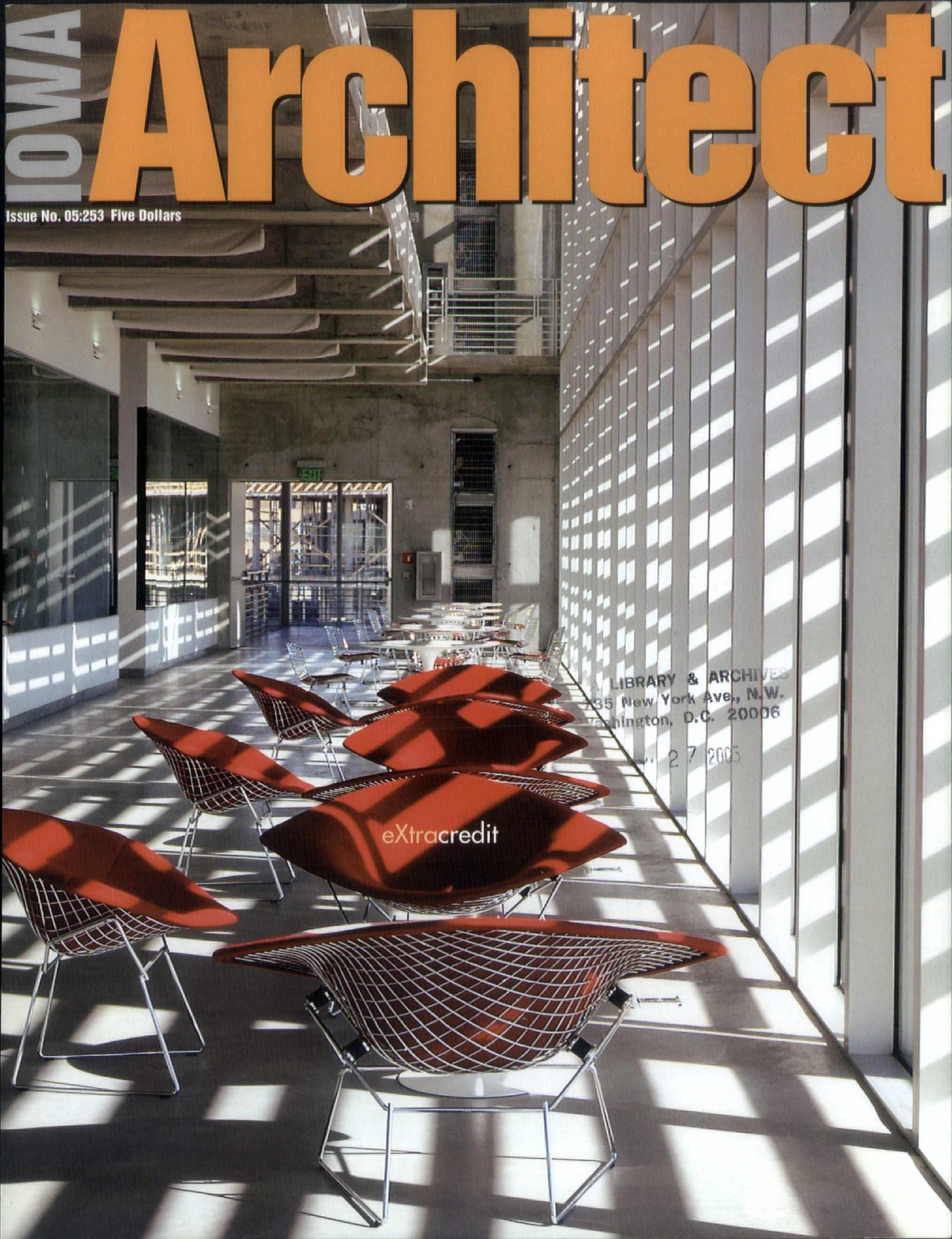


# IOWA Architect

Issue No. 05:253 Five Dollars

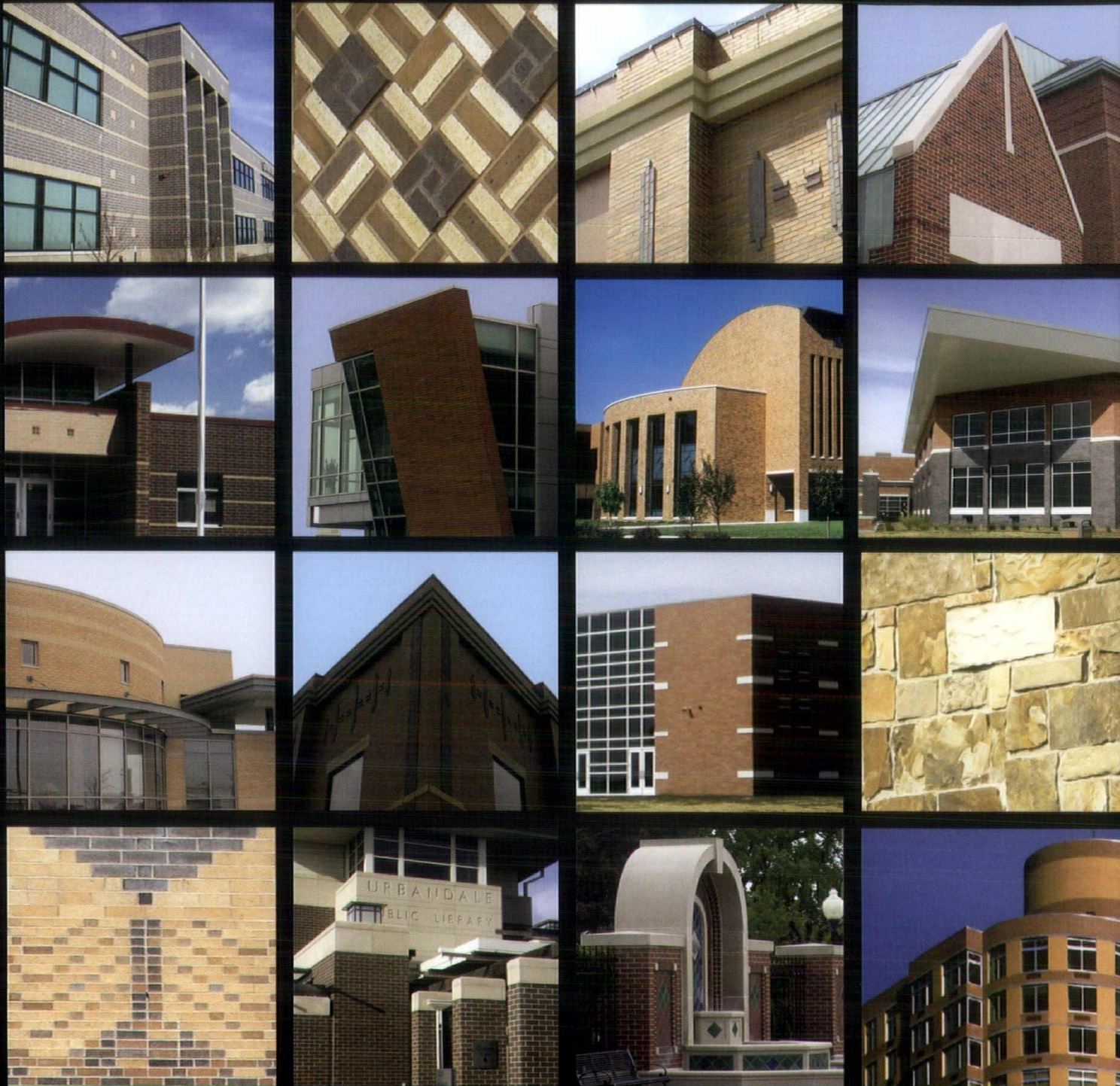


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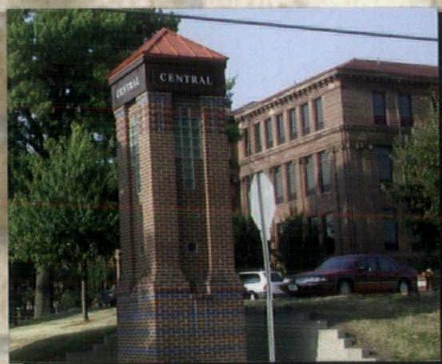
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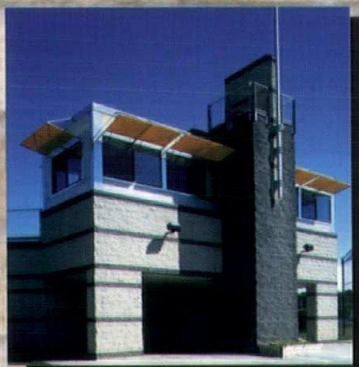


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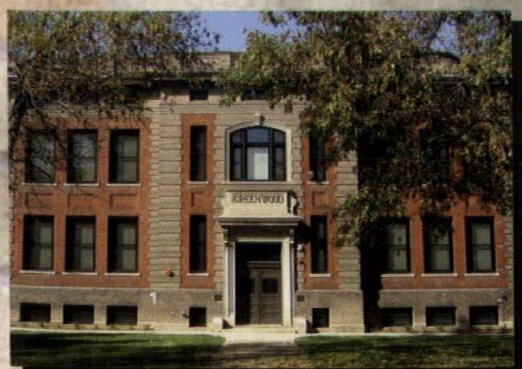


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## IOWA Architect

Issue No. 05:253

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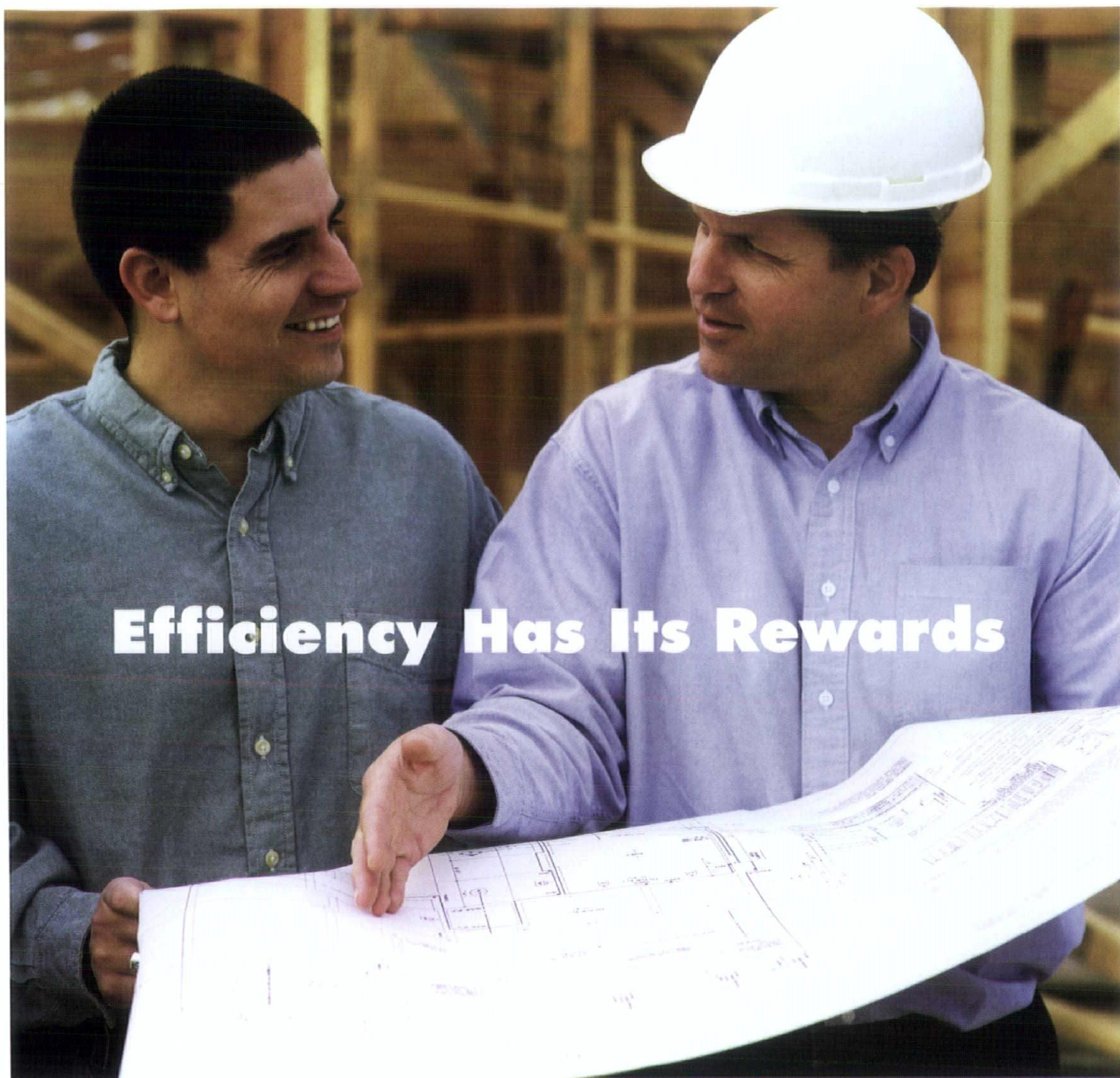
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**A**s a modern and developed people we have a multitude of information sources literally at our fingertips. Television and the Internet stream terabytes of information at us at a rate that is quickly approaching real time. Newspapers are still hanging around conveying their news at a decidedly slower, yet decipherable, pace. Let's not forget magazines and tabloids—I think there must be at least one for whatever your particular interest.

But this is all just information for the most part. Its assimilation can be a public or—as is most often the case—a private endeavor.

Education—a type of information intake, on the other hand—is a decidedly public (communal, if you will) affair. The implementation of nontraditional educational platforms (distance learning classrooms, internet-based courses, etc.) has certainly varied the communal nature of the educational process in recent times. This public nature seems ingrained in the educational process itself. The process simply works best when the dissemination model is that of direct conveyance between teacher and pupil(s).

As with most acts of public gathering, architecture plays an extremely important role in the educational process. I'm sure most people reading this article can recall spaces that stymied their educational progress and spaces that reinforced or enlightened that process.

# eXtra credit

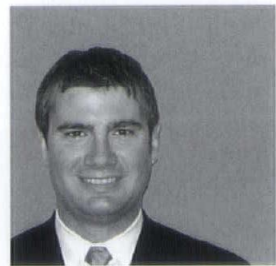
The building in which I attended high school was a “new model” for educational learning. All classrooms had a small horizontal band of ribbon windows high on the wall against the ceiling—not quite clerestories, not quite windows. It was horrible. If the shades were drawn, the rooms were dark and dreary—all painted concrete block laid-up in the normal expedient manner without any real attention to the material itself. When the shades were open, the windows simply teased the students as to what was outside. It was nearly impossible to concentrate—I imagine that was the errant genesis of the high window in the first place. It would have been infinitely better to have generous windows placed so that then connection to the outside world could be immediately absorbed and attention then refocused to the task at hand.

