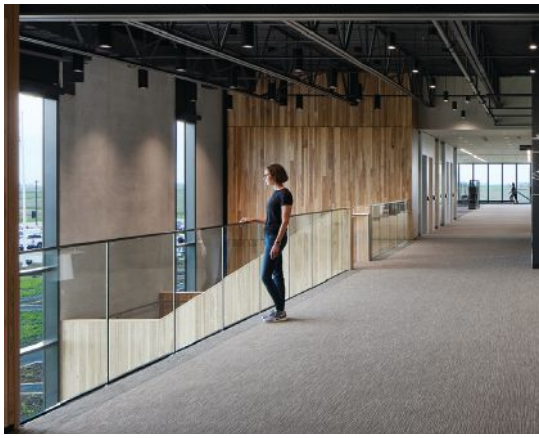
KREG TOOL / KINSHIP BREWING COMPANY
LELY NORTH AMERICA / DTE VANTAGE/ **FORD DEARBORN CENTRAL ENERGY PLANT** / GTF PETERBILT
SPRING 2023

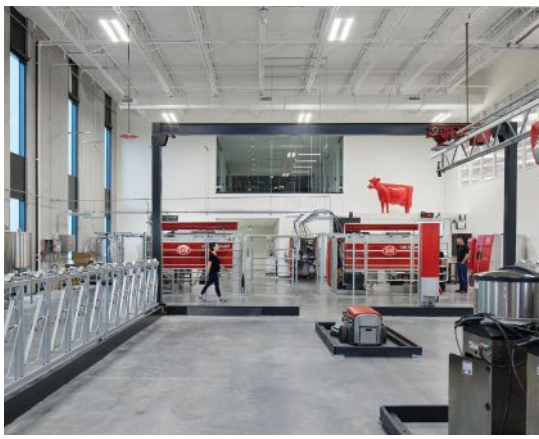
ia architect

THE OFFICIAL MAGAZINE OF AIA IOWA

Industrious:
Spaces of Production

ADVANCED MANUFACTURING IN IOWA





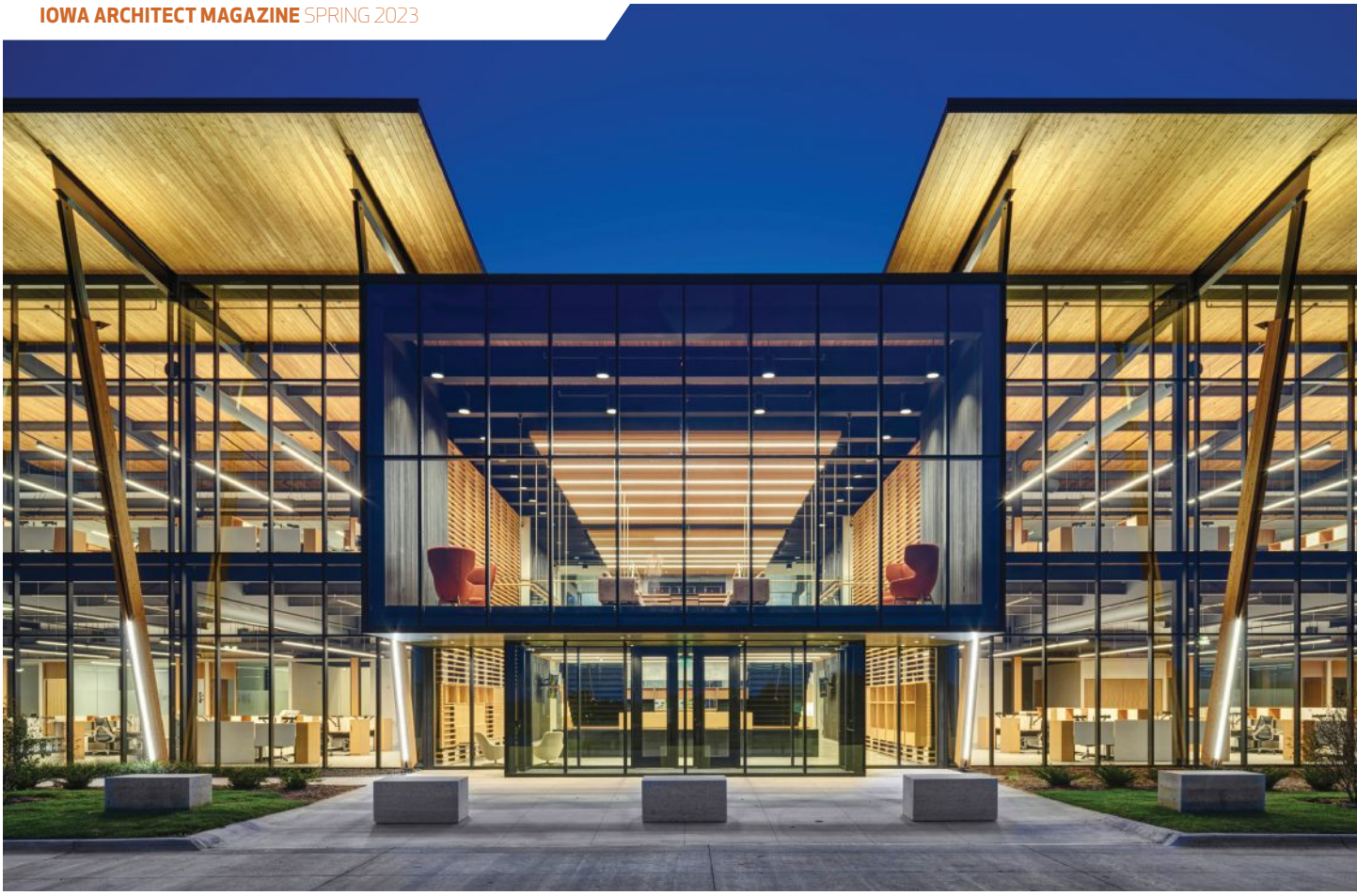
LELY NORTH AMERICA

substancearchitecture

DES MOINES IOWA

contents

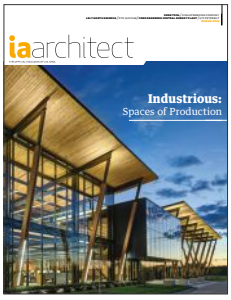
IOWA ARCHITECT MAGAZINE SPRING 2023



^ *Kreg Tool, p. 22*

Features

Departments



ON THE COVER
Kreg Tool,
p. 22

editor's letter

Andrew Ballard, AIA
Editor, Iowa Architect

Welcome!

Since the Industrial Revolution, cities and industry have grown together. Now the quest is on to make cities more competitive and resilient. Moving the conversation beyond the reflexively negative characterizations of industry, this issue calls to reconsider the ways in which industry creates places, sustains jobs, and supports environmental sustainability.

Iowa's economy, once steadfastly agricultural, has diversified into a robust portfolio including manufacturing, processing, financial services, information technology, biotechnology, and green energy production, among others. Architects have kept pace, providing identity-strengthening designs that foster production, research, development, and growth.

The Spring 2023 issue explores evolving relationships among people, places, and production as the manufacturing sector shifts from polluting, wasteful production methods to cleaner, more sustainable processes and transitions from unskilled labor to a more educated and specialized workforce. These are places for people who make stuff; whether it's consumed on-site, sent down the road, or shipped to the far corners of the world. What are the spatial opportunities of integrating contemporary manufacturing into our built environment?

Published April 2023 | IP Volume 2 Issue 3 | 2023

Celebrating Dedication to Community Through the Citizen Architect Program

AIA Iowa recognizes our members who advocate for the profession through community leadership

WORDS: COLETTE SHEAFF

Since 2008, The American Institute of Architects, Iowa Chapter's (AIA Iowa) Citizen Architect Program has recognized AIA Iowa members who represent AIA's values in their communities through public service. Eligible are all AIA Iowa members who serve as an appointed or elected member of a government committee, council, or body at the local, county, regional, or state level; or serve as a volunteer for a nonprofit organization that seeks to benefit people in need, communities, or the state. Celebrating our members' dedication to community involvement helps spread the AIA mission to promote good design's value and advocate for the public's health and safety.

One of this year's Citizen Architect Community Track participants is AIA Iowa member Stephen Stimmel, AIA. Stimmel serves on the Iowa Department of Cultural Affairs' State Nominations Review Committee, which evaluates and approves Iowa properties for the National Register of Historic Places. Eligible sites are significant in American history, architecture, archaeology, engineering, and culture.

Stimmel, who has been a committee member for 19 years, views his role as a resource for applicants, colleagues, and staff to better understand design and building technologies. "The importance of historic preservation to me is design, education, continuity, and craft," Stimmel explains. "The continuum of preserved history provides excellent context for future innovations. We enjoy relating to our predecessors by seeing and touching craft, often no longer produced."

At top: Stephen Stimmel, AIA, left, speaks to a group on an Iowa Architectural Foundation Downtown Tour.

In addition to reviewing historic sites, Stimmel administers state-level grant programs that aid Iowa cities and counties in preserving historic sites and fostering educational projects. Protecting significant buildings promotes sustainable and resilient design. Stimmel says, "My committee involvement allows me to advocate for sustainability and quality design principles by educating the public about our built environment."

The commitment to education and preservation doesn't stop there. Stimmel is a longtime volunteer for the Iowa Architectural Foundation (IAF), leading public tours around downtown Des Moines. In 2021, Stimmel was awarded the IAF Volunteer of the Year Award for his dedication and service. Engagement is important to him, particularly as an architect, because it simultaneously preserves the past and builds strong communities for the future.

