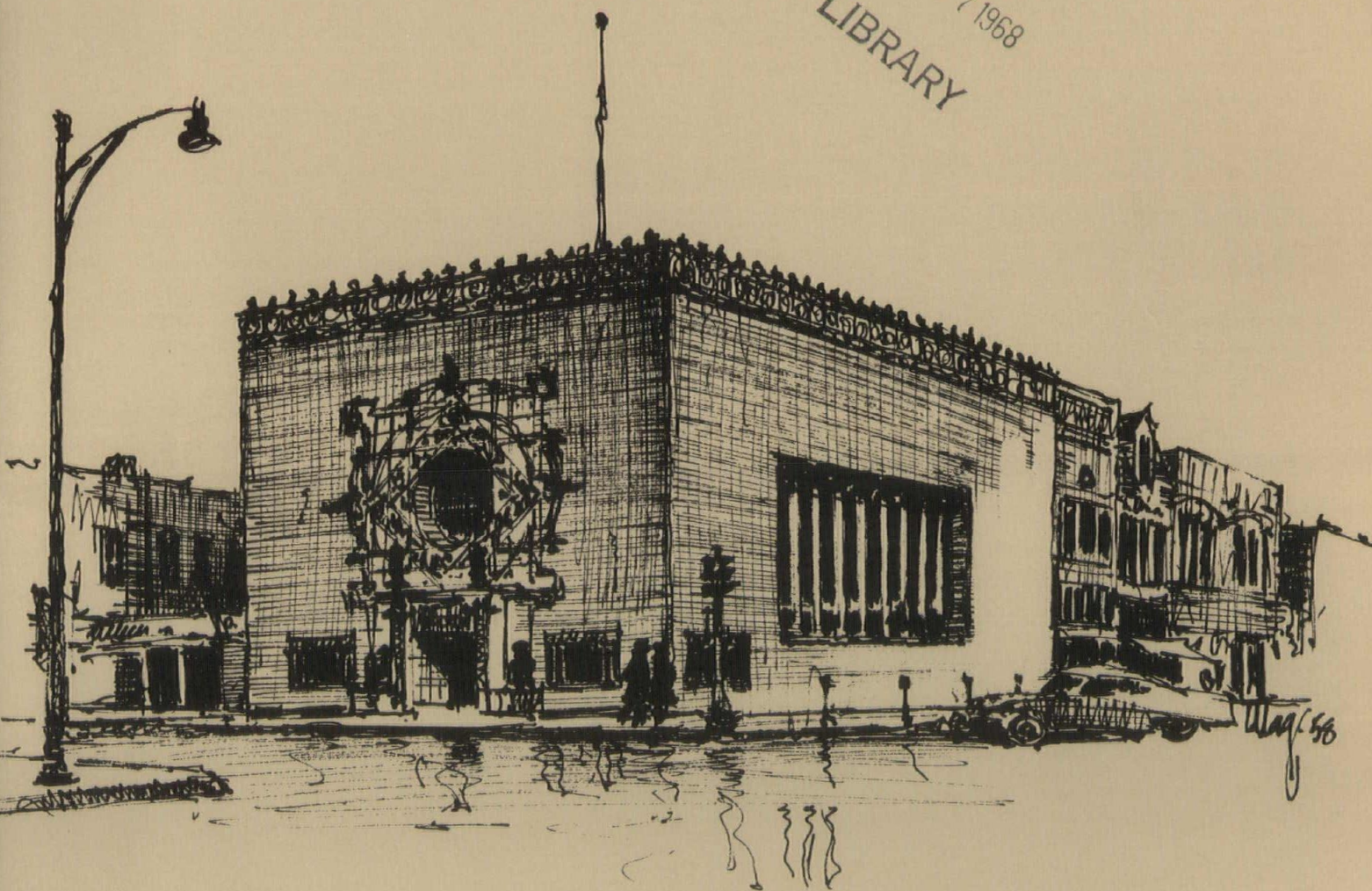


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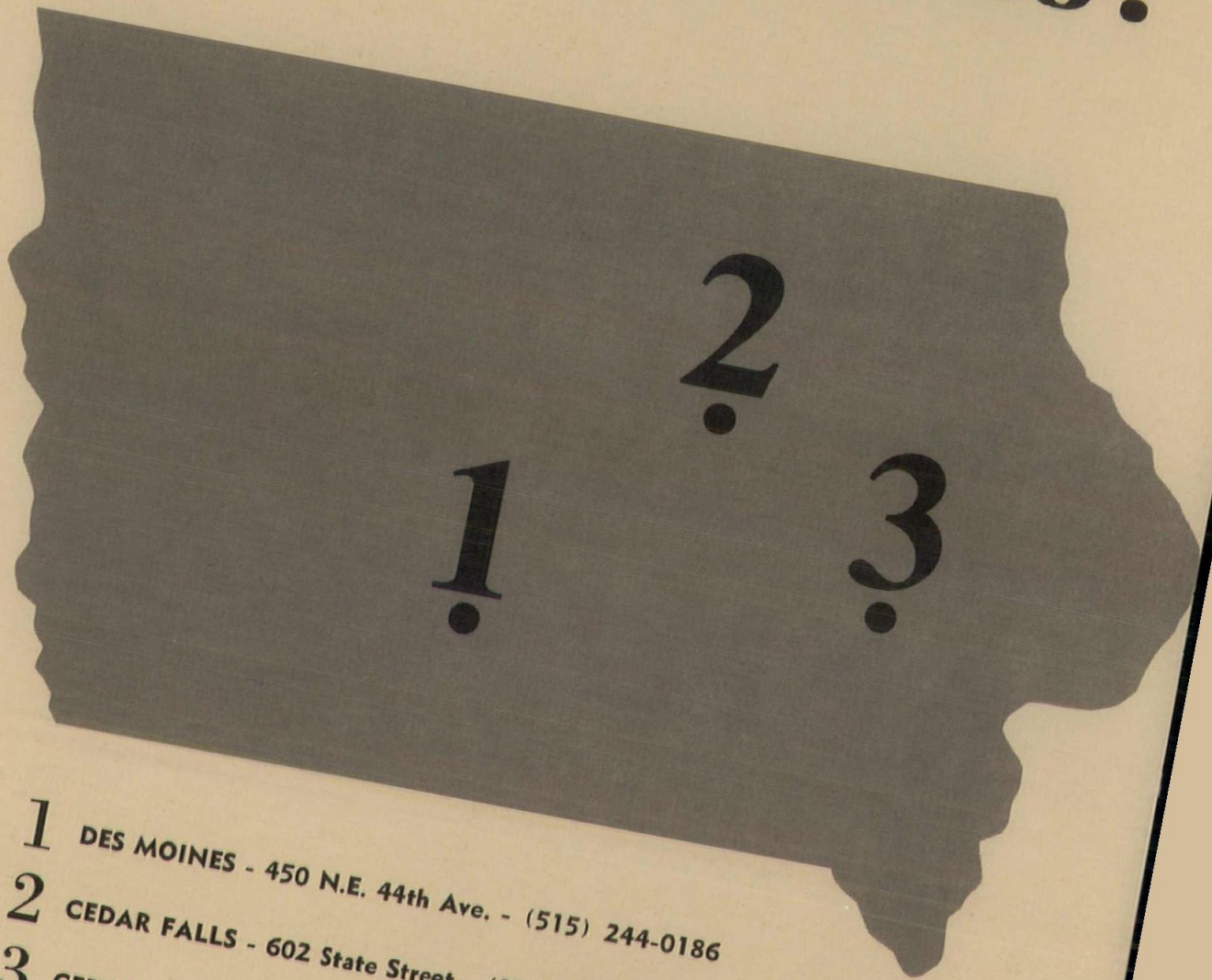
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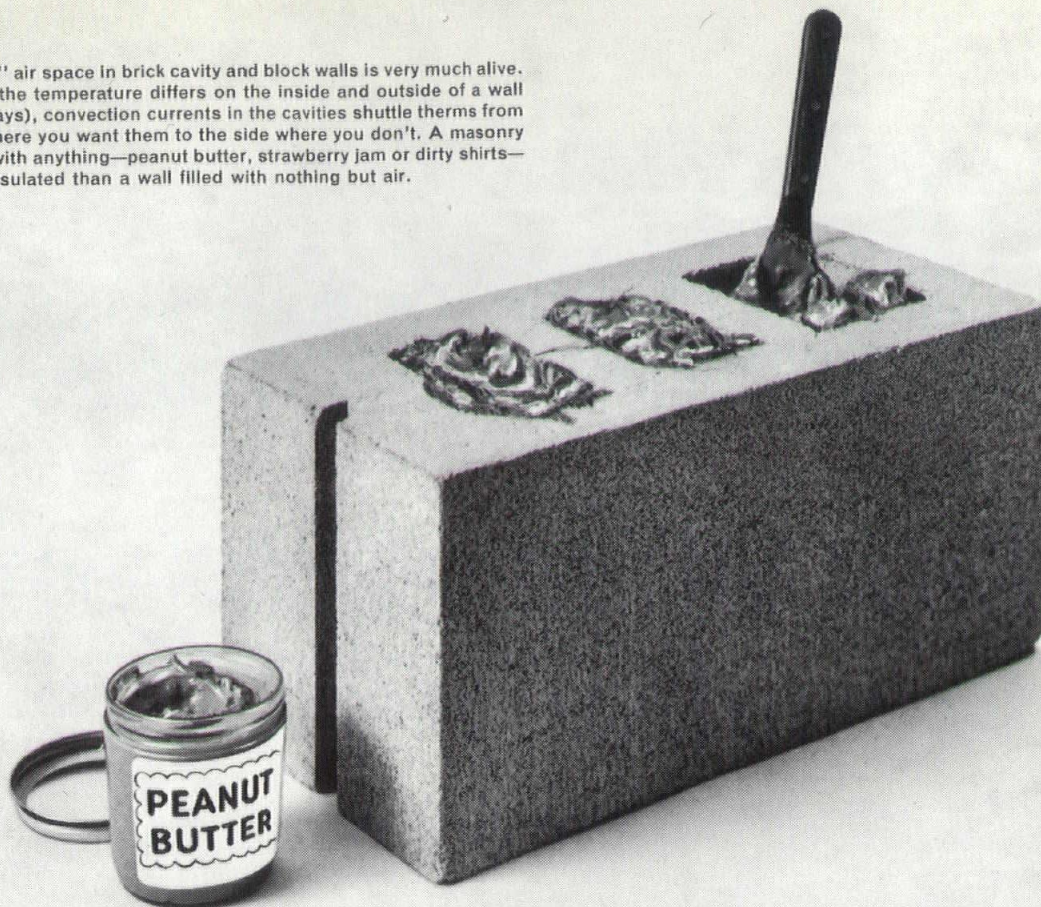


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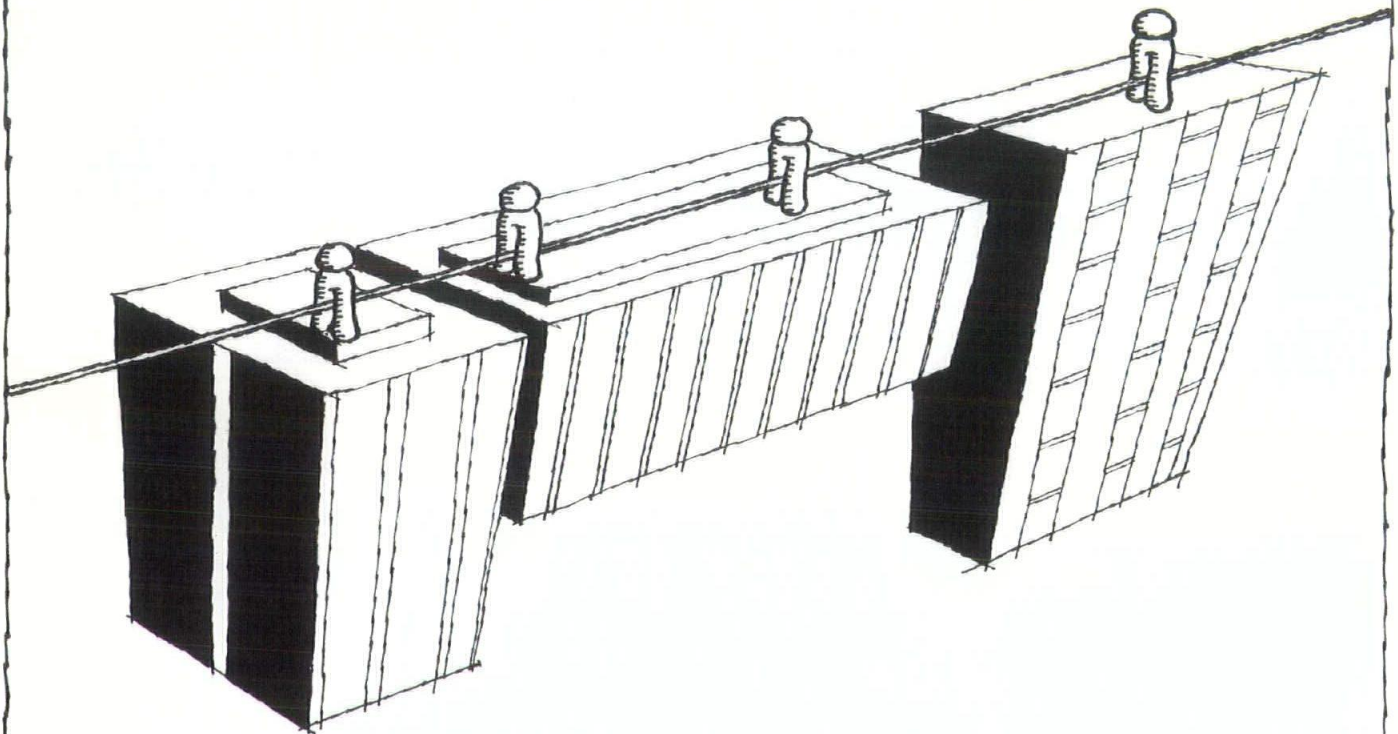
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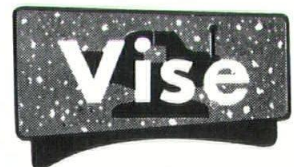
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VOLUME XV

