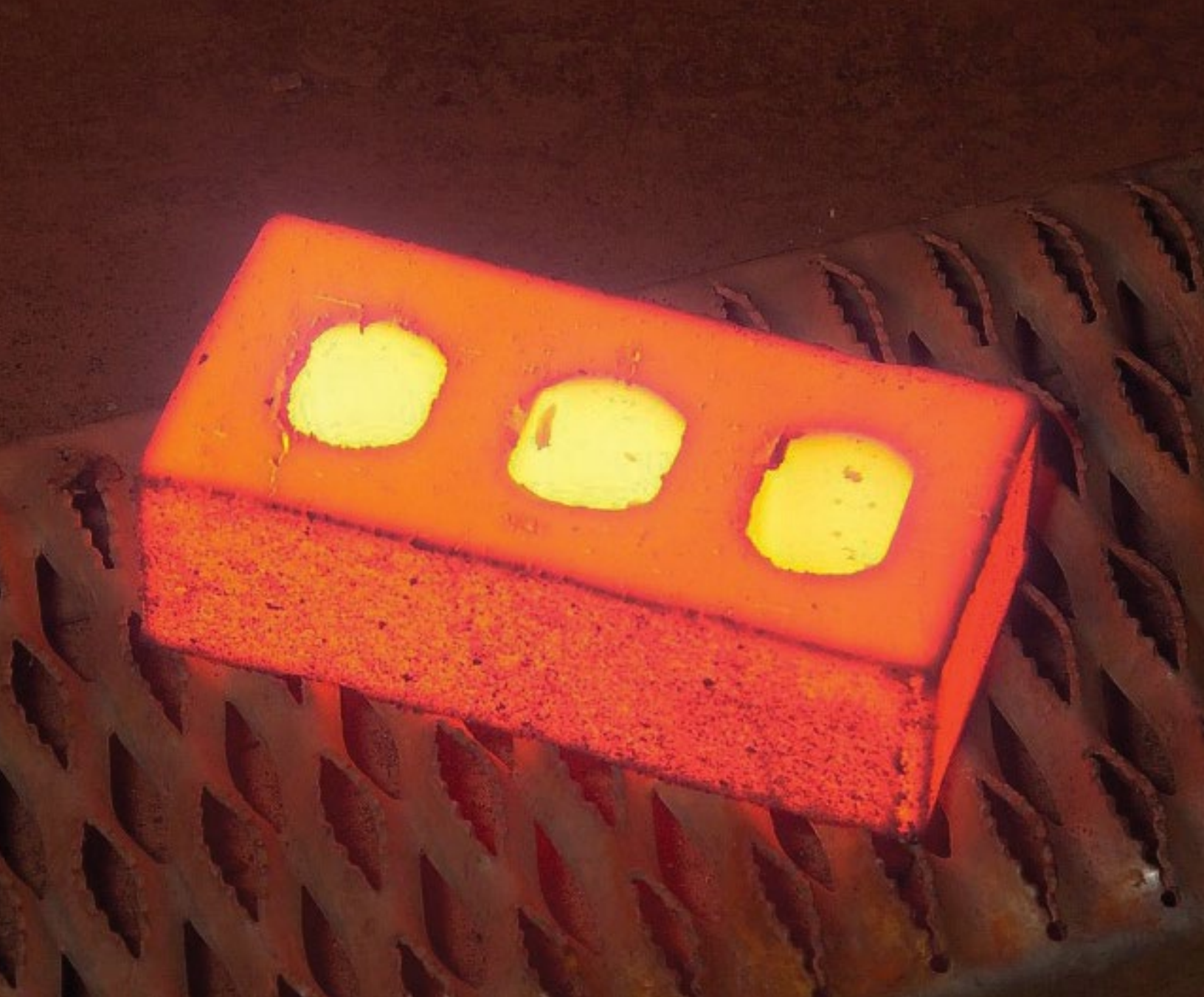


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editor's letter



Welcome!

The basic human desire to connect has extended into every facet of our lives. Through the use of mobile devices and social media, we can search, identify, or connect with anyone at the swipe of a thumb.

The act of making Architecture and the spaces architects' craft has always been, at its core, a reflection of our desire to connect people, places, and their environments. Perhaps we should also refer to ourselves as social-spatial media architects? In this issue of *Iowa Architect*, we examine projects that are linked with their surroundings, environments, and the people who inhabit them.

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Editor, *Iowa Architect*

iaarchitect

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IOWA CITY | DES MOINES

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Good Design

Chairs Raise Money for Women in Need

WORDS AND IMAGES: ELLE LACHER

“Sit On It!” is an annual fundraising event that auctions handmade art pieces. Its leaders partnered with Pigott Inc. and the Young Women’s Resource Center of Des Moines for the first time in April. The event raised money for young women in need in the greater Des Moines area, all through the power of good design.

The new partnership began with the Herman Miller Good Design Challenge in fall 2013. The challenge asked architectural and design firms to decorate the famous plastic chair designed by Charles and Ray Eames, which is considered one of the most popular and instantly recognizable pieces of modern design.

“The design idea for the firms was supposed to be what inspired them, and their chair was their canvas to express that,” says Tami Anderson, vice president of sales and marketing at Pigott.

The firms struck brilliance. A team from Pigott was in charge of monitoring votes for the winner via a public poll on their Facebook page. Anderson reported more than 37,000 hits during the contest, giving the submissions wide exposure throughout the community.

The winners were named from first to third place—SVPA Architects, Conceptual Designs, and BNIM Architects.

After the excitement from the Good Design Challenge, executives from Pigott decided that the chairs should go to a good home. That was when the donation idea to the 16th annual “Sit On It!” event was conceived.

“We thought it was a very worthy cause for the chairs to go to. The event really seemed like the right fit,” says Anderson.

The chairs were displayed at the “Sit On It!” event, and any that were not sold were entered into a silent auction on April 5 at the Community Choice Credit Union Convention Center.

“The Young Women’s Resource Center is very thankful to partner with Pigott, and for other donors, people who attend the event, and artists who make different pieces of furniture for the auction,” says Bailey Puhmann, marketing and events coordinator at the Young Women’s Resource Center.



Art in State Buildings

WORDS: LIZ LIDGETT

Thirty-five years after the Iowa state legislature began supporting the Art in State Buildings program, there are more than 1,000 works in the collection. As a result of this initiative, 0.5% of new construction and remodeling funds must be put toward the purchase of public art. The program has provided students, educators, artists and designers, architects and engineers, and the citizens of Iowa with opportunities to participate in and experience public art.

“Art in State Buildings was, and remains, about humanizing our public buildings and civic spaces for the benefit of all who use and visit them,” says David Schmitz, who manages the program with the Iowa Arts Council. More than 220,000 people experience art at Iowa’s universities each year, while another 1,300 Iowa high school students are served annually through class visits, school tours, and arts-integrated curriculum.

All three state universities have participated in the program. There are more than 800 works of public art in the Iowa State University collection alone, about 450 of which were acquired with Art in State Buildings funds. Along with artworks by Christian Petersen, Grant Wood, and many other artists, there is the work by Norie Sato titled “One, Now, All.” Located inside of the Palmer Human Development and Family Studies Building at ISU, the installation is fully—yet subtly—integrated with the building’s architecture. Using a water element, engraved words, and terrazzo flooring in a recessed portion of the wall, Sato sought to create a work that would be interactive for children and meaningful to all. “Integrating art directly into the architecture of public buildings, and getting the artist involved early in the process, has become a much greater priority since the program’s beginning, and has elevated the role of the public artist,” says Schmitz.

