Residential Issue

Go home with an architect:
8 projects that make home life the good life
BRICK.
QUALITY BEGINS HERE.

AND CREATES AN AWARD-WINNING FINISH.

CHOOSE BRICK TO CREATE QUALITY BUILDINGS THAT LAST.
USE BRICK TO BUILD SUSTAINABLE, ENVIRONMENTALLY FRIENDLY, LEED™ CERTIFIED PROJECTS.

WE MAKE GREAT BRICK.

more info @ www.siouxcitybrick.com
editor's letter

Welcome!

It has been my privilege to work with the editorial board, designers, and the publisher to finally bring to fruition the new Iowa Architect. You'll see the same familiar stories about the best completed projects and projects on the boards by Iowa architects, along with some new twists from related design professions. As you turn the pages, you'll see that many of our departments have been replaced with Collected. As the name suggests, it will become a collection of materials, products, ideas, perspectives and most importantly, people coincident with the themes of the issues.

It is our mission to amplify the voice of Iowa Architect to the public. We'll be introducing stories about clients who live, work, and play in the built environment. We'll be lifting the veil of the architect—featuring stories about architects' creative processes and everyday lives. We'll be telling the story of architecture and design from a human perspective, and investigating what will be left behind for future generations.

We begin by looking at projects designed for living. From the calm retreat in the Iowa landscape to the bustle of a downtown loft to an architect's own home, each project features a creative approach to dwelling and shares the story of those who live in the space day to day. We take a look at how architecture sets the stage for a healthier living environment.

This issue wouldn't have happened without the hard work and dedication of the editorial board, Measure Inc., Stonehand Publishing Group, Kline Copy Co., Bill Anderson, Ben Hildebrandt, and the staff of AIA Iowa. Thank you!

—Brad Davison-Rippey, AIA
Editor, Iowa Architect
Features

20 Lakeside Modern
On the shores of Lake Okoboji, an architect explores the modern home.

26 A Marriage of Equals
A 1914 bungalow gets a big addition without losing its historical charm.

30 Rooms with a Brew
We get the buzz on a mixed-use building with spectacular views of the city.

32 House on Water
Caught between a lake and a tight lot, this lake house pushes the boundaries of design.

40 Green Break
A modest first project for a fresh grad—a cozy home designed to entertain scores of guests.

42 Ritual Space
The rituals of daily life take center stage in an experience-oriented loft.

50 Warehousing
Big-box living at its best—a historical building gets a new lease on life.

54 A Site in the Forest
No trees were harmed in the making of an architect's self-designed dream house.

Departments

1 Collected
PEOPLE: MAR.GIN finds new uses for old shipping containers. PRODUCTS: Bar stools, a toy for all ages and a few artful indulgences. INSPIRATION: A film review of Morocco and landscaping to cure your end-of-summer blues.

5 Profile
Meet Tim Rypma, an entrepreneur who understands the value of a great architect and great architecture.

16 On the Boards
A sneak peek at in-progress projects, including an office building, transit shelter and student housing.

66 Project Credits
Architects and contributors to the projects featured in this issue.
Walter Burley Griffin and Marion Mahony Griffin in Iowa

To celebrate the centennial of Grinnell's Ricker House, we explore the architects' work in Iowa.

Left: Ricker House library fireplace detail

Faulconer Gallery, Grinnell College, Grinnell, Iowa
grinnell.edu/faulconergallery
Measure, Inc. is a communication design studio collaborating with those who appreciate the expanding value of design’s impact on modern business and culture. Function directs design, reaction is its measure.
Friends on the MAR.GIN
Repurposed containers as catalysts for community

Zoom in on a Google Earth view of the swath of land just north of Gray's Lake and the cursor rolls across a cracked concrete landscape of industrial wasteland. Just a quick bicycle ride from some of Des Moines' most celebrated trails and attractions, this area—known to some as the Gray's Landing—is packed with potential.

At a satellite hover, it's easy to picture the location as a connector between Des Moines' increasingly vibrant downtown scene and the accessible recreation opportunities that spur from the lake. By foot, the challenges that the 300-acre area yields become more apparent. The brownfields site requires extensive environmental cleanup before development can begin and, in the wooded areas, makeshift camps provide shelter and camaraderie for homeless people.

For land architect Drew Maifeld, any successful redevelopment would confront and address both issues.

"As a designer, my job is to take this problem and make it a possibility," he says. After visiting the site and meeting with many of the people who camp in the area, Maifeld felt compelled to create a solution that would recognize both the needs of the current transient population and those of potential future homeowners in the area.

His vision is a simple colony of shipping containers, creating a permeable border between new development and the existing transient community. Spaced wider at the edges and then densely clustered at the center, some of the rectangular structures stand alone as studio space and others are stacked into dwellings or grouped together to form a community center.

Shipping containers are readily available—cast off after a load is transported. For Maifeld, the structures' role in society almost parallels that of the homeless population: abandoned, abundant, but full of promise. By setting up these modules and assigning addresses, the project creates options for overlooked people and connects them with resources.

Maifeld likens the configuration of containers to an open fence—a sort of postmodern answer to the "good fences make good neighbors" paradox Robert Frost made famous in his poem "Mending Wall."

"Rather than put up a solid wall, I'm trying to create an area where approach and interaction is accepted," Maifeld says. He believes the project will help differentiate the development and make it more appealing to a creative class of potential homeowners who embrace urbanity but feel the need for suburban-style convenience.

Just beyond schematic in scope; right now this is a big idea that Maifeld finds himself returning to and honing in hopes that city officials, developers and community leaders will take note and consider the concept.

"Friends on the MAR.GIN draws people of all types and associations to an edge that has the potential to plug them into the greater community," Maifeld says. Perhaps a future satellite shot will show his vision for community realized.

Drew Maifeld is a Solutions Architect at d2mgroup and Board Member at Urban Ambassadors.
Raising the Bar

"Sometimes you eat the bar, and sometimes, well, he eats you." Sam Elliot's advice to Jeff Bridge's character, The Dude, in the 1998 Coen Brother's film, The Big Lebowski, invokes the saloon-style bars of modern American myth. This planked surface, separating bartender from patron, is a space that catalyzes the exchange of fantastical stories and crude jokes. Drinks are traded for hard-earned cash, and the dark hours blur into each other as night whiles away. In this place, nothing could be of less concern to patrons than the stools on which they sit. However, somewhere beyond this "ol' drinking hole" world is a separate place where design is seen as a necessary ingredient to the social exchange and aesthetic of our contemporary bar—at the club or at home. Here are three stools from some of our featured homes. Belly up.