NUMBER II

1968

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Cover sketch/Wagner

Photography:

Joel Strasser — 8, 12, 14

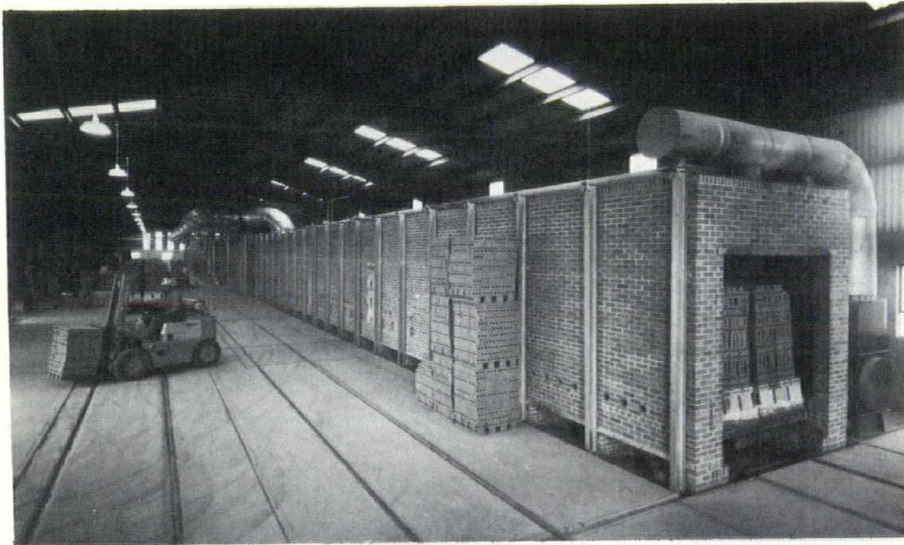
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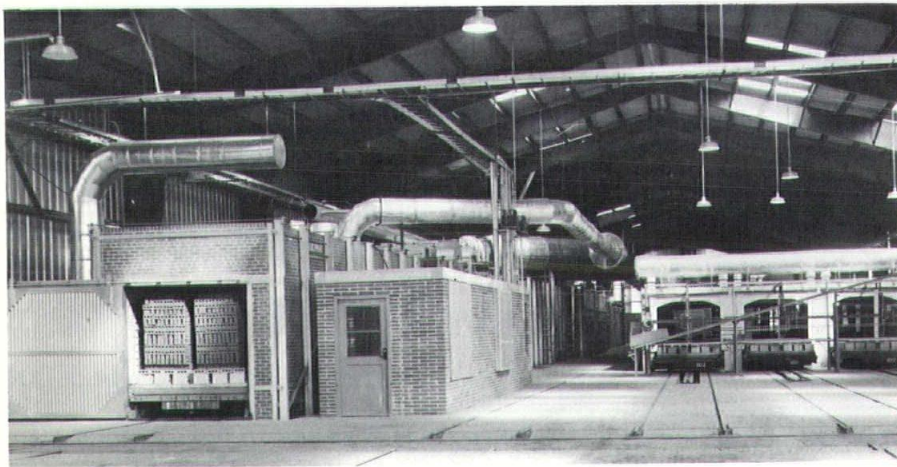
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the face of banking in iowa

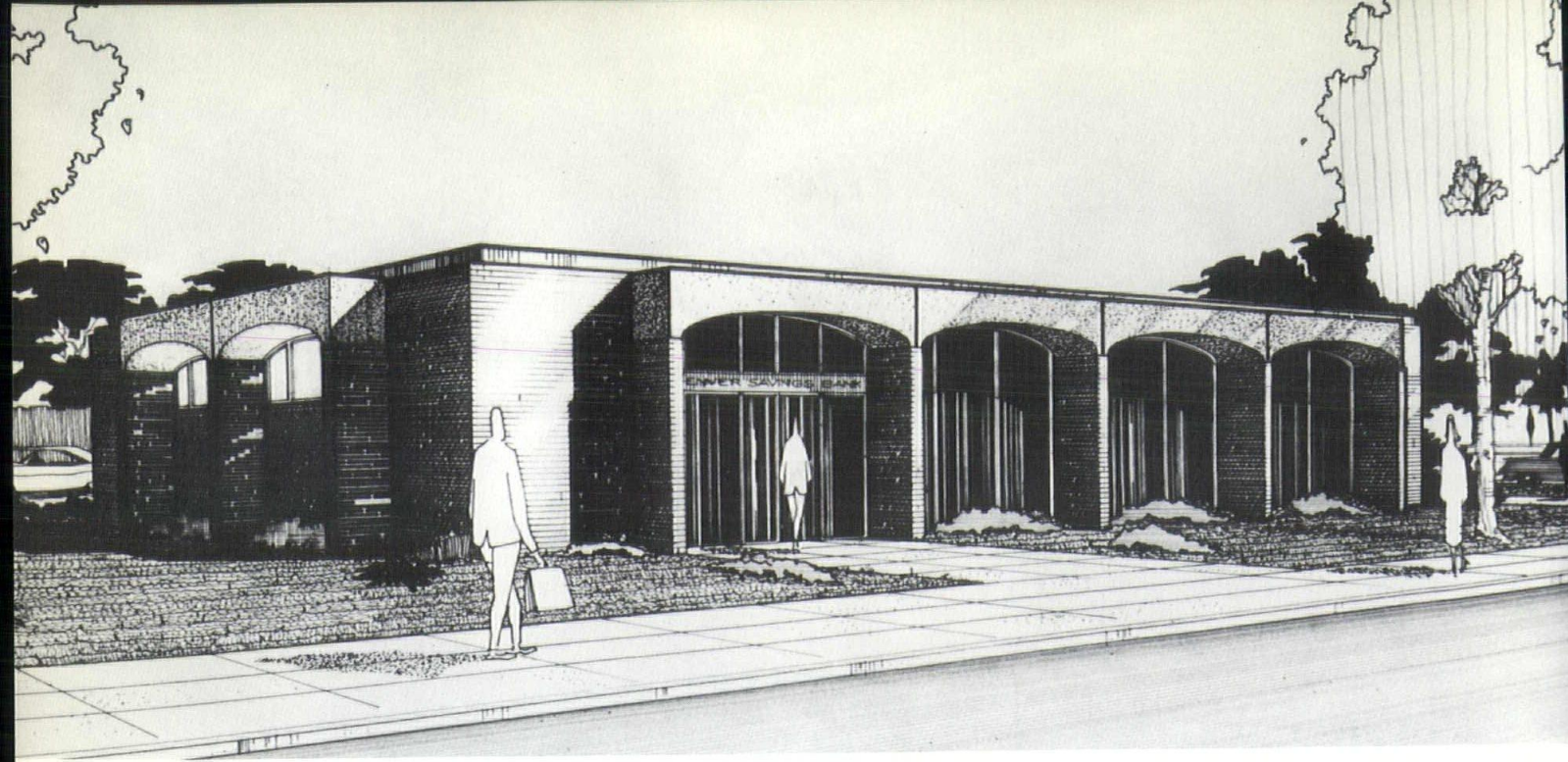


Traditionally, financial institutions have been thought of as temples devoted to money and conservative advice. Reflecting that idea architects were asked by their clients to create bank and savings and loan buildings that reflected solidarity, tradition, and awe. Forms frequently were inspired by Greek and Roman temples with an occasional touch of Egyptian injected for good measure.

Since World War II a new image for these institutions has been created; one of friendliness, assistance, and hospitality still coupled with sound business advice and a concern for the community. The architect privileged to serve such clients has helped in establishing the banking industry's new image through the use of intelligent, thoughtful, and sometimes provocative design.

Part of this new image revolves around doing business in an automobile. Many of the examples of bank and savings and loan buildings on the following pages are classified as drive-in or drive-up facilities and in some instances do not provide all of the services of the parent institutions.

On the following pages, selected by the editors, appear recent representative works of Iowa architects in this one field of endeavor.



denver savings bank

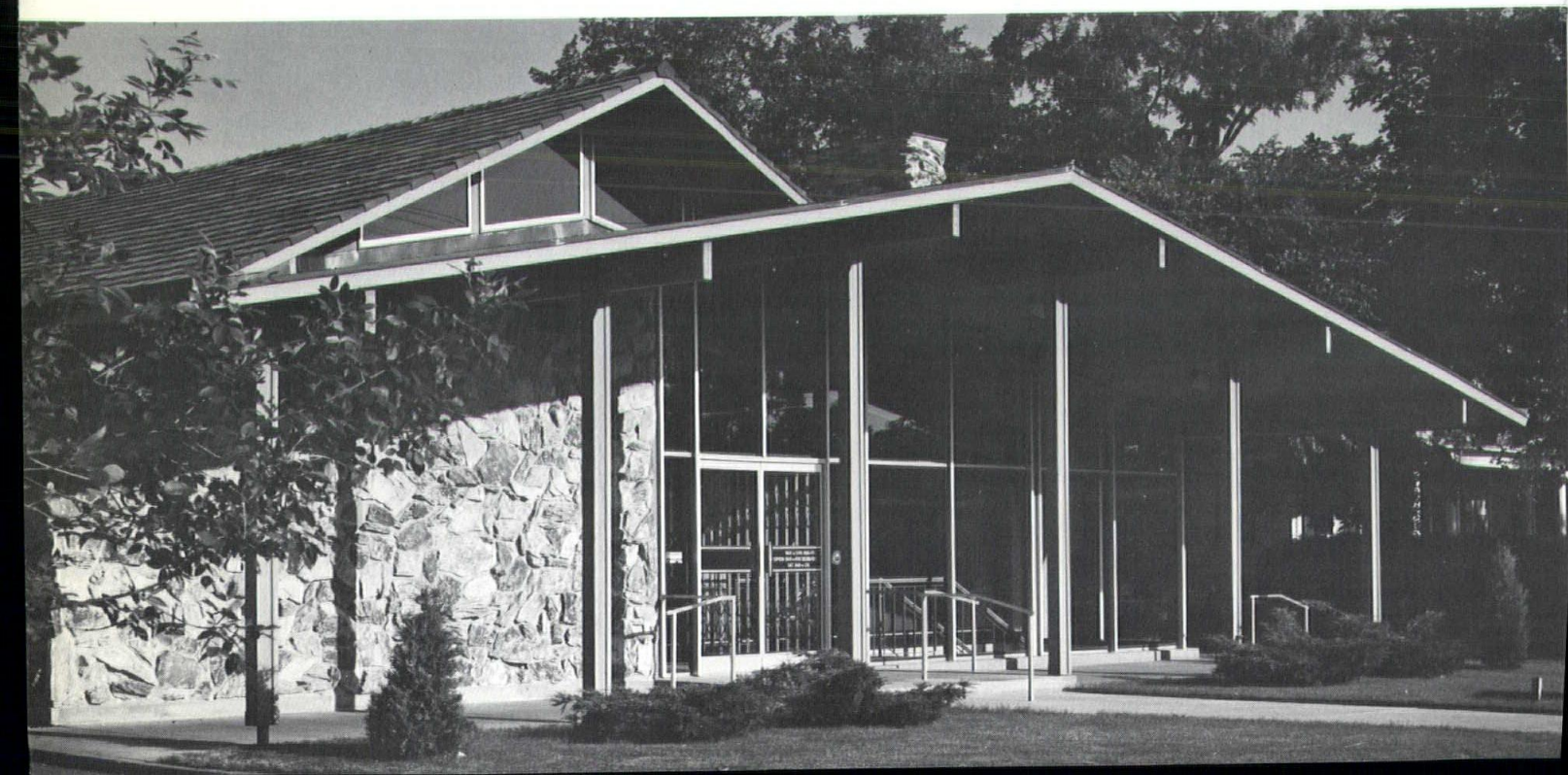
denver, iowa

robert c. devoe

morningside state bank

sioux city, iowa

james m. duffy





***first federal
savings & loan association***

cedar falls, iowa

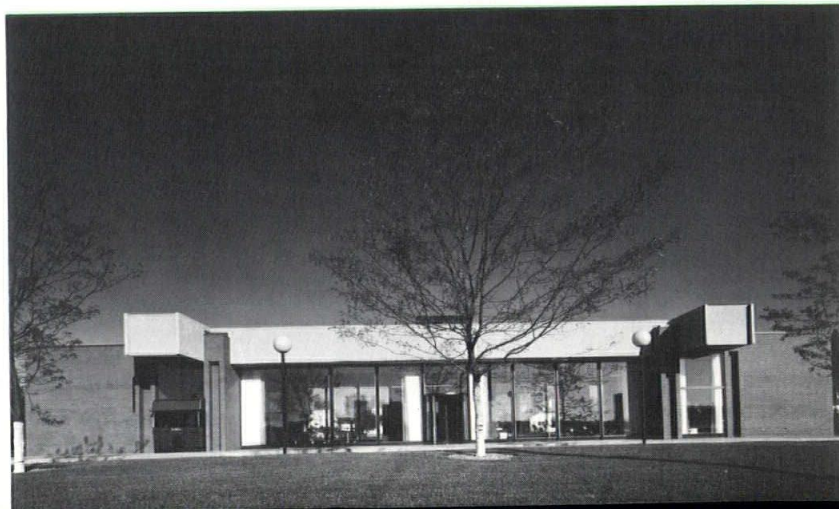
robert c. devoe



bankers trust company

*merle hay office
des moines, iowa*

griffith-kendall



***mutual federal
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mason city, iowa

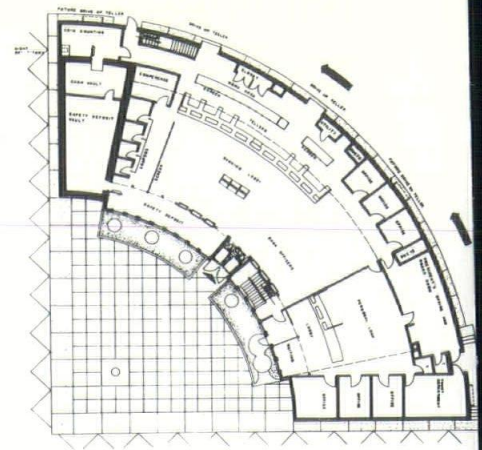
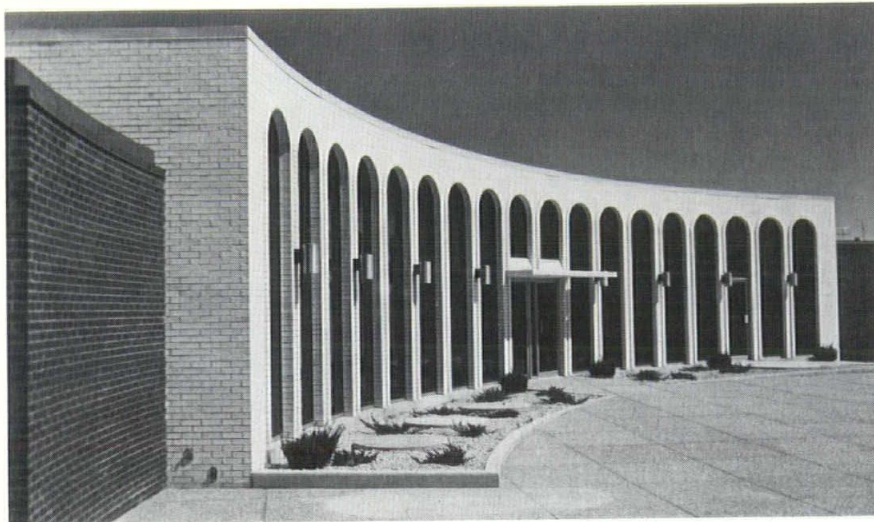
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first national bank

