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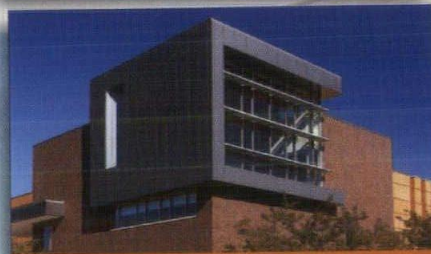
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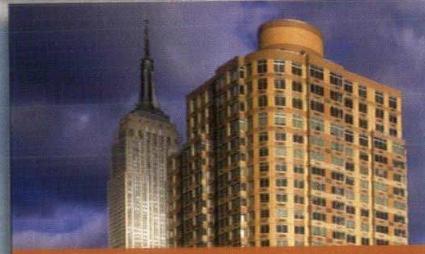
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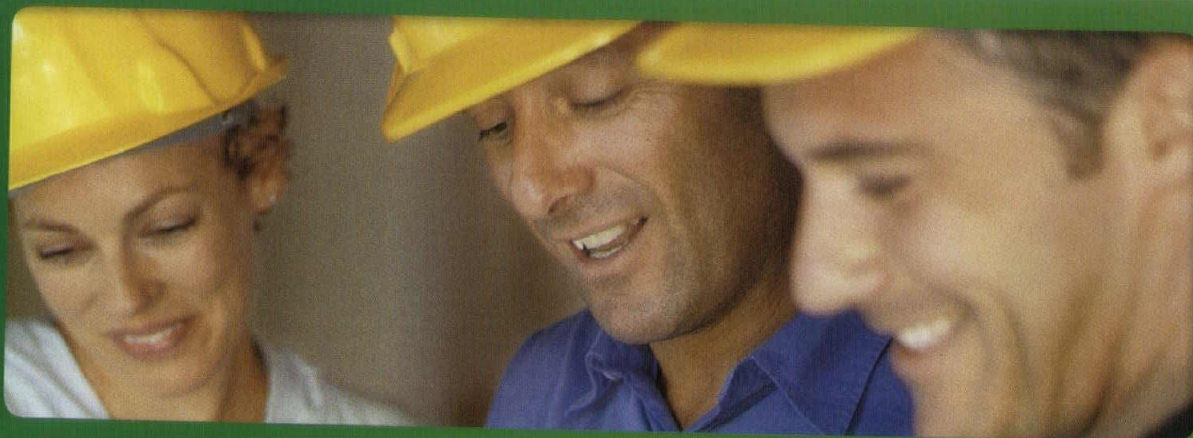
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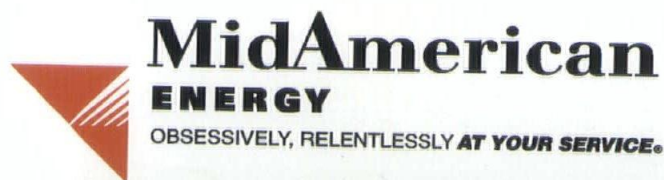
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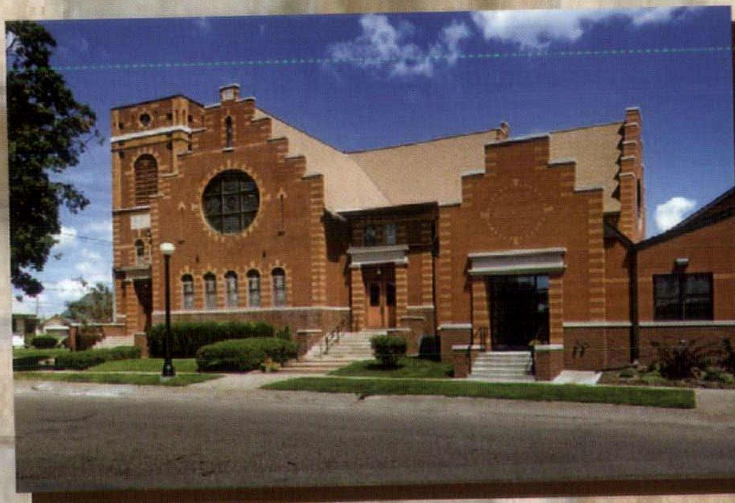
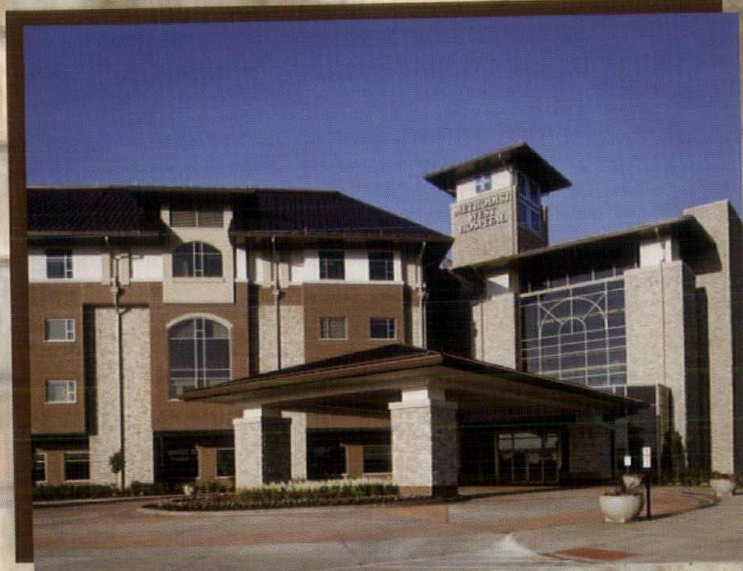
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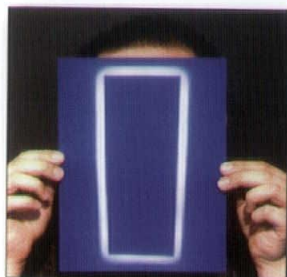
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COVER

The Hotel at Kirkwood Center

Photographer: www.mainstreetstudio.com

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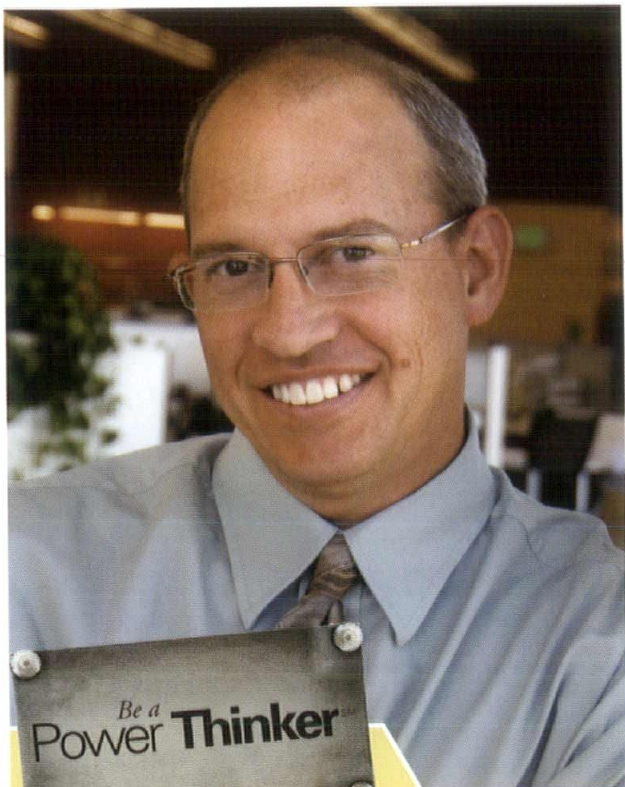


"Change" has been the word *du jour*. Recent years have brought us economic instability, rising unemployment, and city-shattering natural disasters. Businesses and communities have been forced to reinvigorate themselves for decades to come. In this issue, we take a look at six projects that by design become innovative lessons of what it means to do business. From the creative harvesting of daylight-filled surroundings, heating from the earth, innovative means of construction during Iowa winters, creative programming, new riffs on tradition, and creative repurposing of space, these projects are bright signs that Iowa is on the path of getting back to business.

As Bob Dylan said, "The times, they are a-changing." We say goodbye and thank you to a tremendous leader and advocate for our profession, Suzanne Schwengels. With her skillful leadership, the Iowa Chapter of the AIA has become and remains one of the strongest chapters in the nation. I've enjoyed my time working with her as chair of the annual convention and during my tenure on the board of *Iowa Architect* magazine. She has taught me many valuable lessons in patience and professionalism. Suzanne, on behalf of the editorial board, I thank you for your 25 years of remarkable service. You will be missed.

Continuing Dylan's theme, you may have noticed something odd on this page. Consider it a harbinger of things to come. The board is working feverishly with new art directors to retool our look and voice. We'll tell you what we're up to at the 2011 AIA Iowa Convention.

Brad Davison-Rippey, AIA
Editor, *Iowa Architect*



Kevin Eipperle
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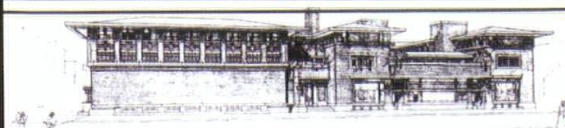
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Our Iowa chapter of the American Institute of Architects is a remarkable group. This may sound self-congratulatory, but it is also an objective fact. Over the past two and a half decades we have accomplished some incredible things. We've held 25 successful conventions, each drawing a majority of the state's members together to be inspired by nationally recognized thought leaders. We've published an award-winning magazine—*Iowa Architect*—unheard of for a chapter our size. We've created two award-winning AIA Iowa offices—the most recent incarnation achieved LEED® Platinum status. We've even created a television documentary, *A Century of Iowa Architecture*, chronicling the history of great architecture in our state and serving as a model for the AIA's National Sesquicentennial Celebration. These accomplishments are a testament to the hard work, energy, and ideas of our dedicated members. But really, who are we kidding? These accomplishments are primarily a testament to the organizational skills and patience of our Executive Director, Suzanne Schwengels. For 25 years, Suzanne has gently guided our group of well-intentioned volunteers to get meaningful things done. She is the primary source of our collective strength, and we have benefited immeasurably from her skills.

It is hard for me to imagine AIA Iowa without Suzanne. I first met her at an AIA Iowa convention in 1986. That was the first year I became involved with the AIA. As a result, she is, and has always been, the face of the AIA for me. She was always friendly, organized, and offered a voice of reason to our undisciplined band of volunteers. Those traits have remained constant for the 25 years since. In addition to her good nature, she brings a set of recognized and respected skills as an executive and leader. She has served as president of the Iowa Society of Association Executives and was selected to be the National Executive of the Year by the Council of Architectural Component Executives. She was named an Honorary AIA Member (before we had the good sense of naming her an Honorary AIA Iowa Member) and has served on the National Board of Directors and Executive Committee for the AIA. She has done all of this while facilitating the creation of successful programs for our chapter. Through her tenure, she has built on these programs year after year to create a tradition of excellence that we, as AIA Iowa members, take for granted. As a result, AIA Iowa is one of the most successful AIA components in the country—nearly all of Iowa's licensed architects are members.

