

ST. KILDA: FROM DOWN UNDER TO DES MOINES KEEP THIS, SCRAP THAT: **RENOVATING DONE RIGHT**
WHAT'S NEXT: **A LOOK AT WHAT'S ON THE BOARDS** AIA IOWA MEDAL OF HONOR AWARD RECIPIENTS
SPRING 2018

ia architect

THE OFFICIAL MAGAZINE OF AIA IOWA



Focal Point

Material Accents & Forced Perspectives

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editor's letter



Welcome!

Welcome to the spring issue of Iowa Architect, where we explore how designers frame space through material accents and forced perspectives to create focal points in architecture. The projects featured in this issue position focal points unique to each projects' program, context, and use. Some create focal points through texture, color, and material, introducing accents in form and scalable construct. Others frame contextual views to engage the users with the setting, focusing on the connection between inside and out. Whether it be the center of activity, the physical point of interest, or a call of attention, the focal point in each project intentionally creates engagement through strategically built form, focusing the path or the eyes toward something meaningful.

Enjoy.

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Editor, Iowa Architect

iaarchitect

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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

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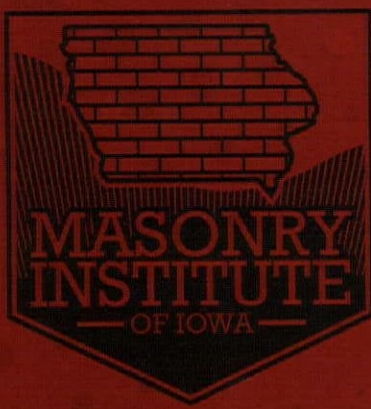
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Correction

Regrettably, on the cover of the winter 2018 issue of Iowa Architect magazine, a photo of The Pacific Center Campus Research & Development Building by BNIM, instead of The Pacific Center Campus Amenities Building by BNIM, was published in the printed version. The digital version, which can be viewed online at www.aiaiowa.org, has been corrected. The editorial board and publisher apologize for the error.



2018 Masonry Institute of Iowa Appreciation Awards

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Mason Contractor: Forrest & Associate

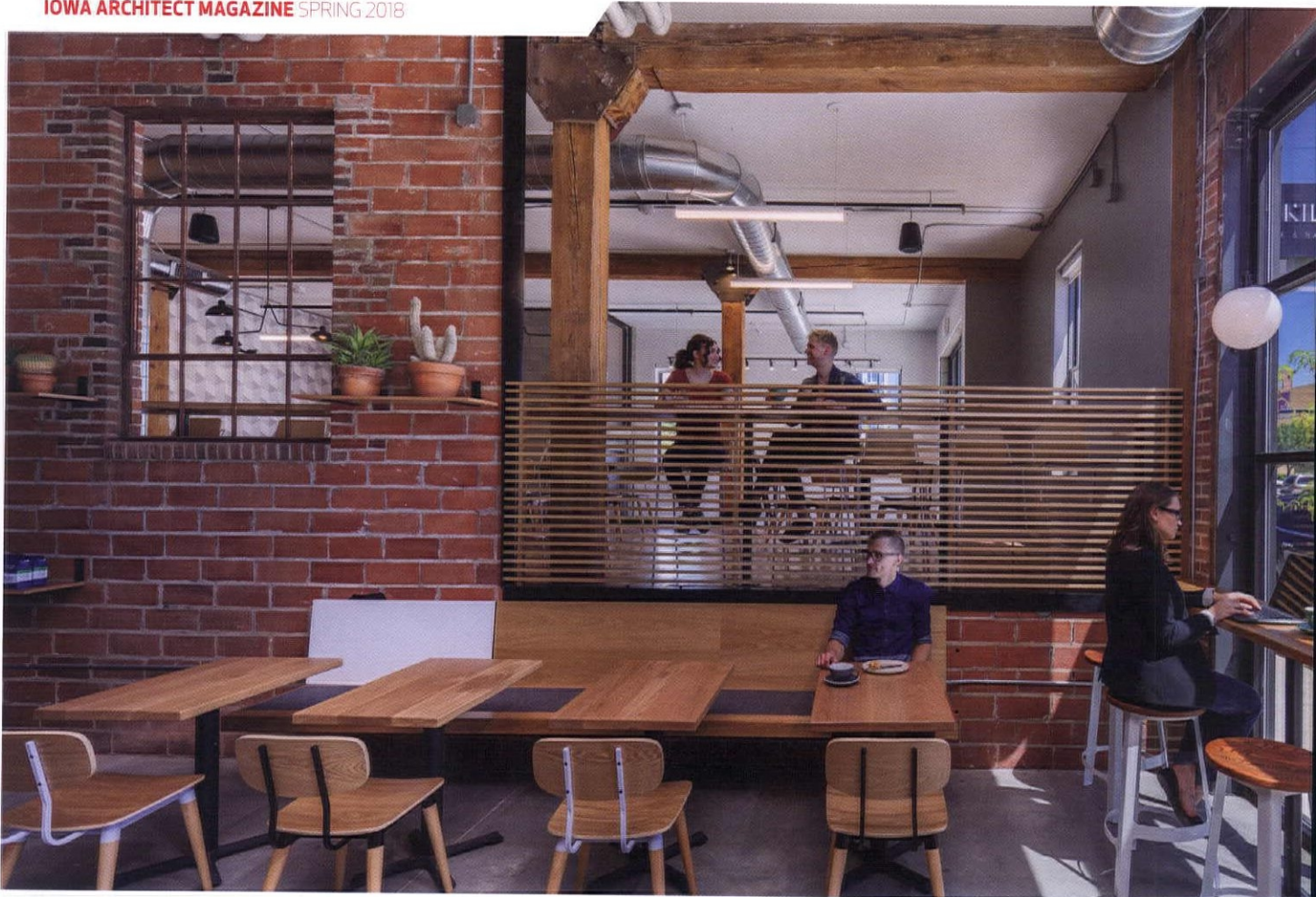


Peterson Residence Hall, Iowa City
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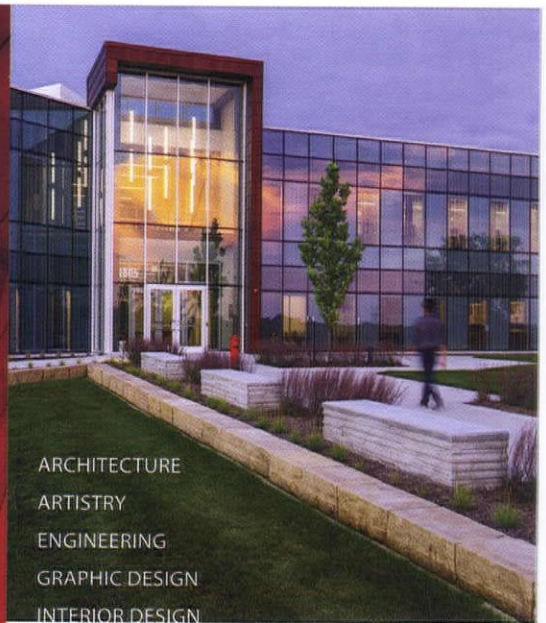
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Projects
In Progress

Alliant Operation Centers



Iowa & Wisconsin

OPN Architects

OPN Architects is working with Alliant Energy to design multiple operation centers in Iowa and Wisconsin. Alliant's Operation Centers house wind energy delivery personnel who are responsible for wind energy generation and gas and electric distribution systems. As Alliant strives to build a smarter energy infrastructure, these operation centers will create an opportunity to relocate and/or consolidate staff across three new facilities: a 36,000-square-foot facility in Grinnell, Iowa, a 21,000-square-foot operation center in Spencer, Iowa, and an 8,000-square-foot facility in Spring Green, Wisconsin. The designs will incorporate new technology and be flexible to accommodate future growth. Each will be a low life-cycle-cost building designed to LEED standards.



Lil' Drug Store Products

Cedar Rapids, Iowa

Aspect Architecture Design

Lil' Drug Store Products is the number one health and beauty care product supplier to the convenience store industry, with products in more than 100,000 stores across the country. Aspect Architecture Design has been commissioned to

design Lil' Drug Store's new 101,190-square-foot headquarters in Cedar Rapids, which will provide office space for staff and a distribution center for product inventory. The project is pursuing LEED certification.



St. Stephen Lutheran Church

Urbandale, Iowa
ETHOS Design Group

St. Stephen Lutheran Church is a congregation drawn to gather and share the word of God with the surrounding community. In order to expand their ministries in their existing building, the congregation needed a facility that would improve wayfinding, eliminate accessibility barriers, provide a welcoming entrance, and reflect their culture and worship environment. Through a master planning effort led by ETHOS Design Group, it was determined

the existing sanctuary would act better as the fellowship hall, while the existing narthex would better serve as the sanctuary. An existing 18-foot-tall stained glass cross will be the focal point for the new worship space. Since the stained glass was within an expanse of curtain wall, the cross will be framed with layered walls allowing for daylight to break through and illuminate the community table, focusing the congregation on their ministry.



Lakeshore House

This 8,960-gross-square-foot vacation home is situated on lakefront property in Okoboji, Iowa. The design consists of two parallel bars separated by a large, open communal space. The house has four bedrooms: a master suite in the one-story bar, and three guest bedrooms in the two-story bar. The palette was intentionally minimalistic, comprised entirely of wood and glass, and united under one simple roof plane. Though large in volume, each room is designed to remain intimate and inviting, with a focus on the views of Lake Okoboji.