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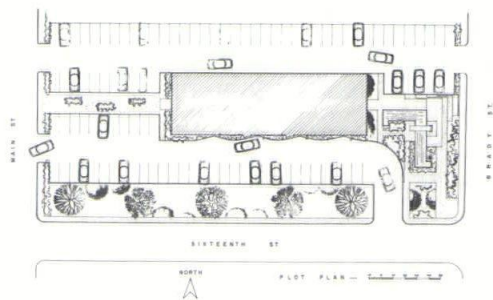


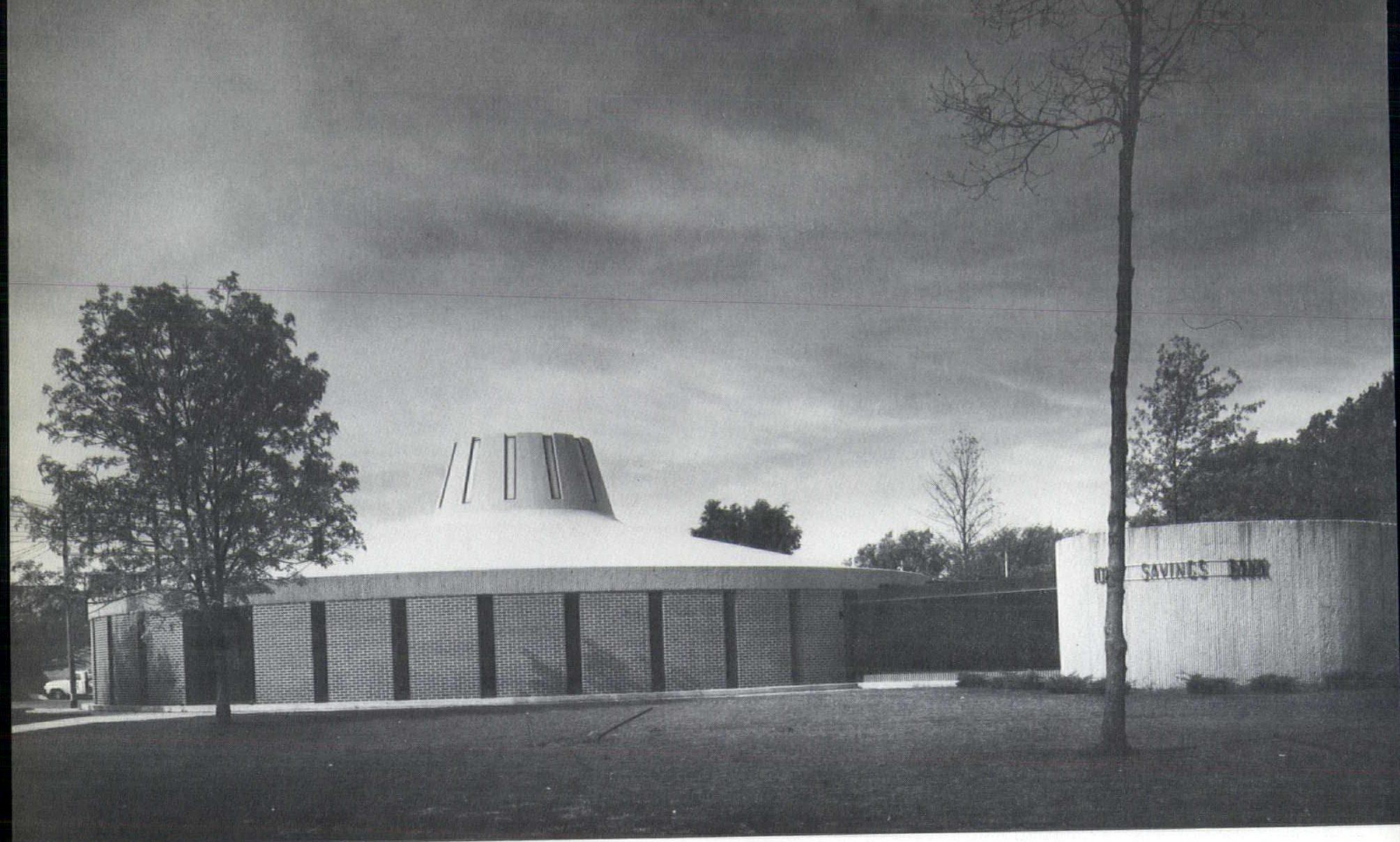


first national bank

davenport, iowa

stewart-robison-laffan, architects

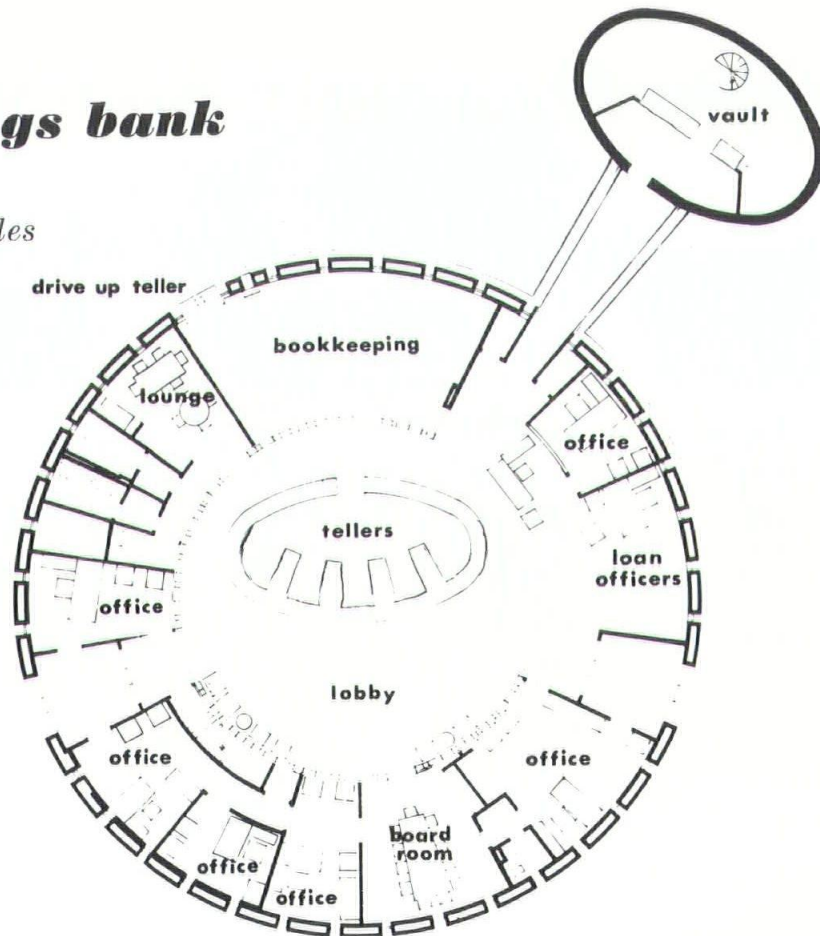




iowa savings bank

coon rapids, iowa

brooks borg and skiles



***marshalltown
savings & loan association***

marshalltown, iowa

smith-voorhees-jensen, architects associated



***iowa des moines
national bank***

*douglas office
des moines, iowa*

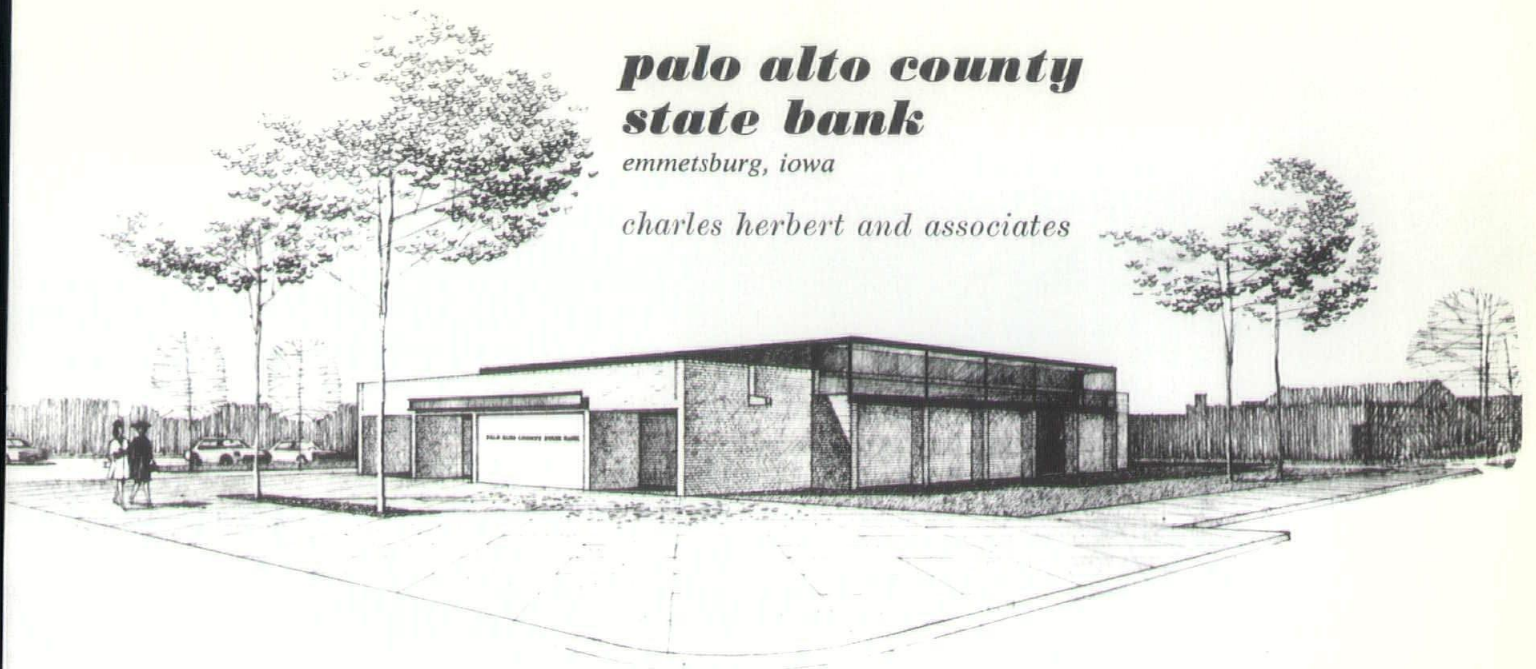
savage and ver ploeg



**palo alto county
state bank**

emmettsburg, iowa

charles herbert and associates

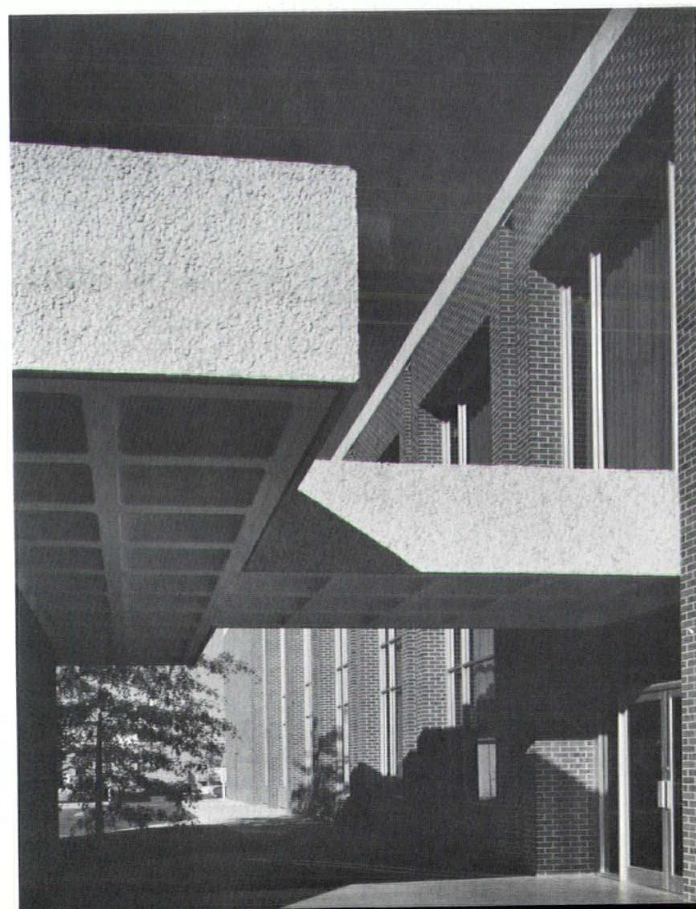




***capital city
state bank addition***

des moines, iowa

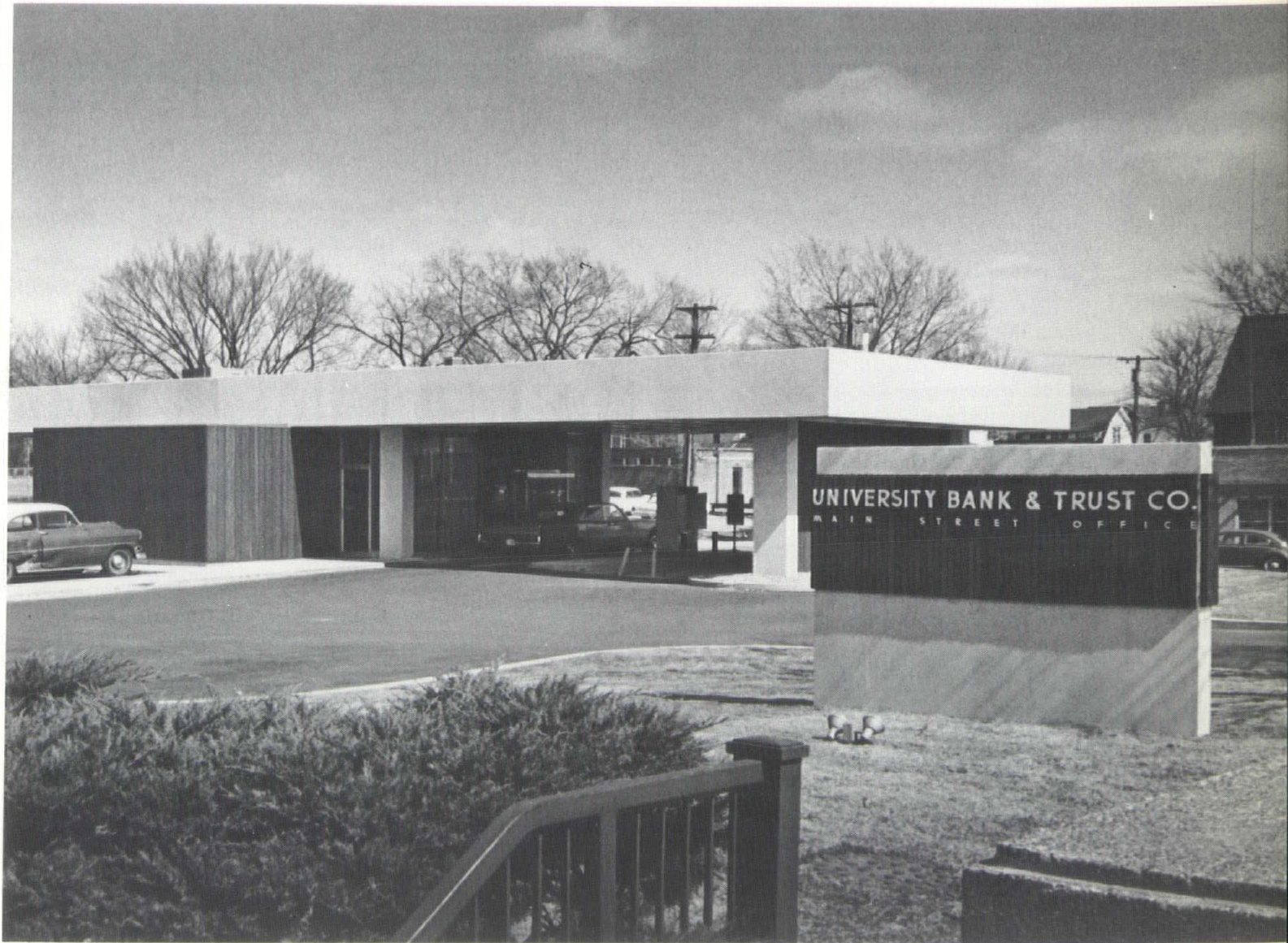
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***university
bank & trust company***

ames, iowa

james lynch and associates



SPACE IN A NEW AGE

Willis E. Schellburg

What part should man's presence play in architectural space? Is he often purely an observer and sometimes even an intruder in today's architecture? Since the late nineteenth century the mainstream of architecture seems either to be pre-occupied with the technology of building or with the creation of three dimensional visual art. Thus we find this period in its crescendo with concrete brutalism which combines the expression of structural form with the beauty of the abstract. Spaces such as Paul Rudolph's Yale Arts and Architecture Building, Architects Colaborative's Harvard Medical Library and I. M. Pei School of Journalism at Syracuse are good examples of this concept. In these buildings it seems to me man becomes a viewer of, rather than a participant in, the space created, and because of this

alienation often feels uneasy and unrelated to it.

In contrast to this concept of creation of space as form centered, would it not be better to think of it as space centered. It was Lao-tze who said: "Thirty spokes are made one by holes in a hub, by vacancies joining them for a wheel's use; the use of clay in molding pitchers comes from the hollow of its absence; doors, windows, in a house, are used for their emptiness; thus we are helped by what is not, to use what is." The "not" then becomes prime—not as a void or even as a static space but as a dynamic space—a place. If this is true then we must find our center not just in space but in the people in it. It is when we see this concept I believe we view a new direction—the whole man and his involvement.

