



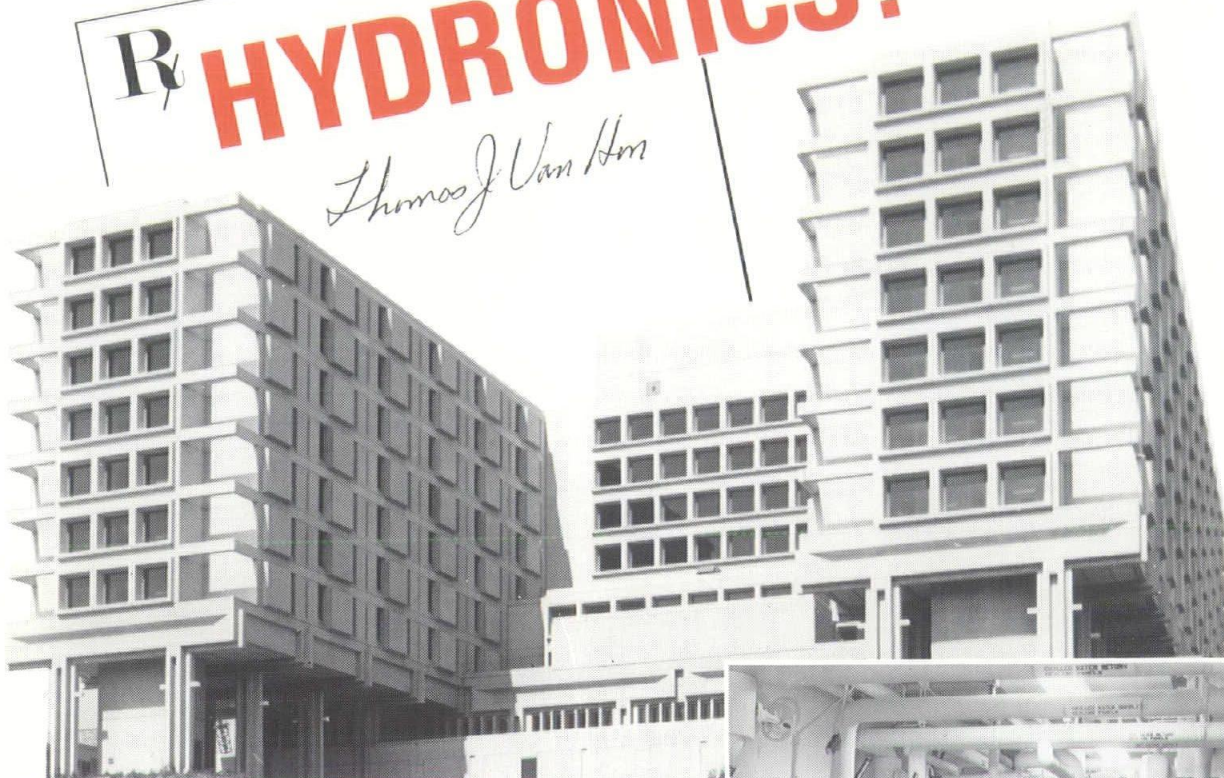
IOWA ARCHITECT

Volume 21 Number 4
Oct./Nov./Dec. 1974

pipeline

R HYDRONICS!

Thomas J. Van Hon



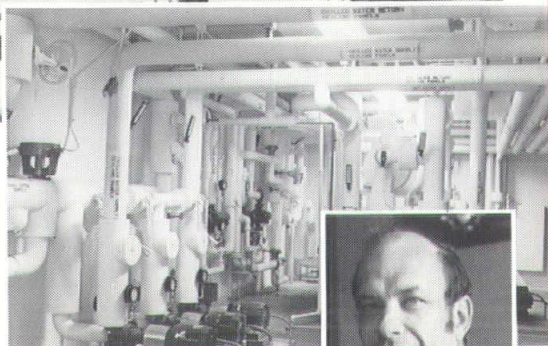
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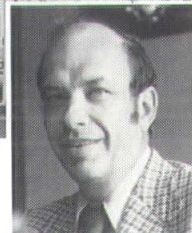
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Volume 21 Number 4
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Fifteen ISU students studied for one quarter at Warszaw-ska Politechnika in Communist Poland; on the first half of a student exchange.

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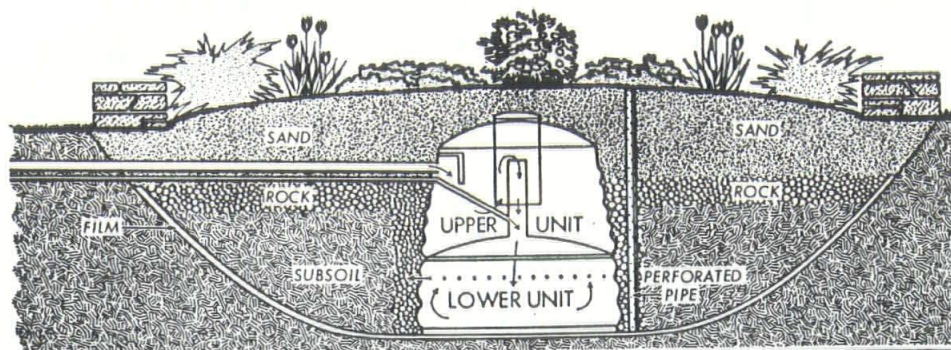
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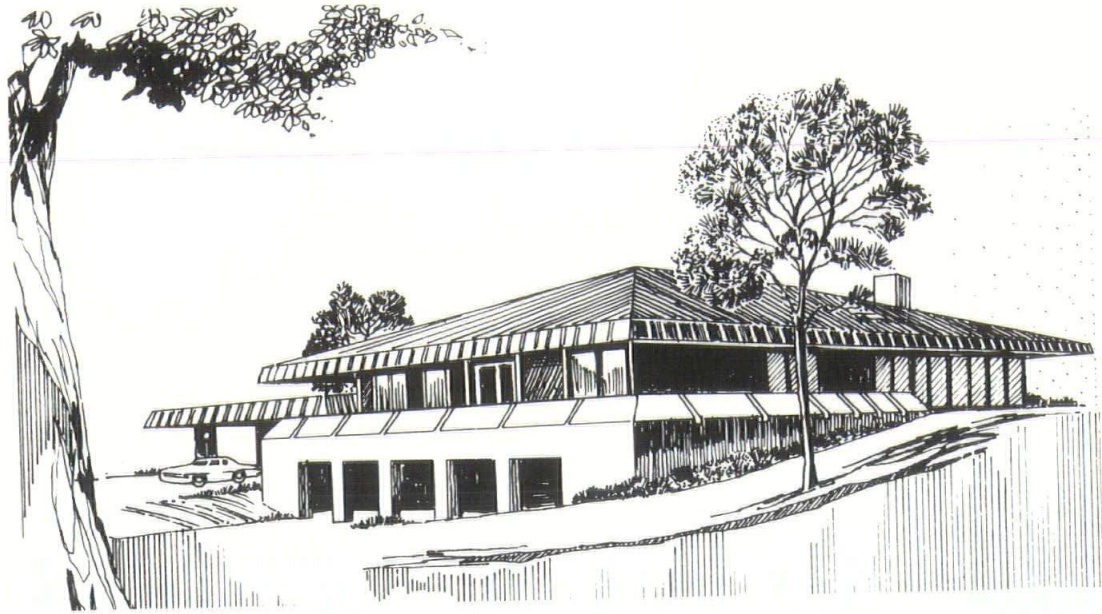
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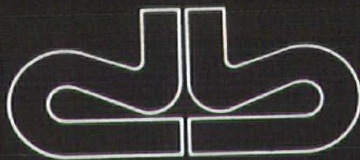
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Terrace Hill

by William Wagner, F.A.I.A.

Terrace Hill is considered by historians, architects, and artists as one of America's finest examples of Victorian architecture between Chicago and California. "Prairie Palace of the West" sits among eight acres on one of Des Moines' highest hills. Benjamin Franklin Allen, Iowa's first great financier and builder of Terrace Hill, hired W. W. Boyington, architect of the famed Chicago Water Tower, to design his Des Moines home. Construction began in 1865, and Terrace Hill's doors opened to a gala party January 29, 1869, a housewarming and 15th wedding anniversary party for more than 600 friends.

The construction of Terrace Hill itself cost the unbelievable high price of \$250,000. The furniture cost \$20,000 and arrived only a few days before the housewarming, by train from New York.

