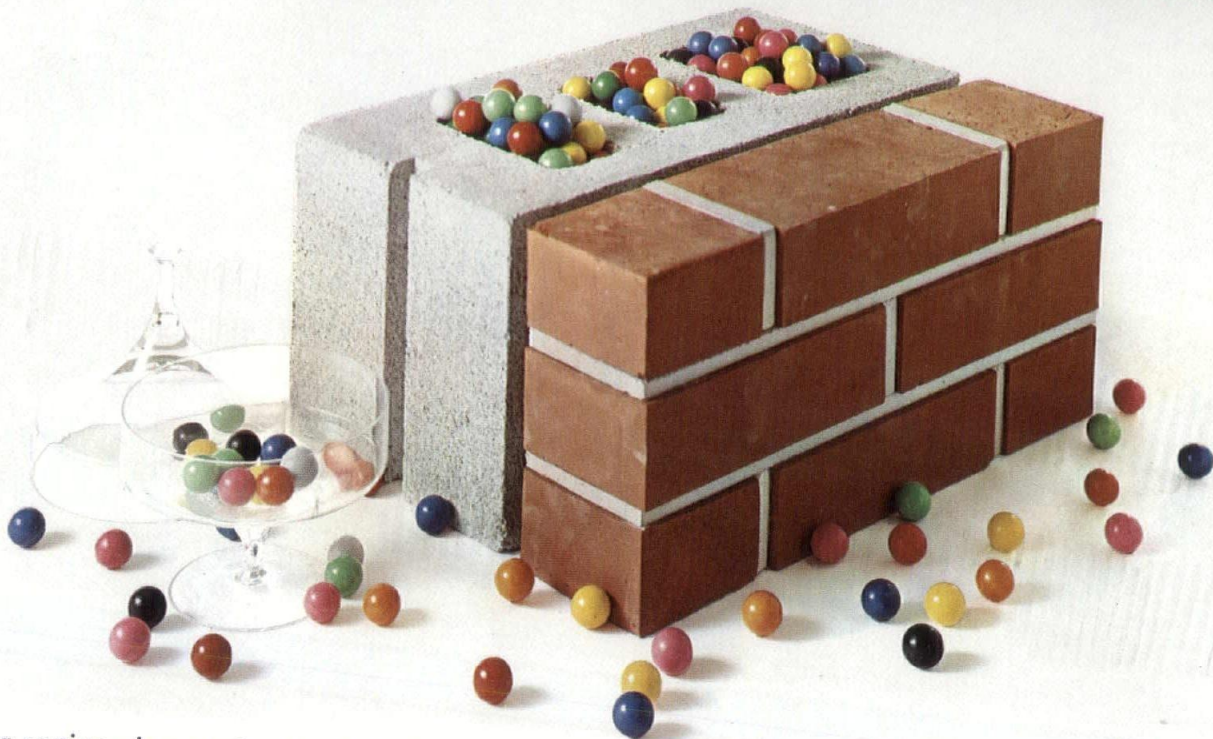


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| Wet-mix shotcrete | Pre-mixed mortar and concrete are shot into place pneumatically. | Mixer-compressor, hose and nozzle. | Same as above. |
| Preplaced-aggregate concrete | Aggregates placed and compacted into forms and then grouted. | Mechanical & centrifugal pumping systems. | Use of exposed aggregates in decorative concrete; and for structures such as reactors, underwater foundations, dams. |
| Grouting | Portland cement-water slurry, pumped through hoses. | Pumps | Stabilization of foundations; bonding of strands in conduits for prestressed concrete. |



A dramatic example of pneumatic concrete construction is this "tri-axial ellipsoid." It is the Winter Gardens Ice Skating & Sports Arena in Provo, Utah. The structure, 160 feet wide and 240 feet long, was cast over a man-made mound of dirt. After the concrete had set,

front-end loaders moved into the entrances of the building, dug out the 40,000 cubic feet of dirt, and left the huge double-curved concrete shell. The architect was Lee Knell of Provo. The engineers were Harry Hodson, formerly of Provo, and Arnold Wilson.

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| 801 - White | |

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| Frosty | Gray |
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| Buff | Blush Coral |
| Rose Buff | Walnut |
| Sienna Buff | Mahogany |
| Fall Festival | Ebony |

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| | |
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| Smoked Antique White | Velvetone Tudor |
| Cinnamon Pink | Brown |
| Smoked Cinnamon Pink | Black |
| Clear Red | Gray |

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MATT-NUBARK**

(Rough Bark Texture)

| | |
|-------------|-------------|
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| Buff | Gold |
| Rose Buff | Rose |
| Sienna Buff | Blush Coral |
| Gray | Walnut |
| Ivory | Mahogany |
| Cameo | Ebony |

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(Brushed Texture)

| | |
|-----------|-------------|
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commission by competition

THE AMERICAN INSTITUTE OF ARCHITECTS suggests that there are basically three ways in which architects are selected to serve their clients.

These methods are direct selection, comparative selection, and design competitions. Direct selection occurs when an architect is employed by his client without consideration by the client of any other firms. Comparative selection occurs when a client reviews the qualifications of and interviews a number of architects, and, based on his reactions and evaluations, he selects the one he feels will do the best job. Design competition is a method whereby each architect competes against all other entrants on the basis of design judged by a jury whose decision determines the awarding of the commission.

Direct and comparative selection methods are widely used and relatively well understood. The competition method is less common and bears explanation.

Design competitions are used in many countries to a greater extent than in the United States, notably the Scandinavian countries and Mexico. It's interesting to note that the famed Finnish architect, Eliel Saarinen, first gained stature in his own country through entering a design competition and later spread his fame to the U. S. when he placed second in the international competition for the design of the Tribune Tower in Chicago. His late son, Eero, gained considerable prestige when he won the Jefferson National Monument Competition with a design of the now famous Stainless Steel Arch, the "Gateway to the West" in St. Louis.

More recent examples in the U. S. include the national competition for the City Hall in Boston, a memorial to Franklin D. Roosevelt, and of interest to all architects, the new national headquarters of the AIA. Of these, the City Hall in Boston is under construction, the FDR Memorial seems doomed to a limbo beyond all salvation, and the AIA building is in the planning stages. As mentioned earlier, the Chicago Tribune Tower was the subject of an international design competition with entries submitted by architects now justly famous including Walter Gropius and Adolf Loos, in addition to Saarinen.

In this case, the owner elected to place the commission for the project with a contestant other than the one selected by the jury. This prompted the AIA to formulate a complete set of rules as prerequisites to AIA sanction of a design competition. One of these rules, obviously, is that the decision of the judges is not only final but binds the owner to commission the architect judged to be the winner.

The arguments in favor of design competitions are sound. The talented, young, unknown designer has great a chance to win as the older, well-established architect. The client greatly enlarges his chances of getting design for his construction dollar. The entire community benefits in improved environment.

There are also well-based criticisms of this method of selecting an architect. Mutual concern and confidence between an architect and a client are vital to the success of their relationship. This rapport between them takes time to establish and is nurtured in conferences, interviews, and discussion of problems. In the case of a competition, the opportunity to develop this rapport comes much later in the relationship and may not develop to its maximum because the client and the architect will not have met and become acquainted prior to the judging of the competition. In the second place, both clients and architects find the competition method time consuming and costly. It is impossible, for example, to estimate the thousands of man-hours expended on the FDR Memorial. It is known that Congress appropriated \$150,000 to underwrite the competition and even then the end results did not satisfy all critics. In the third place, as stated by Frank Lloyd Wright who consistently refused to enter competitions, the result, because it's a multiple decision, often ends in a compromise. In the fourth place, the winning design although it satisfies the judges, the program, and the winning architect, may not in fact satisfy the client/owner who is after all paying the bill.

So the architectural design competition is a controversial method of selection. The pro's and con's have been brought sharply into focus in Iowa with the June to December competition of 1966 for the Ames City Hall, the first such design competition in Iowa since World War II.

The City Manager, Mayor, and Council in Ames decided on the competition method to select an architect and design for a proposed City Hall. The Iowa Chapter AIA commends them for their courage in this decision, especially since they were competently and adequately advised of the problems inherent in the method.

With the help of a professional and thoroughly competent advisor, another of the requirements for AIA sanction, and following a thorough study of the problem, the site was selected and the programmed requirements set. These included not only the usual city offices but

as well a council chamber, police station, municipal court, and a fire station.

