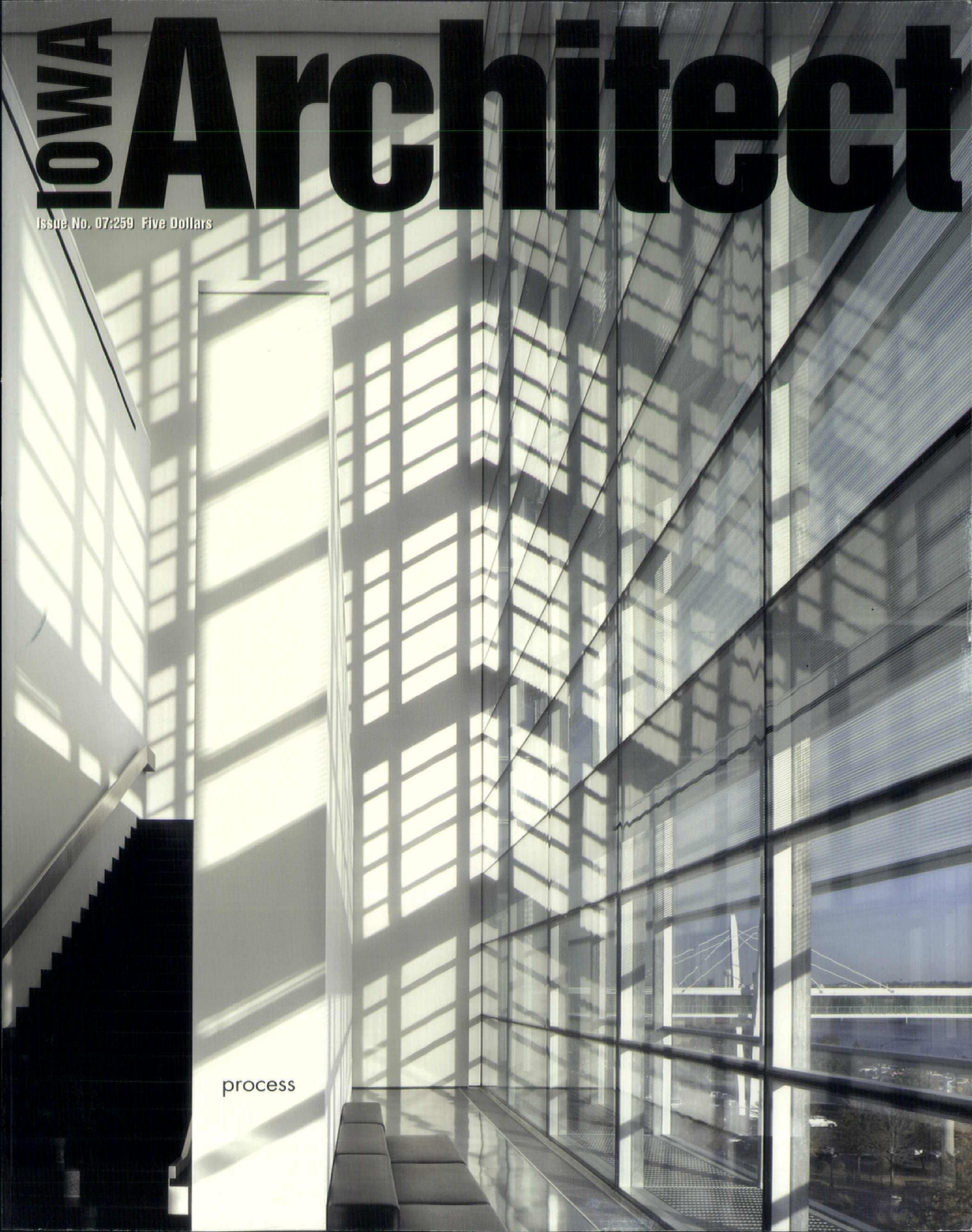


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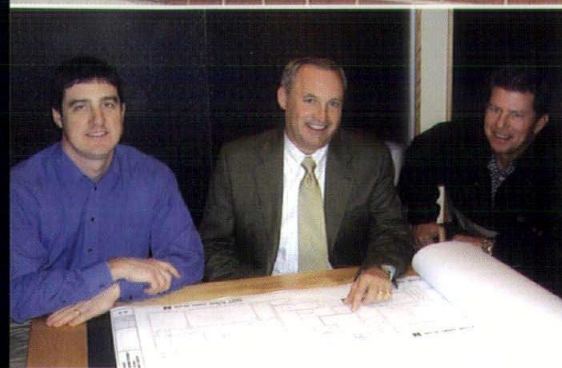
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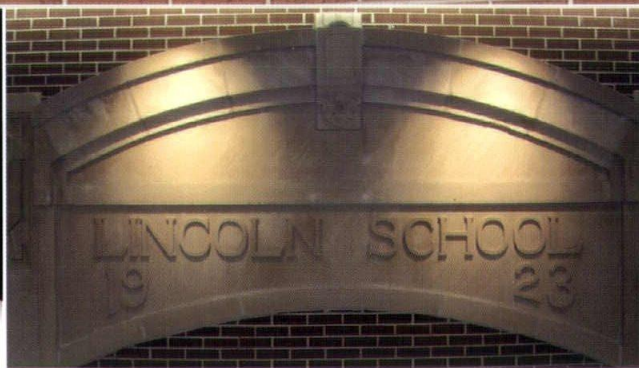


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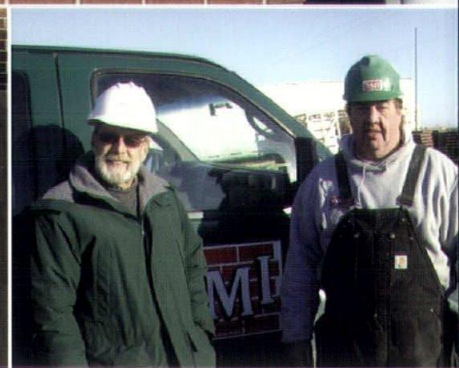
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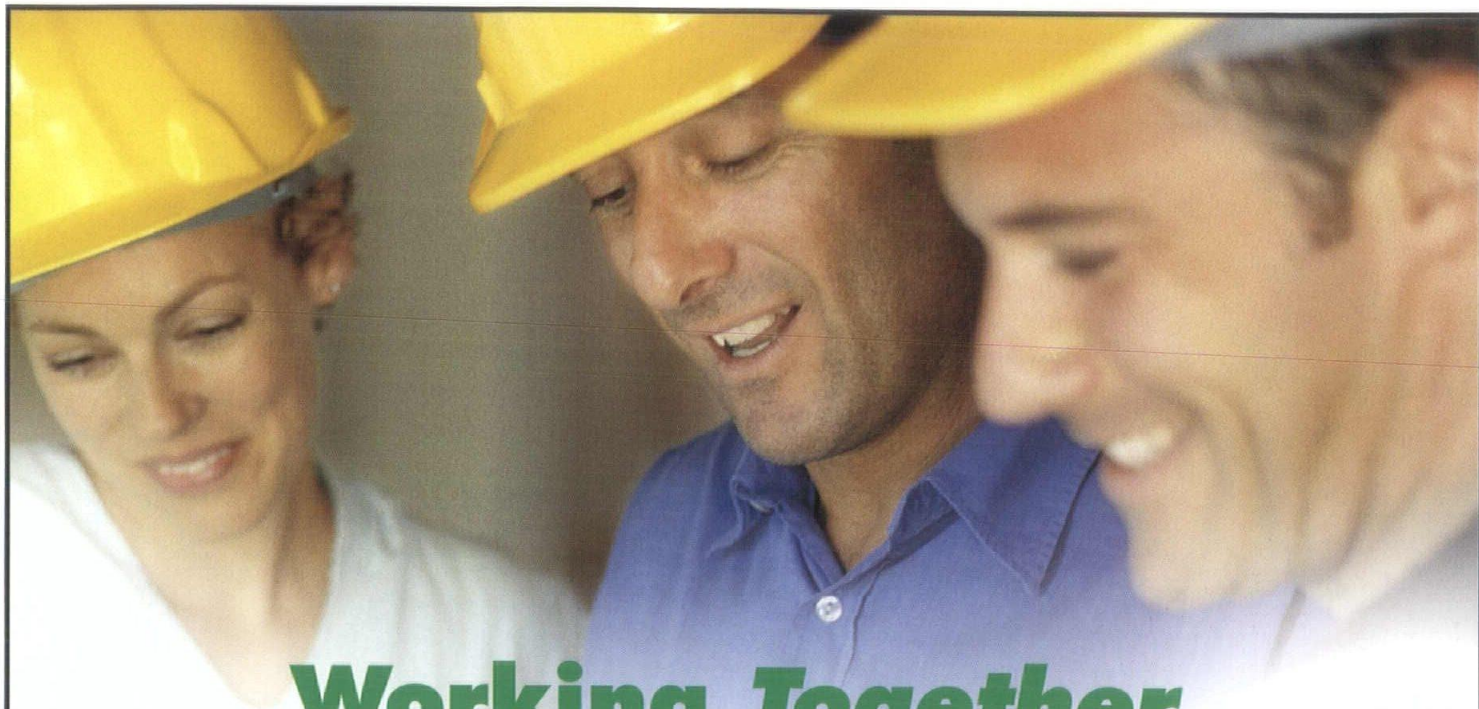
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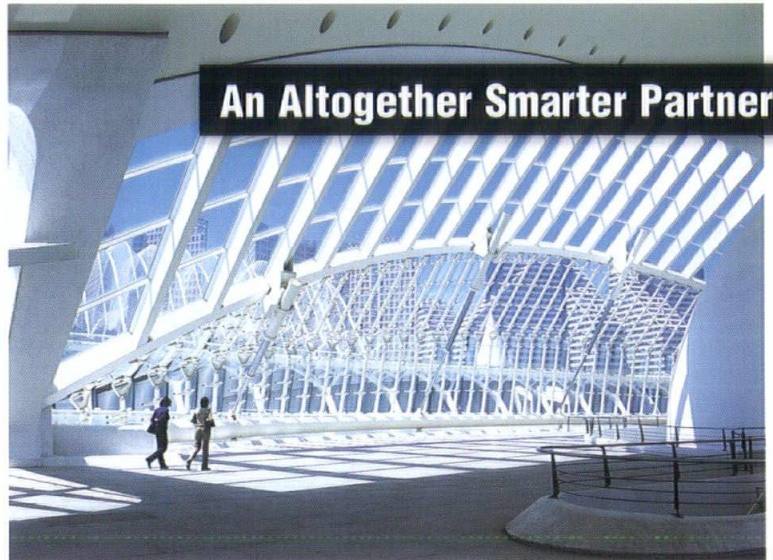
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COVER

Figge Art Museum

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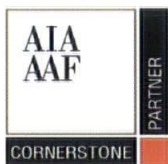
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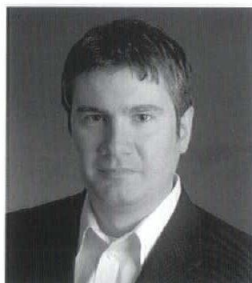
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process



Goethe described architecture as 'frozen music.' It can seem natural to view architecture as mere building...and never ask how it got there. Seduced by the landscape, and in our haste to get to the point, we make a perfunctory scan of the details. But to disregard the rich process by which an idea becomes a place is to miss most of the story. At the end we may know the facts, but never know why they matter.

Architecture is more than a tangible object—it is a long, complicated performance that transforms inspiration into physical matter and place.

Stretched somewhere between concept and construction is a perilous and dramatic journey that the public may often overlook—the *process* of making.

Wikipedia defines **process** (lat. processus—movement) as “a naturally occurring or designed sequence of *changes of properties/attributes of a system/object.*” The projects in this issue of *Iowa Architect* have all changed the systemic properties of the city, organization, populace, client, and/or family for which they were commissioned.

In Davenport, HLKB Architecture and David Chipperfield have realized a keystone for urban redevelopment through effective management. In Cedar Rapids, OPN Architects has re-envisioned its practice. In Iowa City, Neumann Monson has spearheaded the modernization of the mecca of Hawkeye Nation. In Des Moines, HLKB Architecture has wielded the pencil and the hammer in the (re)creation of a building and restaurant. In Prairie City, and other places, Pete Goché is engaged in distilling the needs of a family through multiple investigations into the patterns of their lives. And, lastly, in Iowa City, Neumann Monson proves that the process of reduction often leads to richness.

Channing Swanson, AIA
Editor, Iowa Architect

ADVOCACY

BY M. MONICA GILLEN

Promoters and believers usher transformation
for trade and inhabited areas around Iowa.



Regardless of economic circumstances, each of us seeks to feel comfortable in our environment. Whether we spend time in new, old or up-and-coming neighborhoods or in areas that have fallen on trade and industry hard times, we want to feel at ease where we spend the majority of our day. For most, that time is spent at home or at work.

