

CELEBRATING CAL LEWIS LIGHT BRINGS LIFE TO PRINCIPAL'S CAMPUS HUB  
MAKERS QUARTER CATALYZES SAN DIEGO'S EAST VILLAGE **SPOT TWIST: MORE THAN JUST A PLACE TO PARK**  
SPRING 2019

# ia architect

THE OFFICIAL MAGAZINE OF AIA IOWA



## Sculpting Light

Informing the Experience of Space

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# editor's letter



## Welcome!

In our spring issue titled *Sculpting Light*, we explore the complex, intriguing, and intentional use of light as an architectural element that molds the experience of a space, the expression of a facade, and the performance of a building. We showcase examples that embrace light and thoughtfully control it, ultimately elevating the user experience. From the light-filled restoration of a renowned art deco building, to textural facade treatments that embrace solar conditions and passing seasons, the concept of sculpting light is not limited by building type; rather, it is multi-faceted and multi-functional. From morning to evening and summer to winter, its formidable influence can be felt across several magnitudes.

We hope you enjoy our showcase of light.

**Anna Squier, Assoc. AIA**

*Editor, Iowa Architect*

## iaarchitect

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[www.AIAIowa.org](http://www.AIAIowa.org) / [www.IowaArchitecture.org](http://www.IowaArchitecture.org)

### Subscription Rates

\$24.95/year

**Note to Subscribers:** When changing address, please send address label from recent issue with your new address. Allow six weeks for change to take effect.

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**Correction:** In the winter awards issue, we failed to credit Architectural Wall Systems as fabricator for the Iowa Visual Arts Building in the AIA Iowa Craft Awards. We apologize for our mistake.



## Top 10 Reasons Why You Should Choose Masonry

- 1 Fire Resistant** / Non-combustible materials.
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- 4 Protection from Rotting, Mold & Fungus** / With no exterior wood, there's nothing to rot. Masonry plays a large role in significantly reducing or eliminating the buildup of fungus and mildew between interior and exterior walls.
- 5 Superior Sound Proofing** / Masonry blocks out noise better than traditional building materials, resulting in a quieter environment.
- 6 Virtually Maintenance Free** / When used in its natural form, masonry provides lasting beauty that requires considerably less maintenance than other building materials.
- 7 Lower Utility Bills** / Concrete block, combined with 'thermal mass' insulation systems, stores more energy, meaning it stays warmer in winter and cooler in summer, reducing electric consumption.
- 8 Lower Insurance Premiums** / Because masonry provides a higher level of security, fire and termite protection, and does a better job of weathering the storm, many insurance companies may offer discounts on policies.
- 9 Environmentally-Friendly "Green" Products** / Masonry products are recognized by government programs as a contributor to green building status. Masonry products are also earth-friendly because they do not deplete precious natural and limited resources such as timber.
- 10 Increased Resale Appeal** / Studies show that masonry constructed buildings and homes offer a greater resale value than other forms of construction.

*Working to build a better Iowa – with brick, block and stone.*

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Contact the Masonry Institute of Iowa at 515-252-0637  
or visit [www.masonryinstituteofiowa.org](http://www.masonryinstituteofiowa.org).**

Founded in 1975, the Masonry Institute of Iowa is a non-profit association dedicated to promoting the use of brick, stone, and block in construction. We look forward to meeting with you and your team to help you define your goals in designing with masonry. Call us today to learn more!

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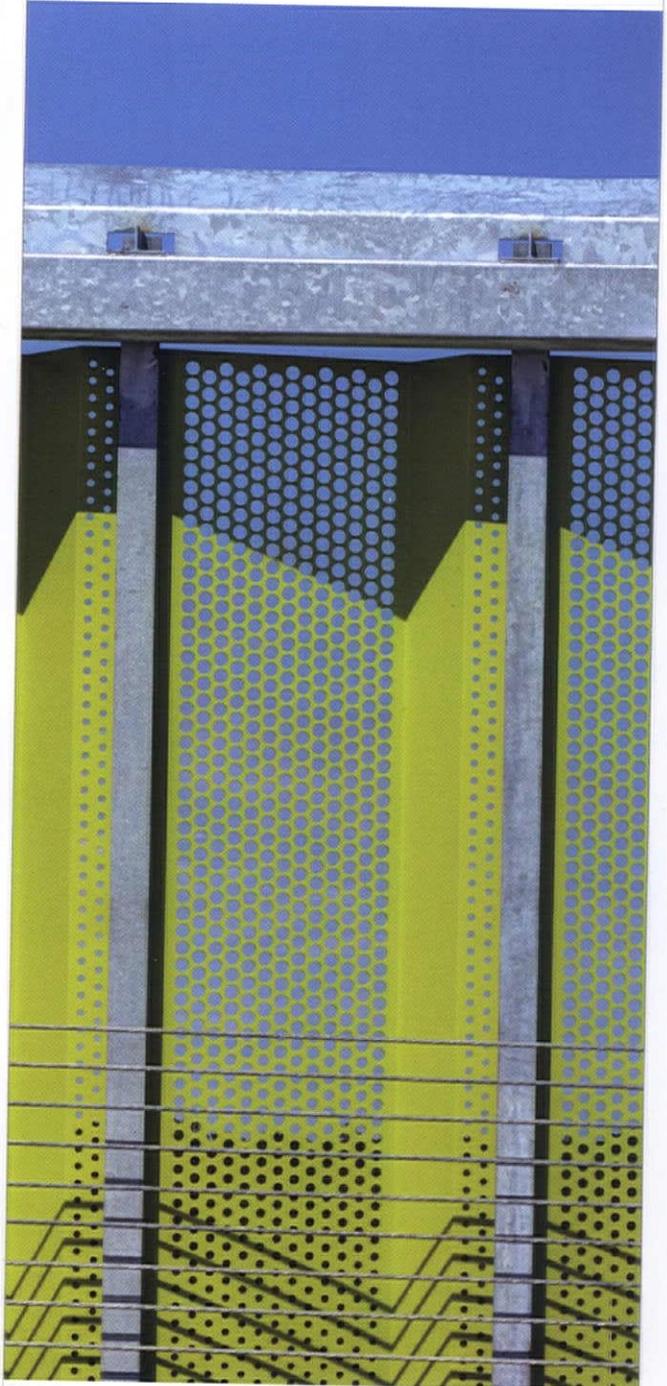
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People  
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## AIA CENTRAL STATES REGION DESIGN AWARDS - IOWA CITATION WINNERS

### The Randolph

**AWARD** : EXCELLENCE IN HISTORIC PRESERVATION, CITATION  
**ARCHITECT** : SUBSTANCE  
**LOCATION** : DES MOINES, IOWA



### Makers Quarter Block D



**AWARD** : EXCELLENCE IN LARGE COMMERCIAL DESIGN, CITATION  
**ARCHITECT** : BNIM  
**LOCATION** : SAN DIEGO, CALIF.

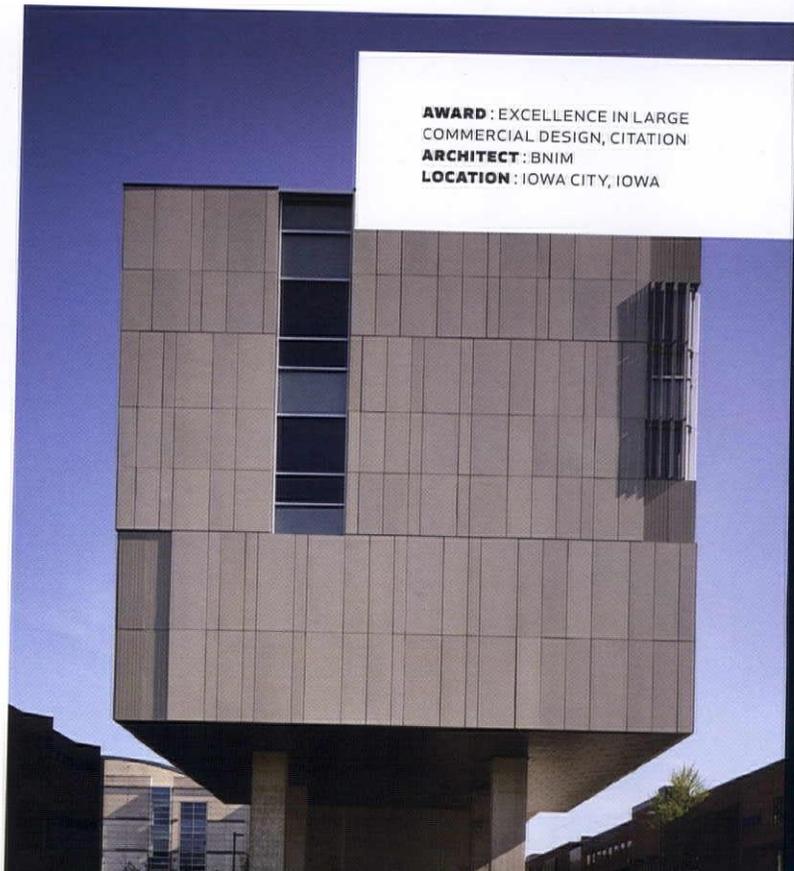
# Center for Advanced and Emerging Technology

**AWARD :** EXCELLENCE IN LARGE COMMERCIAL DESIGN, CITATION  
**DESIGN ARCHITECT & ARCHITECT OF RECORD :** BNIM  
**EXECUTIVE ARCHITECT :** HOLLAND BASHAM ARCHITECTS  
**LOCATION :** OMAHA, NEB.



# Seamans Center for Engineering Arts and Sciences – South Annex

**AWARD :** EXCELLENCE IN LARGE COMMERCIAL DESIGN, CITATION  
**ARCHITECT :** BNIM  
**LOCATION :** IOWA CITY, IOWA



I collected

## Story County Medical Center Outpatient Unit Expansion

**AWARD:** EXCELLENCE IN MEDIUM  
COMMERCIAL DESIGN, CITATION  
**ARCHITECT:** INVISION  
**LOCATION:** NEVADA, IOWA



## Jacob's Well Addition



**AWARD:** EXCELLENCE IN SMALL  
COMMERCIAL DESIGN, CITATION  
**ARCHITECT:** BNIM  
**LOCATION:** KANSAS CITY, MO.



# DANIEL NAEGELE'S "GUIDE TO THE ONLY GOOD ARCHITECTURE IN IOWA"

Hot off the press, Naegele's guide takes a subjective look at architecture across the state

WORDS: ABBY GILMAN

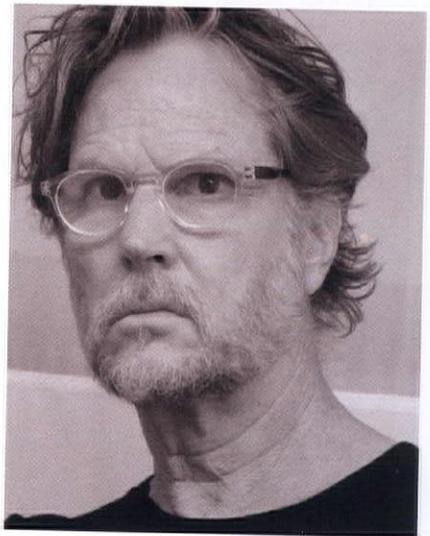
When one thinks of architecture in middle America, it's likely images of barns and silos, classic farmhouses, and brutalist office structures fill the mind. Drive across Iowa and these structures are ubiquitous. However, they only tell a part of the story. From newly completed works by Steven Holl and Renzo Piano to century-old Frank Lloyd Wright designs, one doesn't have to travel far to get a glimpse at high design. It is this dichotomy that serves as the basis of Daniel Naegele's "Guide to the Only Good Architecture in Iowa."

The title – admittedly self-indulgent – gets right to the point: This is not your typical guide to or history of architecture in Iowa. This, readers, is Naegele's completely biased, subjective curation of architecture, high and low, he's experienced across the state. And he wouldn't have you believe otherwise.

As a professor of architecture at Iowa State University, he's been asked supernumerary times what to see in Iowa. This guide, he says, is his long answer. Born of his love for driving Iowa's backroads and his penchant for photographing sites as he understood them – highlighting characteristics he liked, downplaying those he didn't, capturing a time and light specific to his experience – Naegele's "Guide" is what you'd expect from a friend: full of personal recommendations and plenty of opinion.