David Dahlquist and his team at RDG Dahlquist Art Studio also prioritized input from the people working in the Iowa Department of Public Safety building for their piece, “Hand and Land: Fingerprint.” “I met with every division in that building before the piece was created,” remembers Dahlquist. “There was a guy who worked more than 30 years in the department, and I asked, ‘What do you want to say about what you do?’ Without a word he just reached his hand out to shake mine. They extend their hand to people, they help people.”

This notion came at the same time Dahlquist was experimenting with the image of his own fingerprint. “When they fingerprint you, they give names to the

patterns—a loop, a whirl, a plateau—that in many ways relate to the landscape,” says the artist. Seeing the similarities between a fingerprint and a topography map, and focusing on the functions of the department, brought the idea to life. Using steel poles, stained glass, and terracotta tiles, many of the elements have double function. The stained glass lets in light and also adds some privacy to a conference room, and the steel poles at the entrance double as a safety barrier, showing how seamlessly artwork can be integrated into architecture.

Liz Lidgett is an art advisor in Des Moines and works with corporate art collections throughout the state.



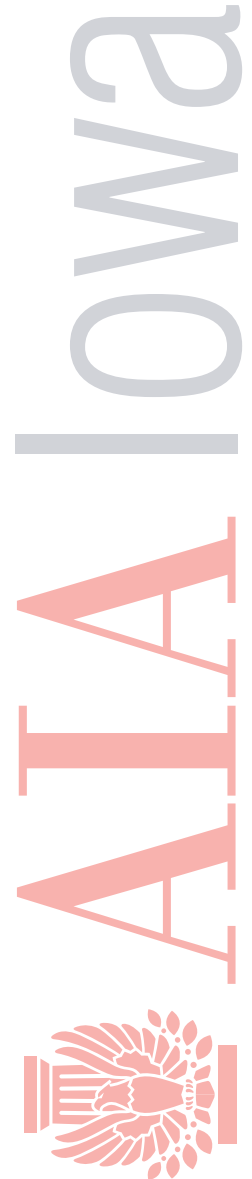


“Hand and Land: Fingerprint” by RDG Dahlquist Art Studio, artist: David B. Dahlquist; photographer: Kun Zhang. Media: steel, terracotta, stained glass, and wood. Iowa Department of Public Safety, Des Moines. 2007–2008.



“One, Now, All” by Norie Sato (Japanese-American, b. 1949). 2000. Site-integrated installation, including stone walls, terrazzo, brass, and water. Commissioned by University Museums. Iowa Art in State Buildings Project for the Palmer Building. Additional funding by Barbara R. and James R. Palmer. In the Art on Campus Collection, University Museums, Iowa State University, Ames. Located in the Palmer Building.

collected



Honoring Years of Achievement

WORDS: ELLE LACHER
IMAGES: AMY SPIKE

The American Institute of Architects, Iowa Chapter, awarded 12 members for their years of service and allegiance at the Spring Conference on April 16. Each member was awarded certificates for 25, 35, and 40 years of membership at the chapter business meeting.

“AIA Iowa is clearly one of the very best AIA chapters in the country. The powerful programs they sponsored over my 40-year career in architecture have always served to inform and elevate my professional expectations. Generous support by chapter members helped me be premiated as a Fellow in Design at the national level of the AIA, and I will always be grateful and honored for that special recognition,” says Calvin Lewis, FAIA,

professor of architecture at Iowa State University, who was also awarded with 40 years of membership.

Two additional 40-year recipients were Thomas Baldwin, AIA, The Design Group Architecture, P.C., and Phillip Pash, AIA.

Recipients of 25-year membership awards included Keith Johnk, AIA, Shive-Hattery Architecture-Engineering; Kurt Mackey, AIA, Roseland, Mackey, Harris Architects, P.C.; Doyle Harper, AIA, Shive-Hattery Architecture-Engineering; Richard Janssen, AIA, CPPI Inc.; Ronald Mott, AIA, U.S. Army Engineer District, Rock Island; and Duane Svoboda, AIA, AHTS Architects P.L.C.

Roger Hadley, AIA, Change-Environmental Architecture; Kevin

Monson, AIA, Neumann Monson Architects; and James Novak, AIA, Novak Design Group, P.L.C., were awarded with 35-year membership.

The awards were presented by Executive Director Jessica Reinert, CAE, IOM, and the 2014 AIA Iowa Board of Directors President Nathan Kalaher, AIA.

Clockwise from top left: Jessica Reinert, CAE, IOM, Executive Director and Nathan Kalaher, AIA, 2014 AIA Iowa Board of Directors President present awards to Kevin Monson, AIA (35 years); Roger Hadley, AIA (35 years); Keith Johnk, AIA (25 years); Kurt Mackey, AIA (25 years); Calvin Lewis, FAIA (40 years); and Thomas Baldwin, AIA (40 years)

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profile

Person of
Interest



Deborah Hauptmann

There aren't a ton of similarities between Deborah Hauptmann's new chapter in Iowa and her former life in the Netherlands, but one thing feels like home—the people. "There's this saying in Iowa that you don't brag; you're not boastful. You just get it done," says Hauptmann, Assoc. AIA. "This is very Dutch. In the Netherlands and Holland, they don't believe in boasting and bragging. They just believe in putting their nose down and getting it done."

Putting your nose down and getting it done: A mantra that no doubt rings through the College of Design at Iowa State University, where Hauptmann was named chair of the department of architecture last August after 14 years in the Netherlands as teacher of theory and design, and as director at the Delft School of Design at the Delft University of Technology.

Hauptmann, who received her bachelor of architecture from

the University of Texas at Austin and a master of architecture from the University of Pennsylvania, crossed the Atlantic during the economic recession of the late '80s and early '90s. "The rest, from that moment, is history," says Hauptmann. "I ended up developing a professional practice career there before I ended up in academia years after that."

But Hauptmann didn't always know she wanted a career in architecture. In fact, she studied psychology straight out of high school—an interest that continues to drive her work today—before finding architecture. "A lot of my research crosses issues of brain and how culture impacts brain," says Hauptmann, who co-edited "Cognitive Architecture: From Biopolitics to Noopolitics: Architecture and Mind in the Age of Communication and Information" with Warren Neideich.

In addition to bringing a human nature approach to architecture, Jason Alread, the director of graduate education for architecture at Iowa State, says Hauptmann—who also spent time in Switzerland and Spain—brings an international focus to the College of Design. “She has been involved with high levels of scholarship from the TU Delft and engages in a critical approach to architectural education,” says Alread, who notes that her international connections have brought a slew of interesting speakers to the school. “She wants to raise the profile of the program both in the United States and abroad.”

Not bad for having just wrapped up her first academic year in an entirely foreign education system. Beyond the overarching responsibilities of both acting as a public figure and fine-tuning the curriculum, Hauptmann also deals with putting out fires that come with the day-to-day duties of running a department with 40 faculty members and 500 students. No small thing—especially on a learning curve—but Hauptmann’s colleagues say she’s fully capable.

In her first year here, Deborah has managed to implement a significant change in the studio education and delivery.

PETER GOCHÉ, AIA, IOWA STATE UNIVERSITY SENIOR LECTURER

“In her first year here, Deborah has managed to implement a significant change in the studio education and delivery, which will be more faculty-centered,” says Iowa State senior lecturer of architecture Peter Goché. “Studio instruction will be developed on faculty expertise. This allows the students a broader range of academic possibilities by which to craft their own educational trajectory.” This teaching arrangement is familiar to Hauptmann as a result of her time in Europe, says Goché, who calls Hauptmann a “fearless and spirited intellectual.”

