

ARCHITECTURE

SO

# CONNECTIONS

**Features:**

Reinvesting in Downtown

Connections in  
Interior Design

Growing Up Country:  
Livestock Livelihood

Wallace L. Dow: the  
Architect who shaped  
South Dakota

**Awards:**

2012 Design Awards

2013 Design Awards

**Departments:**

DoArch: Years 3 & 4

National AIA Repositioning:  
Connect, Engage,  
Innovate, Lead

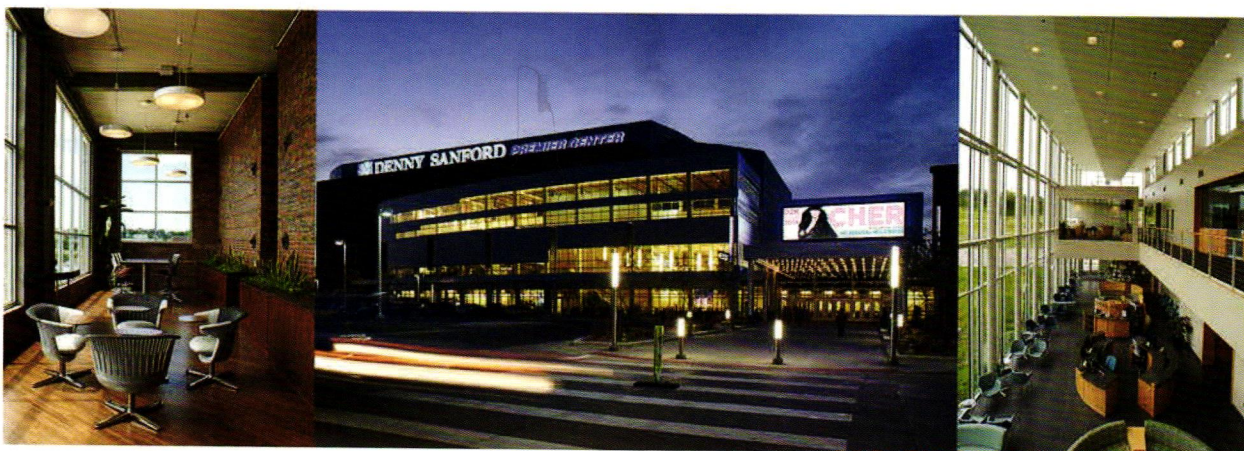
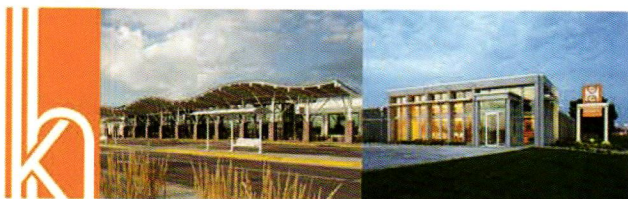
Young Architects Forum

South Dakota Legacy



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# Architecture SD

President's Letter

5

Chapter News

6

## FEATURES

Connections	10
Architecture Imagined	10
Reinvesting in Downtown	16
Design in the Hills: Restorations	20
Connection to People & Places: Shape Sioux Falls	22
Connections in Interior Design	26
Growing Up Country: Livestock Livelihood	28
W.L. Dow: The Architect Who Shaped South Dakota	32
Family Connections	38

## AWARDS

2012 AIA South Dakota Design Awards	41
2013 AIA South Dakota Design Awards	52
2012-2014 Scholars	61

## DEPARTMENTS

SDSU Department of Architecture - DoArch	63
Years Three and Four	
National American Institute of Architects	66
Repositioning: Connect, Engage, Innovate, Lead	
Young Architects Forum	68
An Interview with a SDSU Student	
South Dakota Legacy	70
Yankton and Pierre Connected by Capitol Fever	
South Dakota Images	88
South Dakota Capitol	

## DIRECTORIES

Firm Profiles	75
Membership Roster	84

## ON THE COVER

2012 AIA SD Honor Award Winner, Gloria Dei Lutheran Church is located in Sioux Falls, South Dakota. (Artwork by Scott Parsons and photography by Cipher Imaging.)

# CONTENTS





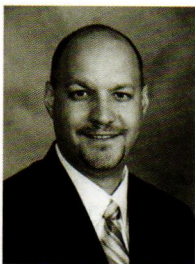
# IMPACT *Greatness*

South Dakota State University graduated its first bachelor's of architecture class in 2014. The program that was started with the strong support of the architecture industry in South Dakota can boast 21 graduates.

This next spring, the Architecture program will move into the top level of the new Architecture, Math and Engineering building on campus. The state's architecture program has made extraordinary strides thanks to the time and financial resources committed by South Dakota's architecture community, including the "founding" firms: Koch Hazard, Architecture Incorporated, TSP Inc. and Perspective.



## CONNECTIONS



**DAVID A. VAN NIEUWENHUYZEN, AIA**, is lead architect and Director of Architecture for Fiegen Construction Co., a design-build firm in Sioux Falls. Design-build has been the heart and passion of his 15-year career, bringing architecture and construction together in a collaborative, integrated team atmosphere. Dave and his wife Dawn have three children, Cade, Camryn, and Cabot.

This issue of *Architecture SD* magazine focuses on the topic of CONNECTIONS which we all deal with on personal and professional levels each day. Whether we think of connections as an act or a state of being connected, being something that connects or links, or being a relationship or part of an association, clearly connections are something that are part of our everyday lives.

Being a member of AIA South Dakota and the national AIA organization connects us to our colleagues, our peers, and for many of us, our architectural mentors. It helps to contribute to the richness of our architectural communities. Connection to our architectural history helps drive us forward architecturally into the next chapter, while honoring our past. Connections to our colleagues and mentors allows us to collaborate and collectively strive for greatness in design which impacts our society. Connections to our school of architecture at South Dakota State University helps to elevate the next generation of architects to ensure that design will always matter. Through community outreach opportunities, like Design:SD, connections are made in small towns across South Dakota helping to bring awareness to design and architecture where sometimes it is not a priority.

Connections really do matter ... just like architecture really does matter. Architecture is a connection that we all can share and experience together. Celebrate great design. Reach out to a colleague, make a connection, and tell them "good job" when you see something worth celebrating. Connect with our state's school of architecture, maybe by spending a day with a group of students and the faculty. Volunteer to be a job shadow mentor to a student at one of our state's technical schools or high schools. If you haven't been to our AIA South Dakota annual convention recently, make it a priority and make some new connections there. I think you'll really enjoy it.

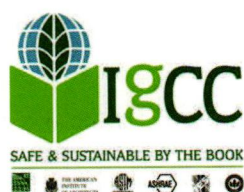
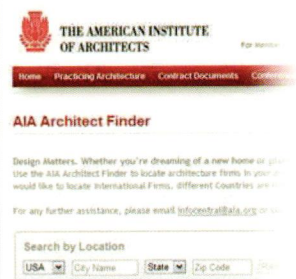
To my fellow architects, as a leader in your community and our state, I urge you to make a new connection this next year, some type of connection that you haven't yet made, to get engaged in a way that promotes the concept that "Design Matters." AIA South Dakota offers countless opportunities for those of you that want to make a new connection.

I hope that you enjoy this issue of the *Architecture SD* magazine. There's so much going on in our state worth celebrating and some of that work is highlighted in this issue. On behalf of the board of directors for AIA South Dakota, I would like to extend a heartfelt "Thank You" to everyone that contributed.

Go forth ... and get connected!

David A. Van Nieuwenhuyzen, AIA  
AIA South Dakota President 2014-2015





Welcome to the organization of South Dakota's architects. AIA South Dakota is a non-profit membership organization made up of architects, future architects, and partners in the built design industries. Our members tap into a network of design professionals from across our state to enjoy great opportunities to learn, share, and promote architecture as well as to advance the important idea that design matters in every South Dakota community. For architect, associate, or allied membership information, please visit [aiasouthdakota.org](http://aiasouthdakota.org).

## For Community Leaders:

### Who Needs an AIA Architect?

Hiring an architect for your residential or commercial design project could be the best decision you'll ever make. But many people don't know how or why architects make design work. At AIA's How Design Works for You website you'll learn how to work with an architect, as well as how to find the right architect for your project. Visit [howdesignworks.aia.org](http://howdesignworks.aia.org).

### Find an Architect Near You

Whether you're dreaming of a new home or planning commercial or public space, involving an architect from the start is the key to success. Use the Find an Architect feature at [aiasouthdakota.org](http://aiasouthdakota.org) to locate South Dakota architecture firms in your area. You can search by region or firm name. You can also search for architects anywhere in the world on AIA's Architect Finder at [aia.org](http://aia.org). (Members: log in to your [aia.org](http://aia.org) account to update your Architect Finder listing and profile today.)

### Co-design a Bright Future for Your Rural Community

Imagine a team of architects, other design professionals, and community development specialists helping your town shape its future. Members of design:SD volunteer for three-day workshops to look, listen, and learn, then sketch and illustrate your community's visions and goals in a way you can put to good work. Thanks to our partnership with the South Dakota State University Department of Architecture, Hanley Wood, and a new partnership with Dakota Resources, design:SD will now form a lasting relationship of co-design with site communities. To learn more about inviting the team or volunteering, visit [aiasouthdakota.org](http://aiasouthdakota.org).

### AIA Supports International Green Construction Code

The AIA supports the International Green Construction Code (IgCC), a model code expected to help conserve energy in both commercial buildings and residential structures while providing direction for safe and sustainable building design and construction. See the code and how it will impact design at [aia.org/igcc](http://aia.org/igcc).

### Enhanced Scholarship Program for Architecture Students

AIA South Dakota has enhanced its architecture student scholarship program for 2015. If you know an architecture student from South Dakota entering his or her third or fourth year in 2015, spread the word. The Enrichment Award is \$2,500 and the Merit Award is \$1,000. Go to [aiasouthdakota.org/news-and-resources/scholarships](http://aiasouthdakota.org/news-and-resources/scholarships) for more information.

### The Industry Standard: AIA Contract Documents

AIA Contract Documents have defined contractual relationships in the design and construction industry for 120 years. They save you time and money, are updated to reflect current industry practice, streamline the review process, address emerging issues within design and construction, and demonstrate fair and balanced consideration to all parties. Now you can sign up for webinars and in-person training on the AIA's free Contract Documents Education Portal at [aia.org/docucation](http://aia.org/docucation).

AIA South Dakota is a full-service distributor of AIA Contract Documents. We are your source for paper documents, downloadable documents, and document subscriptions. Learn more at [aiasouthdakota.org](http://aiasouthdakota.org).



## For Members:

### Membership Update

	<u>2014</u>	<u>2013</u>
Architect Fellow Emeritus Member	1	1
Architect Emeritus Member	17	18
Architect Members	81	79
Associate Members	38	42
Allied Members	75	58

Total 2014 AIA Members = 137

Total 2014/2015 Allied Members = 75  
(July 1st to June 30th)

### ARE Study Guide Program

AIA South Dakota is working to help architectural graduates in our state complete their journey to becoming licensed architects. Since fall 2012, associate members can check out a complete study guide set from public libraries in Rapid City and Sioux Falls and other communities via interlibrary loan. For more information go to [aiasouthdakota.org/study](http://aiasouthdakota.org/study).

### Join a Committee Today!

There's only one way to get the full value from your AIA membership — get involved. You're invited to make your membership organization stronger by volunteering for one of our committees. Teams are continually forming around activities such as planning the annual convention, Design in the Hills events, coordinating the scholarship program, working on a design:SD project, helping emerging professionals advance their careers, or improving chapter communications. To learn more or sign up see [aiasouthdakota.org/getinvolved](http://aiasouthdakota.org/getinvolved).

### AIA Knowledge Communities

The AIA is making it easy for you to connect with your colleagues — like-minded professionals who share your interests. Customize your membership with the AIA Knowledge Communities in your specific professional interest areas. Joining these communities will help the AIA provide you with timely information on awards, research, industry news, programs, and opportunities to network both in-person and online. To learn more, log into the AIA KnowledgeNet at [network.aia.org](http://network.aia.org).

### Chapter Calendar

*(subject to change)*

Winter Membership Meeting  
DDN Sites  
January 14, 2015

AIA South Dakota 2014  
Design Award Exhibit  
Dahl Art Museum  
Rapid City, SD  
April 26-June 7, 2015

AIA South Dakota Scholarship  
Application Deadline for  
Enrichment Award  
February 9, 2015

AIA South Dakota Scholarship  
Application Deadline for  
Merit Award  
March 20, 2015

Spring Membership Meeting  
DDN Sites  
April 15, 2015

AIA South Dakota Allied  
Membership Renewal  
June/July 2015

Design In The Hills/Summer  
Membership Meeting  
Rapid City  
July 16-17, 2015

2015 Design Awards  
Submission Deadline  
August 2015

AIA South Dakota  
Convention and Annual  
Membership Meeting  
September 10-11, 2015  
(Exhibitor Expo – September  
10, 2015)

AIA South Dakota  
Design Awards Gala  
September 11, 2015

AIA South Dakota 2015  
Design Award  
Exhibit and First Friday  
Reception  
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October 2015





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# CONNECTIONS

The circles radiating from the central cross signify holiness: the Alpha and Omega - with no beginning and no end.

