

# ia architect

THE OFFICIAL MAGAZINE OF AIA IOWA



## Awards Issue

2023 AIA Iowa and  
AIA Central States Design Awards

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CONGRATULATIONS TO THE  
AIA IOWA DESIGN AWARD WINNERS  
AND THANK YOU TO THE CLIENTS WHO  
MAKE THESE PROJECTS POSSIBLE

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IOWA ARCHITECT MAGAZINE WINTER 2024



^ Peterbilt, p. 30

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# Congratulations Design Award Winners!



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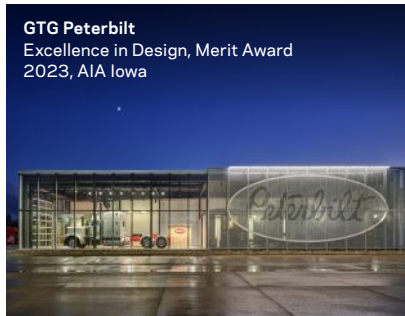
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Polk County Historic Courthouse  
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Excellence in Design, Merit Award  
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Polk County Criminal Courts  
Merit Award, Large Commercial Architecture  
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# editor's letter



**Grant Nordby, AIA**  
Editor, Iowa Architect

## Welcome!

The Winter issue of *Iowa Architect* celebrates award winners at the state, regional, and national level. This year, jurors from across the nation selected outstanding submissions for Iowa and Central States honors.

Winning projects are recognized annually at the AIA Iowa Fall convention. (They are also the initial inspiration for our magazine issue themes for the following year.) Co-chaired by Tonya Householder, AIA, and former *Iowa Architect* editor Justin Burnham, AIA, the 2023 AIA Iowa convention theme was Congruence—referring to architects' focusing of many stakeholders' contributing visions into a unified built form.

As noted by the AIA Iowa design awards jury, Iowa architects are known nationally for thriftily coalescing clients' aspirations into an elevated result, whatever the budget or project type. Iowa firms' 18 award winners each uniquely exemplify considerations outlined in the AIA's Framework for Design Excellence.

Such excellence can only arise from a vibrant design culture of students and educators, young and old practitioners, allied-discipline collaborators, and, of course, AIA Iowa's own dedicated staff. Accordingly, outstanding individuals representing Iowa's design culture are recognized locally and—this year—nationally as well. Please join us in taking a moment to be inspired by their contributions to the public good.

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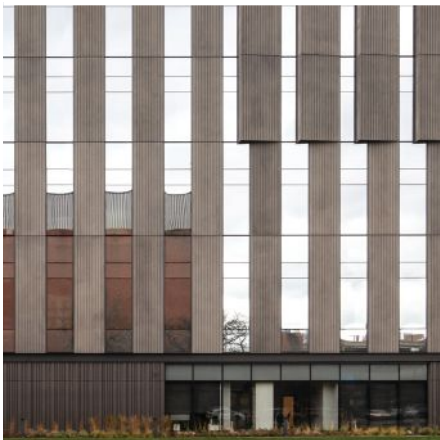
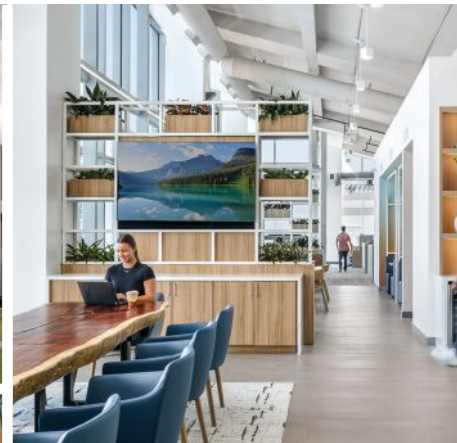
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## NEWLY LICENSED ARCHITECTS

Congratulating AIA Iowa's newly licensed architects

American Institute of Architects, Iowa Chapter (AIA Iowa), is honored to recognize the accomplishments of 16 newly licensed architects. Each of the newly licensed members completed a professional degree or master's program in a National Architectural Accrediting Board (NCARB) program; completed the Architect Registration Examination, an extensive series of six exams; and recorded at least 3,740 hours to complete their Architectural Experience Program requirements for NCARB. They have each proven their dedication to the profession through years of service and hard work. AIA Iowa and *Iowa Architect* magazine could not be more excited to welcome them to the distinguished designation of AIA.