On the other hand, a few years back I had the opportunity to visit the library building at the University of Washington in Seattle (“U-Dub” as it is known). The building is of the early 20th century and neo-Gothic in style. Attention to detail oozes from every mortar joint. The main hall of the library is a nave-like space—long, narrow, and tall—of approximately the same size and proportion as St. Chapelle in Paris and of roughly the same character. When I walked into the hall for the first time the sense of wonder and the weight of history of that space had a profound effect on my psyche. Although I was not a student at U-Dub, I wanted to study in that place—and I had really never wanted to study anywhere.

This issue of *Iowa Architect* is a showcase for collegiate projects done by Iowa architects that aspire to that latter type of architecture—an architecture that is a natural and reinforcing extension of the educational process. A little inspiration thrown in for good measure cannot hurt, either.

Channing Swanson, AIA  
Editor

**IOWA** Architect

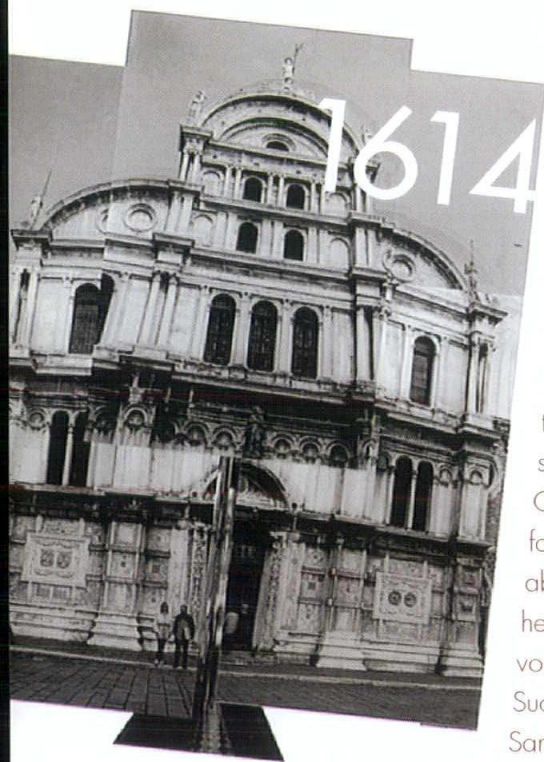




# ALTERNATIVES

Bad ha'Bits'

Carissa Gavin



**1614 Venice, Italy,** a time of serious disciplinary lapses. Two nuns, Suor Laura Querini and Conversa Zaccaria, were discovered to have made a breach in the wall of the complex at San Zaccaria. With the aid of an iron bar taken from a window in Querini's private cell, the two spent over a month breaking a hole in the wall of the canal side storeroom, penetrating six wythe of stones. They cleverly masked the hole with a stone and terra cotta veneer and used lime to fill the cavity. The hole would serve as an entrance for their two lovers on two separate occasions: the first for only a one-night stay, the second a fortnight. Suor Querini met her lover Zuane six years before his discovery in the storeroom, fostering their relationship through interactions facilitated by visits through a permeable grille in the convent parlour wall. Under trial, when the patriarch questioned her, she spoke flagrantly about their activities, in effect testifying she had spoken vows with her mouth, not her heart. Both men were exiled from Venice while Suor Querini and Conversa Zaccaria faced the rest of their lives behind the walls of San Zaccaria, their already imposed prison.

A former Renaissance Venetian convent—now turned Carabinieri headquarters—provides a fertile site of investigation for a young architectural designer/researcher, luring her back more than once to the magical city to survey and document the lived experiences of cloistered women.

In the project *Bad ha'Bits'*, the Renaissance Venetian convent San Zaccaria is viewed, as can any architecture, in a setting where activities are encoded via what we contemporarily refer to as "program." In this instance, however, nuns, not designers, provide a code for the spaces, taking it upon themselves to alter it to fit their subversion of the rites and rituals of avowed chastity. Suor Querini's story is one of many that can be found between the years of 1395-1626.

Unfortunately, only bits and pieces of the convent's history have been recorded, primarily in the form of official

proceedings from civil trials in Venice. The series of documents comprising this project attempt to represent in graphic form selections from the program of misdemeanors found in the civil record, expressing the subversive experiences that had occurred within and upon the architecture.

Conventional plan drawings depict the composition of a program of spaces. Similarly, tectonic and material information is represented by section drawings and construction details. Including an experiential dimension

into these hallmark drawings of an architect's repertoire can help broaden what we know or should know about the architectural history of San Zaccaria.

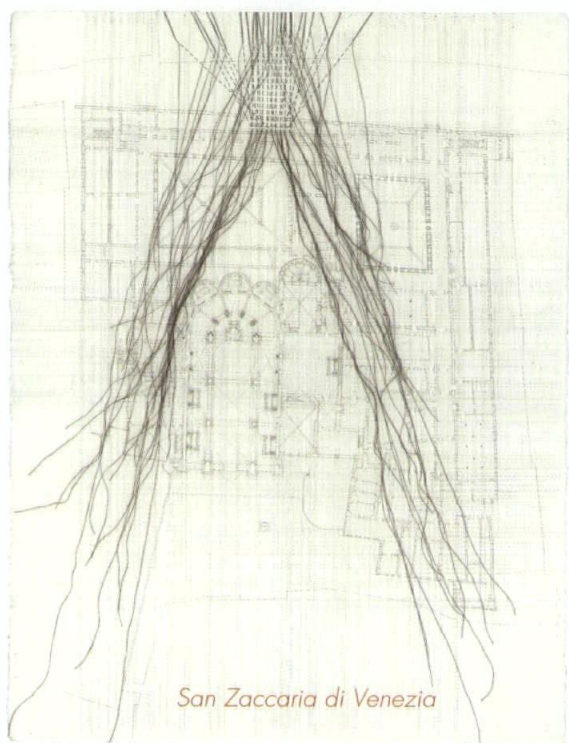
Architecture, artifacts and cultural context combine to

only *bits* and pieces of the convent's history have been recorded

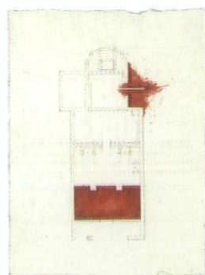
Stitch Space



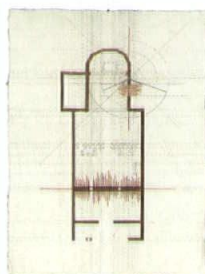




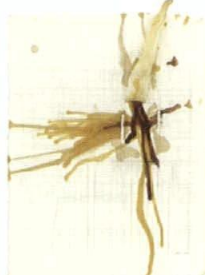
San Zaccaria di Venezia



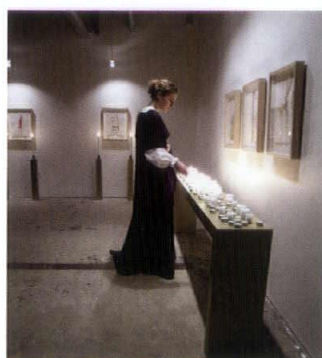
Ripienézza



Delitto d' Incendiario



Pocket Space



Carissa Gavin as Sagrestána

produce a synthesized history in document form. To begin the project, a series of four drawings, *Ripienézza*, *Sagrestána di Notte*, *Secrezione* and *Delitto d' Incendiario*, were created as interpretive representations of the archived church plan of San Servolo. One renaissance scholar cited this well-documented church to be the model for Venetian convent churches. The drawings serve to highlight, through various graphic techniques, the architectural devices and programmed spaces designed to carry out the program of purity for the inhabitants of the

facility. In so doing, they also highlighted potential locations of disorder to be compared against the San Zaccaria facility once on site.

A second series of three drawings show the plan of San Zaccaria minus the convent. They are supplemented to consider the relationship to consider the relationship between the material artifact (architecture) and the subversive act (lived experience). By creating a programmatic vocabulary for these initially 'unplanned' acts, namely *Fold Space*, *Stitch Space* and *Pocket Space*, and by incorporating material mediums that provide a challenge to the act and artifact of drawing in an effort to describe their spatial quality, the behaviors that threatened the strict program were represented integral to the prescription. To put it another way, the drawings express the lived experiences of the featured spaces, representing the 'habits' both sacred and profane.

To depict what was encoded by design and re-coded by experience became the critical challenge of the survey drawings. In addition, *San Zaccaria*

found to exist as part of the historic record.

As the second exhibition of the *Idle Hands* series at the Fitch Gallery in Des Moines on January 28, 2005, the drawings were exhibited as part of the performance/installation entitled *Bad ha'Bits': Performativity in the Renaissance*



Bad ha'Bits' installation

"Including an experiential dimension into these hallmark drawings of an architect's repertoire can help broaden what we know or should know about the architectural history of San Zaccaria."

*di Venezia* (the largest of the survey drawings) is a new document made to represent the entire church/convent complex. Such a drawing was never found to exist as part of the historic record.

*Venetian Convent*. Here, under the watchful eye of the Sagrestána (the nun in a convent who looks after the sacristy) who had opened the sacred space of her clausura for viewing, the audience is allowed to wander freely and pay homage. San Servolo is depicted in the aisle drawings and San Zaccaria in the narthex and chancel positions. While enwombed in the nave, the Sagrestána, playing the role of a living relic, performed a series of reverent poses, revealing that the expectations of avowed chastity were hard to endure for the noblewomen who were forced to live out their days behind convent walls. Yet for the blood of the republic, many continued to utter their vows with the mouth but not the heart. ●

*Bad ha'Bits'* has received the following awards for excellence in architectural representation, independent design research and scholarship: The 2005 Design Communications Award, Department of Architecture, ISU; The 2005 Paul R. Skiles Thesis Award, Department of Architecture, ISU; The 2005 Research Excellence Award, Graduate College, ISU; and The 2005 ARCC/King Student Medal, Architectural Research Centers Consortium, International. Select portions of the work have been exhibited in two juried shows, DRAW 2004 and UNTITLED IV 2005, at the Soo Visual Arts Center, Minneapolis, MN.



# Material Witness

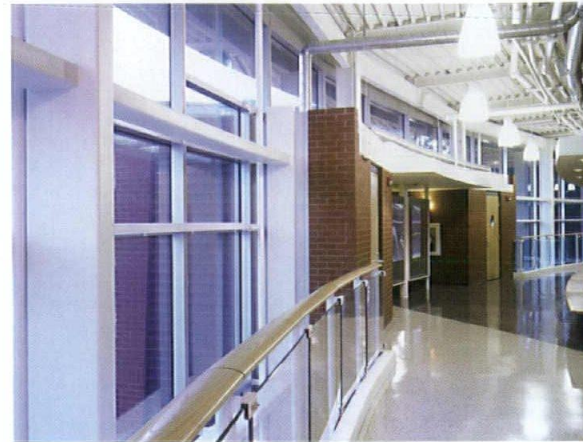
BRICK+GLASS+STEEL

*This new engineering building is a distinctive architectural statement signifying its importance and representing the nature of the studies and programs within its walls.*

Below: The curved entry auditorium features wood panels on the wall and ceiling for acoustical control and is juxtaposed to the hard materials elsewhere in the building.

The architecture of educational institutions in this nation has been impressive throughout history with the primary challenge often being the relationship of the new building to existing adjacent classical and modern designs. This contextual challenge is important as architects confront that endeavor with forms and materials making that connection and fulfilling the programmatic requirements in order to enhance the educational experience for students and staff. Brooks Borg Skiles Architecture Engineering LLP designed Hoover Hall as the final set piece on the engineering campus and according to Sherwood Adams of the firm, "this is part of a building complex providing highly technical lab spaces to define the engineering complex and completing the courtyard."

Approximately three years ago the College of Engineering at Iowa State University planned an expansion of the Engineering Teaching and Research Complex campus with two new structures to complement Marston Hall and other limestone and brick clad engineering buildings. Howe Hall was the first built and its design and material usage was



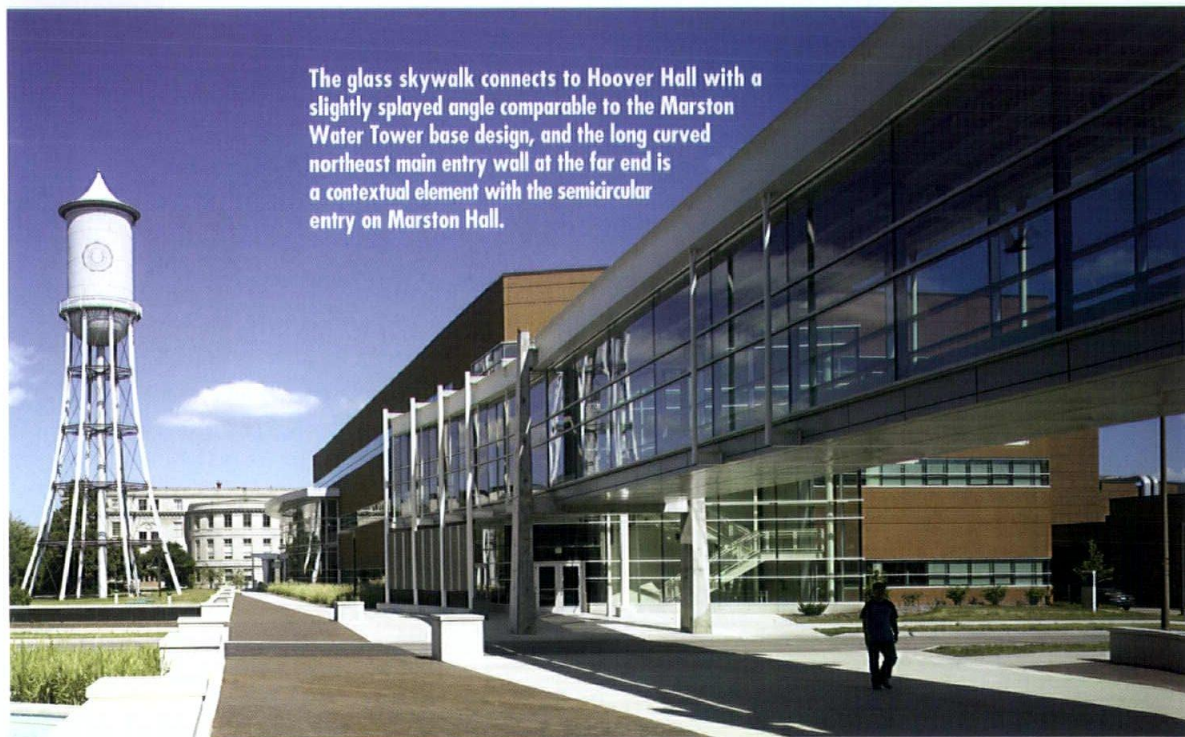
Above: The interior of steel, glass, brick, metal, wood, concrete and terrazzo both visually contrast and complement one another, and these durable materials ensure a long building life span with minimal maintenance.

elemental in the architecture of Hoover Hall with glass wall components utilized on both newer structures to form a material commonality enhanced by a skywalk connection.