WORDS: NICK LINDSLEY, ASSOC. AIA

Lyra Stool by Magis
Designed by Sigurdur Thorsteinsson of Design Group Italia in 1994, the Lyra stool provides simple elegance along with comfort and functionality. "What has always attracted me to industrial products is their social aspect, their history, how they evolve thanks to design. Thus, the beautiful object, par excellence, a chair rather than another, only partially interests me." The Lyra stool's four slender chrome-finished legs support a molded oak plywood seat. (See in House on Water on page 38.) $454, magisdesign.com

LEM Piston Stool by Azumi Studio
The Piston stool's streamlined, sculptural leather seat sits atop a pneumatic chrome pedestal with a zinc-plated metal base. The Azumi Studio (dissolved in 2005) consisted of designers Shin and Tomoko Azumi, who describe their work as "changing people's behavior in a subtle way." (See in A Site in the Forest on page 57.) $293, shinazumi.com

Series 7 Stool from Fritz Hansen
A derivation from the original Series 7 chair designed by architect Arne Jacobsen in 1955, this classic chair design can be seen in just about any design office or furniture collector's stockpile. The late designer once said, "I based my work on a need: What chairs are needed? I found that people needed a new type of chair for the small kitchen dinettes that are found in most new buildings today—a little, light and inexpensive chair." The stool features a lightweight pressure-molded shell on a polished chrome base. (See in Ritual Space on page 45.) $119, fritzhansen.com
Marwencol is an oddly beautiful documentary about the life of Mark Hogancamp, a small-town misfit with a penchant for epic fantasy. The film focuses in on his obsessive-compulsive need to create after his world was stolen in April of 2000.

Hogancamp was a graphic artist and raging alcoholic who had the unfortunate circumstance of being beaten into a coma by five men outside a bar in his hometown of Kingston, N.Y. Nine days later, he awoke without his memories, his ability to write and his intense palate for booze. Forty days after that his benefits ran out, Hogancamp was sent home to attempt to reconcile his past and assemble a new life without the financial means to do so.

“What’s the first thing I need to work on? That’s my imagination.” With those words, Hogancamp welcomes you to Marwencol, a bustling 1:6 scale World War II-era village constructed in his backyard. The town is populated with modified GI Joes, Barbie-esque dolls and a time-traveling Belgian witch who represents his friends, family and the attackers who took his world. Marwencol was abandoned by everyone except the women, and soon becomes home to other battlefield survivors—Americans, British, Germans—with only one rule: Everyone must get along. This changes once the SS invades the town and its citizens fight back with very uncharacteristic doll behavior. Quickly you see that Hogancamp is more at home in Marwencol than in Kingston.

This all sounds ridiculous until you see how Hogancamp uses the dolls and props to redevelop his hand-eye coordination while using the town’s battles and melodramas to heal the wounds of his psyche. Then you see the stunning photographs taken with Hogancamp’s point-and-shoot camera that had a broken light meter, displaying a startling life-like view into wartime action and life. The deep focus and the way he situates the dolls become frames from lost WWII newsreels. Simply put, these photos are works of art.

The film takes another turn when Hogancamp was discovered by the film’s director, Jeff Malmberg, and is quickly embraced by the Manhattan art scene. His photos are published in a literary magazine and in a book, and culminate with a Greenwich Village show. The viewer begins to wonder: Does the art scene appreciate the art, or Hogancamp’s potential as a side-show performer? As the art scene embraces him, Hogancamp realizes, “This is the one last thing I don’t ever want taken from me. I built Marwencol for me, for my therapy.” He burrows deeper into Marwencol, yet continues to open it up, keeping you engaged with even more revelations about his past. Toward the end we learn what may have motivated his attackers and why Hogancamp is truly at home in Marwencol.

Marwencol
Directed, Edited and Produced by Jeff Malmberg
83 minutes / English / Not Rated / marwencol.com
Facing Fall

As fall approaches, thoughts and activities start moving from the outside in. But just because temperatures are dropping and the deck furniture is put away, dreams of a backyard oasis don't have to be put on hold. In fact, fall is the perfect time to gather a little warm inspiration to carry us through the cold months.

We asked Genus Landscape Architects to share a project with us that would do just that, and they delivered this truly inspiring design that is sure to warm the senses.

Asked by the homeowners to create a setting conducive to serenity and solitude, Angie Coyler of Genus Landscape Architects designed the Arbor Dell West garden to provide literal and implied layers of both heritage oak and sycamore trees.

Thick projecting walls and concrete floors create a seamless flow from inside to outside as well as transitional elements among the garden rooms. A porcelain-tiled water wall connects the upper pool deck to the lower spa and adds an audible layer of serenity.

Among our many favorite smart parts of the project is the driveway. Here, relief is given to the expanse of paving by adding groundcover planting strips, and guest parking spots have been paved with decomposed granite to increase the site's permeability.

Fall and winter don't sound so bad if you spend them admiring designs like this.

Offering landscape architecture, planning and environmental design services to clients throughout the Midwest, Genus is founded on the intent of enhancing people's lives and the condition of the built environment through the discipline of landscape architecture.
PlanToys has an ongoing reforestation program to help restore balance in nature and reduce global warming.

Assembled using a certified E-Zero glue instead of traditional toxic wood glue.

Green Concept
Practicing the “Four R’s” of green living—Rethink, Reduce, Reuse and Recycle—PlanToys is committed to minimizing its impact on the environment. Through safe, responsible and sustainable manufacturing processes, PlanToys shows that it is possible to maintain superior quality and safety standards while following a path of environmental and social responsibility.

Learn more about PlanToys’ Green Concept at plantoys.com

Smart Fun
Good architecture can come in small packages—small enough for your coffee table. Although designed for tots, the über eco-friendly Chalet Dollhouse from PlanToys may prove to be irresistible to modern architecture lovers of all ages.

The dollhouse is made of two units that can be arranged and rearranged to create larger play areas. It has huge skylights in the roof and two movable staircases to give little hands extra access to each room. With five sets of included furniture—Living Room, Bathroom, Kitchen, Children’s Bedroom and Master Bedroom—let playtime begin.
I collected

**Bring on Dessert**

Desserts are celebratory endings to special occasions that deserve to be embraced by beautiful, well-crafted, intimate objects. This was the inspiration for AKAR, an Iowa City design firm, to develop the Dessert Plate Invitational.

Why the dessert plate? Why not? The size is as personal and artful as a beautifully prepared dessert. Artists created variants in singles, sets of two and sets of four based on this idea—and cooked up delicious results.

The 22 invited artists were Ben Bates, Wayne Branum, Sam Chung, David Crane, Bernadette Curran, Josh DeWeese, Lauren Gallaspy, Michael Hunt with Naomi Dalglish, Matt Hyleck, Nicolas Joerling, Kristen Kieffer, Michael Kline, Simon Levin, Jenny Mendes, Matthew Metz, Courtney Murphy, Jeff Oestreich, Mark Pharis, Stacey Stanhope with Chris Baumann, Daniel Ricardo Teran, Shoko Teruyama and Tara Wilson.