And when she’s not implementing significant changes in the College of Design, Hauptmann’s enjoying her home. “I bought this beautiful masterwork of architecture on two acres of land, and from the perspective of an architect, it’s just one of the most thrilling things I’ve had the opportunity to do in my life.” Doesn’t hurt that it’s a house designed by famous Iowa architect Ray Crites and that the vast landscape reminds her of her Texas upbringing. So much so, in fact, that she often takes the back roads when driving through Iowa. “There are times when the landscape is so beautiful, if I’ve got the right piece of music on in the car, I have to pull over because I’m having a sublime experience. I mean, you get a little teary-eyed and tremble a bit because you’re so overwhelmed by the beauty that you just have to stop and take it in. And I think if you are lucky enough to live anywhere in the world where there are moments where the beauty can overwhelm you, then you’ve done well for yourself.”

“[Deborah is] direct, get things done, demands excellence, is tough when she needs to be, and pushes the department to improve,” says Alread. Sounds like Hauptmann has done well for herself indeed.

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on the boards

Projects
In Progress

University of Iowa School of Music

Iowa City / Neumann Monson Architects (Architect of Record) with LMN Architects

Flood water in the summer of 2008 displaced the University of Iowa School of Music (SOM). The school's new and permanent home will be in the heart of downtown Iowa City and significantly closer to the university's primary campus. This new location, on a prominent corner and with close proximity to other university and cultural community activities, will create an exciting and symbiotic connection and vitality.

The new SOM will include a 700-seat concert hall, a 200-seat recital hall, studios, practice rooms, classrooms, offices, and support spaces. A large glass atrium overlooking the busy Burlington and Clinton Street intersection will invite the public inside. Gathering spaces, including a rehearsal lobby and student commons, will allow for spontaneous interaction. The exterior of the building will be clad in a custom-glazed terracotta panel system with twisted, vertically oriented baguettes framing acoustical glass windows.

The new SOM is projected to be complete in fall 2016.



Manchester Regional Medical Center: Inpatient Addition

Manchester / INVISION Architecture

INVISION is currently designing a new two-story inpatient and specialty clinic addition for a regional hospital in northeast Iowa. The new inpatient environments will be orientated to maximize the view to the east and the banks of the Maquoketa River beyond. A new



entrance and updated image for the hospital will be a key component to the project.

The design includes 20 new inpatient units, plus a four-bed critical care unit and a specialty clinic featuring 22 exam rooms and three procedure rooms. The design team took an integrated approach in managing the existing hospital and has made clear and intuitive wayfinding a strategic focus for the campus. The color and materials used for the exterior design will be drawn into the interior to reflect the warm neutral colors found within the neighboring landscape. The addition to the hospital will be accented by zinc panels and terracotta, which will symbolize a new connection between the hospital and the community it serves.



Iowa State Research Park

Ames / OPN Architects and Story Construction

The Iowa State Research Park has retained OPN Architects and Story Construction to design and build a new 55,000-square-foot, two-story laboratory and office building on its campus.

Innovation, flexibility, and sustainability drove the design for the first-level, highly functional, state-of-the-art laboratory space. A two-story lobby serves as a meet-me-in-the-middle hub for social interaction and collaboration. The office space is designed to be an innovative workplace that focuses on flexibility and choice, with both social and work zones to maximize occupant productivity and well-being.

The building's orientation and massing were based on maximizing daylighting, which resulted in a narrow office bar that floats above the much deeper lab space. The idea of an "object in the landscape" pushed the site to consist primarily of native prairie grasses. The project is currently in design development.

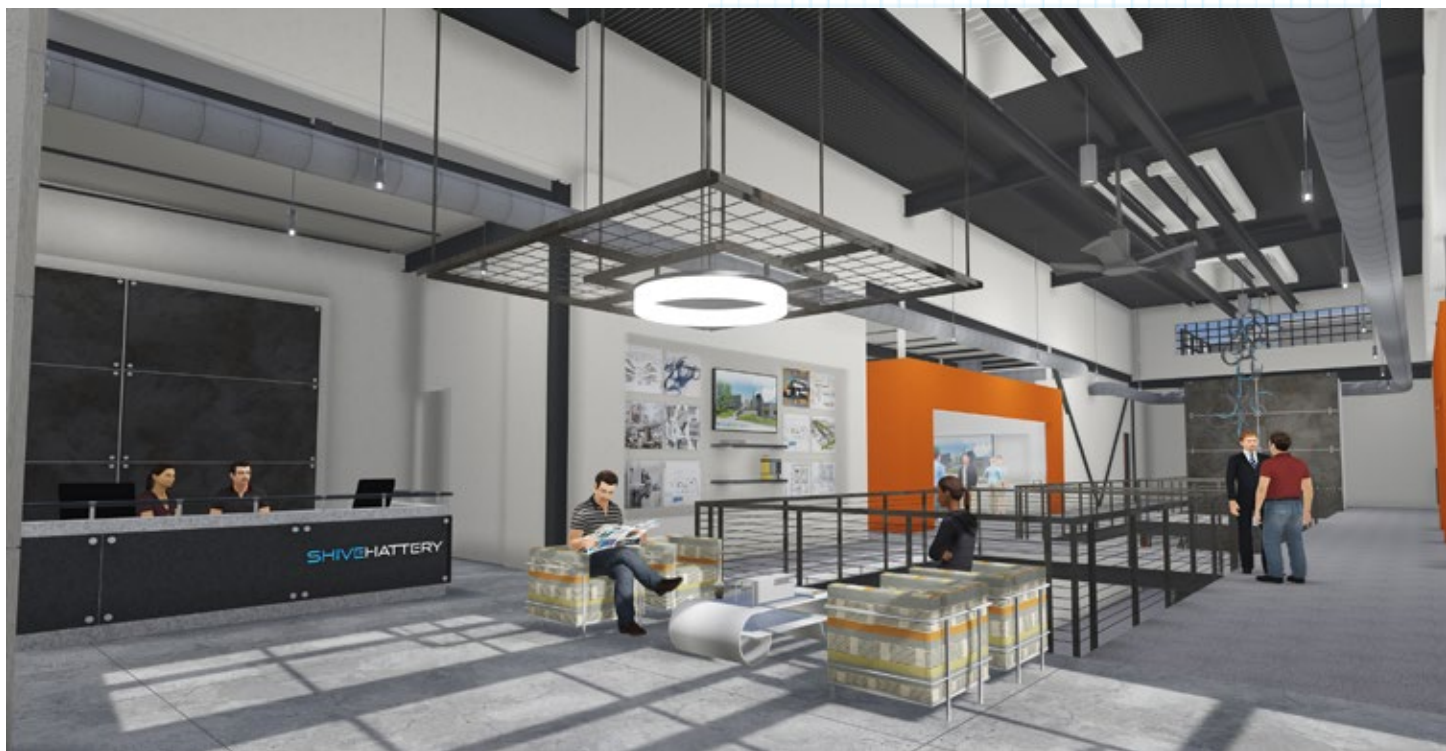
Shive-Hattery Architecture- Engineering New Design Office



West Des Moines / Shive-Hattery
Architecture-Engineering

Shive-Hattery saw an opportunity to solve space constraints and showcase its design capabilities to create a collaborative and dynamic environment for its employees. The former *Wall Street Journal* printing plant is undergoing a multimillion-dollar transformation to become the design firm's new home.