Stimmel encourages anyone interested in historical preservation to get involved. "Opportunities are plentiful through The Iowa Architectural Foundation, public library online architectural history presentations, and the Department of Cultural Affairs Preserve Iowa Summit. Historic preservation offers rewarding service and lifelong learning opportunities in your community."

Top: Stephen Stimmel. **Bottom:** Stimmel, right, and IAF tour group members.

THANK YOU TO ALL WHO PARTICIPATED IN THE 2022 AIA IOWA CITIZEN ARCHITECT PROGRAM.

Community Track Participants

Janna Alampi, AIA
Azusa Allard, AIA
Scott Allen, AIA
Ashley Baldwin, Assoc. AIA
Matt Basye, AIA
Sarah Coleman, AIA
Elizabeth Erbes, AIA
Corrine Good, AIA
Nathan Griffith, AIA
Scott Hatfield, AIA
Hannah Hillyard, Assoc. AIA
Bethany Jordan, AIA
Matt Krieger, AIA
Michael LeClere, AIA
Darci Lorensen, AIA
Madeline Marrano, AIA
Christina Monk, AIA
Raymond Phillips, AIA Emeritus
Tina Rhodes, Assoc. AIA
Brent Schipper, AIA
Brian Schwartz, AIA
Evan Shaw, AIA
Saloni Sheth, AIA
Scott Smed, AIA
Marilyn Stephanou, Assoc. AIA
Stephen Stimmel, AIA
Toi Sullivan, AIA
Shannon Swift, AIA
Todd Wehr, AIA
Heidi Willis, AIA

April Was Architecture Month in Iowa

WORDS: COLETTE SHEAFF

Every April, members of the American Institute of Architects, Iowa Chapter spend the entire month celebrating the profession of architect. Through social events, online campaigns, and networking events we come together to highlight the role that architects play in their communities. Iowa Architecture Month's purpose is to celebrate the architecture profession in Iowa and the fine work of Iowa's architects to promote quality, livability, and resilience, while maintaining the state's cultural heritage and values in well-planned, well-designed buildings. This month-long celebration engages Iowa communities and the public in creating healthier, safer, and more dynamic places to live, work, and play.

Thank you to all who followed along and celebrated with us on our social media channels and at our fantastic in-person events.

Follow Us

@AIAIowa
@aiaiowa_1904
@AIAIowa
The American Institute of Architects, Iowa Chapter

AIA Iowa

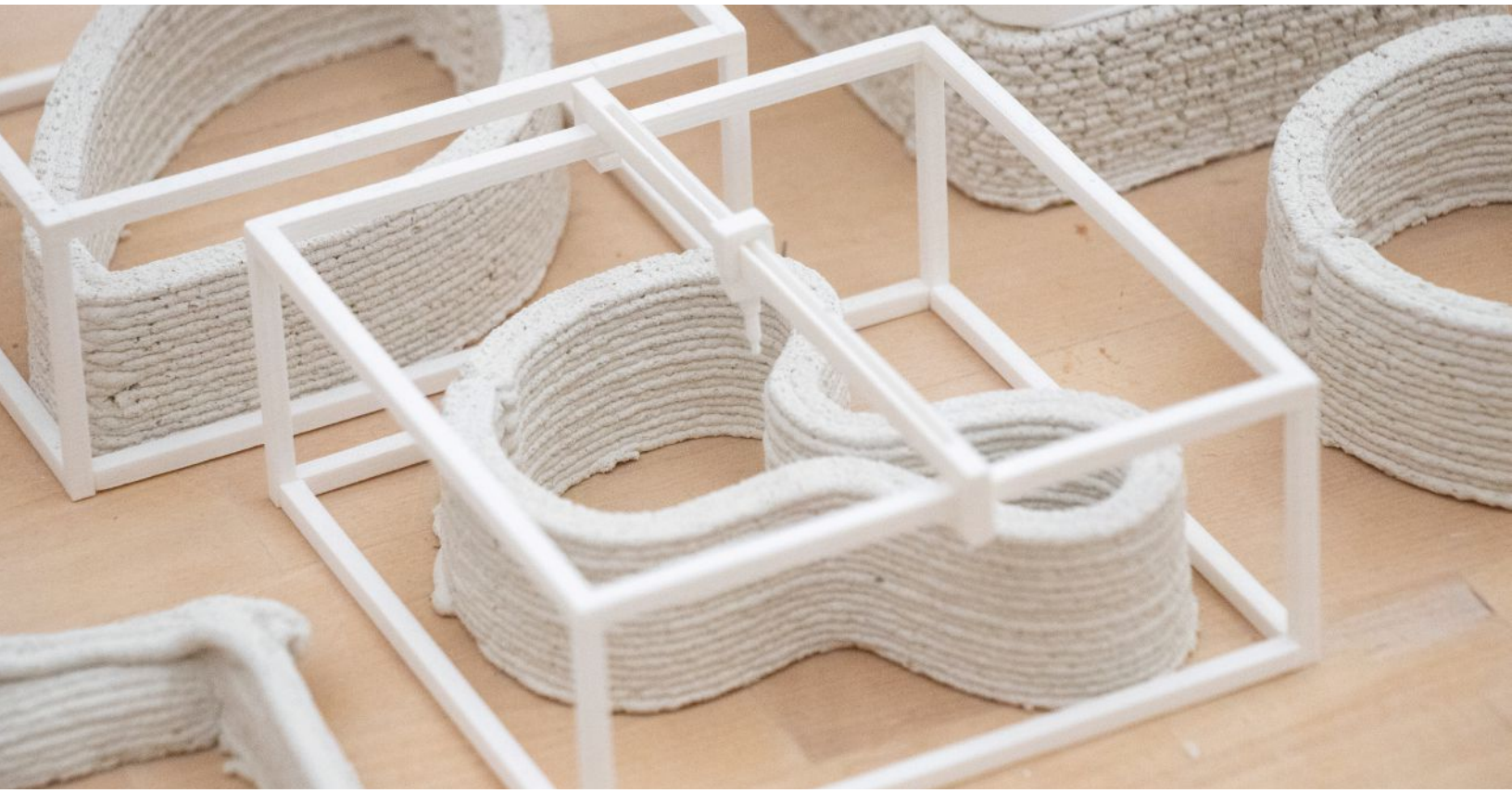
on the boards

Projects In Progress

Housby Facility at Crosswinds Business Park

Ankeny, Iowa
10Fold Architecture

Housby, which has been a staple in central Iowa for more than 50 years, will continue to excel and serve the ready-mix, waste, forestry, heavy equipment, and highway industries through the development of a new 135,000-square-foot facility located in Crosswinds Business Park in Ankeny, Iowa. The facility will include a full truck and equipment service center, parts warehouse, and in-house training area. Its shop will be climate-controlled, daylit, and state-of-the-art. The project will bring multiple departments and facilities under a single roof, realizing a vision of expansion through consolidation.



Above: 3D printed models.

ARCHITECT, A SPECIFIER OF … G-CODE?

WORDS : GAUTAM PRADEEP, ASSOC. AIA **IMAGES** : ISU 3D AIT PROJECT

Architect and theorist Stan Allen, FAIA, describes architects as specifiers of construction technique. A new construction technique has entered the industry that, depending on how the experiment goes, may change the means of construction in the Midwest and beyond. 3D Printing or Additive Manufacturing (AM) has made giant strides in the last decade. The State of Iowa has recognized its potential and is putting skin in the game, teaming up with partners and stakeholders to test the technique's potential to impact the state's housing challenges.

Additive Manufacturing is a process in which machines (3D printers) create forms and surfaces through the incremental deposit of materials. Architects create digital models in Computer Automated Design (CAD) programs, which are used to compile a set of instructions for the 3D printer that is typically written in a programming language like G-code.

3D Concrete Printing (3DCP) is an AM process that uses cement-based mixtures to print structures. The printers introduce additives like plasticizers, stabilizers, and accelerators to help this mixture flow smoothly and set quickly. This allows thin lines of "concrete" to be extruded over one another.

Currently, 3DCP applications are often limited to exterior walls, one of the most expensive parts of a build. After the

Top Left: A 3D printer extruder printing concrete. **Top Right:** A 3D printer extruder printing concrete. **Bottom Right:** A scale model of a 3DCP build.

printer does its part, conventional trades (electrical, plumbing, mechanical, carpenters, etc.) still need to come in and finish the rest of the building. One might debate the cost/benefit of wielding 3DCP technology on the walls of a single house, but economies of scale build quickly. A street, neighborhood, or district of 3DCP houses could yield immense savings in terms of speed and cost-efficiency.

Iowa is pursuing 3DCP through several initiatives. The Iowa Economic Development Authority (IEDA) has awarded Iowa State University (ISU) a grant of $1.4 million for pursuing this technology. Along with other grants, ISU is researching means to develop AM's environmental, economic, and social potential. The Affordable Innovation Technologies (AIT) Housing Project team is a multidisciplinary team of administrators, faculty, and students from ISU testing this technology. Progress in this technology might, however, leave concrete behind as Prof. Shelby Doyle, AIA, says the hope is to "move [additive manufacturing] towards bio-materials and other materials with a lower carbon footprint." AIT's team is collaborating with partners on parallel initiatives to develop more sustainable building materials, establish an AM associates degree at Iowa Central Community College, and print houses in in Hamburg, Iowa, where floods have dramatically depleted existing building stock.

In Iowa City, Neumann Monson Architects, Alquist 3D, and other collaborators are attempting to 3D print the first multistory, multiunit residential building in North America. Nathan Griffith, AIA, noted that 3DCP "requires us to rethink how buildings go together." New details must be designed to understand how the new 3D-printed concrete walls meet other parts of construction that are still fabricated separately, such as wood-framed roofs.