The impact of Suzanne's work is difficult to fully appreciate. Consider this: Most AIA Iowa members take a big, successful, and interesting fall convention for granted (most chapters don't have conventions). They assume all AIA chapters have magazines (very few do), organize multiple continuing education seminars (many don't), and effectively advocate and lobby their state legislatures. These efforts are not "givens." They are what we have come to expect from our AIA chapter because of the time-tested skills Suzanne brings to the job day-in and day-out. She is our institutional memory. She knows what has worked in the past. More importantly, she knows what hasn't worked and what might need to be changed to make it successful in the future. She is a "can do" individual with an abundance of common sense. That has proven to be a valuable combination—particularly for architects. Her knowledge and experience creates a uniquely solid foundation for our organization. We may be in "fly-over" country, but Suzanne has kept us focused. As a result, we build on past successes rather than starting over anew—and that is why our small chapter accomplishes so much.

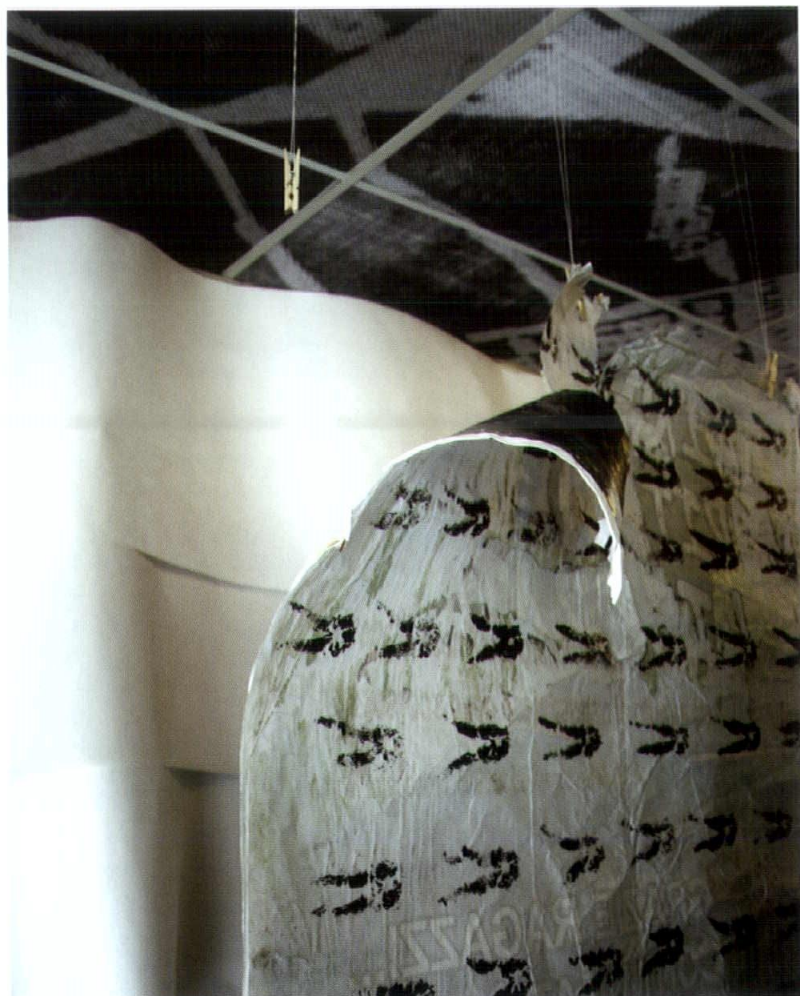
We should acknowledge the significance of Suzanne's tenure—what it has meant to us as AIA Iowa members and as architects. In ways big and small, she has made each of us more effective. For this we owe her a resounding thank you. While we optimistically look forward to decades of continued success, we should reflect on our past—particularly the past 25 years—and recognize the friend who helped shape where we are today. Suzanne Schwengels, Honorary AIA, you will be missed.

THANK YOU

Opulence and Fancies: A Study in Personage and Place

The Holy See¹ gave families of Roman nobility an assured path to securing a place in city politics and history. Maffeo Barberini (Pope Urban VIII) was elected into the papacy in 1623, providing him access to the flush Vatican coffers and affording him the opportunity to color himself as one of the greatest patrons of the arts in papal history. Prior to appointment, he held the position of Papal Nuncio (head of diplomatic mission) in Paris where, among other things, he learned the “propaganda value of the arts.”² Being schooled in tactics of promotion, Barberini utilized his connections with many of Rome’s artists and architects to “cultivate a poetic image”³ for himself through architecture. Barberini’s 17th century Baroque palazzo served as an influential architectural and interior design precedent to the city and engaged Rome’s urban environment through a familial exhibition of personage.

As part of my thesis, I temporarily inhabited a studio space located above a small toy store in Ames. I proceeded with a noninvasive installation of paper ornament to physically and experientially redress the vacant room.



luogo tr. site, place

This 600-square-foot studio included a central stair and three large, north-facing windows overlooking Main Street. The orientation and proportions of the fenestration were similar to those in Barberini’s Great Hall, which stood out as the prominent glazing features on the entry facade of the palazzo. This installation explored the experiential narrative of Roman life between designer and physical space—a bond between artist and product that is quickly diminishing due to the manipulation of image through the market-driven desire for the quickly produced “money shot.” By reproducing experience in tangible form, the site is engrained with personal anecdote and informed by Baroque precedents.

soffitto tr. ceiling

The use of the Nolli map in the ceiling grid, rather than a pictorial tourist map, was to underscore its figure-ground graphic explanation of urban form I inhabited while in Rome. Installing the map into the ceiling plane is a reaction to that of many public interiors in Rome, where the ceiling plane was adorned with artwork to chronicle a story, commonly using allegory. The selected portions of the map signify the locations of my contextual experiences within Rome’s urban fabric.

parete tr. wall

A building’s walls represent a surface onto which can be written aspects of an inhabitant’s existence. The rippling wave forms were created by mimicking the intuitive sensibility of a classical sculptor, forming each piece with sensitive awareness to proportion and delicacy of material.

finestra tr. window

Windows serve Roman buildings not only as visual apertures to the city beyond, but as ventilation and interior lighting elements as well. Laundry is hung from them, flowers and herbs are grown outside their sills, and the openings serve a very practical need for oral and

visual communication between the tightly spaced urban dwellings and street life below. Interior windows are often dressed in heavy, rich drapery versus the mechanical coverings used in the United States (metal blinds, shutters), which tend to reinforce a “don’t open” mentality. I stamped the windows in the space with a pattern implying the firmness of ornamental ironwork. The frames were bound with string to establish silhouettes of the heavy drapery that hung throughout the Barberini palazzo.

pavimento *tr. floor*

Dirtiness and decay of flooring material speaks of history and delinquency. Within the Main Street space, the “dirtiness” gives indication of changes to flooring cover and to the structure of the floor itself. Journal entries were adhered to the floor, displaying an unedited, written record of my summer abroad, and verbally representing the realities of my stay. Words were arranged to replicate a segment of the palazzo’s floor plan, giving prominence to the most public of their interior spaces that showcased the greatest amount of artistic propaganda.

luce *tr. light*

The glow of the lights in Rome became an influential character in the cast of my production. When negotiating the existing fluorescent lights of the studio, I found them to contribute to an unfortunate clash between utility and aesthetics—the antithesis to a traditional Roman approach of interior lighting. By understanding the lights as elements of the theatrical stage set, I went about creating costumes for them in the form of shades. Consisting of spines sewn into individual sheets of paper, each frame was uniquely dressed with paper, enchanting the scene with an altered quality of light.

“More than just meaningless ornamentation”

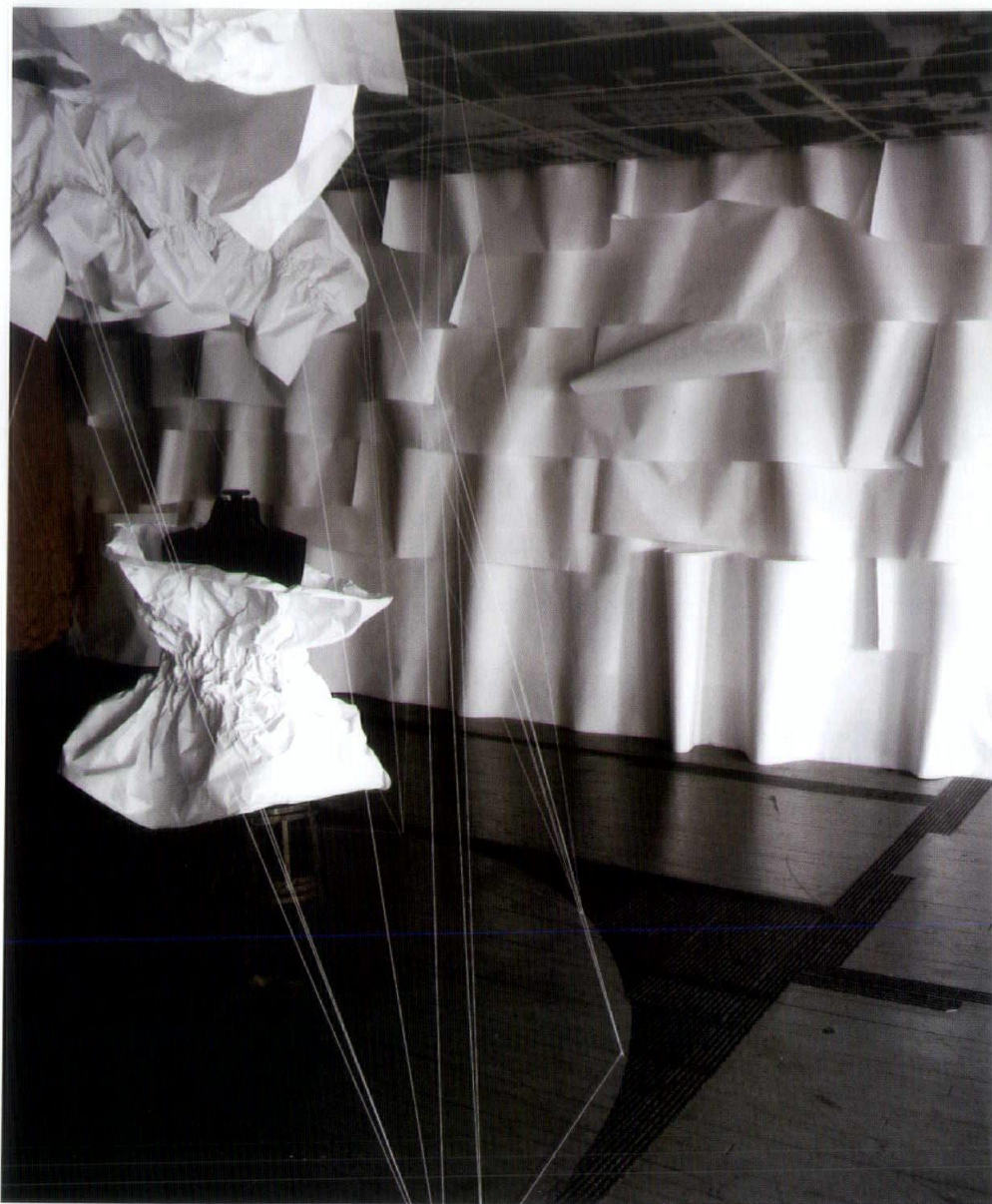
This thesis project served as an exploration into the craft of making space to inform the historical intersect between personal expression and professional design. The final production utilized the designer’s sentient reaction to the sounds, smells, and spaces of Rome as the creative support for the work produced in Ames. By inserting autobiographical memory into physical design process, material, and place, this work advances an understanding of craft as more than just meaningless ornamentation.

