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IOWA ARCHITECT

May/June 1979

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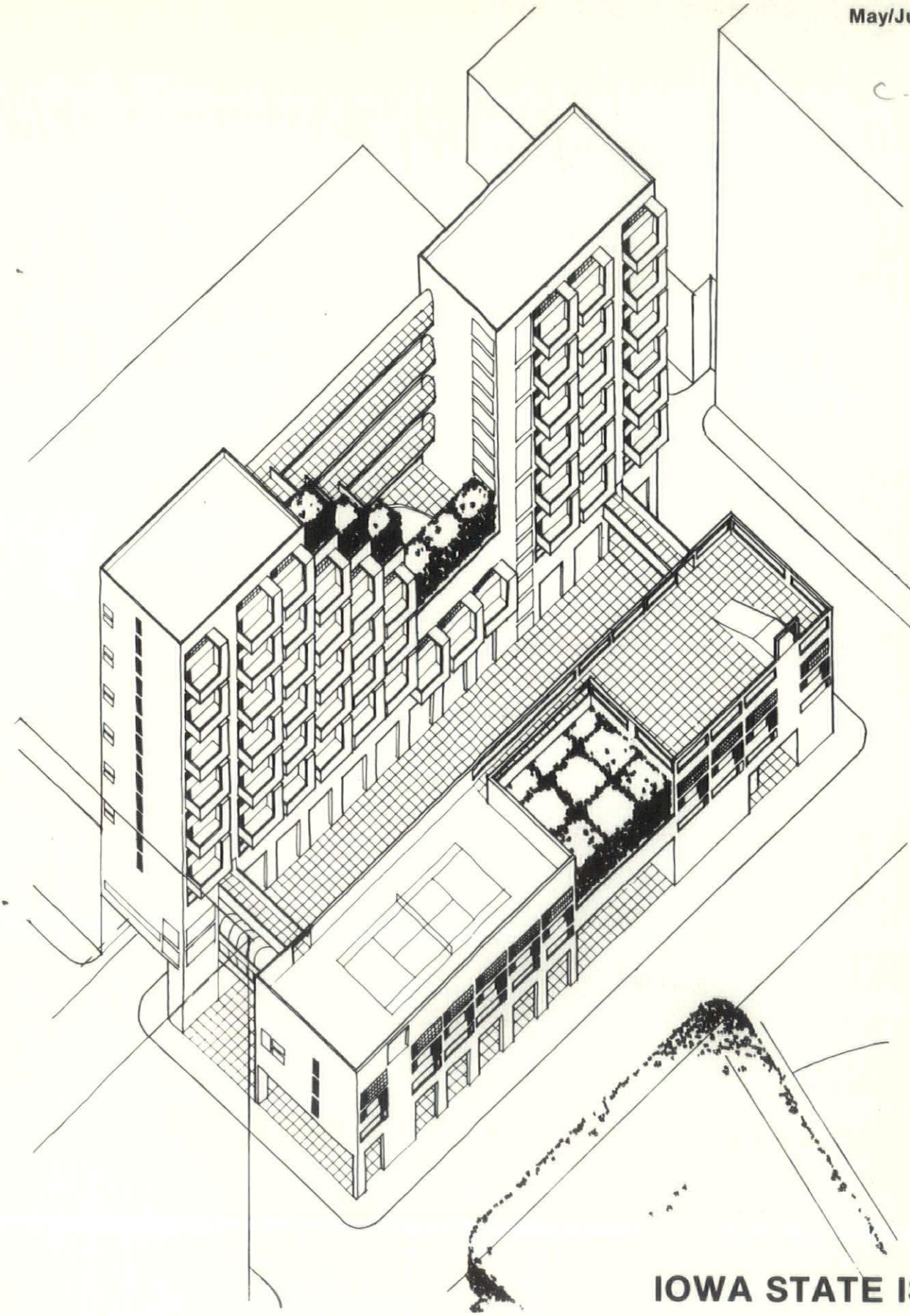

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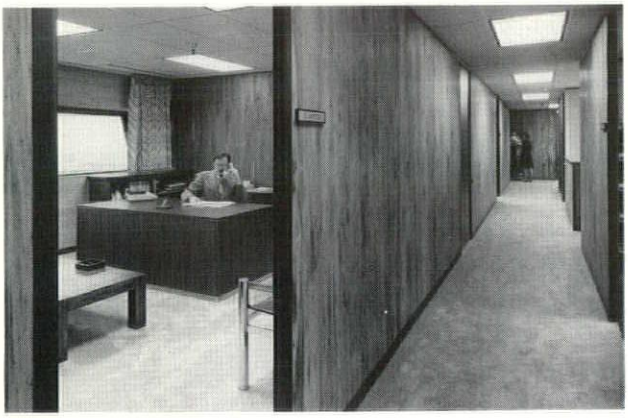

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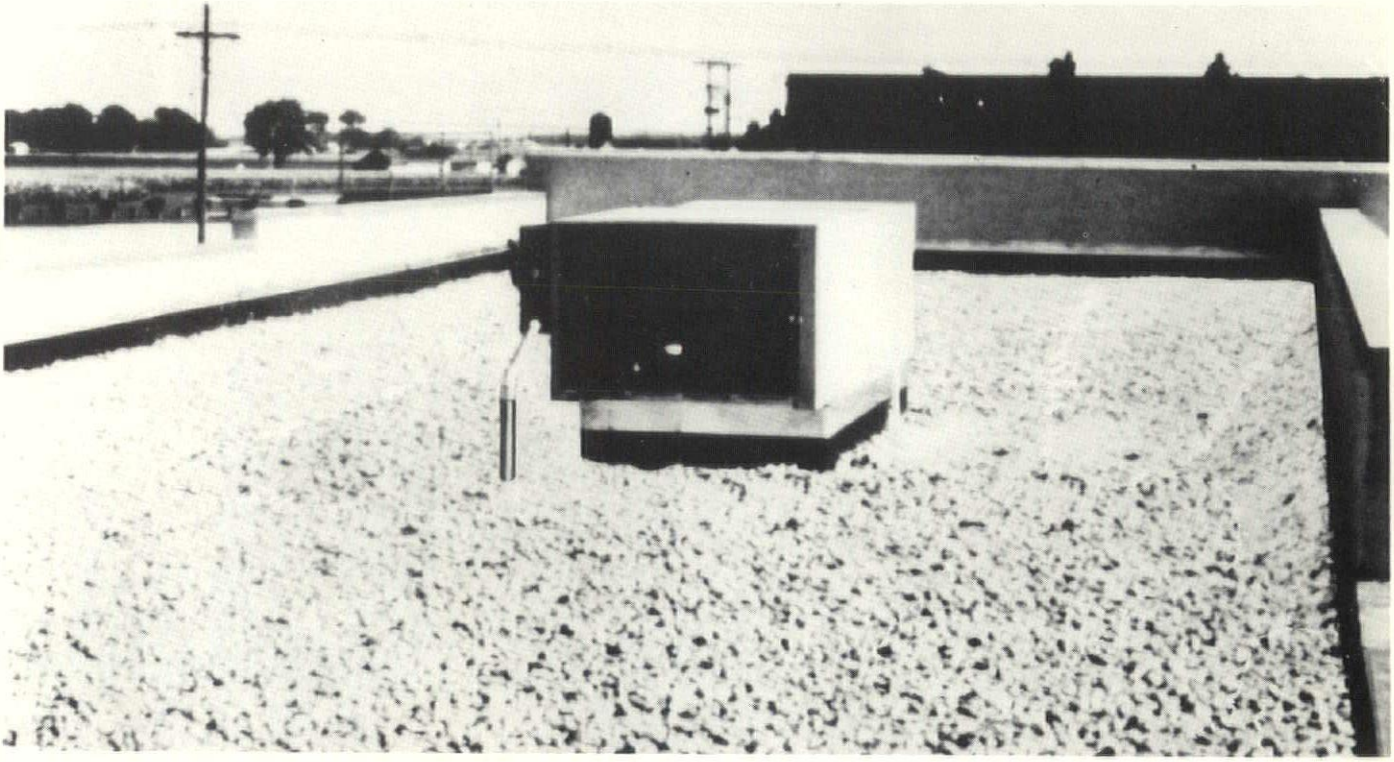

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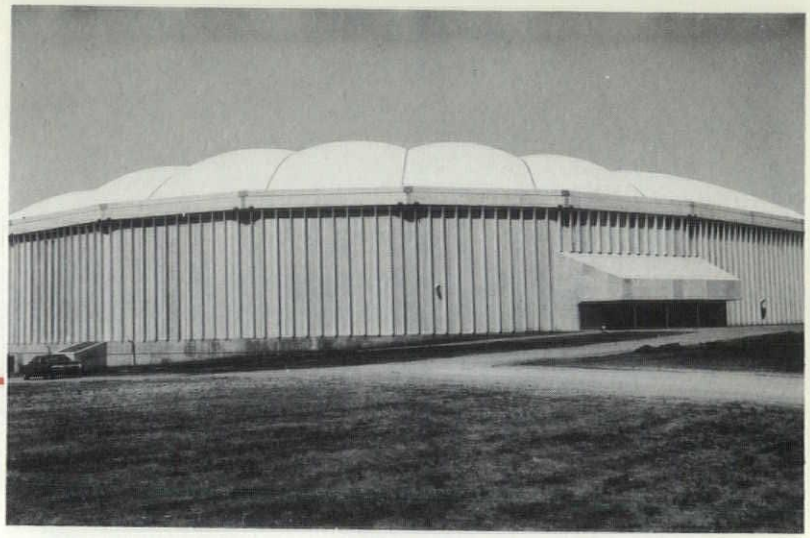

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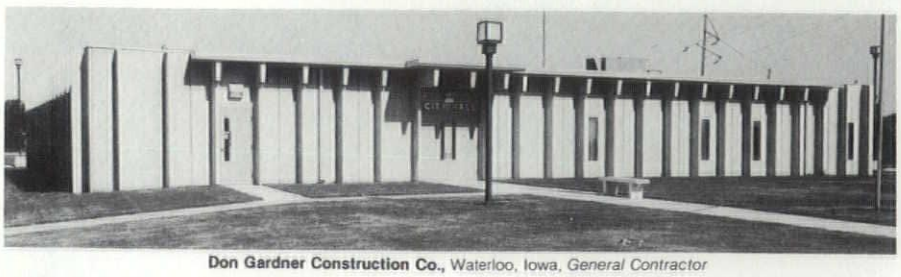

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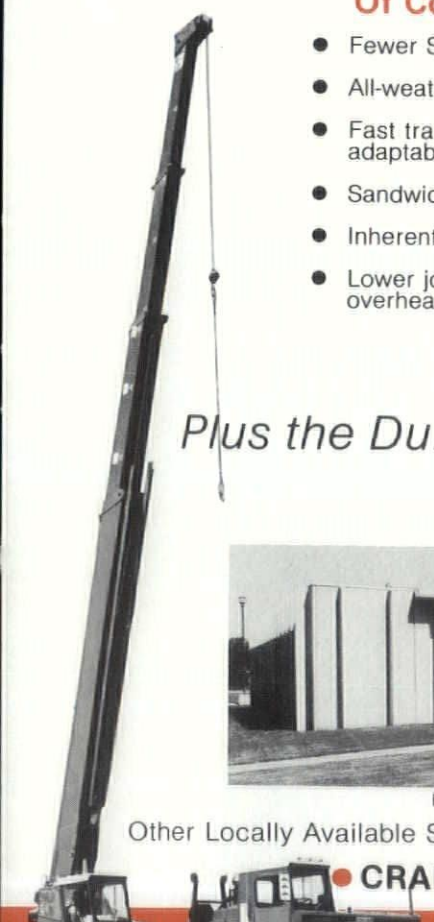

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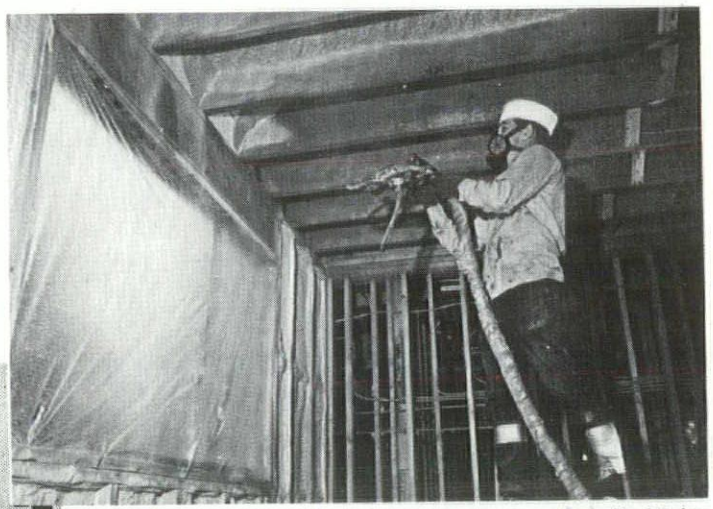

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Iowa State's New College of Design

by Michael P. Brooks, Dean

I understand that Iowa's community of professional architects played a significant role in bringing about the existence of Iowa State University's new College of Design. On behalf of the College's 1800 students and more than 100 faculty and staff members, then, let me begin this article by expressing our deep gratitude for your past labors in this regard. Those of us who daily experience the excitement of this new venture are keenly aware of the decade or more of planning (and, of necessity, politicking) which was needed in order to make the College a reality. We will strive to justify the confidence, and fulfill the dreams, which are reflected in these past efforts.

As of this writing the College has been in operation for nearly seven months. Much time and effort has been devoted, during this first year, to the task of building a sense of community among the Iowa State design disciplines and individuals, and our progress to date is substantial. Members of the four departments comprising the College (Architecture, Art and Design, Community and Regional Planning, and Landscape Architecture) are discovering many common interests in such areas as design history and theory historic preservation, visual perception, and photography. From these interests will emerge new instructional and research activities. Needless to say, this process has just begun; future possibilities for innovative collaboration among the design disciplines are virtually limitless.

Significant organizational progress has occurred as well, largely as a result of the excellent work being carried out by more than twenty faculty (and in some cases, faculty-student) committees. Among the matters being addressed by these committees are (1) the formulation of an exhibits policy for the building; (2) a study of curriculum changes and improvements needed for the new College; (3) the development of standards for faculty promotion and tenure; (4) the design of a College-level placement program; (5) the creation of a College-wide series of outside speakers and seminars; and (6) the planning of a major building dedication ceremony, to be held on May 5 (and, hopefully, attended by many of you).

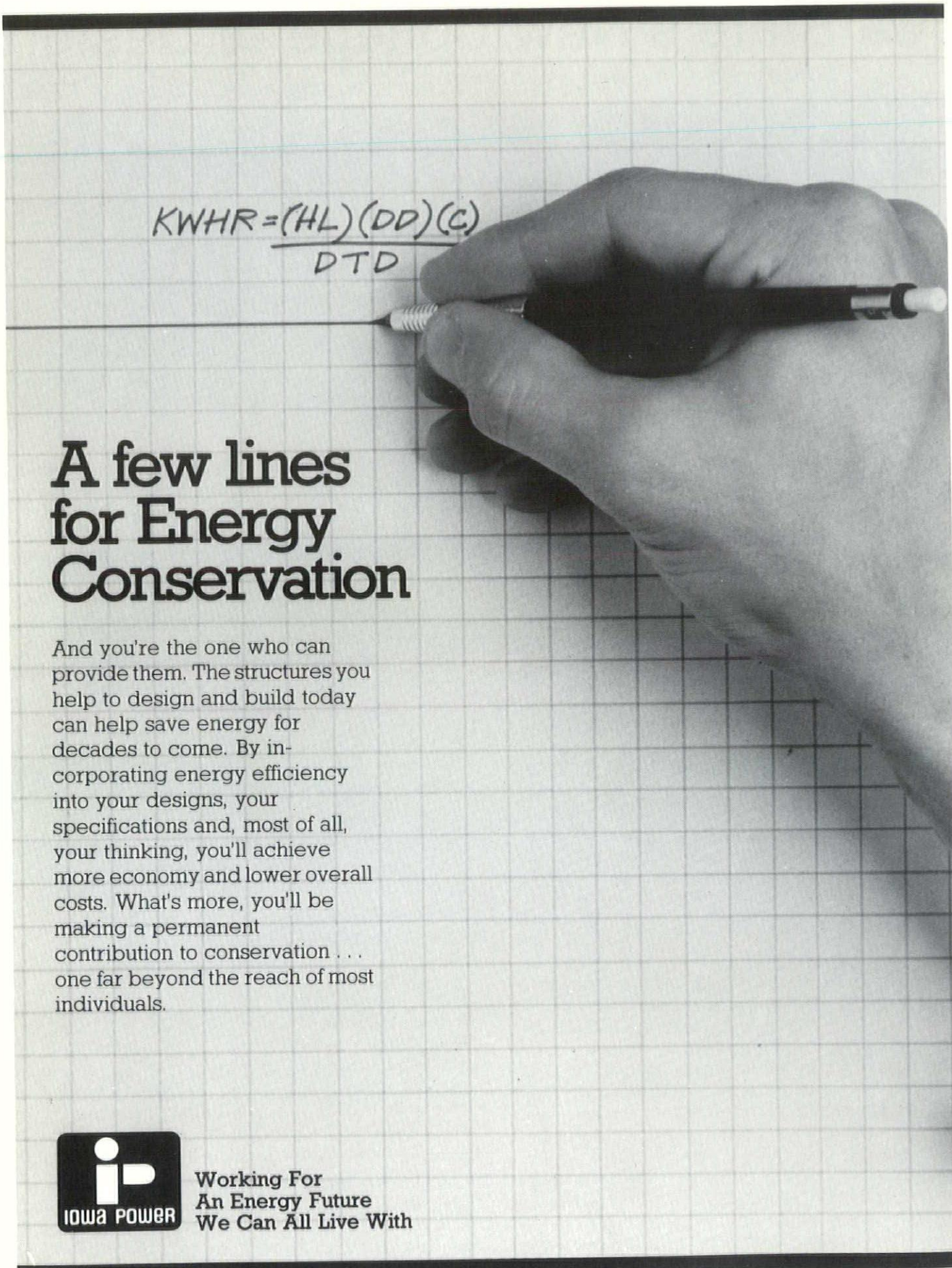
For my own part, I've been spending a great deal of time stimulating the above processes, attending meetings, putting out brush fires, meeting hundreds of people (and trying--with mixed results--to remember their names), and generally attempting to learn how Iowa State operates!