While current field-ready AM equipment at the architectural scale carries a low resolution relative to its nimble, petite model-making predecessors, the promise is clear: 3D printing could allow for more intricate designs and geometries than contemporary, conventional fabrication, offering an escape from industrial age standardization. Pre-modern or early-modern buildings are great examples of ornate embellishments. Think of Louis Sullivan's exquisite terra cotta, stained glass, and wrought iron in Grinnell, Cedar Rapids, and Algona. Work by envelope-pushing designers like Michael Hansmeyer (Digital Grotesque) hint at reconnecting with this expressive lineage. It reminds us of this technology's allure.

The need for current large scale 3D printers to achieve reliable economies of scale, lack of data on already printed structures and other challenges postpone the future's more fantastical dreams. Architects will have to keep their eyes peeled on the advancements being made as they—along with regulators, developers, and the public—test this technology's impacts one layer at a time.

GREGORY PALERMO:

Tribute to an Architect, Educator, and Ethicist

WORDS : JUSTIN BURNHAM, AIA **IMAGES** : PROVIDED BY IOWA STATE UNIVERSITY

The life of Gregory Palermo, FAIA, exemplified the craft of first impressions and lasting impact.

He had an infectious smile and impeccable dress, from the distinctive bow tie at his neck to the polished leather on his feet. He applied an ample sense of humor to a deep concern for others' well-being. As a faculty member at Iowa State University (ISU) from 1993 until his retirement in 2017, he was committed to teaching and the cultivation of impactful professional practice.

An Aristotle quote comes to mind: "We are what we repeatedly do. Excellence, then, is not an act but a habit." Gregory was actively critical of uniformity in education and the myth of the "solo master," and he co-authored *Ethics and the Practice of Architecture* (2000). The many people he touched carry forth the spirit he advocated. This issue of *Iowa Architect* magazine is an ideal spot to appreciate the tenets he taught and the excellence he embodied:

Be Worldly. Gregory was born in Westfield, N.Y., along the shore of Lake Erie. His parents, Sebastian and Frances, were first-generation Sicilian Americans who ran a corner grocery store. As a child in New York, Gregory developed a passion for architecture that would become his vehicle to see the world. Later, as director and president of the National Architectural Accrediting Board (NAAB), he oversaw 15 national and two international accreditation visits. From Bogota to Beijing, Montreal to Rome, and everywhere between, he delighted in introducing students to charcuterie plates and recommending dinner wine pairings to colleagues … even if it meant picking up the tab.

Be Generous. Gregory passionately volunteered his time, expertise, and financial resources. He served as president of two AIA chapters—St. Louis and Iowa—and was elected president of the ISU Faculty Senate in 2007. He chaired civic-minded committees like the Des Moines Gateway West Committee, which oversaw the investment and replanning of downtown Des Moines. He and his wife, Olivia Madison (dean emerita, ISU Library), were leading donors for causes such as study-abroad programs and financial student support. In recognition of their philanthropy, they were awarded the prestigious ISU Order of the Knoll Faculty and Staff Award in 2022.

Be Organized. Gregory knew his way around spreadsheets and had a knack for leading meetings. Olivia shared that he employed Excel to catalog each of his 1,420 bow ties by date, manufacturer, and source: purchased or gifted. A colleague recalled a dialogue with Gregory about a board meeting attended years earlier, after which Gregory produced a copy of detailed minutes complete with a diagram of where each participant sat in the room. His ability to learn about others was aided

by this practice, and as a facilitator he listened intently, rarely interjected, and appropriately summarized discussions.

Be Uplifting. Gregory inspired confidence and doled out compliments. He calmly distilled tasks of any complexity into actionable goals, and his positivity and curiosity were captivating. He had a proclivity for delivering constructive critiques with charisma. Always observant, if he liked something he was eager to tell you about it. For example, at an ISU Faculty Senate meeting seated next to Olivia—his future wife, then a stranger—his first words to her as he noticed her cobalt blue footwear were (whispered): "Nice pumps!"

Be Reflective (and Strong). Gregory understood contemplation was critical to shaping growth and gratitude. At age 16, he was diagnosed with a serious heart condition, which led to his first open-heart surgery. So, rather than playing high school football, he became the team manager. As an adult he received his first pacemaker, later replaced three times with newer generations. An avid traveler, he could walk an entire day and dance the salsa at night. Numerous breakthroughs in medicine coupled with his emotional resilience provided the many years we were fortunate to have with him.

Gregory earned his undergraduate degree from Carnegie Mellon in 1969 and discovered his gift for teaching as a graduate student at Washington University in 1975. While practicing in St. Louis, Mo., he was elevated to the AIA College of Fellows in 1989 (FAIA). His other accolades include the 2007 AIA Iowa Educator Award and the 2008 Distinguished Professor Award from the Association of Collegiate Schools of Architecture (ACSA). At ISU he served as interim chair of the Department of Architecture from 2010 to 2013, as the bridge between Cal Lewis, FAIA, and Deborah Hauptmann, Assoc. AIA.

His brilliance stemmed from an ability to bring out the best in students and colleagues, through both example and sustained deep mentorship. Throughout his life he carefully wrote many letters of endorsement—graduate school, tenure, board positions, and others—to ensure the success of future leadership. A recommendation letter from Gregory was always incredibly personal, thoughtful, and well-respected.

His extensive professional legacy extends to significant built works: civic landmarks such as the adaptive reuse of the historic Union Station in St. Louis (HOK, 1985) and the Federal Courthouse Annex in Des Moines (Architects Wells Woodburn O'Neal, 1995). According to Kevin Nordmeyer, AIA, who worked with him on the Annex building, "He made others in our profession feel like an equal and part of a larger architectural community that we have all chosen to be in. I never felt like I was being deliberately mentored as a younger person in the profession. I felt like we were working together with different lenses within the same professional community."

Gregory is survived by his three siblings (Victoria, Celia, and Joseph), his two sons (Mark and Christopher), and his wife, Olivia. Many are thankful to them for supporting a figure who backed many among us. He knew he wanted to become an architect at age 6 and lived until age 75, and throughout he lived the marvelous life of an architect, educator, and ethicist.

Rob Whitehead, FAIA

WORDS : ANDREW BALLARD **IMAGES** : COURTESY OF IOWA STATE UNIVERSITY

AIA Fellowship represents AIA's highest membership honor for exceptional work and contributions to architecture and society. Fellowship in Education, Research, and Literature is granted to architects who have contributed to the science and art of planning and building by advancing the standards of architectural education and training. Work in education may be teaching, research, administration, or writing and should have a lasting impact, be widely recognized, and provide inspiration to others in the field and the profession.

Professor Whitehead's practice, scholarship, and instruction elevate the critical relationship between architecture and structural design. His multi-disciplinary approach deepens structural design's accessibility to—and impact on—students, educators, researchers, practitioners, and communities.

Rod Kruse, FAIA, notes, "I have known Professor Whitehead for 24 years; as a fellow practitioner … as an internationally recognized professor … and most recently teaching as co-professors of graduate and undergraduate studios. Unquestionably, collaborating with Rob has made me a better practitioner and educator."

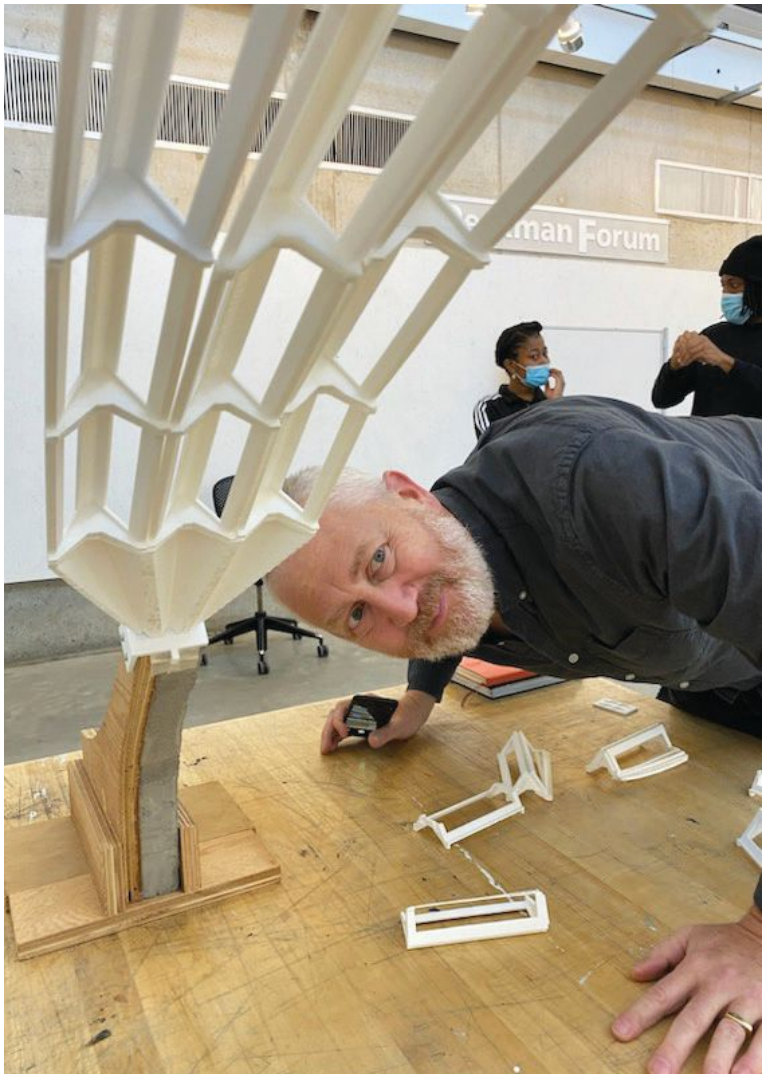
Whitehead's work has been honored by several prestigious national educational and architectural organizations, including the AIA, NCARB, the Building Technology Educators' Society (BTES), and the Association of Collegiate Schools of Architecture (ACSA).