"Your commitment and perseverance to the practice of architecture is greatly appreciated. We are all proud of your accomplishment and look forward to your continuing contributions to the profession—congratulations!"

— STEVE KING, AIA,  
AIA IOWA PAST  
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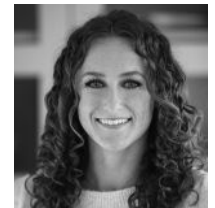
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■ ZACH THIELEN, AIA

I collected

# EMERGING PROFESSIONALS

## ISU Student Groups Take the Top Three Prizes

WORDS : JEFF SHAFFER, AIA

Winners were announced for the annual Emerging Professionals Competition at the 2023 AIA Iowa Convention held in Des Moines from September 21-22. Organized by the AIA Iowa Emerging Professionals Committee, the competition aims to promote the efforts of the rising generation of architects and designers. The event also inspires professionals to continue to mentor and engage talented emerging professionals in Iowa by showcasing the work of architecture

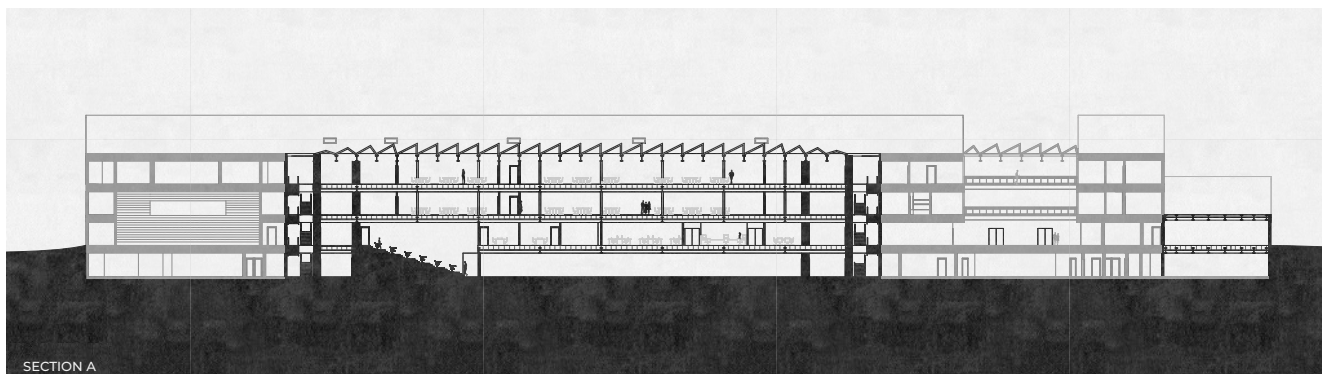
students, architectural interns, and architects licensed 10 years or fewer. In 2023, all three of the top winners were architecture students from Iowa State University.

Grand Prize went to the team of Nicole Friedman, Student Affiliate, and Daniel Sellnau, Student Affiliate, for their “Harmon Fine Arts Addition” project. In the overall consideration of architectural innovation, transforming an existing building into a functional

space is a testament to the craftsmanship of the original building, and the delicate intervention played out. The Harmon Fine Arts Addition seamlessly integrated with the existing structure through thoughtful planning, preserving the existing building and a commitment to functionality as the old and new mix. By keeping the original integrity of the building while bringing in modern touches of the sawtooth and glass, this project was able to bring life back into the Harmon Fine Arts Center

## Grand Prize

Nicole Friedman and Daniel Sellnau, “Harmon Fine Arts Addition”





and create a more functional space for students to grow, learn, and collaborate with peers and mentors throughout the college. The Harmon Fine Arts Addition embodies this balance between existing and new, preserving the past while embracing the future.

First Honorable Mention went to the team of Ryan Meyers and Emily Preston for their “Chi-MADE” project. The Chicago Museum of Architecture, Design, and the Environment acts as a catalyst between materiality, light, and sensory connection. After the Chicago Fire, there was a great turn toward fire-resistant materials that could bring structures to greater heights. Chi-MADE

turns the high rise on its side, scraping the landscape of Lincoln Park. With glazed terra-cotta on the exterior and a heavy timber construction, this project seeks to celebrate sustainable materials’ reflection of Chicago’s architectural past. To its north, an expansive space stretches parallel to the street for the city’s biennial exposition. Visitors have the opportunity to circulate along the plaza into the interior exposition with natural guidance.