For the immediate future, our goals are the following:

1. to foster a renewed spirit of design excellence within the Iowa State community, the state, and the region;
2. to knit our departments together in a manner which generates interdisciplinary creativity and innovation in our approaches to environmental design;
3. to ensure that each of our departments is operating in a manner which produces well-trained graduates who are able to function in their respective professions at a high level of competence and distinction;
4. to develop a research program which serves to reinforce our curriculum and is beneficial to the realm of professional practice;
5. to improve and expand our various graduate programs; and
6. to generate new sources of funding for the many items which are at present so badly underfunded (including scholarships, visiting lecturers, faculty travel, research, works of art for the College, and desperately needed capital improvements such as a gallery and auditorium).

The impact of the new College upon the Department of Architecture is a matter which is best addressed by those in the department itself. Certain implications, however, are obvious. For one, the department now possesses a relatively larger voice, at the college level, than it did in its previous organizational structure. (About one-third of the College's students and faculty are architects.) Faculty members in the department are continuously discovering new colleagues, new shared interests, new opportunities for interdisciplinary approaches to broad design problems. In short, the Department of Architecture faces a new era of self-actualization, of development along innovative paths. The ultimate impact upon the practice of architecture in the state of Iowa, and throughout the Midwest, should be substantial.

We find this a most exciting prospect, and want you to share with us in that excitement. In order to succeed, we will need your wholehearted support, participation, and constructive criticism. Based on my interaction with many of you to date, I am confident that we will have it. I look forward to working with you.



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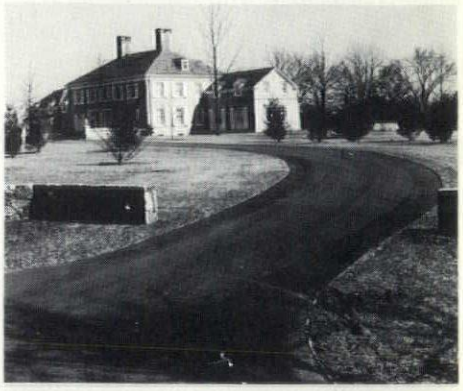

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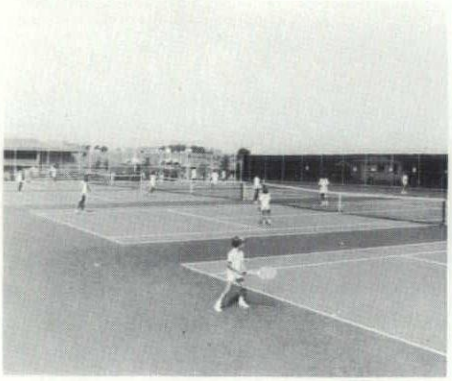

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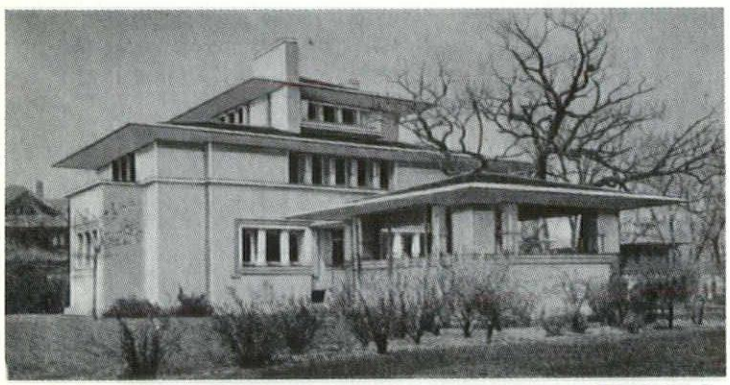
A Foreigner Looks at Iowa

by Noel Moffett

And where do we go from now?

Three cheers for regionalism! The Athens Charter indeed. Vers une architecutre universale? Corbu's problem was that he could never decide whether he was French or Swiss and Mies carried his Teutonic theories and immaculate detailing all over the western world.

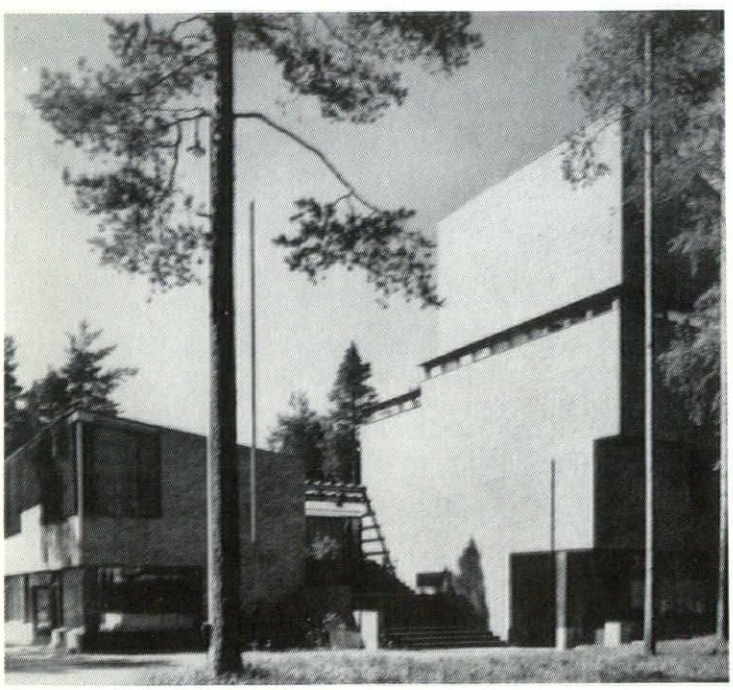


"Some of Frank Lloyd Wright's prairie houses are very Illinoisian."

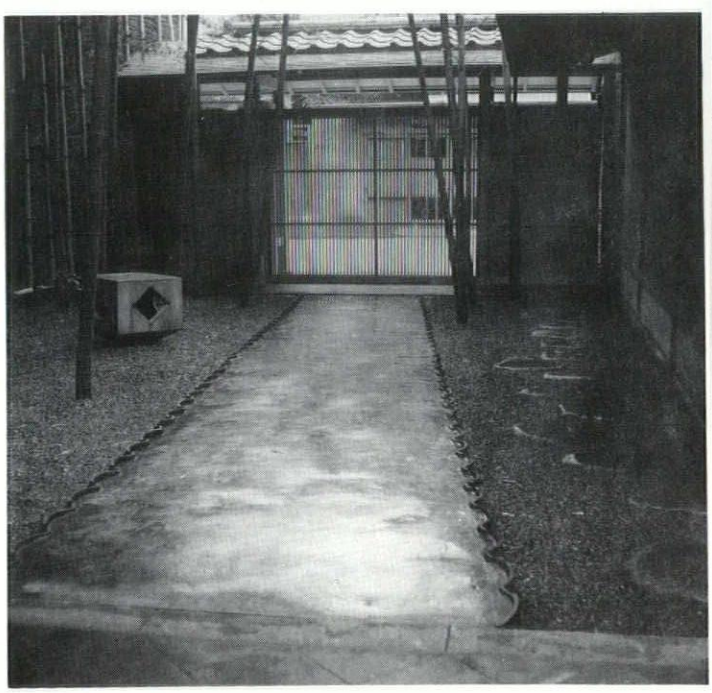
You want precedents for regional architecture? All right then: some of Frank Lloyd Wright's prairie houses are very Illinoisian; Alvar Aalto's chairs could only emanate from Finnish timber technology and his little civic centre at Saynatsalo could only be sited at the edge of a Finnish forest. And another precedent: go and eat in a small Tokyo restaurant designed by Kenzo Tange and close your eyes half-way through the meal. Are you here, three-quarters way through the twentieth century or are you back in the days of the Samurai? It's hard to tell.

It's something to do with really understanding the traditions of one's country or one's region and having the sensitivity and the skill to transmute the spirit of those traditions into the language and the life-style of today. A few architects have shown the way: Frank Lloyd Wright in Illinois and Richard Neutra in California, Alan Vaughan-Richards in southern Nigeria, Jack Coia in Scotland, Felix Candela in Mexico, Alvar Aalto in Finland, Michael Scott in the west of Ireland, Ralph Erskine in the north of England & Eric Lyons in the South, John Utzon in Denmark, Corbu at Ronchamp in eastern France.

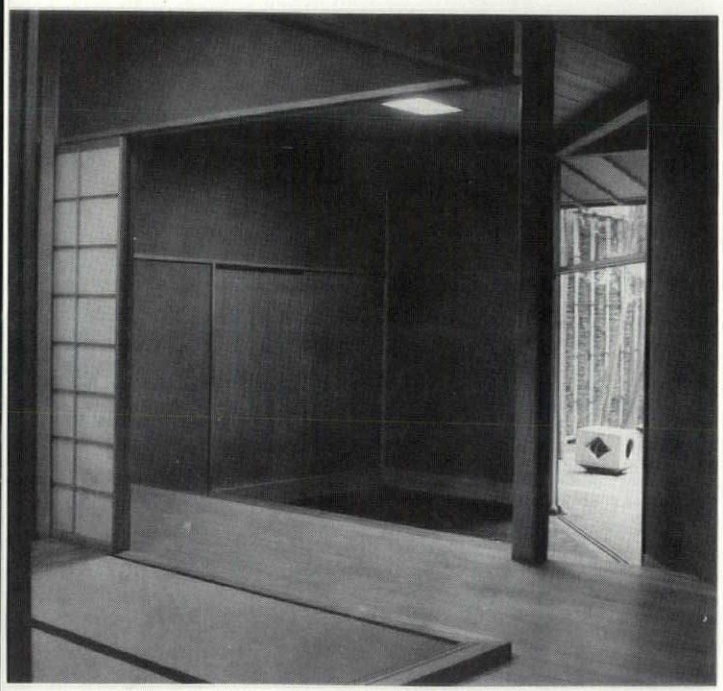
The International Style is dead and few will mourn its passing. But, rising from its ashes, is the spirit of Aalto and Wright, a regional spirit, very Finnish and very Illinoisian respectively. And, during its lifetime, it created a few masterpieces: the Swiss pavilion in Paris, the Seagram building in New York, the Sydney Opera House, the Bauhaus at Dessau. But it did irreparable damage to our cities and our countryside and it made



"Aalto's .....Saynatsalo civic center could only be sited at the edge of a Finnish forest."



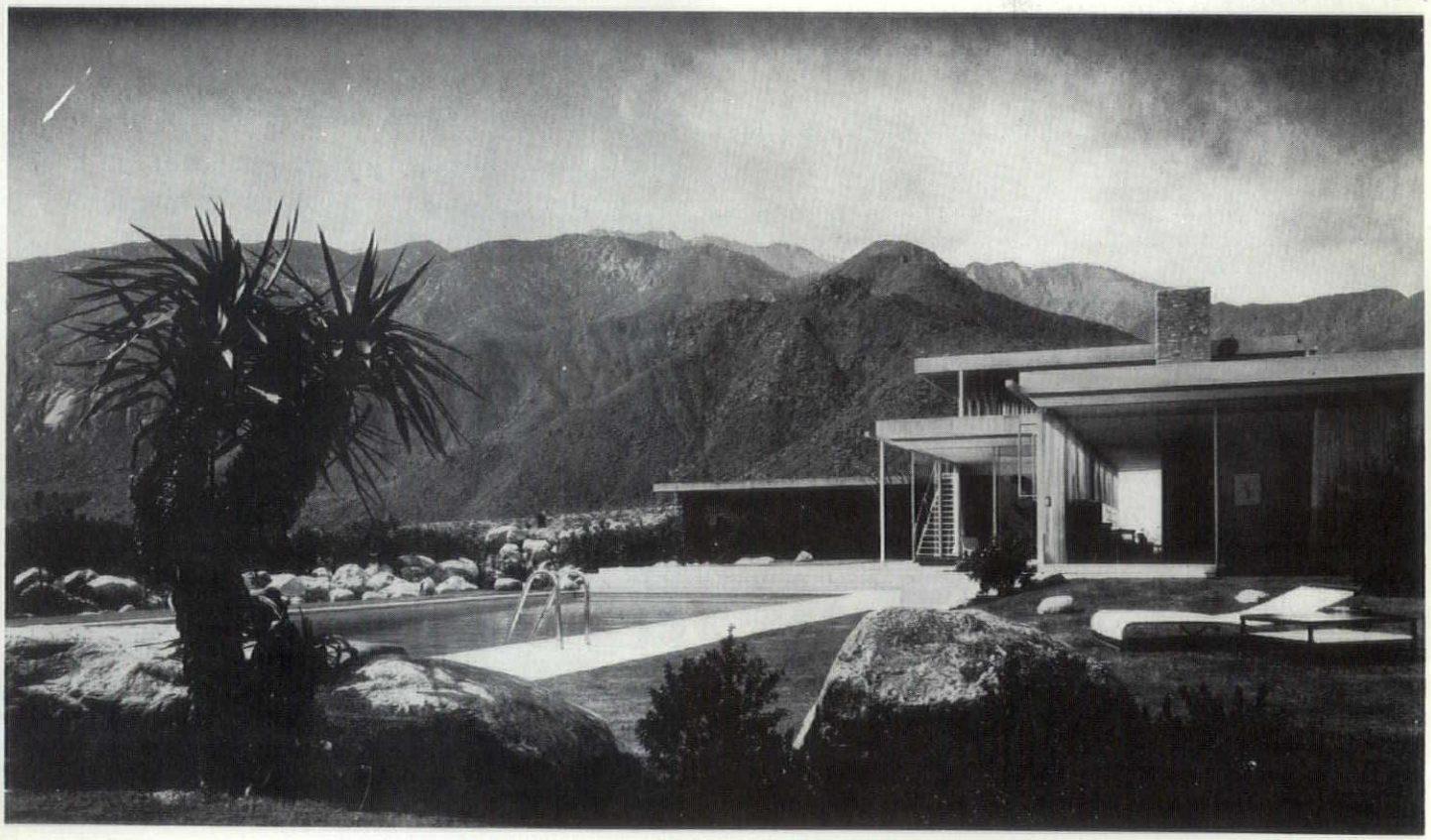
"Go and eat in a small Tokyo restaurant designed by Kenzo Tange"



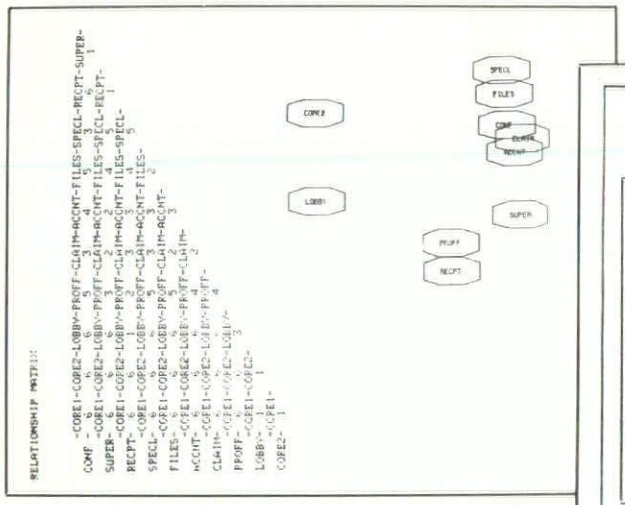
our profession unloved among the people. But don't let's try to replace it by something else - another style which studies history and borrows bits and pieces from it to plant them down in other places where they don't belong. And don't let's give the public what it wants, because it doesn't know what it wants - it never did. The public, as always will like or dislike what it gets, but you'll never discover what it wants. How could you? The public consists of many people, most of them wanting different things. People are as varied as the pebbles on the beach: one old lady loves living on the 18th floor and another hates it; the lowan climate bears little resemblance to that of the Thames valley. But participation and user requirements. That's something else, and that's vital to the health of architecture. Designing with the people for the people. Respecting the integrity of the client and intelligence of the user.