The redevelopment includes expansive views to the outside, turning the press bay into a three-story atrium, incorporating sustainable features, and installing a new mezzanine. The exterior and site were repurposed with new materials to complement the existing area.



REFLECTING ITS TIME

Latest evolution increases accessibility
of the Des Moines Art Center.

WORDS: MARK BLUNCK, HON. AIA IOWA
IMAGES: KNOWLES BLUNCK ARCHITECTURE
AND FARSHID ASSASSI, HON. AIA IOWA
ARCHITECT: KNOWLES BLUNCK ARCHITECTURE

The Des Moines Art Center on Grand Avenue occupies a unique place in the history of world architecture. The internationally acclaimed complex is recognized by architects from across the country. This writer has encountered several California architects who are well aware of its historical significance. The fact that it's located in a modest mid-sized Midwestern city that receives most of its national press coverage during presidential caucuses is rather remarkable.

In 2004, the American Institute of Architects, Iowa Chapter assembled an esteemed group of Iowans to select the most important buildings in the state for each decade of the 20th century. The Des Moines Art Center was represented in three of those decades: The Iannoni stone Eliel Saarinen, 1948, as Building of the Decade, 1940-1949; the respective nominees of the concrete IM Pei Sculpture Addition, 1968; and the three white buildings of the Richard Meier Addition, 1985. This notable recognition at the beginning of the 21st century was an appreciation of prescient decisions made by the Edmundson Memorial Foundation and others in the 1940s to engage only the finest architects—a practice that continued for four decades.

Following their construction, the white Meier additions originally yielded a strong critical public reaction. Fortunately, over the recent decades, this opinion has become inconsequential. Except for one Pulitzer-winning architectural critic who still detests the Meier buildings, one has to wonder: What was all the fuss about? Those strong professional and public opinions and heated arguments did confirm one essential characteristic: Citizens really do care about architecture, and the controversy revealed a thriving civic connection to the Art Center.

Enter on stage a fourth architectural firm, Knowles Blunck Architecture (KBA), commissioned to resolve a six-decade-old accessibility issue. The elegant Saarinen main entrance consists of small steps from the sidewalk and additional interior steps to reach the lobby floor. For individuals in wheelchairs and others requiring physical assistance, the only access was through a rear door near the loading dock located on the opposite side of the building. This created a logistical issue as staff security escorts were needed to allow access. The process also had psychological

REFLECTING
ITS TIME





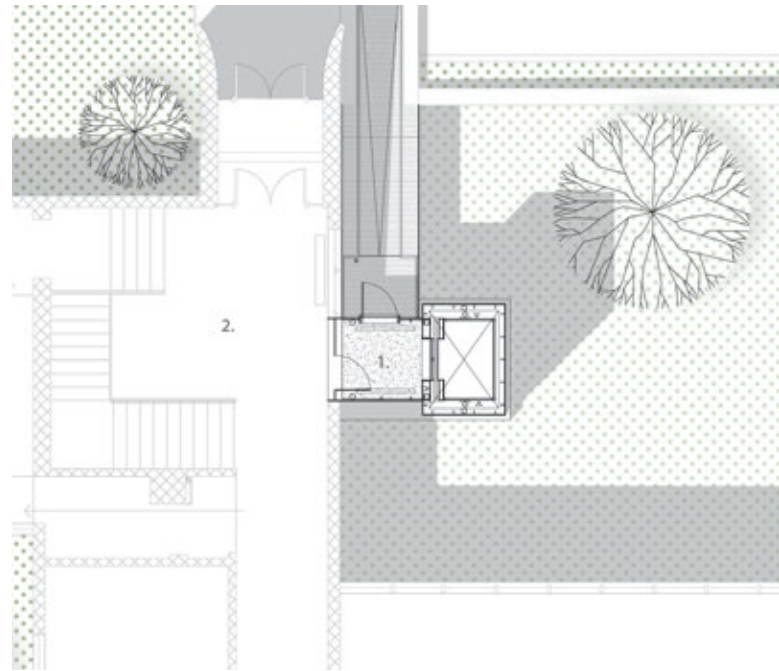
ramifications as it temporarily relegated a group of people to secondary status, which did not uphold the mission of the Art Center. “Our mission is to provide everyone access to the art of our time. The free admission and sculpture park is one avenue to accomplish this goal as there are no economic barriers to prevent anyone from these experiences. Likewise, we did not want any physical barriers to prevent access to our collections and activities,” says Jeff Fleming, Art Center director.

Even with access through the loading dock door, and once inside, entrance to the Pei and Meier additions with ramps and an elevator, one section of the complex remained completely inaccessible—the Saarinen Education Wing lower level. Creating a solution to correct this deficiency and while respecting the building fabric became the primary directive for KBA and the Art Center.

In architecture and nearly all artistic endeavors, the finest and most meaningful work is usually the result of adhering to constraints and limitations. The experience one brings to the design problem often enables the formulation of a simple and equally brilliant solution. For this particular design issue, a slightly inclined ramp from the parking lot would lead to an elevator attached to the Saarinen Education Wing, away from the main entrance but still allowing people to enter the Art Center along this prominent elevation, and making them feel as vital as they are. This would also provide immediate access to the previously inaccessible lower floor, and from the upper level to the Saarinen lobby and galleries.

“The new addition must be of its time,” says Evan Shaw, AIA, project architect. He then refers to National Park Service criteria and guidelines regarding building restoration, renovation, and adding new structures onto a historical building. “A new addition must preserve the historical building’s form, significant materials, and features; must be compatible with the historical building’s massing, size, scale, and architectural features; and must be differentiated from the historical building to preserve its character.” In other words: more constraints and limitations.

The transparent elevator and shaft design is one of pure form and full structural expression. The components were designed



with a Building Information Modeling process with advanced prefabrication technologies, resulting in a unique model but at the identical cost of off-the-shelf components. “This was a very small project with a strict budget and the only economical method was to use one source. The metal fabricator, Quality Manufacturing, was charged with constructing the steel frame, stainless-steel curtain wall hardware, and producing coordinated glazing shop drawings. The three components of the elevator shaft, vestibule, and ramp with all glazing hardware pre-attached, were delivered and installed in one day, and glazing took one week. Definitely a fast-track project,” says Shaw.

In an *Inland Architect* article on the Art Center published in 1989, this writer noted that, “With each addition, the Art Center has become less horizontal and more vertical in nature. Saarinen designed a sprawling interpretation of modern architecture, and Pei’s singular mass and Meier’s similar approach to land use reflect dense urban site planning.” This continuing transition has transpired over a 62-year period, and now reaches its minimal finality with a compact two-story elevator completing the course. It seems appropriate and perfect that the glass elevator is attached to the most horizontal of all the Art Center buildings.

A metamorphosis is also illustrated in the use of materials, beginning with the Saarinen stone, the limestone-colored, bush-hammered concrete of Pei, and the gleaming signature white aluminum panels by Meier. The minimal glass and steel elevator by KBA completes this material evolution and perhaps the next addition will use carbon fiber or nanotube technology. Who knows?

It was determined by the Edmundson Memorial Foundation trustees in the 1940s that the term “museum” should not be used, as it denotes a degree of pomposity and stodginess. The Des Moines Art Center has succeeded in reaching out to the community in so many ways throughout the decades, and this latest addition is evidence of that continuing effort to include everyone in the appreciation and pursuit of art to fulfill our lives.

Mark Blunck is a freelance writer based in San Francisco and is a frequent contributor to Iowa Architect.