To view more from this show, go to [akardesign.com](http://akardesign.com) and click on "Previous Shows."
MidAmerican Energy is proud to work with our trade partners, including energy-efficient equipment dealers, architects and contractors, in educating home and business owners about the importance of energy efficiency. We hope our programs and incentives empower you to successfully market and sell energy-efficient products and services to your customers.
“Whatever the size or project cost, an architect can always add value,” boasts Tim Rypma, after having completed 422.5, his modern live/work loft in the East Village of Des Moines. For Rypma, the project is a good example of how connecting with a good architect can help create a successful project.

Rypma began learning how to work with architects while attending the University of Iowa. He pursued a degree in economics and entrepreneurship, but he also observed compelling building developments while working as an intern for the City of Iowa City Planning and Development Division. Residential projects such as the Plaza Towers and the Vogel House inspired Rypma's early entrepreneurial plans.

After graduation, Rypma joined a large Des Moines development company where he had the opportunity to work with several architectural firms. After gaining more experience, he began purchasing his own property and “bounced around a few architects.” During this time, Rypma met Pete Goche. The two established a good rapport as they shared visions of working on historical buildings.

Rypma invited Goche to work on his loft, which proved to be a fruitful experience. “From my past historical rehabilitation work, I knew there was only one architect I wanted to work with. The selection process was easy for me.” Rypma gave Goche full creative license as he worked to keep the project affordable. In the end, Goche was able to combine historical rehabilitation with modern design sensibilities to create what Rypma calls a “jewel” of a living space.

Since completing work on 422.5, Rypma has continued to create unique retail and living spaces with Goche. His current focus is the property adjacent to his loft—424 E. Locust St.—where he'll create modern loft living above retail spaces. Rypma's advice to others who may be considering renovation or a building project: “Talk to an architect first. They know how to put things together better than we do. Do your homework on local architectural firms and check out their résumés. Ask questions. There are a lot of great firms in Des Moines and around Iowa.”
Transit Shelter
Shive-Hattery
Iowa City

Shive-Hattery has designed a new transit shelter for The University of Iowa to serve commuters at new and expanded parking lots on the western edge of campus. The design features a tube-steel frame, a transparent envelope, an internal stair and a large thermal mass positioned to act as a passive solar heat sink. Transit riders will sit back against the mass and enjoy the warmth during winter months and the coolness during summer months. The simple structure, with deep overhangs on three sides, is designed to create a sense of place in an environment of parked vehicles. The shelter is currently under construction and will be in use this fall.

Student Housing

UNI Housing Phase 1 is part of a three-phase apartment-style housing development on campus. The four-story buildings are designed to provide an identity for the new complex, while respecting the scale and context of the adjacent campus buildings and nearby residential district. The building is segmented into smaller "houses" with bridge-like links to break up the 200-bed facility, while maintaining the efficiency, convenience and security of a larger building. The links house study areas and provide dynamic views of courtyards and the campus beyond. Set within brick and stone, windows have been strategically located to provide views and natural light to interior spaces, while maintaining a sense of privacy for residents. Phase 1 includes a community center, providing spaces for recreation, mail, entertaining, fitness and meetings.

Pioneer Office/Lab Building

OPN is currently working on a lab/office expansion of the Pioneer campus. The facility will be two stories of approximately 100,000 gross square feet, each producing large, open floor plates for maximum flexibility. The schedule is extremely aggressive, requiring a fast-track design/build approach in order to meet an occupancy and operational status by the end of 2011.

Labs are high-production spaces. They produce product that is utilized elsewhere by Pioneer's research and development teams to advance the plant genetics to Pioneer's seed products. The science and tools used by these groups change approximately every eight months, requiring rapid reconfigurability of the spaces. They can also receive semi-truck traffic on as much as an hourly basis to manage the materials coming into or leaving the facility. The output demand of the research is high enough that the facility will be operated on at least a dual-shift basis, with 24/7 operation as a serious possibility.
It’s all in the details ... "Beautiful Results"

Masonry Institute of Iowa
5665 Greendale Road
Suite C
Johnston, Iowa 50131
515-252-0637
877-202-5554
www.masonryinstituteofiowa.org
LAKESIDE MODERN

WORDS: MARK E. BLUNCK, HON. AIA
IMAGES: JUSTIN MEYER, PHOTOGRAPHY BY MEYER
The Darnell Lake House is a precisely arranged box composed of steel grids, cedar-wood-framed walls and rectilinear concrete forms. The Modernist emphasis on simplicity and a clear expression of structural components combine to illustrate the ongoing evolution of the modern residence.

The core structure (previous spread) of the stilted portion of the house is a wood-frame structure woven around a steel-tube lattice structure, while the supportive and retaining aspects of the structure are cast concrete, including the shear chimney wall. This tripartite structure system allows for both the maximization of outdoor space and impressive views to the lake.
The modern residence exemplifies the combined pursuit of architects and forward-thinking clients in creating innovative forms in the design of private homes.

This desire for a new way of thinking became reality in mid-20th-century residential architecture, as fresh ideas regarding design, materials and space planning became the imperative calling card of the Modern movement. While many well-known homes were designed as one-off projects for a wealthy clientele, other design and development programs were devised for the middle class, such as the Case Study House Program and Eichler Homes in California. These were pursued with even greater vigor. The goal was always the quest for design simplification and a minimal amount of materials to accomplish the goal.

John and Jean Darnell continue along that historically significant path of modern residential design. They had previously owned two houses in the Lake Okoboji area and acquired this open lakefront lot over a year ago. While their previous homes were a traditional cabin and a conventional two-story house, this modern design by Nathan Kalaher, AIA, LEED AP, PLaN Architecture, was deeply influenced by Jean. It was she who desired a completely different approach for their third lake house. A son-in-law residing in his own modern residence in nearby Sioux City had worked with Kalaher on previous projects, so John and Jean knew they had hired an architect who was a known quantity.

The lot purchased by the Darnells measured 45 by 120 feet with a usable building pad of only 35 by 70 feet. This is a small lot by nearly any standard. The design program called for a 3,000-square-foot house to maximize open interior space, take full advantage of the north-facing lake view, and to include a
Exterior simplicity continues throughout the interior with exposed steel framing and an industrial look imparted by exposed HVAC ductwork engineering for maximum efficiency. This enabled thin-profile floors and walls essential to complete a sleek look. Non-endangered American mahogany floors and Lyptus wood cabinetry complements the overall design, and Le Corbusier chairs seem to fit in well.

The largest sustainable practice of the home was a deliberate attempt to be no larger than necessary. The clients' focus was on quality of design and function over size, focusing on the view and interaction with the lake. —Nathan Kalaher, AIA, LEED AP

generous amount of outdoor living space. In order to reconcile these three criteria, a basic house form was conceived as a creative and efficient response to the limited lot dimensions. As Kalaher noted, the clients enabled him to “design a home that is a different form, but still appropriate for this type of community. The largest sustainable practice of the home was a deliberate attempt to be no larger than necessary. The clients’ focus was on quality of design and function over size, focusing on the view and interaction with the lake.”