The stars in the Genesis Creation story; the star that led the sages to the Christ and then to carry news of His coming to all the world; the morning star that gives way to the rising sun; the night sky.

The panels increase in transparency as you look upwards to focus the attention of worship and liturgy, and to respond to the sky outside.

Fruits of the Spirit in the form of nine chalices: love, joy, peace, longsuffering, kindness, goodness, faithfulness, gentleness, and self-control.

God of Creation fulfilling His covenant: an earthen green vertical band is used to show grace, mercy, forgiveness, and compassion for all of Creation. Seeds in the first column become plant forms in the second column.

Light of Heaven: yellow always symbolizes God and comes from Heaven. The center two panels convey a strong sense of vertical movement - of transcendence, transfiguration, and ascension.

Christ, the Lamb of God.

Communion, symbolized by corn tassels, evokes parables of harvest and bread.

The Holy Spirit in a dove-like form.

"The design is suggestive of spiritual themes in ways that allow worshipers to experience the windows a little differently each time we gather for worship, in ways that might well be shaped by such things as the liturgical season, the order of worship, the scripture lessons or hymn selections, and the particular place each person is on his/her own faith journey." - Gloria Dei Lutheran Church



# ARCHITECTURE IMAGINED

## THE CONNECTION BETWEEN GREAT DESIGN AND THE ARTS



**LORI WALSH** is a freelance journalist and teaching artist from Sioux Falls, SD. She has written hundreds of articles, essays, and features for print and online publication. Her work has appeared in national and regional magazines and newspapers. Find her online at [loriwalshrabbitt.com](http://loriwalshrabbitt.com).

If you live in Sioux Falls, and you want to know where the artists hang out, Queen City Bakery is the place to visit. Yes, there are politicians and business leaders who forge their breakfast deals here, as well as families (even perhaps a transient soul with just enough money for a cup of coffee and an entire morning ahead of him to keep warm). But at any table, on any given day, you'll also find writers, dancers, painters, or musicians.

Nan Baker, executive director of the Sioux Falls Arts Council, sits at a table in the corner, holding a copy of "Sioux Falls Imagined: A Cultural Plan for a Vibrant and Prosperous Community." The document, which boasts input from hundreds of creative minds, has the potential to benefit every artist sitting at these tables and across the region, as well as arts administrators, business owners, and even folks looking for a nice place to live and work – those who never consider the arts at all.

"The most recurring goal throughout 'Sioux Falls Imagined' is to integrate arts, culture, and heritage with other pressing concerns of the city – education, downtown and neighborhood development, safety, housing, marketing, design, architecture, and tourism," Baker says. "The most common outcome in all the sectors would be the connection of private aesthetics, good design, and creativity with other public and private efforts."

The last time the city had a fresh cultural plan was 1999. Baker says that the look and prosperity of downtown Sioux Falls was the greatest outcome of that effort. An advisory team was scheduled to begin meeting this fall to determine new priorities and how they might transform the region into even more of an arts and culture hub.

Baker says no plan should be followed rigidly, so "Sioux Falls Imagined" will include plenty of fluidity. On the other hand, it's important to note this document won't be gathering dust on a shelf. Real changes are coming, and Baker is excited for the possibilities.

"At the end of the day, arts advocates associated with the Arts Council and 'Sioux Falls Imagined' will be making it a priority to represent and advocate for the cultural sector, making sure that the city's creativity and heritage is employed to enhance economic and community development, tourism, education, and more," she says.

### A Place to Belong

Co-owner Mitch Jackson didn't plan for the bakery he owns with wife Kristine Moberg to become a haven for artists. But they did decide to launch the current Queen City in the "most arts-centered space in town."

When Jackson first stood in the unfinished warehouse expanse, he knew exactly what he wanted the business to be – a place for community, albeit a well-caffinated and well-sugared community.

So he set about making his vision a reality.

Everything was orchestrated (Jackson designed the space mostly on his own) holding fast to the notion of community, character, and flow. People want to know that they are not alone, Jackson says, so the counter, close to the staff and the coffee, serves as prime seating real estate. The café tables are somewhat sparsely dotted across ample plank floors, leaving plenty of elbow room. Vast wooden tables with bench seating anchor a wall here, a corner there.





ABOVE: Mitch Jackson, co-owner of Queen City Bakery, designed his own interior space.

“You’re never going to get artists to come into a brand new building with sheetrock walls and fluorescent lights,” he says. “It’s not conducive to creativity.”

Jackson highlighted the beguiling Sioux Quartzite walls and the vast historic fire doors. He featured expansive, rustic windows for natural lighting, and added a chandelier/conversation piece that might be the most photographed lighting fixture in the city. He clung to the metropolitan warehouse vibe with its heavy, scarred beams and exposed, lofted ceiling.

The atmosphere turned out to be perfect for a lot more than some of the best baked goods in town.

### A Time to Dance

Lisa Conlin is a dancer/choreographer who has danced extensively with Ballet of the Dolls in Minneapolis and with her own, original, full-length shows. She says it can be challenging to find spaces suitable to dance, though her performances regularly sell out. Some concert halls feel too stuffy, others simply too immense for an intimate show.

“The audience wants to see the expressions of the performers,” Conlin explains. “With dance it is very important to create the ambiance. The audience needs to come in to a specific environment right away. You have to put them in the mood for a show.”

Conlin has been invited to bring her work to various locations, but has had to turn down opportunities for lack of a well-designed space. In Sioux Falls, she has mostly staged (or will stage) her full-length works at the Orpheum Theater or Balleraena Dance Studio.

A place like Queen City Bakery, which was never designed for dance (and, for the record, has no performing arts engagements scheduled), has great potential for it, if only accidentally. Number one, it has a hardwood floor, Conlin says, not carpet – carpet makes dance nearly impossible. She glances around the space and imagines what a show between these stone walls might look like. She would have to choreograph around those beams, she says, but it could work.



Raena Smith, owner of Balleraena, considered many creative angles when she worked on the design of her own dance studio, though there are always a few items she would improve upon. Balleraena's company shows are staged right in the studio, with café tables, wine, and inviting lighting.

"The atmosphere has to be set correctly," Smith says. "The sound has to be really great, the lighting has to be adjustable."

*BELOW: Raena Smith, owner of Balleraena Dance Studio, performs with dancer/choreographer Lisa Conlin.*



South Dakota doesn't have enough venues for dance, Smith says, partially because most building and business owners usually do not consider dance at all. That's a missed opportunity, she says, because there are plenty of professional actors and dancers with eyes towards the possible. The main thing to consider, beyond the technical aspects, is a certain feeling — artists are drawn to anything bold enough to step out of the boring, the boxy, and the norm.

Smith says the Ritz Theater in Minneapolis is an excellent example of design done right for the eclectic elements of dance.

"Everything there is so artsy and creative, you gravitate towards that. You just want to be an artist there."

### Connections and Collisions

All this begs the question: Why build or design with the arts in mind at all? Why include wall space for paintings, flooring for dance, lighting for drama, a music nook for a jazz ensemble? Why fuss with it at all?

First, as Mitch Jackson discovered, attracting artists is good for business. Even the loft-dwellers who live above Queen City enjoy brushing shoulders with the creative energy bustling nearby. Building owners Erika and David Billion are adding a gallery right outside Queen City's doors to showcase local visual artists, which has potential to boost Jackson's cultural collateral even more.

Hugh Weber, CEO of the creative organization OTA (as well as bestselling author on Amazon.com and champion for hometown creative workers) says contemporary South Dakota can tend to be a "car-scale" state, where buildings are designed to be seen at 50 miles per hour. That mindset limits or outright ignores the rich potential for architects to build on a human scale.

The midwestern states of North Dakota, Minnesota, and South Dakota (Weber's "OTA states") boast flourishing arts communities with massive potential for growth. Architects and designers benefit from crafting structures that add to this artistic blossoming. Ignore the possible — risk being left behind.

"Certainly there will be more Instagram photos of these refurbished buildings in downtown than there will be of the new events center or the mall," Weber says.

And in case the influence of Instagram sounds beside-the-point, consider the



photography groups, writing groups, and creative collaborators who do business monthly or weekly inside Queen City Bakery. They wander the site, fueled by coffee and freshly baked goods. They photograph the chandelier and the fire door latches. Then they examine everything again on a different day just to see how the lighting has shifted.

Their connection to the building is this strong; they return, again and again, solving problems, launching ideas, planning performances, reveling in the beauty and meaning of the surrounding buildings and green spaces. Simply put, they like who they are when they are here and they keep coming back for more.

The way people pass through this South Dakota can add to the flow of new ideas and experiences, Weber says – providing a sense of constant statewide renewal.

“Our spaces can be much better at facilitating that,” he says.

## Take it Outside

Sometimes the building to be considered isn’t much of a building at all. Yet artists are masters at re-imagining overlooked architectural features, all while crafting something unexpected and meaningful.

Jayna Fitzsimmons runs the Bare Bodkins Theatre Company, which has been staging Shakespeare productions at the ruins of the Queen Bee Mill at Falls Park since 1997.

“The Queen Bee Mill is one of my favorite places on earth,” Fitzsimmons says. “It’s a perfect fit. [The walls of the mill] can become anything. For ‘Macbeth,’ there’s a castle. For ‘The Tempest,’ there are cliffs and shipwrecks.”

The audience’s imagination projects the setting of the play, and Bare Bodkins has built a fiercely loyal following using this model for more than a decade.



ABOVE: Jayna Fitzsimmons at the Queen Bee Mill at Falls Park, where various works of William Shakespeare are staged during the summer months. Fitzsimmons is the artistic director of the Bare Bodkins Theatre Company.

The production is similar to how Shakespeare himself would have staged his work, Fitzsimmons explains. (The Globe theater was open-air, after all.) No bald patch of tired grass will suffice, however. There’s something sacred about the lush, ancient landscape of the Mill grounds, fans say, as if the centuries-old tragedies and comedies had been penned with just such a place in mind, even before all the imaginary blood and tears had soaked in to the bricks and grass.

“When we talk about the places we live, these are the things we talk about,” she adds. “When people move to a new city, this is the sort of thing they look for.”

Molly McCarthy, board member and past president of the Sioux Falls Arts Council,

remembers when the wall at Meldrum Park in the Whittier neighborhood was just that – a wall.

“I think it was built to hold in water,” she says.

In 2013, fortunately, the Arts Council secured a National Endowment for the Arts “Our Town” grant to transform the dulllest of features – an ugly, concrete wall with no life – into a community celebration, attraction, and point of pride. What stands there now is arguably the most stunning (and collaborative) piece of public art in its city, blessed by the brushstrokes of hundreds of community volunteers (adults and children) and guided by lead artists David Loewenstein and Ashley Laird.



Include the artists, include the neighborhood, and you will create not only architecture, but authentic community.

McCarthy recalls one middle school girl, for example, who was part of the months-long mural planning process. The girl came to the meetings by herself; she came to the community paint days on her own.

“Why do you keep showing up?” McCarthy asked her.

“I think this is going to be here a long time,” the girl replied. “I want to be a part of something so important.”

“Everybody that was part of the mural project came away better for the experience,” McCarthy says. “People need to have the expectation that art is part of functionality. If you have the expectation that you can incorporate beauty, then you will. If you start with that in mind, it isn’t that hard.”

### The Company You Keep

When artist and art professor Ceca Cooper first started teaching at the University of Sioux Falls, there were only a handful of people in town who called themselves artists. Today, that has shifted. Now the city is fairly “oozing with artists,” she says – great artists, too – artists poised to do the work that needs to be done in the world.

“This arts scene is the reason why we stayed in the city,” Cooper says. “This community is really about to take off with the arts.”

Cooper tells the story of out-of-state relatives who attended a South Dakota Symphony Orchestra concert, only to be completely stunned by the quality of the performance and the downtown arts scene.

“‘How did you get a symphony like this?’ they asked. ‘How do you have so much art?’”



ABOVE: Ceca Cooper, artist and art professor at the University of Sioux Falls, paints in her studio.

Artists here, and throughout the state, are keeping the culture alive and moving, Cooper says. Artists are mirrors for the world around them. It’s especially important to allow a new generation of art-makers to express themselves freely and express themselves well.

“It’s the flow of the world,” Cooper says.

