

THE NEW FACE OF AT-WORK EATING **A SLICE OF HISTORY: LUCILLE**  
ELEVATING THE FARM-TO-TABLE EXPERIENCE: **GOLDFINCH RDG DESIGN RESIDENCY: CREATING MEANING TOGETHER**  
**SUMMER 2017**

# ia architect

THE OFFICIAL MAGAZINE OF AIA IOWA



## Food For Thought

parallels between  
food and architecture



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# Editor's letter



## Welcome!

Common themes run through what we eat and the spaces in which we eat it. In this issue, we consider how the creative process applied to food parallels that of architecture. Both endeavors are crafts, processes that require making and revising until all elements can be assembled with purpose and precision. The creation of food and the design of the built environment carry the obligation of sustainable practices. Of being aware of our impact and using our limited resources responsibly. Notably, both endeavors are uniquely connected to location; a sense of place, a strive for a link to a particular area or culture, allowing local tastes and resources to shape the menu and the atmosphere. Inside are five thoughtful projects across the state (and region) connecting the palette to the place.

**Jessica Terrill, AIA**

*Editor, Iowa Architect*

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\$24.95/year

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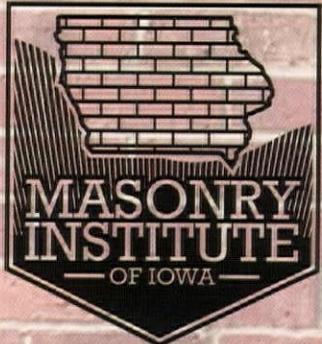
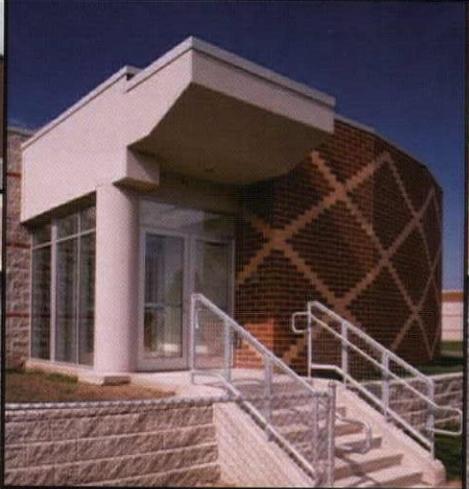
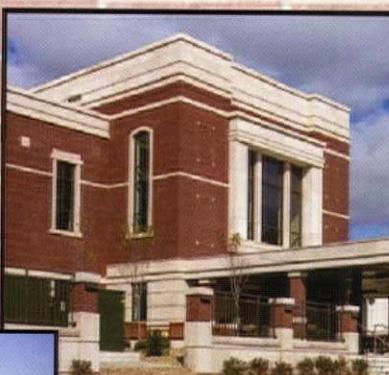
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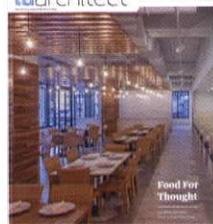
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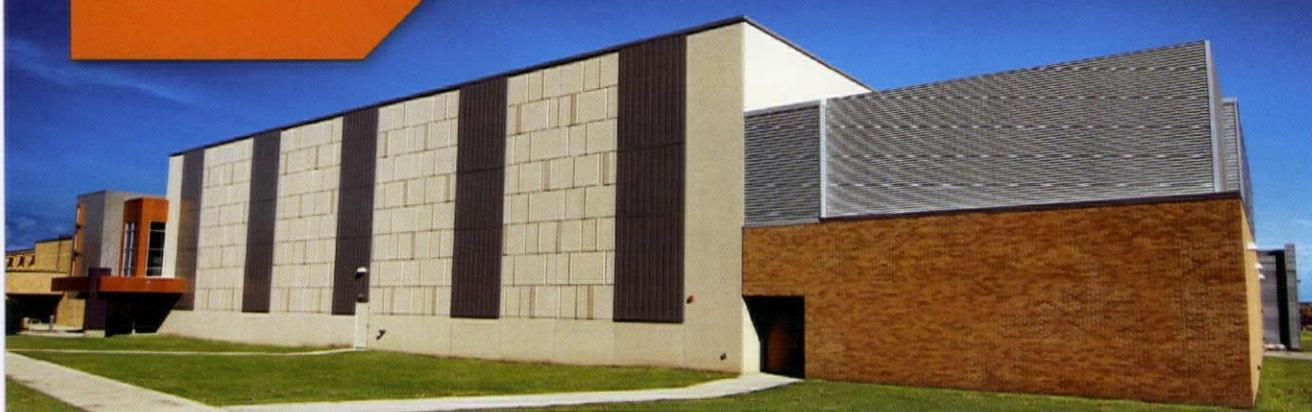
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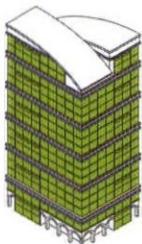


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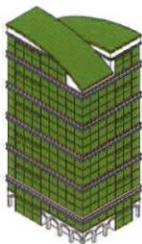
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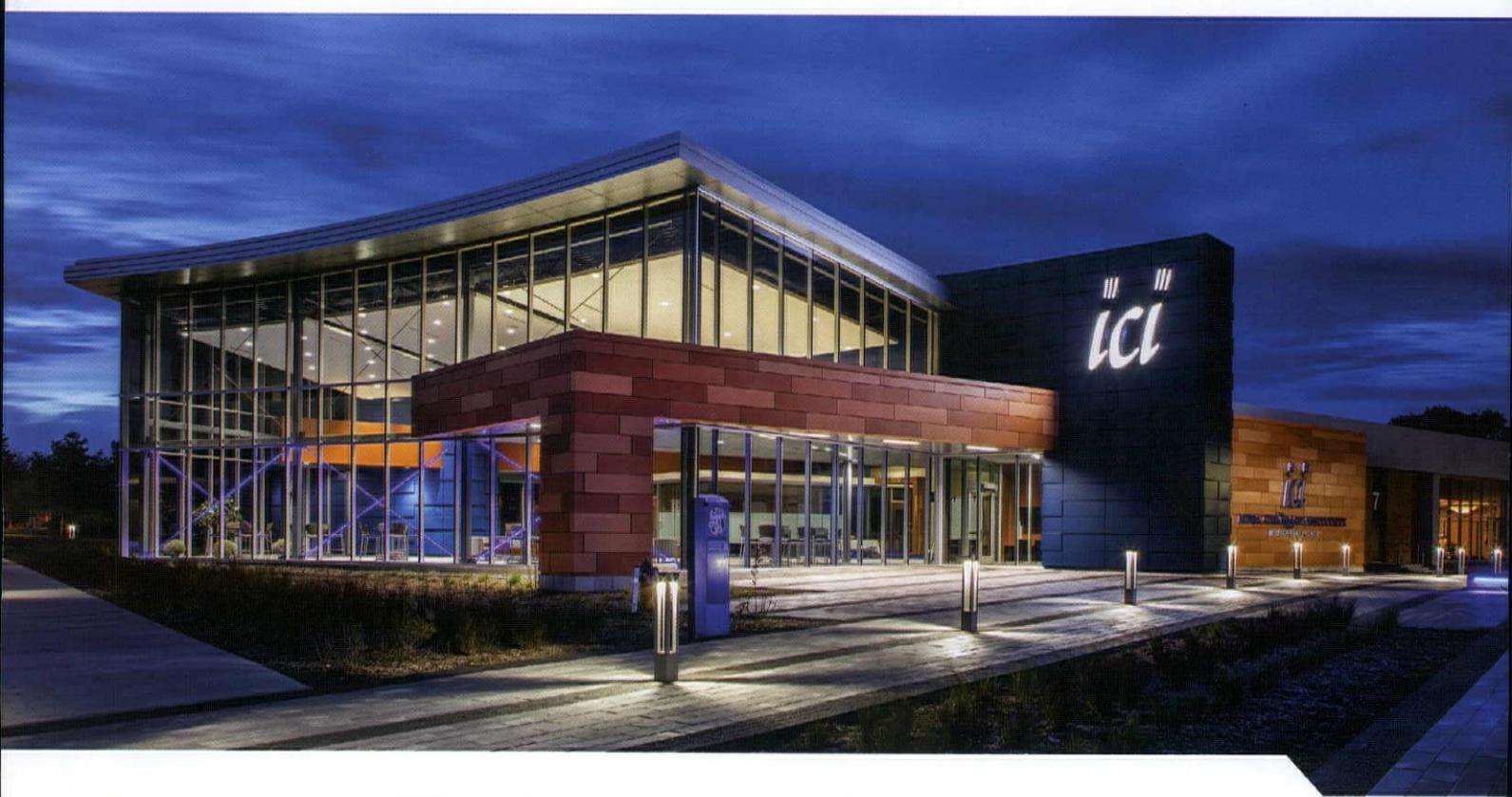
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People  
Products  
Inspiration



## Iowa Culinary Institute

World-class education and experience at the DMACC Ankeny campus

**WORDS:** MADELEINE KING  
**IMAGES:** AJ BROWN IMAGING  
**ARCHITECT:** SHIVE-HATTERY

The renovation of the Iowa Culinary Institute at Des Moines Area Community College began as a memorial for a longtime professor within the program and, after a generous alumni donation, turned into a full-scale remodel and addition to the once-bland building. The institute was in need of a building that would provide space to continue its world-renowned culinary education and fine-dining experience.

Architects at Shive-Hattery were given the challenge to create an environment

that complements the gourmet dining experience of guests while remaining a functional space for the students and teachers. Main renovations occurred in the lobby, entryway, and pre-banquet space, while the 7,500 square feet of added space went mainly toward an indoor common space for hosting large-scale events.

Finished in spring 2016, the building better fits the needs of the institute and its aesthetic is more akin to the world-

class modern work being done within its walls. Small details, such as a hallway lined with custom-made wine crate walls, add beauty to the space while giving a nod to the overall function of the building. Large windows and a metal ceiling make the dining room seem to reach out to the exterior overhang of the building, giving the impression the room itself is just as connected with the surrounding area as the culinary program it houses.



