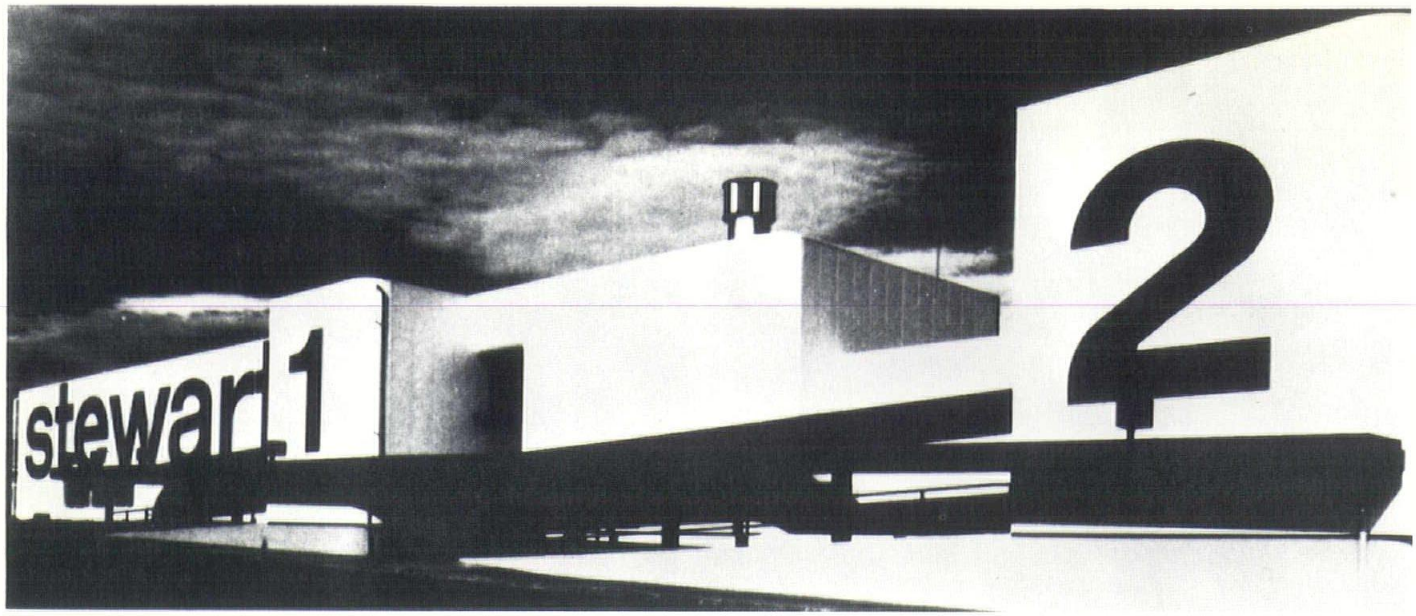
IOWA ARCHITECT

Volume 22 Number 4



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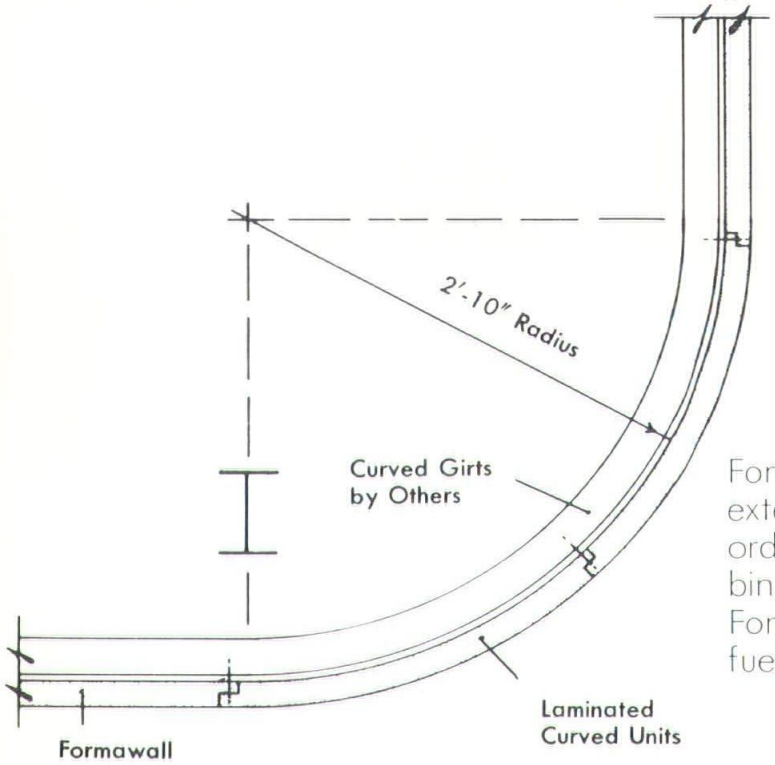

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IOWA ARCHITECT

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December 1975

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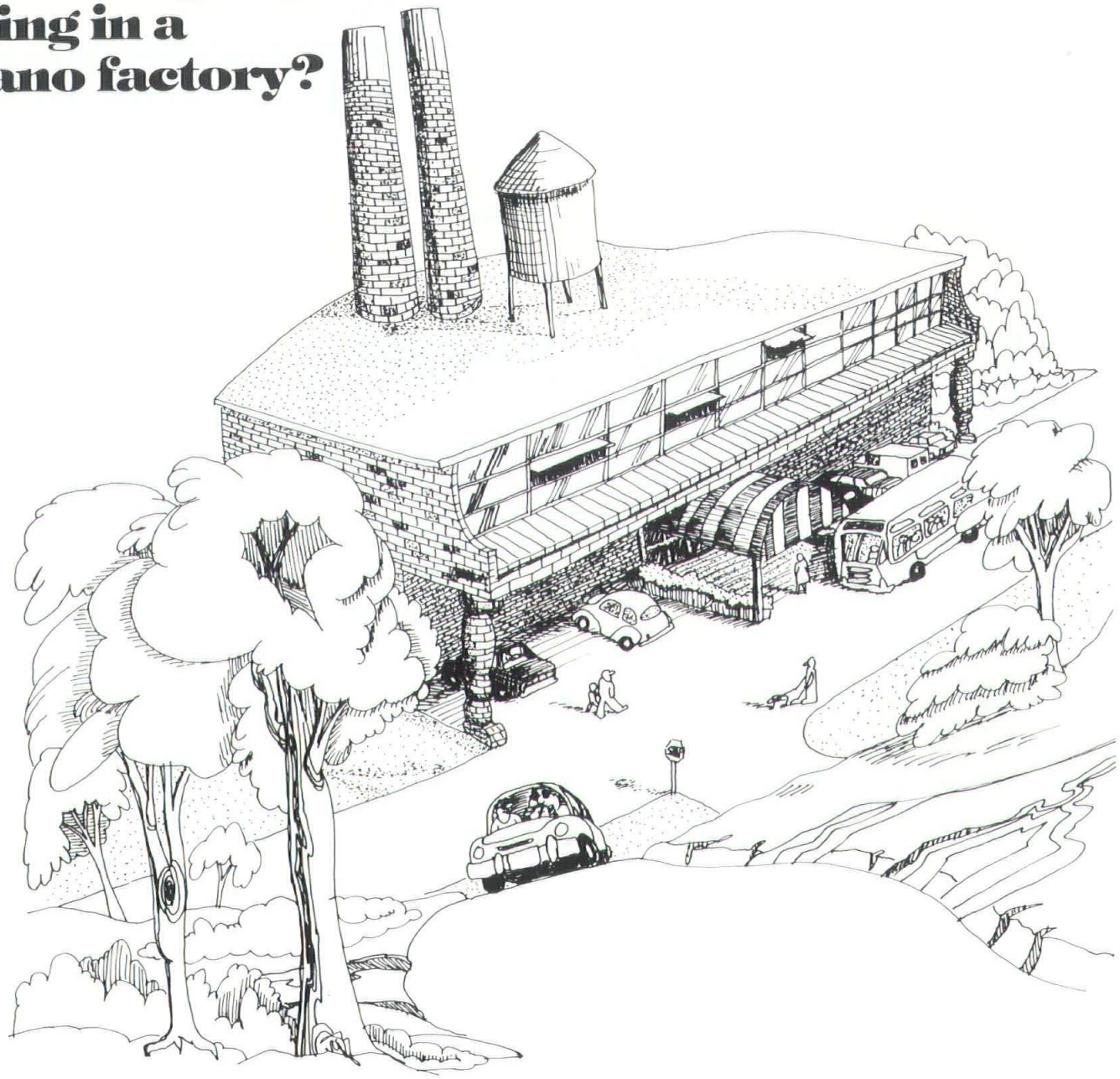

