

BLACK'S SEED FARM WIDE OPEN SPACES **AWARD WINNER EDD SOENKE, AIA MEMBER EMERITUS** **CELESTIAL BUILDINGS** SPACES TO CONTEMPLATE
BUILDING ON TRADITION UNIVERSITY OF IOWA'S NEW FOOTBALL COMPLEX **MEDAL OF HONOR: RECOGNIZING THE RECIPIENTS**
SPRING 2016

ia architect

THE OFFICIAL MAGAZINE OF AIA IOWA

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editor's letter



Welcome!

There has been renewed focus on the relationship between architecture and our personal well-being, the health of our brains as well as our bodies. The influence of the built environment on how we live and think is inescapable. Our surroundings affect our physical health, productivity, and even happiness. The qualitative understanding of these impacts has found its way into our building certification processes. Through rigorously monitoring indoor air quality, counting spaces with access to daylight, and providing thermal control, we have established a way to maintain a set of fundamental goals. In addition, there is also a more subjective understanding related to physical and sensual experience: How does a space make a person feel? How does one move through a space; what are the qualities of light, sound, or materiality? These things too have an effect.

It is all too easy to recognize when a space falls short: an office that is always too cold; indistinguishable rooms organized in a warren of corridors; or spaces with no connection to the outdoors. But we often overlook the architecture that gets it right and the spaces that influence us in a positive way. Spaces can inspire, help us flourish, and in a time that is dominated by the digital, reinforce being present in a real physical place.

The architecture featured in this issue represents structures and spaces that positively influence our minds and bodies, spaces that engage each of the senses to encourage people to connect, keep active, and be mindful.

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Iowa Architect, the official publication of the American Institute of Architects, Iowa Chapter
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400 Locust Street, Suite 100
Des Moines, IA 50309
515-244-7502
www.AIAIowa.org / www.IowaArchitecture.org

Subscription Rates

\$24.95/year

Note to Subscribers: When changing address, please send address label from recent issue with your new address. Allow six weeks for change to take effect.

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"Working to build a better Iowa — with brick, block and stone."

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EDD SOENKE, AIA MEMBER EMERITUS

AIA NATIONAL INSTITUTE OF BUILDING SCIENCE AWARD

When Edd Soenke was invited to hold a seat on the board of the National Institute of Building Sciences (NIBS), he answered unequivocally: yes. Fast forward eight years later, Edd has two three-year terms as treasurer under his belt, served on the Security and Disaster Preparedness team to form a post-2008 flood report for the Federal Emergency Management Agency (FEMA), and established the Building Research Information Knowledgebase (BRIK), the first collaboration of its kind between AIA and NIBS to initiation a repository of research on the built environment. Today, Edd chairs the Low Vision Design Committee (LVDC), and on January 13, 2016, the Committee's efforts were recognized with the National Institute of Building Sciences' highest accolade: an Honor Award.

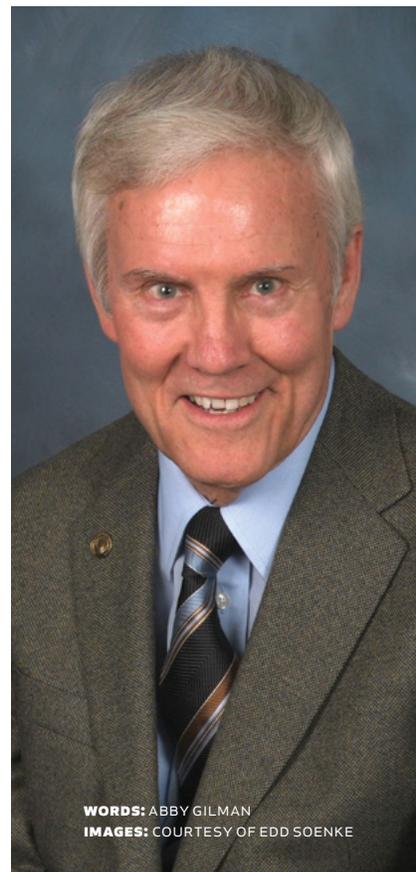
Established by Congress in 1974, NIBS is a not-for-profit organization to improve the built environment and protect the health, safety, and welfare of the American public. The Institute is comprised of dozens of councils and committees that bring together government, industry, labor, and consumer interests to identify

and resolve potential hindrances to the construction of safe, affordable structures for housing, commerce, and industry across the United States.

In 2010, NIBS hosted the Workshop on Improving Building Design for Persons with Low Vision, sponsored by the General Services Administration. Shortly thereafter, the LVDC was founded, and Edd was nominated as Chair. As Chair, Edd oversees a committee of 24 leaders representing various specialties – including environmental architecture; lighting design, research, and engineering; risk reduction; ophthalmology; codes and standards – which put out the Design Guidelines for the Visual Environment, a continually evolving standards treatise.

“The guidelines have passed two public reviews/comments and is the first of its kind to offer assistance to design professionals and others in accommodating a growing segment of the population who live with the spectrum of vision disorders contributing to low vision,” Edd says. “Though a bit of a challenge, the LVDC emphasizes collaborative efforts between federal agencies, the design professions, and the medical community.”

Currently, the guidelines consist solely of written content, simply to get the word out to the public. As the research develops, the guidelines will evolve to include imagery, mainly graphics. The LVDC has experienced tremendous success since its inception six years ago, and though the



WORDS: ABBY GILMAN
IMAGES: COURTESY OF EDD SOENKE

recent national recognition is grounds for celebration, Edd is the first to acknowledge the work that still lies ahead.

Congratulations to the entire Low Vision Design Committee on its Honor Award.

THE IOWA CENTER FOR ARCHITECTURE

SUPPORTING THE VALUE OF ARCHITECTURE

AIA Iowa is excited to announce the opening of the Iowa Center for Architecture. The Center is still the home of the American Institute of Architects,

Iowa Chapter (AIA Iowa) and the Iowa Architectural Foundation (IAF), but re-purposes the flexible space into an area for exhibitions, programming, and events. The Iowa Center for Architecture will help AIA Iowa and IAF continue to support the profession of architecture and promote the value of architecture and design. We welcome you to stop by to visit the latest exhibition, Art by Architects, and the latest AIA Iowa Firm Member display. Displays can be viewed from the newly renovated

Cowles Commons any time of the day or night and we welcome the public to come in during business hours (8:30 a.m.-5:00 p.m.) Monday-Friday.

To inquire about using the space or to host an exhibition, please contact AIA Iowa at 515-244-7502, or visit www.aiaiowa.org.

adding a little **LOCAL FLAVOR**

CATCH DES MOINES' GROWING CULINARY SCENE

The Greater Des Moines Convention and Visitors Bureau is promoting the local food and drink scene to leisure travelers, meeting planners, and locals. The new initiative features a multi-state advertising campaign, a new, expansive website, catchdesmoinesflavor.com, a Greater Des Moines culinary giveaway trip, and traditional and guerilla marketing efforts across the metro.