The plan of Hoover Hall is quite rational with the brick clad rectilinear main building enclosing spaces for a logical configuration of classrooms, laboratories, offices and support spaces in various combinations on the three floors. These spaces are organized around centrally placed mechanical systems to provide service to the many specialized labs. Since all functional

**Project:** Engineering Teaching and Research Complex, Hoover Hall, Iowa State University  
**Location:** Ames, IA  
**Architect:** Brooks Borg Skiles Architecture Engineering LLP  
**General Contractor:** Miron Construction  
**Civil Engineer:** Snyder & Associates  
**Electrical Contractor:** DeVries Electric  
**Mechanical Contractor:** Kruck Plumbing & Heating  
**Electrical Engineer:** Brooks Borg Skiles Architecture Engineering LLP  
**Mechanical Engineer:** Brooks Borg Skiles Architecture Engineering LLP  
**Structural Engineer:** Brooks Borg Skiles Architecture Engineering LLP  
**Interior Designer:** Brooks Borg Skiles Architecture Engineering LLP  
**Photographer:** Cameron Campbell, AIA ©

MARK E. BLUNCK



The glass skywalk connects to Hoover Hall with a slightly played angle comparable to the Marston Water Tower base design, and the long curved northeast main entry wall at the far end is a contextual element with the semicircular entry on Marston Hall.



The prominent northeast two-story curved glass wall fronting the auditorium and adjacent circulation paths is the perfect solution to breaking up the large building mass in order to complement surrounding structures.

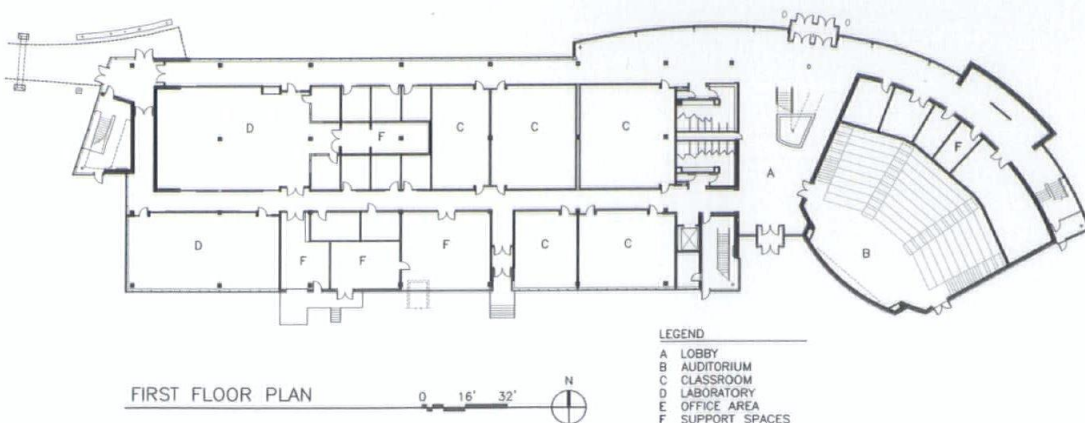
requirements are located within this brick building with narrow ribbon windows, the circulation is defined by glass elevations from the skywalk at the west end to the curved glass wall extending approximately half the length of the building along with the three-story staircase and secondary lobby on the opposite south elevation. This configuration results in an efficient use of space at many entry points and creates a material and textural contrast between glass and brick.

The prominent feature is the sweeping northeast curved glass wall enclosing the lobby and fronting the auditorium with spaces for class queuing and public functions. This curve is a contextual form recalling the Marston Hall semicircular entrance and the form also relates to the Water Tower, shaping the circulation around the courtyard and adjacent buildings. This dramatic sweeping glass curve breaks up the potential imposing mass of a simple rectangular building and even this element is partially segmented by a short span brick wall serving as enclosure of an interior space for

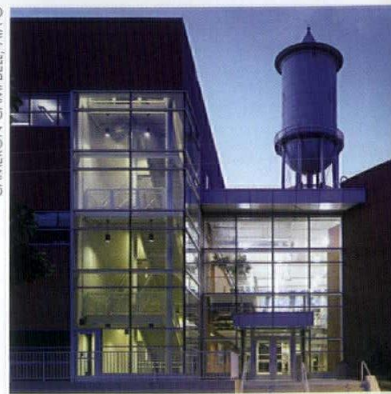
engineering displays. This architectural feature including the auditorium, entrances and main lobby roof were designed with the landscape as an accent and counterpoint to the straight forward main brick clad section.

The interiors illustrate a complete unified appearance with the designs responsive to exterior forms in terms of function and composition. They also reflect the design, engineering and construction methods and materials utilized throughout the building with stark white exposed structural steel beams, columns and ceiling decks clearly visible along with air ducts, sprinkler systems and industrial lighting, emphasizing the clear fact that the building is in itself a demonstration and exploration of the engineering principles taught within.

—Mark Blunck, a devotee of mid century modern architecture and design, hit the mid century mark himself this year and has written nearly 100 articles. He is currently working on several projects conceived 20 years ago and figured it's time to get around to working on them.



CAMERON CAMPBELL, AIA ©



Above: A three-story glass wall expresses vertical circulation as a counterpoint to the horizontal configuration of the north elevation paths and the adjacent secondary lobby is positioned directly opposite the main entry point.

Left: The plan illustrates a logical arrangement of classrooms, office space and laboratories in a conventional rectangle with open spaces of main circulation and entry defined by curves and glass.



# Share and Share Alike

WORKING TOGETHER, PAST, PRESENT AND FUTURE



**With an eye toward the future and a foot firmly planted in the past, Iowa State University Extension and 4-H collaborate on a decidedly modern building on Iowa State University's campus.**

Above: From the building's main entry, steel canopy pieces repeat; ribbons of metal push the building into the contemporary stage.

Above right: Across the southern length of the building, the WOW center and steel canopy invite access to the facility. Shared office spaces fill a central volume on the north side of the facility.

**Project:** Extension 4-H Youth Building, Iowa State University

**Location:** Ames, IA

**Architect:** Brooks Borg Skiles Architecture Engineering LLP

**General Contractor:** Miron Construction

**Electrical Contractor:** Meisner Electric

**Mechanical Contractor:** Manning-Seivert

**Electrical Engineer:** Brooks Borg Skiles Architecture Engineering LLP

**Mechanical Engineer:** Brooks Borg Skiles Architecture Engineering LLP

**Structural Engineer:** Brooks Borg Skiles Architecture Engineering LLP

**Interior Designer:** Brooks Borg Skiles Architecture Engineering LLP

**Photographer:** Cameron Campbell, AIA ©

KELLY ROBERSON

Iowa State University Extension and 4-H: the two groups are nearly synonymous with the history of Iowa. Both began as educational outreach efforts, intended to assist members of Iowa's rural community through "learning by doing." While the outreach continues, today both cast a wider net through programs aimed at adults, communities, and pre-college-age kids.

The offices of ISU Extension on Iowa State University's campus, however, were anything but modern and efficient, with several disjointed locations around campus. 4-H toiled in obscurity, too, in a nondescript building. So it seemed only natural when each one needed a new home and a more dramatic presence on Iowa State University's campus that they partner together. Their new, distinctive building, the Iowa State University Extension 4-H Youth Building on the north edge of the university's campus, connects with those traditional agricultural roots while acknowledging the ever-present, always-changing future.

The new building is at the edge of a master planned courtyard of four buildings, two of which (Extension 4-H Building and the Administrative Services Building) are constructed. The facility gives each group an identity—or front door, if you will—all their own, says Sherwood Adams of Brooks Borg Skiles Architecture Engineering in Des Moines, but consolidates office provisions and resources for greater efficiency.

The architects divided the building into three masses. The front door, located on the south mass or primary face of the building, complements both existing and future plans for the four-building courtyard, with a two-story height of green tinted glass and exterior plaza with open steel canopy. The outdoor space functions as spill area for the interior exhibits, known as the WOW, or Why Opportunity Works, center. That light-filled space,



CAMERON CAMPBELL, AIA ©



sheathed in fritted glass panels, contains an entry, too, as well as a stone terrazzo maze on the floor, depicting the 4-H journey to adulthood. Its exhibits are intended to draw Iowa youth with information on vocational possibilities in higher education, a goal intimately tied with the history of both Extension and 4-H.

The building's center volume, says Adams, separates the public and private operations of the building; it houses joint-use functions such as storage, break room, conference rooms and audio/visual studios. The third, or north, volume contains open office workstations, private offices and conference rooms on the east and west ends; both groups essentially received half that space, says Adams, and share use of copy, filing and reference library functions.

While exhibits tie the past to the present, material choices do, too. Brick, which anchors the glass on the south and metal on the north, blends with nearby campus buildings and a proposed northeast entrance gateway. The north volume is clad with a contemporary ribbed metal panel system with horizontal ribbon windows; inside, the open office area has raised access flooring throughout for state-of-the-art cabling and power flexibility and indirect lighting for ergonomically improved viewing of technology screens.

By pooling resources, both Extension and 4-H ended up with a building that far exceeded what they could have accomplished alone, says Adams. And that, it seems, is the primary lesson in the lifelong learning both groups promote: the power of two is much greater than the power of just one.

—Kelly Roberson is a freelance writer from Des Moines.

Left: Outside the south volume, the steel canopy is intended as shade for spillage from groups that tour the WOW center's exhibits.





The two-story volume in the building's entry spills light into the space. Neutral colors create a backdrop to the metal structure.



# Lab Adaptation

A UNIVERSITY LAB IS RETOOLED TO ACCOMMODATE THE NEW TECHNOLOGY THAT DRIVES ITS RESEARCH

***A facility designed to accommodate research using large equipment, scale models and enormous amounts of water is modernized to meet the needs of new research methods, which rely on computers and human interaction.***

**Right:** OPN created spacious work and meeting spaces at the south end of the hydraulics lab's second floor, where daylight pours in from three directions. At the north end, students, faculty and staff have quick access to the lounge, restrooms and archives.

**Below:** Exterior additions to this Iowa City landmark included an on-grade entry (far left) and a masonry-clad mechanical penthouse.

Slack computers with flat-panel monitors are the tools of the trade for the engineers and students who occupy the University of Iowa's C. Maxwell Stanley Hydraulics Laboratory, which in varying stages of its very gradual construction process, has presided at the confluence of Burlington Street, Riverside Drive and the Iowa River since 1920.

In the late '90s, when the university hired OPN Architects, Inc. to reconfigure the interior space of the building, usable space was being held hostage by obsolete water tanks, pipes, modeling devices and an assortment of other heavy equipment.

What the lab needed were faculty and staff offices, classrooms, lounges, meeting rooms and student workspaces. OPN's plans called for gutting the building. What would remain was a solid structure of steel, concrete, brick and glass.

After the installation of new mechanical and electrical systems, OPN's open floor plans took shape on the upper floors, providing roomy workspaces, none of which are far from windows, meeting spaces or other students, staff and faculty.



Modern enhancements include industrial lighting fixtures, simple veneered plywood walls, carpeting in offices and meeting rooms and, in places where downlighting and ventilation require it, an occasional dropped ceiling.

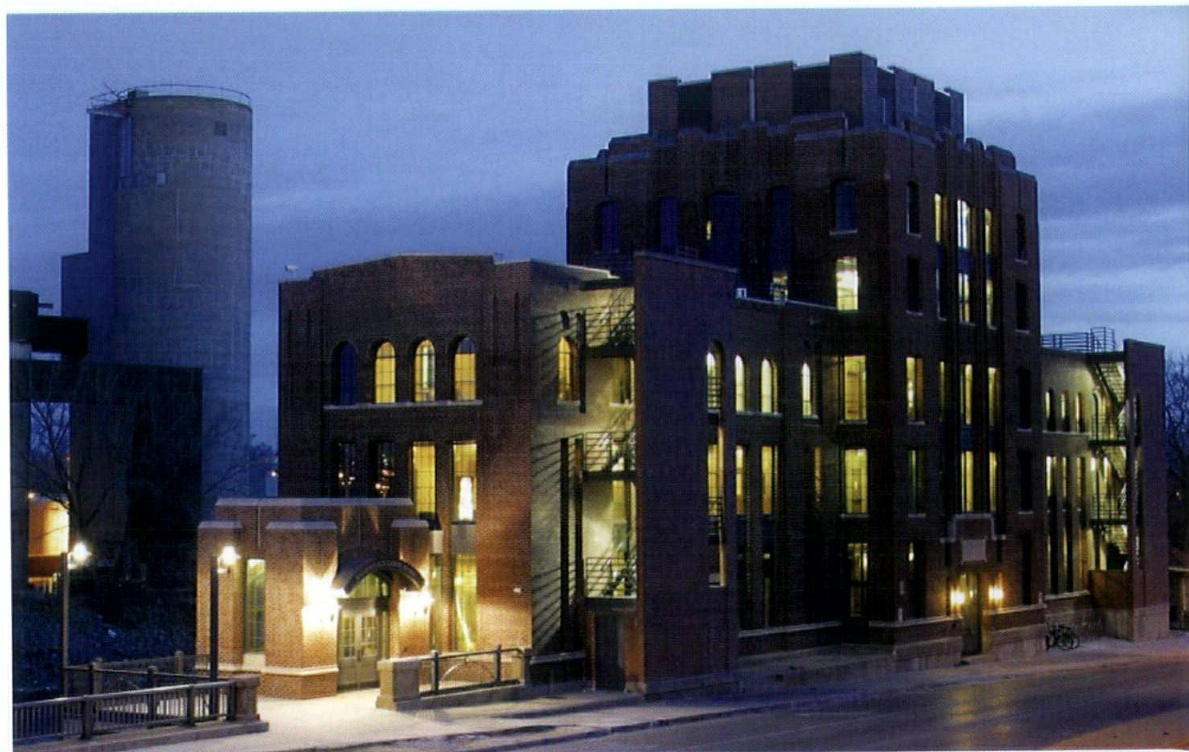
For the most part, the building's steel skeleton, masonry walls and mechanicals remain exposed on the interior. For adjunct associate professor Marian Muste, who has spent almost 15 years working in the building as a student and researcher, these exposed elements help the building maintain the feel of the old engineering lab, which once housed such devices as wind tunnels, a model of the upper Mississippi River's lock and dam system and some unusual contraptions like the "grease interceptor" (tested for Army kitchens during World War II) and "rock sausages," used to guard steam banks from flood surges.