—Sarah Zenti is an MFA candidate in Interior Design at Iowa State University. Her installation, “Opulence and Fancies,” was featured in the December issue of *Surface* magazine in their “Thesis Report,” which identified 26 others in a “look book of the future—as the class of 2010, from schools across the country, showcases lithium-run cars, ageless buildings and Jaws-inspired fashion.” Cigdem Akkurt, Mitchell Squire, and Lee Cagley sat on her thesis committee.

¹ The Holy See is the papacy or the papal court; those associated with the Pope in the government of the Roman Catholic Church at the Vatican.

² Anthony Majanlahti, *The Families Who Made Rome: A History and Guide* (London: Pimlico, 2006), 217.

³ *Ibid.*



Bed, Breakfast, and Books

PRACTICAL LEARNING GETS A BOOST WITH THE CONTEMPORARY HOTEL AT KIRKWOOD CENTER

The Hotel at Kirkwood stakes a rightful claim as a unique architectural solution for a growing college program.

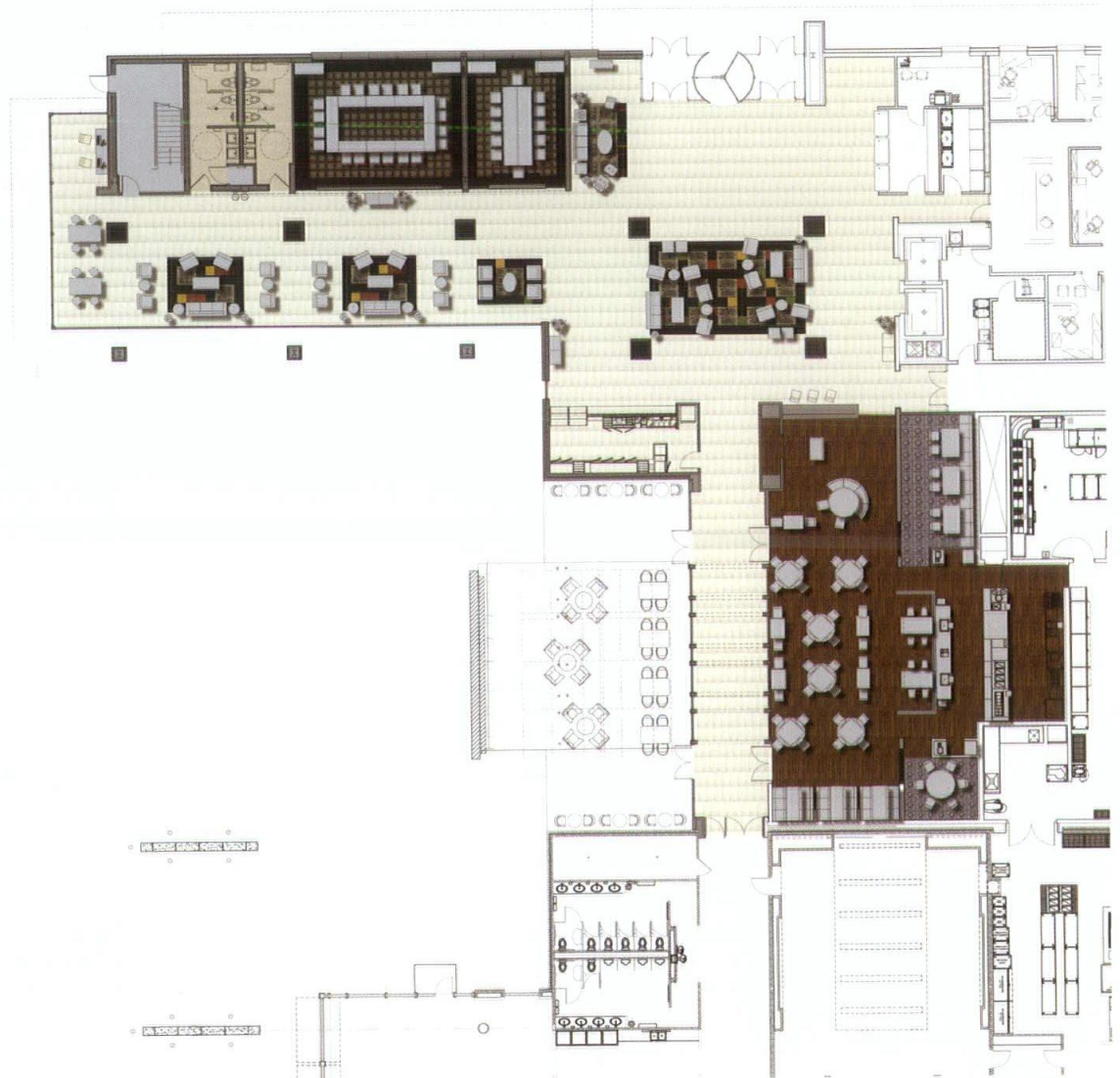
How do you teach in a way that impacts and engages students, but also provides them real-world experience that results in productive employees best able to respond and adapt to the challenges of the new economy? In the field of higher education, that has been the subject of endless debates, countless journal articles and studies, and shelves full of books. Particularly in service-oriented fields, the advantage of a practical, hands-on education can be invaluable.

It was a conclusion that faculty and staff at Kirkwood Community College in Cedar Rapids came to when it was time to evaluate the direction and future of the school's new Hotel Management program. Students in related fields, such as Culinary Arts, had little difficulty gaining experience in metro-area restaurants—cooking and waiting

tables, for example—and even at the college's student-run restaurant, Class Act. But when the Hotel Management program was created, the opportunities for students who wanted to learn how to work at, staff, and manage hotels were more limited. "Class Act was a good management lab," says Lee Belfield, general manager of the Kirkwood Hotel, who is also on staff at Kirkwood Community College. "But there wasn't any place on campus for students to learn the specific full-service hotel trade—no front desk activity, no housekeeping, for example."

Then, one day, Belfield was sitting in a meeting and had a thought: What if Kirkwood built its own hotel? He whispered it to his then-boss, John Henik—and didn't get a laugh. Working with OPN Architects, the college began evaluating the idea, visiting other facilities that combined

Right: The conference center is a space that's already attracting professional gatherings from the community. Inside, the large space can be divided into up to six smaller spaces. There are spots for board meetings and press conferences; Kirkwood Continuing Education offices are also located in the building.



Project: The Hotel at Kirkwood Center
Location: Cedar Rapids, IA
Architect: OPN Architects
General Contractor: Miron Construction
Electrical Contractor: Design Engineers
Structural Engineer: M2B
Interior Designer: OPN Architects, Kulemann Design Group
Photographer: www.mainstreetstudio.com

KELLY ROBERSON



Above: When the weather is nice, guests and conference attendees can gather in the hotel's exterior spaces, which reflect the same contemporary feel as the interior.

Left: Hip, urban, and trendy were guiding watchwords for both Kirkwood and the architectural team, as the front-desk area demonstrates. The color scheme is decidedly natural, with pops of red for accent.



teaching, hospitality, and culinary activities. Eventually, they landed on a two-phase approach: Phase one would include a conference center and administrative offices for the Kirkwood Department of Continuing Education; the building, at the southwest corner of the campus, was finished in 2007.

Almost immediately, Kirkwood began construction of phase two, focusing on the creation of the Hotel and Culinary Education Center, which includes The Hotel at Kirkwood Center, the latest version of The Class Act Restaurant, and new space for the Hospitality Arts programs. The facility opened in late July 2010. In August came a new

Below: The hotel draws students interested in learning about hospitality management as well as groups and businesses who want to hold conferences and make use of larger spaces, such as banquet rooms.

culinary section with larger kitchens, more space for students to work, and a large bakery. That allowed students to gain experience in both traditional restaurant settings as well as catering events, too.

Designing and constructing the building was not without its programmatic hurdles. First and foremost, the hotel was to be a teaching facility. But it also had to draw enough guests in order to be a financially viable option for the school. That led the college and OPN to land on 71 guest rooms—roughly the number the facility would need in order to be considered a boutique hotel, with the feel of a W in Chicago, for example. “It had always been our intent to build a building that shows where the industry is going,” says Belfield. “That’s urban boutique, and once that was made, we started to use three watchwords: hip, urban, and trendy.”

Because the hotel was also not affiliated with a national chain, it gave OPN Architects the latitude to do something unexpected in both the exterior character and interior environment. Glass dominates on the exterior façade, giving the hotel a presence that keeps it very much in step with

contemporary buildings. On the interior, the palette revolves around black and white, with red as an accent. “Most hotels in Iowa have a similar national vocabulary, but this broke tradition,” says Wes Reynolds, project architect for OPN Architects. “It is a much different experience than people are used to having in Eastern Iowa. We found ways to continually implement that theme, to include it in new and refreshing ways as people move through the space.”

Because the hotel attends to guests and serves as a teaching institution, OPN was also able to merge private-sector necessities—full-service laundry, for example—along with higher education dynamics. Think of it this way: Every space designed by OPN had to also serve as a classroom, front desk to kitchen to guest rooms. There’s a fully trained staff of professionals who run the hotel, but students are able to perform (and learn) alongside them. “It’s not a traditional classroom, but a teaching lab, and that’s reflected in how comprehensive the design is,” says Reynolds. “A private-sector client may not have invested in the long-term quality aspects that an educational client understands very well.”



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That included the sustainable aspects of the building, says Tom Kaldenberg, executive director of facilities with Kirkwood Community College. High-efficiency boilers supplement a geothermal system, and ice—frozen overnight when energy rates are low—cools the kitchens and other areas during the day when utility rates would be much higher. Exhaust hoods in the kitchen automatically adjust to heat or smoke in the air, and motion sensors turn off lights. When a guest checks out of a room, heating/cooling system controls automatically kick on, switching to dormant until another guest checks in. TVs and lights also turn off after an hour of no use. Recycled content in finishes—carpet, ceiling panels, flooring—was top of mind, as were choices made outside, including native grasses and storm water retention. “The project really showcases our educational program, and it’s elevated it to premier status,” says Kaldenberg. “We looked very closely at the future budget impact we’d make, and also how to do good for the environment.”

As far as Kirkwood leaders can tell, there are only seven true teaching hotels in North America, and only two—including theirs—on two-year campuses. For that, and for the building, they are rightfully proud. “It’s a first-class hotel and a world-class laboratory,” says Belfield. “We give tours all the time and I always like to point out to my audience that this is, in fact, in Cedar Rapids, Iowa.”

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



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Above: The hotel includes spaces that many boutique-sized hotels aren’t able to support, including a full-size kitchen that also can provide food for catered events.

Left: How to teach students as much as possible was key to creation of the hotel, even during construction. Constructional and architectural students paid site visits, using it as the basis for coursework; horticulture and landscaping students helped install pieces of the landscaping, including the irrigation system.

"The goal of building a new facility was to have a greater presence in the community and enhance our current work environment, while continuing to provide excellent customer service to our stakeholders."

—The client

Right: Highly visible from the interstate, the corporate signage is placed on an aluminum backdrop sunscreen of extruded aluminum tubes pulled from the building.

The practice of designing rational architectural forms for pristine landscapes is a tenet of Modernist architecture and design. These forms generally make no artificial attempt to blend in and become part of nature. Nearly all modern architecture contrasts with its natural environment, but there are design principles that enable a building to appear as part of the surrounding environment. This is often achieved by organizing spaces within low, elongated forms in the best tradition of Post-War Modern buildings and in perfect context with the flat Midwest plains.

