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Featured on the cover is the Brenton Student Center at Simpson College in Indianola, Iowa, by Charles Herbert and Associates of Des Moines.

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The following buildings were selected by
the editors of the IOWA ARCHITECT to
illustrate the vast range of design problems solved by Iowa
architects as they serve Iowa's colleges in
their building programs. The illustrations show a
variety of design philosophies and at the
same time illustrate an excellence of solution that
place this work in a favorable light when
compared with that of other campuses
in other states. Intentionally
excluded from this section
are buildings involving college
housing which will
undoubtedly comprise a
special section of a future
issue of the IOWA
ARCHITECT. Many additional
fine buildings or additions
have been done on Iowa
campuses in recent years.
Editorial space and
information concerning all of
them necessarily restricts our
mentioning but a few which
we feel are illustrative
of the best.
Architects Thorson-Brom-Broshar-Snyder adapted this building to a sloping site by providing horizontal walkways around the perimeter of the laboratory and classroom spaces adjoining the lecture hall seen at the right of the picture. The Science Building becomes a welcome and needed facility at the University of Northern Iowa, Cedar Falls.
The office of Charles Richardson and Associates in association with University Architect George Horner have been commissioned to design an addition to the Zoology building at the University of Iowa, Iowa City. The addition closely follows the form and appearance of Zoology I, which was recently completed and is indicated to the right of the main entrance which will be centered on the long facade of the building when addition II is completed.
This building houses the Music Department at Central College in Pella. Architects Savage and Ver Ploeg expressed the several functions of the building in this design by showing separate building masses housing the recital hall and rehearsal hall. These smaller elements flank the main portion of the building which houses faculty studios, library, offices and student practice rooms.
This building at the University of Wisconsin was designed by the Dubuque firm of Durrant-Deininger-Dommer-Kramer-Gordon. It features a central mechanical and circulation core with laboratories distributed around the perimeter with large windowless areas in the exterior wall which facilitate the installation of lab equipment. The building's principal exterior materials are carefully controlled architecturally finished reinforced concrete and brick which are in harmony with adjacent buildings on the campus.
Savage and Ver Ploeg
West Des Moines, Iowa

Physical Education Center
University of Northern Iowa
Cedar Falls, Iowa

Robert Porter AIA,
University Architect

Savage and Ver Ploeg have been commissioned to do the first units of University of Northern Iowa's new physical education center. The accompanying sketch indicates the master plan as it will appear when all construction is completed. Construction is expected to start during 1969 on the first portion.
Architects Savage and Ver Ploeg are responsible for the creation of this fine new facility at Iowa State University, which houses varsity and undergraduate locker rooms, a swim-gym, and other physical education activities. It does not include a spectator gym for such things as basketball. The exterior materials are brick and pre-cast concrete. A feature of the building's construction was a poured-in-place prestressed concrete roof system which was post-tensioned thereby producing long spans of concrete with a resultant of low maintenance and good fire rating over the pool space.
This building, devoted almost entirely to nuclear research, is attached to the north end of the one-story Physics building on the Iowa State campus. Leased ground occupied by the Atomic Energy Commission greatly restricted the site so that the vertical configuration of the building was dictated as a solution. The intermediate and lower floors are nearly all laboratory space or offices directly relating to laboratories while the upper floor is primarily office space. The architects solved the problem of few windows in laboratories and many windows in the offices through the piercing of the white precast concrete cap which crowns the building. A large penthouse contains mechanical equipment for air conditioning, elevator equipment, and pumps and filters for de-ionized water and the similar specialty mechanical requirements.
Sited on the north edge of the campus, the union takes advantage of a city park directly east, toward which is oriented a plaza, balcony and ample glass area. The materials are harmonious with those existing on the campus. Interior spaces are arranged at various ascending levels about a central skylit gallery which rises three stories. A requirement which dominated the solution was the ability to visually control the many spaces from a central location, thus establishing the characteristic, open, interrelated spaces. Clerestories in several spaces balance the strong natural lighting of the gallery space.
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The Center houses a five-hundred
seat theater with staging adaptable to
either proscenium or thrust type. Other
facilities include an experimental
theater, gallery-lounge, workshop,
classrooms and offices. Materials
are poured and precast concrete,
vertically form-marked, and grey glass
with black mullions. The sloping site
is developed into a two-level circula-
tion pattern, the upper utilizing a pair
of massive concrete bridges. A future
visual arts complex will close the south
(lower) end of the plaza and relate
directly to the Center.