"With 'Guide,' I wanted to tell my story, but I wanted the book to be useful and amusing at the same time," Naegele says. "Mostly, I wanted it to stimulate, to motivate, inspire, encourage, seduce you into doing what I've already done, not going where I've already gone ... I'm leaving Iowa for good this year and wanted to tell others about what I like, what I have liked; about the place – as I found it, as I saw it."

You can purchase a copy of Daniel Naegele's "Guide to the Only Good Architecture in Iowa" through Culicidae Architectural Press.



"Mostly, I wanted it to stimulate, to motivate, inspire, encourage, seduce you into doing what I've already done, not going where I've already gone."

— DANIEL NAEGELE



# 115 YEARS

AIA Iowa celebrates 115 years of advocacy and public education

WORDS: ABBY GILMAN

The American Institute of Architects, Iowa Chapter has come a long way since its humble beginnings in 1904. What began as a component formed by eight architects has grown to a force of more than 1,200 member architects, associates, professional affiliates, students, and allied members from architecture-related fields across the state. Over the past 115 years, AIA Iowa has advocated for the importance of architects in building communities; connected members across county lines; advocated for the health and safety of the public; and encouraged the public to explore architectural gems across Iowa through its interactive online tours.

What better time to celebrate the successes of AIA Iowa than April, officially declared Iowa Architecture Month. Throughout the month, AIA Iowa hosts events and programs to showcase the work of local architects to promote the importance of great design and architecture. From the annual Spring Conference to the People's Choice Award, AIA Iowa is continually creating platforms to engage industry professionals and the general public alike.

Cheers to 115 years, and here's to 115 more.

## April is Iowa Architecture Month

Celebrate across the state with these great programs & events

For a complete calendar and other Architecture Month news, visit

[aiaiowa.org/events](http://aiaiowa.org/events) and [iowaarchitecture.org](http://iowaarchitecture.org).

### AIA Iowa Spring Conference

Visit us on April 18 in Ames to learn more about architecture and attend continuing education seminars. This year's theme is Thought Leaders. Let's come together and share ideas that speak to greater societal goals by seeking to affect a complete cultural change through utilizing the tools at our fingertips and leading our communities to a better tomorrow.

### People's Choice Award

It's your turn to serve as the jury. The People's Choice Award is an opportunity for the public to act as judge and vote for their favorite architecture to eat, sleep, work, play, and pray in. Hop on to [IowaArchitecture.org](http://IowaArchitecture.org) to cast your vote.

### Citizen Architect Program

AIA Iowa loves to celebrate its members and their devotion to communities across the state. Visit [AIAIowa.org/CitizenArchitect](http://AIAIowa.org/CitizenArchitect) to learn how our AIA members are volunteering their time and talents across Iowa. Watch our social media for examples of our great Citizen Architects.



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*Happy 115th birthday, AIA Iowa!*

# on the boards

Projects  
In Progress

## Psychological and Brain Sciences Building

The Psychological and Brain Sciences Building will serve as the new front door for the Department of Psychological and Brain Sciences at the University of Iowa. The facility will provide administrative functions, research laboratories, graduate student offices, collaboration space, faculty offices, and general purpose classroom facilities, including active learning classrooms, breakout rooms, and learning commons space. Numerous high-performance sustainable strategies are integral to the design of the facility, including daylighting and integrated solar shades tuned to each facade's specific needs. The project is expected to be completed January 2020.



Iowa City, Iowa  
BNIM



Chicago, Ill.

Shive-Hattery Architecture-Engineering

## Piccadilly Building

Built in 1927, the Piccadilly Theater and Hotel served as a multi-use anchor within the Hyde Park neighborhood, housing an ornate movie palace, hotel, and shops. Pioneer Acquisitions engaged Shive-Hattery Architecture-Engineering to revitalize and transform it into the multi-family residential Piccadilly Building. Original French Renaissance architectural details will

be augmented with a modern flair. Residential amenity spaces will be added and improved, including a lobby, guest lounge, coffee shop, and game room. A separate lobby entrance will provide public access to the rehabilitated ballroom, which will be available for public and private events. The Piccadilly Building will become the social hub of Hyde Park once again.



## The Accel Group

Waverly, Iowa  
Emergent Architecture



The Accel Group strives to provide the most personalized service available in the insurance industry. In step, a new 16,000-square-foot flexible office environment was designed to create unique working and client interaction spaces. The building consists of a multi-level design with a collaborative jewel box lobby space that

opens to an outdoor patio; a small café and conference room that allow for touchdown work and impromptu meetings; office pods with collaborative furniture; and second-floor administrative offices, a boardroom, and an open office area. A deck allows the work area to flow outside and expands the break space.



## 202 West

202 West will be a five-story, 50-unit apartment building in Kingston Village in Cedar Rapids. Targeting young professionals, the site is one block south of the river and has panoramic views of the downtown skyline from a shared rooftop terrace surrounded by a green roof. Connected to downtown by a bus loop and bike trail, 202 West offers urban, car-optional living as well as secure at-grade parking. Other anticipated amenities include a rooftop grill and fire pit, rooftop dog park, in-building gym, UPS drop, and Wi-Fi.

Cedar Rapids, Iowa

Shive-Hattery Architecture-Engineering



## ILLUMINATING DESIGN

### Playing with light at the Hilton Des Moines Downtown

**WORDS:** BRIAN MURCH, AIA, PRINCIPAL & SENIOR HOSPITALITY DESIGNER, DLR GROUP

**IMAGES:** MICHAEL ROBINSON & BRUCE COLE

**DESIGN ARCHITECT:** DLR GROUP

**ARCHITECT OF RECORD:** RDG PLANNING & DESIGN

In design, we manipulate light to enhance the buildings and spaces we create. The tangible materials we work with – brick, steel, glass, wood, metal – can be complemented and enriched through the intentional use of light.

Take, for example, the DLR Group-designed Hilton Des Moines Downtown, a 317,637-square-foot full-service convention hotel. Our design team manipulated light in a variety of ways – both in the architecture and on the facade. For visitors, it's a rich and unique guest experience. For downtown Des Moines, it's a textural addition to the developing urban core that references its agricultural roots.

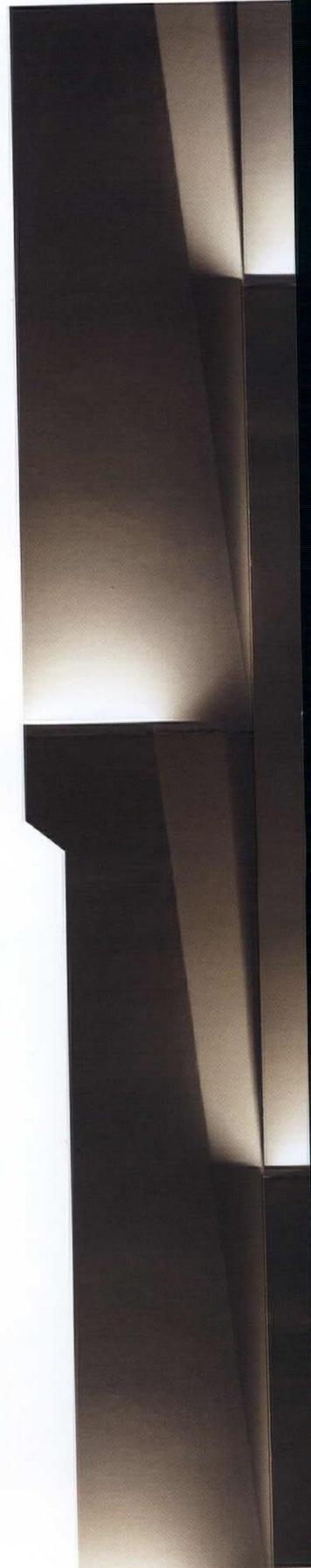
As we developed the design, we looked for opportunities to layer the changing daylight into the composition. Contrast and drama threaded larger design concepts into the project, and our use of this creative storytelling helped us further define the building's overarching design narrative.

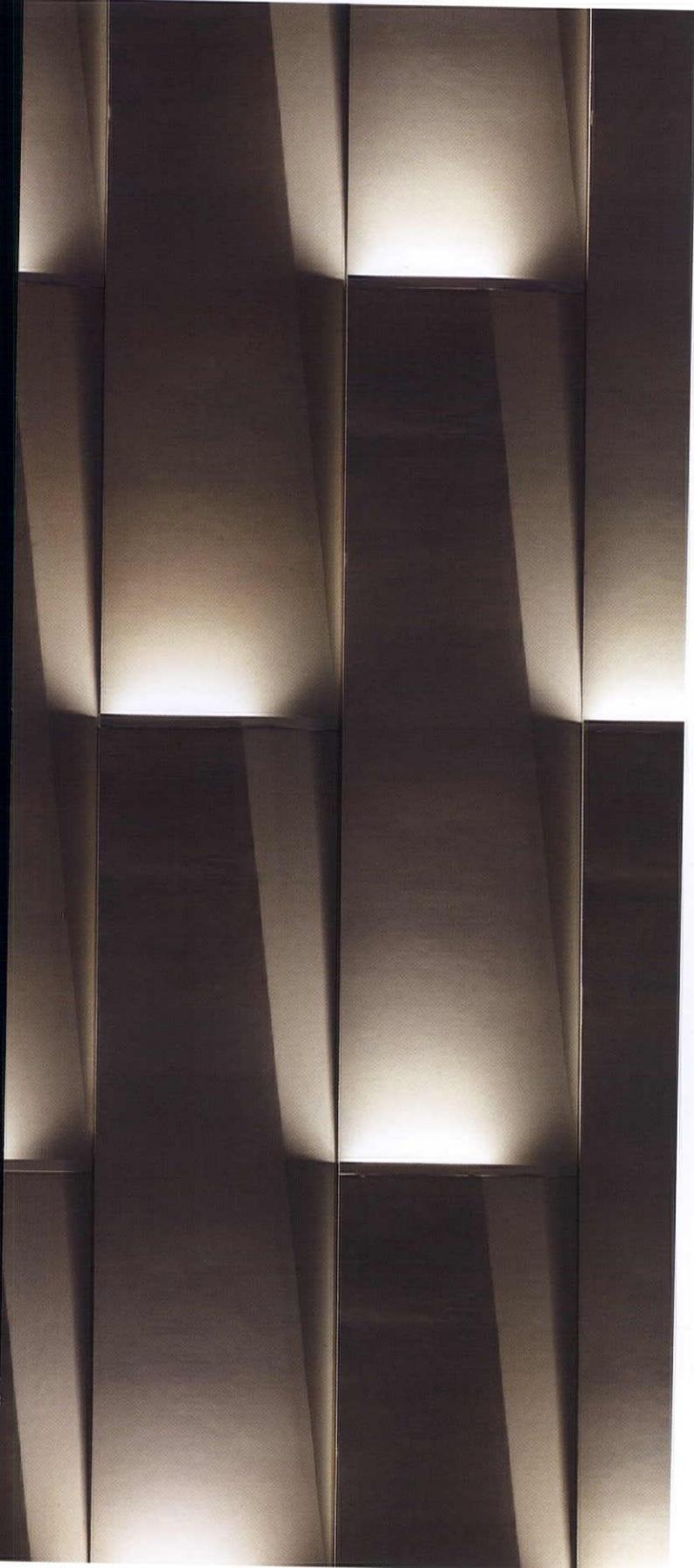
The tower element anchors the building and visually connects the hotel to downtown, while the large architectural frame breaks up the low-lying massing and generates a vertical expression to contrast the forms.

The significance of the frame gives it hierarchy, which we looked at as an opportunity to add texture. Working with the panel manufacturer, Enterprise Precast Concrete, we dug deep into understanding the limitations and fabrication of the material, a practice that allowed us to explore opportunities and create something unique for the facade.

Our team considered textures and patterns prominent in agriculture. This study resulted in the tower facade being built of a series of 3D-textured panels inspired by the look of a deconstructed wheat grain. When cast with daylight or illuminated by the hotel's architectural lighting, these textured panels relay a visual reference to Iowa's agricultural roots. Abstracting the wheat stalk and overlaying a geometric herringbone pattern allowed us to craft a geometry and repetition on the facade.