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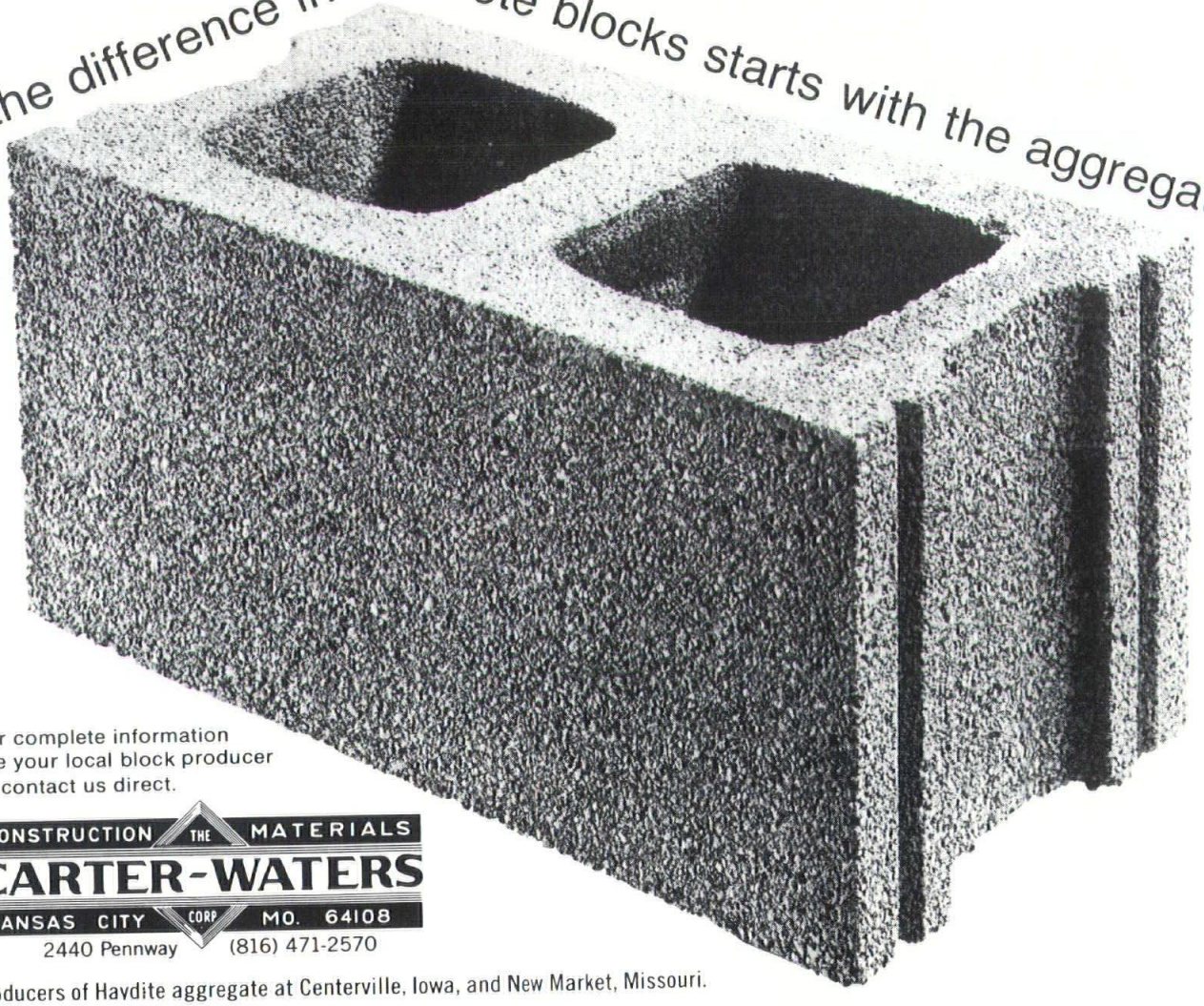

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The Changing Role of the Architect

The image of the architect is changing! The public, after years of stereotyping the architect as that person who is mostly a dreaming artist, has come to recognize that the profession of architecture is changing with the times. The profession of architecture, like most institutions, is really a reflection of the society in which it exists. Today's rapidly changing social structure is being echoed in the structure and role of the profession of architecture.

These are reflected throughout the entire gamet of architectural services. From the type of clients being served to the relationship of the architect and construction industry, which produces the finished product of the architect's efforts.

What are some of the most significant changes taking place within the architectural profession? Probably the most important aspect is the over-all approach the architect is taking to produce responsive, viable, and economical products for his clients; products that meet the real needs of his clients and the society which they are meant to serve. The architect still searches for the creative solution, but today the term "creative" has taken on new meaning. It stands for creative answers to the economic, social, and environmental problems as well as the esthetic concerns of a client's product. The architectural profession's approach to creative problem solving must now take into consideration the following:

User participation and consumer acceptance.

Today, many buildings are being designed only after extensive participation in the defining of user needs by a group of individuals who will be using the facility. This process of obtaining suggestions and comments from potential users provides the architect with criteria that enable him to produce a better and more creative product, a product which will truly serve the people it was designed for. Although this process may take a larger commitment of time and money, many clients are responding to this need.

Environmental concerns.

Society's response to the problems of limited resources and conservation of those resources is greatly affecting the architectural profession and is being reflected more and more in the building solutions. The public concerns are reflected in the progressive client demands for more effective solutions to this growing awareness for our environment.

Energy.

Along with environmental concerns, our recent realization that we are facing a severe shortage of energy has led to dramatic changes in the architect's approach to the design and process of construction of our buildings.

Life cycle costs.

Now as never before, the projected costs of maintaining and operating a building throughout the life of that structure are being carefully considered. Many public agencies recognize the importance of these considerations and require that they be taken into account. This process has forced the architects to integrate these concerns into his solutions.

New Technologies.

Rising product costs, the high cost of labor, and energy concerns are producing a greater variety of new materials and methods which must be assimilated and utilized in today's buildings. The architect must constantly update his awareness of new items and evaluate their worth for incorporation into his projects.

Codes and Regulations.

Changing demands by society are producing dramatic increases and changes in building and safety codes and regulations. A working knowledge of this vast area of information is a necessity for the architect. This protects not only the public, but it greatly affects the architect and his client's liability.

Legal liabilities.