Ethos and pedagogy draw from decades of architectural practice experience, including leadership at Herbert Lewis Kruse Blunck (HLKB) Architecture, the 2001 AIA Firm of the Year. His built work has been published widely and recognized at state and regional levels. Whitehead has served leading roles in the AIA for decades; guiding chapter events, conventions, publications, and juries. For the last decade at Iowa State he has acted as either the AIAS or NCARB-AXP advisor.

His construction history scholarship re-assesses experimental structures—particularly shells and lightweight spatial structures developed before the digital computation era—and has produced critical insights into the practices of such pioneers as Eero Saarinen and Frei Otto. Through nuanced analysis, Whitehead's findings debunk any naive conflation of structural art and applied science. A structurally-informed design, to be technologically satisfying, must be vigorously tailored to the special theory appropriate to its category. Through experimentation, designers may develop a theory to suit a form, rather than a form to suit a theory. Whitehead's investigations often reveal the bold innovations and/or instructive failures that occur during final analysis and construction.

His writings and presentations have been widely shared at international conferences of architects and engineers (including with former associates of Saarinen and Otto), in peer-reviewed journals, and as a chapter in Constructing Building Enclosures (Ed. C. Fordham, 2020). Eleven international and 12 U.S. higher education institutions have adopted Professor Whitehead's books, and his digitally published works have been viewed thousands of times worldwide.

To bring the relevance of his historical scholarship to bear on contemporary practice, Whitehead has directed some of his most important contributions toward students. In 2021, his most recent textbook, *Structures by Design: Thinking, Making, Breaking,* received a prestigious national Textbook Excellence Award (College) from the Textbook Authors Association (TAA) and an Honorable Mention for the BTES Book Award.



Marlon Blackwell, FAIA, observes, "*Structures by Design* is an empowering text that provides straightforward techniques for structural design solutions … Engaging for both students and faculty, Rob Whitehead has written a timely contribution to the discourse of Integrated Design that surpasses abstract complexity for visualizing structures that are essential to the design process and based in history."

This book, reaching thousands of students a year, is based on the innovative structural design sequence Whitehead created with colleagues at Iowa State University in 2009, which received an ACSA Creative Achievement Award and has become a model for a new generation of collegiate structural design education at several institutions around the U.S. Its organization, teaching methods, and learning objectives are more akin to a design studio than a conventional structures course. Lecture topics become the basis for design-centric lab problems students set out to solve—typically through the design and construction of a structural solution. The ACSA jury lauded the program as, "exemplary for its strength, integration, and accessibility to students."

Whitehead leverages his platform of scholarship and instruction to apply structural design to social and environmental concerns. Humanitarian-oriented research, including scholarly papers and civil engineer collaboration, centralizes structural design and technical performance. Design projects, such as the design for Iowa National Guard's off-grid Mobile Operation center, pursue sustainable and resilient environments. Whitehead's "Structures in Service" design-build option studio at Iowa State has created several pavilions in central Iowa for nonprofit organizations, earning two AIA Iowa Impact Awards. Students learn crucial lessons and residents gain recreation venues.

Professor Whitehead's prolific career is distinguished by award-winning practice, scholarship, and instruction that advocate the creative potential in architecture and structural design's dynamic bond. His work illuminates thoughtful, innovative, and technically proficient solutions to vexing architectural problems. He continues to assess, propose, and test models of architectural practice mindful of the many shared ways we, as a community, can iteratively learn, create, and evaluate.

Left Page: Rob Whitehead, FAIA. **Below:** Professor Whitehead at work with students.

Tim Schroeder, FAIA

WORDS : ANDREW BALLARD **IMAGES** : COURTESY OF NEUMANN MONSON ARCHITECTS

AIA Fellowship represents AIA's highest membership honor for exceptional work and contributions to architecture and society. Fellowship in Practice Management or Practice Technical Advancement is granted to architects who have made notable contributions through work in the practice of architecture. Practice management includes firm management, administration, and project management.

Schroeder's design for Vogel House won Neumann Monson Architects' first AIA Design Award 25 years after the company's founding. The firm then won 12 more AIA Design awards over the next eight years. When Schroeder shifted to head of operations, Neumann Monson Architects continued to win regional and national AIA recognitions, including two AIA COTE Top Ten Awards.

Schroeder applied his leadership abilities and practice management skills to transition Neumann Monson from its two founders to a five-director team and then to its present leadership of principals, associate principals, and associates. He has helped his firm raise its design quality, enhance employee and client experiences, and pursue projects with social purpose. Nearly all staff serve on at least one of the firm's many cross-project and experience teams.

To promote a consistently high level of design, Schroeder de-siloed the firm's studio groups and overlaid them with cross-project review committees: Design Quality, Quality Assurance,

Above: Tim Schroeder, FAIA.

and Green Teams. In the years since this structural shift, the firm has won 64 state, regional, and national AIA design awards, including two consecutive COTE Top Ten Awards.

Schroeder supplemented top-down reviews with opportunities for employees to anonymously critique firm principals. He then supplanted these with transparent reviews in which each employee critiques a cross-section of other employees, including principals. Recently, Schroeder introduced an Employee Experience Team to further enhance individual performance and firm cohesiveness.

He has championed staff diversification, expanded ownership, and outlined a 40-year succession framework. Forty-five percent of staff are now owners, including four women and two ethnic minority members. Since 2012, 62 percent of architecture staff hired are women, and 54 percent are ethnically diverse.

Schroeder has shown that strong client partnerships empower firms to promote design. As Iowa City developer Marc Moen recalls, "I had been practicing law for 20 years when I met Tim. My experience working with him on the design and construction of the Whiteway Building was a complete joy and the primary impetus to change my career from trial lawyer to real estate developer. I recognized then that he was a major talent, wanted to continue working with him, and have on tens of projects since."

Schroeder established a Client Experience Team to broaden this effect across the firm. He engaged a series of consultants, including Client Experience for Professional Services (CXps), Professional Services Management Journal (PSMJ), Client Savvy, and Zweig Group. The groups have consistently recognized Neumann Monson as a national leader in client experience.

Recognizing practice management tools' impact on Neumann Monson Architects, Schroeder has shared his experiences at events for the above-mentioned groups, AIA conventions, a Design Professional Risk Control Group (DPRCG) convocation, and an American Council of Engineering Companies conference.

Schroeder regularly leads staff teams in community service projects and has initiated a community and professional service policy that extends each employee 48 hours of relevant non-billable time annually.

Kevin G. Montgomery, FAIA reflects, "For me, the most significant impact Tim's leadership has had at Neumann Monson is giving back through community service an integral part of the firm's culture. He has committed the firm's resources not only to civic and nonprofit activities but to working on projects that reach out to the dispossessed, by designing innovative low-cost housing projects like the 501 Project and pro bono work at Cross Park Place."

Schroeder was the design principal for Cross Park Place, the centerpiece of Neumann Monson's 40th-anniversary program of over 40 acts of group volunteerism. Crissy Canganelli, Shelter House's executive director, credits him for his work with the nonprofit organization: "Tim and Neumann Monson have been an integral part of advancing the mission of Shelter House for more than a decade. They have impacted our ability to serve in the most profound way—through our built environments—what a tremendous legacy!"

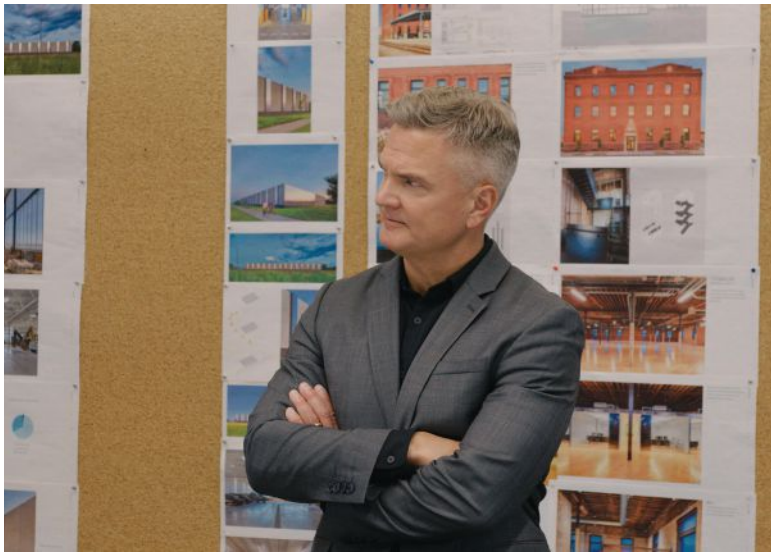
He has steered the firm toward projects with the greatest potential for purposeful impact, prioritizing opportunities to elevate rural communities, existing building stock, infrastructure, and urban areas in need of revitalization. The award-winning designs Schroeder's leadership has produced have enriched urban areas with vibrant, densifying projects like 111 East Grand and Market One in Des Moines, as well as Plaza Towers and Park@201 in Iowa City. They have also dignified rural areas with affirming, budget-conscious projects like Lone Tree Wellness Center and Pella Career Academy.

In 2020 AIA Iowa awarded Schroeder its Medal of Honor. In 2021, Schroeder joined the AIA Center for Practice Advisory Board. In addition to Schroeder, three Neumann Monson Architects employees have been awarded state and/or national AIA Young Architect titles. They credit his role for the firm's success.