When Cooper chaired a subcommittee for visual arts through the “Sioux Falls Imagined” planning process, she ended up moving the group out of her home because so many people showed up with vibrant and passionate pleas and ideas for a surging artistic community.

It was a great problem to have, according to Nan Baker.

“A vibrant arts community is key to attracting a skilled workforce, among other things,” Baker says. “We don’t want one particular art form to take over a community. We want an intentionally diverse arts-scape.”

Baker is consistent in her message that the arts should never be an afterthought. The arts – music, dance, literature, visual

arts, photography and film-making, drama – are an integral part of who we are as human beings and as community builders. Architects should seek to be paired with artists, she says, to maximize innovative opportunity and co-creating relationships.

Ours is a state with an abundance and variety of arts, heritage, and culture. (The Whittier neighborhood alone, where the Meldrum Park Mural was created, hosts more than 80 languages.) The possibilities for the intersection of these artists – from every corner of the globe, and from the tribes of our home geography – with the working architects of today has the potential to truly redefine our architectural landscape in ways we are just beginning to imagine.

It all starts with acknowledging the possible.

“We should always have the expectation of beauty,” says Molly McCarthy. “Art is for everybody. We are all somehow touched by it.”

“I genuinely believe anything is possible in this region,” Hugh Weber says. “That doesn’t mean it’s going to be easy.” 🍷

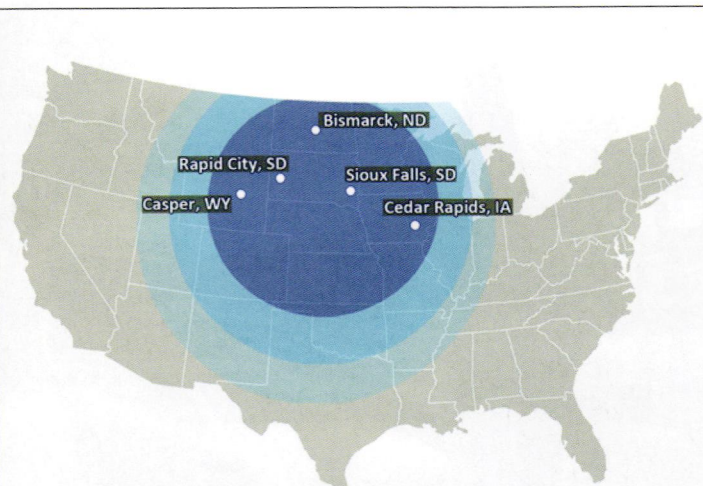




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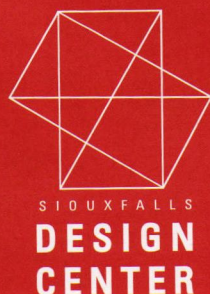
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Design is everywhere, yet it can be easily overlooked. Our mission at the Sioux Falls Design Center is to inform and engage the public on design in the community. We do this by partnering with design groups like AIA SD, hosting events, workshops and lectures. See more of what we do at [www.sioxfallsdesigncenter.org](http://www.sioxfallsdesigncenter.org)





# RE-INVESTING IN DOWNTOWN



**CHASE KRAMER**, Associate AIA, LEED GA, is an Architectural Graduate at TSP Inc. in Sioux Falls. He received his M. Arch degree from Iowa State University with a studio and research emphasis in urban planning and design. While at ISU, he was able to physically study urban planning and development at a range of scales from Cedar Rapids, Iowa to Berlin, Germany. Chase is a Sioux Falls native with a passion for downtown and sustainable urbanization. He's also known to be fond of good music, theatre, and visual art.

As a kid during the 1980s growing up on the west side of Sioux Falls, just a few minutes from the Tea-Ellis road, I always viewed downtown as “a world away.” It wasn’t because downtown was literally a long way away from the west side (for someone whose distance parameters were based on minutes on a bicycle), but rather because downtown was so different. The west side of Sioux Falls was full of new development, young trees, young families, new churches, schools, etc. It was clean, safe, an almost utopian suburbia. Downtown on the other hand? Downtown was “skid row,” a scary, dirty, old place. Outside of the “loop” that ne’er-do-wells would cruise around, any vibrant street activity ceased at about 5:00 every evening. Falls Park, after dark, was the place to go for drugs. For kids, there was barely a reason to go downtown. It felt, quite honestly, like a different city than the Sioux Falls I had come to know and understand on the west side.

At some point, things started changing. The loop was shut down, Falls Park revitalized, and a new cultural center opened in the former Washington High School. Old buildings were revitalized, industrial and obsolete structures torn down, and new, aesthetically respectful buildings started rising from the ground. Over a few decades, downtown performed an about-face, and is today a vibrant community with art, retail, office and residential development that plays host to a number of fun, family-friendly events throughout the year.

There was, of course, a beautiful and vibrant downtown long before some of the investment today. Downtown Sioux Falls, and specifically Phillips Avenue, had traditionally been the main business and retail center of the city since the 1870s. In the 1950s, one could find six men’s wear stores, 14 women’s wear stores, seven shoe stores, Sears, J.C. Penney, Woolworth’s, Kresge’s, Newberry’s, the Sheraton hotel, and local headquarters for both the Lions and Kiwanis clubs within a three block stretch. Then, of course, came the harbinger of urban failure and suburban sprawl: the dreaded shopping mall. Within a two-mile strip on 41st street, three malls popped up, offering premium space and parking for various retail businesses. A crucial turning point was the opening of the Empire Mall in the mid-70s, which drew three of the major downtown department stores to it. During

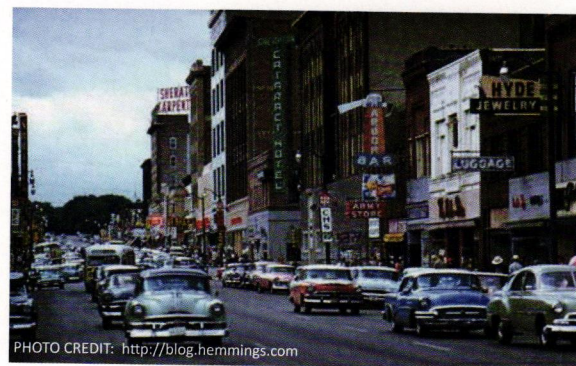


PHOTO CREDIT: <http://blog.hemmings.com>

ABOVE: Downtown’s 1950s prime. Phillips Avenue in the 50s represents the heyday (before now) of downtown. Most of these buildings have since been razed and replaced with other, perhaps less vibrant architecture.



that time, the city wasn't just standing idly by, and attempted to save downtown with a hip new urban planning trend of banishing the car from Phillips Avenue and making it pedestrian-only walkway. This was an ill-fated attempt, and without the ability to actually drive down Phillips, people stopped coming downtown. By 1980, 40 percent of the retail spaces along the pedestrian walkway were empty. Almost as soon as construction of the pedestrian mall began, plans moved forward to have it removed.

As the pedestrian mall fiasco was taking place, some other key decisions were being made by Sioux Falls city planning to help revitalize downtown. In 1987, Main Street Sioux Falls (now Downtown Sioux Falls, Inc.) was created as a public-private partnership, dedicated to downtown development. It was a sign that the city and community were both ready to take a strong, vested interest in the future of downtown.

Today, downtown is deemed a success. In the past five years alone, office vacancy rates dropped from 16.8 percent (their highest during the recession) to 8.7 percent. As of last year, downtown hosts approximately 15,000 employees and over 2,200 residents. In 2012-2013, downtown development projects included the riverfront Hilton Garden Inn, Uptown Exchange Lofts, the ongoing State Theater renovation, Raven Industries Corporate Headquarters renovation, the "Lumber Exchange" building housing CNA Surety's Sioux Falls office as well as many other tenants, continuing discussion on the railroad relocation renovation of the downtown Holiday Inn, and completion of River Greenway phases I and II.

One of the key factors in downtown success, as Jason Dennison, CEO of DTSF (Downtown Sioux Falls, Inc.) would tell you, is the strong partnership between private and public entities. His organization is the product of just such a partnership. A publicly and privately funded organization, DTSF's goal is to continually upgrade and enhance the vitality of downtown. Their key areas of operation include economic development, events and promotions, marketing and communications, place-making programs, and advocacy and partnerships. According to Dennison, ensuring downtown is "clean, green, and safe" is a prerequisite for a successful revitalization strategy. Each year, DTSF dedicates resources for special events to ensure downtown is a premier destination. Some of those events include family friendly activities

like Animals on the Amphitheater, which is designed to attract families back to the riverfront, a once neglected area of downtown. If you can attract people downtown to participate in an entertaining and unique experience, Dennison believes visitors are likely to return and support local businesses that they might not have been aware of before they came downtown for a special event.

Much of the success, and another example Dennison would cite as a strong example of the public and private teamwork required of a successful downtown, can be attributed to the River Greenway project. The Downtown River Greenway, an extension of the overall city plans for the Big Sioux River Greenway, opened up its first phase on June 8, 2012. The purpose of the project was to "improve greenway access for recreational opportunities, serving as a catalyst for private redevelopment adjacent to the greenway." Anticipating the construction of the greenway, and utilizing land once occupied by the old Zip Feed Mill, Cherapa Place was constructed in 2007, years before the River Greenway project was to be completed. Now Cherapa Place's visibility and access have greatly improved due to its adjacency to the river. Other developments that have benefited from the Downtown Greenway project include CNA Surety's new headquarters at the Lumber Exchange, as well as the new Hilton Garden Inn that is positioned at the crux of the Phase II Greenway developments.

## 2013-2014 DOWNTOWN DEVELOPMENT PROJECTS



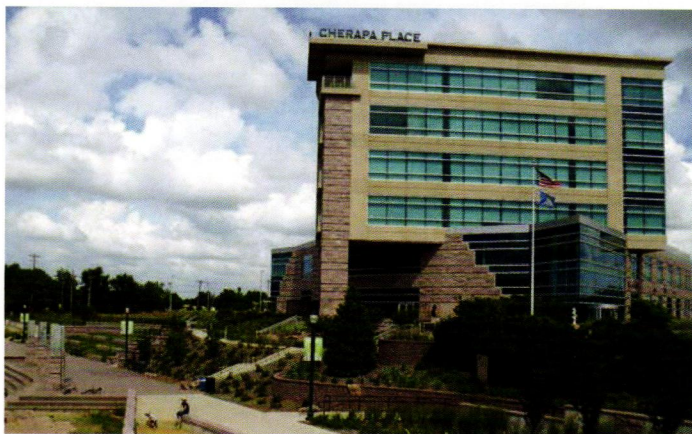
ABOVE: Downtown Development Map. Source: Used with permission from DTSF.



Attention has also been given to Sioux Falls' historic character; as cited in the 2015 Downtown Plan, it will play an integral role in the success of downtown. "Historic buildings...play a large role in defining the image of downtown Sioux Falls. They give downtown its unique identity as a distinctly different district. Historic structures are a limited, non-renewable resource. Their preservation and rehabilitation is necessary to maintain downtown's positive image as a special place." As part of this development plan, the city has been encouraged to retain its Downtown Revitalization Historic Façade Easement Program. This program provides incentives for building to repair and/or maintain the unique historic character of historic buildings. If a participating building owner makes approved updates or improvements, the owner then "sells" the City an easement on the façade. This provides the owner with a financial incentive to maintain their property, while simultaneously allowing the city to "meet its revitalization goals, acquire a real estate asset, and provide a source of funding for important core development projects." Two buildings

that have utilized this project in the past year alone are Interstate Office Products on Main Avenue, and the old Sid's Crown Liquor building on First Avenue.

One would also be remiss in not giving a nod to the arts and culture scene in downtown Sioux Falls as part of its success. There are various opportunities for all forms of art, including culinary, visual arts, music, theatre, and dancing. However, one of downtown's largest draws, both regionally and increasingly nationally, is the Sioux Falls SculptureWalk, lead by Jim Clark. The SculptureWalk program takes submissions from hundreds of sculptors from around the country and world. Chosen sculptures are put on display for a year, and the public is invited to visit the sculptures and vote on their favorite. There are 14 awards available, giving artists a chance to receive regional recognition as well as allow them to display their work, for sale, to the public. SculptureWalk's intent is to be "the highest quality, most professional, financially strong, artist friendly, year-round outdoor sculpture program in the United States."



ABOVE: Cherapa Place is nestled comfortably within Phase I of the Downtown River Greenway.



ABOVE: The new headquarters for CNA Surety's Sioux Falls office sits in this new four-story office building along the bike trails on the east bank of the Big Sioux River.



ABOVE: The experimental Main Ave Road Diet allows Parker's Bistro to explore the opportunity for more outdoor seating – a premium anywhere downtown off of Phillips Avenue.



ABOVE: DocuTap's new downtown headquarters undergo a main floor renovation to provide retail space and a vibrant ground floor at the corner of 9th and Phillips Avenue.