Although most of the recent publicity over professional liability has been focused on the medical profession, the architectural profession has been greatly affected by the changes in the area of liability. Now as never before, the emphasis is on competency in all areas of building and design expertise.

Professional processes.

Costs, materials, and increased complexity of design to meet the user's needs has altered the working process of the architect. The "team" approach to design has become a definite reality. The architect must integrate many specialists and consultants in areas such as planning, engineering of systems, energy, and environment; not to mention construction considerations of cost management, construction management, etc.

Financing.

With all these other concerns, of equal importance to today's clients is the project's financial well being. Architects no longer design buildings for a small segment of society where costs are of no concern. Clients today demand that an architect understand the situation and long term financing, and how time and design affect the whole area of finance.

What does this all mean? To the public and the client, it means that now as never before it pays to involve architects in the design and construction process. Good architectural design is an investment and not an expense. It is a fact that this initial investment saves considerable economic and other costs through the life of the building. Studies have shown that costs allocated for design are a very small portion of the initial investment a client makes in a building; yet the quality of that design will significantly determine the value of the total investment over the life of the structure.

For maybe the first time, public officials and successful businessmen are coming to understand that good, competent design from a professional architect is good business and beneficial to society.

EDITOR

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Registration of the Professional Landscape Architect

By DAVID L. DAHLQUIST
Chairman of the IOWA BOARD OF LANDSCAPE ARCHITECTURAL EXAMINERS

History

Registration in the profession of landscape architecture was first accomplished in 1953 when the legislature in California passed a registration law. Prior to this time, the profession itself had gone through several struggles with the prospect of registration. Discussion in the early 1900's by the American Society of Landscape Architects set the foundation for registration, but it was during the post-World War II period that a ground swell of activity in the direction of professional registration became clearly evident. Sister professions of civil engineering and architecture organized as professional societies in the 1850's and registration in those professions followed more closely their organization into professional societies than did registration of landscape architects.

Council of Landscape Architectural Registration Boards

In 1961, with the number of states requiring registration growing, and the potential of all states eventually passing registration laws, there was a recognized need for a group to coordinate the overall approach to registration in the U.S., thus the Council of Landscape Archi-tec-tural Registration Boards (CLARB) was founded. The stated purpose of CLARB was, ". . . . . to facilitate exchange of information among several State Boards for licensing landscape architects; to formulate and implement reciprocal licensing arrangements and to study and advise regarding related matters."

While many of the aspects of CLARB's purpose were carried out to the benefit of the member states and the profession, it was not until 1970 that the problem of reciprocity was dealt with in a significant manner. In 1970, the first critical step towards reciprocity was taken with the adoption of the Uniform National Examination (UNE).

The objectives of CLARB are to promote high standards of landscape pertaining to the practice of landscape architecture; to equalize and improve the standards for examination of applicants for state registration; to compile, maintain and transmit professional records to member boards for registered landscape architects desiring this service; and to certify records and recommend registration for landscape architects who meet the standards of the Council for interstate and/or foreign registration.

Today, 34 states possess landscape architectural registration laws with at least six other state legislatures considering the prospects of registration. It is interesting to note that these 34 states represent more than 85% of the population of the United States.

Iowa Landscape Architectural Registration

The bill calling for the registration of landscape architects in Iowa was enacted in early 1974. This legislative action was preceded by an attempt in the late 1960's. The Iowa Board of Landscape Architectural Examiners was appointed in June of 1975 and has been operating since that time by setting up the procedures by which landscape architects are to be registered in this state. Necessary information required for the completion of an application for landscape architects registration is now being distributed.

Highlights of the Iowa Registration Requirements

1. The Iowa law is a title law, however, considerable evidence of practice of landscape architecture is required upon submittal of an application form.
2. Aside from the standard information, the application form will require the following:
   a. Complete documentation of landscape architectural experience which qualifies the applicant for consideration by the Board.

b. A minimum of five documents of projects, research, and/or teaching exemplary of the entire time span which qualifies the applicant for consideration, and
c. A list of three character references from individuals other than landscape architects.
All material submitted becomes the property of the Board.

3. The Board may require additional information and/or personal appearance before the Board.

4. Each applicant shall meet one of the following three requirements:
   I. (a). Graduation from an accredited minimum four year curriculum in landscape architecture, and
      (b). A minimum of three years of practical experience in landscape architectural work.
      (c). A master's degree from an accredited curriculum in landscape architecture may be accepted in lieu of one year of practical experience.
   II. (a). Graduation from a non-accredited minimum four year curriculum in landscape architecture, and
      (b). A minimum of four years of practical experience in landscape architectural work.
   III. (a). If no degree in landscape architecture, then ten years of practical experience in landscape architecture is required.
      (b). One year of study in landscape architecture may be accepted in lieu of one year of practical experience.
      (c). Any four year college degree may be accepted in lieu of two years of practical experience.

5. Reciprocity in registration will be honored from any other state or country if the requirements of that registration are at least equal to that of the Iowa law. Application submittal requirements will be the same as those of above.

6. Fees:

Application Fee (to be submitted with application)	$ 50.00
Certificate of Registration Fee	50.00
Total Initial Fees	$100.00

Each registrant will be required to purchase the individual seals from a private supplier.

Annual Renewal Fee	$ 50.00

All fees are non-refundable.

7. Any application for registration under the "Grandfather Clause" must be postmarked no later than June 31, 1976. Applicants for registration in Iowa under the "Grandfather Clause" will be required to complete the application form as indicated in "2" above and will be required to meet one of the requirements as stated in "4" above at the date of application.
8. The Iowa Board will be offering the June 1976 Uniform National Examination as provided by CLARB. There may be a specific additional test section on Iowa plant materials.

All communications to the Iowa Board should be addressed to:

Mrs. Marge Miller, Executive Secretary
IOWA BOARD OF LANDSCAPE
ARCHITECTURAL EXAMINERS
1209 E. Court Ave., Suite #305
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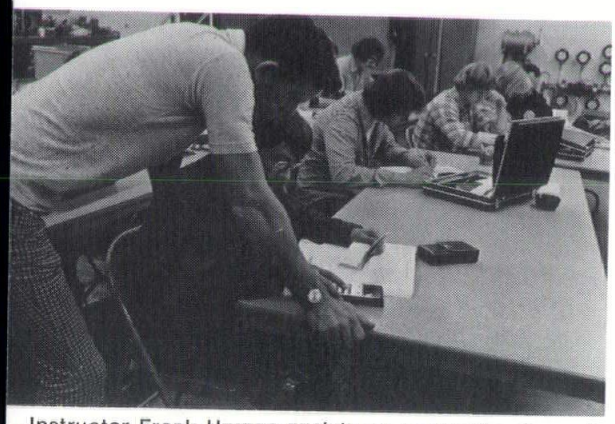
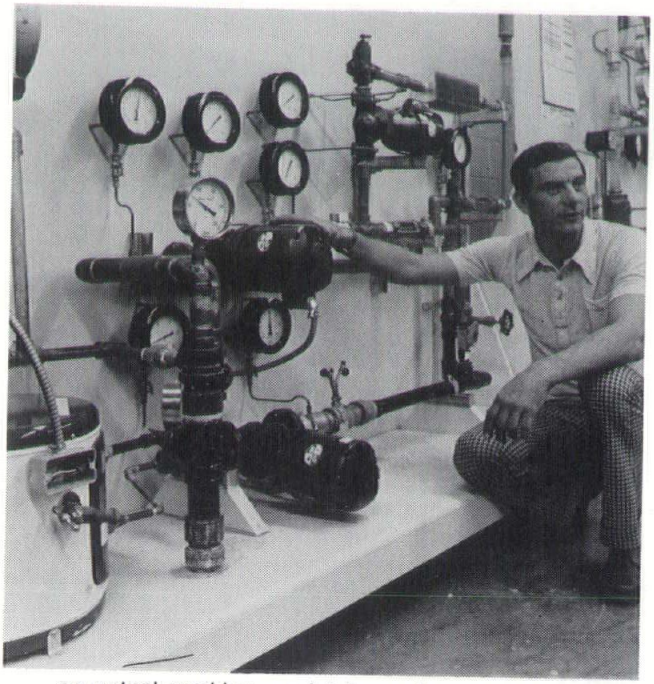


. .Instructor Frank Harper assists an apprentice in work- g out a pipe-sizing problem.

