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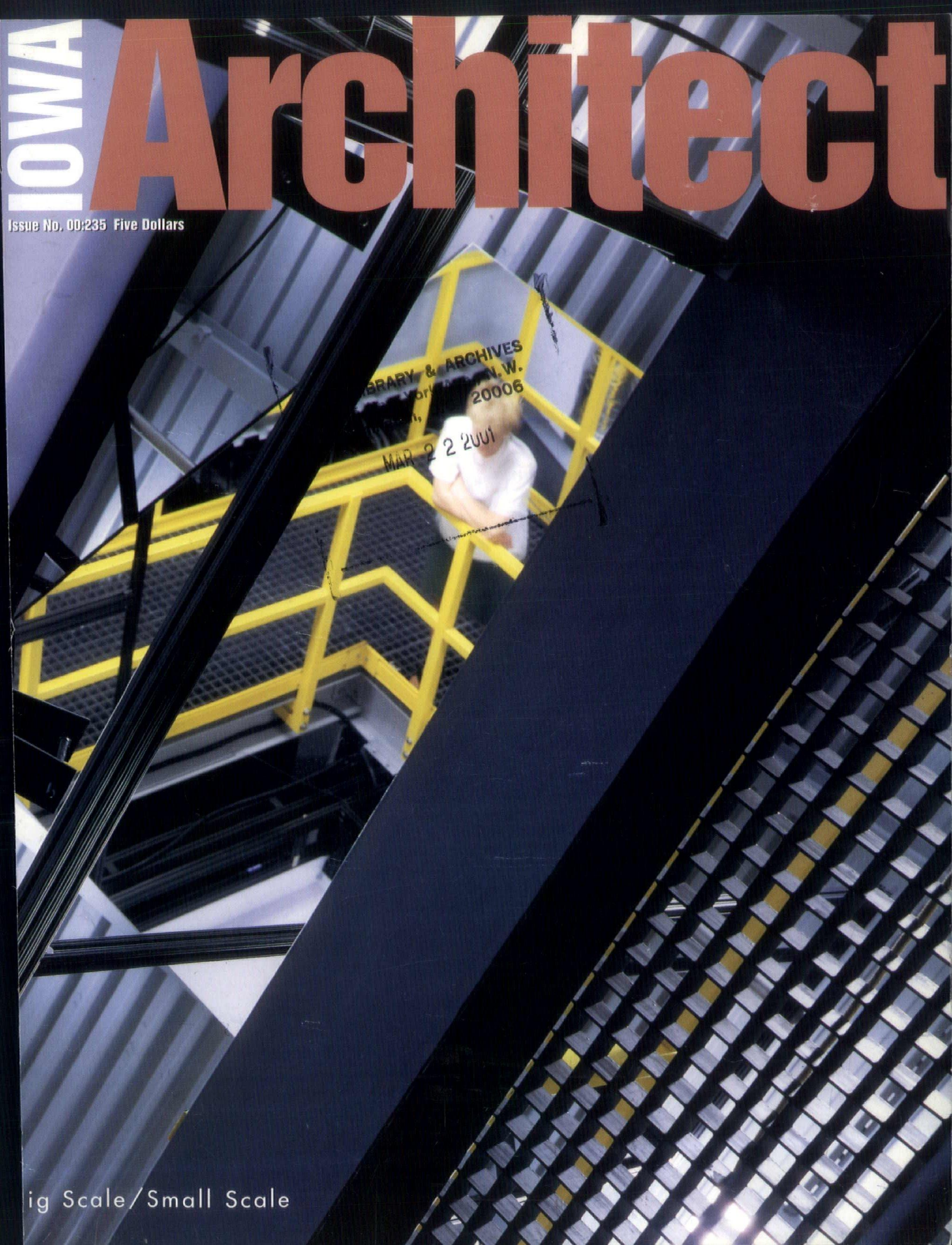
Issue No. 00:235 Five Dollars



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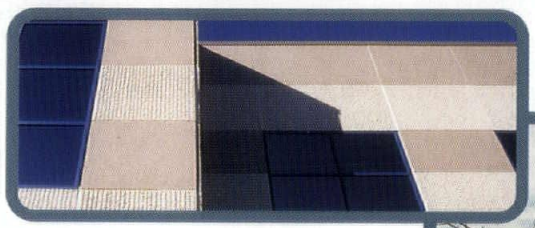

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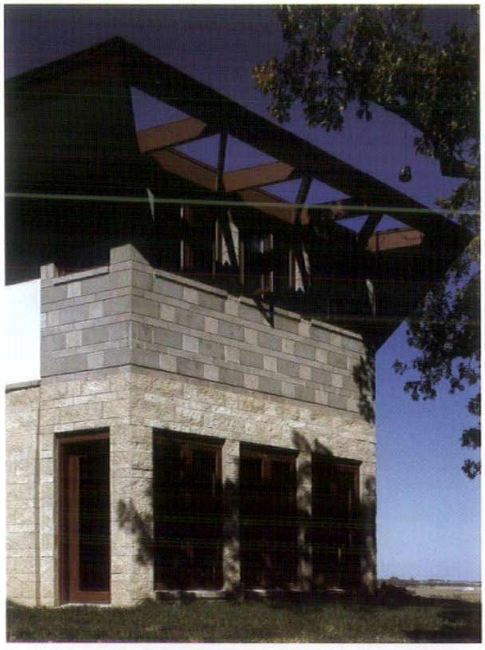

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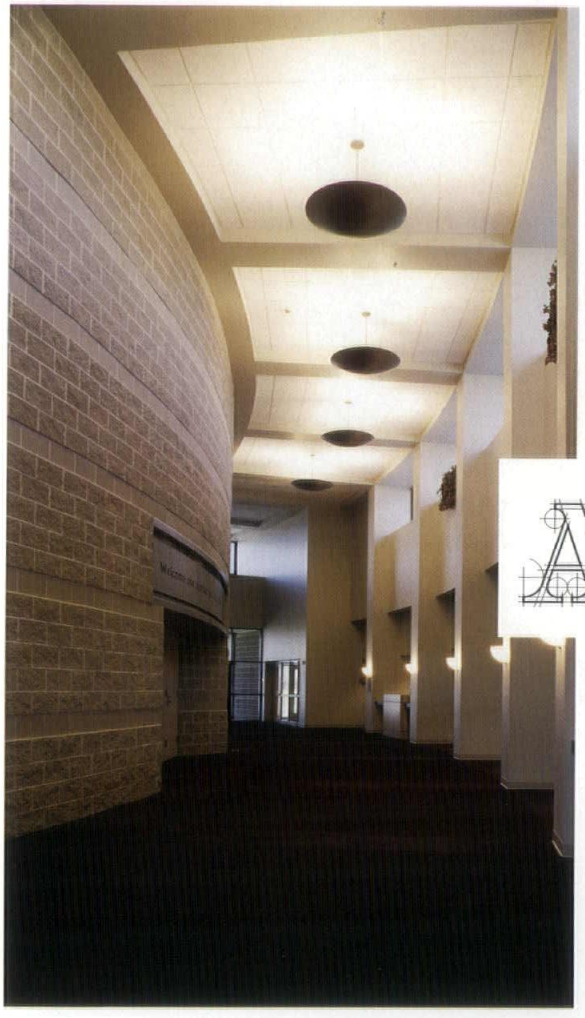

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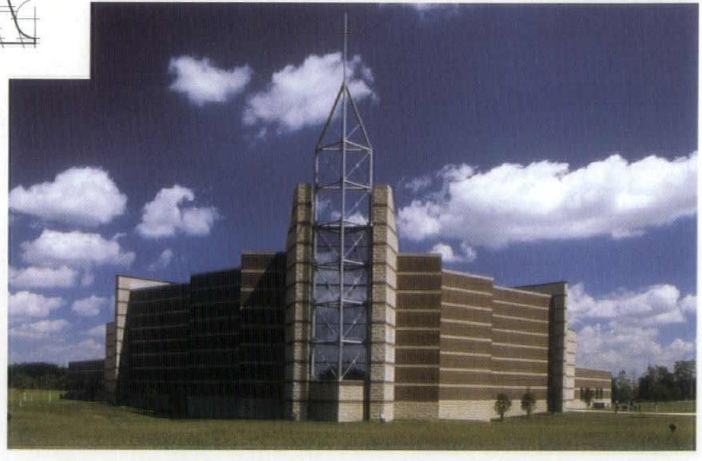

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Cover
A glimpse of reality through ISU's VRAC C6 mirror.

BIG SCALE/SMALL SCALE

DEPARTMENTS

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which

of these are vital to creating great architecture?

- ☐ Brick
- ☐ Nail
- ☐ Wood
- ☐ Plant
- ☐ All of the above.

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ANSWER: All of the above.
(Except in cases where sterility and lifelessness are the design goals.)

Big scale small scale

Architects work with many scales. If you can pardon that pun for a moment and look beyond the measuring devices and size of projects, you will find many modes through which architects impact space. These modes can be examined through something as simple as a fastener or the dynamic relationship of an urban master plan — and more likely than not be evident within the same project.

Out of desire for control or fear of rejecting an opportunity, architects engage in many aspects of a design project. The diverse aspects considered reflect the constant pursuit of cohesive design. Cohesive design can be a loaded and subjective term — yet everyone has a sense of what it is. This particular issue it is this connection between and richness within the many scales where one can see this artic-ulated.

Louis Sullivan's attention to ornament equal to the building itself offers a venue for understanding this phenomenon. Ornament could not be mere decoration; it must be a part of the scale and precision of its master — the building itself. This mind set has carried on into contemporary architecture and may very well have started when architecture became more than an act of shelter. It is no wonder that Frank Lloyd Wright considered the dinner plate as well as the dining room in which it resided.

Out of desire for control or fear of rejecting an opportunity, architects engage in many aspects of a design project.

Another interesting irony is the scale at which production of architecture takes place. The background of the architect also reflects the multitude of levels through which design operates placing the roles of designers in constant flux. Because every person on a design team must be involved in this act, neither the partner in the firm nor the intern can accept full responsibility for success or failure. It is their cohesion to a concept along with a commitment to the project which can bring a package of work, at many scales, together.

Whether it is the intricate detail of a metal panel on a massive parking garage or the subtle nuances of installation art and how it reflects on spatial perception, the following projects offer a mere glimpse of the many places where varying levels of scale are considered.