Outside of his motto of “Clean, Green, and Safe,” Dennison lists three distinct aspects that make downtown a vibrant, interesting, and inviting place to be. A vibrant street level is a must – mixed use zoning that allows retail to be on the first or ground floor level of any building is a necessity for downtown. New office buildings like the Lumber Exchange contain a coffee shop next to the main entrance. New buildings or even existing ones being converted into lofts, like Larson Square or the Harvester Building, contain some sort of designated retail space on the ground floor. Dennison’s second necessity is parking. This is an obvious requirement – parking needs to be safe, accessible, and convenient. If a visitor or customer ends up with a ticket at the end of the day because parking was somehow confusing or inconvenient, then downtown has just lost that customer. This implies that downtown should be walkable. A strong move in this direction is under study on Main Avenue with the “Main Avenue Road Diet,” an attempt to provide more parking, larger patio space, and a more walkable feel similar to Phillips Avenue. Currently, downtown has a Walk Score of 94 on a scale of 100. Third, building on the first necessity, is the need for mixed-income housing options downtown. Above many of these ground floor retail spaces are new or converted lofts and apartments, at various price ranges. A new loft building has just been completed along “North Phillips Avenue” which will offer some of the largest and most scenic apartment opportunities downtown. On the south end of downtown, a new housing type for the area is being constructed as well, a series of owner occupied townhomes with dedicated parking below and rooftop gardens above.

As former head of city planning Steve Metli recounts over a drink at one of downtown’s newest restaurants, Elements on 8th, in the new Hilton Garden Inn – the picture was very different 25 to 30 years ago. These days, he says, he can take a walk through the parking lot at Falls Park and see mostly out-of-state or out-of-county license plates. That wouldn’t have been the case back in the ‘80s and ‘90s. In 1990, Metli could look out over a downtown where 90 percent of the buildings were run-down, underdeveloped, or vacant. Today, 98 percent are restored or new. This, he credits, is in large part due to developers and building owners like Craig Lloyd (Lloyd Companies), Jeff Scherschligt (Howalt-McDowell/Cherapa Place), Marv Looby (8th & Railroad redevelopment), Dan Rykhus (Raven Industries), and the late Don Dunham,

Jr. (Dunham Company) who recognized the opportunities the city was providing and were willing to take risks. Dunham took a risk by building the Commerce Center at the “worst of times” for downtown, as Metli puts it. Lloyd Companies, along with a few other partners, were the only ones to respond to the Request for Proposal for Uptown at the Falls. This, as Chris Thorkelson, COO and VP of Construction for Lloyd Companies, says is mainly because it was a risky venture and you have to have a vision and passion for downtown. Some of the first parts of this development, Thorkelson knows, won’t be making money anytime in the next decade or so, but he relates that developers know that you have to take on such projects in order to make downtown a vibrant place with a future demand – leading to future development. Metli is also quick to give credit to Carole Pagones, former executive director of Main Street Sioux Falls (now DTSF) from 1991-2004, during whose tenure downtown retail vacancies went from nearly 75 percent to only 7 percent. Today, any visitor to downtown Sioux Falls can witness the wonderful results of all these parties’ efforts.

As I made my way through high school, and went on to college (at Augustana), I never concerned myself too much with downtown. It was seeing changes, but it still wasn’t necessarily the place to be. I finally left Sioux Falls for a few years and went to graduate school. When I returned a few years later, downtown has transformed into a much different place than what I had remembered as a kid. It just wasn’t my architectural education that formed my opinions of this; it was all the years of careful planning that were finally taking shape and physical form. I was drawn downtown – my wife and I initially looked for a place to live downtown and I found myself with a great first job downtown. I had the opportunity to meet many of the key players in downtown, as well as be involved in several projects that changed the shape of downtown. This was a place far from the “skid row” I remembered as a child. This was the place to be, and all signs point to it being the place to be for a long time to come. 🍷



ABOVE: The Residence is a new housing option with downtown owner-occupied townhomes with parking and rooftop gardens/patios.



# DESIGN IN THE HILLS

## RESTORATIONS



**KRIS BJERKE, AIA, NCIDQ, LEED AP**  
*BD+C is a principal architect with Architecture Incorporated. She has more than 30 years of experience in project design and administration, with strengths in space planning, interior design, exterior and interior detailing material selection, and specification writing.*

Design in the Hills 2014 came together as possibly the best-integrated thematically, and best-attended, event thus far! When our dedicated committee signed up to take on the summer AIASD meeting, we wanted to create an event that focused on all design-related disciplines in our area, and how they interact with architecture. Each year we select a theme encompassing a specific field of design. This year, it was "Restorations," a comprehensive immersion in Deadwood's unique program of historic preservation, restoration, and resources.

Credit goes to City of Deadwood Historic Preservation Officer Kevin Kuchenbecker, for helping us assemble and host the program. Deadwood History, Inc. also assisted with the program. There is lot of pure energy and joy in that community, and it was wonderful to get a chance to share it!

The event began on Thursday, July 10, with a bus ride to event headquarters at the Homestake Adams Resource and Cultural Center (HARCC) in the heart of the Deadwood historic district. From there, we toured several park and landscape projects, both in-progress and completed, and we viewed the PowerHouse Park site for the Friday design charrette. The group toured the HARCC archives, the historic Adams House, and Mount Moriah cemetery. Our roof-top mixer at Deadwood Mountain Grand was the perfect ending to the day. On Friday we learned about the economic benefits and programs available from the State Historical Preservation office from Ted Spencer, followed by a very lively design charrette for the future PowerHouse Park in Deadwood. Thanks to all who helped make this event a success! 🍷



ABOVE: Attendees participated in a design charrette to develop a park site Master Plan for the historic site of the former Homestake Power House that is located along Whitewood Creek in Deadwood. The future park site includes the foundations and brick smokestack of the original power house structure, which will be incorporated as part of the park design.

RIGHT: Kevin Kuchenbecker leads a walking tour of the current restoration projects in Deadwood, which included the Mickelson Trailhead along Whitewood Creek.







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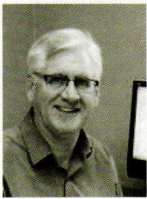


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# CONNECTING PEOPLE TO PLACES

## SIOUX FALLS USES NEW DEVELOPMENT STANDARDS



**MIKE COOPER**, has been the Director of Planning and Building Services with the City of Sioux Falls since March 2005.

Land use and development policies help shape our community and are intended to create lively, secure, and distinctive places throughout the city. These are identified in the Shape Sioux Falls comprehensive development plan adopted in 2009. This plan was based on the results of a visual listening survey where citizens were asked to rate a series of images used to illustrate various options for development. During this effort, community-wide participation was encouraged in defining a vision for the future development of the city.

Citizen preferences included areas such as aesthetically pleasing sign standards, quality landscaping and open space, pedestrian scale and amenities, mixed-use development, and high-quality building and site design. These preferences provided guidance toward the objective of developing “places,” not just spaces, as part of planning land use and urban forms. More defined land use and design policies can provide developers as well as public and private sector decision makers with an overall direction for the site planning process and create a compendium of best practices. The recommended policies that were incorporated into the Shape Sioux Falls comprehensive plan address the following:

- Streetscape—Street appearance and design should reinforce quality private development on adjacent sites.

- Signage—Attractive and innovative sign design should be encouraged, and sign locations should minimize visual conflict and clutter.
- Multi-Modal Access—The street network should accommodate all modes of travel, with special consideration to encourage pedestrian, bicycle, and public transportation.
- Open Space—Developments should incorporate open spaces that contribute to the overall visual and functional quality of projects.
- Parking—Projects should have adequate and convenient parking that doesn’t dominate the cityscape.
- Transitions—Developments should provide seamless and smooth transitions from one land use to another.
- Mixed-Use Development—Pedestrian-oriented mixed-use developments that create more active and lively urban environments with a tighter streetscape setting and increased walkability should be encouraged. Consequently, appearance, design, and function of the development are emphasized along with land use.



Once the comprehensive plan was adopted, the next step was working toward a new implementation strategy. A number of questions had to be addressed that related to the land use and design policies. How does a city best respond to residents' preferences for living in walkable and bicycle-friendly neighborhoods, with shops and other attractions close by? Should the city encourage a mix of land uses with more compact development and transportation options that optimize infrastructure investment, open space, and natural systems? Knowing there will be continued pushback from some established single-family neighborhoods that would rather see density happen somewhere else, how should the city move forward with implementation?

These questions summarize some of the issues the City of Sioux Falls wanted to address with development of a new zoning ordinance used to implement the planning process called Shape Places. The Shape Places zoning ordinance was approved by the City Council in March 2013, and then referred by citizen petitions to a City election in April 2014. When Sioux Falls voters approved the Shape Places zoning ordinance by a 70 to 30 percent margin, one of the main selling points was that it standardizes the rules and regulations for development projects. It also provides greater reliability for residents regarding land uses, and more clearly defines what developers need to do for project approval.

Shape Places is the first major update of the 1983 zoning ordinance, and was based on substantial public input over a three-year period. It included a survey of over 1,500 citizens and approximately 60 public meetings involving workshops and study groups. Shape Places defines and develops "places" that encourage development to emphasize the form, appearance, design, and function of development, along with pedestrian-oriented features on the site, rather than just the particular uses that occur in a building.

Shape Places shifts from a traditional zoning ordinance and adds forms into the equation. The

new forms provide a method to group common uses by density and site layout standards, such as parking, landscaping, and signage. Each form has then been categorized within appropriate zoning districts. Shape Places has also incorporated clear and objective standards with an emphasis on compatibility between land uses, including the use of buffer yards to allow transitions between a residential and a nonresidential land use. Shape Places includes a user-friendly format, consistent and predictable regulations, more development options, and new innovative site planning options.

Shape Places has simplified the research aspect of a prospective development project by utilizing an interactive, color-coded zoning interface located on the City's website. The interface displays each of the zoning districts, and also guides the user to select both primary and other allowable forms that coincide with each district. The user can also see a three-dimensional exhibit and photographs of the type of building allowed within each zoning district, along with a cross-reference to all other relevant regulations, such as parking, signage, and landscaping.

Two examples of Shape Places forms shown here include a neighborhood residential facility that could be located within a multifamily, office, or mixed-use zoning district, and a village mixed-use form that could include retail, office, and residential uses within a Planned Unit Development.

Shape Places provides for more current development trends, including added housing density options, mixed-use buildings, and integration rather than separation of land uses,

**City Planning and Health**  
Departments have partnered with an initiative called LiveWell Sioux Falls that is focused on helping provide guidance within the community on healthy design and growth. A workgroup has been organized to develop a process for incorporating elements of Shape Places during the design phase of a project that addresses higher density/mixed uses with amenities like trail connections, complete streets, and availability of amenities and services within walking distance. To this end, the City of Sioux Falls has started working on a pilot project to showcase healthy design including a focus on pedestrian and bicycle connections. Eventually, the goal is to develop LiveWell standards that the development community can use as a checklist for healthy design outcomes.



such as allowing limited commercial uses in institutional and industrial zones and allowing more residential uses in institutional and office zones.

Shape Places offers changes to allow innovative design methods including alternative site plans that can address buffer yards, parking, signage, and landscaping. Also, Shape Places adds options for live/work districts that allow multifamily and office uses, and planned unit development districts that allow master planned developments for campuses and mixed-use areas.

Shape Places promotes connection of neighborhood development with trails, walkways, and complete streets. It encourages inclusion of amenities and services within walking and biking distance, along with healthy design elements. Connectivity through land use standards is an important aspect of developing “places,” and communities that are built to support physical activity, safe walking and biking, and use of public transportation can help people lead healthier, more active lives. The design of our community should accommodate and encourage physical activity and access to healthy

### Zoning Form: NF2—Neighborhood Residential Facilities (160.210 et al.)

**Allowed Zoning Districts (RD-2, RT-2, RA-1, RA-2, RA-3, S-1, S-2, Q, LW, PO-PUD)**

**Principal Use:** (160.210) Permitted: Community Residential Home • Nursing Home Assisted Living Center

**Accessory Use:** (160.213) Permitted Special: Any building or use that's subordinate to any principal use. Off-Site Parking

**Bulk Regulations**  
See 160.214 for all bulk regulations.  
See 160.505 et al. "Additional Yard Regulations" for more info.