Delta Dental and OPN Architects captured that essence in the design and construction of a new 25,000-square-foot office building near the Interstate 35/80 exchange in the Des Moines metro. The client determined that a new facility was necessary for long-term financial consideration, work, and operational efficiencies, and potential business growth and the interstate location was selected for ease of access for staff. The most vital imperative, however, was that this was the first opportunity to create something unique from the ground up and provide a clean, fresh start for management and staff.

The building is composed of two structures connected by a pass-through lobby with a north-south superhighway traversing the entire length. The programmatic directive, as noted by Delta Dental CEO Donn Hutchins and COO Cheryl Harding, called for "a collaborative work environment with a high degree of transparency, where all employees are accessible and visible. Teamwork is one of our core values, and the facility was intentionally laid out to encourage and foster this aspect. We also needed to create an environment adaptable to changing situations."

These workspaces are enclosed within a building envelope engineered for sustainability and energy conservation in order to improve the financial bottom line. Delta Dental desired a building different in look and feel than most commercial structures, including the adjacent three- and four-story buildings. With the urging of OPN Architects Project Manager Brett Mendenhall, the team selected a rain-screen system with smooth, highly engineered natural clay terracotta for its own corporate look.

The material color is in appropriate context with what one thinks of Iowa agriculture and enables the building to appear as an owner-occupied facility—not a spec building designed for a future unknown tenant.

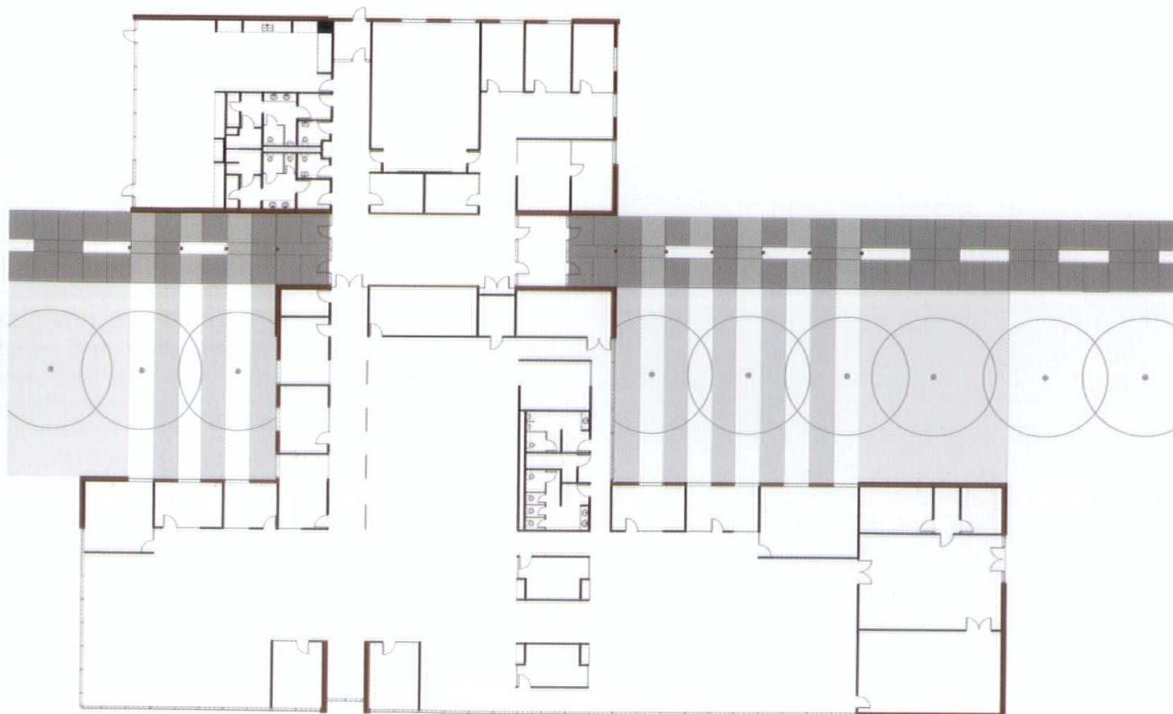
"The modular construction principle allowed it to be factory-built and shipped to the site, decreasing the amount of time to



WAYNE JOHNSON, MAIN STREET STUDIO

Project: Delta Dental of Iowa Headquarters
Architect: OPN Architects, Inc.
Interior Designer: OPN Architects, Inc.
General Contractor: Ryan Companies US, Inc.
Structural Engineer: Tometich Engineering, Inc.
Electrical Engineer: Wolin Electric
MEP Engineer: Baker Group
Photographer: Wayne Johnson, Main Street Studio

MARK E. BLUNCK



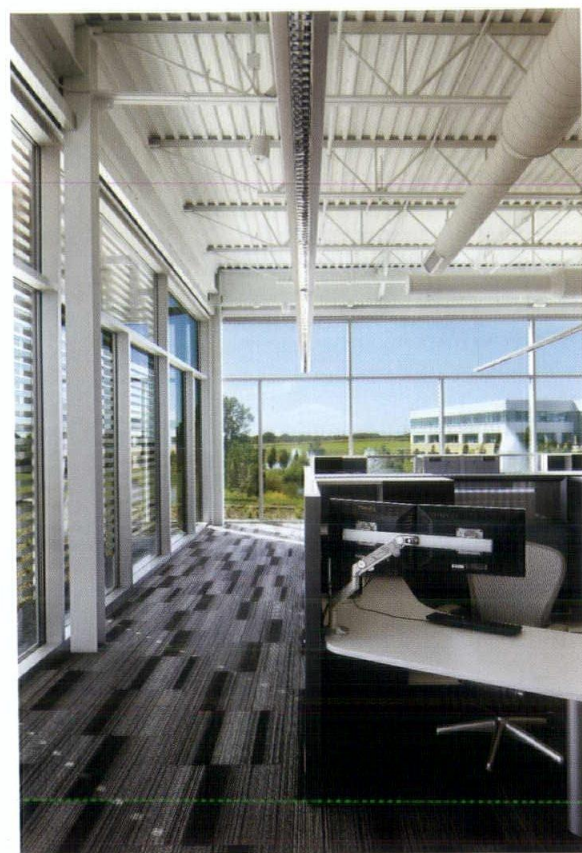
Above: The combination of the exposed, open web truss and metal ceiling deck with the large drywall and transparent glass section is complemented by the grey-grid commercial carpet.

Left: The building is organized into two structures, with the call center and open offices prominent in the south building, and the conference and break rooms located in the north building, far from the primary work areas. A superhighway connects the two wings, passing through the west portion of the lobby.

Below: Transparency is the operational directive, with open views into boardrooms and offices enabled by full-height glass doors.

Right: The exposed structure and generous fenestration allows exterior views for all staff, indicating a concern for the well-being of the individual as well as workplace efficiency.

WAYNE JOHNSON, MAIN STREET STUDIO



WAYNE JOHNSON, MAIN STREET STUDIO

enclose the building. Building shell installation began in fall 2009, with the exterior sheathing and water barriers in place by the time cold weather arrived. Workers were able to build the interior systems on a quick timetable, as none of the interior work was dependent on the external panels," says Mendenhall.

"A primary reason for the project's success was due to the design consideration by OPN and as it related to the entire construction process. They incorporated building systems into the design that could be built during less-than-ideal weather, such as the rain-screen system," says Mike Harryman of Ryan Companies.

The prevalent architectural component is the fenestration, comprised of 14-foot glazing along the elevations to maximize natural illumination, especially important along the southern exposure. The triple-pane units minimize solar heat gain and provide insulation far superior to older glass systems. As Hutchins and Harding note, the floor-to-ceiling glass window walls are used in open office areas to achieve panoramic views of native grass landscaping and natural meadows. The abundance of natural lighting creates an open, bright, friendly, and enjoyable workspace that employees are excited to work in. This building layout allows all employees an outside view from their individual work areas.

In order to control excessive glare along the southern wall, automatically controlled interior sunshades and exterior motorized rolling shades are controlled by light sensors programmed to control natural and artificial light. The intricate interconnections between daylighting control, thermal properties of triple-pane windows, and the use of insulation surpassing code requirements has resulted

in a building that is 43 percent less costly to operate than the previous, smaller Ankeny office space.

The geothermal heating and cooling system is an important component of these lowered energy costs. Many geothermal systems consist of vertical loops due to limited lot size, but when a building sits on an over-sized property, the installation expense can be decreased, as the loops can be configured horizontally at far less depth and cost. The geothermal pumps, combined with the many other energy-conscious design and construction techniques, has resulted in a building 48 percent more efficient than required by code, and LEED Silver certification is being pursued.

The interior utilizes this author's favorite building components: exposed, open web trusses and metal ceiling deck. These elements add a three-dimensional aspect and emphasize high volumes by bringing in as much light as possible. "The primary consideration is that a fully exposed roof requires a clean installation, as piping, sheet metal, conduits, etc., must be attached to trusses in a well-designed configuration. This requires good coordination among all contractors, as the layout of exposed materials requires a significant effort to look well," says Harryman.

Interior wall elements consist of dark-brown-painted drywall sections to complement the terracotta, pulling materials through the building and connecting exterior and interior elements. An impressive use of clear glass is the 6-by-10-foot partitions located along offices, acting as side-

lights and bringing in natural illumination throughout all the workspaces and creating an airy feeling for everyone.

The lobby features large, back-painted glass panels in an earth tone, matching the exterior terracotta color. These reflective surfaces create a crystalline quality and increase the depth perception in the lobby. A lengthy color-matching process became necessary, since all glass has some color, and paint selection was scrutinized to match the terracotta. An adjacent glass display case holds business memorabilia and industry awards with a bright white backdrop and grids forming a nice connection to the adjacent panels.

Along with an energy-efficient building, Delta Dental desired an environmentally friendly landscape with a prairie theme to reflect company ideals and complement the design and materials. The plantings reiterate the grid patterning from both the building exterior and interior, and pull these elements together to create an integrated composition. Deep-rooted natural grasses and perennials require minimal maintenance and no irrigation. "This is really an exciting part of the project. We took this relatively small building, and with landscaping, made it look like it really belongs there. It has the look and feel of Iowa," says Hutchins.

—Mark E. Blunck, Hon. AIA Iowa, has been a contributing writing to Iowa Architect magazine for nearly 25 years—so many buildings and so many words. Now to take that enthusiasm for design into the film world ...

Below: The "machine in the garden" principle is seen with the building placed gently on the landscape, blending with nature in the use of color, and always presented as a refined man-made object.



Fresh Groceries

CMBA DESIGN A HOME FOR THEMSELVES IN A DERELICT SIOUX CITY WAREHOUSE

The United Center in Sioux City was the result of a thoughtful renovation that salvaged a ruined landmark while providing high-class commercial office space for CMBA and other tenants.

Right: The Pierce building originally served as a wholesale grocery warehouse. The building's renovation carefully restored the original timber structure.

The Pierce building in Sioux City was a massive ruin in 2006, a relic of better economic times and old ways of doing business. It had seen a typical staged downfall from a bustling grocery warehouse to a storage building for a moving company to, finally, an abandoned building with decaying walls and a roof that no longer kept out the rain. Located between downtown and the historical Fourth Street District, the site might well have enticed a developer to raze it and build something cheap and fast that would exploit the location, which is within shouting distance of two desirable neighborhoods.