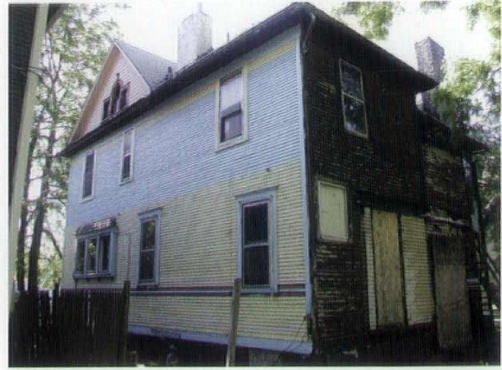
It is the purpose of numerous, dedicated individuals involved with groups like Neighborhood Development Corporation, Community Housing Development Corporation and Central Iowa Habitat for Humanity to build up that which has been run down, replace that which has become outdated and build refuge for someone who needs a hand.



Renovation and addition to the Wherry Building (c. 1887) located along the Sixth Avenue corridor in Des Moines.

Architect: Jeffrey Morgan
Architecture Studio

Before and After: One of nearly 100 renovated,
relocated, or new home projects in Des Moines'
Enterprise Community by the Community
Housing Development Corporation.



The Neighborhood Development Corporation is invested in profitable progress.

The Neighborhood Development Corporation (NDC), which was established in 1999, has a combined mission of retail and housing. The NDC has been involved in varying commercial development projects, which include multifamily rental housing development, hotel development and retail and business development. Connection to these projects varies and can range from assembling land or complete development, including ongoing supervision of commercial development projects. Plans have included a mix of new construction and transformation of existing, often historic, buildings.

According to Matthew Anderson, Economic Development Coordinator for the City of Des Moines, the NDC is financed through an agreement with the City of Des Moines with a \$1 million budget; \$900,000 is set aside for development and \$100,000 is for operational expenses.

To date, the developed and managed projects are retail storefront projects, some of which include apartments on the second level. Another layer of occupancy is provided as retail interacts with the tenants of the apartments above.



*“There are pockets around town that can use a
jump start in terms of economic development.”*

— Matthew Anderson
Economic Development Coordinator





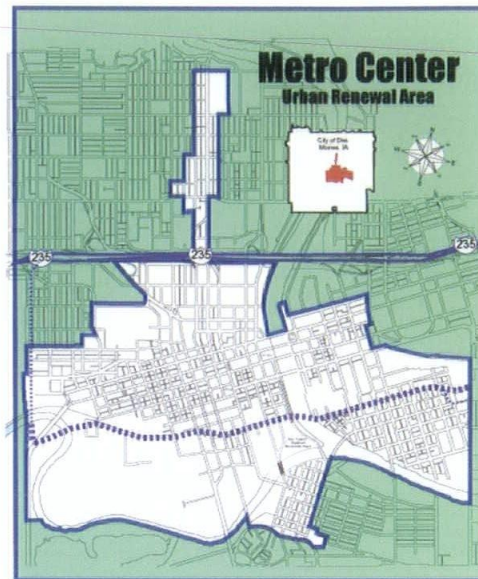
Community process and governmental support is critical to the success of not-for-profit developers and community revitalization.

The Community Housing Development Corporation seeks out housing projects, which benefit the neighborhood

The Community Housing Development Corporation (CHDC), an allied organization of the NDC, was established in 1994. Housing projects are located in the Enterprise Community area of Des Moines, which currently includes five neighborhoods north of the downtown. Over 100 new single-family homes have been built, which provide affordable homeownership opportunities. Two rental projects in the same area for low-income seniors have been developed. One of these is River Trace on Sixth Avenue and the other is the Forest Avenue Townhomes.

CHDC and NDC houses and rental units are available to households that meet low income guidelines for Polk County. Prospective homeowners must not earn more than 80 percent of the area median income and provide proof of this as they secure their own financing, according to Karen Jeske, executive director of NDC and CHDC.

Depending on the market and need, the CHDC secures grant funds from the City of Des Moines if there is a difference in the cost to build the home and what the prospective owner can afford. The result is that the house is sold at an affordable price, lower than what it cost to build, and the city retains a lien on the property for a set number of years. Once the lien is removed, the house can be sold at market rate to any qualifying family, according to Jeske.



The NDC, along with the City of Des Moines, works closely to pursue projects in neighborhoods that are part of the city's broader neighborhood revitalization effort. Ultimately, the NDC Board of Directors selects the project site placement within the community.

The CHDC also coordinates its projects in areas of need. Through its network with other affordable housing providers and the City of Des Moines, the CHDC selects projects to suit public needs. For the most part, the revitalization has taken place in low to modest income areas.

Habitat For Humanity has improved lives one at a time for decades.

Similar to the CHDC and NDC, Habitat for Humanity (HFH) strives to provide housing for those who have endured economic hardship. HFH, a faith-based organization, seeks to enhance the lives of those in great need of a place to call home. The projects are built with volunteer labor and donated materials. The end result is a residence for a family and in many cases a renewed sense of pride.

In Iowa, 36 building affiliates exist to serve 62 counties. Central Iowa Habitat for Humanity serves Story, Hamilton and Hardin counties. In 2006, Habitat for Humanity of Iowa built 70 homes and built 65 in 2005. Habitat serves families that live on 25 to 50 percent of the area median income. Families

Habitat for Humanity is More than Houses

"Habitat's approach to affordable housing also improves neighborhoods and communities. Habitat for Humanity's program strengthens community spirit, increases the tax base, and builds better citizens through the cooperative efforts involved in Habitat construction."

— Habitat for Humanity of Central Iowa

are accepted based on three criteria: the ability to repay a zero percent interest loan, the need for safe, decent and affordable housing and a willingness to partner with not only sweat equity but also credit management education.

John Lott, AIA, of Benjamin Design in Ames, and a group of community members formed a steering committee, which formed the affiliate known as Habitat for Humanity of Central Iowa in 1995. The Central Iowa HFH affiliate has completed 27 homes; of Benjamin Design has been involved with 25 of them. Working alongside partner families, the architects involved with Habitat projects act as guides in the decision-making process. Architects function as facilitators and work to find a design solution that supports the family's habits.

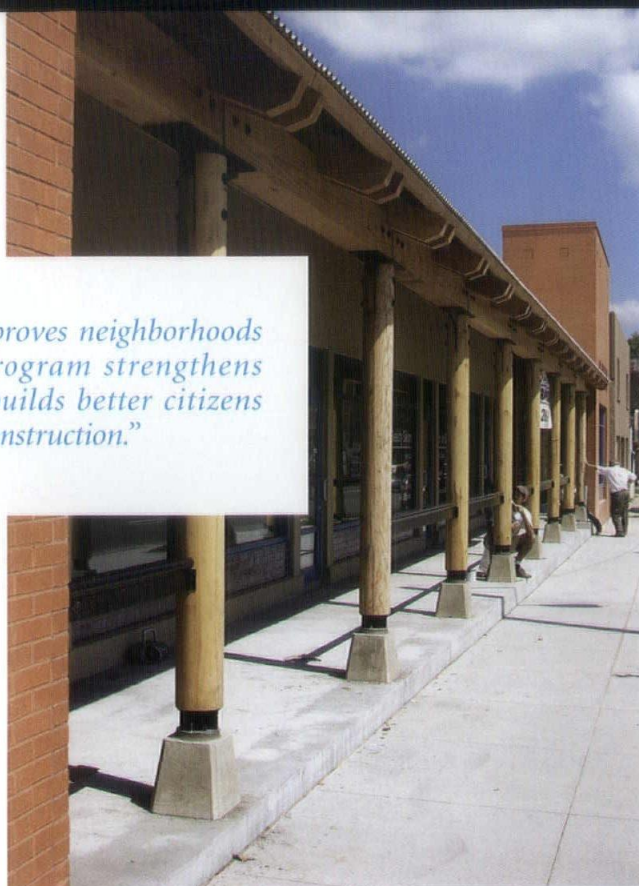
Leading a process that offers choice, opportunity and participation is a benefit to the progression, which begins long before the home is "designed" with the architect's involvement. Partner families and the affiliate select the sites and receive, a "home building manual," a Habitat parameter document that outlines the details of a typical Habitat home. This document is based on methods to allow for the home building process to proceed economically.

In a concentrated discussion, commonly referred to in the design discipline as a "charette," all members of the family and their advocates are involved. Discourse begins on patterns of living. Questions about activities and spaces make for passionate conversations. Partner families are asked to envision their ideal space, what that space would look like and what they would do in the space.

Depending on circumstances and resources, it can take from one week to a year to build a Habitat home. Numerous volunteers participate in the development of these residences; it is a community event from start to finish and beyond. In this sense, it is a community-based design and benefits far more people than just the owner, architect and builder, as is traditionally the case.

The need for revitalization exists in many areas, like the placement of current projects of the NDC and CHDC. Success might be measured by seeing private developers—with a communal-based mindset—follow after these groups into the same locales.

—M. Monica Gillen lives and works in Ames.



NDC's revitalization of the East Grand Commercial corridor in Des Moines includes both renovation and new infill development including the project above, which responds to the prevailing cultural demographics of the neighborhood.

Architect: Jeffrey Morgan Architecture Studio

ALTERNATIVES

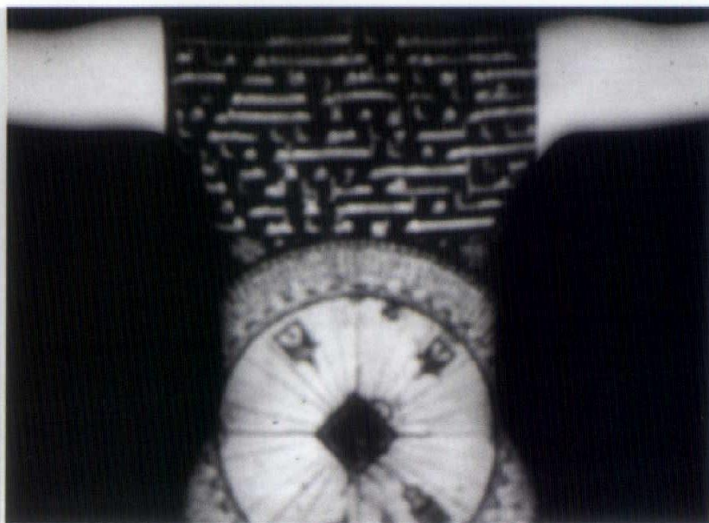
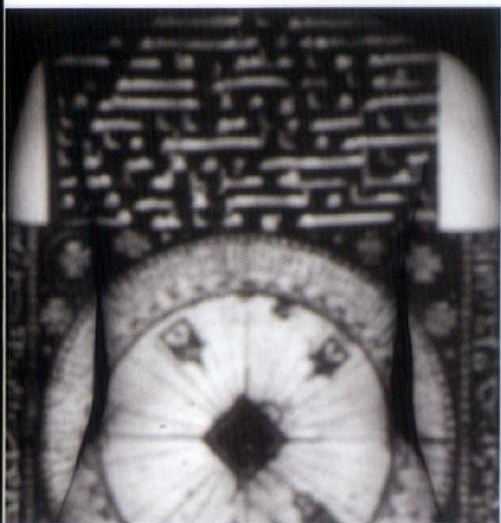
BY JANA WELCH

D E S I R E

The collection of photographs explore the city of Constantinople, Turkey, in a state of transition. There is no true return to a civilization whose time has come and gone. What is left with us is language and physical creations: literature, art, and significant cultural artifacts; most importantly, our memory. There has become a marriage of fact and fantasy—the city laid bare and a Westernized view of the city—continuing to live up to a dream. Constantinople is said to be the city of the world's desire, but it also desires.

Situated on a unique site, Constantinople not only connects the continents of Europe and Asia, but it bridges many ages of desire and mystery. Our remembrance of the city is made of many parts, never as a whole, existing in both material objects and passing thoughts causing us to never relive moments exactly as they occurred. Constantinople carries with it layers and layers of time, culture and experience which adds depth to our own understanding of ourselves and the world around us. Through use of photographic projection onto the body, these ideas and realities of the city were explored.





Changed Vistas

DAVENPORT GAINS A NEW MUSEUM AND A REVITALIZED RIVERFRONT

A collaboration of public and private visionaries gave this riverfront city a world-class museum.

Right: The wide-angled stairs on the first level of the Figge Museum pull visitors to and through the building.

Below right: A smaller, two-story section sits atop a long, lean main building.