**Front Yard:** 25 ft On corners, one front yard can be 20 ft  
15 ft with common open space through Alternative Site Plan


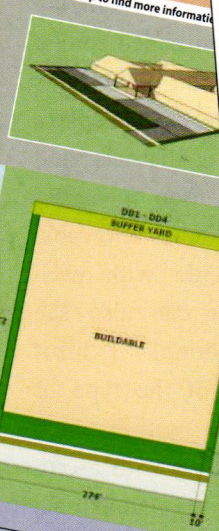
**Side Yard:** 10 ft

**Rear Yard:** 10 ft

**Height:** 35 ft and 2 stories

**Size Limit:** Comply with fire and building codes

Scroll to the top to find more information

Other Applicable Regulations (For complete information, see §§ 160.460 to 160.603)

**Buffer Yard:** 15 ft total adjacent (Level B) to DD1, DD2, DD3, and DD4  
10 ft total adjacent to DD5, DD6, DD7, AD1, AD2, AD3, AD4, and Greenway (160.486)

**Buffer Reduction:** 5 ft reduction when parking adjacent (for Level B buffer yards) (160.488)

**Signage:** 50 sq ft for wall or freestanding not to exceed 6 ft in height (160.520 et al.)

**Parking:** 1 parking space for each employee or volunteer on the max shift plus 1 space for each bedroom (160.550 et al.)

**Landscaping:** 90% of all required yard setbacks and buffer yards (160.485 et al.)

**Parking Lot Landscaping:** 1 tree per 18 parking spaces (160.485)

**Parking Lot Design:** 8.5 ft minimum stall width; 7.5 ft for compact cars  
Parking lot layout and dimensions approved per Engineering Design Standards  
Parking lots shall generally be hard surfaced  
Divide parking lots with more than 200 spaces  
Provide a direct and clearly defined pedestrian pathway from adjacent public sidewalk to building entrance (160.556)

**Service Functions:** Screened or hidden from view (160.485)

**Fence:** No more than 8 ft in height except in front yard (160.480 et al.)

**Lighting:** Within 150 ft of residential areas, lights shall be no more than 28 ft high (160.491)

**Native Site Plans:** Allowed for buffer yard reduction, landscaping alternatives, and parking reduction (160.524 et al.)

April 2014

### Zoning Form: RE6—Village Mixed-Use (160.310 et al.)

**Allowed Zoning Districts (Village PUD, Downtown PUD)**

**Principal Use:** (160.312) Permitted: General Retail and Services • Places of Worship • Office Public Service Facility • Recreation Facility—Private Cultural Facilities • College or Post High School Dwelling(s) Above the First Story

**Accessory Use:** (160.313) Permitted Special: Accessory Alcohol • Off-Site Parking • Outdoor Retail Sales Drive-through Service Window • Parking Ramps Accessory Living Unit

**Permitted Special:** On-Sale Alcoholic Beverage Establishment • Live-Work units Off-Sale Alcoholic Beverage Establishment • Day Care Center Full-Service Restaurant • Funeral Establishment and Mortuary Commercial Parking Lot • Adult Use

**Conditional Use:** Assisted Living Including First Floor • Human Service Facility Dwelling—Multiple Family Including First Floor Temporary or Emergency Shelter

**Bulk Regulations**  
See 160.314 for all bulk regulations.  
See 160.505 et al. "Additional Yard Regulations" for more info.

**Setbacks may be consistent with existing building footprint or adjacent building's footprint**

**Front Yard:** 0 ft

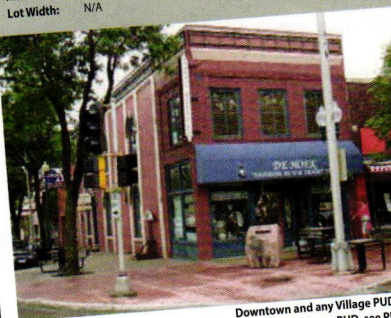
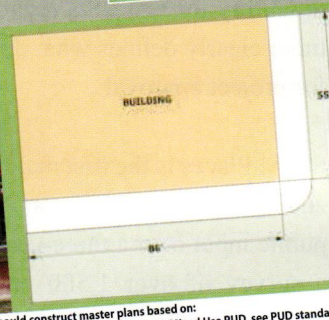
**Rear Yard:** 0 ft

**Height:** Unlimited

**Max Size:** Unlimited

**Lot Width:** N/A

Scroll to the top to find more information in the Zoning Interface

Downtown and any Village PUD should construct master plans based on:  
See Chapter 5-Section G of Shape Sioux Falls. For Downtown PUD, see PUD standards in 160.449. For Village Mixed Use PUD, see PUD standards in 160.460 to 160.603

**Other Applicable Regulations (For complete information, see §§ 160.460 to 160.603)**

**Signage:** Building—3 sq ft/1 linear ft of street frontage  
Roof—32 sq ft no higher than 5 ft; no freestanding allowed (160.570 et al.)

**Parking:** Based on initial development plan and PUD standards  
Public parking areas may be counted toward standards (160.550)

**Landscaping:** Create at least one active and strategically located open space (160.485 et al.)

**Parking Lot Landscaping:** 1 tree per 18 parking spaces (160.485)

**Parking Lot Design:** 8.5 ft minimum stall width; 7.5 ft for compact cars  
Parking lot layout and dimensions approved per Engineering Design Standards  
Parking lots shall generally be hard surfaced  
Parking lots located to the side or rear of buildings (160.556)

**Pedestrians:** Entrances need to be directly accessible without interruption from adjacent sidewalks or pathways (Chapter 5 Shape SF)

**Service Functions:** Screened or hidden from view (160.485)

**Fence:** No more than 8 ft in height except in front yard (160.480 et al.)

**Lighting:** Within 150 ft of residential areas, lights shall be no more than 28 ft high (160.491)

G125002.indd 29

ABOVE: Two examples of Shape Places forms shown here include a neighborhood residential facility that could be located within a multifamily, office, or mixed-use zoning district, and a village mixed-use form that could include retail, office, and residential uses within a Planned Unit Development.



options for all residents. Sioux Falls can promote mixed-use development by creating standards that support healthy community development and are utilized to evaluate development decisions.

Land use and development decisions can often experience opposition, and Sioux Falls expects to encounter periodic resistance to higher density development, along with concerns about transition from single-family residential to multifamily, office, and commercial uses. But Shape Places is an updated zoning ordinance that will provide an effective tool for the ever-changing demands of a growing community like Sioux Falls. In the end, it is designed to provide more choices for living, working, and recreation, and expand opportunities for innovative environments that promote healthier, more satisfying lives by connecting people to "places." 🍷



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# CONNECTIONS IN INTERIOR DESIGN

Educator at South Dakota State University  
in the fall of 2014.



**TAMMY  
CHRISTOPHERSON,**  
a practicing interior  
designer for 11 years,  
recently made the  
switch to full-time  
Interior Design

Interior designers strive to connect their users to the environments with which they interact. They want to evoke a certain type of feeling and experience through the physical, psychological, and situational aspects of the design in a way that flows seamlessly and isn't obvious to an untrained eye, but feels natural and intentional.

Incorporating psychology into interior design is an attempt to control the relationship and behavior between its inhabitants. "If you start with the idea that you focus on place you can turn that to your advantage and realize that every building, every bench, every tree has an opportunity for helping to create place," according to Fred Kent of Project for Public Places. People often create an attachment to a particular place, creating emotional connections to various locations based on a unique experience. "Places root us to the earth, to our own history and memories, to our families and larger community." (Cooper-Marcus & Frances, 1998). The combination of environmental, physical, and situational connections are the building blocks for creating relationships between user and the built environment.





Connections can often be made by appealing to the senses – sound, scent, and sight. Environmental connections through sound may include a music selection, the background clatter of a noisy kitchen, voices of people nearby, or even pure silence. Your favorite restaurant or dessert bar and retail stores often have a scent system being circulated throughout the space to evoke a certain experience. Visual prompts are placed in spaces as way of finding cues, marketing attempts, and perceived security.

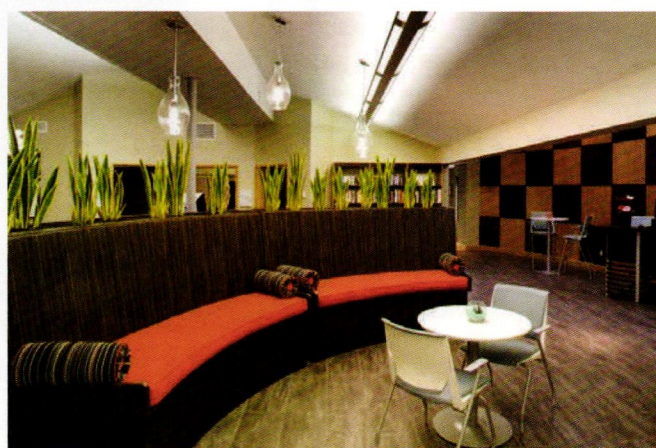
The physical aspects of interior design are often the most recognizable connections made between the environment and its user. The functionality of a space is the main focus for an interior designer. First impressions are the brand's initial attempt to connect to its user from the moment they touch the handle on the front door. What do you want your users to feel as they enter? What will your space say about your brand? Brand sensitivity is the connection between space and brand recognition, incorporating colors, materials, textures, objects, and any visual cues that signal a certain brand. Space planning plays an important role in how your organization is perceived and allows you to control how connected your user may feel through wide open collaborative spaces, or closed off, compartmentalized private spaces. Physical aspects of place may also include the opportunities to personalize a space to create an intimate connection with space. People are seeking balance between work and home more than ever. Allowing employees to personalize their space to feel more like home nurtures this connection.

Situational connections are dependent on their context or “situation.” Paths of circulation can be configured to foster connections between users by enhancing or limiting the exposure to others within the space. Spaces can foster exploration and interaction with its users based on the design and function of the space. The orientation and context of public versus private spaces give cues to its users on how these spaces are to be utilized. These situations foster or inhibit social connections between users, further creating deeper connections to a space.

An environment should be a reflection of the connections desired by the client. Maybe the user should stay awhile, maybe its a short visit, but either way a design professional will create a space that emulates your brand, and is a place of comfort and productivity, as well as functionality. 🍷

OPPOSITE PAGE: Furniture arrangements and color provide visual cues at the Sioux Falls affiliate of Face It Together and lead visitors to varied meeting zones.

FROM TOP TO BOTTOM: A warm fireplace and round sky light provide an environmental connection at the Workplace I.T. Management facility. The staff at Lawrence & Schiller Marketing and Advertising are encouraged to personalize their workspace and foster a creative environment. A wall of shelves filled with law books further enhance the brand of Johnson, Heidepriem & Abdallah Law Firm. A furniture system with high backs help create separation between public and private areas at Enville Chiropractic.





# GROWING UP COUNTRY LIVESTOCK LIVELIHOOD

*Personal connections and recollections shape our understanding and experiences of a place and remain with us long past the moment of remembrance – A look at the stockyards plaza park design and its aim to leave its mark and enrich the lives of those who visit, many whose personal interactions of our Midwestern agriculture past is waning, and in some cases, is already nearly forgotten. Reconnecting today's generation with the vital business of our forefathers – and the livestock trade that forever changed the City of Sioux Falls.*



**JESSICA VANHOVE** is a Landscape Architect and Certified Interpretive Planner with Confluence in Sioux Falls, SD. She has a special interest in interpreting the unique history and natural science of a site. Confluence is a landscape architecture, planning, and urban design firm with office locations throughout the Midwest.

*I can still feel the burn of the sun on my shoulders as I stood in the front yard of the farmhouse, a younger version of myself, as the shrill sound of my grandma's whistle pierced the air. The whinny of a horse and the stomping of hooves murmured in the background as the scent of fresh hay and stale manure hung heavy in the air around us.*

*"Get in," she chided, firmly guiding my shoulders and ushering my sisters and I into the opened door of the new-to-us horse trailer. "We don't have all day – these horses have a long trip ahead of them!" I turned back to glance at the horses in question as fleeting memories of stubborn heavy saddles and cocklebur-fur tangles and lazy afternoon horse rides flickered through my mind.*

*"We need to test this trailer to see if it can hold the weight – we can't have the horses getting injured!" she exclaimed with an exasperated flourish, firmly shutting us into the trailer with a final slam of the door. I took a deep breath, and with a furrow of the brow, did my very best to try to be heavy. With a thud to the roof, we pulled away – and we were off.*



ABOVE: Interior view of timber framing and livestock pens in the stockyards barn. The building was recently removed to make way for site redevelopment. Gate hardware and assorted materials were salvaged, when possible, for integration in future plaza improvements.



*We were never in any serious danger, I like to think as I look back, but our connection to the animals cemented our livelihood at that point. Without these animals we had nothing – no income, no food, and no commodity to trade for goods. The raising, transport, and processing of livestock and crops was a way of life for many in the region, including my family. Without it, our lives and regional community would never be the same.*

### **Sioux Falls Stockyards History**

In operation for a little over 90 years, the stockyards are seldom spoken of, yet constitute essential fibers in the fabric of early Sioux Falls. Much of the growth of early Sioux Falls can be primarily attributed to the stockyards and the adjacent John Morrell meat-packing plant. Following the construction and opening of the stockyards in 1917, the livestock demand expanded farm production in the region from a couple cattle or pigs each to nearly a hundred head of cattle, sheep, and pigs. The face of farming and methods of livestock production in our area would be forever changed.