Jane Jacobs was right and so was Robert Venturi, almost. Between them they killed the Modern Movement, just as Joseph Paxton gave it birth in 1851. It lived long enough. But some of its ideas, happily, linger on:

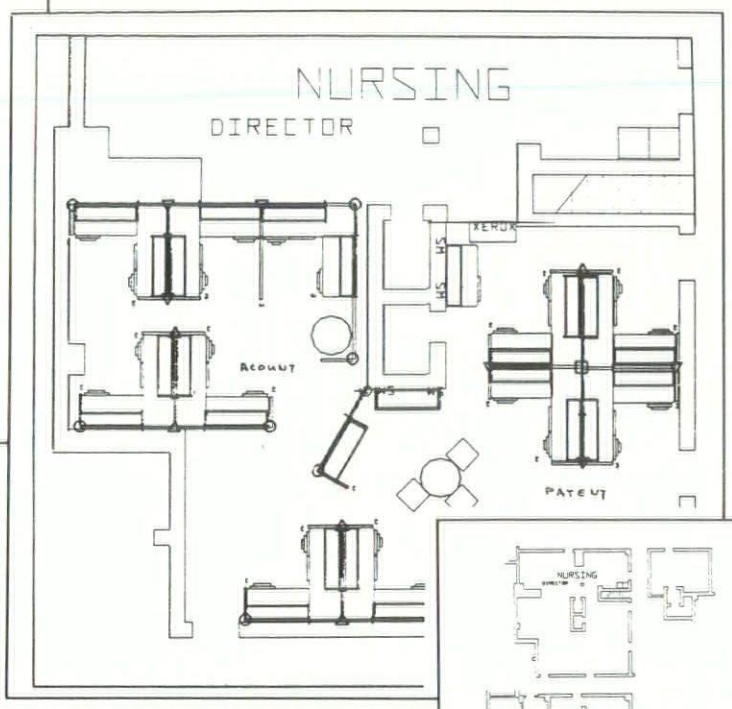
continued on page 35



"A few architects have shown the way: .....Richard Neutra in California."



Relationship and work process data input produces relationship matrix and symbolic bubble diagram. Space allocations to bubbles permit overlay on architectural drawings at scale for preliminary plans.



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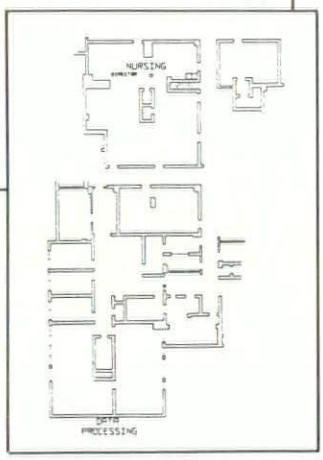

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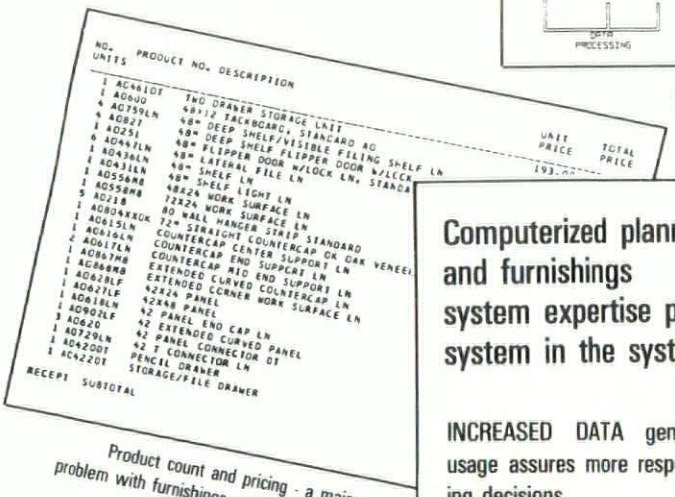

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Architecture at ISU

by Sanford R. Greenfield, FAIA

Programs in U.S. Schools of Architecture continue to change over the years in response to new knowledge, new techniques in practice, and new roles (real and/or perceived) of the Architect. For example, prior to World War II a number of schools participated in the Beaux Arts competition system; many schools offered only Architectural Engineering degrees; and for most architectural programs in the U.S. a 4-year baccalaureate was the terminal degree. After World War II most schools adopted new programs, requiring 5 years and leading to a Bachelor of Architecture degree. This was the predominant mode among schools of architecture until the 1960's when the Princeton report was published. Many educators interpreted the report as supportive of an expanded education in the liberal arts as well as in professional studies. Most programs began to offer 6-year curricula. The Master of Architecture became the terminal professional degree, preceded by either a 4-year B.A. or a 5 year B.Arch. A number of schools offered, and still do, architecture as a graduate program only. In some of these cirricula a M.Arch. degree is earned after 3 to 4 years of study. While a baccalaureate degree is required for admission to these programs, previous education or training in architecture is not.

The pattern of changing degrees and the length of study at ISU has followed the national trends over the years. Many of our readers can provide personal testimony to the historic array of degrees in our program. The Department's recent history shows we instituted the B.A. in Architecture (a 4-year non-professional degree) in the 1969-71 catalog as a pre-professional program preceding the M.Arch. degree. The 5-year B.Arch. was phased out in the 1971-73 catalog.

The Department continues to offer the Master of Architecture degree (after one year to candidates holding a 5-year B.Arch. degree, and after two years to candidates holding a 4-year B.A. in Architecture or its equivalent).

Last spring (1978) the faculty approved several modifications to the existing programs and voted to offer, once again, the Bachelor of Architecture degree in addition to those degrees currently offered*. Admission to the B.Arch. program is selective, based on the candidate's qualifications and the educational resources available in the department. The new B.Arch. degree is acquired after one year of study by the candidate who has already earned his or her 4-year B.A. in Architecture. Thus, students receiving the B.Arch. at ISU in the future will have earned two baccalureate degrees. In this way students who do not complete their professional degree requirements will not leave ISU "empty-handed" and will have earned at least a B.A. degree. In the near future, the Department will apply for accreditation by the NAAB of the new B.Arch. program. We are optimistic that it will be achieved sometime in the next few years.

Also, last spring the faculty modified the existing M.Arch. program in two ways. First, for graduate students interested in strengthening their design ability, a terminal studio was created in the 6th year as an alternative option to the Thesis. The Thesis is now focused on students interested in scholarship and research, and the Terminal Studio provides an opportunity for extended design education through the studio medium. It is now possible for an ISU student to experience four (4) full years of design. This is the only program in the Department which currently offers this opportunity.

The second modification in the M.Arch. program affects a small number of students from other disciplines who may be attracted to architecture "late" in their careers. Qualified students with baccalaureate degrees in non-design majors are eligible for admission. Successful completion for these students generally will require 3-4 years and will include some undergraduate course work.

It is my understanding that the Board of Architectural Examiners in Iowa conforms to the National Council of Architectural Registration Boards (NCARB) recommendations for licensing requirements. They recognize the ISU program in conformance with the table below:

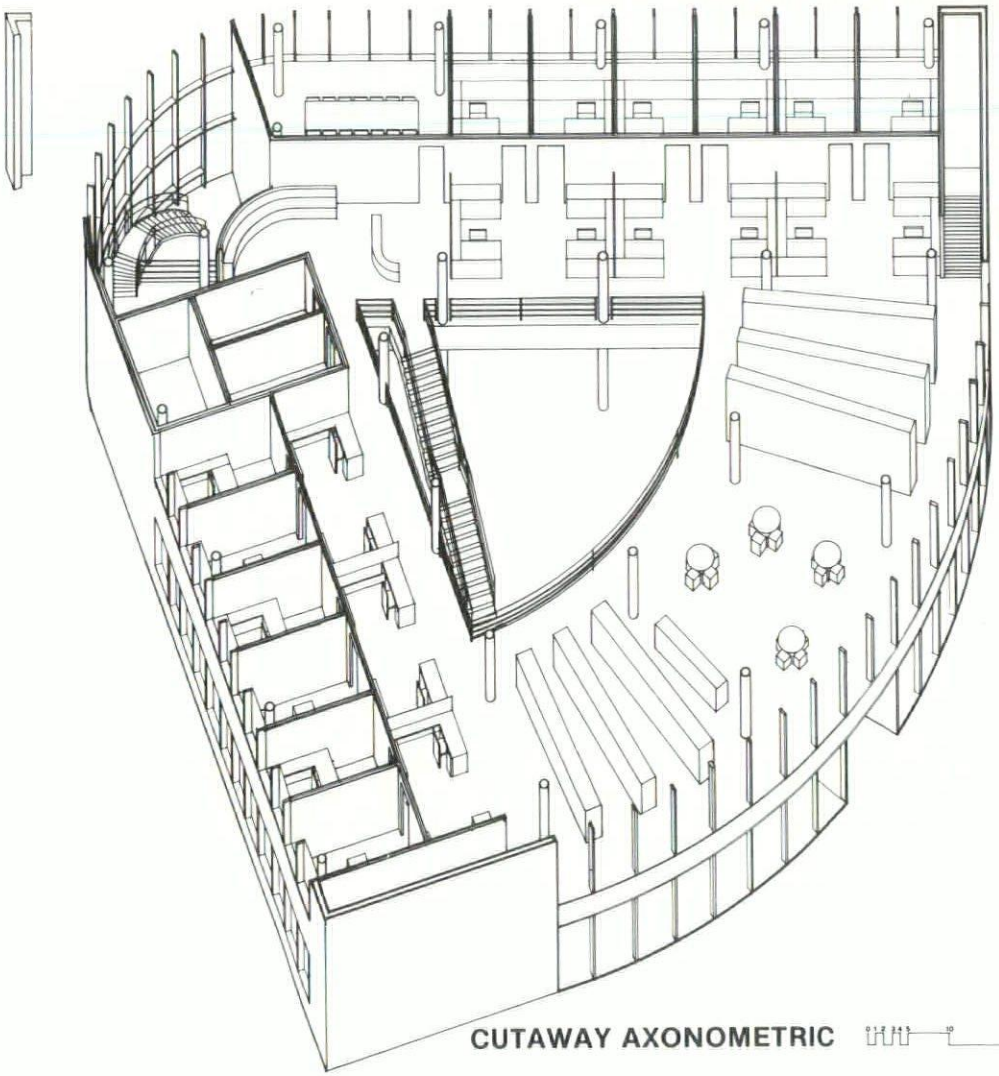
Curriculum Options
ISU Department of Architecture

Degree	Years at ISU	Years internship required	Years total school and internship
1. Current			
a. B.Arts in Architecture	4 years	5	9
b. Master in Architecture	45 CR/ 1 year beyond B.Arch. Program	2	8

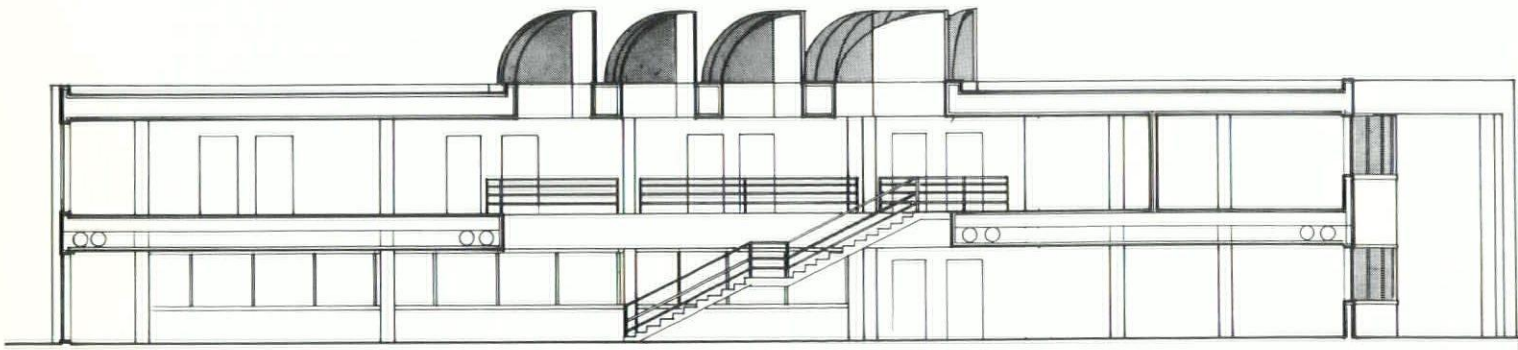
* The degrees currently offered are the 4-year B.A. in Architecture, including the technical option, and the Master of Architecture.