. . Instructor Dick Minear demonstrates the skill of liarc welding to two apprentices.



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. . . Instructor John Merkel looks on as an apprentice practices the process of "wiping" lead pipes.

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DEVELOPMENT FUND

Using Creative Site Lighting as an Environmental Tool

By: *Martin Lasker*
vice president, engineering
Moldcast Lighting Division
Weil-McLain Company, Inc.
Newark, New Jersey

Understanding and recognizing the full daytime and nighttime design enhancement capabilities of creative site lighting can afford the architect the extra freedoms he wants and needs.

How often have you heard architects express the wish that their design projects could work full time — at night as well as during daylight? It is a common complaint among architects, and an unnecessary one. The fact is, that you can get your projects to work full time. The way to do it is to regard site lighting not as an afterthought, but as an important creative element to be designed-in at the outset of a project.

The Whys of Creative Site Lighting

The applicability of the nighttime lighting characteristics of these units to the design of the site, however, is often not fully analyzed or understood. With the proper selection of illumination pattern and luminaire appearance, the humble "pole light" can become a potent tool in the creation of a desired environment. Most architects are acutely aware of the visual impact good site lighting fixtures can make on an environment during daylight hours and, therefore, use care in the choosing of their unlighted appearance. Improperly selected fixtures, such as high glare sources destroy the environment at night.

Lighting alone, of course, won't determine the around-the-clock success of a project, any more than daubing on an extra, vivid color will make for a better painting. Obviously, it's the coordinated overall concept that matters. Lighting can create spaces and sculptural effects that no other design medium can. Lighting can dramatize a unique architectural concept and make it distinctive and separate from other concepts. Textured facades, for example, can take on a dozen different appearances by selection and placement of the lighting. Greater attention on key elements of a design can be focused as a good artist directs the observer's eye to various centers of interest in a painting. And, functionally, because lighting controls visibility, it is possible to alter the way a person perceives and uses a place or a space.

What Creative Site Lighting Can Do

Creative site lighting can be called upon to function in a variety of ways.

1. *To provide the visibility necessary for safety and security.* Achieving this very basic function is not as simple as it seems. We all have a tendency to equate the "brightness" at the top of the pole with good visibility. Nothing could be further from the truth. In fact, direct glare from the luminaire actually reduces our ability to see.

To achieve the visibility necessary for safety and security — with maximum efficiency — three things are required; a) an adequate level of light at the darkest point in the area, b) good uniformity of illumination and c) the reduction of glare projected by the luminaire into normal viewing angles.

2. *To provide illumination for the nighttime activities which will occur in the area.* Lighting can emphasize purpose, transform an area into a showplace of endless visual surprise or change the tempo of activity in an area. It can bring people into an area. In some instances, a variety of illumination levels and patterns must be planned to accommodate changing activities. No intelligent lighting design is possible, of course, without a complete understanding of the purposes to which the lighting will be applied.

3. *To lead and inform.* Properly planned lighting can provide a means for quick visual orientation in critical areas. Readily apparent changes in lighting characteristics at such important areas as street intersections and entrances and exits of parking lots have also been used to good effect in helping to alert and channel traffic.

4. *To impart a unique identity to a site.* Perhaps there is nothing that can more quickly signify the special quality of an area at night than the use of a distinctive site lighting unit. Even further, more subtle distinctions can be made by changes in illumination tone, pole

heights, luminaire arrangements and levels, all to heighten the emotional impact of a special place.

The lighting in downtown Wilmington, Delaware and Birmingham, Alabama (see accompanying stories) distinctly reflects two different identities and two different design approaches to meet similar "turn-around" needs in dissimilar urban environments — a bright rekindling of business activity in formerly declining downtown sections.

5. *To define forms and shape space.* Imaginative site lighting can dramatically reveal the natural form or area features without attracting undue attention to itself. In a very real sense, site lighting creates the "enclosures" out-of-doors within which nighttime activities occur. Areas within the spread of light exist visually. Those beyond do not exist.

This nearly absolute power gives us the means to shape the nighttime environment into a wide variety of spaces, ranging from broad, open areas which stretch our vision, to small, intimate caves of light.

6. *To create a hierarchy of visual dominances.* By varying the levels of illumination, the number of visible lighting forms, or the illumination tone in an area, we can effectively draw and arrest the eye of the observer and impart varying degrees of dominance to objects and areas within his field of vision.

In downtown improvement projects such as Birmingham, Alabama, for example, more light is employed at intersections as a signal for greater attentiveness. The luminaires at the intersections are equipped with higher wattage lamps and are mounted on poles nearly twice as tall as those between intersections. The greater height of these units and the resultant change in the viewing angle causes the intersection luminaires to "blink on" as visible sources as the observer nears the area. An effective device to alert the motorist and the pedestrian to the fact that he is approaching a critical area.

Types of Luminaires

The nighttime appearance of the luminaire and its distribution of light varies greatly from one unit to another. Because of the effect of the luminaire on site lighting, it is important to consider the types of luminaire systems.

1. *The dominating source.* Since nothing is more visually dominant in a dark environment than excessive brightness, luminaires producing high amounts of glare tend to overwhelm all other objects and effects and should be used with care. Unfortunately, this has not always been the case, as can be seen by the popular use of the common, white, ball-shaped luminaire usually chosen because of simple, inoffensive geometry of their form during day-light hours. After dark, however, they can turn the environment into an all-obscuring field of bright polka-dots that, true, attract the eye, but at the expense of visibility. Any semblance of originality of design, of course, is also irrevocably lost. Into this category must also go a number of prismatic lens units which, although purporting to control light, actually produce extreme glare at normal viewing angles. To be safe, it is best to check a luminaire for brightness by looking at its candlepower distribution curve. If a relatively large amount of light is shown projected at approximately 80 degrees from vertical, the luminaire should be recognized as a dominating source and only used accordingly.

2. *The brightly visible source.* If handled without some care, the brightly visible source can create many of the problems inherent to the dominating source. Their reduced glare yet highly prominent appearance makes them applicable to a number of lighting concepts. As an example, units of this type can be used to line the sides of a wide roadway leading directly to an important piece of architecture. The array of luminaires that line the boulevard between the Art Museum and City Hall in Philadelphia's ambitious refurbishing for the Bicentennial, attractively illuminate the roadway and walkway, but seen from a distance, their soft glow prompted one writer to characterize their nighttime appearance as a "string of pearls" connecting two historic landmarks.

3. *The softly visible source.* A relatively new development, the softly visible source distributes illumination uniformly at all viewing angles. However, their soft, glare-free appearance gives them the added ability to blend quietly into the nighttime environment. Until recently, the only luminaires of this type were gas lanterns and units with low output lamps — both of which had the severe disadvantages of producing weak illumination.