college of nursing
UNIVERSITY OF IOWA
IOWA CITY, IOWA

Rising from the west limestone bluff
of the Iowa River and directly west of
the Old Capitol, the College of Nurs-
ing will share its neighborhood with
the forthcoming Basic Sciences com-
plex, an intensively geometric build-
ing. The building form is a direct
response to its internal needs and to
its environment. Large scale, rough-
sawn white limestone, similar to that
of the Old Capitol and that projecting
from its own site, is the dominant
material, structurally supported with
poured and precast concrete. The
lowest level, housing lecture halls and
study areas, forms a geometric podium
from which the upper levels grow. The
middle two levels are completely
transparent at the exterior wall. They
house administration and classrooms.
The upper two levels contain faculty
offices and classrooms.
Editors Note: The Symposium took place October 31 and November 1 at the Camp and Conference Center in Newton, Iowa. The one year old facility features heated quarters, bunk bed accommodations, good food, and a rural wooded environment. Papers were given by eight Iowa Architects, with small discussion groups reacting. The evening was spent with a film presentation by Ron Resch, an experimenter in Folded Paper Structures from the University of Illinois.

In this issue, the paper given by Michael Schroeder, Viroqua, Wisc. a fourth-year student in Architecture at Iowa State University, is presented in full. In following issues other representative papers will be printed.

It would be reasonable to say that the majority of participants in the recent symposium felt it to be highly successful, if from perhaps widely differing points of view. The attendance was good; formal presentations, for the most-part, were well-developed and provoked spirited discussion; physical accommodations and weather were highly agreeable; the format was sensitively structured to establish a rhythm and basic frame of reference, but at the same time flexible where appropriate. In other words, most of the standard ingredients for the “success” of such an occasion prevailed.

However, it is irrelevant to discuss Symposium 1968 in terms of success, failure, or similar post-mortem adjectives. To do so merely dilutes the experience to just another fraternal get-together of the sort with which we are not unfamiliar. The symposium merely encouraged what many of us feel should be an integral part of professional practice—the free and unedited exchange of ideas, the opportunity for positively oriented dissent and criticism. It became apparent rather quickly during the day’s formal presentations and ensuing group discussions that the value of the symposium would be primarily a personal matter, dependent upon each individual’s participation and sensitivity to the situation. This is not to underplay the importance of those efforts which made the symposium possible, but rather to suggest that there can be no real definition or documentation of the event for those who were not present. What did seem to symbolize the experience in a general way was the contrast in the nature of ideas—ideas launched from an intuitive experiential reality on the one hand and a professional reality on the other. Yet there was evidence of a common frustration born from within diverse ideologies and arising from repeated thrusts towards relevancy. There may be more dialogue possible among us than we might have imagined.

These observations are not meant as capsule summary for those who were unable to take part in the symposium, and are obviously unnecessary for those who did. This is not necessarily even an endorsement for future repetition of the event in identical format, but simply to urge that dialogue of the sort that developed during the symposium be given every chance to reoccur in whatever form and under whatever circumstances seem conducive. Papers written in reaction to those presented at the symposium could be one way of expanding the dialogue. There are others.
At the outset of this second paper of the series, I should like to clarify a few attitudes that were not adequately represented in the first essay.