Whether subtle or obvious, light allows us to showcase the beauty of our work, to manipulate and enhance the way people experience the spaces we design. For the Hilton, the narratives we created laced through the design, allowing the project's lighting to play a prominent role in the composition of the architecture and design.



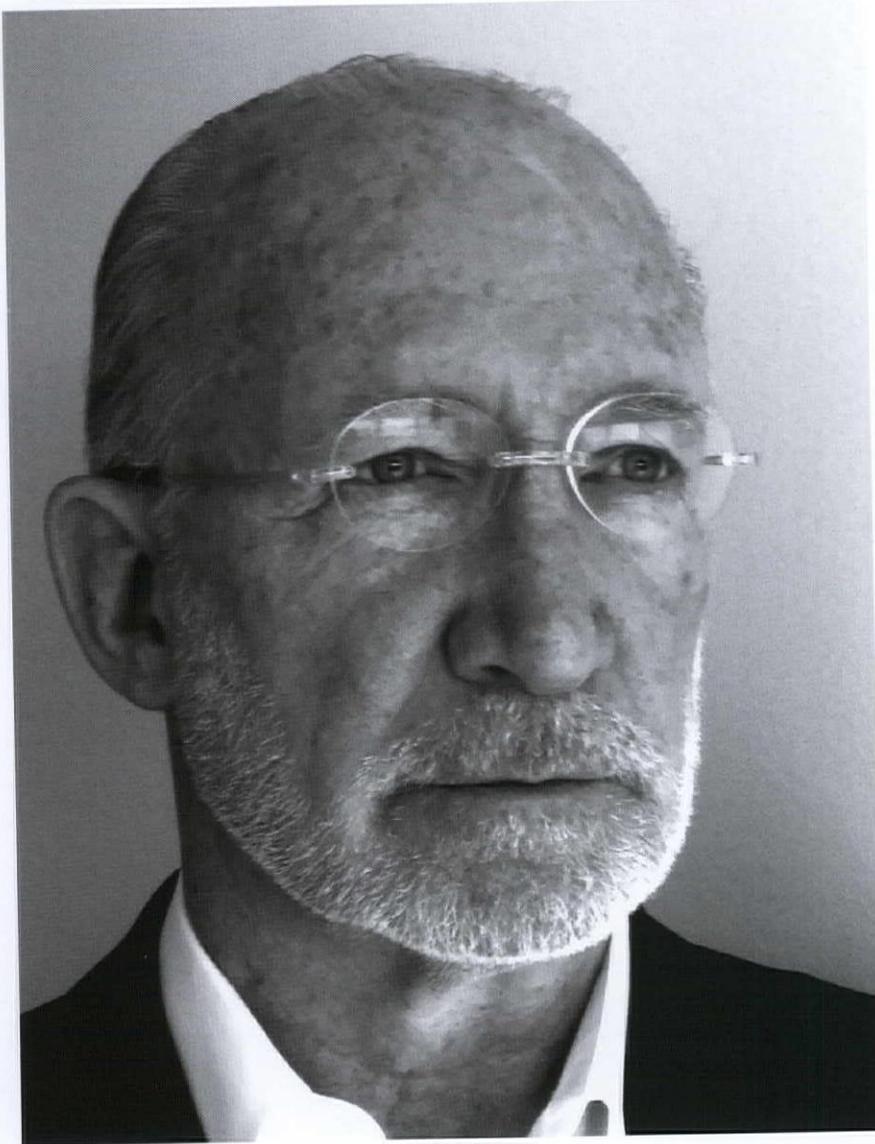


"Whether subtle or obvious, light allows us to showcase the beauty of our work, to manipulate and enhance the way people experience the spaces we design."

— BRIAN MURCH, AIA



**Left:** When cast with daylight or illuminated by the hotel's lighting elements in the evening, 3D-textured panels recall the look of deconstructed wheat grain and offer a visual reference to Iowa's agricultural roots. **Top:** Window spacing of the guestroom tower is designed in a random binary pattern that adds a playful aesthetic to the facade and suggests the image of a barcode. **Bottom:** The panels bring texture and interest to the pedestrian level.



## MANIFESTO AND MEMORIES

Celebrating the life of Cal Lewis, FAIA (1946 - 2018)

WORDS: ROB WHITEHEAD, AIA & CAMERON CAMPBELL, AIA  
IMAGES: COURTESY OF IOWA STATE UNIVERSITY  
& ZACH JOHNSON, IOWA STATE UNIVERSITY  
ARCHITECTURE CLASS OF 2013

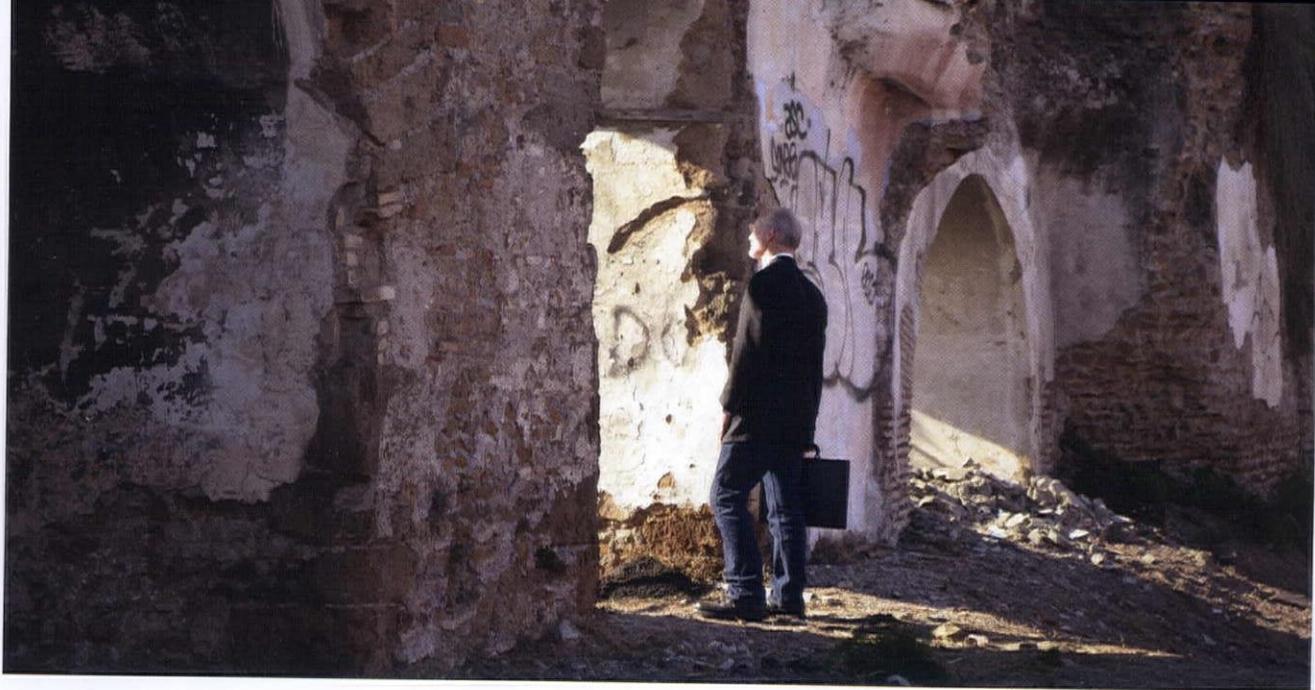
There has been a formidable presence missing in Iowa State University's College of Design this semester as we've been mourning the loss of our beloved friend, mentor, and colleague, Cal Lewis, FAIA. Although we can still see a portion of his legacy in the building he helped design, his calming voice, keen intellect, and supportive demeanor are deeply missed.

Memorializing Cal is in some ways quite difficult: He changed the lives of so many people through his working relationships, his kind fellowship, and his design prowess that a mere listing of his accomplishments and recognitions — of which there are many — would tell only a portion of his story. However, in other ways, memorializing him is easy because he was so memorable.

Cal looked like a designer: distinguished grey hair, clear glasses, classic dark suits, a thin black briefcase, and a Renzo Piano-designed watch. But Cal always insisted that aesthetic impressions weren't enough on their own. Great designs, like great people, had to have character. As usual, he was right.

Cal believed a designer's character influenced how they'd design. On his first day teaching a new design studio, he'd ask young architecture students to write a manifesto. This would spur them to contemplate who they were, who they wanted to become, and how these aspirations could (or should) shape their design activities.

He didn't write one for himself because he rarely talked about himself in that way — he knew who he was and acted truthfully to his character. He was fast to share stories of his beloved wife of 50 years, Diane, and his sons and grandchildren, ISU athletics, or examples of great design he'd seen. Like his mentor, Chick Herbert, Cal seemed to prefer that the evidence of his character be demonstrated by the work he'd produced and how he'd interacted with others. It was



Cal Lewis in Rome for the spring semester abroad in 2012.

There were several salient lessons Cal left behind that express his values and actions:

### **Tell everyone, “design matters”**

Design can and should positively affect how and where people live and work. He’d remind students and interns that learning to be an architect is hard work, but a worthwhile practice because the world needs great architectural designers.

### **Show everyone, “people matter”**

Cal served in leadership roles in practice and academia for the last 40-plus years. He was well-known for offering his sincere support through encouraging words and actions. He sincerely found satisfaction in helping others succeed. He demonstrated that a work-life balance was possible and important to nurture. If you knew Cal, odds are you have a personal memory that confirms this.

### **Think clearly and communicate effectively**

Cal didn’t have a style of design; he had a thought process that favored the conjunction of logic, function, and aesthetics. His ability to understand a problem and then simplify the underlying design factors through spatial volumes and materials made him a great teacher. He’d draw parti sketch design ideas – if the sketch couldn’t be made clear, then the idea wasn’t either.

### **Do great work**

He served as principal of the 2001 AIA Architecture Firm of the Year Herbert Lewis Kruse Blunck (HLKB). Projects completed under Cal at HLKB earned more than 70 design awards, including three national AIA Honor Awards. He was named a Fellow of the American Institute of Architects in 1995, and awarded the AIA Medal of Honor in 2009. After 30 years of practice and decades of service to the Architectural Advisory Board at ISU, Cal became a

full professor and chair of the Department of Architecture at Iowa State in 2000. In his 10 years, he led the department to a top 10 national ranking in the Design Intelligence journal.

### **Be steadfast**

Cal was relentlessly persistent. He became a tireless advocate for design schemes, solutions, and people when he believed in them. When Cal asked if you “had a minute,” you’d hope you both agreed on the issue at hand as it rarely took a minute. When you needed him, this persistence was comforting.

### **Leave a meaningful legacy**

He’s created a multi-generational legacy of influencing the profession toward great design. More than a dozen award-winning architecture firms across Iowa have principals who once worked with Cal at HLKB. These firms are filled with dedicated professionals and former students of Cal’s who are emerging as future leaders. The quality and breadth of well-designed buildings and places being produced is a testament to his influence.

Under his tenure as a professor and chair at ISU, instructors received national recognition for excellence in instruction, developed internationally renowned research, and advanced to pursue leadership roles in academic administration and instruction throughout the country. His final gift to the department is the Cal Lewis Memorial Scholarship fund that will benefit students for years.

But his real legacy – the one he probably would care most about – is the way he shared his love, passion, and kindness with others and how it was reciprocated with admiration, respect, and great design.

We never got to say goodbye, or to thank him for these lessons. But a life’s story can still continue in one’s absence. As Samuel Beckett wrote in *The Unnamed*, “... you must go on, I can’t go on. I’ll go on.”