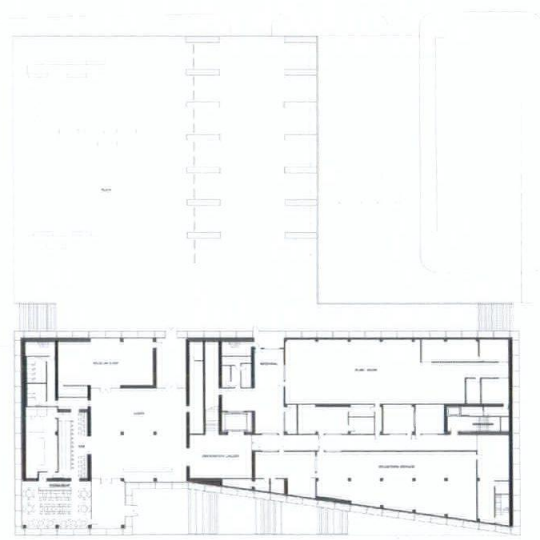
Page through any art history book, and the artists' biographies tell similar tales. The demands of their pursuits often cross with those of daily life, the demands of commerce often clash with creative integrity. The artistic process, it seems, is fraught with the potential for conflict, and the search for equilibrium an elusive one.

Balance, too, can be difficult to attain in museum design. How do buildings, and staff, juggle the constraints of income with the ever-present needs of a physical structure? How does a museum balance the demands for improvements with the fund-raising needed for the purchase of new artworks? In addition, in today's plugged-in, turned-on world, museums—not necessarily the most adaptable structures—face an increasing amount of pressure to quickly morph along with the rest of society.

That was the quandary in which the Davenport Museum of Art found itself. The facility, a combination of an original 1950's-era gallery-oriented building and an education/support addition, was sited high above the Mississippi River, adjacent to a science museum and a theater. In the half-decade after its construction, the programmatic needs of the museum had evolved and expanded. Space was short, and room for required functions, including storage, not necessarily adequate or in some cases entirely absent. The building, too, had declined in the way any facility does over 40 years, and gallery spaces could not accommodate new shows either physically or environmentally.

Initially, says Doug Frey, project architect with HLKB Architecture in Des Moines, the museum pursued a solution that involved expansion and upgrades—until the numbers didn't add up. "The museum board reached the conclusion that the money necessary to bring the existing facility to the appropriate level for the twenty-first century would not be well spent reworking and expanding the old building," says Frey.

At the same time, the city of Davenport found itself at a crossroads. In the same way that the physical structure of the museum had been neglected, so, too, had the riverfront of the city. Local leaders—including Davenport One, a coalition of business leaders, the City of Davenport, and private interests—had just formed the River Renaissance Revival when the museum design committee decided to



abandon its remodeling plans. The museum's bold decision to seize on a prominent urban riverfront site for a new building became the centerpiece of a nine-block revitalization of downtown Davenport, which would lead to a \$120-million investment in new development.

In the same way the Des Moines Civic Center and Nollen Plaza would spawn surrounding renovations and the Nicollet Mall transformed Minneapolis, the museum's relocation—valuable in and of itself for Davenport—had a ripple effect on the city as a whole. "[The museum] was a public-private undertaking in every aspect of its development," says Frey. "It created the kind of value and optimism necessary for the development of the areas around it."

Project: Figge Art Museum
Location: Davenport, IA
Architect: David Chipperfield Architects
Architect of Record: HLKB Architecture
Construction Manager: Russell-Pepper Construction Company
Civil Engineer: Missman-Stanley and Architects
Electrical Contractor: Tri-City Electric Company
Mechanical/Electrical Engineer: Ove Arup and Partners
Structural Engineers: Jane Wernick Associates, Charles Saul Engineering
Interior Design: David Chipperfield Architects
Photographers: Farshid Assassi, Hon. AIA Iowa, Assassi Productions © and Andy Ryan Photography

KELLY ROBERSON



FIGGE

ART MUSEUM

The final piece in the puzzle came in museum board member Tom Figge, who offered to contribute one-third of the required capital. The rest would be matched by a combination of city funds, Vision Iowa grant funds, and private donations. In time, the Figge family contribution grew significantly beyond the initial commitment. The museum now bears the family name.

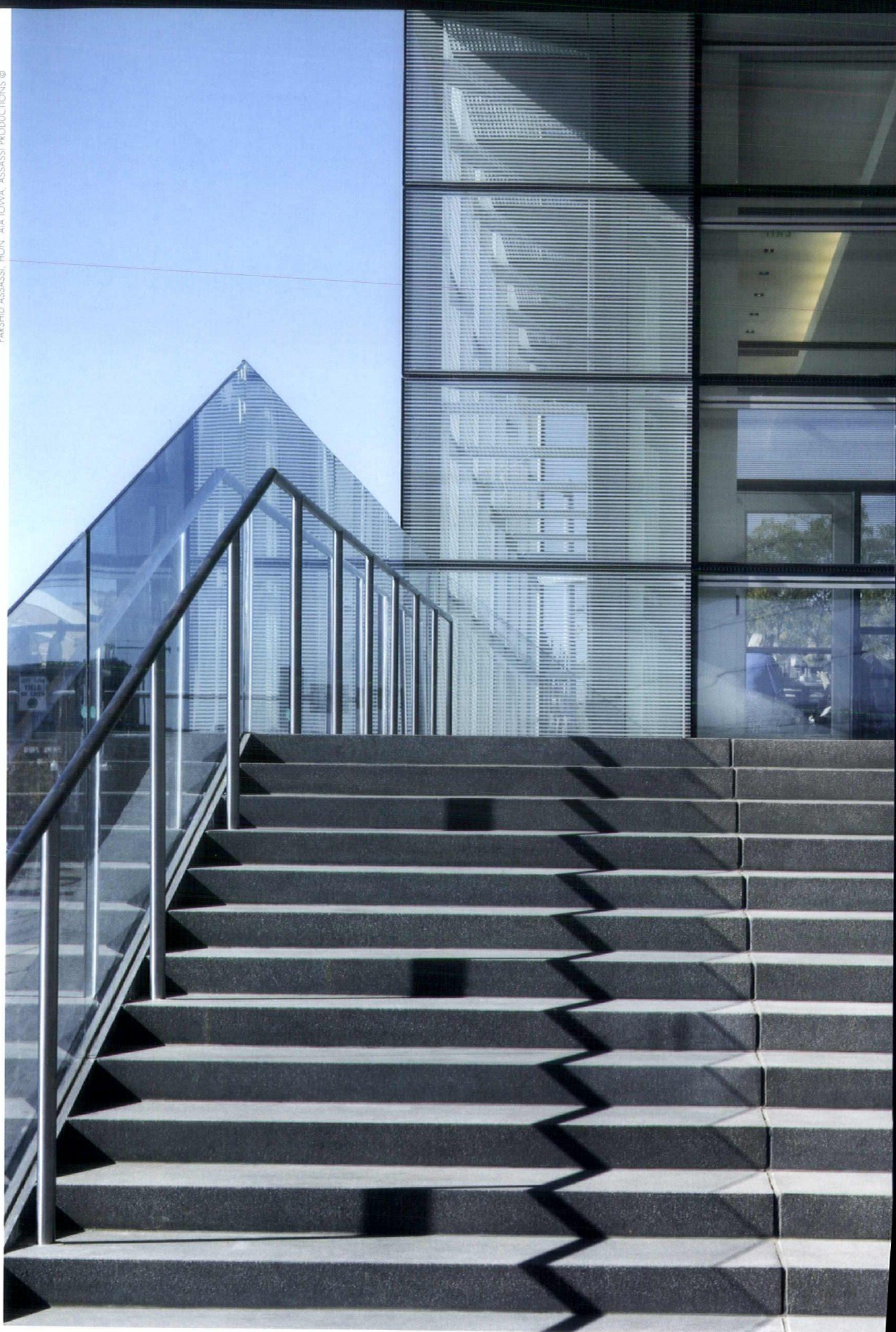
Long, low, and sleek, the new Figge is unlike anything on the Davenport riverside-scape. It could have been plucked from a large metropolitan area—New York, Los Angeles, London, Rome—but its vistas look out onto the Mississippi, with river islands and tug boats in place of urban skylines.

The museum's design committee, which eventually decided on a riverfront site, also grabbed onto the idea of selecting an internationally recognized architect to

design the structure. To do that, they consulted with advisors from the Chicago Art Institute and the Pritzker Prize Foundation, narrowing the long list of candidates to four firms—two in the United States, one in England, and one in Finland. Each submitted an initial design proposal and presented to a live audience in Davenport.

In the end, the design committee selected David Chipperfield Architects from England, in collaboration with HLKB Architecture, architect of record for the project. Engineering was provided by the firms Ove Arup and Partners, and Jane Wernick Associates, London; and Charles Saul Engineering in Des Moines. With HLKB acting as project manager, the four firms worked seamlessly as one team, aided by information technology that only several decades ago would have made the process very difficult.

Above: Transparent and opaque glass create the nearly glowing façade.



Left: A series of steps leads to the building's main entrance.

In addition, volunteers representing the museum as the "owner" were critical to the success of the project, from the original architectural selection process to active involvement in nearly 30 owner-architect workshops, often working long and challenging hours as an integral part of both the design and construction teams. Their efforts provided necessary continuity and key decision-making, often the biggest design challenge for these kinds of public projects.

Chipperfield's design for the Figge created a two-story structure, filled with exhibition galleries, classrooms, administration space, and library, topped with two smaller stories, set off-center and designed for special exhibitions. A double-layer façade creates the illusion of translucency for a building that is largely windowless, due to the functional and environmental needs of museum spaces.

Interior and exterior spaces were created with maximum long-term evolution in mind, says Frey, as circumstances provide or dictate. In addition, the open-joint façade doesn't rely on typical elements that would require replacement—caulking, sealing, gaskets. Modest materials and details were used to create gallery spaces at the lowest cost, with a materials palette that can easily be refurbished or updated over time. Six years after programming began in 1999, the building was completed in 2005 within six percent of its original budget, unadjusted for two years of schedule expansion and construction cost escalation.

Beyond budget management and design accolades, beyond the notion that the building is the key architectural presence on the city's riverfront, the museum transformed what Davenport, and its citizens, thought it could be. By continuing to collaborate—on remodeled historic buildings, enhanced public spaces, a new pedestrian bridge, a possible public park—Davenport continues its regeneration.

And while art usually conflicts with life, in the case of the Figge Museum, art and the lives that created it blended seamlessly. The end result? A building that will forever change the way Davenport thinks of itself and how others will remember this Iowa river town.

—Kelly Roberson is a writer and editor from Des Moines.

ANDY RYAN PHOTOGRAPHY



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



Above top: As with many of David Chipperfield's projects, notably the Figge and the Des Moines Public Library, the external skin is nearly transparent, a detail revealed in this construction photo.

Above: In the entrance lobby, simple forms and colors keep the focus on the artwork.

"Look Through Any Window, Yeah... What Do You See?"

A LIGHT TOUCH

The Hollies—1965

The most interesting characteristic of the cube is that it is relatively uninteresting. Compared to any other 3-D form, the cube lacks any aggressive force, implies no motion and is least emotive. Therefore, it is the best form to use as a basic unit for any more elaborate function, the grammatical device from which the work may proceed.

—Sol LeWitt, New York Museum of Modern Art, 1978

Right: A former dairy warehouse and technology company office has been transformed by an architectural firm for its own use into a conducive space for design collaboration and interaction among staff and clients in carefully placed contemporary elements in this renovated vintage structure.



Sol LeWitt's statement above left on the cubic form—his primary artistic motif—could also be applied to the rectangular form in modern architecture. Perhaps this was not on the mind of the principals at OPN Architects when they were searching for new office space, but their own finished result is certainly confirmation of that design paradigm of the basic geometric unit as the best form to work with for further elaboration.

OPN Architects' previous offices were located in a typical corporate building in downtown Cedar Rapids, but the firm was expanding and more generous accommodations were needed. A primary consideration was that the entire office and studio spaces were to exist on one floor and that the principal offices were to be situated adjacent to the design activities throughout the studio—both of these requirements were impossible in the existing office environment. The search ended with an empty vintage dairy warehouse that had also functioned as a technology company in the 1980s and was empty for two years. While this warehouse would easily meet the overall space needs of the growing progressive firm, a different work *mise-en-scène* was desired to provide as principal Bradd A. Brown, AIA, stated, "a collaborative environment that promotes interaction and exchange of ideas; reinforces a connection between the partnership and the studio and the studio and the clients, new with the old; highlights the contrast between what was and what is; and immerses our clients in the process."

The renovation and adaptive reuse of old warehouses was fortunately not a new project type for the architectural firm. OPN Architects had previously converted a warehouse into condominiums at the Water Tower Place Loft project and executed another conversion for the Henry Russell Bruce ad agency in the renovated Hach Brothers Warehouse. This experience provided them with the knowledge required to implement a personal identity and fulfill the business philosophy of the firm.

The exterior renovation consisted of removing bricks from the main level window openings and adding new industrial glazing to match the fenestration of the upper level, thereby giving a cohesive look to the entire building. In addition to this much needed improvement the corner section was fully opened by creating a two-story window wall treatment at each elevation and one bay in width to initiate an open feel and sense of arrival to staff and clients. An angular entry canopy of steel and laminated glass was added and a two-story gridded signage component with the new corporate logo announces the presence of new occupants. In order to signify an unexpected entry point the door was moved one bay from the corner to begin a different type of path into the building.