There's also a more practical benefit of having exposed mechanicals. When he's in the first-floor classroom, Muste says he can simply point at the ceiling to show students the basic workings of water and drainage pipes.


Muste points out that in the guest workroom upstairs, visiting faculty and

**Project:** Hydraulics Lab  
Modernization, University of Iowa  
**Location:** Iowa City, IA  
**Architect:** OPN Architects, Inc.  
**General Contractor:** Merit  
Construction Company  
**Civil Engineer:** Shive-Hattery  
Architecture-Engineering  
**Electrical Engineer:** KJWW  
Engineering Consultants  
**Mechanical Engineer:** KJWW  
Engineering Consultants  
**Structural Engineer:** KJWW  
Engineering Consultants  
**Interior Designer:** OPN  
Architects, Inc.  
**Photographers:** French Studios  
Inc. and Brad Causey

ERICH GAUKEL







The new plywood wall panels in this first-floor corridor nearly match the color of the masonry on the opposite wall. Exposed electrical conduit, ductwork and new industrial light fixtures remind inhabitants of the building's history as a hands-on lab.

students can look up from their computers and peek outside every once in a while for an inspiring view of the Iowa River spillway, where thousands of gallons of water pour over the dam every second.

Outside, OPN had two tasks—to find a home for the new rooftop mechanicals and to provide an on-grade entrance to the building. Not an easy task for a building with a simple and symmetrical design which is fully visible from every direction. If not handled in a sensitive way, any additions could have upset the original design.

OPN opted for a masonry-clad mechanical penthouse that has a smaller footprint than the rest of the five-story central tower, which is flanked by three-story wings. The penthouse addition is still visible, but is unobtrusive. Its cornice echoes the one just below it on the original structure.

Because of the sloping terrain, only the north wing of the building provided the opportunity for an on-grade entrance. The symmetry of the massive building is only slightly interrupted by OPN's small entrance cube, which, like the penthouse, is masonry-clad with a sympathetic cornice treatment.

The renovations, completed in 2002, have enhanced the working environment at the lab, which is considered by many to be among the best in the nation, if not the world. Its students, staff and faculty come from around the globe to be here, and OPN's reconfigured spaces will certainly help keep the program vibrant for years to come.

—Erich Gaukel is the editor of *New Horizons* magazine.



FRENCH STUDIOS INC.

Above: In this third-floor break room, which used to house a huge water storage tank, the steel frame, masonry walls and air-handling ductwork are left exposed. Lounge visitors can view the river, part of which flows through the basement through a flume, through original round-headed windows.



# Context, Community, Collaboration

THE KERN CENTER GIVES NEW IDENTITY TO MILWAUKEE CAMPUS

**A complex and involved group of owners and users collaborate with the design team to create an open, lively gateway to Milwaukee School of Engineering's urban campus.**

**Right: The building's diagram includes the iconic ellipse at the northeast corner, with additional masses arranged along a central spine.**

**Below: The elliptical form at the corner of the building provides a signature moment, "a place to see and be seen."**

In academic buildings, a complex constellation of administrators, faculty, donors, neighbors, along with past, current and future students, creates impetus for building that generates a rich, multilayered design process. The Kern Center at the Milwaukee School of Engineering exemplifies just such collaboration between various owner and user groups, the design team and the contractors. The award-winning project carefully responds to its urban context in a sports and recreation facility with a democratic purpose and iconic form.

Located in downtown Milwaukee, the 210,000-square-foot Kern Center occupies a site within the urban campus of Milwaukee School of Engineering (MSOE). According to Jeff Schaub, AIA, project architect for sports design consultants RDG Planning & Design, spaces inside the building were "arranged to take advantage of context," providing open views to the cityscape beyond in key locations.

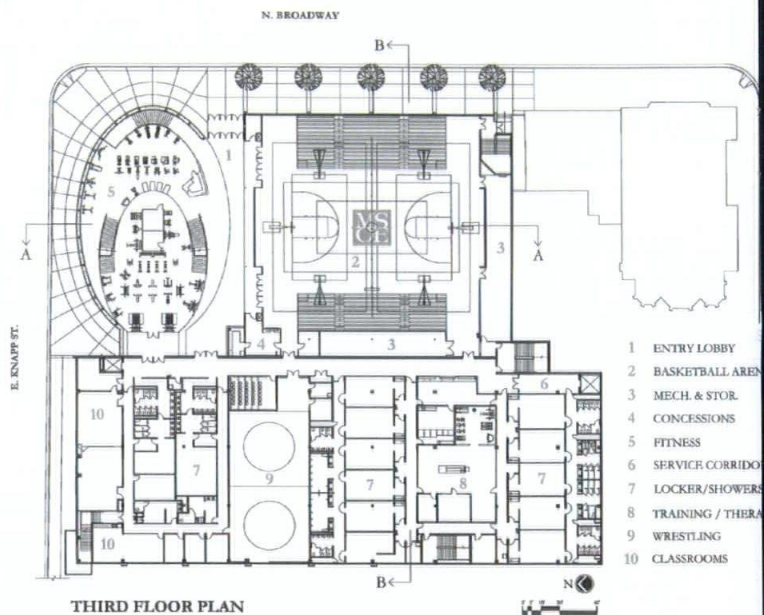
An international design star, a local architect with strong community ties, and major donors played roles in the project's development. In the late 1990s, MSOE retained architect Santiago Calatrava to design an initial concept for the building. Calatrava had just received an honorary degree from MSOE as a result of his work on the Milwaukee Museum of Art and had established

a relationship with the community. At that time, however, the project stalled in response to several issues, including a dispute with a neighboring church.

Uihlein Wilson Architects, led by partner David Uihlein, FAIA, became architect of record and tapped RDG Planning & Design for their recreation expertise. The design team took cues from the sketches Calatrava had done. In the initial concept, Calatrava placed a very iconic form at the northeast corner of the site with a horizontal massing spanning between the existing

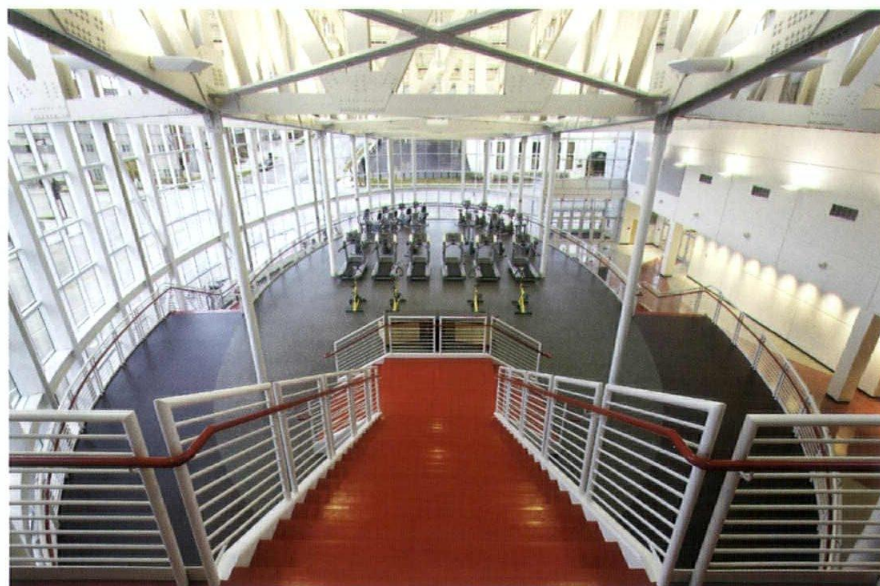
church and the new, elliptical tower. The design team adopted this highly appropriate approach and strived to be a good neighbor thru massing, texture, rhythm and materials. Uihlein's experience and prominent role in the community aided the team as they worked through these issues.

A third force involved in the project was the major donor, Robert and Patricia Kern; Kern has an avid interest in antique auto-



**Project:** Kern Center, Milwaukee School of Engineering  
**Location:** Milwaukee, WI  
**Architect:** RDG Planning & Design  
**Associate Architect:** Uihlein-Wilson Architects  
**Architect of Record:** Uihlein-Wilson  
**Design Architect:** RDG Planning & Design  
**General Contractor:** Hunzinger Corporation  
**Civil Engineer:** Norris & Associates  
**Electrical Engineer:** Arnold & O'Sheridan Engineers  
**Mechanical Engineer:** Ring & DuChateau Engineers  
**Structural Engineer:** Arnold & O'Sheridan Engineers  
**Photographer:** Nels Akerlunc Photography

ANN SOBIECH MUNSON



NELS AKERLUNC PHOTOGRAPHY



Right: The glass ellipse reflects the urban landscape, while massing and material respond to the building's existing neighbors.



NELS AKERLINC PHOTOGRAPHY

mobiles. According to Schaub, "the fact that it's an engineering school, its early relationship to Calatrava, and having a major donor who is fixated by simplistic efficient functional form, all had an impact on this project." As the design progressed, collaboration with the owner/user groups in on-site charrettes enabled the client to have a sense of ownership of the design process. A negotiated construction contract got Hunzinger Corporation, the general contractor, on board early in the design.

Schaub lists several design goals for the project. In addition to creating a signature building, project goals included designing a building that would serve as a

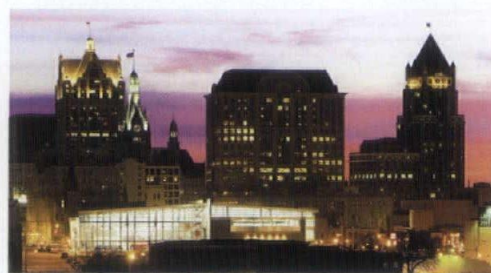
catalyst for recruitment, that would incorporate and expose building technologies, and that would be a responsible, contextual neighbor. The brick, steel and glass building meets these goals. Exposed steel columns and trusses bolster the building's teaching mission, and vast expanses of glass provide views of the surrounding urban neighborhood. Smaller-scaled spaces and masonry walls provide relief from the monumental gridded glass walls at a human scale along the street.

NELS AKERLINC PHOTOGRAPHY

Schaub describes the finished building as "a place to see and be seen." The first stop on campus tours, the Kern Center plays an important role in both the physical and social life of the campus and community.

—Ann Sobiech Munson, CSI CDT, is a lecturer in the Department of Architecture at Iowa State University.

Below: The building occupies a site within the existing urban fabric of the campus and the city.



NELS AKERLINC PHOTOGRAPHY

Left: Exposed structure and forthright materiality enable the building to serve as a learning tool as well as a social center.





# Snowbird

HLKB ARCHITECTURE GOES NATIVE IN PORT ORANGE, FLORIDA

**HLKB Architecture picks up on unfamiliar regional traditions and requirements in Palmer College's Florida campus.**

**Below:** Conscientiously detailed windows allow cool, diffused daylight into the college's classrooms and offices.



PETER AARON/ESTO

Herbert Lewis Kruse Blunck has led the Palmer College of Chiropractic's architectural charge since masterplanning their main campus in Davenport, Iowa. Its recent work for the college's two other campuses, in San Jose, California and Port Orange, Florida, has prodded HLKB to extend their well-established design approach to buildings in the Midwest, with provocative results.

The Port Orange campus is the first of these projects to be completed. Mike Bechtel of HLKB recalls that the designers faced a range of new, unfamiliar environmental and structural criteria. Building in Florida requires careful handling of the ever-present sun, while hurricanes threaten structures with lateral and uplift forces that are mostly unknown in Iowa.

HLKB found little in the way of tradition in the Drivit and tinted glass that made up most of the campus' neighbors. But the buildings of the mid-twentieth century Sarasota School, in particular those by Paul Rudolph, offered a compelling translation of environmental principles into architectural form and style. By adopting the Sarasota principles of shaded glass, natural ventilation, and lightweight structure for the Palmer campus, HLKB found a way to relate to the region's traditions through climate response.

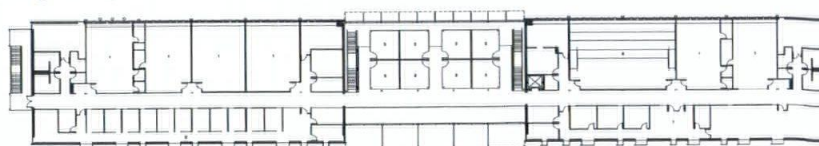
The new college building is a fairly rigorous symmetrical plan, with a glazed lobby set between two rectangular wings. The wings contain classrooms, faculty offices and a library, all arranged along a double-loaded corridor that opens up into the two-story space of the central lobby. While the planning is straightforward, the building's skin is dramatically articulated. The lobby is shaded to its west by a hanging set of metal

louvers, set out from the glazed volume by a frankly detailed steel outrigger. The more solid wing are contained within a structural cage of tilt-up concrete panels that provide a robust lateral stability system. Between the panels, vertical slots bring diffused daylight in through a double layered glass skin. The building glass itself is standard issue, but the slot contain an additional exterior layer of fritted glass. This outer layer transmits sunlight while absorbing and dispersing solar heat gain. While its principle is similar to more complicated layered glass skins in Germany, the



**Above:** View of the Palmer College's layered lobby cladding. While the inner glass is a conventional curtain wall, the outrigger steel structure and aluminum louvers refer to the environmental traditions of the Sarasota School.

**Below:** The college's layout is symmetrical, with two solid classroom and office volumes flanking a glazed, double-height lobby.



**Project:** Academic Building, Palmer College of Chiropractic Florida  
**Location:** Port Orange, FL  
**Architect:** Herbert Lewis Kruse Blunck Architecture  
**Architect of Record:** Farmer Baker Barrios  
**General Contractor:** Brasfield & Gorrie  
**Civil Engineer:** Mark Dowst & Associates  
**Electrical Engineer:** Tilden Lobnitz Cooper  
**Mechanical Engineer:** Tilden Lobnitz Cooper  
**Structural Engineer:** Walter P. Moore Engineers & Consultants  
**Landscape Architect:** Herbert Lewis Kruse Blunck Architecture  
**Landscape Architect of Record:** Lucido & Sole Design  
**Interior Designer:** Herbert Lewis Kruse Blunck Architecture  
**Photographer:** Peter Aaron/Esto

THOMAS LESLIE



Below: Layered, articulate skins that permit transparency and shade place the Palmer College in the tradition of Paul Rudolph and the Sarasota School.



