

DESIGN AWARDS

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IOWA ARCHITECT

Jan./Feb./Mar. 1972

Editorial

Afterthoughts or Forethoughts



Convention presentations tend, many times, to skirt the real everyday nitty gritty affairs, and produce only messages and ideas far removed from the real needs of those involved in the exchange. This was not the case at the recent Iowa AIA Convention.

The varied roster of speakers gathered together presented their approaches and methods of attack in dealing with today's problems; and throughout the presentations a central theme emerged.

They are in the mainstream, producing solutions for today and relevant to tomorrow.

Miss Jeanne Davern presents here her summary of the convention messages.

The problem is the solution, Rick Franzen tells us. This implies a new mission for architects—in effect, the design of the problem so effective solution is possible. It also implies the harnessing of technology in the service of architecture, in the cause of people, rather than vice versa.

Franzen asked some very tough questions:

"Does a human architecture have any chance whatever when superscale projects have to be designed in the teeth of inadequate resources?"

"Does a systematic approach to design problems stifle and finally destroy the intuitive and the imaginative?"

"Is the only answer a total organization of a building problems—a sort of functionalist fascism?"

And he found cause for pessimism:

"There is the strong belief that all human problem can be solved by science and technology, specifically plug-in cities or vertical piles of trailers. It is not surprising, then, that distinguished architects and theorists have been hypnotized by space frames and triangulated structures, hoping, perhaps, to come up with a "final" solution to all problems of building and living!"

But he also found cause for hope:

"The crude and simpleminded understanding of building problems that have created in so many instances an environmental fascism are really due to poor organization of the problem prior to design. There is still unexplored territory in a rational analysis of the building program."

The rational analysis as exemplified in those of his own projects he showed involved defining at the program stage what he called "a purposeful and comprehensive activity pattern—an idea about the life processes of the proposed structure." It is the possible to identify those elements of the program which lend themselves to functional ordering and those which do not; and this highly pragmatic organization of the problem therefore reveals design freedom as it accepts design discipline.

"The mistake we make," Franzen said, "is to assume that a systematic approach and a systematically designed building are synonymous with an ideology. If, however, the approach is one which assumes at the outset that only those elements lending themselves to systematic ordering will be ordered, and those elements which do not lend themselves to this approach will not be ordered, then, indeed, we have not only the best of two worlds, but a sensible statement. Perhaps we will achieve enough maturity to have everything, but that a thoughtful interaction of the pragmatic and the arbitrary will result in as much variety as there are different problems."

The question for most architects may be how to persuade a client to let them turn that "shopping list with price tags attached" into a real functional program. They may long to "put the program on the couch, but will the client sit still for it? And will he pay for it?"

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IOWA ARCHITECT

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editorial:

With an acute sense of what the message is in the message Miss Jeanne Davern has pulled together from the diverse participants and extracted for us the essence of the 1972 Iowa Chapter AIA Convention presentations.

5

light show:

Today the communication of methods and ideas is a concern that faces all professions. Presented here is a demonstration of one group's thoughtful and interesting solution to the problem of meaningful and stimulating exchange.

9

design awards:

Presented annually by the Iowa Chapter of the American Institute of Architects, the design awards program for 1972 clearly reflects again the high level of competence and development of the architectural profession in Iowa. The distinguished jury members selected eight award winners, and comments on the level of achievement and presentation are presented in this issue's Design Awards.

20

environments and human experience:

One man's observation is that just as we are living in a permissive time of situation ethics, we are now also allowed the freedom to create our environments in terms of situation design. Read how his experiences have tempered this outlook.

25

news:

Items of regional interest, announcements of national honors, office notes, and more are presented in the NEWS. If you have notes of interest, share them with others by contributing to the Iowa Architect news department.

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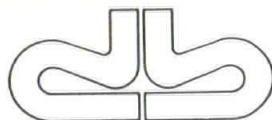
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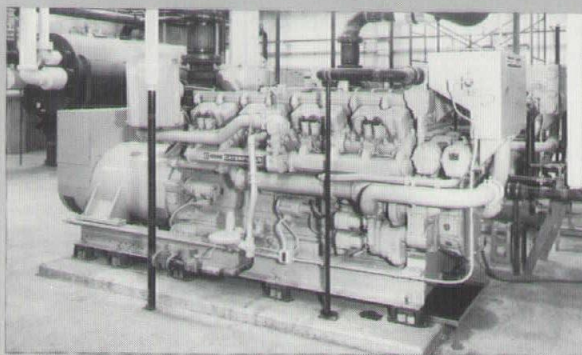
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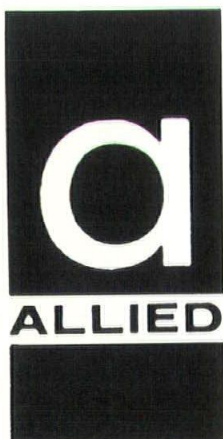
ARCHITECT: Brooks Borg & Skiles
Des Moines, Iowa

CONSULTING Environmental Engineers, Inc.
ENGINEERS: Des Moines, Iowa

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1971 Quad City Architectural Experience

September sixteenth through October tenth marked an experimental exhibit in the Quad Cities (Davenport and Bettendorf, Iowa; and Rock Island and Moline, Illinois). The area architectural firms departed from the traditional display of project renderings and photographic prints and produced a dynamic slide collage.

The local firms each contributed a large number of slides of a wide range of subject matter—building exteriors and interiors, design development sketches, construction shots, examples of planning (good and bad), architects at work in the office and on the site, and a few humorous shots (always welcome). Accenting the collage was a group of exciting color “splashes” created by an Iowa City architect with home-made slides.

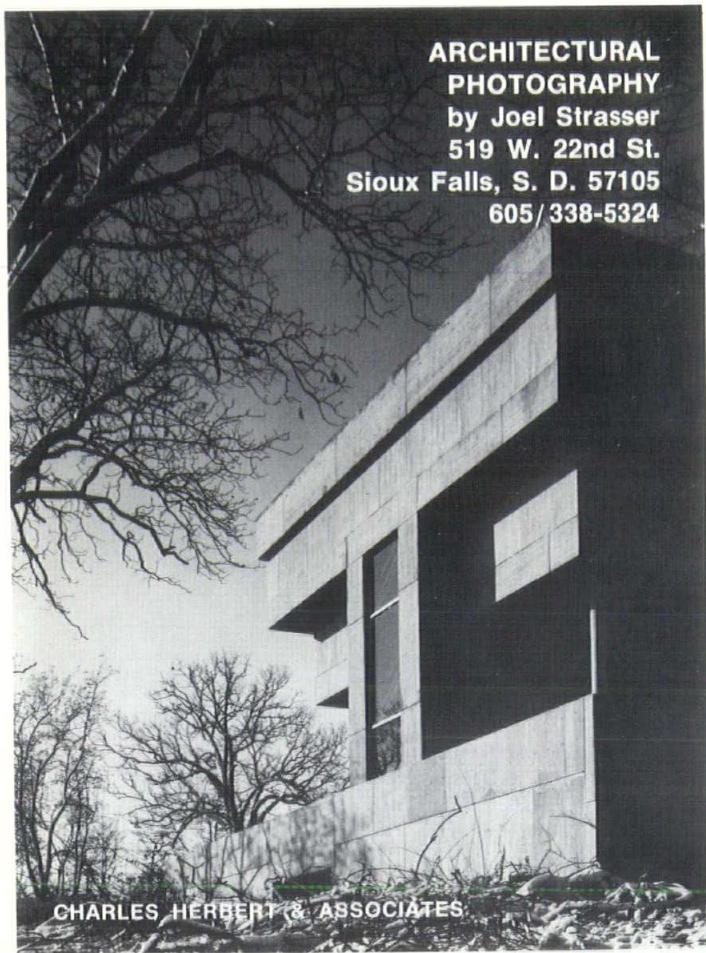
The “Collage” was achieved by using fifteen automatic slide projectors casting a five-wide by three-high matrix of images on a large wall. By allowing ten seconds per slide, one could have a glimpse of the show in about fifteen minutes. However, the illusion of movement beckoned you to stay and try to see every slide.

A stereo tape set the constantly changing mood

of the show with every kind of music from “hard rock” to the classics.

The approach seemed to be well taken by the public. They understood the point of the show—to expose the public to the type of thought that the architect/planner must experience in order to design—that he must consider a myriad of criteria to reach the graphic solution that we call “architecture”. They found that design is more than an art. It is an experience.

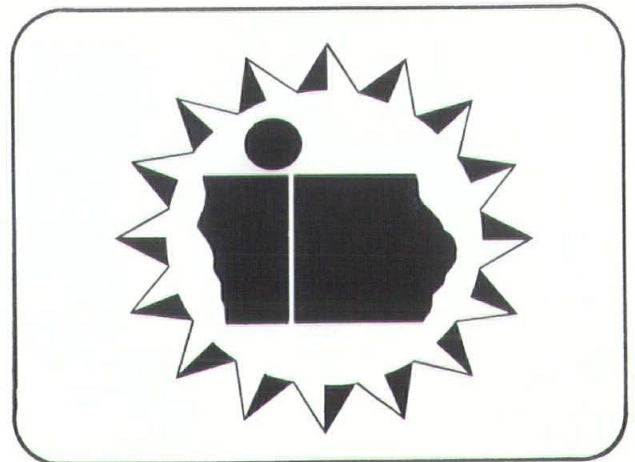
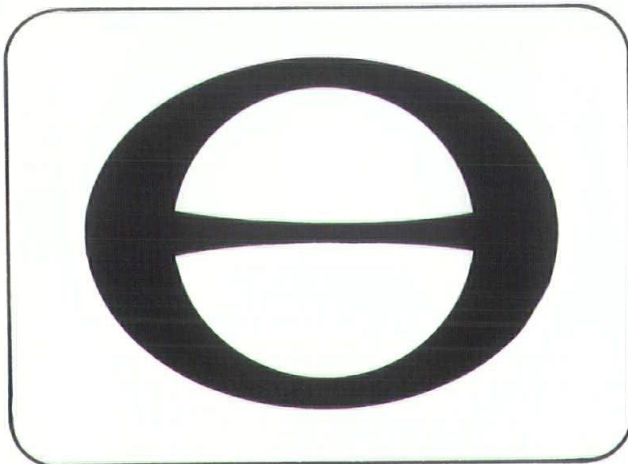