A recent example of the use of new softly visible units may be seen in Burlington, New Jersey's Riverfront Park. The luminaires — without drawing undue attention to themselves — enhance the natural setting and subtly lead strollers along the winding pathways. These high output luminaires so completely control the distribution of their light that they can produce excellent illumination while still retaining a glare-free appearance. As a visible source of light they afford both a measure of assurance and a decorative quality to the site. However, their glare has been so sharply reduced that the visibility loss created by it is minimal and other elements of the site are allowed their proper visual dominance.

4. *The partly hidden source.* Some luminaires use an external shield to partly conceal the source of light. The more important luminaires in this category gain concealment, however, by recessing the lamp into an opaque housing, covering the bottom aperture with a flush lens. As a result, the area of light visible at the top of the pole is constantly diminished as the viewing angle approaches horizontal, where complete light cutoff occurs. A reflector system offering both a substantial reduction of glare and a fairly wide distribution of light is often incorporated into these units.

The complete elimination of light above horizontal

must be considered in the use of these luminaires. Since illumination occurs only beneath the height of the pole, the "ceiling" of the space created by them is considerably lower than that in areas lighted by visible source units.

5. *The fully-hidden-source.* When luminaires shielding produces complete concealment of light at normal viewing angles, the unit then becomes a hidden source of illumination.

Although concealment is never absolute (some degree of glow beneath the luminaire is always present due to the dust particles in the air), this type of lighting can be highly effective in appearance.

Most luminaires in this category suffer the disadvantage of a very narrow distribution of light. Today, sophisticated designs can provide both wide distribution and a choice of complete light cut-off at 83 degrees or 75 degrees from vertical. This means that in areas with great depth, where the normal viewing angles are fairly close to horizontal, this type of unit tends to disappear from the nighttime environment.

The effects possible with this type of luminaire can be both dramatic and functional, as has been discovered in the illumination of Birmingham Green, and since then throughout a Sears parking lot in a suburban shopping center near Philadelphia where the units placed a carpet of light throughout.

In Summary:

Success in using creative site lighting as an environmental tool is due primarily to three factors:

1. An understanding of the vital part site lighting can play as a tool of environmental design.
2. A creative application of this potential to the individual character and needs of a site.
3. The careful selection of a luminaire which has the proper appearance and lighting characteristics to bring these plans into full realization.

The impact of the architect's decision in site lighting will not only be felt aesthetically, but extends to how well the project achieves its purpose — around the clock.

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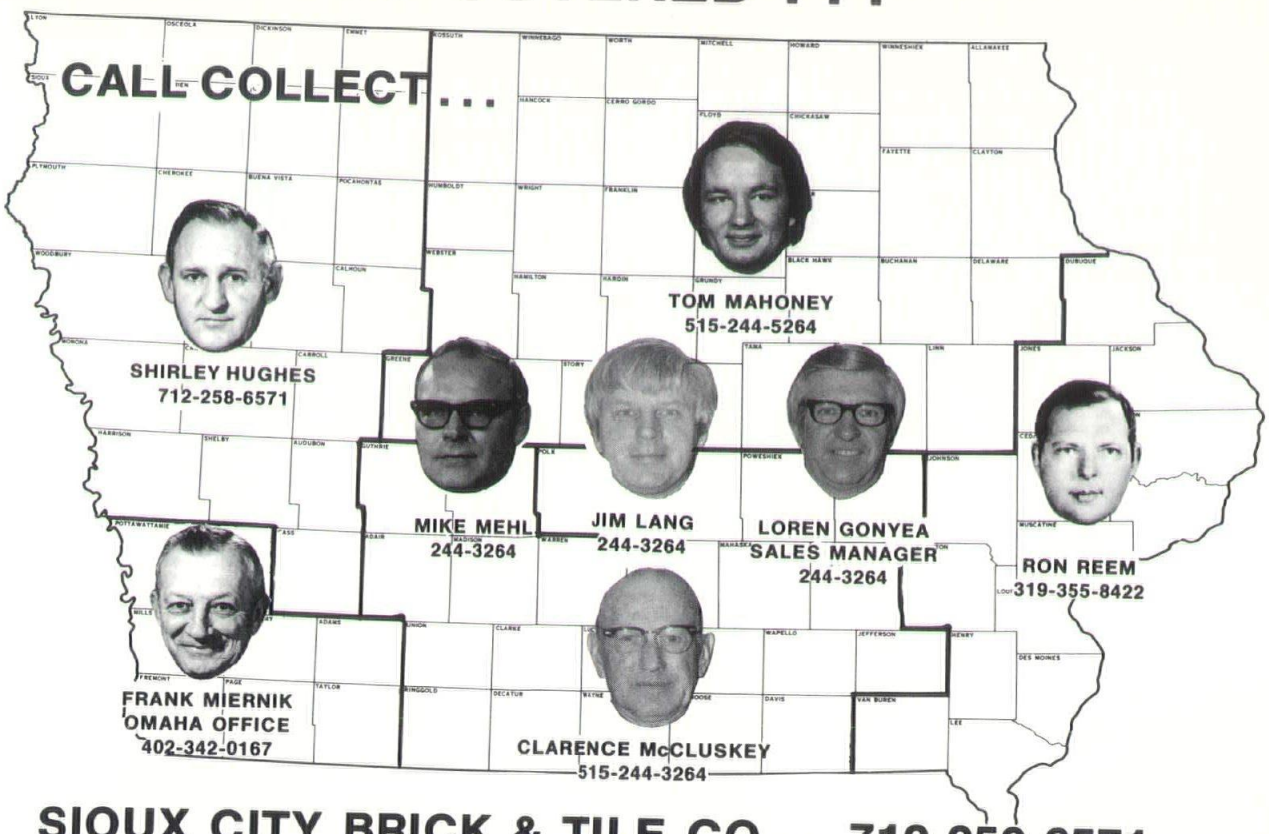

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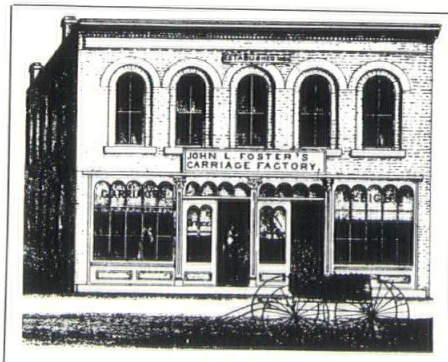