A budget was established with the help of the advisor who also prepared a detailed program for the competition.

The competition was held in two stages. From the stage 1 entries of all competitors the judges selected four winners who in turn were asked to develop their entries still further. From these second stage entries, including models, the final selection was made by the judges. One of the requirements of this particular competition limited it to architects registered and practicing in Iowa.

The AIA in its Code for Architectural Competitions requires that the jury must have in its roster a simple majority of architects. In the case of Ames, the jury was composed of the Mayor, two members of the City Council (one of whom was an architect), and two well-known Midwest architects from outside the state. The judges generally praised the submittals from all contestants and spent many hours in selecting both the first-stage winners and the second-stage winner.

Subsequently, the voters of Ames failed to pass the bond issue for the project. In so doing, regardless of the reasons behind it, they lost the opportunity to have an outstandingly beautiful and functional building to serve their community.

The competing architectural firms in Iowa spent a total of more than 7,500 man-hours, that can be counted, plus the hours that cannot be counted, and the cost of reproduction and models. This is the equivalent of four men working for one year on a project that, at this writing, is not to be built.

Reactions of the competitors point up the fact that these hours were, of course, not a total loss. Any exercise in design is good for the participants not only in improvement of design, but also in improving presentation techniques. To the extent that the people of Iowa become aware of and analyze the entries, Iowa architects can become known for their ability in design equal to that of any in the U. S. Most firms contacted felt that a single-stage competition would have been adequate and need not have been as rigidly restricted as this one. The architect then could have had some modest freedom to work with the client after an actual commission had been made and before final drawings were completed. This might have improved the design of the building still more and could have cut down materially on the number of man-hours expended.

In the April 1963 issue of *PROGRESSIVE ARCHITECTURE* the editor cites three prerequisites for a successful competition: 1. The money *must* be appropriated in advance. 2. The competition program *must* be well written. 3. Influential leaders in the community *must* be involved in the decision to hold the competition and *must* actively support the resulting solution.

All expressed regret that, at this writing, the project is not going ahead. Several expressed the opinion that they would not again enter a competition unless the financing was already assured or unless some other method of guaranteeing the completion of the project was a part of the program, but practically all of them are still favorable to the design competition method of selecting an architect, where appropriate.

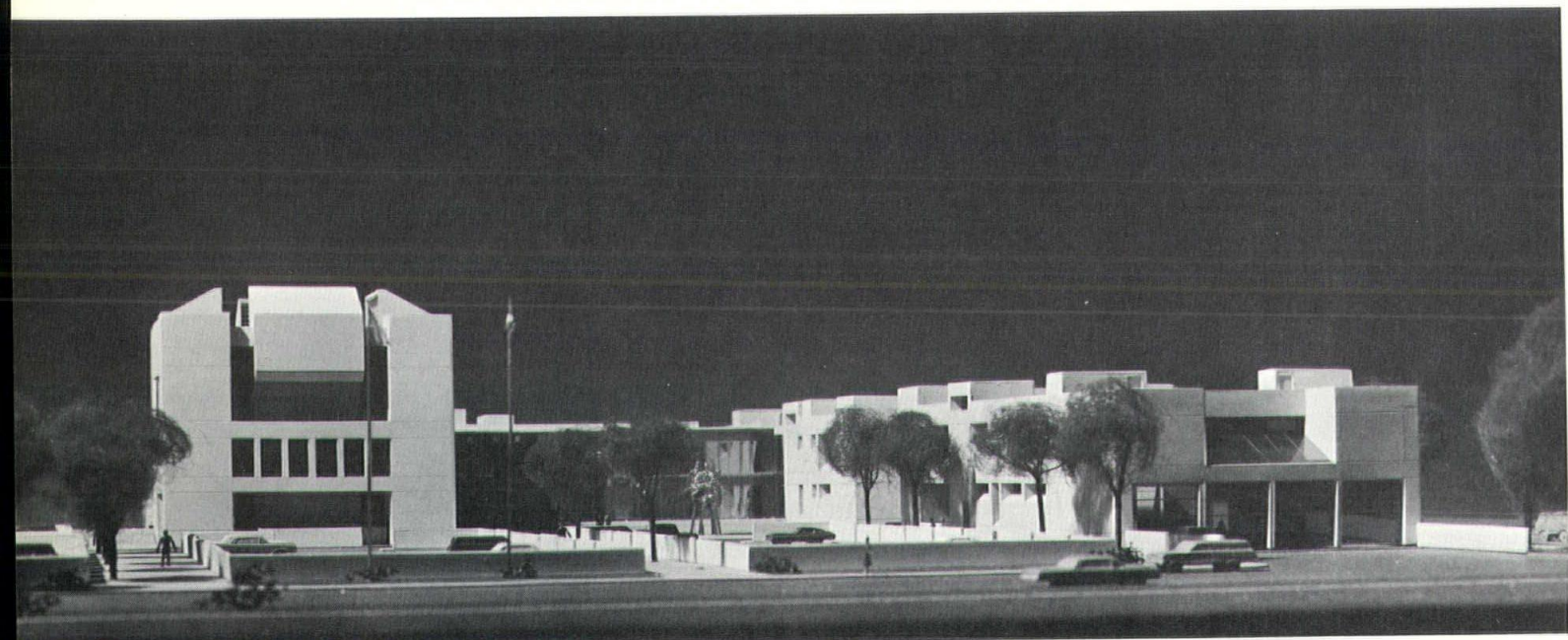
In the pages following are pictured the entries of the Stage 1 winners.

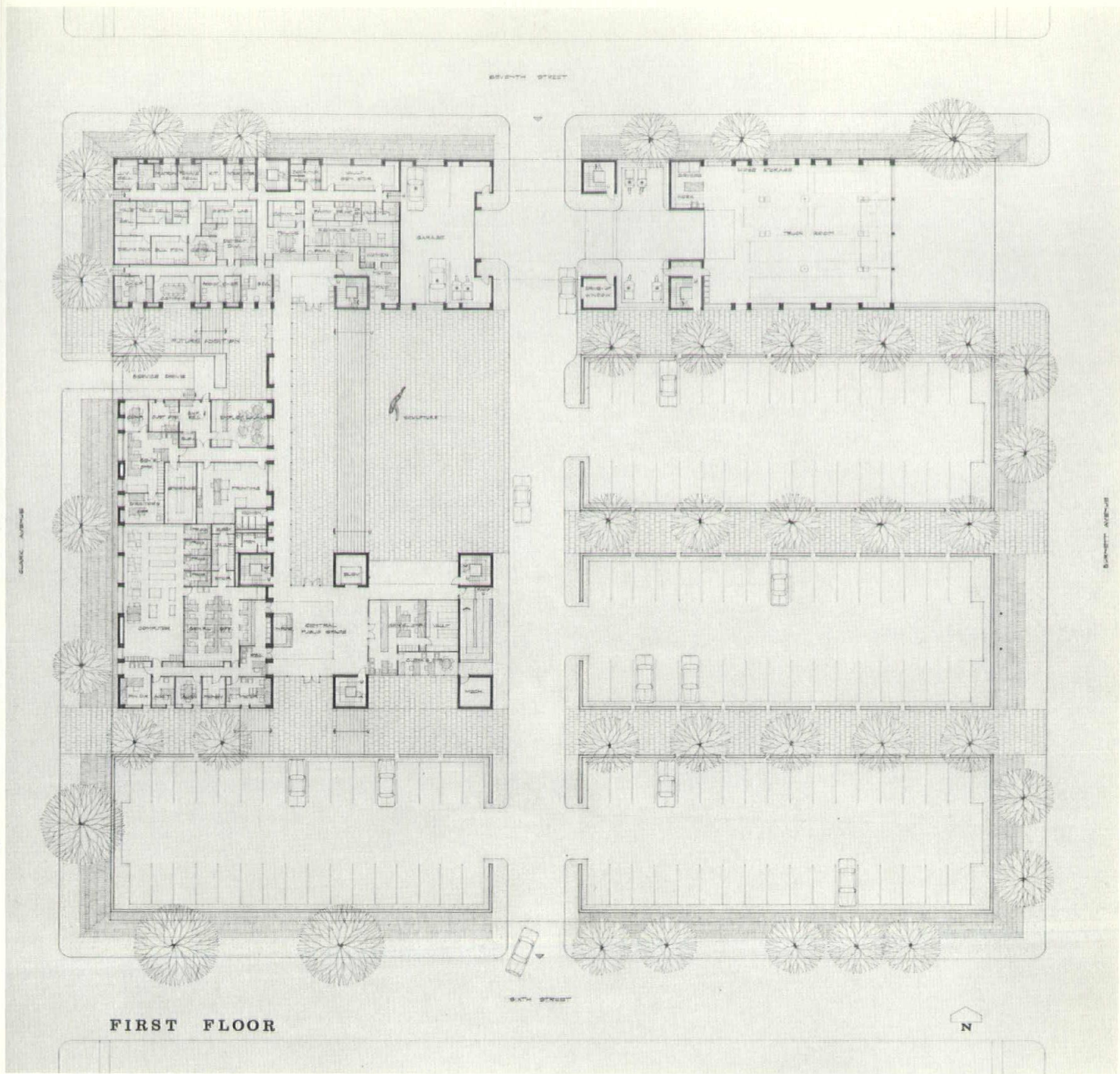
charles herbert & assocs.