This compact and well-configured home incorporates public functions in the upper level of living and lake-viewing spaces, television room, and adjacent kitchen and dining areas. The elevated aspect of this open volume in a natural environment recalls the childhood experience of tree-climbing to obtain the best views of the landscape. According to Kalaher, “In essence, the unique form of the structure creates a sort of looking-glass tube out to the lake at the interior living areas with an outdoor living area below.” A private and sealed-off master bedroom and
bath—minus a lake view—is situated behind these public spaces with its own private west-facing courtyard.

The lower-level interior consists of two equal-sized guest bedrooms with their own separate baths and a private family and television room. These bedrooms are recessed far back from the upper-level elevation, thereby creating a pleasant outdoor living and entertainment space facing the lake. This provides a sense of enclosure and security while still enjoying the expansive views of nature.

Issues of sustainability were considered throughout the design and construction phases. As the main elevation faces north in this harsh Midwest winter climate, many other issues were considered to mitigate this negative impact and to achieve optimum energy efficiency. For the north-facing units, low-E double-pane insulated clear glass of the highest transparency was specified to allow for maximum light transmission and to reduce heat loss.

The concept of sustainability is represented with outdoor recreation opportunities, utilizing bicycle and boat transportation for trips to the store, neighbors and other errands. This enables minimal use of the physically isolating car, and focuses total attention to the beautiful natural landscape. The close proximity of the house to the lake and its wonderful views create a relaxed atmosphere and a desire to spend as much time as possible in the indoor and outdoor spaces. Why leave your own paradise when you have all that is needed in your own modest corner of Earth?

John and Jean's family and friends like their modern house and enjoy spending time at the lake. The existing trees were left intact and the outdoor living space enjoys refreshing, cool offshore breezes. As Jean noted, "We just enjoy going up there and really lucked out with this lot."
a marriage of equals

Old meets new in a perfect architectural May–December romance. A towering addition equips this classic bungalow for modern life—and neither looks a day under 97.

Jim and Jody Mansueto always felt this 1914 bungalow was a charming house. Jody played bridge with Margaret, the 90-something-year-old original homeowner. She told the elderly owner that if she ever sold the house, they would be interested in buying it. While playing bridge one day, Margaret announced that she was moving into a nursing home and Jody would be buying her house. Jody told Jim that he had better take a look at it.

The Mansuetos already lived on acreage in an architect-designed house. They had become empty-nesters and always enjoyed projects, and Jim is an architecture buff. They decided it was time to downsize.

They liked the bungalow, with its high ceilings and good-sized rooms, but it didn't have central air conditioning and there was only one bedroom. There were unsympathetic additions to the home, and the kitchen was less than stellar. Were they now suffering from buyer's remorse? How could they add on to the bungalow and still keep its charm?
New color and landscaping [above] have enhanced the front of this 1914 bungalow. The addition of the tower has created more space without overwhelming the original structure.

Before, unassuming color [below] and landscaping hid the treasures of this bungalow. A rear addition was not keeping with the style of the home and provided no usable living space or view.

The Mansuetos contacted Paul Mankins at Substance Architecture. They knew of him through friends who had Mankins design their home, so they were familiar with his work. Would he be able to work with a 1914 bungalow? Jim and Jody were reassured after learning that both Paul and his associate Mindy Aust, also of Substance, lived in and had remodeled their own bungalows. After identifying a circulation problem, the architects presented several designs to the Mansuetos. They decided to add 10 feet to the back of the house for a small family room, a ½ bath and a master bath. This addition replaced the closed-in back porch that only offered a view of the old garage. The back of the house now has a back porch that is open with a full view of the enhanced backyard. The old garage was torn down and a new one was built at the back of the lot.

Jim Mansueto was enamored with towers that he had seen in Architectural Digest magazine. The addition of the tower blends in with the original house. The architects wanted the tower to look like it had always been there. It is proportioned to fit and not overpower the original structure, and now provides two additional bedrooms and a full bath.

The kitchen was dated, and the circulation was odd and cramped. After the renovation, the kitchen is much more open, with a great room and dining room nearby. Now the Mansuetos have a more spacious place for entertaining. This redesign fixed the circulation problem and allows for a smoother flow, as well as a larger living area.

The project has transformed this house without removing the essence of the former home. It has remained the same, but so much better. “The owners took a one-owner home and restored it to its previous glory,” says architect Mindy Aust. The homeowners are very pleased with how it turned out. “It’s actually better than our old home,” and it “lives well,” they say.

If you could breathe new life into an older structure, this is what it would look like. When their daughters come home, the Mansuetos’ friends tend to visit more often too. This family can walk to the town square or bike to work. They call it “urban living in Pella.”
The old kitchen (above) was dark, cramped, dated and had no workable space.

The renovated kitchen (right) is no longer cramped and dark, but open and airy with more space and better circulation.

The addition of the tower (below) blends in with the architectural style of the home, providing more living space. The addition to the back of the home has added 10 feet of new interior space, as well as a new back porch with a wonderful view of the yard.
E5W proved to be more than just an abbreviated address for Jennifer Trow.
The project was later halved, and Voss proceeded with a design that would feature a modern urban look that still fit the older neighborhood. The precast concrete structure features three distinct tones: red brick, which complements many surrounding buildings; brown brick that looks like sandstone; and untouched concrete. Voss also paid particular attention to the surface depth of the exterior, creating multiple angles to form a unique aesthetic. The E5W building also contains varying window proportions.

"In your brick façades, it's a little bit more traditional in that we'll have a casement and a transom across the top. When we're in the more modern portion, it's a much more vertical proportion," Voss says.

The openable windows are oriented to capture prevailing winds and aid building ventilation.

Trow says many E5W residents are Village Bean customers, and she further benefits from the high pedestrian traffic in the neighborhood. Better yet, fewer points of entry and smaller windows have made her utility bills "almost nothing" compared to her previous building.

"It just felt cozy," Trow says.

The five-story building opened in summer 2009, and owner Tom Howard of ST Howard Development says he has received copious compliments on its appearance.

The lower two levels are reserved for business—Village Bean and other businesses occupy the first floor, while the upper levels feature condominiums with hardwood floors.

"Have you been upstairs?" Trow asks with urgency. "The views are amazing."

Iowa's capitol can be seen in the condos that face east; westward-facing units offer the skyline of downtown Des Moines. While Howard admits the commercial real estate market is rough right now, his amenity-laden condos have been a relatively easy sell. Just two of the 28 units are unoccupied.

The project began as two buildings, explains David Voss of ge Wattier Architecture. The other was slated for E. 5th Street and Grand Avenue.