“Research shows us that the second activity leisure travelers come to Greater Des Moines for is culinary



dining experiences,” says Greg Edwards, President and CEO of the Greater Des Moines Convention and Visitors Bureau and Des Moines Area Sports Commission. “Our goal with Catch Des Moines Flavor is to help take the momentum that our hospitality friends have created to the next level.”

The website features photos, videos, editorial, blogs, and user-generated content highlighting local restaurants, bakeries, breweries, wineries, nightlife, and chefs. Content will consistently be updated, providing visitors and locals an

extensive, ongoing resource for food and drink information and inspiration.

“We want more people across the country to see Greater Des Moines as the foodie destination that it is,” Edwards says.

Greater Des Moines Convention and Visitors Bureau staff has begun randomly purchasing the meals and drinks of some lucky patrons across the metro in an effort to promote the initiative while enhancing the visitor experience. So don't be surprised if your dinner in Greater Des Moines is free sometime!



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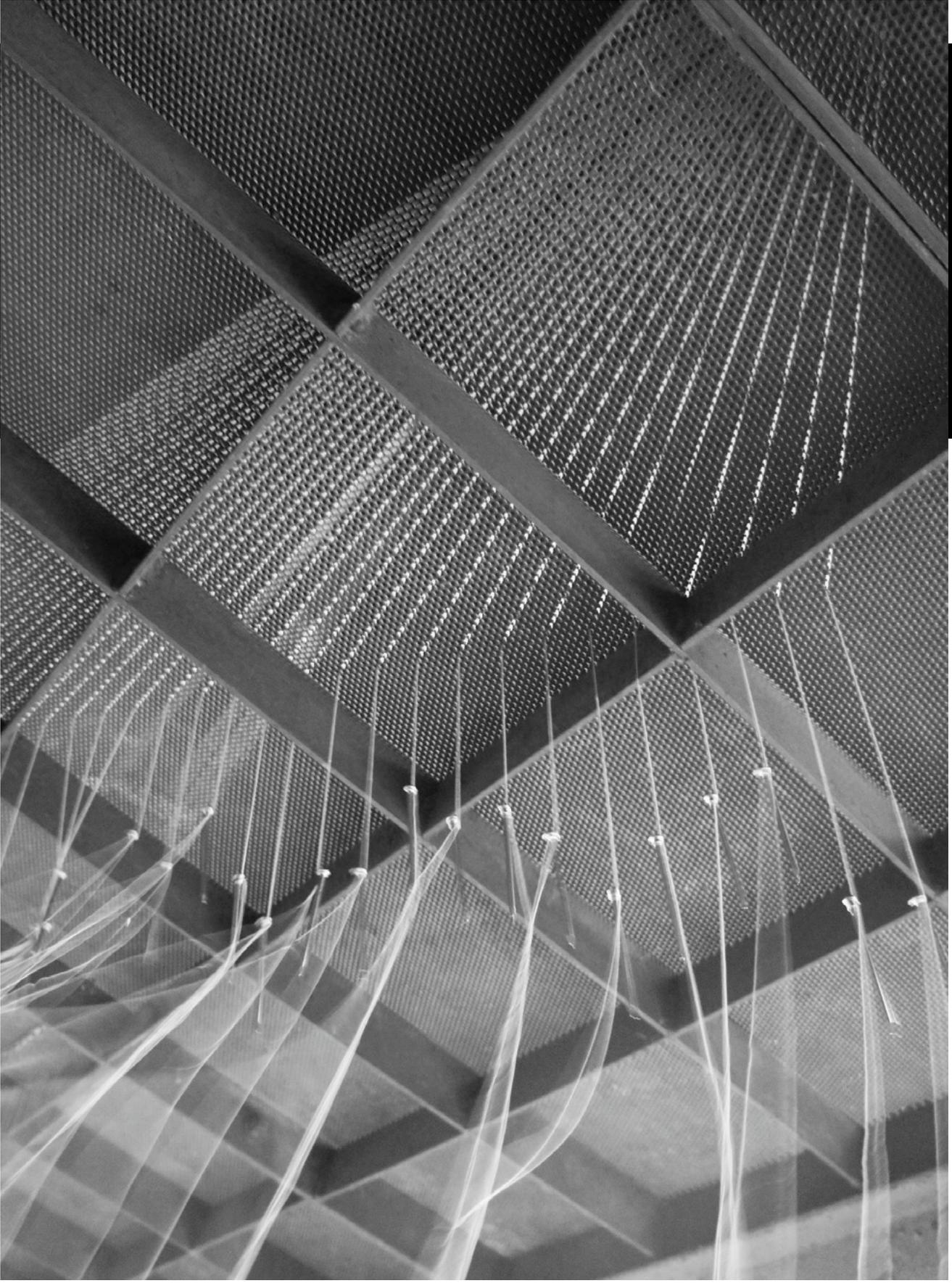
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Black Contemporary

CHIAROSCURO AND LATENT ATMOSPHERES

WORDS: LIZ LIDGETT
IMAGES: PETER GOCHÉ, AIA, JUSTIN WANG

In the vast fields, two miles south of Ames, you'll find a farm unlike any other. Black's Seed Farm is home to a laboratory of sorts where students and experts in their field may examine spatial phenomena through the lens of the Midwestern landscape and farm buildings of rural Iowa.

Peter Goché, AIA, the artist, architect and scholar behind this project, titled *Black Contemporary*, works with his students in the spring semester each year to conduct ongoing experiments. "Our experience as occupants of a particular setting begins with the impulse to instantaneously scrutinize everything. This impulse is sustained through an often precisely choreographed threshold. As architect and artist, my goal is to assist the occupant in maintaining his or her initial ontological wakefulness through staging often temporary assemblies within a host space and thereby extend the passage sequence," he writes of the program.

The field location is the basis of a place-based learning environment through direct interaction with Iowa's farm community. Current studio projects focus on the act of making and the curation of a series of research assemblies from within an inactive seed-drying facility. Additionally, emerging work in the adjoining bins is being developed, including petroleum ink across veneer plywood and assembling found farm debris on top. Says Goché: "Each work is evidence of the labor of working land, what is left behind, what soaks in and what is furrowed into gesture. It is part of a collection of socio-cultural observations."

In a world where digital design has become king, the process of experimentation through working with people in person, in real time, in a physical space, offers students a crucial counterpoint through which to see their design practice.



Opposite: *Second Impression* by Ishani Pandya and Zitong Fent.