COURTESY OF THE SIOUX CITY PUBLIC MUSEUM, SIOUX CITY, IA

Project: United Center
Location: Sioux City, IA
Architect: Cannon Moss Brygger Architects
General Contractor/Developer: Connelly Tiehen & Sons
Mechanical and Electrical Engineer: West Plains Engineering Inc.
Structural Engineer: Apex Structural Design L.L.C.,
HVAC Contractor: CW Suter Services
Plumbing Contractor: Total Plumbing, Inc.
Electrical Contractor: Stokes Electric, Inc.
Art Work (CMBA Space): Bowers Art – Studio and Gallery
Furniture (CMBA Space): Office Elements
Photographer: Paul Brokering, ASMP

THOMAS LESLIE

Instead, developer Bart Connelly saw something in the Pierce that few others saw. “Connelly had developed a reputation in Sioux City for loving old buildings that no one else would touch,” says architect Todd Moss, partner with CMBA Studio. “We had always wanted our own space.” Working together, CMBA and Connelly explored incentives for local historical preservation projects and began building a case for renovating the Pierce. Its timber interior provided robust structure for spatial experimentation, and its brick exterior walls reflected the city’s mercantile tradition. The result of the collaboration was a mixed-use structure that blends historical fabric with resolutely modern infill, respecting the integrity of the old while subtly grafting new materials and sensibilities into it.

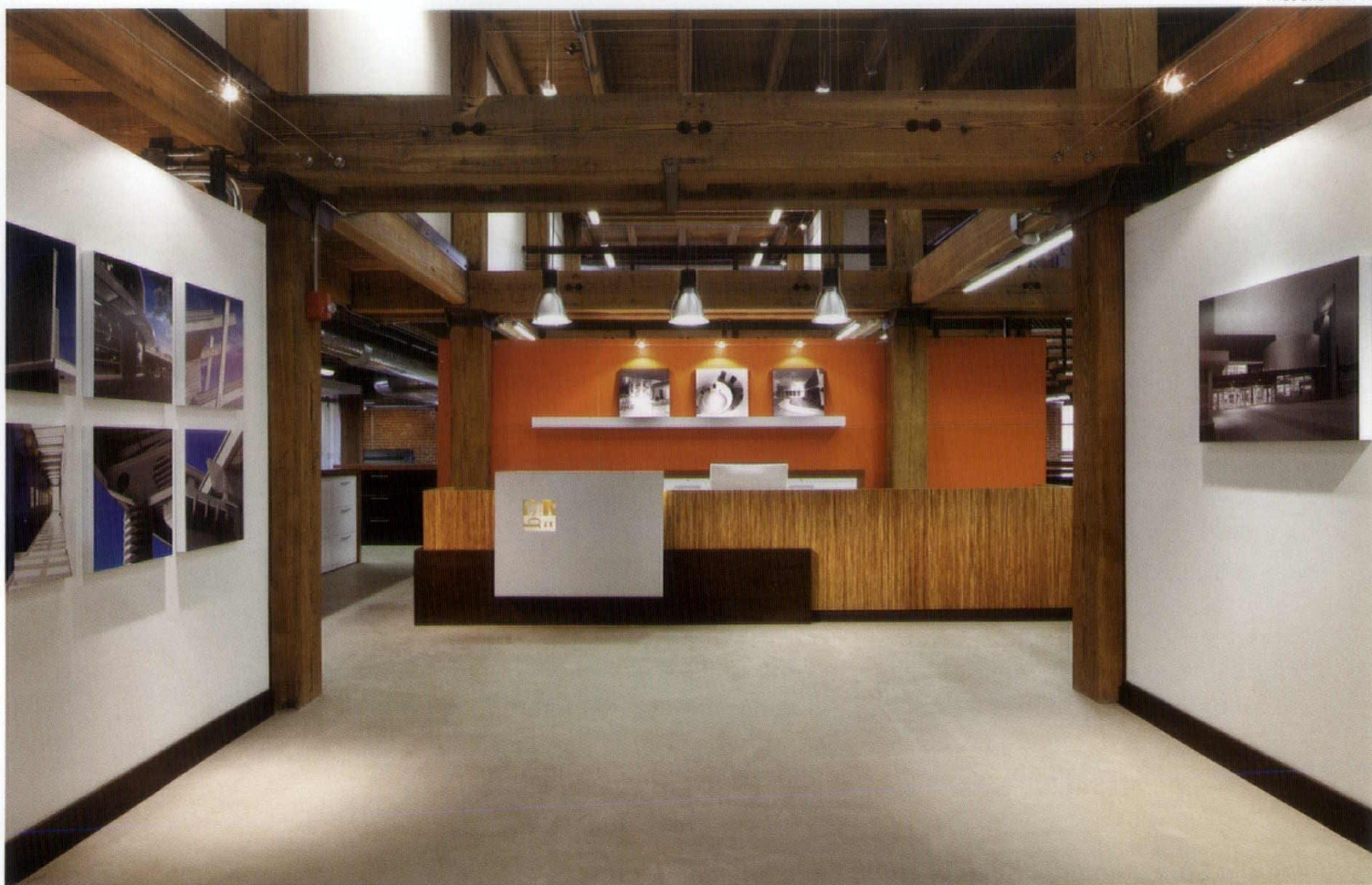
Moss and CMBA faced something of a conundrum: Land use patterns around the building had changed. The original building front now faces the side alley of a neighboring movie theater, and the now more visible elevation of the building had been a blank party wall. Borrowing details, proportions, and forms from fenestration throughout the building, CMBA designed a new elevation that would present a formal façade to what had to serve as the front entrance, with the resulting windows cut into the existing wall. This elevation has a formality that walks a careful line between the industrial nature of the material in its walls and the repetitive cellular forms of the offices and condominiums behind.

Inside, CMBA took portions of the second and third floors, sharing space with United Real Estate, the building’s major tenant for whom it is named. While Moss recalls wanting the taller first floor, with larger windows and more headroom, the building’s structure allowed them to open up an atrium in the center of their space, linking the two floors and allowing space for a staircase, whose steel detailing and quiet formality emphasize the important connections within the firm’s hierarchy. The double-volume space knits together the two floors while opening up elements of the structure and its details to view, showcasing CMBA’s skill at handling historical materials while consciously making a metaphor of the connecting stair.

“Our firm’s philosophy was integral to the design solution: Transparent, honest, and collaborative,” says Moss. Partitions throughout are made of glass, with shadow gap details between their pristine edges and the rougher surfaces of timber and brick that they meet. All structural members and connections are exposed and highlighted, showing off what makes the building stand and emphasizing the industrial aesthetic of the original. And the staircase is just one moment that supports the firm’s collaborative nature. Glass partitions, bi-folding doors, and large open spaces all speak to the joint efforts that Moss believes underlie CMBA’s work. “We came from a building that was very nice-looking and very typical corporate America, where partners were behind closed doors in one wing and employees in high-partitioned workspaces in another,” Moss says, explaining that employees genuinely appreciate how the space has reinforced their office style. “We went from that to custom-built workstations that have effectively no screen from one another and offices that are totally transparent and readily accessible to all employees. It’s conducive to the way we work, which is in charrettes.”

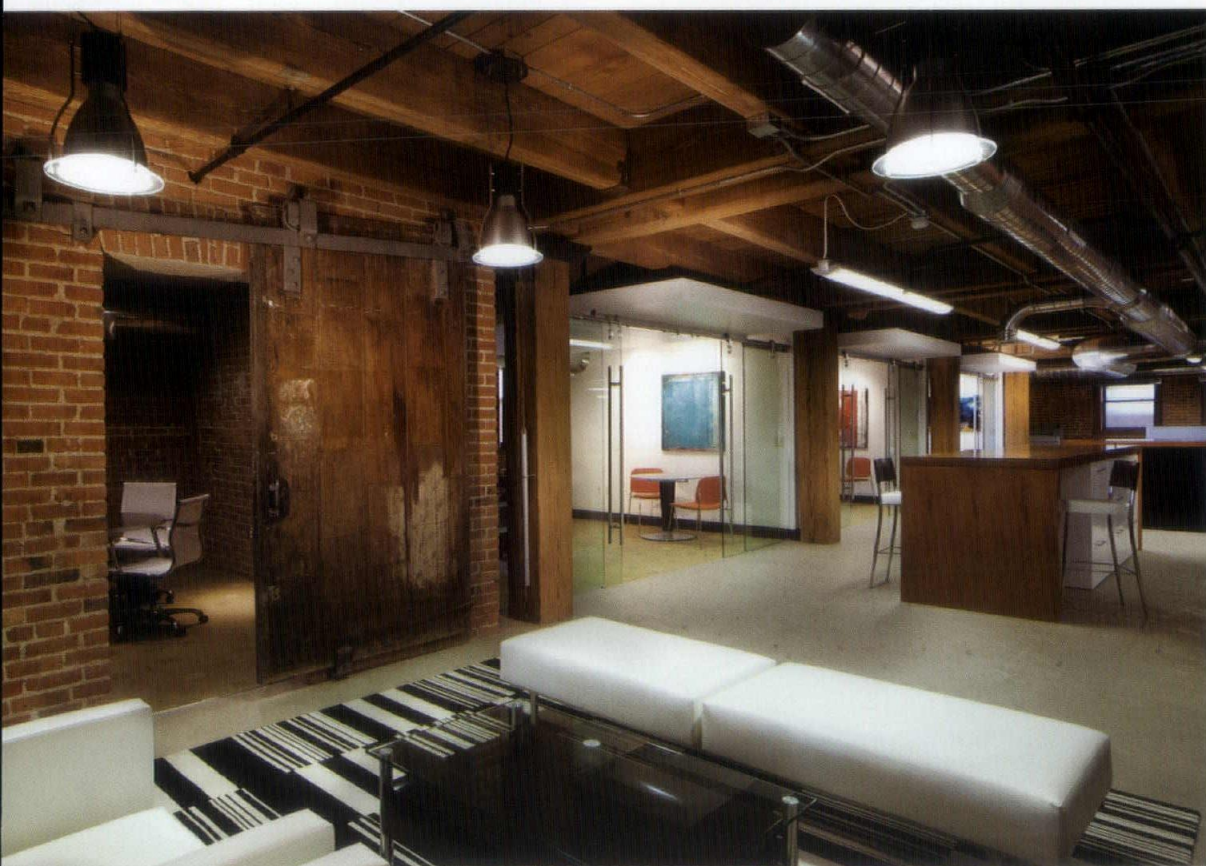
A number of regional firms have taken on similar design strategies for their offices: HGA in Minneapolis, and Substance and OPN in Des Moines have each found timber-framed loft space in older industrial buildings and have carved out spaces within that reveal materials, details, and volumes that speak to the honest or transparent nature of their work. While the metaphor here seems readily apparent, it is interesting to note that those tough and hard-working systems and elements are also on display. Structure and mechanical systems tend to be shown off, while partitions and lighting recede in the spaces. This suggests that firms want to convey the hearty, can-do atmosphere that a really solid bit of structure—a timber post, for example, or a brick wall—seems to possess like no other. Fragility and transparency, on the other hand, are reserved for elements that divide programs; the illusion of the continuous loft space, undivided as it was in the Pierce’s packing days, underlies many of the material choices here, in particular the large glass walls that separate while offering continuity.