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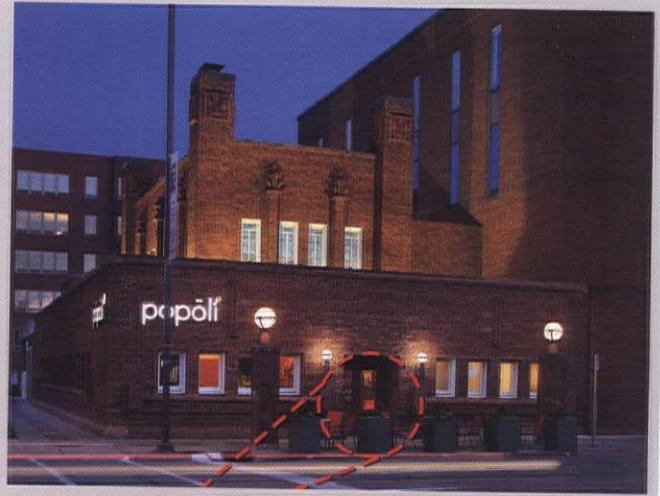


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# LIGHT BRINGS LIFE

OPN Architects brings life back to Principal's famed art deco building with a light-filled renovation

WORDS : HANNAH GILMAN IMAGES : WAYNE JOHNSON, MAIN STREET STUDIO ARCHITECT : OPN ARCHITECTS

Eighty years ago, an art deco wonder was erected at 711 High Street – an innovative, inspiring design built to withstand 75 years, according to a letter written during its construction. In 2011, just years shy of the letter writer's predictions, Principal went to OPN Architects with an ask: to renovate and restore the iconic building. OPN Architects' 20-plus team – led by Scott Allen, AIA; Rick Seely, AIA; Danielle Hermann, AIA; and David Hill, AIA – reinvented the space while honoring its history, pivoting the focal point of Principal's global headquarters with a multi-story, light-filled atrium that quickly became the heartbeat of the new complex. The renovation, which was completed in 2017, led to a bright, open, collaborative work environment made for the 21st century.

## The Ask: A Modern Office for the Modern Age

When Principal approached OPN Architects in March 2011, the company was looking to reinvent its campus and work environment. The firm was a fresh set of eyes. "There was great historical architecture and a great plaza, but there were also features within the existing building – like the light well in the center – that weren't taken advantage of but could be amenities," says Seely, principal at OPN Architects who served as the principal-in-charge on the project.

Other areas for improvement included designating a discernable front door, creating a show-stopping first-impression space, designing updated flexible workspaces, and opening things up for more natural daylight. "We shared all the

places we saw potential, and that allowed us to do the master plan," Seely adds.

## Preserving the Past

When the building originally opened in 1939, it was heralded as a modern marvel, an exquisite example of the art deco style. To preserve that, OPN Architects had to do its homework. "We studied the archives Principal had maintained for the building and documented the character-defining elements for the building and what had occurred over time," says Allen, associate at OPN Architects, who was the project manager. "[We found] there was a great effort before this building was built to tour other buildings and solutions with the filter to reduce the maintenance costs while providing people a better working environment. For the interior of the

building, the art deco elements were limited to the public-facing areas: the south lobby, the elevator cores, the auditorium, and the stairs.”

When OPN Architects started the project in 2013, they found remnants of the original builders’ work, like the greenstone and travertine in primary circulation locations in the south lobby. The greenstone came from Virginia, and was the floor surface for use with terrazzo – the quarry closed in 1969 and was covered. The travertine was from Montana, in a quarry north of Yellowstone National Park. This quarry was also closed, so the additions (in 1959 and 1976) used stone from another site. The limestone was sourced from Indiana and was used in all additions and OPN Architects’ work, and the rainbow granite is from Minnesota – also used in the additions and on the new stairs and exterior stone replacement.

The original bronze windows were also kept. A choice made in 1939 to reduce the maintenance of the windows over the life of the building turned out to be a wise one – bronze (not steel, unlike most buildings) windows have two layers of glass in a casement window, one of which opens to the inside and the other to the outside. “The windows were incredibly smart,” says Seely. “I don’t know that anybody was doing a double pane like that. When they designed the original building, it would have been the equivalent of a super-energy-efficient building today.” In fact, the existing windows were 28 percent better than the current building codes, so they opted to restore rather than replace them, and removed the lower ceiling that covered up a fraction of the windows to let in even more light.

### Letting the Light In

The layout of the existing building, with mazes of tall-walled cubes, offered little natural light. Raising the ceilings helped some, but the true change came with the atrium.

The original 1939 building used what’s now a five-story, climate-controlled atrium as a roof area for people to be outside, looking to the north, east, and west. The additions that followed created the opening in the building – the one that would eventually serve as “the heart of campus,” says Allen. “When we opened the floor levels to the atrium, it provided life and movement to energize the building.”

To make the most of the space, the south and north skywalks were connected to the atrium by raising them up a floor. By doing this, the entire campus was on the same level – and the atrium became the main circulation between them. Now, the space has light and visual connections between levels and across floors. “The additions were sized due to the building daylighting depth, so this created the opening in the floor plan,” says Allen. “Before this project, finding your way through the building was in common corridors to workstations and solid walls. You’d enter the building from the south on the second level, go around the atrium to a stair to the next level, and never see daylight until the third level pavilion space.” This was a concern for a number of reasons, one of which, Allen puts simply, is that “we need to have light during our day to exist.”

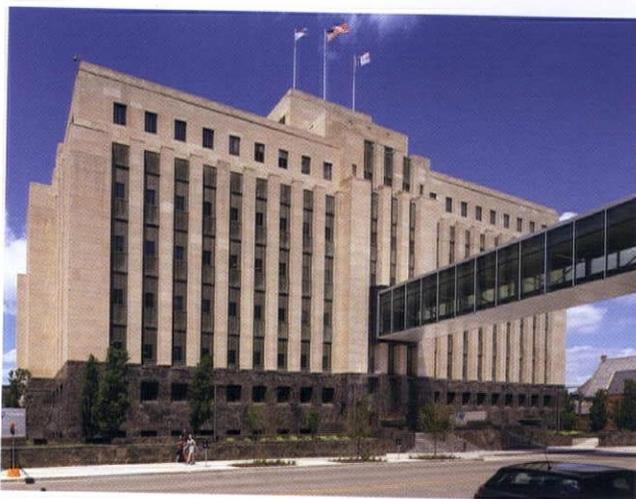
“Natural daylight absolutely improves productivity,” says Seely. The team introduced it in ways where it varied – some spaces

are flooded, others are dimmer. That variety is important – we naturally seek spaces that have the amount of light we need. “You want to embrace it, then figure out how to control it,” he says.

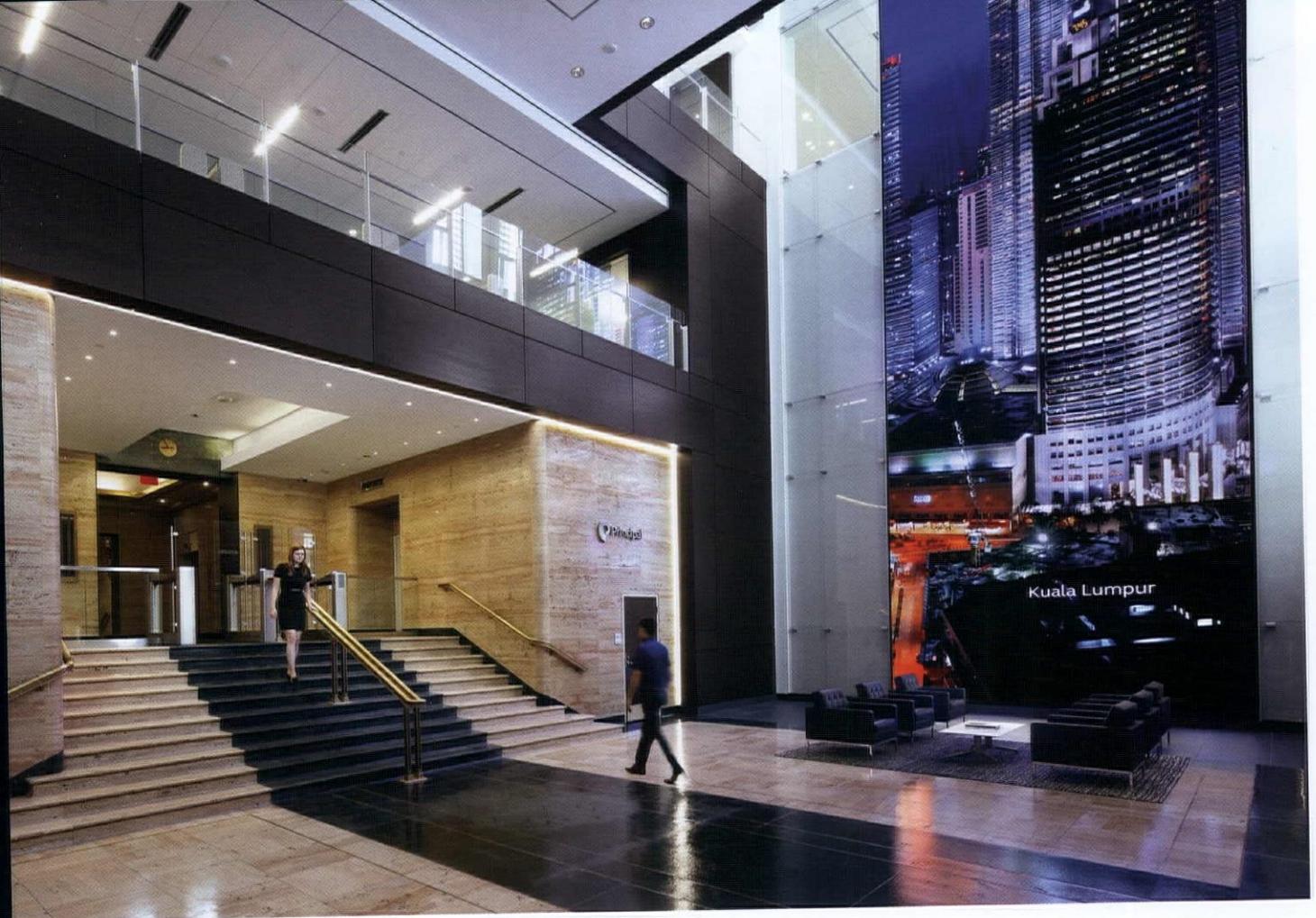
The roof obviously plays a big part in the look and feel of the atrium – electrochromic glass panels shift in opacity with a small change in electrical current. This ensures the atrium is shaded and doesn’t get too warm, particularly during the summer months, without compromising the natural daylight. “Our solution was thought of as the shading cycles of being under a tree with filtered light that changed during the day,” says Allen. The skylights aren’t just aesthetically pleasing – they’re environmentally friendly and fiscally smart: They were able to cut electrical lighting by 30 percent during the day, says Seely.

### Bringing the Buzz Back

As desired, the atrium became a source of light – and a source of life. “We always wanted it to have a bit of a buzz to it,” says Seely, “one that you could see and feel, where there was activity. It gives everyone the ability to know there is a heart of campus and easily identify it.”



**Opposite:** The multi-story atrium, with its electrochromic glass panels that allow and control natural light, is the heart of the campus. **Top:** The renovated space is designed for more human interaction. **Bottom:** After 80 years, Principal’s art deco global headquarters gets new life. A new skywalk now connects campus buildings on one level across campus.



Once filled with tall cubicles, 711 High Street now has no desk assignments, just areas assigned to how the individuals work. Now, resizing departments doesn't have to mean moving walls, and people have more flexibility in their day; if someone has a few hours between meetings at 711 High, they can camp out in an open working space.

"Over the past 10-plus years of Wi-Fi, the umbilical cord has been completely cut, so you can now create spaces where you can go to work in different environments, whether you're seeking different light or rich visuals, being disconnected from the data cable allows you to do all that," says Seely. "They've completely embraced mobility. It's an amenity, and it's what the workforce really enjoys today."

And Principal's workforce's joy is OPN Architects' joy. "I personally get great reward in seeing a building come back to life in new and better ways than when it was first conceived," says Seely. "It was a privilege to be able to work on a significant art deco building for such a great client. Principal had a brief moment of deciding whether to invest in this building or drop it, and to be able to go in, make an argument, and give them an understanding of the value the building carries and the style it represents and have it completely reinvented as the cornerstone of their work environment is the joy I take from this. It's that wow when everyone comes in understanding where it was before and where it is now that's truly amazing."

Allen agrees: "Bankers Life [now Principal] intended to keep this building for a long time. The research talked about '75 years down the road' – we were proud to be part of the history of this building at the 75-year mark, and to be associated with the project to extend its life."