Marshall McLuhan who has done a great deal to sensitize us to the new age makes this clear when he pictures us as thinking of space primarily in terms of the visual when we are being thrust into a new age of space that is accoustic, horizonless, boundless, olfactory. We move

from a space defined only by walls to one defined possibly only by action, thus as a freedom march or any other group acting in concert constitutes a space. This opens up a new field of thought dedicated to design of a man-centered arena.

We have moved partially in the direction of this "non-linear" type of architecture with some buildings such as the Samuel F. B. Morse dormitories at Yale and Habitat in Montreal. These show evidence of a "cool" space theory which allows the inhabitant to feel that he is a participant in the creation of the space much in the same manner as a listener to the music of Schoenberg, Ives or Cage or a viewer of realist cinema.

While moving in this direction visually in these buildings, there has been a noticeable tendency to disregard the non-visual environment, and man finds himself unconsciously irritated by the lack of consideration of his other sensual feelings. Habitat is a good example of this. Although the total visual concept is excellent,

(Continued on page 20)

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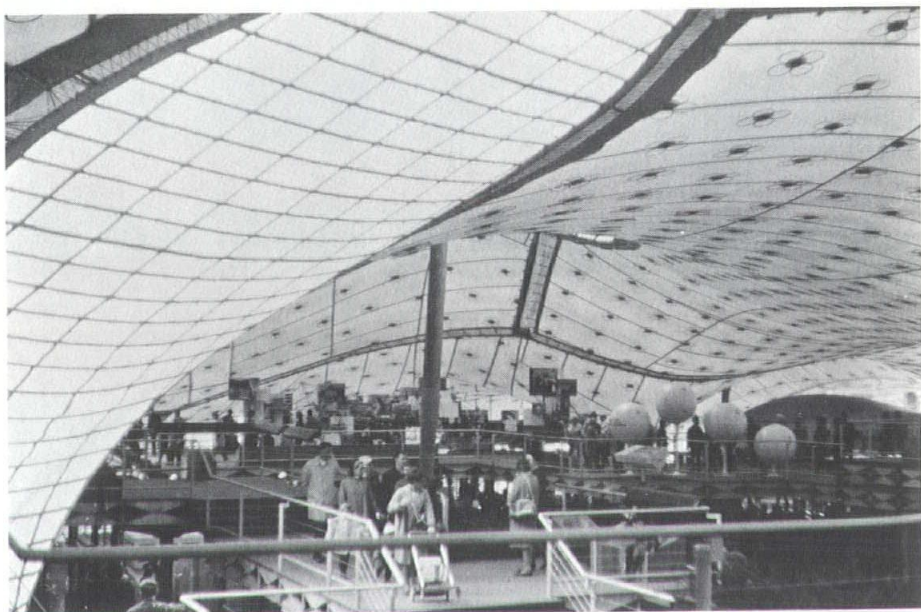
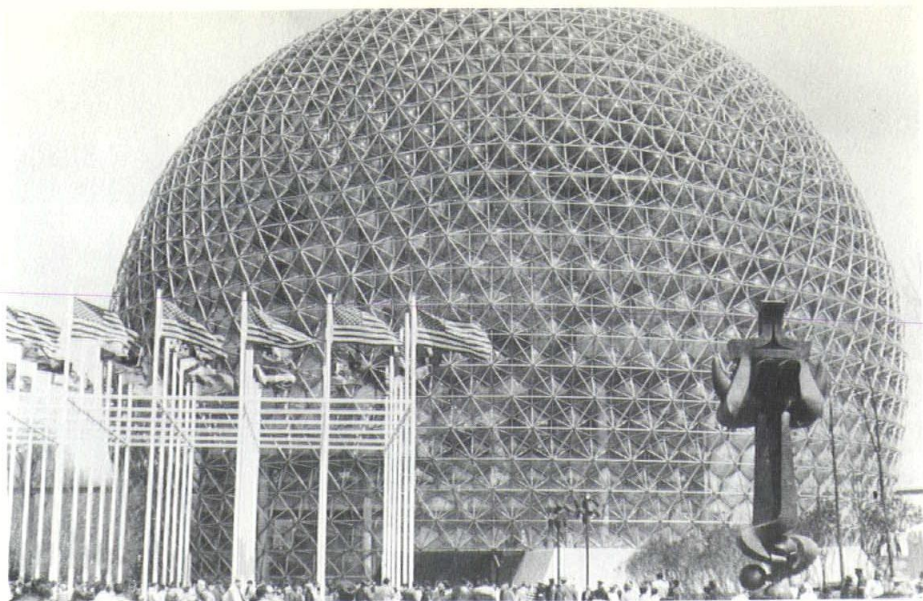
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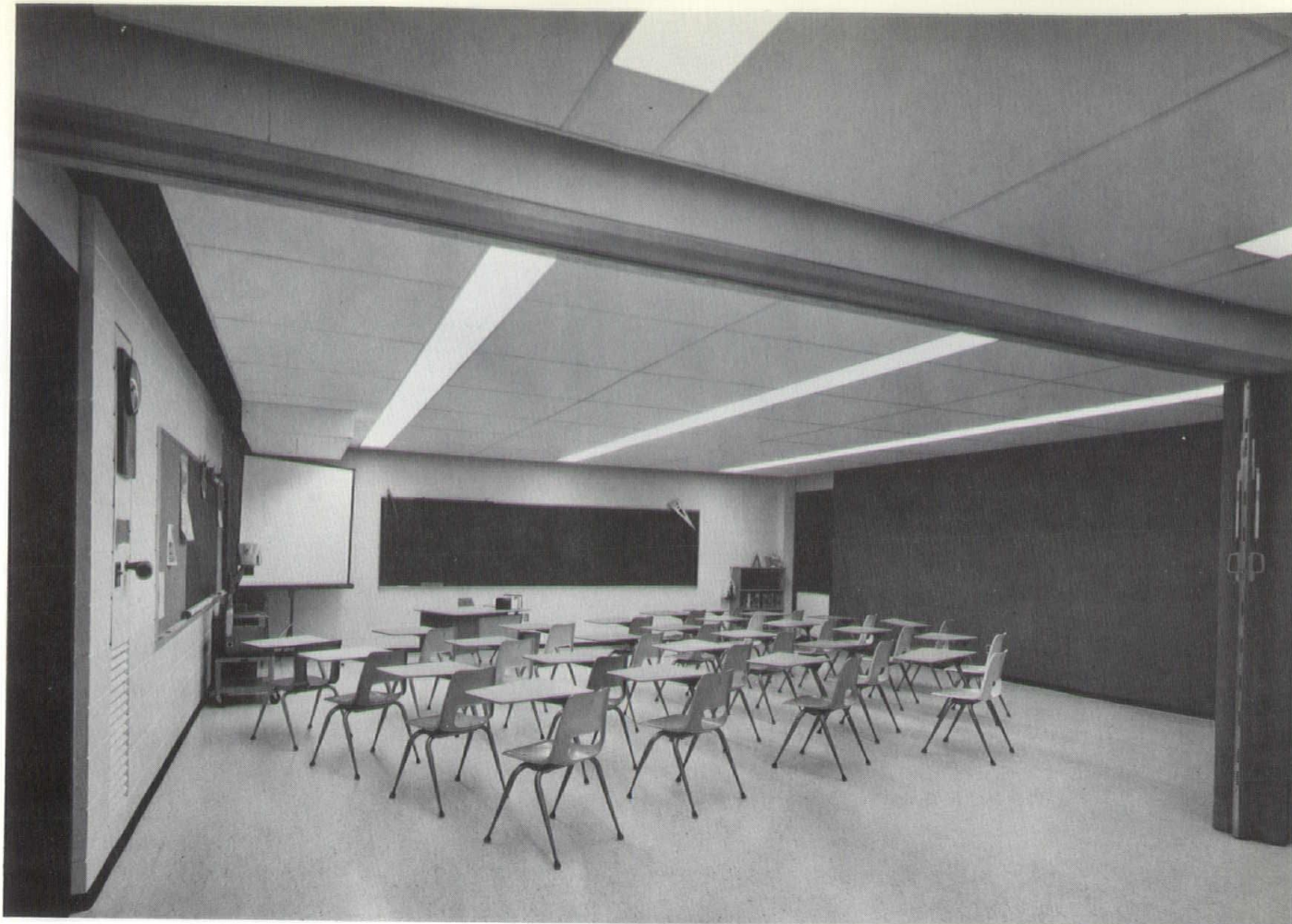
individual residents must feel uneasy in the space created. The thought of approaching his apartment over the bleak ramparts in Montreal's seven months of inclement weather shows a lack of understanding for the inhabitant. The accoustical environment in the interior and the total lack of textural change of the exterior give the project a complete sense of austerity. Other buildings such as our modern air terminals are also good examples of this. In them we are regimented into rows facing each other in a volume of space that is completely bewildering and accosted by a constant bombardment of noise, both casual and deliberate, so that the time between flights becomes not tranquil but traumatic.