continued on page 21

STUDENT PROJECTS

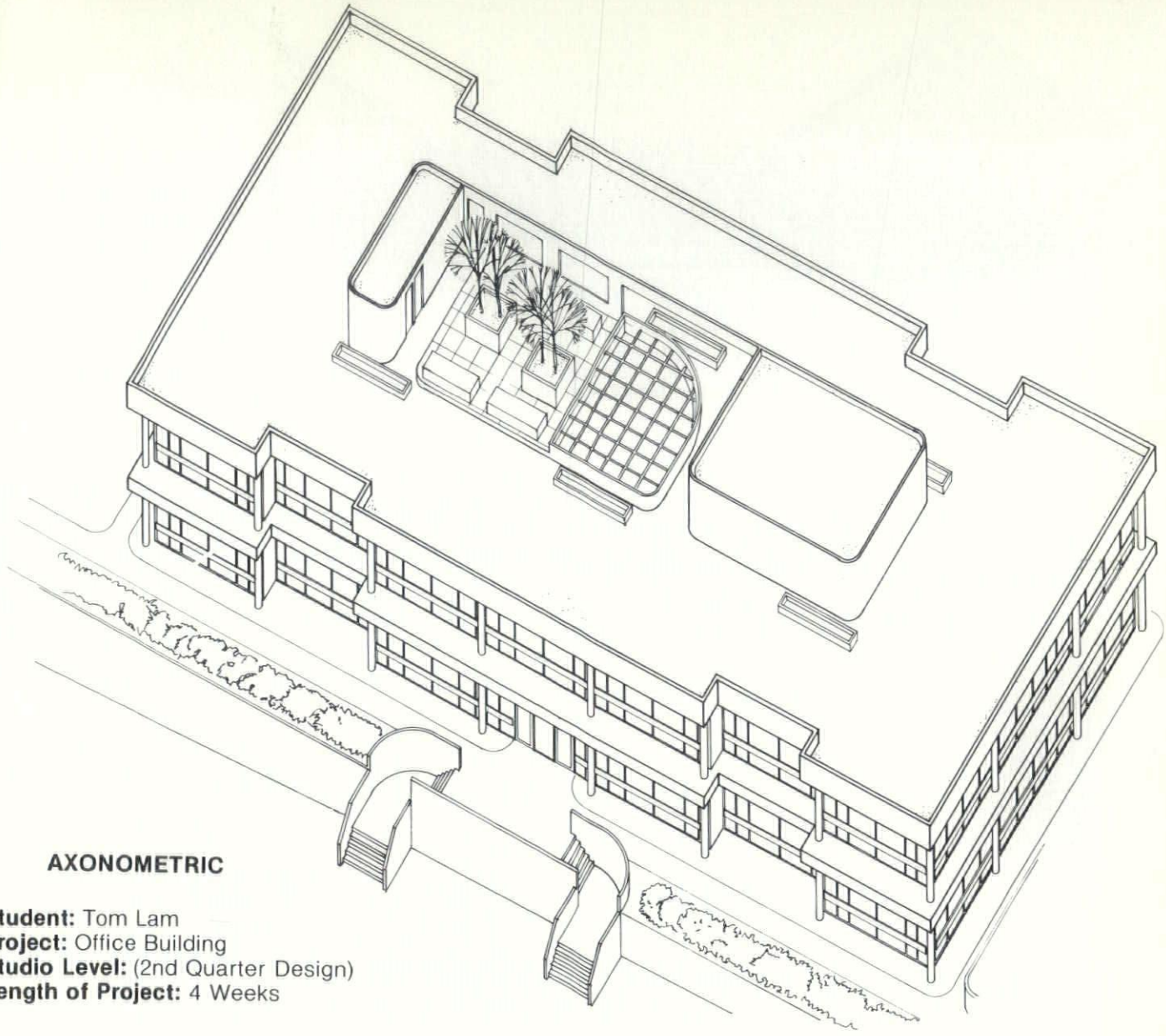


CUTAWAY AXONOMETRIC



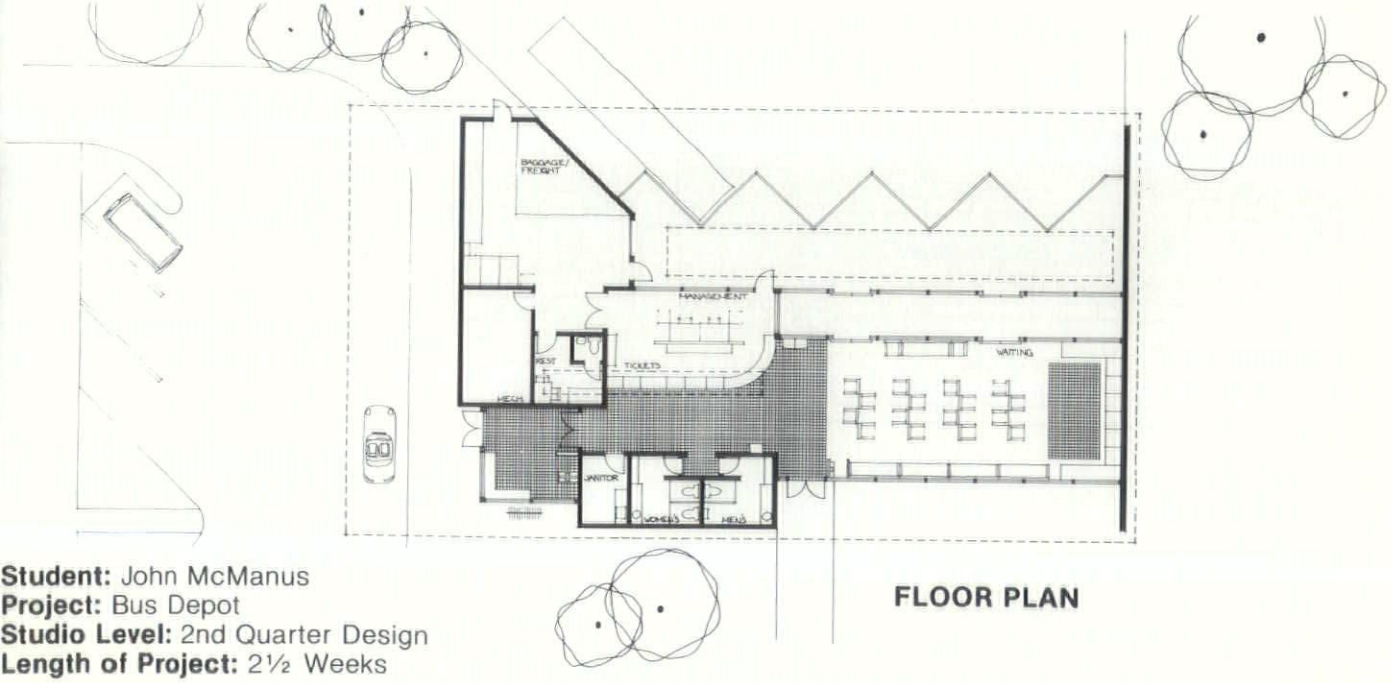
SECTION

Student: James Patrick Thompson
Project: Legal Speculative Office Building
Studio Level: 212 B (2nd Quarter Design)
Length of Project: 4 Weeks



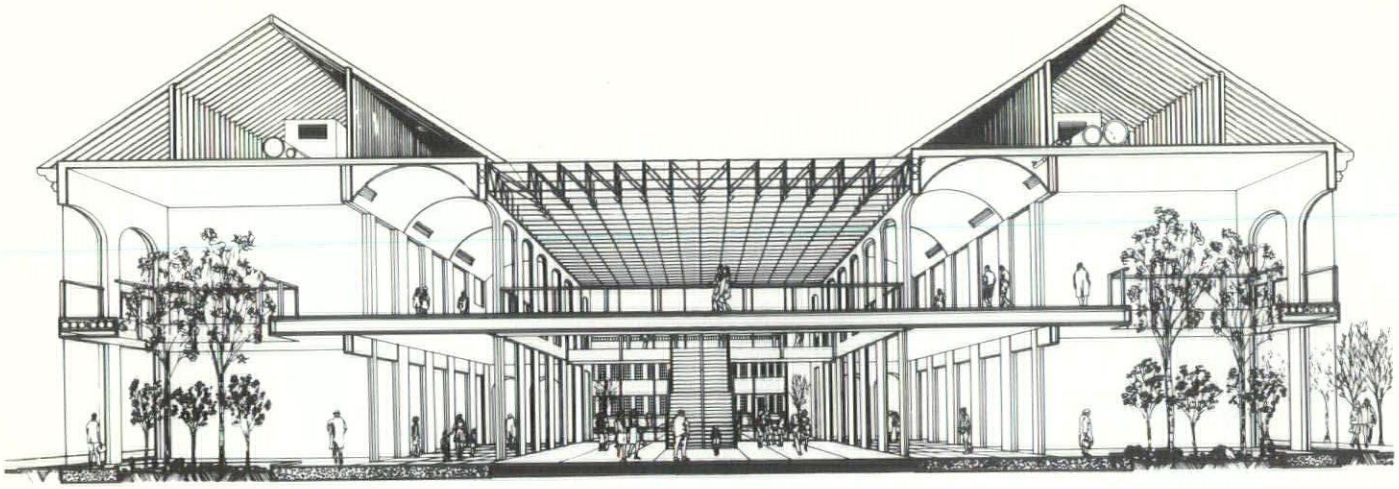
AXONOMETRIC

Student: Tom Lam
Project: Office Building
Studio Level: (2nd Quarter Design)
Length of Project: 4 Weeks



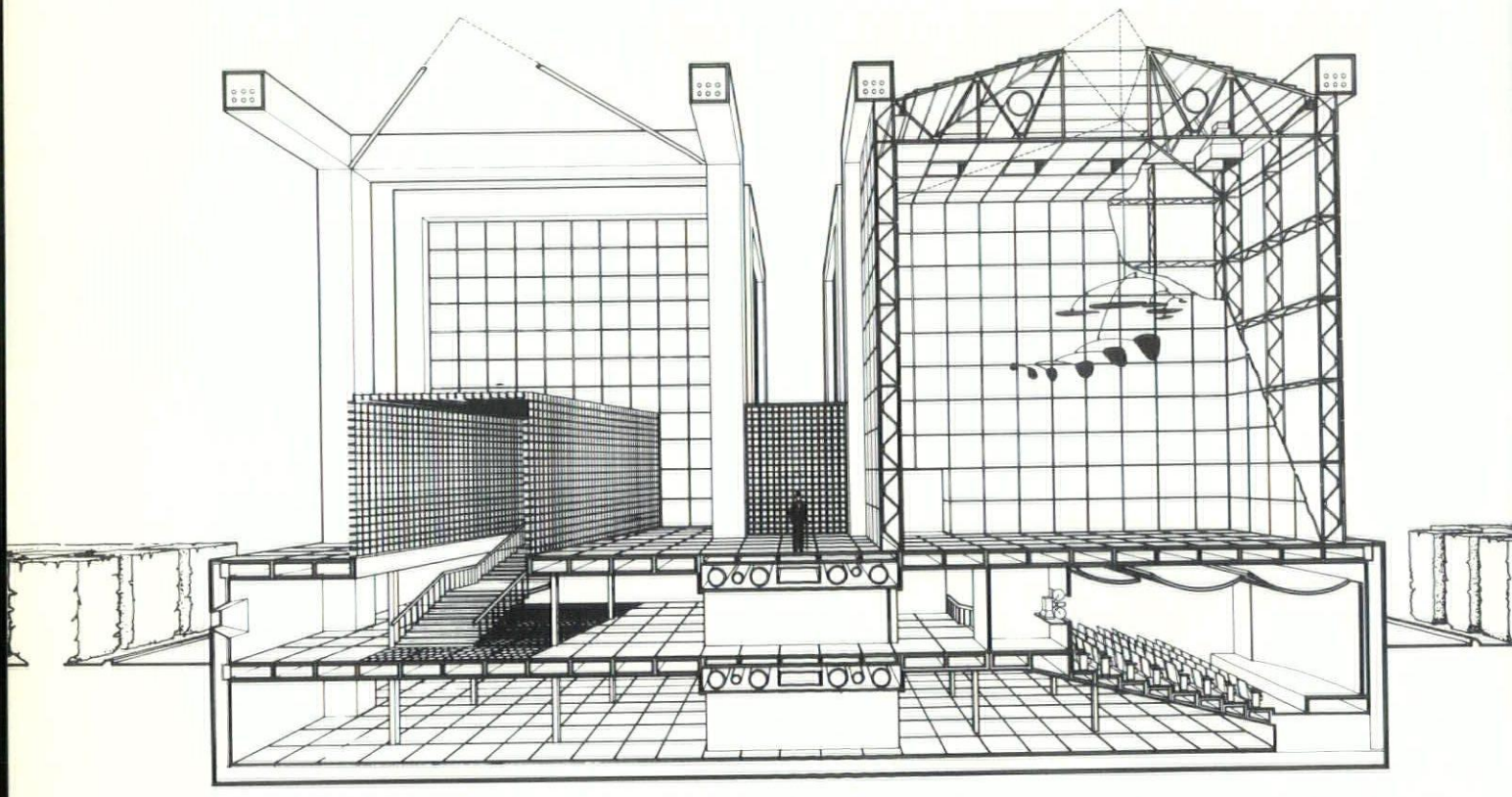
Student: John McManus
Project: Bus Depot
Studio Level: 2nd Quarter Design
Length of Project: 2½ Weeks

FLOOR PLAN



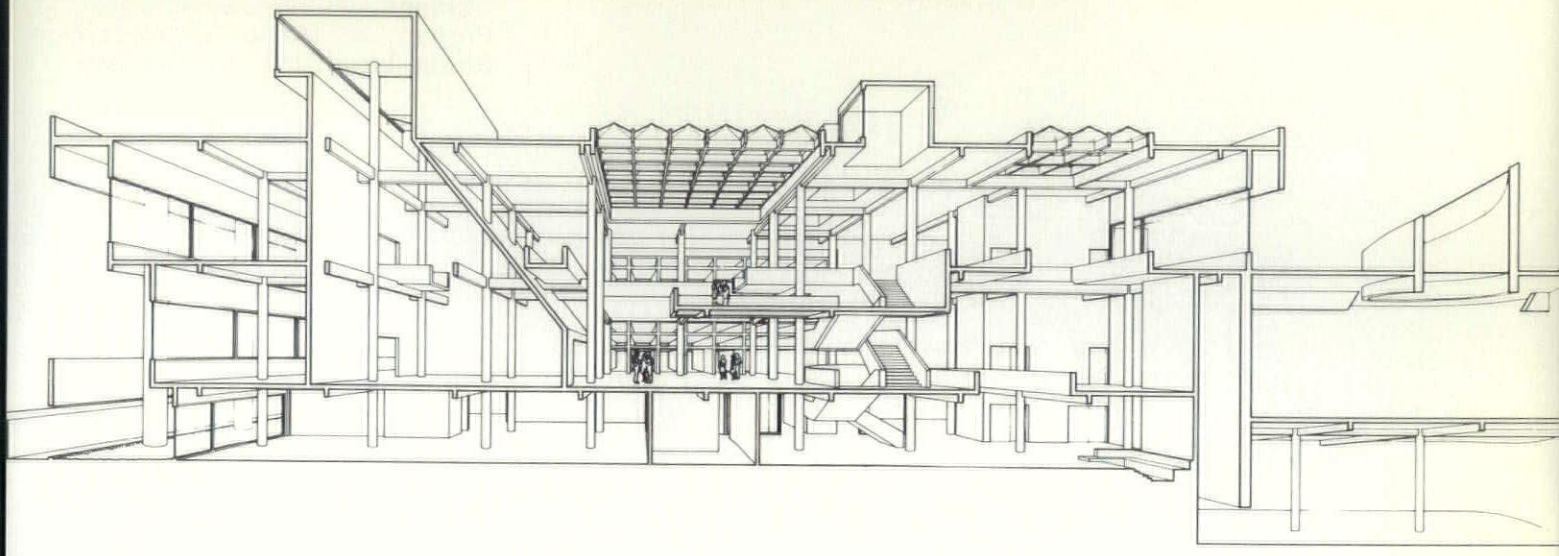
PERSPECTIVE SECTION

Student: Larry Flickinger
Project: Recycling of Train Station
Studio Level: Fifth Quarter Design
Length of Project: 10 Weeks



PERSPECTIVE SECTION

Student: Kevin Havens
Project: Des Moines Art Museum
Studio Level: 5th Quarter Design
Length of Project: 7 Weeks



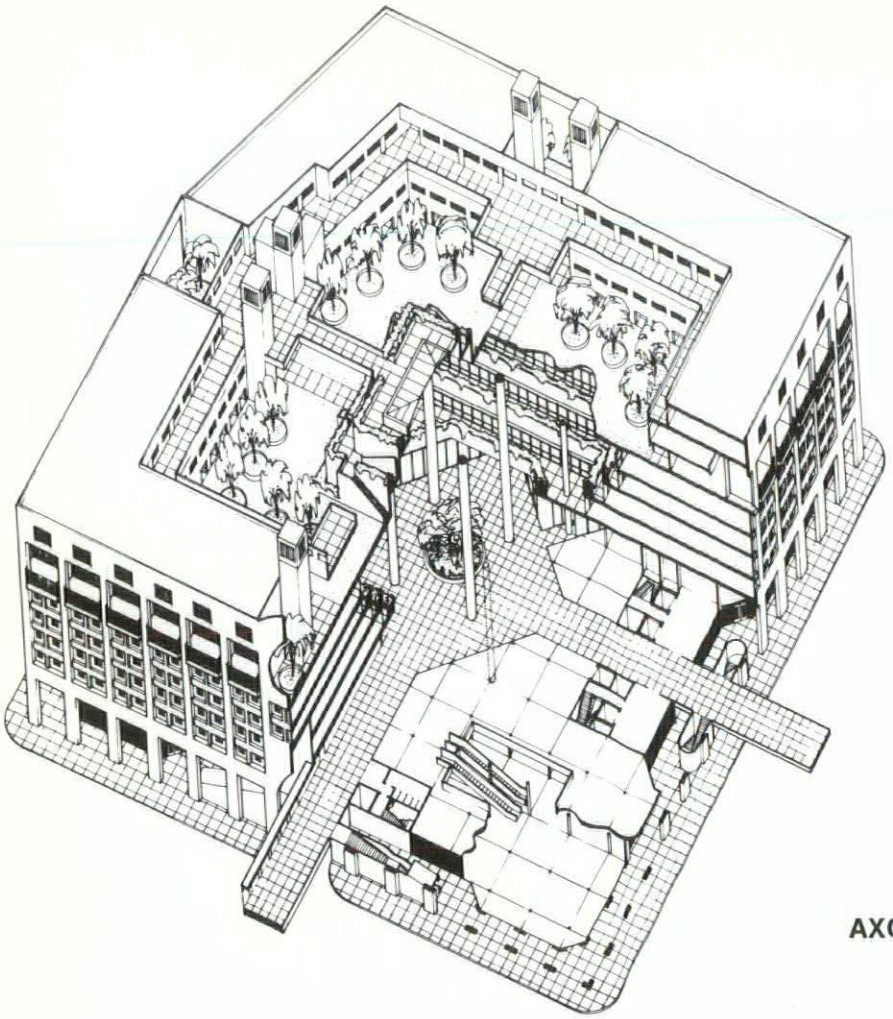
Student: Walter Ellsworth
Project: Des Moines Art Center
Studio Level: 5th Quarter
Length of Project: 7 Weeks