**Top:** The multi-story LED screen is one of the first things people see when walking into the lobby. **Bottom:** High Street Retreat offers employees a place to grab a bite, work away from their desks, or unwind.



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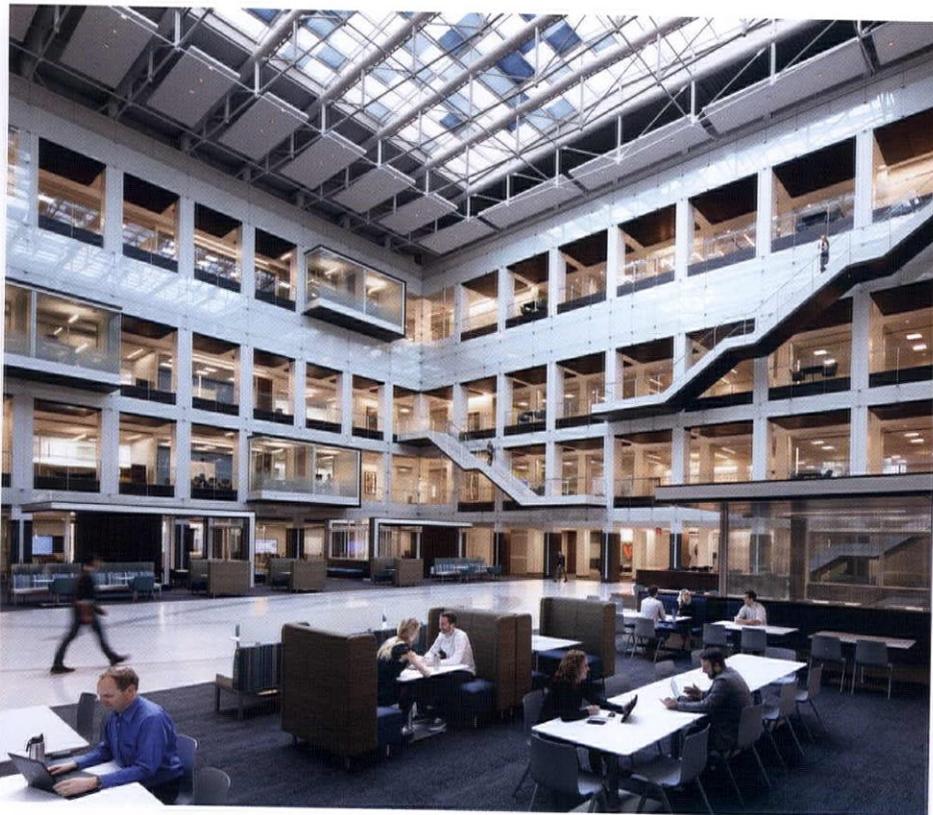
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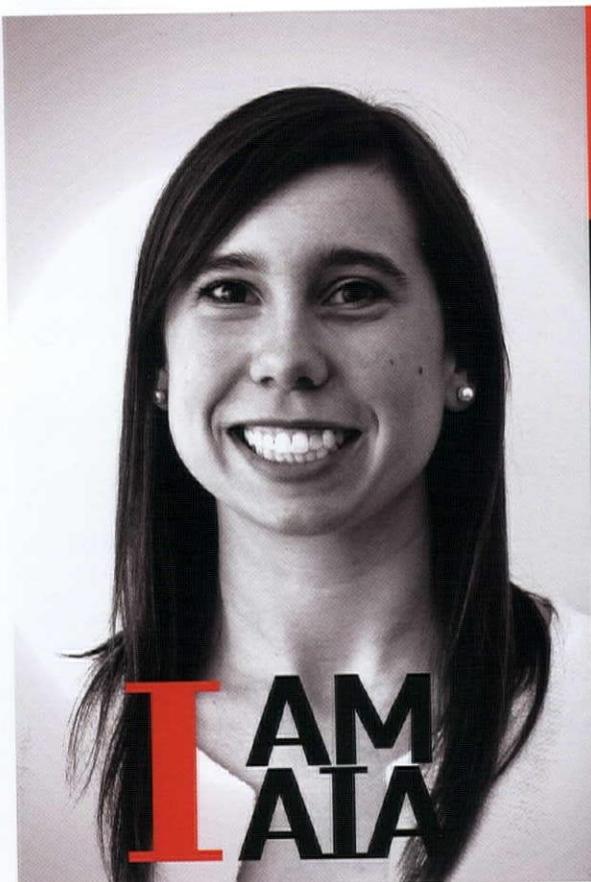


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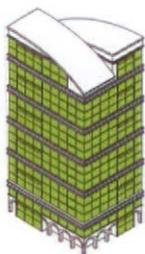


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# The Perfect Place to Park

Two structures illustrate the potential and payoff of careful craft and ingenious use of light

**WORDS** : KELLY ROBERSON

**IMAGES** : CAMERON CAMPBELL, AIA, INTEGRATED STUDIO

**ARCHITECT** : NEUMANN MONSON ARCHITECTS



Mundane and often brutalist in profile and execution, the parking garage, especially as epitomized in popular culture, has been anything but an airy and uplifting addition to urban life. It is the place of secret deals and anonymous sources, of battles and bad guys, of “All the President’s Men” and “The French Connection.”

Luckily for us, the modern-day parking garage has shrugged off all that with a definitive, dismissive shove, signaling that there’s a better way to do things. Two examples, both deftly executed by Neumann Monson Architects, are on display in Iowa City and Des Moines.

### Bolstering a University Downtown

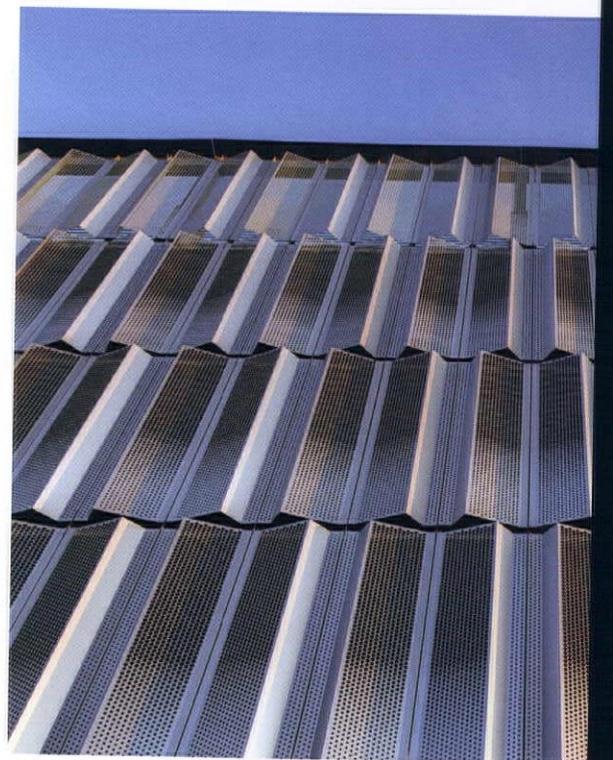
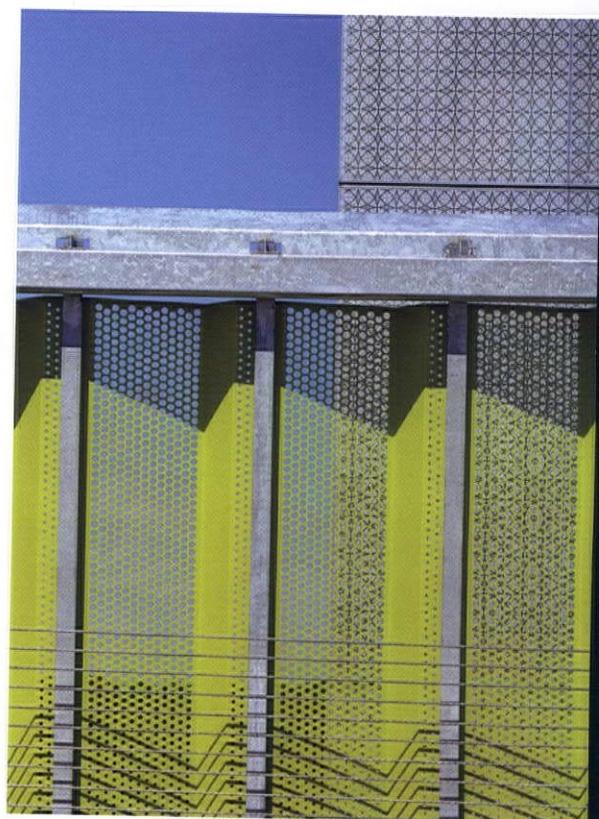
A university equals students, and students more often than not equal the need for residential areas – often amid the packed din of a downtown – and parking. In downtown Iowa City of late, that has meant more and more condos and apartments as well as a diverse business and cultural hub that plays to students and to full-time residents. Both parking and condos got attention in a project articulated by Neumann Monson Architects.

Just two blocks from the edge of the pedestrian mall, the 600-stall Harrison Street Parking Facility – located in an area called Riverfront Crossing – was one of the first built after a 2013 revised master plan and new zoning code that directly addressed issues of massing and height, among other variables, says Nick Lindsley, AIA, architect at Neumann Monson Architects.

Many parking facilities are directly connected to another building, and the Harrison Street structure was developed in tandem with the 28-unit Sabin Townhomes project. As such, it needed to be physically connected to provide residents (primarily young professionals or retirees) with secure parking – out the back door and into the lot. Once complete, the developer planned to hand the ramp to the City of Iowa City. Residents would not be the only users of Harrison Street; the lot would include additional spots for downtown visitors. Finally, there were more than just connections and parking spots in the design; Neumann Monson Architects also focused on safety, accessibility, light, and a sense of neighborliness – in other words, how can a parking garage be “friendly” to surrounding homes and keep disturbances, such as headlights, to a minimum.

Neumann Monson Architects began by focusing on the interconnectivity between the ramp and the townhomes, which were built with two full-size, two-bedroom units on the footprint, says Lindsley. Although the structures didn’t have to match, they did have to go together to minimize any sense of dislocation. And the buildings would have different modes of construction. “The ramp was post-tension concrete and we needed to get the edge of the slab on the side where the condos were to tension all the reinforcement there, so we didn’t start on the condos until all the ramp slabs were poured,” says Lindsley. “We wanted to let them be their own things visually and speak their own language, but they have things that play off each other – the panels in the ramp have a green tone that’s an accent color on the condos, for example.”

The very best parking garages rely on subtlety to accommodate the practical and the beautiful, and Harrison Street, located in a highly residential area, is no different. A close look at the floors from top to bottom reveals a secret: The metal panels – standard steel, 4-by-10-foot sheets, folded for structural stability – are perforated, but to a lesser degree as the panels move from bottom to top. That design decision helped to encourage the ability to see and be seen, but shielded neighboring homes from the distracting glare of headlights. In addition, the panels and the perforations help to catch light at different times of day. “The project really illustrates how many factors go into a final design and that’s illustrated by those panels, which incorporate ventilation and natural light, but also make it into something that’s beautiful,” says Lindsley.



**Opposite:** At the parking garage on the University of Iowa campus, the clear articulation of increasing vertical transparency becomes readily apparent. **Top:** A close look at the metal panels reveals the patterning and simple folds used in their creation. **Bottom:** To create additional visual interest, panel folds were alternated on vertical rows.



## The Beautiful Utilitarian

Parking garages of old were distinctive not only in their shared sense of blandness, but also in the methodology of their construction: Just how quickly and cheaply could the developer throw up a precast structure?

But luckily, evolving design articulation means that architects and developers have turned back around to the idea that the useful need not be unsightly, as the East 2nd Street garage in the East Village area of Des Moines proves. "There has been an emphasis made on placemaking in the East Village in the last 15 years or so, which puts an emphasis on the overall design quality and progressive urban design principles," says Khalid Khan, Assoc. AIA, principal with Neumann Monson Architects.

The 540-spot East 2nd Street garage was the first building on a redeveloped block in the revitalized area adjacent to the capitol. Initially intended as a below-ground garage, cost would eventually push the developers to think skyward. Although it's a parking facility, the emphasis was decidedly on the pedestrian side: Other buildings will eventually surround the structure, located at the block's core, and it is intended to fade into the background. As such, views, wayfinding, and pathways were of particular importance.