The architects wanted to denote a clear differentiation between old and new elements and a critical design narrative was formulated for the interior architecture stipulating that the contemporary components should be completely separate or have only

Project: OPN Architects
Office Space
Location: Cedar Rapids, IA
Architect: OPN Architects
General Contractor: Ryan
Companies US
Construction Organization:
Ryan Companies US
Electrical Engineer:
Nelson Electric
Mechanical Engineer:
Climate Engineers
Landscape Architect:
OPN Architects
Interior Designer:
OPN Architects
Photographer: Mark Tade

MARK E. BLUNCK

a light minimal connection with the original structure. This design imperative definitely makes construction work more difficult, but when fully realized results in a highly satisfactory outcome. The first indication of this desired aesthetic is the double-height lobby entry towering 28 feet high and dominated by a vertiginous angular staircase lightly touching the building's perimeter walls. Inserted into the middle of this space is a deep red six-foot-wide monolithic plane engaging at ground level and rising into the upper space creating a demarcation pathway. At this point it is fully apparent that another design goal is observable and that is the raw finish of the concrete structure, masonry walls and wood beams stripped of their previous paint finishes and returned to their old warehouse patina natural state providing a contrast to the newly added modern elements. As in nearly all industrial adaptive reuse projects the decision to have original materials in their primary state pays homage to the structure's reason for existence.

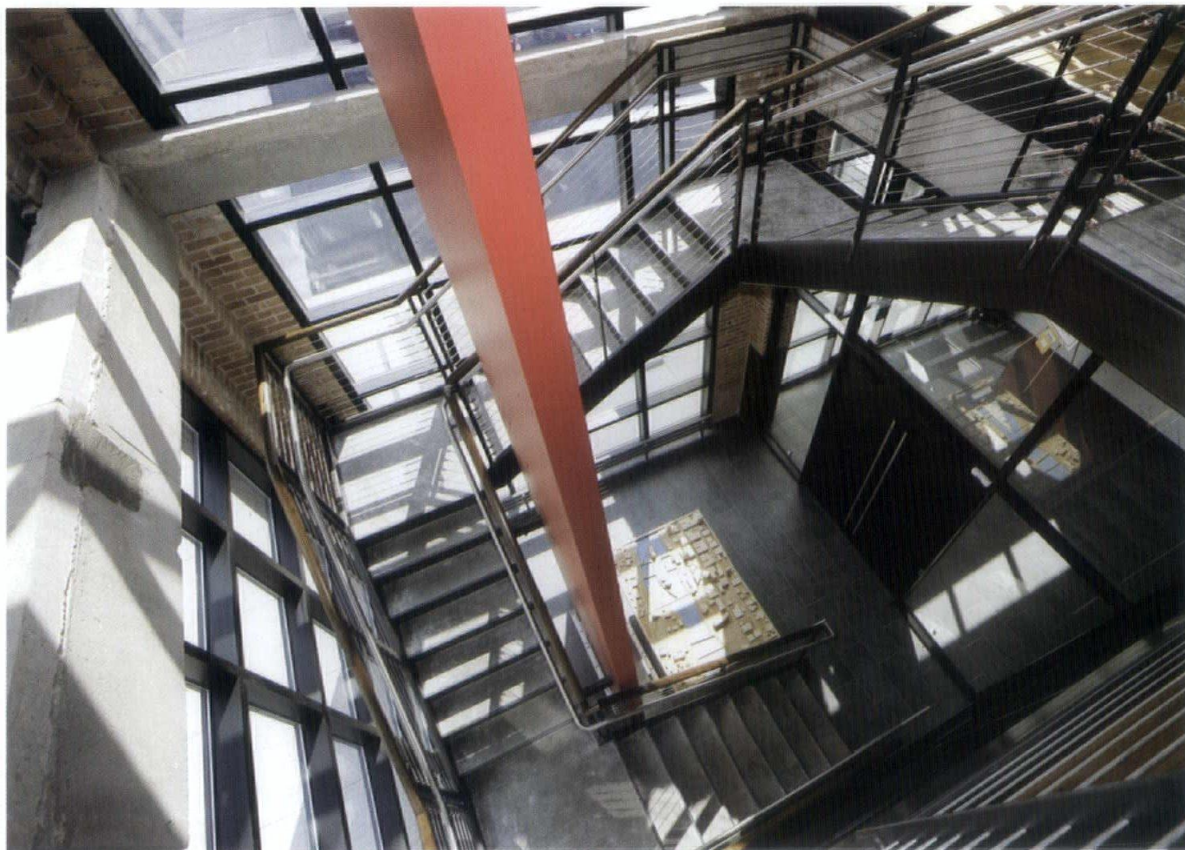
The second level of 10,725 square feet is divided by approximately 4,700 square feet for the lobby, conference room and administrative areas and 6,000 square feet for the large open studio and principal



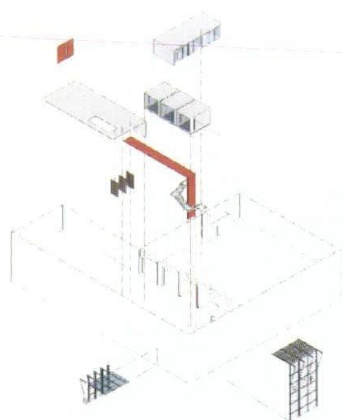
Left: The concept of openness and transparency is immediately evident in the main level lobby with exposed concrete, masonry walls, ductwork, and full-height glass flanking the interior entry door with the six-foot-wide red monolith on the other side marking a sense of arrival.

offices. The most obvious interior work consists of a trio of three connected geometric gleaming white modules, each measuring 11 by 14 feet, functioning as teaming rooms that immediately capture attention and actually appear as floating elements with their shape, color, recessed bases and stopping just short of the ceiling plane. The primary goal of this dynamic architectural move was to interpose a modern composition as a transitional element between the lobby spaces and design studio. The rooms enable separate design teams to inhabit for several days as display boards and presentation materials can be left for long periods, thereby reducing staff time needed for constant annoying takedown and reinstallation. Enough space also exists in these rooms for two projects to be presented simultaneously creating a potential cross breeding of ideas among design teams.

The cubic rooms are visually connected to the lobby



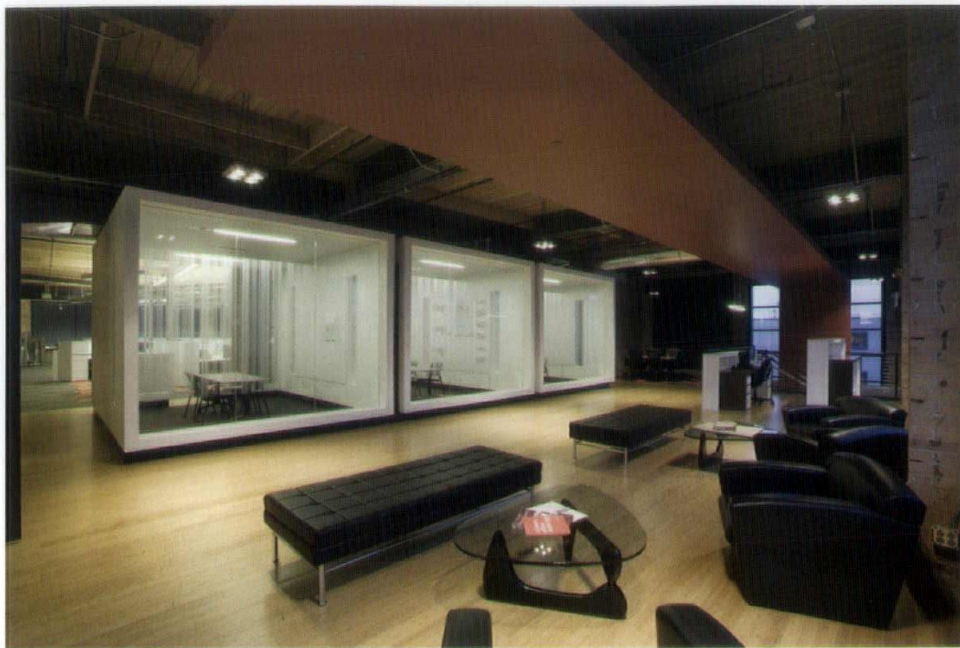
Left: A vertigo inducing image of the modern staircase inserted into the 28-foot-high lobby illustrates the design narrative of new elements being placed in a vintage structure with minimal contact between old and new. The elongated red monolith marks the entry circulation path and contrasts with the neutral finishes of the surrounding materials.



Above: New design elements inserted into the building are the canopy, two-story signage, staircase, red monolith, teaming rooms, principal offices, and conference room pivoting doors.

Right: By using a neutral and minimal color palette, the architects have drawn attention to the existing architecture. This provided an opportunity to introduce color in the form of carpeting and pedestal files as an accent and to connect with the red monolith and roof plane in the lobby space.





MARK TADE

Left: The teaming room trio acts as a transitional component between the lobby and large open studio. The red monolith ceiling extension complements the black leather chairs and benches surrounding Noguchi coffee tables.

Below: The heavy timber structure was stripped of its paint throughout the space and returned to its original warehouse aesthetic and this is juxtaposed with the glass walls and doors of the principal offices enabling a constant collaboration between them and staff.

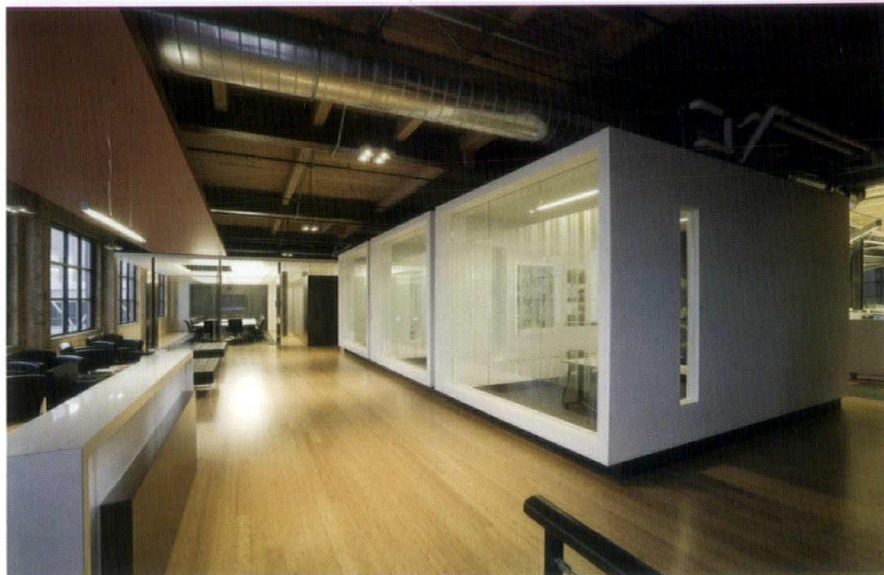


MARK TADE



MARK TADE

Above: The masonry columns were stripped of their drywall and provide contrast with the studio side of the teaming rooms with frameless full height glazing and no doors to encourage staff interaction. A generous amount of display space allows working boards and presentation material to stay in place for days with two projects capable of co-existing with one another.



MARK TADE

with frameless glass partially obscured with vinyl scrims hiding details of what is happening inside, but are fully transparent to the studio space with clear glazing and no doors to promote an overflow of conversation. A subconscious interaction is achieved with long vertical slot windows between the cubes enabling concurrent glimpses into another team's work. In addition to these important design processes, their placement serves a strictly practical function as they hide less than attractive components from the rooftop mechanical units.

The only main space that can be visually enclosed is the conference room located past the teaming modules at the far end of the lobby. This room can be partially or completely closed off with three large pivoting lyptus wood doors creating an extension of presentation space or functioning as a lobby extension for community events.

In their previous traditional corporate space the principals were isolated from the actual design work as their offices were located down the proverbial long hall. This warehouse renovation enabled them to position themselves directly adjacent and be part of the expansive design studio looking inward with no outside windows

and natural illumination provided by skylights. There is no visual separation between these offices and the studio, encouraging collaboration and full awareness of all design phases and processes.

A very interesting aspect of this warehouse renovation is the variety of circulation methods employed to inspire creativity. From the slightly askew street level entry, to an angular staircase rising two stories punctuated by a red monolith, to the slight step up to the trio of floating teaming rooms, and the three conference room pivoting doors, the architects have created for themselves and their clients a unique combination of pathways analogous to the potential creative approaches to an architectural endeavor.

—It was 20 years ago today (well, this year) when Mark E. Blunck spent all his free time completely absorbed in researching and writing his first article on the Butler House. During the last two decades, both the house and writer have added on.

Above: The lobby space utilizes bamboo floors as a demonstration material urging clients to consider environmental alternatives and the powerful insertion of three white boxes as teaming rooms exemplifies the separation of old and new. The rooms appear as though they landed in place from a different time and complement the red horizontal monolith roof element extending to the conference room.