When the stockyards opened in 1917, America was undergoing expansive growth and prosperity in “The New Era” aftermath of World War I. Improvements in transportation and technology brought about new machinery and the idea of mass production. Railroad networks soon connected the burgeoning stockyards market with new buyers and sellers of livestock and animal goods, and the associated banking businesses boomed. Expanding populations of immigrant workers were brought in to complement mass production machinery improvements, and the meat-packing plant began producing at record numbers. The people and animals and business in Sioux Falls were interconnected on a larger network, and at a greater scale, than ever before.

At its peak, the Sioux Falls Stockyards received animals from eight neighboring states, and sent slaughter animals off to 26 states. Even as recently as 2004, over 200 thousand head of cattle went through the stockyards in a single year. Over time, due to tighter environmental regulations and increasing fuel costs, stockyard profitability started declining. After encountering several such setbacks, in 2009, the Sioux Falls Stockyards closed after being in operation for more than 92 years.

### **Connecting the Design Team**

In recent years, a group of stakeholders have assembled to promote interest in reclaiming some of the stockyards unique history and success. This group, guided by Jim Woster, the former executive director of the Livestock



ABOVE: Jim Woster, longtime local agricultural advocate who worked in the stockyards for many years, showcases a wooden cattle gate on a tour of the stockyards.

Exchange and Stockyards, and City of Sioux Falls Planning Director Mike Cooper, have partnered with the Sioux Falls Area Community Foundation to attract and manage charitable gifts to fund initial master plan concept development and further fundraising efforts for the construction of the proposed improvements. Confluence, a landscape architecture and planning firm with offices across the Midwest, was hired for initial concept development and illustration services.

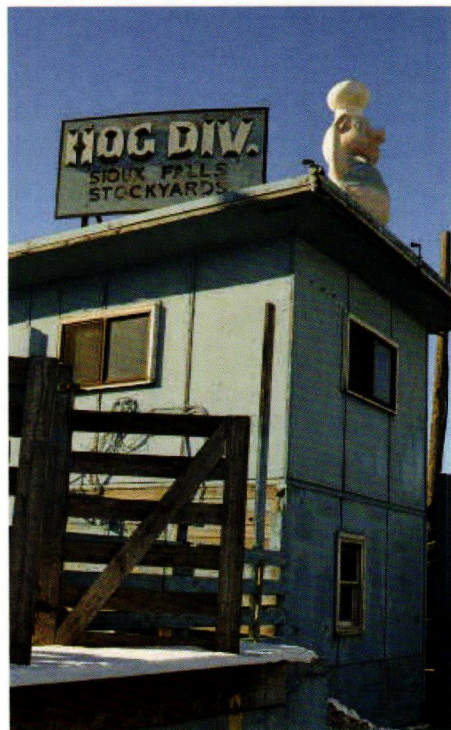
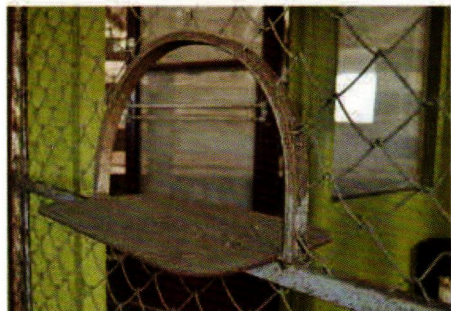
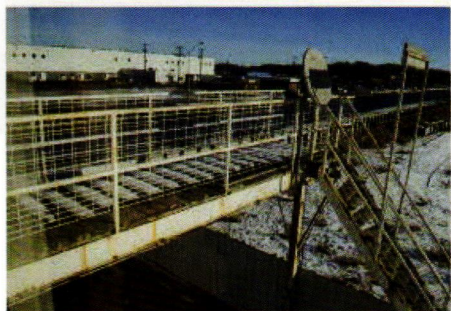
The Stockyards Heritage Plaza is organized as a public-private partnership. The project will be constructed in phases by private donation dollars and maintained after completion as a public park by the City of Sioux Falls Parks & Recreation Department, similar to any other park in the Sioux Falls Parks System. The project is presided over by an advisory board of stakeholders who represent local livestock buying and selling, agribusiness, and banking interests.

### **Connecting the Past to Present**

The Stockyards Heritage Plaza site encompasses approximately 3.8 acres of the abandoned former stockyards site. The land sits adjacent to John Morrell’s and the Falls Park Farmer’s Market, southeast of the Big Sioux River at Falls Park. The site is situated only a short walk from downtown Sioux Falls, and is half a block off of the Big Sioux River Greenway bike trail system linking to 20 plus miles of greater Sioux Falls. Stockyards Heritage Plaza improvements will serve not only as a park in itself, but also as an improved eastern gateway to Falls Park, the river greenway, and the greater downtown area.

Primary goals of the project include interpreting local history as it relates to the stockyards – imparting the importance of agriculture and livestock and the





PREDEMOLOITION STOCKYARDS SITE IMAGES FROM TOP to BOTTOM:  
 Exchange market board.  
 Existing catwalk to livestock pens.  
 Scale ticket window.  
 Pig statue atop typical stockyards blue painted building elements.  
 RIGHT TOP: Livestock Exchange Building



beneficial impact of these activities, and the attraction of banking, railroads, and people to our early community. The site is meant to be a place for today's children and adults, some of whom have never experienced agriculture or farming firsthand, to gain knowledge and stimulate excitement in our area's unique farming and agricultural history – to provide a place that's accessible and open to all to remember and experience working with livestock or visiting the farm. Proposed design improvements include spaces for temporary petting zoo pens with live animals, plaza spaces for ceremonies and celebrations, and areas for local food trucks or expanded farmer's market stands.

Overall, the site is organized to provide the visitor with the experience of progressing, as the livestock would, from "Pasture to Plate;" taking the visitor from the pasture, through transport, on to holding, and through final processing. An interpretive program guides the visitor through the various stages of the site, and multiple internally-lit life-size replicas of pigs, sheep, and cows are scattered throughout the plaza to give the site a realistic feel.

The interpretive program for the site will include the topics of agricultural history, the reality of life for

early farmers and livestock raisers in our region, a look at farming today, and explorations of where our food comes from. Technological advances, which were vital to the stockyards continued success, will be incorporated into site design to include taped recollections of area farmers and stockyards employees, as well as digital displays of interviews and video clips.

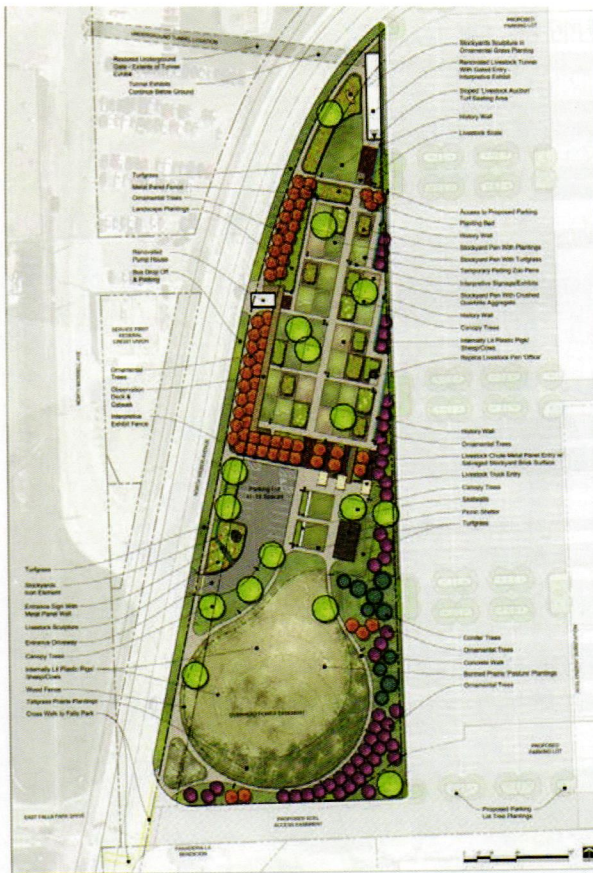
The "pasture" is situated at the southern end of the plaza, and is composed of a large, bermed, open space planted with native grasses to be reminiscent of agricultural fields. A singular looped path winds around the berm and connects the park with the adjacent Falls Park. An overhead power easement limits tree plantings in the southern half of the pasture to shorter ornamental and evergreen species, which also add seasonal spring and winter interest.

The "transport" area houses the typical park amenities – a parking lot, entrance signage, and picnic shelter – constructed of native quartzite and timber construction similar to the stockyards' livestock barns and gates. Replica livestock truck drop-offs, with metal chute entries, lead from the transport plaza into the formal stockyards holding pen park area. Salvaged stockyards brick pavers will comprise the chute entry ground surface.



The “holding” portion of the park encompasses the heart of the stockyards operations – the livestock pen yards. Replica stockyards livestock pens are planted in a mix of turf, landscape plants, or hard-scaped with crushed quartzite aggregate or salvaged brick pavers. Pens are enclosed with replica fencing, and an elevated catwalk runs along the street side of the park to provide an aerial view of the happenings in the pens below. Interpretive exhibits and digital display boards are focused in this area of the park, and an allée of ornamental trees both buffers the gardens from adjacent road noise and allows for visibility into the space. Future reuse of the existing pump building may allow for restrooms and park storage, and could also serve as a historic backdrop for a relocated stockyards iconic hog sign.

As the visitor moves into the “processing” plaza, he or she crosses over a refurbished salvaged livestock scale that doubles as an event stage. A sloped lawn space creates a livestock “selling” area, and provides overflow event space for the renovated abandoned tunnel building leading beneath the street to the adjacent John Morrell’s plant. Only open for special events, the



ABOVE: Site plan rendering of the proposed plaza improvements, highlighting (from south to north) the transition through the site from “Pasture to Plate.”

renovated tunnel building serves as museum space for weather sensitive interpretive exhibits and memorabilia.

### Construction Timeline


The Sioux Falls Stockyards Heritage Plaza is estimated to begin construction in 2015, with an expected preliminary first phase opening date in May 2016.

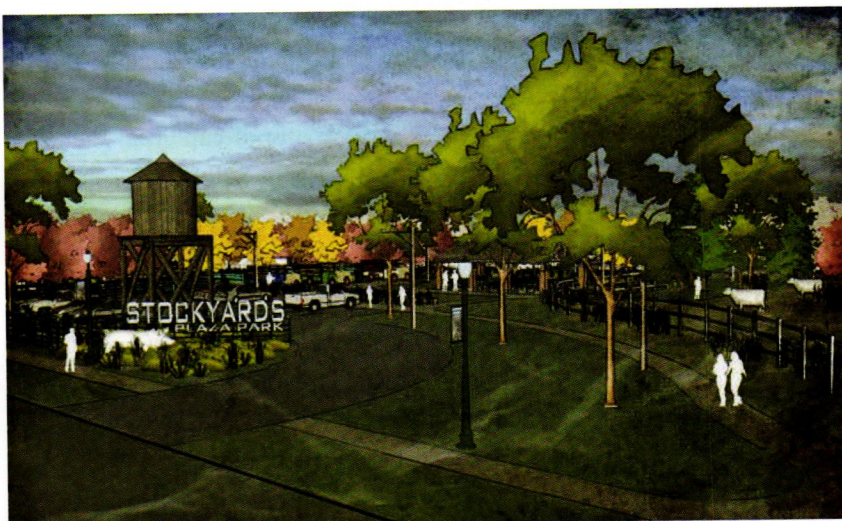
Future phases of construction are anticipated at an unknown completion date at this time. A related project, an agricultural history museum, is also in the works in the basement of the adjacent old horse barn at Falls Park – with a projected completion date in May 2015. Fund-raising efforts are ongoing.

### Conclusion

Connections between who we are, what we do, and how we relate to our environment have long shaped our community, our relationships, our livelihoods, and our economy. At the Sioux Falls Stockyards Heritage Plaza, we hope to capture and understand the agricultural livestock history of our region, and utilize it to shape our future. With the completion of this plaza project children and adults alike, whether from a farm or encompassed firmly in a life within Sioux Falls, get the opportunity to experience the life of growing up a little bit country.