Top: A transparent crystalline box is juxtaposed against the stone and links decades of modern architecture. The exposed structure and glazing reveal the inner workings of a machine in motion. Despite the strong material contrast, the elevator shaft does not intrude on the restrained modernism of the Saarinen building due to its small 8-by-10-foot size.

Bottom: A custom-designed, stainless steel, point-supported glazing system was created in complete integration with the structural steel frame. All of the structural components are visible to illustrate the intricate quality of connections and the necessity of precision in every step of the design, engineering, fabrication, and installation process.



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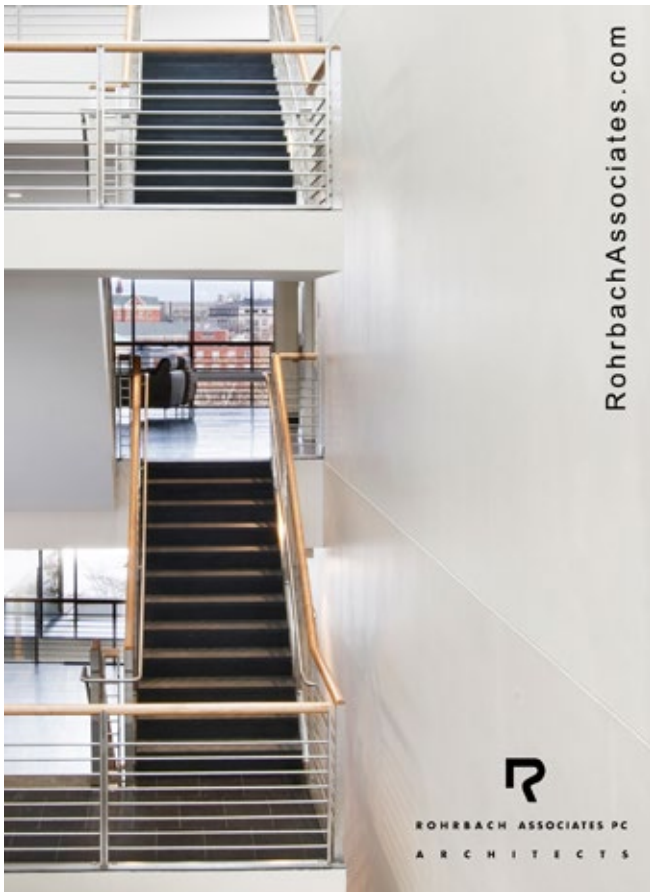
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Art for ALS

Visit the Des Moines Social Club this August to preview two original pieces of art to be auctioned later this summer. The commissioned work of Leighton Autrey will feature Lou Gehrig and the Des Moines skyline. Proceeds will go toward helping provide invaluable services to lowans living with ALS.

Learn more at alsaiowa.org.
View Leighton Autrey's work at leightonautrey.com.

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NEW BUILDING REVIVES OLD NEIGHBORHOOD

Sevastopol Station sets the standard for renewal.





WORDS: CLARE CARDINAL-PETT
IMAGES: CAMERON CAMPBELL, AIA
ARCHITECT: SLINGSHOT ARCHITECTURE

Slingshot Architecture's mixed-use project for the Neighborhood Development Corporation's first intervention in the historical Sevastopol community is a new, lively urban node just south of downtown Des Moines. According to Abbey Gilroy, executive director of the NDC, people in the area are very happy with the building, which replaced a gas station. "We've had great feedback ... the Sevastopol Station sets a standard for redevelopment in the area."

It is a creative response to a tight budget and tricky site. Dan Drendel, AIA, lead designer for the project, credits his firm's design process, which involves early feedback from a wide range of stakeholders, for the results. "The building is a diagram of what NDC does." Everyone involved hopes it will be the first in a chain reaction of reinvestment in this formerly vibrant settlement founded in 1855. Originally home to a brewery and Polk County's largest coal mine, Sevastopol was annexed by Des Moines in 1890.

The non-profit's 15 years of experience offered templates for economic viability, including the 1,000-square-foot commercial bays, one of which is already leased to a Curves franchise, an ideal first tenant. The project was designed to accommodate a restaurant, and the NDC hopes one will make a place to gather on the east end of the building, which gestures in multiple directions at the intersection of Hartford Avenue, Hillside Avenue, and SE 6th Street. Fully occupied, the ground-floor commercial space will keep the new sidewalks busy and help create links among existing neighborhood amenities identified during the design process. Businesses that generate active storefronts will be a counterpoint to the private residential facades.

Although the mostly glass storefront facade will develop distinctive characteristics as individual tenants set up shop, the designers built in a pattern of frosted glass panels to help maintain some measure of visual unity. The use of brick refers to other existing commercial buildings and churches

in the neighborhood and clearly differentiates the commercial spaces from the residential units, which are rendered in gray cement-board paneling and cedar siding. The overall composition is a nice balance of formal languages and functions on a highly visible corner. Whether you are coming or going, on foot or by car, the Sevastopol Station helps reacquaint you with the historical neighborhood and makes introductions to its future.

A sign of the project's immediate success is the rapid occupation of its residential units. The small cluster of 12 apartments, designed to form a little neighborhood within the neighborhood, include four slightly larger units—two on the second floor and two accessible units on the ground floor. This stack of four anchors the west end of the site adjacent to the parking lot and integrates the whole building with the more residential character west of the site. With great views of the skyline north of the Des Moines River, the second-floor units share “front porches,” and a roof deck on the east end overlooks a neighborhood green space. The apartments are 500 square feet and 750 square feet, respectively—slightly smaller than the average one-bedroom unit in Des Moines. Nevertheless, the carefully designed shotgun layouts feel spacious and bright.

Each of the two ground-floor units has a private patio space on the north, screened from the street by a cedar lattice structure. The patio enclosures are one variation on the strategic use of wood throughout the building. These simple but elegant details follow residents from the street to their front doors. Cedar siding wraps the exterior stair, fences in the upstairs walkway and roof deck, ornaments the window frames, and forms an entry threshold at each apartment. The architects also left some interior wood elements exposed. Trusses and oriented strand board sheathing add color and texture to the otherwise basic palette of interior finishes.

Although the budget did not allow for renewable energy systems, the Sevastopol Station has a building envelope that performs better than code. Solar orientation informed the site plan, building massing, and fenestration design. The apartments have





Previous page: The view looking west with the future restaurant in the foreground on the first floor and the residential roof deck above.

Opposite: Details of the material palette: glass, aluminum, brick, cedar, and cement-board paneling. **Left:** A typical second-floor apartment interior. **Below:** A private patio space of a ground-floor apartment.