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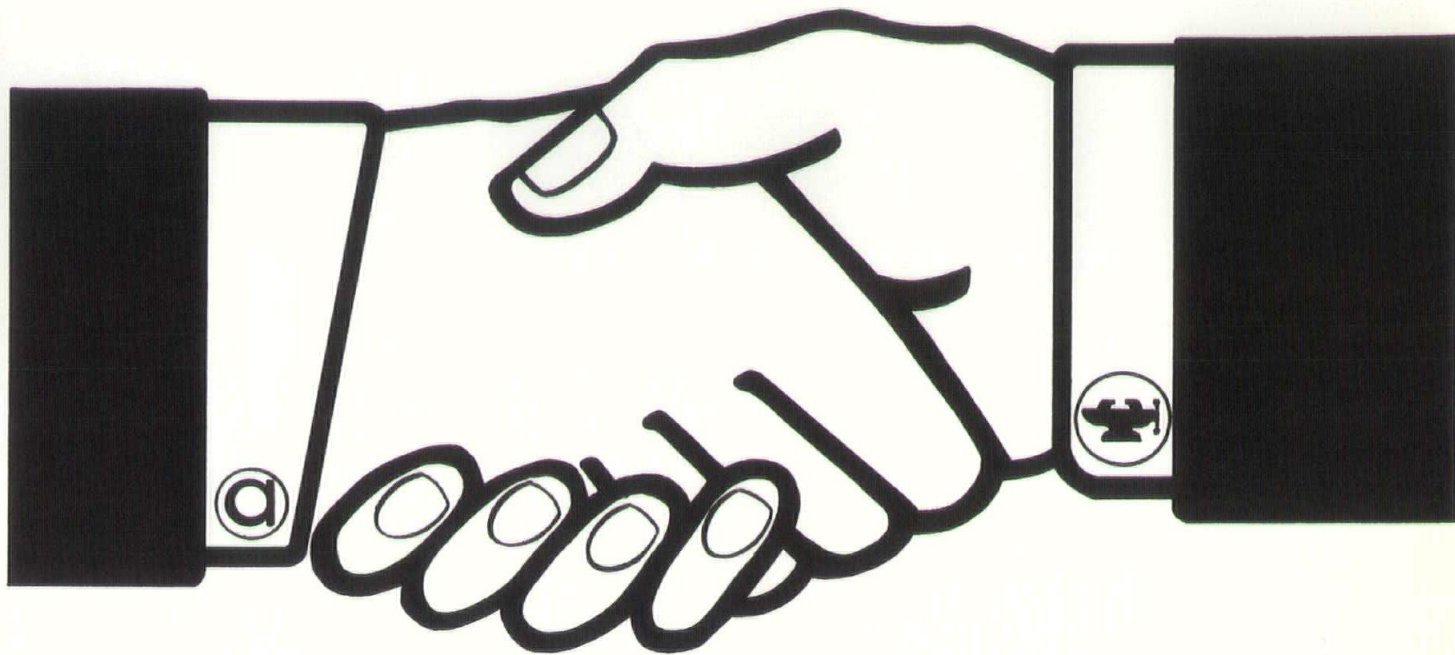
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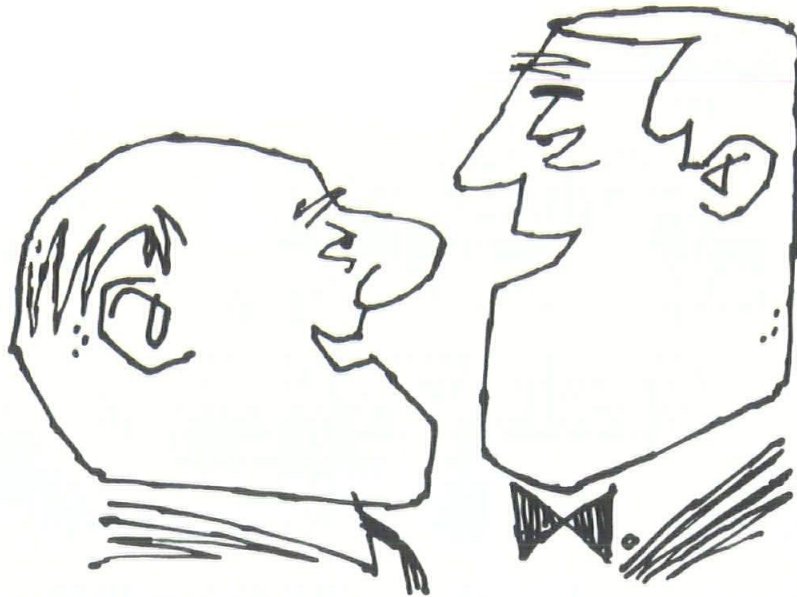
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DESIGN AWARDS

1972

The 1971 Honor Awards Program of the Iowa Chapter of The American Institute of Architects attracted 52 submissions from 18 firms. Submissions represented a wide variety of building types, from houses and churches to a sewage treatment plant and an electrical substation, with the largest concentration in houses (11), banks (9) and college buildings (7). Also represented were shopping facilities, industrial buildings, office buildings, schools and (with at least one entry each) museums, hospitals, recreation facilities, libraries and (with a courthouse) civic buildings. A number of additions and remodelings were among the entries.

The jury of three New Yorkers, two architects and an architectural journalist, selected according to the requirement of the program that the jury be from **outside** the state of Iowa, were impressed with the professional competence of the work and with the degree of accomplishment achieved with what seemed most often to be very modest budgets. The jury were also impressed with the interest in the Honor Awards Program shown by the number of firms participating, some ten per cent of all the firms eligible.

Entries in any architectural awards program reflect the caliber of clients as well as of architects; and from these entries the jury would have to conclude that in Iowa, as one jury member put it, "The banks are the swinging clients." The jury regretted that the entries offered little evidence that large corporations—the telephone company, for instance—take very much interest in architecture in Iowa. Submissions included very little work for such clients.

While the entries demonstrated professional competence, often at a very high level, they also demonstrated the limitations of a conventional architectural vocabulary. Too many buildings lacked a feeling of identity or a sense of place. They could have been **any** type of building in **any** kind of neighborhood in **any** part of the world. In an architectural era that scorns exhibitionism, there may be some danger of abandoning architectural innovation along with architectural arrogance. But architectural modesty need not preclude imagination either in functional planning or esthetic expression; and urbanistic propriety can be respected by other means than repetition.

Though the descriptive data required with each submission almost invariably asserted the concern of the architect with relating his building to its neighbors and its neighborhood, this concern was frequently not easy for the jury to discern in the built result. And the jury were struck by the fact that in only one or two cases among the 52 submissions were they even shown a plan that went beyond the confines of the particular building site; nor did the photography focus sufficiently on showing the buildings in their surroundings to be very informative on this question of urbanistic relationships.

The jury were instructed to judge the entries neither by building type categories nor in competition with each other but on the basis of the solution to the problem presented and "worthiness for an award for excellence in architecture." It was empowered but not required to select one or more Medal Awards, Honor Awards and Merit Awards in that order of distinction.

In these circumstances, the jury have selected two entries to receive Medal Awards, six to receive Merit Awards and none to receive Honor Awards. The jury believe that the winning entries very well serve the purposes of the Iowa Chapter's Honor Awards Program "to encourage excellence in architecture, to afford recognition of exceptional merit in the design of recent buildings and to bring to public attention the variety, scope and value of architectural services."

THE JURY

Jeanne Davern is a former Managing Editor of the Architectural Record Magazine. Among many other activities she was a member of the 1970 Awards Jury for AIA component publications.

Ulrich Franzen, FAIA, is well recognized for his design ability, having received coveted Honor Awards in 1970 and 1971 from the American Institute of Architects, the Brunner Memorial Prize in Architecture awarded by the National Institute of Arts and Letters, and the 1970 Thomas Jefferson Award for Architecture.

Robert A. M. Stern, AIA

MEDAL AWARD

Home Federal Savings & Loan Association Building Ingersoll Branch/Des Moines Charles Herbert and Associates/Des Moines

STRUCTURAL ENGINEERS: Vander-Linden and Dennis

MECHANICAL/ELECTRICAL ENGINEERS: Frank Pulley Associates

GENERAL CONTRACTOR: Ringland-Johnson-Crowley Co.