Okoboji, Iowa
Substance Architecture

AIA Iowa Medal of Honor Award



For more than 25 years, AIA Iowa has recognized Iowa architects for distinguished service to the profession of architecture through its Medal of Honor award. This award is the most significant individual recognition bestowed on a member by the AIA Iowa Chapter, and was first awarded in 1991 to Charles Herbert, FAIA – a Fellow Emeritus of the American Institute of Architects and founder of Charles Herbert and Associates – for his dedication to the profession through exemplary leadership. Since then, a total of 15 architects have been honored with this award. Recipients of the Medal of Honor have included firm leaders and scholars – all with one thing in common: a dedication to distinguished service to the profession. Kevin Nordmeyer, AIA, received the distinction in 2017.

If you know someone whose dedication to the profession is worthy of this recognition, nominations for the 2018 AIA Iowa Medal of Honor Award will be sought this May, and will be due July 13, 2018. The winner will be announced at the 2018 AIA Iowa Annual Design Awards Celebration on September 20, held in conjunction with the AIA Iowa Annual Convention September 20-21 at the Iowa Events Center. Nomination forms can be found at www.aiaiowa.org/awards.

Medal of Honor Award Recipients

- 1991** Charles Herbert, FAIA
- 1992** Robert C. Broshar, FAIA
- 1993** H. Kennard Bussard, FAIA
- 1994** William M. Dikis, FAIA
- 1995** William Wagner, FAIA
- 1996** Edward H. Healey, FAIA
- 1999** Ray D. Crites, FAIA
- 2002** Gordon E. Mills, FAIA
- 2003** Kate Schwennsen, FAIA
- 2008** Mark C. Engelbrecht, FAIA
- 2009** Calvin Lewis, FAIA
- 2011** Dale McKinney, FAIA
- 2013** Paul Mankins, FAIA
- 2014** Rod Kruse, FAIA
- 2016** Mike Broshar, FAIA
- 2017** Kevin Nordmeyer, AIA



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2011 Medal of Honor Recipient
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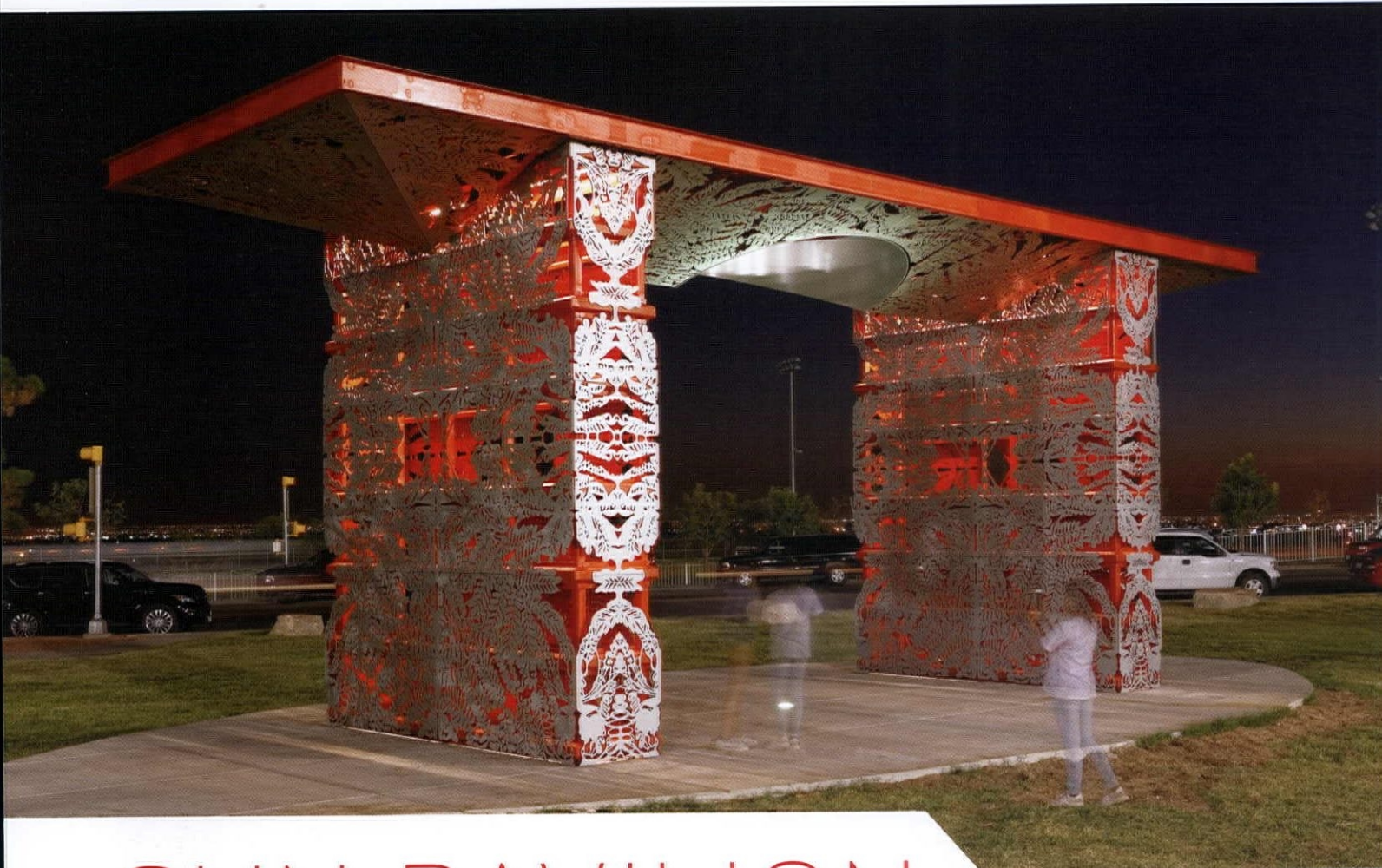


We salute the achievements of
Mike Broshar and Bob Broshar.

Both partners of INVISION, both national AIA office holders.
The only father and son to both be awarded the Medal of Honor.
Leaders in architecture, givers in the community, and great friends.

We honor Bob's passing and celebrate Mike's ongoing
contributions to our community. To both, we say
congratulations, well done, and thank you.

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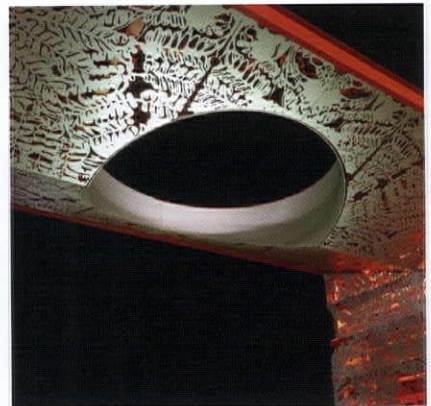


SUN PAVILION

A gathering place that connects the history of El Paso with contemporary design

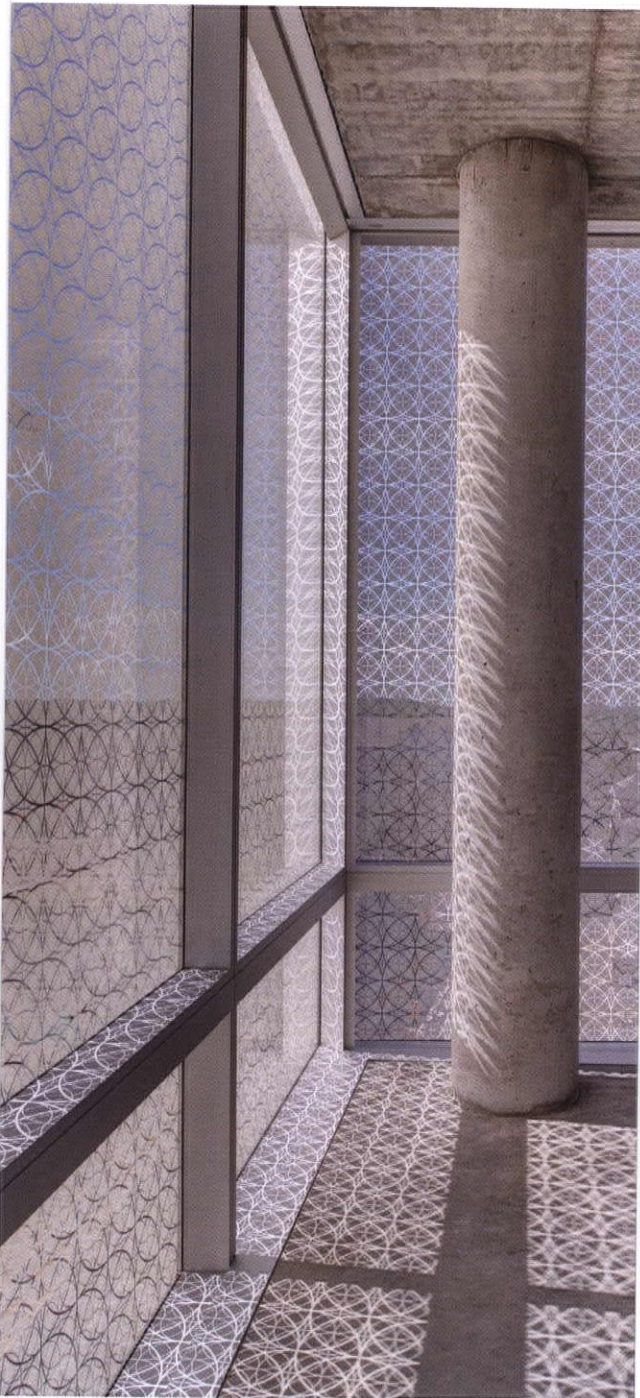
WORDS : HALEY SMITH **IMAGES :** MATT NIEBUHR **ARCHITECT :** RDG PLANNING & DESIGN

