

ia architect

THE OFFICIAL MAGAZINE OF AIA IOWA



**Working
Spaces**
Engaging Places

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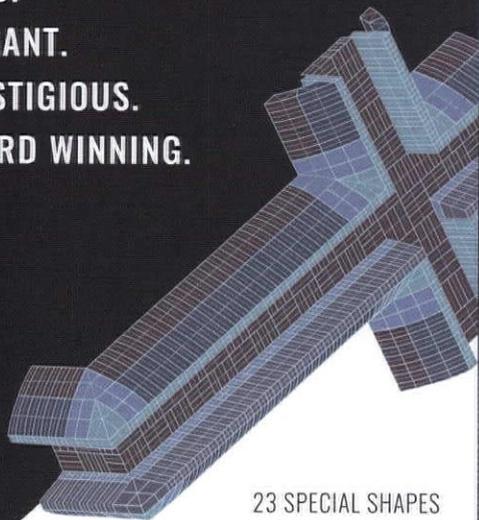
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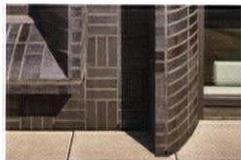
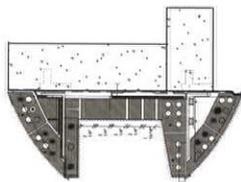
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Editor's letter



Welcome!

The definition of a working space is much broader and diverse than the name portrays. Blurring the boundaries between home, work, and community, working spaces of today transcend the traditional notion of an office into a more thoughtful, well-rounded built solution that balances employee needs, technology, environmental context, and spatial considerations. The projects featured in this issue are inspiring places that support focus and collaboration, individuals and teams, work and play. We showcase examples that exemplify trends in workplace design while pushing the envelope of architectural excellence.

We hope you enjoy our fall issue, *Working Spaces*.

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Editor, Iowa Architect

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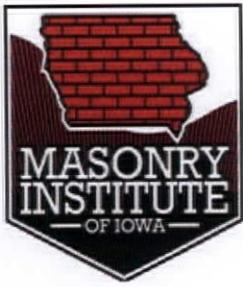
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Founded in 1975, the Masonry Institute of Iowa is a non-profit association dedicated to promoting the use of brick, stone, and block in construction. We look forward to meeting with you and your team to help you define your goals in designing with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

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Honoring Past Presidents

Giving thanks to 115 years of American Institute of Architects, Iowa Chapter presidents

The 115 years of the American Institute of Architects, Iowa Chapter (AIA Iowa) wouldn't have been possible without the time and service of all AIA Iowa volunteers, especially the AIA Iowa board presidents. The AIA Iowa presidents pictured below are just a handful of those who have had the opportunity to serve fellow AIA Iowa members and the profession by representing our chapter locally, regionally, and nationally. They have advocated for Iowa firms and individuals within the profession, working with collateral organizations and those allied to the profession while recognizing and respecting the diversity of our membership. "We have seen an enormous amount of growth over the last 115 years," says Jessica Reinert, Hon. AIA Iowa, executive director of AIA Iowa. "These humble stewards of our organization have upheld the three main tenets of nonprofit board leadership – the duties of loyalty, care, and obedience – and have made the chapter what it is today."



- | | | | |
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For a full list of past presidents in our 115 years as an association, visit www.AIAIowa.org/page/presidents

AIA Iowa Citizen Architect Program

Recognizing AIA Iowa members' participation in community and advocacy across the state

WORDS: LEAH WALTERS

The American Institute of Architects, Iowa Chapter (AIA Iowa) recognizes the important contributions many of our members make through volunteer efforts across the state. Design professionals have many skills that can enhance community efforts. AIA Iowa encourages members to lend their talents and time through participating in the Citizen Architect program.

The Citizen Architect program is divided into two tracks: community and advocacy. Participants in the community track are AIA Iowa members who serve as an appointed or elected

member of a governing body or serve as a volunteer leader for a non-profit organization that benefits people or a community in need. All community track members advocate for AIA Iowa's core principles of quality design, sustainability, and livable communities. AIA Iowa members participating in the advocacy track are engaged with their state legislators and local leaders to advocate for the profession.

Thank you to all the 2019 AIA Iowa Citizen Architect program participants.

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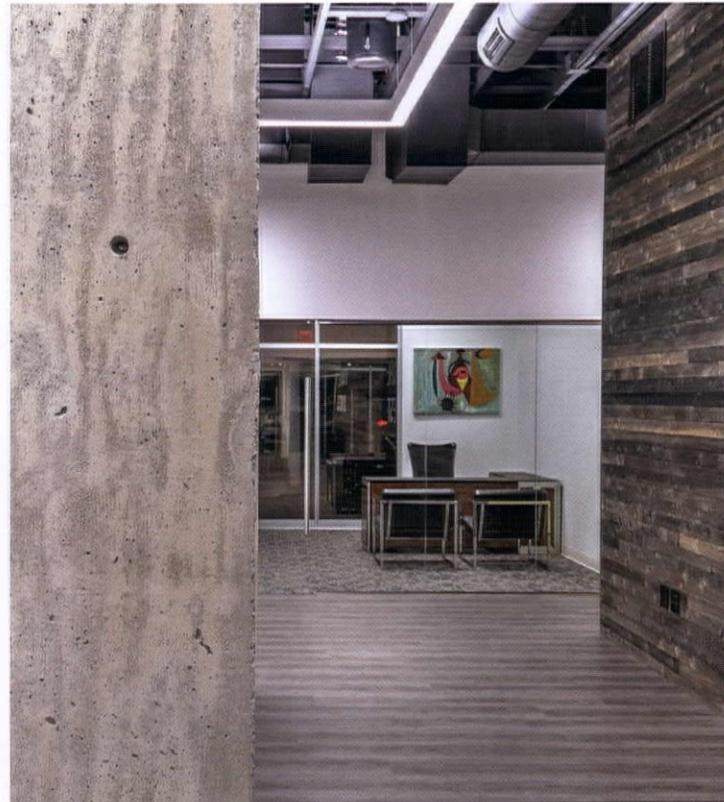
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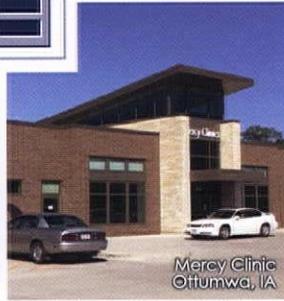
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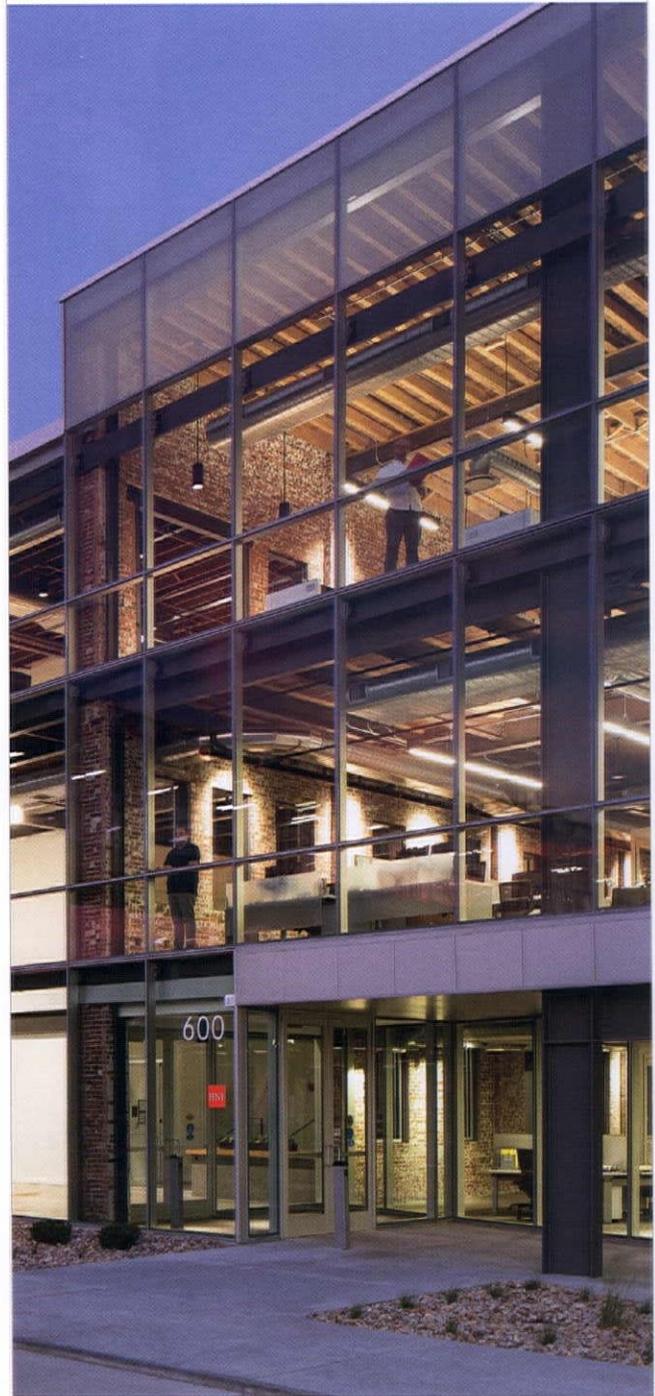
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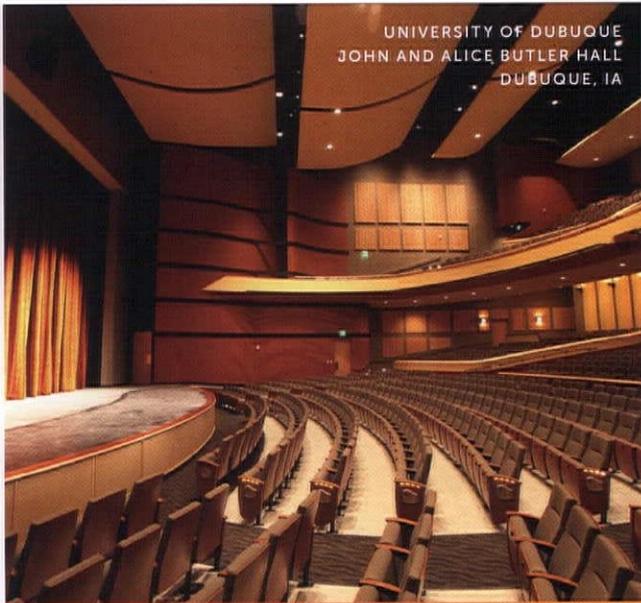
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AIA College of Fellows

Celebrating AIA Iowa's Fellow members

Architects who have made significant contributions to the profession and society and who exemplify architectural excellence can become a member of the American Institute of Architects (AIA) College of Fellows. The Fellowship honor started in 1857 and today only 3 percent of AIA members have this distinction. AIA Fellows are recognized with the AIA's highest membership honor for their exceptional work and contributions to architecture and society. The prestige of FAIA after an AIA member's name is unparalleled and the judging is rigorous.