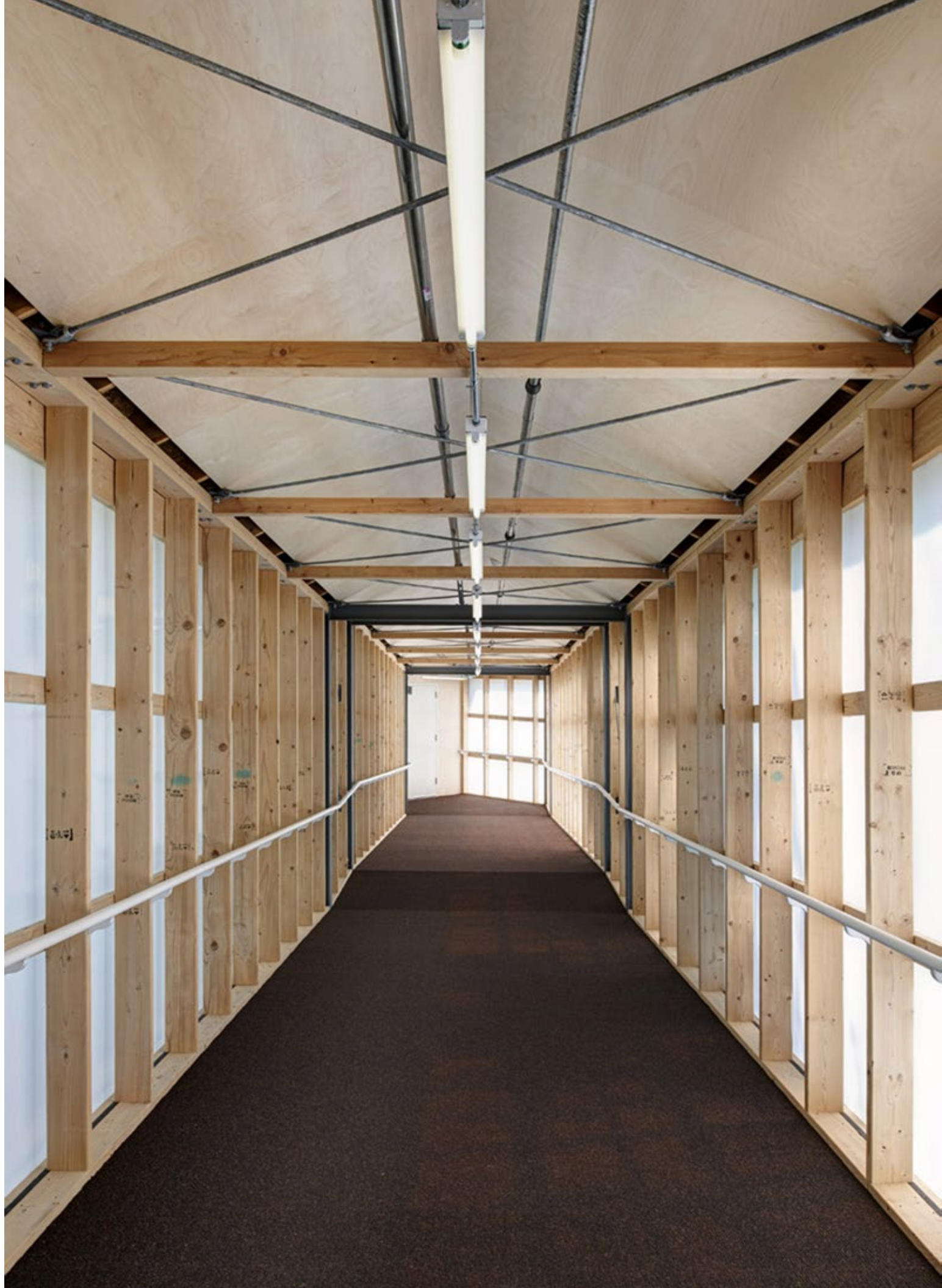
recessed windows on the south facade and cantilever over the storefronts to protect the interiors from summer heat gain, and all openings on both floors are placed to allow effective cross-ventilation. There are only two windows in each apartment, but they are carefully positioned to provide daylight deep into the unit without excessive heat loss or gain. The designers tested daylighting strategies during the design process to optimize their choices for window size, proportion, and placement.

The site's landscape design by Confluence creates a cooling microclimate on the south side and channels all storm water from the roof and sidewalks to a retention basin planted as a rain garden. The roof spills over through downspouts that are celebrated on the facade. As the plantings mature, the southern approach to the storefronts will cross footbridges through an area of high ornamental grasses and shrubs. The residential units at grade will have a small orchard of Linden and Kentucky Coffee trees for summer shade and privacy. Facing north toward the skyline, the wide exterior corridor shared by the second-floor apartments promises to be a pleasant area for grilling on a summer evening. Shielded from the afternoon sun, the common roof deck on the east

end might also be a good place to hang out later in the day and to create room for neighborhood gatherings to expand beyond the corridor space.

All said, the Sevastopol Station is an admirable effort by the NDC, Slingshot Architecture, and Confluence. On a tight budget, the collaboration managed to transform a once-derelict site into a vital place for re-establishing the economic and social viability of the neighborhood. The building design is fresh and bold, signaling something new and forward-looking, but it isn't an uncomfortable fit with the existing fabric. Its most exotic feature, the dark gray cement-board panel siding, is the architects' secret handshake with the coal miners who built the original community and a gesture of respect.

Clare Cardinal-Pett is Associate Professor of Architecture and teaches studio and history courses in the College of Design at Iowa State University.





the beauty of SIMPLICITY

WORDS: SUSAN KOENIG-VANDEHAAR **IMAGES:** CAMERON CAMPBELL, AIA **ARCHITECT:** ASK STUDIO

At night, when approaching the Care Center and Center for Assisted Living in Carlisle, Iowa, visitors and residents are greeted by a beacon of light that glows between the two buildings—it's like a light left on, welcoming you home. But it wasn't always this way.


The Carlisle Care Center and Carlisle Center for Assisted Living form a community with two distinct buildings. One is a common-looking structure built in the 1960s, and the other is a prairie-type building that was more recently constructed. They used to be divided by a swale with an elevation of almost three feet, which was a great inconvenience for the staff and residents because they needed to go outside to access the other building. Iowa's weather, at times, made that trek more than inconvenient, especially during frigid winters, rainy springs, and sweltering summers. The community needed a link, a new structure that was useful, well lit, and ADA-approved. The original thought was to build an enclosed structure, but a windbreak with window was too much. Could the new link mirror the simplicity of the existing structures and still stand on its own?

The result is a bridge that joins the buildings and showcases the beauty of simplicity. The interior is simple, with only carpeting to soften the area. Translucent panels were chosen for the walls to reflect their rural use in buildings and back porches. The panels and birch endpieces near the entrances and exits and on the ceiling make the interior warm and inviting. Safety was addressed with coded doors for entry and exit that are equipped with lights that turn on when a door is opened. The space is well-designed and well-crafted. Everything in the interior shows exceptional workmanship. "The beauty of the project is in how each element is necessary to the purpose of the building, and is exposed to create a space that is both layered and didactic," says Amber von Arb, Assoc. AIA, ASK Studio design team and project manager. The facility now has a protected, convenient, and safe passageway for day or night, in any weather, that readily welcomes all who approach its doors.

Susan Koenig-VandeHaar is an elementary art teacher in Des Moines and freelance writer.

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THE FUTURE MEETS THE PAST

The restoration of the Packing and Provision Building in Iowa City creates a bright future for the structure.

WORDS: CHAD TAYLOR
IMAGES: FARSHID ASSASSI, HON. AIA, IOWA, WAYNE JOHNSON, MAIN STREET STUDIO, AND NEUMANN MONSON ARCHITECTS
ARCHITECT: NEUMANN MONSON

As Iowa's first state capital, Iowa City has plenty of history worth preserving. So when the Iowa City-based Moen Group purchased the 114-year-old Packing & Provision Co. building, renovations were begun with an eye toward doing just that.

"I thought that if somebody didn't come in and restore that building, it was going to decline beyond repair and would have to come down," Marc Moen, Moen Group head, told the Daily Iowan last May. "Architecturally, the building is turning out even better than I had hoped."

Credit for that belongs to the team at Neumann Monson, who completed its work on the historical downtown space last September.

"Marc Moen purchased this property and worked with Iowa City to get some financial assistance in renovating it," explains Neumann Monson Principal-in-Charge Tim Schroeder, AIA. "The building had seen many uses in the past, including most recently as a bar. But it was originally a cabinet and coffin maker."