Cameron Campbell
Iowa Architect, *Associate Editor*

IOWA Architect

different*by*design

Reflecting the Beauty of Technology: The Wooden Mirror

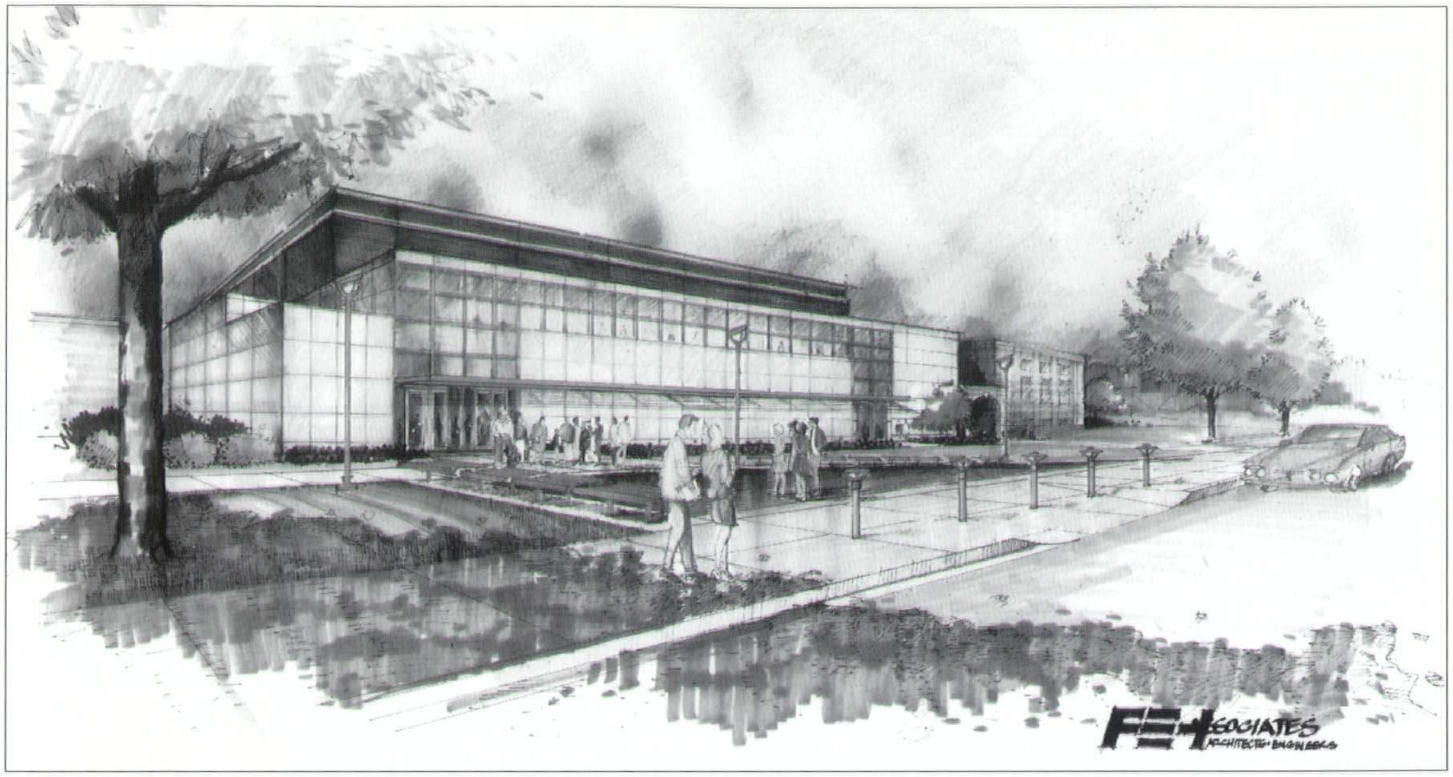
Some artists believe that directly engaging an observer with their artwork, outside of the typical constraints of a gallery presentation, is a purer form of communicating design intent. These "installation artists" argue that simply looking at pictures or reading descriptions of the artwork in a book is no substitute for the real experience of personal engagement. This theory however, usually produces artwork that effectively reaches only a small segment of the observers because there is no easy means of distributing an original piece of artwork to large groups of people while still maintaining the critical goal of personal engagement.

However, technological advancements in digital distribution have given this installation artwork a new forum that challenges the conventional role of the observer. A digital recording or real-time web-cast of the art installation can be instantly accessed and distributed by nearly anyone, anywhere. Many of these new artists also see this digital medium not as a damper upon their designs, but as an opportunity to enhance their conceptual framework. But Daniel Rozin, Director of Research at the Interactive Telecommunications Program at New York University, warns that instead of seeing the purpose of digital imaging as a way of promoting other digital images or "virtual" reality, artists should look for ways to use digital imaging to enhance real-world experiences in more engaging formats. After watching a demonstration of his creation, the Wooden Mirror, on a digital video on the internet, one is inclined to agree with him.

The video opens by showing hundreds of small, golden pine squares hanging silently at ease within a wooden framework under the steady glow of solitary light in an empty gallery space. When an observer enters the room to view the piece, the object springs to life with a flurry of movement and sound. A hidden camera in the mirror records and interprets the movement, then individually turns each-one of the 830 squares towards or away from the light above, transforming them into "pixels" that reflect the image of the observer in different tones of gray and gold light. The resulting object becomes like a mirror, a television screen and a live-action woodcut, all at once.

The design is remarkable alone just for its technical innovation, but the most powerful aspects of this installation come from its ability to use the digital medium as means to generate a pathos for the deeper experiential impact of the piece of artwork. The viewer has nearly all senses engaged in the interaction with the piece, leaving very little in the experience that is cold, digital, or virtual.

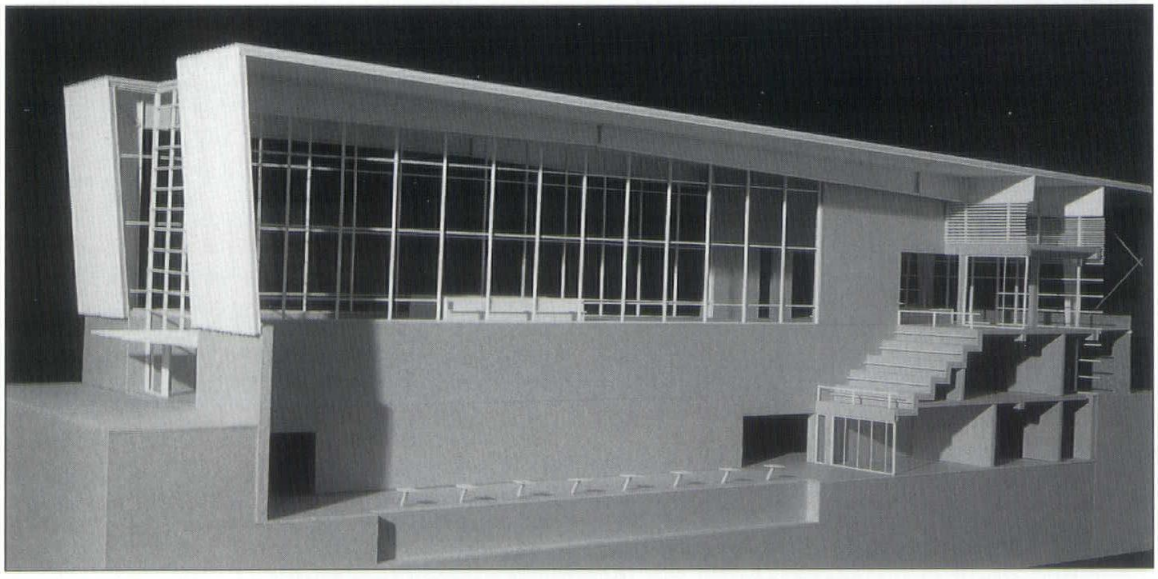
ROBERT WHITEHEAD, AIA



PORTFOLIO

Student Activity and Conference Center

FEH Associates has designed a new Student Activity and Conference Center for Iowa Wesleyan College in Mount Pleasant. The new building will be located on the southern edge of the campus and link to the existing Student Union. In addition to providing the College with a new southern entrance to their campus, the building also gives closure to the College's central campus quadrangle. Included in the design are a gymnasium, running track, fitness and training center combined with a high-tech conference and reception center. The building is currently under construction and is scheduled for completion the fall of 2001.



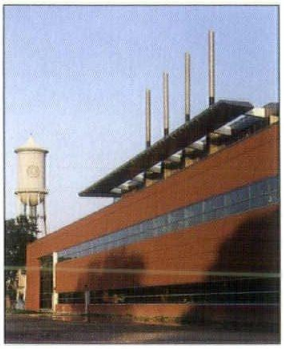
Athletic Complex for U of I

Herbert Lewis Kruse Blunck Architecture is currently designing a new 160,000 sq. ft. Athletic Complex for the University of Iowa. The site is a fifty-acre tract offering a rolling terrain of farmland and wetlands. Bioengineering design strategies, prairie grasses and native landscape elements will establish the character of the site. The complex will include an Olympic swimming and diving facility, indoor and outdoor tennis, outdoor competition soccer field, and a separate 30,000 square foot visitor center/hall of fame. Long span steel structures, concrete, glass, and natural light characterize the building's large volume spaces. Projected project completion is spring of 2003.

MATT NIEBUHR

Supporting the C6

AN ENCASEING STUDY



Above: Howe Hall's north face, oriented to the water tower.

Right: Metal-wrapped exhaust stacks signal Howe Hall's typology.

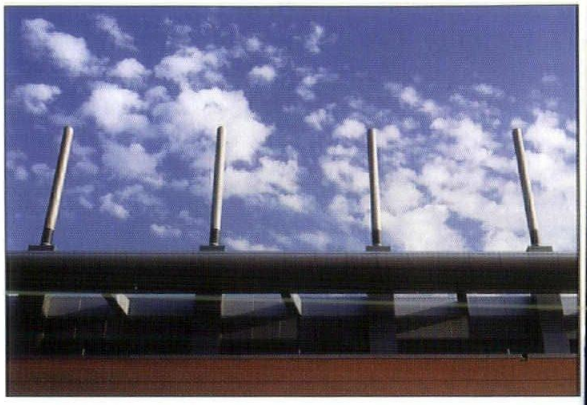
Below, Right: First level plan of Howe Hall, with the VRAC C6 indicated.

Project: Engineering Teaching and Research Complex — Howe Hall, Iowa State University, Ames, Iowa
Firm: Brooks Borg Skiles Architecture Engineering LLP / Ellerbe Becket, Inc.
Electrical Contractor: Nikkell & Associates, Inc.
Civil Engineer: Ellerbe Becket, Inc. / Brooks Borg Skiles AE LLP (Zone D)
Electrical Engineer: Ellerbe Becket, Inc. / Brooks Borg Skiles AE LLP (Zone D)
Mechanical Engineer: Ellerbe Becket, Inc. / Brooks Borg Skiles AE LLP (Zone D)
Structural Engineer: Brooks Borg Skiles AE LLP
Interior Designer: Ellerbe Becket, Inc. / Brooks Borg Skiles AE LLP (Zone D and VRAC)
Construction Manager: The Weitz Company
Photographer: Assassi Productions, Farshid Assassi

MARK STANKARD

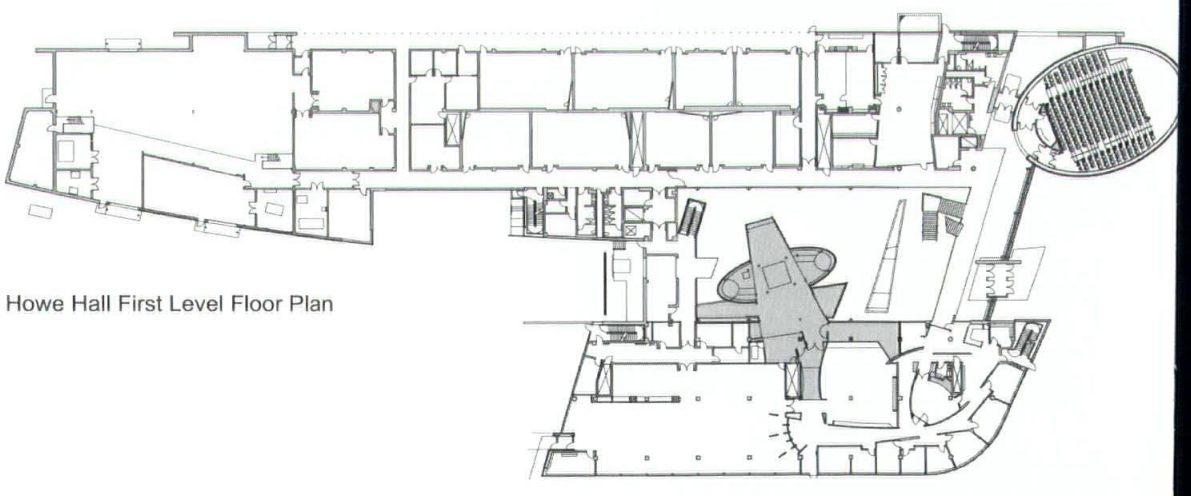
Nestled within the atrium of an earth-bound brick structure on the campus of Iowa State University lies a steel cocoon harboring unlimited possibilities. The C6 Research Facility, by Brooks Borg Skiles Architects Engineers, mediates between the physical reality of campus architecture and the virtual reality of projected space condensed within a twelve foot cube. The C6, an enormous, metal-clad intervention within the atrium of Howe Hall, manages scale relationships between the student body of an expanding campus and the individual "begoggled" body sheltered within the sublime fantasies it contains. Gargantuan structures, such as Notre Dame Cathedral in Paris and Rome's Pantheon, blossom within the seemingly tiny cube of space — the C6 itself, packaged within one of the largest and well designed buildings ISU has been exposed to. From the overall campus, to Howe Hall, to its atrium space, to the Virtual Reality Applications Center enclosure, to the 1,728 cubic foot C6, to the recreation of Rome's Pantheon — scales shift expediently and our bodies undergo a series of shifts accordingly.