In contrast Fuller's U. S. Pavilion at Expo used technology to an advantage, providing us with a total experience. The German Pavilion also treats us with the same involving experience. In both buildings we could hardly have imagined them without seeing a pageant of people as an integral part of them. Although the pavilions certainly served a different function, each of these building types must achieve a sense of relationship to the realism of its purpose.

The new direction then lies not in a new scintillating visual form of architecture but in the development of an environment centered in the total man. To do this we must start by studying the actions of man in the space to be created. We must study the sociological forces that relate people to one another in the space. If it is a housing development, we must know how to create a neighborhood. Physiologically we must set the environment that best suits the action. If it is a school, the thermal, light and accoustical treatment must be of a nature to encourage learning. We must also study the psychological forces that affect the design criteria. If a high-rise office building, do we understand the problem of vertigo as it relates to floor-to-ceiling glass.

When we can understand these environmental responses of contemporary man and use them effectively, then we can develop architecture that becomes not just the stage setting for the action but the total drama itself.





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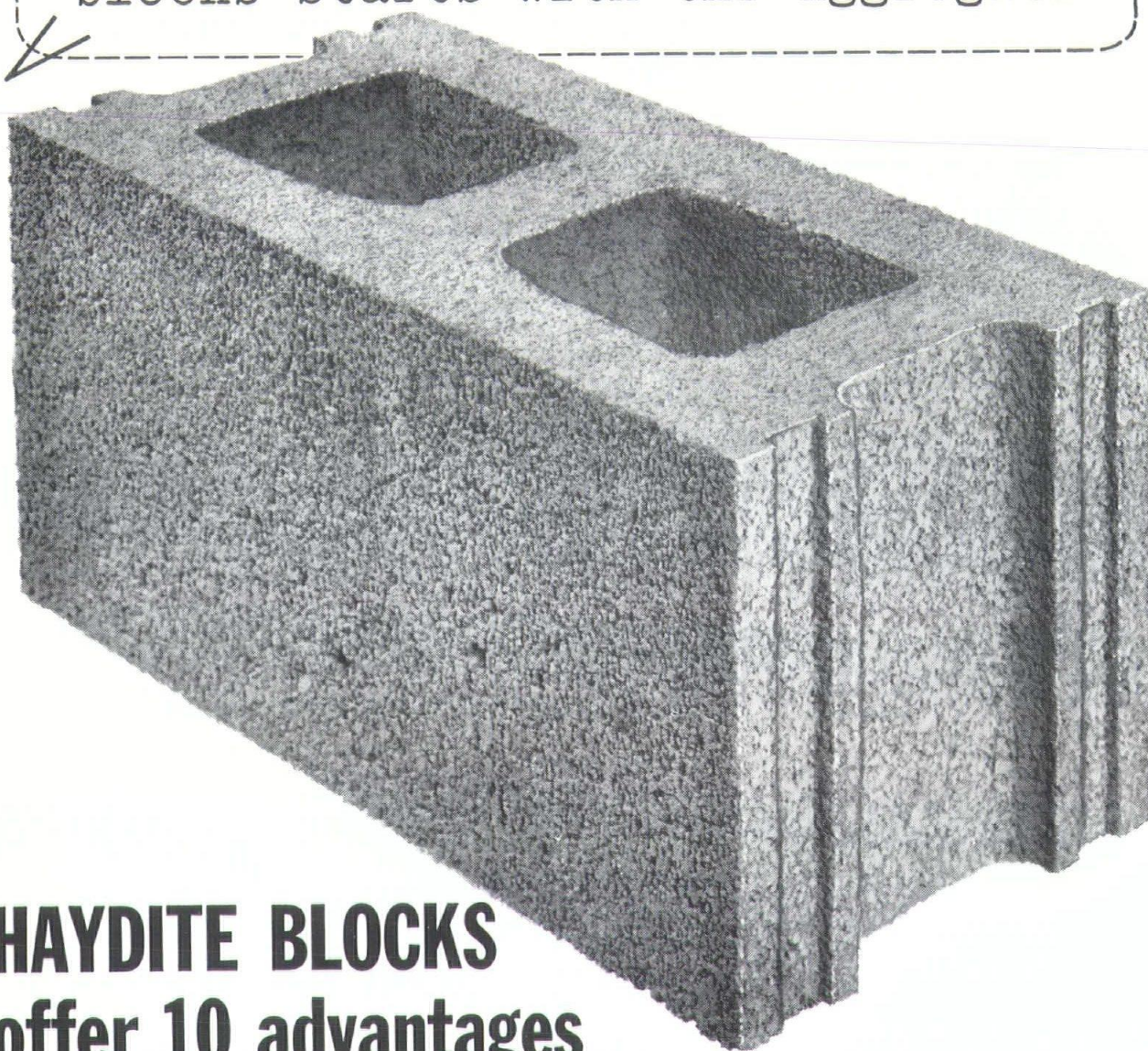
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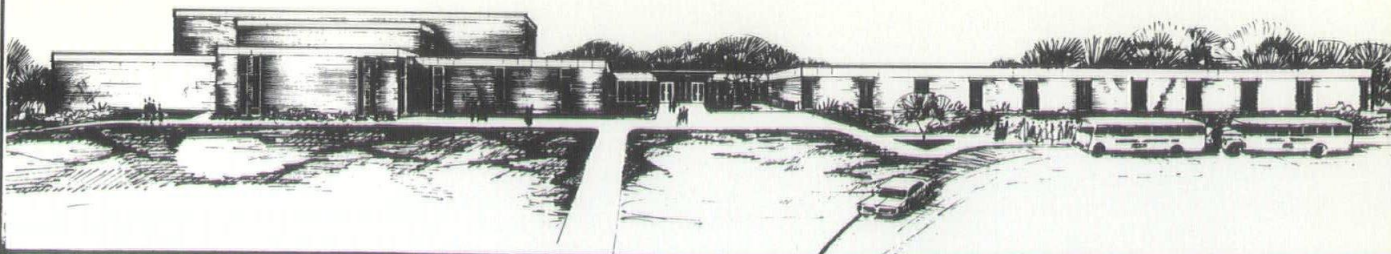
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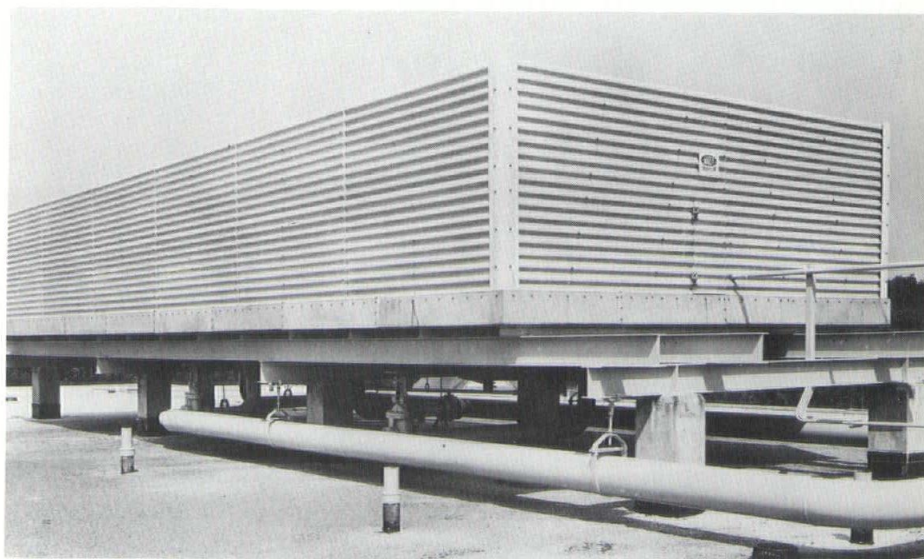


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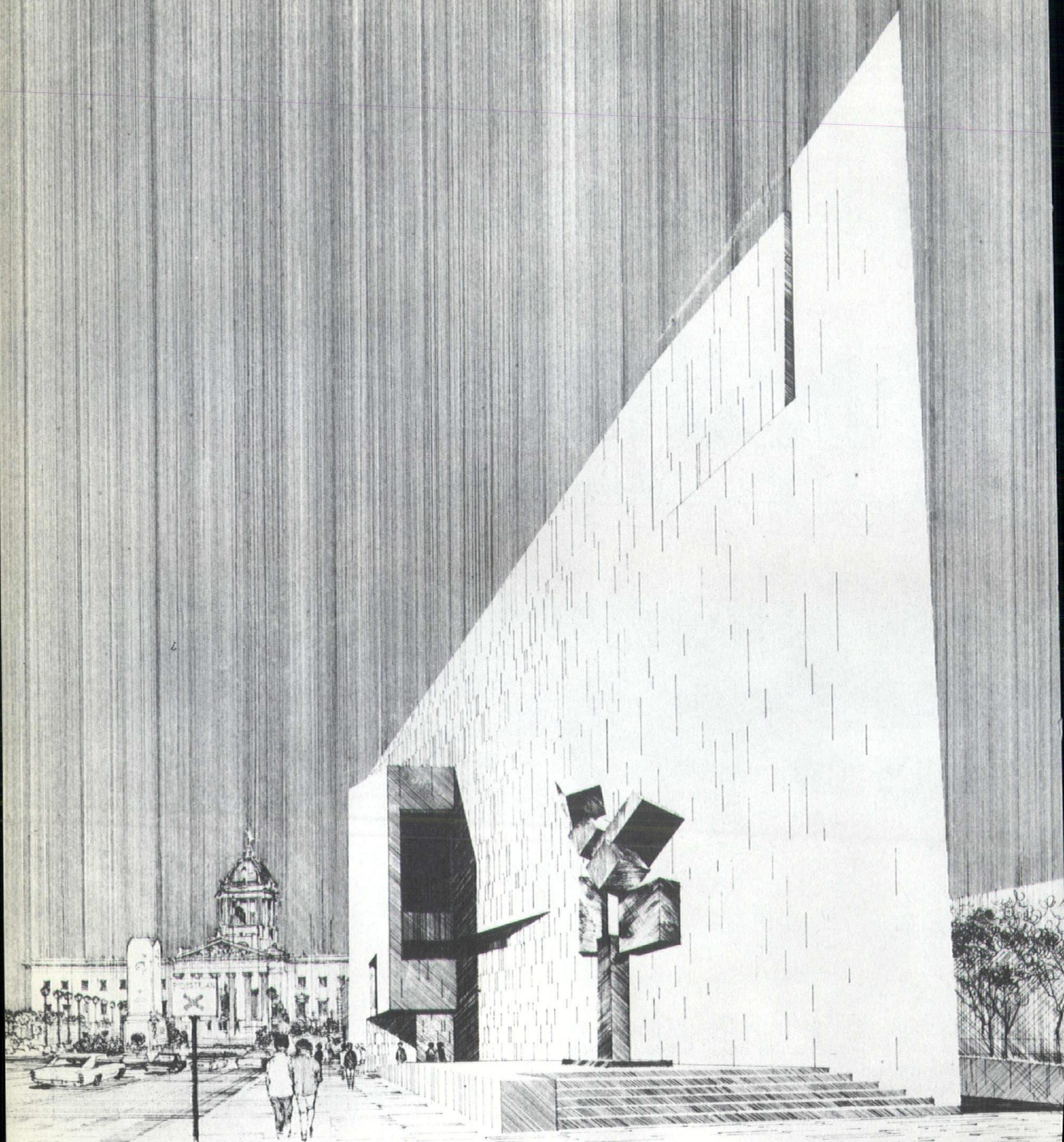
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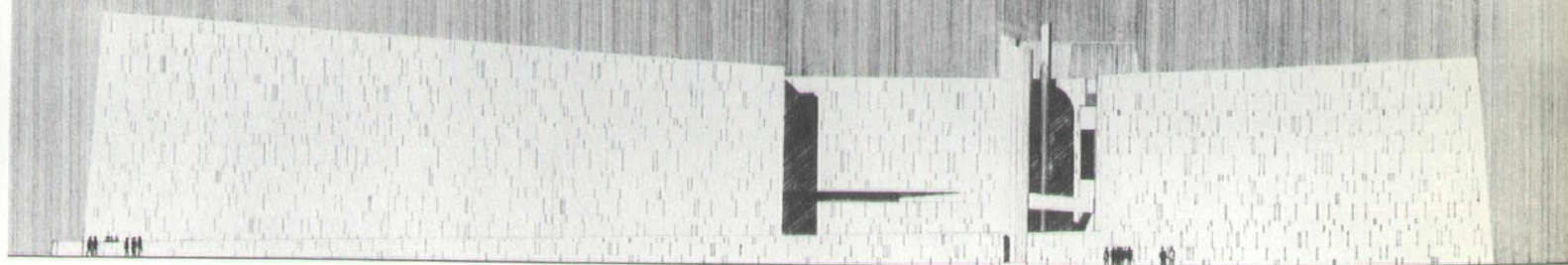


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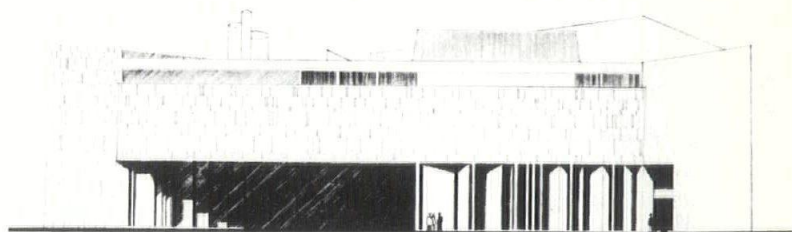


winnipeg art gallery winnipeg, canada

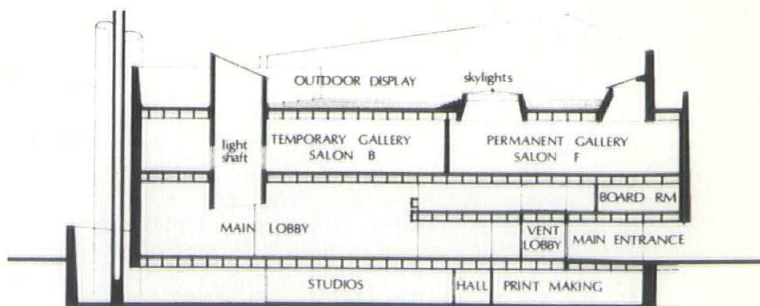


The City of Winnipeg, Manitoba, Canada, recently held a competition for the design of an art gallery. A team composed of Tadeus M. Janowski, currently on the staff of Iowa State University, and Gustavo Da Roza, architect practicing in Winnipeg, won the competition. The site was triangular in shape which led the architects to a triangular plan as their solution. The jury felt it to be the most successful triangular building they had ever seen. It has been described as a giant "ax cutting the prevailing northern winds". It is located on a main axis of downtown Winnipeg and is adjacent to the Capitol Building for the Province of Manitoba. The building contains two large galleries, a sculpture gallery, an auditorium, roof and street level outside galleries, an art school with studios for painting, sculpture, and ceramics, and meeting rooms for committees, offices for the administration of the museum and a penthouse with coffee shop facilities. It is to be built of reinforced concrete and a stone native to Manitoba. The team of architects received a \$10,000 prize for their design and also the commission for the \$4,000,000 structure.