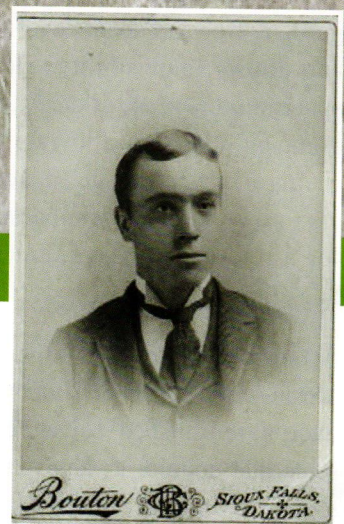
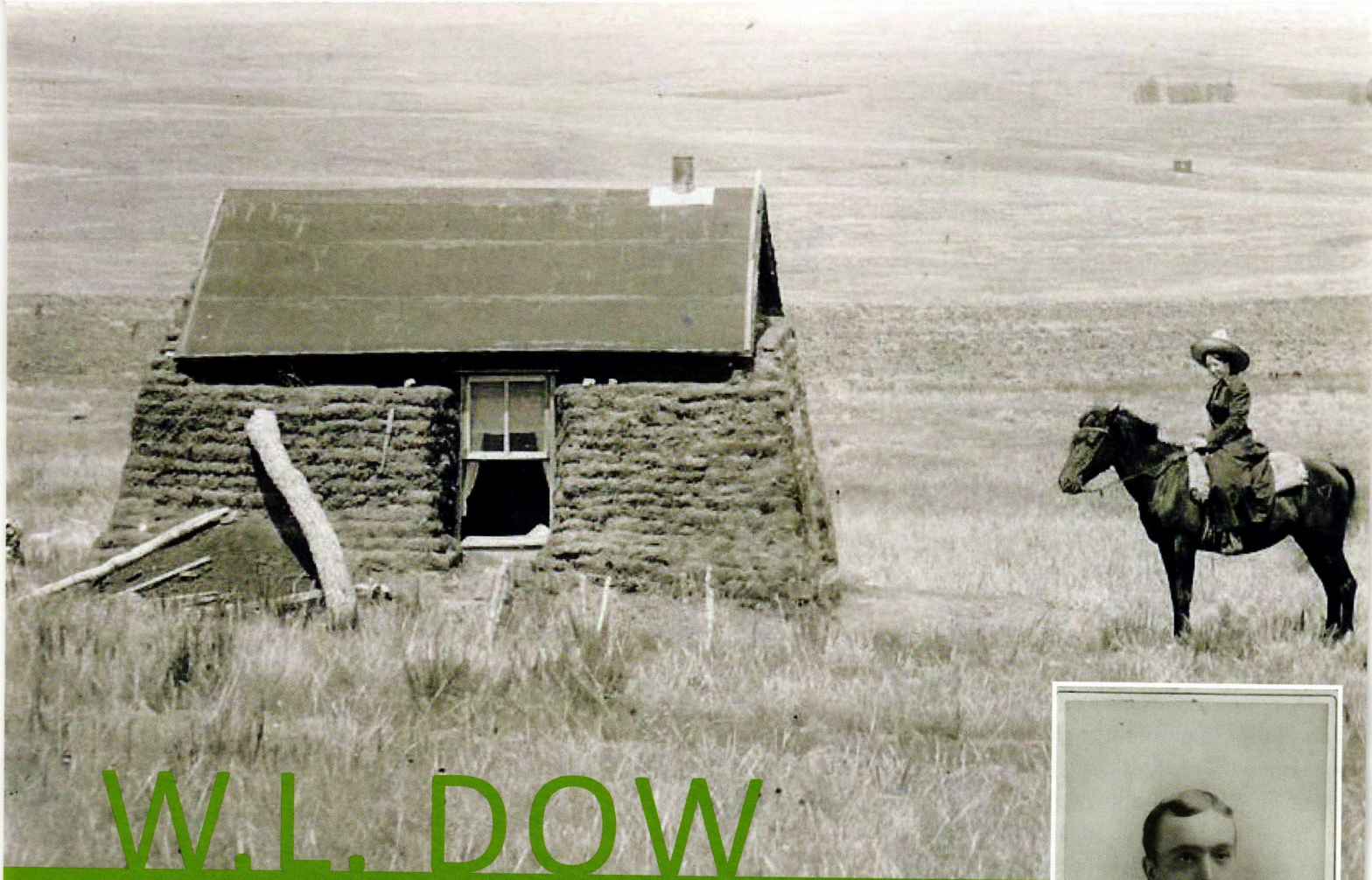
### To Donate:

If you are interested in donating to the Sioux Falls Stockyards Heritage Plaza, contact the Sioux Falls Community Foundation at 605.336.7055. 



LEFT: View of catwalk and renovated pump house from the south. RIGHT: A bird's eye view of the overall plaza from the northwest.





# THE ARCHITECT WHO SHAPED SOUTH DAKOTA

her main passion was writing. So she began writing about interior design and architecture. Today, with her husband, Brad, and their daughter, Koydence, she frequently hits the road to discover hidden historic treasures and capture their stories on video.



**JENNIFER DUMKE** started out with a degree in Broadcast Journalism from South Dakota State University, however, her initial dream of working in news was short. She transitioned to working as a custom interior designer for five years, but struggled with the fact that

Competition wasn't fierce for architects back in the early days of Dakota Territory. In fact, when the first land speculators made their way to the falls of the Big Sioux River of what was to be Sioux Falls, the land was nothing but prairie grass with a few outcroppings of pink stone. Little did anyone know it would be this rock and the work of a forward-thinking young architect that would shape the state of South Dakota.

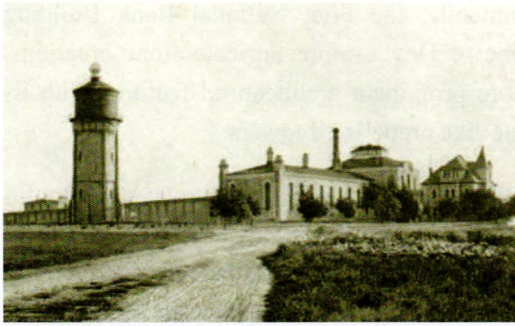
Wallace Dow grew up in the state of New Hampshire. Having been bred from a family with deep roots in the building and carpentry industry, Dow had a specific interest in architecture. And he had the perfect mentor to lead him to greatness. His uncle Edward Dow was a prominent architect in New Hampshire.

From 1877 until he moved to Dakota Territory in 1880, Dow studied under his uncle's influence, gaining invaluable knowledge of architecture in a land referred to as the "Granite State."

In 1880, Wallace Dow arrived in the town of Pierre. He soon moved to Yankton, which served as the territorial capital at the time. The penitentiary board quickly appointed Dow to provide the plans and specifications for the penitentiary located in Sioux Falls. It was Dow's first architectural commission in the new land.

Located on a high bluff overlooking the wondrous falls of the Big Sioux River, the Dakota Territorial Penitentiary would be the first of many Dow-designed public institutions. Not





hesitating to utilize the native abundance of Sioux quartzite, the prisoners themselves quarried the stone used to construct the massive structure rather than the skilled masons Dow would later employ. Although the prisoners were not formally trained, it was said that only those skilled enough to properly cut stone were used. The building was described as a unique work of architecture that spanned the styles of Italianate and Second Empire. Cellblocks with windows that ran several stories high flanked a central, multiuse building. Later, a massive quartzite wall would be erected in addition to a water tower. The warden's house, designed by Dow using a combination of Italianate and Second Empire features, was added to the front in 1884.

This project was Dow making a name for himself and proving his skills as a qualified architect. His second big commission would prove even more impressive and forward thinking. The nineteenth century saw considerable growth in state-sponsored treatment of the mentally ill in the United States, and the rise of asylum building became a necessity. Dow was put to work, creating a new majestic structure which was to be located in Yankton. Having done much research on mental institutions, he quickly adapted his design to employ an arrangement made popular in the 1850s called the Linear Kirkbride Plan.

Dr. Thomas Story Kirkbride was an advocate for creating an asylum system based on the tenets of moral treatment, and promoted a set of detailed building principles that influenced the construction and operation of many American asylums built during this period. One of these would be Dow's Yankton Territorial Hospital for the Insane. Kirkbride viewed patients as



active participants in therapy, with the buildings and their surroundings acting as central components of treatment. Dow followed those guidelines and designed a striking hospital to serve the community. Eventually, the buildings that composed the Kirkbride Plan were either destroyed by fire or deterioration, or were razed one by one. The Kirkbride Plan itself lost prominence in the system, and therefore many of Dow's original plans were not rebuilt according to this concept.

One of Dow's most famous commissions in the territory was the Cataract House located in downtown Sioux Falls. In 1881, the Corson brothers employed Dow to build a grand hotel to replace an existing, small wooden structure the city had outgrown. Although Dow was never a master of the Second Empire style, the characteristic mansard roof was a fine showcase of Dow's commercial capabilities. The new fortress was brick and employed a bevy of local building materials and an observation tower. Fire would eventually claim the majestic structure and it would be rebuilt one more time by another architect.

Dow was beginning to shape other downtown districts as well. In Dell Rapids, the Augustine-Johnson Block was a fine addition to the downtown historic district. This block was a two-story, quartzite-faced building with a decorative cornice and two storefronts. Similar is the Cooley Block, also located on Fourth Street. Commissioned by J.A. Cooley, the Cooley Block was also a two-story, quartzite-faced building, but featured a decorative cornice with round-headed and flat-headed windows. Cooley, a respected businessman in Dell Rapids, was also a catalyst in the construction of the Grand Opera House.

OPPOSITE PAGE: An early photograph of a homesteader by a simple house. Traditional for the period, this home reinforces how function was far more important during that time than form. *Source: Siouxland Heritage Museums*

OPPOSITE INSET: A rare photo of a young Wallace Dow taken after he and his brother Wilbur had moved from their native state of New Hampshire. *Source: Dow Family Collection*

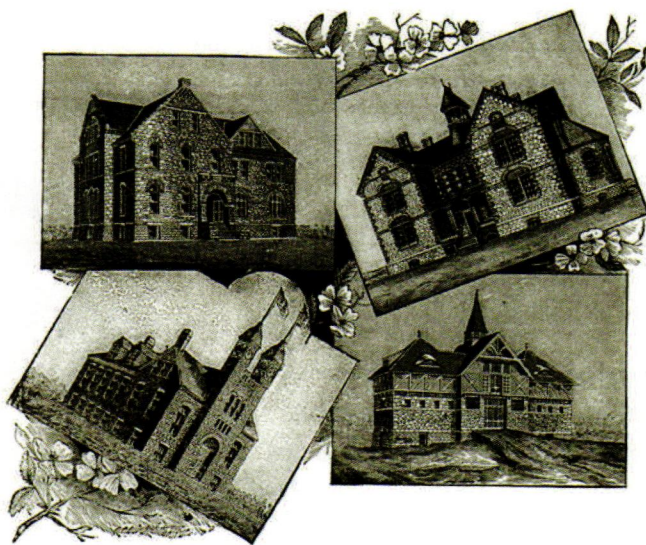
TOP LEFT: The Dakota Territorial Penitentiary, built in 1880, was Dow's first commission and already demonstrated his love of native quartzite. In 1884, the water tower, warden's house and massive wall surrounding the penitentiary was added. *Source: Siouxland Heritage Museums*

TOP RIGHT: The central administration building, located at the Dakota Territory Hospital for the Insane in Yankton, showcases the intricacy of Dow's Linear Kirkbride-influenced structure. *Source: Human Services Center*



ABOVE: Standing on the corner of 9th Street and Phillips Avenue, the Cataract House was popular for social gatherings and was often the choice meeting place for city officials and business owners. It's Second Empire style made for a grand appearance that was alluring to both tourists and local residents. *Source: Siouxland Heritage Museums*





TOP: Tragedy struck in 1893 when a fire completely destroyed Old Main. Dow was quickly commissioned to construct a new Old Main. Although it was located in the same place, Dow utilized a different design to reflect the changing times. *Source: Siouxland Heritage Museums*

MIDDLE: The main building of All Saints School in Sioux Falls was an elaborate design that included the use of native Sioux quartzite and featured many embellishments. Today it is fully restored and listed on the National Register of Historic Places. *Source: Siouxland Heritage Museums*

BOTTOM: The four original buildings on the State School of the Deaf in Sioux Falls was a community project that started with the building of a main building (otherwise referred to as Old Main), dormitory, workshop and barn. The campus would later expand to a total of 13 buildings. *Source: Siouxland Heritage Museums*

Meanwhile, the First National Bank Building is one of Dow's more intricate stone creations. It bore prominent architectural features with its castle-like crenellated towers.

In Watertown, a massive downtown stone building, which became known as the Granite Block, was Dow's first large Romanesque-style commercial structure. The quarry-faced masonry massing, contrasting colors, round-arched deep-set voids, and overall massiveness made it one of the first substantial buildings of that style in the territory. Over the years, it would serve as a post office, land agency office, and bank.