Howe Hall, the first phase of the Engineering Teaching and Research Complex, sets a new standard for campus architecture and boldly challenges the mediocre campus buildings (with the exception of the Jacobson Building) we are beginning to accept as a norm. Its massive, red-orange, brick body, firmly wedged into the ground, effectively contrasts with its canted glass curtain wall and cantilevered metal projections. Ribbon windows lighten the massive appearance of the building as a whole. Motivated elements such as the exhaust stacks and ribbon louvers announce its laboratory function. Although overscaled and sprawled over its site, it manages to establish spatial and material relationships with the campus buildings around it while projecting an image of the suburban corporate office buildings

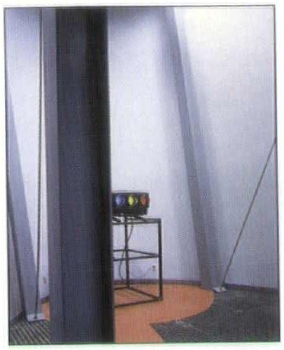


its student occupants will typically graduate to. The horizontally oriented brick, steel, and glass building, by Ellerbe Becket Architects with Brooks Borg Skiles Architecture Engineering, recalls Frank Lloyd Wright's Johnson Wax Building in Racine, Wisconsin from the 1930s. Each structure orients itself inward, wrapped in de-massed masonry. Both envelop an open central workspace, with limited illumination from the lower levels. Steel and glass openings are exceptions to the heavy massing of the opaque masonry, with mortar colored to match the brick itself and make each building more of a graceful monolith. Graceful curves consolidate their overall appearances.

Ellerbe Becket / Brooks Borg Skiles' building opens to the east entrance with a powerful, canted, glass curtain wall sheltered by an asymmetrical steel overhang. From within the atrium this glass wall focuses on the campus water tower to the east, establishing a strong connection to the campus beyond it, including the original engineering building, Marston Hall. (This relationship may be compromised by a future expansion to the east intended to include an unnecessary skywalk.) The main



Howe Hall First Level Floor Plan



Above: Projection machine within the metal armature of C6.

Right: The horizontal expanse of Howe Hall's north facade.

Below, Right: The control room of the VRAC C6.

body of the building contains classrooms, offices, and emerging technology research labs wrapped around the large high-bay area as atrium, lightwell, wind tunnel, and flexible work place. Pierced metal "buckshot" railings surround the central space. Open floor plates with bundled mechanical/utility shafts are designed to convert small offices to large laboratories and back. The elliptical enclosure of Coe Auditorium, attached to the northeast corner of the main building, recalls an ancient, perhaps Mayan, sacred structure discovered on the site. Its telescoping shape is a source for the C6 enclosure constructed close to it.

The C6 and its array of private support spaces are notched into the southern portion of Howe Hall. Like the attached ellipse of Coe Auditorium, it imposes its own elliptical/conical geometry as a structure within a structure. The cocoon-like metal armature wraps the precious space projection machine within it — a strikingly overscaled object within the atrium. The conical armature, supported by spindly legs, recalls a suit of armor displayed in the great hall of a traditional museum, awesome in its duty to protect the animate form it contains within itself. This steel carapace clings to the body of the main building, simultaneously revealing and disguising the machine it protects. An active creature lies within this shell, like an internalized butterfly not meant to emerge.

The steel enclosure of the elliptical cone is skinned with a scaled-up diaper pattern of three types of cladding materials: flush "stained stainless steel," spaced layers of perforated metal producing a moiré effect, and molded acrylic panels with opalescent film. These shimmering surfaces catch the atrium light to mottle and dapple it and help suspend the elliptical cone. This mosaic-like ornament suggests the dynamic nature of what is concealed within. Custom fabricated metal studs, like huge standard pushpins, visually lock the complex panels in place. An enormous, over-scaled, metal wall-louver projects off the steel cocoon, clueing the viewer to the high tech machine behind it. Glass flooring at the entry bridge and a suspended balcony helps the cocoon to float in the atrium space and suspends your body as you orient yourself to the shifting environments.

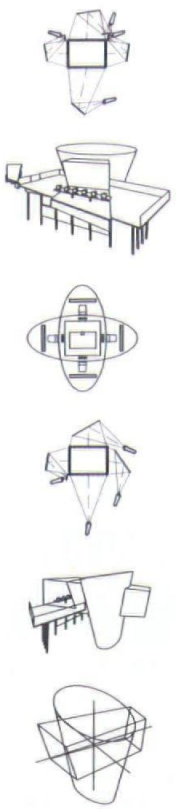
Within the complex of rooms as support spaces for the C6, you enter into the backstage control room as a working vestibule for the C6 itself. Concealed within it is the twelve foot cube of projective surfaces for virtual animation. Images are projected onto the six coordinate surfaces we as architects are so familiar with – floor plan, ceiling plan, and four interior elevations. With the assistance of goggles that alternate their viewing lenses at 100 times per second, the orthographic projections morph into an animated virtual reality. Your body is suspended (and sometimes lost) in space. The isolated environment of the C6 Virtual Reality Applications

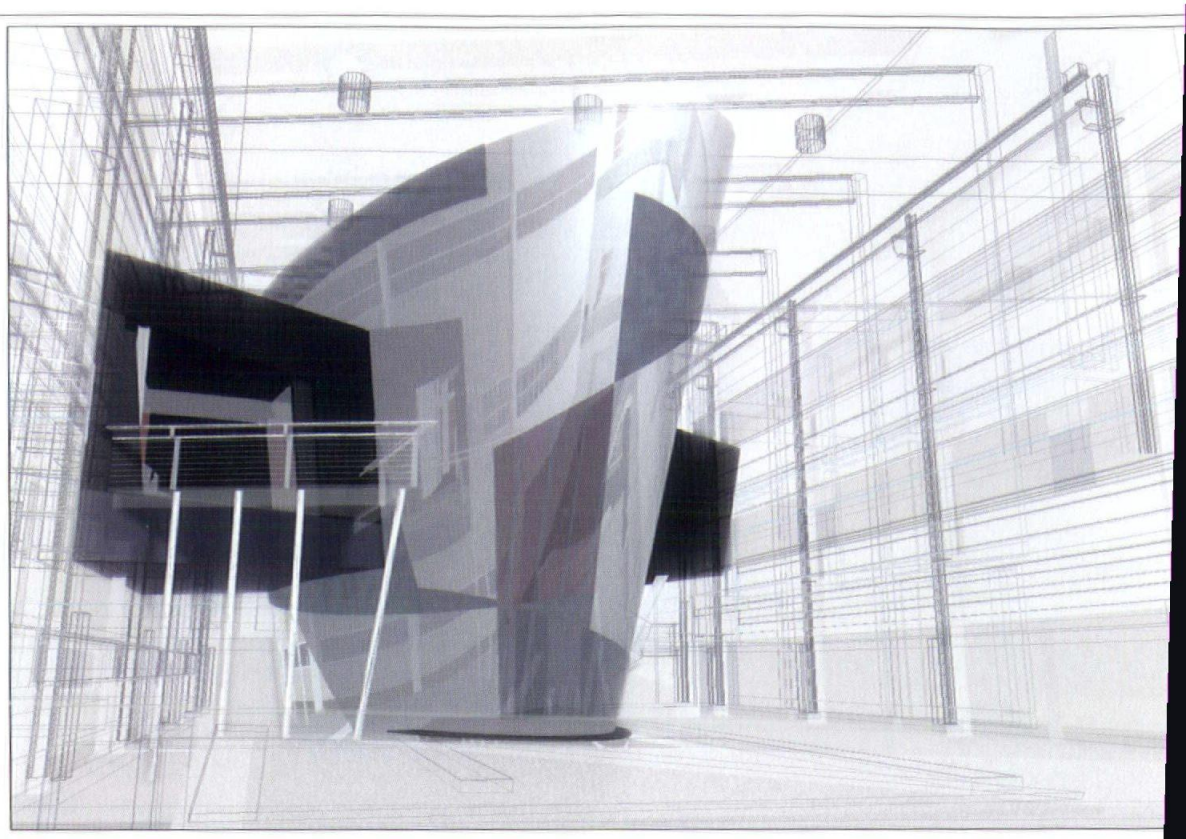
Project: Engineering Teaching and Research Complex - C6, Iowa State University, Ames, Iowa
Firm: Brooks Borg Skiles Architecture Engineering LLP
General Contractor: Neumann Brothers, Inc.
Electrical Contractor: Meisner Electric, Inc.
Electrical Engineer: Brooks Borg Skiles AE LLP
Mechanical Engineer: Brooks Borg Skiles AE LLP
Structural Engineer: Brooks Borg Skiles AE LLP
Photographer: Assassi Productions, Farshid Assassi

MARK STANKARD

The main entry features the collision of the monolithic brick auditorium and the sheltered glass curtain wall.

The uppermost projector of the C6 and its mirrored projection surface.





The elliptical, metal armored C6 Research Facility mediates between the physical reality of campus architecture and the virtual reality of projected space condensed within a twelve foot cube.

Above: Conceptual diagrams of the C6.

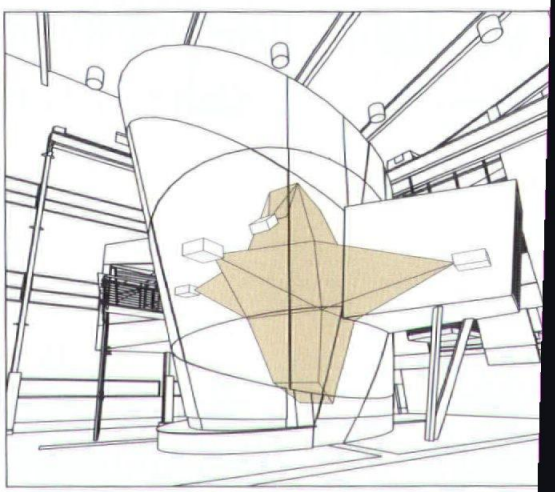
Above, Right: Rendering of the C6 enclosure within the atrium.

Below, Right: Projection method of the C6 within its enclosure.

Center provides a synthetic environment of real time instant animation. Haptic and optic perceptions collapse into a synthetic entity, so that you slightly recall the six surfaces you initially perceive as you glide into the produced space of the literally fantastic artificial world. Physical corners defer to virtual ones.

Between 1925 and 1929 the De Stijl architect and artist Theo Van Doesburg created a series of axonometric drawings he called "tesseracts," or mosaic cubes projecting images onto a six sided suspended architectural volume. Inspired by Albert Einstein's space-time theories, Van Doesburg hoped to project architecture into the fourth dimension — a universal hovering space-time both real and cinematically projected. This "four dimensional hypercube" or "film-space" would be free of statics and gravity. His diagrammatic projection anticipated the C6 in its desires to project virtual architectures and in the physical form Van Doesburg drew. In a manifesto from 1926 titled "Towards Plastic Architecture," Van Doesburg wrote, "The unity of space and time will give architectural form a new and completely plastic aspect, that is, a four-dimensional, plastic space-time aspect." This succinctly describes both the ambitions and experience of ISU's unique C6, one of only four in the world at this time and the only one in the United States.