Over the years, the American Institute of Architects, Iowa Chapter (AIA Iowa) has had the honor to call 44 of its members Fellows. We congratulate Terry Allers, FAIA, as the newest AIA Iowa member elected. Submissions for the 2020 class opened in June. Nominees must be an AIA member in good standing for at least 10 cumulative years. More information can be found at www.aiaiowa.org/page/awards.

Congratulations to all of our members who have been honored with this prestigious recognition.



AIA
College of Fellows

1889	F.G. Clausen, FAIA	Davenport
1889	C.A. Dunham, FAIA	Burlington
1889	Edwards S. Hammatt, FAIA	Davenport
1889	Fridolin Heer Jr., FAIA	Dubuque
1889	Henry Saville Josselyn, FAIA	Cedar Rapids
1889	E.L. Merrill, FAIA	Des Moines
1889	John W. Ross, FAIA	Davenport
1889	Eugene Hartwell Taylor, FAIA	Cedar Rapids
1889	Henry Fisher, FAIA	Sioux City
1913	Seth J. Temple, FAIA	Davenport
1918	William L. Steele, FAIA	Sioux City
1947	John Woolson Brooks, FAIA	Des Moines
1951	Charles Altfillisch, FAIA	Decorah
1961	Leonard Wolf, FAIA	Ames
1965	Oswald H. Thorson, FAIA	Waterloo
1965	William John Wagner Jr., FAIA	Des Moines
1972	Raymond David Crites, FAIA	Cedar Rapids
1973	Charles Emmet Herbert, FAIA	Des Moines
1977	Robert C. Broshar, FAIA	Waterloo
1979	Edward H. Healey, FAIA	Cedar Rapids
1981	John Dudley Bloodgood, FAIA	Des Moines
1982	Robert F. Mattox, FAIA	Dubuque
1983	Richard F. Hansen, FAIA	Iowa City
1985	H. Kennard Bussard, FAIA	Des Moines
1986	Norman E. Wirkler, FAIA	Dubuque
1989	John Lind, FAIA	Iowa City
1989	Gregory Palermo, FAIA	Ames
1992	William M. Dikis, FAIA	Des Moines
1993	Thomas Clause, FAIA	Des Moines
1995	Kirk V. Blunck, FAIA	Des Moines
1995	Calvin F. Lewis, FAIA	Des Moines
1996	Eino Olavi Kainlauri, FAIA	Ames
1996	Rodney Kruse, FAIA	Des Moines
1998	Mark C. Engelbrecht, FAIA	Ames
1999	William L. Anderson, FAIA	Des Moines
1999	Robert Allen Findlay, FAIA	Ames
2001	Gordon E. Mills, FAIA	Dubuque
2002	Katherine L. Schwensen, FAIA	Ames
2003	Paul D. Mankins, FAIA	Des Moines
2006	Michael Broshar, FAIA	Waterloo
2007	Jeffrey Anderzhon, FAIA	Des Moines
2011	Dale McKinney, FAIA	Sioux City
2018	Thomas Leslie, FAIA	Des Moines
2019	Terry Allers, FAIA	Fort Dodge



Terry Allers, FAIA

Insight from AIA Fellow award recipient

WORDS: LACY BRUNETTE

Soaring churches, new businesses, healthcare and education centers, busy airport terminals, and beloved public buildings like a library, fire station, and council chambers are projects that have long since replaced the building-block cities that once crowded Terry Allers' childhood home.

Allers, Iowa's latest inductee to the American Institute of Architects (AIA) College of Fellows, shares that his discovery of architecture was a chance of luck, or perhaps fate. "I took a correspondence commercial art course for about a year, and it looked like I had some talent in the drawing," says Allers, FAIA. "I also enjoyed math and science, but I didn't know what an architect was. I really didn't think about who designed buildings."

Encouraged by friends to join them at Iowa State University, Allers initially considered pursuing a degree in aerospace. As luck would have it, architecture was listed directly above aerospace in the curriculum catalog, and he felt compelled to change his education path. He is still thankful for that fateful decision almost five decades later.

Allers reflected on his professional journey and what continues to motivate him after running his own firm, Allers Associates Architects, PC, for the past 40 years. "People trust us and know that we are behind them 100 percent. If something goes wrong on the jobsite or something is not quite the way it's supposed to be, we always follow through and treat every project as our own. I think it's well worth it, when you look at the relationships we've established over the years," Allers says.

His commitment to mentoring prospective architects and helping align mentorships with education programs and workplace environments was recognized at the AIA Fellow induction. "I've really pushed for training supervisors who work with our emerging professionals," says Allers, who has now mentored 25 student interns and 11 professionals as they go through the licensing process. "I feel very strongly that we as architects have the responsibility to mentor younger people and make sure they're on the right path."

Allers' legacy is imprinted in the community staples and innovative workspaces he has designed in cities across Iowa. His legacy can also be found in the lives he has changed through his work, advocacy, and mentorship. The path isn't always direct, and whether through divine inspiration or structured planning, the architecture profession requires a visionary outlook. "Things don't always go exactly right and you just have to depend on your faith to help you through things," he says.

Congratulations on this prestigious award, Terry Allers.

"I feel very strongly that we as architects have the responsibility to mentor younger people and make sure they're on the right path."

—TERRY ALLERS, FAIA



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TRENDS OF THE TRADE

Three workplace design experts sound off on their top trends for 2020

As today's workforces continually evolve, so do the standards in workplace design. With a focus on improving employee well-being, integrating modern technology, and maximizing functional flexible space, the future workplaces are a new type of space that blur work and play while empowering individuals to be their best. *Iowa Architect* reached out to three workplace design specialists to gather their top three trends for 2020.

WORK SPACE

WORDS: MARIANNE RIVERA, NCIQ, CREATIVE DESIGN MANAGER
IMAGES: STEELCASE



Choice and Control

Choice and control in the workplace mean providing employees with options, from a quiet space to focus, to a dynamic work café where they can socialize and make connections. The way we work is in constant motion, and we need spaces that allow us to work independently, come together to solve problems or recharge as needed.

Flexible Flow

Collaboration and agile work are spreading beyond IT teams. New furniture collections are making it possible to move between individual and team work seamlessly with adaptable and flexible pieces, such as the Flex Collection from Steelcase. Flex allows for mobility and changing activities that team members can adapt on demand.

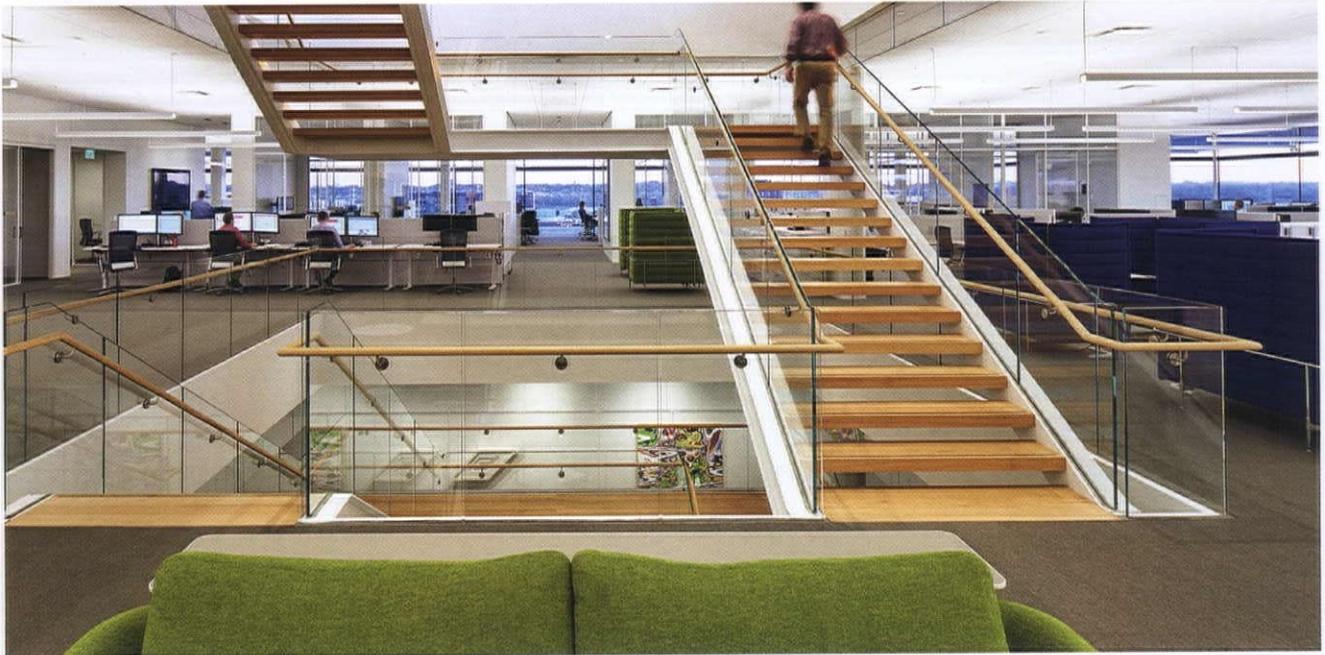


Smart Systems

Integrating technology into space management tools allows organizations to monitor utilization and make fact-based decisions to seize high-impact opportunities. Together with Microsoft, Steelcase has developed Workplace Advisor space analysis. In addition to providing insights in efficiency, Workplace Advisor, the Steelcase Find mobile app, and Live Map – a large-scale digital display – connect workers with a list of available work and meeting spaces in real-time availability.