This dialogue between robust and tenuous reflects that of the old and new, and the careful delineation between



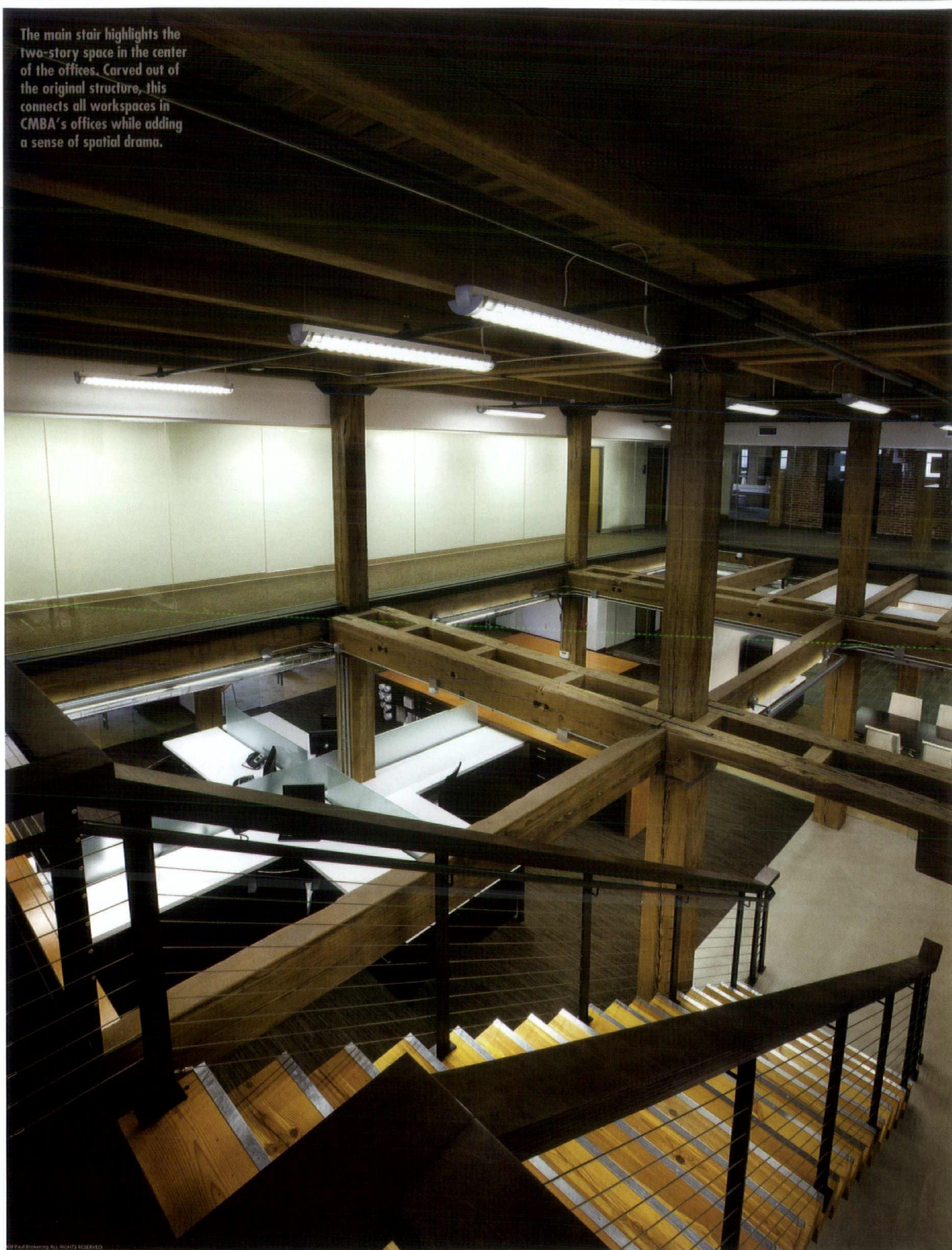
PAUL BROKERING

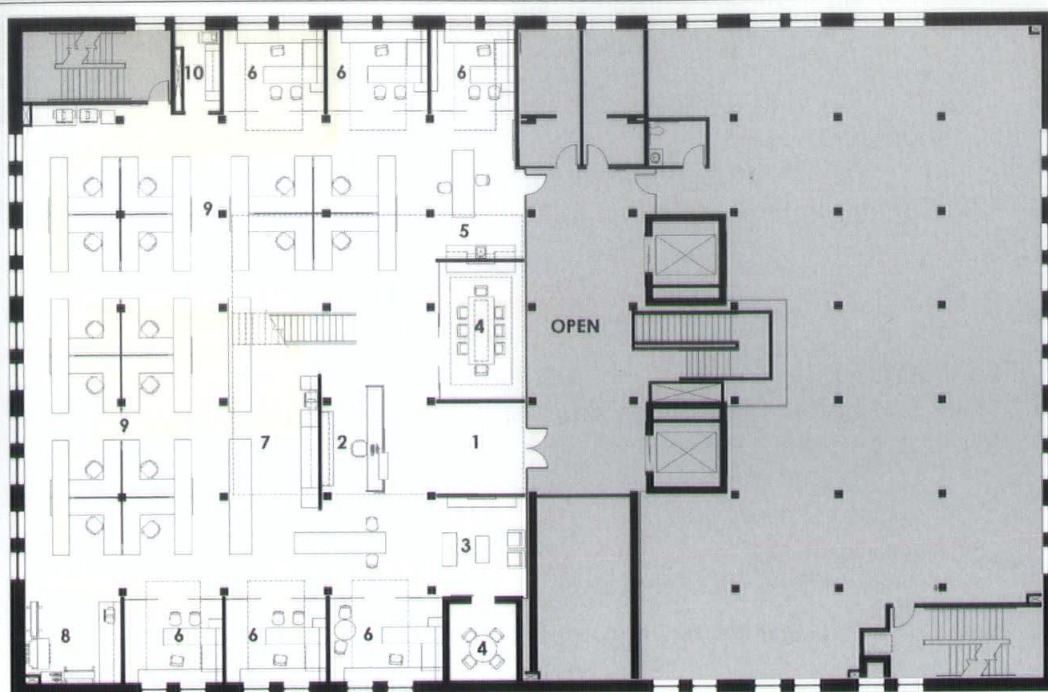
Above: The entry to CMBA's offices illustrates at once the hierarchy of old and new, and structure, partitions, and furniture display the open, transparent nature of the space beyond.



Left: Old and new materials contrast throughout to highlight the dialogue between existing building fabric and new interventions.

The main stair highlights the two-story space in the center of the offices. Carved out of the original structure, this connects all workspaces in CMBA's offices while adding a sense of spatial drama.





FIRST FLOOR PLAN



the existing building frame and the new interventions that make up the office. While respecting the built fabric that has been there for generations, the partitions, stairs, and office furniture inside also make a solid claim for contemporary relevance, supporting a collaborative and transparent practice whose philosophy expressed and practiced in the surrounding walls, columns, and windows of the old Pierce Grocery warehouse. Such attentiveness at all scales—from the urban sensibility that inspired the proj-

ect in the first place down to the junction between glass and brick that defines the interior's character—is a strong statement of corporate ethics, and a strong move to preserve and extend the historical fabric of Sioux City.

—Thomas Leslie, AIA, is a Professor of Architecture at Iowa State University, and author of *The Evolution of the Chicago Skyscraper*, forthcoming from University of Illinois Press.

Above: Planning of CMBA's offices blends open and semi-open workspaces with collaborative work areas and a generous reception area.

Below: Throughout, work areas link to meeting rooms and open spaces while a constant rhythm of original structure and detail sets the material tone for CMBA.



PAUL BROKERING

A Call to Return to Tradition

COME IN AND MAKE YOURSELF AT HOME

Situated on an elevated piece of ground, this assembly or ensemble recalls a time past and gives reference to comforting and familiar traditions.

Right: The chosen materials are distinct, yet provide balance with homes and other buildings in the area.

Below: The use of steel offers an up-to-date complement to the rustic language of the natural wood accents.

The practical use of ruff-hewn lumber and other raw materials in buildings was a part of colonial and westward expansion. In a historical context, a desire for growth has precipitated this local materials use ethic. A pioneering spirit and the frontier itself provided a material palette for construction use, which began to establish an identity where houses and buildings provided temporary or permanent shelter.

In a possible call to return to tradition, the new DeWaay Capital Management headquarters building is a manifestation of this identity in that the owner enjoys the outdoors and the look and feel of exposed timber and natural stone.



© CAMERON CAMPBELL, INTEGRATED STUDIO

"The client is from Northwest Iowa and South Dakota. He enjoys the great outdoors of Big Sky Country and the Great Plains prairie. He was drawn to the lodge aesthetic of the Black Hills, Montana, and Wyoming," says Jeffrey Morgan, principal of Jeffrey Morgan Architecture Studio. "He saw this aesthetic as a way to connect personally with his clients, many of whom share his love of nature and the outdoors."

The architects worked closely with owner Don DeWaay, who sought the counsel of many business and personal contacts and involved them in charrettes—public idea-generating sessions—conducted during the design process.

"The company's CEO sought the advice of many of his close associates and consultants. This included business, real estate, and marketing advisors," says Matt Coen, AIA, project manager and architect. "This group of stakeholders was identified early in the process to provide feedback on the design and development of the project."

The building construct is indigenous to the legacy of the Midwest and feels natural and at home. It offers a place where employees, visitors, and guests are comfortable in the expanse where DeWaay Capital Management does business.

The result is a milieu where clients arrive and feel welcome. The timber-framed porte cochere is a focal point

upon approach to the new location. The large-scale lobby space was borne from the notion of the "grand lodge," where visitors arrive and are encouraged to make themselves at home. Also included is a conference facility with state-of-the-art audio/visual equipment. The building can accommodate 96 employees and approximately 150 conference attendees. Additionally, a number of fireplaces and water amenities are incorporated on the premises, and shower facilities are available to support employee wellness.

"The photographs depict the building's unique characteristics at multiple scales. For example, a strong axial approach, coupled with a grand entry space, help organize the building and give it a presence at the top of the hill, while the interior of the building is carefully detailed with a rich material palette," said Cameron Campbell, from Integrated Studio. "The combination of the two results in a memorable approach sequence and tactile interior experience."

The natural surroundings of DeWaay's headquarters give reference to the prairie and the materials palette that make the physical building an expression of the owner's values and interests. With the materials preference is the inherent reality that, over time, the building will acquire a patina that will complement its character. In a traditional sense, the structure offers DeWaay a place to connect and collaborate.

—M. Monica Gillen lives and works in Ames, Iowa.

Project : DeWaay Capital Management

Location: Clive, IA

Architect: Jeffrey Morgan Architecture Studio

General Contractor: Larson and Larson Construction, LLC

Brent Cooper, Project Manager

Electrical Contractor: ABC

Structural Engineer: Charles Saul Engineering

MEP Engineer:

Mercer Engineering

Interior Designer: Jeffrey Morgan Architecture Studio, KOR, and The Mansion

Photographer: Cameron Campbell, Integrated Studio

M. MONICA GILLEN



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The timber-framed porte
cochere is a focal point upon
approach to the new DeWany
location.



Gold Standard

ACHIEVING LEED GOLD NOT ONLY CHANGES A BUILDING, IT CHANGES A COMPANY

After three years of planning and construction, the West Des Moines headquarters of AVIVA USA has become the largest LEED® gold-certified building in Iowa.

Above right: The commons building, used as AVIVA's cafeteria and as an all-staff meeting room, extends out into a pond designed to retain rainwater runoff. That water is then used to irrigate the corporate campus, significantly limiting water usage.

Right: To achieve LEED gold certification for a new building as large as the AVIVA USA headquarters, the design team had to think creatively: motion-sensor and auto-dimming lighting, solar-powered trash compactors, and water-efficient faucets.