des moines, iowa

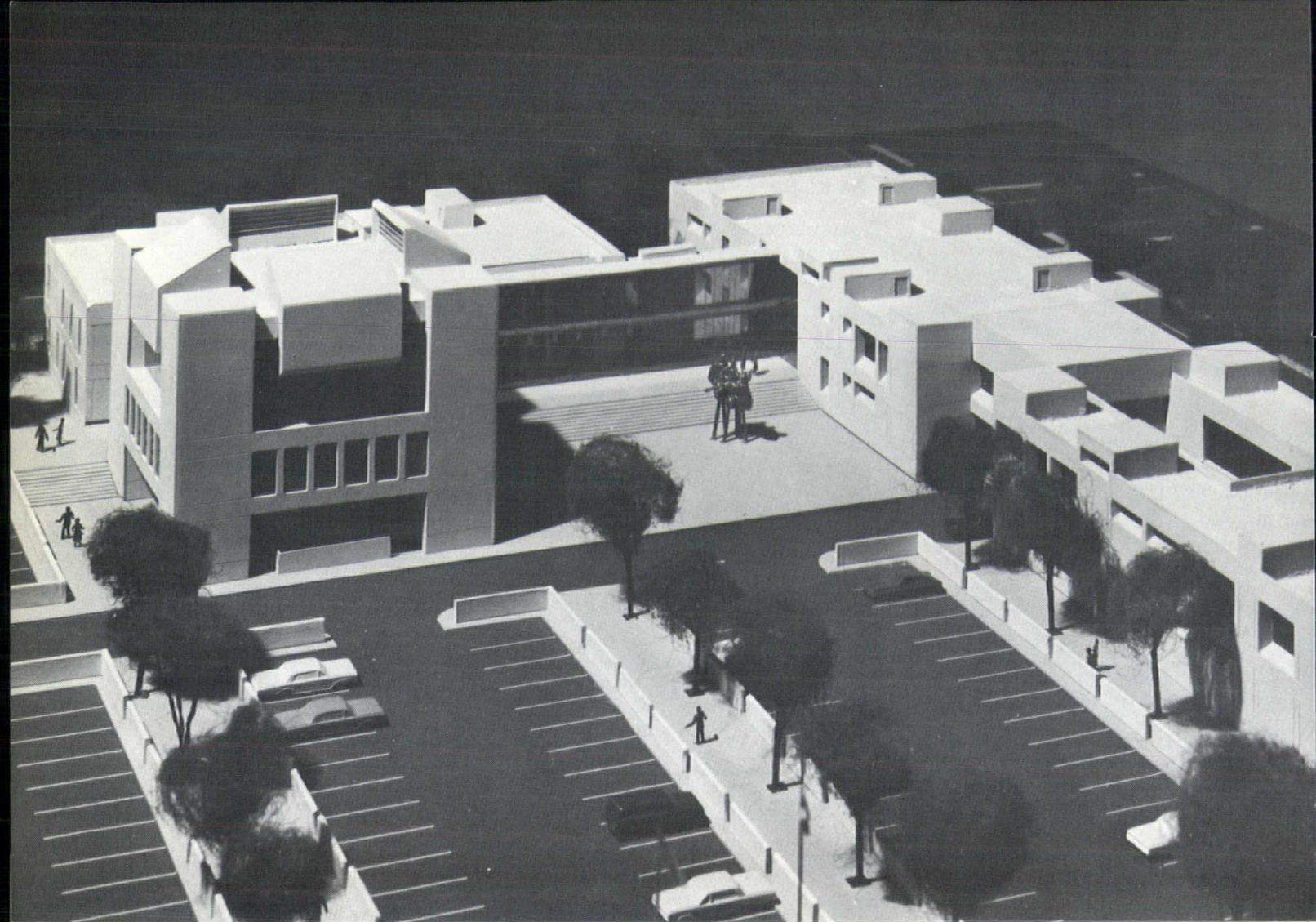
stage 1 finalist, stage 2 winner

burnett avenue view





site plan



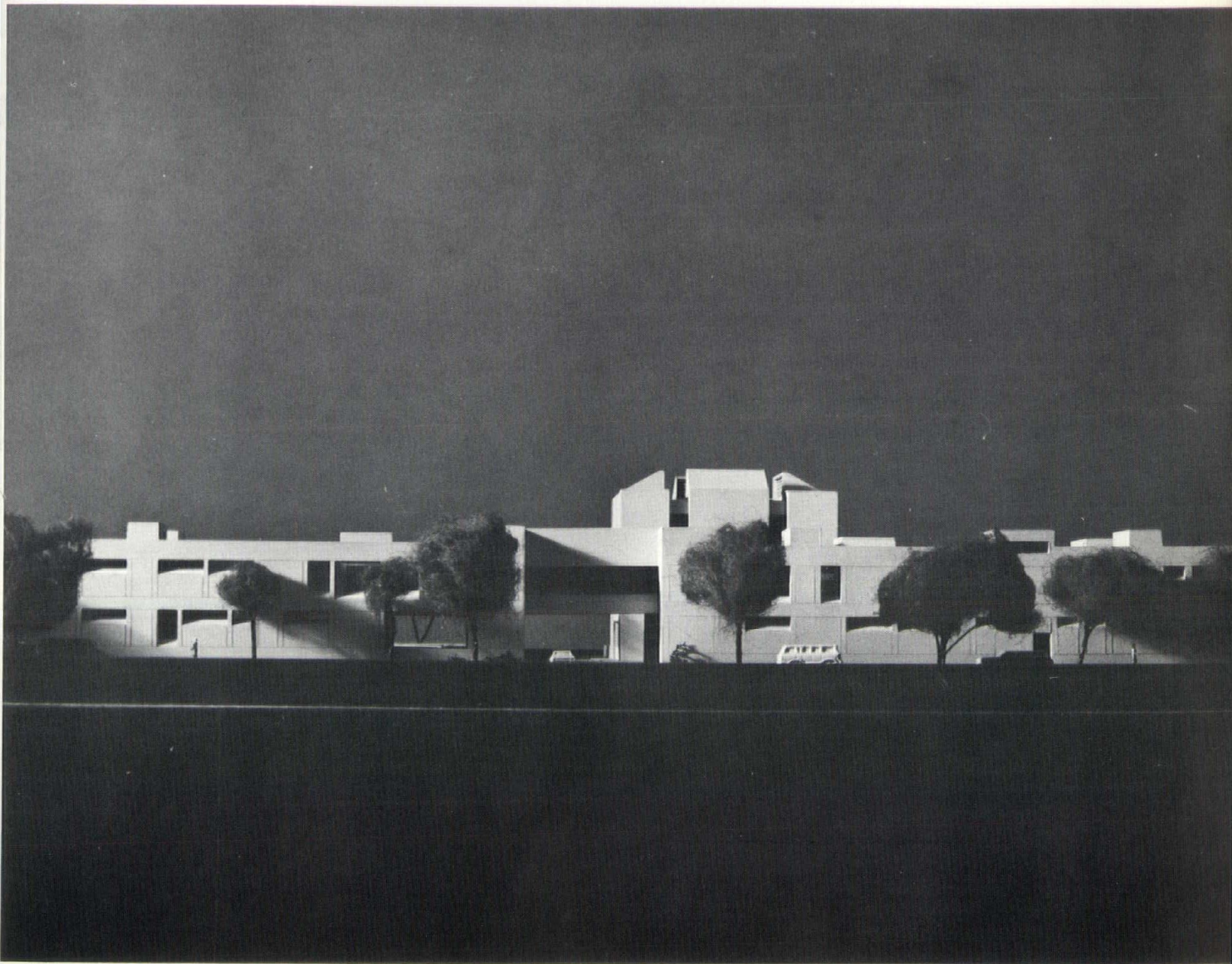
charles herbert & assocs. *continued*

des moines, iowa