Benjamin Franklin Allen came from New York in the early part of the 1850's with \$20,000. He was mainly in banking, but also became involved in railroads, real estate, and public utilities. He became Iowa's first millionaire, and in 1869 his net worth was estimated at 2½ million dollars. His rise to fame was to end rather shortly after moving into his new mansion. In 1875 he was broke — having gone to Chicago in 1870 and invested in a bank which he knew was bad. He felt, however, that he was big enough and smart enough to pull it out. On going to Chicago, he declared that city his residence. When he took bankruptcy, with debts of over four million dollars, he tried to switch his residence back to Terrace Hill. The judge ruled against that, so he left his Terrace Hill.

After selling Terrace Hill in 1884, he went to California where he operated a fruit ranch. He died in 1914. Terrace Hill was to stay vacant for about ten years.

F. M. Hubbell was to become an even more amazing person to rise to financial fame than Allen. As a 16-year old boy, he came with his father in 1855 to Fort Des Moines. He went to work for the U.S. Land Office and by age 17 had amassed real estate of \$4,000. He was involved in real estate, public utilities, insurance companies (Republic of Iowa), railroads, and the street car business. F. M. Hubbell bought Terrace Hill for 20¢ on the dollar, paying \$55,000 for the 15 year old house which initially cost ¼ million dollars. Probably no one loved Terrace Hill more than F. M. Hubbell. Before Hubbell died (in 1930) he created a trust in 1903 in which his property was to be divided 21 years after the death of the last of the then present trustees. This trust will be divided among the heirs in November 1983. In Hubbell's



will, his trust was to maintain Terrace Hill in the best manner for the oldest in line of his heirs who would want to live in the mansion. Grover Hubbell was the last to live in the house. Terrace Hill was his home at the time of his death in December 1956. Since then the house has been vacant of Hubbells, until the State acquired the property.

A number of years ago the trustees started to worry about the upcoming division of the property at the time of the end of the trust. They were particularly concerned about the cost of maintaining Terrace Hill which no one wanted to live in anymore. A New York consultant suggested that they go to court and have a judge rule that Hubbell property could be sold as the trustees saw fit. This ruling was for Class A property, which F. M. said could not be sold. They received approval, but held out from the list of approved property approximately a dozen properties. One was Terrace Hill. The heirs felt it should not be put up for sale. They knew that if it were put on the market, it would be purchased for a price no preservation group could afford, and it would possibly

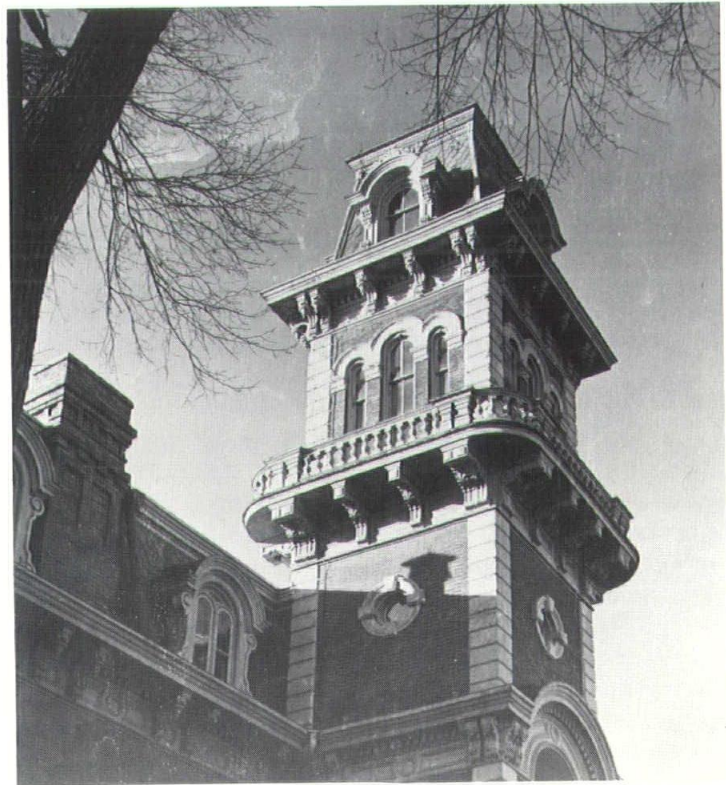


be torn down to make way for a high rise building or other structure. In 1971 the Hubbell heirs decided to purchase the home from the trust at a fair price, proportionate to their proportion of the estate, and then make a gift of the mansion to the State. They bought Terrace Hill for \$263,000 and paid the trust their required amount. The heirs then gave Terrace Hill to the State, with only three insignificant stipulations:

1. Mansion to be preserved for a reasonable period of time
2. That it continue to be called Terrace Hill
3. That a suitable plaque be installed somewhere naming the donors.

Governor Ray accepted the gift for the people of Iowa on August 24, 1971. After some time the Governor appointed the Terrace Hill Commission which number about 35 persons. The commission was subdivided into various committees, such as site development, acquisitions and furnishings, finance. They were to decide the most appropriate use for Terrace Hill.

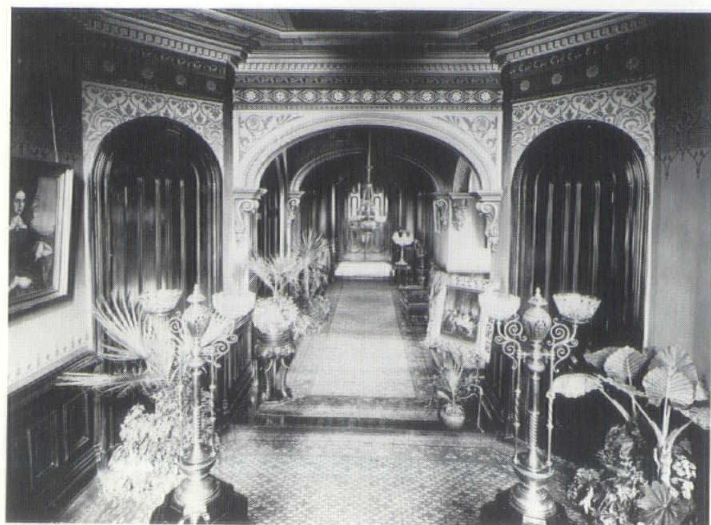
Eight proposals for Terrace Hill were presented. Of the eight proposed, it was voted by the commission that Terrace Hill be used as a Governor's Mansion. This went through both Houses and passed upon favorably that Terrace Hill would become the Governor's Mansion.

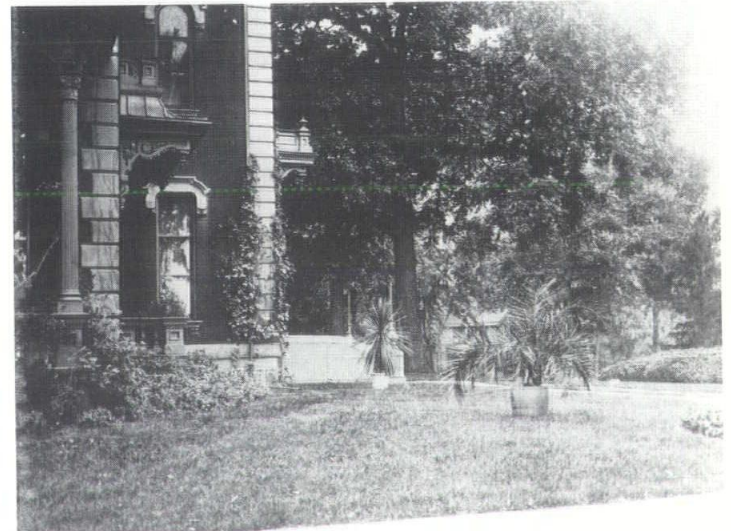




Various members of the "Use Committee" then visited eighteen Governor's Mansions — old mansions built as Governor's Mansions, old mansions converted into Governor's Mansions, and new mansions built as Governor's Mansions. One common fault appeared in all the mansions visited. The private living was not separated from state functions. This could be done quite easily in Terrace Hill and preliminary work began on the conversion of the mansion.