Lyndley Kent, AIA, emphasizes, "Tim has continuously worked to elevate women and diversity. With just the right kind of nudge, he encourages involvement and has painstakingly designed a succession plan to ensure diverse representation."

Nathan Griffith, AIA, added, "Tim has grown our local firm into a nationally recognized practice by nurturing my colleagues and me with his empathetic approach to mentorship and infectious drive for excellence."

Nick Lindsley, AIA, agrees. "Tim has built a culture of empowerment that engages our entire team in the constant evolution of the firm while nurturing and accelerating the development of emerging professionals into owners."



Above: Schroeder at work with Neumann Monson.

AIA College of Fellows

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 Tim Schroeder, FAIA and Rob Whitehead, FAIA, as the newest AIA Iowa members elected. Submissions for the 2024 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.aia.org/awards/7076-fellowship.

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

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. Schwennsen, 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
2023	Timothy R. Schroeder, FAIA	Iowa City
2023	Robert Whitehead, FAIA	Ames

Six Frequently Asked Questions About Architects

COURTESY OF TOPICA, WHERE THE TOPIC IS ALWAYS ARCHITECTURE. **WORDS** : CHARLES HULTSTRAND, AIA

If you haven't worked with an architect before, these answers should help with your most pressing questions.

1. What services do architects provide?
Architects see the big picture when it comes to your project. They help you explore what appeals to you aesthetically and what you require functionally. They coordinate teams of design, engineering, and construction professionals; they sort through the maze of building codes and zoning requirements; they provide design leadership so that your project is built the way it was intended.

2. At what point in my project should I involve an architect?
As soon as you decide you want to begin planning your project you should start looking for an architect. Architects provide important pre-design services including site evaluation and can help you explore options you may not have considered. Involving an architect early in the process can help avoid costly missteps and increase the likelihood of your satisfaction with the project.

3. How do I find the right architect for my project?
It is critical to find an architect who makes you feel comfortable and with whom you can have open communication. It's also important to find an architect with experience in your project type. AIA Iowa has a directory where you can search that can serve as an important first step in your search; you should also seek recommendations from those you know who've worked with an architect previously.

4. Don't architects add substantial cost to a project?
While it's true that architects' fees are an additional project cost, hiring an architect can actually save you money in many ways. Architects can monitor your budget and negotiate to get the best materials and workmanship at a good price. An architect's design can reduce energy and maintenance costs and provide an efficient layout so that you don't overbuild what you really need. They can turn a difficult lot into a successful building site. And they spend time planning and fully developing your ideas to avoid changes once construction is underway.

5. How are architects compensated?
An architect's compensation can be based on time, a stipulated sum, a percentage of the cost of the work, the project's square footage, unit cost (based on number of rooms/apartments, etc.), or royalty in which compensation is a share of the profit derived from the project. Time-based compensation and stipulated sums are most common.

6. What's my role in the design process?
Your architect will depend on you to communicate about your design preferences, functional requirements, and budget. Your timely response to questions and design submissions will help keep the project on track. It is also important for you to raise any concerns you have as the project proceeds so they can be addressed in the earliest stages. Working in partnership with your architect will help achieve a successful outcome for your project.

Want to work with an architect? Visit AIA Iowa's Firm Directory and find the best match near you.

KREG TOOL

WORDS : PAIGE HOLMES **IMAGES** : CAMERON CAMPBELL, AIA INTEGRATED STUDIO
ARCHITECT : NEUMANN MONSON ARCHITECTS

The story begins around 1986 in Huxley, Iowa, as Craig Sommerfeld tinkers with an aluminum block and a steel tube insert, crafting the first-generation pocket-hole jig. Nearly three decades later, Kreg Tool Company emerged to become synonymous with pocket-hole joinery, extending a global reach for woodworking professionals and novices alike.

With such presence, the company selected Neumann Monson Architects in 2018 to help master plan and design a new corporate headquarters in Ankeny. Khalid Khan, Assoc. AIA, was the principal in charge of the new facility. "We wanted to help Kreg Tool achieve its vision of creating a team and community-oriented company that is firmly rooted in Iowa," he recalls.

Over the next few years, Neumann Monson, Graham Construction and Kreg Tool prioritized working together as a team and moving in a single, unified direction. According to the project architect Cheung Chan, AIA, all members of the company were involved in the decision-making process, not just high-level employees. Chan adds: "The executive team worked with us in guiding the direction of the project, but they had a cross section of mid-level management and staff-level involvement throughout the design process that helped formulate decisions that impact day-to-day work of all the employees."

In the summer of 2021, the 155,000-square-foot facility was completed. The north facade's full-height glazing and the east and west facade's high windows provide maximum daylight and views of the curated campus. To the south, the warehouse's 14-foot-by-40-foot precast concrete panels are punctured by tall curtain walls, liberating the space with natural light. Above this space sits a solar panel system, adding sustainability to the campus' long list of thoughtful additions.

The entire 25-acre grounds is full of features to promote employee gathering and well-being. These include a variety of formal and informal spaces to hold meetings, a delicate, suspended staircase

Left: Kreg Tool's north facade features full-height glazing.

large and prominent enough to serve as a stage for all-staff meetings, a gym, and an outdoor courtyard, as well as a nature trail set around a retention pond and within native prairie landscaping.

The desire to involve every part of the company, from management to warehouse employees, reflects the philosophy of the "head, heart, and hands." At the center of the design is a marketplace that acts as the "heart" of Kreg Tool. It connects the offices (the "head") with the manufacturing facility (the "hands").

"They're trying to attract the same talent that other, non-manufacturing companies are trying to attract," Chan says. "They focused a lot on each aspect of their business, from product development to manufacturing and assembly through sales and marketing. This balanced approach is not to lose focus on any one aspect of their business, unlike some other manufacturing facilities where you're just carving a little corner out of the warehouse to staff all your office people."

The blending of the office and warehouse sections of the company has succeeded in drawing the different departments together. It's not unusual to find warehouse workers in the office spaces, utilizing the programmed and informal meeting rooms, sharing a meal in the communal break room throughout the course of the work day, and it shows the real-world application of the desire to have a dynamic company culture. This intentional design strategy redefines manufacturing from an industry where separation between office workers and fabricators is typically the norm, to one where collaboration and wellness of all employees are nurtured.

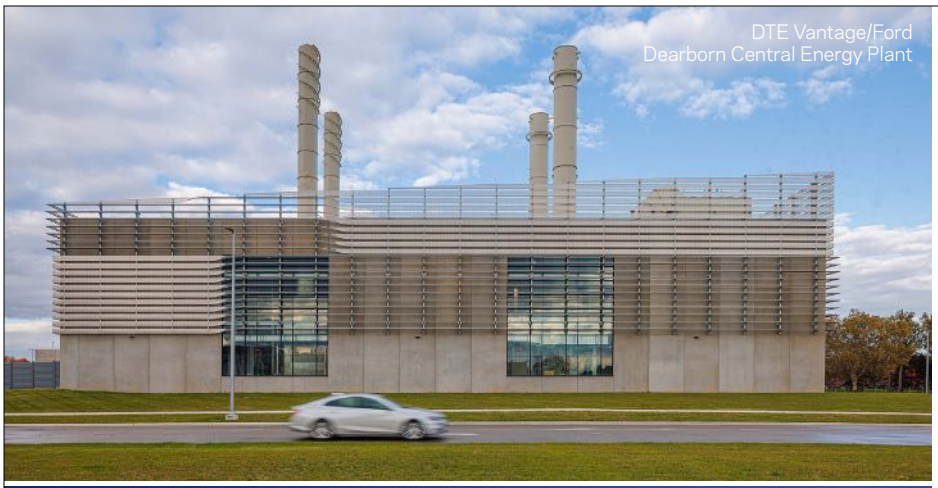
"They can be in that space without being questioned, which to us was very successful," Khan iterates. "You never know, when you are designing something, how it's actually going to be utilized as it is dependent on a company's culture and work philosophy they want to implement, and to see it be utilized that way it was planned was very satisfying."

While the well-being of current employees in every department was behind many of the decisions in the new headquarters' construction, the new build was also designed to serve Kreg Tool well into the future. With 50,000 square feet for the office space and 105,000 square feet for the manufacturing facility, there is adequate room in the project masterplan for doubling the size of the facility when necessary.

Top left: Windows maximize sunshine in the headquarters. **Top right:** Outdoor space was planned with employees' well-being in mind.
Bottom: The suspended staircase is large enough to serve as a meeting space.

WORK SPACES that WORK

ASK STUDIO



DTE Vantage/Ford
Dearborn Central Energy Plant

GTG Peterbilt

Good design drives economies.