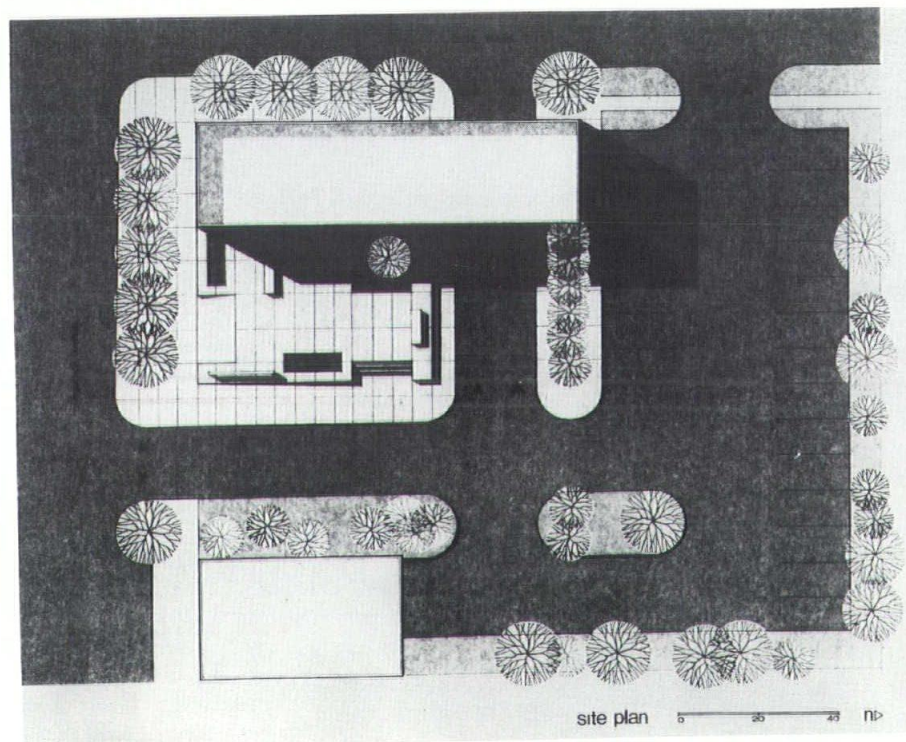
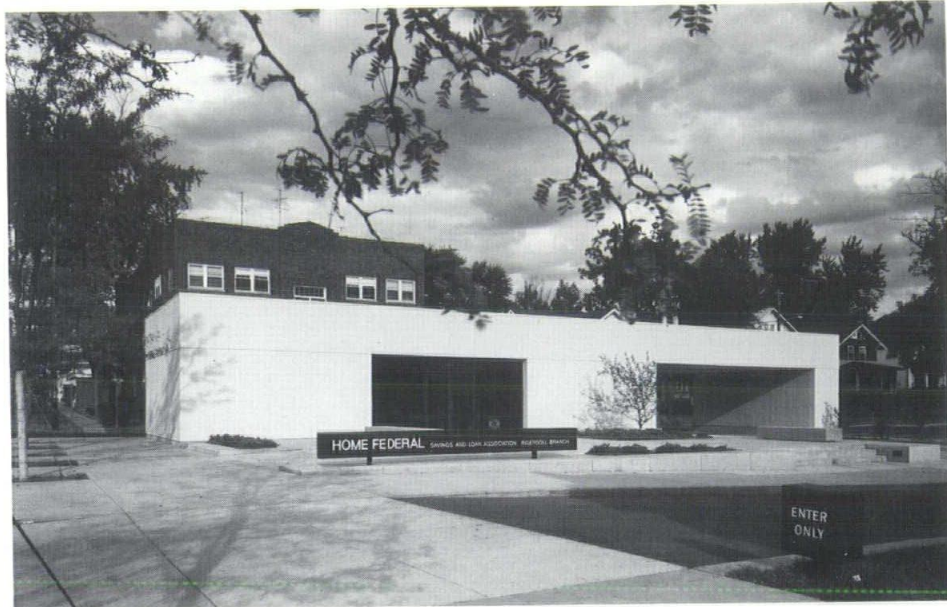
PHOTOGRAPHER: Joel Strasser

ARCHITECT'S COMMENTS: The Owners purchased an existing one-story building and adjacent land on a busy commercial thoroughfare in a predominantly apartment oriented sector of the city because of its location.

To expand the scale of the small, existing structure and the drive-up addition, a plaza concept was developed as a base from which the building could emerge as a part. Some difficult elevation problems were solved by establishing this mall at the same height as the first floor level which had previously been served by steps. To further emphasize the oneness of the composition, plaza surfaces are executed in lightly textured, sandblasted concrete and the building in cement plaster. The restrained, monochromatic statement is accented by extensive plant material embellishments which play against the planar surfaces. The continuity is extended to the interior shell which is expressed in the same vocabulary, providing a background for art work and furnishings. The simple wall planes at the perimeter serve to reinforce the focus of the plaza relationship.

The extensive landscaped plaza has become a vest pocket park for the neighborhood and is evident at night through use of extensive landscape lighting.

JURY COMMENTS: An International Style box, expertly handled. Today's accepted architectural vocabulary used with propriety and finesse.



MEDAL AWARD

Things, Things & Things/Iowa City William Nowysz and Associates/Iowa City

OWNERS: Tom and Marcia Wegman,
Tom and Janice McManamin

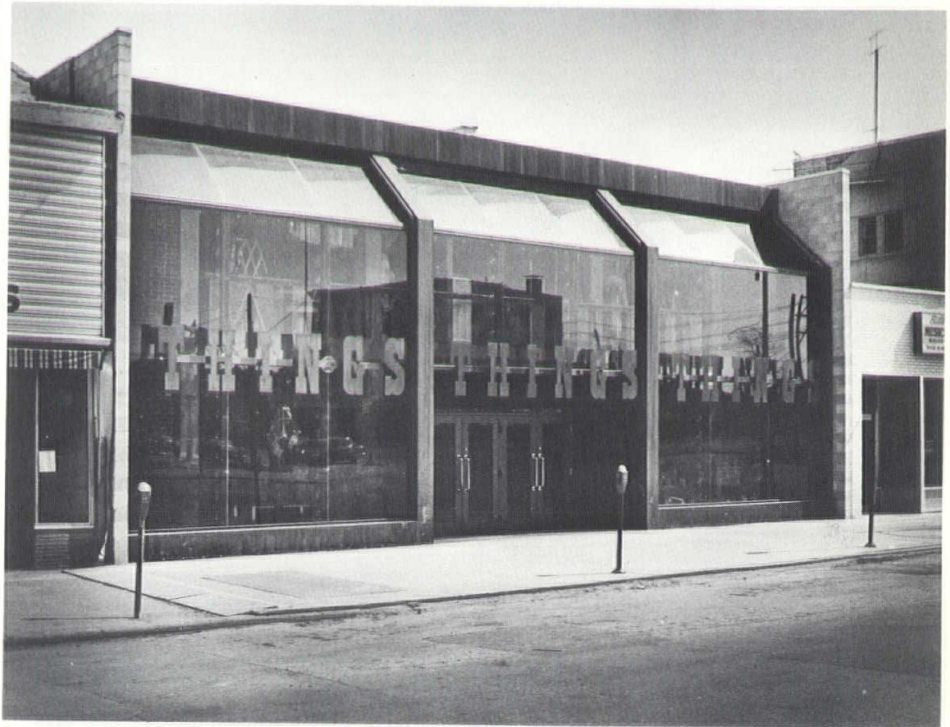
STRUCTURAL ENGINEERS: Shive
Hattery and Associates

MECHANICAL/ELECTRICAL ENGINEERS: Engineering Associates

GENERAL CONTRACTOR: Red Ball
Engineering Co.

PHOTOGRAPHER: William Nowysz and
Associates

JURY COMMENT: The whole event of shopping made the architectural focal point. The one project among the entries that reaches out for additional architectural dimensions worth trying. The form is restrained and elegant; the activity it houses makes it architecture—an architecture of involvement and action.



MERIT AWARD

College of Nursing/University of Iowa, Iowa City Charles Herbert and Associates/Des Moines

OWNER: University of Iowa

STRUCTURAL ENGINEERS: Vander-Linden and Dennis

MECHANICAL/ENGINEERS: Kimmel-Jensen

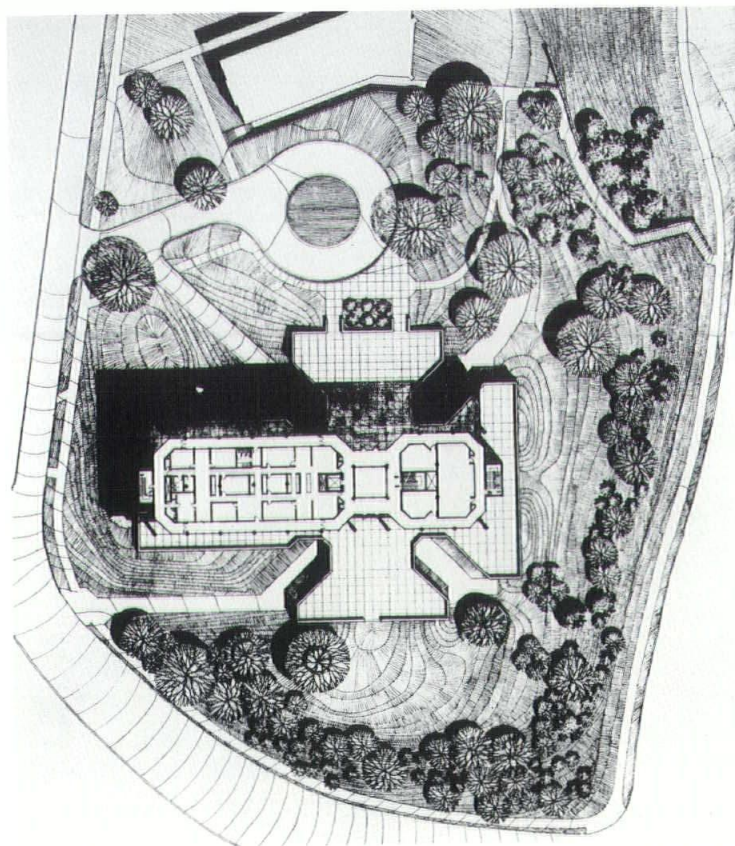
GENERAL CONTRACTOR: Vawter and Walter

PHOTOGRAPHER: Joel Strasser

ARCHITECT'S COMMENTS: The Owner's program called for housing the smallest of the colleges comprising the Health Science group of a University of approximately 20,000 students. Located on the perimeter of the medical campus, the building is intended to permit increased enrollment in the undergraduate and graduate nursing programs. In addition to meeting varied classroom and lecture space requirements, the facility was also required to house faculty offices for projected staff needs.