**Left:** The new grand entrance area acts both as a study and meeting area for students and a space to hold receptions and events before leading guests down the wine crate-lined hallway to the dining area. **Right:** With a goal to teach students the art of hospitality through food, making guests feel welcome was a major design goal for the institute's renovation. The large windows and metal ceiling of the grand entrance open the room to the surrounding environment, creating a warm and welcoming atmosphere for guests, students, and faculty.



# The Aesthetics of Food

One woman's journey with food: creating, designing, presenting, and styling

WORDS: SUSAN VANDER HAAR

IMAGES: DEAN TANNER

As a co-founder of Main Dish Media, Sue Hoss provides practical food knowledge and communication for the everyday cook. She creates recipes, produces 30- to 60-second videos, and styles food, an architectural undertaking. Hoss focuses on two types of food styling: editorial and commercial. In editorial food styling, the recipes and photos are simple and welcoming, and allow for homemade results that look like the picture. When it comes to commercial food styling, however, stylists consider the client's needs and aesthetic preferences first, often requiring tedious

attention to detail and creative workarounds. Styling the food requires a knowledge of correct camera angles and an ability to structure the food just so. Main Dish Media may work with 10 cheesecakes of myriad flavors just to get one final shot, or build a hamburger with toothpicks as structural support to show the toppings at the perfect angles in the best light.

Hoss expanded her passion for food in 2015 with the launch of Look, Cook, and Eat, "a digital how-to cooking magazine designed for people with intellectual disabilities to help promote

# collected

**Top left and bottom right:** Sue Hoss prepares for photo shoot  
**Top right:** Plated eggnog cake

an independent lifestyle.” The website is full of easy-to-follow recipes made of few ingredients and complemented by step-by-step video and audio options. Hoss has had a rich history helping people with intellectual disabilities learn to cook. Prior to Look, Cook, and Eat, Hoss helped develop a program with Des Moines Public Schools to teach students to become baristas and bakers for Plymouth Grounds Coffee Shop at Plymouth Congregational Church. After graduation, many of the program’s students have become employed as baristas in our community.

The state – and cooking community – is richer due to her efforts. From all of her accomplishments, the most gratification comes from the kids, watching them grow and learn. “Will I get burned?” they first ask, to which she replies, “yes, you will, and you will be fine.” And they are. As are we, for having Hoss creating, designing, and being a part of our community.



Hoss expanded her passion for food in 2015, with the launch of Look, Cook, and Eat, a digital how-to cooking magazine designed for people with intellectual disabilities to help promote an independent lifestyle.



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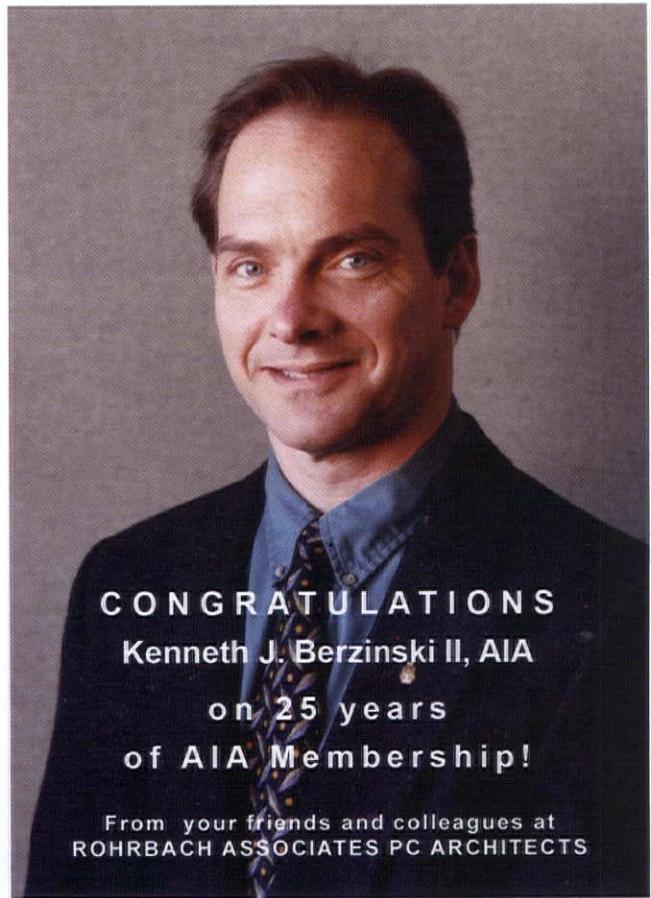
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# Taste of Iowa ARCHITECTURE

The Iowa Architectural Foundation's interactive map encourages architectural exploration by way of culinary experiences

WORDS: CLAUDIA CACKLER

Mix 1 cup design, 2 tablespoons history, and a pinch of cultural entertainment, and voila! You have the recipe for architectural deliciousness. A culinary tour of architecture can be an exciting summer adventure. The Iowa Architectural Foundation's latest outreach initiative pairs architecturally significant buildings and sites across the state with wine, beer, food, and markets in one convenient map. With fewer than 100 sites, the Foundation is inviting new submissions by self-appointed curators of architecture and gastronomy across Iowa.

There are three categories: farmers markets, restaurants, and wineries. Many farmers markets in Iowa are held on the lawns of historical courthouses or old railroad depots. Similarly, many Iowa restaurants are located in buildings of architectural significance, such as a former bank designed by Louis Sullivan or a previous Carnegie library. Think of this map as the intersection of Iowa food highlights and interesting architectural sites.

Click on the interactive map on the initiative's site to view a building and explore. Bistro at Ladora Bank is an unexpected landmark in a town of 283. Chef Jim Vedo loves the creativity of cooking in this Greek Revival gem and surprises guests with an ever-changing array of small shared plates featuring locally grown ingredients.

Or click on Restauration at the Hotel Winneshiek in Decorah. Restored in 2000, the Beaux-Arts building, first opened in 1905, features elegant terrazzo floors, mahogany doors, marble walls, towering limestone pillars, and a grand staircase. Talented chef Tom Skold creates culinary delights that will certainly restore you.

Buildings don't have to be historical to be included on the roadmap. Michael LaValle's Riverwalk Hub, a scenic contemporary spot perched along the west bank of the Des Moines River, is located in an award-winning space designed by Substance Architecture in 2014. A flexible event space, it offers freshly baked pastries, paninis, espresso drinks, wine, and craft beers complemented by a spectacular view of the city.

The list of sites featured on the Taste of Iowa Architecture map is still quite small and is, of course, always changing. We invite you to submit your ideas to add to the list. Take a photograph and send a description of the building, along with the architect, history (if applicable), and the restaurant currently located there. Send entries to director@iowaarchfoundation.org.

*Cooking enthusiast Claudia Cackler is the Executive Director of the Iowa Architectural Foundation and former Executive Director of AIA Iowa. Many thanks to Jason Bird, IAF volunteer extraordinaire, for creating the Taste of Iowa Architecture Roadmap.*



VIEW the Taste of Iowa  
Architecture Roadmap at  
[iowaarchfoundation.org](http://iowaarchfoundation.org)



Clockwise: View from inside Restauration, Bistro at Ladora, Taste of Iowa plate.



# on the boards

Projects  
In Progress



## Seed Savers Exchange Preservation Building



Decorah, IA  
Neumann Monson Architects

Founded in 1975, Seed Savers Exchange makes its home on 890 scenic acres at Heritage Farm in Winneshiek County, Iowa. Functioning as a non-profit organization dedicated to saving and sharing seeds, Heritage Farm provides a variety of facilities crucial to the operations of the organization. The Preservation Building will consolidate

many currently scattered departments into a single building, designed around the seed preservation process. The facility allows for wet and dry seed processing, scientific testing and evaluation, historical data collection, administration, and vaulted seed storage. Visitors and staff will travel along a ramped procession that aligns with the flow of seeds through

the building, culminating at a grand classroom and library space that provides views out to Heritage Farm. Inspired by the layers of a seed, the building envelope is articulated through materials wrapped around the heart of the organization, a collection of more than 20,000 heirloom and open-pollinated vegetable, herb, and plant varieties.

# bnim is building positive

A wide-angle photograph of a modern architectural complex. In the foreground, a large, gently sloping hill covered in tall grass and small yellow flowers. Two people are walking along a paved path on the left side of the hill. Behind the hill, a long, low-profile building with a light-colored facade and a series of vertical metal slats or louvers runs across the background. The sky is clear and blue.

by using the elements of transformation, authenticity, and delight to create powerful integrated work environments.

The Pacific Center Campus in San Diego, CA features gardens and urban plantations where the process of growing, harvesting, and serving food grown on site is on display to build powerful connections between people, food and natural systems. What's more, the landscape architecture is tied to its context, creating understanding of water systems and plant palettes for this climate.



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### Create your list of potential architects

- 1 Visit AIAIowa.org for a listing of AIA Iowa member firms, click on Find An Expert>Firm Members and search by Locations, Services, and/or Work.
- 2 Visit IowaArchitecture.org to view award winning and published architecture across the state, click on Search Projects at the top of the screen.
- 3 Contact owners with similar projects and ask which firms they would recommend.
- 4 Tour similar building types to determine the list of features you would like to see.

For more information contact AIA Iowa at 515.244.7502.