Upon entering the office-sized C6 one transforms from the huge scale of the Howe Hall atrium, to the transitional spaces of the C6 support rooms, to the claustrophobic cubic chamber. Clad in soft green slippers to protect the glass floor-screens and sporting high tech wireless goggles, your body shifts to a scale of vastness upon entering and then rising through such structures as Notre Dame Cathedral and the Pantheon. These virtual spatial creations, assembled in conjunction with a team from the Department of Architecture, allow one to occupy virtual spaces by being self-animated in navigating through and around them. I was swept by a



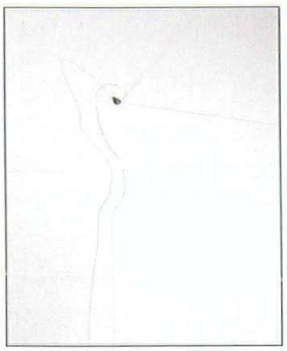
sublime agoraphobia when ascending up through oculus of the Pantheon and looking down through the marble floor far below. I was accompanied on viewing of the C6 chamber (and while flying thr the Pantheon) by personnel from the United S Air Force, touring the facility for a potential co oration with ISU. As we glided up together thr the Pantheon's oculus into the sky above, the sp below, with its cyclopean opening, appeared to b perfect target for efficient bombing — the o as bomb portal for simultaneous explosion and i sion (a really smart bomb). I, perhaps naively, that the incredible spatial possibilities of ISU will not be used as a dress rehearsal for war. Th tastic technology of *virtual reality* should ally wit *virtuousness* — the genuine practice of moral excell

—Mark Stankard is an architect and an assistant pr of architecture at Iowa State University where he t design and history of modern architecture.

MARK STANKARD

SU's VRAC C6 within the
trium of Howe Hall.

Installation (lapse)



Above: Detail of connection at gallery wall

Project:
lapse, Des Moines, Iowa
Firm:
goché inclusions llc
General Contractor:
goché inclusions llc
Photographer: Assassi Productions, Farshid Assassi

solving for X: *exploring space at a metascale*

> **cultural inclusion** (in-klood kul-cher) n. 1. An installation expressly formed with the belief that projects intended for the public can in fact communicate and foster communication...
>
> FROM THE ARTIST'S BRIEF

Work that attempts to bring one's own situation and time to thought in formulating an ideological critique of culture at a time when the human condition is characterized by an on-going process of becoming aware of its shift from the epoch of modernity is a difficult project indeed, for the shift itself is one that enfolds both thought and being.

"Lapse," an experimental spatial intervention/installation by Pete Goché, emerging from the practice of goché inclusions llc, is one such project. It is one in an indefinite series of explorations that attempt to express "transcendent notions of space" — that is, in general, notions that move beyond the ordinary limits of sensory perception; but in the case of this installation, not to the complete exclusion of perception. It consists of five candles held within a constellation of thirteen steel eyelets (each with a silver liner) suspended on steel cables to occupy a space approximately 15' x 15' in the Percival Gallery of Des Moines. The candles are lit. They eventually melt to a point when they can no longer be contained by the eyelets and are allowed to fall to the floor, consequently causing their light to be extinguished. On the floor reads the following lyric,

Inebriated by traces of Asiam's existence, we slip silently from flesh and bone...with a calm economy she places a candle before us.

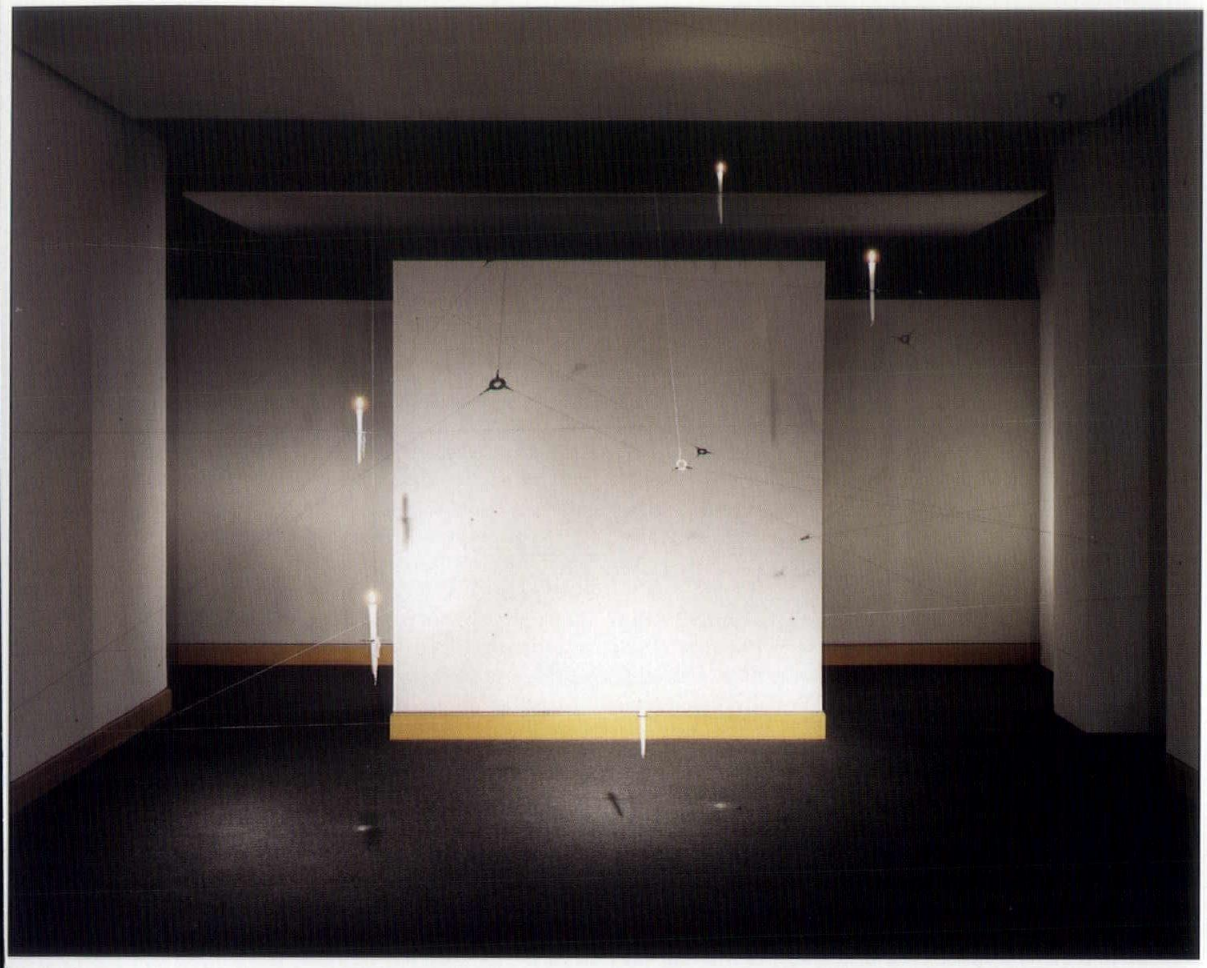
I recently sat with Goché who, in demeanor as delicate as the work itself, engaged me in a conversation about his work. This little talk, in the corner of a bustling coffee shop while just outside farmers marketers brewed, quickly graduated through a sequence of topics: light, memory, the Pantheon, transcendence, meta-, agri-*culture* and children; all of which contributed to understanding the intent of the over-arching project. We talked about how the work might elicit appreciation of itself and its inclusion here within the parameters of "big-scale, small-scale," but our sense was that within that frame we would discover a limitation, not in terms of the capacity of the work, but rather a limitation that might misconstrue a "marginal" work to be on the small side of the so-called "scale" of things.

Yet, to understand "Lapse" within the context of a series of pieces emerging from a practice that critically formulates itself to produce "inclusions" aiming to engage the public visually and emotionally in an exploration of transcendent notions of space, begs the question of how to examine space when the focus is on conditions of the subject that surpass experience, human knowledge and the material world? Goché argues that the general focus of the work is associated with the sensation of existence, and that fundamental to a sensual awareness of being is the recognition of metaphysical occupation of space as well as physical occupations of space. This might suggest a kind of duality, or in some way a passing from the phenomenological to the ontological, to a "reality" that is in itself independent of sensory experience. But the problem here is that the independence would appear to mark an unnecessary opposition between vision and thought, because sight is necessary to experience the work. A closer look finds the work not intending an independence in the sense of being completely separate, but one that allows a movement from knowledge contained in measurable and quantifiable logic — from notions like square footage, volume, material enclosure — to a broader experience of existence. The move is one toward a *meta*-situation.

"Lapse," then, is an artistic filling of a space with an idea that starts to tell people how to occupy the space within a specific time frame, without permitting *physical* access to it. The mistake would be to concentrate on the legible details of the piece at the expense of the experience that the space and installation offers. On one hand, one must see the space of the gallery, on the other one is compelled to imagine the space of death. Goché accounts of a 12 year old child present in the gallery at a point following the event, who answers to her older sister's perplexity about the work with the matter-of-fact impression, "Look, the candle is dead, it's fallen to its death—it's over." She understood there was an event not just something you walk in and look at. Installation art allows certain kinds of situations to impress both the mind and the body.

—Mitchell Squire is an assistant professor of architecture at Iowa State University.

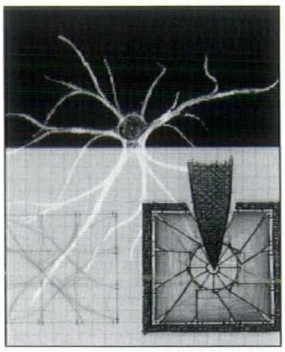
MITCHELL SQUIRE



Left, Top and Bottom: Full views of the installation which depict "transcendant notions of space." In this instance, the light, the memory, and the traces of existence.

Under the microscope

IOWA STATE UNIVERSITY MOLECULAR BIOLOGY BUILDING — LOWER-LEVEL RENOVATION



Above: A conceptual sketch connects the image of a nerve cell with the domed ceiling design.

Right: Inspired by the ultra-fine needles used in molecular research, a long "sliver" ceiling provides a unifying design element.

Far Right: A single boldly colored wall enlivens lab and office spaces without overpowering them, since the colored wall is always one with cabinetry, shelves and equipment.

A place where big ideas meet microscopic investigation, the lower-level renovation of Iowa State University's Molecular Biology Building responds to scale on a metaphorical level. Through design details, the researcher symbolically becomes the researched — reminding us that scale is, after all, completely relative.

With the goal of turning existing basement laboratory space into a world-class research center, ISU representatives developed their own plan and asked Des Moines firm Brooks Borg Skiles Architecture Engineering, to simply "draw and build" from it. But even with this plan, the space had its challenges — especially an L-shaped corridor, which created a bottleneck in the planning of an integrated, collaborative research space. The BBS design team was able to propose an innovative solution that not only opened up that space, but also provided a meaningful transition between public and private zones.

Situated at one end of the renovated facility are the private research spaces, which feature a simple, bright color scheme that creates the feeling of light. Departing from the antiseptic image typically associated with the world of lab coats and petri dishes, the soft white walls of each room are punctuated by a single boldly colored wall that enlivens the space.

Opposite the research wing, a glass-paneled conference room visually linked to the reception area comprises a "brainstorming" public entry space. A long "sliver" ceiling provides a unifying design element, extending from the center of the corridor through the reception area and into a domed room that serves as a joint, or link, between research and conferencing areas.

Around this link are also the graduate offices and computer support spaces. In essence, the domed room is the "center" of the facility, creating a visual metaphor for the kind of work it was built to house.