SAXTON

WORDS : KIM AUGSPURGER, PRESIDENT & OWNER
IMAGES : MICHEL DENANCÉ; KNOLL INC.; DES MOINES REGISTER



In the Neighborhood

Spaces will offer people a choice-based experience. Instead of being assigned a personal workstation, the worker is assigned a neighborhood and encouraged to utilize the entire palette of spaces designed to support different work modes and empower the worker to choose where and how to work.



Hospitality Experience

The work space is taking cues from the hospitality industry. Social spaces that inspire, energize, and connect people are increasing. These spaces offer a welcoming ambiance and build a sense of community. They offer the opportunity for chance encounters with diverse co-workers that can result in unexpected, new modes of thinking.



Location Vibe

While companies are increasing the amenities they offer within their spaces, they are also considering the vibe of the neighborhood they choose to locate their offices. Easy access to the local coffee shop, restaurant, bar, outdoor space, trails, and other amenities elevates the total experience while at work.

PIGOTT

WORDS: CHELSEA SCHULTZ, TERRITORY MANAGER, HERMAN MILLER
IMAGES: HERMAN MILLER



Data-Based Design

Workplace research and sensor studies give designers and organizations the insights they need to make informed design decisions, making office designs more efficient while providing measurable improvements in everything from employee retention to innovation. As smart workplace capabilities evolve, real-time data on space utilization and employee well-being will increasingly allow workplaces to immediately respond to people's needs and efficiently adapt to changing demands.



Activity-Based Space Planning

Diversified floor plans with a mix of unassigned workstations, smaller meeting rooms, and more informal working hubs provide employees the ability to work in a setting that best suits the task at hand while maximizing square footage, making it easier for organizations to adapt when the company grows or shrinks and reduces real estate costs.



Blurred Lines

Organizations want furniture and finishes to combine the comforts of home with commercial quality, creating a more welcoming and diverse workplace that offers variety for people to choose the best environment for what they're working on. Thoughtful design that blends these attributes can serve as a major differentiator for an organization, supporting attraction and retention.

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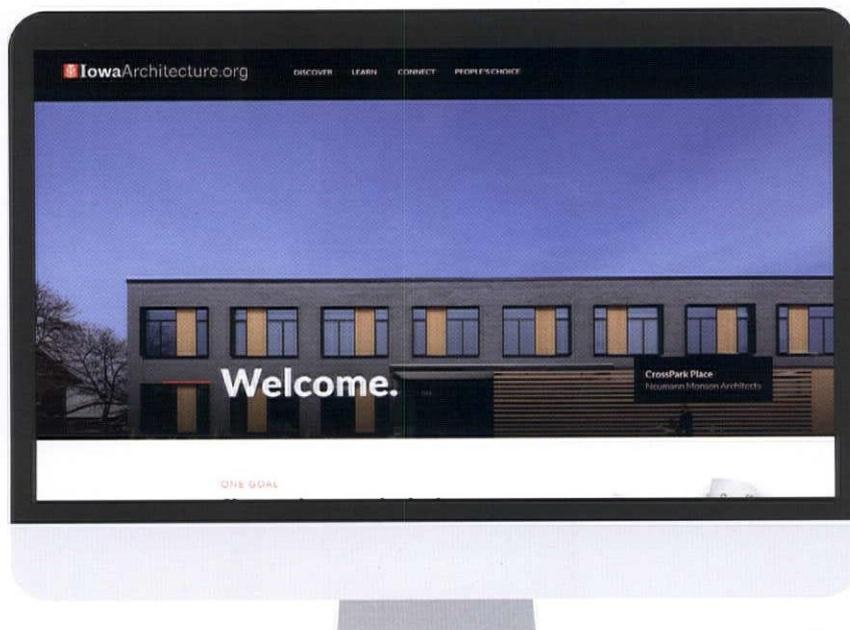
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The Tuesday Agency



The Tuesday Agency is a lecture agency dedicated to thoughtful dialogue. It connects authors, journalists, historians, artists, and scholars with venues where their voices can make a difference. The agency has a world-class reach that befits Iowa City's global literary stature.

The vibe of the design is conscientiously eclectic, with quality as the common thread. The agency's flavor-forward material palette includes copper, blackened steel, charred beetle-kill pine, and concrete. Ceilings vary from oak to felt baffles. The resultant bricolage will be a haven for inquisitive minds and lively conversations.

Iowa City, Iowa

Neumann Monson Architects



Ames High School

Ames, Iowa

OPN Architects

The design of the new Ames High School will redefine its presence in the community and create a welcoming hub for activities and events. Academic spaces are elevated to offer maximum views to the prairie and existing football stadium. The social hub of the high school connects the north and south wings of the building. The media center, on the second floor overlooking the commons, is the academic hub. All academic spaces are arranged with teacher and student collaboration spaces in the center of a pod. General classrooms can be opened up into the central collaborative areas where interdisciplinary study can take place between multiple classes. Once complete, the project will feature pedestrian- and bike-friendly access paths and bike parking, among other amenities.

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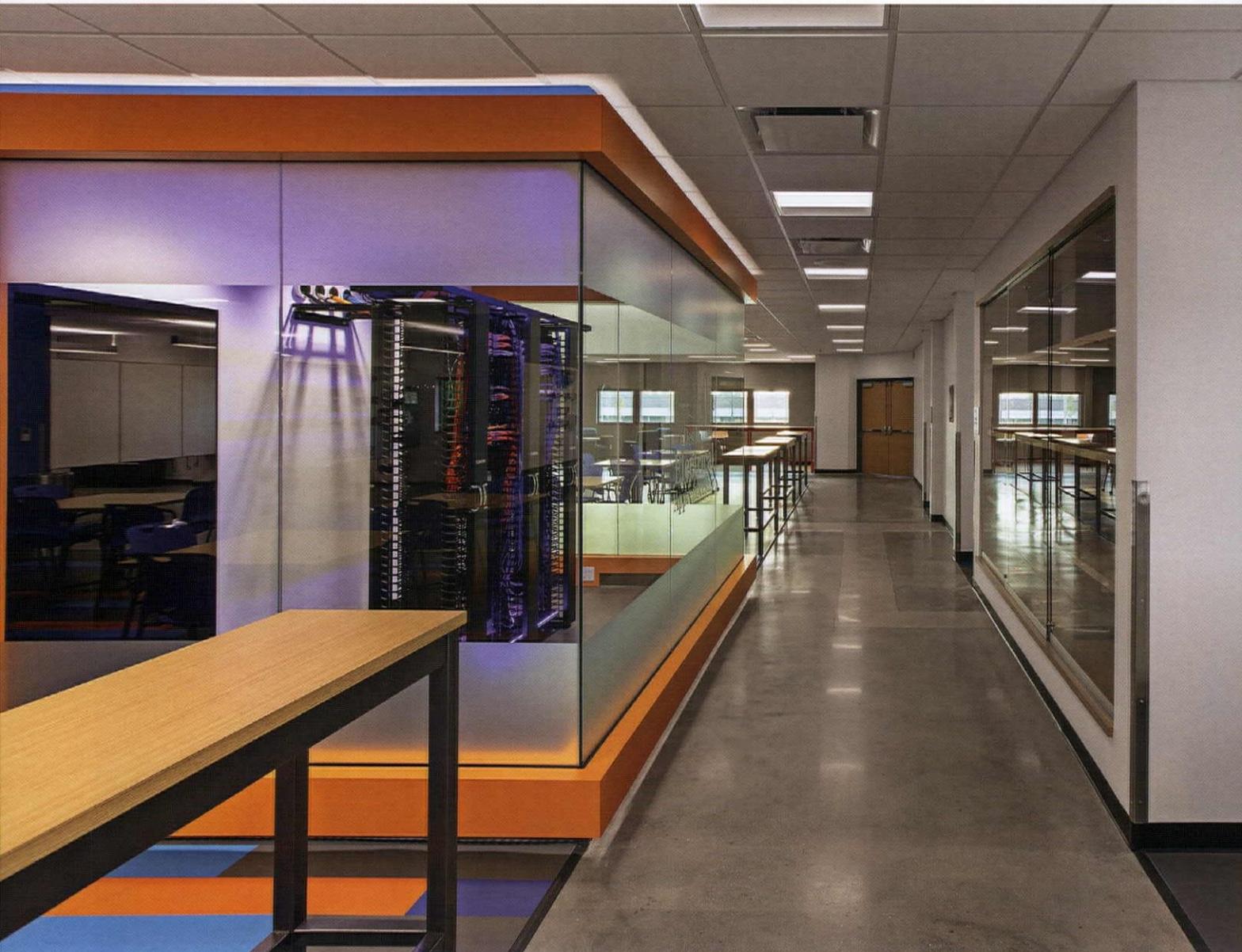
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People &
Places of
Interest

DES MOINES ELECTRICAL Apprenticeship Training Center

Bringing new light for brighter futures

WORDS: HALEY SMITH ARCHITECT: SHYFT COLLECTIVE IMAGES: BEN EASTER



The electrical profession continues to face a dwindling workforce, so when the Des Moines Electrical Apprenticeship (DMEA) – whose mission is to provide training for 300 electrical apprentices and 1,400 journeyman electricians – reached out to Shyft Collective to renovate a workspace that would appeal to the next generation of electrical professionals, they knew they had their work cut out for them.

“This training center had to not only positively impact the training and continuing education of those in the electrical trade, but also encourage and attract others to the profession,” says Greg Vose, AIA, project architect at Shyft Collective.

“DMEA’s old space was out of date, dark, and appeared reactionary in terms of space planning,” he says. “We felt that we needed to knit together their educational zones to appear as a more cohesive whole.”

The solution: Remove the original perimeter rooms, allowing natural light to flow through the electrical labs. Now everyone could see the new potential this former-seed-lab-turned-training-center had to offer.