Project: AVIVA USA
Location: West Des Moines, IA
Architect: HKS (Dallas),
SVPA Architects Inc. (Des Moines)
General Contractor:
The Weitz Company
Electrical Contractor:
Baker Electric
Structural Engineer:
Charles Saul Engineering
Interior Designer:
SVPA Architects Inc.
Photographer: Blake Marvin

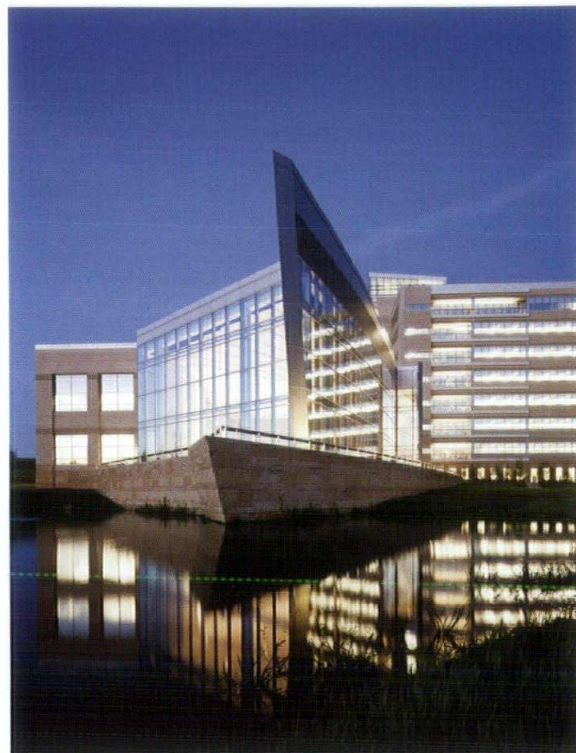
JEFF INMAN

Going for gold is never easy. It requires years of planning and work. There's constant tweaking and endless adapting, all in order to achieve the ultimate goal—especially when that goal is LEED® gold.

That was the case for SVPA Architects Inc., the architect of record for the AVIVA USA headquarters in West Des Moines. The firm, along with Dallas-based design architects HKS, Inc., worked on the project for more than three years, from the interview process to the grand opening late last year. So when it was announced January 5, 2011, that the U.S. Green Building Council awarded the AVIVA USA building its gold certificate, there was both a sense of accomplishment and a hint of relief.

"We were very happy that we were able to achieve AVIVA's goal of gold certification," says SVPA Vice President Robert Ormsby. "It was a great accomplishment."

It didn't come easy. According to the U.S. Green Building Council, there are only four buildings larger than the eight-story, 360,000-square-foot headquarters to ever achieve the designation. But the London-based AVIVA had a goal of becoming the first carbon-neutral insurance company in the world. It also wanted a world-class headquarters for its U.S. operations that allowed the company to finally put its 1,300 employees and contractors under one roof. (They were split between three leased spaces in downtown Des Moines.)





"Not only is AVIVA trying to be a leader in sustainability, but they also want to make sure that their project meets their needs," says Jason Crist, vice president of HKS and one of the building's lead designers. "LEED has a huge laundry list of requirements, and to get gold, at first glance, might seem easy, but when you get to the last nitty-gritty points, the costs begin to really go up. So you really have to work extremely hard to meet those standards."

One major problem: LEED rewards the reuse of materials. While attaining gold certification is never easy, it is more attainable when remodeling an existing building. "That way, it discourages sprawl," Ormsby says. Reaching for gold on a new build required some innovation. The building was outfitted with a plethora of energy-saving technology, from high-efficiency ventilation systems with individual airflow controls for each employee to GPS-enabled automatic window shades that deploy to keep the building cool.

"It was a real challenge to achieve LEED gold certification," Ormsby says. "There's a very high glass-to-wall ratio. We wanted to maximize views for staff, so the walls had to be well-insulated and a very energy-efficient mechanical system was required to compensate for the increased glazing area."

But those challenges also allowed for one of the AVIVA building's greatest assets: 95 percent of the employees have access to natural light, giving workspaces and common areas an airy openness. But with workspaces moved away from the windows—replaced with common walkways and gathering areas—the design provides a curtain of air to keep out the winter cold. According to Mike Hartschen, AVIVA USA's director of building and facilities, that change also had an impact on corporate culture.

"We created the 'we' spaces in the most attractive areas of the building, and we added technology—like Wi-Fi—throughout the entire campus. That allows people to work anywhere," Hartschen says. "Because of that, we see a lot of informal meetings around a laptop. We created a cultural change."

And that might be even more important than that gold certificate.

—Jeff Inman is a former would-be architect turned journalism professor, teaching at Drake University in Des Moines.

Above: Many of the building materials came from within a 500-mile radius. The limestone used in AVIVA's lobby and throughout the building was sourced from Dubuque. "As a firm, we have always strived to make our projects sustainable," Robert Ormsby says. "We try to include local and regional materials whenever we can. It's a philosophy of this office, and we encouraged the design team to do the same on the AVIVA project."

Simply Smart

WAUKEE'S FIRST LEED-CERTIFIED BUILDING IS ALSO DESIGNED FOR HANDS-ON LEARNING

A native prairie landscape, the ideal site orientation, and an efficient envelope are the highlights of this project that's part office, part teaching tool.

At first glance, the Systems Management and Balancing office appears simple. But there's more to it than meets the eye. Beneath the clean lines is a model of efficiency that showcases the systems that buildings often hide.

From the beginning, the client—a testing and balance company that offers building commissioning services—wanted an efficient envelope that could also be used for training. Architects at ge Wattier Architecture of Des Moines delivered with a LEED® Silver design, the first LEED-certified building in Waukee.

The position of the building was key. “We rotated the building on the site to the ideal Iowa orientation,” explains architect David Voss, AIA, LEED AP. “It’s about 13 degrees off due south, to maximize natural light and minimize solar gain.” The project team also calculated the overhang to shade southern windows in summer, yet allow the sun to warm the space in winter.

The envelope is tremendously efficient, due in part to precast concrete panels with a layer of continuous insulation. Spray-foam insulation at every junction between materials further ensures a tight seal. “The precast concrete helps with thermal lag,” says Voss. “It takes longer for heat or cold to penetrate because of the mass.”

“Because of the building design and construction, the insulation, and the HVAC system we utilized, it has been a very efficient building,” confirms the client, Jim Hall. “Our utility bills are at or less than what we anticipated.”

Even the ductwork was handled to LEED standards, remaining covered at the site to keep dust out. According to contractor Kim Abild, there were a few more hoops to go through for the LEED process, but overall, it went well. “It was a group effort between the owner, the architect, and myself,” says Abild. “Everyone’s happy with it.”

Inside, the building is filled with natural light. More than 90 percent of the occupied space has access to daylight views through exterior and interior glass.



Right: Red metal highlights office areas while corrugated zinc-coated metal designates industrial space. Exposed mechanicals provide easy access for training demonstrations.

Project: Systems Management and Balancing Office
Location: Waukee, Iowa
Architect: ge Wattier Architecture
Landscape Architect: Confluence
Civil Engineer: Cooper Crawford and Assoc.
Structural Engineer: Dennis and Magnani
Construction Manager: Kim Abild Co.
Electrical Contractor: Robison Electric
Mechanical/Plumbing: Sheet Metal Engineering
Photographer: Cameron Campbell, Integrated Studio

CAMILLE CAMPBELL-WOLFE

Because the client wanted the building to serve as a learning tool for his staff, the mechanical systems are exposed. A large meeting and training room is directly connected to the mechanical room for convenient access during training sessions.

Outside, the site is designed to bring back some of the native Iowa landscape. Burr oak trees punctuate a series of berms and prairie grass, recreating the feel of a rolling savannah.

Native plants serve a dual purpose, as they also filter storm water runoff. There are no gutters on the building; water flows off the shed roof to the ground, where perforated drainage tile is buried, providing a natural source of irrigation.

Of all the design choices, the client is most satisfied



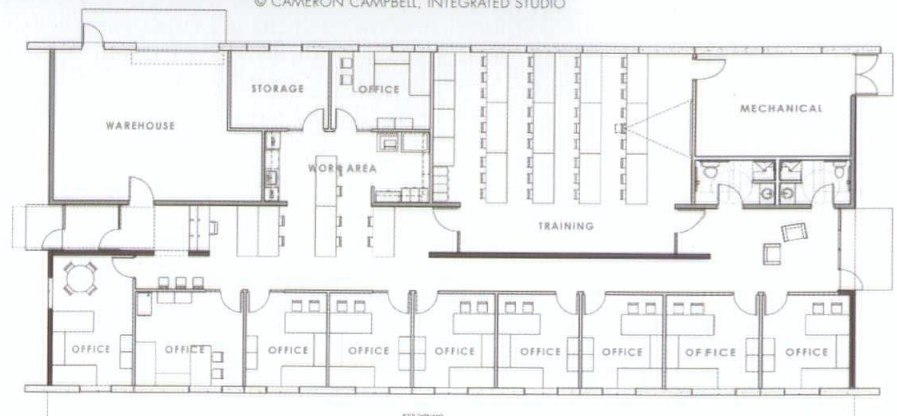
Left: Metal walls on the ends of the building allow for future expansion. Native plants recreate the feel of a prairie savannah.

Below: Traffic flows along a center spine, from the entrance to a back patio. Mechanicals are easily accessible from the training room.

© CAMERON CAMPBELL, INTEGRATED STUDIO

with the functionality of the building. It's a training tool that reinforces his most basic advice. "Seal your building," Hall says. "Have a great envelope first, and you won't have to worry about drafts or the issues that come with them. Control what you can control. That helps with overall operating efficiency, comfort, and indoor air quality."

—Camille Campbell-Wolfe writes advertising copy and lives in a poorly sealed envelope in Waukegan with her husband, daughter, and an ill-mannered puppy.



PORTFOLIO

BY EVAN SHAW, AIA, LEED AP



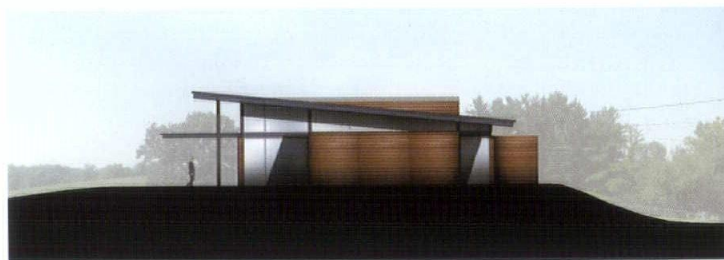
Horizon Industrial Kansas City, Missouri ge Wattier architecture

Horizon Industrial, in Kansas City, Missouri, has hit a boom in the down economy. They supply replacement parts for industrial machinery, and demand has increased as machinery is required to stay in service longer. Their new facility will serve as their shipping and sales hub. The masonry wall organizes and connects the shipping docks with the pedestrian entry point. Bold signage scaled to be visible from the adjacent interstate slips behind the masonry wall to create the entry vestibule. An economical metal building system will be used behind the articulated entry to achieve budget constraints while providing a high-performance thermal envelope and effective daylighting. ●

Grandview Golf Course Clubhouse Des Moines, Iowa OPN Architects

The firm completed a new 6,600-square-foot clubhouse intended to replace the existing 12,000-square-foot, two-story clubhouse while adding desired amenities that enhance its connection to the community. The building was based on a program that would combine the functions presently being performed at other public golf courses in the area. Furthermore, it is built on the programming efforts of the First Tee of Greater Des Moines and the course management team.