OPN ARCHITECTS

Cedar Rapids
Des Moines
Iowa City
Madison
Minneapolis

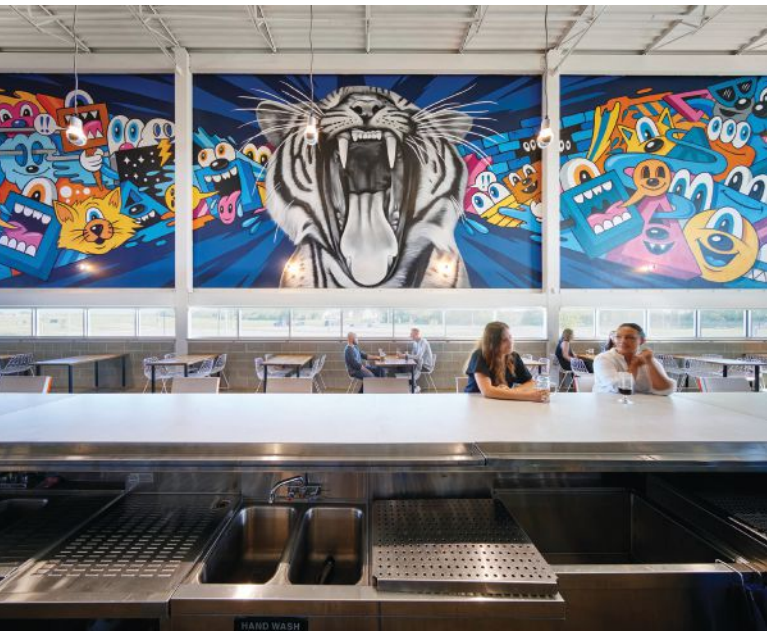
opnarchitects.com

KINSHIP BREWING COMPANY

WORDS : VALLEN GLOVER **IMAGES** :CAMERON CAMPBELL, AIA INTEGRATED STUDIO **ARCHITECT** : INVISION ARCHITECTURE

The rapidly growing city of Waukee, Iowa, welcomed its first brewery on New Year's Eve of 2021. Kinship Brewing Company is a short walk from Waukee's historic main street and near the head of the Raccoon River Valley Trail, a 72-mile converted rail line running from Waukee to Jefferson that connects to several other nearby towns. Owners Zach and Ann Dobeck leveraged the site's assets to create not just a brewery, but a community destination.


255
255



The 13,000-square-foot facility took the better part of three years to design and construct. Early in the design process, Zach was in the midst of creating his business. Close conversations with INVISION aligned the design with his entrepreneurial aspirations. “As we worked through our discovery phase, we challenged one another with a lot of hard questions,” says INVISION architect Mike Bechtel, AIA. Ultimately, the design projects a clear brand identity while providing for business model flexibility. The team conceptualized Kinship as one phase of a multiphase plan. Its organizational strategy will easily accommodate future expansion.

“When you’re starting a business from scratch, there are a lot of unknowns. We worked hard to find moments to do inexpensive design solutions that afforded for long-term flexibility. Deploying strategies that were both robust and flexible was key to allowing Zach’s business to morph as it developed,” explains Bechtel.

Yet the Dobecks’ vision remained stubbornly just beyond financial reach. The design team resolved to whittle and value engineer, but Zach determined that the venture’s future success required its full realization. “To his credit, Zach pressed the pause button to unite the funding with his entrepreneurial vision. You don’t have that happen very often,” shares Bechtel.

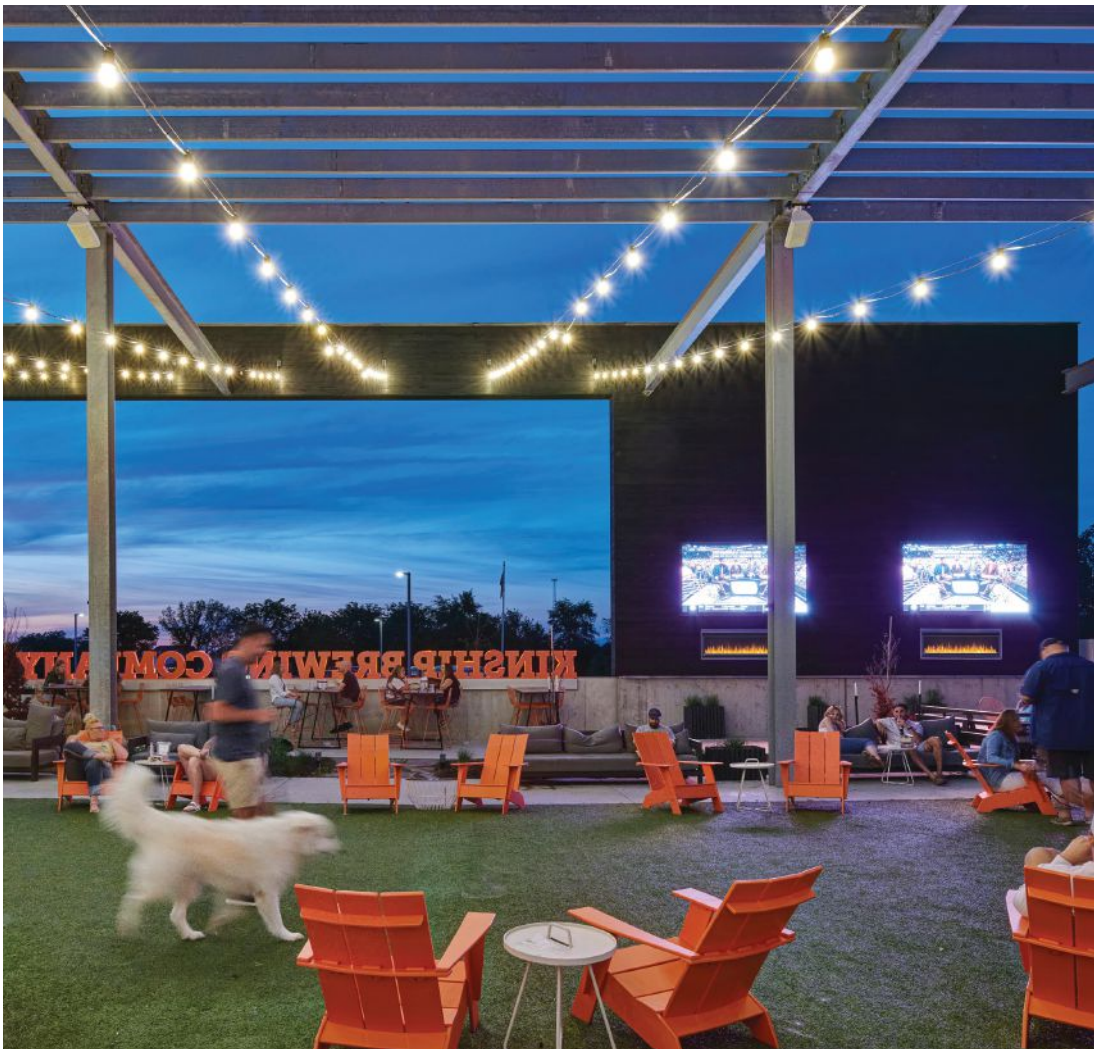
From the beginning, Zach wanted to incorporate graffiti art. This desire led to design iterations that always integrated art-specific elements. The minimalist modern design aesthetic respects the artwork and lets it shine. The works of five artists are incorporated throughout the building, with some pieces hundreds of feet long. The tasting room features an eye-catching 20-foot-tall, spray-painted tiger named Sheila, courtesy of muralist Greg Mike. Another, a 300-foot cast concrete art wall, acts as the building’s organizing spine, screens the service yard, and secures the building in the landscape.

In response to the environment, the building is sustainable and low maintenance. The most noticeable sustainability element is the charred wood cladding. The shou sugi ban finish, a Japanese process used to preserve the wood, makes it fire retardant as well as rot and insect resistant. The only paint used on the exterior was reserved for the artwork, reducing required maintenance. Glazed openings were strategically positioned to best impact daylighting and experience while improving energy performance. Glass occupies just 20 percent of the exterior facades.

Kinship is truly a gathering place for the community. The exterior invites passersby to have a beer, bring their dogs, and commune with one another. According to Bechtel, “The experience varies depending on your mode of arrival. By car, you

“Remembering that everything you’re putting into this process, pouring your heart out, it’s going to be captured, and it’s going to come back and be shown as something you never thought you can see before, so embrace it.”

— ZACH DOBECK, CO-OWNER



"Our job is to manifest a physical thing out of hopes, words, and dreams."

– MIKE BECHTEL, AIA, ARCHITECT

arrive by passing between two retention ponds. As a pedestrian or cyclist, you emerge from a break in the treelined trail and approach on axis with the framed outdoor gathering space."

Since opening, Kinship has hosted a significant number of fundraisers and engaged the community with many events. The Kinship development is approachable, with something for everyone. According to Bechtel, "whether you're toting toddlers, hanging with friends, or retired and rekindling that date night, this is an environment that everybody is drawn to. It's designed to cast a wide net and make it a place for all." As a testament to its welcoming nature, the outdoor areas are often inhabited even outside business hours, with the easy air of a college campus. The courtyard was designed to be comfortable during the day and throughout the seasons. Directly adjacent, a half-acre dog park allows canine companions to run free. The building's accessible nature extends to the interior. Interior spaces interconnect, with transparent divisions between production and consumption.

The brewery design resonates with the landscape. "In the Midwest, the dominant landscape element is the horizon line," says Bechtel. "The horizon is marked by the beautiful colors of our Iowa sunrises and sunsets, celebrating the horizontality of the landscape through a design that is both a [dominant] feature in the landscape and also frames the landscape as you experience the site."

As one of the first new-construction breweries in the metro area, Kinship has carved out its own place in a market dominated by a historic adaptive reuse aesthetic. The design is clean and modern, while drawing on its industrial character and celebrating that it is a production facility.

Bechtel was excited to bring the Dobecks' passion project to life. "Our job is to manifest a physical thing out of hopes, words, and dreams," says Bechtel. "We wanted to create a distinctive identity that was unique to [Zach] and his brand."

Opening spread: Kinship Brewing was created to be a community destination. **Opposite top and above:** Graffiti art integrates with the building's minimalist design. **Opposite middle:** Sheila, a 20-foot-tall mural by Greg Mike. **Opposite bottom:** Guests can observe the brewing process while enjoying their drinks. **Top:** The exterior of the brewery allows guests and their pets to enjoy the ourdoors.