“A work environment that is open and welcoming helps to put people in a positive mood,” says DMEA Director of Training Stephen Hansen. “I love that about the new building, the openness it creates with your co-workers and the outdoors... provides the opportunity to reach out to more potential apprenticeship candidates.”

This new training center comes at an important time for young professionals entering the workforce. “The labor market is expecting a 20 percent increase in electrician jobs through 2024, but there are simply not enough young people funneling in to fill those jobs or even replace the number of retirees exiting the profession,” says Vose.

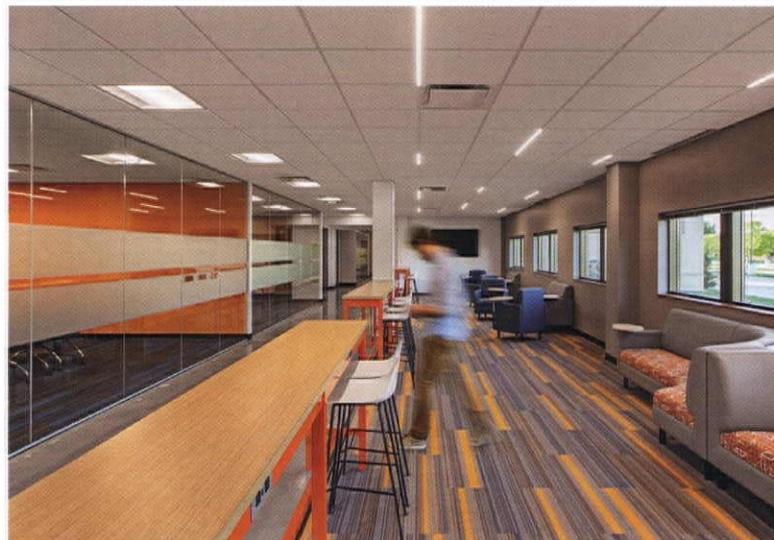
By bringing new life into this space, DMEA hopes others will see their profession in a new light, too. “As with many trade skills, we are faced with an aging workforce,” says Hansen. “This new building allows us to demonstrate, to both future and current electricians, that the electrical field is more than switches and receptacles.”

When visitors walk through the new space, it is apparent that “education is on display ... no longer hiding inside a dark classroom,” says Vose. “Whether it be a potential new apprentice or a group of high school students, we wanted to make sure DMEA could celebrate the electrical profession.”

But it’s not just the potential electrical professionals who will leave this training center with a newfound appreciation for the field. “My favorite part of this project was beyond any design aspects,” Vose says. “It was the gain of a much more intimate understanding of a different profession, especially one as connected to the architectural industry as the electrical trade.”

The feeling was mutual for DMEA, who greatly enjoyed working with Shyft to design their new space. “Everyone involved did an outstanding job of working together,” says Hansen.

“Like any project, we design professionals always need to insert ourselves into the day-to-day lives of our clients in order to make sure the spaces we design not only align with our clients’ needs, but also make their daily tasks more efficient and effective,” says Vose. “It was truly a pleasure to work with DMEA and learn more about the electrical trade and its apprenticeship process.”



Opposite: The new space has a campus feel, exactly what DMEA was going for. **Top:** Natural light flows through to the glass-fronted classrooms. **Middle:** Open classrooms create a welcoming environment that encourages student productivity. **Bottom:** Walking through the space now, you can see students learning a new trade.



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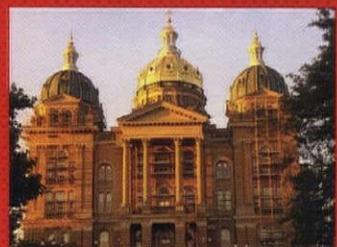
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CLEAR VISION

A storied Muscatine
manufacturer trades
outdated facilities for
modern transparency

WORDS: CHELSEA EVERS

IMAGES: ANDREW BUCHANAN, SUBTLE LIGHT PHOTOGRAPHY

ARCHITECT: NEUMANN MONSON ARCHITECTS





Opposite: A contemporary glass front encourages interaction with the office's surrounding neighborhood. **Left:** All of the company's operations are housed in the complex, including corporate offices that overlook campus. **Right:** Neumann Monson rerouted the manufacturer's production and pedestrian bridges to offer safer traffic passage. **Below right:** Timbers from demolished buildings were recycled and used as stair treads in office spaces.



With 75 years of business comes 75 years of history – for better or worse. HNI Corporation, a home and office product manufacturing company located in the downtown corridor of Muscatine, Iowa, has been a staple in the city since its incorporation in 1944. With a focus on community value, responsible sourcing, and corporate transparency, HNI embodies what it means to be a steward of the community.

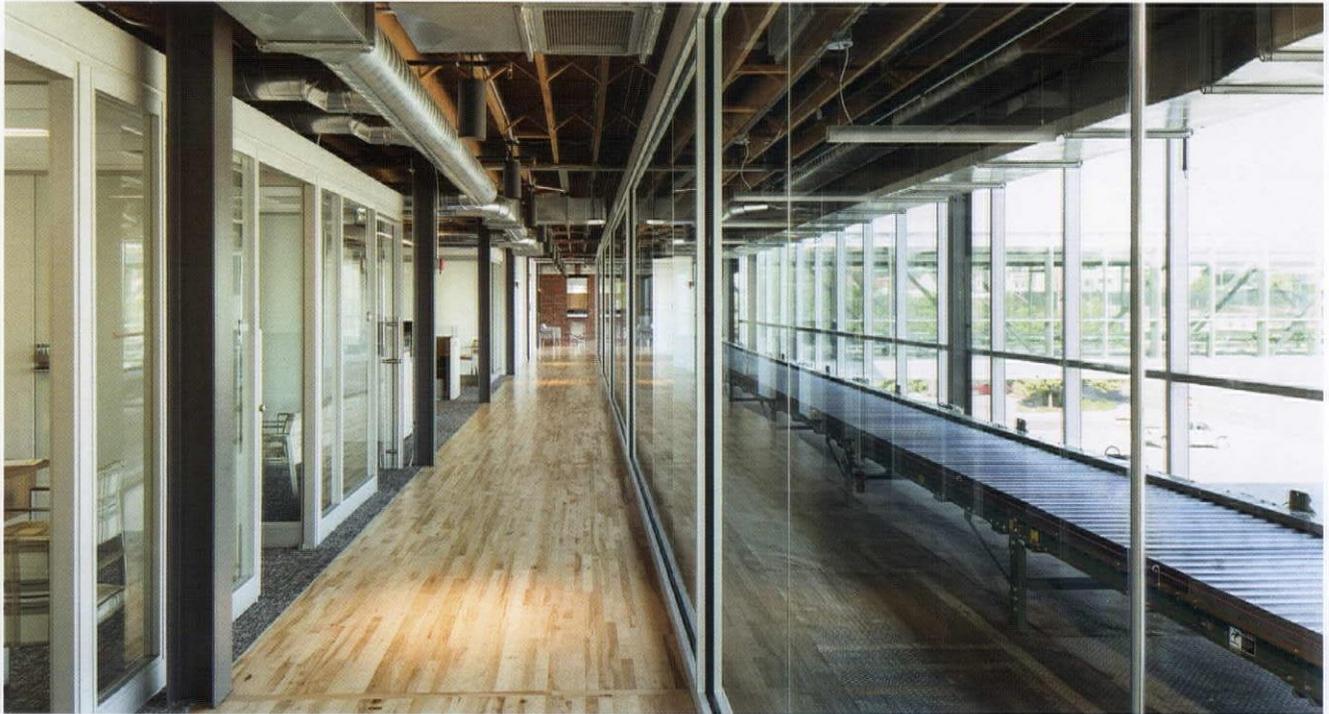
But despite its sustainable practices and progressive vision, the HNI headquarters remained a dingy collection of corrugated metal buildings along Muscatine's rapidly changing Second Avenue. While HNI executives knew it was time to make some updates, they had one setback: Because the company's production line, which ran through several different buildings, was the heartbeat of the business, it couldn't be shut down for more than 24 hours – during the entirety of construction. The company teamed up with Neumann Monson Architects to find a solution.

"The conveyor was hugely integral to design and phasing," says Sally Obernolte, AIA, architect at Neumann Monson Architects, who led the HNI project. Her team, working in tandem with HNI owners and contractors, worked around the conveyor's production schedule for the duration of the project, tearing down one piece at a time so that the 24 hours of downtime simply required the team to connect one last 10- to 12-foot piece and reboot the system.

"It was like the transcontinental railroad, when the east meets the west," says Kim McDonald, AIA, principal at Neumann Monson Architects. But because the conveyor itself ran through several buildings, its construction became a bit of a hodgepodge of connections over the years. "The old conveyor wasn't all on one level," McDonald says. "It dropped down at a slope through another building to a different level before it would continue on."

Ultimately, the team decided to demolish two of those buildings to consolidate operations into three main structures: the main corporate office, the manufacturing building, and the distribution center. But in the spirit of the company's sustainable mindset, they made use of what they tore down. "The two buildings that came down were timber-frame buildings," says Obernolte. "They recycled a lot of those timbers into things like stair treads and custom furniture in the main office building."