Iowa's RDG Planning & Design sprouted roots in El Paso, Texas, with the installation of "Sun Pavilion," a new shelter located in Blackie Chesher Park. For the design, artist Matt Niebuhr of RDG Dahlquist Art Studio drew inspiration from Hueco Tank, "a geographic feature that forms a natural shelter and [was a] place of refuge in the past for travelers in the Chihuahuan Desert," he explains. "The idea of the Sun Pavilion as a shelter takes cues from this rich history – providing a gathering place sheltering from the sun with hints of the faces from the past and masks interpreted from organic forms," Niebuhr says. Not only does the Sun Pavilion provide a functional space for visitors, it also encapsulates the local history through its design. This rich history is cast upon the walls of the pavilion, guiding visitors' eyes up toward "the pass," an opening at the top of the shelter that frames the frequently clear skies of El Paso. "It is a symbolic doorway to another place," says Niebuhr. "As an opening to the sky, it is a frame to a place with no depth, a place to let your mind and thoughts wander, to daydream without prescription."



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PATTERN PLAY

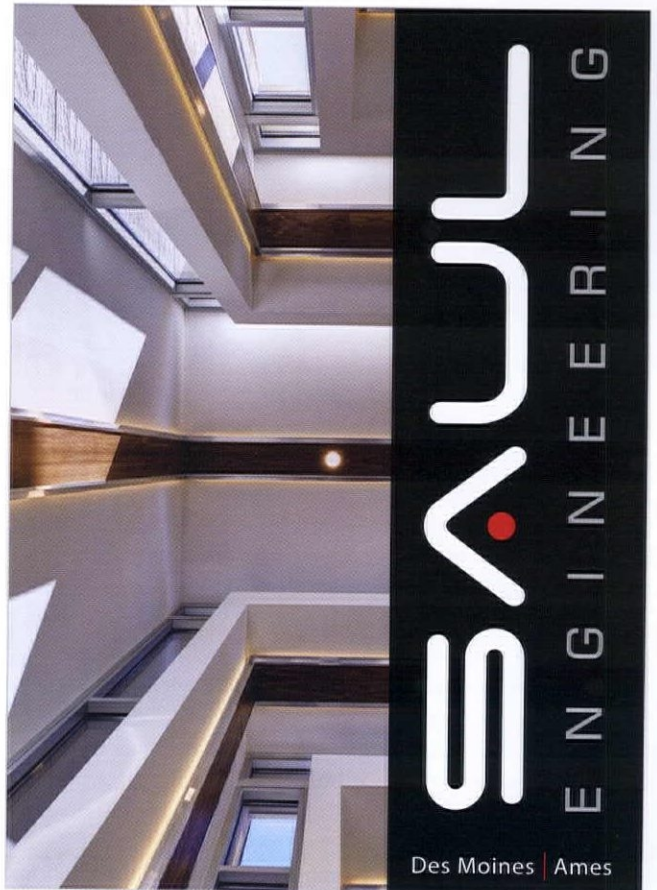


**Congratulations to this year's
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INSIDE:OUTE

A pile of wood becomes a piece of art

WORDS : ABBY GILMAN
IMAGES : CAMERON CAMPBELL, AIA, INTEGRATED STUDIO
ARCHITECT : PETER GOCHÉ, AIA

“See this line?” Peter Goché, AIA asks, using his finger to trace a faint, delicate line across his laptop screen. “That’s the pipeline, the Dakota Access Pipeline. It’s really invisible from the earth when you’re standing on the ground, but in the aerial you can see the remnant scar.” The aerial he’s referring to is a map of plots just south of Ames, Iowa. At the center sits Black Heritage Farm, and in the center of that is Black Contemporary, an experimental ground for architectural installation works founded and curated by Goché.

The Dakota Access Pipeline carries a heavy charge. From widely broadcast months-long protests at the Standing Rock Reservation to proudful boasts upon completion from the President of the United States, opinions and facts spread the issue wide. It’s complicated, but Goché isn’t one to shy away from complicated. Completed in December 2016, the pipeline cuts a swath southwest of the Black Heritage Farm.

One day in January 2017, Goché noticed a pile of wood had appeared on site. Curious, he dug in. “I began looking at the pile, in

a sense completely exhausted by the enormity of it, the logic that it had just arrived, in my mind, because I didn’t see it brought in,” Goché says.

Of course, it didn’t actually appear overnight. Piles of this wood slowly accumulated along the path of the pipeline, and, once construction was complete, were sold to families such as the Blacks, who hoped to flip it as reclaimed materials. Used as ground shoring, though, the wood was of low-quality and had little resale value. And so it sat, until Goché came along.

He clamored to the top of the pile, noticing every mass and void. He studied the structure, considered its past. He understood the political charge of its former use, but he also understood it for what was simply in front of him: a massive pile of wood. “At some point, I’m looking at it simply as a sourced material of hardwood with an incredible kind of volumetric nature to it,” Goché says. “All these little cavities inside there are long and sometimes you can see through all the way to the other side. The fact that it’s hooked to



"The focus is latent ... It's something you're going to experience, and it's the experience, the engagement, that is the focus."

— PETER GOCHÉ, AIA

a much greater system by its sort of use in order to support a very contentious system is compelling in another way."

Goché knew he needed to address this pile, to sort a way to study it, and thus was born *Inside:Oute*. Situated a few feet from the pile, *Inside:Oute* contains three sections: the gallery, the sky room, and the earth room. The gallery runs parallel to the pile, creating close quarters that leave the occupant no option but to deal with it directly. Its mass, its past, its politics, its future. "The focus is latent," Goché says. "It's not something you're pointed to, it's not something you're going to concretely discern. It's something you're going to experience, and it's the experience, the engagement, that is the focus."

Next up, the sky room. A place of retreat where the only view is up to the sky. It's a chance to be isolated from the context. To breathe, before heading back out and into the earth room. Here, the occupant stands directly on the earth, feet in the dirt solidifying the connection between human and terra firma. "This becomes more of a discussion room, where you can have a conversation about it," Goché says. "It's about you and the earth, the source from which the pile came."

Inside:Oute was conceived as a space, rather than an object. The back is left open exposing the structure, while the front is wrapped in continuous skin, a juxtaposition against the jagged, discontinuous surface of the opposing pile. "I'm trying to build in a much more provocative way, a way of thinking about space,"

Goché says. "A lot of this comes from a quote, 'Free from the drudgery of usefulness.' From an architectural standpoint, I deal day-in and day-out with everyone's desire for use, utility, code requirement, etc. Constructability is still an issue for me, but the idea of all these other utilities that we associate with human beings and our needs are, in a sense, driving me nuts by the end of the day. I wanted to build something that was, more or less, without intended use, but rather a more experimental stage of a set of spaces into which we could experiment with occupation. So *Inside:Oute* is dealing directly with the idea that instead of thinking about spatial construction as an objectification, I'm thinking about it quite literally from the inside out. I'm only concerned about the space made."



A New Welcome Mat

A NEW-STYLE COMPANY EMBRACES
THE RENOVATION OF A DATED BUILDING

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





Shuttered gas stations. Interminable fuel lines. A national speed limit. The implementation of daylight savings time.

In 1973, the perfect storm of an OPEC oil embargo, gasoline price hikes, and fuel shortages caused not only those daily trials and changes, but a national reckoning. We woke up – at least for a while – to the frailty of our energy supply and the way our daily lives were firmly cemented to the availability of a cheap, non-renewable resource.

The after-effects of that crisis played out on front pages and lingered in homes and workspaces well through the decade. It also made itself apparent elsewhere, in ways you can still spot if you pay close attention. Take buildings from the era: Architects tried as best they could, with limited manufacturing and available technologies, to manage the crisis' effects and conserve energy in the built environment. That translated into structures that minimized glass in favor of sealing the structure, akin to a thermos, with mixed results – some of them monolithic and imposing.

In the early 2000s, a thoroughly modern business moved into a floor in one of those dated, energy-crisis-era buildings in West Des Moines. Created in 1998, Businessolver offers online benefits administration, with a view toward the work world that's more akin to tech startup than it is to hidebound and traditional corporate structure. The company's move into that building attempted to marry a new way of doing things with an old view of workplace design – a combination that begged for an update and Substance Architecture was just the firm for the job.

In 2010, Substance completed its first project with Businessolver, a remodel of the third floor. Then, every year or two, the company would grow enough to take over another floor in the five-story building. "We remodeled the fourth floor and then the fifth floor and then we did a small reception area," says Joshua Baker, AIA, an associate at Substance Architecture.