Top to bottom: *Black Contemporary* by Peter P. Goché, AIA;
Chamber Memoriam by John Kerner and Justin Wang;
Second Impression by Ishani Pandya and Zitong Fent.

HONORING OUR AIA IOWA

MEDAL OF HONOR

RECIPIENTS

WORDS: ABBY GILMAN

The Medal of Honor is one of the most prominent recognitions afforded to AIA Iowa Members by the American Institute of Architects, Iowa Chapter. For the past 25 years, when warranted, the organization has accepted nominations and recognized Iowa architects for outstanding leadership and distinguished service to the profession. The Medal of Honor was first awarded in 1991 to Charles Herbert, FAIA – founder of Charles Herbert and Associates, which evolved into Herbert Lewis Kruse Blunck – for his dedication to bringing fine design to Central Iowa and his exceptional

leadership and mentorship. Since then, a total of 14 architects have been honored.

Recipients of the Medal of Honor come from myriad backgrounds – principals, educators, National Council of Architectural Registration Boards board members – but they all have one thing in common: a dedication to distinguished service to the profession of architecture. Rod Kruse, FAIA, principal at BNIM, was the last to receive such honor in 2014.

Know someone whose dedication to the field deserves recognition? Nominations for the 2016 AIA Iowa Chapter

Medal of Honor awards will be sought this May, and will be due by June 17, 2016.

The recipients will be announced at the 2016 AIA Iowa Annual Convention to be held September 21 through 23, 2016, at the Iowa Events Center. Nomination forms can be found at www.aiaiowa.org.



AIA IOWA CHAPTER MEDAL OF HONOR RECIPIENTS

- | | | | |
|------|--------------------------|------|-----------------------------|
| 1991 | CHARLES HERBERT, FAIA | 2002 | GORDON MILLS, FAIA |
| 1992 | ROBERT BROSHAR, FAIA | 2003 | KATHERINE SCHWENNSSEN, FAIA |
| 1993 | H. KENNARD BUSSARD, FAIA | 2008 | MARK C. ENGELBRECHT, FAIA |
| 1994 | WILLIAM DIKIS, FAIA | 2009 | CALVIN LEWIS, FAIA |
| 1995 | WILLIAM WAGNER, FAIA | 2011 | DALE MCKINEY, FAIA |
| 1996 | EDWARD HEALEY, FAIA | 2013 | PAUL MANKINS, FAIA |
| 1999 | RAY D. CRITES, FAIA | 2014 | ROD KRUSE, FAIA |

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on the boards

Projects
In Progress



Mercy Comfort Health Center for Women



Clive / INVISION Architecture

Mercy West Clinics will undergo a nearly 37,000-square-foot renovation and new entry addition to house the Women's Center offering integrated and coordinated healthcare, the first center of its kind in the state.

The existing building boasts a prominent rhythm and symmetrical repetition through materials; the new entry will create a strong presence and identity for the Center by interrupting the rhythm through the use of more sophisticated materials — such as a rain screen system clad in white Corian — for a refined, feminine aesthetic. This aesthetic will flow into the interiors, creating a spa-like environment for patients and guests.

The interior finishes, dramatic height of the addition, and expansive glass create a bright and welcoming space, to be further highlighted by large-scale art installations curated by local female artists; these collections will double as way-finding to support a self-directed experience and create a healing environment for patients. Separate and dedicated patient and provider zones and paths of travel will allow for quick and efficient service.



Broadlawns Medical Center

Des Moines / Shive-Hattery
Architecture + Engineering

Broadlawns Medical Center, a major provider of inpatient behavioral health services for Central Iowa, currently operates in a space that had not been renovated since the 1980s. The space needed infrastructure upgrades and a re-evaluation of spatial layout.

The renovation will completely transform the existing spaces, opening all social spaces — including separate areas for quiet reflection and louder activities — to daylight and natural views. Floor-to-ceiling laminated glass panels visually open the environment to allow for better staff supervision. The existing glazed separation at the nurse station was removed, creating an open plan allowing for better communication between nurses and patients.

Two patient wings boast continuous windows overlooking the courtyards; large graphic panels with photographs of natural scenes were designed for the other two wings to provide soothing images for the patients.



When completed, the Center will be transformed into a hotel-like atmosphere for healing.



Dubuque Senior High School



Dubuque / Straka Johnson Architects

Straka Johnson Architects was selected by the Dubuque Community School District to design the renovation and addition for Senior High School in Dubuque. The \$25-million project is made up of 65,000 square feet of additions and 70,000 square feet of renovations. The design includes new student services, a career center, guidance and administration spaces, and active commons event space, a new practice gymnasium, a women's locker room, four state-of-the-art science labs, a scene shop, and 23 new classrooms. An existing three-story courtyard will be partially infilled to accommodate a new cafeteria, kitchen, and Learning Resource Center.

This work will bring the historical 1921 high school up to 21st-century learning standards, positioning the district to continue to provide the best possible public education today and well into the future.



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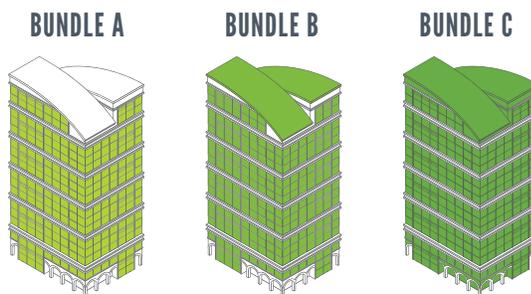


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“The goal of sacred architecture is to make transparent the boundary between matter and mind — flesh and the spirit.”

- Norman L. Koonce, FAIA

WORDS: MARK BLUNCK, HON. AIA IOWA

IMAGES: NICK MERRICK, HEDRICH BLESSING

ARCHITECT: BNIM ARCHITECTS







Previous page: The church is simply expressed as three rectilinear forms with deeply textured precast concrete panels for the chapel and gathering room with smooth panels for the worship space. This creates a visual contrast among the forms and gives a sense of scale to the building.

Left: The Christian cross is expressed with steel plated tube construction anchored to the church along the chapel wall, symbolizing an intuitive association with the firmament and boldly reaching to the skies. This element provides human scale to the tall chapel and visually dematerializes its own weight with minimal design.

Opposite, top to bottom: Ever since Le Corbusier designed the Villa Savoye in Poissy on the outskirts of Paris, nearly all modern architects have reveled in the brilliant and dramatic concept of the Machine in the Garden or Object on Landscape.

The worship space illustrates a contrast between the black finished ceiling materials and equipment, and the bright white flat and angled wall panels enveloping the congregation.

The intersection of architecture and religion has created spectacular buildings throughout the world for several millennia. The transcendent nature of the finest of these sacred worship spaces instills spiritual aspirations for billions across the globe. Even those who proclaim no specific belief system can be emotionally affected when encountering such stirring architecture and design.