"We called it 'The Bookends,"' Voss says. "The idea was to expand Locust Street (located between Grand and Walnut), to give it some width."
The top floor of their cabin on Lake MacBride in Solon, Iowa, is Tom and Beth Simpkin's private prospect. Just off the master bedroom, the space provides shelter from exposure but enables a dramatic view over the water. The lookout served as a convenient refuge when the couple visited the cabin during its construction. The project caused a bit of a stir in the area, which is experiencing new building for the first time in many decades. Hidden from below, they enjoyed a glass of wine while curious neighbors floated past in their boats.
This "lake house," as its owners call it, is no mere cabin, of course, and is strikingly different from the lot's existing small house that the Simpsons removed to make room for their Modernist replacement. The neighborhood, which consists of both year-round and weekend residents, is changing, and this project by AKAR Architecture and Design of Iowa City helped break the ice for more new houses and expansions along this stretch of shoreline. The Simpsons' elegant update of the lakefront cottage puts a more urban spin on the rustic retreat.

The Simpsons had worked with AKAR previously, and loved the Modernist detailing of the new kitchen the firm designed for their house in Iowa City. The lake house's galley kitchen is quite similar—not too big but fully engaged with the adjacent dining space in the great room—with a tight work triangle in an expansive setting. The kitchen anchors the activity of the heart of the lake house and frames the views of water and trees that bound the site.

The house fills out its relatively small lot to the area's new, more restrictive setback requirements, gaining an extra few feet toward the road on the north, with the grandfathered foundations of the pre-existing house. The garage sits on this edge and the entry bridges over the drop in topography toward the lake. The narrow path and tight-entry foyer experience is immediately washed away by the wide-open view of the water. From inside, the house appears to float over the lake like a boat. From the lake, however, the composition bobs up from the reservoir's high-water mark like a brightly wrapped package. Its south-facing facade is a lively and informal arrangement of balconies, overhangs and windows, stacked in three layers that define its primary spatial divisions. According to Sanjay Jani of AKAR, the site constraints defined the house form, disciplining the project from the outset. As Jani liked to say, "the cards were laid," and he has nicknamed the house "Cabin 717 0," in honor of the elevation above which the Army Corps of Engineers requires all-new construction to sit.
The lakefront facade is a studied intervention between inside and outside.
From inside, the house appears to float over the lake like a boat. From the lake, however, the composition bobs up from the reservoir’s high-water mark like a brightly wrapped package.
While the house sits tightly up against its legal abstract limits on Lake MacBride, its interior spatial boundaries feel quite limitless: A view of water or sky is framed in almost every room of the house. Playing with how these views might differ as people move about became the architect's personal challenge. The project was disciplined by its dimensional restrictions, but it was set in motion by water. The house, for the architect, was an exercise in how to build next to water. At each of the three levels of living space, fenestration and spatial organization define a unique experience of the lake. At the ground floor, the living area spills out onto the boat dock. On the next floor, the great room commands the lake in a very public manner, and the top-floor master suite creates a clever tension between privacy and panorama.

Jani says the exterior material palette—cedar siding and corrugated aluminum panels—felt right for a lake house: The materials resonated with both landscape and boats. Nevertheless, the combination is unusual in the neighborhood, and the aluminum siding might as likely remind some neighbors of those omnipresent grain bins that float on Iowa's oceans of corn and beans. The materials, inside and out, also address the Simpsons' low-maintenance requirement. Interiors are more refined with Douglas fir ceilings and oak cabinetry, but the polished concrete floors betray the owners' practical sensibilities.

In addition to its visual relationships to site, sky and water, the house makes good use of natural ventilation, passive solar strategies and daylighting. It is possible to capture breezes off of the lake through the carefully placed operable windows and to ventilate warm, moist air through the automatic stairwell skylights. While the house is conventionally heated and cooled, it is possible to live in the building as an active partner with the changing seasons.

The Simpson family uses the place as a weekend retreat, but may someday join their year-round neighbors. No doubt, this house will create a more intimate relationship between them and the weather, and the house will surely seem more boat-like than it looks.
Fresh out of Iowa State University’s College of Design, Matt Coen was offered a unique opportunity. Retiring New York executives, Connie and Dennis Purdum, were moving back to their hometown of Creston, Iowa, and asked Coen to create a private retreat on the shores of Summit Lake: a relaxed home for a quiet couple that could sometimes be used for family gatherings of up to 70 people. Imagine a cozy cottage combined with a banquet hall and hotel.
Looking from the kitchen (right), the cool colors of the lake provide a balanced contrast to the warm hues of the formal living room's woodwork, masonry and furnishings.

The strong L-shaped footprint helps define the expansive area between the home and the lake, and creates a dramatic backdrop for outdoor entertaining and family football games.

Not yet licensed, Coen was understandably nervous about going solo on such a grand project, even with the full support of the Purdums, who happen to be his aunt and uncle. He brought the project to Jeffrey Morgan Architecture (JMAStudio), an established Des Moines firm, and then worked as JMA’s lead designer and project manager. W.R. Main served as general contractor.

The 16-acre property sits in the foliage-rich section of Summit Lake’s southeastern edge, and the Purdums had a strong desire for no trees to be removed. Coen shoehorned the home’s footprint into an area that saved the vegetation and provided ample views of the water, creating a celebratory feature in a century-old oak tree near the formal entry. “The house was designed to change from a two-person home into a giant family space at the flip of a switch,” explains Coen. The result is an L-shaped house, with each wing intersecting at a central mechanical and service core. “There’s not a single room in the house, other than the core, where you don’t experience the lake.”

Separate systems are devoted to each wing so that during most of the year, the Purdums enjoy their kitchen, master suite and home office, where they continue to dabble in the purebred Angus cattle business. On weekends and in summers, the other wing is “turned on,” giving power and access to four more bedrooms, a spacious living room and a lower-level walk-out recreation room.

The architecture was inspired by the farms and vernacular seen along U.S. Route 169, which Coen absorbed during his many drives between Des Moines and Creston. The floor plan is connected by a loggia of sorts—a long, wide hallway that feeds the entries, vertical circulation and open kitchen.

In an era of trendy downsizing, it’s hard to justify the environmental-friendliness of a 10,000-square-foot home, but it was a goal of the project, and the building succeeds in myriad ways. Natural lighting and geothermal heating is used. Materials include sustainably harvested cedar shingles, reclaimed flooring and regional limestone. The timbers used for columns and beams are old Douglas-fir railroad trestles, recovered from the bottom of the Great Salt Lake.

Coen had an architect’s enviable context of being intimately familiar with how his clients and their family operate. “And I’m lucky that I get to visit the house a few times each year, and experience it as a user—a real person,” he adds.
ritual space

When is a house more than a home? When every move within it is thoughtfully staged, framed and elevated.

Words: Thomas Leslie, AIA Images: Cameron Campbell, Integrated Studio
Typical architectural practice is concerned with form, space and light, all elements that are tangible and more or less permanent. When architects draw, we draw walls, floors and ceilings; if we are really interested in showing what a space is like, we might include furniture and occupants, but these are usually notional and illustrative.