But it wasn't until the last remaining tenant vacated the space in 2017 that the company was able to take over the whole building, albeit as a lease client, not an owner. That's an important detail: While many corporate tenants re-make their interior

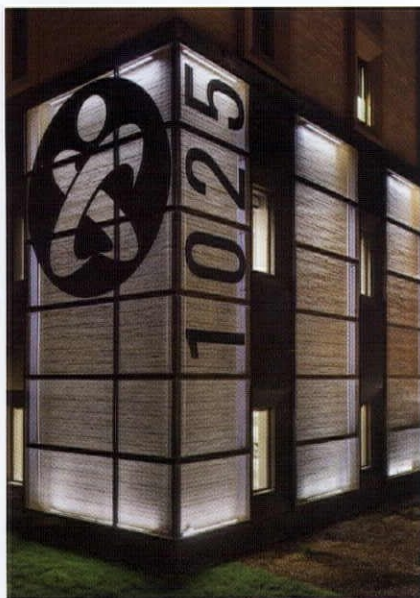


Top: The architects left the exterior, boxy form — minimal windows, monochromatic color scheme — mostly in place, but used clever material placement and a dramatic new entry to boost visual interest, especially for the client-facing side. **Left:** Signage coordinates seamlessly with the addition of steel to the lower third of the building. **Center:** A two-story bank of windows and covered portico offer a focal point for the front, streetside facade.

Right: The interior reflects the tech-forward ethos of the company's origins, with streamlined furniture, punchy graphics, and pops of color.

"We wanted to come up with an economical way of modifying the building that could be disassembled in case the owner wanted to take it off."

— JOSHUA BAKER, AIA



spaces – even the rented ones – in their own image, Businessolver would have something much grander in mind.

Inside, of course, Substance riffed on what's become something of a standard – open offices, breakout and meeting spaces, with private rooms scattered here and there when privacy is a must. But they also brought their own corporate ethos to the space, including a focus on providing food – Monday breakfast, Wednesday lunch, Friday refreshments – says Baker. To do that, Substance created a catering kitchen, "basically a giant bar and grill," says Baker, on the ground floor where their go-to, a company called Sid's Catering, cooks on site.

While the interior of the building very much reflected the company's modern approach to work and its workforce, the exterior remained a hulking admonition of that bygone, energy-fixated era. And as with most service-oriented ventures, Businessolver has clients that occasionally want to visit. "They have companies they work with from Texas to Canada, and when these Fortune 500 executives flew into Des Moines and came to their offices, they'd get an impression of a 1970s building with brass fixtures," says Baker.

Businessolver took what was perhaps their most adventurous route yet on the multi-year building revamp: They decided to update the exterior. What makes that choice so audacious is their status as tenant, not owner. Substance approached the renovation with an eye toward the future. If Businessolver ever vacates the building, Substance wanted to make it simple for the owners to return the facade to its original state. "It really is unusual for a leasing business

to modify the exterior," says Baker. "We wanted to come up with an economical way of modifying the building that could be disassembled in case the owner wanted to take it off."

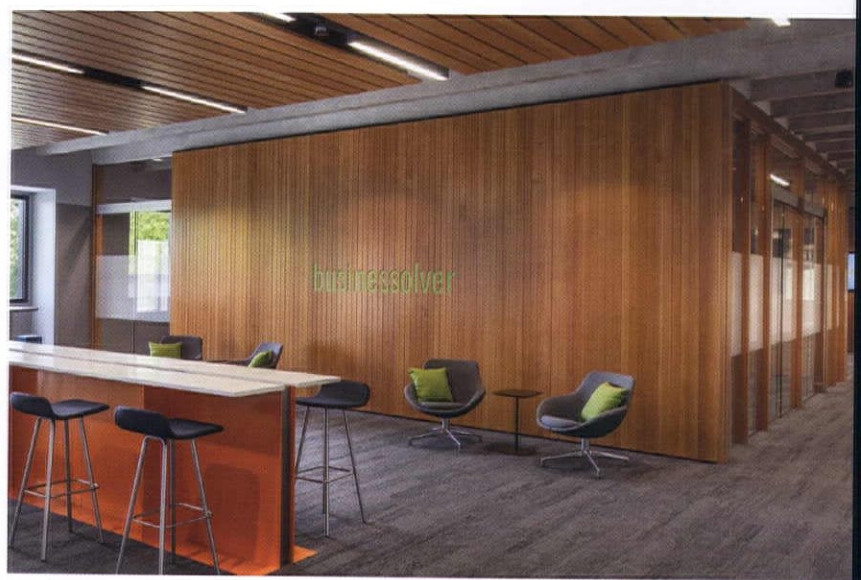
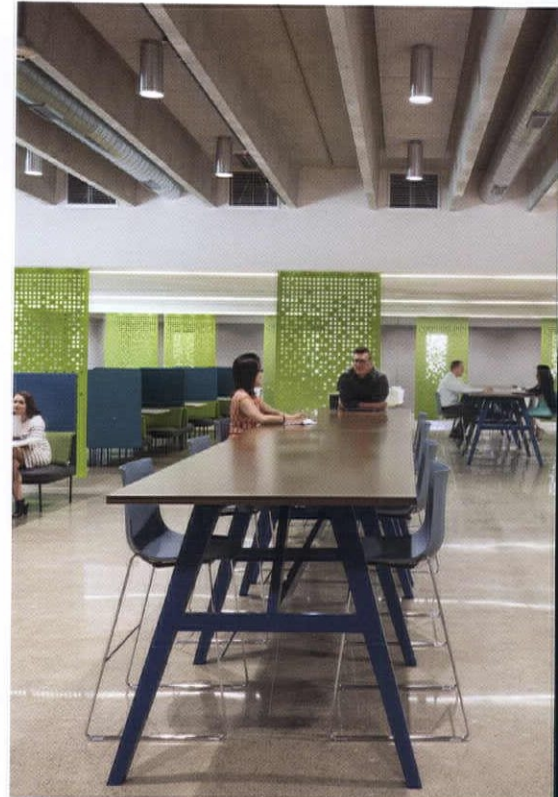
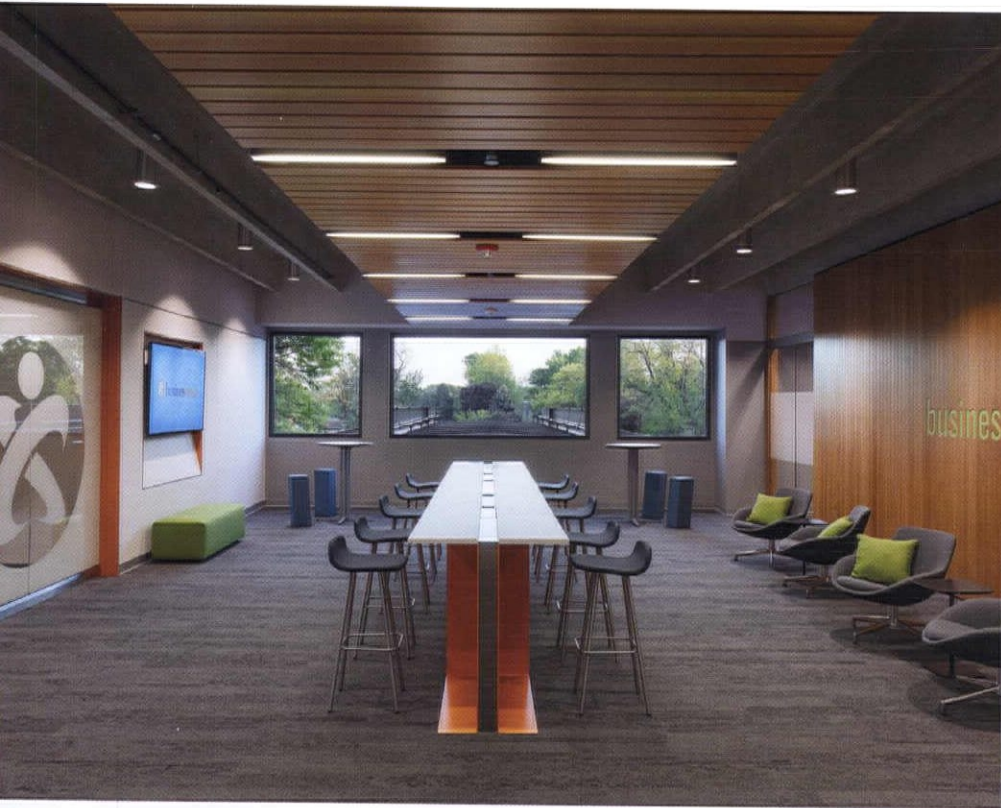
That meant touching the building, but gently. For example, Substance used corten steel on the signage, but skipped the expense of powder coating the finish. Alterations to the brick, such as anchors into the vertical precast window bands, are easy to patch. The canopy doesn't touch the building at all, says Baker. The steel component on the exterior signage traces its way inside on the reception desk, establishing visual and material consistency. "They are all simple finishes that went nicely with the building, but didn't have extra layers of cost," says Baker.

Since enlarging all the small punched windows wasn't an option, Substance created a more opened south facade with a larger bank of windows that extends to the second floor. Now when clients visit, they enter into that airy south facade, protected by a canopy, and exit into the second floor hospitality area. "We tried to give a sense to the building that there was something different happening on those two levels than on the other levels," says Baker.

Clients can also see into, but not interact with, client services, some of whom are also housed on the second floor. "That's actually the group that most of the clients are dealing with on a daily basis," Baker says. "Visually they have access, but they're not able to walk into that space while calls are going on."