An ultramodern church in the suburban community of Ankeny is such a place. Pastor Scott Rains of the Lutheran Church of Hope successfully lead a design selection committee that interviewed three architectural firms. One presentation was by Kevin Nordmeyer, AIA, Principal of the Des Moines office of BNIM Architects. “What really swayed the selection committee,” Pastor Rains notes, “was the passion and heart that Kevin put forth for the church and his understanding of our desire to maintain an honest sense of the sacred. He understood the importance of the church as a true center, sanctuary, and community place.”

The wonderfully fascinating desire to place clean white modern geometric forms in the natural environment effectively displays buildings in true contrasts to the surroundings. All attention is consequently focused on the architecture with this church openly representing an outward focus to the entire community. “We started with a purposeful contrast between building and landscape with a simple form. The color white was chosen for the same reason as it also represents the purity of the Christian faith,” says Associate Principal Carey Nagle, AIA.

In ways more crucial than other public building types, religious architecture possesses a meaningful and deeper sense of principle for its being, as compared to providing efficient work and retail space in a commercial building, or even a sense of privacy in residential design. Sacred architecture must establish an environment that inspires people to create a personal connection between their physical and spiritual realms. The rectilinear forms and efficient precast concrete panels of the Lutheran Church of Hope represents a desire for order in an overactive culture mired in confusion and finding it difficult to stop, or even slow down, to appreciate its own intrinsic physical and spiritual legacy.

An important feature of any church is the chapel tower often adorned by a cross made of materials dependent upon the building design. BNIM situated this portion of the church to anchor the building to the site rather than a central location. This intimate space for congregation members to pray and reflect is fully separated from the larger public areas. The exterior chapel walls are



beautiful textural concrete sculptural forms that create sunlight and shadow patterns throughout the day, and represent the ebb and flow of the human condition.

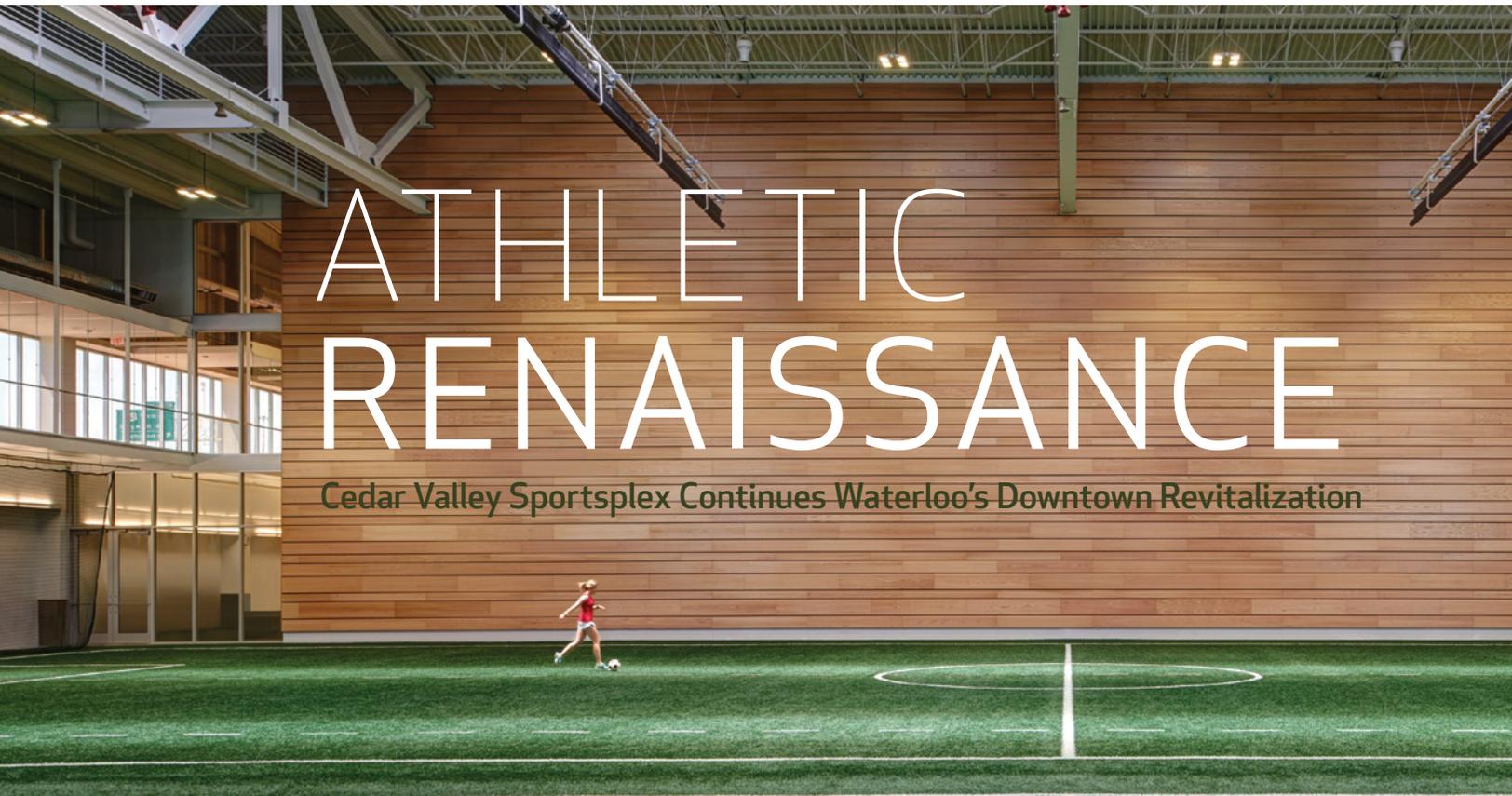
The significance of the long, low textural wall emanating from the chapel and enclosing the voluminous expandable gathering space is in how fenestration plays a vital role in fulfilling an aspiration of the church. The glazing area increases in size as a pleasant, welcoming gesture, providing both exterior and interior views from the worship environment. This serves as a subtle method to engage the community in its activities. “These porous walls will always remain the primary focus as the mission is to bring people to Christ. They will eventually function as the organizing device to inform future facility growth,” says Nordmeyer.

The gathering room represents an appreciation of simplicity in material selection. An industrial atmosphere is created with open web ceiling trusses, imparting purposeful and exposed physical reality. But while the entire building represents an application of simple forms, it is the honesty of materials that truly represents modern design. The highly polished concrete floors, exposed concrete walls, maple wood acoustical ceiling panels and doors, along with furniture by Eames and Nelson, illustrates this clear expression of materials and a manifestation of the truest nature of the faith.