The site is situated on the west side of a river which bisects the campus from north to south. It terminates in a precipitous, limestone bluff affording a majestic view up and down the river valley. Pedestrian access from the liberal arts campus and housing is via bridges to the east, while inter-medical facility traffic will occur to the west. To reduce vehicle ascent distance, a substantial portion of the heavy traffic functional requirements are situated in a ground floor level served by entrances from four directions terminating in a three story high lobby space. Roof surfaces of the large ground floor spaces are developed as plazas for circulation to and from the second level where administrative and seminar functions are located. The longitudinal axis of the building is perpendicular to the river, permitting a generous view from both long sides of the campus beyond as well as opening up vistas for the major buildings west of the site. It also serves to distinguish and identify this building from its background of larger, megalithic masonry structure when viewed from the main campus on the East river bluff. All existing trees have been carefully preserved.

JURY COMMENT: The architectural volumes of this building articulate its program in an interesting manner, though the site and the very forceful building masses do not seem to be reconciled to each other.



MERIT AWARD

A. H. & Theo Blank Performing Arts Center/ Simpson College, Indianola Charles Herbert and Associates/Des Moines

OWNER: Simpson College
STRUCTURAL ENGINEERS: Vander-
Linden and Dennis
**MECHANICAL/ELECTRICAL ENGI-
NEER:** Paul Walters
GENERAL CONTRACTOR: Garmer
Construction
PHOTOGRAPHER: Joel Strasser

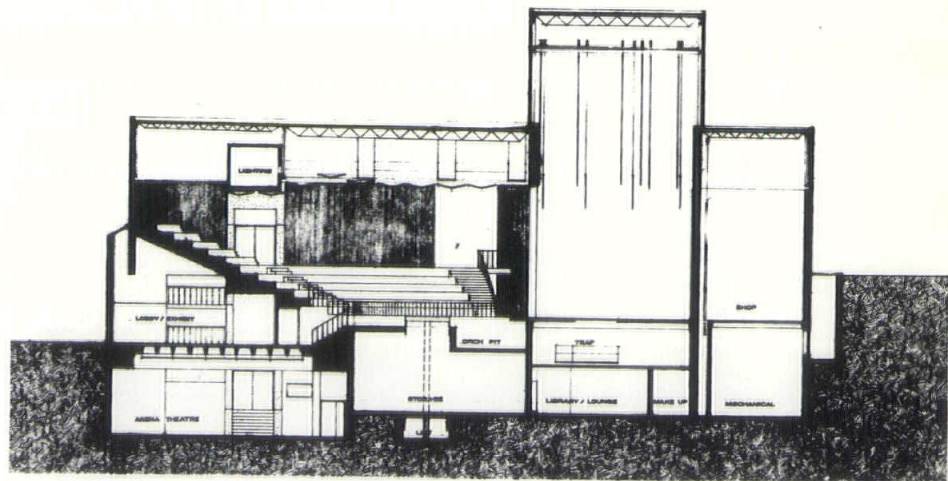
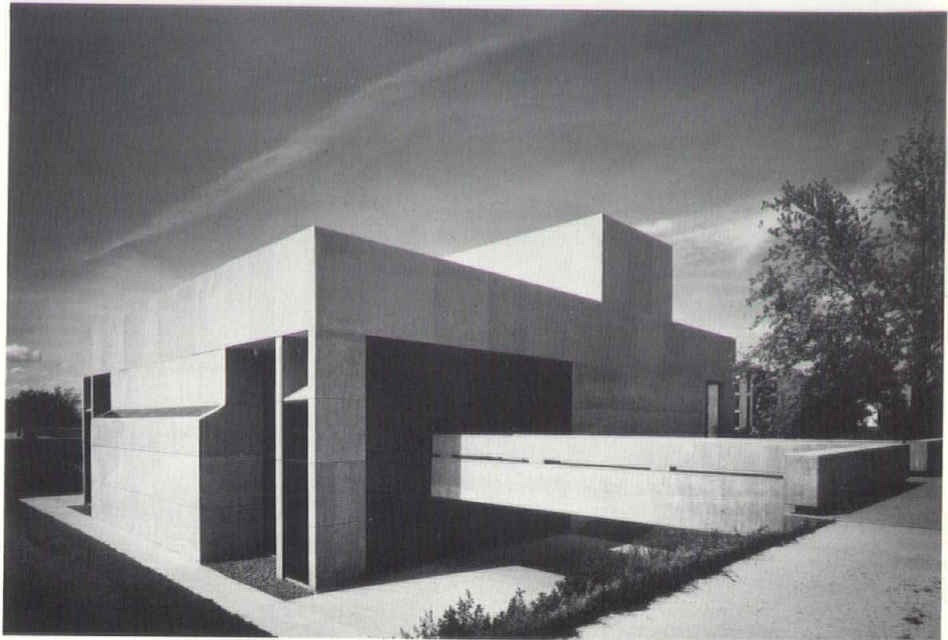
ARCHITECT'S COMMENTS: The building is situated on the campus of a college of some one thousand students. The program, because of stringent budget restriction, required a multi-form theatre for the performing arts as the first phase of an ultimate Fine Arts facility.

A primary design objective was to develop approaches to this structure in such a way as to unify the present academic core with a projected area of growth to the west. When future needs for academic program cannot be met by the ultimate facility, it is planned to relocate athletic functions on the newly acquired expansion area and build additional space on the unencumbered remaining land.

It was mandatory to develop multiple level ingress and egress to this building. The solution features a descending walkway from the east and a level walkway from the west. Both are flanked by earthen berms and pass under the protection of pedestrian bridges that connect to upper level entrances and proposed additions.

The ground floor space served by the principle approaches is intended for lobby, exhibit and lecture functions. It faces a sculpture court that will eventually be bounded on the south by music and art facilities. From here, it is possible to reach all public and service areas in the building. Immediately below the lobby is an arena theatre. Ultimate underground connection to the Phase II wing is planned.

JURY COMMENT: A humanly scaled and handsome composition of solid and void. Its nicely proportioned, well-scaled concrete forms are successfully related to its open spaces.



MERIT AWARD

Office Building for Continental Western/Urbandale Charles Herbert and Associates/Des Moines

OWNER: Continental Western Insurance Co.

STRUCTURAL ENGINEERS: Vanderlinden and Dennis

MECHANICAL/ELECTRICAL ENGINEER: Paul Walters

GENERAL CONTRACTOR: A. H. Neumann and Bros., Co.

PHOTOGRAPHER: Joel Strasser

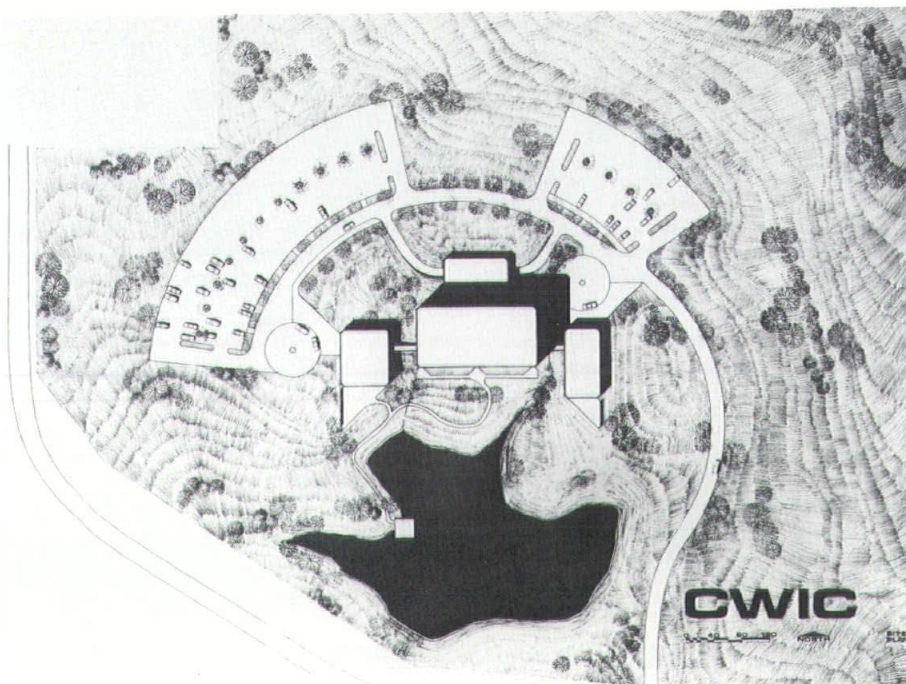
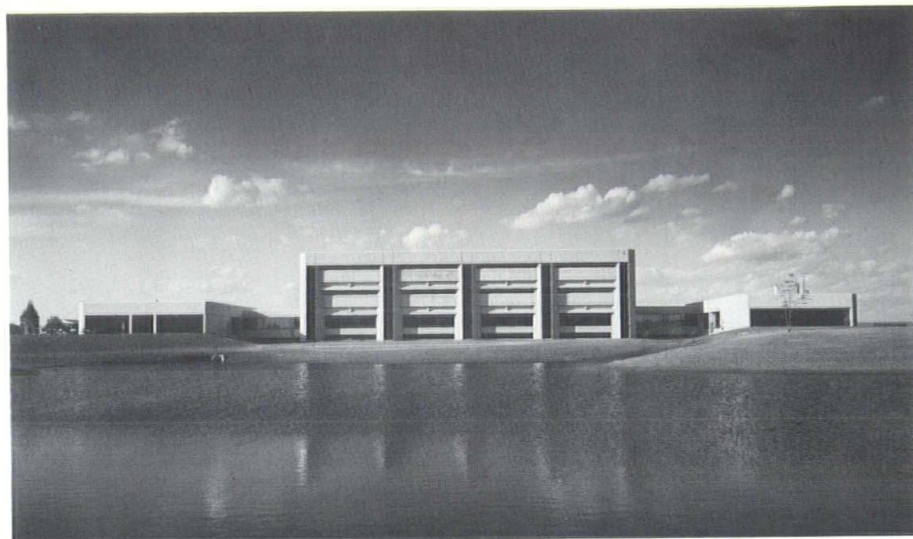
ARCHITECT'S COMMENTS: A central business district based insurance holding company made the decision to relocate on a 28 acre site situated on the interstate highway system. The site had been used for farming except for a low eroded area which was too wet for that purpose.