# profile

People of  
Interest

## The Soil Beneath Our Concrete

COLLABORATION CREATES MEANINGFUL SOLUTIONS

WORDS: COLE NORUM

IMAGES: RENDERINGS OF DESIGN RESIDENCY CONCEPTS

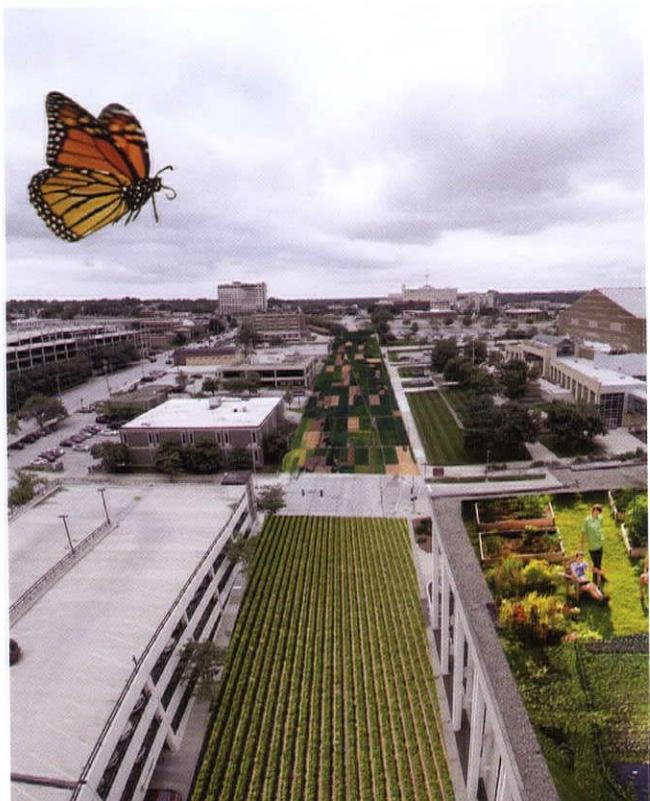
Hans Klein-Hewett is quick to note one of RDG Planning and Design's newest taglines: "Create meaning together." RDG is, at its roots, guided by collaboration, founded on the idea that multiple disciplines coming together allows for unique approaches to design. These approaches, as Klein-Hewett, a landscape architect at the firm, adds, "create better solutions and better end products in the design field and even out of the design field."

The group's Design Residency is a natural extension of this philosophy. Since its inception in 2011, the Residency has guided collaboration by students around the country. Over the course of four days in Des Moines, participants are presented a theme

from which they develop a proposal that they then share at the end of the residency. Pat Boddy, stewardship director at RDG, underscores the Residency's potential, which she says broadens "the definition of who is a designer and how collaborators across disciplines can manifest meaningful solutions to social challenges."

The 2015 Residency's theme of Urban Alchemy centered on Des Moines in the context of its rapid growth. The students, with backgrounds including engineering, landscape architecture, and creative writing, identified Fifth Street as a corridor that traversed elements of the city on both sides of Interstate 235. Hospital





projects north of it, widespread residential development to the south. From this, the group recognized a common denominator, a sort of potential unifier: food.

"The Farms on Fifth idea evolved rather organically," says Alicia Andry, a participant in the Residency. It makes sense. On every summer Saturday is the award-winning Des Moines Farmers Market, just off of Fifth Street in the Court District. The World Food Prize Hall of Laureates sits just blocks away on the Des Moines River. Kate Rutledge, Assoc. AIA, architectural intern at RDG, adds that the 2015 Residency's decision to focus on food is indicative of a larger facet of design in growing communities. "A lot of it is related to public health, and how to make things better in different planning aspects," Rutledge says.

First, the group determined walkability as an integral component of urban lifestyle. Then, it recognized the skywalk system as a current challenge and potential solution. "Our skywalks," Rutledge says, "are great for the winter but terrible for pedestrian traffic." The group considered existing skywalk businesses that rely on foot traffic for lunch, then proposed introducing urban farming along Fifth Street.

Greenspaces plotted throughout the corridor aimed to draw summer traffic out of the skywalk system and onto street level. A more walkable passage serves to unite commercial and residential. "We decided to tie the idea of urban farming into the skywalks to bring cohesion to the overall design," Andry says, "and to entice pedestrians to consider the skywalks and streets as one area instead of separate spaces."

It is as much about a focus on food as what food represents. It is the sought-after. The utilized. The end result of a process days, months, even years in the making. It is what is identified but not its entire identity. "We all had different perspectives and skills to bring to the table," says Andry. "The final design was stronger as a result." A confluence of resources, from which emerge ideas and, hopefully, more than benefit the public. Goods, for the greater good.

THE NEW FACE OF

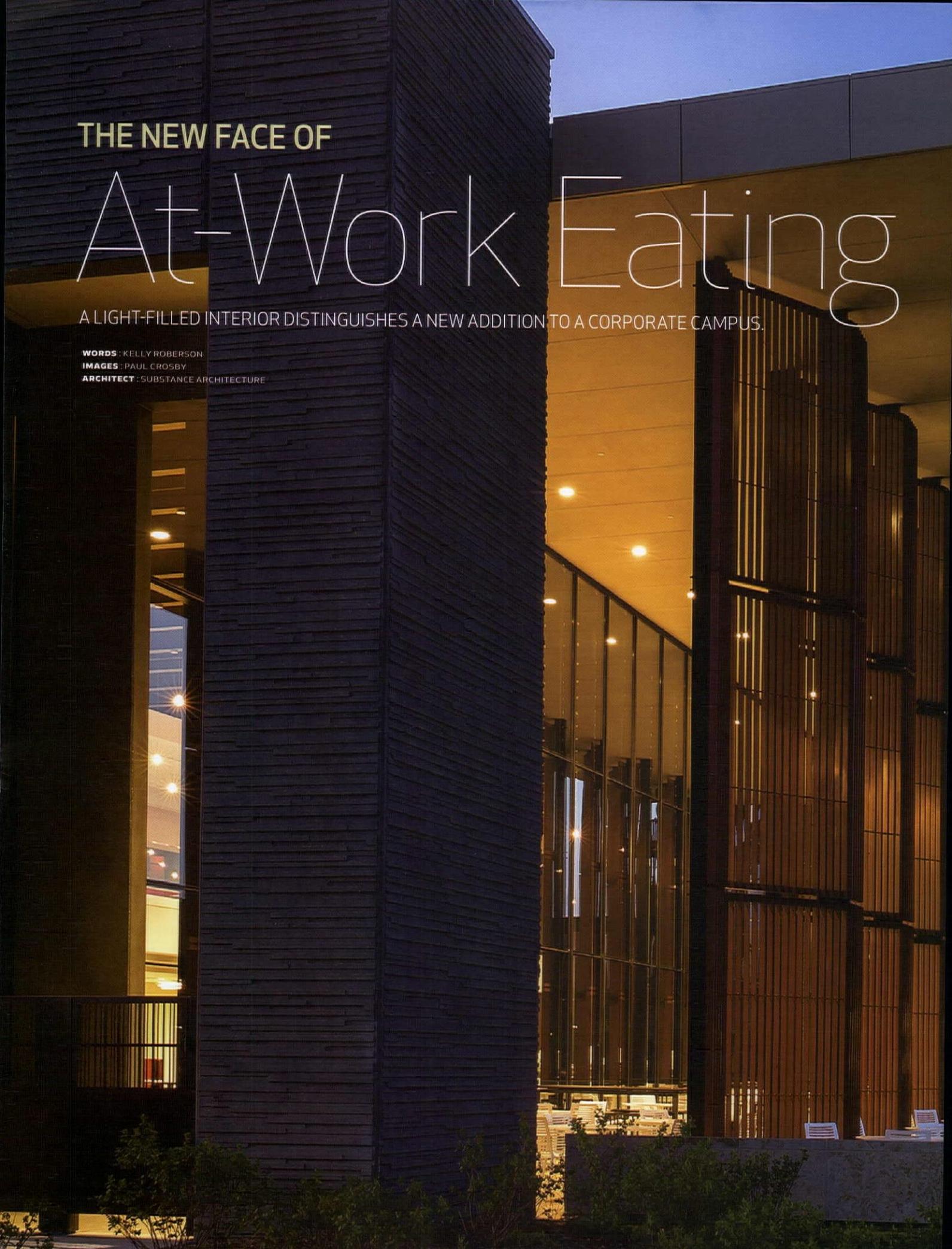
# At-Work Eating

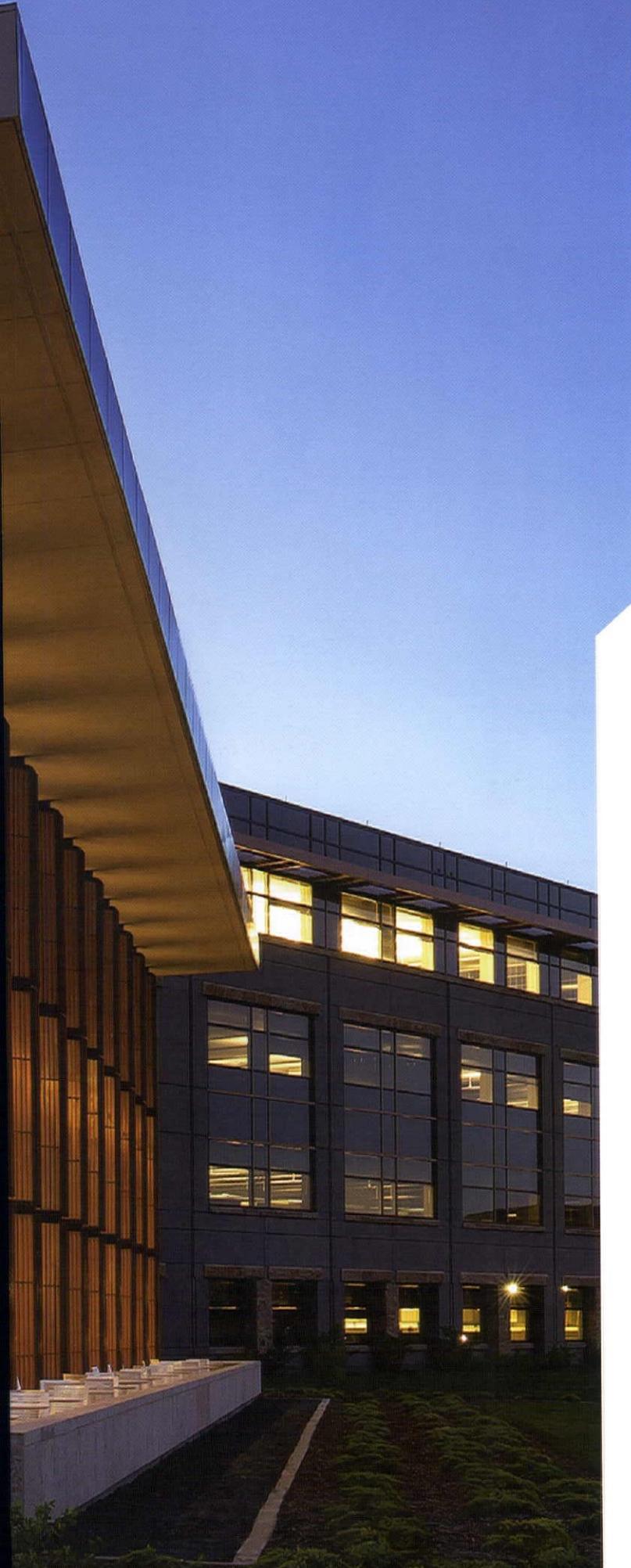
A LIGHT-FILLED INTERIOR DISTINGUISHES A NEW ADDITION TO A CORPORATE CAMPUS.