PERSPECTIVE SECTION

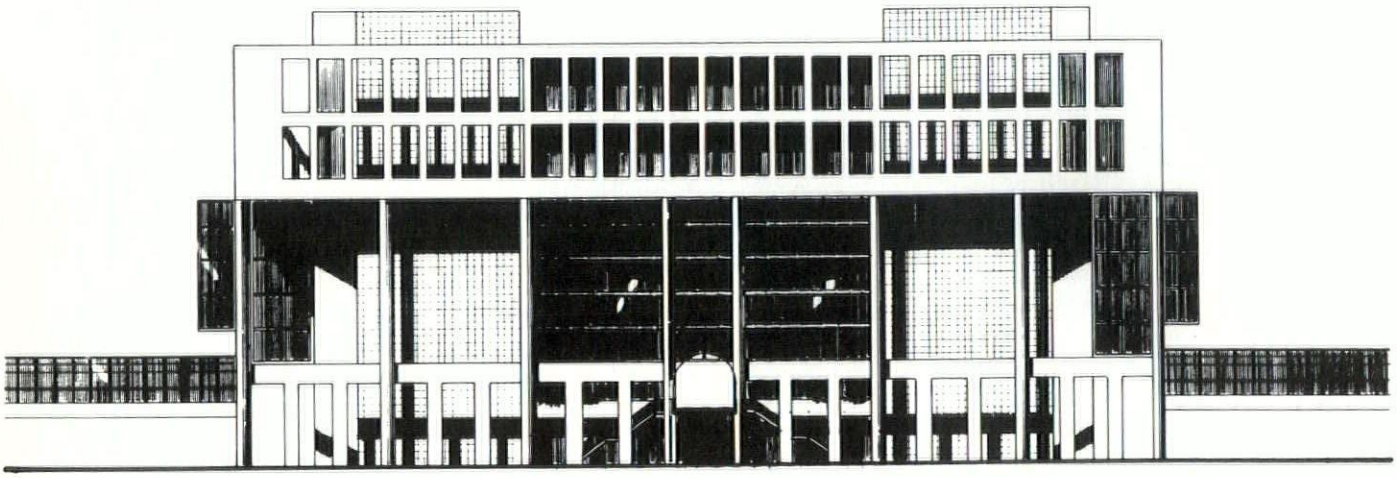
Student: Tom Buresh
Project: Downtown Redevelopment
Studio Level: 6th Quarter Design
Length of Project: 9 Weeks

PERSPECTIVE SECTION

Student: Tim Van Cleave
Project: Des Moines Redevelopment
Studio Level: 2nd Year Graduate

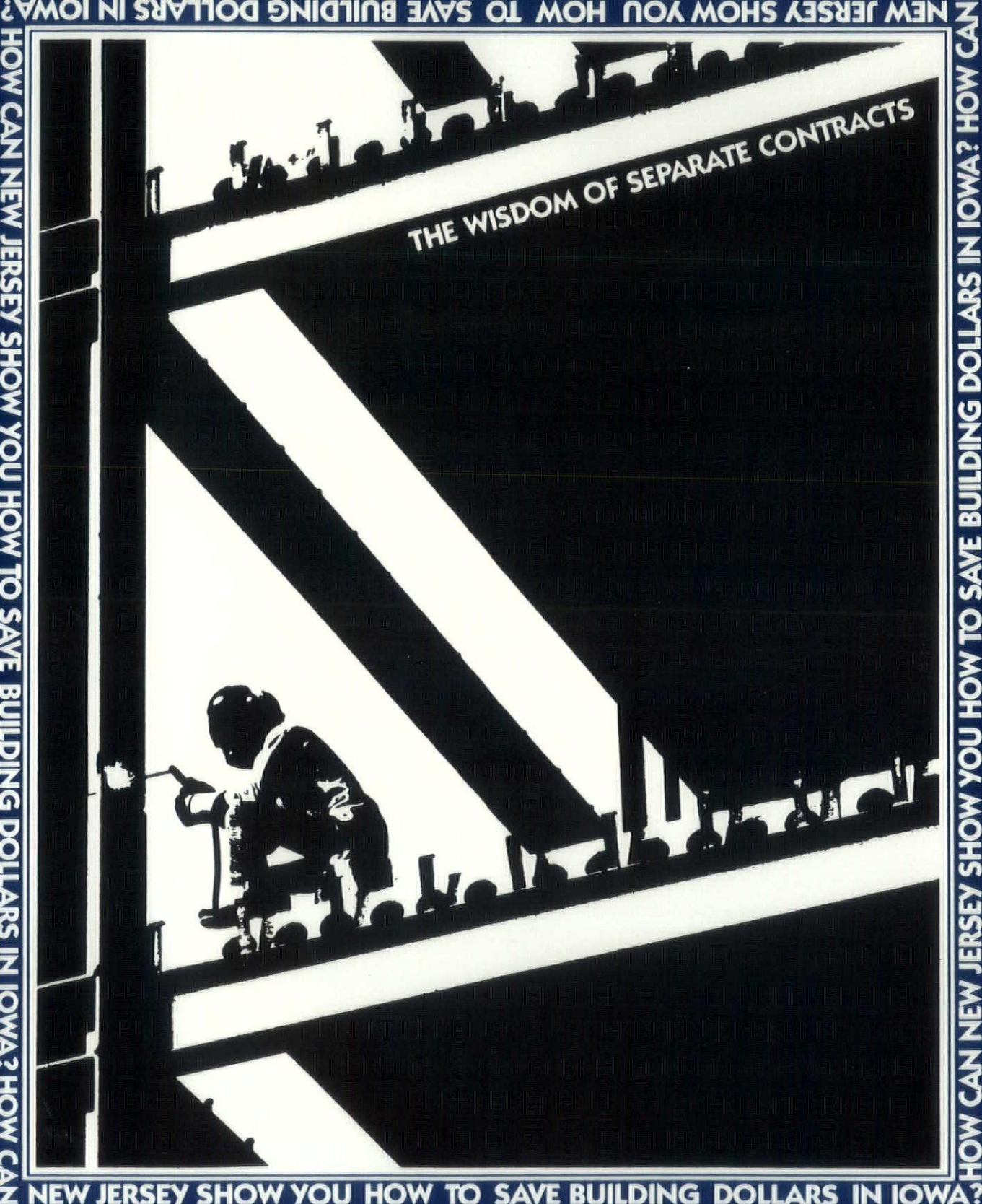


AXONOMETRIC SECTION



ELEVATION

Student: Roger Gritton
Project: Des Moines Redevelopment
Studio Level: 2nd Year Graduate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TOTAL SAVINGS WITH SEPARATE CONTRACTS — 9.7%

NEW JERSEY PROJECT AND LOCATION	SINGLE CONTRACT BID	TOTAL OF SEPARATE BIDS	SAVINGS O SEPARATE B
Senior Citizens Housing, Lambertville	$ 356,495	$ 262,031	$ 94,46
Water Filtration Plant Addition, Bordentown	1,097,700	1,065,901	31,79
Senior Citizens Housing, Carteret	735,000	810,507	–75,50
Firehouse, Trenton	444,000	413,048	30,95
College Site Work, Wayne	178,350	162,330	16,02
County Vocational School, West Caldwell	1,447,044	1,354,440	92,60
Courtroom Conversion, Elizabeth	157,847	142,109	15,73
Vocational High Addition, East Brunswick	1,946,400	1,718,067	228,33
Public Works Building, Oradell	420,131	341,749	78,38
Riverside Hospital Addition, Boonton	989,644	968,546	21,09
Sewage Treatment Plants, Evesham Township	3,389,000	3,636,907	–247,90
Fox Hill Sewage Station, Fairfield	611,902	610,172	1,73
Big Piece Sewage Station, Fairfield	509,744	508,278	1,46
State School Renovations, Vineland	329,760	261,167	68,59
State Training School Fire Protection, Totowa	189,665	157,502	32,16
Firehouse Addition, Avenel	196,785	186,715	10,07
Stadium Field House, Union City	285,000	276,364	8,63
Sewage Authority Office Building, Hazlet	182,805	154,472	28,33
Battlefield State Park, Freehold	3,850,356	3,435,353	415,00
Stockton College Site Work, Pomona	578,090	350,852	227,23
Firehouse, Lakewood	163,725	139,805	23,92
Schools Renovations, Old Bridge	108,814	94,253	14,56
State Police Building, West Trenton	259,000	214,847	44,15
County Administration Building Alterations, Jersey City	148,350	139,465	8,88
Water Pollution Control Facility, Berkeley Township	32,910,037	31,512,579	1,397,45
Firehouse, Perth Amboy	333,797	311,190	22,60
Elementary School #12 Alterations, Paterson	186,415	166,267	20,14
Sewage Treatment Plant Addition, Hanover Township	6,076,000	5,704,307	371,69
Vocational Schools Renovations, Middlesex County	151,021	134,190	16,83
Park Shelter Building, Hanover Township	113,400	107,737	5,66
Elementary School #6 Alterations, Paterson	142,300	114,215	28,08
Firehouse, Peapack	356,000	294,740	61,26
Vocational School Site Work, North Bergen	265,350	259,680	5,67
Water Pollution Facilities, Linden	22,778,500	20,106,382	2,672,11
National Guard Flight Facility, Dover	2,095,400	2,038,810	56,59
County Garage, Tinton Falls	206,000	192,910	13,09
Wastewater Treatment Facility, Neptune	11,746,246	11,329,000	417,24
County Hospital Addition, Paramus	3,658,000	3,527,395	130,60
High Rise Bldg. for Elderly, Phillipsburg	2,210,000	2,028,955	181,04
Juvenile Detention Center Alterations, Paramus	177,395	140,825	36,57
Neighborhood Service Center, Hamilton Township	581,000	441,288	139,71
Sewage Treatment Plant Addition, Bridgeton	12,565,000	11,728,084	836,91
William Paterson College Steam Repairs, Wayne	102,329	104,229	–1,90
Housing Authority Hi-Rise Modernization, New Brunswick	451,251	348,324	102,92
Field House Renovations, East Orange	187,700	182,953	4,74
Borough Park, Cliffside Park	495,948	439,051	56,89
Sewage Treatment Plant Expansion, Hamilton Township	19,975,000	15,839,000	4,136,00
State Motor Vehicle Lanes, Freehold, Lodi, Westfield	115,597	63,792	51,80
Park Improvements, Hudson County	810,463	660,824	149,63

In Iowa as well as New Jersey— Separate Contracts will save you building dollars!

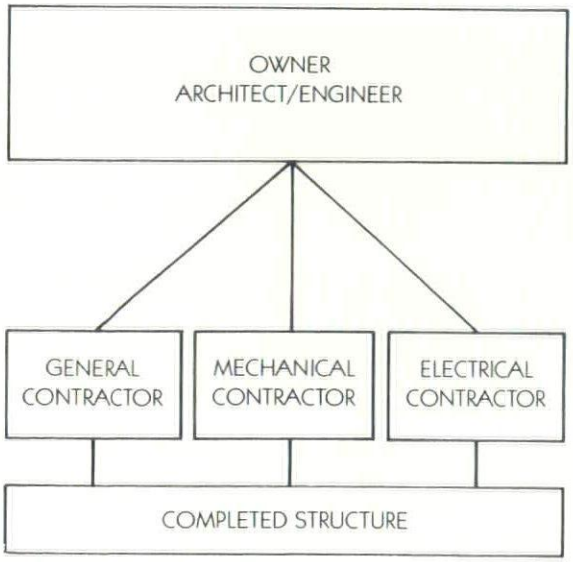
The New Jersey experience provides positive proof that separate contracts save building dollars — and it shouldn't surprise anyone! After all, there are — or should be — three prime contractors to handle the three major costs of a new building . . . the construction, the mechanical system and the electrical system. It doesn't make any more sense to sub-contract the "mechanical" or "electrical" under the "general" than it would to sub-contract the "general" under the "mechanical" or the "electrical." Each contractor is an expert in its own field and each should be responsible for its own part of the job. A single contract merely dilutes job responsibility and creates needless "middle man" costs — the general contractor's normal markup on sub-contracted bids and related services.

Separate contracts also encourage more bid competition. While many electrical and mechanical contractors refrain from bidding a "single contract" job, they all welcome the opportunity to bid directly to the owner. Thus, the owner, the architect and the engineer can make their final decisions from a much wider selection of competitive bids.

There's a right way and a wrong way to do everything. In letting a construction job, the right way is through separate bids!

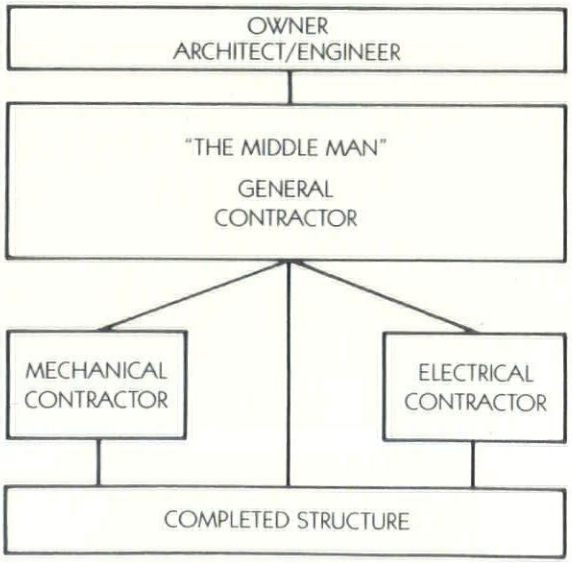
THE RIGHT WAY

(Separate Contracts)



THE WRONG WAY

(Single Contract)



Check these extra advantages of Separate Contracts!

Owner maintains complete control in the selection of all three prime contractors.

Owner knows the exact and separate costs of the three major portions of the project.

Owner is assured of expert supervision and proper coordination of the mechanical and electrical work when this responsibility is assigned to prime contractors and not sub-contracted.

Owner realizes quicker project completion when there are three prime contractors equally involved in establishing completion schedules.

Owner receives a better quality project at an overall lower cost.

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Phone: 515/283-0437

Architecture at ISU

continued from page 15

c.	Master in Architecture	90 CR/ 2 years beyond B.Arts in Arch. Program	3	9
d.	Master in Architecture	3½-4 years beyond B.Arts no architecture	3	10½-11
2.	Beginning Fall 1979 in addition to the above.			
a.	B.Architecture	45 CR/1 Yr. beyond B.A. in Arch.	3	8

While these requirements are generally reasonable, they offer no encouragement to the graduate of the 2-year M.Arch. program, who has worked hard through 6 years of architectural school, and may have experienced 4 full years of design studio. A total of 9 years of school and internship is required for both this student and the 4-year student, although the latter receives a non-professional degree and only 2 years of design studio experience.

I would recommend that the Board consider the 2-year M.Arch. at least the equivalent of the 1-year M.Arch. This would mean that graduates from ISU's 2-year M.Arch. program have the same internship requirement as graduates of the 1-year M.Arch. program.