Wagner Marquart Architects were selected as architects for the restoration and rehabilitation of the mansion. The mansion was completely measured and drawings were made by W. W. Boyington Architects from Chicago. Working drawings were finished in January 1973. During this time the Terrace Hill Commission was trying in several ways to raise money for the restoration. One proved quite successful, except they ran out of items at the critical time — Christmas. Terrace Hill medallions in bronze and silver, which sold for \$2.50 and \$15.00 respectively, were minted for the commercialization. The sales before Christmas were greater by far than anyone had expected, which quickly depleted the initial order. Other fund raisings proved successful also. WHO Radio and Television had an artist paint a watercolor of Terrace Hill which sold quite well, and with some other items and gifts the total sales to date have been around \$150,000. It was hoped to net approximately \$350,000 from total sales. There has been an effort made to secure a loan from the State of Iowa for approximately \$450,000. This has so far failed to gain approval. Along with the monies raised to date, there will

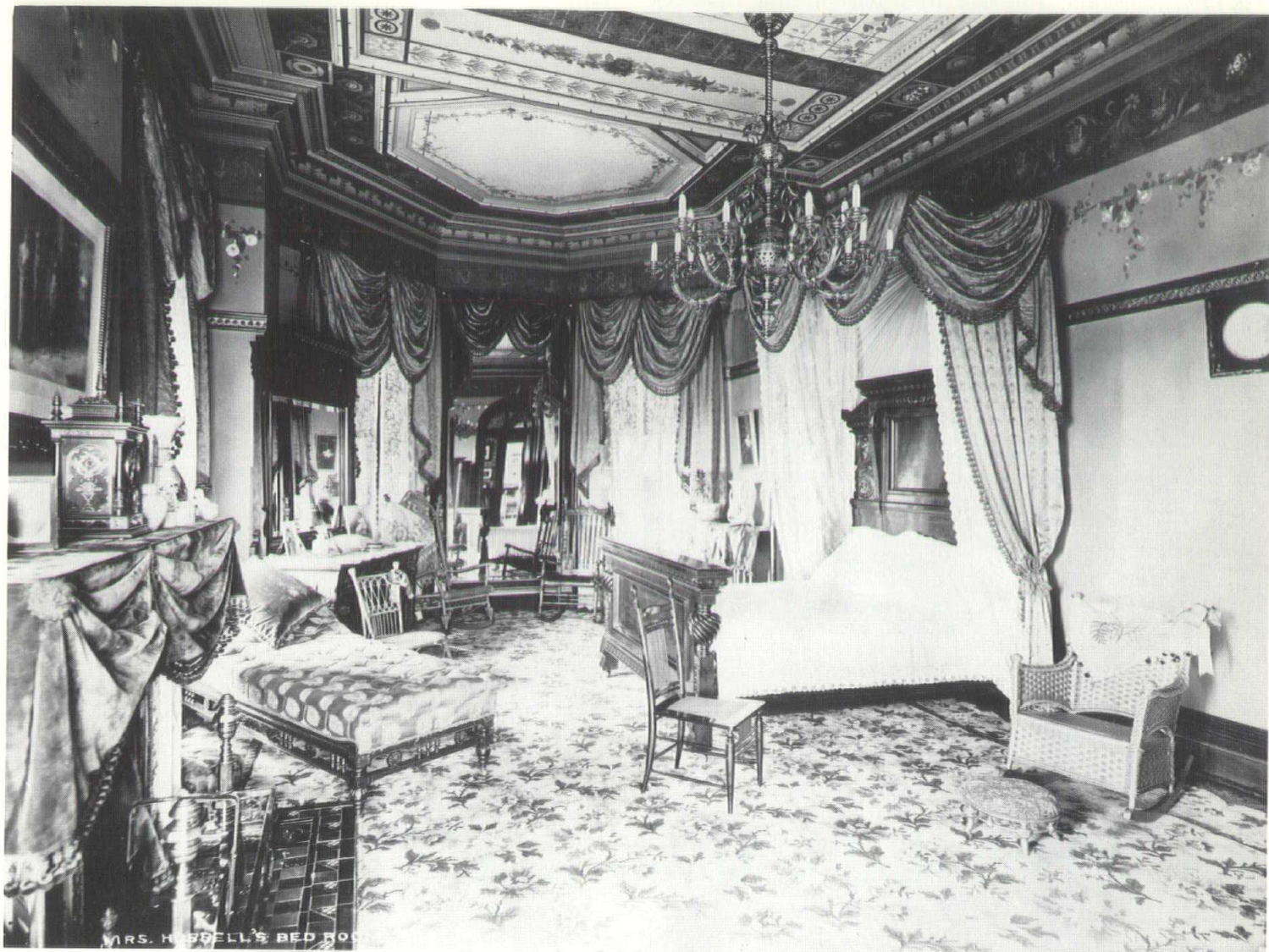




be the sale of the present Governor's mansion, which will bring some additional money, possibly \$100,000.

The working drawings have been finished for more than a year. The roof of Terrace Hill is getting worse each month, causing more damage to the ornate platter of the second floor ceiling. Moisture has penetrated to the first floor ceiling in the service area. When the State accepted the gift of Terrace Hill, one of the stipulations which went with the gift, was that the State was to maintain Terrace Hill for 21 years. The roof in need of repair and other items were open to bid. Bids were opened June 1974, and what was thought might cost at the most \$75,000 turned out to be \$151,000. The tin roof amounted to \$41,000 alone. It was decided that about \$50,00 had to be cut out of the \$151,000. The porch tin roof was delayed until later. The hip part of the main roof was changed to built-roofing with gravel. All gutter remained tin (lead covered). The mansard roof and its cornice are up so high (40') that it was decided that the rough paint needed only to be scraped, rather than removed entirely. This brought the costs down to \$99,000. The safety code got its hand in the act. Scaffold had to be erected entirely around the house and for the length of time it needed to remain, the costs totaled \$11,000.





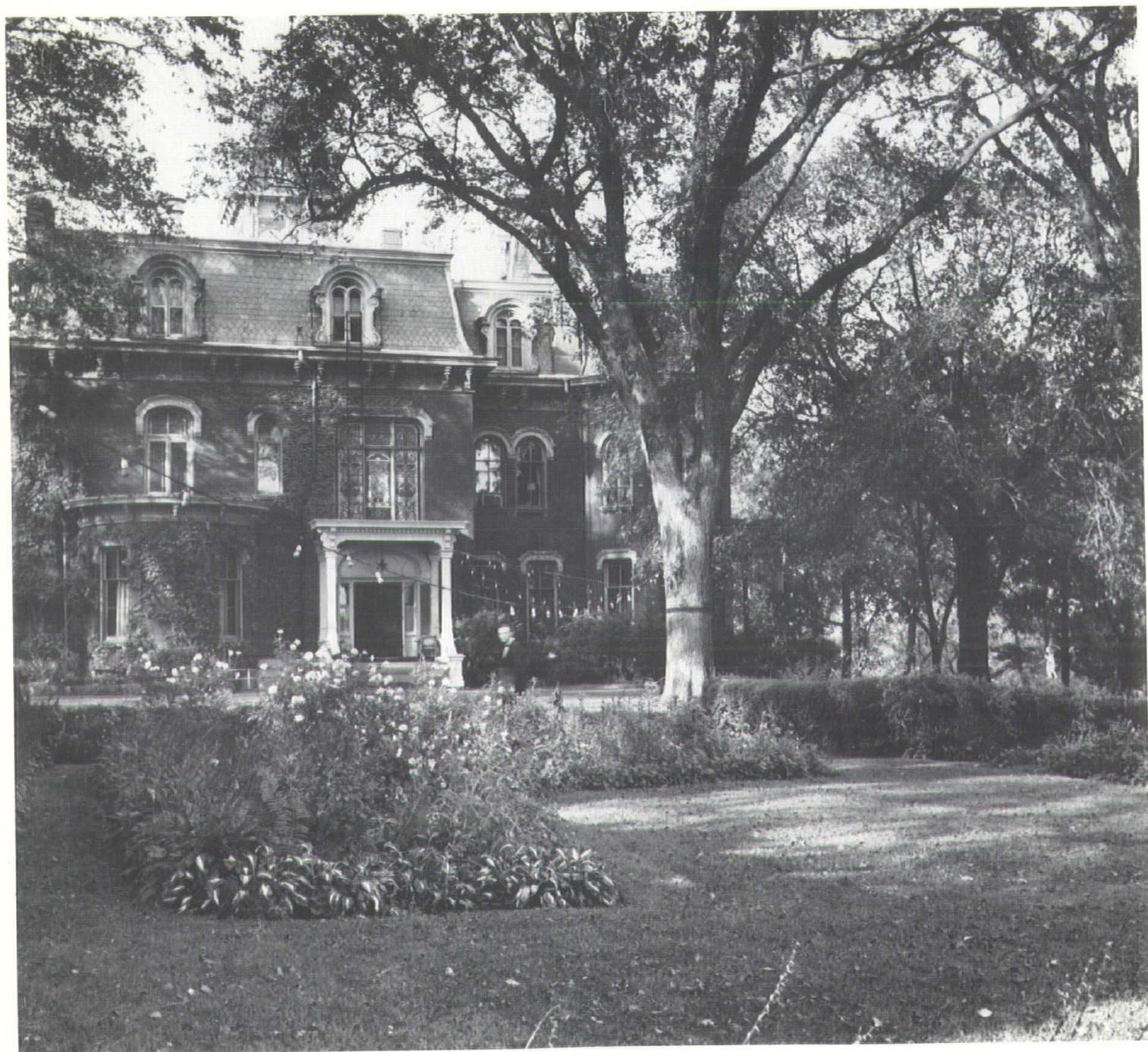
To date, the two towers (inch windows), mansard roof, upper and lower gutters, the main hip roof, and the main cornice at the bottom of the mansard, are all restored. It was interesting getting back to the original paint color. The original was a very heavy (approximately 1/32") gold paint that had added to it ground up nut shells.