PETER AARON/ESTO

execution here is admirably simple, bringing in daylight while shedding heat directly to the outside.

The Palmer College is an admirable translation of basic environmental principles into architecture, and the richness of its articulated elevations is a remarkable contrast to the generic suburban buildings around it. Its naturally illuminated offices and classrooms provide sensible environments for learning at a very low energy cost, but this performance is neatly integrated into an overall composition; the slots and shading balance their roles as environmental elements with compositional and spatial desires.

This is an unusual building for HLKB in many respects—its location, its environmental response and its symmetry are all departures from the firm's very successful formula for sites and programs in the Midwest. That formula has been ascendant in Iowa architecture for quite a while. But it may be that this southern sojourn will shake up a few of the firm's more entrenched stylistic defaults, not unlike spring break returnees who trade in their "Iowa-nice" slacks and shirts for surfer shorts and tank tops.

—Thomas Leslie, AIA, is an assistant professor of architecture at Iowa State University, where he teaches design and technology classes.

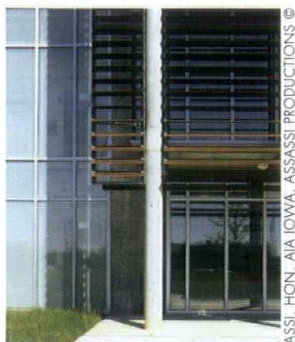


Above: HLKB designed a highly functional, though simple, double skin to bring in daylight while dispersing solar heat gain. These vertical glass windows occur between simply detailed tilt-up slabs, which serve as the building's primary gravity and lateral structure.



# Modern Stargate

A BRIGHT AND SHINING EDUCATION



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

**The transparent, bright, glowing building adds another impressive work of modern architecture to Gateway West Park with clearly expressed materials and function serving as another positive component in the history of Iowa's educational distinction.**

**Above: The use of contrasting expressive materials shows a consistent structural clarity as seen in the column and sunscreen blade detail with clear connections.**

**Project:** John and Mary Pappajohn Higher Education Center  
**Location:** Des Moines, IA  
**Architect:** Herbert Lewis Kruse Blunck Architecture  
**General Contractor:** Miron Construction  
**Civil Engineer:** Synder & Associates  
**Electrical Contractor:** DeVries Electric  
**Electrical Engineer:** KJWW Engineering Consultants  
**Mechanical Engineer:** KJWW Engineering Consultants  
**Structural Engineer:** Charles Saul Engineering  
**Interior Designer:** Herbert Lewis Kruse Blunck Architecture  
**Curtain Wall Installer:** Architectural Wall Systems  
**Photographer:** Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©

MARK E. BLUNCK

Motorists heading into downtown Des Moines from Fleur Drive and points west now enter the business district in a less complicated manner thanks to a street system reconfiguration that eliminated many awkward turns. Upon approaching the downtown district a motorist now views three remarkable works of modern architecture in Gateway West Park. The John and Mary Pappajohn Higher Education Center is a vital component of this expanding modern design pathway to downtown and is situated adjacent to the Meredith Corporate Headquarters Expansion and new Main Public Library creating a brilliant triumvirate of architectural excellence.

In 1998 the Des Moines Projects Task Force determined that the downtown district needed a facility to accommodate the educational and professional goals of the adult work force as an alternative to commuting immediately after work to a distant educational institution. The concept was to provide college courses, and professional and corporate training programs in a highly flexible use building located near the central business district. The center was formulated as a rational approach by eight outstanding institutions in Iowa. The charter members are Drake University, Iowa State University, University of Iowa, University of Northern Iowa, Grand View College, Simpson College, Des Moines Area Community College and Des Moines Public Schools.

The 34,000-square-foot center by Herbert Lewis Kruse Blunck Architecture is a highly detailed human scale three-story composition of layered multidimensional vertical gridded rectilinear forms with an exposed structure and transparent and translucent glass elevations evoking the refined International Style. The modern architecture of steel and glass sits lightly on the land with building elements touching the ground with a minimal imprint.

The center is composed of three visually separate and interrelated sections commencing with a translucent glass and aluminum clad service core enclosing a restaurant, storage and electrical systems at the west end. The multilayered main center section consists of large classrooms along the north elevation, and south facing areas include smaller classrooms and office space along with social and reading areas directly behind the glass curtain wall. The east portion is a sparkling translucent jewel cube measuring 35 x 35 feet with a three-story, north-facing lobby and one-story student lounge, classroom and lecture hall on the ground, second and third floors facing south.

An important aspect of this cubic structure is that the tiered second story classroom and third story lecture hall create a ceiling that steps up, thereby visually opening the ground floor lounge area to the park. The highest tier of the overhead classrooms cantilevers five feet to the

south beyond the clear glass walls of the lounge to provide a covered shaded walkway along the park. This projection of upper spaces over the ground floor along much of the building creates shaded walkways and is essential in achieving the desired light hovering aspect of the building.

A primary goal was to establish an interior/exterior connection to the park and to reveal the activity within during evening hours. The clearest glass was selected for the main section southern elevation to achieve this purpose but this decision required shading to satisfy energy codes and to make the interior spaces comfortable. The challenge, therefore, was to strike an appropriate balance between optimal views and shading. This prominent feature is the sunshade blade system shading the transparent glass along the open second and third story reading and gathering spaces. These Corten steel blades are positioned three feet from the curtain wall and are fixed with their angles ranging from level to 45 degrees in increments of 7.5 degrees. This complex arrangement of the blades was determined by the sun's highest level in the summer and lowest during winter with the various angles blocking 100 percent of the summer sun and approximately 50 percent of the winter sun. The sunshades are attached to a row of 14-inch-diameter compressive strength concrete columns rising an unsupported 30 feet and creating a loggia along the walkway.

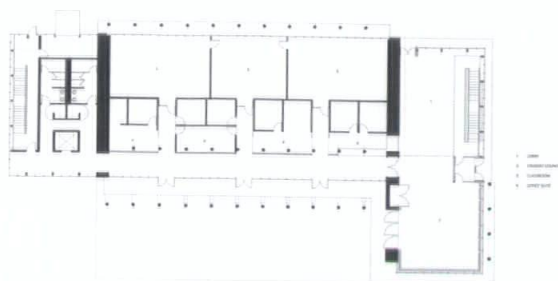
The center can accommodate 450 people and is occupied mainly during evening hours when the interior lighting displays the activity inside allowing passersby to



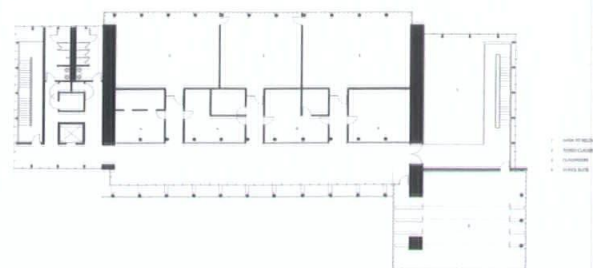
**Above: The lobby staircase at the east elevation is actually suspended from the ceiling with three one-inch steel rods attached at the mid level walkway, further emphasizing the minimal profile of the entire building.**



# FLOOR 1



# FLOOR 2



**Below:** The Corten steel sunscreen blades supported on 14-inch concrete columns will turn reddish brown to complement the park vegetation. An aesthetic benefit is that the various angled blades create a sculptural element along the planar wall.



FARSHID ASSASSI, HONOLULU, HAWAII, ASSASSI PRODUCTIONS ©

observe this interaction. Like all well-executed modern architecture, the structure encloses well-designed and lit spaces with the building envelope a refined container of those spaces.

As the center now accommodates eight educational clients, a high degree of space flexibility was required to manage a wide range of ever changing curriculum and student needs. The main center section along the north elevation consists of large 50 x 100 feet free span spaces with a perimeter electrical access grid and radiant floor heating in the exposed concrete floors. A range of three classroom sizes is utilized rather than dealing with the tedious assembly and take down of demountable partitions in large spaces. The classrooms feature a mobile lectern unit equipped with a variety of audio visual and computer controls that plug into permanently wired projectors and audio components. The center also has WiFi Internet capability allowing students to continue their studies while in the park.

The John and Mary Pappajohn Higher Education Center fulfills the educational needs of working professionals and makes an impressive positive architectural statement to citizens and visitors to Des Moines. Along with the Meredith building and soon to be completed Main Public Library, this latest Modernist work creates an environment for further district development and increases the presence people in an


area that was usually deserted after business hours. The center has skillfully handled the needs of differing educational entities and represents a unique partnership of institutions. In today's hectic cell phone driven, fully wired culture with ever lengthening commutes, the John and Mary Pappajohn Higher Education Center provides access to educational programs enabling professionals to further explore that infinite abyss of human existence.

—Mark Blunck's all time favorite song, "When you're alone and life is making you lonely, you can always go... downtown," still resonates 40 years later from Saturday lunches at Coney Island in downtown Des Moines as a junior high student to weekend excursions into San Francisco as a transplanted middle-aged Midwesterner still captivated by that classic 1964 Petula Clark song.

**Below:** The selection of lobby furniture was a collaboration between the architect and client. The classic mid century modern designs by Harry Bertoia and Eero Saarinen recall the postwar period with organically designed chairs and tables acting as a contrast to the rectilinear modern homes in which they were placed.

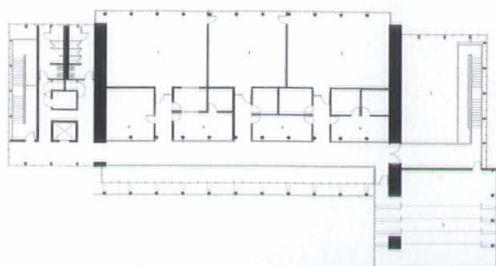




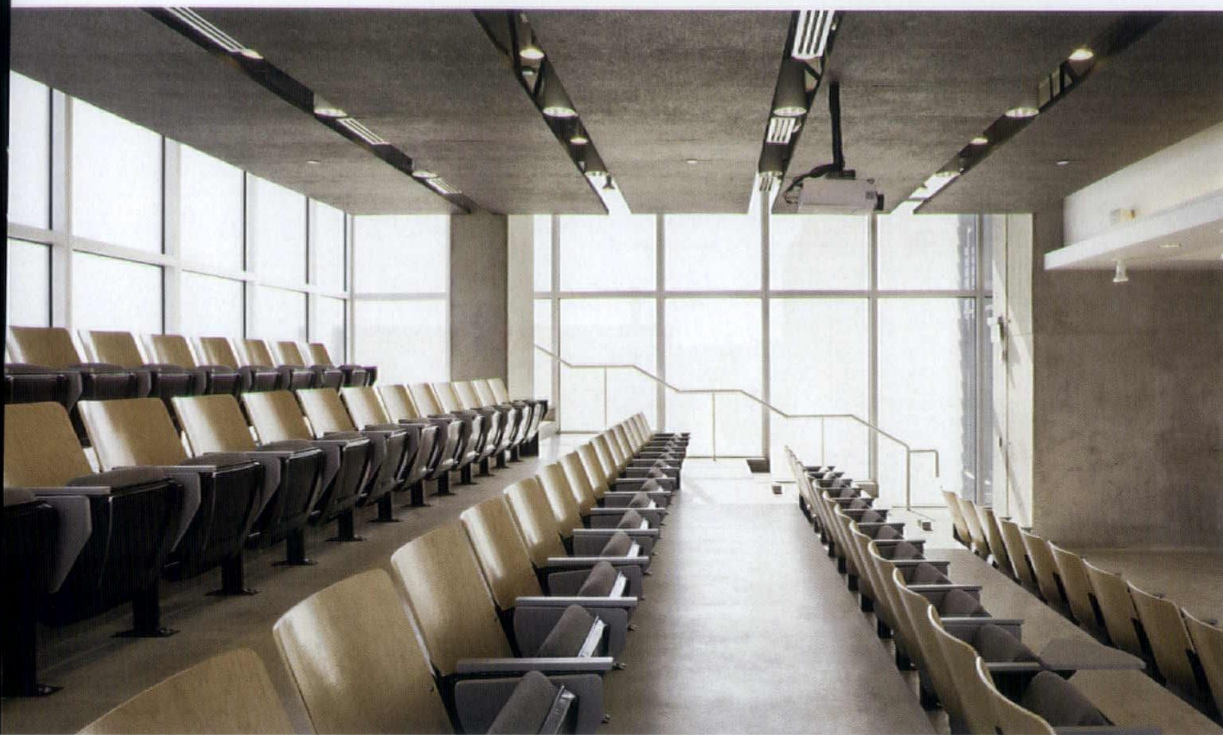
A photograph of a modern building at night. The building features large glass windows and a central glass-enclosed stairwell. The interior lights are on, and the building is illuminated from within. The sky is dark blue. The building has a modern, minimalist design with a grid-like structure of windows and concrete elements. The central stairwell is a prominent feature, showing multiple levels and a person walking. The building is surrounded by some landscaping, including grass and small trees. In the background, a city skyline is visible under the night sky.

At night the center becomes a transparent structure and the tiered lobby sections and stepped mullions reveal the thin concrete floors as another minimal component.





Left: The efficient plan of office spaces and various sized classrooms repeat at each level with the north section of the cubic lobby rising a full three stories.



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

Left: The second and third floor classroom and lecture hall in the cubic section incorporate a stepped thin profile concrete floor enabling visual access with acoustical panels reiterating the rectilinear forms throughout the building.

The center appears as a glowing modern *object on landscape* with multiple layers and grids to create a rational well-conceived facility and the generous use of glass imparts an open airy feel with the interior illumination enlivening the building and surrounding park in the evening.



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



# Moments of Interaction

A NEW SCHOOL OF JOURNALISM BUILDING ILLUMINATES MASS MEDIA CONVERGENCE ON A PERSONAL SCALE.

**The University of Iowa's Phillip D. Adler Building, School of Journalism and Mass Communication, resolves the connections among language arts, library and communications buildings, as well as the disciplines they serve.**

Center: Gray-tinted, aluminum-framed windows visually balance the warm tones of the buff-colored precast stone and medium-red brick. The exterior materials of the Journalism building take their cues from those of the university main library, and maintain a family resemblance with the adjacent communications studies building.