Second Honorable Mention went to Leah Wolter and Dylan Rivera for their “Forward Garden” project. Forward Garden is all about the idea of moving forward both literally and metaphorically. Forward Garden highlights the physical

separation between residential and commercial while simultaneously emphasizing the rooftop garden. Having this garden allows residents to connect and come together while enjoying the outdoors. This separation gives residents the much-needed office and collaboration spaces on the second floor, where they can work outside of their home.

The three winning submissions were selected through a People’s Choice selection process. A \$350 prize was awarded to the grand prize winner, \$250 for second place, and \$150 for third place. Works were exhibited at the convention and viewed by attendees and exhibitors throughout the two-day event.

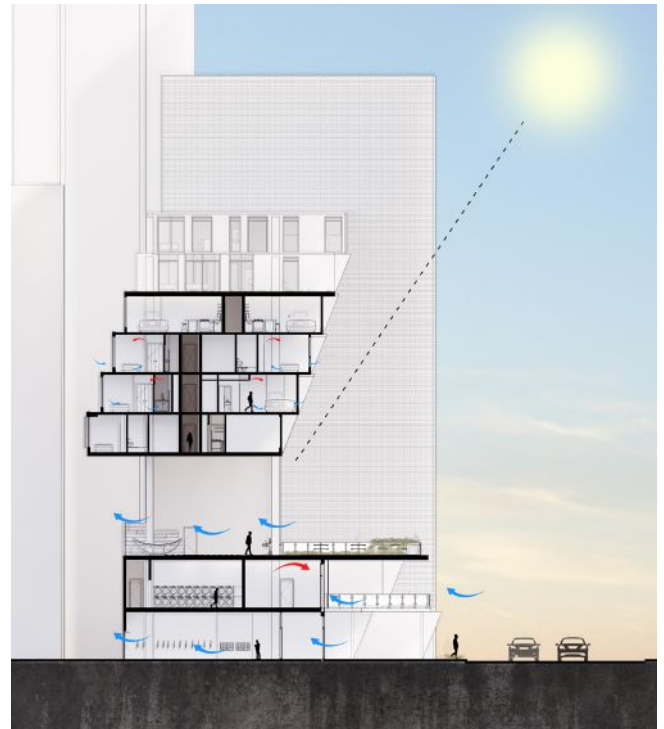
## 2nd Place

Ryan Meyers and Emily Preston,  
“Chi-MADE”



## 3rd Place

Leah Wolter and Dylan Rivera,  
“Forward Garden”





## AIA Young Architect Award

Kate Thuesen, AIA

*Connecting people with purpose, Kate Thuesen weaves curiosity with opportunities.*

WORDS: DEEP CHANIARA, AIA

Kate Thuesen, AIA, demonstrates unparalleled leadership through the cultivation and growth of those she works with or mentors. The Young Architects Award recognizes AIA members in the early stage of their architectural career who have shown exceptional leadership in design, planning, education, and service to the profession.

“A common denominator to all her activities is a personal and professional commitment to amplifying the impact of innovation and collaboration by exploring different forms of generating knowledge about, for, and with diverse publics and communities,” says the dean of the College of Design at Iowa State University, Luis Rico-Gutierrez, Assoc. AIA. Thuesen’s experience engaging diverse communities could be partially traced to her rich international experiences, having studied, worked, and volunteered in China, Nepal, Nigeria, and Spain. Returning to the Midwest with a broadened perspective, she continues to work at DLR, where she is an architect, talent acquisition leader, and senior associate.

As an architect, she has worked in higher education design and led projects that advance educational opportunities for students and communities across

the Midwest. She was the project designer and client lead architect for the Des Moines Area Community College (DMACC) Automotive Training Facility, where she designed spaces that facilitate collaboration between students, industry leaders, campus, and beyond. She builds lasting relationships with stakeholders and is lauded by clients for the curiosity, warmth, and trust she cultivates.

“Kate leads with empathy,” says Evelyn Lee, FAIA, American Institute of Architects (AIA) president-elect 2025. Her passion for developing emerging professionals was instrumental to her tenure as the talent acquisition leader at DLR. Thuesen founded and continues to lead the firm’s national emerging professional recruiting, onboarding, and educational program, EPX. Through this program, she has helped hundreds of recent graduates and interns navigate the business of design.

As an educator, Thuesen initiated strategic connections to the profession for students through focused initiatives at Iowa State University (ISU). She taught professional practice, lecturing about the importance of the profession and the business of design. She serves on the ISU College of Design Alumni Advisory Committee and founded the DLR Group Prize, a competition for architecture students that rewards integrated design excellence in the comprehensive design studio.