Since the space needs of this progressive, growing company could be subject to great variation if contemplated mergers were to be realized, a solution expressed as a cluster or campus of structures was developed. The composition of this group of buildings was designed to permit freedom of change in a variety of directions. Individual units in the initial phase of construction are of cast in place and job pre-cast concrete construction. Structural components and other exposed surfaces have a sandblasted or board form marked texture. Within this restrained material expression, other units of diverse size may be incorporated on the rolling topography of the site, with the lake continuing to serve as the visual center.

Parking has been organized into radial patterns that serve either the visitor or employee entrances without impairing the experience of viewing the lake.

All vertical circulation in the central building is related to the view of the lake in the foreground, as are the dining and corporate entertainment areas in the flanking structures.

JURY COMMENT: Impressive image-making for the corporate client.



MERIT AWARD

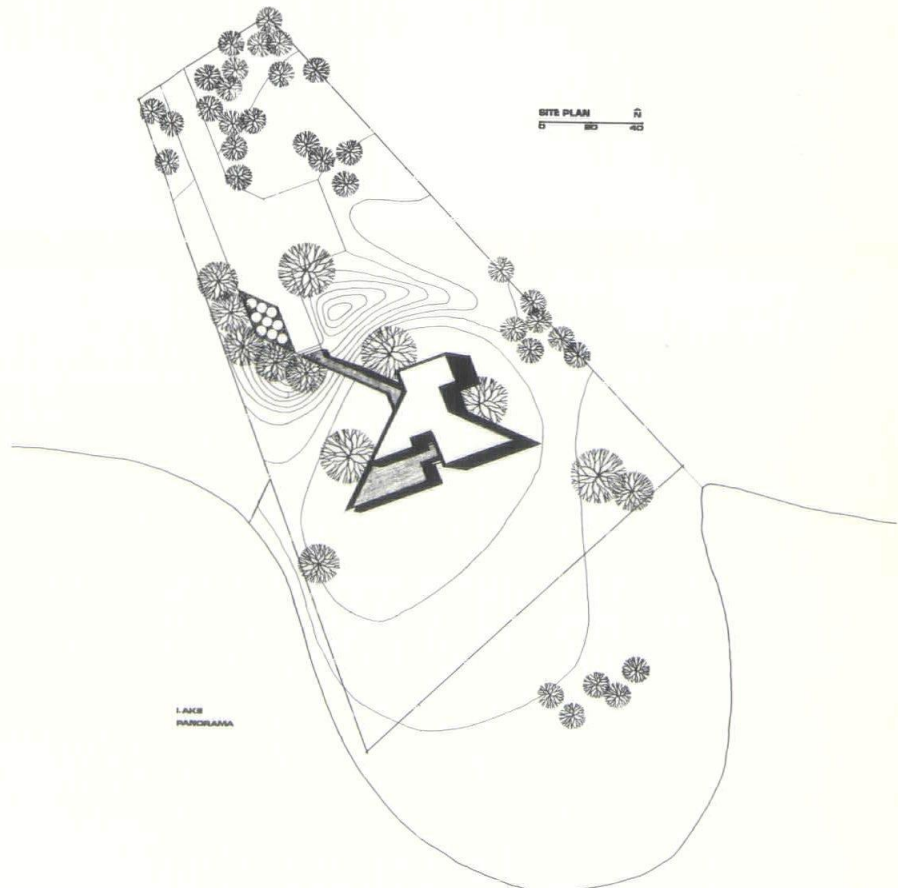
Vacation House/Central Iowa Charles Herbert and Associates/Des Moines

ARCHITECT'S COMMENTS: The site is part of a newly completed recreational lake area with some 31 miles of shore line which in time will be intensively developed around as well as back some distance from the water. The development functions as a membership entity and will feature golf, ski hills and other activities in addition to the lake oriented programs.

The primary design objectives were to order the view, reach for summer breezes and invoke some privacy from neighbors and circulation drives. The sloping terrain afforded an opportunity to elevate the living functions and still permit an on-grade entrance. "Dunes" on the approach side were formed by borrowing from below the water line before lake filling began.

A bridge spans between these "Dunes" and the main entrance. A solid railing on the deck affords privacy from boaters without impairing the long view. A spiral stair will be added to allow descent to the beach area when smaller children in the family reach a safer age.

JURY COMMENT: A successful experiment in new architecture forms, though the need for visual transition from interior spaces does not appear to have been recognized.



MERIT AWARD

Executive Offices, Des Moines Register and Tribune Co./Des Moines Charles Herbert and Associates/Des Moines

STRUCTURAL ENGINEERS: Vander-Linden and Dennis

MECHANICAL/ELECTRICAL ENGINEER: Paul Walters

GENERAL CONTRACTORS: Ringland-Johnson-Crowley Co.

PHOTOGRAPHER: Joel Strasser

ARCHITECT'S COMMENTS: When a long term tenant vacated his lease on the floor immediately below their existing executive offices, the Owner, a large newspaper publisher, decided to develop new corporate space on this ninth floor of the fifteen story building.

The structural system employed concrete columns and beams with flat slabs spanning between. Floor to floor distances were minimal. Old partitioning was relegated to the square columns resulting in narrow offices and unwieldy central spaces. Fenestration was also column oriented and restrictive. Mechanical air systems delivery was via ceiling diffusers with one central tumble return air location which was very noisy.

The solution develops a new perimeter wall plane with columns occurring as free standing objects with spaces. Vertical louvers at the perimeter are backlit to offset the influx of natural light where windows occur. The resulting wall plane has a luminous quality. Interior partitions can thus be reaccepted at intermediate mullion locations as well as on the structural grid.

Walls and ceilings are executed in off-white plaster and all lighting is recessed incandescent. Doors are full height and of the same thickness as the wall construction. A spiral stair permits access to the executive level above without resorting to the public space stairway.

JURY COMMENT: The importance of interior architecture is recognized in the award to this project, a competent execution of a Miesian scheme.



MERIT AWARD

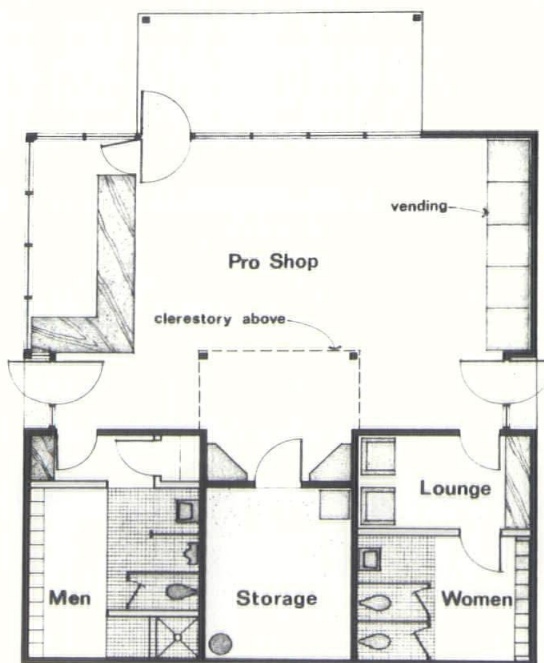
A. H. Blank Golf Clubhouse/Municipal Golf Course, Des Moines Wilkins Bussard and Dikis/Des Moines

OWNER: City of Des Moines
STRUCTURAL ENGINEER: Terry A. Shuck
LANDSCAPE DESIGN: Gary Pryor, Plan and Zoning Commission
GENERAL CONTRACTOR: Bryan Crow Construction Co.
PHOTOGRAPHER: Bill Dikis

ARCHITECT'S COMMENTS: The building was to provide cashier, pro-shop, lounge and small locker-toilet rooms for a \$34,000 budget. Vending machines would service the lounge. Visual control was a key consideration, requiring sight lines for arriving golfers as well as the golf course in general and especially the first tee, the practice putting green, and the ninth green. An exterior sheltered area was desirable for inclement weather.

In dealing with such a small building, it was decided to utilize a dominant roof form which would lend interest and identity from outside and inside. This roof form evolved into a non-square hip roof pierced at its center high point by a four-posted "lantern" of clerestory glass. This becomes the major form of the exterior, supported by simple walls pierced by window and door openings. Wood shingles cover both the roof and side walls, lending a sculptural and visually enlarging quality. Inside, the ceiling responds to the roof from, rising to the central high windows. Windows are located to accommodate the requirements of visual control. The excellent, responsive landscaping was designed by a City Plan and Zoning landscape architect; earth mounds, paving brick and well selected plant materials complement the building form and materials.

JURY COMMENT: A small building designed to be appropriate to its setting. So modest it seems like vernacular architecture, it is environmentally responsible; it does not disrupt the landscape and its vistas.



Plan

A. H. Blank Golf Clubhouse

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Apparently there are architects who do not recognize the perils of treating graphic design as a design stepchild, or an addendum to be thought of late in the design process (or worse, the construction process); but, after yesterday's dissertation by Ivan Chermayeff, surely nobody in this room! He certainly presented case studies both of the hazards of being absent-minded about graphics and of the varied values to be gained from the effective **use** of graphics.

Ivan Chermayeff's focus on graphics as **communication** deserves to be remembered in this summary, because architects generally are as guilty of thinking of graphics first as decoration (even when signage is involved) as clients are of thinking of it first as an expression of the corporate image. Architects ought to involve themselves in this problem, ought to be as concerned with it as they are with every aspect of building and equipment. And they had better face up to it early, or they may find the client has faced up to it separately—and unwisely.

Less is more in graphics apparently as in Miesian architecture; as Chermayeff put it, "one of the main purposes of graphic design is to eliminate as much graphics as possible." Suggested watchwords in graphic design; Integrate, eliminate, define, simplify.

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And any architect who has ever been tempted to take on graphic design in his own office without a trained graphic designer on his staff must have been impressed with Chermayeff's analysis of the demands on myriad professional skills in the handling of words, inside or outside a building.