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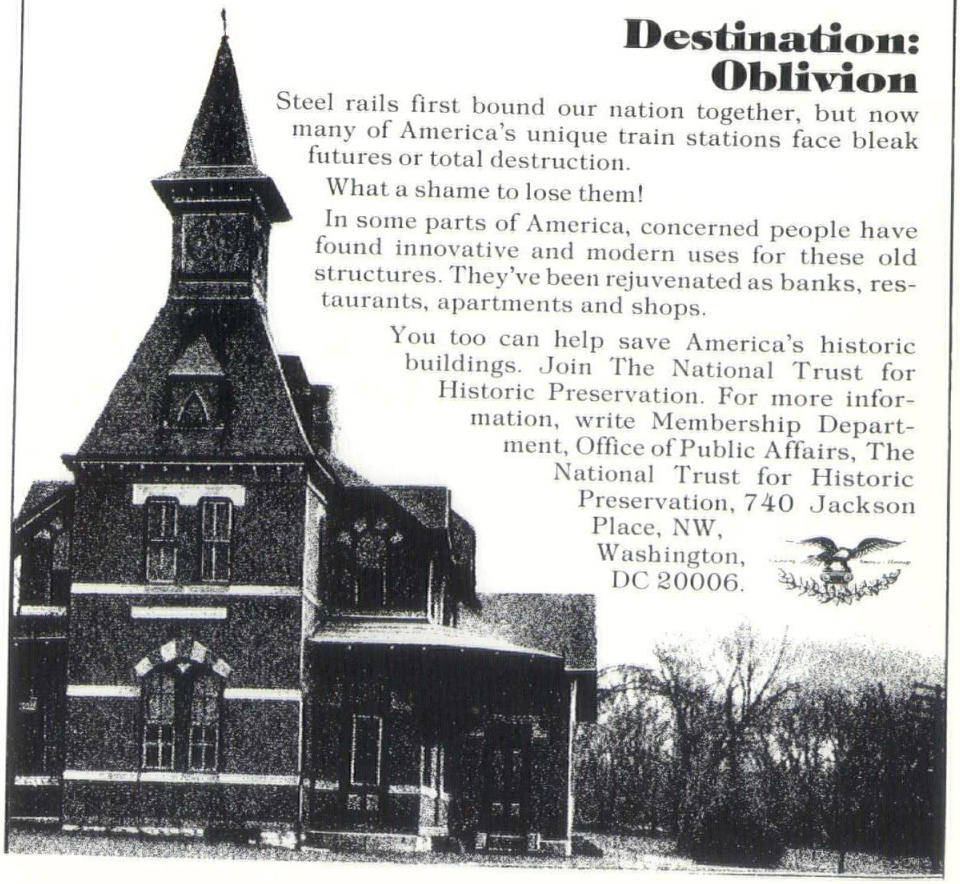

Destination: Oblivion

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News

TWO SECTIONS PICK OFFICERS FOR 1976

Two of the four Sections of the Iowa Chapter have held their elections and have their officers ready to go for 1976. *The Des Moines Architects Council* will be led by Raymond Phillips as President, David Duimstra as Vice President, Gail Marquart as Secretary-Treasurer and Edd Soenke and Jim Cook Directors. The Northwest Iowa Architects Council elected Ed Cable President, Howard Heil Vice President, and Marshall Cantor Secretary-Treasurer.

240 ENJOYED '76 CONVENTION

132 architects and architectural employees were in attendance at the 1976 convention and were delighted with the professional presentations made available to them. The president of the AIA Research Corporation, speaking on "Architecture and Energy — Yesterday Today and Tomorrow" dealt with history, economics, philosophy and aesthetics in a plea for energy conscious design as a means not only of energy conservation but of exploiting new markets for the benefit of the client public and the profession. Julius Shulman, as expected, delighted the audience with striking visual and oral comments on the American scene past and present. Peter Millard from Yale University stimulated those in attendance with a low key but penetrating analysis of what is wrong and what is right in the profession and its relationship to the public. James H. Rieniets from Houston, Texas, chairman of the '76 awards jury showed and analyzed interesting entries which did not win and also presented awards to seven firms for ten projects premiated at the banquet.

96 persons enjoyed the Thursday night "Buffet & Browsing" at the Shops building, a one hundred year old structure designed and built for the Iowa Exposition almost a century ago. The Percival Art Galleries, the Hamilton Gallery and Interior Ltd. hosted most graciously tours of their exhibits.

21 suppliers had exhibits and contributed greatly to the interest between sessions and during the lunch in the exhibit area hosted by the Central Iowa Producers Council. The list of these exhibitors appears in this issue of the ADDENDA. They all deserve thanks from every Chapter member.

Friday night festivities opened with a cocktail party courtesy of the Iowa Chapter, National Electrical Contractors Association and the Mechanical Contractors Association of Iowa. The banquet featured plaque presentation to winning architects and clients, recognition of Clare Watson (Head, Department of Applied Art ISU) as an honorary member of the Iowa Chapter. James Champion was presented a plaque in recognition of his presidency during 1975. Emmett Butler, retired director of Public Relations for the Maytag Company in Newton, delighted the audience with a rapid fire and hilarious combination of solid philosophy and uproarious humor. 240 persons enjoyed the cocktail party and the banquet.

John Wetherell and his convention committee, Dick Utterback, Jim Cook, David Duimstra and Rich Rarick deserve the thanks of the entire membership for a most successful 1976 convention.

EXHIBITORS 1976 CONVENTION IOWA CHAPTER, AIA

Jack Beavers & Associates
2001 Prospect Ave.
West Des Moines, Iowa 50265
COLOR KLAD

Iowa Paint
P.O. Box 1417
Des Moines, Iowa 50309
STEELCOTE

Bigelow Sanford
4930 W. 77th St. Rm. 100
Minneapolis, Minnesota 55435

McDonald Sales Company
2800 Delaware
Des Moines, Iowa 50316
BRADLEY CORPORATION

Buckstaff Company
408 De Rio Drive
Chanhassen, Minnesota 55317

Doors Inc.
512 SW 9th
Des Moines, Iowa 50315

Don Richards Sales Company
800 Beech
LaPorte City, Iowa 50651
STRATTON INDUSTRIES
CARPETS INTERNATIONAL-GA.
WOLF-GORDON (wall coverings)
CARPETS FROM LONDON, INC.

L. J. Sweeney & Associates
518 35th
Des Moines, Iowa 50312
HALSEY TAYLOR
SUPER SECURE WARE
SIMMONS SHOWER BATHS
SLOAN FLUSH VALVES

Schmitt & Henry
10405 I Street
Omaha, Nebraska 68127
MOHAWK CARPETS

ISU Continuing Education/Engineering Extension
207 Engineering Annex, Dept. of Arch.
Ames, Iowa 50010

Bethelem Steel Company
Prudential Bldg.
Chicago, Illinois 60601

Iowa Roofing Contractors Assn.
Box 374
Atlantic, Iowa 50021

KSI & Associates
1620 - 11th St.
Marion, Iowa 53202

Triangle School Systems
1409 "C" Ave.
Sioux Falls, South Dakota 57104

Medusa Cement
222 N. 118th St.
Omaha, Nebraska 68154

Wisconsin Face Brick
P.O. Box 18432
Milwaukee, Wisconsin 53218

Swanson Gentleman
818 SW 9th
Des Moines, Iowa 50315

Kawneer
3444 56th St.
Des Moines, Iowa 50312

Anchor Block
P.O. Box 3360
St. Paul, Minnesota 55165

Sheet Metal Contractors Assn.
Mechanical Contractors Assn. of Iowa
8450 Hickman Rd.
Des Moines, Iowa 50322

David Bear, Inc.
P.O. Box BL
Des Moines, Iowa 50305

COMPLETES SECOND HISTORIC ARCHITECTURE STUDY

A second study of historic architecture in Iowa has been completed by Wesley I. Shank, professor and acting head of the department of architecture at Iowa State University. His most recent work is a continuation of his study completed in 1972, the first of its kind in the state.

As a result of the present study, 12 monographs have been produced under the titles "Studies of Historic Iowa Architecture, Part 2."

The collection includes recent and historic photographs, drawings, historic documentation, and descriptions of the buildings. Of special concern in this historic study, Shank said, were the roles played by building owner, architect, and contractor in the process of designing and construction.

The monographs of part 2 deal with the following buildings, their dates of construction, and the individual price of each monograph:

BOONE: City Hall, 1874-75. $1.
CHEROKEE: Iowa Mental Health Institute, Main Building, 1896-1902. $2.50.
CLARINDA: Iowa Mental Health Institute, Main Building, 1884-1899. $2.50.