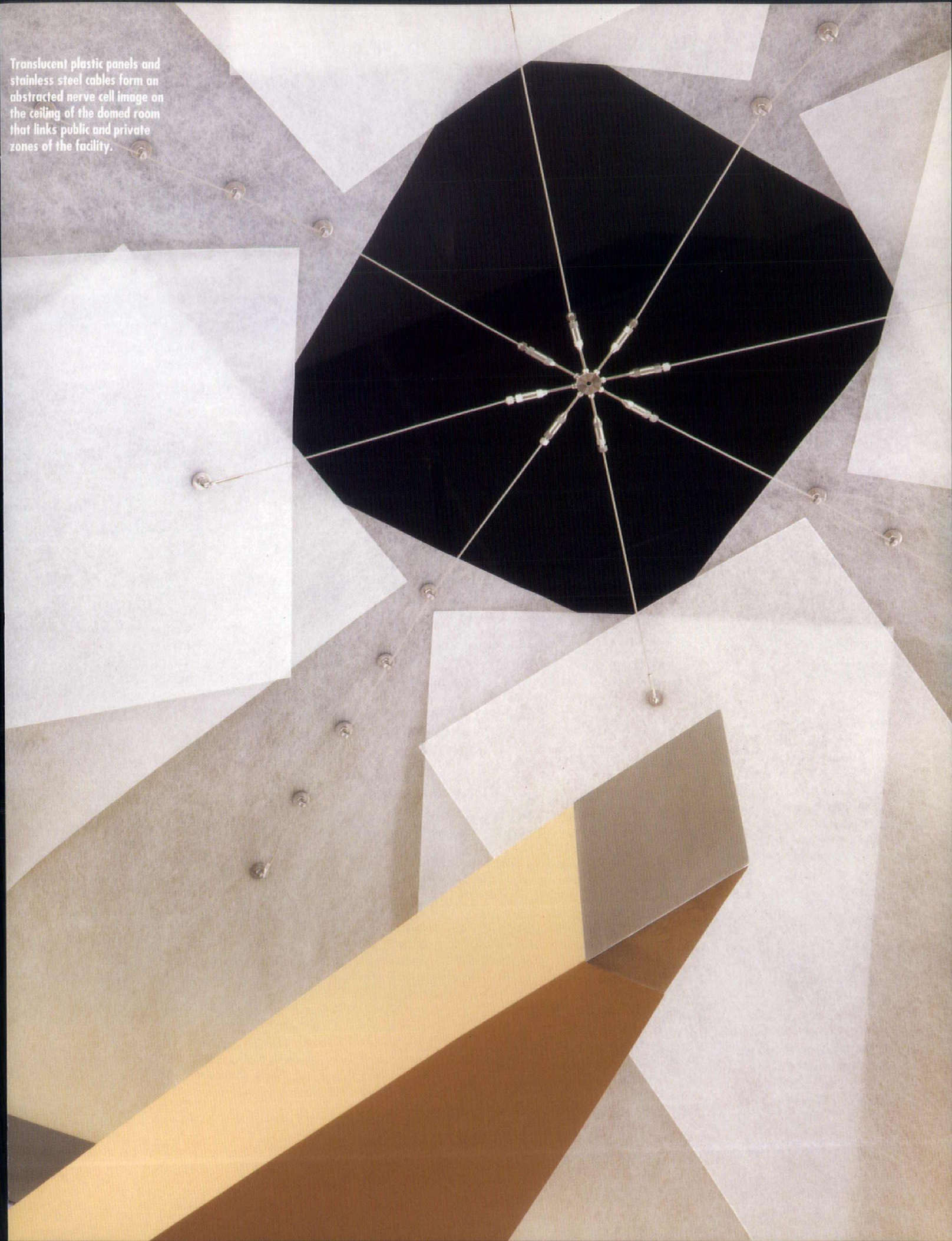
Inspired by the super-fine needles used to detect surfaces at the atomic level and create three-dimensional images of them, architects chose the sliver element to symbolize the physical instruments used in microscopic research. To represent the optical aspect, or what researchers see *through* the microscope, the ceiling detail in the domed room is patterned after the image of a nerve cell. It's an apt choice, considering this is the main "connecting point" in the facility.

Visitors turn a corner and pass from public to private at the point where the abstracted needle element penetrates into the domed "nerve cell" room. Standing at this spot, the individual seems to symbolically become the focus and ultimate purpose of the research. It is a perfect expression of the facility's vision of exploration and discovery ... where perspectives and paths take a turn as we learn more about ourselves and the world around us.

—Camille Wolfe conducted her own experiment in cell division this year, culminating with the birth of a new daughter.

Project: Molecular Biology - Lower Level Renovation, Iowa State University, Ames, Iowa
Firm: Brooks Borg Skiles Architecture Engineering LLP
General Contractor: Harold Pike Construction
Electrical Contractor: Brown Brothers
Electrical Engineer: Brooks Borg Skiles AE LLP
Mechanical Engineer: Brooks Borg Skiles AE LLP
Photographer: Assassi Productions, Farshid Assassi

CAMILLE WOLFE



Translucent plastic panels and stainless steel cables form an abstracted nerve cell image on the ceiling of the domed room that links public and private zones of the facility.

ISU College of Design auditorium

CIRCULAR COMPLEMENT

A graceful stainless steel circle is set off against a large concrete structure and the small/large scale plan is skillfully executed to enhance the appearance of each building.

Above: Slick stainless steel panels wrap completely around the auditorium with no fenestration to break up the rhythmic patterning of the uprights.

Right: The 250-seat auditorium employs perfect sight lines with the floor slope repeating the roof angle. Natural illumination is provided by skylights and acoustics are improved by a plywood canopy and perforated aluminum interior panels. The lectern is a diminutive scaled version of the auditorium utilizing identical materials.

Project Title: Iowa State University College of Design Auditorium, Iowa State University, Ames, Iowa
Firm: Baldwin White Architects
General Contractor: Woodruff Construction Co.
Electrical Engineer: KJWW
Mechanical Engineer: KJWW
Structural Engineer: Charles Saul Engineering
Interior Designer: Baldwin White Architects
Photographer: Assassi Productions, Farshid Assassi

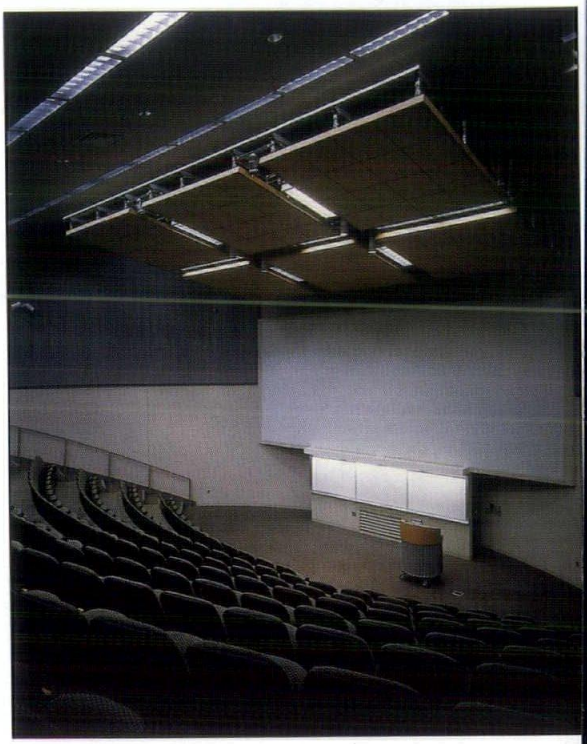
MARK E. BLUNCK

The design of a building in close proximity to a much larger structure raises the issues of context, form, material, scale and size. Program requirements will determine the size needed to accomplish the desired function of the building. The remaining factors, however, are indeterminate and it is the manipulation of those other elements that will be of prime importance.

Baldwin White Architects P.C. was presented with an intriguing program calling for a separate auditorium to be built adjacent to the twenty-year old, six-story Design Center on the Iowa State University Campus in Ames, Iowa. The design problem was to create an appropriate sense of scale in the 250-seat auditorium that would enhance the larger building and be significant to maintain its own identity. Another important consideration was the placement of the auditorium across from the imposing six-story 45 degree angle of the Design Center. During the concept phase several configurations were considered including a rectangle for best space efficiency, a fan-shape echoing the seating pattern, an ovoid, and eventually the form of a perfect circle. Each step was a natural progression from line to circle with the result creating a strong "object on landscape" quality desired by the client and architect.

The simple and dramatic auditorium is a thirty-foot diameter radius-circle utilizing a cast-in-place concrete base that reiterates the board form patterning on the Design Center. The industrial nature of the project begins with a rolled stainless steel base placed on top of the concrete form. Wrapping around the entire steel framed circular wall are glimmering stainless steel exterior panels employing exposed fasteners and uprights placed at two-foot intervals. The effect is one of order and precision. A cap of stainless steel completes the structure of this windowless form and a pure industrial aesthetic is established.

Perhaps the most important aspect of the design is the truncated roof with its specific angle chosen for several practical reasons. Since the auditorium faces the campus, a human-scale is created by the thirteen foot height near the circulation path. This rises to twenty-eight feet at the apex and it appears as though the auditorium is "presenting" itself to its much larger neighbor. For purely emotional reasons a flat roofed drum nearly thirty feet high would have felt threatening and students may have taken any steps necessary to avoid approaching the auditorium from that path. The roof angle employed compliments the slope of the floor that has perfect sight lines for all seats. Acoustical factors were also of vital importance as a flat roof would have created a drum effect that would require extensive interior work.



The windowless circular wall is finished on the interior with perforated acoustical aluminum panels and the concrete base. In addition to the angled roof, acoustics are improved by six large plywood panels hanging from an exposed Unistrut assembly further enhancing the machine like quality of the building and balancing the slope of the ceiling. A scale relationship is defined again with the circular lectern clad in stainless steel and plywood with the upper portion repeating the angled roof.

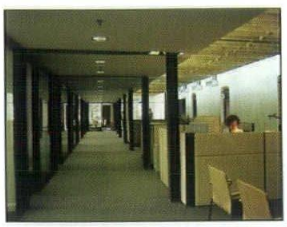
The curvilinear College of Design Auditorium acts a a foil to the angularity of the larger building and man ages to initiate a dialogue between the two structures By utilizing completely different shapes the architect have embellished the site with distinct elements that pla off one another.

—After servitude at Oakland City Hall, Mark E. Blunck now the Public Relations Coordinator for MBH Architec in Alameda, California.

The original six-story Design Center appears almost Brutalist compared to the sleek-tech form of the stainless steel clad auditorium. Despite the differences in size, the two buildings do complement one another with the apex of the roof opening up to the Center with a welcoming gesture.

If the glove fits, wear it

RENOVATION OF THE GLOVE FACTORY



A small insertion into an existing building turns an outdated manufacturing building into an enviable office space.

Right: Existing structure is left exposed whenever possible, and uplit, accentuating its material qualities.

Below, Far Right: Sandblasted brick shell and wood frame provide rich color and texture on the interior.