**Project:** Phillip D. Adler Building, School of Journalism and Mass Communication, University of Iowa

**Location:** Iowa City, IA

**Architect:** OPN Architects, Inc.

**General Contractor:** Miron Construction

**Civil Engineer:** Shive-Hattery Architecture-Engineering

**Electrical Contractor:** DeVries Electric

**Electrical Engineer:** KJWW Engineering Consultants

**Mechanical Engineer:** KJWW Engineering Consultants

**Structural Engineer:** M2B Structural Engineers

**Landscape Architect:** Brain Clark & Associates

**Interior Designer:** OPN Architects, Inc.

**Photographer:** Cameron Campbell, AIA ©

In some ways, the University of Iowa's new school of journalism building stands between the past and future of mass communications. The huge information pipelines of yesterday's broadcasts—newspapers, over-the-air television and radio programming—are with every new technology remade into narrowcasts, a thousand streams of more personalized and specialized communications.

Yes, the revolution has been televised. It is also available on your cell phone, your MP3 player, your web browser, your satellite radio, and your personal video recorder.

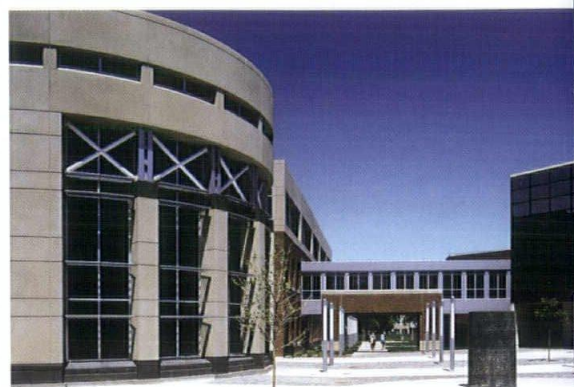
In initial design discussions regarding the \$19 million Phillip D. Adler Building, School of Journalism and Mass Communication, Steve Knierim, AIA, of OPN Architects, Inc., appropriately emphasized the smaller "moments of interaction" the public would have with the facility: Distant glimpses of the "landlocked" structure from across a nearby river bridge, or more immediately from a street located almost too close for comfort, or the welcome feeling of arrival walking down a hill to a plaza, or upon entering a grand rotunda.

Knierim's concept, in media-speak, could be considered a quick-cut edit, a soundbite—a narrowcast.

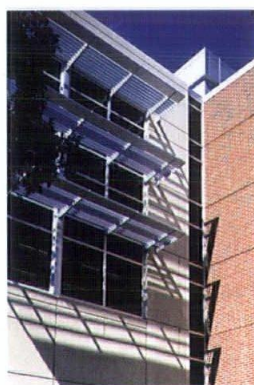
Located north of the university's main library, and linked by a second-level bridge to the Samuel L. Becker Communications Studies building, the Journalism building's design was tightly constrained by railroad and other setbacks, as well as the university's stipulation that any construction preserve eastward views of the Pentacrest, a collection of Beaux Arts-style buildings centered on the state's first capitol building. The 65,500-square-foot Journalism building brings under one roof Departments of Journalism and Mass Communications, and Cinema and Comparative Literature, as well as *The Daily Iowan* student newspaper.

"The idea that all these disciplines can glean information from and generate energy off of one another was important," says OPN project manager Jim Gast, AIA. "It's the combination and interaction that makes journalism something special."

Located at the center of a constellation of language arts and communications buildings, the Journalism building catalyzes a previously under-realized streetscape into



Above: While the rotunda creates a sense of arrival, the second-level "link" bridge allows the otherwise isolated Journalism building to access the loading dock of the Becker communications building. The building's utility vault serves both facilities.

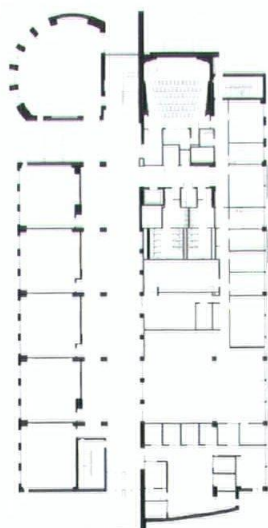


CAMERON CAMPBELL, AIA ©

a welcoming plaza. The designers fully intended that the building's cylindrical main entrance off the plaza would become both anchor and icon for the facility. Whether the rotunda and its companion plaza symbolically evoke places of exchange, information, and democracy, however, is left to academics and future journalists. "Creating a signature element that would anchor the corner really drove the design more than any philosophical consideration of what a rotunda, a cylinder, or a drum might represent," says Gast.

Inside, the Journalism building makes room for the concept of convergence without mandating it. *The Daily Iowan* newsroom, for example, shares with the broadcast studio one of eight audiovisual editing suites. The public is also able to observe newsroom activities through large windows from the atrium. The message? Not only are various forms of media evolving, the walls between publisher and public are disappearing.

—Randy Brown, a freelance architecture writer, lives in Johnston, Iowa.



Left: The ground floor of the three-level Journalism building includes the television broadcast studio, *The Daily Iowan* newsroom and a 63-seat theater-style auditorium. The building as a whole features six digital production labs and 12 digital classrooms.

RANDY BROWN





CAMERON CAMPBELL, AIA ©

Above left: An interior brick wall runs along the Journalism building's north-south axis, and separates public classrooms from private media labs and offices. On the third level, journalism graduate student offices borrow daylight from the central atrium.

Above right: Located on the building's top floor, the journalism departmental resource room offers northward views of the Iowa Memorial Union across Hubbard Park.

Below left: Adjacent to the Department of Journalism offices is the Hall of Fame conference room, used for formal gatherings and dissertation defenses. The third-level room extends beyond the building's footprint and roofline, and is expressed on the brick-faced western elevation as a buff-colored cube. The art installation was constructed of moveable type by building benefactor Lloyd G. Schermer, husband of Betty Adler Schermer.

Below right: Located on the northeast corner, the dramatic three-level rotunda is the primary gathering space within the Journalism building. The study-and-social area features a media wall comprising nine video monitors.





# Kirkwood Re-centered

A RECREATION CENTER FOR A COMMUNITY COLLEGE

**Fulfilling a larger role the recreation center at Kirkwood provides a new entranceway for its community of current staff and students as well as prospects.**

**Below: The floor plan allows for the entire facility to be observed from the control desk. The track encircles the courts, cardio and aerobic workout areas. A large lounge area, called the hang out, boasts a 10-foot projection screen.**

An idea borne years before from Kirkwood Community College's Wellness Committee, the Kirkwood Community College Recreation Center project began in 2002 with a group of users and the architect.

"We involved the people who would manage the facility from the beginning," Lois Nanke, vice president of administration at Kirkwood Community College, said. "We had meetings and discussed a basic plan and the major components."

The substantive areas are the track, courts and student lounge, known as the hang out.

These programmatic elements would be transformed into a series of forms that were to serve as a north gateway to Kirkwood's Cedar Rapids Campus. This facility would also serve as a backdrop for the development of the neighboring landscape. A series of retention ponds with lighted fountains would build on this facility as a campus entranceway.

The role of Neumann Monson Architects was to synthesize these criteria and make an architecture that deepens the relationship between the formal and material language of the building, and the individuals who form its community.

The architect executed these goals in a straightforward manner. This method of creating place is thought to draw back to campus students and staff in the evening and after classes.

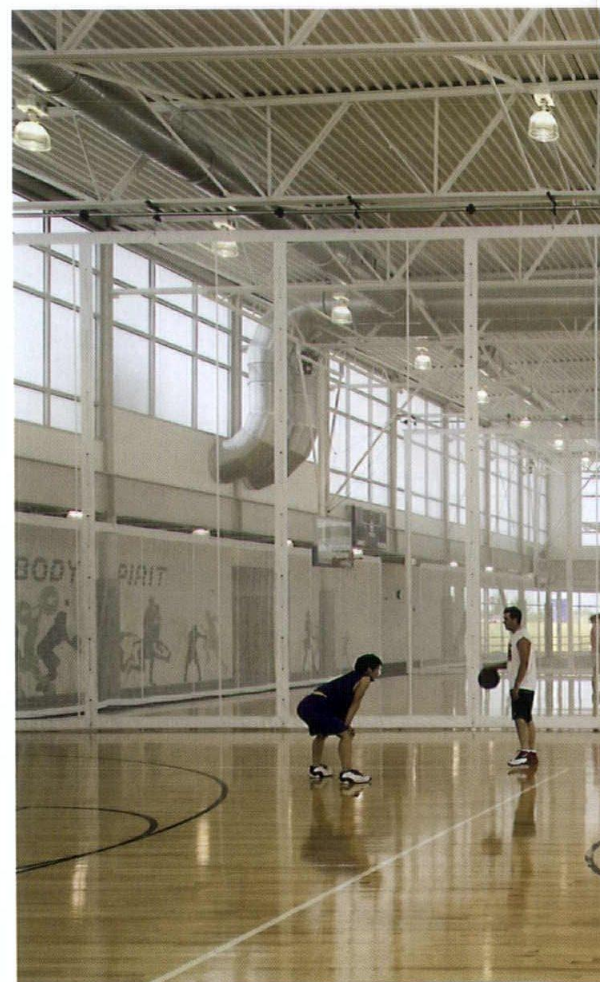
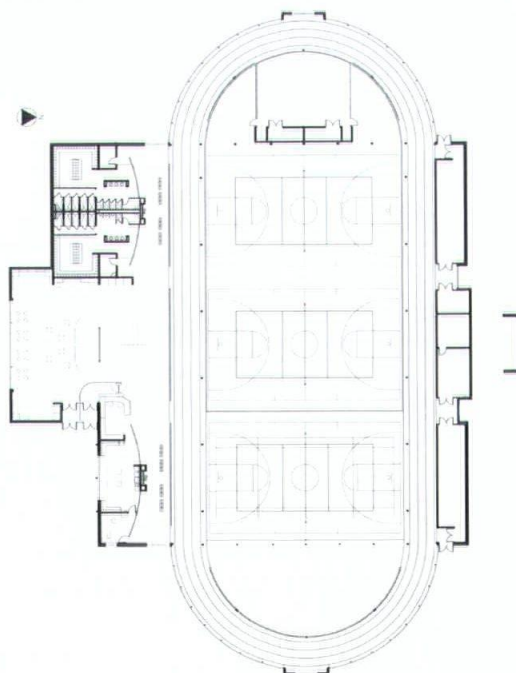
Equally, the facility and grounds hope to attract new students and retain currently enrolled students.

This center would be for student enjoyment and intramural sports events since the athletic teams have a space to call their own. The 200-meter running track is made large enough so the user doesn't feel as though he or she is in a constant turn by encircling three basketball and/or volleyball courts. Two courts have maple floors and one is synthetic so it can be adapted for other uses.

At either end of the oval are two semi-circle areas, one for cardio workouts and the other for aerobics. Movable walls with frosted glass panels allow discretion of opening and closing of the aerobics area.

The expanse is about 43,500 square feet and is lit by day with the aid of a Solera glazing system. This window treatment diffuses the daylight with two panes of glass separated by a honeycomb material, thus reducing the possibility of being distracted by the sun's glare. At night the treatment gives the reverse effect and causes the

**Project:** Recreation Center,  
Kirkwood Community College  
**Location:** Cedar Rapids, IA  
**Architect:** Neumann Monson  
Architects  
**General Contractor:** Rinderknecht  
Associates, Inc.  
**Civil Engineer:** Anderson-Bogert  
Engineers & Surveyors, Inc.  
**Electrical Contractor:** Nelson  
Electric  
**Electrical Engineer:** Design  
Engineers  
**Mechanical Engineer:** Design  
Engineers  
**Structural Engineer:** Neumann  
Monson Architects  
**Landscape Architect:** Brian Clark  
& Associates  
**Interior Designer:** Neumann  
Monson Architects  
**Photographer:** Farshid Assassi,  
Hon. AIA Iowa, Assassi  
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M. MONICA GILLEN





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**Left: Students are drawn to the glow of the building and its setting for evening activities.**

building to glow to the observer outside.

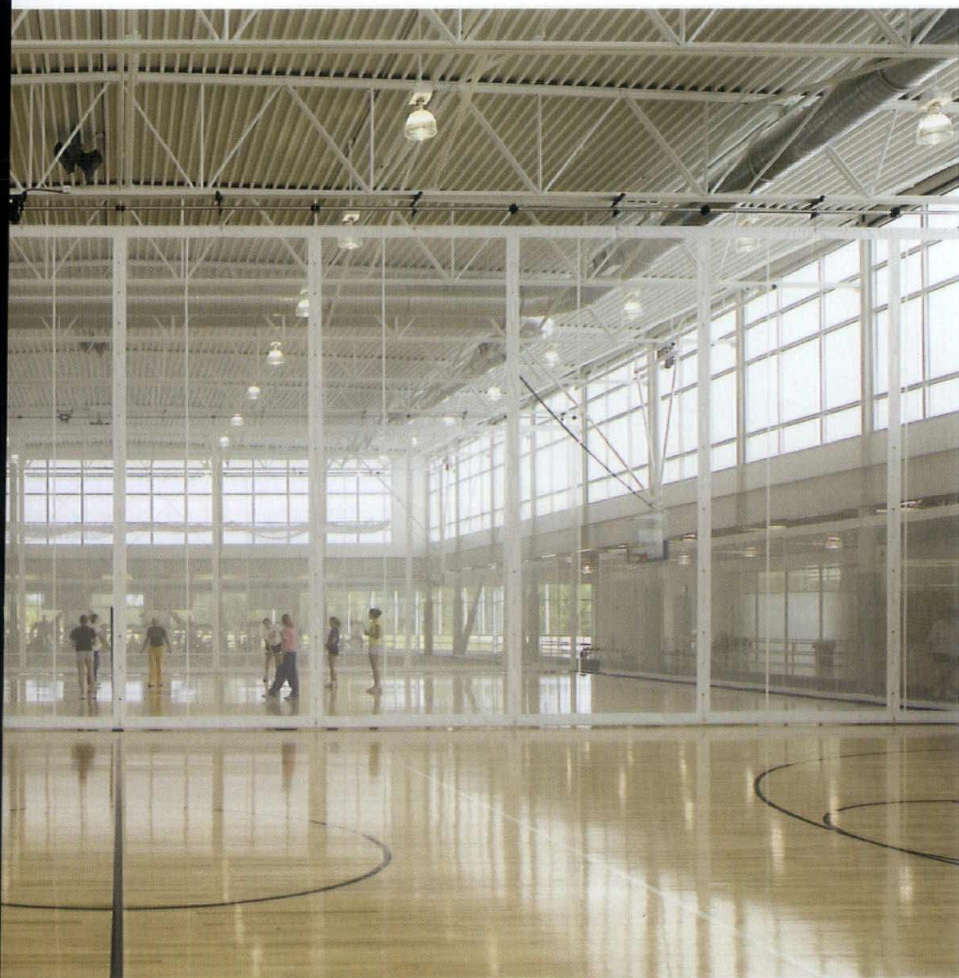
Drawn to the light by night the students come back to campus to meet friends and use the facility. "It is definitely being used as we wanted it to be and there is room for growth," Nanke said.