This series of papers, published in advocacy of the central idea of regional urban form, is intended to traffic almost entirely in concepts. Although the written word is largely unsympathetic to a visually oriented profession, I must simply confess that the resources at hand do not allow one to proceed further in the pursuit of a concrete expression. In a recent symposium, sponsored by the Iowa Chapter of the A.I.A., I presented a paper which centered about a proposal whereby professionals in the general discipline of environmental design might gain access to funds which would, in turn, make long term and considerably more specific research possible. In the absence of any such possibility, these papers must go begging and, hopefully, some later date will witness a visually formalized result.

I would hasten to add, however, that concept is the key to any approach involving urban form. Architects are all too ready to work in the mode natural to the profession, and this has resulted in numerous schemes for new approaches to environmental problems which have been long in terms of specific form and somewhat impoverished in the realm of concept. Indeed, it seems apparent that architects are all too readily led astray when called upon to address large scale urban problems because of their penchant for never really being able to distinguish between the general and the particular. Architects naturally tend to design down to the last ash tray, and this inclination is wholly admirable in terms of relatively small scale works. However, in relationship to the total urban fabric, the idea of total design is neither possible or virtuous. An unstructured urban environment is certainly a pathetic thing but the converse is, like all authoritarian attitudes, equally repugnant. Structure is, of course, the vehicle of order, but, as a constituent of urban form, it must never become the advocate of the totalitarian. In this regard, I have encountered examples of new approaches to the urban environment, spawned by architects, which are, to my mind, outrightly fascist in expression.

The second clarification I wish to make is directly linked to the foregoing and may serve to amplify those paragraphs. I am using the phrase, "urban form" quite frequently in these pages and it is necessary that a few words be offered to more adequately explain this bit of jargon. "Form" in the sense I am using it here, is derived from the vocabulary of Louis Kahn and is best capsulized in a phrase used by the painter, Shahn, as "The Shape of Content." Urban form, then, is the misty shape of concept and general necessity coiled in the heart of the actual life and structure of the city. Urban form is fully dimensional but is never specifically dimensioned insofar as the customary configuration of architecture is concerned.

The reader will recall that the first paper generally outlined the urban form under consideration. In brief, the idea is composed of a city being structured of component communities, very dense and vertically extended, linked by a transportational matrix. The larger form would rise above the agriculturally productive prairie floor which would, hopefully, limit the spread of the component communities, and provide, in turn, rich, ever-changing natural vistas for the citizens of the greater city. This paper intends to scrutinize the constituent communities in greater detail while the third essay of the series will investigate the nature of the matrix defining the total urban entity.

The constituent communities will accommodate approximately 50,000 citizens. It is intended that the basic economic life of the greater city be vested in each component and this indicates that major industrial, administrative and commercial functions be adequately housed within the basic community. Also, of course, the necessities of housing, recreation, and local institutions must be given their appropriate expression. This basic cultural fabric will be expressed in the sense of vertical, rather than horizontal extension, and the nature of this accommodation deserves investigation at some length.

The primary ordering device of American cities is the two dimensional grid. Essentially, it is an easily grasped pattern, open ended and directional rather than static. The traditional grid structure is a thing of process rather than place, and the citizen of the grid city grasps the larger environment conceptually, rather than in fact. As the grid is extended the concept of the city, in the mind of the citizen, becomes increasingly abstract until there is little that is concrete to lend it real meaning. The neighborhood then emerges, which satisfies the citizen's need for environmental identification, but usually this reality finds little support in the physical environment simply because the grid is not "place-making" but continuous in nature. The component communities of the larger urban form I am outlining in these papers are generated about the idea of "place" which, in my mind, is an elemental reality lodged in all
human consciousness. The underlying structure of these communities is spatial and static rather than two-dimensional and dynamic. It is the possibility of the vertically extended urban form to create “city-space” and thus render the limits of the community cogent in real terms.  