The building is of particular interest to Iowa because Professor Janowski has been a member of Iowa State University's Department of Architecture staff for more than a year. Mr. Janowski was born in Poland and graduated from the University in Cracow with a second Master's Degree from the University of Illinois. He has been the architect for a number of projects in Poland and Russia before emigrating from his native Poland to Canada and the United States. He has won prizes or honorable mention in 36 national or international competitions, among them the F. D. R. Memorial Monument in Washington, D.C., and the Olympic Stadium in Banff, Canada. Members of the Iowa Chapter of the American Institute of Architects are pleased that the students at Iowa State have the opportunity to study with a man of such obvious skill in delineation and design. We congratulate Professor Janowski on his achievement in Winnipeg.

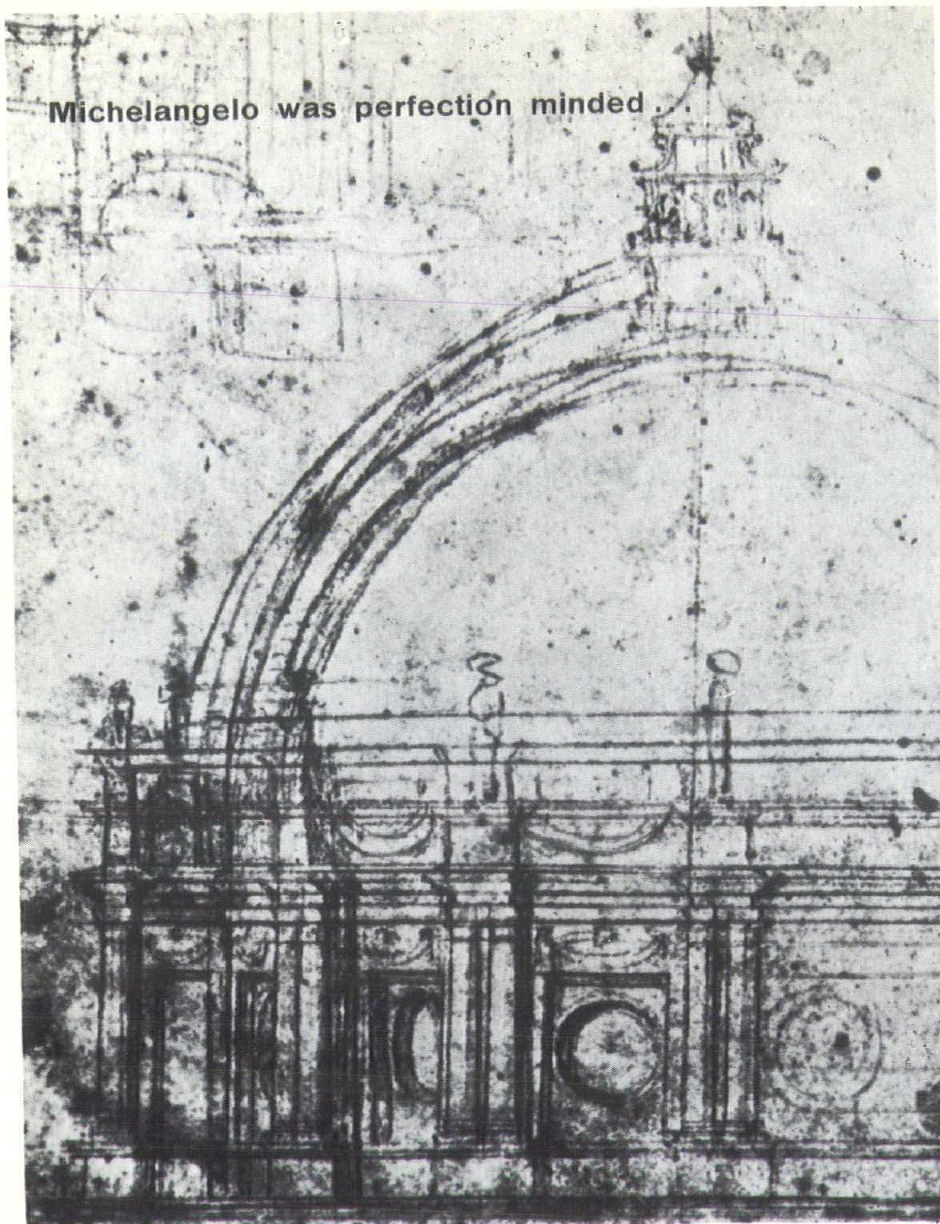


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We feel that the following quotations from "Showdown for Non-Violence" an article by the late Dr. Martin Luther King Jr. which appeared in Look magazine just before his untimely and unnecessary death have particular meaning to those in our profession:

"White America has allowed itself to be indifferent to race prejudice and economic denial. It has treated them as superficial blemishes but now awakes to the horrifying reality of a potentially fatal disease. The urban outbreaks are 'a fire bell in the night' clamorously warning that the seams of our entire social order are weakening under strains of neglect.

"The American people are infected with racism—that is the peril. Paradoxically they are also infected with democratic ideals—that is the hope. While doing wrong they have the potential to do right. But they do not have a millenium to make changes. Nor have they a choice of continuing in the old way. The future they are asked to inaugurate is not so unpalatable that it justifies the evils that beset the nation. To end poverty, to extirpate prejudice, to free a tormented conscience, to make a tomorrow of justice, fair play and creativity—all these are worthy of the American ideal. . . ."

"Our whole campaign . . . will center on the job question, with other demands, like housing, that are closely tied to it. We feel that much more building of housing for low-income people should be done. On the educational front, the ghetto schools are in bad shape in terms of quality and we feel that a program

(Continued on page 28)

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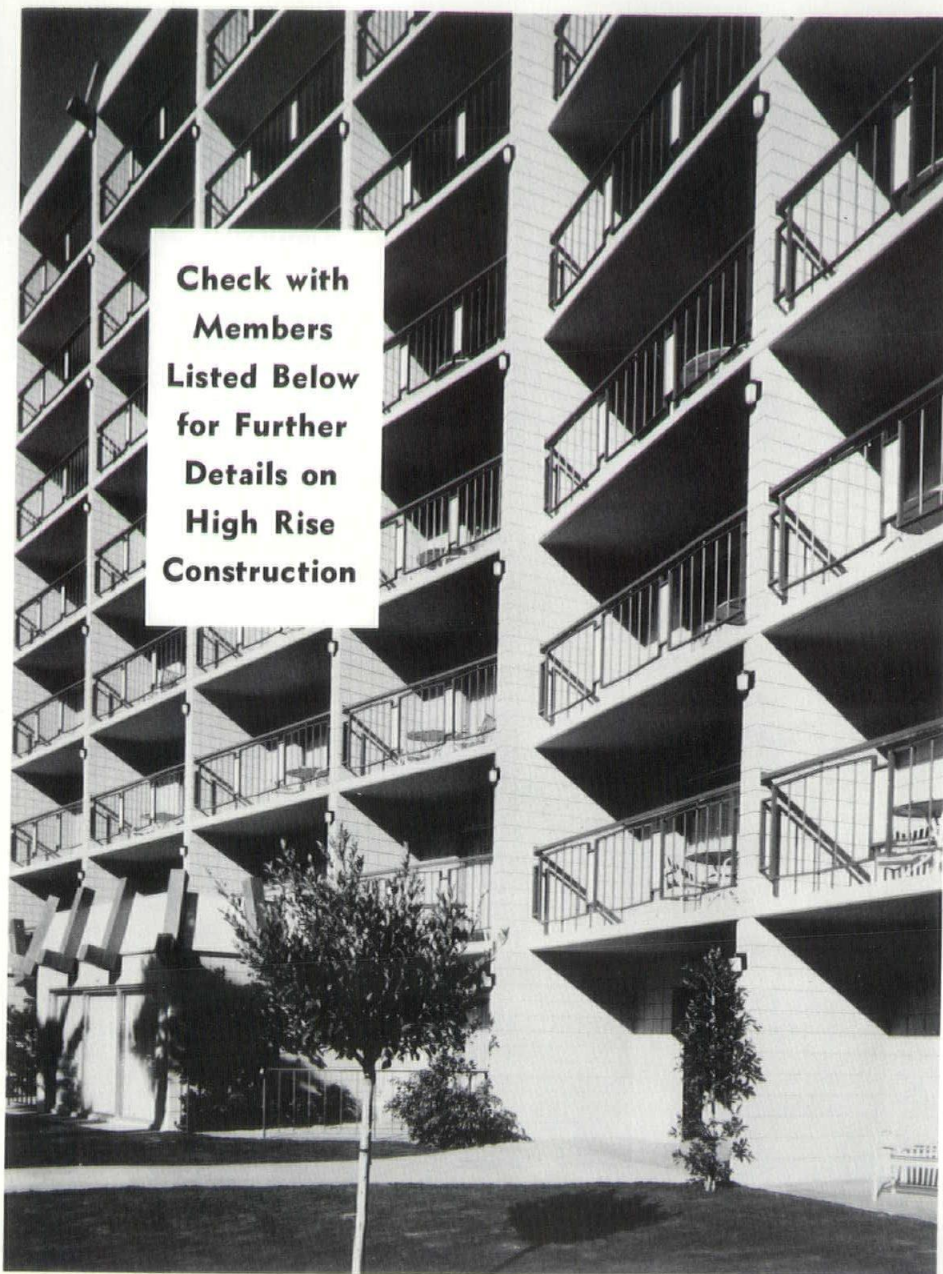
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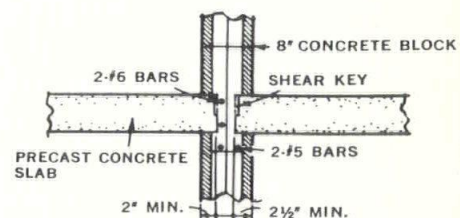


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Today concrete block possesses more comprehensive strength than ever before—yet still provides more wall area for less material and labor costs. This, combined with the wide variety of shapes, sizes, colors and textures, helps to elevate the most creative designs, the most demanding load-bearing requirements, to new highs.



Concrete block is coming up in the world—and fast. These loadbearing walls of scored 8" x 8" x 16" block were completed at a rate of one story per week over a four month period, enabling the owner to open for the summer season. Note how transverse wall system provides the amenity of balcony privacy. Integral scoring treatment in the modular unit evinces a more attractive wall network of 8" squares. The loadbearing walls support concrete floor slabs that were precast at the site.

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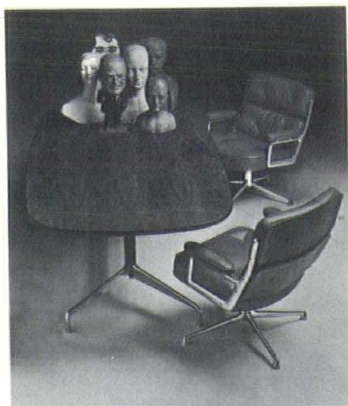
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how light is texture.
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studying the environment
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is retained after it is out of sight).

in iowa herman miller is

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they know who herman miller is.



(Continued from page 26)

should be developed to spend at least a thousand dollars per pupil. Often, they are so far behind that they need more and special attention, the best quality education that can be given. . . ."

" . . . We will place the problems of the poor at the seat of government of the wealthiest nation in the history of mankind. If that power refuses to acknowledge its debt to the poor, it will have failed to live up to its promise to insure 'life, liberty and the pursuit of happiness' to its citizens.

"If this society fails, I fear that we will learn very shortly that racism is a sickness unto death."

What will you do?

THE URBAN CRISIS TO BE EXPLORED IN DEPTH AT ARCHITECTS' CONVENTION

The urban crisis and the architect's role in helping solve it will be discussed in sessions on MAN/ARCHITECTURE/NATURE at the 1968 convention of The American Institute of Architects, June 23-26. Key-note speakers for the June 24 session on "MAN" in Portland, Oregon, are Whitney M. Young, Jr., Executive Director of the National Urban League, and Gene C. Brewer, Chairman of the Board of the National Forest Products Association and President of U. S. Plywood-Champion Papers, Inc. Donald Canty, Editor of Urban America's *City* magazine, will be discussion leader.

Under Mr. Young, the Urban League has been in the forefront of the civil rights movement. It has broadened its approach and services, and launched new programs aimed at providing equal opportunity for Negroes in employment, education, housing, health, and welfare. Mr. Brewer has been active in the forest products industry since 1937, when he went to work on the production line at U.S. Plywood Corp. By 1959, he had worked his way up to the presidency. He continued to hold that title, when in 1967, the firm became U.S. Plywood-Champion Papers, Inc. He has always been active in both business-related and civic affairs.

Miss Barbara Ward, internationally known author, editor and economic interpreter, will present the Purves Memorial lecture entitled "Hope for an Urbanizing World" to the conventioners.