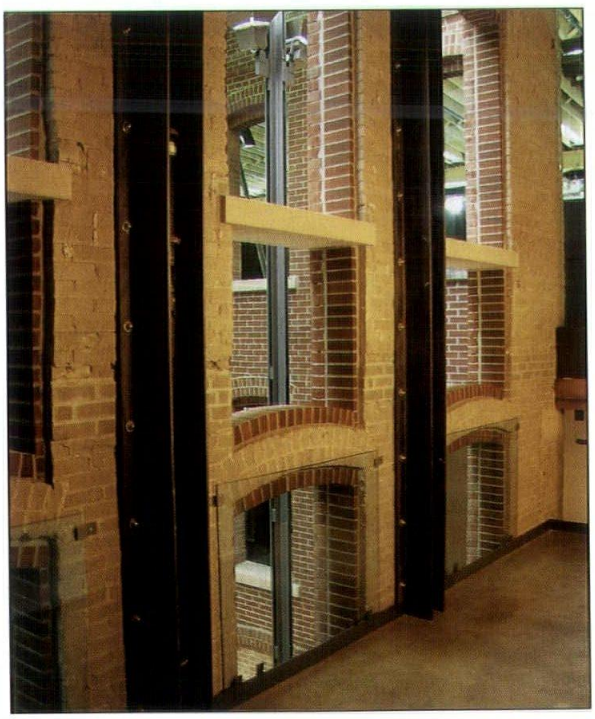
Sometimes the appropriate big idea for an architectural renovation is a small, careful insertion. Such is the case in the renovation of the Glove Factory, a 19th century manufacturing and office building dexterously renovated for Grinnell College. Herbert Lewis Kruse Blunck Architecture inserted a glazed entry into the courtyard of the existing u-shaped brick box, placing the hand into the glove. The new entry courtyard and renovated center of the existing building form the core, housing the elevator, restrooms, and stairs. Offices fill the existing buildings on both sides of the core, with open offices surrounding the core and enclosed offices along exterior walls. The clarity and simplicity of this plan partly results in the ability to see through the building's light-filled, spacious interiors.

The building is entered through the glazed wall, and under the steel and limestone stairs. These artful stairs are one of two sets of egress stairs. The courtyard floor continues the color and texture of the existing walls. Standing in the middle of this space, there is a clear sense of being inside a brick box. The framework of the new steel structure and stairs, skinny, dark, cool and smooth, contrasts with the rough, warm terra cotta background. Uplighting creates spatial drama in the entry courtyard. The acute thinness of the columns, (each composed of four 3 x 3 steel angles), is emphasized by spotlights in the column bases. The acoustical metal deck ceiling disappears above the space, illuminated by uplighting capitals.

The existing building was gutted, windows were replaced, new mechanical, electrical, and plumbing systems were installed. An adjoining metal building was demolished and replaced with a landscaped parking lot. The brick bearing wall shell and wood frame structure were sandblasted. The decision to leave the shell and structure exposed, where possible, was made after sandblasting and the discovery of their character and quality. Exposed, the shell and structure provide rich texture and color on the interior. In the offices, the uplighting of the wood joists accentuates these material qualities and serves the general illumination needs. Task lighting illuminates each work station. Work station partitions are kept low and simple. Office walls are glazed and simple. The space of the building section is thus readable.

During design, the specific occupants of the building were unknown. Grinnell College needed flexible space for a range of existing and future college needs, including various administrative functions and student housing. The client representative was from the college business office. Not surprisingly, this representative and their department are now permanently housed in the building. Other occupants of this 32,400 s.f. building include the alumni and development offices, and college conference and meeting facilities. The glove fits.

—Kate Schwennsen, AIA, is an assistant professor and Associate Chair of the Department of Architecture, Iowa State University



Project:
The Glove Factory, Grinnell College, Grinnell, Iowa
Firm:
Herbert Lewis Kruse Blunck Architecture
General Contractor:
Neumann Brothers, Inc.
Electrical Contractor:
Baker Electric, Inc.
Mechanical Engineer:
The Waldinger Corporation
Photographer:
Hedrich-Blessing Photographers

KATE SCHWENNSEN, AIA

Taking in the view

SITTING ELEGANTLY ATOP JACK TRICE STADIUM, THE IOWA STATE UNIVERSITY PRESSBOX IS AN EXERCISE IN CONCRETE AND GLASS, AND MOST IMPORTANTLY, RESTRAINT.

Above: Glass corners maximize visibility from each level of the pressbox.

Right: The strong geometry of the pressbox is rendered in simple materials of concrete and glass.

Below, Right: The broad expanse of glass within the tiered press quarters.

Athletics is big business in America — and it's not a truism limited to professional sports. From the gridiron to the polished wood floors of stadiums and coliseums across the country, college and university athletics promise glory and stardom for athletes and potential fame and fortune for universities as well. And every coach in the country will guarantee you that facilities help tremendously in the effort to produce a winning team.

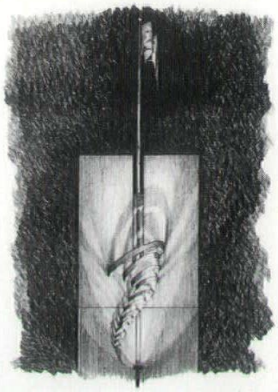
ISU's much beleaguered football team has seen a steady, albeit slow rise in its fortunes over the last decade. That climb is apparent not just in the teetering balance between wins and losses, but in the trio of new and proposed projects surrounding Jack Trice Stadium: the Jacobson Athletic Facility to the north, the Stadium Pressbox to the west, and the recently announced plans for a stadium enclosure of the south end.

The pressbox was completed in time for the start of the 1998 football season; to describe it as a fast-track project is an understatement. By the time Brooks Borg Skiles was hired in late 1997, a contractor, Weitz Co., was already on board and the $6.5 million project was scheduled to be open eight months later. The urgency didn't provide much time for second-guessing, says Bill Anderson, FAIA, with Brooks Borg Skiles, and "crucial decisions had to be made early."

Project Title:
Stadium Pressbox, Iowa State University, Ames, Iowa
Firm: Brooks Borg Skiles Architecture Engineering LLP
General Contractor:
The Weitz Company
Electrical Contractor:
Nikkel + Associates, Inc.
Electrical Engineer:
Brooks Borg Skiles AE LLP
Mechanical Engineer:
Baker Mechanical
Structural Engineer:
Charles Saul Engineering
Photographer: Assassi Productions, Farshid Assassi

KELLY ROBERSON

New steel and limestone stair and uplit column in entry courtyard, contrast with existing materials palette.



Above: Rendering of a cyclone design placed at the top of the elevator towers.

Left: The pressbox in context.

Below: Developmental sketches.

The pressbox is perched ever so delicately above the upper mezzanine of seats on the west side. Its cantilevered form is relatively simple, both in structure and materials, and fairly unobtrusive within the larger scale of the stadium, which was constructed in 1975.

The project included remodeling and converting 8,544 square feet of the existing concourse level into 14 private donor suites. The new construction includes three levels and 11,319 feet, with one floor for more donor suites, one floor for the media, and one floor for suites for coaches, media, and technical support. On the roof, the flags of ISU and the Big 12 Conference flutter incongruously next to cameras focused on the field below; the flag base is supported by an aluminum swirl representing a cyclone.

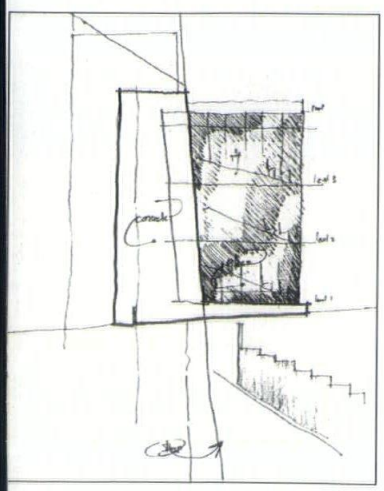
To the back of the pressbox, three towers of cast-in-place board formed concrete measure 110 feet high and hold one elevator and two staircases. To the front, the three-story glass curtainwall leaves sight lines and the view uncluttered, which was a critical element to the project, says Anderson. Materials consisted mostly of glass, aluminum, and concrete.

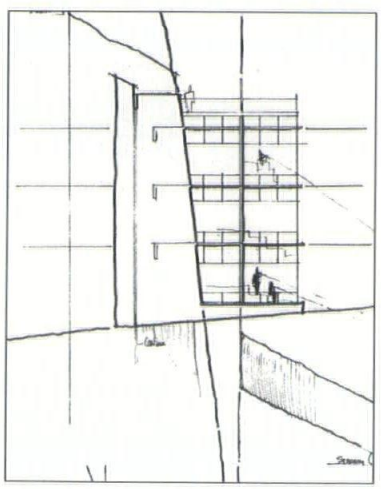
The ISU Pressbox is much less grandiose than other collegiate athletic projects across the country — which is to its credit — and fits well contextually within the confines of the stadium. "We wanted to pick up on the theme of the student center and make it [the pressbox] look like it's always been there. We tried to add to the stadium and make it fit," says Anderson.

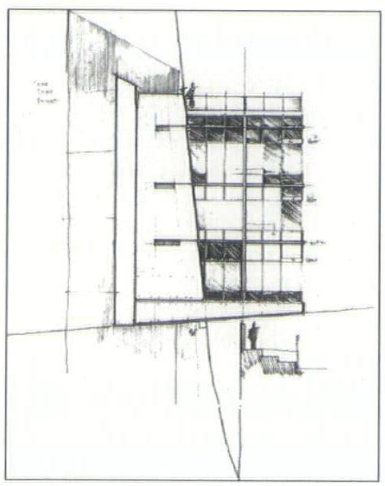
Anderson credits the teamwork necessitated by the schedule — and particularly the help of now — departed ISU Athletic Director Gene Smith — with the success of the project. "Aside from the design, the process we went through was extraordinary… a lot of credit goes to Gene Smith," he says.

For the university, we can only hope that the pressbox and suites remain full, the stands overflow, and the teams continue to teeter to the top in the athletic battlefield.

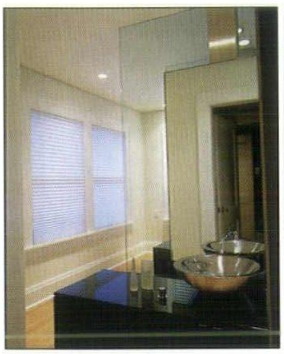
—Kelly Roberson, a Drake University alum, is managing editor of The Iowan *and* Iowa Commerce *magazines.*







Cleansing object



Above: The existing house frames the bathroom fixtures as if they were art.

Right: The installation is approached on axis with the sink and mirror through the closet and toilet area.

Right, Below: The shower is simply a void between tub and sink.

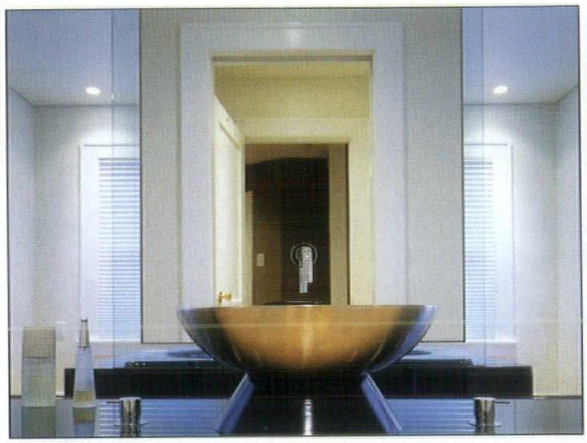
Steve and Tammy Logsdon had only one bathroom in their modest stucco bungalow. Instead of adding another, they hired Herbert Lewis Kruse Blunck Architecture to rethink the existing, necessary and ordinary. The remodeled room contains all the standard icons of personal hygiene — sink, tub, shower, and "water closet." It also contains the fantasy of a bigger house and a more exotic lifestyle. Bathrooms that are too big for their britches—artless collections of expensive fixtures, fittings, and finishes — are quite common these days. The Logsdons' new bathroom is something else — it has aesthetic integrity. Intentionally out of scale with the Logsdons' everyday life, the room is more a sculpture garden than a place to brush teeth. It's no surprise that the owners are planning a welcome party for the room, complete with floating candles in the bathtub.

The project designers, Paul Mankins, AIA, and Carl Rogers (trained as a landscape architect) created this extreme environment with the simple principle of contrast. The existing house — old bathroom area and sun porch — serves as the wood and plaster frame for an integrated installation of sink, shower, and tub. This dark and minimally detailed object stands alone, on a plinth, bearing a stainless steel bowl, black tub and two large panes of glass which define a shower space. The pale, textured envelope of the 1924 Craftsman bungalow serves as its foil. The architects call it "a no-holds-barred death match" between minimalist sculptor Donald Judd and the Craftsman era designers Greene and Greene. While Mankins and Rogers assumed both attitudes comfortably when detailing this project, Donald Judd's was clearly more inspiring.