stage 1 finalist, stage 2 winner

birdseye view

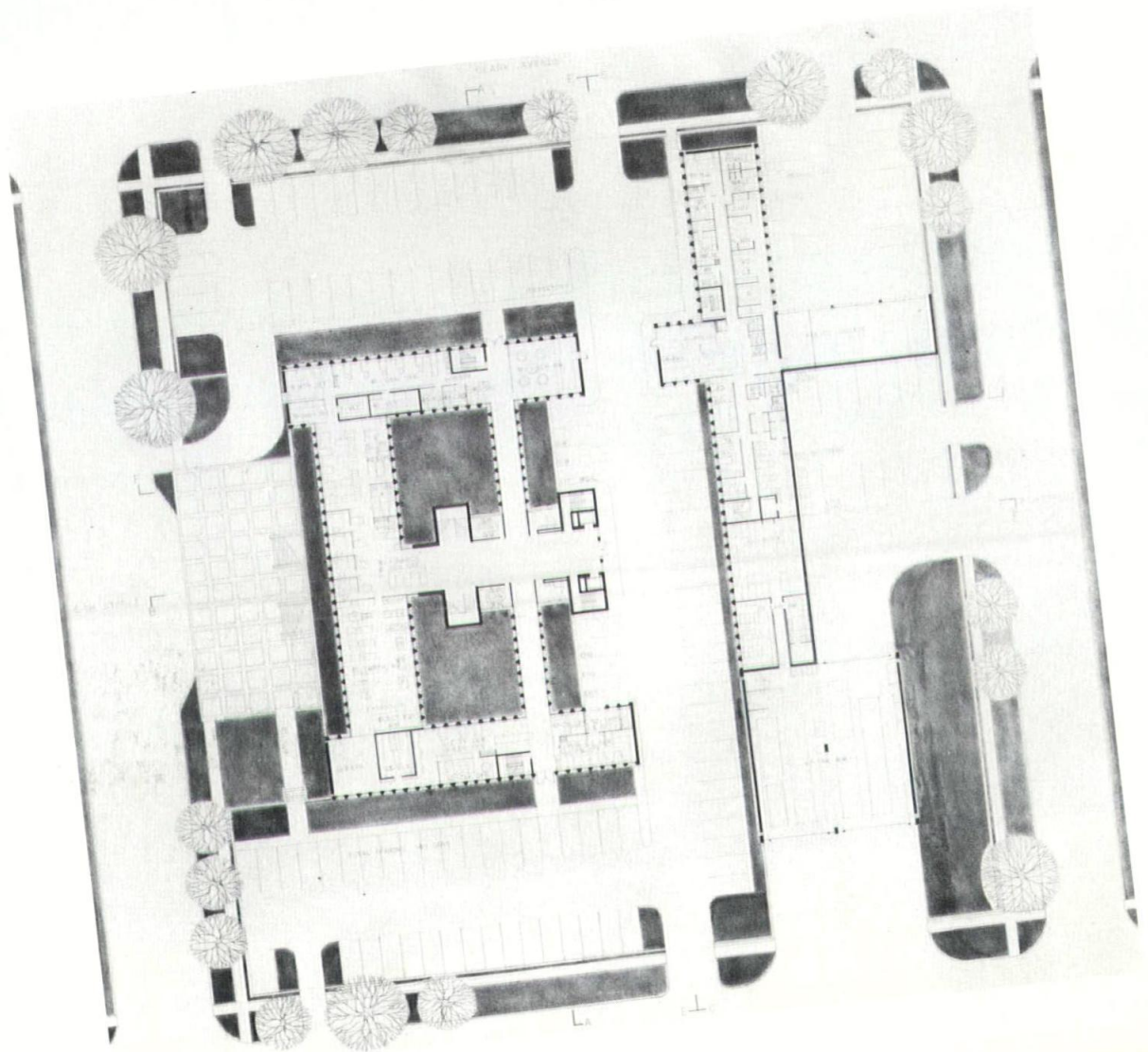
seventh street view



architects, crites & mcconnell

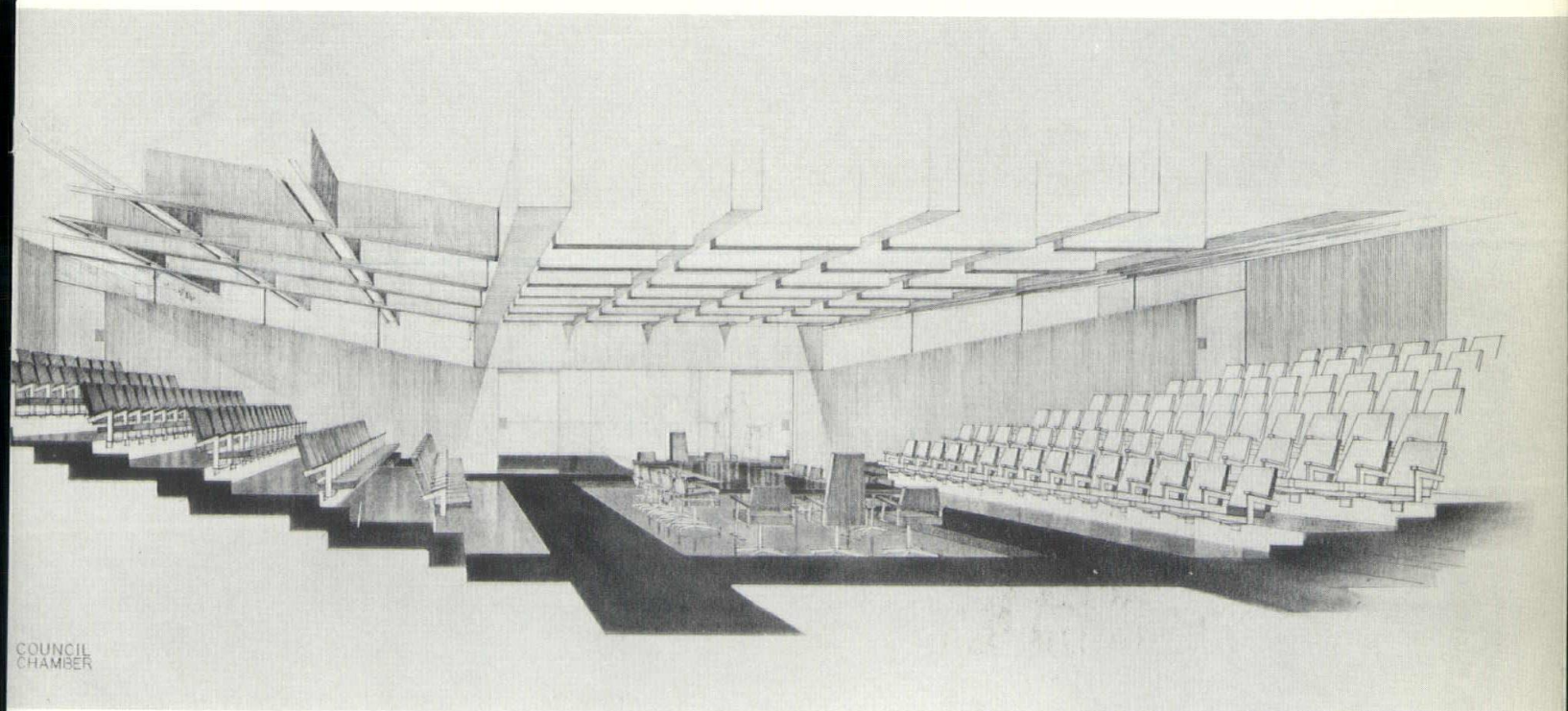
cedar rapids, iowa
stage 1 finalist

site plan