Regarded as one of the most in-

fluent writers in England, Miss Ward was formerly Foreign Affairs Editor of "The Economist" of London. Her most recent book is "The Rich Nations and the Poor Nations". In private life, Miss Ward is Lady Jackson, wife of Sir Robert Jackson, senior consultant to the United Nations Development Program. For a number of years, she has been a visiting lecturer and research associate at Harvard University and a Carnegie Fellow.

FIRE MARSHAL'S COMMITTEE REVISING SCHOOL SAFETY REGULATIONS

For some years fire safety regulations in schools and colleges have been in effect a matter of one-man law, some of which has been good and some of which has been bad.

The State Fire Marshal, Wilbur Johnson, is holding a series of meetings to bring fire safety regulations for schools and colleges into line with reality in so far as safety is concerned. Present and working on this Committee are representatives of the Board of Regents and the Department of Public Instruction, building inspectors, school superintendents, the State Fire Marshal's office, and several architects. These architects are Herbert K. Enzmann of Des Moines, James M. Bentley of Davenport, Donovan D. Kramer of Dubuque, N. Clifford Prall of Des Moines, and Richard R. Jordison of Iowa City.

While the regulations as decided upon will eventually be published, it goes without saying these discussions are of interest to all architects who provide service to schools, and the architect members of this advisory committee would welcome suggestions and comments.

The mobile classroom is one of the problems being discussed because frequently there are not two means of exit as required, and furnace rooms are sometimes not sufficiently fire-resistive and are often included in the classrooms.

Architect members of the Committee are working to get some uniformity established in regulations, and to determine whether the NFPA Regulations, the Uniform Building Code 1967 Regulations, or the Fire Marshal's regulations are paramount in case of conflict.

Perhaps the most important conclusion to be drawn is the need for a State Building Code.

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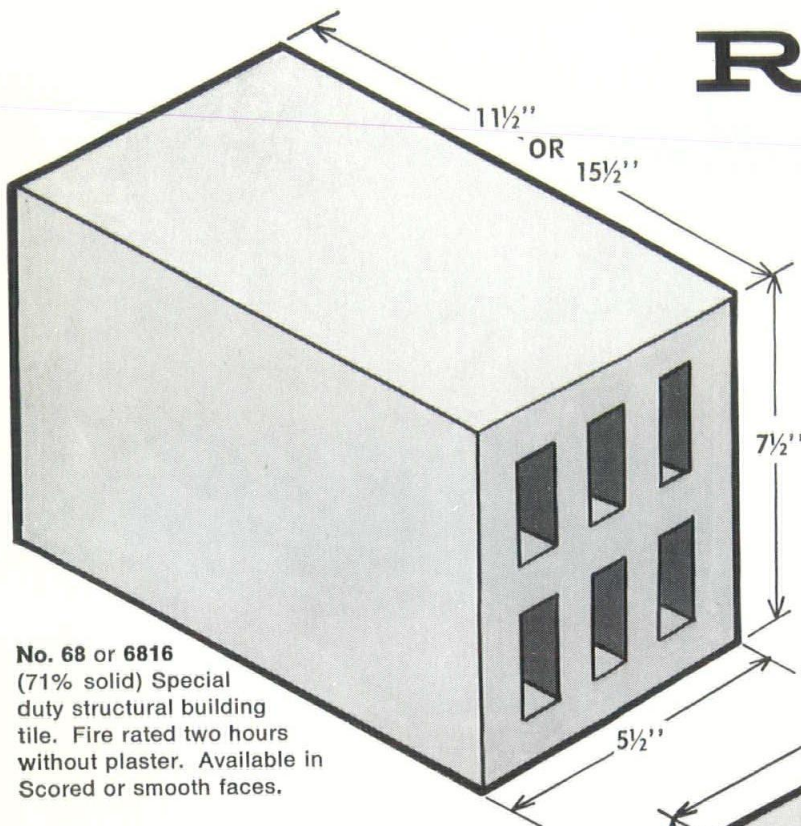
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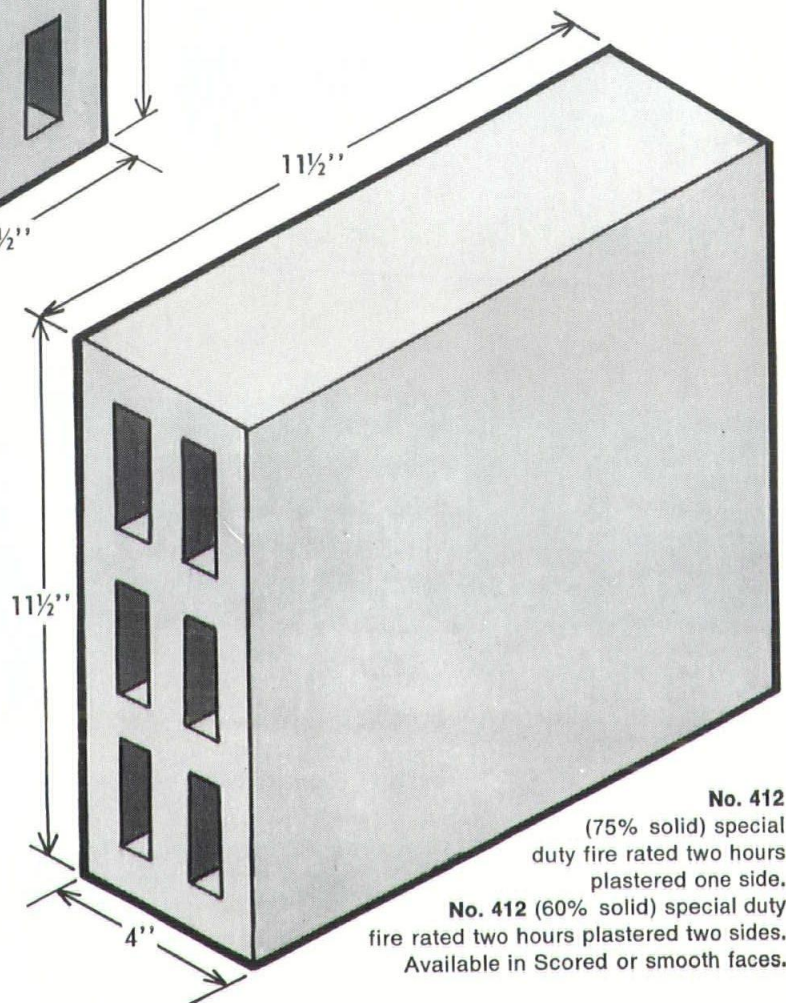


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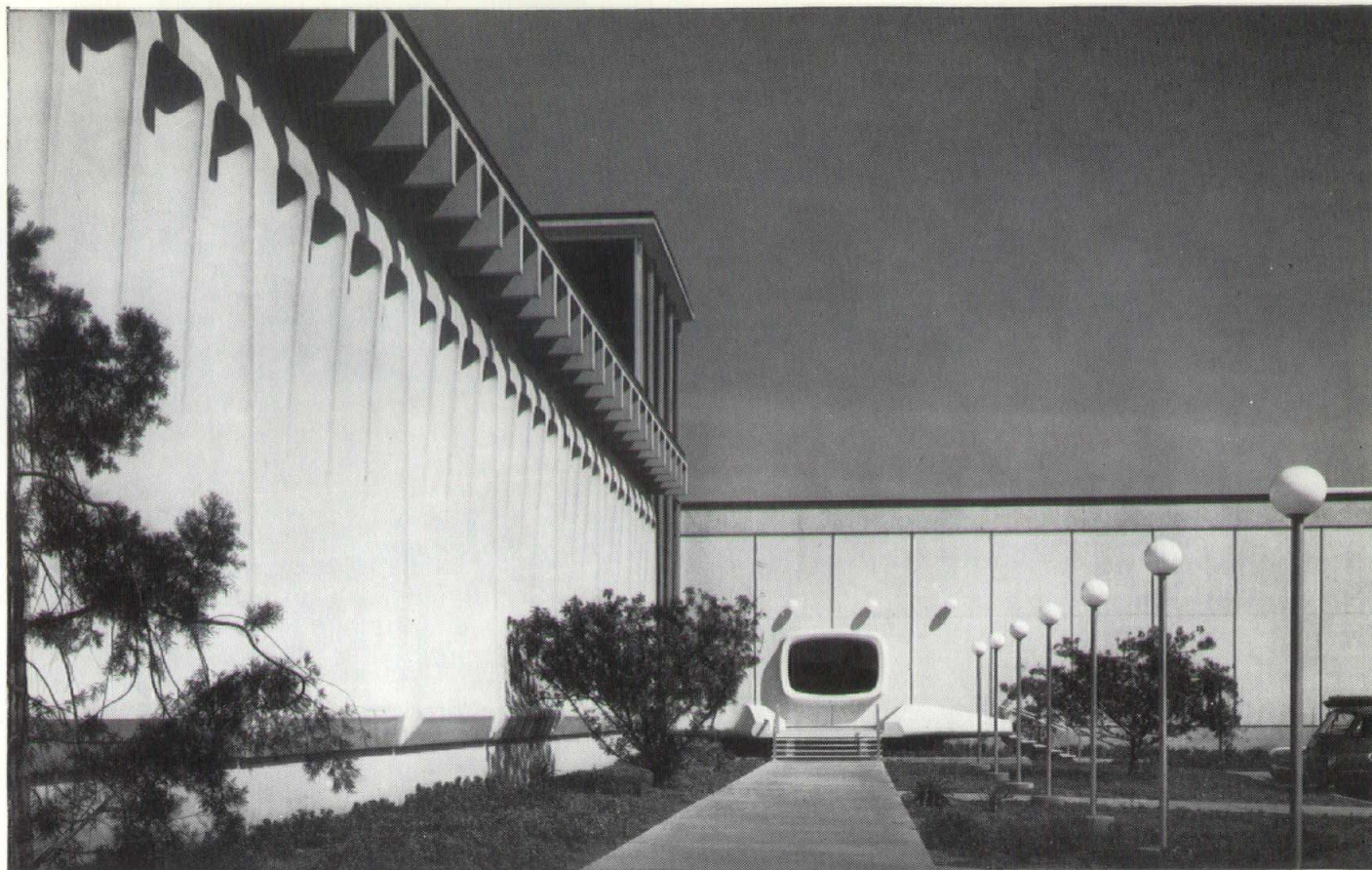
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Dream creamery comes true in concrete

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clear spans of 40 to 80 feet and cantilevers up to 20 feet. The few interior supports and walls required are cast-in-place concrete.

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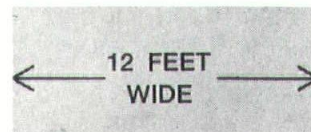


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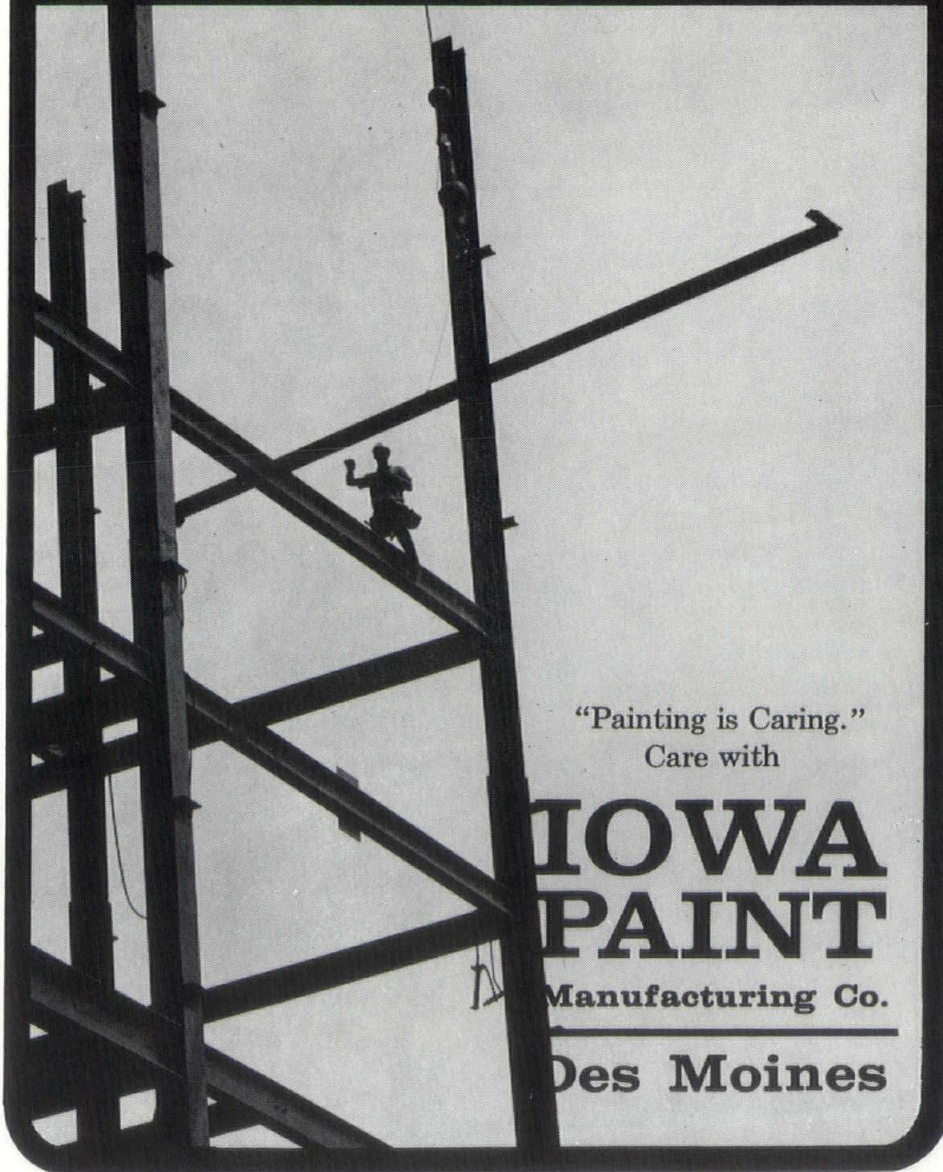
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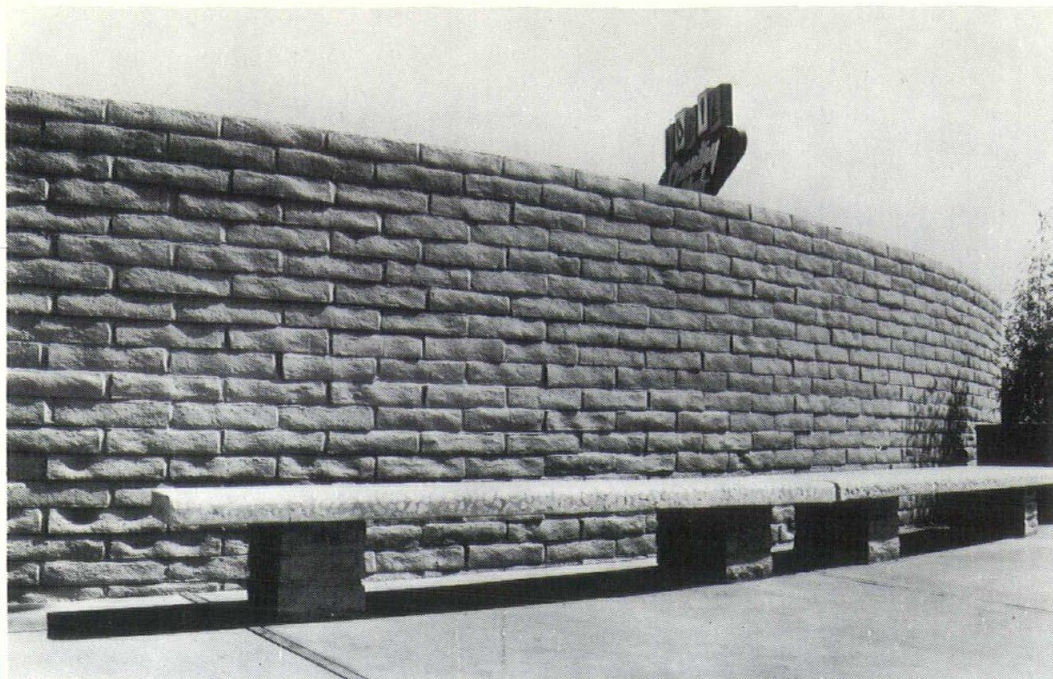