**WORDS:** KELLY ROBESON

**IMAGES:** PAUL CROSBY

**ARCHITECT:** SUBSTANCE ARCHITECTURE





At dusk, light filters from inside the cafeteria space into the exterior dining area and through the screens. The architects purposely oriented the view toward the park-like interior of the corporate campus.

We eat standing up and sitting down. We eat outside and inside. We eat in our cars and at our dining room tables. And anyone with a job? Well, it's likely they eat at least one, if not two, meals of the day at work.

Like so much else about daily life, lunch (or breakfast) at work has become a fraught topic. For starters, many people – more than 80 percent – aren't even taking a real lunch break. When people do knock off for lunch, it's often not true time away from the confines of the office – instead, it's a quick desk-bound meal.

For medium- to large-sized companies, how and where and what their employees eat has long been a touchpoint for the company's culture. Give employees access to good food, research suggests, and those worker bees are more productive and less stressed, which in turn saves time and boosts morale. There are plenty of notable corporate examples – Google and Apple among them – for which a refined approach to workplace dining on a corporate campus elevates the hum-drum employee lunch.

The positives associated with said lunch breaks were the focus of the corporate campus expansion in West Des Moines. The project, designed by Substance Architecture of Des Moines, included three pieces: an office building, a parking structure, and a cafeteria/training facility, all of which would help to consolidate employees from leased space and into company-owned property.

The site presented several challenges for Substance. For starters, the firm wasn't the original architect of the campus but had to make sure the new buildings fit within the confines of the area. "The campus is ringed with parking, and inside that is this pastoral landscape that culminates in a pond," says Todd Garner, AIA, principal with the firm.

The three buildings were a part of an overall design puzzle. The office building and parking garage were able to fit more discretely into the campus, but the cafeteria became a focal point.



---

For the client, that new building ... became a so-called civic addition to the campus: a space that was intended for use by not only every person working there but also by guests as well.

**Above:** The convivial, two-story space offers a contrast in space to many of the employees' small work areas.

For the client, that new building – cafeteria, training rooms, and event spaces – became a so-called civic addition to the campus: a space intended for use by not only every person working there but also by guests as well. In particular, the cafeteria needed to offer space that was decidedly different from many of the employees' work environments – often small, windowless cubes – in both scale and openness.

Substance relied on a rectangular building form, which helped them achieve a couple of key goals. The long, easterly wall gave the architects a large horizontal and vertical expanse on one side that they could use as a giant window into the cafeteria. That allowed the cafeteria to morph into a two-story-height open space oriented to the pond; just outside along the length of the building is a fair-weather dining area, bounded by a low-slung wall from the grassy area just beyond.

As employees move from their individual workspaces (closed) to that shared space (open), they're experiencing a necessary and welcome push-pull in

the built environment. "It's all about compress and release: Employees dwell in compression and go into this space for release," says Brad Hartman, AIA, former associate at Substance. "The biggest argument for the big window and porch is that it connects to the campus by bringing it inside."

Balance occurs not just for the employees in how they use the space, but in the building itself. While the east façade opens itself up to the view, the west façade offered a spot for the architects to cleverly "hide" the mechanical systems. Those face toward the parking structure and on the back side of the training rooms, which themselves are arranged over the food service-kitchen area. Two precast concrete circulation bars on the north and south provide access from the short sides, a nod to potential future expansions of the campus. "The building envelope is formed with these three sides that have no windows; they're solid and highly insulated," says Jessica Terrill, AIA, architect with Substance.

On the exterior façade, Substance took its cues from the client, who requires that the materiality of any new buildings tie back to the existing campus. "They used natural materials, including limestone and copper," says Terrill. "Once we had the forms and the materiality to fit in, they gave us leeway to push the boundary on the interior."

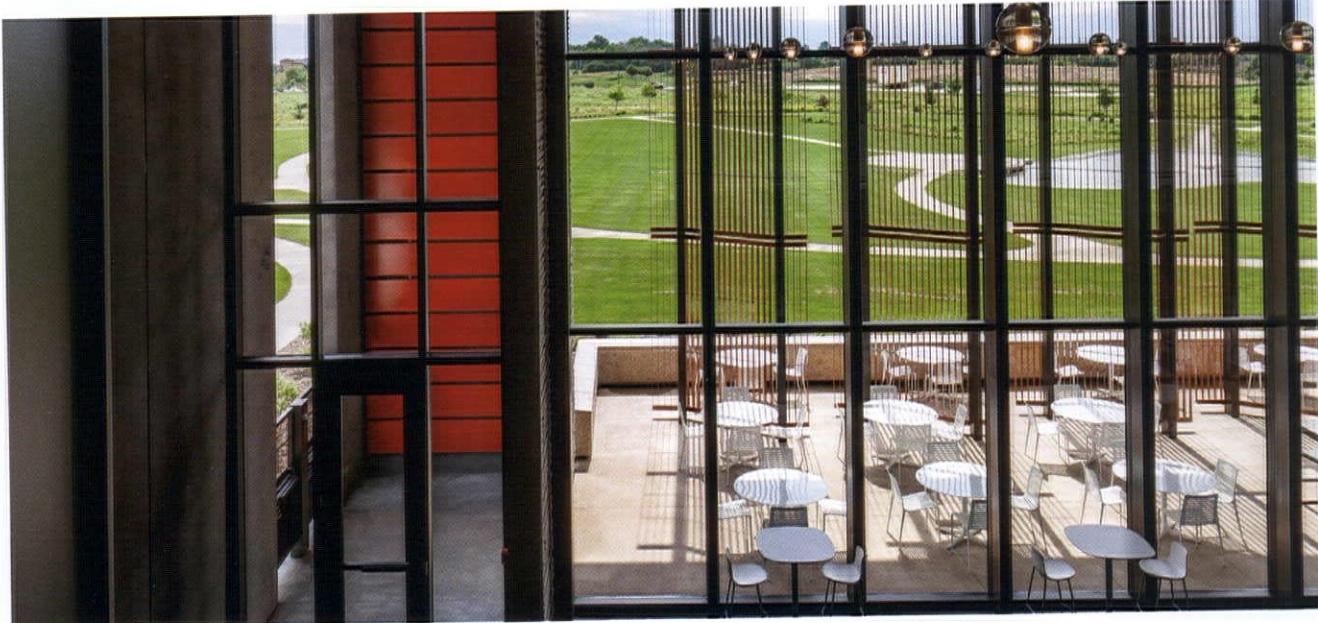
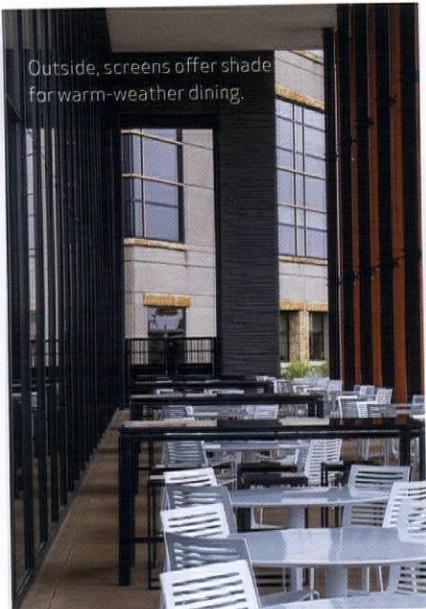
The window wall remains the focus, of course, especially in design choices made by Substance that play with texture and transparency. Shielding the glass is a clever and beautiful screen, made up of a

series of undulating louvers in a copper-colored steel. The screen serves multiple purposes: Its materiality ties to the site and provides shade for diners both outside and inside. But the louvers also direct the view, not toward the service areas to the south but in the opposite direction, toward the park-like areas of the campus.

Inside the 50,000-square-foot building are seats for 300 and five different "food court" stations, designed to serve about 1,800 people each day. On the second floor, a balcony outside the training rooms overlooks the main seating hall, and

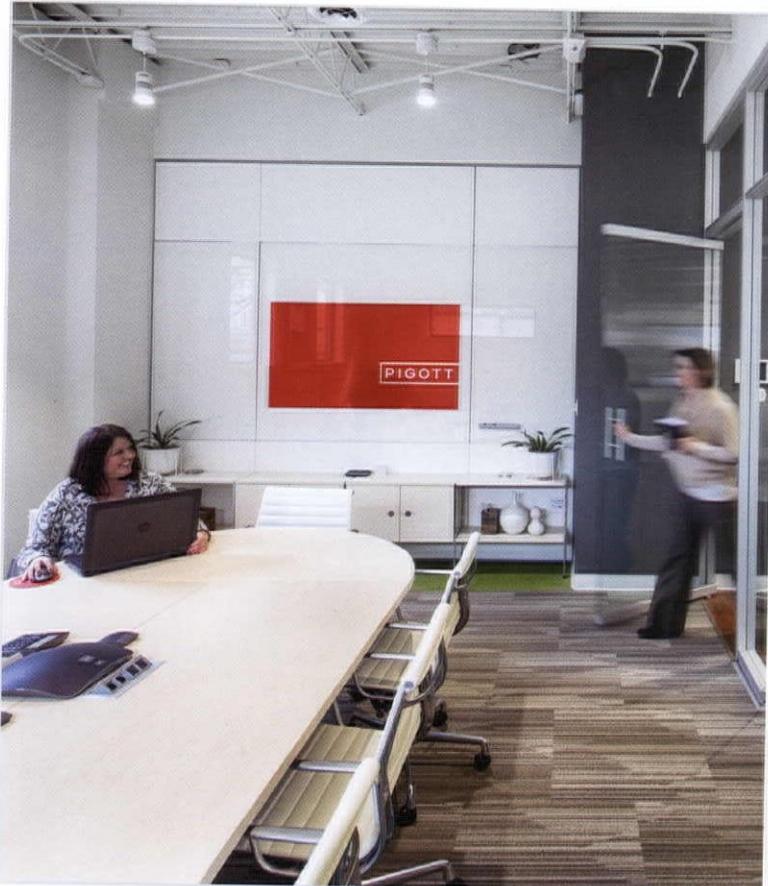
other nooks supply welcome views for breakout spaces. Meanwhile, the cafeteria space, says Hartman, has become a town hall of sorts: People can sit and stand on the balconies to watch programs below, for example.