birdseye view



interior perspective

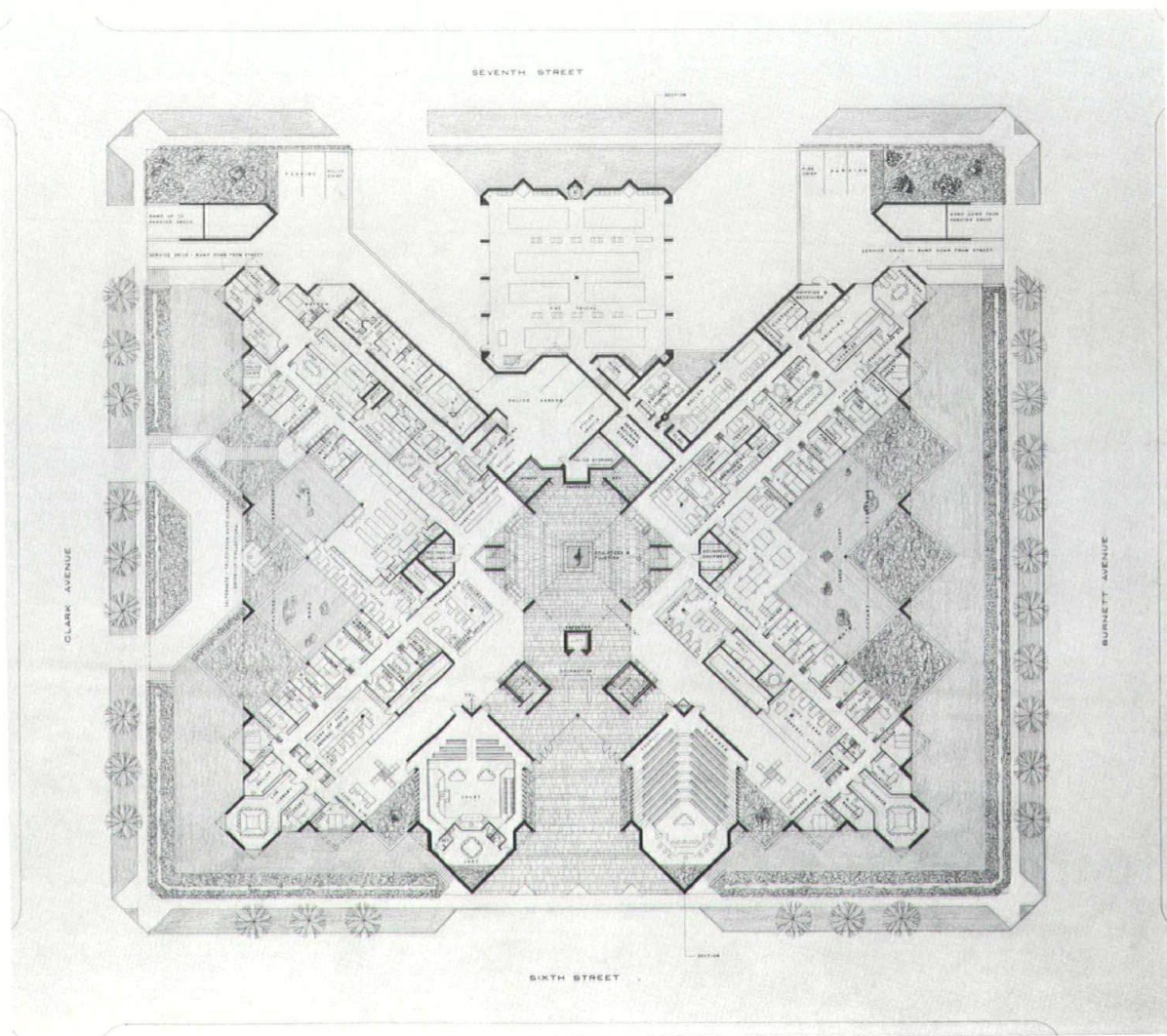
architects, mcmullin & miller

des moines, iowa

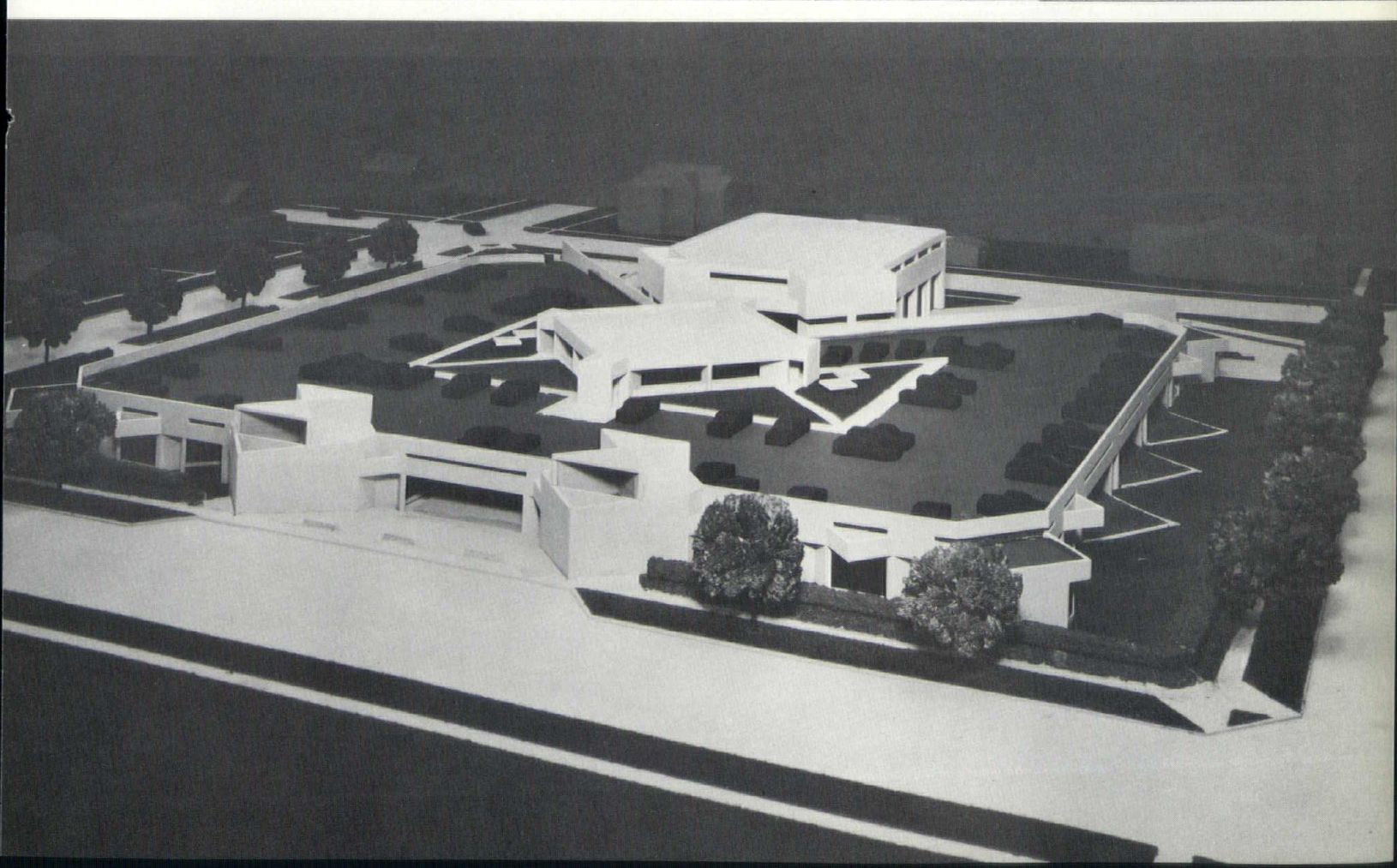
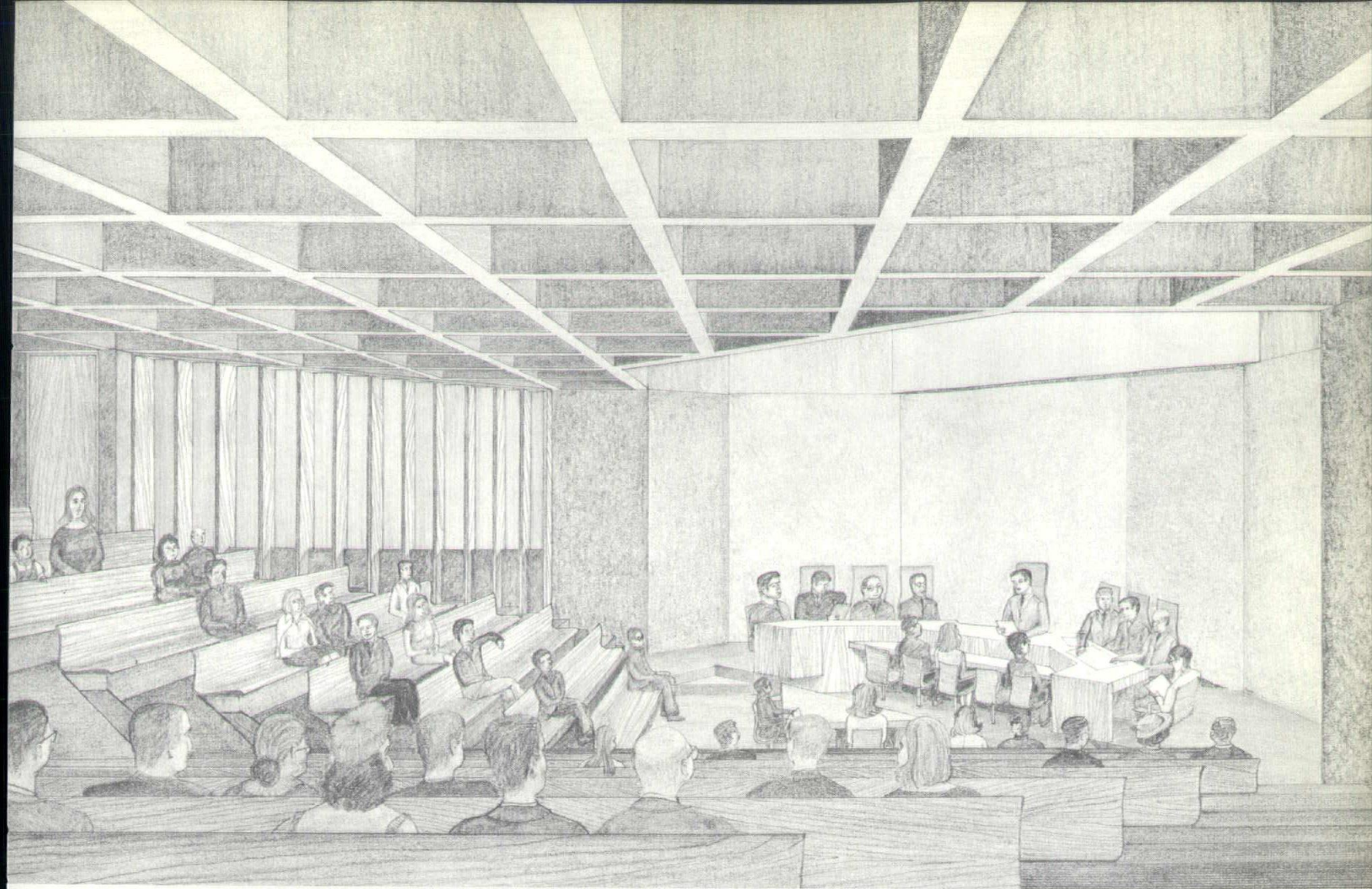
stage 1 finalist