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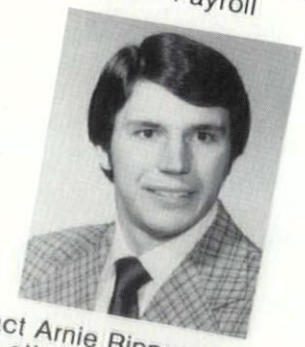

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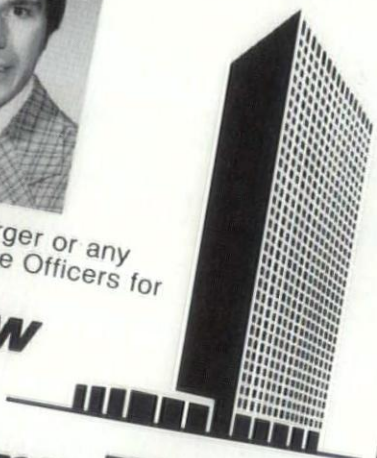

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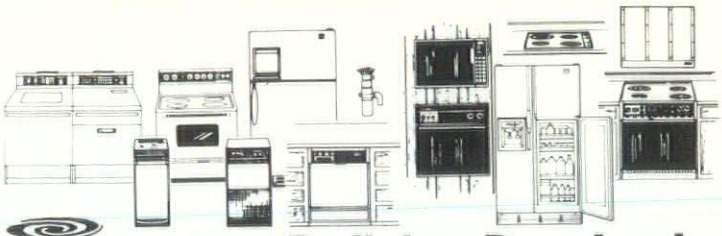

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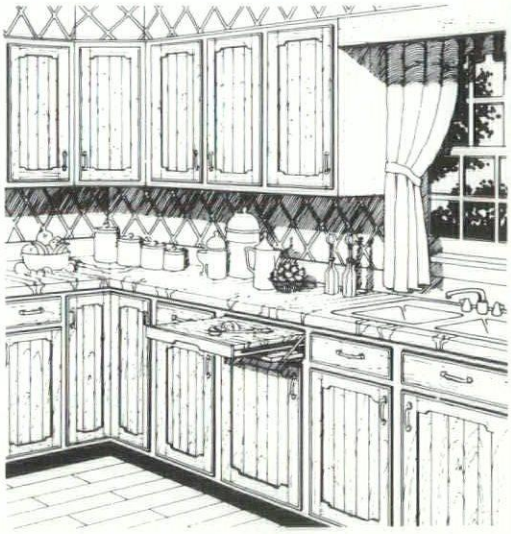

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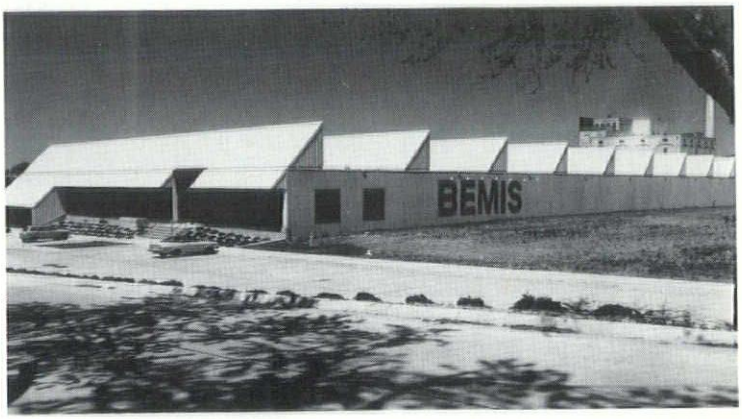

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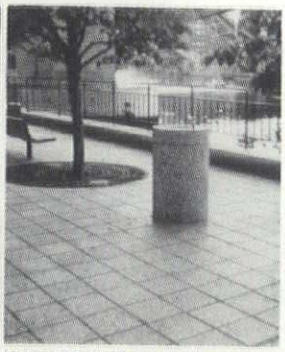
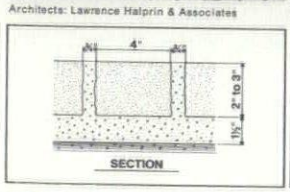
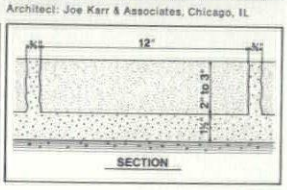
Architects: Lawrence Halprin & Associates



Architect: Joe Karr & Associates, Chicago, IL





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Zubrzyca, Etzna, Mycenae, Chichicastenango, Uxmal, Szczawnica, Granada, Tikal, Delphi

by M. J. Kitzman

Far away places and strange sounding names have become not so strange within the options of architectural education at Iowa State University.

The now almost traditional fall quarter foreign study program in Europe has in 1978-79 been supplemented with a new winter quarter foreign study seminar and field study course on the art and architecture of ancient Central America and Mexico.

The Department of Architecture in offering foreign study programs is attempting to provide options in educational experiences different from those available on campus. We believe the programs have been productive in broadening the students' self-image and cultural base. The many obvious advantages and rewards of on-site foreign study need not be enumerated here; conversely, the most significant rewards are largely ineffable.

While our foreign study programs are not supported with tax monies, neither are they the province of only the wealthy student. Many students of modest means have participated in the past programs by virtue of grants and long term low interest loans which have made the foreign programs accessible to almost any student.

The following brief report is an effort to share with others the general character and substance of the two foreign study programs of 1978-79.

EUROPE 78

As has been the pattern of previous years, **Europe 78** was a two part program: A travel-study itinerary and a subsequent term of residency.

On August 29, 1978, the group of seventeen students with Professor M. J. Kitzman, a program director, departed for Luxembourg with an itinerary designed to concentrate on the architecture of Southern Europe following a brief look at Paris.

Upon leaving Paris, the group headed south to visit Madrid, Cordoba, Seville, Granada and Barcelona in Spain. The art and architecture of the Moorish culture, perhaps more than some of the other cultures, needs to be experienced first hand. Many excellent examples were studied including the most outstanding piece of Moorish heritage, the Alhambra in Granada. The Prado Museum in Madrid and the architecture of Antonio Gaudi in Barcelona were of special interest in Northern Spain.

Following the stay in Barcelona, the group entered a seven day period of independent study where each participant was free to pursue personal research for specialized independent study courses, traveling individually or in small groups to various countries including France, Switzerland, Austria, Germany and England. The group reassembled in Venice.

Group travel-study in Italy centered on the obvious—Venice, Florence, Rome and Naples and then traveling to Brindisi to begin the cruise to Greece.

Two days were spent in Athens prior to a prearranged charter bus tour of ancient sites including Delphi, Corinth, Mycenae, Navplion, Epidauros and return to Athens.

During the thirty-five days of travel-study, the group had an opportunity to experience what is normally available only through text books and slides; Moorish, Greek, Roman, Byzantine and Gothic architecture. They participated in other cultures gaining knowledge about people, art and a variety of environments ranging from small villages to Europe's most important urban centers.

After Athens, the program entered its second phase: a studio residency in Krakow, Poland. This phase of the program was established as an exchange program with the American study in Poland being followed by a reciprocal study at Iowa State by Polish students and staff during the spring quarter in 1979.

Every effort was expended by our hosts in Poland to assure a productive and pleasant tenure. Our students were presented with a program of study of such magnitude as to stagger their minds. With excellent direction of the Polish staff, the design problems were resolved with distinguished success.

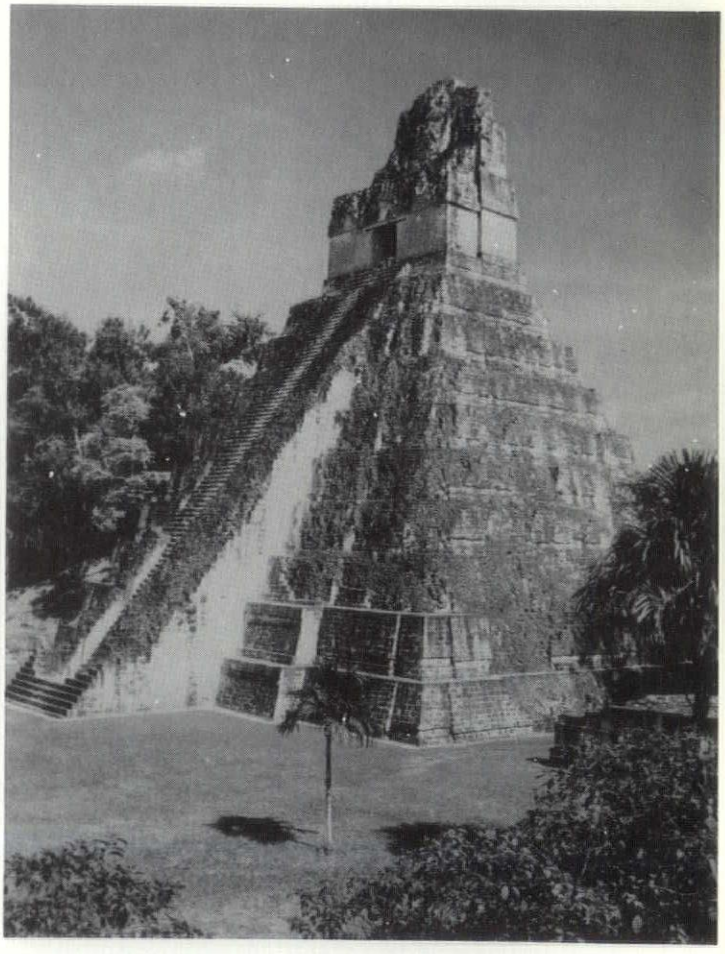
Why Poland, many have asked. Politechnika Krakowska Instytut Urbanistyki, Planowania Przestrzennego Wydziak Architektury was chosen because of their especial strength in the area of architecture within the context of large scale urban planning. The task presented to the students was to develop a solution for housing and all services including schools, transportation, culture and shopping for an urban community of 30,000 people. Their previous experience had been largely with the design of single buildings. Every student left Poland having gained invaluable experience and growth.

Our hosts in Poland were "task masters and master teachers" in the studio. They also programmed a rich series of tours providing a broad view of historic and contemporary Poland including visits to very old and wonderful villages, reconstructed cities such as Gdansk and Warsaw and visits to contemporary highrise housing developments.

Our Polish friends are now in Ames where the conclusion of Europe 78 continues to develop. We continue to learn from them and we trust they will learn something very special from us. But that they shall have to report to their peers in Krakow.

MESOAMERICA 79

As previously mentioned, the MesoAmerica 79 program was introduced this academic year as a special course beginning with the winter quarter, 1979. Several years ago I made my first visit to Central America and Mexico to study first hand the art and architecture of America's oldest cultures. I have returned five times in response to the indescribable magnetism of these ancient cultures. Having experienced a profound influence



in the direction of my own work from my travels and study in these cultures, it became apparent a valuable experience for our students could be provided by a special course in the art and architecture of Pre-Columbian America. It became a reality with **MesoAmerica 79.**

With the beginning of winter quarter 1979, a seminar series was established with weekly meetings concerned with the most important archaeological sites of the Maya civilization. The course culminated with a nineteen day field study in four countries: Mexico, Guatemala, Honduras and Belize.

On February 14th the group of ten participants and program director departed for Merida, Yucatan, Mexico. A good time to leave winter behind and acquire an instant tan? Yes. But that is of no consequence. What ultimately matters is what fills the mind as one stands before ancient temples and fantastic sculpture in the most unlikely circumstance of tangled jungle and inhospitable arid scrub growth. That a supposedly primitive people would fashion sophisticated art and architecture with their limited means against such odds is sobering to our self-esteem and a credit to their commitment and intelligence. There is an important lesson somewhere in this.

Though one can be awed by the sheer magnitude and enormity of physical accomplishment without sophisticated tools and machines, we must ultimately be moved by the aesthetic excellence. For it is not the means but the content which enriches our being.

The program was conducted by means of two rented VW microbuses traveling a total of 2100 miles. The itinerary, begining at Merida, included study at Uxmal, Kabah, Etzna, Tulum and Chichen Itza in the Yucatan peninsula, the Olmec art at Villahermosa and the Maya site at Palenque in Chiapas State, Mexico.

The group visited the somewhat touristy village of Chichicastenango in Guatemala but ignored the tourists to experience a market very much like ancient times. The contemporary Quichie Indians come out of the mountains with their pottery, vegetables, livestock and handcrafts to trade with each other just as they have for centuries.

In Guatemala City, students had an opportunity to observe a Latin American solution to urban built environment ranging from the makeshift to sophisticated modern architecture and to study ancient artifacts in the Museum of Anthropology.

In Honduras, the site at Copan reveals what is regarded as the ancient capitol of Maya sculpture, providing an unusually rich experience with sculpture in the round.

And finally, Tikal. The gem of gems set in a tropical jungle — a masterpiece of builtform in juxtaposition with masterfully proportioned space — an architecture of exterior spaces, plazas, causeways; urban and ceremonial design on a grand scale.

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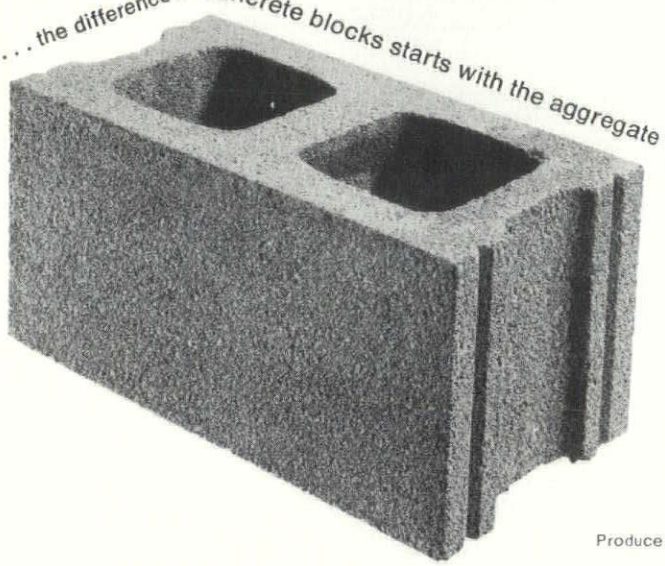

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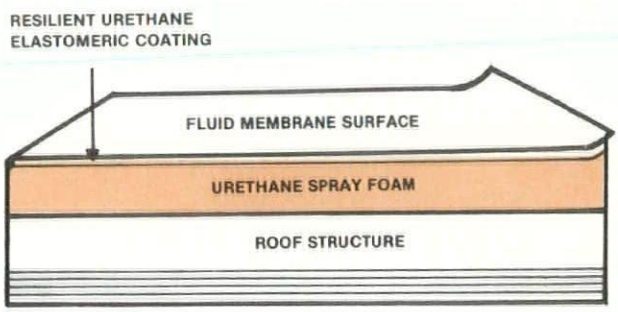

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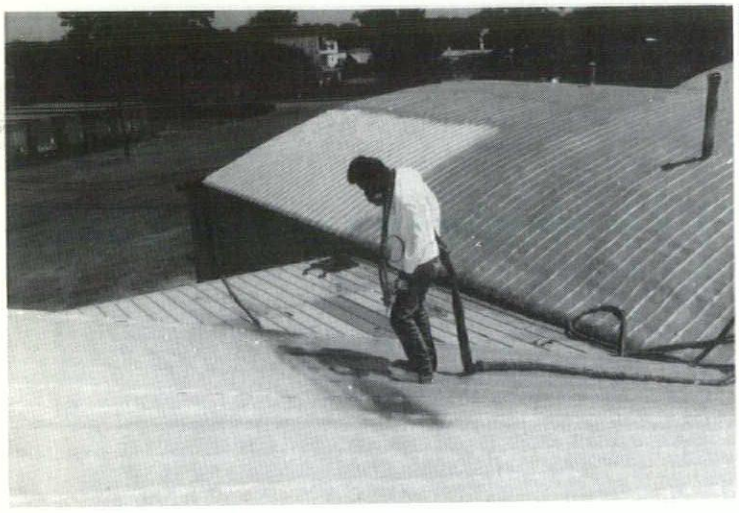

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Thoughts of Education and Architects on a Rainfilled March Night

by Mark Engelbrecht

For a number of years since my own graduation, I have combined the work in the office with the teaching of architectural design. I do this in fits and starts, the inconstancy due to temperament and energy; no one can practice and teach for a very long time without feeling the effect. Because we are approaching the end of another academic year at Iowa State, my energies, thus my powers of comprehension and expression, are at a somewhat low ebb. After this term, I will bow out of academia again. Perhaps I will someday return to it—perhaps not.

And so, I begin this essay with my colleagues in the practice in my mind. I am back within your ranks and I am proud to be counted in your number. I have said as much on numerous occasions. But those of you who practice architecture in this state have one blind spot that causes no end of difficulty and cuts so many wonderful possibilities that roll about in my mind tonight to the quick. You do not honor the teacher. Sadly, the attitude of the majority of architects in practice toward teachers of architecture reminds me of the classic responses of the small-minded to a Picasso—"I could easily do as well." But you cannot "easily do as well," for the good teacher posesses talents that are unique, and the good teacher of architectural design (I do not count myself among their number) exhibits what is perhaps the most unusual mix of abilities imaginable.

Of course, there are mediocre, even bad, teachers of architectural design. Generally, though, it is my experience that this group is not untalented, or lazy, but has not yet discovered that the unique powers of the maker of architecture are often liabilities when it comes to the education of students. It is dangerous for the design critic not to practice, lest he begin to practice through his students, and no good comes of that. On the other hand, it is far more frightening to encounter the practicing architect who believes himself to be, as a matter of necessity or right, a good teacher of architecture. Believe me, colleagues, a lifetime of experience will not quite fit into a three hour lecture period, and the most dazzling of reputations are taken less than seriously by students of architecture. Students gladly learn from those who gladly teach, but at the first sign of pedagogical arrogance, the young, supple minds simply shut down. There are few more frightening experiences.