Architect, artist, philosopher and provocateur Pete Goché is as interested in walls as anyone, but his real fascination lies not in architectural containers, but rather in the architecturally contained, that is, what happens within the walls and ceilings that he draws. The act of sitting at a table and eating lunch, for example, is a daily ritual that most home dwellers take entirely for granted. But for Goché, the act of dining is something to savor and reflect upon. Its ritualistic nature elevates it from sheer nutrition, or even socializing, to something that is sacred, mysterious and worthy of careful consideration. What does it mean to eat? For that matter, what does it mean to sleep, to bathe, to live in a home?

There is a long tradition of philosophy that wonders precisely about these experiences and the whole idea of dwelling, which is clearly a more elevated activity than simply existing or sheltering. Goché has used the term “ritual” to describe his investigations that have taken place on the Iowa prairie, in Italian Renaissance courtyards and in a growing body of residential work. All of these works can be seen as stage sets—not in the glib, post-modernist sense of a gaudy or theatrical backdrop, but rather in the sense of a framing device that strips away all distractions from the focal activity. This approach, a minimalism that goes beyond being visually “clean” and actually seems to heighten the senses and the awareness of what’s happening within, has found its clearest and strongest expression in Goché’s latest work, an upstairs loft conversion in a 19th-century commercial building in Des Moines’ East Village.
The Plan 422.5's floor plan is that of a standard shotgun loft, albeit with moments that suggest a more conceptual approach to the practicalities of urban living. The Well, The Eat, The Chamber, The Sleep, The Occasion.
For Goché, the act of dining is something to savor and reflect upon. What does it mean to eat? For that matter, what does it mean to sleep, to bathe, to live in a home?
Toward the rear of the loft (above), in particular in The Occasion, the cool, abstract palette gives ground to a more frank acceptance of the historical building fabric, leading to rougher, less formal environments.

The Occasion (left): represents a coda to the otherwise straightforward sequence of living, eating, bathing, dressing and sleeping. Its materials and lack of defined function suggest an enigmatic presence, and an extension of the heavily scripted rituals toward the front of the loft into less defined territory.
Goché's client was a real estate developer with an itinerant lifestyle who wanted a space that intensified his domestic experience. During early walkthroughs, Goché recalls that they traced an S-shaped path around debris piles and holes in the floor, and this path became the organizing principle for the loft's layout and a scaffold for a series of spaces that were seen not as “rooms,” but rather as containers for domestic rituals. Goché proposed naming these with titles that provocatively turn some verbs into nouns, focusing attention on them very much like his stripped-down aesthetics focus attention as well. The Eat and The Sleep, for example, are containers that elevate the experiences of dining and resting into performance pieces, and the slightly raised floor in The Eat highlights the sense of staging that these titles reflect. While these terms may seem pretentious for a bedroom and kitchen, other titles are more provocative. The Well is seen as a casual space, not quite a living room, not quite a sitting room, but rather a point from which to view inside and out, and to understand the framed nature of the rituals within. Likewise, The Occasion terminates the domestic path with a space whose rituals are undefined. Is this simply a party space? A storage space? An office or an extra room? None of these seem like sufficient descriptions, though the space is likely to serve all of these functions. Rather, the ineffable quality of the title serves as a prod to the residents to consider what might be done with it.
Throughout, Goché’s diligent choices of materials and details serve to calm the “architecture” almost out of the experience. The “redundant” ceiling in the existing space was removed to expose the rhythm of the roof joists in areas where an uninsulated roof was acceptable, while in the more ritualized spaces a dropped ceiling adds a sectional hint and, of course, thermal and acoustic distinctions. The main stair to the space is graced with a large, free-hanging paper sculpture that diffuses light and announces a metaphorical key to understanding the spaces within: The paper is blank, waiting to be inscribed, much as the spaces within are conceptually “blank” and waiting for their lived-in inscriptions.

Hildreth Construction of Des Moines served as general contractor on the project, and Goché and his client remained closely involved throughout. This allowed them hands-on experimentation and an intimate understanding of the structure. It also led to fortunate coincidences such as the tabletop in The Eat, a slab of white oak that matches the floor and raises suggestions about staging on various levels. If the materials throughout the loft are indicative of various levels of formality, then surely the similarity between the tabletop and the floor makes some commentary about the place of dining rituals in the sequence? Not quite, admits Goché, stepping away from more philosophical musings on ritual and space. “We substituted carpet for white oak at the front entrance, so we had extra material.” Such a balance between pragmatics and poetry, construction and experience permeates the loft’s various stages for domestic rituals.

The Chamber (above) provides an openness and an intimacy between rituals that is both unusual in residential design and welcome as a way of foregrounding the importance of each. Objects such as an heirloom quilt and stools further the suggestion that contemplative, concentrated experience lies at the heart of dwelling.

The Well (left) provides a casual living space that contrasts with the more earnest minimalism throughout the ritual spaces.
Loft apartments bring new life to this century-old warehouse, which is on the National Register of Historic Places.
If recycling paper and plastic is good for the environment, how about recycling a building? That's what Jake Christensen, Mike Nelson and architecture firm INVISION have done by giving an abandoned Des Moines warehouse a new life.
The seven-story Hawkeye Transfer Building was originally built in 1911 to store fresh produce for The Great Atlantic & Pacific Tea Company. Rail cars brought the produce in, and trucks carried it out to the company's A&P grocers. It was one of the few high-rise structures in the area to be built out of reinforced concrete—an unusual choice for the original architectural firm, Proudfoot, Bird and Rawson. A century later, the building looks much the same on the outside, but it has been completely transformed within.

Today, the AP Transfer Lofts building offers 70 market-rate apartments, including studio, 1-, 2- and 3-bedroom units. There are also three live/work loft spaces with separate sidewalk-level entrances. A year after opening, it's 100 percent occupied. Young professionals are drawn to the location, which is within walking distance of Court Avenue. Underground parking doesn't hurt, either. But the most popular amenity is the rooftop terrace that gives residents a spectacular panoramic view of Principal Park, the Iowa State Capitol and the downtown Des Moines skyline.

"When I look back at my concept sketches from years before, it was a diamond in the rough," recalls Christensen, one of the project's owners. "Our vision was to bring the kind of warehouse/loft living you'd typically associate with larger cities to Des Moines in a rental product."

To turn that vision into reality, INVISION worked closely with the National Park Service and Iowa's State Historic Preservation Office to follow restoration guidelines. The building, which is on the National Register of Historic Places, now blends clean, modern design with the character of the original structure.

"The warehouse was originally made up of wide-open floor plates, with concrete columns that had these great capitals," says architect Steve King, AIA. "We tried to configure the apartments so you could still see these interesting structural elements in the new use."