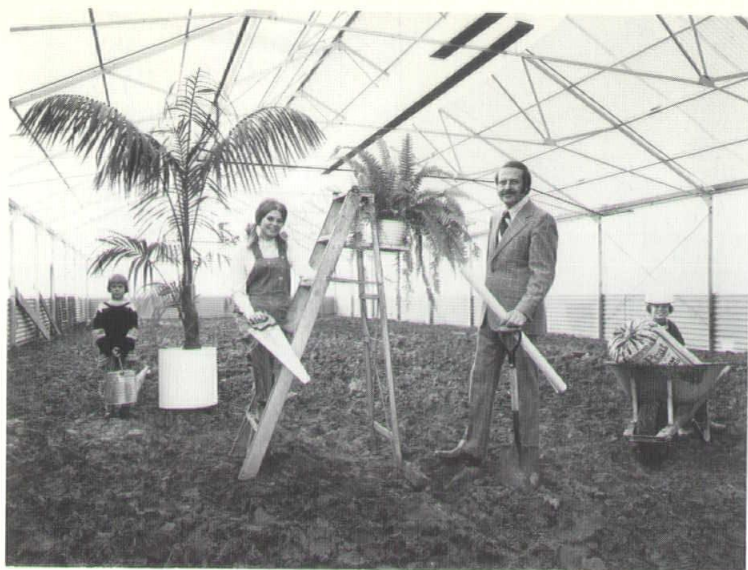
When the roof costs went so high, it was decided to provide a realistic cost take off for the balance of the restoration and rehabilitation. This figure has not been officially released. But the general contract work was approximately as much as the entire original estimate for all trades. Because of inflated costs, there is currently a revised scheme for restoration. Less ambitious this provides for restoration and a minimum of structural change to the third floor, where the Governor's living quarters will be. The last Legislative session appropriated \$200,000 for redoing the mechanical services in the mansion. This mechanical work needs to be completed — but there needs to be some general work accomplished at the same time. Whatever gets done will hopefully not change the original plan. The plans call for the first and second floors to be restored as original, in-



cluding decoration. The first floor will be open to the public when a State function is in process, and will be furnished in the best of the Victorian period. The second floor is to be used for formal entertaining by the Governor's family. It will also be furnished in the best of the Victorian period. The third floor is to be completely refinished, new floor, wall and ceiling. The eleven rooms on the third floor will provide about 3500 sq. ft. of private living area for the Governor's family, which will be reached by outside private entrance, elevator and stair.

Because of lack of money, the completion of Terrace Hill is proceeding slowly. But when restoration is finally completed future generations of Iowans will be grateful to the people of Iowa and the Terrace Hill Planning Commission for their efforts in preservation.





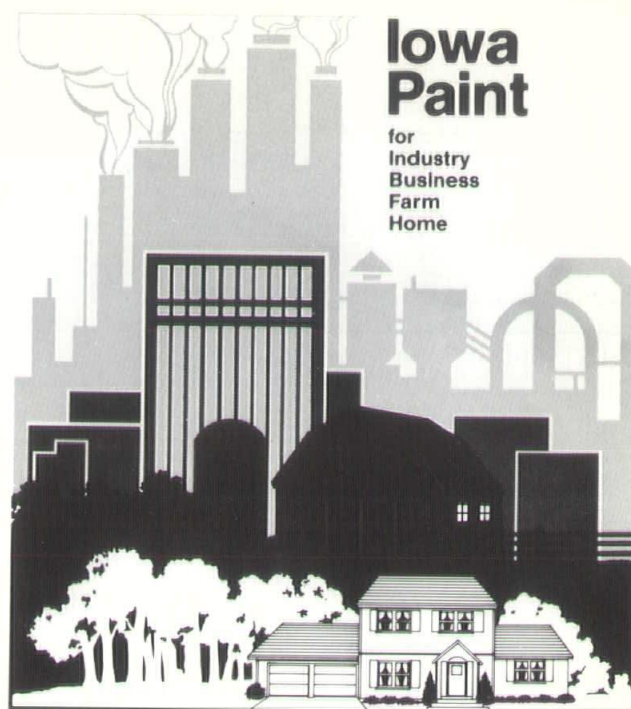
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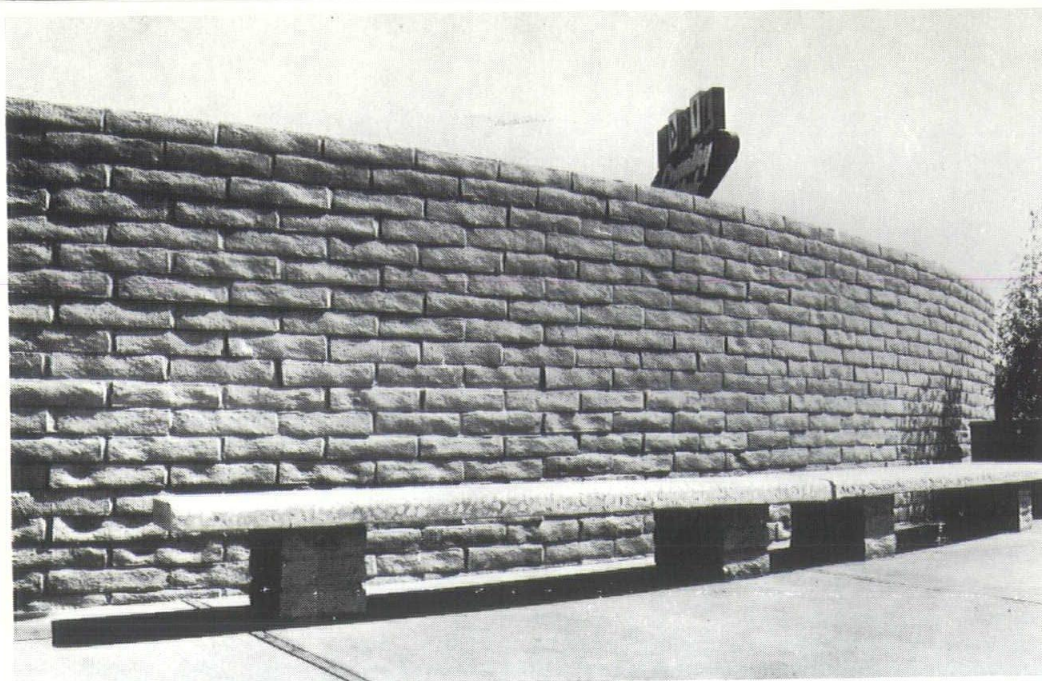
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A 60 Year-Old "Modern" Church Building

by Duane D. Anderson, A.I.A.

The author spent eleven years in the Chicago area where he gained an appreciation for Louis Sullivan's influence on modern architecture. An architect, he is the chief of design for Larson and Unzeitig, Inc., a Cedar Rapids - Iowa City area design-build firm. Mr. Anderson holds architectural registration in fourteen states.