As a leader and volunteer, she serves as the national director of strategic vision at the Young Architects Forum (YAF), with which she has been involved since 2017. Through this forum, she strengthened strategic partnerships with the College of Fellows, the National Organization of Minority Architects, and the AIA Strategic Council, identifying new opportunities for emerging professionals countrywide.

The lasting bridges she builds today are poised to redefine the trajectory of many future architects. Her seamless integration of professional expertise and tactical advocacy has enriched the journeys of up-and-coming professionals. Her advocacy for equity and inclusion in a male-dominated practice inspires the next generation of women in design. Her vital initiatives and approaches, grounded in empathy and comprehension, advance the profession while nurturing its most valuable resource: the young individuals who form its core.



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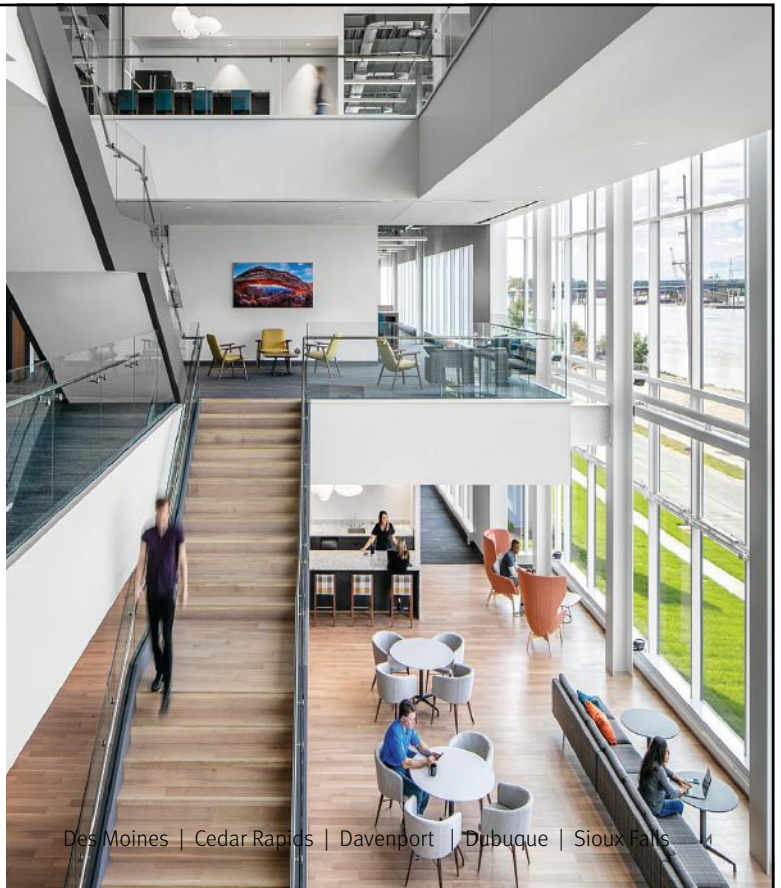
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## AIA Component Executive of the Year

Jessica Reinert, Hon. AIA Iowa

**WORDS:** GRANT NORDBY, AIA

If this article gives you déjà vu, it should. We just recognized Executive Director Jessica Reinert's 20th anniversary with AIA Iowa in the Fall 2023 issue. But the well-earned accolades keep coming! It is instructive to examine why to understand our own good fortune.

Seeing the full impact Jessica Reinert, Hon. AIA Iowa, has made during that period is rather like discovering that one's good friend also happens to be everyone else's—and for good reason. AIA South

Dakota CAE Angela Lammers put it well: "Jessica leads with a servant-heart. ... What makes Jessica especially worthy of the Component Executive of the Year award is that she does the work *and* she takes the time to lift others up. ... Over the past few years, I've learned that Jessica isn't just my CACE [Council of Architectural Component Executives] friend, she is *our* CACE friend."

What becomes apparent upon examination is that her deep engagement with each individual and in every area of service yields reciprocal benefits to all the others. The *entire effort* is the secret to her effectiveness in each situation. Helping individuals—who might be forgiven for thinking their needs were her only focus—gives Reinert perceptive insights benefiting the chapter and national organization, while her skilled leadership in an array of related organizations brings home valuable best practices and a treasured network of advocates. The breadth and depth of this great personal work is an important contributing factor to AIA Iowa's vitality

as an organization—a testament to the difference one well-placed person can make in the lives of others if she gives each moment her best.