(1) The physical shape of the environment can then become a container in fact, and thence an expression of urban life considerably more apt than that fashioned by the customary transportational continuum exemplified by the grid.

A possible form for the component communities begins to emerge and can be generally outlined. I would caution the reader that we are again dealing in concept, and although many of the words used in the susequent analysis may evoke specific shape they are chiefly intended to render the general rather than the specific.

The foundation of the community form is shaped by a low service structure circumscribing an interior space approaching a mile in diameter. This foundation structure houses, in successive strata, public utility runs, industry, connections of commercial matrix transport, garage facilities for private and leased automobiles, distributors and collectors for public matrix transit and circumferential community transportation. (2, 3) This basic structure is municipally owned in order to properly protect the service functions and make certain that atmospheric pollution generated by these services and industry are suitably controlled. In a sense, the foundation architecture is the wall of the community and above it rises, to a height of some fifty stories, the vertical envelope of the urban volume. This envelope will accommodate housing and office necessities and is organized by vertical transit towers, again publicly owned, which also incorporate play courts, kindergartens, emergency and construction services within their height. The volumes within the envelope defined by the transit towers and the foundation structure would be sold for housing and office development. Municipal authority, through the vehicle of volumetric zoning, would assure adequate horizontal routes, or “streets”, through the high-rise envelope and these linear spaces could accommodate limited commercial and professional functions.

(4) For the past century, architects have been investigating the seemingly endless potentialities of vertically extended housing environments. Among the most notable, Le Corbusier and Aalto have developed and tested prototypes which certainly are the equal of the tested prototypes which certainly are the equal of the

Loosely drawn, perhaps in some ways too specific, the form of the component community is thus rendered. The constituent urban centers of the greater city are volumetric in concept, and, correspondingly, extroverted and introverted in both physical and experiential modes. In his daily life the citizen of the community ranges between the vast, rich vistas of the agricultural landscape and the shared vitality of the interior. It is within this cycle of experience that the citizen of the new city realizes the elemental constituents of his existence, significance and place. The community, in this sense, is the largest single environmental reality open to real cognition. In the third article of this series I shall attempt to show how, through this idea of urban form, the community dweller is transformed into a citizen of the greater city.

1. The idea of the city as a “superspace” has been given an interesting expression by Mitchell/Giurgola Associates in their project for the Tel Aviv-Yaffo Town Planning Competition. The January 1966 issue of Arts & Architecture contains an article by Thomas R. Vreeland analyzing the proposal at some length.

2. The service structure proposal outlined in this article is very similar to the well known “viaduct” architecture developed by Louis I. Kahn in his studies of the center city of Philadelphia.

3. An interesting book which describes various new forms of urban transit with particular emphasis on the development of the moving sidewalk has been recently published by the Reinhold Publishing Corporation. The name of the volume is New Movement in Cities, authored by Brian Richards.

4. The horizontal “street” as a component of high-rise development has been studied at some length by Alison and Peter Smithson. I would specifically refer the reader to the Smithsons’ book, Urban Structuring, published by Reinhold in 1967.
This report is a concerted effort to expose the architectural student's feelings on his education in basic conversational terms as they are passed on. I have not dissected the educational processes to wordy development in the socio-psychological vernacular. I have presented my classmates' and my personal opinions based on conceptual awareness of the processes and as a personal understanding of that total concept. Applied disintegration becomes a contemplative and disarming hang-up that we have all wormed through at one time and can happily toss aside to the 'word men' who thrive on their humanistic jargon.

For sake of prelude: we've got a changing complex profession and an educational process trying desperately to keep up and, at the same time, formulate in its finished product (the grinning graduate) a definition and direction. Practicing architects across the nation are concerned about the intrusion of the computer and performance design and facade-equipped engineers and builders into their precious domain. Architects are therefore searching for a workable theory of professionalism to cling to or new solid ground to stand on. Architectural education in its effort to provide the profession with qualified men is doing its share of leaping around for new solutions as well. In the last four years one third of the 61 accredited schools of architecture have installed new heads of department, 80% are making what they call significant changes in curricula and more than half of the schools have changed to the now popular six-year program. I, now in my fifth year at Iowa State have seen three quite different curriculums, a switch this fall to a six-year master of architecture program and a new head of the department, Mr. Raymond Reed, my freshman year.