St. Paul's exterior
Credit: St. Paul's church

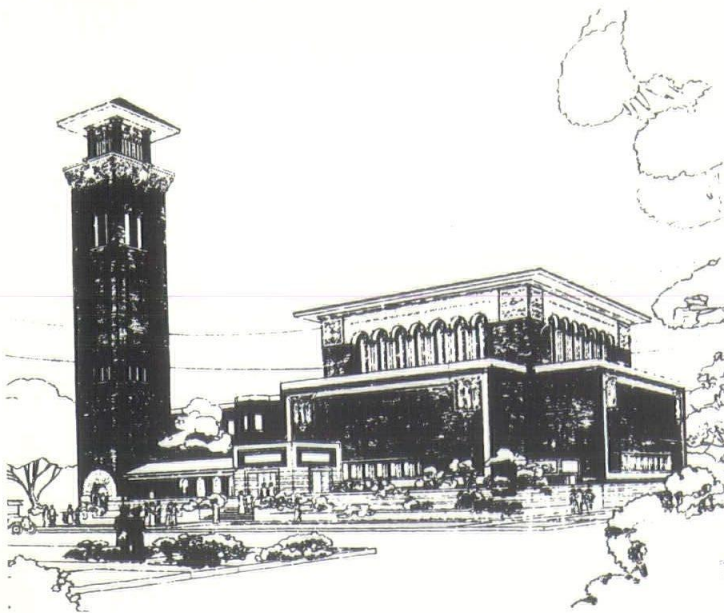
Behind beautiful buildings, there is often a story of difficulties and frustrations experienced during planning and construction. Saint Paul's United Methodist Church in Cedar Rapids is no exception. St. Paul's is probably the most unusually designed church building in the entire state. The beautiful, semicircular church building has a very interesting story behind its inception. Files and church records at St. Paul's as well as other biographical sources, shows that there were three architects involved in the completion of the building.

In 1889, the Auditorium building of Chicago was dedicated by President Benjamin Harrison. This building soon became world renown, for its 6,200 seat theatre was, and still is, the best acoustically-designed, performing theatre ever built. The Auditorium combined a hotel, an office building and its theatre in one 10-story building — a forerunner of the modern idea of megastructures. Louis Sullivan, and his engineering partner, Dakmar Adler, were the architects. By 1900 Louis Sullivan was world renown having completed many office buildings in the Chicago area such as the Stock Exchange Building and the Carson, Pirie, Scott store. How did Louis Sullivan become connected to Cedar Rapids, and end up designing the St. Paul's Methodist and Episcopal Church?



Carson Pirie Scott Store, Chicago, 1899
Credit: Richard Nickel

In October, 1910, the church council of St. Paul's set up a Building Committee, with Mr. T. H. Simmons as the chairman. This committee was given far-reaching authority; they were to find an architect, prepare suitable plans, develop the budget needs, and upon approval from the congregation, let the construction contracts. According to a brochure prepared by the congregation this past year, twelve architects were invited to submit designs for the proposed structure. After reviewing these proposals, the brochure states that none were selected, and then the committee turned to Sullivan for his ideas. Members of the committee were, no doubt, aware of Mr. Sullivan, since the People's Bank and Trust Co. building had been designed in 1910 and was under construction. However, George G. Elmslie, a long-time employee of Sullivan indicated to Mr. H. Allen Brooks who has done an intensive study of the early Chicago-area architects, now referred to as the "Prairie School", that Sullivan was one of those originally invited to submit a design. In fact, Mr. Elmslie also prepared a design for St. Paul's in the closed competition. Because of the dates, it is reasonable to assume that Sullivan perhaps approached one or more members of St. Paul's once he heard that they were planning to build; this would have been quite possible since he was making periodic visits to Cedar Rapids during 1910 to review plans with the Owner and later inspect the construction progress on the Peoples Bank. Between November of 1910 and



George Elmslie's design for St. Paul's Methodist, Cedar Rapids, 1911
Credit: Purcell and Elmslie Archives

March of 1911, the building committee received designs from those architects invited to participate, and out of these, Sullivan's unique design was selected. The congregation's church council enthusiastically endorsed this selection and its design features at a meeting of the council held in April, 1911.

At this meeting the committee was asked to secure bids on Sullivan's design.

So far, their work had progressed very well, a number of different designs had been reviewed and an outstanding building had been selected. Now to obtain bids. This was the beginning of over 20 months of frustration. At the April meeting a \$105,000 budget was set; this did not include the organ. It would appear that previous to this time, the competition architects had been instructed to assume a budget of \$100,000, including all furnishings. There is no further recorded report of the Building Committee until June of 1912.

During this period of over a year, Sullivan had resigned as architect, apparently due to his unwillingness to revise the design of the building and its ornamentation. Although it is not recorded, the design was thought to be much too expensive. An examination of the multi-colored perspective drawing hanging in the church parlor indicates that the church, as built, compared to Sullivan's originally conceived design differs in that the central dome which surrounds the base of the tower contained a skylight. Also, the second floor pilasters, or masonry areas between the windows, were very heavily ornamented. This was to be done in terra cotta. This system of ornamentation was very dear to Sullivan; yet to the average contractor in Cedar Rapids, this was probably considered very exotic — and costly.

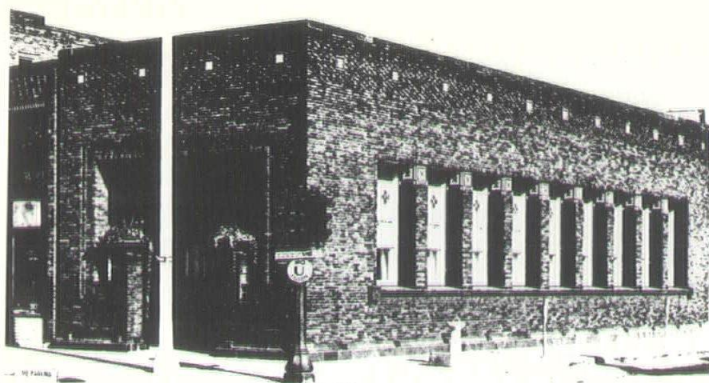
Unfortunately for the Committee, they had now lost their architect, and apparently did not know how to proceed. It is interesting to note that at the June, 1912 meeting, Mr. Simmons attempted to raise the budget to \$125,000. This would indicate that Sullivan's design

could be executed in its somewhat revised state for this sum. (I say "somewhat revised" because Sullivan did re-work the drawings at the committee's request during the latter part of 1911.) Mr. Simmons' motion to raise the budget lost. It was in response to this motion that the church council finalized the budget at \$105,000 and made the organ a separate fund. Rev. Edmund Janes Lockwood was the pastor at this time; he had been at St. Pauls since 1899. He must have been a very strong leader, for his patience and determination to obtain the very best building was severely tested during this period of frustration.



Detail of Main Entrance showing cast iron ornament
Credit: Duane Anderson

One might question the professional attitude of Louis Sullivan; isn't an architect supposed to work within a client's budget? There are a number of reasons behind his resignation. First off, he was a very proud person who, no doubt, did not understand how a mere \$20,000 could make such a difference to the growing, rather affluent congregation. As previously noted, the ornamentation was very dear to him; this is what distinguishes his many office buildings in the Chicago area such as the Carson, Pirie Scott building. Another reason may have been that the People's Bank was about complete, and he may not have been able to picture how he would get along with this "unappreciative" building committee much longer. Finally, he had been fighting a losing battle with alcohol; this battle became much more serious after 1909, ending with his death from the effects of alcoholism in 1924.



*Henry C. Adams Building, Algona, Iowa, 1912
Presently used as a clothing store
Credit: Richard Nickel*

By Chicago standards, Louis Sullivan completed his last major work in 1899 with opening of the Carson, Pirie Scott store. From then on, his largest projects were the size of St. Paul's church or smaller. He had to be satisfied with designing small banks and office buildings in rural communities scattered over Iowa, Minnesota, and Wisconsin. In all Sullivan had only 14 commissions in the last 15 years of his life. Five of the fourteen are in Iowa; the People's Bank and St. Paul's church in Cedar Rapids, the Peterson-Harned-Van Maur Dept. store in Clinton, the Hub Clothiers shop in Algona, and his finest building in terms of the integration of ornament and structure, the Poweshiek County National Bank in Grinnell. Of these beautiful, crisp buildings, designed in the latter declining years of Sullivan's life, the only exception to commercial projects is the St. Paul's church in Cedar Rapids.