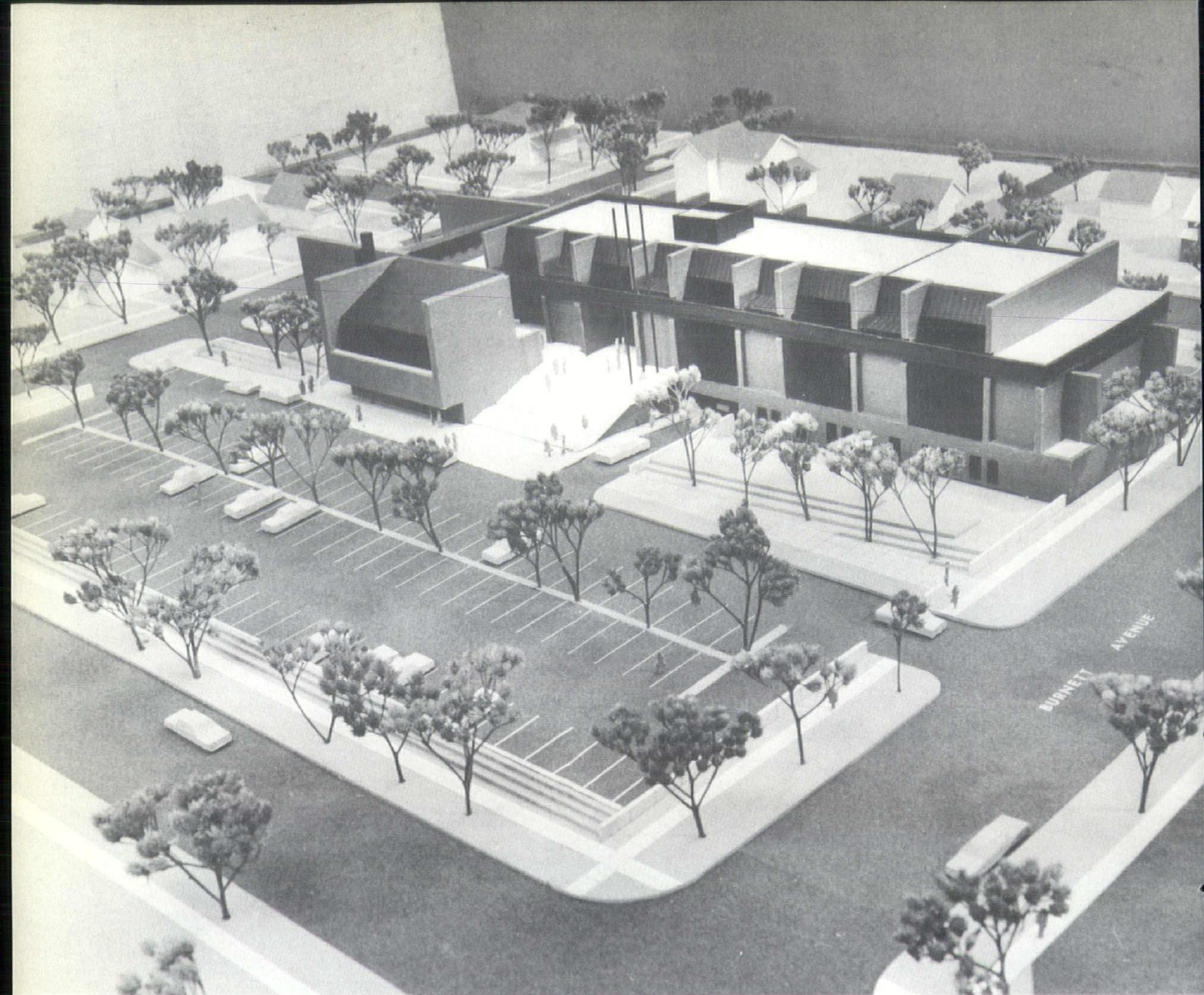
interior perspective

birdseye view



site plan

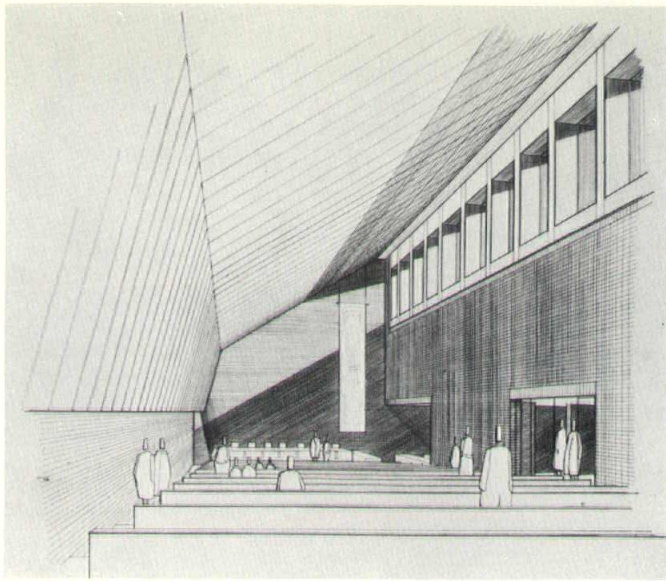




donald p. mcginn assocs.