Located on Iowa City's Pedestrian Mall, the Packing & Provision building had gone through a number of smaller renovations over the past century. Over time, most of the original components were badly damaged or lost completely under layers of plaster and paint. It was Neumann Monson's goal to reclaim as much of that original material as possible, while incorporating Moen's vision for a modern mixed-use facility.

The Packing & Provision building's long, narrow footprint, and Moen's commitment to paying tribute to the building's history, created unique challenges for the Neumann Monson team.

"The interior walls and ceilings had layers and layers of stuff," Schroeder says, "and our first task was to gut the building down to the original shell. In designing the new spaces to go back in, our goal was to add as little as possible and let the original, warm structure and framing show through as much as possible."

To that end, once the interior was gutted, the Neumann Monson team set about stripping the floors, ceilings, and supporting walls down to their original components. Whenever possible, the team worked with those original materials, and let the building's natural charm and beauty dictate the aesthetic.

"We didn't really make any effort in rejuvenating the original components," says Schroeder. "The tin ceiling—where it existed—we left it, and we didn't fix any of it. The brick, where we could expose it, we did."

Original wood floors and trusses were also uncovered and utilized within the space in combination with new carpeting and casework to create a feeling of fusion between the building's past and its future.



In designing the new spaces to go back in, our goal was to add as little as possible and let the original, warm structure and framing to show through.

TIM SCHROEDER, AIA

When it came to dividing the interior space for individual tenants, Neumann Monson opted for mullionless glass, an option that not only kept the building's floor plan open and free-flowing, but also allowed the team to maximize the amount of natural sunlight reaching the interior spaces.

To augment the abundant natural light, track lighting was installed in the downstairs tenant spaces, with more energy-efficient LED lighting on the second floor.

"We always go into our designs with an eye toward sustainability," says Schroeder. "I think that's pretty much standard practice now. We installed the track lighting downstairs with an option for swapping out for LED lighting. On the second floor, it was a lot easier to convince the tenant, Modus Engineering, to go with all LED."

Floor layout of the 10,300-square-foot space was another challenge for Neumann Monson.

"We didn't know the tenants at the time. They kind of filled in one at a time, so we were designing spaces to leave as much room as possible."

Ultimately, the Packing & Provision building has become home to an 800-square-foot art gallery, an upscale women's boutique, and an 85-seat FilmScene cinema, as well as second-floor office space for Modus and a 49-person-capacity vegetated roof terrace.

"The roof terrace was something that we were able to take advantage of for the theater, which was the second component that we added," says Schroeder. "We had a two-story space where we could introduce skylights to get some daylight back there."



Previous Page: By restoring the original second-story windows and adding a modern street-level storefront, Neumann Monson maximized natural light flow, while remaining true to the building's natural aesthetic.

Left: Neumann Monson reclaimed as many original elements of the interior architecture as possible. Tin ceilings, wood floors and trim, and exposed brick all combine with modern ductwork and glass to unify past and present.

Below: A patio green space allows tenants and guests to utilize the building's roof terrace, and provides a fresh, modern counterpoint to the building's classic feel.



The ceiling was raised in the theater area, allowing for the skylight and providing the theater lobby with an expansive, open-air feel, despite the space limitations.

The interior spaces weren't the only places where Neumann Monson went back to basics. The building's exterior was also stripped, and original elements were once again incorporated as much as possible.

"For the exterior, it had many layers of facade placed on it," Schroeder says. "The upstairs windows were bricked in as rectangles, as opposed to the original arches. The windows that were in the space when we started were small and had no welcoming factor. So we had custom windows made to fit the original aesthetic. On the first floor, we stripped down all the old facades to get down to the original front of the building."

The completed renovation has resulted in an open, inviting, free-flowing space, with glass walls that provide division between tenants without cutting off natural light.

"It was a very dark space," Schroeder says of the building pre-renovation. "The ceiling height has increased dramatically, too. It's now daylight-filled."

Neumann Monson and Moen Group's combined efforts on the Packing & Provision building have not only saved the century-old structure from the wrecking ball, but also serve as an important step in the revitalizing of Iowa City's downtown sector by providing the Pedestrian Mall with a mixed-use space that pays tribute to the city's past while still surrounding tenants with a modern, accessible environment. The result is a building that's reinvested in Iowa City's community in a way that's only possible with the vision of a good design team.

Though, for his part, Schroeder remains deferential. "I'd like to say that it was our planning," he says with a laugh, "but it was more Marc's ability to attract the right tenants."

Chad Taylor is a freelance writer from Des Moines and music critic for Cityview Magazine.



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TEE IT UP

A golf team facility at the University of Iowa sports thoroughly modern tech to build stronger, better competitors.

WORDS: KELLY ROBERSON

IMAGES: PAUL CROSBY

ARCHITECT: SUBSTANCE ARCHITECTURE

The low-slung profile of the golf complex blends in with the rolling hills and pretty views on the course.



Golf is a tricky sport in a four-season climate like Iowa's. To get really good at anything takes year-round practice, but learning how to deftly hit a small ball 250 yards into a small hole in the dead of January? That takes a mighty big or inventive building indeed.

For the University of Iowa golf teams, it was the latter—the James M. Hoak Family Golf Complex—that would open its doors for student athletes in 2013. Located on the Finkbine Golf Course in Iowa City, the \$2 million facility is just 6,000 square feet, but packs plenty of function into the space, including an indoor

putting and chipping green, locker room, head coaches' offices, and team lounge.

Before completion of the facility, university golf teams were at the mercy of space borrowed from other sports, particularly in inclement weather. The new building joins two low-slung forms—one for putting and chipping, the other for locker rooms and offices—in a slim profile on the otherwise unobstructed landscape of the expansive golf course. In warm weather, adjacent practice tees provide easily accessible playing space for team members. The building was sited, too, to be



Left: Wide overhangs help to deflect the sun's intense rays; the building form to the right opens up onto the course.

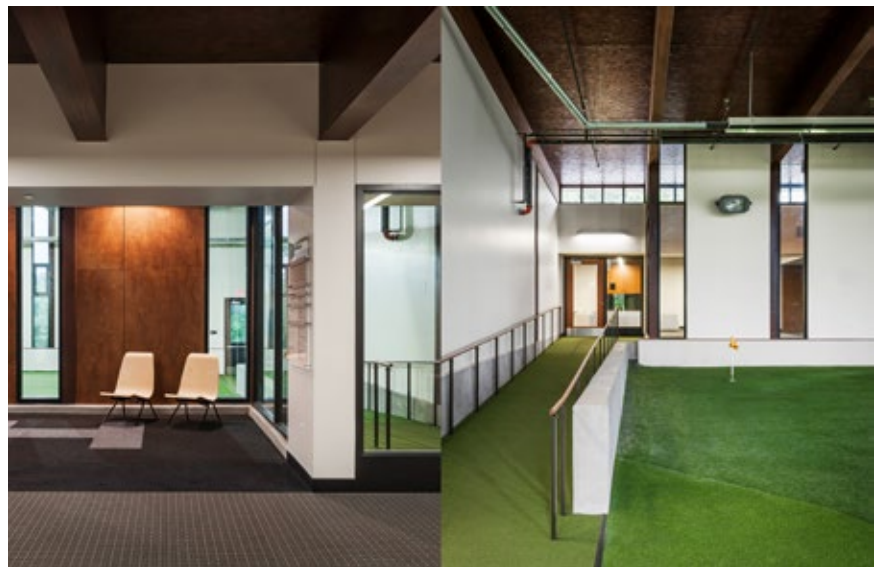
Below: A connection between building and course enables student athletes to practice in every season, and eliminates the need for supplemental cooling in the summer. Inside, there are spaces for the team's coaching staff as well as putting facilities to help team members refine their techniques.

sensitive to the few houses located nearby on the course; the golf complex's roof tips away to cut off any distracting light during night practice sessions, says Mindy Aust, AIA, project architect with Substance Architecture.