DES MOINES: Art Center, 1947-48, 1967-68. $2.
U.S. Courthouse and Post Office, 1867-71, 1885-90. $2.
GILBERT area: Methodist Episcopal Church of Milford Township (Pleasant Grove Church) 1874. $1.
INDEPENDENCE: Iowa Mental Health Institute, 1868-73. $2.
MOUNT PLEASANT: Iowa Mental Health Institute, 1855-65. $2.50.
Iowa Wesleyan College, Pioneer Hall, 1843-45, Old Main, 1854-55. $2.
SHELDAHL: Norwegian Lutheran Church, 1883. $2.
VINTON: Iowa Braille and Sight Saving School, 1858-73. $2.
WATERLOO: Rensselaer Russell House, 1862-63. $1.50.

Monographs available from the first study completed in 1972 include:

AMES: Iowa State University, College Building (Old Main), 1864-68. $2.
Iowa State University, Farm House, 1860-65. $2.
Iowa State University, Morrill Hall, 1890-91. $2.
COUNCIL BLUFFS: Iowa School for the Deaf, 1868-70. $2.
DAVENPORT: Trinity Cathedral, 1867-73. $2.
FAIRFIELD: James Frederic Clarke House, 1915-16. $2.
FORT DODGE: Swain-Vincent House, 1871. $1.50.
MASON CITY: Arthur Rule House, 1913. $2.50.
HAMPTON: Franklin County Courthouse II, 1866-67. $1.
WINTERSET: Madison County Courthouse, 1867-77. $1.50

Individual monographs may be ordered for the prices listed from the Engineering Research Institute Editorial Office, ERI Building, Iowa State University, Ames, Iowa 50011.

REGIONAL AWARDS

Design Awards at the 30th Central States Regional Conference, AIA 1975 Honor Awards Program, St. Louis have been announced.

Included among the seventeen honor and merit awards given were two honor awards and three merit awards to Charles Herbert and Associates, Des Moines.

Winning projects were:

Honor

Capitol City Bank, Hickman Road, Des Moines

A.H. Theo Blank Performing Arts Center, Simpson College, Indianola

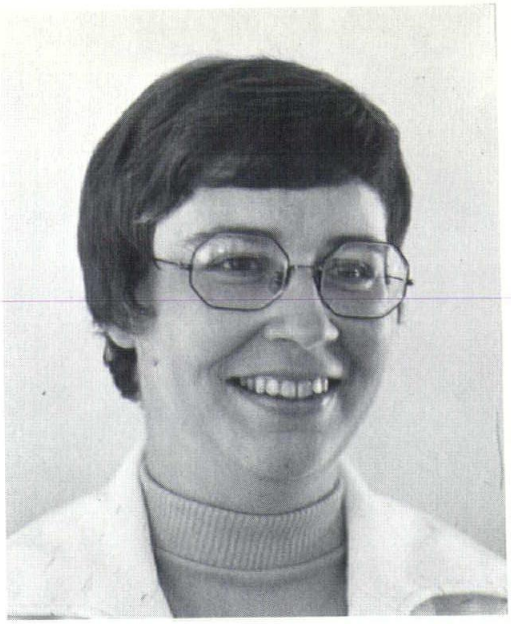
Merit

Prestige Jewelers and Distributors, Des Moines

Brenton Bank and Trust Co., Urbandale

Martin Luther King Elementary School, Des Moines

Jurors for the program were Oneil Ford, San Antonio, Texas; Karel Yasko, Washington, D.C.; and Sam Homsey, Wilmington, Delaware.



BARBARA WELANDER NAMED ONE OF TEN OUTSTANDING YOUNG WOMEN OF AMERICA

November 17th was a big day in the life of the Iowa Chapter's only woman registered architect and her families.

Barbara T. Welander of Mt. Pleasant was on that day designated in Washington, D.C. one of Ten Outstanding Young Women of America.

Nominated originally by the Mt. Pleasant Business and Professional Womens Club, Mrs. Welander was selected state representative. Her biography and of the other 49 state winners were submitted to the judges in Washington and she was selected one of the ten.

A part of the festivities, in addition to the banquet, was a special tour of the White House and a 30 minute visit with President and Mrs. Ford in the White House Rose Garden. Registered in Iowa in 1974 and graduated from Iowa State in 1967, Barbara has been an Associate member of the Iowa Chapter since 1967 and a Corporate member since early 1975. She is employed by Ervin C. Huneke at Fairfield on a part time basis and in addition manages two small boys 3 and 1½ and a veterinarian husband.

LANDSCAPE ARCHITECTURE REGISTRATION PROCEDURE OUTLINED

Word from the President of the Iowa Board of Landscape Architectural Examiners indicates that application forms will be available about February 2, 1976 so that architects can apply for registration as a landscape architect under the grandfather clause. The deadline for receipt of these applications, with supporting data is June 30, 1976. Mrs. Marge Miller is the newly appointed Executive Secretary and the office mailing address is 1209 East Court, Suite 305, Des Moines, Iowa 50319.

Chairman Dahlquist writes, "the practice of landscape architecture is rather specifically defined in the law, and even though the Iowa law is a 'title' law, those who apply for registration under Section 118A.21 (the grandfather clause) will be required to submit evidence of the practice of landscape architecture of a time span which might make them eligible for landscape architectural registration".

The application fee (to be submitted with the application form) is $50.00, and, in addition, the registration fee is $50.00 (to be submitted upon notification to the applicant that he or she is approved by the board for registration). So the total cost for an architect applying for and being accepted as a registered landscape architect would be $100.00. Fees are not refundable.

Section 118A.20 of the Iowa Code is entitled Scope of Chapter. It states "nothing contained in this chapter shall be construed: 3. To prevent a registered architect or professional engineer from doing landscape planning and designing".

It would seem appropriate for those architects wishing to apply for landscape architecture registration to request an application form from the Executive Secretary between now and February 1, and make certain that all necessary information is provided prior to the June 30, 1976 deadline.

EXHIBITION OF ARCHITECTURE FOR HEALTH

The Mid-West Health Congress will hold its 1976 meeting in Kansas City, Missouri, on June 8, 9, and 10. Hospital administrators, hospital board of trustees, planning agency officials and other hospital personnel will be in attendance from Arkansas, Kansas, Missouri, Nebraska, Oklahoma and Wyoming. Attendance is estimated at 8,000 persons.

The Central States Region/A.I.A./Architecture for Health Committee is pleased to announce seminars on environmental design and health care facilities planning at the Convention this year.

Registered architects interested in exhibiting projects including hospitals, long-term care facilities, health centers, diagnostic and treatment centers, medical laboratories, staff housing and medical research facilities should request application forms from John H. Lind, A.I.A., Hansen Lind Meyer, 116 South Linn, Iowa City, Iowa 52240, (319) 354-4700. All entries must be submitted by April 15, 1976. Models of projects are encouraged.