In the Fall profile, 2023 AIA Iowa President Nick Lindsley, AIA, recognized the impact this has had on others' volunteering within the chapter. Quoting Reinert: "It's a reciprocal relationship—captivating volunteers with exciting events generates member participation and support." By personally demonstrating public engagement at all scales, she inspires Iowa's architects to go beyond mere transactions to offer their own skills to a public in sore need of wholehearted service. In Frank Lloyd Wright's words, "A great architect is not made by way of a brain nearly so much as he is made by way of a cultivated, enriched heart." Substituting "leader" for "architect," Jessica has shown us this principle by example.

Anyone wishing to excuse themselves—citing an architect's chronic busyness—might allow themselves to be inspired by all the places and ways she has served. Quoting Lammers: "She has served as CACE vice president and now serves on the CACE Outreach and Engagement Work Group. She has served on many AIA taskforces and committees over the years and speaks often at AIA events. ... She has served the American Society of Association Executives (ASAE) as part of the ASAE Young Professionals Committee, the Golden Circle Award Jury and Models and Samples Review Task Force. Locally, she is past president and former board member for the Iowa Society of Association Executives (ISAE). She is a frequent speaker at ISAE events, and many times she has spoken for and hosted the Leadership Program, of which she is a former graduate herself. She has served on the Iowa State Historic Preservation Plan Advisory Committee, is active with Rotary Club of Des Moines, and advances women's education through service in PEO International." Then consider how promptly she has responded to your own bids for attention!

Recognition extends the value of such service by drawing one's attention to lessons in how to live. After offering due congratulations, we can show our gratitude by emulating Jessica's example in giving generously of our own time and hearts. Congratulations, Jessica, and thank you for your example.

# AIA IOWA INDIVIDUAL AWARDS JURY

## MEET THE JURY

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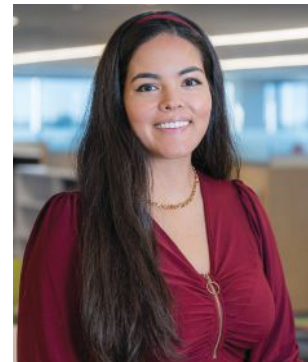
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## AIA Iowa Young Architect Award

Anna Squier, AIA

WORDS : JESSICA TERRIL, AIA

Growing up immersed in design culture, Anna Squier, AIA, seemed destined to become an architect. Her early years were spent coloring with Prismacolor markers at drafting tables, tagging along to studio classes, and detouring on family vacations to architectural icons like the Farnsworth House. This nurtured an innate curiosity and appreciation for buildings, spaces, and materials.

Like both of her architect parents, Squier's interests and talents naturally led her to the same profession. Early in her academic studies, she distinguished herself as a leader among her peers. According to Tom Leslie, FAIA, her former studio professor, Squier demonstrated an exceptional commitment to materials and design details that went far beyond expectations for a fourth-year student. "More importantly," Leslie recalls, "her quiet leadership was a tremendous asset to the studio—it was clear that her peers respected her and that she was willing and able to help mold the studio into a genuine team."

After college, Squier's leadership continued to grow through professional volunteerism, where she has been a thought provoker and advocate for issues impacting emerging professionals and women in practice. As regional associate director for the AIA Central States Region, she launched a student-led design competition. This event brought together regional student groups and professionals in the host city for mentorship through a charrette addressing a specific community issue.

Squier has also been involved with Iowa Women in Architecture (iaWia)

since its inception in 2010 and ultimately led the organization as chair. She participated as a member of a task force focused on creating greater equity in practice and shared the group's Best Practice Recommendations with architects across the nation during the 2016 National AIA Convention in Philadelphia.

Beyond volunteerism, Squier has actively promoted the value of quality design. "I was lucky to be able to travel with my family to some amazing places to look at architecture. I was always inspired by the places and buildings we would see and the notion that an architect helped create these special places," Squier says. Those early travel experiences, seeing and appreciating design, prompted her to actively promote the value of design in our lives and communities. She has engaged this cause through *Iowa Architect* magazine, where she served for six years on the editorial board and two years as editor-in-chief, and through writing about architecture and design for *Dwell* magazine, as well as through her everyday interaction with clients.