Sharing food. Sharing time with people. This is what spaces like this corporate cafeteria seek to revitalize and reinvent, and in the process toss the sad desk lunch into an opportunity for connection and relief, if only from the walls of a cube. The fact that it improves the workday? That's all the better.



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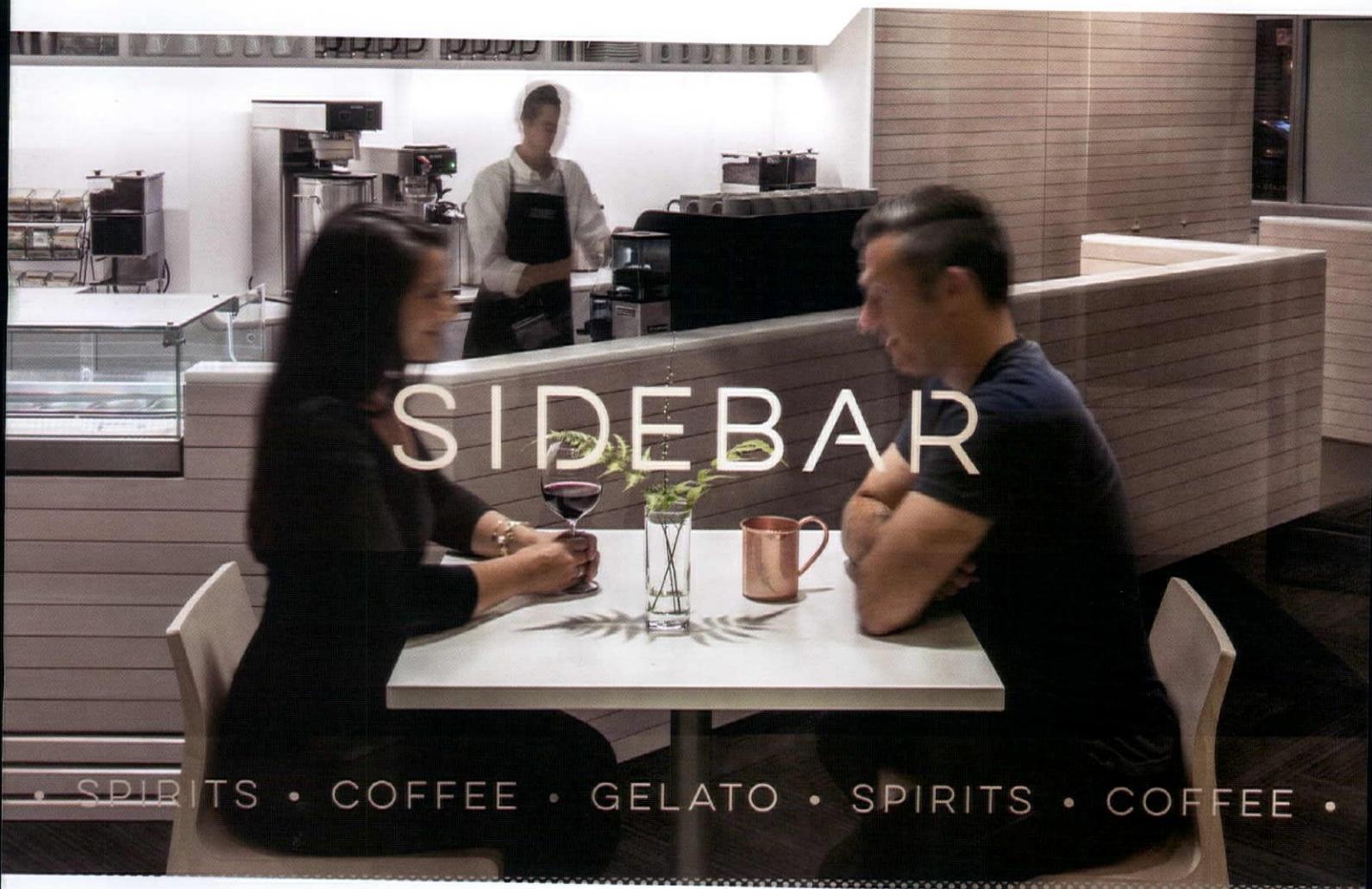
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# THE STORY OF SIDEBAR



Des Moines'  
multi-purpose  
restaurant design.

As designed by Substance Architecture, depending on when you dropped by, Sidebar could be a coffeehouse. Or a gelato shop. Or a bar serving wine and small plates. It converts from one to another within minutes, and it does so while maintaining a minimalist, but cozy, atmosphere. Unfortunately, Sidebar was recently closed, but people are hopeful it might reopen as its original purpose.

Nestled on the ground floor of downtown Des Moines' Capital Square building, the 1,400-square-foot restaurant's public faces border the highly trafficked sidewalk of Walnut Street and the

**WORDS:** JAMIE SWENSON  
**IMAGES:** BEN EASTER  
**ARCHITECT:** SUBSTANCE ARCHITECTURE

**Left:** Sidebar's dynamic design makes for a multi-use space that transforms easily — and elegantly. **Top right:** A backdrop of warmly lit Douglas fir highlights the art of food, from a finely pulled shot of espresso to a colorful array of gelato. **Bottom right:** Sidebar's angular light fixtures and workspace connect the shop to both the 45-degree atrium of the Capital Square building and to Walnut Street.

building's recently renovated eight-story interior atrium. It may get its name from being a co-tenant with the Des Moines Register, but Sidebar is more than an afterthought.

Its story began when developers and owners Pamela Bass-Bookey and Harry Bookey tasked Substance Architecture with bringing a vision to life: They wanted a flexible space that could accommodate a variety of patrons at different times of the day. It had to reflect the feel of the Capital Square building: light, airy, bringing the outside inside. And it also had to adapt to the 45-degree-angled atrium, a feature in vogue when the SOM-designed building was constructed in 1983.

"Everything else in the neighborhood is historical, and this is a building that's decidedly modern. We wanted to capture the idea that modern can also be warm and inviting," says former Substance Architecture associate Brad Hartman, AIA, who helped transform the space into something that excels at, well, transforming.

"The idea is that you have this really simple stage — where people make coffee, where the big gelato display case is," says Hartman. Tongue-and-groove planks of warmly lit Douglas fir wrap the compact kitchen, storage, and bathroom, making the service area the clear focus. "When you look in through the windows, the white Douglas fir is a great backdrop. People stand out," Hartman adds.

The 16-foot planks of illuminated wood transition continuously over doors and cabinetry, adding to the space's clean aesthetic. When it's time for the restaurant to transform from a gelato shop to a bar for a private event, Hartman explains, it's fast and easy: "Everything gets tucked into cabinets, other hidden cabinets open up, and boom. You have a bar that's down at the other end, and the front area is available for any catering you might do."

The bar is one of Bass-Bookey's favorite features. "I love the way the bar was designed — how the wall behind it opens, but during the day it's closed and you just think it's a pretty wood wall," she says.

In addition to being designed to highlight the art of crafting a cappuccino, the clean backdrop and counter are angled to bring balance to Sidebar's non-rectilinear space. "The built chunk of Douglas fir is re-oriented so that it's really about being parallel with not only the atrium, but then wrapping around. It tries to resolve the 45 degrees to connect to both the streetscape and to the atrium," says Hartman.

Hanging linear light fixtures also respect the atrium's 45-degree angle and bring warmth to the Douglas fir, and spotlights create pools of light for customers enjoying pastries or Italian gelato in the seating area.

"Brad calls it the glow factor," says Bass-Bookey. "He loves things to glow, and they do."

She adds that it's not just the glow that makes her happy. "Sometimes things are designed beautifully and don't function right. This is not only a beautiful design, it's highly functional."

Here's to Sidebar functioning again soon!