The main components of the program consist of the golf course pro shop, management offices, snack bar area with a full-service kitchen, and banquet room. The flexible space that the banquet room provides will be used as a classroom for the First Tee of Greater Des Moines and as a meeting room for the community.



The guiding principles for this project outlined that usage of the facilities would be to enhance golf-related activities as well as other activities. The improvements would have a final result of year-round use and increased revenue for Grandview Golf Course and the City of Des Moines. A large community benefit of this project will be the upgraded setting for the First Tee organization, which provides educational programs that promote character development through the game of golf. ●

Koch Plastic Surgery West Des Moines, Iowa INVISION



INVISION is working to design a new 10,000-square-foot, two-story office building for a facial plastic surgery clinic in West Des Moines, Iowa. The lower level will provide spa/clinic rooms, a doctor's suite, staff offices, a waiting area, and reception space while the upper level is designed as leasable tenant space. The two-story main entry lobby with south-facing glazing serves as a distinctive element that addresses the public and allows light to filter into the clinic's waiting area. Translucent glass between the lobby and clinic entry maintains patient privacy. The exterior integrates a rain-screen system that incorporates terracotta and fiber cement panel cladding. The interior clinic space is designed as a high-end spa environment with natural materials that relate to the body, including red oak, earth-toned carpet, and wood flooring, which strive to attain a clean, sophisticated, and soothing clinic environment. ●

JOURNAL

BY DANIELLE HERMANN, AIA

Leadership Redesigned

As Suzanne Schwengels retires from her 25-year post at the helm of AIA Iowa, the current AIA Iowa board was left with the daunting task of filling her shoes. So how did they do it?

In the waning months of 2010, the board began by forming a committee to oversee the task. There was a conscious decision made to include the current AIA Iowa president, the immediate past president, an institute fellow, and a young architect. Those individuals were, respectively, Rick Seely, AIA; Rob Smith, AIA; Michael Broshar, FAIA; and Katie Harms, AIA. Phil Hodgins, AIA, was tapped to chair the search committee, not only because the board knew he was the right guy for the job, but Hodgins was also the associate member involved in the hiring process 25 years earlier when Suzanne was brought into the fold—why question fate?

The first three months of 2011 saw an intense effort from the group. The committee crafted a job description that included roles and responsibilities, experience, and specializations that they weren't honestly sure they would find all wrapped up in a single package. They advertised the position locally, regionally, and nationally through a variety of methods. As the deadline for applicants arrived, the committee found itself with 58 candidates to examine. Of those, five were short-listed for phone interviews—two from out-of-state and three local. Final interviews were offered to three candidates, and each was required to make a short presentation followed by the standard inquisition to be expected for this kind of difficult decision. In the end, the committee had their man, and enthusiastically endorsed him for board approval following the AIA Iowa spring meeting. Want to know more? Don't change that channel, just read on ... ●

In with the New

Drum roll please ...

Welcome Ben Hildebrandt as the new executive director of AIA Iowa! Hildebrandt begins his tenure with our chapter May 16, 2011. He comes to AIA Iowa from Wixted Pope Nora Thompson, a strategic communications and crisis management firm, where Hildebrandt served as the business development director. For 11 years prior, he was vice president of marketing, public affairs, and member services for the Iowa Bankers Association, serving a membership of more than 400 banks and 20,000 bankers in the state.



Hildebrandt has held similar leadership positions with the Greater Des Moines Chamber of Commerce Federation (The Partnership) and with AIB College of Business. He is a 1989 graduate of the University of Northern Iowa (UNI) and the Northwestern University Kellogg School of Management Executive Scholars Program in 2005.

At UNI, Hildebrandt studied broadcast and print journalism. He has more than nine years of reporting experience for newspapers, radio, and television. He earned two State of Iowa awards while reporting for KUNI-FM radio in Cedar Falls. Hildebrandt was also a reporter, substitute anchor, producer, and photographer for KWWL-TV in Waterloo and KCRG-TV in Cedar Rapids.

Hildebrandt and his wife, Barb, are active in their community, serving a number of volunteer organizations. He is past board president of the Iowa Small Business Development Centers, the Des Moines A.M. Rotary, and the South Des Moines Chamber of Commerce. The Hildebrandts have three daughters.

Please stop by the AIA Iowa office to meet our new executive director. In his early months with AIA Iowa, Hildebrandt will be traveling around the state to meet with sections, firms, and others to get acclimated to the chapter, as well as its members and businesses. ●

Fresh Face of the Foundation

As some may know, the Iowa Architectural Foundation will soon undertake the same assignment the AIA Iowa board just completed, but until a permanent director is found, the Foundation board is thrilled to have Kristin McHugh-Johnston serving as interim director. Prior to joining the Iowa Architectural Foundation, she served as the executive director of the Muscatine History and Industry Center and Pearl Button Museum, and previously worked as a business specialist for State of Iowa Vocational Rehabilitation Services. Prior to these positions, McHugh-Johnston was a program officer and senior radio producer for the Stanley Foundation in Muscatine. She holds a B.A. in communications and broadcast journalism from the University of Northern Iowa.

McHugh-Johnston lives in Ankeny with her husband, Eugene. Drop by the AIA Iowa offices and welcome her when you get a chance! ●



DANIELLE HERMANN, AIA

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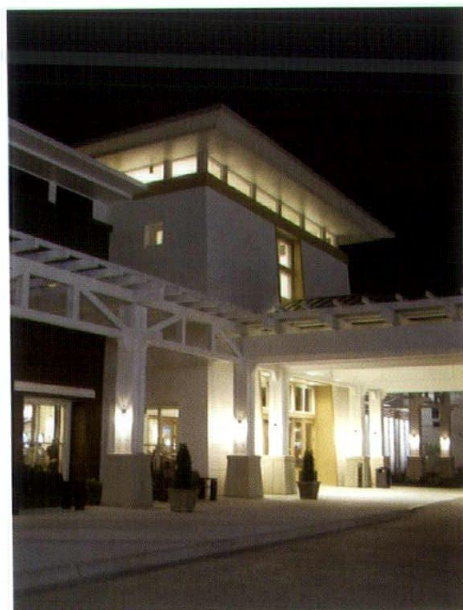
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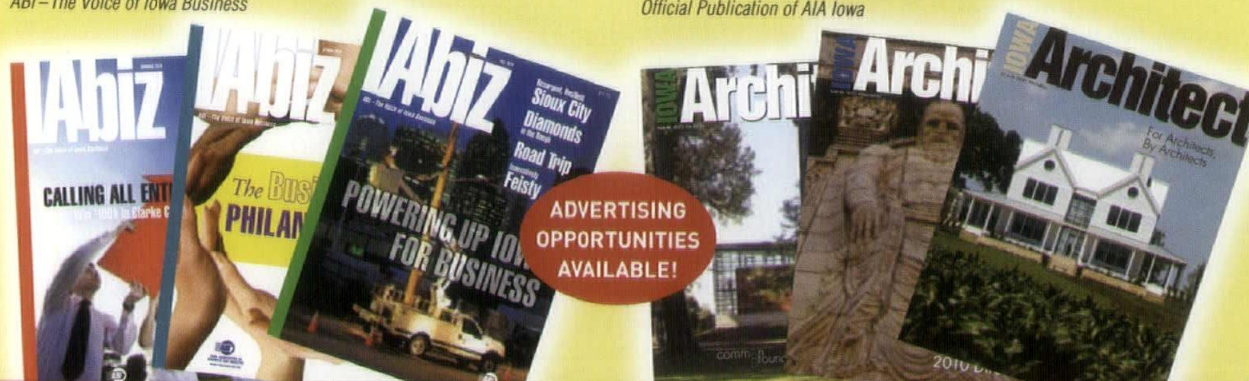


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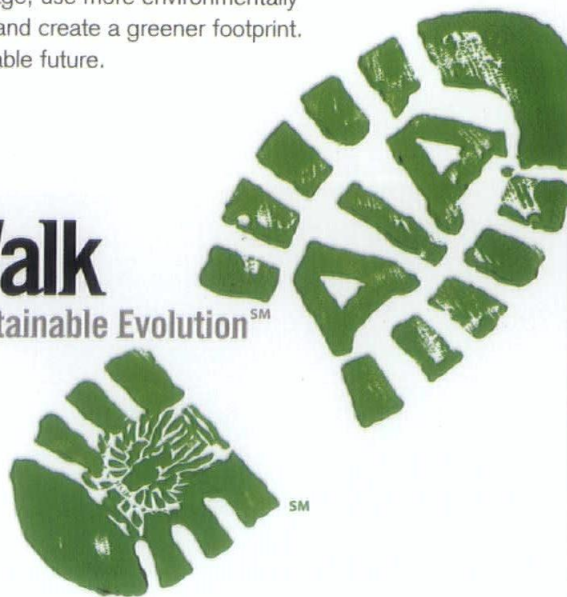
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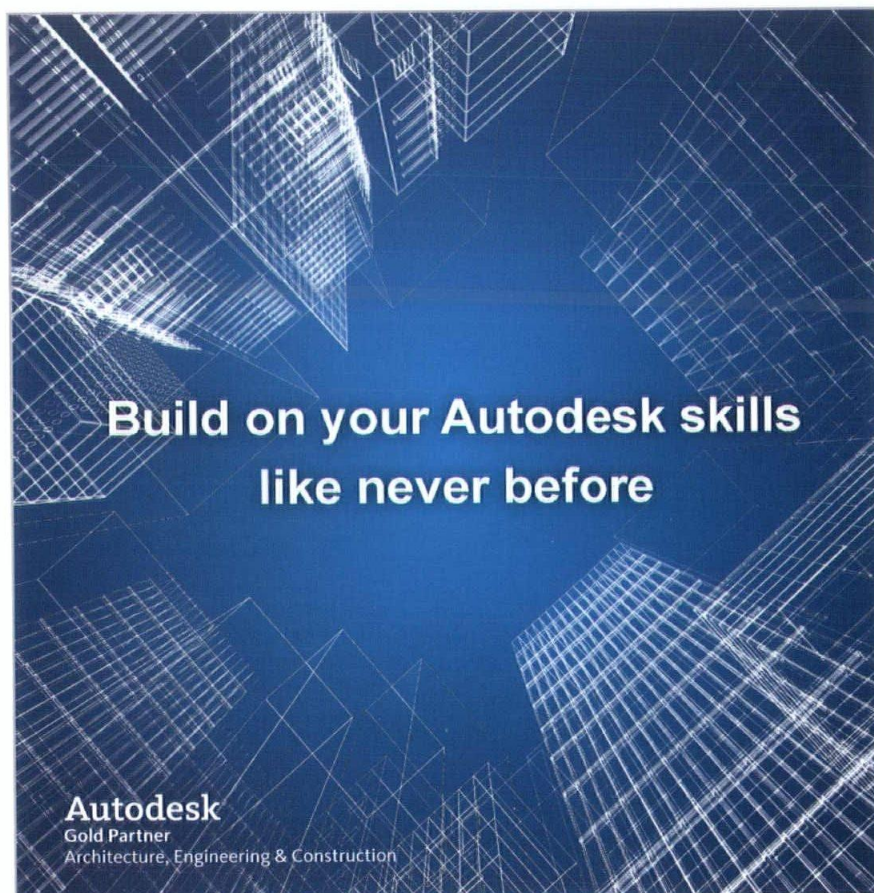


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