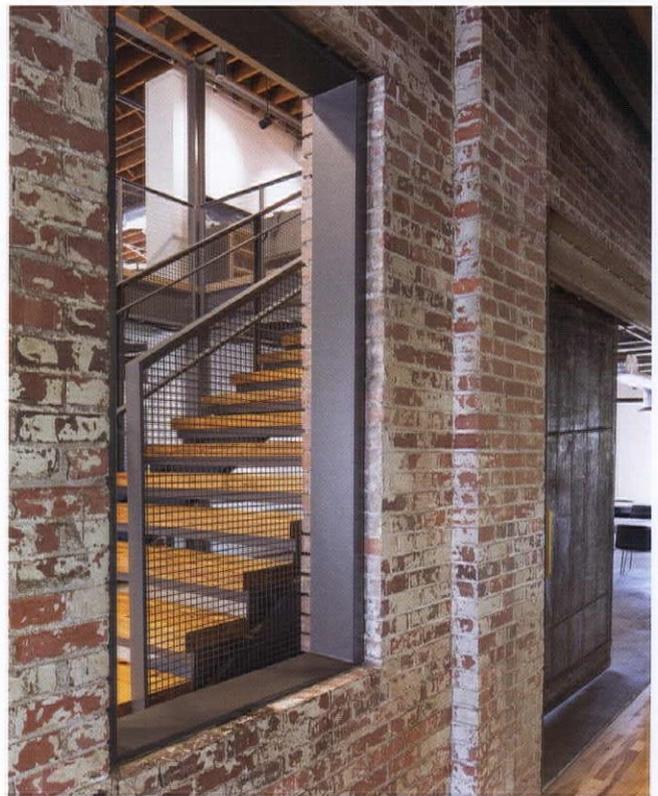
The team embraced the company's history in this way throughout the entire design and build process. "Our client was very vocal about their vision to, quite literally, tell their story to the community," says Obernolte. Much of the directives were pulled from a list of descriptors the HNI team put together. "It included ideals like timeless staying power, minimal/authentic design, and honoring the legacy of HNI and the history of the building," says Obernolte. The HNI team also wanted to use the building as a tool to help customers and community members



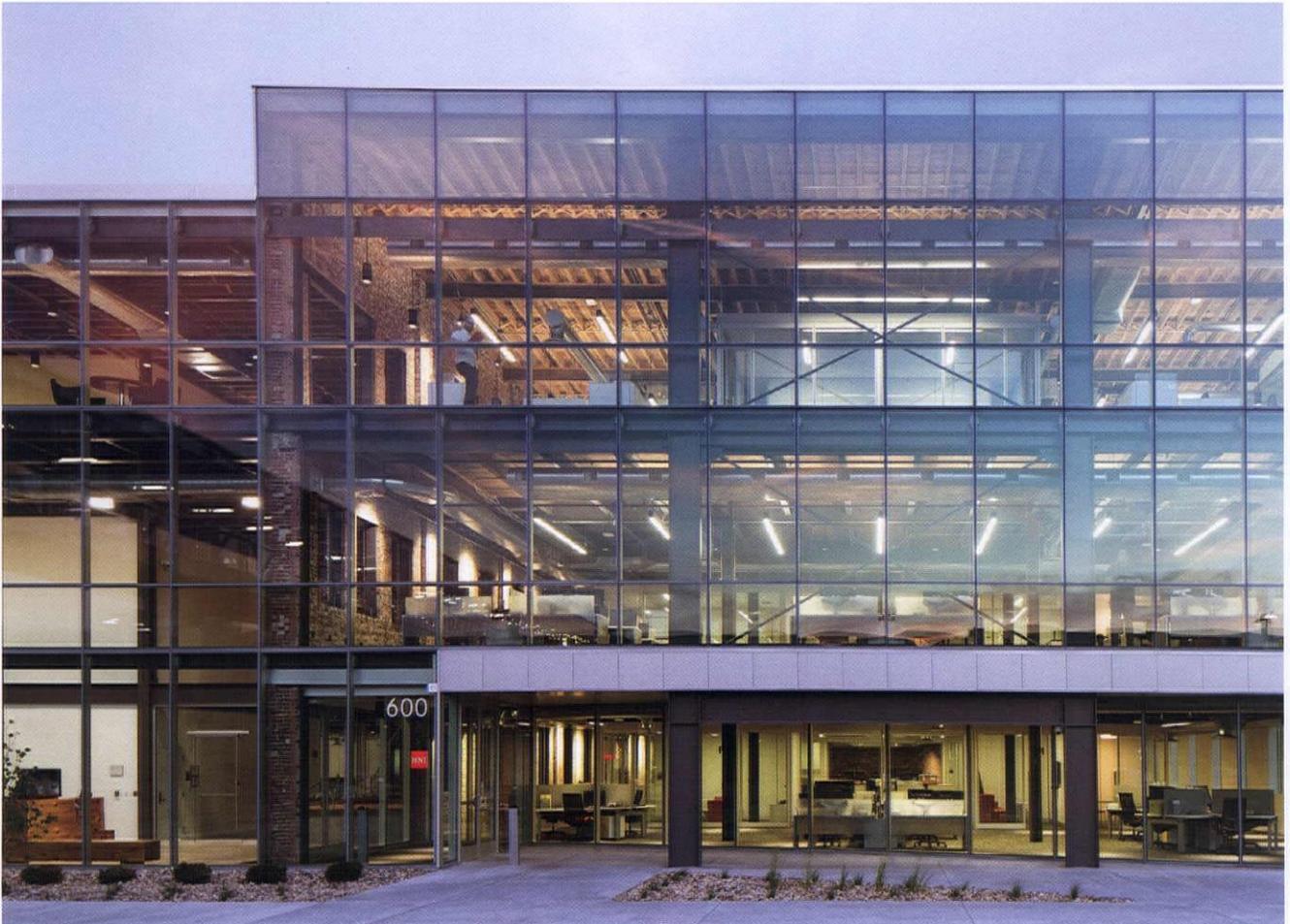
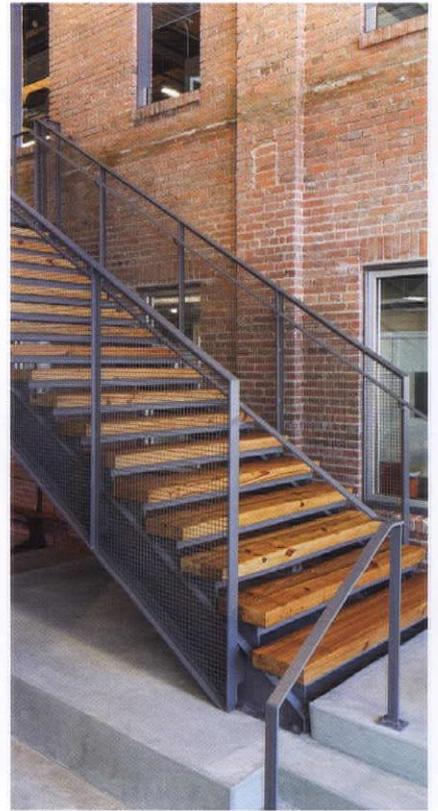
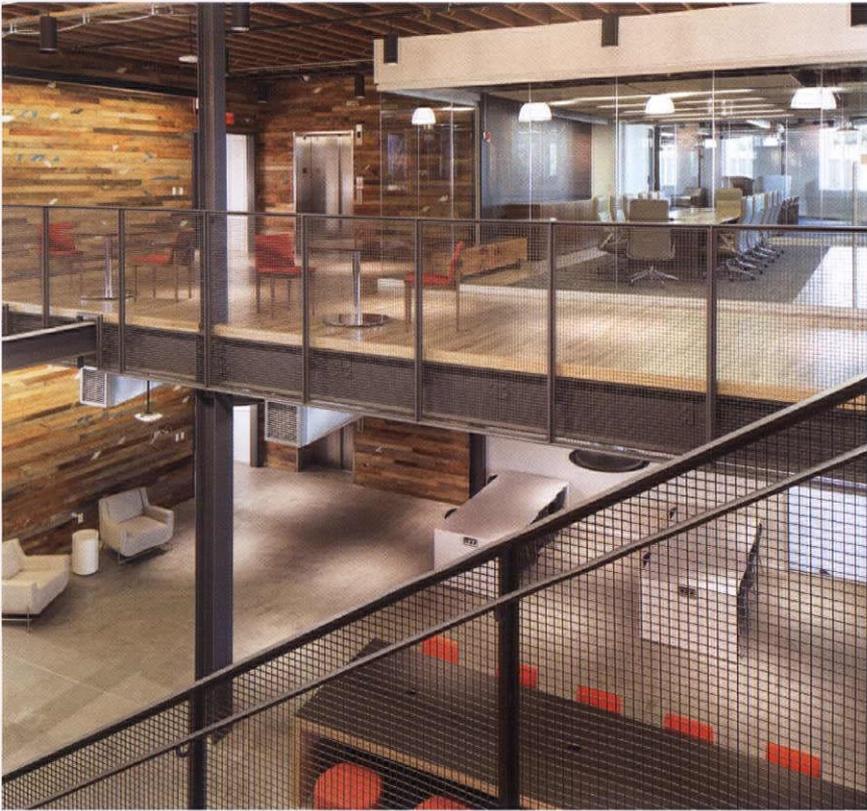
understand the history and culture of the company. To embrace these principles, the Neumann Monson Architects team decided they'd like to try to sever the building's front exterior and add glass panels to showcase a section cut of the headquarters' brick history. It was a risky plan, due to the building's age and history of use, but the process worked. "We were able to reinforce back a little further from that severed line and let a lot of the cut be revealed," says Obernolte. The result is an old-meets-new juxtaposition of new glass and decades-old brick, marrying the company's past with its modern, transparent approach.

Perhaps the most involved part of the HNI campus transformation was the renovation and rebuild of the company's bridges. The old bridge, connecting the conveyor from the main building to the distribution building across Second Avenue, was low-hanging and had been hit several times by trucks passing through. The team not only raised the conveyor bridge to the third level of the main office, but also added a pedestrian ramp to allow access to the second floor of the distribution building. Now, the conveyor runs seamlessly from the company's manufacturing building, through the main building and corporate offices on the third floor, and through to the distribution center. It's a wildly unique layout by any standards, but Obernolte says it lives up to the project's tagline: Real people creating real solutions in real time. "It's meant to say, 'Hey, we have no ego here. This is real stuff we're creating, and we need solutions and space to make that happen.'"

Obernolte says the new headquarters' transparent, solution-oriented nature gives a sense of pride to the downtown Muscatine area. The open campus not only provides better, safer pedestrian access, but it also matches the energy of the neighborhood. "There's a pulse happening there that you can physically see," she says. "You can see the heartbeat of the company as you pass by the building."



Above: The production conveyor belt runs right alongside corporate offices on the third floor, offering a unique look into the brand's manufacturing processes. **Above right:** To keep the company's history intact, architects left the original brick exterior untouched. **Opposite left:** The interior of the main building saw a complete redesign, offering a more efficient workspace for employees. **Opposite right:** Open staircases between the building's three floors mimic the transparent values of the brand. **Opposite below:** The structure's north-facing orientation offers bright indirect light for most of the day.