As with the Harrison Street facility, the parking garage panels would end up being the method through which the design team – led by Khan and architect Brian Warthen, AIA – could demonstrate the useful and elegant ways that materials can and should be multi-functional.

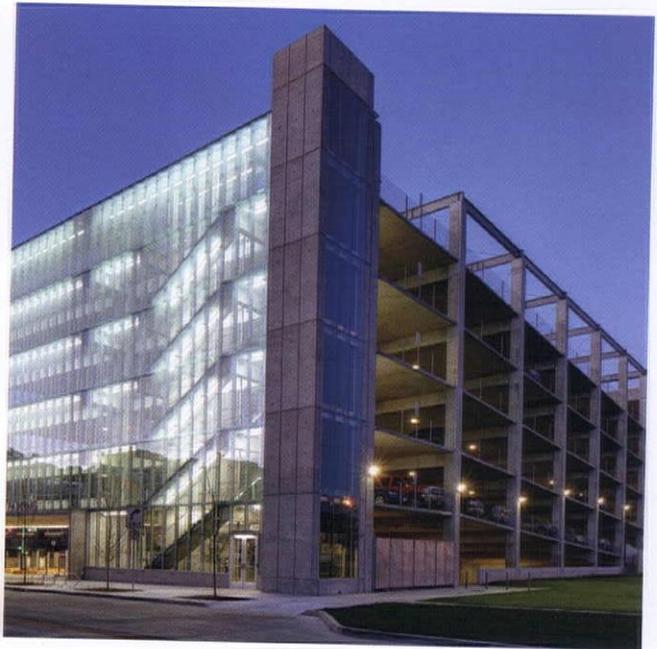
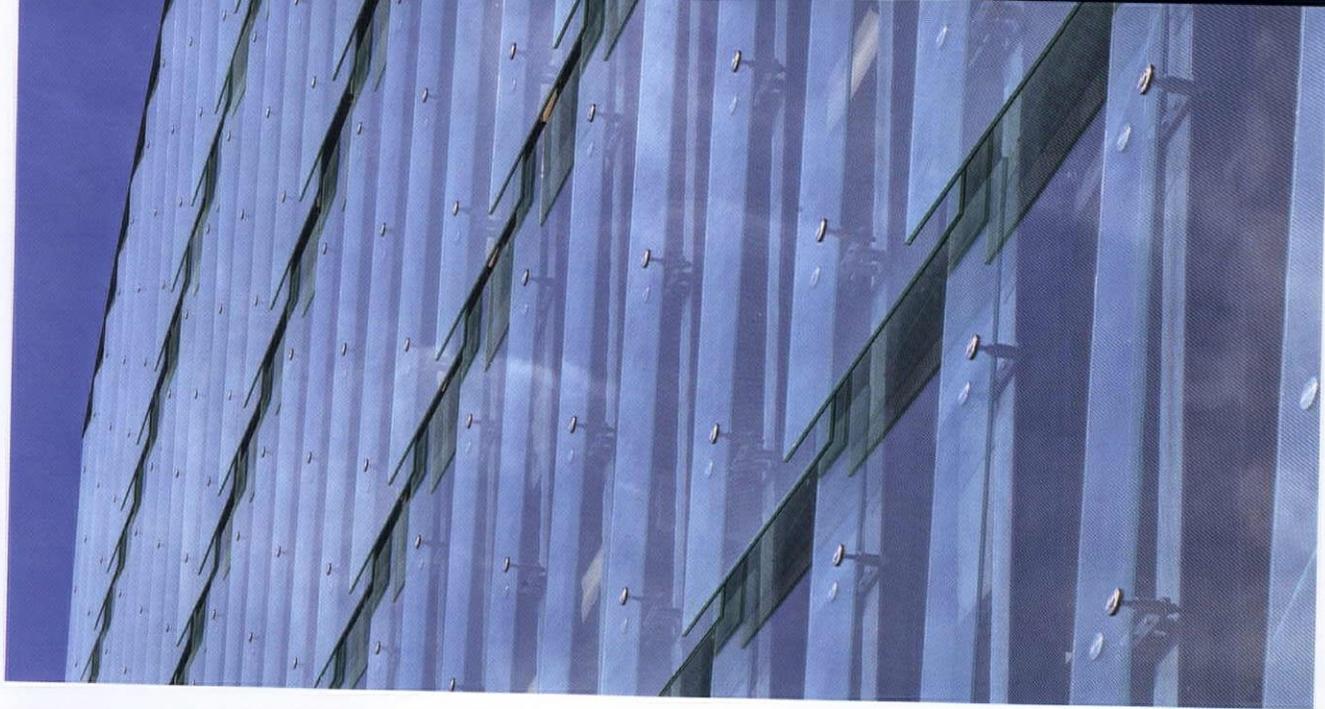
The architects considered metal panels but eventually turned to floor-to-floor, adjustable, overlapping, shingled glass panels. Placed on the west and east facades, those panels offer contextual

capabilities and visual transparency as well as the ability to cool and heat passively. On the east facade, the shingled, overlapping glass is angled so that summer's southeast winds help with airflow, while on the west the angle is opposite to block wind, rain, and snow from the northwest. That crucial mix of materials and placement helped eliminate the need for stair tower mechanical ventilation and maximized pedestrian visibility and circulation— notched barrier walls keep the foot movement along the glass walls. And there's a subtlety to the glass' transparency that bears closer inspection – more opaque as the floors move from the ground to the sixth level, helping to accomplish goals similar to the Iowa City facility.

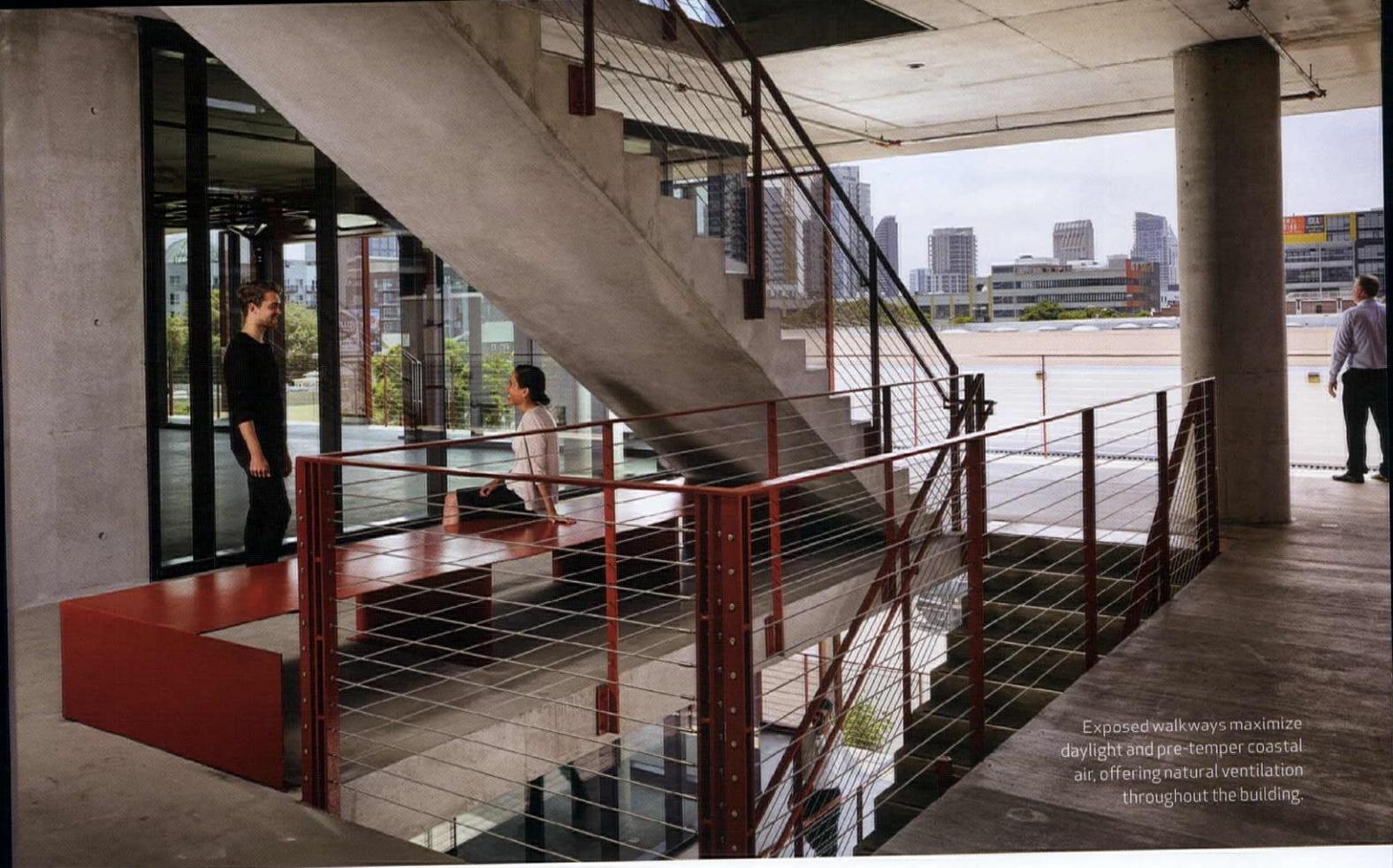
There are two other inventive tricks hidden within the building. The first is the solar array at the top, which provides the structure enough energy for the electrical needs of the parking garage and accommodates space for double the number of panels in the future. The second is the design decision to keep the maximum glass opening on the stairwell to four inches, which helps fulfill code requirements and enabled the architects to eliminate guardrails, which saved enough on the budget to spend it on glass instead.

What's most beautiful about the garage is that it won't be noticeable at all if development plans proceed apace. The plan is for mixed-use to the north and south and a civic building to the west; for now, there's a pedestrian plaza that will one day be an intimate pocket park.

It isn't often, says Khan, that architects are offered the opportunity to work on a full-block development that fits in with an overall vision for the city, and to do that was important and worthwhile. "We wanted to celebrate people, not cars," he says.



**Opposite:** The parking garage in Des Moines shares some of the same design strategies with the one in Iowa City, namely a change in transparency to respond to practical needs of parking and pedestrians. **Top:** Overlapping panels help to maximize visual depth and complexity. **Left:** Pedestrians are isolated by clever placement of traffic patterns. **Top Right:** Different sides of the garage present different faces to the street, based on future plans for the block. **Bottom Right:** A closer look at the panels in the garage.



Exposed walkways maximize daylight and pre-temper coastal air, offering natural ventilation throughout the building.

# MOVERS & MAKERS

## How this firm is revitalizing San Diego's East Village

**WORDS :** CHELSEA EVERS  
**IMAGES :** NICK MERRICK  
**ARCHITECT :** BNIM

If you want to build downtown San Diego's first LEED Platinum net-zero office building, you have to think outside the box – literally.

When architects at BNIM were challenged with the task of designing Makers Quarter Block D, a sustainable office building that redefines how its tenants work and interact, principal Rod Kruse, FAIA, knew his firm fit the bill seamlessly.

"Sustainability is important to our firm, period," says Kruse. "We've been involved with high-performance buildings for a number of years." But what really interests Kruse isn't so much building performance as the way it impacts our actions. "We're pushing now to call it human performance," he says. "We're still interested in what the building consumes and doesn't consume, but we're actually equally or more interested in productivity."

An office environment, Kruse says, can make or break workplace morale. "We have examples of projects where companies have had a 10 percent reduction in absenteeism after the first few years

of occupancy because of the environment. People are happier. They're healthier. And they like coming to work."

As a part of the larger Makers Quarter development (a million-square-foot venture), Block D, a six-story, 60,000-square-foot office space, was the first building completed. "The building itself was looked at as a proof of concept," says BNIM principal Matthew Porreca, AIA. "We're really looking at how its strategies can be implemented in a larger scale development on the adjacent blocks."

Located in a creative, emerging area – filled with artists' studios, fabrication labs, and coworking spaces – Makers Quarter embraces the spirit of its location, rather than rejecting it. "It was kind of a fragmented neighborhood, but the developer was really focused on creating a community around arts and culture," Porreca says. The hope, Kruse adds, is that Block D sparks new community development to revitalize and animate the rest of the East Village.