What's most inventive about the golf complex are the two indoor-to-outdoor heated practice bays. In cold weather, the doors to those bays open wide, allowing student athletes to practice strokes toward the snow-covered hills outside. Digital analysis and swing technology constantly monitor their physical output, too, for thoroughly modern and innovative practice and assessment. Because the putting and chipping portion is naturally ventilated in warm weather, that section of the building didn't require cooling systems, says Aust.

Although the athlete-focused feedback is decidedly groundbreaking, the building itself recalls the long history of the golf program at the university. James M. Hoak Sr. was a three-time golf letter winner—in 1938, '39, and '40—and University of Iowa graduate; he and his wife, also an Iowa grad, were longtime donors, volunteers, and members of the Presidents Club. Hoak didn't live long enough to see the facility finished, but friends and family gathered to provide the university with a lead gift, says men's golf head coach Mark L. Hankins, to enable its construction. "It will forever honor Jim and his family's love of the University of Iowa, the game of golf, and Jim's involvement with the Iowa golf team," he says.

Kelly Roberson writes about shelter, gardening, and other topics from Des Moines.



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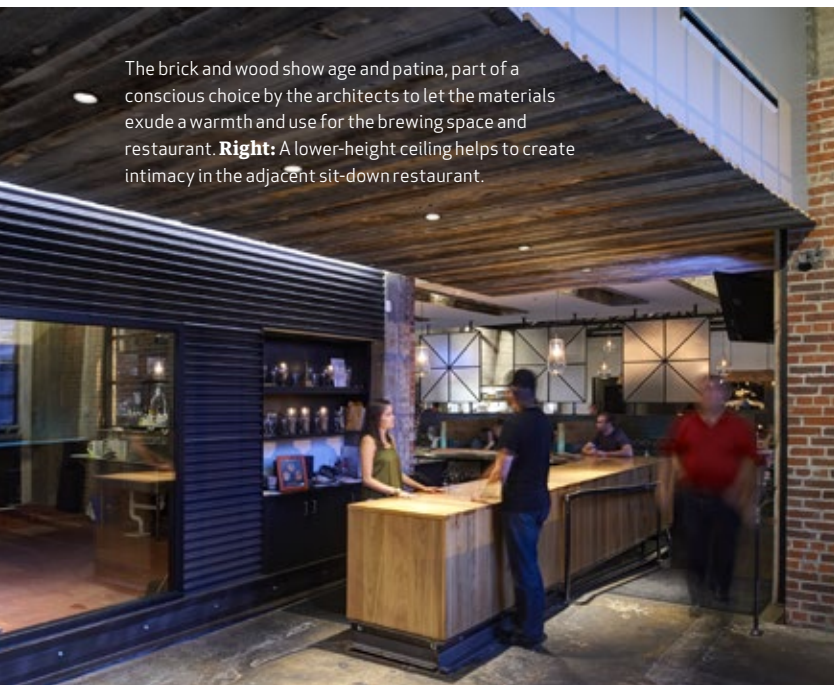


A central bar provides a convivial gathering space in the double-height space that also contains brewing equipment.

USING EVERY BIT OF SPACE

Family, history, and architecture intertwine on the edge of downtown Des Moines.

WORDS: KELLY ROBERSON **IMAGES:** CAMERON CAMPBELL, AIA **ARCHITECT:** SLINGSHOT ARCHITECTURE



The brick and wood show age and patina, part of a conscious choice by the architects to let the materials exude a warmth and use for the brewing space and restaurant. **Right:** A lower-height ceiling helps to create intimacy in the adjacent sit-down restaurant.





Brew tanks are visible from every seating spot in the restaurant, thanks to a clear-glass enclosure at the space's center.

Every town has those iconic places stuck in the memory-making recesses of its residents. Oftentimes those are restaurants: The spots where you take the lucky, well-liked out-of-towners; gather to celebrate and mourn; where the wait staff never changes; and the menu reads like a familiar book.

Spend a little time in Des Moines, and The Latin King is sure to enter that conversation. Opened in 1947, it's hosted at least three, if not four, generations of the capital city's residents. Bobby Tursi has owned the east-side spot since 1983, and his son R.J. began working there after college graduation and a stint at an Italian winery.

But entering a family business is different than being strictly bound by it, and R.J. had a different idea in mind to add to the Tursi legacy: a brewery. That brainstorm eventually became Exile Brewing Company, and Bobby and R.J.'s search for a facility would lead the Tursis to reimagine and overhaul a little piece of the city's 20th-century architectural legacy.

Downtown Des Moines wasn't always hipster rehabs and corporate office spaces. Skip back about 80 years, and factories filled a good chunk of the central city blocks, especially to the west side of downtown adjacent to the train tracks. During the 1930s and 1940s, the vacant structure at 15th and Walnut was home to a soap plant that churned out bathing necessities for the armed forces during World War II.

The Tursis had already looked at warehouses closer to Gray's Lake, but "once they toured this building they really changed gears," says Dan Drendel, AIA, with Slingshot Architecture in Des Moines. What was going to be a production facility and tap room mushroomed quickly into including something more. "The building was too big for what they were picturing, so they started

talking about having residences on the second floor. But they realized they didn't know how to do that, and they did know how to do a restaurant."

Although the building—two stories plus a basement and annex—was vacant, it was chock full of details emblematic of warehouse construction in 1929. It had never been gutted or cleaned out though, so Slingshot performed extensive testing to ensure that it would be structurally sound for heavy brew tanks, production, and storage. "To test the floor and make sure it could hold without deflecting, we loaded water into four of these big plastic bladders that are used to ship olive oil," says Drendel.

After function and structure gelled, the architects had to decide how to divvy up the square footage. The main space—all soaring ceilings and columns—was the hands-down favorite for the restaurant, but was perfectly sized for the brew tanks. Mid-design, the team shifted gears, eventually relocating the restaurant to the annex, using the entrance as a mixing area to push traffic to one of two sides, and including a bar with the brewing equipment.

Central to the design is transparency: The brew house is visible from the front door, behind the two bars, and from the restaurant. Glass complements metal and reclaimed wood, materials that show their age and durability. "There's workmanship ingrained in it, which ties back to these older industries, and helps make the space feel like you are a part of the building's story," says Drendel. "It doesn't have to be stamped into the tabletops, and you don't have to read on the menu."

Kelly Roberson is a freelance writer and frequent Iowa Architect contributor.



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17. If the scope of the project changes later in the project, will there be additional fees? How will these fees be justified?
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Structural Engineer: JPSE

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Location: Des Moines

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Location: Des Moines

Architect: Slingshot Architecture

Contractor: Ball Team

Engineer: Raker Rhodes Engineering

Photographer: Cameron Campbell, AIA

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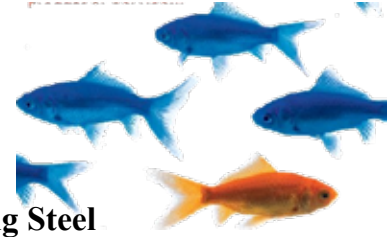
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