The sink/shower/tub assembly was executed in common materials but required custom millwork and creative collaboration with the contractor. The cabinetry is black lacquered MDF board; a custom pedestal supports the Kohler sink. The 4" granite plinth has a trench drain in the shower area and the plumbing above the plinth is masked in stainless steel. Mankins and Rogers rearranged the existing interior walls, removing one window in the process, in order to purify the geometry of the enclosure. Doors from the original house were reused. A surround of new hardwood flooring completes the effect, establishing a warm ground for the cool, dark figure. In the end, the Greene and Greene vocabulary has been skillfully manipulated to create a setting for this carefully studied composition.

The installation is approached on axis with the sink through the closet and toilet area. You circle around it to step up into the shower or tub. The windows of the former sun porch wrap the spectacle, the sills level with the top of the tub, all blind eyes on center stage. The situation is provocative. It would be difficult to forget yourself in this shower. Like all good sculpture, this project creates a tension between the object and its viewer. In this case, the viewer is forced into the work: it is impossible to step back far enough away to contemplate the whole installation passively. And, on a daily basis, the Logsdons themselves complete this work of art.

—Clare Cardinal-Pett is an associate professor of architecture at Iowa State University.



Project Title: Logsdon [rest]room, Des Moines, Iowa
Firm: Herbert Lewis Kruse Blunck Architecture
General Contractor: Silent Rivers, Chaden Halfhill
Electrical Contractor: Noel Electric
Interior Designer: Herbert Lewis Kruse Blunck Architecture: Paul Mankins, AIA and Carl Rogers
Photographer: Cameron Campbell

CLARE CARDINAL-PETT

A minimally detailed, black "cleansing object" occupies the former bathroom and sun porch.

Biology grows a new building

MIXING BIG AND SMALL, CAMPUS AND CITY IN IOWA CITY

Brooks Borg Skiles Architecture had to fit its new Biology Building East into the context of existing biology buildings, the relationship between the University of Iowa and Iowa City, and the need for many small learning spaces within one large building.

Above: The buildings of downtown Iowa City are visible through the sunny space of the fourth floor greenhouses.

Right: The mechanical systems that run along the hallway ceilings are exposed and lend depth and detail to the space.

Project Title:
The University of Iowa Biology Building East, Iowa City, Iowa
Firm:
Brooks Borg Skiles Architecture Engineering LLP
General Contractor:
McComas-Lacina Construction LC
Civil Engineer: Shive-Hattery, Inc.
Electrical Engineer:
Roger Otis, BBSAE LLP
Mechanical Engineer:
Brian Michelson, Susan Oltregge, Partner, BBSAE LLP
Structural Engineer:
Jim Goes, BBSAE LLP
Interior Designer:
Brooks Borg Skiles Architecture Engineering LLP
Photographer: Assassi Productions, Farshid Assassi

KYLE MUNSON

Iowa City and its University of Iowa are all about the juncture of scales big and small. The university's Biology Building East, the work of Brooks Borg Skiles Architecture Engineering, is just the latest example. First consider that this university, Iowa's largest with 29,000 students, is contained within what is widely regarded as one of the state's most charming and culturally aware communities. (If a city of 60,000 could be considered a "small town," this would be the one.) Students and citizens mingle in the bars, bookshops and galleries and engage in thousands of conversations that add up to the youthful, intellectual "buzz" of Iowa City. The buildings mingle, too. The varied sprawl of the university's academic buildings, 115 of them standing on 1,900 acres among the Iowa City businesses and residences, is what William Anderson, FAIA and Brooks Borg Skiles' partner in charge of Biology East, calls "one of the best examples of campus architecture in the country." So Anderson and his colleagues approached Biology East with sizeable respect for their site and the campus. They also had a sizeable question of scale to answer: How to best enlarge the Department of Biological Sciences' space by adding a fifth building to four existing ones? The resulting building, at the northeast corner of the intersection of Iowa Avenue and Dubuque Street, answers the question by providing four floors (60,200 square feet) of teaching and research space. The range of different academic needs is met by the smaller laboratories and classrooms that add up to the larger building. "You use those differences to break down the scale of the building," Anderson says.

Outside, the building's interior complexities are reflected by the different materials that help the building interact with its site in all directions. Stand at the southwest corner of the building and you can see every exterior material that was used. A south wall of windows faces Iowa Avenue and downtown Iowa City. "We wanted to define an edge to that, give more of an urban context to Iowa Avenue," Anderson says. Small red brick covers the north side, which helps transition into the brown-beige brick of the nearby Van Allen Hall, home to physics students. Smooth white tile defines the exterior of the 166-seat auditorium (Room 101), which juts out at the building's northwest corner. Again, all of these materials are represented at the southwest corner. It's a strong and truly representative entrance that breaks down the building to a scale that can be comprehended from the most important perspective: where campus and city meet and where people enter the building. And when people do enter, they can follow the reddish brick with the occasional leafy, fossil-looking imprint which acts as a transition between exterior and interior. Stand near the south wall of the building and look west,

and you'll notice that the southwest corner juts out and points towards the Old Capitol Building — another suggestion of Biology East's connection to the campus and city at large. To connect Biology East to the existing biology complex across Dubuque Street, a second floor skywalk bridge was used. It's the work of artist Siah Armajani and offers a visual feast inside and out.

Inside, the scale is further broken down by the exposed wiring, PVC and copper pipes and sprinklers visible in the hallway ceilings. There are "miles and miles and miles of it," as Anderson describes it. Red electrical junction boxes and blue water valves visually pop out of the complex tangle. If the building was a literal living organism, you would be looking at its cardiovascular system. "We spent a lot of time in carefully organizing where everything went," Anderson says of the snaking mechanical pathways, instead of just "slapping the stuff up."

The five-year span of the Biology East project, from master planning to completion, will prove short in relation to the life of the building — and yet Anderson laughs with that sense of relief over a finished job when asked how long it took.

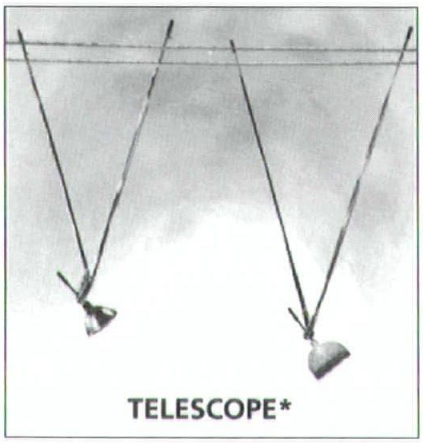
—Kyle Munson's college roommate majored in biology and his wife is an architect.

The southwest corner of the exterior is the intersection of the materials that make up all sides of the building.

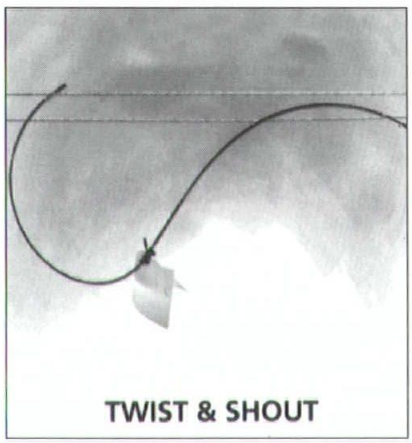
design digest

Kable Lite from Tech Lighting ▼

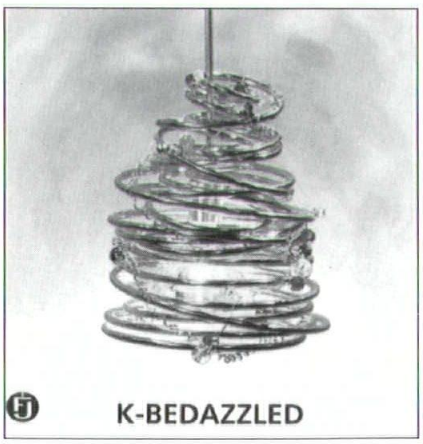
A transformer converts standard voltage to a safe-to-the-touch, energy efficient, 12 or 24 volts. Elements are the heads or pendants that attach to the cables to provide illumination. Some elements come in various sizes for different cable separations. Parallel cables are the structure of the Kable Lite system. The separation of the cables is determined by the type of elements you wish to use, the room's ceiling height or personal taste. Hardware pieces allow you to make turns, to change the cable separation, or to cantilever off the wall or ceiling. For more information visit Tech Lighting's web site at www.techlighting.com.



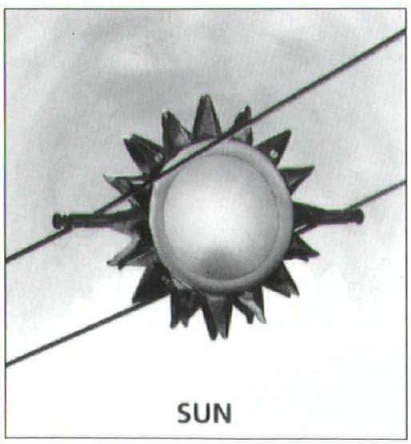
TELESCOPE*



TWIST & SHOUT



K-BEDAZZLED

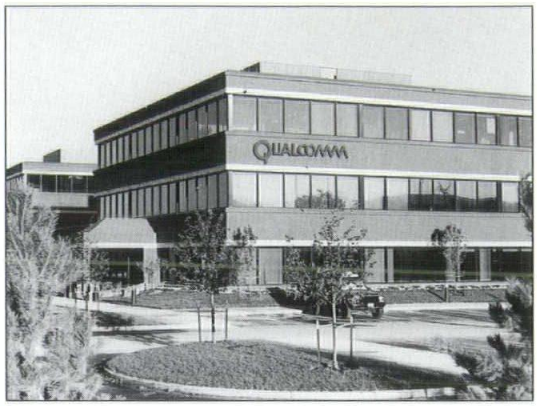


SUN

KANE TEWES

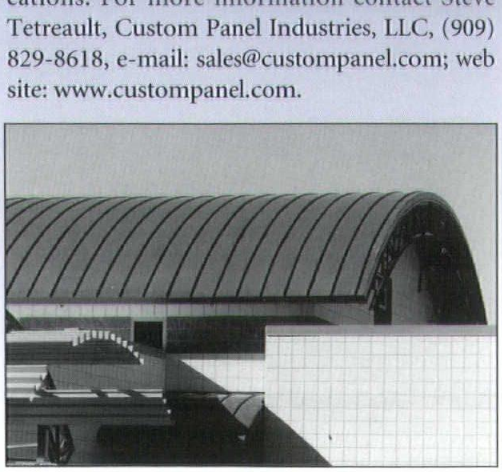
Heat Mirror Insulating Glass ▼

Southwall Technologies Inc. has been manufacturing Heat Mirror insulating glass with an R-value of 5.3. Heat Mirror is a transparent colorless heat reflective coated film suspended within an insulating glass unit. Heat Mirror acts as a selective filter, allowing light to pass through the glass while reflecting heat back to its source: inside in the winter and outside in the summer. Heat Mirror minimizes visual reflectivity, blocks 99.5% of ultraviolet radiation and reduces noise transmission. For more information contact: John Meade, Southwall Technologies, Inc., 18556 N.E. 57th St., Redmond WA 98052, (425) 882-1322, www.southwall.com.