Football Hero

NEUMANN MONSON SCORES WITH STADIUM PROJECT—AND DOESN'T MISS A PLAY

Architects and contractors had to schedule around two football seasons to rebuild stands and replace the press box at the University of Iowa's 1929-vintage stadium.

It's common for architecture firms to work around bad weather, contractor schedules and building code inspections.

But Kim McDonald had something else to worry about on one of his latest projects: Kickoff.

McDonald, a partner and vice president at Neumann Monson Architects in Iowa City, oversaw renovation of the revered Kinnick Stadium, home of the University of Iowa Hawkeyes. The project—an approximately \$88-million overhaul that included demolishing one end of the stadium, replacing its press box and making upgrades elsewhere—had to respect the original brick design that has become hallowed Hawkeye. Perhaps just as important, however, was that construction couldn't interfere with football.

"There was no possibility to have a delay in the project," says McDonald. "We just didn't get it done so we can't have a football season"—there was no way that could happen."

Still, finishing before players and fans invaded was not a sure bet, especially given the project's size: 10 bid packages, 24 contractors and 63 subcontractors. Work had to span the gaps between the 2004, 2005 and 2006 football seasons, wrapping up each fall so games could go on.

One of the first steps to success was hiring a trusted construction manager, M.A. Mortenson Company. "A CM was absolutely necessary on this project," McDonald says. With the huge number of contractors and subcontractors, "You needed somebody to come in and take charge...and that's what Mortenson did and did very well."

It also was clear what part of the stadium needed attention first. The south end zone stands—a collection of pipe and wood—were "falling apart and needed to be replaced," McDonald says. "It was important to address that, and not focus on the luxury suites when you had safety issues for the whole south end zone."

Some utility work and asbestos removal began before the 2004 season, but work really started after the final home game that fall. The stands were already coming down the next day. "It was that tight of a schedule, that we had to do everything now, now, now," McDonald said.

The south end zone represents a huge change for the stadium, and includes new locker rooms for the Hawkeyes, their visitors and referees. There also are new training rooms, offices and other team facilities.

Ornaments bearing the university seal and a huge scoreboard sporting the tigerhawk symbol identify the south end as Kinnick's new "front door." Designers, including Tim Cahill of HNTB Sports Architecture, incorporated a plaza where fans gather before the games. Fans line a promenade and cheer Hawkeye players as they enter the stadium, passing a 12-foot-tall statue of legendary player Nile Kinnick. Inside, there are new restrooms and concession stands. The east- and west-side concourses received similar upgrades, expanding and modernizing facilities that had long been outdated.

The architects and construction managers also decided that replacing the small press box with one stretching almost the entire length of the field would take more than one season, but immediately demolishing the existing structure was out of the question; the team simply couldn't do without it for a season.

Right: The press box above the west stands at Kinnick Stadium includes lounges with windows providing a view of the west side of the University of Iowa campus.

Project: Kinnick Stadium Renovation, The University of Iowa
Location: Iowa City, IA
Architect of Record: Neumann Monson Architects
Sports Architect: HNTB Sports Architecture
Construction Manager: M.A. Mortenson Company
Civil Engineer: Shive-Hattery
Mechanical and Electrical Engineer: M-E Engineers
Structural Engineer: Walter P. Moore
Landscape Architect: Brian Clark and Associates
Interior Designer: Neumann Monson Architects
Photographer: Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©

THOMAS R. O'DONNELL



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



The new Kinnick press box stretches the entire length of the field and provides more space and better facilities for coaches, officials, and print, radio and television reporters.



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

A plaza outside the new south end zone stands gives fans a place to gather before and during games, and to welcome the Hawkeye players as they enter the stadium, passing a statue of famed player Nile Kinnick. During the week, the plaza doubles as parking space.



FAKSHID ASSASSI: HON. AIA IOWA, ASSASSI PRODUCTIONS ©

Above left: The indoor club seating area on Kinnick's lower press box suite level includes a spacious lounge and plenty of television screens.

Below left: Initial concepts for Kinnick Stadium included an upper deck on the south end zone stands, but planners opted to keep the traditional bowl shape that is more in keeping with its Depression-era roots.

Below right: Kinnick's new press box, atop the west stands, includes more than 40 private suites and around 1,400 exclusive indoor and outdoor "club" seats.



FAKSHID ASSASSI: HON. AIA IOWA, ASSASSI PRODUCTIONS ©



Instead, crews built parts of the new press box at each end of the existing, shorter structure during the winter and summer of 2005, McDonald says. "The new one was much deeper, but end zone to end zone, so you're able to build those two sections outside the existing press box and keep that press box in operation," he adds.

Planners initially decided to take the old press box down piece by piece. Instead, they hired Controlled Demolition Inc. of Phoenix, Maryland, and on December 4, 2005, explosive charges cut the supports out from under the press box. It folded over and crashed into a parking lot, saving at least three weeks in the schedule, McDonald says. After that, crews built the middle section of the new press box, connecting the pieces already built at the north and south ends.

The new press box is a monster compared to the old one. Besides new facilities for broadcasting, coaches and officials, it houses more than 40 private suites, creating a new revenue stream for the University of Iowa athletic department. There also are around 1,400 stadium-style "club seats," both indoor and outdoor, that also are sold at a premium.

It's a huge change to a stadium that is pretty much the same as it was when built more than 60 years ago, yet McDonald says his firm strove to stay in tune with the Depression-era design that has made Kinnick a football temple. An initial study suggested installing an upper deck on the south end zone stands, making Kinnick look more like a modern, multitiered stadium. Neumann

Monson's design maintained the existing traditional "bowl" structure and height. With a deck, "You would have been able to get more seats in the south end zone, but it would have been a very foreign" look, McDonald says. "A lot of people thought it was very important to maintain and recognize the history of Kinnick and maintain that bowl shape."

That attention to history extended to the brick built into the expansion and renovation. "We spent a huge amount of time and effort getting a brick blend that would match the existing brick—the 1929 brick," McDonald says. "We had competing vendors, all doing multiple mockups, and ultimately tweaked it enough using today's technology that (we) got a brick that could match."

McDonald probably had as much interest in maintaining the Kinnick heritage as anyone. He attended the University of Iowa and switched to rival Iowa State University only because it had the architecture program Iowa lacked. He even was a Hawk basketball cheerleader for one season. "Always a Hawkeye," McDonald says.

That also makes it especially gratifying for McDonald to use the football season tickets he buys each year. "It's a real good feeling" to sit in the stands, he says. "We got a lot of 'attaboys,'" he adds. "I kind of like hearing that."

—Thomas R. O'Donnell is an Urbandale writer specializing in science, technology, personal finance and architecture.

The Raw and the Cooked

HLKB ARCHITECTURE PRODUCES A REFINED INTERIOR INSPIRED BY THE MINIMALIST CUISINE AT LUCCA

Food and space share an interest in essentials and experience.

Below: The space as found during demolition. This was, essentially, the 'sketch' for the finished interior, keeping the proportions and textures of the side walls as found.

Des Moines' Lucca set new standards for a local restaurant scene that for years had favored quantity above all else. Owner Steve Logsdon has always focused on small, simple plates that concentrate the senses on the experience of taste, rather than on vast steakhouse portions.

When HLKB Architecture was approached to design a new home for Logsdon's latest venture, partner Kirk Blunck recalls thinking "if the food can do that, why can't we do the same thing with the space?" In other words, could the new restaurant's design focus not on decoration, but on experience? The location didn't seem immediately promising. The new Lucca is essentially housed in the remains of a dilapidated nineteenth century commercial building. Previous owners had removed a leaking roof in a misguided attempt to stop water damage, and an adjacent owner had even attempted to purchase the building for use as an alleyway; what Lucca purchased was essentially two long, brick walls. It's hard to imagine a building could be more unloved, but Blunck recalls seeing in the raw, attenuated proportions of the space the potential to amplify something of a pure architectural experience.

HLKB Architecture's strategy was, therefore, to fix what needed fixing and to add what needed to be there to make the restaurant work and no more. While minimalism is often an aesthetic pretense—less, in the words of many a cost estimator, is often quite a bit more—a tight budget here suggested a more pragmatic

minimalism, one in which the designers were pushed to find solutions that literally involved less work, less material, or less intervention. "Not having that much money is a good argument for doing less," notes Blunck, "so let's not do anything we don't need to do." Faced with this sort of fiscal rigor, HLKB Architecture even convinced Logsdon to forgo the clichéd hanging art that seems *de rigueur* in stylish restaurants. Instead, the bare, richly textured brick walls of the original shell form the primary visual elements of the space, and the experience of the material isn't blunted or disguised by anything. Even the scars of previous retrofitting exercises were left in place on these side walls as an almost archeological record of the structure's difficult past. Only at the front, where the elevation was restored to its original composition, and at the rear, where windows that had been blocked up were re-opened, did the building's shell undergo any significant work.

Within the resulting space—18 feet wide by 132 feet long—HLKB Architecture concentrated on providing surfaces and volumes only where function demanded, and delineating these elements to contrast with the rough, textured surfaces of the enveloping walls. Three counters at the front of the restaurant form a bar, a preparation area, and the kitchen itself. All of these are visible from the entire dining space, so that the making of the food itself becomes an integral part of the experience. The counters are all detailed in precise, thin planes of Surell on white-stained ash bases. Blunck notes

Project: Lucca
Location: Des Moines, IA
Architect: HLKB Architecture
Construction Manager: HLKB Architecture
Civil Engineer: Bishop Engineering Company
Electrical Engineer: Action Electrical Contracting
Mechanical Engineer: Punelli Heating and Air Conditioning
Structural Engineer: Charles Saul Engineering
Interior Designer: HLKB Architecture
Custom Millwork: Tony Lisac Construction Company
Photographer: Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©

THOMAS LESLIE



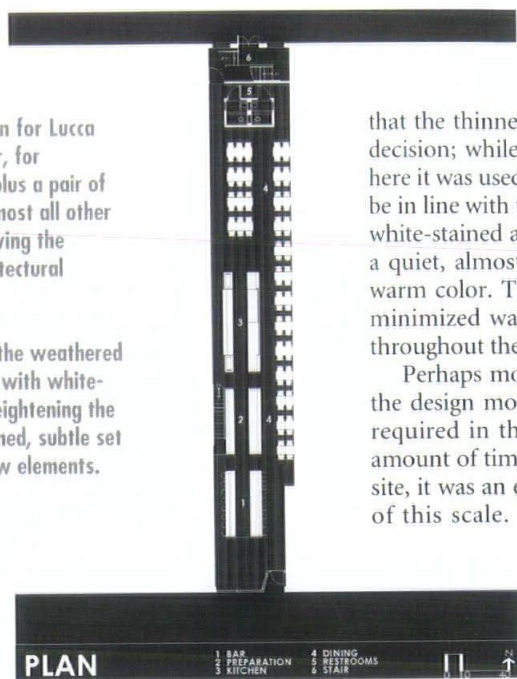


FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

Left: Lucca's exterior blends seamlessly with its historic surroundings, playing down the rich interplay of old and new contained within.

Right: HLKB Architecture's intervention for Lucca involved three fixed counters for a bar, for preparation, and for the kitchen itself, plus a pair of rest rooms in a 'cabin' at the rear. Almost all other functions were served by furniture, leaving the existing side walls as the primary architectural elements.

Below: Lucca's spare palette contrasts the weathered masonry walls of the original structure with white-stained ash and ceramic countertops, heightening the existing textures by providing a restrained, subtle set of visual and tactile experiences for new elements.



that the thinness of the countertops was both an economic and an aesthetic decision; while the material is often thickened at the edge for visual effect, here it was used as it arrived on the site and the resulting thin edge happens to be in line with the desire for crisp edges to contrast with the woolly brick. The white-stained ash, on the other hand, was part of a conscious decision to use a quiet, almost silent palette for new elements to contrast with the brick's warm color. Throughout, the design uses a consistent 2'-0" module, which minimized wasted material while establishing a constant ordering system throughout the space.

Perhaps most notably, Lucca was the result of a design-build process. As the design moved into the bidding phase, contractors balked at the finesse required in the details, and Blunck recalls realizing that considering the amount of time the firm typically spent coordinating with subcontractors on site, it was an easy step to take on the role of general contractor for a project of this scale. HLKB Architecture worked closely with subcontractors, coaching them through the process and showing them in particular what alignments and surfaces would be most visible. Most notably, young architects from the firm actually pitched in on the construction of the two bathrooms, housed in a single cabin toward the rear of the space. This, Blunck notes, was a "terrific educator" about what it means to design to such precise alignments; at one point, one of the bathroom walls had to be moved an inch and a half, and Blunck suspects that none of the architects who ended up having to physically move the wall (after office hours) will treat bathroom dimensions casually again.