"It needed to be an attractive facility," Dave Zahradnik, project architect, said. "It invites people, especially at night when you can see what people are doing inside."

The general program of the building was outlined in

requests from the college, which had the foresight to provide a facility for its academic community that would be a catalyst for community growth and engagement. The building fulfills a larger role in no small part due to the fact that the intended occupants and users—students and staff—have taken the building as their own and they give it life.

—M. Monica Gillen lives and works in Ames.



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**Above: A 200-meter running track is large enough so the user doesn't feel as though he or she is in a constant turn.**

**Left: Diffused light provides a setting for athletics, leisure and intramural, that's easy on the eyes.**



# Inside Story

ADDITION AND REMODELING ENTICES STUDENTS TO PUBLIC SPACES FOR COLLABORATION AND COMMUNITY

*The expansion and remodeling of the Seamans Center for the Engineering Arts and Sciences was designed to provide collaborative learning spaces, relieve overcrowding and modernize facilities. A two-story learning center, atrium and student commons were created and a laboratory wing was added.*

Right: A glass curtain wall and atrium provide the bridge between the addition on the left, and the old building on the right. The glass allows light to enter at each floor, where there is open seating for collaborative activities.

Kim McDonald, AIA, had some insight into one problem University of Iowa officials wanted to address in remodeling and expanding their campus Engineering Building.

"People would get lost," said McDonald, manager of the project for Neumann Monson Architects of Iowa City. "I can speak from personal experience as a freshman taking engineering courses....There were lots of corridors but no heart to the building—no central area where students could congregate" or that visitors could use as a landmark to find their way.

Neumann Monson and design architects Anshen + Allen of Los Angeles, California, gave the building a heart. By remodeling and expanding the Engineering Building into the Seamans Center for the Engineering Arts and



Sciences, they created public areas that reflect a trend away from traditional lecture courses and toward collaborative learning.

"We now have a place where students, for lack of a better term, sort of hang out," Engineering Dean P. Barry Butler said. "I will come in

here sometimes late at night or on a weekend and see students...working on projects."

Neumann Monson's role as executive architects grew as the university raised extra money for the \$21.2 million project, which was completed in September 2001. The firm planned much of the existing building's transformation—work that may be even more important than designing the futuristic addition.

The Engineering Building went up in the early 1900s and was added to several times, becoming a rabbit warren of corridors, offices, classrooms and labs. The northeast door, always intended as a secondary entrance, was the main way into the building for almost a century.

To open the building and create public space, a southern wing was fashioned into a two-story learning center, where skylights illuminate tables and cubicles designed for student breakouts. Found space on

**Project:** Seamans Center for the Engineering Arts and Sciences, University of Iowa

**Location:** Iowa City, IA

**Architect:** Neumann Monson Architects

**Design Architect:** CO ARCHITECTS, formerly Anshen+Allen LA

**General Contractor:** Knutson Electric, Inc.

**Electrical Engineer:** Alvine & Associates

**Mechanical Engineer:** Alvine & Associates

**Structural Engineer:** M2B

**Landscape Architect:** RDG Cross Gardner

**Interior Designer:** Carmen Nordsten Igonda

**Laboratory Consultant:** RFD

**Photographer:** Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©



Left: Tie rods that support the awning over the new main entrance celebrate engineering skills taught at the Seamans Center. A wall of laminated glass panels allows sun to flood the addition. They're coated with a ceramic frit to limit heating.

THOMAS R. O'DONNELL

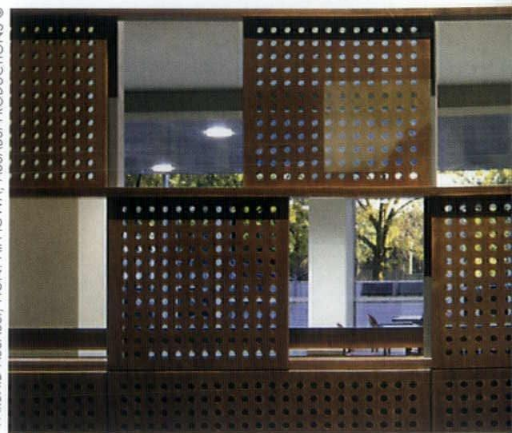




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**Left:** Ductwork running through the new atrium is more than an interesting visual element. A floor-to-floor height of only 10 1/2 feet in part of the original building didn't provide space for ducts. HVAC equipment had to be located in the addition and ducts built to feed the older structure.

**Below:** A wall of glass and perforated, stained maple paneling improves acoustics and provides a visual break between the atrium and the student commons area.



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

the roof of the learning center was fashioned into a patio for a second public area.

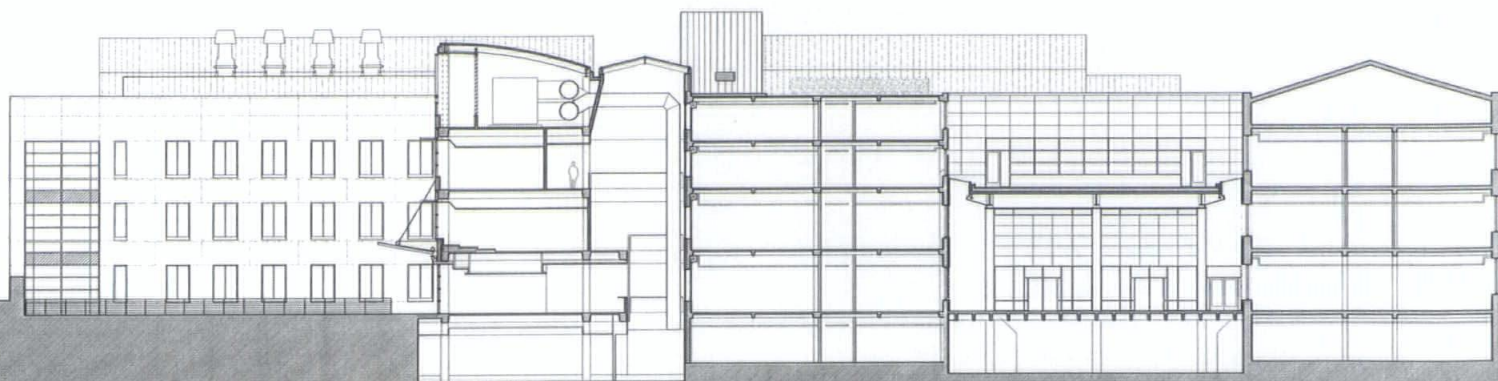
An addition to the south edge of the old building created a new main entrance, leading to a four-story atrium that separates old and new buildings and incorporates a student commons. The popular space "creates a private college environment in a major public research university," Butler said.

Limestone bands and precast concrete echo the original building and the Pentacrest—the five stone buildings at the core of the Iowa campus. But "When you pass out of the immediate visual reference of the Pentacrest, (the Seamans Center) takes on a brand new flavor," said Rod Lehnertz, director of Campus and Facilities Planning. The south entrance is a four-story wall of glass and steel; the west elevation is clad in gray zinc.

The remodeling and additions, including a laboratory wing, added 103,000 square feet of new space and 58,000 square feet of renovated space.

"Once the building was complete we received a comment which we take as a compliment," McDonald said. "They thought maybe we had done too nice of a job. Now they have students from across campus coming to study there."

—Thomas R. O'Donnell is a freelance writer from Urbandale. He is coauthor of a book about playing card construction.



This cross section cuts through the atrium addition at left and learning center at right center.



BY EVAN SHAW

## Harlan and Hazel Rogers Sports Complex Fort Dodge

The Harlan and Hazel Rogers Sports Complex, currently being designed by Architects Wells Kastner Schipper, is an expansion of an existing complex of softball, baseball and soccer fields. The complex already has a strong image in Iowa as it has hosted the Girls State Softball Championship for 34 consecu-

tive years and other major tournaments. The expansion goals include retaining and strengthening its image, improving the entire complex while connecting the old with the new and allowing the facility to host more tournaments as a competitive venue.

The design impetus was to create a "mini-major" theme

park derived from actual major league parks such as Wrigley, Dodger, Yankee and Fenway in combination with design elements such as the "Boulevard of Champions" and the "Hall of fame" which highlight local sports talents and memorabilia. Along with the strong images of these themes, schematic design began with collaboration between A-WKS, the Harlan Rogers Sports Complex Development Group and the City of Fort Dodge. The successful collaboration between these groups from project initiation was paramount in arriving at the design goals, budget goals and strong public support needed for a successful project. ●



## Northwestern College Library and Learning Commons Sioux City

Durrant has teamed with CMBA-Sioux City to build a new 77,000-square-foot library and learning commons for Northwestern College in Orange City, Iowa. Durrant is providing architectural and engineering services for this new facility which will be home to the library's collection and archives, computing services center, writing center, classrooms, lecture hall and coffee shop.

This new Learning Commons will be one facility with distinct components working together to nurture learning at the college. The centerpiece of the commons is a library that will embrace state-of-the-art technology, yet reflect tradition in its aesthetic character and form. The architectural design of the learning commons

reflects Northwestern College's commitment to community and the integration of faith and learning.

The new facility will integrate many aspects of sustainable design during construction and operation.

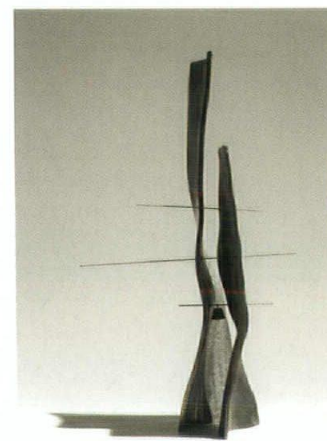
This project, which is currently in development design, is estimated to cost \$14 million. ●



Option 1  
NWCL Learning Commons  
2/9/04

## Glendale Cemetery Belfry Des Moines

*rise fall rise fall rise fall loom...*



Herbert Lewis Kruse Blunck Architecture is currently preparing a series of inquiries for a belfry at the Glendale Cemetery. The intent of this work is to develop an indelible mark on the cemetery ground; sensations. The project will consist of a columbarium and cloak—this sort of coupling is a reference to the corpse and its attendant spirit. Fund-raising for this project will begin this fall.

This work has been commissioned by the City of Des Moines Parks and Recreation Department. ●



BY SHERWOOD ADAMS, AIA



## Masterpiece of the Mississippi

The picturesque community of Dubuque, Iowa, proudly claims this moniker, and rightly so. The National Trust for Historic Preservation recently named Dubuque to its 2005 list of America's Dozen Distinctive Destinations. Settled in 1788 by Canadian fur trader Julien Dubuque, the town showcases three centuries of architectural history on its panoramic Mississippi River bluffs. Taking a ride on the nation's shortest, as well as steepest scenic cable car, you can catch glimpses of Fenelon Place, an enclave of carefully preserved Victorian homes, the Italianate mansion of Mathias Ham, and a classic example of Beaux Arts style, the Dubuque County Courthouse, built in 1891. "Dubuque offers a wealth of pleasant surprises," said Richard Moe, president of the National Trust. "Visitors are first struck by the mighty presence of 'Old Man River,' but they soon realize ... the city's absorbing history, splendid architecture and spectacular setting...." For these reasons, Dubuque was selected for the National Trust's annual list of Distinguished Destinations from a list of nearly 80 nominations from 44 states. Not far from town, is a baseball diamond carved into a cornfield and featured in the movie, *The Field of Dreams*. In the movie someone is asked, "Is this Heaven?" "No, it's Iowa," is the ready reply. Dubuque, Iowa, to be a bit more specific. ●

## Starry Starry Night

Les Brown reminded us, "Shoot for the moon, even if you miss you will be among the stars." Michael Broshar, AIA, vice president of InVision Architecture in Waterloo, Iowa, has developed a certain glow these days. At the most recent national convention for the American Institute of Architects in Las Vegas, Broshar was elected to a two-year vice presidential term for that organization beginning in December of this year. Broshar is currently serving as a Central States regional senior director for the AIA. A past AIA Iowa president and Young Architects Forum state representative,



he has been active throughout most of his professional career in various leadership roles at the state, regional and national levels. Despite his busy and broad schedule, he still finds time to contribute to his local community as a member of Waterloo's Culture and Arts Commission and by serving on several civic design committees. Mr. Broshar joins the company of other Iowa architectural stars such as Kate Schwennsen, this year's AIA's president-elect and soon to be 2006 national president, and his father, Robert Broshar, FAIA, who served as national president for the AIA in 1983. ●

## Mars—Aye/Venus—Nay

The electronic magazine, *CNN Money* recently reported the results of a Gallup poll that asked more than one thousand 13 to 17 year olds, "What kind of work do you think you will do for a career?" When asked to give their top three choices, architecture ranked in the top 10 choices overall, together with teacher, lawyer, doctor, sports, science, business, the military, engineering and nursing. Further analysis of the data reveals a recurrent trend. For boys, architecture was the third most popular answer behind sports and doctor. For girls however, architecture did not make their list. Interestingly, the sexes have consistently chosen different fields ever since the survey was first conducted in 1977. For instance, the military has never shown up on the top 10 career choice list for girls, while it has always for the boys. Similarly, nursing has never appealed to the boys while being a continual chart topper for the girls. *Viva la différence?* ●

## Is It Hot Enough?

It is unlikely that architects are the focus of target audience lists or consumer spending focus groups. So it is enlightening to uncover a list of what the current really-hot-must-haves are for the architectural demographic. The following is a list of the most recent bestsellers as reported by the AIA Store, the retail division of the American Institute of Architects.

### Ready Reads

1. *Guidelines for Design and Construction of Hospital and Health Care Facilities*, by AIA/Facility Guidelines Institute (AIA, 2001)
2. *Harry Potter and the Half-Blood Prince*, by J. K. Rowling (Scholastic, 2005)
3. *Kite Runner*, by Khaled Hosseini (Berkeley Publishing Group, 2003)
4. *The Architect's Handbook of Professional Practice, Update 2005*, by AIA/ed. Joseph A. Demkin, AIA (Wiley, 2005)
5. *Phaidon Atlas of Contemporary World Architecture, Travel Edition*, edited (Phaidon Press, 2005)

### Cool Curios

1. AIA logo ballpoint pen with laser
2. AIA logo sketchbook
3. AIA logo business card holder, leather (adobe)
4. Wooden block puzzle
5. Piet Mondrian tumbler, 14 oz.