Many of the case studies he cited were a reminder that in graphic design, too, the problem may be the solution. At any rate, thorough analysis and revision of the problem were clearly basic to solution of many of the problems he discussed.

From ISD President Kenneth Johnson we had, I thought, both a workmanlike case for interior design as a major specialty, either inside or outside the architect's office, and a workmanlike description of what that specialty might include. I have a kind of mental block about the phrase "space planning" as it seems to be used these days by interior designers or the so-called "space planners." I really do not understand how that differs from what architects have always done and still do, except, perhaps, as it relates to very specialized work for very specialized clients.

Johnson was the third speaker of the day to emphasize programming as the critical foundation of the design process, and he had an unhappy collection of slides showing problems discovered as **afterthoughts**, all of which he argued would have been prevented by **forethoughts** in the form of real program analysis.

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Observations on Environments and Human Experience

Robert L. Porter

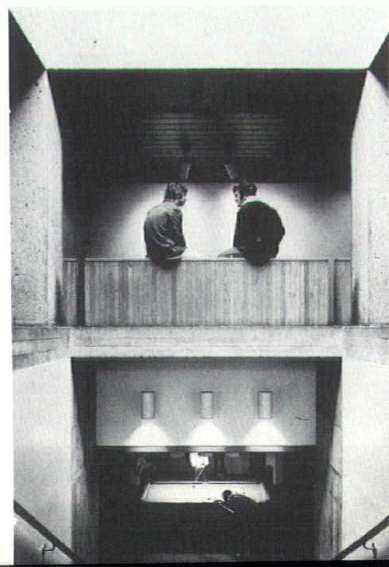
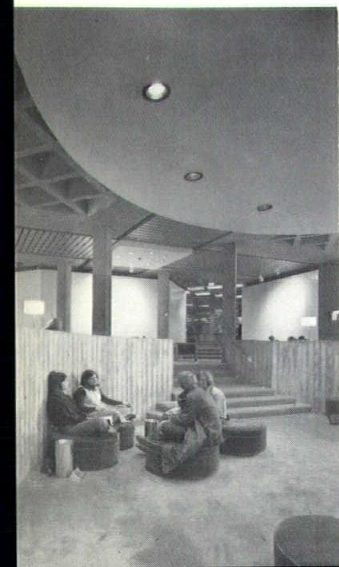
From the somewhat hazardous vantage point of being part-client and part-architect for the past six years, I have had an opportunity to view the total process of the development of architectural environments through the various phases of initiation-advocacy, planning-programming, design-construction, and occupancy-acceptance. The design-construction aspect of a project is probably the most comfortable phase of operations for an architect; at least that is where our education is focused. The early decisions of initiation-advocacy and planning programming tend to be the official responsibility of others or require inordinate amounts of time in relation to the accepted architect's fee. And similarly, the final phase of occupancy-acceptance necessarily involves mainly the client's own experiences with only an occasional participation by the architect—on "opening" day and "roof leaks" day.

From my observations as a client, I am aware of the complication of decision making during the efforts of initiation-advocacy and planning-programming that are accentuated by the variety of needs and interests of a multiple-client. Most major projects do involve a multiple-client where there are two or more groups having separate distinct goals for a facility; such as a user-client and an owner-client. Further, the groups of a multiple-client have differing requirements for a successful occupancy-acceptance; including image satisfaction, operational functioning, furnishing, maintenance, modifiability, and expansion. These client centered requirements must be documented in some form so that valid decisions can be made based on the mutual understanding

(if not agreement) of the several persons involved. A Need and Scope is a rather successful mane for such a document—being neutral yet meaningful.

From my observations as an architect, I am aware of three existing conditions of our industry that could (and have) become decision-makers in themselves—as a way an architect can be conditioned into certain solutions by the process itself. First, the functional approach for design solutions can be used to justify itself to the extent of being the Functional Style with all the limitations and excesses of the historical Styles. Secondly, the extensive amount of possible building materials available can confuse the design solution into a "material-istic mannerism" where the architectural expression is merely a manipulation of materials. And thirdly, and probably the most limiting condition, the increasing development of the industrial fabrication of component systems that can standardize the design solution into a sterile monotony, wearying because of its sameness. The further situation that there three factors in their proper use are probably necessary for a successful design solution compounds the dilemma. It is as if we are continuously being given more and better opportunities with more and better risks attached. The short happy life of the panelized curtain wall as a popular design solution attests to these opportunities and risks in all three conditions. Successful or not, these design solutions become the "architectural expression", seemingly forever.

By understanding the problem in terms of human experiences we began to ask and investigate a great variety of questions involving functional relationships with sociological patterns with psychological happenings.



From these two dimensions—the Need and Scope of the problem and the “architectural expression” of the solution—should come a valid relationship between the human experiences desired and the architectural environment created. By understanding the problem in terms of human experiences we began to ask and investigate a great variety of questions involving functional relationships with sociological patterns with psychological happenings. Similarly, by evolving the solution in terms of the environment created, we must know the architectural expression meanings of Space, Enclosure, or Materials.

First some observations on the process for the investigation of human experiences.

Just as we are living in a permissive time of situation ethics, we are now also allowed the freedom to create our environments in terms of situation design. This means we have no arbitrary standards or Styles dictating the size of a space or the choice of a material—let alone how they are put together with other spaces or materials. Our main response to situation design is to understand as much of the functional situation involved as possible. This results in data sheets of the facility areas and flow diagrams of the area relationships. Typically, this is called the planning-programming phase that forms the basis of the decisions of design-construction. I like to illustrate this process as one of trying to understand the nose or eye before “designing” a face—and there have been a great variety of successful faces created by using the same functioning parts. There is a difference, however, in the extent of the investigation and the form of the documentation that makes a significant difference in the meaning of this information as it is used as the basis for design.

The resultant form of functional requirement data must make possible a meeting of minds (mutual understanding) of the designer and user-client. It's most important then that the true user-client be available along with the administrative-client who is ultimately responsible but not necessarily knowledgeable.

Also, I have observed, data in the form of numbers and words alone are not appropriate for mutual understanding. Some form of visual aid is required, including both an existing real space example and drawings representing functioning areas or facilities.

It is quite dangerous to wait until a complete design statement is put together before some form of visualization is attempted.

Also, the extent of the requirement data should allow for the investigation of non-functional characteristics involving sociological patterns and psychological happenings. For example, a successful functional area to accommodate 500 persons in a coffee house is a different design problem than a successful sociological space to allow natural interaction to occur among a maximum of 500 persons (or with as few as 50 at certain times) in a coffee house. The difference in the problem, and thus the solution, involves the psychological-sociological dimensions of the concept “meeting place”. With this direction of investigation human operations become issues; such as

**interpersonal awareness,
territorial space,
“being seen”,
sense of place,
sociological and psychological privacy,
“gathering”,
isolated involvement,
sense of union,
or unobtrusive observation.**

Investigations of this sort are possible (and also important) for most projects. They require, however, a concern for and knowledge of non-functional human concepts such as voluntary interaction, informal associations, personality profiles, diffuse authority, privacy, alienation, communal relationships, assembly, security, attention, focus, or associational relations. My being able to use facilities for extended periods of time during occupancy-acceptance has allowed me to observe the importance of these human concepts in action to evaluate the decision success during the various project phases. There are similar non-functional concepts requiring serious investigation for exterior projects also, such as parking facilities (a man and a car is more than the sum of the parts), vehicular and pedestrian corridors (and conflicts), exterior assembly environments, and landscape planting statements. Such questioning and searching is directed toward discovering the essence of the human experiences that are anticipated.

Next some observations on becoming aware of the expressions of an architectural environment:

By experiencing recent projects as a client, I have been able to review their success in terms of the environmental expression created. Such evaluation involves the relationship of the project need requirements (in terms of human experiences) and the resultant architectural expression meanings of environmental aspects such as Space, Enclosures, or Materials.

To really understand an environment it needs to be personally used—not merely observed. We can understand the wind much better through the "feel" of the tiller and main sheet while sailing, than through watching the movement of tree branches (unless we're up the tree). Involvement is necessary in order to become aware of a spacial feel, a sense of enclosure, the essence of a Style, the humanness of a material, or the total form statement of a space. It is unfortunate that an architect rarely becomes significantly involved in his projects—except for his own home or his own office. This denial of the opportunity of an empirical understanding means that particular concern must be given to the rational understanding of these aspects of environment. For example, if we do not understand the meaning of the expression Brick Masonry through normal involvement, we need to be concerned that we do not manipulate brickwork as a form of "material-istic mannerism." Rather, the symbolic meanings of Brick Masonry should be known before the vocabulary is used. Similarly the relationship of one material to another should be understood before combinations are made—but so much work shows evidence of material mis-relationships—such as the relating of mink coats to blue jeans.

Caled Hornbostel's book, **Material for Architec-**



Similarly the relationship of one material to another should be understood before combinations are made

ture, is an excellent source for a survey of technical knowledge about construction materials. Each material (or process) is usually described in terms of four categories—1) physical and chemical properties, 2) types and uses, 3) application, 4) history and manufacture. I believe we need to develop our own fifth category for our material understanding called, 5). essence—that which makes a thing what it is: it's significant nature. It is quite possible to relate two materials with technical success while violating the essence of both. Or similarly, it is quite possible to create a special volume of an appropriate size and then destroy it by the mis-relationships of the floor, wall, or ceiling materials, surfaces, or openings. The fact that many such mis-relationships are obviously created through a liberal budget (rather than the result of an underfunded coercion) means that they occur due to our own misunderstanding—not by our conscience design efforts being foiled.

The concern with these mis-relationships is not necessarily that funds or materials are visibly wasted, but much more importantly, that the environment that was created does not meaningfully relate to the human experiences desired—a lecturer loses apparent attention, a couple lack psychological privacy, an "active" housewife feels frustrated, or a "vandal" defaces a material that has already lost its character by design.