Projects such as Lucca beg some fairly deep questions about what it means to design a space in which much of the volume is already defined by what's there. There's not much in the way of traditional 'architecture' to it, and much of the visual emphasis comes from a handful of fairly small or at least restrained moves. That's not to say that there's little work here. In fact, such a minimal effect requires an even greater effort to fend off anything that might distract from the one or two spatial and textural ideas that so rigorously and completely define the space's experience. Likewise, Lucca's cuisine relies on a similarly intensive, craft-based process to produce food with clear, precise tastes. "The kind of food they present is minimal, spare, better," says Blunck.

"We started by talking about the food they serve and how things are separated one from another. If you keep things simple and spare, you'll maybe experience them a bit more." That in itself is something of a design manifesto for doing the simple, clear thing, one that has less to do with minimalism as a style, and more to do with a process that seeks clear experiences by eliminating anything else that distracts from a first set of clear, logical moves.

—Thomas Leslie, AIA, is an associate professor of architecture at Iowa State, and is coauthor, with Jason Alread, of *Design-Tech: Building Science for Architects*, published by Architectural Press.



THOMAS LESLIE



PHOTOGRAPHY: HON. AIA IOWA, ASSOCIATED PRODUCTIONS ©

The overwhelming effect of Lucca's interior is the attenuated proportions of the space as found; HLKB Architecture strove to eliminate anything that would distract from this unique spatial experience.

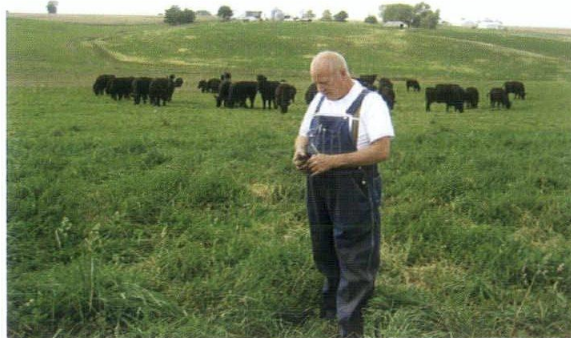
Place Setting

GOCHÉ INCLUSIONS STUDIES RITUAL TO THOUGHTFULLY LINK AN ENVIRONMENT TO ITS PEOPLE

Pete Goché develops a wide-ranging process of drawings, models, field notes, artworks, installations and anthropology in the design of the Burns residence.

Right: David Burns on his property, just west of Prairie City, Iowa.

Below right: Plan and section of the residence. The large window opening focuses attention on the daily view of the cattle returning to drink. The plan represents the order of cyclical movement and a desire to have open space.



"A commercial society whose members are essentially ascetic and indifferent in social ritual has to be provided with blueprints and specifications for evoking the right tone for every occasion."

—Marshall McLuhan

"I seek, by intuitive means, to draw out that which invokes a profound sense of self; to prepare the earth's surface for daily ritual."

—Pete Goché

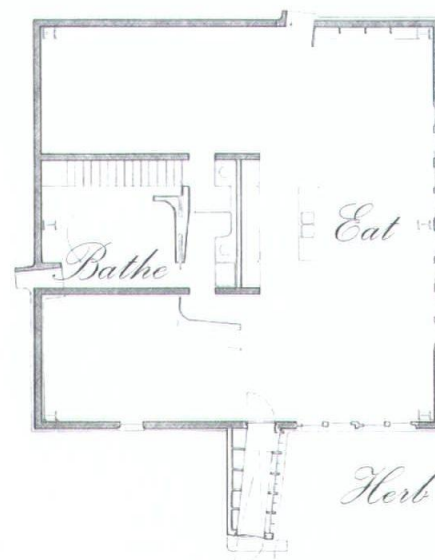
Pete Goché studies rituals—cyclical happenings that are part of everyday life. He makes this consideration a large part of the way he sees the world and the way he does his work. Where Marshall McLuhan sees a disconnect between modern society and intrinsic ritual, Pete sees his role as discovering and celebrating everyday patterns through his work. Pete calls himself a "cultural inclusionist," which sounds a bit dodgy at first, but it's his term for being more inclusive while carefully studying cultural or everyday aspects of a project. In a self-effacing way he refers to himself as "traditionally, a pig farmer," but not in the unctuous way a politician might. He's not trying to ground himself as one of the people while being an elitist; he really does see himself as balancing between very practical concerns of building and a desire to make profound connections in his projects. It's easy to dismiss his conceptual process as "theory" or "art" and look past it, but we've all felt the desire to do something extraordinary in our work. Goché just cogitates about it all the time and tries whatever he thinks might get him closer to that goal.

In the Burns' residence, Pete has distilled his process into distinct precepts that he followed to both communicate with the client and approach the design. He begins with "biographical recall," essentially constructing a personal account of the family's daily life. This would be a somewhat normal approach to a custom

PETE GOCHÉ

home, but then Pete begins an "ethnographic writing" of the family, which is a far more extensive anthropological study of both their daily habits and how it fits into the overall culture they've constructed. From these written studies the process turns to an artwork installation titled *Ov course: a phenomenological translation*. This acts much like a process model or sketch, but is intended to provoke intuitive thinking from the act of making it. It's an intentional extension of the design process that brings forward ideas that his analytical method would not have discovered. Out of this involved consideration results a very simple box structure that focuses on the few most important aspects of the Burns' life; sleeping, bathing and library arranged around the kitchen/dining. The outcome is modest and carefully considered. Presented with this, David Burns' reaction was, not unreasonably, "It looks like a box," at which point Pete began working with an actual box as a process model. He worked between the model and sketches demonstrating, in essence, that a box was the best solution. The sincerity of this approach was successful and work continues on developing the plans for the house.

Having worked with Pete for years and seen much of what he's done, I can say the work speaks for itself. He simply makes really interesting things. The process, both constructed and written, is the tool he uses to advance



PETE GOCHÉ

Project: Burns Residence
Location: Prairie City, IA
Architect: Goché Inclusions, llc
Photographers: Pete Goché and Cameron Campbell, AIA, Integrated Studio ©

JASON ALREAD



CAMERON CAMPBELL, AIA, INTEGRATED STUDIO ©

Left: Ov Course: phenomenological staging. An installation artwork representing the material culture of the mealtime ritual.

Below: On-site group supper at the site. The table sits in the location that it will ultimately reside in the house.

the product. Then the product, be it building, art, text, or even the work of his students, is recycled into process for the next attempt to make something great. It's an insistent approach to using every available means to advance the work. Call the process esoteric, obscure, cryptic, even impenetrable at times. The bottom line is that the intentions are absolutely heartfelt and the product is beautiful. This is why the process matters, because he knows how to develop it, how to use it, and it works to make excellent projects.

—Jason Alread, AIA, LEED AP, is a partner in the Des Moines firm of Substance Architecture, and teaches design, history and technology at Iowa State University.



PETE GOCHÉ

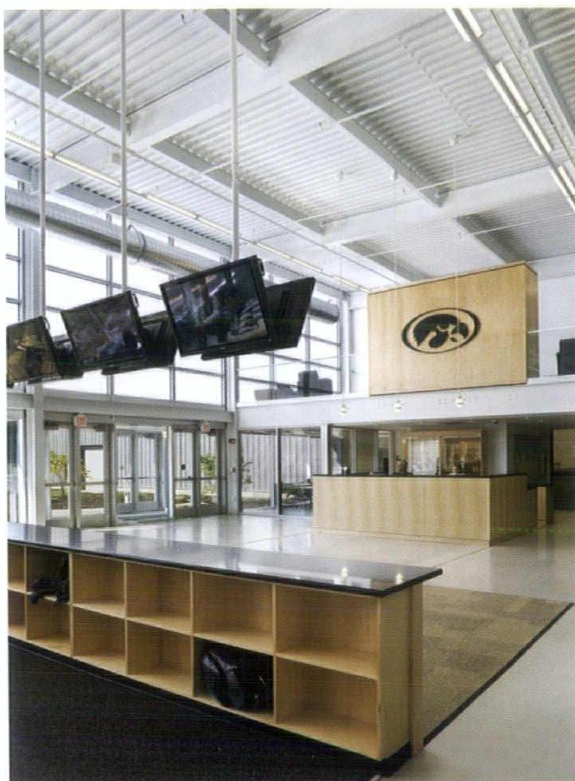
Extreme Budget

AN ATHLETIC CENTER THAT MAKES IT LOOK EASY

The 2000-2001 stock market collapse killed an ambitious University of Iowa athletic facilities project. The reissued proposal expected its designers to build a cheap, metal shed.

Right: Entryway interior with view toward mezzanine and tennis court gallery access.

Below: Front entry and fitness area curtain wall.



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

The University of Iowa's first proposal to replace aging tennis facilities was part of a hybrid program originally planned as Phase II of a Hawkeye campus development. Phase I, the Karro Hall of Fame, was under construction when former University of Iowa President Mary Sue Coleman announced a one-year deferment of the tennis-aquatic complex planned for a prominent site fronting Melrose Avenue. The delay encouraged rethinking the project's ambitions. In 2002, Neumann Monson Architects acquired the job with a budget that seemed better suited to a pole barn. The firm's response to this challenge is an elegant building that does not sacrifice function and energy efficiency.

The first cost-cutting move had eliminated swimming, effectively purging the most expensive program requirements. The new proposal included men's and women's tennis, field hockey, soccer and Touch the Earth, which offers classes and outdoor equipment rental. This program demanded only a couple wide-open, well-lighted volumes and some carefully planned support spaces such as locker rooms and coaches' offices. Neumann Monson's solid expertise in daylight harvesting paid off doubly in this project. The extensive use of daylight not only pays for itself very quickly, it enriches and animates the spare building interiors.

University of Iowa officials are happy that they waited

Project: West Campus Tennis and Recreation Center, The University of Iowa

Location: Iowa City, IA

Architect: Neumann Monson Architects

General Contractor: McComas-Lacina Construction

Civil Engineer: Shive-Hattery
Mechanical and Electrical

Engineer: Farris Engineering

Structural Engineer:

Neumann Monson Architects

Landscape Architect:

Shive-Hattery

Interior Designer: Neumann Monson Architects

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

CLARE CARDINAL-PETT



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FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

to develop the aquatics center as a separate program near the main campus. Swimmers have individual schedules and are more likely to take a short swim during breaks in their daily schedules. The west campus location was inappropriate for an aquatic center but ideal for tennis players, team sport clubs and outdoor equipment renters, who tend to plan ahead and need more parking.

The second important cost-cutting measure relocated the building from the street edge to the heart of the west campus. This site placed fewer challenges on the exterior detailing. Seen from a distance, the big, raw massing sits lower in its larger context and seems to fit in just fine. It is a simple but intensely studied arrangement of three simple forms that correspond to the three primary program groups: the tennis courts, the indoor turf facility, and the support spaces which bridge the two bigger volumes and serve as the primary points of entry. This connector volume is approached from the parking lot through a landscaped forecourt; its vision glass and translucent panel skin offers more human scale detail just where it matters.

Cutting costs defined the design process. Programmatic space requirements were pared to the minimum, circulation space reduced to the essential. Building materials were used as finishes, downspouts became ornament. The casework and furniture double as partitions and display surfaces. Every decision was carefully calculated to make the most of an impossible budget—\$62.20 per square foot. The building's primary luxury—and most powerful magic—is its well-proportioned curtain wall that allows the strategic use of natural light. However, its core value is established with skillful massing, space planning and spare but effective detailing. In the end, the building crafts a fine backdrop for the spectacle of physical competition and emulates the program's motivation: beating expectations, winning the game.

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



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



Above left: View from front lawn.

Above: Interior tennis courts and gallery.

Left: West Campus Tennis and Recreation Center plan.

Places of Work

“Why would anyone choose to live or work in anything other than a stimulating, revitalizing environment?” A question posed by Bob Propst, inventor of Action Office Furniture, a 1960’s predecessor to the cubicle.

The Iowa Commerce/AIA Iowa Awards are intended to exhibit how well-designed places of work can positively shape and/or influence the way we work. For the fourth year, The American Institute of Architects, Iowa Chapter, and Iowa Commerce magazine, official publication of the Iowa Association of Business and Industry, have recognized a group of exceptional projects designed for exceptional businesses.

During a time of staggeringly high construction costs and an overwhelming tendency to “standardize,” these companies have recognized that innovative design and adaptive reuse can give them a significant edge when it comes to marketing and self representation with modesty and economical restraint. These three projects are all results of intimate collaborations between market savvy architects and creative clients focused on establishing a corporate identity through the careful transformation of once obsolete buildings into vibrant new places of work.

THE JURORS

Sandy Stevenson, FAIA
Booth Hansen Architects

Paul Florian, FAIA
Florian Architects

Wade Zipstein
Florian Architects



Merit Award

Brian Clark & Associates Office Design, Des Moines, IA
Baldwin White Architects, P.C.
Nelson Construction Services

This office environment for a group of landscape architects and planners is truly a reflection of the office’s value in natural materials, environmental sustainability and creativity. Natural daylight fills the exposed brick walls and wood structure of a former auto dealership. Space is subdivided with glass partitions and work spaces are crafted with environmentally friendly materials such as native stone, lyptus, maple and exposed concrete.