Though change is imperative at today's pace, education seems to be instilling in its graduates a basic uncertainty through extreme changes in approach to the profession so seemingly ignorant of cause and effect. Exactly what our department's reasoning and motives are behind these radical changes and theories I am not sure. Only now are there tentative plans for an administration-faculty-student union in the form of an advisory board to explain these 'secondaries.' Direct administration-student dialogue is being post-humously planned for the fifth year class.

The first year class at Yale under the chairmanship of Charles W. Moore has accomplished just that. The class of 30 was to design a small community center for a rural village in direct consultation with the newly organized New Zion Community Association and then go to New Zion in the spring and build it themselves. The final design was decided on through a competition among the six design teams in the class. A critical path method was developed to aid them in determining the construction schedule and the entire class built the community center (kitchen, toilets, shower, stairs, small meeting room, library, and a multipurpose room for meetings, dancing, and basketball) in about 25 days for $4000. The educational experience was undoubtedly invaluable and it gave the students the real and concrete basis necessary for the next four years of more sophisticated design problems.

This can work at Iowa State. Iowa with its strong university system has realized the student's capabilities in decision-making and action and, pardoning triteness, their strong influence in today's world. The upcoming elections, if nothing else, have exemplified that fact.

But since this as yet has not been discussed, this problem of involvement is left to us, the students. In our limited experience we have built a philosophy and call it that of all man. We must expose ourselves to and sample people beyond our dependent morality, music, drama, sports, clubs and organizations, leisure, ANYTHING that will hinder the George Segal mold from setting. After working closely with the design-partner of a LaCrosse firm for two summers, I fully realize that in dealing with haggard librarians for a new building or with the pinching Common Council for parkways or with big business bureaucracy for low rent housing, it takes a well-rounded mind, a keen understanding of their clients' problems and loopholes, wild promises solidly based and perhaps a little kissing where it hurts. It is no easy task and we must do everything possible to prepare ourselves for the thunder to come while we still have the easily accessible academic environment to take full advantage of.

The academic pace is often a popular complaint as outside courses seem to demand special attention at most inconvenient times; yet this in itself is as it should be. In my summer work I have spent 'all-nighters' as in school putting those frantic last minute touches to the presentation for the morning meeting. Organization and planning are comprehensive and the decision-making

(Continued on page 26)
TRIBUTE TO A TULIP
The Tulip Towers at Pella, Iowa, are truly a magnificent tribute to a tulip. Pella is an Iowa Dutch community that celebrates an annual spring festival at Tulip Time.

In 1941 the townspeople erected twin towers designed by John Lautenbach, an architect from New York City. The towers were made of plywood, and although planned for a single festival, were held over for two years and then torn down because of deterioration. At that time, Princess Juliana, now Queen of the Netherlands, visited the festival.

This Dutch community has long wanted to recreate the towers as a permanent symbol of their Tulip Festival. In 1968, the towers were completed, as a gift from P. H. Kuyper, Chairman of the board, Rolscreen Company, Pella, Iowa. The towers were based on the original Lautenbach design, from plans by Savage & Ver Ploeg, architects of West Des Moines, Iowa.

The elliptical towers are white quartz, exposed aggregate, precast units by Midwest Concrete. The large crests across the top and the eagles were precast in smooth gray concrete and painted by the local citizens in potent colors to emulate the original towers. The double faced crest was erected as a single unit and weighs about 25,000 pounds.