But why all this brow-beating? Probably everyone knows all of this, and, even if that is not so, what is the good of it? Because I have the ambition to draw the two worlds of practice and teaching more closely together, and this is only possible, in any form, if old habits of thinking and many traditional concepts held by the inhabitants of the spheres are first reevaluated and reformed. Perhaps those of us who both teach and practice can be helpful in this regard, since we daily make this inner transformation from the state of maker of architecture to the character of teacher.

Yes, it would be a very good thing to weld practice and school together in a positive dialogue capable of becoming a real, ongoing part of the education of the architect. At the conclusion of this article, I will outline one of a number of possibilities in this regard, but before any significant interplay between the realms of practice and teaching are possible, a few basic attitudes must be agreed upon. Of course, I have already mentioned one cardinal misconception carried about by numerous practicing architects which involves a judgment that most teachers are misfits and loafers. So long as this self-serving set of platitudes is allowed to stand, every practicing architect will feel discomfort within the school. I think we can put this old nonsense aside once and for all. Which of us does not identify our education with some particular teacher who touched us in some miraculous way? Would we consider these miracle-workers to be idlers or parasites? If we are to combine practice and school, the faculties of each must approach one another with goodwill and a desire to cast aside the masks of arrogance and the attitudes of suspicion and prejudice they conceal.

Believe me, there is more than sufficient arrogance on either side to discourage efforts aimed at substantial cooperation. Additionally, some of the institutionalized modes of cooperation between 'profession' and faculty have, in my opinion, not proved very desirable. For example, there has been a relationship between school and practice that has centered about matters of curriculum and the perception of the student as a

'product'.This idea is a carry-over from the days when the 'harvest' at the school more or less matched the need of the offices alive within the state. Architects and teachers of architecture have a strange passion for looking upon education as a design problem which intends to resolve matters of curriculum in such a way as to produce, with a high degree of reliability, a 'product' matching certain pre-determined specifications. This preoccupation would be somewhat humorous were it not for the rather casual attitude towards that student it projects, and the incredibly strange condition it has brought to the structure of the current curriculum at Iowa State. The new catalogue for the Department of Architecture at the University will project one of the most bewildering arrays of options for education that, in large part, have come to exist because of the reports concerning the wish of the practicing architects. I doubt that either faculty, practitioners and most certainly, students, will be very appreciative of this result of cooperation between the offices and the school.

I do not think that education is very much a matter of curriculum design. I certainly do not believe that a fruitful relationship between practice and school can be built upon matters of this sort. No, the worth of the architects in offices to the school is what they have that those in the schools do not...the irreverance of the man in the trenches. This is the very stuff of education, and it should be an exciting prospect for a school to find some way to make use of it. What keeps us from it?

Here, I must turn my examination to the halls of the academy. Certainly, no personal investive is involved here, for I am the first to be guilty of many of the behaviors here catalogued. There are certain patterns of response that simply seem to be a by-product of the institution of higher education, and it is impossible to say whether those involved with this behavior are victims or villians. Sometimes, I think that it is in the nature of our art, architecture, to promote the kind of melodrama that invades the halls of our school, since other disciplines seem to enjoy what is at least apparently, a happy collegiality. Whatever the reason, the school of architecture at Iowa State seems to be in need of a good helping of humble pie, because the growing arrogance and factionalism of the faculty (myself included) shuts out more light by the day. Increasingly, I feel that students of architecture need to extract an education from our school when it is t. job of the faculty to offer knowledge in such an abundance that the same student will literally stumble over it. I do not believe that the school harbors men of ill-will who knowingly cause unhappiness or dissension, but for some reason, the faculty of the Department have arrived at the point that is all but fatal to the educator..an inability to admit ignorance. Ironically, if we make the proposition that the primary characteristic distinguishing a teacher from others is lack of embarassment in the face of personal ignorance, then I believe that the offices are superior to the school as vehicles of education. Efforts of the school to throw open its sash usually amount to a bewildering parade of visiting academics who invariably come to lecture—and catch the next plane out. Inbreeding takes its toll.

I propose that discovering a good way of bringing the practicing architect into the educational processes of the school will go far towards clearing an increasingly stagnant environment. If we can find some means to enable each group to leave behind its pretenses, and jointly center upon the education of students, much good can be done.

There are probably countless ways to achieve this goal, but I do not think that pressing practicing architects into day-to-day studio work is one of the more reliable. My own experience, limited though it may be, informs me that 'fish-or-fowl' problems of double duty are severe, and questions of continuity arise daily. Certainly, the school should welcome practicing architects who wish to teach, but I advise caution; studio teaching begins where rhetoric leaves off. I believe there is a better way to include practicing architects within the workings of the school.

Increasingly, and I think wisely, the Department of Architecture at Iowa State has adopted the open-jury form of studio work review. The new building makes many informal areas available for these sessions, and I am delighted to see work being carefully scrutinized in open dialogue in open spaces. Unfortunately, the end of each academic session witnesses a real circus of juries, and it is all but impossible to fill the review panels with enough, much less fresh, faces. These weeks, always filled with interesting work presented by relatively articulate authors, turn into rather incestuous affairs insofar as the juries are concerned, broken here and there by the voice of some visiting expert.

What better opportunity to use the colleagues out in the trenches. A jury is a very good way to incorporate the practice into the work of the school, assuming again, that the practicing architect and faculty member are prepared to meet each other in order to learn and help to teach a student. I am convinced that there are many architects in the offices of Iowa who would very much enjoy spending a day serving on a review panel in the school, and it is not at all beyond the possible that jury weeks could, over the years, take on the quality of festivals that might naturally lead towards an ever-greater interplay between members of the two worlds.

Now the skeptic must be given his due. Am I not really heavily overestimating the number of architects who would be willing to take significant time to devote to the educational processes of the school? Perhaps, even though it provides an excellent chance to encounter prospective graduates and an opportunity to spend some time with old friends. But we might find a way to sweeten the pot a bit. Could we not prevail upon the higher authorities to make Continuing Education Credits available to the architect who serves on jury panels at the school?

For some time, I have been less than happy with the trade school mentality of those who are constructing the programs for 'continuing education'. I sometimes

wonder what we would be getting 'points' for if Solar Energy hadn't come along. Certainly, it seems that architects should be given credit for participating in design reviews at the School of Architecture. There is probably no more effective learning environment than the discussions that erupt over the work of students, and I think that this environment could only take on added richness with the participation of practicing architects.

There will be those who will look disagreeably at the mud on the boots of the architects who appear at the door of the academy to participate in the juries. This worries me not a bit—I will be first in line and I hope that my boots are the muddiest. It is one of the myths created out of the isolation of the school that those who practice have lost touch with the magic stuff of architecture. Strangely, this funny notion is most widely purchased by the group that it maligns. Why not begin a movement capable of putting all such nonsense to rest? If we can find a way to drop our pretenses, and open our hearts for just a short time, we can do much good for a very talented group of students.

I will leave the studio after this quarter at Iowa State. When I left teaching the last time, I did not pass through the doors of the school again for three years. I will do what I can to make it possible to keep in touch after this parting, and I would very much like to make a continuing involvement with the school possible for many more than I. If you like the idea, write. Hard-driving spring rains always make a great deal seem possible.

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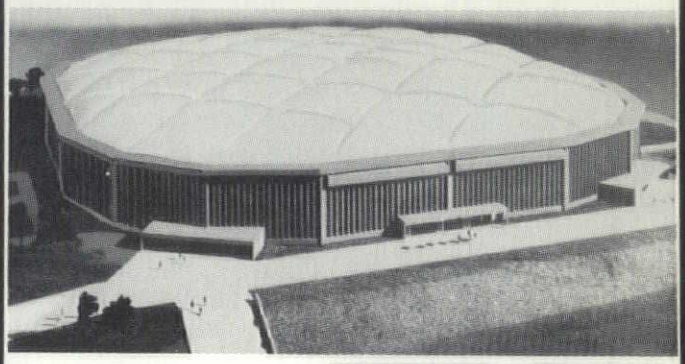

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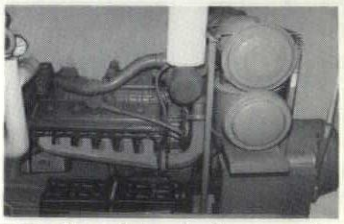

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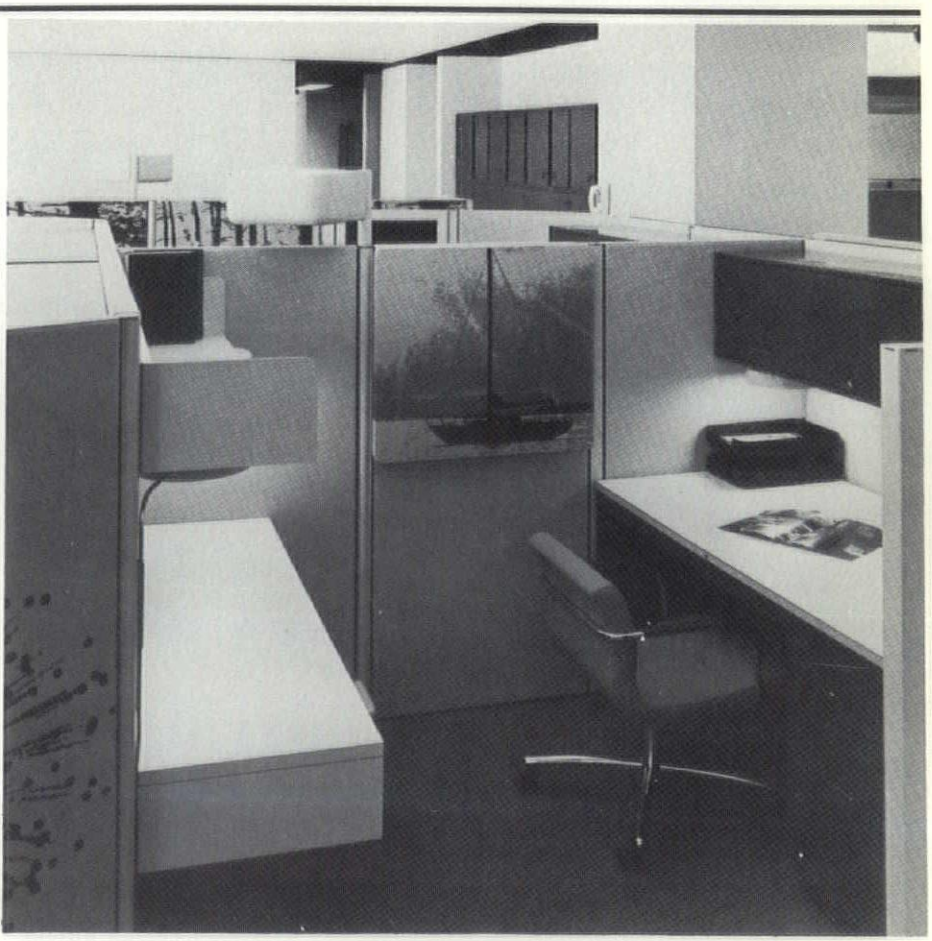

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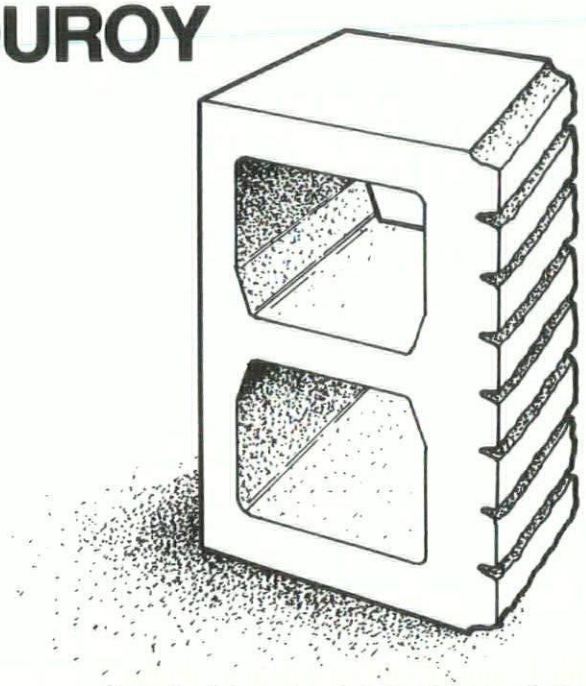

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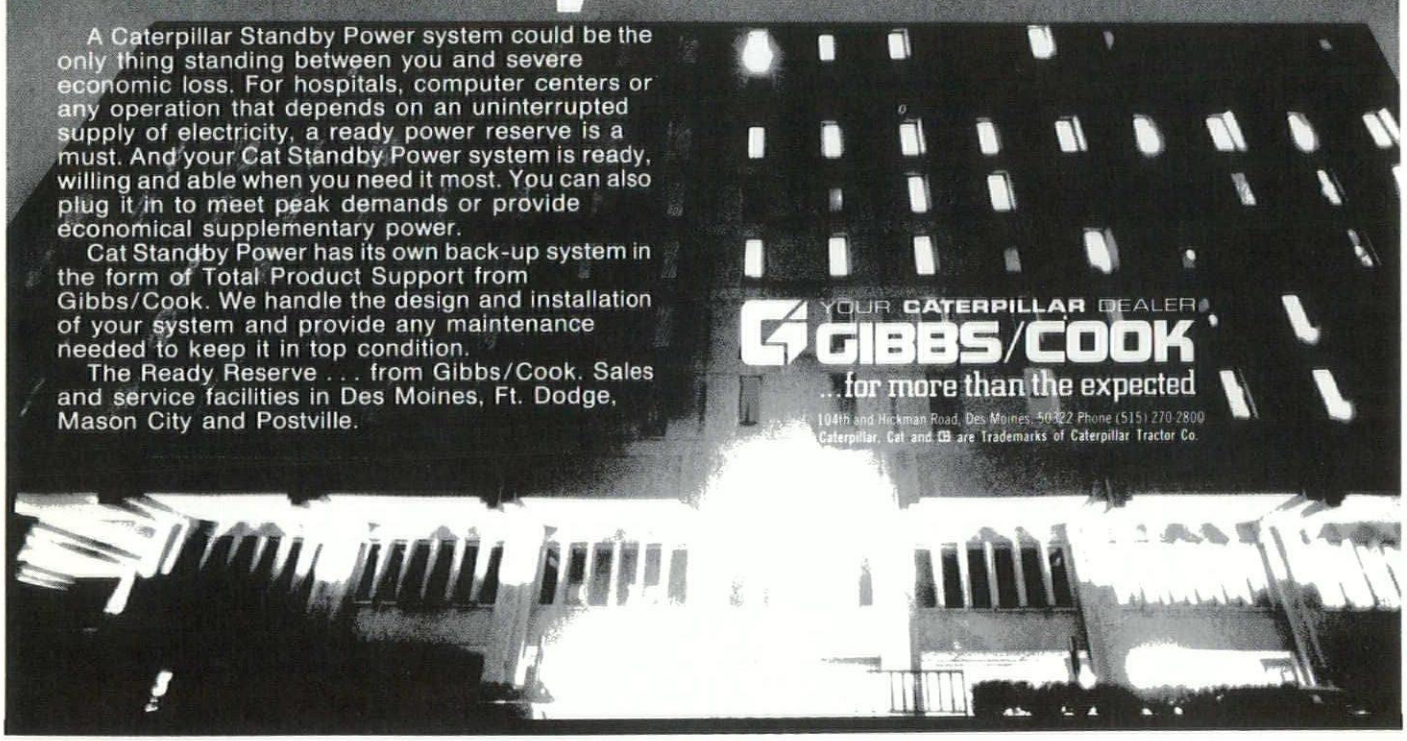

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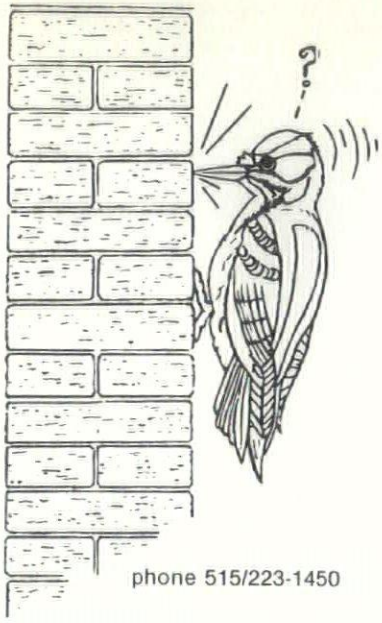

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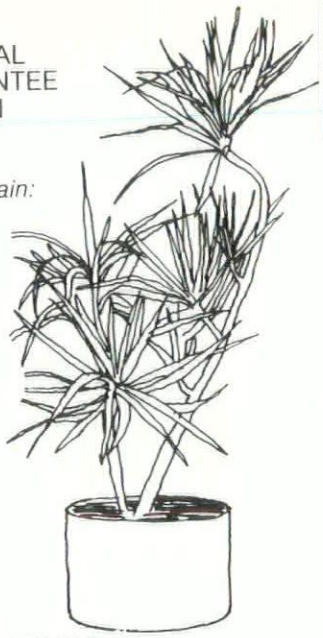

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ADDITIONS AND CORRECTIONS TO THE MAR/APRIL ISSUE

Prall, N. Clifford - M
P.O. Box 608, Cedar Rapids, Ia 52406

Prendergast, Thomas F. - M
Highway 18 East, Mason City, Ia 50401

Page 23, Column 1
Carl R. Blum, Architect
800 F & M Bldg., Burlington, Iowa 52601
(319) 754-7811

Page 23, Column 2
CHANGE
Roger D. Hadley
1433 Wildwood Dr. N.E.
Cedar Rapids, Ia 52402 (319) 365-6103

Page 24, Column 1.
Lynch-Payne-Champion-Bernabe
314 Savings and Loan Bldg.
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Page 12, Column 1 Burnham, change the name Jeffery to Jeffrey
Page 16 Column 3 Payne, Harold L., change address to
314 Savings & Loan Bldg.
Page 17, Column 1 Richtsmeier, William L. change the city to Cedar Falls.
Page 18, Column 2 change the name from Steward to Stewart.
Change the zip from 50309 to 50306.
Page 23, Column 1 John D. Bloodgood, Architect change address from
800 F & M Bldg., Burlington, Ia 52601
(319) 754-7811 to 2923 S. W. 30th St., Des Moines, Ia. 50321 (515) 283-0404.
Brook-Borg-Skiles, change phone number from (515) 24-7167 to (515) 244-7167.
Page 24, Column 1 Leon Lauver and Associates, change address from
813 Dearborn Ave. to 1217 Washington.