Merit Award

Two Rivers Marketing Group, Des Moines, IA
Shiffler Associates Architects, P.L.C.
Larson & Larson Construction L.L.C.
The Waldinger Corporation
Korpela Engineering

The project consisted of the revitalization of a 1930’s automotive parts warehouse into the home for a fast-growing marketing firm whose main clients are in the agriculture and automotive fields. The result is a dynamic and industrial aesthetic which visually and psychologically connects to the company’s client base while providing a stimulating work environment for employees.

Merit Award

Bankers Trust North Branch, Des Moines, IA
Baldwin White Architects, P.C.
Graham Construction
Korpela Engineering

A small addition and relocation of the entrance to the building dramatically impacts the aesthetic as well as allows the employees more immediate access to banking patrons. In an effort to tastefully modernize a dated facility with great order and restraint, remnants from many previous remodels of the facility were replaced with glass and wood partitions. The result is a much more uplifting and accessible working environment and a more welcoming and accommodating bank for patrons.

—Jamie Malloy, AIA



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Brian Clark & Associates Office Design
Baldwin White Architects, P.C.
Iowa Commerce/AIA Iowa Merit Award

Jury Comments

- a bold statement
- meets the mission of the place
- tremendous attention to detail
- well worked out
- highly refined
- great use of renewable resources

Two Rivers Marketing Group
Shiffler Associates Architects, P.L.C.
Iowa Commerce/AIA Iowa Merit Award

Jury Comments

- a bold statement
- attention to detail
- provides an energy to workplace
- reflects their practice
- edgy and full of energy
- admirable for purchasing existing building and reusing



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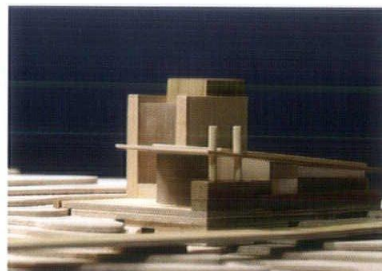
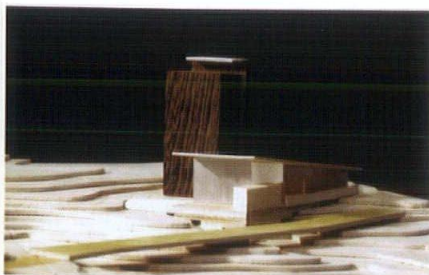


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Bankers Trust North Branch
Baldwin White Architects, P.C.
Iowa Commerce/AIA Iowa Merit Award

Jury Comments

- elevated the quality of the existing and transformed it
- feels contemporary without being overstated
- fresh and simple
- improved banking experience
- will stand the test of time



Weigel Residence—Substance

This residence is a vacation home for a couple and their four young children. Located on a quarter-acre site in a residential development in Copper Mountain, Colorado, the Weigel Residence is comprised of a single-story, post-and-beam “pavilion” containing the primary living and entertainment spaces, and a four-story, masonry “tower” containing the service spaces and bedrooms. These elemental volumes are arranged to create

two distinct landscape experiences—a sequestered, private experience offered by indoor and outdoor living spaces nestled into the wooded site and an expansive, open experience of Rocky Mountain vistas afforded by the belvedere quality of the tower. This arrangement allows the homeowners to be in the woods and see the mountain—the two site qualities which initially drew them to this location. ●



Event Center—Downing Architects

The City of Bettendorf is constructing a 53,000-sq-ft Event Center which will be managed by the Isle of Capri. The center will be connected by skywalk to the new Isle of Capri expansion of the existing casino. The \$18,000,000 skywalk are part of an over \$56,000,000 further expansion of the downtown and Isle of Capri.

The facility will include a 16,800-sq-ft showroom with stage. The room will seat 900 for 2,000 in theater arrangement. The room can be divided into three or four smaller groups. Breakout rooms will be included with the main hall.

500 Block of East Grand Avenue — HLKB Architects



HLKB Architecture is working with R. E. Properties, LLC to renovate the 500 block of East Grand Avenue in the East Village, Des Moines, Iowa. This collection of buildings composes the last remaining historical block in the East Village. Built in the late 19th century, numerous interior and exterior renovations over the last 100 years have significantly altered the original character of the spaces.

The design approach for the block is to carefully and accurately restore the building's exterior elements—which will allow the block to remain on the National Register of Historic Places. While the exterior shell will be restored, the interiors will be crafted as simple modern insertions that preserve and complement the historical character of the East Village neighborhood. ●

W. J. Higgins Office Building—Substance

This modest, 5,000-square-foot office building in Wausau, Wisconsin, is situated on a flat one-acre meadow bounded to the north, south and east sides by controlled natural wetlands. Once complete, the building will house offices for a consultant practice specializing in curtain wall and architectural enclosure technologies. The building's organization utilizes three "blocks" of program: 1) a post-and-beam shed housing the employee work spaces, 2) a fenestrated block housing the reception and conference area for visitors, and 3) an unfenestrated service block with storage and mechanical spaces. These blocks are arranged to take advantage of the site's unique characteristics—particularly views of the surrounding natural wetlands. The building employs a number of simple, sustainable strategies allowing it to "rest lightly" on the site—minimizing the building's impact on its immediate environment. ●



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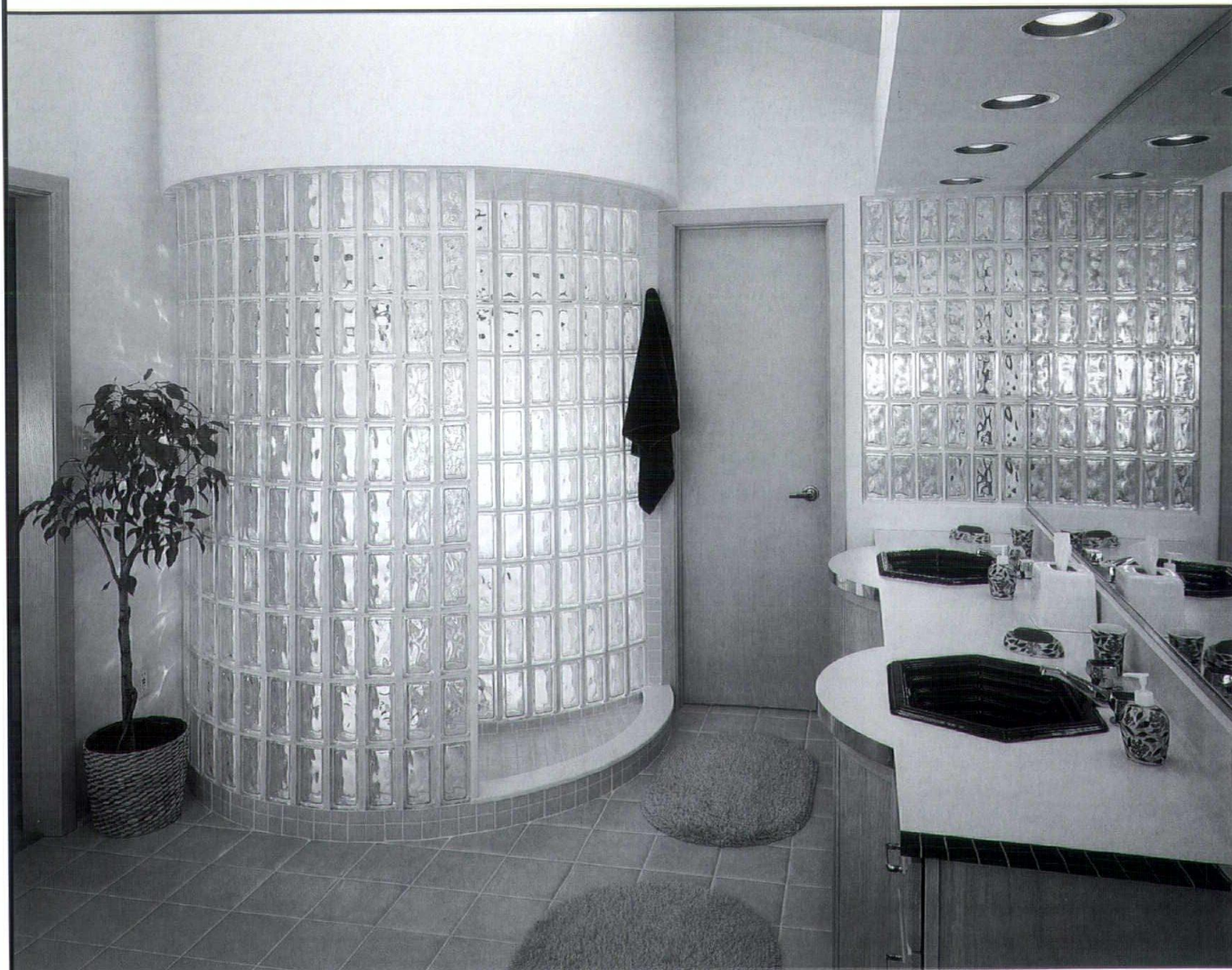
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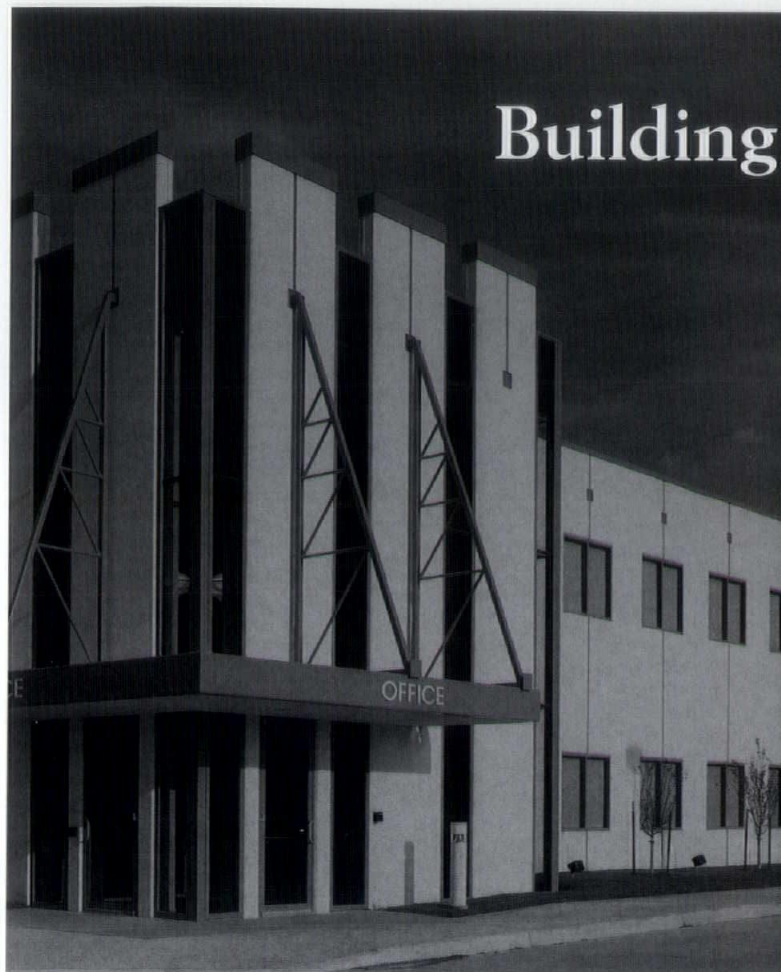
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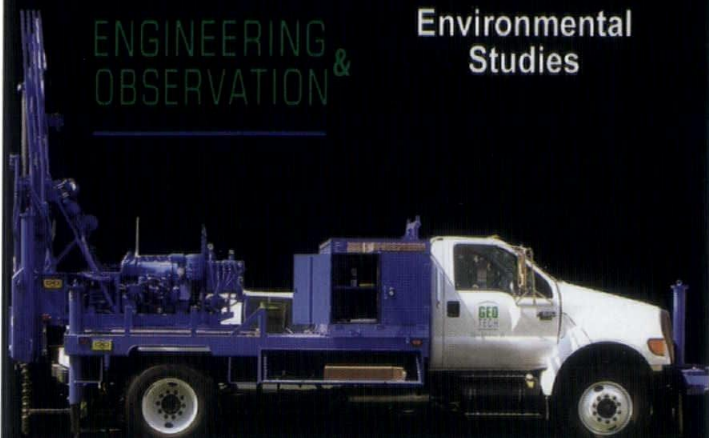
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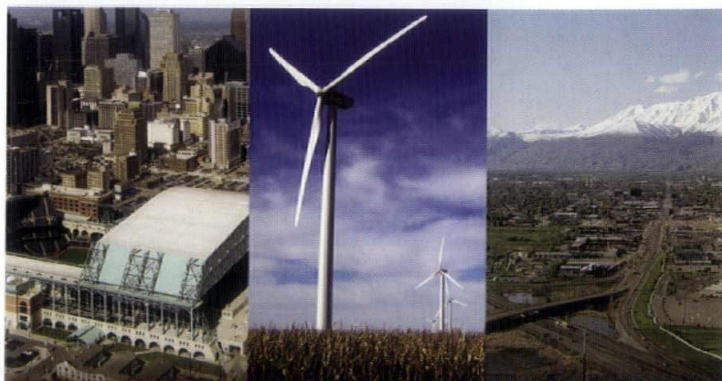
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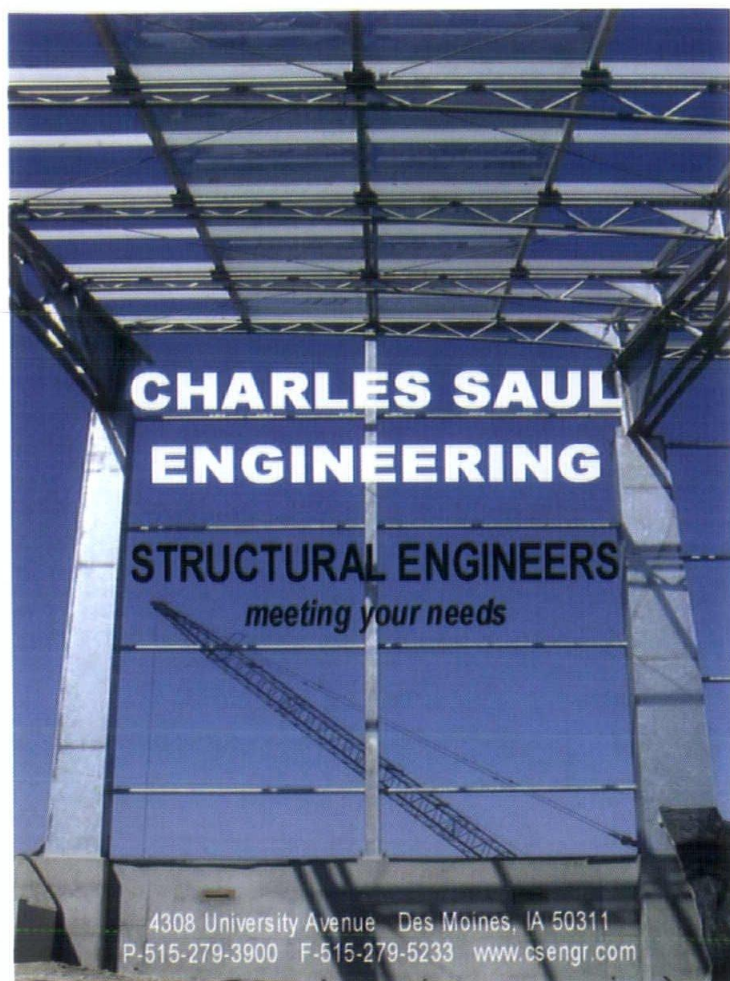
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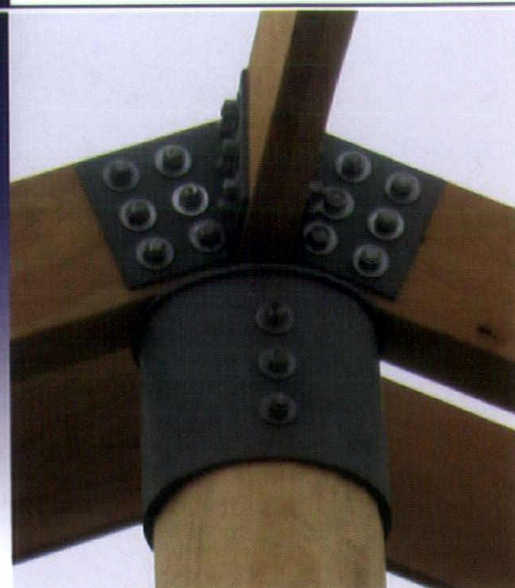