# RURAL RESPITE

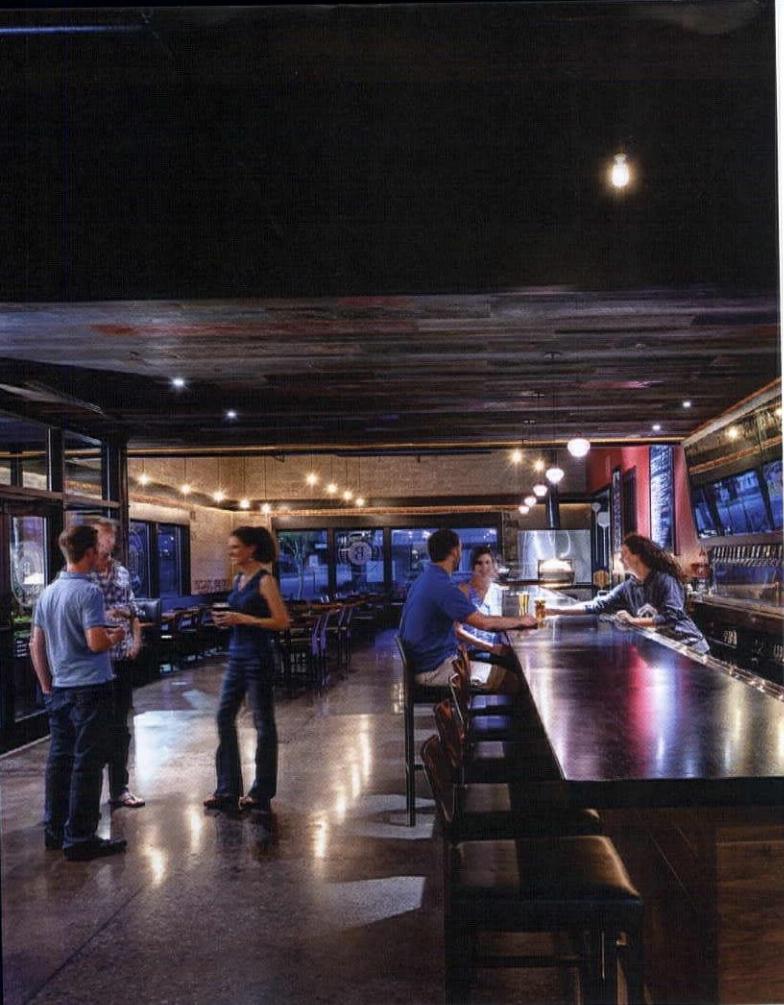
## KALONA BREWS UP GOOD FOOD AND DRINK IN SMALL-TOWN IOWA

WORDS: HANNAH GILMAN

IMAGES: CAMERON CAMPBELL, AIA, INTEGRATED STUDIO

ARCHITECT: NEUMANN MONSON ARCHITECTS





Located just south of Iowa City, Kalona is known for many things – its Amish and Mennonite community, quilting, and, now, Kalona Brewing.

The Kalona Chamber calls its tiny town of 2,500 Iowans a “perfect mixture of simpler days and modern conveniences.” When the owners of the then yet-to-be-built Kalona Brewing came to Neumann Monson Architects, their ask was for something that reflected just that: a unique space that would attract beer lovers from across the state – and country – while fitting within the rural culture of Kalona.

It started with the space, a 7,000-square-foot former farm implement store that had historical roots in the community. But the former life of the building didn’t play into the design so much conceptually as much as it did spatially, says Nick Lindsley, AIA, architect with Neumann Monson. “The organization of the floor plan is what makes the space work,” he says.

The wall between what was once a maintenance garage and sales floor now separates the brewhouse from the restaurant, helping them run both operations seamlessly, says Lindsley. But the skeleton of the space lent so much more than just a separation between front-of-house and back-of-house dealings.

Take the high-volume bays, for instance. They worked well for the brewhouse, which requires high ceilings for the brewing equipment. Or the existing symmetry of the building, says Lindsley, which lent itself to an entry that centered on a grand bar to highlight the brewery’s product: beer.

The bar, constructed from locally sourced steel, sits beneath a canopy made from barn boards salvaged from the previous owner of the building – a barn-board canopy that literally leads locals and visitors alike off the streets and into the pub. “It helps give a nod to the rural culture of the place, and helps create a sense of entry from the street toward the bar,” says Lindsley.

On the east side of the bar, while seated on perfectly worn leather sofas around an eco-fuel fireplace, patrons sip craft brews – such as the Kalona Classic light lager – as they watch it being brewed in colossal copper brew tanks just behind the tempered glass. Large-scale historical photos of the town line the walls.

On the west side of the bar, near the open kitchen, patrons sit at Kalona-made walnut tables as they nosh on locally sourced meats, cheese from the recently opened Kalona Creamery, and produce from surrounding farms, giving diners the opportunity not to just drink locally in a rural-inspired brewery, but eat locally, too.

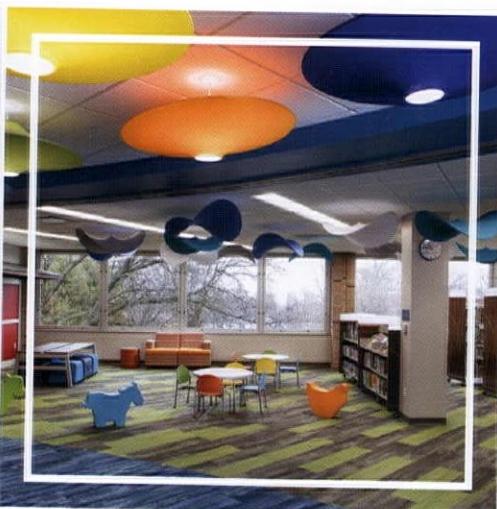
“Kalona Brewing has become one of the premier food and drink venues in Kalona,” says Lindsley. “Walk in any time on a Saturday, and the place will be full. We were able to be part of a great project, and have enjoyed watching our client build the brewery into a very successful business.”

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**Left:** Patrons enjoy beer at locally made walnut tables, which bring warmth to the industrial space. **Bottom right:** Nearly every seat at Kalona Brewing has a view of the action, thanks to tempered glass windows that showcase the brew tanks.

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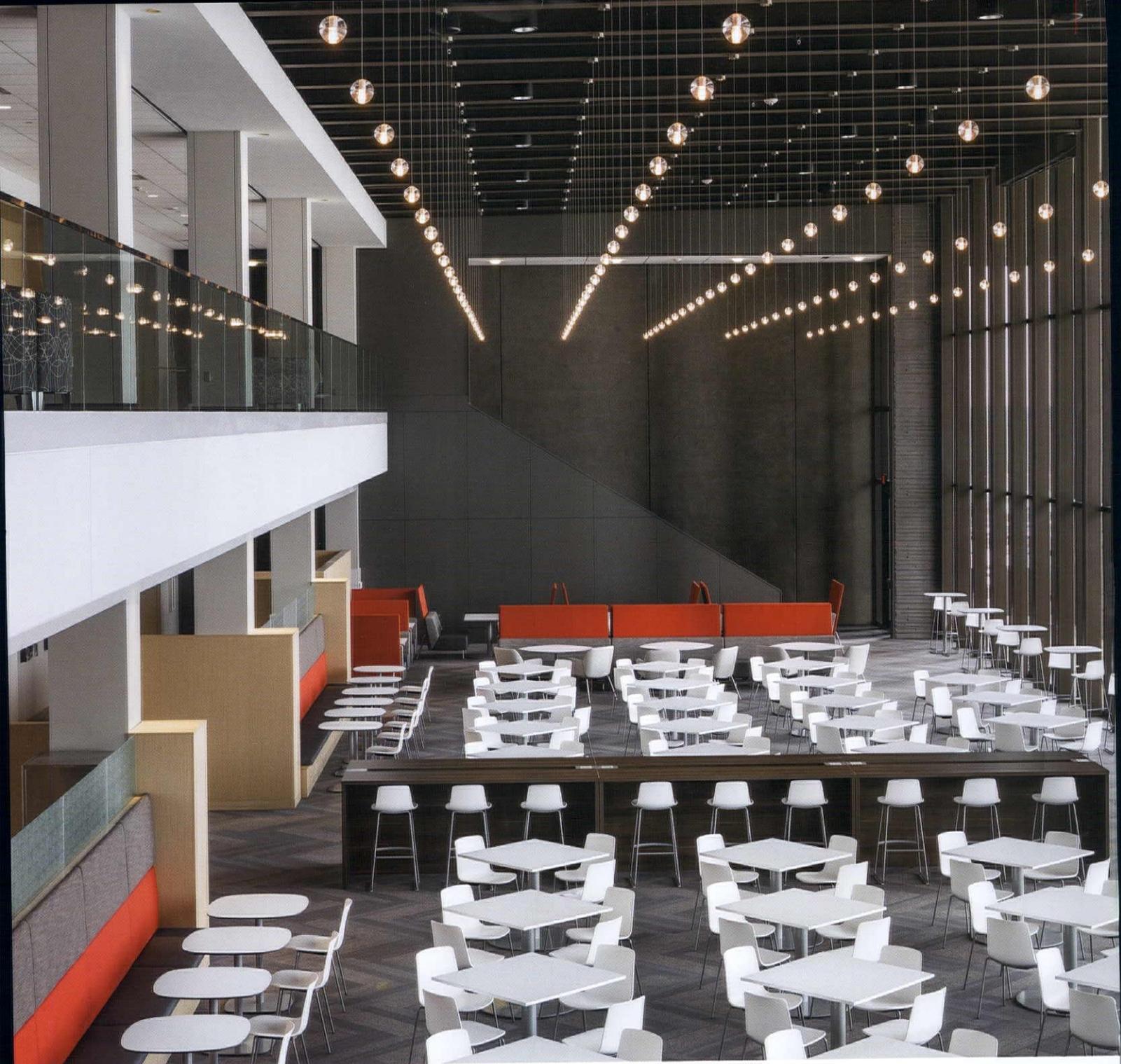
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# GOLDFINCH:

## Elevating the Farm-to-Table Experience

Seamlessly bringing in the outdoors with a light color palette and modern materials.

**WORDS:** LACY BRUNNETTE

**IMAGES:** BEN EASTER

**ARCHITECT:** SUBSTANCE ARCHITECTURE

It's no accident that Goldfinch anchors a half block of the Downtown Des Moines Farmers Market, and is designed to seamlessly blend with the street. From the beginning, co-owners Pamela Bass-Bookey and Harry Bookey understood the importance of a design that highlighted the farm-to-table approach and Khanh Hamilton's recipes. Hamilton and her husband, Neil, are Goldfinch's business partners and reside at Sunstead Farms in Waukee, which provides a bounty of fresh herbs and produce for the restaurant. Goldfinch's concept is built upon working directly with Sunstead Farms' growing schedule

and several other area producers, putting forth a sustainable and locally sourced menu and cocktail program.

"I was blessed with a client who genuinely understands smart design matters, giving me an opportunity to interpret farm-to-table restaurant in a modern way," says Brad Hartman, AIA, former associate at Substance Architecture.

Hartman previously worked with the Bookeys on Dos Rios, the Mexican restaurant that formerly occupied the space. The restaurant was "introverted" and separated from much of the Court Avenue entertainment district. With the fall 2016 reopening

The 8,000-square-foot restaurant is masterfully designed around the feelings of warmth and coziness in an intimate setting, giving tables plenty of space between each other. Geometric and wood plank-style flooring tiles are arranged to subtly give the impression of an area rug in the center of the main dining area.