*You too can be the trend-setting hipster in your firm if you rush out and get yours now!*



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

## Engineering Teaching and Research Complex, Hoover Hall

**Exterior masonry:** United Brick and Tile; **Metal panels:** Pohl; **Curtainwall and windows:** Wausau Window and Wall Systems; **Interior masonry:** Anchor Block; **Carpet:** Bentley Prince Street; **Terrazzo:** Des Moines Marble and Mantel; **Ceilings:** USG; **Auditorium seating:** KI; **Air handling units:** Trane and Haakon; **Plumbing fixtures:** Crane

## Extension 4-H Youth Building

**Masonry:** Glen Gery Brick, Interstate Brick and Grove Masonry; **Metal panels:** Alucobond; **Curtainwall:** Wausau Window and Wall Systems; **Roofing:** Firestone and Academy Roofing; **Millwork:** A.F. Johnson Millwork; **Doors and frames:** VT Industries and La Force; **Carpet:** Interface; **Paint:** Sherwin Williams; **Cellular access floor:** Smed; **Terrazzo:** Hawkeye Flooring; **Ceilings:** Armstrong; **Lighting fixtures:** Ledalite, Lightolier and Louis Poulsen

## Hydraulics Lab Modernization

**Windows:** Efco; **Louvers:** Green Heck; **Doors:** Graham; **Controls:** Johnson Controls; **Signage:** ASI Signs; **Casework:** IEI

## Kern Center

**Miscellaneous metals:** American Ornamental Iron Inc.; **Waterproofing:** Ashridge Contractors Ltd.; **Metal wall panels:** Duwe Metal Products; **Architectural precast concrete:** Gate Bluegrass PreCast Inc.; **Painting:** Hess Sweitzer; **Aluminum framed entrances/storefronts glazing/curtain walls:** Klein-Dickert; **Gypsum board assemblies:** Lange Drywall; **Roofing:** Langer Roofing & Sheet Metal; **Flooring/ceramic tile and carpet:** Lippert Tile Co.; **Structural precast concrete:** Span Crete Industries; **Elevators:** Thyssen Krupp Elevators; **Acoustical ceilings:** VerHalen Inc.; **Loading dock equipment:** Flatley Corporation; **Metal lockers/operable partitions:** JWC Building Specialties; **Terrazzo:** Wisconsin Terrazzo and Tile Co.

## Palmer College of Chiropractic Florida

**Terracotta/rain screen panels:** G. F. Guiraud Freres; **Heat absorbing ceramic frit glass sunscreen panels:** Old Castle Glass; **Perforated fabric sunscreens:** Ferrari Textiles; **HVAC:** Trane; **Curtainwall:** YKK; **Glazing (external/interior):** Old Castle Glass

## Pappajohn Higher Education Center

**Exterior cladding:** Visionwall; **Ceilings:** Hunter Douglas Techstyle

## Phillip D. Adler Building

**Windows:** Efco; **Architectural precast:** Enterprise Precast; **Decorative metal ceilings:** Metal Design Systems; **Millwork:** RCS

## Recreation Center

**Metal panels:** Sobotec Ltd.; **Glazed curtain wall:** Pittco Architectural Metals, Inc.; **Insulated translucent glazing:** Solera; **Exterior sunscreens:** Unicil; **Precast concrete panels:** Rinker; **Sliding storefront system:** Kawneer; **Interior glazed partitions:** Kawneer; **Paint:** Sherwin Williams; **Acoustic ceiling deck:** Villcraft; **Color hardened concrete:** L. M. Scofield Company; **Rubber athletic flooring:** Superior Floor Company; **Wood sports flooring:** Superior Floor Company; **Ceramic tile:** Dal Tile; **Glass wall time:** Walker-Zanger; **Interior rolling shades:** Vimco; **Suspended ceiling tile:** USG; **Textile acoustic clouds:** Wall Technology; **Daylighting controls:** Nexlight; **Casework:** Wood Crafters

## Seamans Center for the Engineering Arts and Sciences

**Concrete pavers:** Wausau; **Cut stone veneer:** Indiana Limestone; **Architectural woodwork:** Graham Millwork; **Solid polymer countertops:** Corian; **Preformed metal wall system:** Rheinzink; **Standing seam metal roof:** Rheinzink; **Aluminum windows:** Moduline; **Wood windows:** Marvin; **Door hardware:** Yal, Von Durprin, LCN; **Glazed aluminum curtain wall:** Moduline; **Ceramic tile:** Graniti Fiandre; **Terrazzo:** Hawkeye Flooring; **Suspended acoustical ceilings:** USG; **Seamless acoustical ceiling system:** Wihelmi; **Acoustical metal ceiling:** Ceilings Plus, Inc.; **Linoleum:** Armstrong; **Carpet, roll goods:** Prince Street; **Carpet, tiles:** Collins & Aikman; **Paint:** Sherwin Williams; **Laboratory casework:** Fisher-Hamilton; **Horizontal louver blinds:** Levelor; **Black-out shades:** Mechoshade; **Classroom tables:** KI; **Fixed auditorium seating:** KI; **Elevators:** Kone

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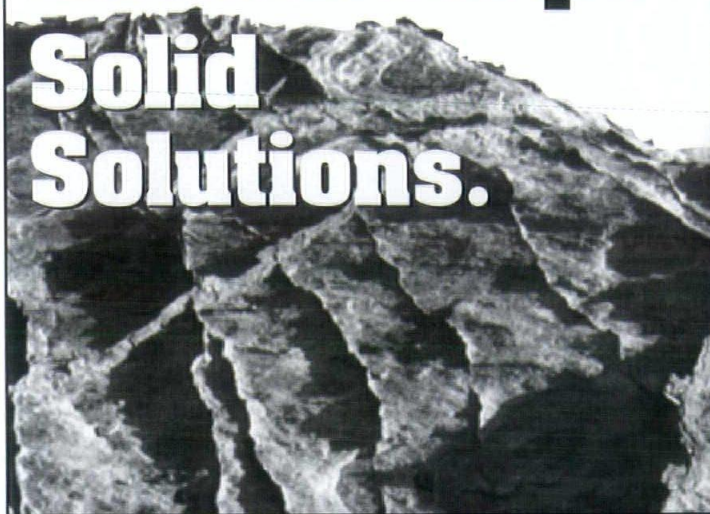
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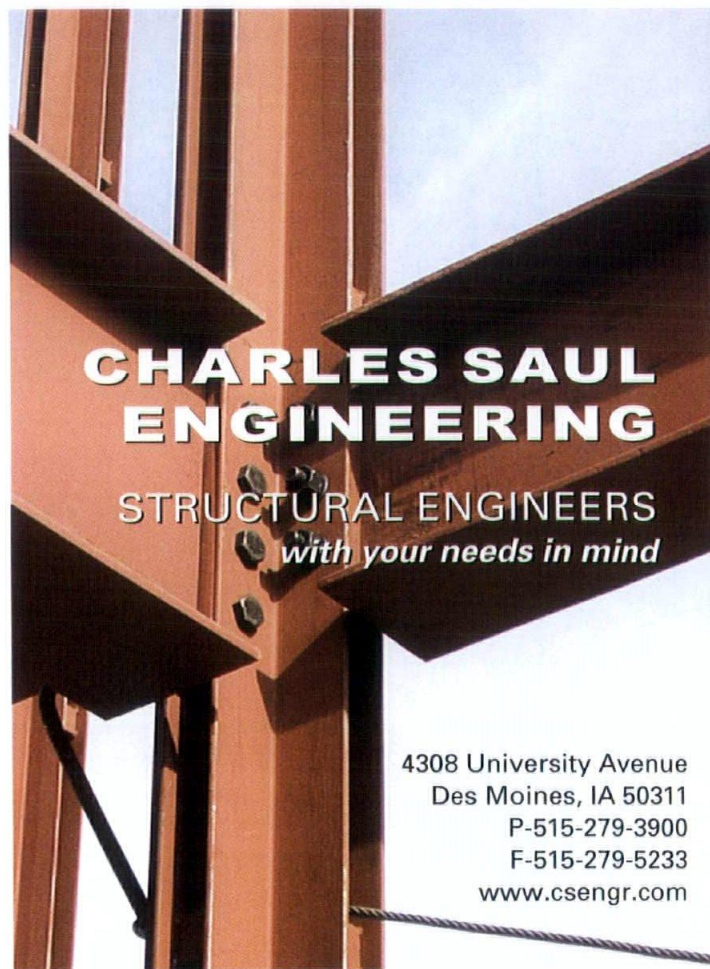
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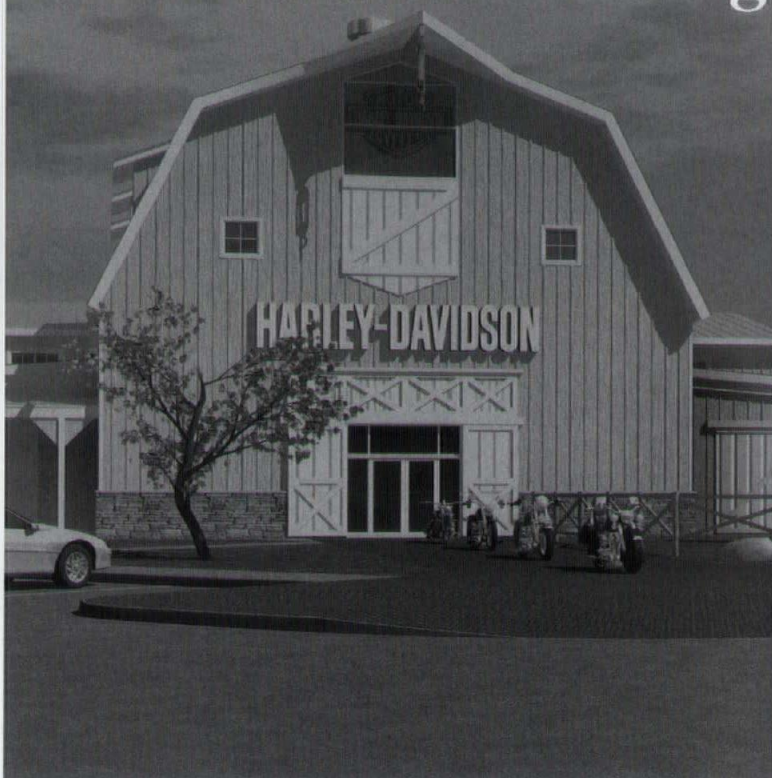
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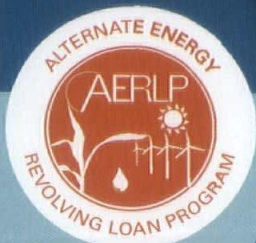
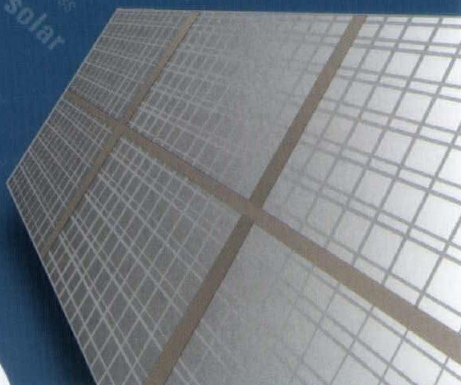
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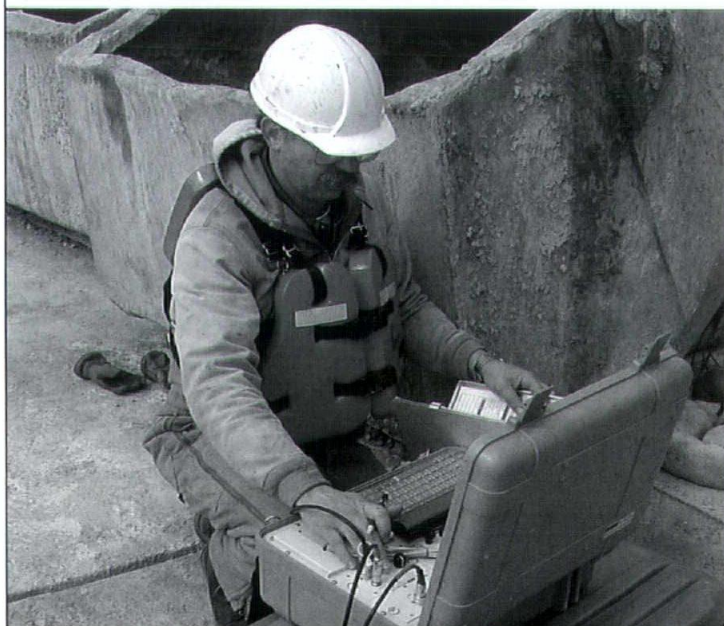
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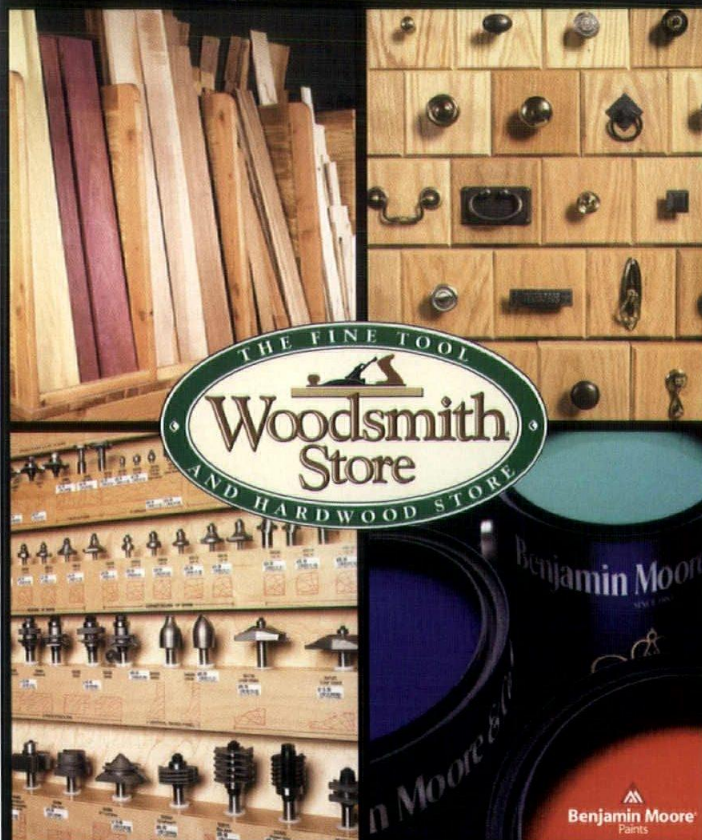
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