*Merchants National Bank, Grinnell, Iowa, 1913
Presently owned by the Poweshiek Co. National Bank
Credit: Richard Nickel*

The relationship between the interior of Sullivan's design and the exterior should also be examined. The original church interior had a central loft, directly over



*St. Paul's original interior
Credit: St. Paul's church*



*St. Paul's present interior
Credit: St. Paul's church*

the speaker's platform, which housed the organ, and the choir. There was only seating for 16 choir members, and as long as small groups, such as quartets were involved, this location was ideal. However, as the congregation grew, so did the desire to enlarge the size of the choir. On each side of the choir recess, there was a six bay colonnade. Based on the decorating styles then in vogue, there was, no doubt, a profusion of gold-leaf stenciling and ornate painted on ornamentation on the interior walls. Many of Sullivan's Chicago interiors contained custom-designed stencil patterns. A photograph

of the interior which would appear to delineate the original interior shows evidence of this type of stencil work, but it was not Sullivan's design. With the addition of a floor-to-ceiling reredos wall, or backing panel, in 1954, and the elimination of the colonnades, the interior has become very subdued, almost bland, when compared to the original.

Louis Sullivan, in a sense, bridges the gap between the Renaissance period and revival styles which were so popular in this country during the post-Civil War years with the Art Nouveau movement which was well underway in this country by the 1920's.



*The Auditorium Building, Chicago, 1889
Credit: Dave Moore*

Probably the most outstanding feature of St. Paul's is its tower. One other Sullivan building shares this characteristic, and that is his Auditorium Building — constructed in Chicago. In both cases, the tower cannot be justified from a functional standpoint, although in both cases, a use was assigned. At the Auditorium, Sullivan, maintained a suite of offices on the upper three floors of the nine story tower. The tower dimensions are about 25 by 40.

At St. Paul's the tower contains most of the components of a 40 rank organ — over 2500 organ pipes. This is a poor location since acoustically the pipes are isolated from the auditorium. It should be noted that the remodeling of 1954 obliterated the central five archways over the choir loft, which allowed some exposure of the organ pipe chest. The upper area of the present reredose wall performs the same function, but not as successfully since the material is too tightly woven to allow proper sound penetration. Thus, one can only conclude that to locate organ pipes in the tower was not a good decision. Nonetheless, the tower is a visually strong element which unifies the hemi-spherical design and gives a counterpoint to the spreading horizontal character of the perimeter facade.

Since Sullivan was not going to participate further, the Rev. Lockwood mentioned at the September, 1912 meeting of the council, that the architect of the recently-completed Waterloo Methodist-Episcopal church should be contacted. This was done, and at the November

meeting the plans of the Waterloo church were displayed. This building contained two auditoriums. No conclusion could be reached. There was a definite move to shelve the Sullivan plans and proceed, beginning with preliminary plans, with Mr. N. C. Jones, the architect of the Waterloo church. Finally in December, 1912, it was decided to retain the Sullivan plan, but to ask Mr. Jones to re-draw them, with the stipulation that the construction cost be held within the stated budget of \$105,000. Mr. H. Allen Brooks indicates that the Jones's revisions were done heavy-handedly, and that Mr. George Elmslie, who had left Mr. Sullivan's employ in 1909, and remained very close to Sullivan, volunteered to review the drawings, and made additional revisions, without charge to the congregation, sometime early in 1913. This action would indicate that the church's Building Committee was interested in maintaining Sullivan's original design intent, and that the earlier estimates of cost were only "ballpark" figures, since complete plans, suitable for bidding, had never been completed by Sullivan.

By early 1913, the plans had been completed, and bids were sought. In May of 1913, the Theo. Stark Company of Cedar Rapids was awarded a contract for \$73,475 and subsequently, in June, a contract was awarded for the mechanical and electrical work. At this stage, the Committee chairman, Mr. Simmons, was no doubt, greatly relieved; it had been almost three years since he was named to the Building Committee. In less than twelve months, the building was completed. The committee had worked within its budget, and had demonstrated a great deal of patience while achieving a unique, beautifully executed building. Formal Dedication services were held on Sunday, May 31, 1914, with the Bishop of the Diocese speaking. In addition to the large, open column-free sanctuary, the rectangular two and one-half storied rear wing contains 34 small classrooms, two large reception or parlor rooms, and in the basement, a large fellowship hall. Originally, there was a sunken gymnasium under the classroom-office wing, but this has been filled in. In 1963, a major addition to the educational wing was completed, adding another 27 classrooms.

The building is hemispherical in plan — a 64' radius, 128' in diameter. All aisles lead to the altar and speaker's platform. What other building in the Midwest eats 950, with no person more than 60 feet from the speaker? There is another, and this building serves to illustrate the great debt which Frank Lloyd Wright owes to his "Lieber Meister", or beloved teacher. This is the Annunciation Greek Orthodox Church in Wauwatosa, Wisconsin, a suburb of Milwaukee. This building seats about 1300 people; here the hemispherical plan of St. Paul's is completed into a full circle. The building is covered with a beautiful dome; its interior proportions are very similar to the quality of space at St. Paul's.

The congregation is currently involved in the purchase of a new organ console together with the re-construction of 85% of the pipe ranks. Louis Sullivan would never believe this: the cost of the new organ will exceed the original cost of the building!

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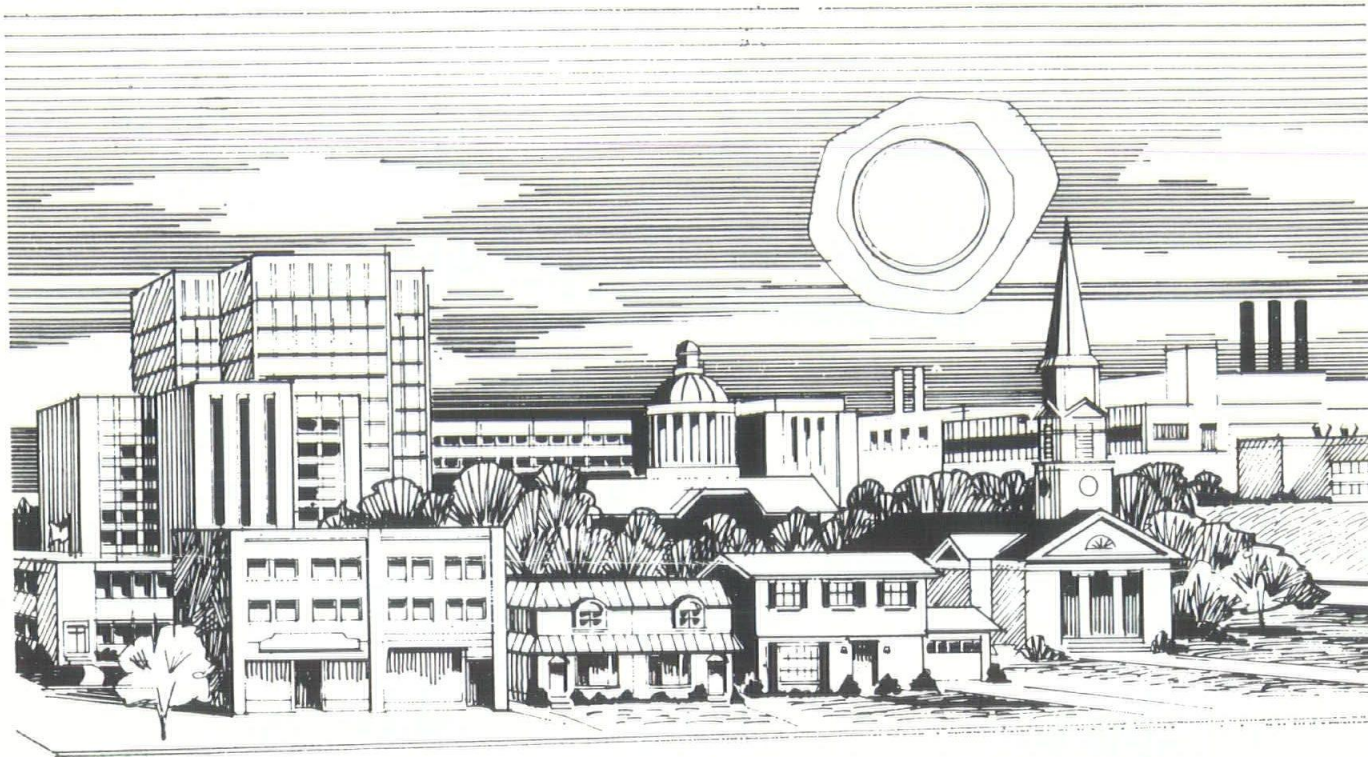
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LOUISIANA ESTABLISHES SELECTION PROCEDURES FOR DESIGN PROFESSIONALS

The president-elect of The American Institute of Architects today commended Louisiana Governor Edwin Edwards for the governor's action in creating professional selection boards to choose architects and engineers for state design commissions.