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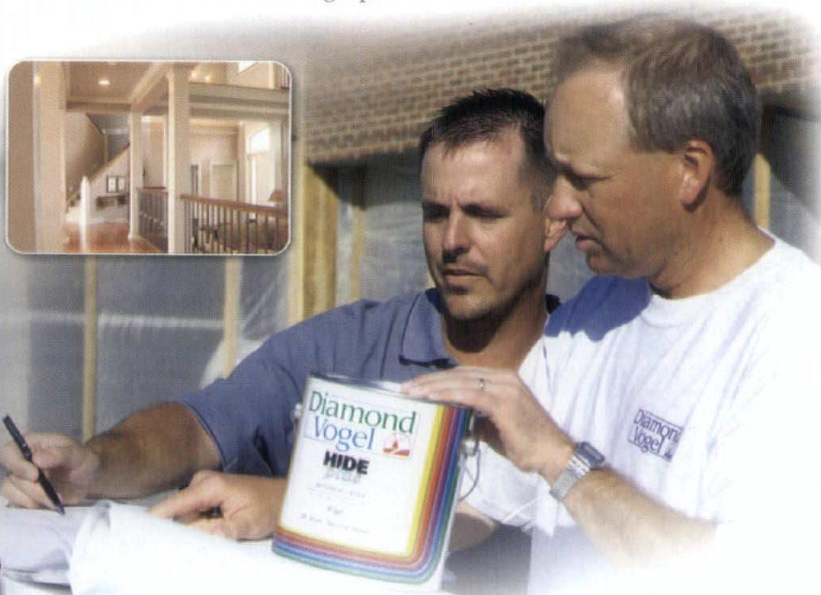
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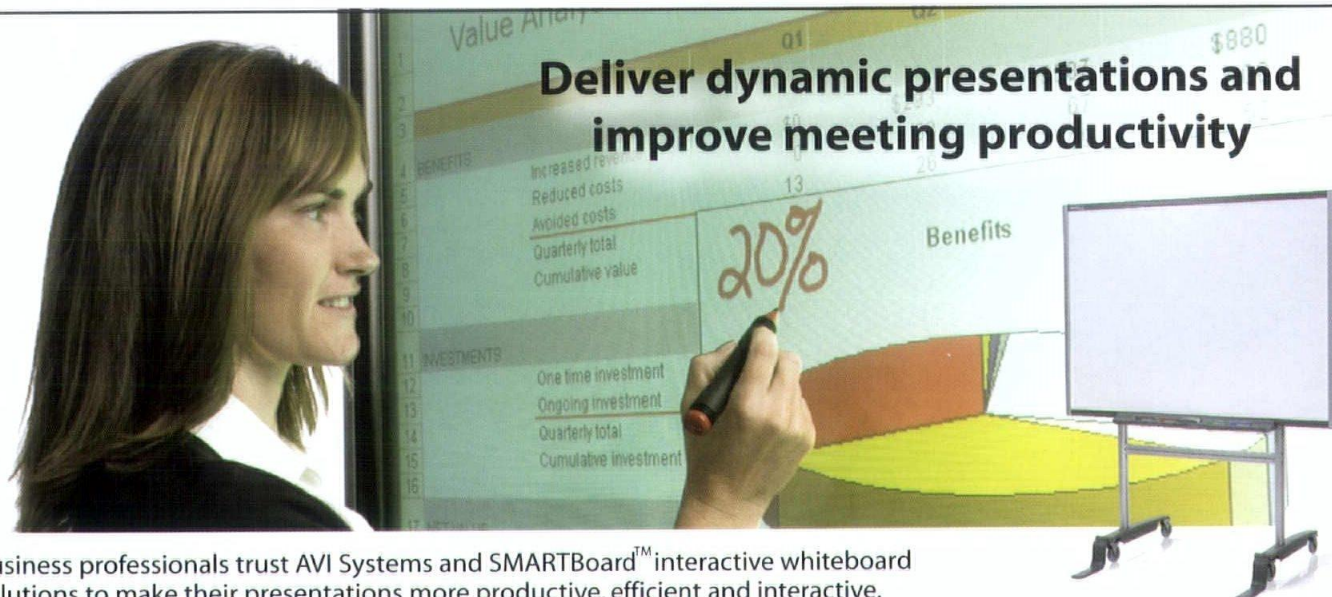
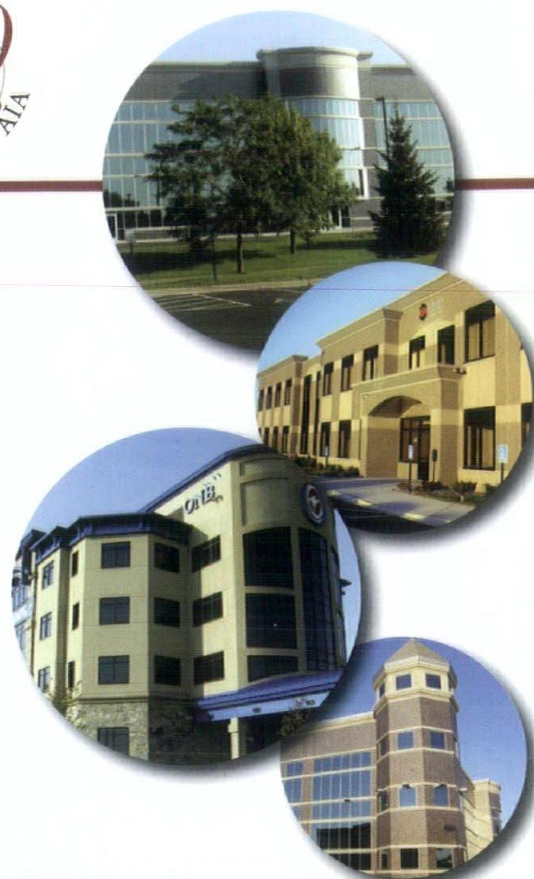
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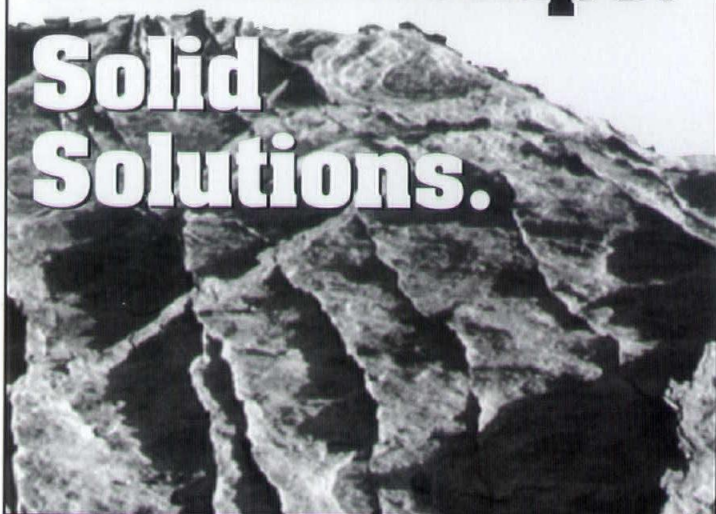
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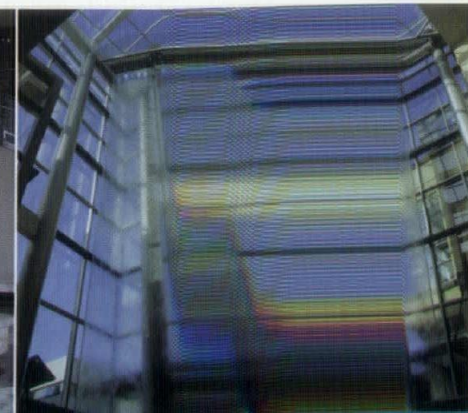
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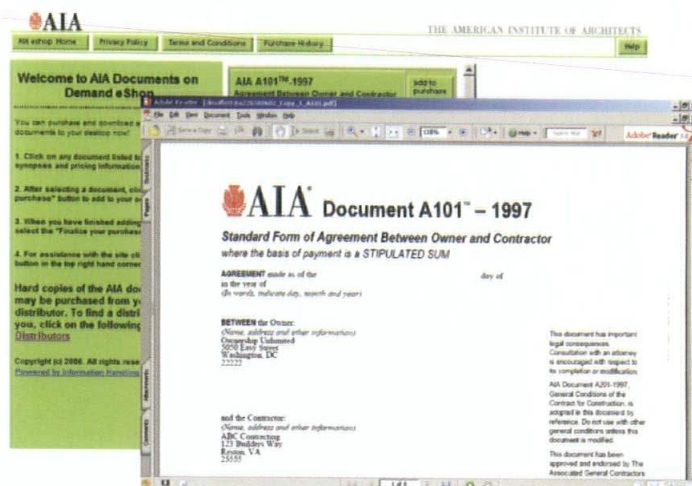
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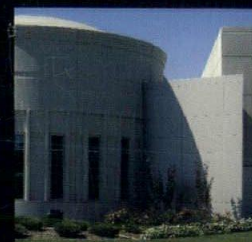
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