Despite its innovative ethos, the project wasn't without

Rooftop photovoltaic panels produce enough electricity to cover usage of the building's top five floors of office space.





"Block D is creating a new fabric in the neighborhood and is really going to be a catalyst for transformation."

— MATTHEW PORRECA, AIA

challenges. First, the industrial quality of the neighborhood meant Block D was one of the first new developments in an area with several abandoned buildings and parcels. Second, due to the location and placement of the building, a fire-rated wall was required between lots. And lastly, the building had to be oriented in a north-south direction, making it more difficult to manage daylight and solar energy.

But BNIM saw these obstacles as opportunities. In an effort to encourage community and collaboration, the building courtyard, stairwell, and common spaces are entirely open to one another — so employees from, say, a startup on the second floor and creatives at an ad agency on the fourth floor are able to associate and collaborate in an organic way. "The hope is that this sort of passive communication and connectivity as people use the stairways will allow and encourage interaction between different tenants," says Kruse. Collaborative balconies on each floor offer similar opportunities to interact with the public space below.

Because the project's building footprint doesn't consume an entire city block (like many high-performing office buildings) and is therefore adjacent to another property, the length of the east facade required a firewall. For a building with such an emphasis on open design, this presented a dilemma: How do you successfully manage natural light on a wall with a fire rating?

"Because it's basically a two-hour wall, this was one of the more challenging aspects of the project," says Kruse. Instead of supporting fire panels with steel tubes, his team utilized concrete slabs that can be used as private balconies and added garage doors to capture coastal breezes. "We did energy modeling that showed that these cantilevered projections allowed us to capture more daylight," says Kruse. "It reflects off both the floor and the inside



wall. On what's almost a zero lot line, this opportunity for daylight and ventilation makes interior spaces even more inhabitable, and much more activated."

In addition to its light-reflecting qualities, the exposed concrete frame and natural ventilation help regulate temperature. "We have a series of fans that pull night air into the space to help cool down the concrete," says Kruse. "In the morning, then, the thermal mass of the concrete has cooled, just by pulling air in, and it will radiate that lower temperature throughout the day. It's a wonderful passive cooling system."

Perhaps the most unique feature of Block D is that it puts control in the hands of its tenants. In addition to motorized sun screens on the south and west facades, manually operated sun shades in private and open office spaces offer flexibility and keep energy bills low. "We went through a lot of iterations on that to get it just right," says BNIM architect Dana Sorensen, AIA. "How do you create something of that size that moves effortlessly, so that people actually want to use it? We wanted to push that interactivity and give control to the users."

Kruse says these innovative features help the developer recruit tenants who care deeply about sustainable living. "They're concerned beyond the bottom line," he says. "They want to live and work in places that are responsible." Because of the conscious lifestyle of the building's tenants, anomalies like the fact that it has no parking aren't a concern for BNIM. "We're trying to create this differentiation and really think about what the future workplace is going to look like," says Porreca. "This is a unique development, and people beyond just the design and construction team are recognizing it. Block D is creating a new fabric in the neighborhood and is really going to be a catalyst for transformation."

Sorensen says the project has made him optimistic about the future of developer-driven architecture. "This building gives me hope," he says. "It's a developer-driven model, but performs at a very high level and speaks to its occupants. I'm hoping to see more of those aspects pushed in the future, so that instead of developers seeing sustainability as something they pay for but see no return on, it's a marketable impact they want to embrace moving forward."



**Opposite Top:** Perforated sliding panels on the west facade of the building can be positioned by tenants to provide shade from the sun. **Opposite Bottom:** The building offers natural cross-ventilation through sectional garage doors on the east and west facade. Outdoor balconies on the west side offer a unique space to collaborate. **Top Left:** Thanks to a wireless connection to a weather station, the building's motorized sun shade system automatically changes position based on the sun's location. **Top Right:** Fully exposed stairways encourage interaction and social connection between tenants. **Bottom:** The structure's thoughtful efficiencies mean it could be the first office building in Downtown San Diego to achieve net-zero status.



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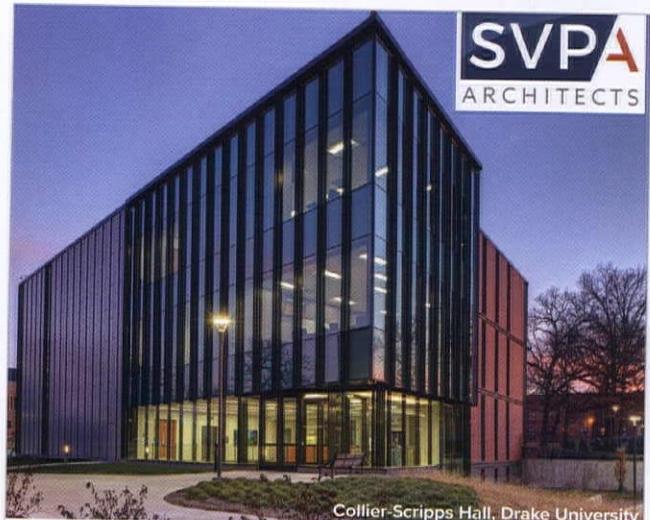
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# Brighter Future

Brought to life by CMBA Architects, MMCRU's new I-Tech facility is doing away with old notions of trades training and carving out new career paths for high schoolers in Northwest Iowa

**WORDS** : LEAH WALTERS  
**IMAGES** : PAUL BROKERING PHOTOGRAPHY  
**ARCHITECT** : CMBA ARCHITECTS



Despite having one of the nation's lowest unemployment rates, Iowa Workforce Development reports more than 55,000 jobs are up for grabs in the state. Among the vacancies: high-paying positions for high-skilled laborers.

Matt Hanson, a fifth-year industrial trades instructor at Marcus Meriden Cleghorn and Remson Union (MMCRU) High School in Marcus, Iowa, has a first-hand understanding of the labor shortage.

"We are living in a time where skilled tradesmen are in short supply and area industries are looking for a new breed of worker in the sense that they need not only strong hands-on skills, but also strong technical and critical thinking skills as well," Hanson says.

When it became apparent that the MMCRU industrial technology space was not meeting the needs of a modern skilled trades educational facility or the program's increasing enrollment, the



MMCRU school district did not hesitate to invest in it, and, by extension, its students.

The district brought in CMBA Architects and presented a two-fold challenge: Design a state-of-the-art, 14,500-square-foot addition that would not only enable the program to offer new technology courses, but also shake off the old-school stigma of shop classes.

“I knew that coming into the first design meetings, I wanted a space that was different from what other schools and area industries were doing in the sense that we wanted a space that wasn’t dark and dreary like a factory or other educational spaces that we toured,” says Hanson.

Though the site had its own challenges – the existing building was pretty landlocked and the school already had ideas about how it wanted to implement an existing master plan – principal architect Matthew Erion, AIA, says the biggest challenge was “changing current perceptions on alternative educational pathways. What drove our design was creating space that was inspiring and indicative of the innovation happening in industrial technology programs.”

From the very start, the design team’s strategy was to let daylight pour in and visually connect the space to the community it serves.

“Daylight was by far the most important feature of the addition and was used not only functionally, but as an architectural element to elevate the overall perception and presence of the Industrial Technology program,” says Erion.

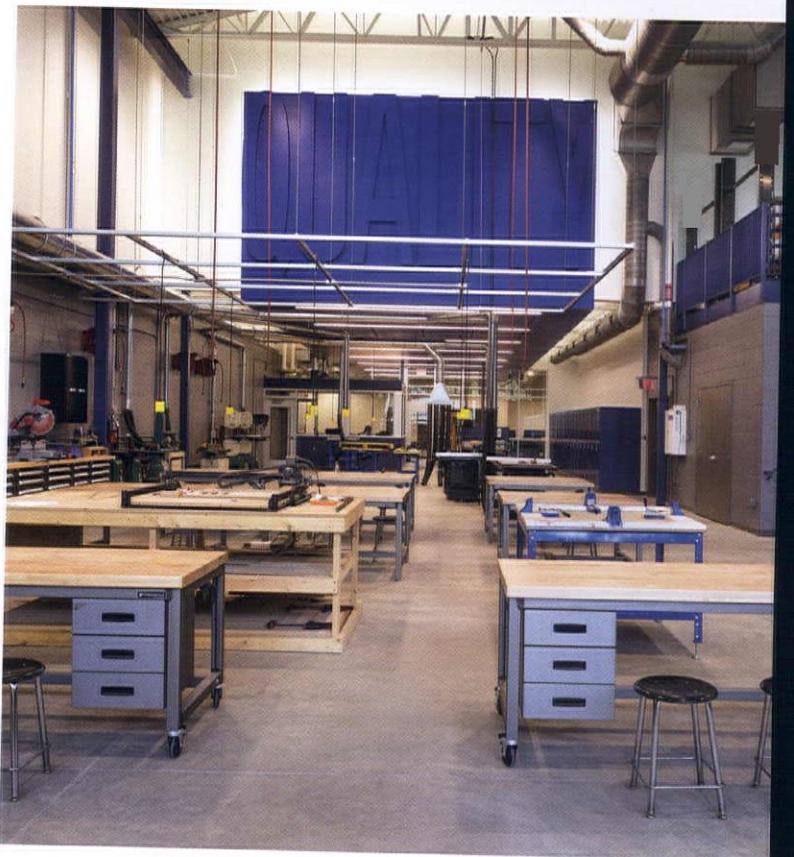
On the facade, the expansive use of glass is carefully articulated by a screen system that allows for comfortable, continuous use of the space. The effect is equal parts transformative and functional.

“The space itself,” says Erion, “is meant to inspire students, and focus on showcasing students.”

The new facility, in use since the start of the 2018 – 2019 school year, has a sense of connection, visibility, and professionalism, and boasts manufacturing and machining classes that were not previously possible due to constraints in the old space.

With higher enrollment and a better connection to potential employers, MMCRU’s bigger, brighter industrial technology facility can only be described as a success.

“We wanted something modern that would get students excited about our program and the skilled trades, and I really think the design team hit what we were after,” says Hanson.



**Opposite:** The transparent facade serves to let in daylight and visually elevate the perception of the I-Tech program within the community.  
**Top Left:** Carefully planned exterior features like the screen system and garage door maximize functionality without sacrificing high design.  
**Top Right:** New equipment aids in manufacturing and machining instruction, an opportunity students didn’t have in the old facility.  
**Bottom:** Hansen credits more space and improved work flow for the larger-scale, higher quality projects students are now turning out.

# Perforated Horizon

Solidity and transparency intersect in this interactive installation

**WORDS:** HALEY SMITH

**IMAGES:** FARSHID ASSASSI, HON. AIA, ASSASSI PRODUCTIONS

**ARCHITECT:** GOCHÉ INCLUSIONS LLC



At only 500 square feet, Perforated Horizon by Peter Goché, AIA, manages to feel larger than life. From a distance, the walls appear solid, like every silo you pass on the highways of rural Iowa. But upon further inspection, this granary-turned-interactive installment is unlike any other.

The first noticeable difference is the oblong shape, signature to this set of buildings developed from 1910 to 1930. Even back then, this small space exceeded expectations by supporting 217,044 farm units owned and operated by the resident family.