"T-Seam™ Narrow" Batten Seam Roofing ▼

"T-Seam™ Narrow" batten seam roofing from Custom Panel Industries, LLC combines economy with excellent aesthetics. This architectural roofing profile used a narrow seam (3/8"b x 1"–batten with a concealed heavy-duty clip fastener for fast installation. Available in 24 or 22 GA steel as well as aluminum, copper or terne-coated stainless steel. Panels are available in 14-1/2" and 22-1/2" standard coverage width, and may also be fabricated in custom lengths or width or tapered for domed/circular applications. For more information contact Steve Tetreault, Custom Panel Industries, LLC, (909) 829-8618, e-mail: sales@custompanel.com; web site: www.custompanel.com.

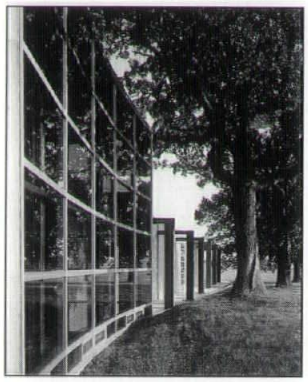


JOURNAL

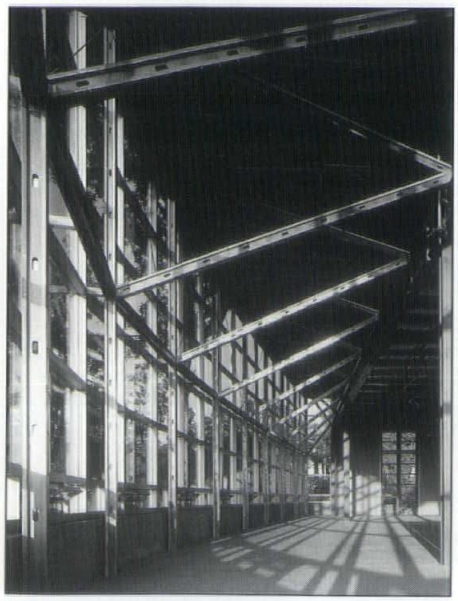
I'll Pat Your Back – If You Pat Mine

The Iowa Chapter of the American Institute of Architects is one of the top three national leaders in participation of resident registered architects in their professional organization. AIA Iowa's 87% rate of participation ranks about third in the country, and far out paces the national average of 50%. Something else you should know, the state of Iowa contributes only 10% of the architects that make up the Central States Region of the AIA, yet Iowa's firms have received more than 40% of the awards for design excellence given by the region in the last ten years. Now this IS something to brag about.

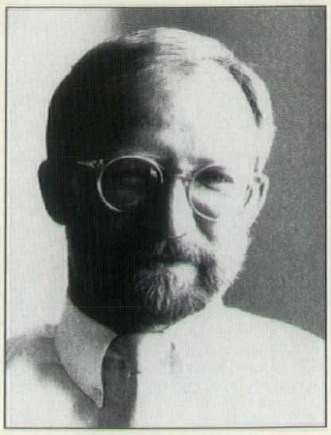
Good Architecture IS Good Business



A recent competition, sponsored by the American Institute of Architects and the McGraw-Hill Companies (publisher of Architectural Record and Business Week), was held to honor successful design collaborations that emerged from the teaming of architecture and business. The emphasis of the awards focused on the collaborative process used to arrive at an architectural solution that fundamentally addresses and complements business concerns such as organizational and operational efficiency, customer satisfaction and workplace productivity. One of the ten projects receiving recognition is Sticks Inc. in Des Moines, Iowa, designed by Herbert Lewis Kruse Blunck Architecture. This rapidly growing artist studio specializing in the design and production of contemporary art objects had two primary objectives in the design of the new building. The first was a reduction of 20% in time for product manufacturing and transport, and the second was to create a work environment that would help attract and retain new employees assisting in the attainment of the first objective. The architects, the artists and the business owners all worked collaboratively for a year to identify and redefine the workflow of the design and manufacturing process. The resulting building allows for plenty of natural light and ventilation for the development of the art, an interesting venue to exhibit their creative sculpture and furniture, and a workspace that improves workflow efficiency and communication through innovations such as walls comprised of chalk board material so that thoughts and messages can be shared anywhere and anytime. So, how is the work productivity in the new building? The first year product outputs were achieved in 4 months. Pretty good results I would say.



Big Man On Campus



Congratulations to Cal Lewis, FAIA who recently accepted the position of Chairman of the Department of Architecture in the College of Design at Iowa State University. Cal, a partner in the firm Herbert Lewis Kruse Blunck Architecture, has been involved in the teaching of architecture since 1970. He is widely recognized as a strong advocate for increasing design awareness throughout the region. As a means to prove that he practices what he preaches, he and his firm have been the recipient of numerous awards and accolades for design excellence not only on the regional level, but nationally as well. We look forward to the leadership and expertise he will undoubtedly contribute in the development of architectural education and the positive influence he will have on the youth that will be the future of the profession.

To License . . . or Not To License . . . That is THE Question

At their annual meeting this past summer, the National Council of Architectural Registration Boards' (NCARB) delegates representing all 50 states and several United States Territories, voted their opposition to interior design licensing laws currently being promulgated around the country. The NCARB is the professional body that develops and recommends standards regulating the practice of architecture and the qualifications necessary to receive a license to practice architecture. NCARB's position has been taken solely with the protection of the public health safety and welfare in mind. Recent efforts by interior designers have advanced the proposition that "registered design professionals" (currently limited to architects and engineers in most jurisdictions) also include interior designers. NCARB believes that this proposal seriously, and adversely, impacts public safety. Their fact-finding indicates that of the 200,000 persons identifying themselves as interior designers in the most recent government census, only slightly more than 14,000 (approximately 7%) have successfully passed the certifying test of ***minimal competency*** produced by the National Council of Interior Design Qualifications. They also noted that the requirements for education, on-the-job experience and training, and the examination being proposed for licensure of interior designers, are all substantially less than that currently required for architects and engineers. Furthermore, NCARB believes the leaders of the interior design associations that are promoting licensure are doing so admittedly as a means for their constituency to create market for their services. NCARB believes that the purpose of governmental regulation is not to create specific markets. All of these factors, whether considered singly or jointly, give justification for NCARB's opposition to licensure of interior designers.

SHERWOOD ADAMS, AIA

Iowa Architect

A LIST OF CONTRACTORS AND MANUFACTURERS FOR MAJOR BUILDING ELEMENTS IN FEATURED PROJECTS.

Iresources

C6 Engineering Teaching and Research Complex
Virtual Reality Projectors/Screens: Mechdyne (Owner's Consultant)

The Glove Factory
Mason: Ross Masonry; Steel **Fabrication:** Majona Corporation; **Glazing & Aluminum Glazing System:** Forman Ford; **Aluminum Clad Wood Windows:** Pella Corporation; **Cabinetry:** Architectural Arts; **Gypsum Board Assemblies:** Olympic Wall Systems, Inc.; **Automatic Sprinkler System:** Blackhawk Automatic Sprinklers, Inc.; **Roofing:** J & M Roofing & Maintenance, Inc.; **Doors, Frames & Hardware:** Doors Inc.; **Wood Doors:** Doorcraft Inc.; **Elevator:** Schindler Elevator; **Carpet/VCT:** Allied Construction Services Inc.; **Ceramic Tile:** Des Moines Marble & Mantel Co.

Howe Hall Engineering Teaching and Research Complex
Metal Panels: Leed Himmel (Manuf.), Architectural Wall Systems (Contractor); **Ribbon Windows & Curtain Walls:** Moduline, Architectural Wall Systems (Contractor) **Masonry:** Forrest & Associates, Inc. (Contractor)

Iowa State University College of Design Auditorium
Stainless Steel Exterior Panels: Metal Fab; **Stainless Steel Structural Metals:** Majona Corp.; **Seating:** KI; **Roofing:** Stevens Roofing Systems; **Interior Canopy Support System:** Unistrut; **Projector Screen:** DaBrite; **Podium Design:** Baldwin White Architects

lapse
Steel Fabricator: Quality Manufacturing Corporation; **Silver Fabricator:** Elements Ltd.

Logsdon [rest]room
Light Fixtures: Lightoiler, Bega; **Plumbing Fixtures:** Kroin, Kohler; **Granite:** Renaissance Tile; **Millwork:** Lisac Construction; **Metal Work:** Hawk Metal

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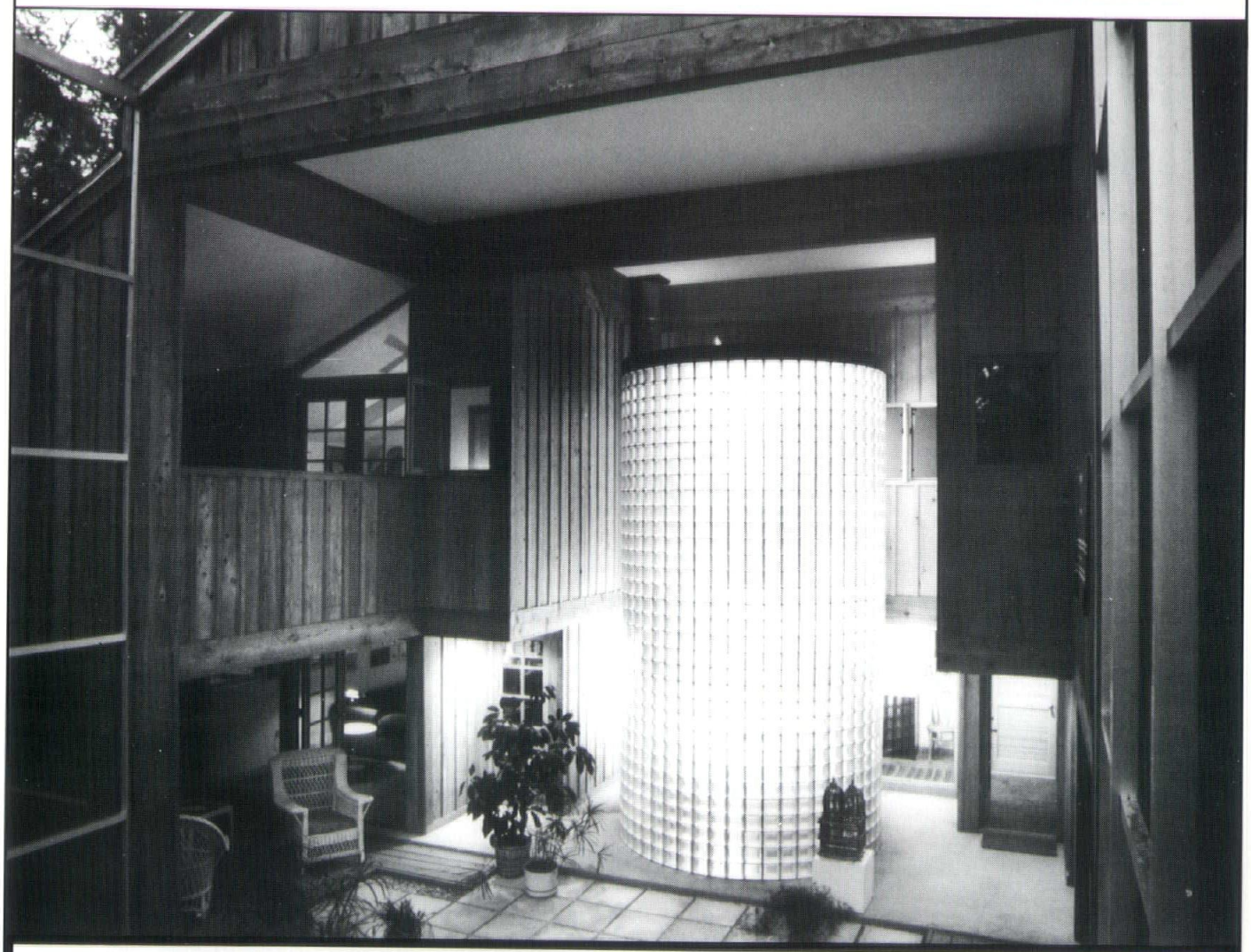

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