Buildings of the United States is a series of books on American architecture compiled and written on a state-by-state basis. The primary objective of the series is to identify and celebrate the rich cultural, economic, and geographical diversity of the United States as it is reflected in the architecture of each state. The series has been commissioned by the Society of Architectural Historians, an organization devoted to the study, interpretation, and preservation of the built environment throughout the world. People who share these interests are invited to join the society.
trees are openly revealed, and brick-framed, deeply set windows and doors are used as infills.

**CE302 Harding Library for the Health Sciences**

The architect’s fascination with geometry becomes even more complex in this building, with angled and vertical triangles soaring off in one direction or another.

**CE303 Lindquist Center (Educational Research Building)**
1972, Skidmore, Owings and Merrill (Chicago office, Walter Netsch). Northeast corner of Madison and Burlington streets

This is a calmer version of the Field Theory, still composed of squares and octagons. Angled bays project from the walls, and are attached to the surface of the walls by identical brick surfaces and by thin horizontal bands of glass. The third floor is dramatically suspended two floors above the entry, and it is supported by a row of tall concrete tubular columns.

**CE304 Hancher Auditorium**
1972, Charles Herbert and Associates. N. Riverside Dr., south of Park Rd.

Located on reclaimed river land, Hancher Auditorium is the center of the Fine Arts campus. In addition to the auditorium, two other components of the complex are Clapp Recital Hall and the Music Building. The overscaled design in concrete with a cantilevered glass prow sums up what was conceived of as Modern at the end of the 1960s, and on into the early 1970s.

**CE305 Dental Science Building**

Two exposed concrete masses are joined by a connector of light glass and metal. Entrance is gained via a steel bridge set above a slanted apron and stairs leading to the lowest level.

In the fashion of Louis I. Kahn’s work of the 1950s and 1960s, the venting occurs within concrete vertical projecting roof modules (frequently treated as cantilevered bays).

**CE306 Carver-Hawkeye Arena**

From a distance, and as one approaches this arena, one is aware of a low steel truss system supporting the roof. A curved, cantilevered metal band defines the edge of the roof; below this is another band, in this case of glass bricks. Most of the actual arena is sunk into the ground within a natural ravine. The curved, undulating walls of glass brick are arranged to lead one to various entrances. Within, one comes upon an oval arena with a clearspan of 300 by 340 feet. One can gain some idea of the size of this space in knowing that there are 13,200 fixed seats, and another 2,000 movable seats can be added. It all works best at night, with the glass block walls seeming to meander around the perimeter, and the low roof suspended above.

**CE307 Boyd Law Building**

Here is another example of the University of Iowa’s homage to the purity of geometry—in this case the circular drum. Birkerts is quoted as saying that he selected this self-contained form as an expression of “perfection, clarity, integrity, and geometric purity”;

all of this, of course, has a ring of the late eighteenth-century French architect and theorist Etienne-
Louis Boullee, or of Le Corbusier in his *Towards a New Architecture* (1922). Birkerts has taken the five-level cylinder and then proceeded to cut into it in various ways. As is usually the case when one designs a circular building, the architect ends up trying to fit rectangular spaces within curved spaces, with, as one would expect, mixed results. Much of the building is sheathed in silver-colored aluminum, including a centerpiece of a small dome that tops the building. The rationale cited for the dome is that it mirrors the Old Capitol building’s dome across the river. Much of the law building seems to be a well-detailed high-tech design of the 1980s; other spaces and exterior forms have the quality of science fiction about them.

**IOWA CITY, WEST SIDE**

**CE308 Pratt House**
1885. 503 Melrose Ave.
This brick Italianate house with a wide gable roof was built like a number of others in Iowa City, but much too late. Paired brackets support the gable and eave overhang of the low-pitched roof. The vousoirs and the keystone of the arched windows are accentuated in light-colored stone. Sometime in the early 1900s a substantial Colonial Revival porch with Ionic columns was added to the house. Other additions have also been made, but it all holds together very well.

**CE309 Koser House**
1929. 305 Golfview Ave.
Projecting out from the surrounding foliage is a pair of steeply pitched gables that almost droop down to the ground. Between them is a segmental arched entrance with a center arched door flanked by small arched side windows. Though the dwelling is reasonable in size, it conveys a near-perfect picture of an enlarged fairy-tale cottage. Stylistically, it is medieval—more English than anything else.

**CE310 Theta Xi (now Alpha Epsilon Pi) Fraternity House**
1928–1929, Charles Altfilisch. 339 N. Riverside Dr.
A romantic 1920s period revival cottage serves as a fraternity house. Its small tower with a conical roof, its steeply pitched hipped roof and thin towering chimneys refer to the French Norman tradition as it was interpreted in this decade. Sunlight catches the wall surface of the segmental arched porch, leaving the deep interior of the porch almost black; above, the roof displays both cut-in recessed dormers and small semicircular eye dormers.

**CE311 Alpha Sigma Phi (now Phi Beta Pi) Fraternity House**
1929, 109 River St.
The Italian Mediterranean style of the twenties is displayed in a composition made up of a three-story building with projecting arched walls at each end. The building has a hipped roof.

**CE312 Delta Upsilon Fraternity House**
1929. 320 Ellis Ave.
The American eighteenth-century Georgian style is revived here in stone. A dignified two-story porch with a flat roof bearing a balustrade runs across the entire front of the building. There is another balustrade on the top of the main roof, set between pairs of chimneys that project above the end-wall gables.

**CE313 Hutchinson House**
1843, 1927. 119 Park Rd.
The limestone blocks used for the walls of this one-and-a-half-story mid-nineteenth-century stone cottage were supposedly rejects from the state capitol building then under construction. The house was built by Robert Hutchinson, a carpenter and its probable designer. A balanced arrangement of paired windows focuses on a central door with its...