LELY NORTH AMERICA

WORDS : MEG KENNEDY **IMAGES** : COREY GAFFER **ARCHITECT** : SUBSTANCE ARCHITECTURE

Sustainable, profitable, and enjoyable. These three words describe Lely's unique vision for the future of farming; they also describe their new North American manufacturing hub in Pella, Iowa, designed by Substance Architecture.

Lely was founded in 1948 in the Netherlands by two brothers who wanted to invent tools to make the agrarian life easier. That mission is still in full force today, with Lely offering innovative products and guidance to farmers across the globe to make their farms more efficient, their jobs easier, and their living more sustainable.

"It is a company dedicated to improving life for dairy farmers," says Leah Rudolphi, AIA. "Advanced technology takes workload off farmers, allowing them to spend more energy on parts of their business and herd that need the most attention."

For a mission-driven company like Lely, it made sense to partner with a highly collaborative and driven firm: Substance Architecture. Substance's focus on that which is real, foundational, and enduring dovetails with Lely's long-range vision for farming.

"The project began with an idea to create a long-term, sustainable location—following in the example of stewardship set by the De Jong family's farming practices dating to the 1800s," says Rudolphi. "Lely's vision of 'A Sustainable, Profitable and Enjoyable Future in Farming' means preserving the environment

for generations to come, developing long-lasting products, saving energy and material resources, and helping the farming sector to reduce environmental impact and improve animal welfare."

Groundbreaking on the 60-acre campus took place in October 2020, with the goal of setting the stage for Lely North America's growth. Previously, the company's operations supporting the U.S. and Canada were in separate facilities. These quickly proved too small. The new manufacturing hub, spanning 108,000 square feet, brings manufacturing, office, and training operations under one roof.

"There was a strong collaboration between the owners, both stateside and in Europe, and the design and construction team for this facility," says Rudolphi. "Lely had been operating out of a leased space that they had outgrown and needed room to expand and envision a campus of buildings as their North American operations grow."

The LEED Silver glass, and precast concrete facility rises two stories above the Iowa prairie at the headwaters of the Muchakinock Creek watershed, where a system of walking trails weaves among replanted native Iowa prairie grasses, wildflowers, and hundreds of native tree species.

Offices, meeting spaces, and a cafe welcome in natural light and views of the surrounding native grasses, trees, and pond.

The building's elemental material palette of glass, burnished concrete, and white ash enhances the effect of indoor and outdoor connection. Sustainable practices such as advanced building control systems, materials with reduced embodied energy, and water reduction lower its energy and resource footprint.

Direct views among the assembly floor, office and meeting spaces, and shared break areas encourage an atmosphere of common purpose. The manufacturing hub's interior spaces feature airy and ample gathering spaces and high transparency among the building's sectors. Rudolphi describes Lely's strong desire for visual and experiential connection between the assembly floor and the offices. "The section diagram was critical to achieving these goals—both connecting Lely staff within the building and providing connection to the agricultural landscape and natural lighting throughout." The result is a forward-looking approach to the manufacturing workplace.

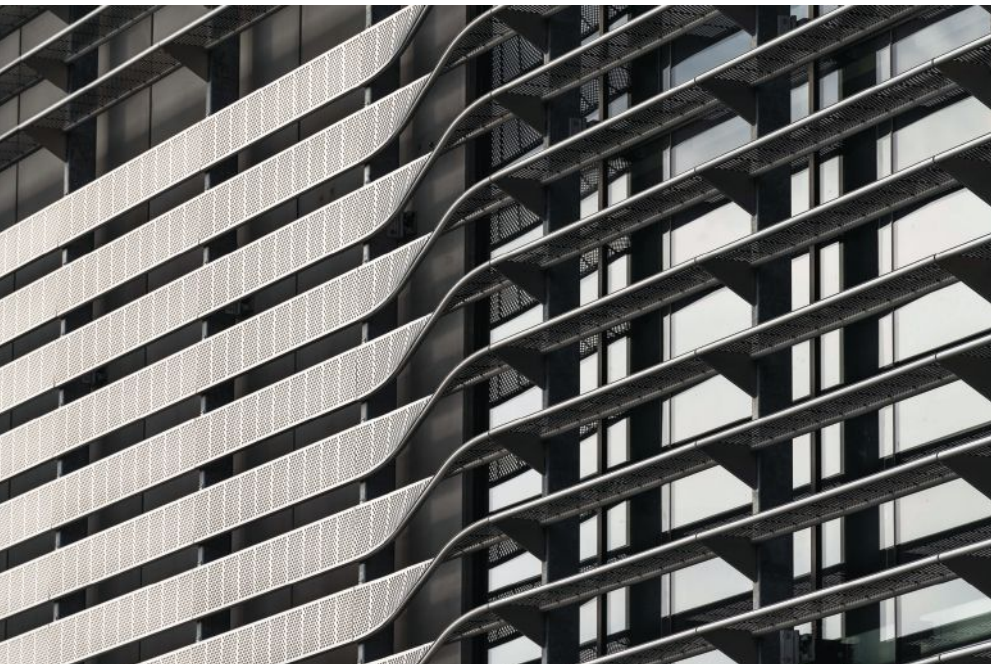
"Technicians and farmers from all over North America come almost every week to learn how to operate and service Lely equipment," says Rudolphi. These weekly visitors find themselves embraced by both the landscape and the building, with expansive glass to their left and a native garden to their right, as they enter the front doors. A cantilevered second story shades the building's main entry.

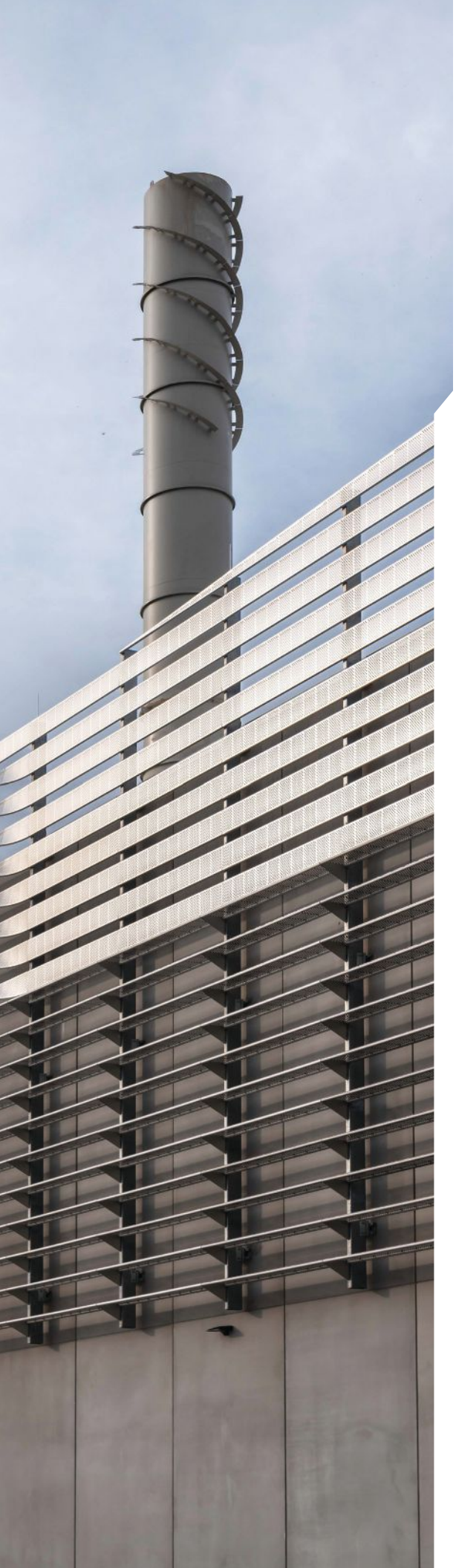
The assembly floor's full-height glazing provides a light and bright environment for manufacturing the Lely Astronaut A5 robotic milking system and Lely Luna cow brushes. The space is quiet, efficient, naturally lit, and connected to the restored prairie landscape. Lely is the only dairy automation company producing robotic equipment in North America, and the new facility will enable them to add additional products to the manufacturing lineup in the future.

While the end product is seamless and serene, there were some challenges during the process due to the COVID-19 pandemic. "The design process, due to COVID restrictions, was different than expected," says Rudolphi. "We had a kickoff meeting in person in January 2020 and then very quickly moved to online meetings. This required a high level of trust, especially between the European leadership and the design team since they weren't able to be on site and in person through much of design and construction. Open communication and establishing clear timelines for decision-making were critical to working with one another remotely."

Now on the other side of the pandemic, the trust from Lely and Substance's commitment to collaboration brought forth an end result that is sustainable, profitable, and enjoyable. "We were able to attend an opening day event [in 2022] that included Lely leadership from the Netherlands, Iowa agriculture leaders, many members of the design and construction teams, Lely staff, and many more," says Rudolphi. "The excitement at that event for the new building and bright future of the company was incredibly gratifying—it's very special to be able to help a company like Lely as they live out their vision."

Opening spread left: The two-story facility features replanted native Iowa grasses, wildflowers, and trees. **Opening spread top right:** The precast concrete facility was designed to be sustainable. **Opening spread bottom right:** Meeting spaces are suffused in natural light. **Top left:** Direct views throughout the building encourage a sense of common purpose. **Top right:** The new facility gives Lely room to grow.





DTE VANTAGE/FORD DEARBORN CENTRAL ENERGY PLANT

Bridging the Gap Between Utilitarian and Intriguing

WORDS : DREW CLARK **IMAGES** : ALEX MICHL, ASSOC. AIA, AND CORY KLEIN
ARCHITECT : OPN ARCHITECTS

The DTE Vantage/Ford Dearborn Central Energy Plant, a massive structure located in the center of the Ford Motor Company's Dearborn Research and Engineering Campus, plays a central role in Ford's 10-year design renovation plan to modernize the company's Michigan campus. The high-efficiency building, completed at the start of 2020, also addresses staff and operator needs with views and access to daylight—a rarity for a project type that is often an insensitive utilitarian box.