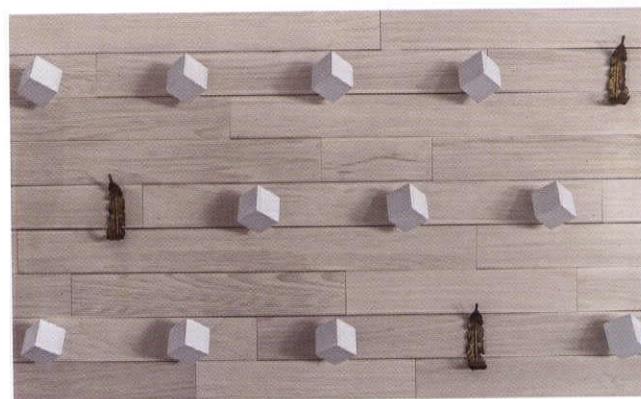
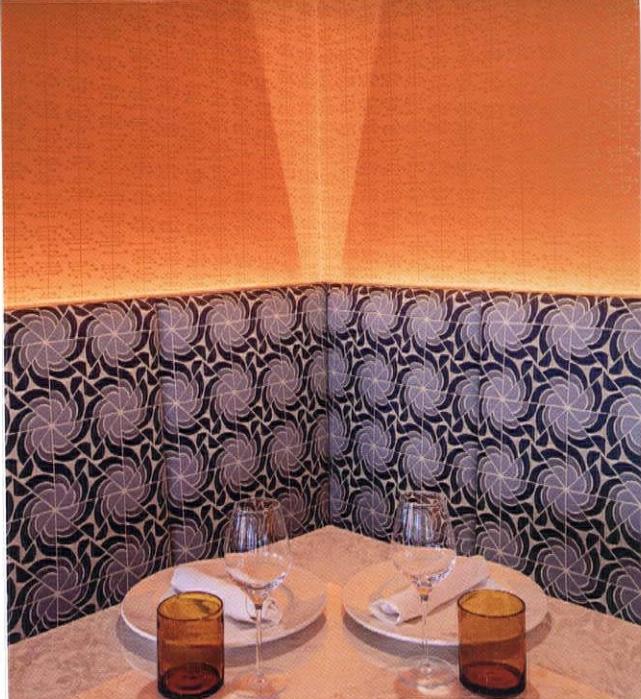
as Goldfinch, Hartman seized the opportunity to aesthetically go a different direction, opening up the space and complementing the burgeoning Court Avenue neighborhood. "We knew we wanted a light airy space that made people feel like they were outdoors no matter the season," says Bass-Bookey.

Goldfinch's light, neutral palette ushers forth an experience and an ambiance that puts the focus on the food and the mood, rather than a specific theme, with white-washed walls on the exterior and amber washes and lighting on the interior of the restaurant. With no literal references to Iowa's state bird within the restaurant, the challenge was two-fold: impart an airy, breezy feel using cream and off-white colors and carefully curated fabrics and textures to complement the aesthetic, while keeping in mind that minimal, modern look-and-feel can often be intimidating to diners. Hartman says the goal was to make minimalism more approachable and to "create a feeling, not necessarily a brand, where the design contributes to an overall experience."

The 8,000-square-foot restaurant is masterfully designed around the feelings of warmth and coziness in an intimate setting, giving tables plenty of space between each other. Geometric and wood plank-style flooring tiles are arranged to subtly give the impression of an area rug in the center of the main dining area. Goldfinch typically seats 75 to 80 guests, but can generously accommodate up to 200 inside (not including the 100-person capacity on the outside patio). "One of my favorite elements in the restaurant, besides the bar, are the fabulous sliding doors that create the east wall, making the restaurant appear more cozy when not full and at the same time closing off the space to create Khanh's Corner, a lovely 30-person event space," says Bass-Bookey.

Two of the primary focal points of Goldfinch are the open kitchen and the well-appointed bar. "If you're going to do farm-to-table, you have to have an open kitchen," says Hartman.

An open kitchen can be a challenge for many restaurant concepts, but with a mature, cohesive brand like Goldfinch, it is expected to elevate the dining experience and demonstrate culinary innovation and execution with fresh ingredients. The white walls and stainless-steel counter that frames the kitchen beautifully accent the culinary line preparing Hamilton's recipes with garden-fresh aplomb.



**Left:** Goldfinch's open concept main dining space is defined by an airy aesthetic and intimate seating arrangement. **Top:** A corner booth setting is set apart with vibrant orange wallpaper and cool blue textiles. **Middle:** An accent wall contains a subtle nod to the Goldfinch with golden feather pieces. **Bottom:** The pristine bar is the perfect setting for cocktails that are garnished with greenery and fresh produce.



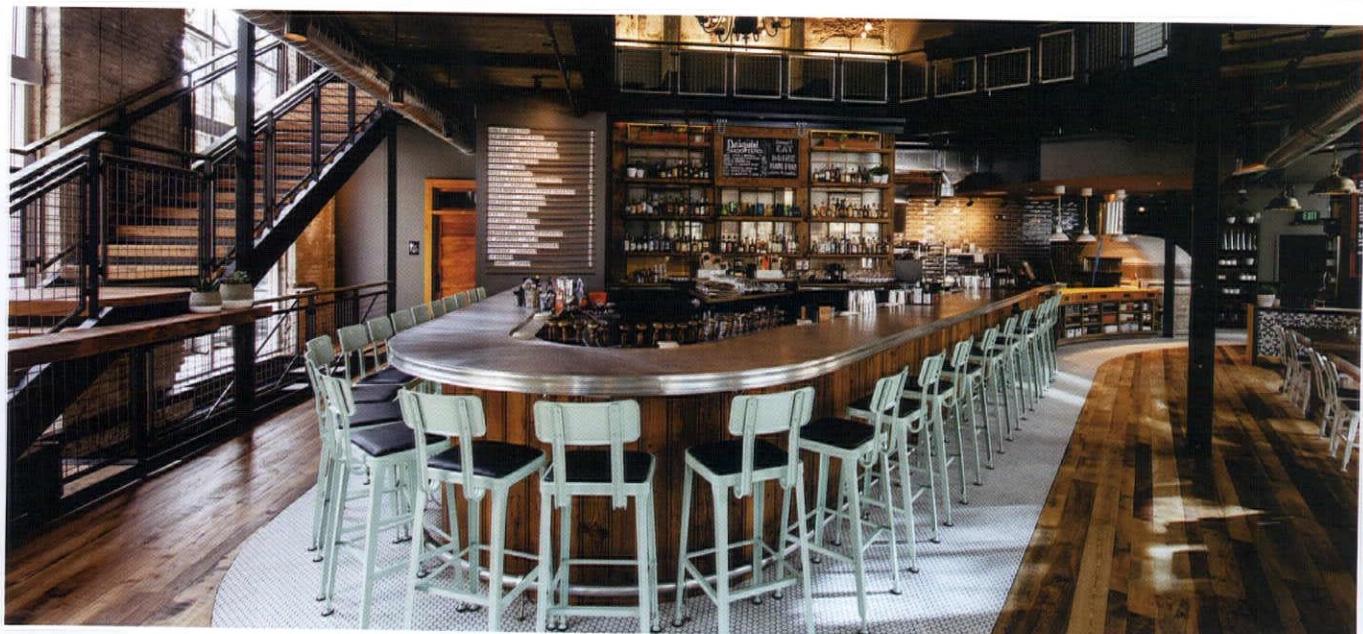
# A SLICE OF HISTORY FROM OPN ARCHITECTS

A PIZZA JOINT IN AN HISTORICAL  
BUILDING REINVIGORATES A CORNER  
OF MADISON, WISCONSIN

**WORDS:** LIZ LIDGETT  
**IMAGES:** MIKE REBOLZ  
**ARCHITECT:** OPN ARCHITECTS

Lucille, a 1900s-era bank turned office in Madison, Wisconsin, was given new life as a pizzeria and night club by OPN Architects. Celebrating the building's history and its future as a restaurant gave the architects an opportunity to draw on the parallels between architecture and the culinary arts. People are seeing more value in knowing their food is local and understanding the role the farmer plays in society. The same can be true in architecture. "I would say that restaurants have a unique opportunity to accomplish similar goals," says Brett Rottinghaus, project designer with OPN Architects. "We tried to understand every material that was placed into Lucille. From industrial buildings in northern Wisconsin to demolished schools, we took from all over to celebrate this building."

The light-filled, 8,000-square-foot space has 20-foot-tall windows that fold fully open to the sidewalk, connecting the restaurant to the historical gateway between Madison's King Street neighborhood and the Capitol square. Additional slit windows, original to the architecture, were uncovered and retained to contrast the expansive openings. The large and open first floor encourages interaction and



communal seating, while a large bar draws patrons in to show off an exhibition-style kitchen with the creation of wood-fired pizza on full display.

The lower level has transformed a storage space that was once a vault for Capital City Bank into a late-night lounge with a banquette bench that wraps around three sides of the vault.

The approach of a “boundary-less” office, as the firm refers to it, ensured the project’s successful completion. The project team worked across state lines, with the majority of the team producing the project out of the Cedar Rapids office and boots on the ground in Madison.

Inspired by the owners’ collective vision for a restaurant that married Madison’s relaxed northern vibe with the whimsy of rock and roll, the design team played on the industrial space and layered it with rich, soft materials. These reclaimed items, such as chandeliers and vintage signage, have stories to tell that can’t be reproduced with new manufactured materials, much like the building itself.