William Marshall, FAIA, praised Governor Edwards' "foresight and wisdom" in creating the selection boards by executive order, after a bill that would have created the boards failed to pass the state legislature at the end of the legislative session. In addition to signing the executive order, the governor promised another try at legislative reform in 1975.

The selection system establishes a board of three architects chosen by the Louisiana Architects Association and two others selected by the governor. Similar boards are being established for selecting engineers and landscape architects for state work. Board members will serve for a year, and their firms will be ineligible to compete for state commissions during their terms and for a year thereafter.

In his statement praising Governor Edwards' order, Marshall said, "The actions taken and supported in Louisiana have important national implications. The key provisions on selection board membership, public announcement of design contract opportunities, and qualification and selection of firms by the boards are essential elements of any selection board proposal. This order represents a model for this purpose.

"These governmental actions will result in selection procedures that serve the best interests of the public."

PARIS MONUMENT WINS MEDAL FOR MEMORIAL ARCHITECTURE

The American Institute of Architects announced today that a 12-year old Paris memorial to French victims of Nazi concentration camps, designed by the distinguished French architect Georges-Henri Pingusson, has been awarded the Henry Bacon Medal for Memorial Architecture.

La Memorial des Martyrs de la Deportation occupies the eastern tip of Paris' Ile de la Cite', a prestigious site directly behind the gardens of Notre Dame.

Cited by the AIA Jury on Institute Honors as a "poignant monument of utmost simplicity," the memorial consists of a sunken enclosure and a crypt reached by two flights of narrow stairs leading downward from the public gardens. From the enclosure, nothing is visible but the sky and the river, seen through a sculptured portcullis and an iron grille. The crypt's two wings house urns containing ashes of concentration camp victims and an illuminated gallery; each of the 200,000 tiny lights in the gallery represents a French deportee.

In its spaces, forms and textures, the memorial captures the oppression and isolation of the concentration camps, and the memorial, according to the jury, "succeeds in expressing dramatically the highly emotional impact associated with the recollection of the suffering of thousands of victims of brutal oppression."

Born in Clermont-Ferrand in 1894, Georges Henri-Pingusson graduated from the Ecole des Beaux Arts. Once an associate of Mallet-Stevens, he collaborated with le Corbusier on the master plan for Breil-en-Foret. From 1946 to 1963, he was chief consulting architect and planner to the Ministry of Construction. He has been associated with the Ecole des Beaux Arts since 1949, first as an instructor and most recently as Professor and Chef d'Atelier. His works include cinemas, schools, churches, agricultural communes, and large scale housing and urban projects. Among his many honors is the gold medal of the Cercle d'Etudes Architecturales.

The award will be presented at the 1975 convention of The American Institute of Architects, to be held in Atlanta, Ga., May 18-22.

Established in 1966 in honor of Henry Bacon, designer of the Lincoln Memorial in Washington, D. C., the medal is given only for memorial architecture symbolizing a high spiritual concern, a stipulation that rules out memorial buildings or other "living" memorials. The award is made once every two to five years. In 1966 it was given for the Gateway Arch in St. Louis; in 1969 for Fosse Ardeatine Caves in Rome, Italy.

AIA RESEARCH CORPORATION AWARDS SOLAR ENERGY SUBCONTRACTS

The AIA Research Corporation (AIA/RC) has subcontracted with eight architectural firms and two schools of architecture to develop housing design concepts incorporating the use of solar heating/cooling systems.

AIA/RC and its subcontractors are assisting the

Department of Housing and Urban Development and the National Bureau of Standards to respond to the general objectives of the Solar Heating and Cooling Demonstration Act of 1974. The subcontractors will prepare solar design concepts for single-family, low-rise multi-family, and mobile homes. The designs will be included in a document for use by HUD and other federal agencies, researchers, designers, builders, home owners, and the general public concerned with incorporating solar heating and heating/cooling in houses.

Each subcontractor will develop conceptual housing designs modified for, or adapted to either different solar systems or different climatic regions. The concepts will include original housing designs as well as modifications of traditional and developer-oriented residential designs, and will examine both existing and innovative solar systems.

The AIA Research Corporation is a non-profit organization founded in 1973 by The American Institute of Architects. Its president is John P. Eberhard, AIA.

...

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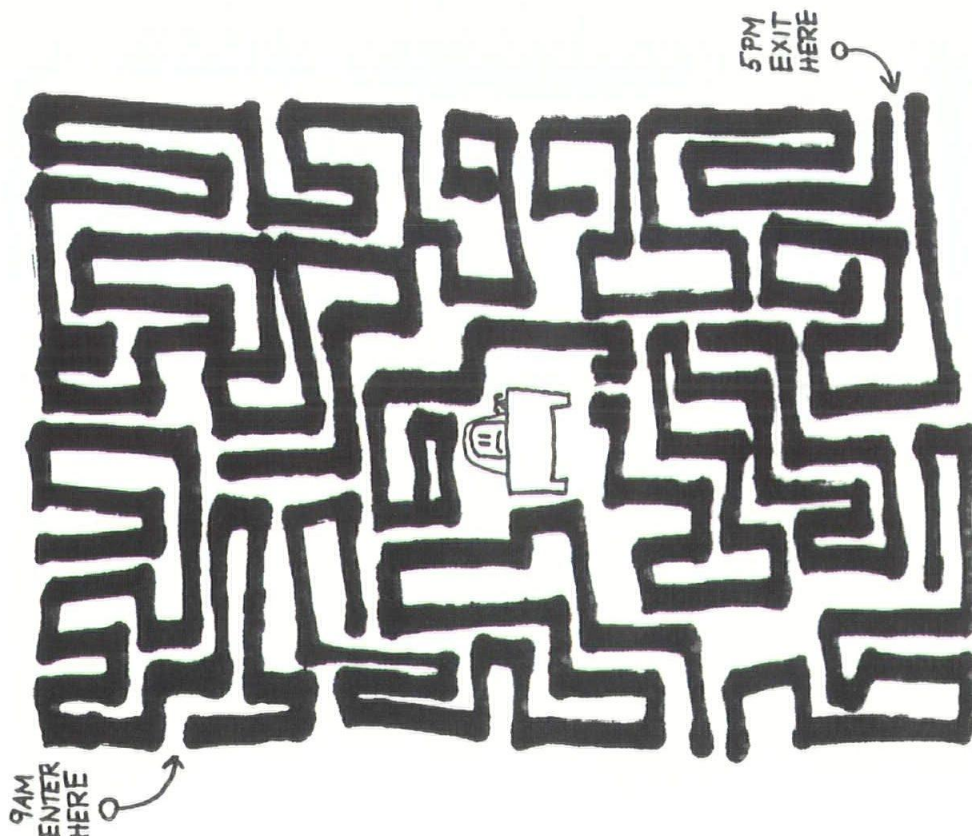
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I.S.U. Architecture Students Visit Poland

by Roger McKeown

Last fall, fifteen architecture students from Iowa State University went on the first half of a student exchange unique in the fact that it crossed the Iron Curtain. Under the supervision of Don McKeown, professor of architecture, they studied for one quarter at Warszawska Politechnika in Communist Poland.

From the beginning it was different from most exchanges.

Warszawska Politechnika is a large (20,000 students), purely technical institution located in Warsaw, that, although it has had some contact with western Europe, has had very little with the United States. Its faculty, while primarily Russian and Polish educated, holds honors from all over Europe, and the international, urban flavor provided a sharp contrast with the flavor of educational institutions in the American Midwest.

With so many phrases in the news media touting so-called 'detente,' perhaps the rudest lesson learned on the exchange was just how harshly restrictive life in communist countries still is. In Czechoslovakia, for instance, border guards with AK-47 rifles routed the students from their railroad sleepers at 1:00 A.M. demanding \$200.00 for a bureaucratic technicality known as a transit visa (something never mentioned in American State Department literature), and not permitting the train to move on until it was paid.