The project is a tribute to the way Des Moines is evolving as a city. "The more housing opportunities we create downtown, the more amenities we attract. And the more amenities we attract, the more people want to move downtown," King observes. "It's another link in the chain that makes Des Moines so livable."
Exposed masonry on exterior walls preserves the texture and patina of the original building, while new low-E windows match the original industrial window style.

The rooftop terrace (left) provides a spectacular panoramic view of the downtown skyline, Principal Park and the Iowa State Capitol.

A sleek steel stairway (opposite left) now occupies the former freight elevator shaft. Wood rails on the walls and the elevator mechanism at the top remain from the old warehouse, recalling its former use.

Live/work spaces (opposite right) feature an open area with a 24-foot ceiling, as well as loft-level living space tucked in above the kitchen and bath.
A SITE IN THE FOREST

An architect takes care with a beautiful site to craft a contemporary space for his family.

WORDS: KELLY ROBERSON
IMAGES: PAUL GATES PHOTOGRAPHY
It was worth it. We think about whether we would change anything, and I really don't think we would. —Dave Briden

Give an architect a truth serum, and he or she might admit that the one space they’d secretly love to design for themselves is a home of their own. But like most people, logistics, money, time and opportunity can all conspire against that dream.

Even so, the idea kept noodling around in Dave Briden’s head: “What would he do for his own home if given the chance to start from scratch?” He and his wife, Laurie, decided it was something they would wait to do when their children had left the home. That’s how the couple found themselves, in 2003, happily wandering around a two-and-a-half-acre wooded lot just east of Van Meter. One thing led to another, and they purchased the lot. And then they let it sit for three years.

In that time, Briden studied the site’s topography and tree location, envisioning views and possible shapes. He was less interested in making the site accommodate the house and more motivated to maintain as much of the natural landscape, including trees, as he could. “My wife is an artist, so we have similar thoughts and goals, and we really tried to design the home so it fit amongst the trees,” Briden says. “For me, just sketching things devoid of a site doesn’t make a lot of sense.”

What also didn’t make sense was designing a massive structure with a lot of unused spaces. “My wife and I talked about how we wanted to have the spaces we needed and nothing more,” says Briden. “We wanted to design it for the way we live.”
That meant stressing openness and flexibility, with a large central space where the couple does most of their living—kitchen flows into dining flows into living. There’s a studio for his wife, an office for Briden and a master bedroom a half level down—and that is essentially it, save for a couple of extra bedrooms and storage in the walk-out lower level.

But just because the spaces were simplified doesn’t mean the house is lacking in complexity or finesse. Briden worked on the design for a year, hired W.R. Main as general contractor and placed the home at a near-perfect spot down and back away from the street. The buffer affords the home a bit more privacy, and also takes advantage of a natural opening in the trees. The garage—placed to the northwest—shields the home from wicked northwest winds and allowed Briden to open the views to the south. With the approach also comes a carefully crafted reveal—a garden sculpture space, where artwork is revealed with a long approach on a sidewalk.

It’s outside, too, that you first notice the overhangs. They’re both practical and structural, offering shade during hot Iowa days and delineating the main volumes of the house. Under the long, shed-like standing-seam metal section are the primary living spaces. It drains off to one side, with water captured in a decorative yet functional gravel element before it drains onto the site. Under the flat roof sections are the more private areas of the house.

Briden also made clever, subtle use of windows and materials. Cedar siding transitions to cement board to stone veneer to steel, with the transitions defined by glass and clerestory windows. Those same materials make an appearance inside, too, connecting inside to outside. Steel extends into the entry as a wall plane, for example, while different colors express different spaces. “We tried to utilize clerestory windows on either side to give the roof a sense of floating above the space,” says Briden.

The floating continues inside, too, with corner windows and walls that don’t quite extend to the ceiling “to further open up the space,” says Briden. Finishes are warm and beautiful—cherry for the cabinets and down the main entry hall, contrasted with bamboo on the floor in the main space. The long, narrow home maximizes cross ventilation and geothermal provides the heating and cooling. “We had a real interest in making the home as sustainable as possible,” he says.

Even though Briden designed the house, it was very much a collaboration between Briden and his wife—particularly because the couple has every intention of aging in place. A life well-lived in a house of your design: It is an architect’s dream come true. “She was great to work with. She trusted that I had a good feel for how we both live and what we liked,” says Briden. “It was worth it. We think about whether we would change anything, and I really don’t think we would.”
Expose your business to a uniquely balanced readership of thousands of design professionals and design-savvy consumers.

TO PLACE AN AD, CONTACT:
Stonehand Publishing Group
CALL 515-255-3503
EMAIL toni@stonehandpublishing.com
Reduced rates for multi-issue placement. Special placement upon availability. Call or email to receive our full media kit.

Enriching Your Life Through the Arts
Preview Party & Auction
Thursday, November 3 | 6pm - 9pm
Tickets: $50.00 each or 2 for $85.00
Purchase your tickets online at www.metroartsexpo.org or donate a work of art to the auction and receive 2 complimentary tickets.

Art Expo
Friday, November 4 | 10am - 8pm
Saturday, November 5 | 10am - 6pm
FREE Admission
Capital Square, Downtown Des Moines
400 Locust Street, Des Moines, IA 50309

Metro Arts Expo is a signature event of Metro Arts Alliance, a 501(c)3 not-for-profit corporation whose mission is to advance the creative economy and strengthen our community by engaging central Iowans in arts opportunities and education.
endless potential

...in a 12' x 20' precast panel

Cornice • Thin brick
Vertical columns • Exposed aggregate finish

WELLS CONCRETE
BRINGING CONCRETE TO LIFE

800.658.7049
WellsConcrete.com

Traditional printing of construction documents and bid sets or “Go Green” with our Online Planroom

Search, view, order and distribute sets or sheets of your project documents 24/7 in our Online Planroom. Allows you to index plans, specs and other project documents and synchronize them with your project management system. We can even customize one with your company’s branding.

To schedule a FREE DEMONSTRATION contact Dan Deininger
319.364.2473 ddeininger@techiowa.com

Mark Hildreth
515.971.0124
Des Moines, IA 50311
info@hildrethconstruction.com

www.hildrethconstruction.com

General Contractor
for the 422.5 project
as featured in Ritual Space in this issue

Rapids Reproductions, Inc.
Technographics • Tri-State

CONSTRUCTION SERVICES L.L.C.
General Contractor
for the 422.5 project
as featured in Ritual Space in this issue

Mark Hildreth
515.971.0124
Des Moines, IA 50311
info@hildrethconstruction.com

www.hildrethconstruction.com

Traditional printing of construction documents and bid sets or “Go Green” with our Online Planroom

Search, view, order and distribute sets or sheets of your project documents 24/7 in our Online Planroom. Allows you to index plans, specs and other project documents and synchronize them with your project management system. We can even customize one with your company’s branding.

To schedule a FREE DEMONSTRATION contact Dan Deininger
319.364.2473 ddeininger@techiowa.com
Commercial New Construction

Architect Kevin Eipperle is a Power Thinker. Working with Alliant Energy’s Commercial New Construction program, he designs energy efficiency and cost savings right from the start.