The worship space also extends this material representation in its application of exposed materials. The congregation is literally enveloped with white panels wrapping around them, providing human warmth and camaraderie. “These folded planes wrap space and volume and culminate in a translucent glass cross that is revealed through light, and the interior architecture and space is revealed through this light,” Nagle notes.

The Lutheran Church of Hope has garnered an appreciative response by the congregation from the beginning. The stark pure white rectilinear modern forms in the green landscape continue the modernist practice of contrasting natural and manufactured materials, and places the church as a representation of purity to a higher power. Spirituality and enlightenment embody the space with honest materials and spaces conducive to seeking true meaning in an increasingly complex world. And in the end, the ultimate success of any building design is how a person feels when they are present in the space. Says Pastor Rains: “Families will grow up, raise their children here, and get married in this church. As soon as they walk in, they feel at home.”





ATHLETIC RENAISSANCE

Cedar Valley Sportsplex Continues Waterloo's Downtown Revitalization

WORDS: CHAD TAYLOR

IMAGES: CAMERON CAMPBELL, AIA, INTEGRATED STUDIO

ARCHITECT: INVISION ARCHITECTURE

Rick Young envisioned an accessible, affordable fitness facility that would benefit the entire Waterloo community by providing not only a beautiful addition to the city's Riverfront Renaissance plan, but by also giving citizens access to a variety of health and wellness options. Nestled on two city blocks just off the banks of the Cedar River, the Cedar Valley Sports and Recreation Center began with the developer's vision.

For INVISION Architecture, the firm tasked with making the center a reality, the first consideration was to make the available space as useful as possible to the community, while also incorporating design elements from the rest of the Renaissance program for a unified look.

"The design actually evolved over time," explains INVISION partner Mike Broshar, FAIA. "The person who did most of the fundraising came to us and said, 'we want to build a recreational facility,' and he really talked more about the people it needed to appeal to. The first group was business people, so that (the center) could be used as a recruiting tool, to entice workers to relocate to Waterloo. The other main group was kids. There was a focus on getting kids off the street and giving them a place to go after school and on weekends."

To adequately serve both groups, the INVISION team worked with the city to identify the sports and activities that would best serve the community, then took on the task of laying everything out in a way that maximized space usage while keeping an attractive, free-flowing aesthetic.

The space includes a turf-floored fieldhouse for soccer and baseball, as well as a gym, running track, and aerobic exercise rooms for classes and stretching. Restrooms, locker rooms, and employee areas round out the rest of the floor plan. When it came to layout, INVISION had a few things in mind.

"The biggest space in the building is the fieldhouse," Broshar explains. "We wanted to connect the fieldhouse and gym with the running track, so we could maximize the length of the track. The fieldhouse also needed to be able to operate as a standalone building, so that if the gym facilities were closed, there could still be games taking place in the fieldhouse.

"We also needed to minimize the staff requirements," he says. "We focused on making everything centrally operational, so that the building could be maintained by a small number of people to help keep costs to the city down."

From a visual standpoint, INVISION worked to incorporate elements from other aspects of the Riverfront Renaissance projects, while ensuring that the new center harmonized with its immediate surroundings.

"It's an interesting site," Broshar says of the 300 Jefferson address. "It's an urban site, so we wanted to maintain an urban edge. The building pushes right up to the sidewalk, and includes brick and other building materials that you'll find in an urban setting.

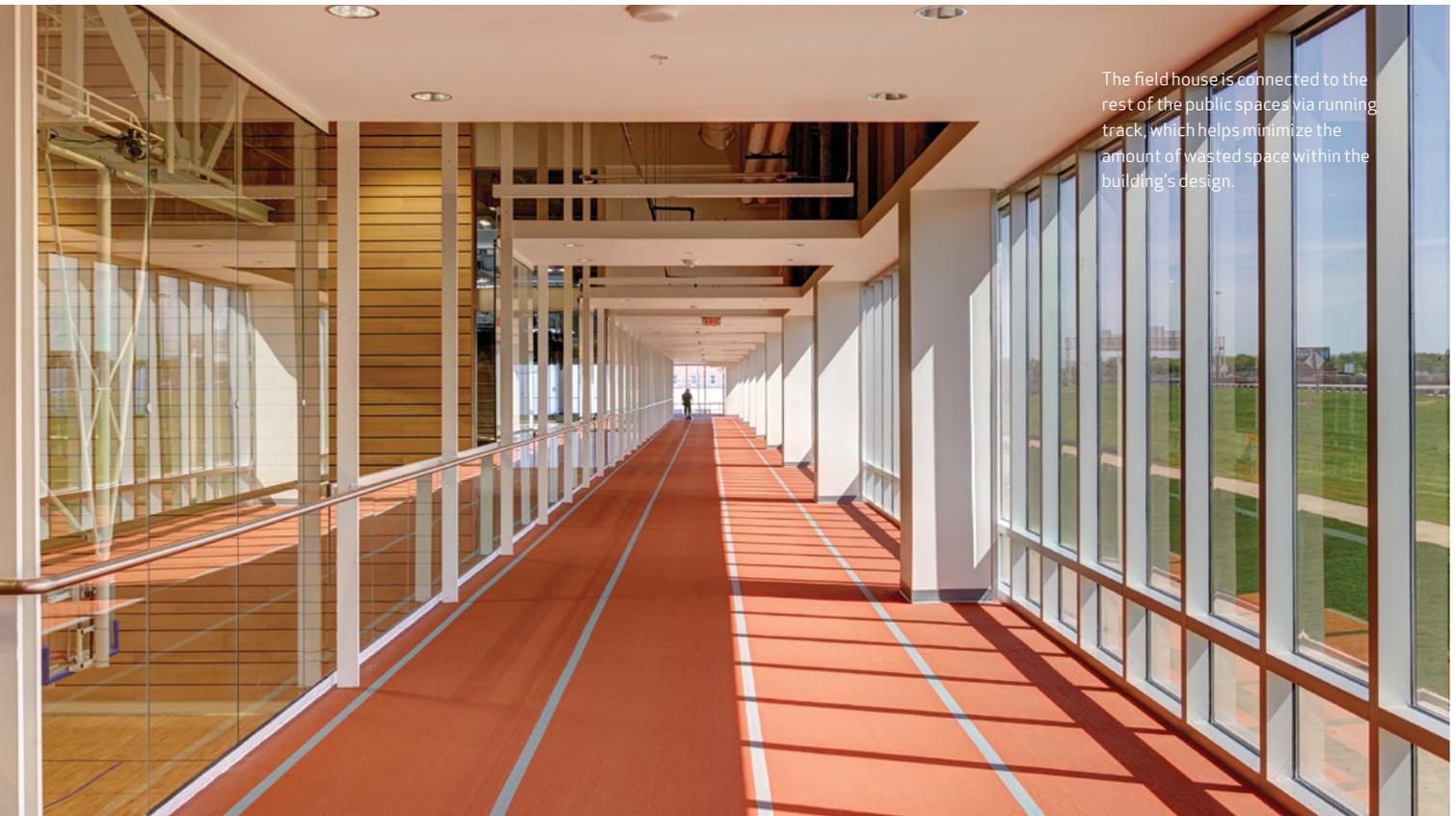
"The south side of the building backs up to the freeway, so people experiencing the building from that side are doing so at 60 miles per hour," he says. "That side has much larger elements to it, so that people can appreciate the building while traveling at that speed."