Although the building has been renovated head to toe and inside to out, Substance and Businessolver are looking to the future, with help for graphics and expansions in Denver and Charlotte.

Substance designed exterior signage to take on a different look at night, but also created a pop-off-if-necessary structure so that the building owner can remove the add-ons if desired.



Open spaces are part and parcel of today's companies, as a way to encourage collaboration and creativity. Still, smaller-space nooks allow for more focused conversations, and seating maintains flexibility.



MAKING SPACE FOR THE MAKERS

A HISTORICAL SITE IN OMAHA IS NOW FOCUSED ON THE FUTURE

WORDS : LIZ LIDGETT **IMAGES** : NICK MERRICK, HALL + MERRICK
DESIGN ARCHITECT & ARCHITECT OF RECORD : BNIM **CAMPUS EXECUTIVE ARCHITECT** : HOLLAND BASHAM ARCHITECTS

Warren Buffet may currently be Omaha's most famous business magnate but he comes from a rich line of eastern Nebraskan capitalists. Buffet's forebear was Augustus Kountze, an Ohio real estate developer who worked his way west to Omaha (with a stop in Muscatine) and made a fortune in everything from banking to railroads. In 1868, at the height of the American Indian Wars, Kountze sold 80 acres north of Omaha to the federal government for the purposes of a supply depot for the forts

along the Platte River. The Army facility was named Camp Sherman, after Lt. General William Tecumseh Sherman, hero of the Union during the Atlanta campaign that decisively turned the Civil War four years early. Sherman was reportedly insulted such relatively small barracks were named after him – which is the kind of thing you can complain about when you've just won the war – and the site was eventually renamed Fort Omaha. The camp operates under that name today, though in

a much smaller capacity, having sold much of the land to Metropolitan Community College, a technical institution with about 20,000 students.

The history of the site is one of constant creative change – developed by a magnate, operated by the Army, rebuffed by a war hero, requisitioned by the Navy, sold to a college – and has as many twists and turns as the neighboring Missouri River. That legacy of transformation continues today with the development

of a new three-building facility on the college campus, anchored by the Center for Advanced and Emerging Technology (CAET), designed by BNIM's Des Moines, Iowa, studio.

In keeping with the furtive history of the space, the CAET encourages the making of things, where prototyping, design, and production spur innovation and entrepreneurship. It's a sandbox for students, faculty, and industry partners to play in, test new technologies, and develop new products. Not only is a space like this unique to Metropolitan Community College, but it's also unique to the area, providing a makerspace that does not exist in the same way anywhere else in Omaha. "The building facilitates the transformation of ideas into the "making of things," says Kevin Nordmeyer, AIA, principal at BNIM.

Being the first means thinking ahead. An unprecedented space like the CAET forced BNIM to anticipate the ways the facility may be used and, since the building's purpose is to be a laboratory for innovation, some of those uses may not be invented yet. The building was designed as a vessel with various scales and types of spaces embedded with flexible infrastructure to allow for invention. The two-story building includes an ecosystem of design and fabrication labs, flexible emerging labs, a large innovations high-bay space with an exterior plaza, technology-rich training spaces, and a spectrum of office and collaborative space. Like any good playground, the CAET comes equipped with all the trappings to foster creativity, flexible to handle the ways the facility will be used now and into the future.

The building is striking for its use of glass. All 65,000 square feet appear to be transparent and visible from the outside but BNIM has cleverly balanced openness with an environment conducive to teaching, learning, and creating. "As a new educational front door to the community, the owner desired the building to have high transparency for passersby," says Dana Sorensen, AIA, architect at BNIM. Excessive glass also incurs a lot of Midwest heat, certainly present when the CAET opened in August 2017. BNIM found a solution by allowing

Opposite page: The CAET is located on historical ground now owned by the Metropolitan Community College. **Top:** The second-floor offices and workspace have open views into Innovation Central and out onto the corridor. **Bottom:** The CAET provides ample space for training, fabrication, and collaboration for students, faculty, and industry partners.



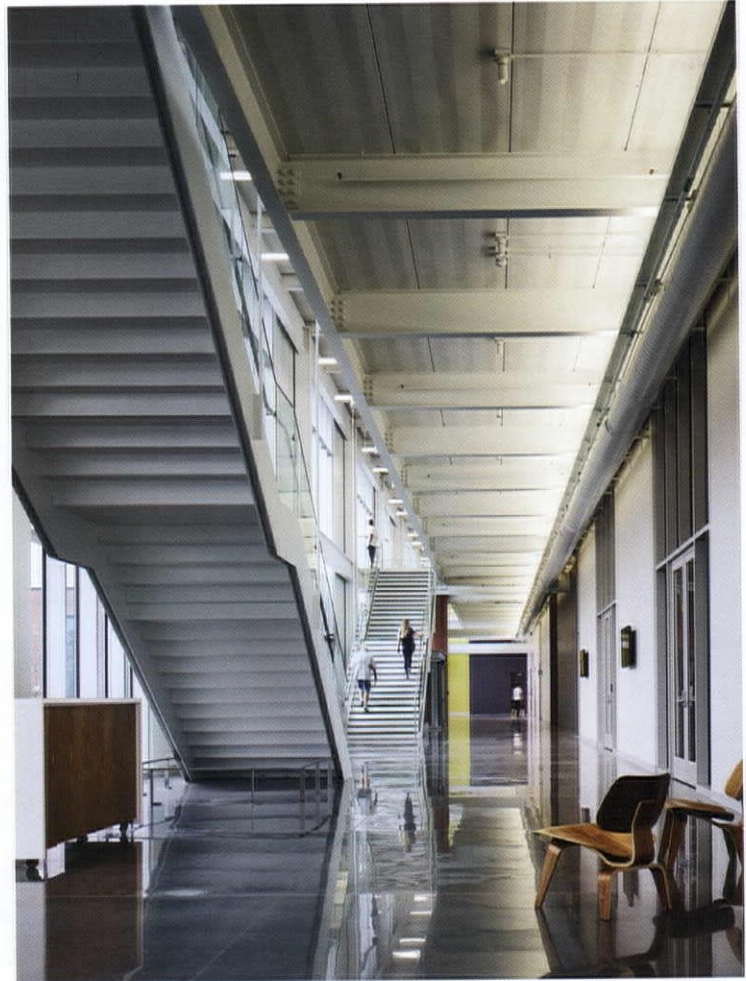
extensive exterior glass walls to organize the high-bay innovation space while smaller daylighting glass panels are utilized in office and fabrication spaces. A perforated metal veil limits sunlight during the day and becomes transparent in the evening. To limit glare, interior training rooms borrow daylight and views from the high-bay space.

The building is designed with a utilitarian elegance that must not only provide for student and industry needs for invention, fabrication, and demonstration, but also for public receptions and exhibitions. "The circulation paths connect all spaces efficiently and are carefully crafted with modest, durable materials to allow for service forklift traffic as well as an appropriate setting for larger groups of visitors for receptions," says Jeff Shaffer, Assoc. AIA. The office suite, boardroom, and training areas not only allow for efficient work, but the larger scale innovation spaces serve as entrepreneurial display areas. Versatile, yet defined.

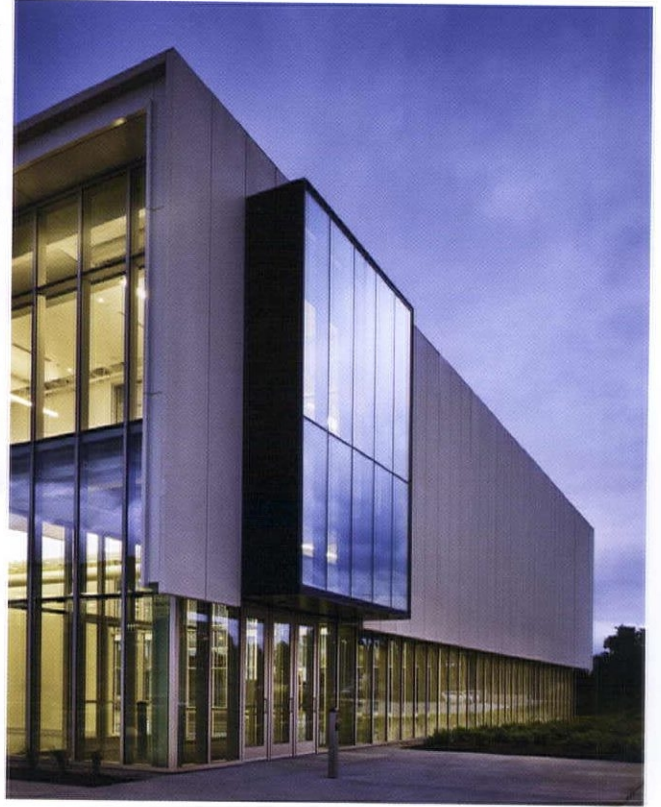
Designed in conjunction with two additional buildings by other firms, it was important to BNIM that the CAET push the boundaries of design and stand on its own while complementing and fitting in among the ecosystem of the Metropolitan Community College campus. The planning of the building was highly focused on community input. To inform the programming and spaces needed, multiple focus meetings were held with students, faculty, industry partners, and economic development authorities in the area. These meetings began early in the concept creation, continued in building programming and design, and have extended after the completion of construction to inform ongoing programming and jobs training for the users of the space.