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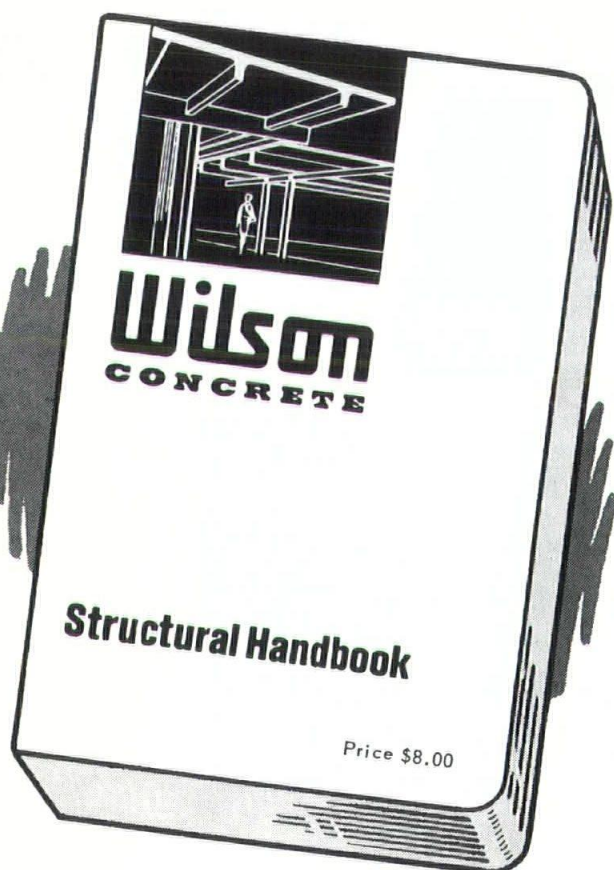
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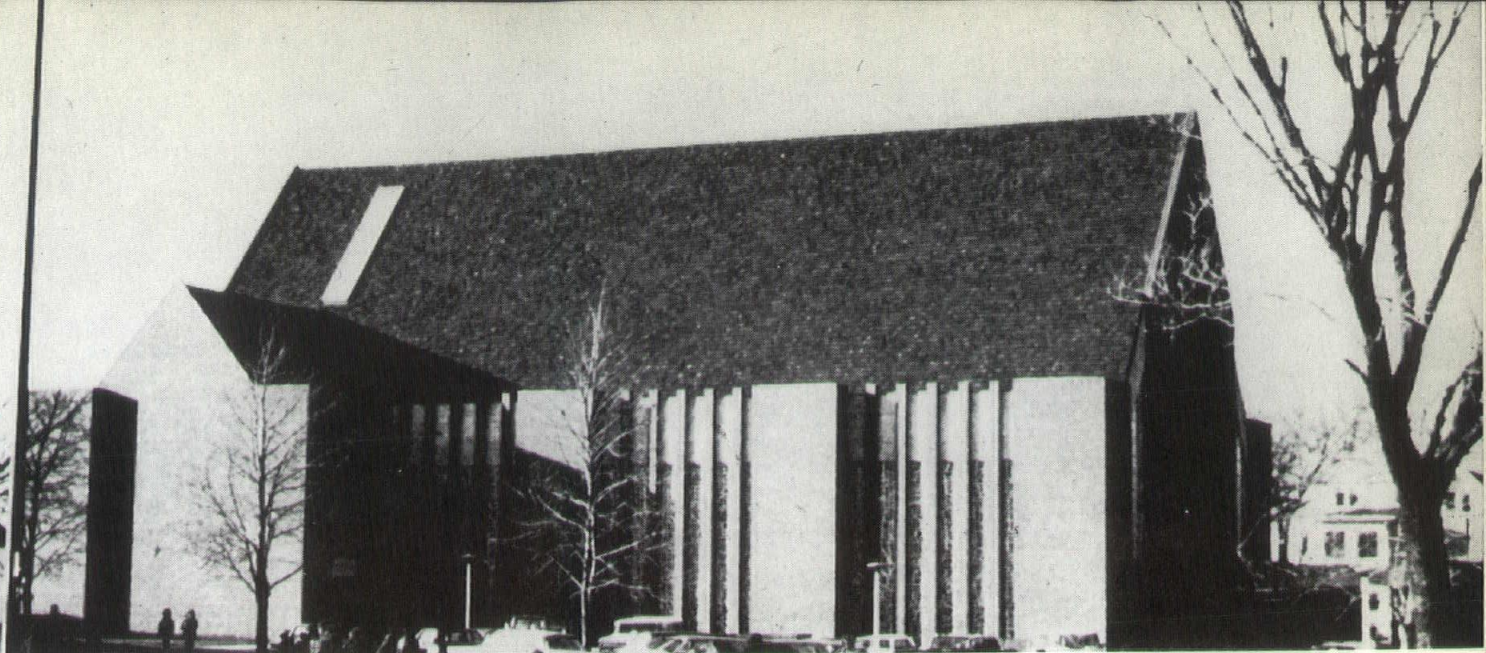
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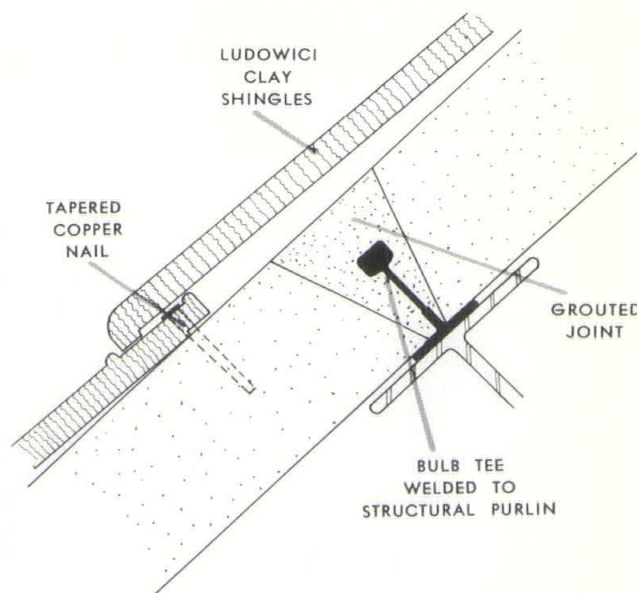
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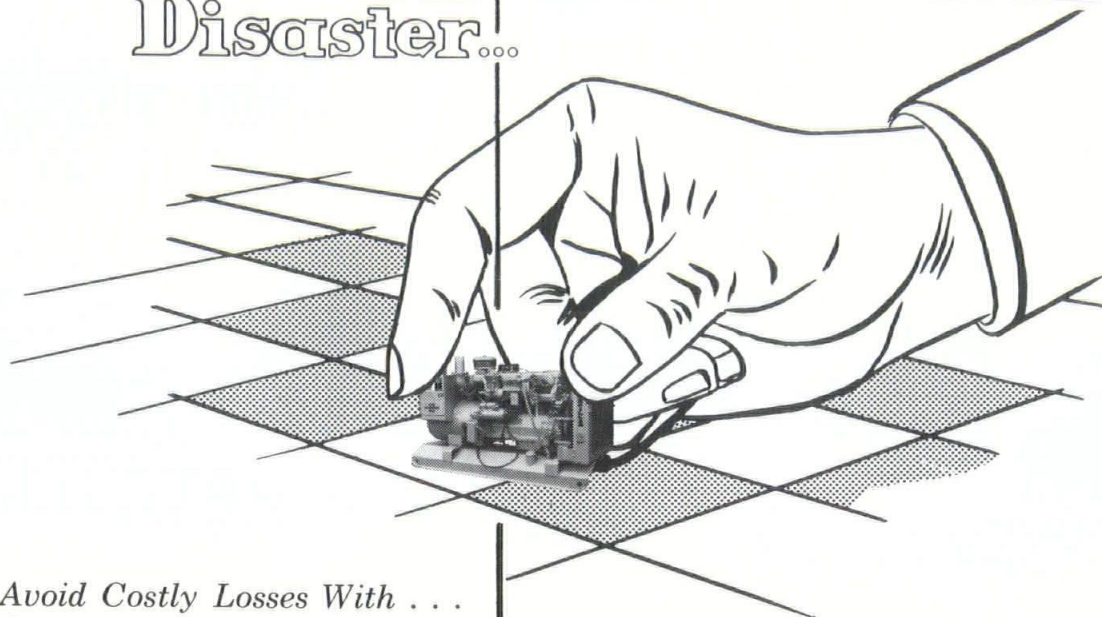
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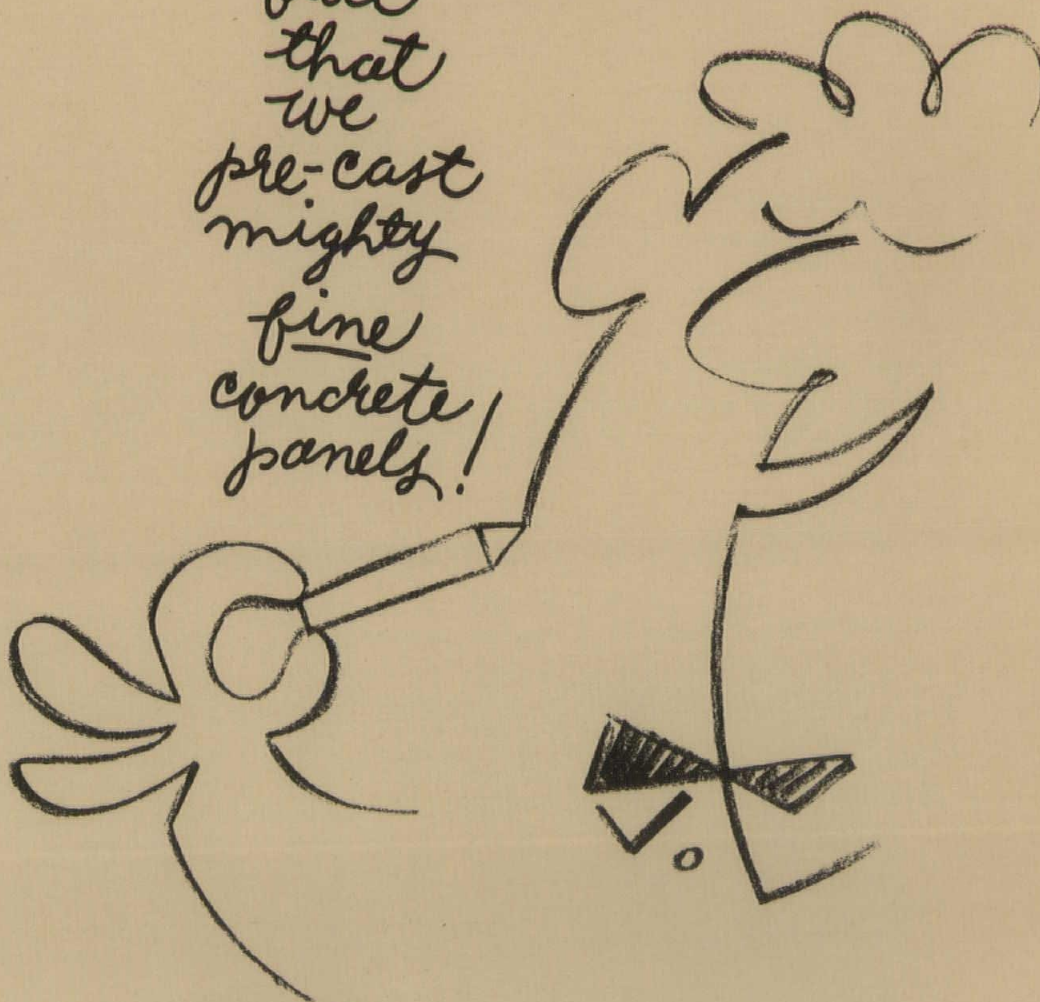
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