All concrete units were precast by Midwest Concrete Industries in their West Des Moines plant. Sculptured features were by Clair Weintz of Midwest Concrete Industries.
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techniques, relaxed, last minute, and on-the-spot, become the basic intellectual tools they must be.

There has always been condemnation of 'bullheaded, one-direction-only' instructors. Few students sacrifice grades for what they believe to be better solutions to their program requirements than what the instructor supplies as the guiding light. This becomes a terribly touchy subject and one I fear cannot be solved at this time. Non-compromising teachers can be weeded out but replacement in the teaching profession with its limited resources is absurd. On the other hand, to develop the wishy-washy student into the well-informed, self-assured, thinking individual is as much a dream. They can, however, be goals and hurdles to overcome, and problems to tolerate and grow on.

The case of the part-time instructor is inexcusable. It is strongly advantageous to employ the practicing architects in the department to keep the 'real' within reach. Though when outside office work must be done on the student's lab time for which he is paying, the student gets the short end. I have design class four full afternoons each week. My instructor is scheduled for the class only two of those days. Naturally, you don't want or need the instructor's criticism daily, but when you want that help the instructor should at least be available in the building during those class hours.

There is probably no way we can keep the professor from quitting his job and going off the world full time if that's what he wants to do. But while he's still a college employee, he should be required by trustee policy to do a certain amount of complete teaching each year.

On the other pole are the instructors enfolded by and thriving on the academic. They often urge blatant disregard of parameters such as program, codes and specs to allow total design clearance and development. One of our fourth year design projects this fall was a prototype pedestrian overpass in Interstate 74 in Bettendorf, Iowa—our current four-year conglomerate design concentration. A possibility for real application turned out to be just another display of personal statements. Highway Commission minimum clearances and setbacks were ignored if it hindered the development of your concept. Simply, if you needed more land for a spiral ramp you liked you took it as you were told, the Highway Commission or the state would just make the necessary changes to accommodate you and your design. Our jury was no less caustrophic. First of all, the jury was composed of faculty members only; no Highway Commission personnel were present. Secondly, what should have been a delivery of concrete, constructive criticism ended up in a fervent faculty argument on likes and dislikes leaving the student as the embarrassed spectator. What was at first a real problem for a real situation ended in the same wearied affairs of our god-like desire to mold the universe.

Mentioned thus far have been only slight exposes of personal opinion on the problems in architectural education, specifically at I.S.U., of direction, communication, coordination, reality, involvement, and frustration. Some may, in reality, not be so bad, others worse; they are student's thoughts. But there is readily available support for the existence of an educational process that is, disregarding perfection, far from the way it should be.

(Continued on page 28)
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(Continued from page 26)

The hard cold facts to face in the I.S.U. Department of Architecture is the overwhelming mortality rate—one of the highest on campus. The graduating class of 1969 is no more than 12% of the class which entered five years ago as freshmen.

You can blame in part the incoming freshman's nudity on the subject of architecture but the brunt of criticism must fall on the system. Hundreds of very talented people are being driven from architecture to business and the more humanistic sciences. Now with alternatives to the once totally designed-oriented education in the form of specialization into planning, structures, visual design and construction the problem still exists. The visual designer must be able to find maximum shearing stress on a hollow tumored gismo with a 2500# torque along with the structures man. Naturally the designer is going to switch to jewelry.

Architecture is so broad a field that one all-ensapping man to fulfill the many qualifications is a rarity. The function of tomorrow's architect will be to provide to the whole his services based on his own particular interests and abilities. The profession needs or will need graphic designers, social and natural scientists, programmers, researching theorists, industrialization specialists all trained within the basic shell of architecture. It can no longer be feasible to allow complete development of one's unique skills to take place in the working profession itself. It is both costly and inefficient. Education must satisfy these needs.

This self-examination could continue on forever; it will. It must to continue to provide the working profession with the best men our educational processes can produce. It is this constant re-evaluation and testing and modification all in the name of excellence that will keep architecture in a useful position in our world.

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