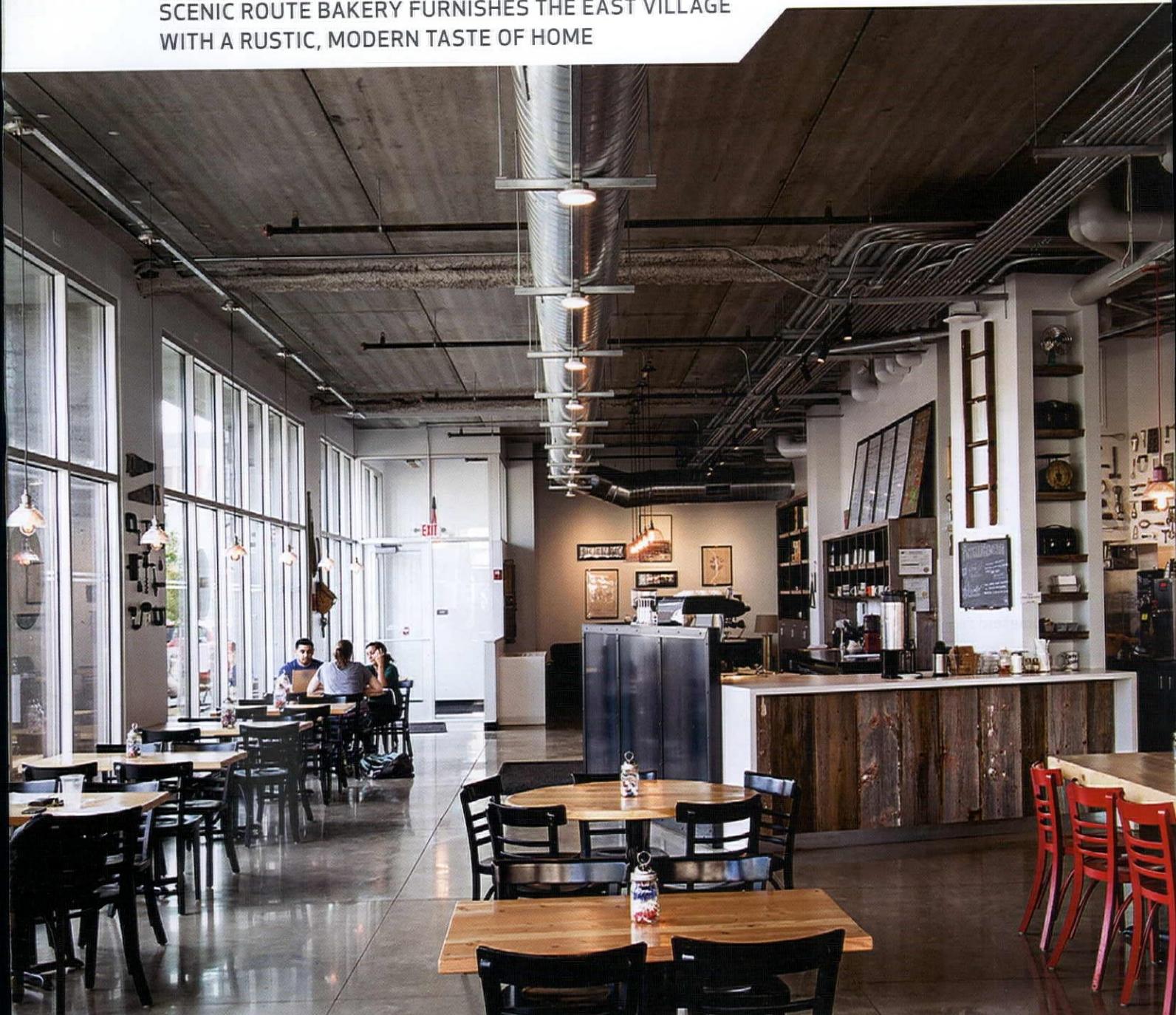
“We often joked through the demolition phase that this project was more of an archeological dig than a demolition,” says Rottinghaus. “Every time a new layer would be pulled back, we would have something new to inspect. When we would find these items, we would dive into the history of the building to fully understand.” One of these finds was a large mural at the top of the wooden stairs on the second level. The mural is older than the building itself, as it was a sign painted on the adjacent Arcade building welcoming the new bank more than a century ago. “This was fun because the owners enjoyed this process as much as the design team did,” he adds. “It resulted in a project that everyone involved took a lot of pride in.”

The adaptive reuse and restoration of this iconic building into an open, transparent, welcoming, and energetic restaurant has revitalized a significant corner at Madison’s city center. Lucille shows how both architecture and the culinary arts are the product of good design and quality materials working together to create something greater than the sum of their parts.

# DOWNTOWN DES MOINES' **SCENIC ROUTE**

**WORDS:** LIZ BROWN **IMAGES:** JEFF WAGNER, AIA **ARCHITECT:** STUDIO MELEE

SCENIC ROUTE BAKERY FURNISHES THE EAST VILLAGE  
WITH A RUSTIC, MODERN TASTE OF HOME



Walking into Scenic Route Bakery is like stepping into a friend's kitchen: a friend who is an expert at making lattes and chocolate croissants. The place hums with quiet conversations and bubbles with staccato laughter – that waltz of talking and listening – accented by crescendos of light slanting across the golden wooden tables and the polished concrete floors.

The bakery, like a friend, can first be described by appearance. Two walls are nearly entirely windows and the others are white, adorned with vintage rustic decor, everything from muffin tins to whisks to a chicken (ornament?) collection, all pieced together like a game of Tetris.

What is not immediately visible is the planning and intentionality behind this atmosphere; it is the creation of Katy Nelson, owner, and Studio MELEE architect Jamie Malloy, AIA. While describing the process, three times Nelson said, "Jamie listened," and it became evident as she spoke that Nelson is a listener, too, putting herself in the shoes of potential customers.

"My biggest concern was the flow: over the case through the line, over to the coffee side," Nelson says. The secondary question, then, was where should the door and the vestibule be? The location of the East Village and the foot traffic of customers was taken into consideration, and a north-facing door was decided upon. Malloy expounds: "Being on a prominent pedestrian corner in the East Village required us to really consider the pedestrian experience while walking past the building. Once inside, the organization and flow of the customer was the driving force in the layout, shape, and placement of the elements such as the display, the point of sale, and the barista station, as well as the various other built-ins throughout the space. For example, the bend between the point of sale and the barista encourages the flow around to the pick-up counter and allows the narrower queuing space to open up into the wider seating area."

Because the menu was already written into the business plan, specialized display areas were able to be created precisely for food and preparation methods. The kitchen has custom tables and storage to fit supplies and equipment. Likewise, the barista case and pastry case were custom made by Black Steel Manufacturing, a company in Van Meter.

"Jamie always teases that I call it 'rustic modern,'" Nelson says, referring to the clean lines of the space and the vintage decor – but it's accurate. From book titles like *The Scarlet Letter* and *Little House on the Prairie*, to the eclectic assortment of mugs for drip coffee, Scenic Route Bakery reflects the neighborhood, the customers, and Nelson herself by bringing personality and a taste of home into downtown.

As the sun rises over the Capitol, that quirky neighborhood wakes up and conversation fills the room with the smell of coffee and fresh pastries; this corner of Fourth and Locust streets, this cozy place to talk and listen: this has become just what Nelson and Malloy envisioned.

---

**Left:** Scenic Route Bakery's open layout and rustic details create an immediately welcoming environment. **Top:** The pastry case was custom made by Black Steel Manufacturing to fit exactly into the space. **Bottom:** A variety of seating arrangements create options for customers to read, study or meet together over a cup of coffee.



# project credits

## Iowa Culinary Institute | 8

**Architect:** Shive-Hattery Architecture-Engineering  
**Location:** Des Moines  
**Contractor:** Baxter Construction  
**Engineer:** Shive-Hattery  
**Landscape Architecture:** Shive-Hattery  
**Interior Design:** Shive-Hattery Architecture-Engineering  
**Photographer:** AJ Brown Imaging

## The New Face of At-Work Eating | 24

**Architect:** Substance Architecture  
**Location:** West Des Moines  
**Contractor:** The Weitz Company-Iowa  
**Mechanical Engineer:** Baker Group  
**Electrical Engineer:** Baker Electric  
**Structural Engineer:** Charles Saul Engineering  
**Civil Engineer:** Cooper Crawford Associates  
**Photographer:** Paul Crosby

## The Story of Sidebar | 30

**Architect:** Substance Architecture  
**Location:** Des Moines  
**Contractor:** Neumann Brothers  
**MEP Engineer:** KJWW Engineering  
**Millwork:** RCS Millwork  
**Photographer:** Ben Easter

## Rural Respite | 32

**Architect:** Neumann Monson Architects  
**Location:** Kalona  
**Contractor:** Sam Brewer Design  
**Photographer:** Cameron Campbell, AIA, Integrated Studio

## Elevating the Farm-to-Table Experience | 36

**Architect:** Substance Architecture  
**Location:** Des Moines  
**Contractor:** Neumann Brothers  
**Photographer:** Ben Easter

## A Slice of History | 38

**Architect:** OPN Architects  
**Location:** Madison, Wisconsin  
**Contractor:** Ideal Builders  
**Photographer:** Mike Rebholz

## Downtown Des Moines' Scenic Route | 40

**Architect:** Studio MELEE  
**Location:** Des Moines  
**Contractor:** CORE Contracting Associates  
**MEP Engineer:** MODUS  
**Structural Engineer:** Raker-Rhodes  
**Photographer:** Jeff Wagner, AIA



GrubHub Headquarters | Chicago, IL



**Architect:**  
Solum Lang Architects, LLC  
**Contractor:**  
Build to Suit Incorporated  
**Owner:**  
University of Iowa Health Care

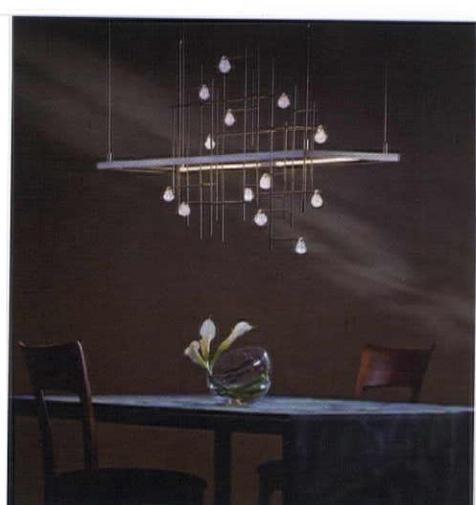


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