The commitment to community input and mutual decision that all three new buildings would focus on pedestrian traffic gives the CAET its own point of view, but one that lives easily within the context of the campus as whole. All three buildings share the same red brick as the historic buildings on campus, the same ones that were too meagre for General Sherman, and look to the future through the blending of modern materials such as metal and precast concrete.

Like the plains and bluffs that frame the region, this little site in north Omaha is no stranger to the slow but constant force of change. And with a new center dedicated to innovation, BNIM has ensured that the tide of modernization will keep on rolling.



Top: A pop of color brings energy and warmth to the minimal space. **Bottom:** The second floor has support spaces such as multimodal work areas and private offices.



Top and middle left: Layers of transparency give interest to the exterior, allowing shading during the day and adding interest when the lights shine through at night. They also show off the work being created inside. **Bottom left:** The CAET boasts both an outdoor terrace and green roof on its exterior. **Top right:** The building both stands on its own and complements the other two new buildings on the college campus. **Bottom right:** A low red-brick box opposite Innovation Central comprises the fabrication laboratory, industrial spaces, and emerging labs.

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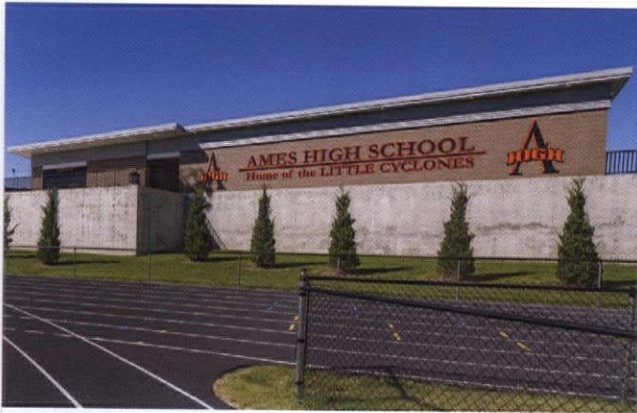
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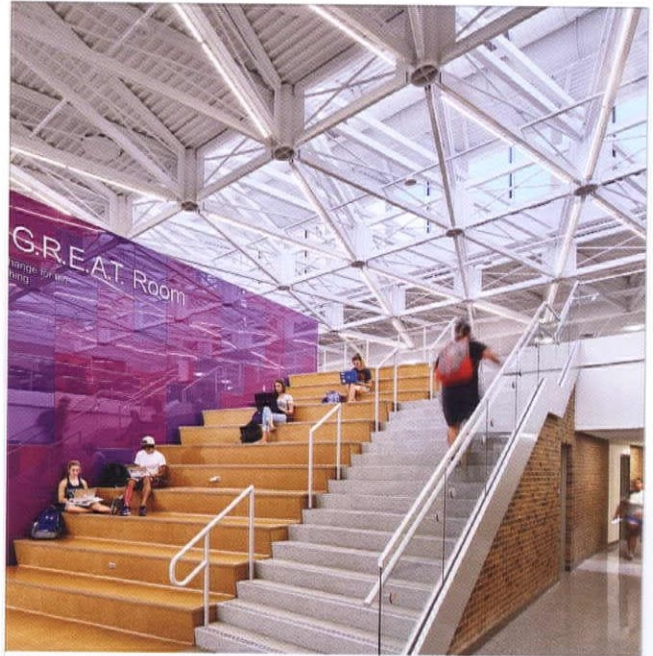
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KEEP THIS, SCRAP THAT

PETER GOCHÉ WANTED TO SAVE THE DUST

WORDS : COLE NORUM IMAGES : CAMERON CAMPBELL, AIA, INTEGRATED STUDIO ARCHITECT : PETER GOCHÉ, AIA

A light well splits the second level of the recently restored Walnut-Tire Globe Publishing Building. At the western edge of Downtown Des Moines' Walnut Street, and once belonging to the area's Auto Row, the circa-1920s building housed tire and repair shops before adding a print facility. Now, after an extensive historic preservation effort for client Tim Rypma by Peter Goché, AIA, Bronson Partners, Saul Engineering, and Hildreth Construction, the building features six residential spaces atop a restaurant, coffee shop, salon, and interior design store. In the middle of it all is some dust.

Eastern sunlight pours into a long space flanked by wire-frame windows. The floor is a slant of frosted glass. Rays

bounce off and around specks of dust shed by old walls. A remnant from the original build, it was once open-air. When undertaking the project, Goché and his team, including historian Jennifer James and design consultant James Trower, understood the space's past and potential as a signature feature. "For me, that light well is a time capsule that we needed to preserve at all costs," Goché says. They replaced glass along the bottom and added the ceiling through which light enters. Around the space, they situated a corridor connecting apartment units. The goal was simple: re-introduce light in a new context. "Let's make one space that is completely expressive atmospherically," he recalls of their approach. "The

"Oftentimes I am more seduced by the building itself than what we're going to do with it."

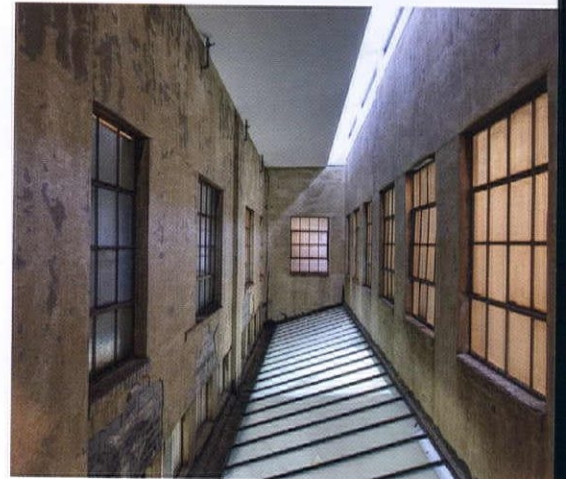
— PETER GOCHÉ, AIA

hope is that if light penetrates, you can see some dust floating around."

Goché holds undergraduate degrees in art and architecture, with a Master's in the latter. He is drawn to post-industrial environments, finding an artistry and practicality in their past. "It's a kind of sparsity, or minimalism," he says. "Oftentimes I am more seduced by the building itself than what we're going to do with it." His team inherited an open expanse with rotting wood windows, uneven floors, and a lot of choices. The storefronts are now mahogany wood, selected for durability. Replica garage doors were added after referring to an old photograph of the building. New double-pane window systems increase efficiency and restore daylight. Hardwood floors were retained. "We're not interested in the floors looking new," Goché says. "We like the markings on them." There were markings on a concrete wall, too. Children's birth dates. Sketches by workers in the print shop. Goché framed the slab in mahogany, now a wall in one of the apartments. He calls it a "plaster tapestry."

Windows in the restaurant were refurbished when a company deemed them too large to replace with new, warranted units. "It's not about what you do, but what you don't do," he says. He is skeptical of approaches to architecture that look too far outward, getting lost in the milieu of self-importance and symbolism. "I'm always more conscious about operative, performance-based logic."

Goché calls it an editing process. But it is also a sort of curation. What is showcased. What isn't. Sourcing a material and eschewing another. Knocking down one wall, framing the one next to it. These are measured efforts to situate the final space. To guide interaction. "A lot of it is there," he says, "it's just a matter of doing the right thing with it."