dubuque, iowa

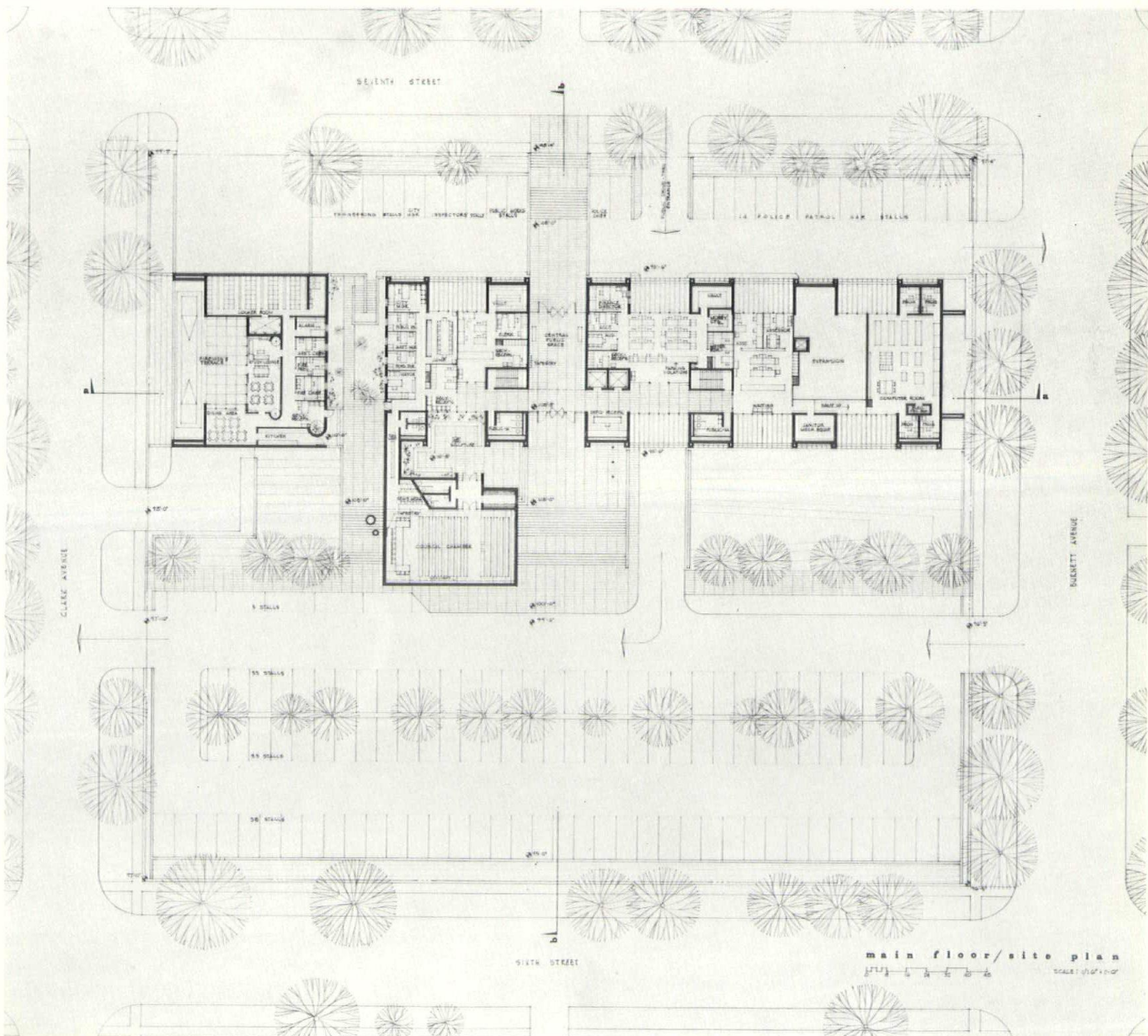
stage 1 finalist



birdseye view

interior perspective

site plan



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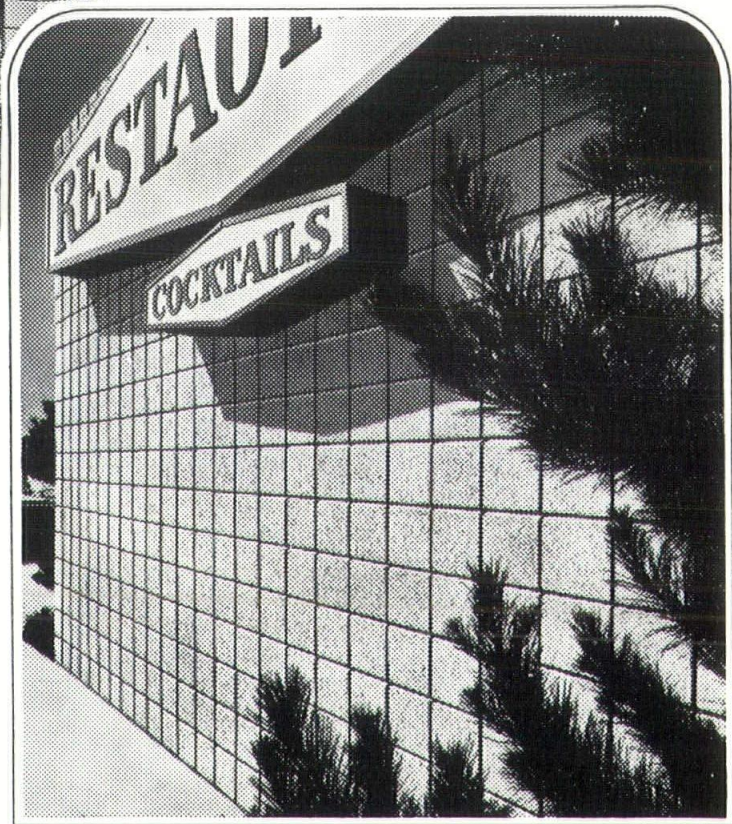
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The ACSA Student Summer Exchange Program

The international student exchange program for architectural students was conceived and first administered by Professor Karol Kocinski in 1962. It is one of the most vital programs now sponsored by the Association of Collegiate Schools of Architecture.

Under the guidance of the ACSA, an equal number of United States and European firms sponsor an equal number of selected fourth year architectural students from the United States and Europe. The selected students are exchanged by ACSA group flights, the European Students coming to work in the offices of the U. S. sponsoring firms, the U. S. students going to work in the European sponsoring firms. The students work for ten weeks.

Upon completion of the work period, each student is provided with Greyhound Bus or EURAIL passes to travel for three weeks to observe the architecture and customs of their host countries. Upon completion of the travel period, students are again

transported by group flights back to their home countries.

To participate in this program, the sponsor contributes \$1,300 to the ACSA Exchange fund. These funds provide for the students travel to and from his homeland, a living allowance in lieu of wages while he is in the host country, insurance for the duration of the program, and travel expenses within the host country.

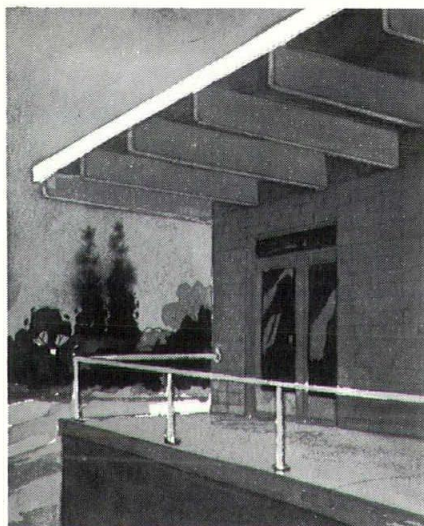
Twenty-four U. S. students participating in this years exchange left New York on 8 June, accompanied by Professor Reed who is currently administering the program. Eighteen of the students have commenced work in England, three in Sweden, two in the Netherlands, and one in Scotland. While in London, Professor Reed met with members of the Archigram Group, and viewed the workings of the Architectural Association and the Bartlett School of Architecture. An enjoyable evening was spent with John Hix. John, a graduate of Iowa State, has won several design competitions and is currently designing a significant new

town just outside of London. On 3 July, Professor Reed returned from London with twenty-four European students who have commenced work in sponsoring firms within the United States.

While no Iowa firm or Iowa State student is currently participating in this program, the Griffith Co., of Fort Dodge sponsored a student from Finland, Crites & McConnell of Cedar Rapids hosted a student from England, and Brooks-Borg of Des Moines one from England also.

As part of a program to cement the ties between the AIA and ACSA, administration of this program will be transferred next year from Iowa State University to the national headquarters of the AIA.

Professor Reed is currently exploring ways and means by which Iowa State Architectural students, perhaps an entire class, might study architectural history, design and foreign language in resident in Northern France and England. Additional details on this program will be published as the program becomes more definite.