To repeat; by understanding the problem in terms of human experience we began to ask and investigate a great variety of questions involving functional relationships with sociological patterns with psychological happenings—that can then be designed into a successful environmental solution by applying our understanding of the architectural expression meanings of Space, Enclosure, or Materials. Further, these two understandings are necessary no matter how the design method is structured. The talent-intuitive approach or the team-rational approach both require this input in some form. The former method will probably "sense" these two concepts while the latter will probably "systematize" them, but they make a significant difference in the solution either way.

The beginning exposure to sociological patterns, psychological happenings, and architectural expression meanings should come in the curriculum of a degree program so the concepts can be first understood through the guidance of sociologists, psychologists, and architects. However, the continuing practice of such understandings should be the main means of their becoming an operational part of a design method. Of course, an architect being forced (or privileged?) into occupying environments that he has had a part in creating is possibly the best means of establishing a concern for the depth of investigations into the human experiences anticipated and the sensitivity of understanding of the human aspects of Materials of architecture.

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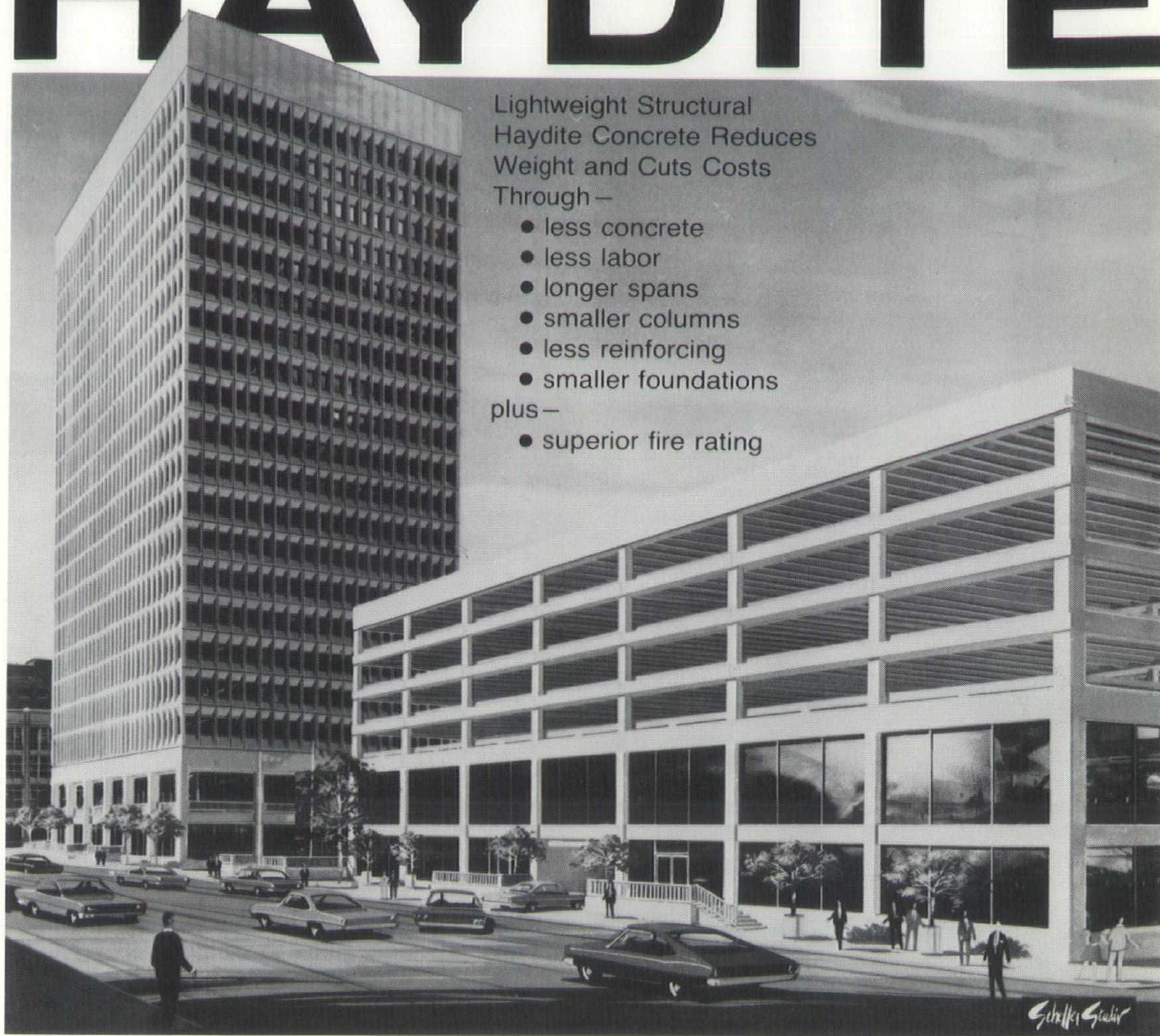
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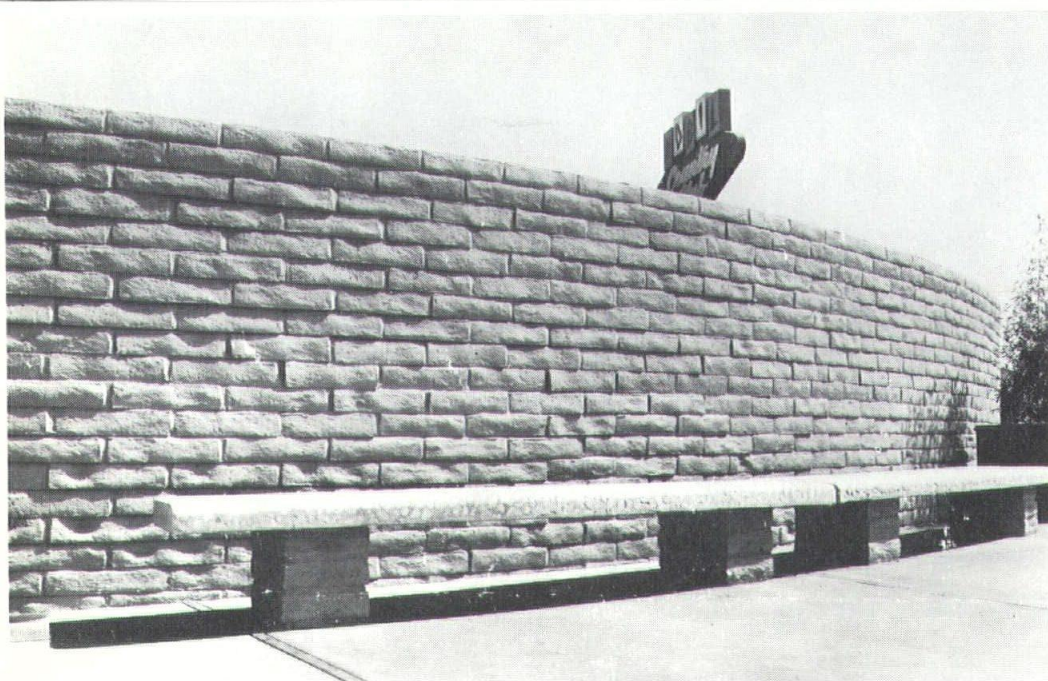
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ARCHITECT FIRM EXPANDS

Gjelten, Schellberg and Associates, architectural firm with offices in Forest City, Iowa, and Rochester, Minnesota, has announced an expansion of the firm, which includes the addition of a new principle, a new name, and expanded services.

Gjelten, Schellberg, Johnson, Stads vold and Brust, Architectural Design Group, Inc., is the firm's new name. Both the Rochester and Forest City offices will continue to be maintained.

New principle of the firm is Frank E. Brust, AIA, who will join the Rochester office. Brust joined the firm as vice president. He received his bachelor of architecture degree from the University of Minnesota in 1957 and is a member of the American Institute of Architects. Prior to joining Gjelten, Schellberg, Brust was with Jyring and Whiteman Architects, Hibbing, Minnesota, for four years, and with Sovik, Mathre and Madson, Northfield, Minnesota, for ten years.

Two other principles have moved from unequal partners to full partners. They are Robert L. Johnson, AIA, in the Forest City office, and Byron D. Stads vold, AIA, in the Rochester office. This brings the total number of equal partners to five; Brust, Johnson, Stads vold, and Gordon O. Gjelten, AIA, and Willis E. Schellberg, AIA.

1976 WORLD FOOD FAIR

The office of Hunter Rice and Engelbrecht has been engaged by the Iowa Revolution Bicentennial Commission to assist in the conceptual work related to an International Food Exposition to be mounted in Iowa in 1976. The exposition, sanctioned by the U. S. Revolution Bicentennial Commission, is intended to demonstrate the role of agriculture in the development of the country and to serve as a vehicle for the exchange of knowledge relevant to agriculture on an international scale.

Although no specific site has yet been selected, interest is being focused along the combined Interstate 35 and 80 loop to the west and north of the Des Moines metropolitan area. The charge of Hunter Rice and Engelbrecht is to develop planning and design principles which can be adopted as an inte-

gral part of the developmental process of the exposition. Work to date has produced a conceptual design for the project intended to give dimension to the basic program and graphically demonstrate environmental opportunities implicit in an undertaking of this nature.

Problems related to metro-wide environmental impact, transportation, inclusion of permanent community facilities, construction systems options, adaptability as a new Iowa State Fair site and design continuity are currently being considered by Hunter Rice and Engelbrecht. Current thinking is based upon an exposition site of 1200 acres and an estimated cost of \$100,000,000.

ARCHITECT FIRM INCORPORATES

Griffith-Kendall Architects have announced the formation of Kendall Griffith Russell Artiga Architects Engineers Planners Inc., with office in 1010 Bankers Trust Building, Des Moines, Iowa.

Officers in the firm are R. Kenneth Kendall, President, Gerald I. Griffith, Executive Vice President, George Russell, Vice President, and Jesus M. Artiga, Vice President. Peter J. Kauzlarich has been appointed an Associate in the firm.