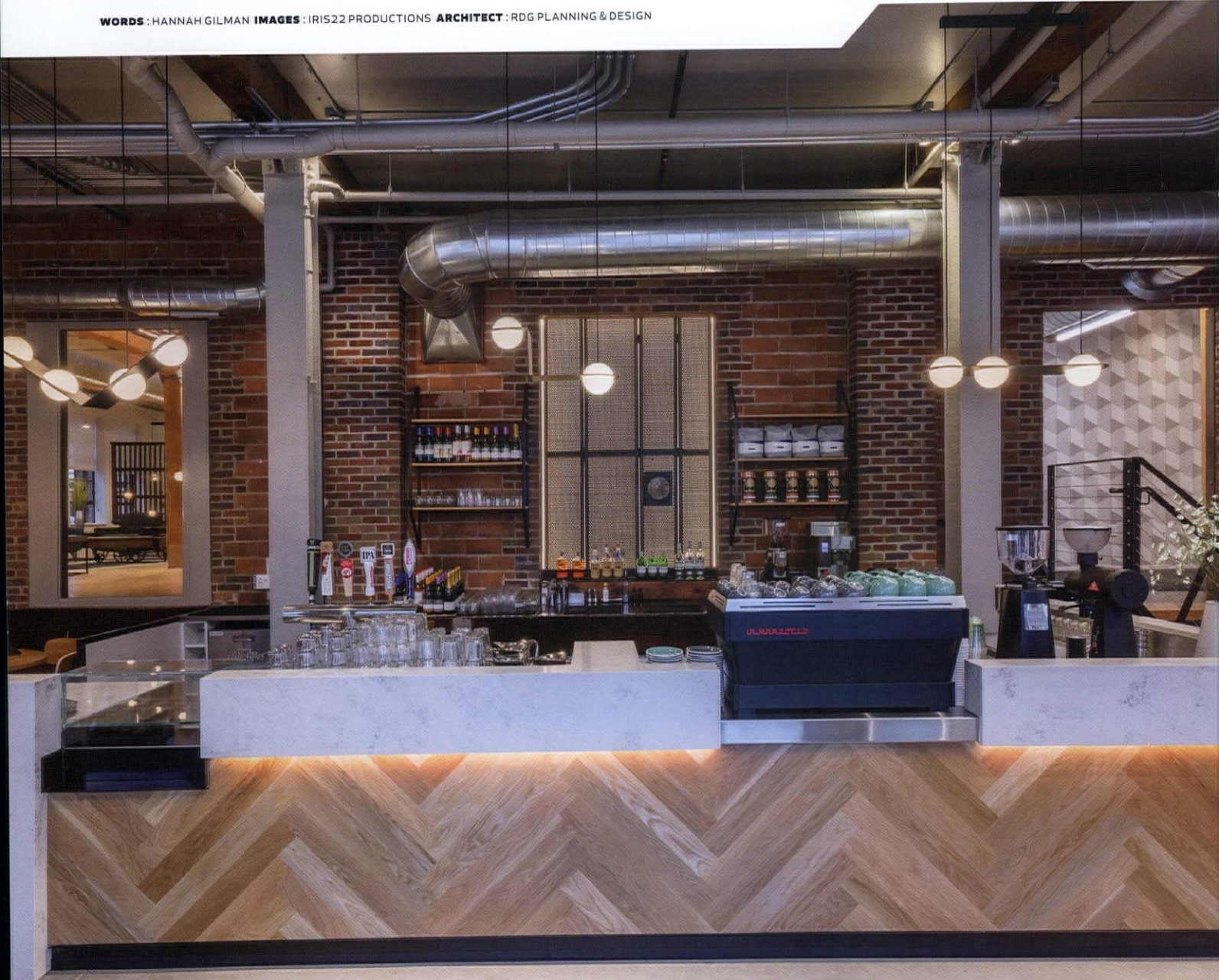


Opposite page: Marks, stains and even pencil drawings remain on a concrete wall in an apartment unit in the newly restored Walnut Tire-Globe Publishing Building. **Top:** Goché and his team were drawn to the building's "post industrial environment," which possessed a straightforward and austere practicality. **Center:** The building's apartment units are a confluence of restored features and new additions, such as stone walls in the kitchen. **Bottom left:** New floors were eschewed in favor of retaining the existing hardwood, its imperfect aesthetic a particular attraction. **Bottom right:** Original windows line the light well, which splits the second level's apartment units.

FROM DOWN UNDER TO Des Moines

From the open layout to the salvaged materials to the Australian-inspired interiors, RDG Planning & Design's St. Kilda offers Des Moines residents a new aesthetic to embrace.

WORDS: HANNAH GILMAN IMAGES: IRIS22 PRODUCTIONS ARCHITECT: RDG PLANNING & DESIGN



The bar front is clad with salvaged wood flooring; the feature wall showcases repurposed freight elevator doors.

When St. Kilda, Australia, native Alex Hall left New York City for Des Moines, Iowa, he came with a dream that RDG Planning & Design helped bring to life: a cafe that would be both an ode to the past and a nod to the future.

“Alex and his team came to RDG with a vision to create a sophisticated, modern cafe with thoughtful details and a minimal aesthetic that would accentuate the character of the existing building,” says Collin Barnes, Professional Affiliate Member of AIA Iowa, RDG partner and interior designer. Hall had recently sold five Australian-style cafes he’d built from the ground up, each with its unique identity, and relocated from the Big Apple to Iowa, where, with the help of RDG, he created St. Kilda: a bright, open, full-service cafe and bakery housed in a century-old furniture warehouse. “The new space,” says RDG architectural intern Tyler Jessen, “was to embody the spirit the five cafes collectively achieved while simultaneously introducing a newness that pushed the boundaries.”

It started with the bones: the loading dock to the Harbach Furniture Warehouse building, which, at the time, was a series of artist studios being constructed into single-family apartments. “The Harbach family made a great impact on the early 20th century development of Des Moines,” says RDG architect Davis Sanders, AIA. “Our strategy was to continue that positive impact on Des Moines without losing the character the Harbach family developed.”

“Adaptive reuse projects typically implore a form of design highlighting its intrinsic character,” says Jessen. “Our inspiration started there, looking at what could be reused or framed in a way that highlighted the existing space.” A concept emerged: “melding the familiar with the foreign, and blending new materials with existing to give a sense of wonderment,” says Jessen – something you can see play out in every design choice and on the menu.

“We wanted the space to respect the history of the building and looked for small ways we could continue to tell its story,” says Barnes. Meeting the Secretary of the Interior’s Standards for the Treatment of Historic Properties (Harbach is on the National Register of Historic Places) while providing modern amenities can be a challenge, especially with a multi-tiered space with restrictive access to each level.

The existing loading dock platform became the mixing station for the bar on one end, and the landing for the new stair for the upper level on the other. The stairs partition off a station for waiters and additional storage, which also make use of the platform. RDG’s touch was intentional and light, “minimizing the effect of altering the existing space and relying on removable millwork to achieve the client’s needs,” says Jessen. “I particularly love how the banquets turned out; cantilevering a bench seat for five off a hollow clay tile wall was quite an accomplishment.”

The bar front is clad with wood flooring salvaged from the upper floors of the space; the feature wall just behind the bar was created with salvaged doors from an existing freight elevator, creating a sophisticated backdrop that’s both subtly pleasing while letting the cuisine steal the show. “Knowing that the presentation of the food was important to our restaurateurs, we limited the use of bright colors to draw more emphasis to the dishes,” says Barnes.

Community became a key word throughout the process – an open, social space was what Hall had envisioned. Communal tables, banquets, and long stretches of bar-top seatings play up the social engagement aspect while maximizing the seating capacity and offering varying vantage points, “allowing the patron to view the space differently upon every return,” says Jessen. It’s open, too – RDG was able to maintain sight lines from the mezzanine all the way into the kitchen, keep clear circulation paths open for the staff, and, ultimately, foster connection.

“This project means quite a bit to me, and how fast it’s grown in popularity is a direct result of pairing this design with an unbelievable product and service,” says Jessen. “I’m a Des Moines native, and I feel very fortunate and proud to have had this opportunity to contribute to the city’s growth.”

“We wanted the space to respect the history of the building and looked for small ways we could continue to tell its story.”

— COLLIN BARNES,
PROFESSIONAL AFFILIATE MEMBER OF AIA IOWA



Top: Much of the industrial style was kept in the space. Wood, red brick, and plenty of plants give the cafe warmth and a softer edge.
Bottom: Industrial floor-to-ceiling windows allow plenty of views in, and, at night, call the attention of passersby.

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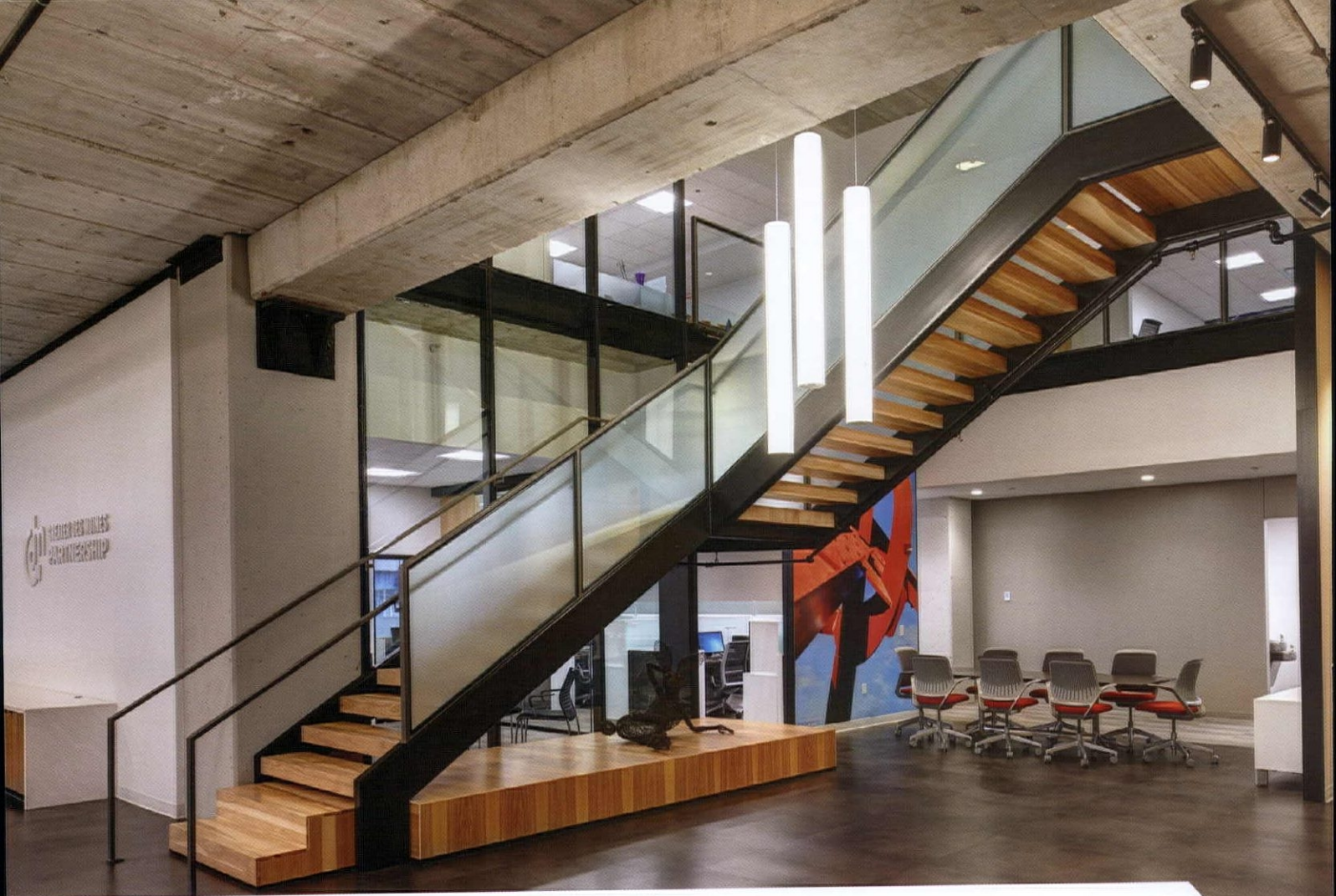
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REBIRTH FROM RESTORATION