*For correction page-inserts write to:
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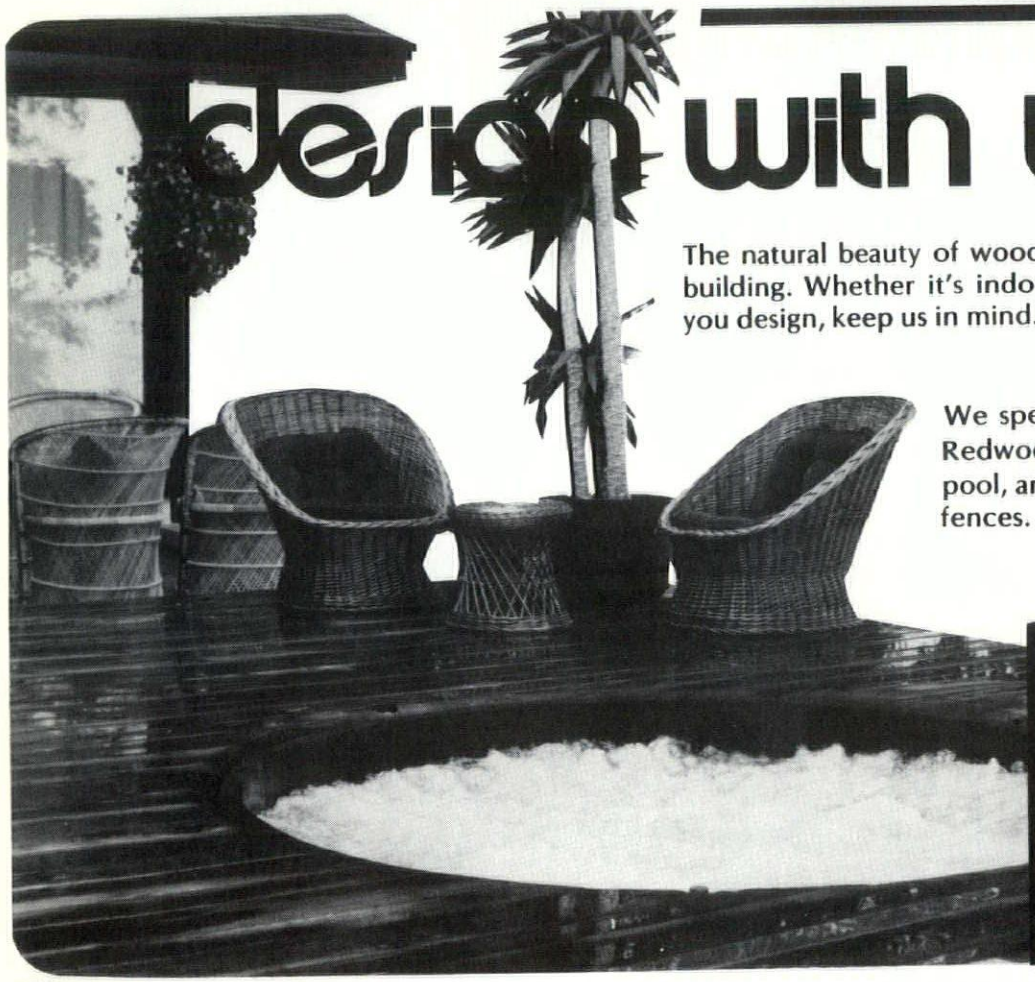

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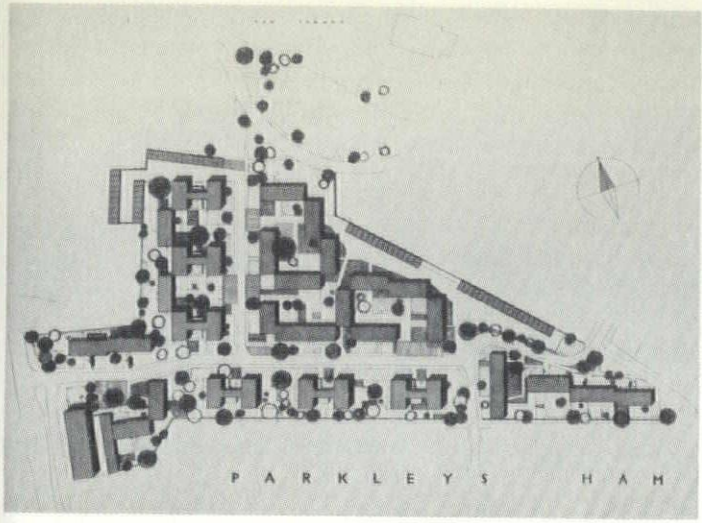

".....Eric Lyons in the south (of England)." A small housing scheme in Surrey.

A Foreigner Looks at Iowa

continued from page 13

sunlight into every room of the house; control of the automobile; a respect for materials; the use of tall buildings in cities, in order to create space at ground level; respect for the scale and the character of an existing environment. These are good principles and can apply to most architectural situations, but they should be applied at local and regional levels and should be tempered by local climate, local needs and wishes and in consultation with local people who usually do know what they want.

And, having recently come here from London, England, and discussed the future of Des Moines with Iowan students and a few eminent Des Moinesians, I can vouch for the fact that what Iowans want is considerably different from what Londoners want.

What a splendid tradition there is here in the Mid-west to build on and to interpret in terms of today: a tradition of light-weight timber construction on a solid semi-basement, of large detached houses with pitched roofs, of farm buildings with curving bird's-beak roofs and cylindrical, cone-topped silos, of individuality and independence, of generosity and friendliness and of hard work; a tradition geared to the automobile and the tractor; a generous tradition.

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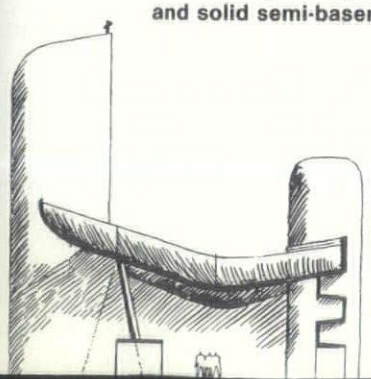

".....Corbu at Ronchamp in eastern France."

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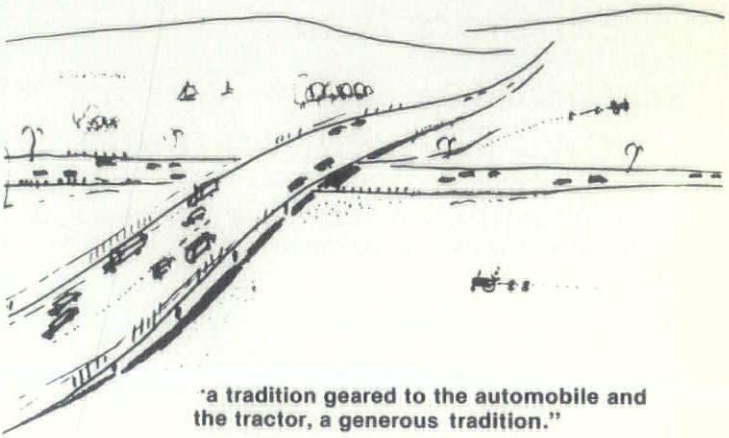


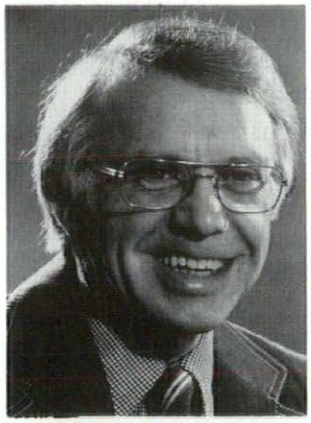
"a tradition geared to the automobile and the tractor, a generous tradition."

NEWS

Edward H. Healey Elected as Fellow

Edward H. Healey of Cedar Rapids, Iowa has been elected to the College of Fellows of the American Institute of Architects.

Fellowship is a lifetime honor bestowed for outstanding contribution to the profession. Investiture of the 95 newly elected Fellows will take place on June 4 at the annual convention of The American Institute of Architects in Kansas City, Missouri.



Edward H. Healey

Healey is the senior partner in the firm of Brown Healey Bock in Cedar Rapids, where he has been practicing architecture for twenty-five years.

The American Institute of Architecture is honoring him for his "notable contribution to the advancement of the profession of architecture." In addition to his service on the national level, he has served as Founding Chairman of the Cedar Rapids Trust for Historic Preservation, President of the Cedar Rapids Art Center, President of the Iowa Chapter of the American Institute of Architects, Vice President of the Cedar Rapids Symphony, and presently representing Cedar Rapids on the East Central Iowa Council of Governments Committee on Historic Preservation and is a delegate to the 1979 Governor's Pre-White House Conference on Library and Information Services.

Healey's firm has designed a great many buildings in Iowa including most of the buildings at Kirkwood Community College; many of the more recent buildings at Coe College, including the Gage Student Union and Peterson Science Hall; the Merchants National Bank Motor Bank and Parking Building; the Third Avenue Addition to the Gazette Building; First Presbyterian Church; Squaw Creek School; and Elmcrest Golf and Country Club, all in Cedar Rapids.

Other Iowa buildings include the new Fine Arts complex and the Strayer-Wood Theatre at the University of Northern Iowa, the Amana Refrigeration Main Office Building in Middle Amana, and the new Waterloo Public Library.

The firm's work in the Des Moines area includes the Iowa Girls High School Athletic Union, Old Governors Mansion in Des Moines, the National Hot Air Balloon Museum in Indianola, and plans for the proposed new State Historical Museum on the State House grounds in Des Moines.

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The recipients and the years in which they joined the Iowa State faculty are:

Lawrence E. Burkhart, professor, chemical engineering and program director, materials chemistry, 1958.

Herbert T. David, professor, statistics, 1956.

Shirley E. Held, professor, art and design, 1958.

Lillie E. Magilton, assistant professor, home economics education, 1962.

Charles R. Mischke, professor, mechanical engineering, 1964.

William O. Reece, professor, veterinary physiology and pharmacology, 1961.

Leo R. Schneider, professor, physical education, 1964.

Wayne H. Scholtes, professor, agronomy and forestry, 1951.

Vernon F. Stone, professor, architecture, 1959.

Melvin J. Swenson, professor, veterinary anatomy, pharmacology and physiology, 1957.

Thomas E. Walsh, assistant professor, institution management and assistant director, food service, residence department, 1962.

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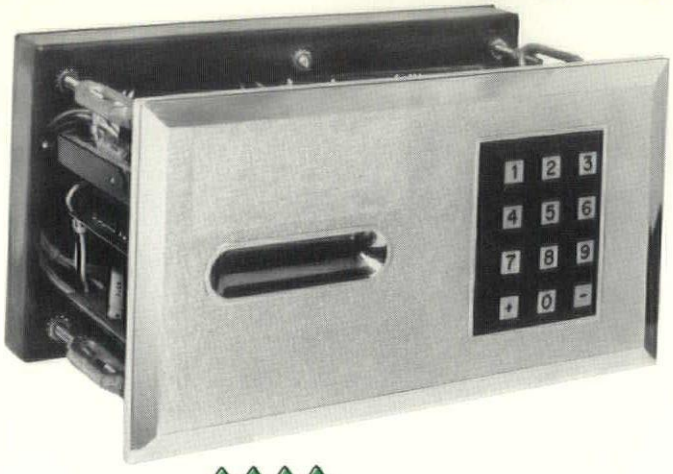

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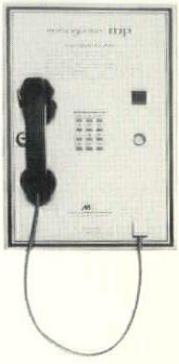

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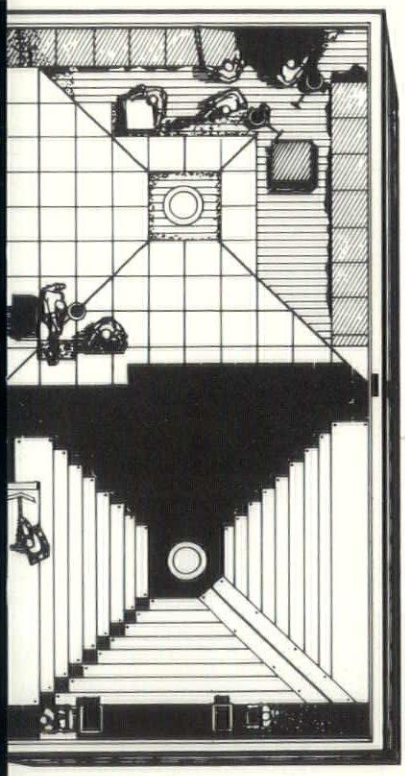

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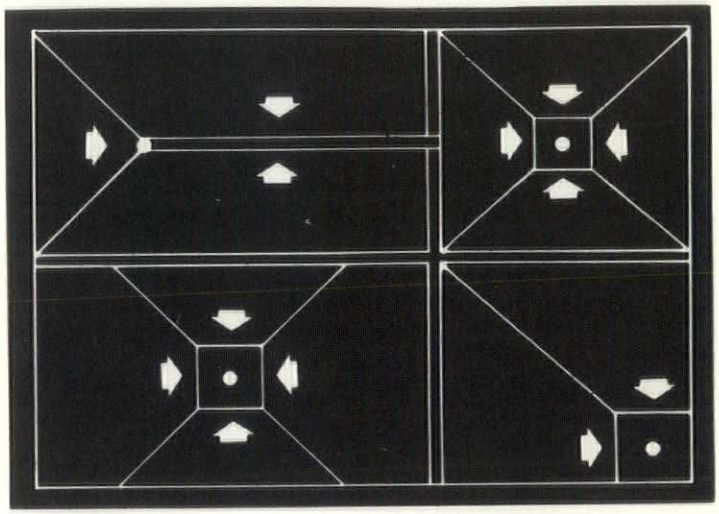

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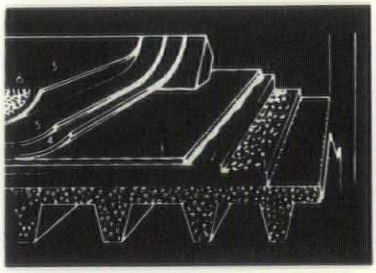

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