DATES OF INTEREST TO IOWA CHAPTER MEMBERS

May

2nd-6th	AIA National Convention - Philadelphia
2nd	Illinois-Iowa CSI
10th	Eastern Iowa Section meeting, Des Moines Section meeting
21st	Iowa Chapter XCOM meeting Des Moines

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lantic, Iowa

imate Control Corporation
oux City, Iowa

imate Engineers, Inc.
edar Rapids, Iowa

lonial Heating & Sheet Metal Co., Inc.
rt Dodge, Iowa

mfort Zone, Inc.
edar Rapids, Iowa

Corn States Metal Fabricators
West Des Moines, Iowa

Cunningham Htg. & Ventilating
Oskaloosa, Iowa

Dahl Air Conditioning & Heating Co.
Van Meter, Iowa

Grissel Company, Inc.
Cedar Rapids, Iowa

Haco Engineering Company
Sioux City, Iowa

Hanbury Sheet Metal Company
Des Moines, Iowa

Helmsmen, Inc.
Cedar Rapids, Iowa

Ilten's, Inc.
Cedar Rapids, Iowa

Interstate Air Conditioning Corp.
Sioux City, Iowa

Ladco, Inc.
Cedar Rapids, Iowa

McArthur Sheet Metal Works Co.
South Sioux City, Nebraska

Metal Contractors
Mason City, Iowa

National Sheet Metal Company
Des Moines, Iowa

Newton Sheet Metal, Inc.
Newton, Iowa

Ray E. Pauley Company, Inc.
Mason City, Iowa

Russ Slauson Sheet Metal Inc.
Grimes, Iowa

J. F. Shultz & Company
Cedar Rapids, Iowa

Taylor Industries
Des Moines, Iowa

Temptrol Corporation
Sioux City, Iowa

The Waldinger Corporation
Des Moines, Iowa

Universal Climate Control, Inc.
Iowa City, Iowa

Wallbuilders, Inc.
Des Moines, Iowa

Wood Sheet Metal, Inc.
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MECHANICAL CONTRACTORS ASSOCIATION OF IOWA, INC.

A.A. Mechanical Contractors
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ob A'Hearn Plbg. & Htg., Inc.
awatha, Iowa

J. Allen Co., Mechanical Contractors
es Moines, Iowa

askan Air Conditioning, Inc.
inneapolis, Minnesota

nkeny-Des Moines Plbg., Inc.
es Moines, Iowa

nker Mech. & Electrical Corp.
es Moines, Iowa

ake Plbg. & Htg., Inc.
gency, Iowa

M. Boggs Co., Inc.
wa City, Iowa

ne Boggs Corporation
es Moines, Iowa

om Bowker & Son, Inc.
edar Rapids, Iowa

aconier, Inc.
ubuque, Iowa

G. Brecke, Inc.
edar Rapids, Iowa

idden Plumbing Co., Inc.
oux City, Iowa

Carstens Plbg. & Htg. Co., Inc.
Ackley, Iowa

Cassabaum Corporation
Cedar Rapids, Iowa

Clapper Plumbing, Inc.
Ankeny, Iowa

Cole Plbg. & Htg. Co., Inc.
Des Moines, Iowa

Domestic Plumbing
Clinton, Iowa

Dubuque Plbg. & Htg. Co.
Dubuque, Iowa

Foley Plumbing & Heating
Davenport, Iowa

Gadbury Plbg. & Htg. Co.
Fort Dodge, Iowa

John M. Gerber Plbg. & Htg. Co.
Cedar Rapids, Iowa

Hagan Company
Sioux City, Iowa

Halsey-Roberts Mech. Contractors
Des Moines, Iowa

Oscar D. Hansen & Son, Inc.
Cedar Falls, Iowa

Huxtable-Hammond Co., Inc.
Bettendorf, Iowa

Ideal Mechanical Contractors
Davenport, Iowa

Modern Piping, Inc.
Cedar Rapids, Iowa

Northwest Plbg. & Htg. Co.
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One Trip Plumbers
Davenport, Iowa

One Trip Plbg. & Htg. Co.
Des Moines, Iowa

Petersen Plumbing & Heating
Davenport, Iowa

Proctor Plbg. & Htg., Inc.
Des Moines, Iowa

Ragan Company
Davenport, Iowa

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Simanek & Zazza Plbg. & Htg., Inc.
Cedar Rapids, Iowa

Stroh Corporation
Des Moines, Iowa

Tappendorf Plbg. & Htg., Inc.
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Thomas Plbg. Service, Inc.
Cedar Rapids, Iowa

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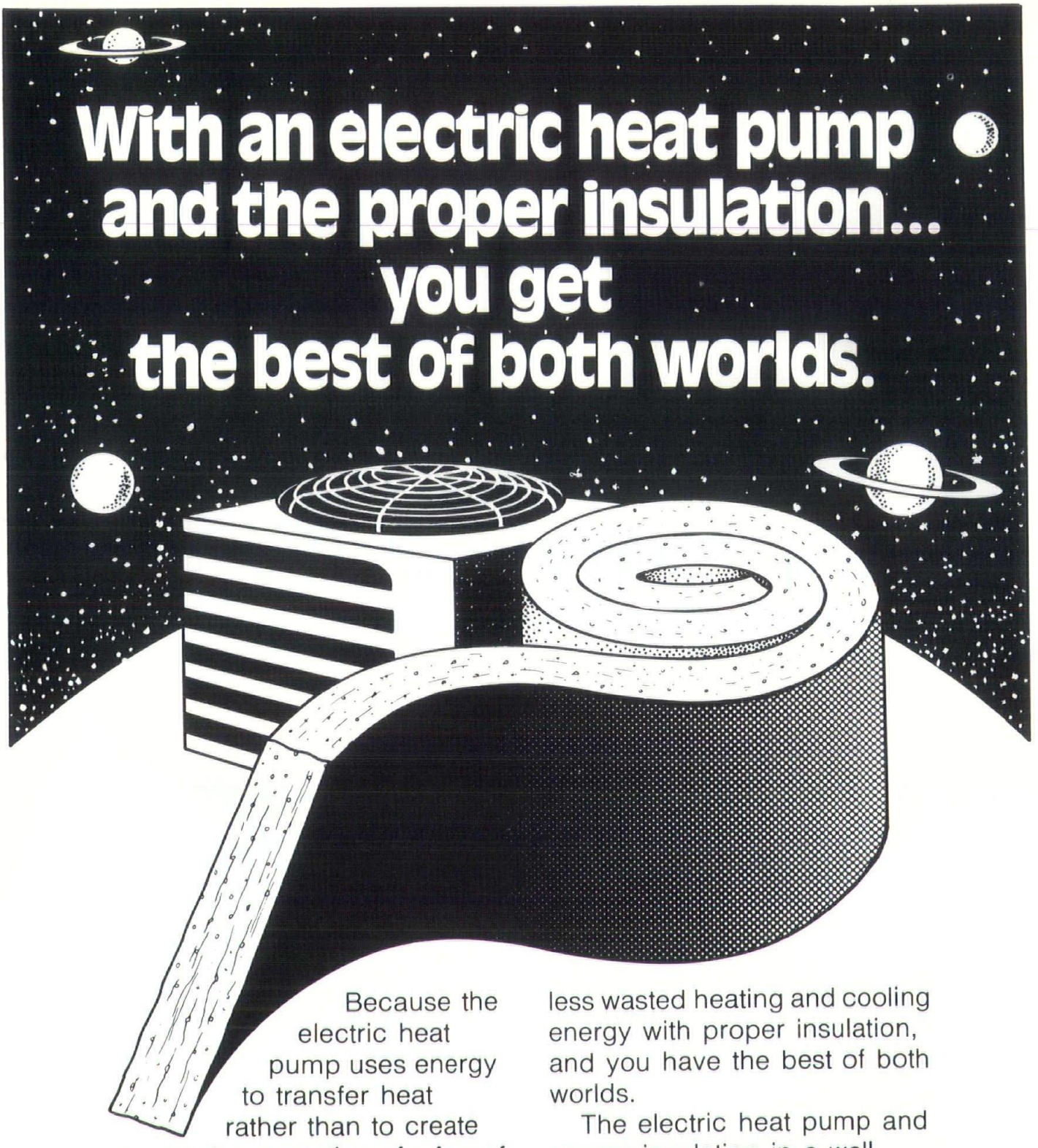

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