As Squier looks to the future, she aims to continue examining how we practice architecture and embracing the innovations that will continue to move us all forward. "New ways of thinking, creating, and engaging with the built environment" she says, "will expand our abilities to create solutions for the many complex problems that our communities and cities are facing now, raise how our clients perceive our value, and allow us to do more of what we love."



## Honorary AIA Iowa Award 2023

Lynn Boettcher, Hon. AIA Iowa

WORDS : ANDREW BALLARD, AIA

The 2023 AIA Iowa Honorary Members Award recognizes structural engineer Lynn Boettcher, Hon. AIA Iowa, for 50 years of profound contributions to our state's building industry in the service of quality design.

Boettcher contributed directly to the Cedar Rapids, Iowa City Architects Council (CRICAC), a precursor of the AIA Iowa South East Iowa Architects Section that that helped cultivate today's Iowa City/Cedar Rapids Corridor architectural community. As a partner at M2B Structural Engineers, he collaborates closely with many of AIA Iowa's member firms. James Novack, AIA, described Boettcher's role as, "more than a consultant; he is a friend of good design. His work makes our work better." He has completed many projects—a few highlights include The Chauncey, Park at 201, and Plaza Towers in Iowa City; Mercy Campus' 8th and 8th Medical Office Building in Cedar Rapids; Iowa River Landing Healthcare Center in Coralville; Coover Hall Addition, Hach Hall and Hixen-Lied Student Success Center in Ames.

Boettcher's work is not limited to larger, high-profile construction. Martin Holst, AIA, appreciated that: "Whether it is saving a historic building from the wrecking ball or attaching a new structure to [a] delicate existing building, Lynn has provided great insight and reasoning skills, which lead to his very creative solutions." Many smaller additions and renovations have lengthened the lifespan of historical building stock by leaning on his finesse in augmenting old building methods. He is as comfortable poking around the rafters in old attics as he is in the complex calculations of a high-rise.

Boettcher's ability to quickly grasp design intent and nimbly produce an efficient structural response establishes a high level of trust with the design, owner, and building teams. Dan Levi, AIA, recalled, "Lynn approached each challenge with a

cooperative attitude and willingness to help us find a solution. Whether it be a new build or a challenging lintel detail on a historic building, this continuous effort has made him our 'first call' consultant." Nick Lindsley, AIA, observed that "colleagues and peers often refer to Lynn as the last of a generation—that breed of structural engineer who knows their craft as second nature." Boettcher supports each project's design intent efficiently and cost-effectively in a way that makes sense to the contractor, uniting the project team with can-do confidence. Challenges are outwitted. Camaraderie ensues.

Architects have a love of diagrams and Boettcher is an ace. Darci Lorenson, AIA, described him as a "master at sending PDF scans of artfully drawn to scale hand-sketched details." His output is pithy and deceptively simple. Two pages of his scanned hand-drawn sketches can divulge full-sized sheets worth of CAD-drafted information. Intelligence, observation, and experience allow him to articulate deft solutions quickly.

Boettcher's amiable clarity will have a lasting impact on AIA Iowa's younger generation. Kyle Martin, AIA, admired the structural engineer's patient tutelage: "His old-school nature is practical and straightforward but extremely accessible, especially to young designers as they learn the ropes and the relationships they can rely on."

Darci Lorenson, AIA, echoes the sentiment: "Many of our staff members at Solum Lang Architects are newer to the profession. Lynn takes the time to talk through design solutions to create a level of understanding that encourages the design to flourish."

AIA Iowa applauds Boettcher for his engineering skill, his contributions to our professional community, and his selflessly engaging character that has enabled, facilitated, and advocated for some of our members' best work.



## AIA Iowa Educator Award

### Mitchell Squire

WORDS : NORA WENDL

“Can architectural education be deeply transformative if matters important to students’ lives remain outside the classroom or, perhaps worse, if students are made to believe that such matters can be resolved via architectural means?” Mitchell Squire, who is being recognized with this year’s AIA Iowa Educator Award, has been asking this question since the beginning of his career as an educator. Those hundreds (if not thousands) of us who have been his students are familiar with the question and know what it means to ask what our own stake in education might be—and asking it not once, but every day, as Squire reminds us that one’s education unfolds throughout life.