MORE THAN A BUILDING

Federal Home Loan Bank takes a different approach to revamp its downtown Des Moines headquarters

WORDS : KELLY ROBERSON IMAGES : FORD AND BROWN; PAUL CROSBY ARCHITECT : SUBSTANCE

Architects, interior designers, furniture suppliers, clients: They all know and follow the same drill, project after project. Generally, it's goals + design + price = finished space.

But who set up that process? Who said that the process that worked before has to be followed, again and again and again? Who said it worked well? And what happens if you decide as a team to change it?

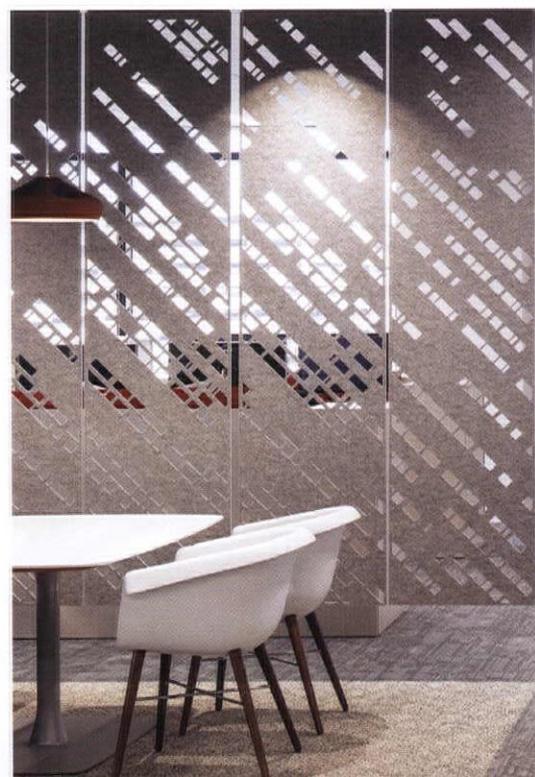
The results of that upending and of a different way of thinking about the heavy lift of designing a space are very much on display in the Federal Home Loan Bank (FHLB) building renovation at 909 Locust in downtown Des Moines. Designed by substance, the FHLB building was a team-oriented, team-driven project from the get-go, with the client's goals and insistence on a new way of doing things leading the way.

That new way of doing things spun out from a shift in corporate culture that FHLB wanted to push into high gear. One of 11 regional banks in the 80-year-old FHLB system, FHLB long had a presence in downtown Des Moines, first in a brick building at 10th and Walnut streets and then in a floor-and-a-half in the Wells Fargo building. When it came time to move, they started to look at various options from building new to leasing to buying.

But more than that, the leadership of FHLB wanted to shift the culture that guided the 350 employees in the Des Moines location, says Todd Garner, AIA, principal at substance. "They really wanted to be less of [a culture of] one tied to desks and siloed into departments to one where even if you were at your desk, people felt free to come by

Above: The two-story volume serves as the central spine, with interior openings and meticulously detailed wood accents to increase the openness. **Left:** Every gathering space features a different type of furniture to encourage different types of interaction. **Right:** The interior green wall mimics the nearby green roof of the Des Moines Public Library downtown location as seen in the photo to the left.





“FHLB wanted a space where work could happen anywhere.”

—TODD GARNER, AIA

and that collaboration in all of its shapes and forms would be encouraged,” Garner says. “Their big goals were to have a space that would allow them to accomplish what they wanted to accomplish.”

The best use of resources for FHLB turned out to be buying what had been the 270,000-square-foot Equitable of Iowa building. The six-story structure, however, was replete with not only outdated finishes and fixtures, but also an outmoded approach to office design: conference rooms and large offices on the perimeter, the bulk of the offices in the center without access to daylight. In addition, the building had some awkward layout conundrums; although it was connected to the downtown skywalk system, there was access from just one side and the public spaces in the lobby were narrow and dim. “When they bought it in 2017, they didn’t even know how much space they would take and they didn’t have any tenants,” says Matt Rodekamp, AIA, associate at substance. “They wanted to do something significant for their employees in Des Moines and also improve the street presence of the building.”

The design team spent a significant amount of time learning what the client wanted and needed. For starters, every employee of FHLB had to have a workstation of their own. At the same time, FHLB needed to have a large number of conference rooms – at least twice as many as is typical of corporate clients, says Garner – that had a variety of uses and setups for auditors, regulators, and other meetings. “FHLB wanted a space where work could happen anywhere,” says Garner.

What FHLB really wanted was a daylight-filled destination that was bigger than just the main corporate tenant. In their vision, street could connect to skywalk and all of the spaces would be beautiful and flexible, inviting to whomever chose to use them. The client’s goals for the lobby involved a re-shift and reshaping of the previously closed-off space. “You couldn’t get through the building from north to south and could only access the skywalk on the north side,” says Rodekamp.

FHLB ended up taking over the fifth and sixth floors and half of the fourth one, too. The organizing space over those three stories is a two-story, open, glass-and-wood connection and stairs that join all three floors. Everything references back to that space, and it offers a gathering area, too. Core building services, including elevator, a second stairwell, and mechanical, are at the back of the building and conferencing spaces flow around the center. Those “neighborhoods” are loosely segregated by business unit, and interspersed with pockets of working and gathering space.



Top: FHLB wanted to re-orient workspaces to a more open concept, while keeping groups loosely organized in pods. **Middle:** Conference spaces of all shapes and sizes dot the three floors of the headquarters. **Bottom:** The kitchen area offers a spot for employees to socialize. **Opposite top:** Exquisite furniture choices elevate the aesthetic of the offices. **Opposite bottom:** The renovation encouraged a much more active integration with downtown, which is highlighted through the use of open spaces that connect to the outside environment.



While everyone's workstations are practically the same, no two conference rooms are outfitted exactly alike. Some have standing desks, others traditional seats; some are lounge-like and others more formal. Every conference room and a number of open meeting areas are fully outfitted with necessary technology, enabling employees to plug in and work. But some conversation areas are tech-free, too, for a more intimate, comfortable spot for conversation. "The two-story space is pretty powerful," says Garner. "We worked really hard on the detailing to get all of it to feel cohesive."

The reason the project works so well and so cohesively, however, is more about the structure of the team. Every subcontractor and supplier was asked how they'd be able to support the FHLB goals and how they would work with the client, too. "Every consultant or contributor made it better," says Garner. "No one was chosen solely based on price."

By the time the client moved in, the building was 80 percent rented and that welcoming lobby was busy and connected to the city beyond the building's walls. "At the end of the day, the client trusted their team," says Garner. "Everyone was hired for their expertise, and everyone put their best foot forward."





SERVING UP SPACE

How one university project uses intentional design to create choice and connection on campus

WORDS: JULIA DELLITT IMAGES: STEVE HALL, HEDRICHBLESSING ARCHITECT: BNIM

When the University of Iowa launched Informatics Initiative, a campus-wide initiative intended to foster collaboration and support faculty hires, it needed to give the project a place to call home – both physically and intellectually. Using existing building shell space not centrally located on campus, architects at BNIM faced a unique challenge: establish a character and identity for a program where potential users would have a personal workspace elsewhere on campus.

“We had to think about which features would make people want to come here,” says Lana Zoet, AIA, then-associate at BNIM. “The project team determined the most important draw of the space should be the people within it.”

Since the individuals who would use the space weren’t even hired yet, BNIM – led by Kevin Nordmeyer, AIA, principal-in-charge; Kayla Berkson, AIA, project manager; Tom Feldmann, AIA, architect; and Zoet – developed a “day in the life” narrative that supported the widest range

of people and personalities possible. For instance, users walk into a lobby-type space with comfortable seating and cool lighting, and then can venture into an informal area to people-watch, have coffee, and check email. Maybe they grab a smaller room with a simple whiteboard and markers for brainstorming with a colleague. If they need to focus on an individual project or make a phone call, they can use a workspace with a glass door for privacy. Later in the day, if they need a large boardroom for a formal meeting, they can take advantage of a large touchscreen where multiple people can connect their laptops to dive into research. The goal? An abundance of choice and timeless features in space and technology, all to promote informal and formal connections and relationships – but not at the expense of any desired privacy.

“With this initiative, we aimed to decrease a sentiment of ‘I own’ and shift to ‘we share,’ which allows for different user personalities to choose which type