Commercial New Construction from Alliant Energy provides:

- Cash rewards for the client
- Free energy design and modeling assistance
- Design team cash incentive
- Energy cost savings for years to come
- Increased resale value

Be a CNC Power Thinker, too.
Visit alliantenergy.com/newconstruction

522 ½ EAST GRAND AVENUE
DES MOINES, IOWA 50309
PH: 515.288.7700
FAX: 515.288.7701
www.jp-se.com
Jasper Winery produces premium quality wines using locally grown grapes. We are open Monday-Saturday, 10am-6pm & Sunday, 1pm-5pm for tours and tasting! Our new location is also available for special events of all sizes.

2 blocks west of Grays Lake
2400 George Flagg Parkway
Des Moines, IA
515-282-9463
info@jasperwinery.com

www.jasperwinery.com
Now Open!

Historic Park Inn

"Last Remaining Frank Lloyd Wright designed and built hotel in the world"

100 year old Historic building, recently under a $20 Million Renovation

This ad paid in part by VISION IOWA

(641) 422-0015
historicparkinn.com
15 West /tate Street • Mason City, Iowa 50401

Reservations:
800.659.2220

Listed in the National Registry of Historic Places

27 guest rooms
8000 sq. ft. of meeting space, including a 2400 sq. ft. ballroom
State of the art AV equipment
High-Def TV’s
High speed internet
Exercise room
Wine room
Ladies’ Parlor with Balcony
Board Room/Law Library
Billiards Room & Bar
5-/star Restaurant On/site
5 min. to Frank Lloyd Wright Stockman House
5 min. to Music Man/square/ Meredith Willson boyhood home
20 min. to Surf Ballroom “where the music died”

100 year old Historic building, recently under a $20 Million Renovation

Vision Iowa

10607 Aurora Ave.
Urbandale, IA 50322
(515) 270-6542
www.gsineetwork.com

A Veteran-Owned Small Business Since 1973

Helping manage your project from the ground up.

Superior service...practical solutions

GSI Geotechnical Services, Inc.
Starting fresh with 113 years of experience...
FEH Associates proudly announces the opening of our Dubuque, Iowa location with Kevin Eipperle serving as Principal in Charge.

Architecture
Structural Engineering
Interiors

Education K-12
Municipal
College & University
Corporate & Commercial
Library
Religious
Interiors

FEH Associates Inc.
Architecture
Structural Engineering
Interiors

Des Moines
604 East Grand Avenue
515.286.2000
dennys@fehdm.com

Dubuque
1133 Arrowhead Drive
563.583.4900
kevine@fehdbq.com

Sioux City
701 Pierce Street
712.252.3889
rcons@fehsc.com
project credits

Lakeside Modern 20
Project: Darnell Lake Home
Location: Okoboji, IA
Architect: PLA/Architecture
Structural Engineer: KC Engineering
General Contractor: Four Corners Construction

Green Break 40
Project: Summit Lake House
Location: Creston, IA
Architect: Jeffrey Morgan Architecture Studio
Structural Engineer: Korpe Engineering
Civil Engineer: ERG
General Contractor: ERG Main Contractor
Interior Design: Jeffrey Morgan Architecture Studio
Matt Coen (now with StudioCOEN Architects)
The Mansion
Landscape Design: Hurd Gardens (now Wright Gardens)

A Marriage of Equals 26
Project: Mansuetto Residence
Location: Pella, IA
Architect: substance architecture
General Contractor: Butler Construction

Rooms with a Brew 30
Project: e5w
Location: Des Moines, IA
Architect: geWATTIER architecture
Civil Engineer: Wally Pelds
General Contractor: Roehn Corporation

House on Water 32
Project: Cabin 717 0
Location: Lake Macbride, Solon, IA
Architect: Akar Architecture + Design
Structural Engineer: Cannon Structural Design
Landscape Architect: Akar Architecture + Design
Interior Design: Akar Architecture + Design
General Contractor: Ostedgaard Construction

Warehousing 50
Project: AP Lofts Building
Location: Des Moines, IA
Architect: INVISION Architecture
Structural Engineer: Advanced Engineering
MEP Engineering: Currie Engineering Associates
Interior Design: INVISION Architecture
General Contractor: Nelson Construction

A Site in the Forest 54
Project: Briden Residence
Location: Van Meter, IA
Architect: frk architects + engineers
Structural Engineer: frk architects + engineers
Interior Design: frk architects + engineers
General Contractor: WR Main Contractor
Landscape Design: Wright Outdoor Solution

advertising index

Alliant Energy ___________ 62
Architectural Wall Systems ___________ BC
Cannon Moss Brygger Architects ___________ 65
Charles Saul Engineering ___________ 63
Faulconer Gallery ___________ 5
FEH Associates ___________ 65
Geotechnical Services ___________ 64
Hildreth Construction ___________ 61
HPI Partners ___________ 64
INVISION Planning/Architecture/Interiors ___________ 17
Jasper Winery ___________ 63
JP-SE ___________ 62
Masonry Institute ___________ 18
Measure, Inc. ___________ 6
Metro Arts Alliance ___________ 60
MidAmerican Energy ___________ 14
Neumann Monson Architects ___________ 2
Olson-Larsen Galleries ___________ 5, 19, 63
OPN Architects ___________ 19
Rapid Reproductions ___________ 61
RDG Planning & Design ___________ 4
Rohrbach Associates P.C. ___________ 64
Schuler Shook ___________ 19
Shive-Hattery Architecture-Engineering ___________ 62
substance Architecture Interiors Design ___________ 13
SVPA Architects Inc. ___________ 60
United Brick and Tile ___________ IFC
Wells Concrete ___________ 61
W.R. Main Contractor ___________ 5

advertising info

Questions about advertising in Iowa Architect? Interested in placing an ad in an upcoming issue? Contact:

Stonehand Publishing Group
CALL: 515-255-3503
EMAIL: toni@stonehandpublishing.com
WEB: stonehandpublishing.com

stonehand publishing group
Debate design philosophy, meet interesting people, tour amazing architecture, shop the latest products and be endlessly inspired without ever leaving your Eames chair.

The all-new Iowa Architect is Iowa's premier forum for architecture and design with insight on the most interesting projects, products and people.

Thank You!

Stonehand Publishing Group, together with the Iowa Architect production team, would like to thank Allied Silver Member JE DUNN Construction for their generous sponsorship of the launch event for the all-new Iowa Architect, the official publication of AIA Iowa!
Cascade House | Lake Michigan, IL
Architect: Peter Gluck & Partners
© Paul Warchol Photography
AWS' Scope: Custom steel preglazed curtain wall, heavy glass skylights, heavy glass and steel interior curtain wall, wood window glazing & custom aluminum and patterned glass clerestory.