OPN Architects collaborated with Salas O'Brien (engineering team), DTE Vantage (owner/operator), and Walbridge (general contractor) to design and construct a unique and functional building capable of sustaining its campus's high levels of production. The plant serves as an enclosure for millions of dollars' worth of energy production equipment,

---

Top left: Despite the utilitarian appearance, the high-efficiency building provides plenty of access to daylight. **Middle left:** The unique and functional design sustains the campus's high levels of production. **Bottom left:** The screen provides solar shading and thermal comfort. **Right:** The redesign is part of Ford's 10-year plan to modernize its Michigan campus.

including a 34-megawatt combined heat and power system with two Solar Titan 130s; a 16,000-ton chiller plant with heat pumps and high-efficiency cooling-only chillers; and 40,000 ton-hours of thermal energy storage, according to engineering firm Salas O'Brien. It provides a significantly cleaner source than the existing infrastructure to generate electricity and distribute chilled water, hot water, and steam to buildings at the Dearborn Research and Engineering Campus.

The exterior's metal screen twists as it moves around the building. "If you think about a turbine blade, it needs to be aerodynamic, and the blades have sort of a similar shape," says Joe Wallace, AIA, project architect for OPN. Hints of automotive grills abound as well. "Outwardly, it's quite a simple building. The screen provides solar shading and thermal comfort but also adds visual intrigue, given the building's prominence."

The building's reach extends far beyond what is visible. Due to the immense amount of work underway across Ford's campus, the team essentially had to make their "best guess" of where infrastructural needs would emerge. Mike Walters of Salas O'Brien describes designing the building like driving the car off the lot before it was built, or while it was on the road. The team continually coordinated with other ongoing projects to track campus utility requirements, address parts assembly lead times, and navigate complicated delivery schedules.

The building's infrastructure was a rewarding challenge for the team. A three-dimensional model was created by using BIM. In order to navigate the building's complicated MEP systems, the modeling software required an unusually high Level of Design (LOD) to accurately visualize what the plant needed—every detail down to the struts and kickers was included in the model. The three-dimensional model eventually became a "digital twin" of the energy plant, which continues to be valuable. The owner keeps the model up to date and uses real-time data tracking to make sure the equipment is still running efficiently. Bridging the gap between the old and the new, the energy plant is future-proofed for several years to come.

Left: The exterior metal screen twists as it moves around the building.
Bottom: The plant is future-proofed for years to come.


Peterbilt

GTG PETERBILT'S OFFICE TRANSFORMATION

WORDS : JESSICA SEARS **IMAGES** : ALEX MICHL, AIA **ARCHITECT** : OPN ARCHITECTS

GTG Peterbilt in Cedar Rapids, Iowa, has made its presence known with an office renovation and addition by OPN Architects. As a leader in the semi-tractor industry, Peterbilt has a great sense of pride and tradition. Its brand centers on details and craftsmanship. Its trucks are eye-catching, often with customized designs and a logo that is known worldwide. The 3,100-square-foot addition provides much-needed space to GTG Peterbilt's existing 1970s facility and includes a conference room, eight offices, and a lobby with a proudly parked Peterbilt semi-tractor.

Opening Spread: The 20-foot-tall, perforated metal screen with the Peterbilt logo spans the conference room and offices. **Top:** The transparent "jewel box" lobby housing the Peterbilt semi-tractor. **Bottom:** Usage of the conference room has quadrupled since the renovation.

After meeting with the owner about the office addition, OPN principal David Sorg, AIA, and project architect Katie Harms, AIA, set to work to conceptualize a remodel that would emphasize the Peterbilt brand and capitalize on the location's high visibility along Interstate 380. The OPN team used a simple pen sketch to clearly communicate the idea for the project in such a way that the owner immediately gravitated toward the design.

"Architects in general are good listeners and good problem solvers. From there, it's important to focus on a clear big idea, which I think you will see here, and we try to avoid too many moves and too many materials. Throughout the process, we're thinking about economy, performance, and sustainability," says Sorg. The design-build project took about a year to complete, with four months for design and around eight months for construction. Realities of construction, lead times, and costs continually informed the design. The big idea is a two-story glass box wrapping the front of the existing building. The facade is broken into two equal parts: the transparent "jewel box" lobby housing the Peterbilt semi-tractor and a large Peterbilt branding wall screening operational workspace.

The 20-foot-tall, perforated metal screen with the Peterbilt logo spans the conference room and offices. The remainder of the facade is left fully transparent, showcasing the semi-tractor that occupies the addition's lobby. The simple design allows a prominent display of both the semi-tractor and the Peterbilt logo for interstate passersby. In fact, several truckers have stopped to take photos in front of the building since the new design was unveiled.

The bold screen serves as an external shading device, filtering daylight to the interior. The team collaborated with a local company, Metal Design Services, Inc., to create the logo in perforated metal. While Sorg and his team had worked with perforations before, this was the first time they had used it to embed a logo. Varying dimensions of perforations were carefully studied to create a visible and striking graphic of the Peterbilt logo, which can be seen from the interstate. OPN had to study the perforations for a crisp and pure read, whether one is looking from the parking lot or the interstate. A full-scale mock-up on-site helped the design team and owner test the effect.

In the interior, the two-story rectangular volume is composed of stained concrete floors, exposed structure, and stacked wood accents reclaimed from semi-trailers. The expressed steel structure recalls frames used in semi-tractor assembly lines. The short hallway leading to the conference room concludes in a wall of stacked wood punctuated with the Peterbilt logo, which further reinforces the connection to the Peterbilt brand. Usage of the conference room has quadrupled since the renovation.

"Our employees are super proud of the building; they love coming to work. And it's not just customers, but the community has noticed the building because of its uniqueness and the visibility we now have of our brand," says Chad Muszinski, GTG Peterbilt's general manager. "Our company now has 24/7 marketing that we didn't have before. That's what we're most proud of," says Muszinski. "It's redefined our presence on the interstate beyond anything we could have imagined."

WHY HIRE AN ARCHITECT?

Architects will make your life easier. Start your next project off on a positive note with an architect to look out for your interests and find ways to make the building process smooth right from the start.

Architects will coordinate a team of experts for your building project, so you don't have to. From sorting out building codes and zoning laws to finding qualified contractors to overseeing a building site to verify the project is being built according to your plans and specifications.

CONTACT US

PHONE
515.244.7502

EMAIL
info@aiaiowa.org

WEBSITES
www.AIAIowa.org
www.IowaArchitecture.org

OFFICE
Iowa Center for Architecture
400 Locust St., Ste. 100, Des Moines, IA

SOCIAL MEDIA
Facebook: @AIAIowa
Insta: @aiaiowa_1904
Twitter: @AIAIowa
LinkedIn: The American Institute of Architects, Iowa Chapter

Every architecture firm brings its own combination of skills, expertise, and values to its projects. Find the firm that aligns most closely with your project's needs.

- Visit www.AIAIowa.org and search the online firm directory.
- Visit www.IowaArchitecture.org to find projects related to yours.
- Contact the helpful staff at the AIA Iowa office by emailing info@aiaiowa.org or call 515.244.7502.

WHEN TO HIRE AN ARCHITECT?

As early as possible, whether you are renovating an existing building or starting anew. Architects are problem solvers and will help you define your project in every respect. Architects will conduct site studies, assist in securing planning and zoning approvals, and provide a variety of other predesign services. An architect is a clients advocate throughout the entire process, from concept to completion. Get your project started on the right food, by contacting an AIA architect from the start.

YOUR RESOURCE

AIA Iowa

Let the AIA be a resource for you. We are here to connect clients and firms. AIA Iowa offers resources for both public and private business owners. With over 75 architecture firms and over 1,2000 members across the state, we've got you covered. Choose local, choose an Iowa architect. Reach out to us and we'll help get you what you need to get your project off the ground.

project credits

Kreg Tool
Architect: Neumann Monson Architects
Location: Ankeny, Iowa
Contractor: Graham Construction Company.
MEP Engineer: Baker Group
Photographer: Cameron Campbell, AIA
Integrated Studio
Structural Engineer: Raker Rhodes Engineering

Kinship Brewing Company
Architect: INVISION Architecture
Location: Waukee, Iowa
Contractor: Estes Construction
Landscapte Architect: Confluence
Photographer: Cameron Campbell, AIA
Integrated Studio
Structural Engineer: KPFF Consulting Engineers

Lely North America
Architect: Substance
Location: Pella, Iowa
Civil Engineer: Garden & Associates
Commissioning: SystemWorks
Contractor: Graham Construction
Landscape Architect: Confluence
LEED Consultant: Graham Construction
MEP Design/Build: Baker Group
Photographer: Corey Graffer
Structural Engineer: KPFF Consulting Engineers

DTE Vantage/Ford Dearborn Central Energy Plant
Architect: OPN Architects, Inc.
Location: Dearborn, Michigan
Contractor: Walbridge
Engineer: Solas OBrien
Photographer: Cory Klein
Photographer: Alex Michl

GTG Peterbilt Office Addition
Architect: OPN Architects, Inc.
Location: Cedar Rapids, Iowa
Contractor: Build to Suit
Photographer: Alex Michl, AIA

advertiser index

AIA Iowa
Iowa Center for Architecture
400 Locust Street, Suite 100
Des Moines, IA 50309
Change Service Requested