Kendall Griffith Russell Attiaga will continue to provide the full scope of achitectural services formerly provided by Griffith-Kendall.

Carl VerSteege, A.I.A., formerly with Savage and Ver Ploeg in West Des Moines, has joined the firm.

OFFICE NOTES

The architectural firm of Prout-Mugasis-Johnson has been dissolved and all present and future business will continue under the name of R.L.M. Johnson & Associates Architects and Engineers, Clinton, Iowa.

Wilkins Bussard & Dikis have added Arnold E. Fischer and John Kujac to their staff.

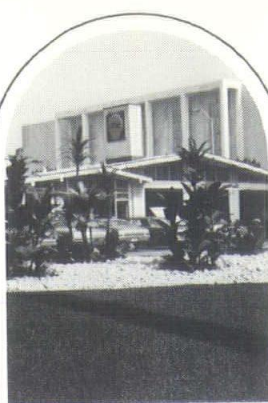
Arnie graduated with a Bachelor of Architecture degree in 1968 from Iowa State University.

news cont'd

He previously worked in the office of Emery-Prall & Associates. Arnie, his wife Marcia and two children reside at 1840 N.W. 70th Place in Ankeny.

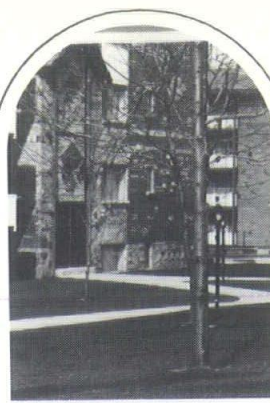
John graduated in 1970 with a Bachelor of Architecture degree from Iowa State University. John and his wife Miriam make their home at 127½ Welch Ave., Ames, where Miriam is employed as an elementary teacher. Porter-Brierley & Associates was John's previous employer.

In 1971, Wilkins Bussard and Dikis was invited to become a member firm in the Des Moines Chapter of Executives' Secretaries, Inc. Lottie Magill, Secretary, is the firm representative in this organization, along with the three partners, and she is the 1972 Hospitality Chairman. "It is gratifying to know that their office's important role in the area of operation qualified them for membership in this distinguished international organization."



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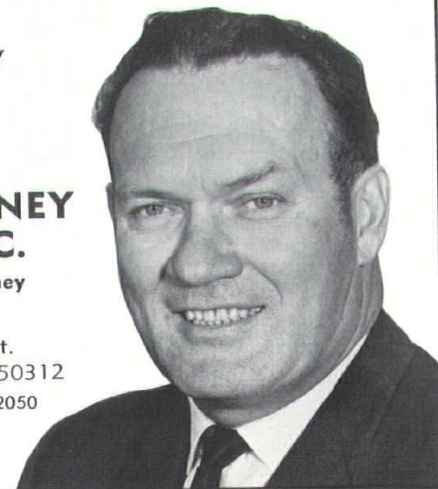
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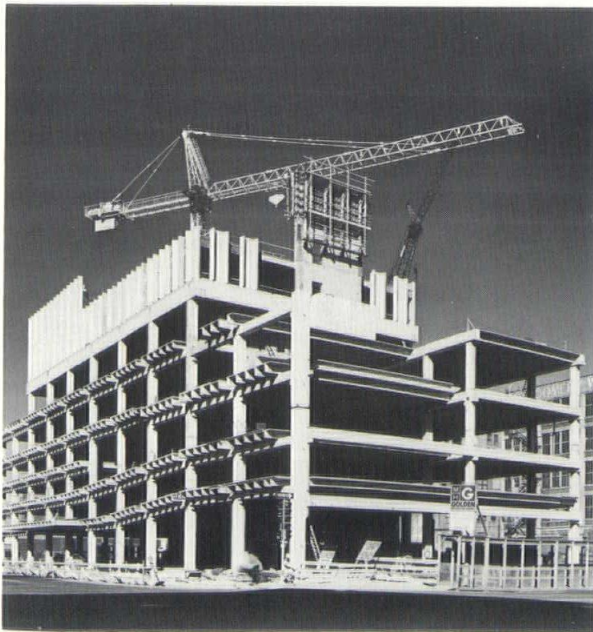
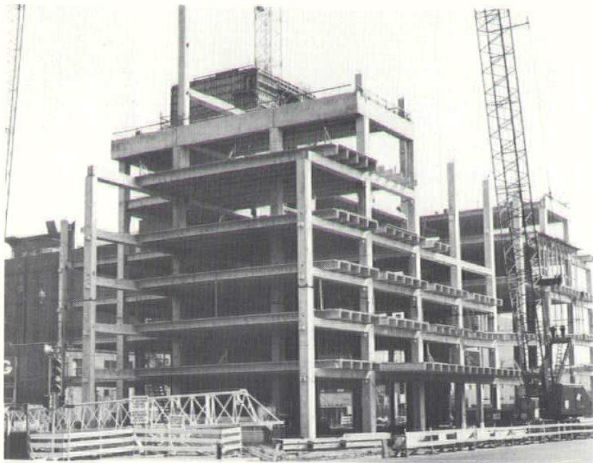
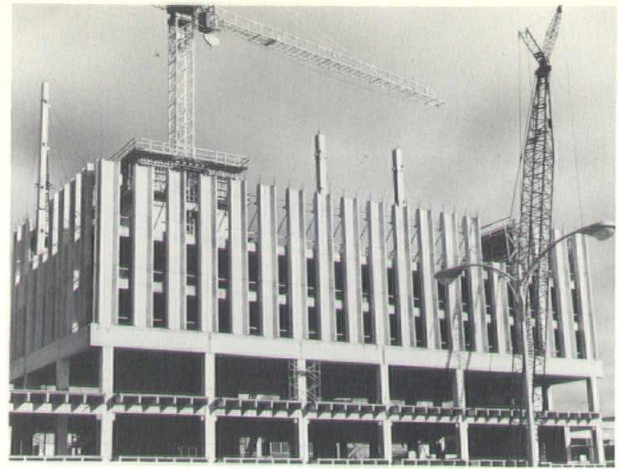
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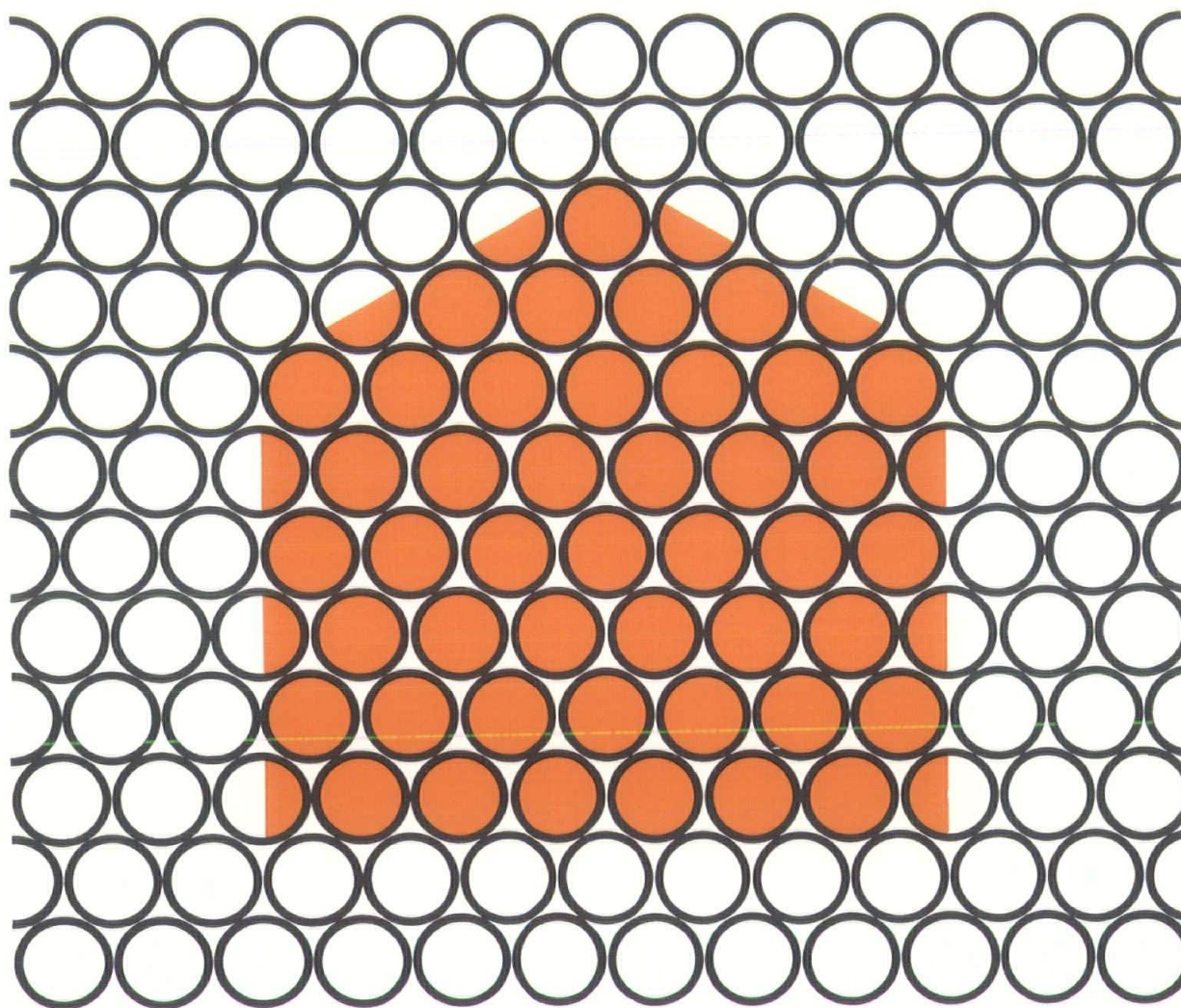


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