Renewing the Greater Des Moines Partnership Building

WORDS: ALISON AJANGO **IMAGES:** CAMERON CAMPBELL, AIA, INTEGRATED STUDIO **ARCHITECT:** SLINGSHOT ARCHITECTURE

It is difficult in itself to pick up the pieces after an unexpected disaster; using those pieces as the foundation, both literally and figuratively, to restore a space is an entirely different challenge. Slingshot Architecture excelled at this task in its revitalization of the Greater Des Moines Partnership's offices.

The project was initiated when the aptly named Partnership Building incurred smoke and water damage from a fire during restoration to an adjoining building in 2014. The Greater Des Moines Partnership (GDMP) stands for development in this ever-progressing city; although unfortunate in its necessity, choosing to renovate symbolized that same advancement. "Returning to the building after the fire afforded a unique opportunity to adapt the existing space to the current culture and activities of the Greater Des Moines Partnership," notes Dan Drendel, AIA, principal at Slingshot. Mary Bontrager, Executive Vice President of Talent Development with GDMP, was heavily involved with the interior design of the space. "Regenerating

the building ensured this area of Downtown remained vibrant and poised for redevelopment," Bontrager says. "We really took it on ourselves to reinvent what this building could be and mold it into the unique space it is today." This shared mindset created a partnership between the organizations to ensure each architectural decision was an intentional nod to the progress GDMP works hard to implement.

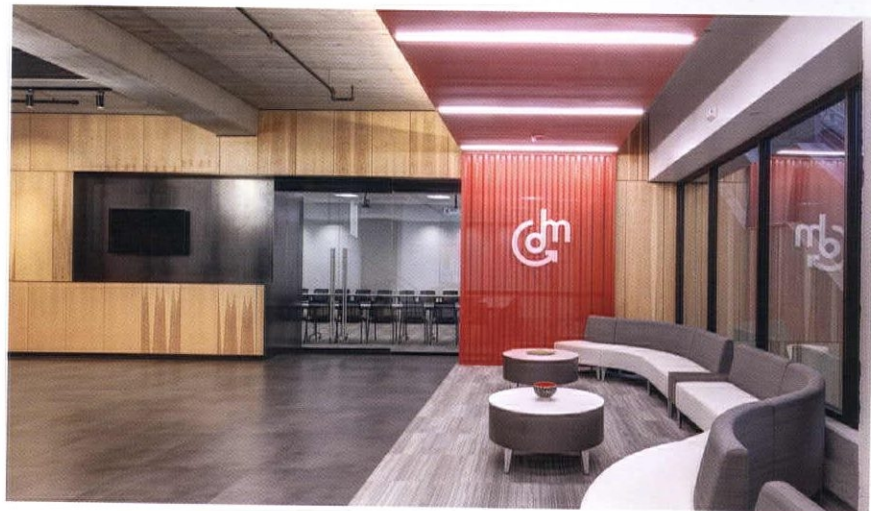
Formerly a split-level office that created a literal divide between workspaces, the restricted structure was reconfigured to unify the first and second levels. By removing several precast planks in the floor, an airy staircase in the new atrium improved circulation within the space. Communal tables and meeting areas are now an open and appealing option throughout the space, even within the large lobby. A red metal screen was layered onto the existing exterior concrete structure to bring attention to the offices, continuing along the ceiling to invite visitors in. Iowa hickory wood was used, creating a warm, honest feel and demonstrating



the importance of respecting roots.

“It was very important to increase the street presence so visitors and residents could see where the office is and what is happening inside,” Drendel says. “The large meeting area is pushed to the atrium space, visible through the windows at Locust Street.” One of the most notable components unique to the redesign was the repurposing of tempered glass sheets that were once used to divide the office space and skywalk, to office walls that now allow light in. This formed a visual connection for team members while dually creating sunny workstations, where conference rooms and private offices previously blocked the view outside.

In a word, the new offices could be described as collaborative – something that speaks not only to the partnership between these organizations or within the building, but to the city as a whole. Framing the space with various deliberate elements created an office setting where team members feel equally valued and can enjoy the same openness throughout, bringing together both its occupants and the community. Renovating these offices emphasizes togetherness and promises to continue the momentum of the ever-changing city of Des Moines.



Opposite page: Formerly a split-level office, the GDMP is now two stories, with an airy staircase connecting through the atrium. **Top:** A red metal screen layered atop existing concrete draws attention to the GDMP offices. **Middle:** Floor-to-ceiling glass allows views through the conference rooms, and lets light pour through the entire floor. **Bottom:** The red metal screen follows the ceiling inside, creating a branded focal point for visitors upon first entry.

project credits

Collected

Blackie Chesher Park "Sun Pavilion" | 12

Architect: RDG Planning & Design

Location: El Paso, TX

Electrical: El Paso J.A.G

Metal Installation: Westside Welding

Lighting Design: RDG Planning & Design

Photographer: Matt Niebuhr

Perspectives

Inside:Oute | 14

Architect: Peter Goché, AIA

Location: Ames, IA

Contractor: Goché Inclusions IIc

Photographer: Cameron Campbell, AIA, Integrated Studio

Features

Businessolver | 16

Architect: Substance Architecture

Location: West Des Moines, IA

Contractor: Hansen Company, Inc.

Structural Engineer: Charles Saul Engineering

Photographer: Paul Crosby

Center for Advanced and Emerging Technology | 20

Design Architect & Architect of Record: BNIM

Campus Executive Architect: Holland Basham Architects

Location: Omaha, NE

Engineer: Morrisey Engineering

Photographer: Nick Merrick, Hall + Merrick

Walnut Tire-Globe Publishing Building | 26

Architect: Peter Goché, AIA

Location: Des Moines, IA

Contractor: Hildreth Construction

Engineer: Saul Engineering

Photographer: Cameron Campbell, AIA, Integrated Studio

St. Kilda Cafe | 28

Architect: RDG Planning & Design

Location: Des Moines, IA

Contractor: Beal Derkenne Construction

Photographer: IRIS22 Productions

Greater Des Moines Partnership | 32

Architect: Slingshot Architecture

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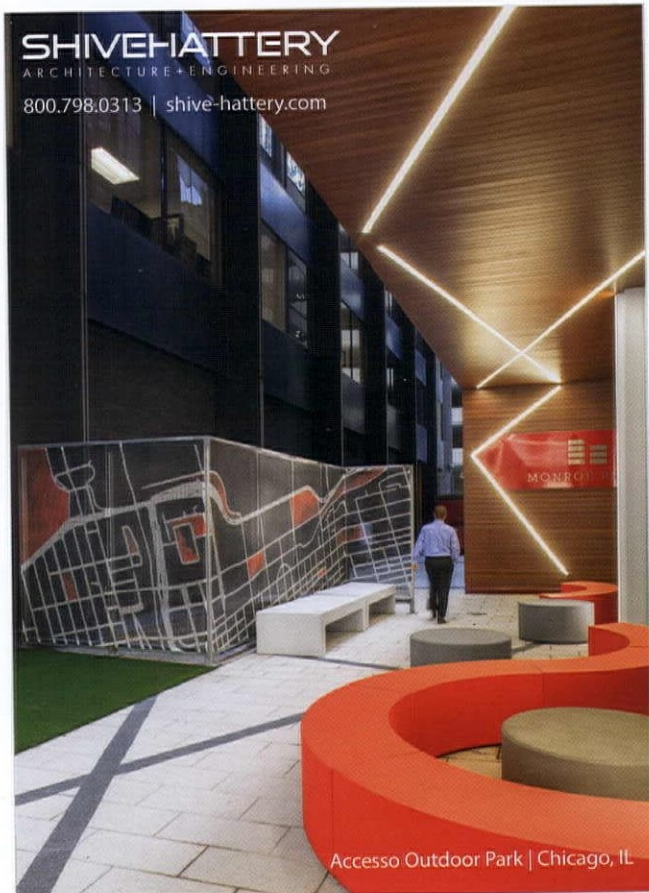
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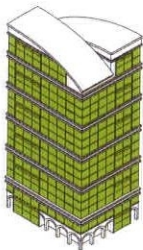


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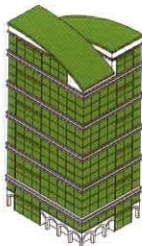
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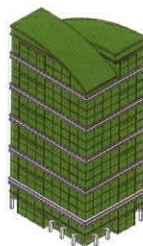
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