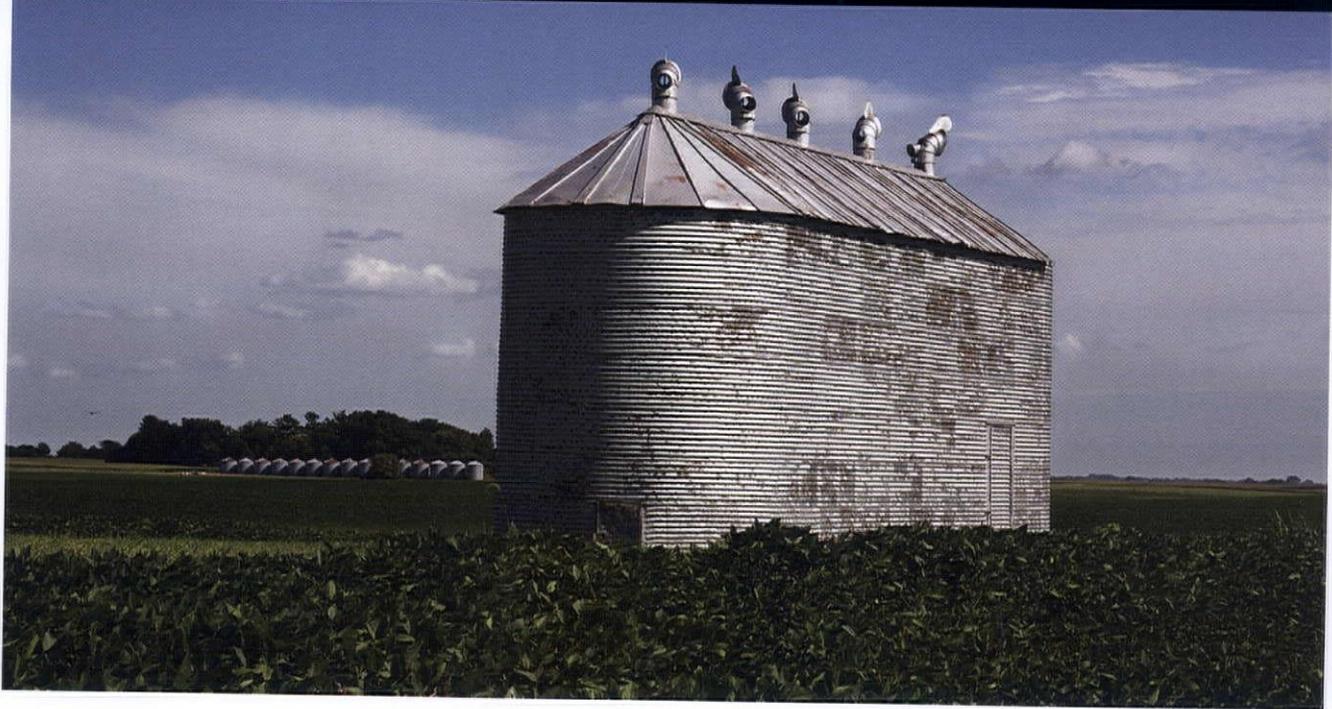
This was a history to which Goché could relate. He grew up on a farm in northern Iowa, providing him with experiences that sparked an instant connection with the land. “By coming from a farm, I’m able to appreciate who [farmers] are as laborers, as participants in the American experiment,” he says, “but also relay to them that I am a part of that experiment.”

Goché is driven by genuine intrigue for the spaces that he and farmers alike refer to as their childhood homes. “These places are not just sites of labor, they are the same sites of curiosity for those people when they were kids.”

It’s that childlike wonder Goché still possesses that drew him to this space. Though the facility is now obsolete, Goché is breathing new life into it for the first time since the 1970s.

The walls are coated in a crescent-shaped perforation, which, in a former life, allowed air to move through the building to dry corn while maintaining structural integrity. This style of facility was engineered to resist or work with the wind and gravity, but for Goché “it was about trying to ascend,” he says.

“The whole idea of ascending in this space, which is a counter-activity to



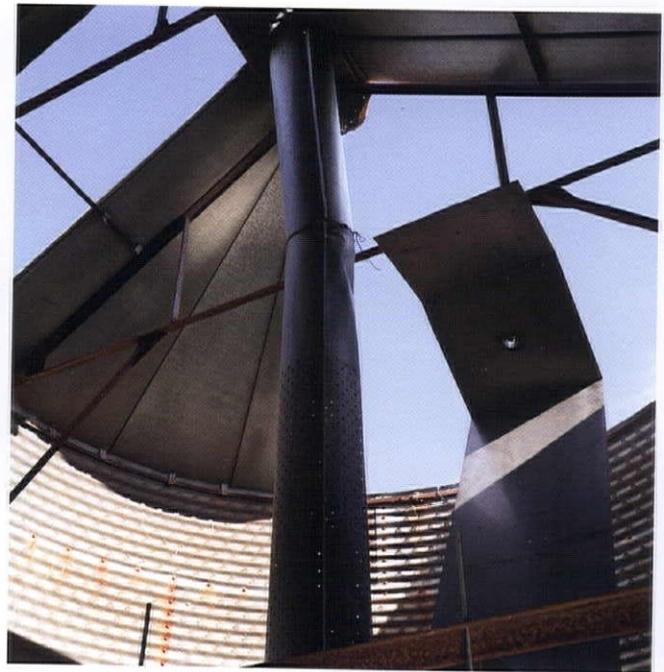
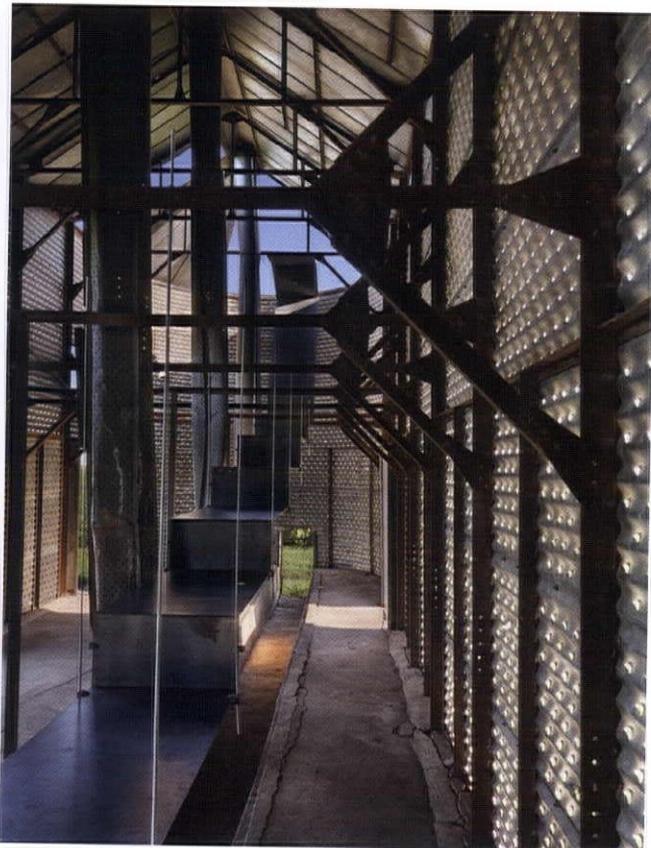
gravity, is the operative goal,” says Goché. “How do you in fact move your body physically while, maybe metaphysically, you have already ascended?”

His answer was to provide “a stair that allows you to escape gravity, or at least move up. The way the stair is designed provides a slight sway leaving ascenders slightly unnerved.”

The viewer’s experience can greatly differ depending on the time of day and even time of year. When the light hits in such a way, thousands of orbs radiating from the perforations are cast upon every surface from the floor to the ceiling. On any other given day, viewers might witness the perforations forming a scalloped pattern of light, imitating the glow of a

sunrise or sunset. And, if you squint your eyes, the walls nearly disappear, allowing you to look through to the vast plains that stretch as far as the eye can see.

Perforated Horizon “is an experiment that is absent of the idea of function and more about the idea of performance,” says Goché. “The building is the performer, allowing you to occupy the space.”



**Opposite:** Sunlight floods through the perforations creating a spherical pattern over the floor and walls. **Top:** Built in 1929, this metal granary is a rare-surviving corn drying facility. **Bottom Left:** Goché strategically designed the installment to seamlessly blend in with the existing structure. **Bottom Right:** By ascending the staircase, viewers reach an observation platform perfectly aligned for viewing the moon.

# project credits

## Collected

### The Randolph | 08

**Location:** Des Moines, Iowa  
**Architect:** substance  
**Contractor:** Rau Construction  
**MEP Engineer:** Waldinger Corporation  
**Structural Engineer:** Raker Rhodes Engineering  
**Photographer:** Paul Crosby

### Makers Quarter Block D | 08

**Location:** San Diego, Calif.  
**Architect:** BNIM  
**Contractor:** Hansel Phelps Construction  
**Engineer:** Burkett and Wong Engineers; Syska Hennessy  
**Photographer:** Nick Merrick

### Center for Advanced and Emerging Technology | 09

**Location:** Omaha, Neb.  
**Design Architect / Architect of Record:** BNIM  
**Executive Architect:** Holland Basham Architects  
**Contractor:** Kiewit Corporation  
**Civil Engineer:** Lamp Rynearson  
**MEP Engineer:** Morrissey Engineers  
**Structural Engineer:** Nielsen-Baumert  
**Landscape Architect:** Lamp Rynearson  
**AV/IT:** The Sextant Group  
**Photographer:** Nick Merrick

### Seamans Center for Engineering Arts and Sciences - South Annex | 09

**Location:** Iowa City, Iowa  
**Architect:** BNIM  
**Contractor:** Knutson Construction  
**Civil Engineer:** Shive-Hattery Architecture-Engineering  
**MEP Engineer:** Design Engineers  
**Structural Engineer:** Saul Engineering  
**Landscape Architect:** Shive-Hattery Architecture-Engineering  
**AV/Acoustics:** The Sextant Group  
**Photographer:** Nick Merrick

### Story County Medical Center Outpatient Unit Expansion | 10

**Location:** Nevada, Iowa  
**Architect:** INVISION  
**Contractor:** Graham Construction  
**Civil Engineer:** Bishop Engineering  
**MEP Engineer:** Modus  
**Structural Engineer:** KJWW  
**Landscape Architect:** Ritland + Kuiper  
**Photographer:** Cameron Campbell, AIA, Integrated Studio

### Jacob's Well Addition | 10

**Location:** Kansas City, Mo.  
**Architect:** BNIM  
**Contractor:** Centric Projects  
**Civil Engineer:** SK Design Group  
**MEP Engineer:** Antella Consulting  
**Structural Engineer:** Bob D. Campbell  
**Code:** FP&C Consultants  
**Photographer:** Kelly Callewaert

## Perspectives

### Illuminating Design | 16

**Location:** Des Moines, Iowa  
**Design Architect:** DLR Group  
**Architect of Record:** RDG Planning & Design  
**Contractor:** Weitz Construction  
**Fabricator (Precast):** Enterprise Precast Concrete  
**Civil Engineer:** Baker Electric  
**MEP Engineer:** Waldinger Corporation  
**Structural Engineer:** Raker Rhodes Engineering  
**Interior Design:** Anderson/Miller  
**Photographer:** Michael Robinson & Bruce Cole

## Features

### Light Brings Life | 22

**Location:** Des Moines, Iowa  
**Architect:** OPN Architects  
**Contractor:** Ryan Companies  
**Photographer:** Wayne Johnson, Main Street Studio

### The Perfect Place to Park | 28

**East 2nd Street Parking Facility**  
**Location:** Des Moines, Iowa  
**Architect:** Neumann Monson Architects  
**Contractor:** Ryan Companies  
**MEP Engineer:** Modus  
**Structural Engineer:** Rich & Associates  
**Photographer:** Cameron Campbell, AIA, Integrated Studio

### Harrison Street Parking Facility

**Location:** Iowa City, Iowa  
**Architect:** Neumann Monson Architects  
**Contractor:** McComas Lacina Construction  
**Civil Engineer:** Shive-Hattery Architecture-Engineering  
**MEP Engineer:** Design Engineers  
**Parking Structure Engineer:** Walker Consultants  
**Photographer:** Cameron Campbell, AIA, Integrated Studio

### Movers & Makers | 32

**Location:** San Diego, Calif.  
**Architect:** BNIM  
**Contractor:** Hensel Phelps Construction  
**Engineer:** Burkett and Wong Engineers; Syska Hennessy  
**Photographer:** Nick Merrick

### Brighter Future | 38

**Location:** Marcus, Iowa  
**Architect:** CMBA Architects  
**Contractor:** Wiltgen Brothers  
**Engineer:** Resource Consulting Engineers, LLC  
**Photographer:** Paul Brokering Photography

### Perforated Horizon | 40

**Location:** Napier, Iowa  
**Architect:** Goché Inclusions LLC  
**Contractor:** Goché Inclusions LLC  
**Engineer:** Goché Inclusions LLC  
**Photographer:** Farshid Assassi, Hon. AIA Iowa, Assassi Productions



Client: Federal Home Loan Bank of Des Moines  
 Architect: Substance Architecture

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