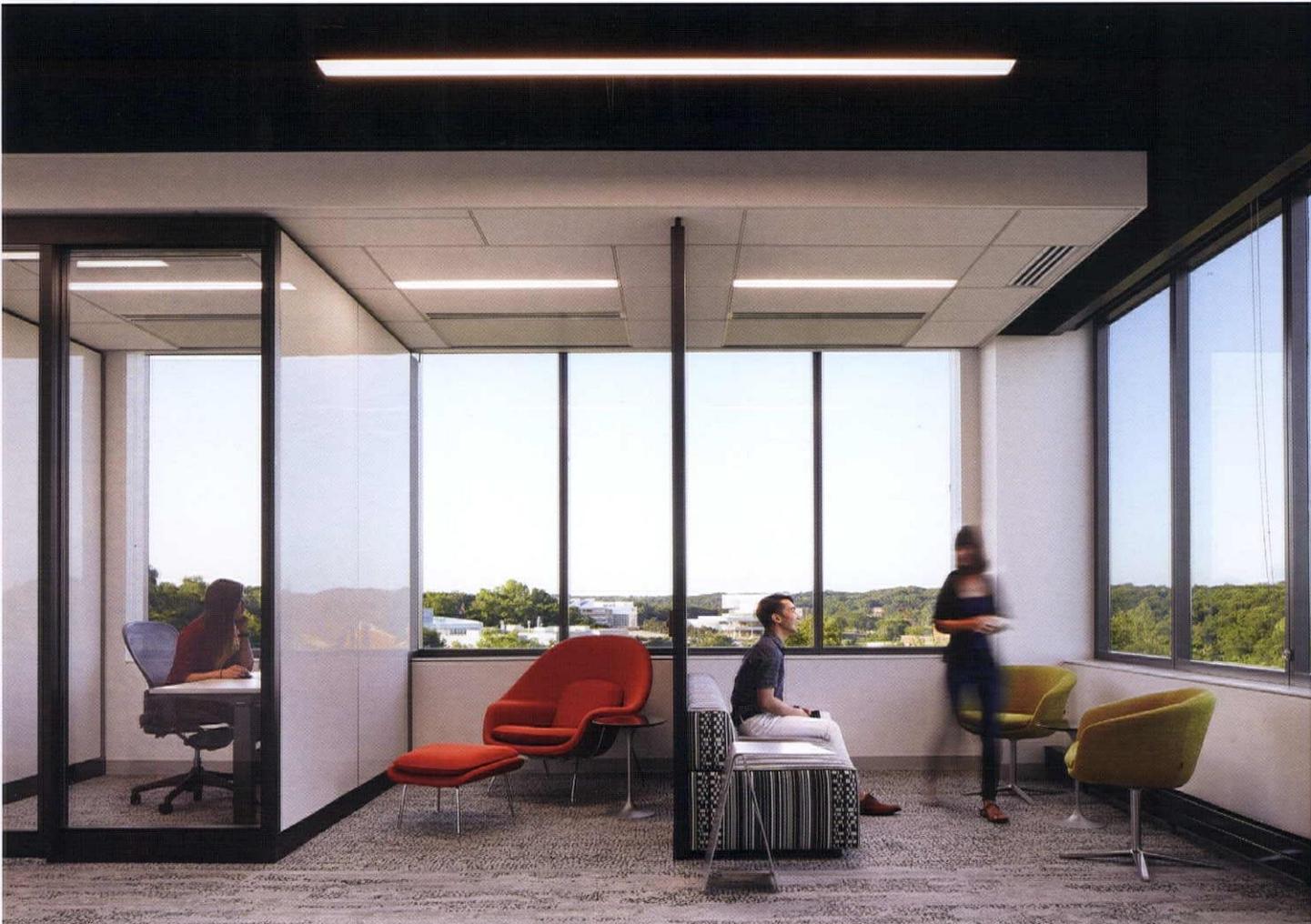
of environment feels right for them to work in,” says Zoet. “University of Iowa Informatics Initiative stayed true to its vision of unassigned, shared space, which makes it a great example of this workspace format and inspiration for future projects.”

Inspired by the graphic linearity of human genome mapping and the ribbon-like structure of DNA, the team also wove in storytelling opportunities and gestures to support the identity of the space. The pattern on the window glazing was generated by parametric software, and the central strip within that pattern says the name of the program in code. The function is to provide greater opacity at the central area and diffuse outward to greater transparency, all while allowing visual connectivity and daylight penetration, as well as relate back to the concept of identity.

“We used design elements as a tool to weave in stories of identity,” adds Zoet. “It’s subtle, but allows people in the space to feel a sense of ownership and pride.”



Opposite: Floor-to-ceiling views feature an informal, common area with circular tables plus island-style seating. **Left:** Traditional, closed-door offices are set apart by large, translucent window panes. **Below:** Large whiteboards dot the interior, where users have plenty of room to map out data points or explore a theory. **Bottom:** Semi-private nooks offer a variety of options — individual desk space for project work, a cozy chair intended for reading or a small room for quick conversation.





Holmes, Sweet Home

Prioritizing culture — and cost — pays off at new corporate headquarters

WORDS: LEAH WALTERS IMAGES: PAUL CROSBY ARCHITECT: SUBSTANCE

From the very first meeting with Iowa-based insurance brokerage Holmes Murphy, the design team at substance did not shy away from shaking things up.

Along with partners Weitz, Knapp, and Confluence, substance was quick to steer Holmes Murphy toward new construction — a proposal that seemed more daunting and costly to them than the original plan to renovate an existing building.

“The question that we posed to them was: If a new building can be customized to reflect and support the Holmes Murphy culture in a way that is unique to you, how can you afford not to do it?” says substance Principal-in-Charge Tim Hickman, AIA.

Having outgrown their 1970s office building, Holmes Murphy was keen to have a space that would serve its employees now and into the future. And one that would honor its culture, a corporate philosophy driven by seven aspirations: Celebrate, Count on Me, Courageous Influence, Health Matters, Leave Good Footprints, Share Abundantly, and Unity Over Uniformity.

These principles guided every design decision. Budget was front-of-mind for the designers, too, and blending the two objectives was a challenge they took in stride.

“The goal was to deliver a facility that reflected the Holmes Murphy culture

powerfully, yet with a very efficient budget,” says Hickman. “We took this directive as an opportunity to deliver unique working spaces that also were efficiently conceived and built.”

The 93,740-square-foot, two-story building gets its form from two precast concrete and glass office wings that flank a glazed atrium. Most of the communal spaces are located in or just off the atrium, the heart of the workplace; employees and guests alike enter through it, gather and dine in it, host meetings in it, and pass through it to access workspaces.

“This was done so that people from all departments and aspects of the Holmes Murphy operation naturally interact with and see each other on a daily basis, emphasizing unity through the circulation patterns of everyone, every day,” says Hickman.

In the open office areas, daylight pours into every space and bright colors are used throughout in a nod to the company’s bold branding and culture. A variety of individual and shared workspaces are provided, so every team member can find an environment that fits their needs. Insulated precast exterior panels were left exposed, which gives the space an edgier personality and saved construction dollars, helping the team meet an aggressive budget.

Since Holmes Murphy moved in January 2018, the space has lived up to its aspirations.

“In our old building, I knew a lot of people’s names through email and the company intranet, but I wouldn’t be able to tell you who they were on the street,” says Ty Flood, a three-year veteran of the Holmes Murphy Property & Casualty team. “The open layout of the office has allowed me to get to know everyone a lot better.”

And at nearly 90 years old, the culture and identity of Holmes Murphy is finally on full display.

“The biggest thing the new office has done for us is it’s allowed people from the outside to see our culture more accurately,” says Flood. “With the beer on tap, office dog, game room, gym, open layout, and funky furniture, it’s impossible not to feel the culture of the company when you’re in our building.”

Opposite top: A pair of open stairways connect the two levels and serve as a focal point in the atrium. **Opposite left:** On the end of the atrium, a large terrace extends the social space to the outdoors. **Opposite right:** A variety of colorful furniture pieces reinforces an energetic culture to visitors and invites team members to sit down and interact. **Left:** The atrium does double duty as a welcoming reception space for all guests. **Right:** Communal spaces flank the atrium on the ground level with work spaces above.





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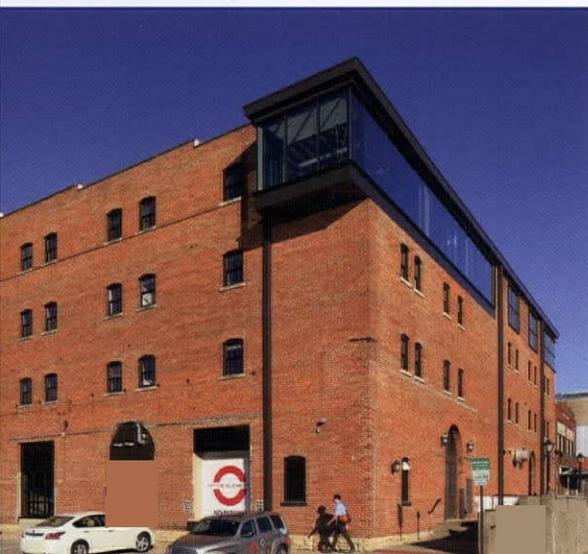
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FEDERAL HOME LOAN BANK

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HISTORICAL WITH A MODERN FEEL

The top floor of the Hach Building in Cedar Rapids gets a remodel to suit the needs of the Northwestern Mutual

WORDS: LAUREN DAY IMAGES: WAYNE JOHNSON, MAIN STREET STUDIO ARCHITECT: OPN ARCHITECTS

Constructed in Cedar Rapids 120 years ago, the Hach Building has had a varied life: first as a farm machinery factory, then a grocery distribution company, a storage company, and later as the Hach Brothers bottling company. Over the years, it's become leasable space for multiple businesses all at once. When financial planning firm Northwestern Mutual was looking to relocate its office to a downtown property, the top floor of the historical Hach Building was an ideal location, but the interior needed to be reimagined to fit the modern-day company's needs.

The century-old interior was redesigned for Northwestern Mutual by OPN Architects. The building is used infinitely different than it was in 1899 and even 1999. Creating an environment that would benefit and inspire Northwestern Mutual employees was not an easy ask. The goal was to keep the pre-war, industrial characteristics of the warehouse intact while modernizing the aesthetics and functionality for the workplace. "Preserving the historical character while also providing an inspirational, modern workspace went hand-in-hand for us," says David Sorg, AIA, principal at OPN Architects. "We were able to keep the exposed brick and ceiling structure while using modern updates to maximize the views of the river and downtown."

Uncovered wooden beams, joists, and posts in the shared spaces not only point to the original design of the building, but are also used to achieve more visual height. Leaving the brick exposed along the perimeter also lends to the warehouse

feel while the newly constructed office walls are a sleek mix of white paint and translucent and frosted glass. Natural light pours into the space from the windows and open ceilings, making the entire top floor feel bright and invigorating.

The 10,000-square-foot office was given a unique spacial design with sight-lines from one end of the building to the other through a combination of glass walls, airy partitions, and long pathways. The layout gives separation between open workspaces and private rooms without constricting the visual and physical flow. A cluster of co-working desks sits across from a row of private offices. A cozy reception area is set in an opening between offices and a meeting space. The redesign also includes a kitchen area, training rooms, and restrooms.

The interior isn't the only focus where old meets new – since the firm leases the entire top floor, OPN Architects was able to add walls of windows looking onto the Cedar River on the west side and bump out the end of the building five feet on the southeast side to give the managing partners' offices panoramic views of downtown Cedar Rapids. The black frames of the floor-to-ceiling windows give the exterior a 21st-century twist to the 19th-century building.

OPN Architects allowed the historic nature of the existing structure, design, and style to guide them in creating a brand new space for the financial firm. The result is a beautiful, restored environment with all the modern necessities in a 120-year-old shell.