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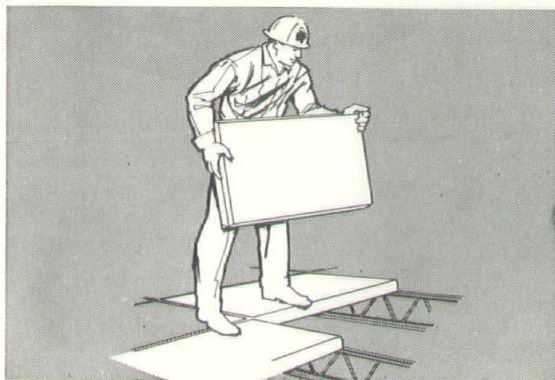
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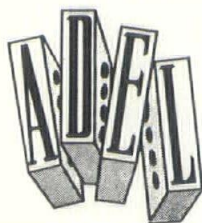
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THANKS CARL

Not because it exceeds or even equals his standard of perfection, but as a sincere communication of the Chapter's appreciation for his efforts the past several years, this issue of the IOWA ARCHITECT is gratefully dedicated to Carl Ver Steeg AIA.

The resolution, unanimously approved by the Chapter in annual convention January of this year and which was accompanied by a spontaneous standing ovation and vote of thanks, is put into the permanent records as follows:

WHEREAS Carl Ver Steeg has almost single handedly produced distinguished journalism in the IOWA ARCHITECT to become a vehicle to our common goal of distinguished architecture, and

WHEREAS we recognize this influence and its benefits throughout our state, now therefore

BE IT RESOLVED that the Iowa Chapter, American Institute of Architects, express to Carl Ver Steeg its appreciation for his devotion to this task through his gifts of guidance and many hundreds of hours of work over some four and a half years.

PRODUCERS COUNCIL

The Des Moines Chapter of the Producers Council is busy planning an active program of meetings interesting to architects and all others in the construction business.

Under the leadership of Jim Hull of Day-Brite Lighting, Inc., President, and Jack Culp of Deco Engineering, 1st Vice President, an informative series of projects is in the planning stage.

A Medical Facilities Seminar is announced for May 2 in Des Moines. As a followup to the successful Caravan Satellite Program in Cedar Rapids this past year, the program is being expanded this year to include Caravan Satellite exhibit meetings in Ames, Cedar Rapids, and Waterloo.

The traditional fun fest, the clam-bake, is at this writing scheduled for October 6, again at the Isaac Walton League Clubhouse.

Other officers for the year are Myron Olson, Acoustical Specialties, Inc., 2nd Vice President, Bob Malke of Otis Elevator, Secretary, and Bill Lemke of Lemke Builders Supply continues as Treasurer.

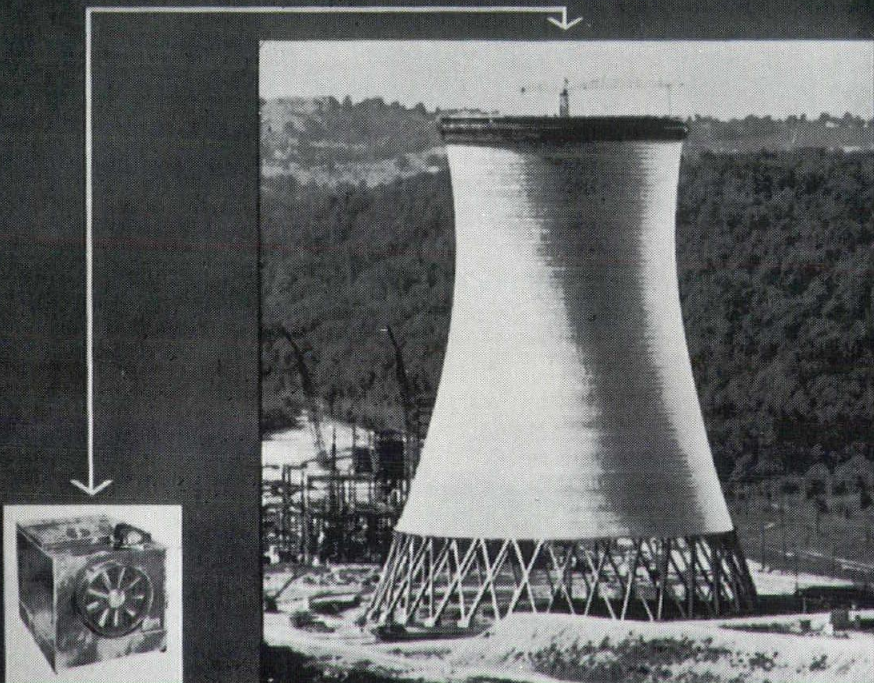
More specific information will be distributed as these dates approach.

On June 8, 1967, the Des Moines Architects Council at its regular monthly meeting heard a program presented by Mrs. Paula Brown an ardent advocate of billboard controls. She opposes billboards from the standpoint of an invasion of visual privacy and therefore unconstitutional. Afterwards Mrs. Brown was presented with a certificate of appreciation for her constant efforts in making the citizens of Des Moines aware of their City's appearance. The citation reads as follows:

The improvement of the visual environment of Des Moines has been your "cause". City Council Meetings, Letters to the Editor, City Board and Committee Meetings have been your "battlefields". Peoples' unconcern for beauty has been your "enemy". You have engaged in many battles—some with supporters, some single-handedly. You have not always won your skirmishes, but we feel you, more than any other person, are responsible for what attention is now being given to our visual surroundings.

We salute you for your untiring efforts toward this cause!

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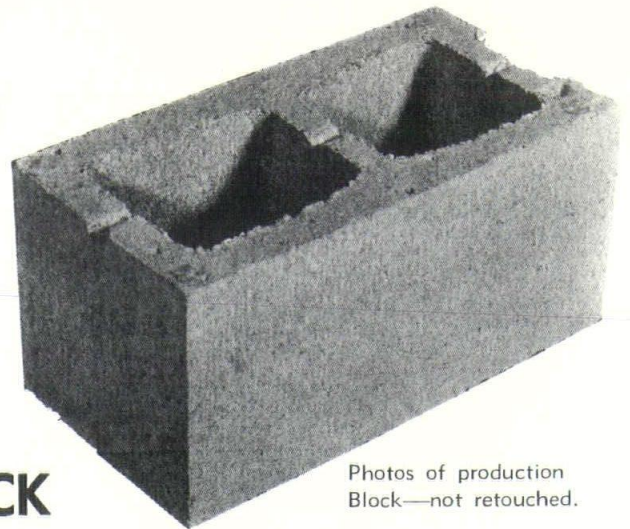
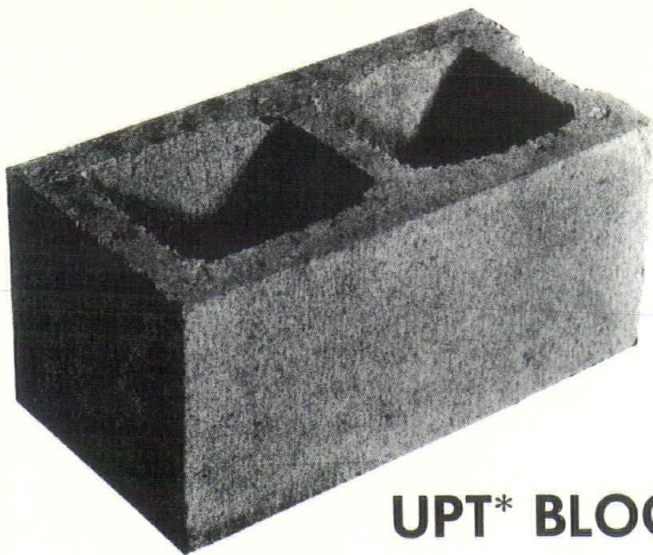


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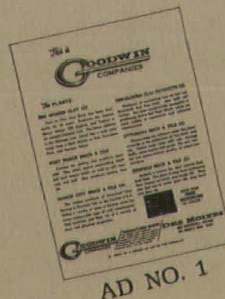
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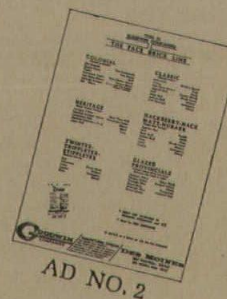
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