An indoor field house provides a year-round spot for sports and activities.



The Sportsplex was designed with an eye toward blending with its urban surroundings, while incorporating elements from other Renaissance projects.



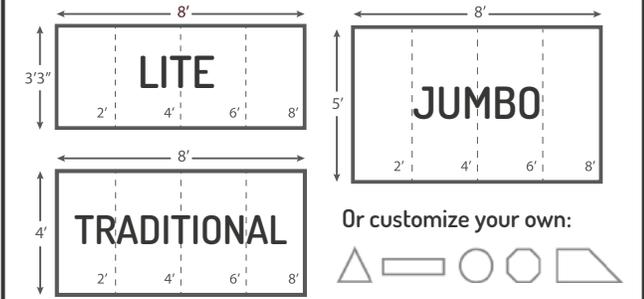
The field house is connected to the rest of the public spaces via running track, which helps minimize the amount of wasted space within the building's design.

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WORDS: KELLY ROBERSON
IMAGES: PAUL CROSBY
ARCHITECT: SUBSTANCE ARCHITECTURE

THE BEST

Substance Architecture brought a graphic design firm on from the beginning of the project, which helped amplify the design cohesiveness. Here, the repeating rectangular grid—adorned with images of football players—gives movement and visual interest to a wall.





GAME FACE

A new University of Iowa football facility takes the team's on-campus presence from good to great.

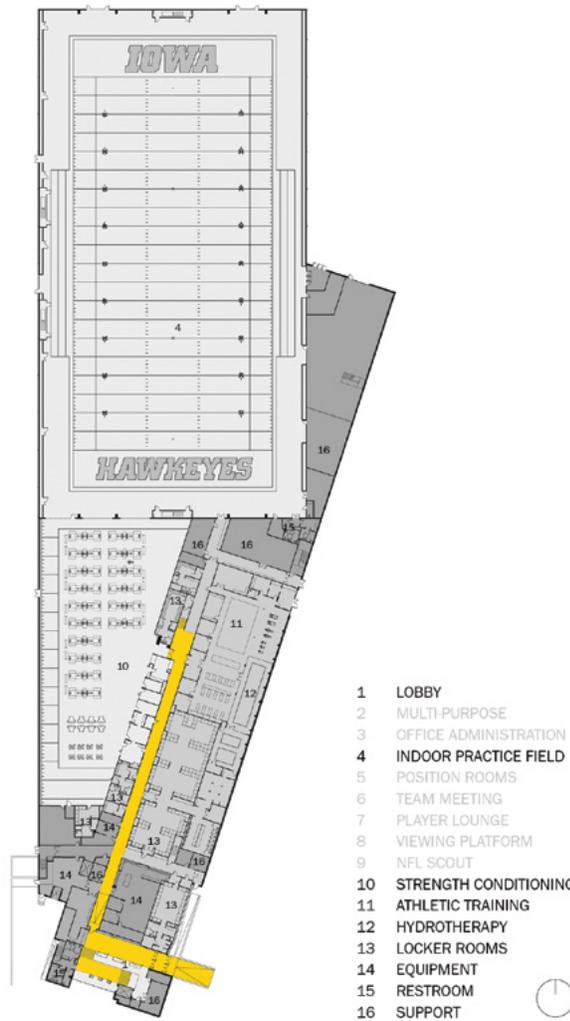
When the football team from the University of Iowa – known then as the State University of Iowa – suited up for their very first football game in 1889, their uniforms were purchased on credit, their team was named the Canaries, and the 11 men on the field were held scoreless for a loss against the Iowa College Pioneers from Grinnell.

It was an inauspicious start, but in the 127 years since, things, as they say, have changed. Gone is the Canary; in 1948 it was replaced by the Hawkeye. The few people who gathered to watch the players tussle on that field in 1889? They've morphed into more than 70,000 fans who gather in Kinnick Stadium – known on its opening day in 1929 as Iowa Stadium – on Saturdays in autumn.

Of course, football has changed drastically since its inception and not just in the attendance, the mascots, or the schedules. Take players: The top tier of college athletes adhere to a finely tuned, year-round regime of food, practice, and conditioning, for a looping analysis both on and off the field that's as much science as it is sport.

At the University of Iowa, player development and recruitment had kept up with the times, but some of the football team's facilities most certainly had not. The team and coaches, housed in the Richard O. Jacobson Building, the campus's old recreation structure, made do with facilities that had last been updated in the 1990s. "It was really a dark, crowded space," says Tim Hickman, AIA, principal with Substance Architecture in Des Moines. "The coaching facilities were abysmal and the only person who had a window was head coach Kirk Ferentz – and it looked into the atrium."

When Substance Architecture was initially hired, it wasn't to design a new building; it was to analyze the potential of updating and expanding the original space, particularly for strength and conditioning. And the project may have begun and ended with a renovation and expansion save for one key detail: In his 17 years as head coach at the university, Ferentz has amassed one of the most successful programs of college-to-National Football League players in the nation. At last count, more than 100 athletes – including 90 percent of the senior starters – who have played under Ferentz have gone on to play in the NFL, including seven first-round selections.



Left to Right: History plays a part in the new building, with trophies, uniforms, and names of notable great players on display.

The two intersecting volumes helped to create a pathway to discovery for visitors and players alike, with stairs and windows leading to new views.

Again, the university's graphic identity is a subtle yet integral piece of the building's composition, including the Tiger Hawk (and the repeating rectangular grid).

The exterior of the building, which uses brick and an understated canopy, works on its own and as a part of the rest of the campus.

The college-to-NFL chute draws attention nationwide, which helps to cement the enthusiasm of both fans and dedicated alumni, which also helps to maintain a superb recruiting and development program. But in today's high-pressure world of college football, recruitment doesn't happen in a bubble, and it certainly doesn't happen without top-notch facilities.

This was top of mind for both the football and athletic department staff as the results of the initial Substance Architecture study found that a new building would be nearly as cost-efficient as a major renovation. "The athletic department realized that if they wanted to help the football team, then the building wasn't helping at all," says Hickman. "They asked how they could do a facility that was a tool to enhance the recruitment, operations, and efficiency with which they train and what they are able to offer student athletes."