One of the finest examples of Romanesque Revival design was seen in Dow's iconic Peck, Norton, and Murray Block, nestled in the heart of downtown Sioux Falls. Dow was originally employed to construct the three-story brick building for Porter Peck, a real estate developer. John F. Norton, the mayor of the city from 1887 to 1889, and John Murray, a farm implement dealer who was in business with Norton, later joined Peck. The trio commissioned Dow to build an impressive line of buildings that would hold both offices and storerooms. The design, developed by Dow, was decorated with elements of several architectural styles, but was more Romanesque than other commercial designs. Whether it was personal preference or Dow striving to convey urban progress, he was beginning to favor Romanesque design and began to utilize the motif in commercial commissions.

The need for schools eventually gave Dow the opportunity to expand his artistic horizons by forever changing the landscape of numerous South Dakota towns. In Sioux Falls, Dow was employed to build the All Saints School. Using a myriad of stones, with the main portion of the building Sioux quartzite trimmed with dark red pipestone, the first building housed a chapel, dining room, library, parlors, lounges, labs, and classrooms. The main school was topped with a unique observatory, while the chapel heralded a bell tower. He also employed gables, towers, belvederes, and contrasting scale in his design. A final embellishment was a set of stained-glass windows created by Mr. Tiffany himself for the chapel. Additional



buildings were later added to the campus, each with intricate details. True examples of High Victorian Gothic architecture, these structures remain as attractive landmarks in Sioux Falls and were the first project to be listed on the National Register of Historic Places.

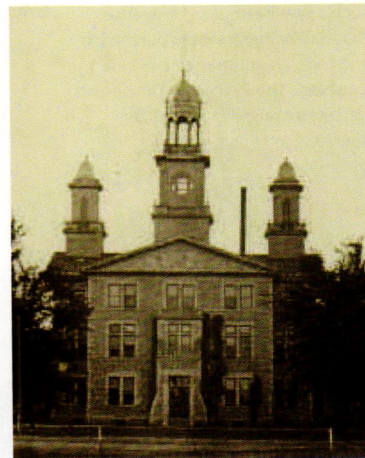
An act of human compassion for the number of local deaf children provided a sprawling campus for Dow to construct a number of massive quartzite structures. The campus began with the building of the Deaf Mute Main Building, which was also referred to as Old Main. Later, the territorial legislature appropriated 12 thousand dollars to erect a dormitory, workshop and barn. Three of the buildings were composed of quartzite with trimmings of dark and light and reflected the same Victorian Romanesque style as All Saints School, but not nearly as elegantly appointed. Today, the South Dakota School for the Deaf, as it has been renamed, still remains, serving the community of Sioux Falls. Two of Dow's original quartzite structures act as iconic hubs for the vast campus.

One of the most significant universities for Wallace Dow would be the University of Dakota in Vermillion. Most early colleges began with the construction of an Old Main, which

served as a large, multipurpose building that housed both classrooms and a dormitory. Most Old Mains were identified as having a large tower and a cupola or spire that included a bell. Dow took to this national trend when designing Old Main for the University of Dakota in Vermillion. Like most of his buildings in Sioux Falls, the city of Vermillion also wanted to design a grand structure to attract attention and potential students through architecture.

Dow's creation of Old Main for the University of Dakota in Vermillion certainly didn't disappoint. Plans for a grand quartzite design in an eye-catching Venetian/Victorian Gothic style provided a landmark for both the university and city of Vermillion. With a symmetrical composition, Old Main was built in three sections, west to east, over a five-year period. The university grew slowly but steadily, and appropriations were made to build additional sections of Old Main.

Just as work commenced on Old Main, Dow immediately began designing the East Hall. Located southeast of the main structure, the girls' dormitory was the perfect companion to Old Main. Built of pink quartzite in a grand



LEFT: In 1882, a committee in the town of Vermillion commissioned Dow to construct a two-story quartzite building that would serve as the location for the university's first campus building. The grand creation Dow delivered was called Old Main and stood proudly on the campus of the University of Dakota in Vermillion. *Source: USD Collections*

MIDDLE TOP: East Hall on the campus of the University of Dakota in Vermillion was located next to Old Main and also featured elaborate detailing and quartzite exterior. Its initial use was for a girl's dormitory. *Source: USD Collections*

MIDDLE BOTTOM: Tragedy struck in 1893 when a fire completely destroyed Old Main. Dow was quickly commissioned to construct a new Old Main. Although it was located in the same place, Dow utilized a different design to reflect the changing times. *Source: USD Collections*

RIGHT: Choosing a Georgian Revival-style motif, Dow rebuilt Old Main after a fire completely destroyed his first creation. However, this new structure would have a much different fate. It stands today as a iconic hub of the thriving University of South Dakota. *Source: Siouxland Heritage Museums*



Romanesque style, the building featured thick stone walls and round-headed arches above doors and windows.

As the university thrived, tragedy struck in 1893 when a fire completely destroyed the landmark. Dow was called upon to construct a new building and was quite anxious to demonstrate the changing trends in design with this new commission. Dow chose to rebuild Old Main using a Georgian Revival-style motif with much less vertical orientation, yet continuing to lend itself to the symmetrical façade that had characterized the original Old Main. Today, the building proudly stands and is used for classrooms and offices.

Dow also went to work on numerous residential homes. And when it came to exuberance, nothing could top the Queen Anne McMartin residence in Sioux Falls. Later purchased by R.F. Pettigrew and turned into a museum, the lush details of the interior match the decorative nature of the exterior. Wall coverings of silk, imitation leather and embossed papers accompanied the polished tile fireplaces and stained-glass windows, all classic elements for the Victorians. The McMartin residence

was a true display of Sioux Falls homeowners decorating their homes in the latest and most opulent tastes. Dow himself viewed this commission as an opportunity to display his talents while exposing other residents to urban design.

South Dakota had just achieved statehood in 1889 when the thriving city of Sioux Falls put demands on the government for larger, more substantial public institutions. Dow was given the opportunity of a lifetime to construct the “crown jewel” for Sioux Falls when he designed the Minnehaha County Courthouse. The building would be the best of the best, constructed solely of Sioux quartzite. The Richardsonian Romanesque design would be exquisite in detail and powerful in scale, with a 165-foot clock tower, making it the tallest structure between Chicago and Denver at that time.

Dow was clearly making a statement, and the Sioux Falls community was right alongside, claiming its permanence to the state through such an elaborate building. Guests are first greeted by perfectly symmetrical stone globes located at the base of the entrance steps; meanwhile, the elegant sloping roof angles and the rugged, massive appearance of its arched

RIGHT: Built for the McMartin family, this grand Queen Anne home was such a fine example of elegance that R.F. Pettigrew later purchased and built an addition to house a museum. The Pettigrew House and Museum are still in use today. Source: *Siouxland Heritage Museums*



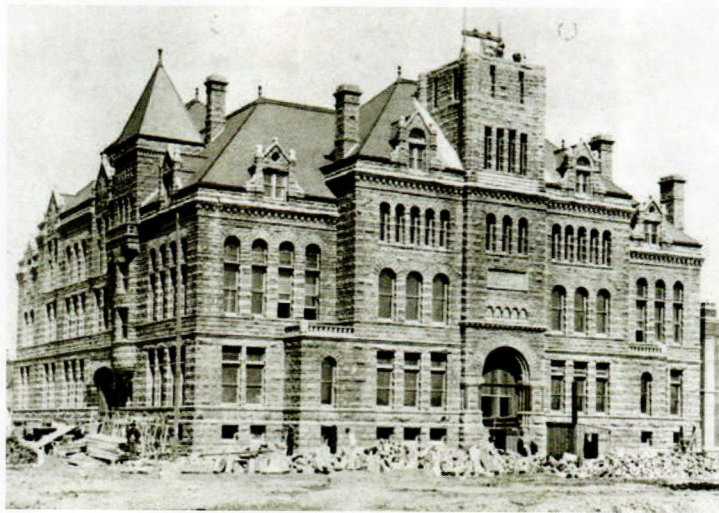


doors and windows are outward symbols of a city that's going places. Completed in 1890, the building would be known as one of Dow's greatest contributions to Sioux Falls architecture and would show visitors the capabilities of using native stone.

After three decades of changing the landscape of South Dakota, Dow passed away in 1911. Throughout the years, the name Wallace Dow was rarely brought back to life; only his buildings remained. But like most artists, Dow's true fame may still lie ahead. New buildings and structures continue to be researched and associated with Dow. The extent of his work will never be known. For now, it's a matter of appreciating what exists, honoring what is gone, and dreaming of what might be. 🇺🇸

TOP: Construction photo of the Minnehaha County Courthouse. Work was nearly complete and workers began to construct the 165-foot clock tower.  
Source: *Siouxland Heritage Museums*

BOTTOM: Completed in 1890, Dow's greatest contribution was the Minnehaha County Courthouse. The grand building provided a massive appearance with the purpose to lure potential citizens and businesses. Source: *Siouxland Heritage Museums*







ABOVE: Glenn Mannes, left, Sarah Mannes Homstad, center and Sarah's husband Gregg Homstad. The offices of Mannes Architects are in the historic Yankton Milwaukee Depot. SOURCE: *South Dakota Magazine*.

## FAMILY CONNECTIONS



**SANDRA LEA DICKENSON, AIA EMERITUS** has been an architect for over 40 years. She holds a BArch from the University of Oklahoma and practiced in several states and Europe before settling in Vermillion 25 years ago. Sandy served several years on the South Dakota AIA Board of Directors and is a past-president. She has been active on the editorial board of this magazine and *Design.SD*.

There is a great tradition in many cultures of the children joining parents in their life work. People who have built and nurtured a business or a farm often have a desire to pass it along to the next generation. It doesn't happen as much as it used to. Many firms are now corporations with partners and shareholders. Younger people do not always want to walk in someone else's footprints. When we see a younger person joining the family business, it is usually a son that is the heir apparent.

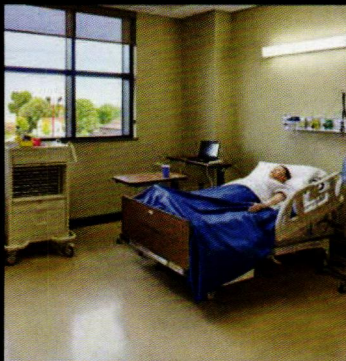
An architectural firm in Yankton put a twist on an old model when Sarah Mannes Homstad, AIA, joined her father, Glenn Mannes, AIA, in the family business in 2005. Glenn founded the firm in 1982, moving from Sioux City, Iowa. Sarah says that, growing up, her dad shared his love of architecture with her and her older brother. She remembers, "conversation at the dinner table was likely to include informal crits (critiques) of projects and family vacations included being dragged away from "fun stuff" to look at...buildings?" Sarah, a Division I basketball player and coach, has a BS from Vanderbilt University and a Masters of

Architecture from Iowa State University, her father's alma mater. "One of my classes was taught by one of dad's first studio professors, Howard Hiemstra, FAIA. The first day of class, while going through roll call, Howard stopped, called my name, and said, 'By any chance do you know Glenn Mannes?' I looked at him, told him that Glenn is my dad, and there was a pause ...I think we both had tears in our eyes."

It did not really occur to Sarah to "come home" until she had a family of her own. "I have two young children who consider the office an extension of our home. They love being around the office, and I'm sure they think it is very 'normal' to have their grandpa and their mom working together."

One of the advantages, from Sarah's perspective, is the ease that has developed with Glenn over the years. They challenge each other, but do not take their discussions personally. When asked what she saw in the future, Sarah remarked that Glenn is nearing retirement, but like most architects, finds that very hard to do. "There's always 'one more project' that sounds intriguing or challenging." 🍁





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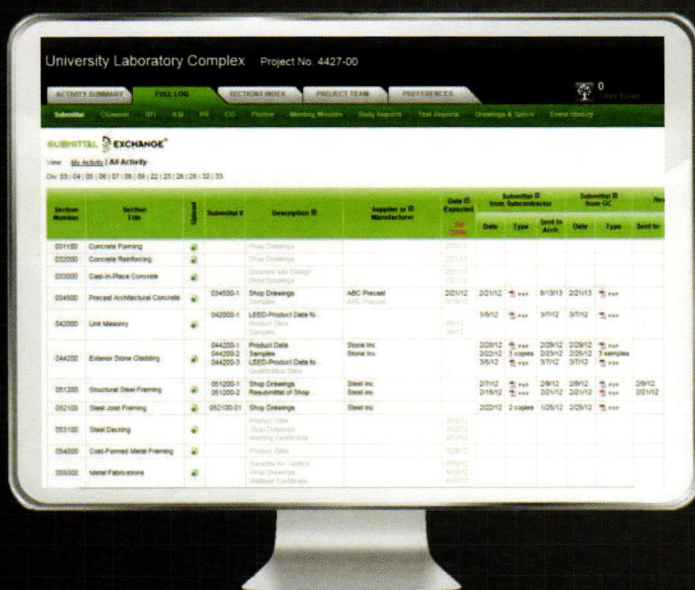




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