When the students arrived in Warsaw, they were housed in a monolithic cement cube of a dormitory that still had the remains of Nazi machine-gun turrets on the roof. Dormitory keys had to be checked in on leaving, no matter for how short a time, and students who didn't live there were allowed up in the rooms only with special permission.

There was a mild cultural shock to adjust to. But gradually, as everyone adapted, they came to appreciate the experience of living in a different kind of society. Communist regulations are not a complete and absolute evil. Nobody is unemployed. Inflation is simply unknown. The price of bread went up once, fifteen years ago. A pocketknife that might cost \$4.00 in an American hardware store cost the equivalent of 60¢ in Polish zoty. "It's like living on monopoly money," said Randy Rees, a senior from Avoca, Iowa.

It was through exposure to these things that a more profound understanding of people, people who live in very restricted and controlled circumstances, was gained. First impressions of Poland were grim, but gradually everyone learned how to cope. The students picked up hints on how to deal with The System. They learned that

virtually everyone breaks the law. It is too restrictive to obey completely and survive. Some violations are punished harshly. Some, such as the exchange of black-market money, are so commonplace it is hard to see how the authorities could punish for it short of throwing every Polish citizen in prison. People usually have more than one income, though officially they may only have one job. People are hesitant to criticize The Party in front of strangers, but once a person gains their confidence they will do so in very strong terms. Amenities that Americans tend to take for granted — heaters that can warm an entire room, window curtains, mattresses for beds — these are luxuries that must be bargained and hassled for in Poland. Getting around, shopping, eating in restaurants, and just the mundane routines of living all require more effort.

During their six-week stay students received credits for the travel involved, for special projects worked on individually, for a course taught by Professor McKeown, and a course taught by the Polish faculty.

The academic emphasis at Warszawska Politechnika is, as one might expect, very different from that at Iowa State. The city of Warsaw, and for that matter most of Poland, suffered close to total destruction at the hands of the Nazis, and much of the architectural education is directed toward turning out large, inexpensive apartment buildings to house the population. There is not much room for artistic creativity in buildings, as practicality simply forbids it most of the time, but graphics and freehand sketching are strongly stressed, with impressive results.

Polish students graduating in architecture face a frustrating dilemma. Though the government guarantees them work, they aren't given the opportunity to exercise any of their talent and initiative. Only the oldest and most experienced architects get the chance to be creative. The younger men and women (half of the architects in Poland are women) resent the mandatory, tedious years they must spend as draughtsmen.

On an exchange, the people one comes to know are usually remembered much longer than the factual information learned in classroom courses. This was certainly the case on this exchange. In the university building in Warsaw, on the door of the studio where the students worked, was mounted an **I'm Proud to be a Farmer** sticker, with an invitation in Polish for the inquisitive to come in and visit. Before the exchange ended they had at least a dozen new friends. Perhaps the fact that geographic separation of Poland and the United States

was so great, and respective backgrounds were so different, made everyone more open and candid than he would have been in more commonly-shared surroundings.

When the time came to leave, students who had griped about facilities and cracked Pollock jokes when they'd first arrived found themselves being sentimental. Pictures were taken of places and new friends, presents were exchanged, and everyone was a little sad on the 26-hour train ride to Paris.

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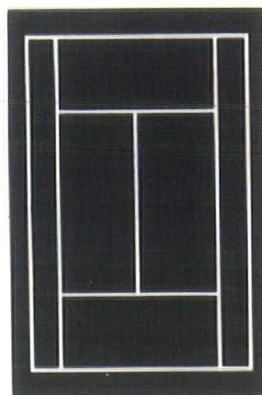


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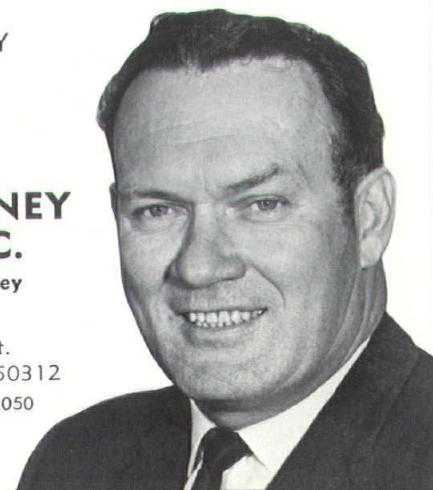
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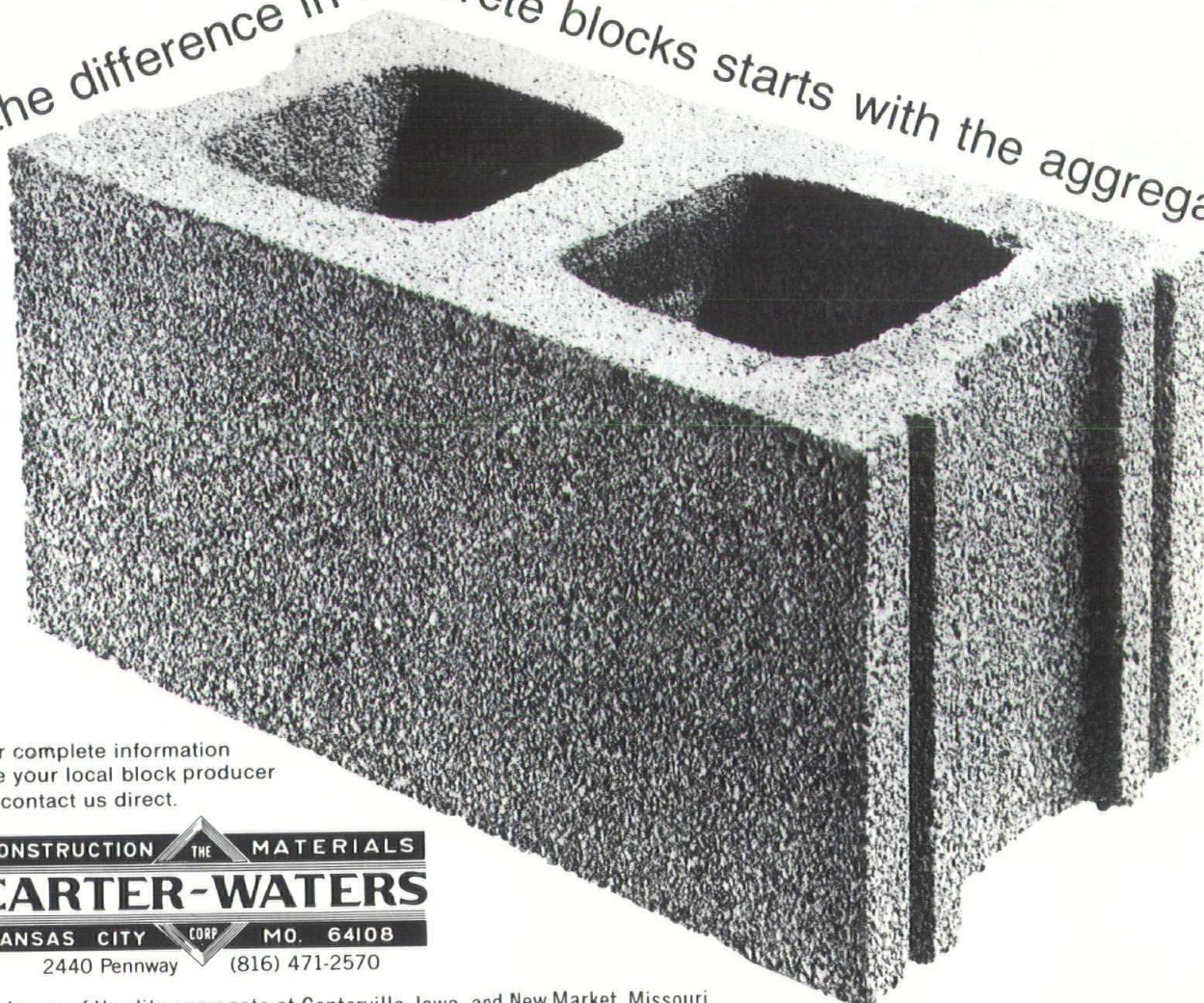
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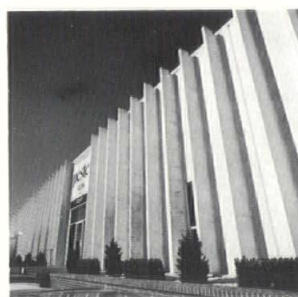
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