Finding a space for a new sports-focused facility on the landlocked University of Iowa campus is no small feat, particularly when competitors for any snatch of ground include the University of Iowa Hospitals and Clinics. But there was an option, says Hickman: the space occupied by the threadbare pneumatic practice bubble to the west of the old rec building. That elongated, pinched spot would prove the very challenge Substance needed to create a uniquely immersive yet practical building. To maximize the square footage without overpowering



the site, the firm intersected two volumes – think of them meeting at a 20-degree angle – with each space addressing different purposes and needs.

The structure – officially named the Stew and LeNore Hansen Football Performance Center – consists of three components split between two phases: Indoor Practice Facility (phase I); renovated Ronald and Margaret Kenyon Outdoor Practice Facility (phase I); and the Richard O. Jacobson Football Operations Building (phase II). Phase one includes a big, open, turf-focused space that’s got bells and whistles galore, including the ability to film practices. It’s also shared by university baseball and softball teams as well as intramural sports. That volume connects directly to the Football Operations Building, with a floor plan that offers different elements of the football training package: workout and therapy spaces, classrooms, offices, and more.

A practice space by itself is often called upon to be workaday and unstimulating, but there’s a lot more to the University of Iowa football facility than meets the eye. “We had to create a logical framework to think about how we were making a modern thing, but relate it to history without just copying,” says Hickman. “We had to appeal to different constituencies, including donors and staff, but we also had to get teenage boys excited about the building, and do it all on a tight site.”

For starters, the architects analyzed the experience of entering Kinnick and going to a game, then figured out what they could abstract and recreate inside the public parts. There are material cues – matching brick, for example – as well as something more ephemeral. “There’s this convoluted path to enter the game bowl

in Kinnick, and it’s bigger on the inside than it seems from the outside,” says Hickman. “So when you enter the new building you see a tall trophy case and you go under and up and across and then you can see outside or into the building. You don’t see that from the outside, so you have this surprise experience of an unexpected volume.”

That intentional experience feeds into the need to maintain a strong fan and recruitment experience. “We had to make the building work on a day-to-day basis, but then we had to overlay it with a recruiting visitor path and a path for donors, so we had to have these ‘wow’ moments,” says Hickman.

The punch of many of those “wow” moments come from exhibits as well as a coherent, collaborative graphic solution that plays up the building’s form in tasteful, respectful ways: pixelated images of the Tiger Hawk, walls celebrating history and achievements that are also treated like huge graphics, for example. “Often the architect gets done, and then branding comes in and does their job separately and that can ruin a building,” says Hickman. “We made the graphics consultant part of our design team and created a motif of all these things beforehand. Everything is speaking the same language.”

Architecture is the ultimate chance-taking: Will a building really work in the way it was planned? Will people get it? Judging from the feedback, Iowa fans and recruits are sold. “You’re never sure, really, what a building will be like when it’s done,” says Hickman. “We have people do the circuit and tell us they understand it and appreciate it. It’s really fulfilling to try an experiential understanding of space, and actually see that it succeeds.”

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- 2** Visit IowaArchitecture.org to view award winning and published architecture across the state, click on Search Projects at the top of the screen.
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From the innovation of Anson Marston's water tower and the impact of turn of 19th century architects Proudfoot and Bird, to the award-winning C.Y. Stephens Auditorium, the development of Iowa State campus has played an important role in Iowa architecture. Learn more within the pages of the new publication *Campus Beautiful*.

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Beardshear Hall plan. Image courtesy of Facilities Planning & Management, ISU.

Beardshear and Alumni Halls, 2014. Image courtesy of University Rankings, ISU.



A view from the street. A larger church and freestanding bell tower will be added in the future.



The current sanctuary will eventually become a fellowship hall. Its celebration of light will preserve a holy aura.



Weathering steel, limestone, and glass are detailed to create a clean envelope. Gutters and downspouts are quietly folded into the façade.



MINDY BODY and SPIRIT

WORDS: CLARE CARDINAL-PETT
IMAGES: CAMERON CAMPBELL, AIA, INTEGRATED STUDIO
ARCHITECT: NEUMANN MONSON ARCHITECTS

St. Luke the Evangelist Catholic Church and School is the first phase of an ambitious master plan for 35 acres in Ankeny. Designed by Neumann Monson Architects in consultation with BVH Architects, these foundational elements are the seeds of a much larger multipurpose facility. When complete, the St. Luke's community will embrace a church, school, daycare, and senior living center: a place for "all seasons of life" that cultivates both mind and body. Generous donations of land by Fern Ringgenberg and Casey's General Store stock by Don and Charlene Lamberti, all longtime parishioners of Ankeny's Our Lady's Immaculate Heart Church, helped launch this expansion of the Catholic Church's mission in the city.

The strategic planning committee for the new parish worked with Channing Swanson, AIA, principal-in-charge of the project, to set the stage for their long-term goal of building a place "to worship, to teach, to care." Embedded in an exurban fabric – not exactly rural, not exactly urban – the church and school already provide a much-needed focal point for the rapidly growing neighborhood. While the fully realized master plan will fill out the site more dramatically, the overall composition of elements will remain relatively humble. Only the future bell tower might attract more than its fair share of attention from a distance.

On approach, the first phase is at once familiar and strikingly contemporary. While the gable end of the current sanctuary includes an iconic pointed arch, the rigorously minimal detailing creates an abstract play of form and texture. One

may be comfortable with its traditional form, but surprised, even challenged, on closer inspection by its materiality. This tension between visceral response and intellectual provocation is a wonderful architectural achievement.

The site planning, building massing, and material palette of the St. Luke project is inspired by its disappearing agricultural setting. Iowa limestone and weathering steel are humble, economical choices that signal tradition and integrity. The historical use of stone in Catholic church architecture is given its due, as is light – that most: crucial of materials in that venerable tradition. The bridge between mind and body that architecture affords is most powerfully expressed in the skillful celebration of light. Light animates spaces and surfaces throughout this project in richly decorative ways, providing ornament where there is none in the conventional sense. The result meets our unconscious expectations and moves us to think at the same time.

The two seed elements of St. Luke's program, church, and school form a diagram of three key volumes: classrooms, gymnasium, and sanctuary. Across this triad of mind, body, and spirit, the consistent material palette and persistent celebration of light suggest no distinction between everyday life and the sacred. When a bigger parish church is added to the east end of the current sanctuary, the existing space for worship will be repurposed as a fellowship hall (the current gym is doing double-duty.) By design, the new fellowship hall will keep in mind its history as holy ground: all of that light will remain a transcendent force.