Top: The reception area was given definition with a rectangular rug and a semi-solid partition. **Bottom Left:** The exterior of the building reflects the changes OPN created throughout the top floor of the historic Hach Building. **Bottom center:** The new windows in the managing partners' offices incorporate the breathtaking views of downtown Cedar Rapids into the design. **Bottom right:** Original brick, exposed ceiling joists, and industrial modern windows keep the history of the space preserved.



project credits

Profile

Des Moines Electrical Apprenticeship Training Center | 18

Location: Des Moines, Iowa
Architect: Shyft Collective
Contractor: Neumann Brothers
Engineer: Bluestone Engineering
Photographer: Ben Easter

Features

Clear Vision | 22

Location: Muscatine, Iowa
Architect: Neumann Monson Architects
Contractor: Calacci Construction Company, Inc.
Civil Engineer: Martin & Whitacre
Electrical Engineer: Tri City Electric
Mechanical Engineer: Hornbuckle Heating & Air Conditioning
Structural Engineer: Raker Rhodes
Plumbing: Hometown Plumbing & Heating
Interior Design: IA Interior Architects
Photographer: Andrew Buchanan, Subtle Light Photography

More Than A Building | 26

Location: Des Moines, Iowa
Architect: substance
Contractor: Graham Construction Company
MEP Engineer: Baker Group
Structural Engineer: KPFF (formerly Saul Engineering)
Audio/Visual Consultant: Morrisey Engineering
Elevator Consultant: BOCA Group Central LLC
Landscape Architecture: Genus
Photographer: Ford and Brown; Paul Crosby

Serving Up Space | 30

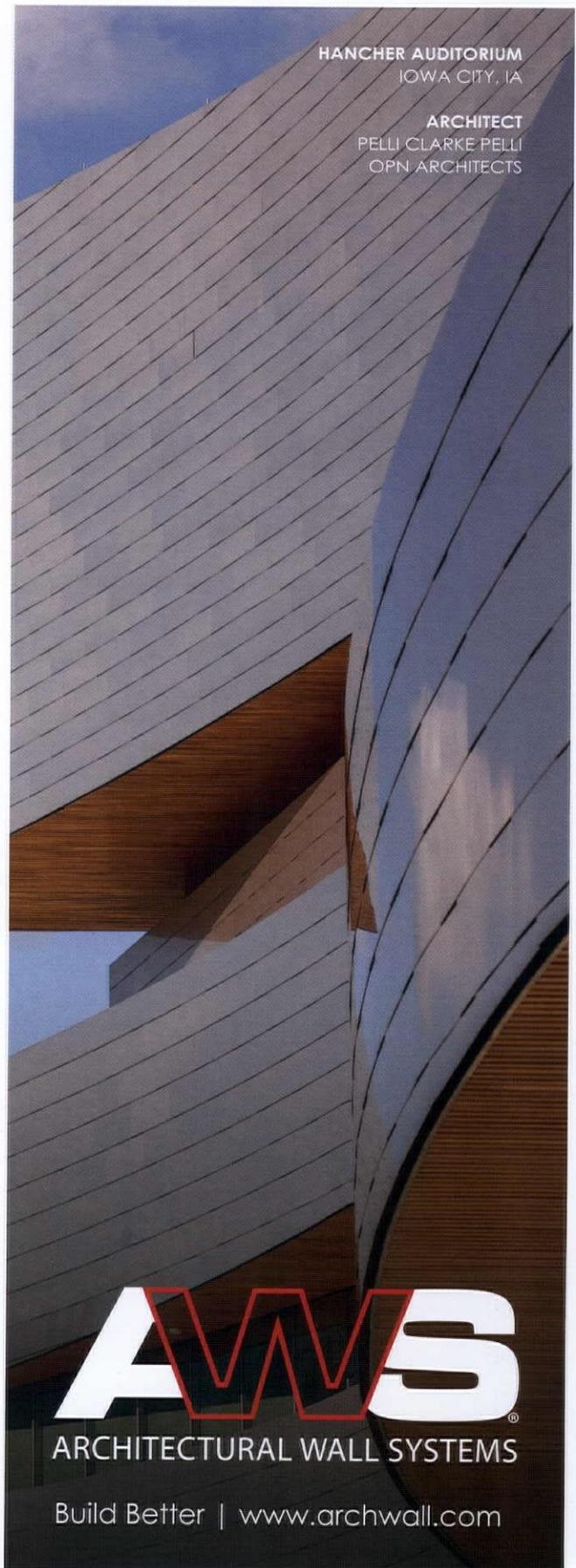
Location: Iowa City, Iowa
Architect: BNIM
Contractor: Conlon Construction
Engineer: KJWW
AV & Acoustical: The Sextant Group
Photographer: Steve Hall, Hedrich Blessing

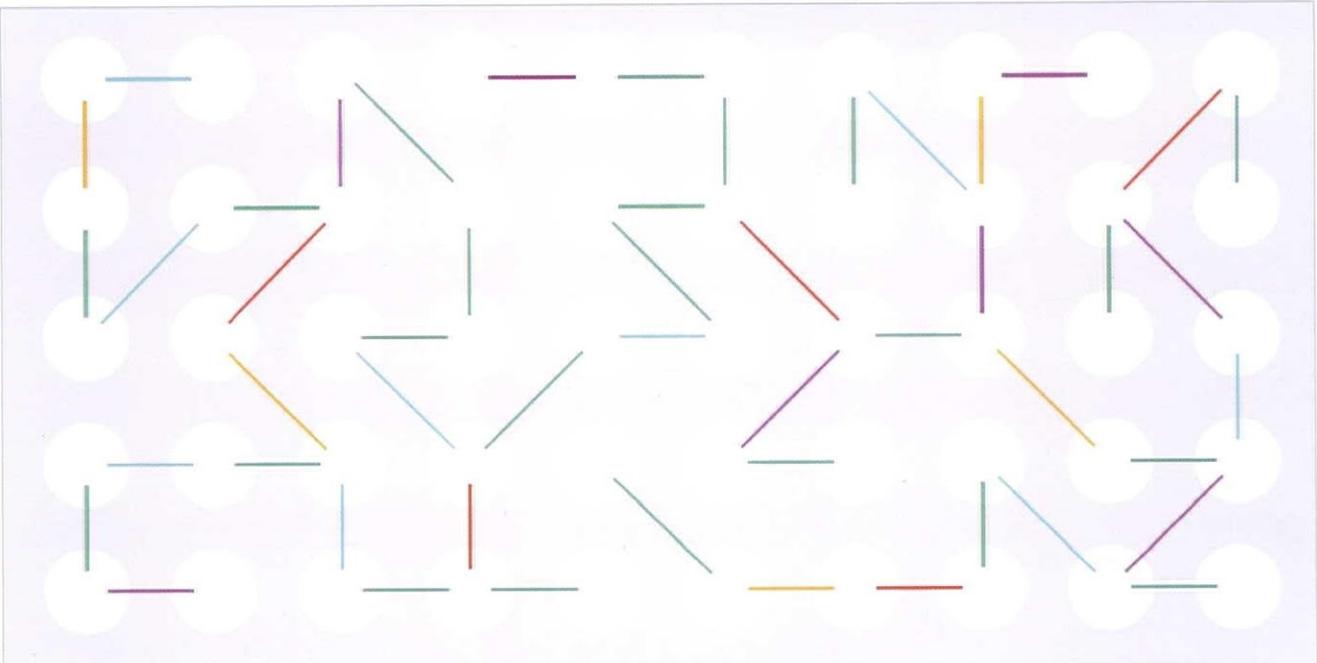
Holmes, Sweet Home | 32

Location: Waukee, Iowa
Architect: substance
Contractor: The Weitz Company
Structural Engineer: Raker Rhodes
Mechanical Design-Build: Baker Group
Electrical Design-Build: Waldinger Corp
Landscape Architecture: Confluence
Photographer: Paul Crosby

Historical With a Modern Feel | 36

Location: Cedar Rapids, Iowa
Architect: OPN Architects
Contractor: Ryan Companies
Photographer: Wayne Johnson, Main Street Studio





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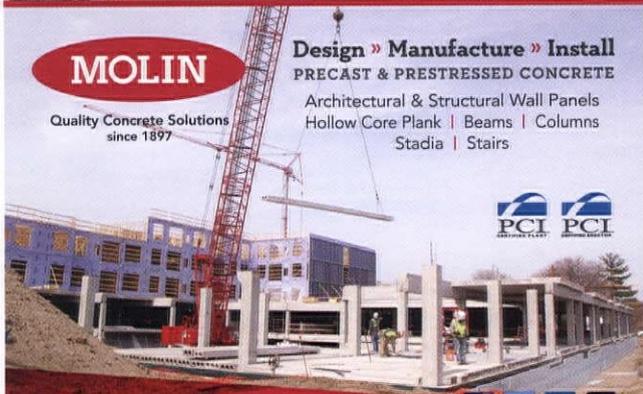
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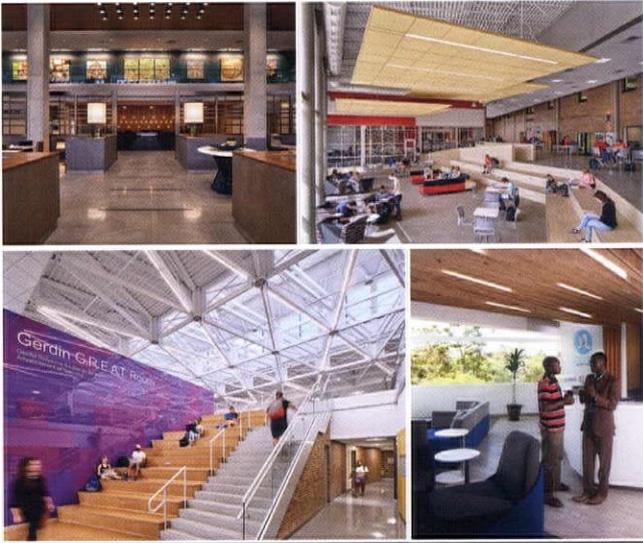
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