Breathing New Life

A state-of-the-art renovation turned the University of Oregon's tired Student Recreation Center into an environmentally aware campus gem

WORDS: HANNAH GILMAN

IMAGES: KUN ZHANG

ARCHITECT: RDG PLANNING & DESIGN (SPORTS DESIGN ARCHITECT); RSA ARCHITECTS (ARCHITECT OF RECORD)

In the heart of evergreen-abundant Eugene, the University of Oregon isn't just a top-tier academic institution, but an athletic powerhouse with a longtime relationship with Nike, a handful of storied programs, and a Heisman Trophy-winning quarterback. Now, thanks to a \$50 million facelift, its Student Recreation Center – which opened January 2015 – is joining the conversation, being touted as one of the best and brightest facilities of its kind.

The facility, which was a collaborative effort between Des Moines RDG Planning & Design and Eugene, Oregon's Robert Sherwood Architects and Poticha Architects, is projected as Leadership in Energy and Environmental Design (LEED) Platinum, and if the projection comes to fruition, it'll take the title of the largest LEED Platinum student recreation center in the nation.

"The University of Oregon is in a location in the country where there's a great, passionate emphasis on highly sustainable approaches to building and lifestyle," says principal at RDG Planning & Design Jack Patton, AIA, who leads the firm's sports studio. "There are a lot of strong environmental features [in the Student Recreation Center]."

The space boasts a suite of sustainable qualities: a radiant heat and active chilled-beam cooling system, expanded solar panels, harvested natural light, and a rainwater cistern (the now-covered Leighton Pool) that provides water for flushing toilets and exterior irrigation, to name just a few. And the eco-friendly attributes take cues from the campus itself, too. "The design relates to its physical surroundings in terms of scale, vertical height, building proportions, and use of materials, but it also reacts to solar orientation in regard to controlling light and natural ventilation," says Patton.

The design team, which Patton calls "awesome," looked to Eugene's natural surroundings to influence the design, playing off the topography and landscape. "We clearly subscribed to the idea that the relationship to existing facilities and context is important, and in this case it turned out to be highly successful," he says.

But that success didn't come without a great deal of consideration. "The new addition pays extreme respect to the existing structure, but still stands proud as a bold and more contemporary addition as part of the family of the Student Recreation Center," says Patton. "The building has had two major previous renovations, and this project has the responsibility – and honor – of tying that together."

Patton says they received a great deal of positive feedback on the finished product—particularly regarding the natural wood and the abundance of light—and the numbers back it up: The previous Student Recreation Center accommodated 2,500 people per day. According to Patton, the new-and-improved one sees anywhere from 4,500 to 6,500. "The grand openness and transparency of the interior spaces is a tremendous opportunity to see and be seen within the Oregon community on campus and in this facility," says Patton. "There are a lot of 'sticky spaces,' meaning places where people want to be and places they want to be part of. It's a compelling and beautiful home for campus residents and campus constituents."



Passing through the Great Hall gives patrons in the Free-Zone stunning opportunities to shop the myriad of recreational programs in the Student Recreation Center. View and natural light for everyone!

The highly articulate east façade controls natural light to the internal exercise spaces, and breathes the Oregon brand to passers-by.



The Functional Fitness Zone serves core strength training, body-weight exercise, and facilitated functional fitness programs like battle ropes.

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Finish Carpentry Contractor: RCS Millwork
Photographer: Nick Merrick, Hedrich Blessing

Athletic Renaissance 20

Architect: INVISION Architecture
Location: Waterloo, IA
Contractor: Cardinal Construction
MEP: MODUS
Civil Engineer: Wayne Claassen Engineering & Surveying
Photographer: Cameron Campbell, AIA, Integrated Studio

Game Face 24

Architect: Substance Architecture
Location: Iowa City, IA
Contractor: McComas-Lacina Construction
Photographer: Paul Crosby

Mind, Body, and Spirit 30

Architect: Neumann Monson Architects
Location: Ankeny, IA
Contractor: Hansen Company, Inc
Structural Engineer: Raker Rhodes Engineering
MEP: Modus
Civil Engineer: Snyder & Associates
Landscape: Genus Landscape Architects
Religious Consultant/Architect: BVH Architects
Photographer: Cameron Campbell, AIA, Integrated Studio

Breathing New Life 32

Sports Design Architect: RDG Planning and Design
Architect-of-Record: RSA Architects
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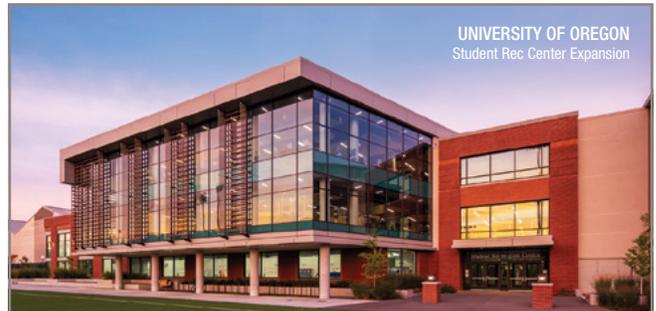
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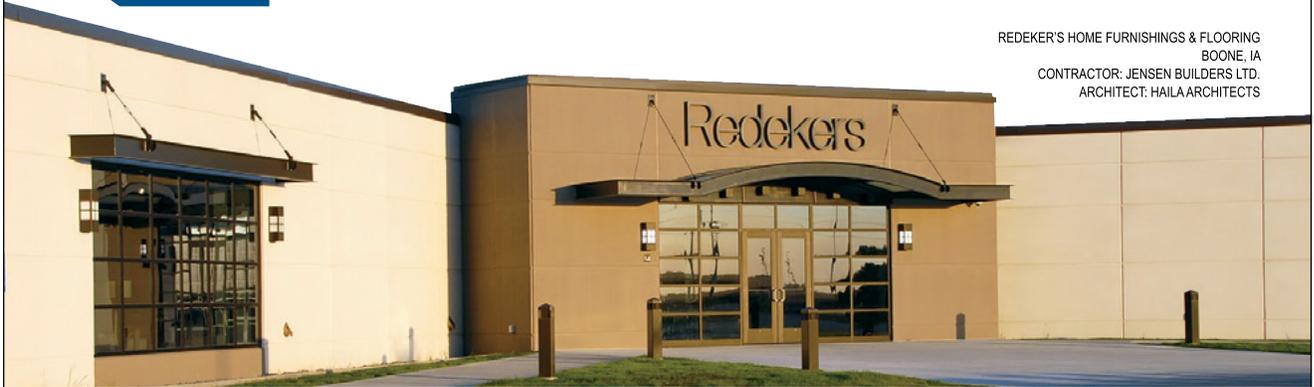


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