Squire has taught prolifically over his career at Iowa State University and at other institutions while he remained based in Iowa, including University of California Berkeley, University of Michigan, Grinnell College, University of Minnesota, University of Tennessee Knoxville, and the Bernard and Anne Spitzer School of Architecture at City College of New York. Beyond this, he has exhibited his work in galleries and museums all over the world—including White Cube in London, Des Moines Art Center, and the Walker Art Center, among others. He has also brought his perspective as an educator to the Des Moines Art Center’s docent training program and the many artist residencies he’s held, including at Skowhegan School of Painting and Sculpture, Cannonball Miami, and the Sanitary Tortilla Factory in Albuquerque, New Mexico. Squire’s fluid navigation of all these worlds upholds and evidences his argument that architecture is, itself, a cultural product among other cultural products—that one’s education in architecture should and could prepare one to think about the application of critical questions to

many other mediums beyond the built environment.

This is always present in the final reviews of Squire’s studios. It’s not uncommon to see full wall-sized drawings produced by teams of students, entire installations within which students themselves are situated in performance or prepared monologue, models that must weigh hundreds of pounds—constructed out of materials like concrete, steel, and wood, the materiality of the world that surrounds us—and, more than once, a delicious meal created by students in real time as part of the review! Conversation and critique in these settings requires a reviewer to be an active participant, a live-action critic, responding in real time to the project at hand: as material an endeavor as the students themselves have engaged in over the course of the semester. In these reviews, there is as much accountability and debate as there is joy and celebration: As the final reviews always occur the week of Mitchell’s birthday, students are likely to burst forth with a birthday cake and song after hours and hours of deeply engaging conversation.

This AIA Iowa Educator Award is a testament to Squire’s dedication to the practice of teaching over the decades at Iowa State University. What he has brought to this practice is his whole self—sharing with students what his own practice is so that they can consider the practice they might want to build in the future. In doing this, Squire has created a learning environment in which students understand they already have a stake in the world, they already have agency, and can begin to make choices that help them build the best life they can live while respecting others’ choices and lives as well. I can’t think of a more important thing to impress upon young Iowans than this truth.





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**NEUMANN MONSON ARCHITECTS**

IOWA CITY | DES MOINES



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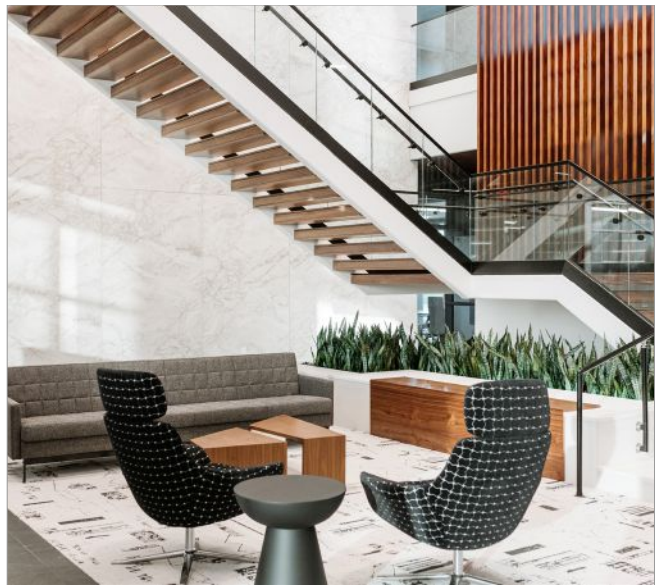
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# AIA IOWA DESIGN AWARDS

## MEET THE JURY

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**CHRIS BARIBEAU, AIA**  
**JURY CHAIR**  
MODUS STUDIO  
FAYETTEVILLE, ARKANSAS

*Iowa architects are really good at making something out of otherwise forgotten and low-budget typologies.*



**DAVID POWELL, FAIA**  
HASTINGS ARCHITECTURE  
NASHVILLE, TENNESSEE

*Took a bizarre program and elevated it, making something out of nothing.*

*Some really nice moments of engagement, love the interior with the power poles.*

*The spine down the middle does a lot for organizing spaces and wayfinding.*

MIDAMERICAN ENERGY COMPANY TRAINING CENTER  
FOR EXCELLENCE



**BETH WHITTAKER, AIA**  
MERGE ARCHITECTS  
BOSTON, MASSACHUSETTS

*Created a whole world with different scaled spaces in this project. It's like a little city.*

*This was a very engaged placemaking project.*

*Loved the reuse story of this project and that it wears sustainability as a badge of honor.*

THE STANLEY CENTER FOR PEACE  
AND SECURITY

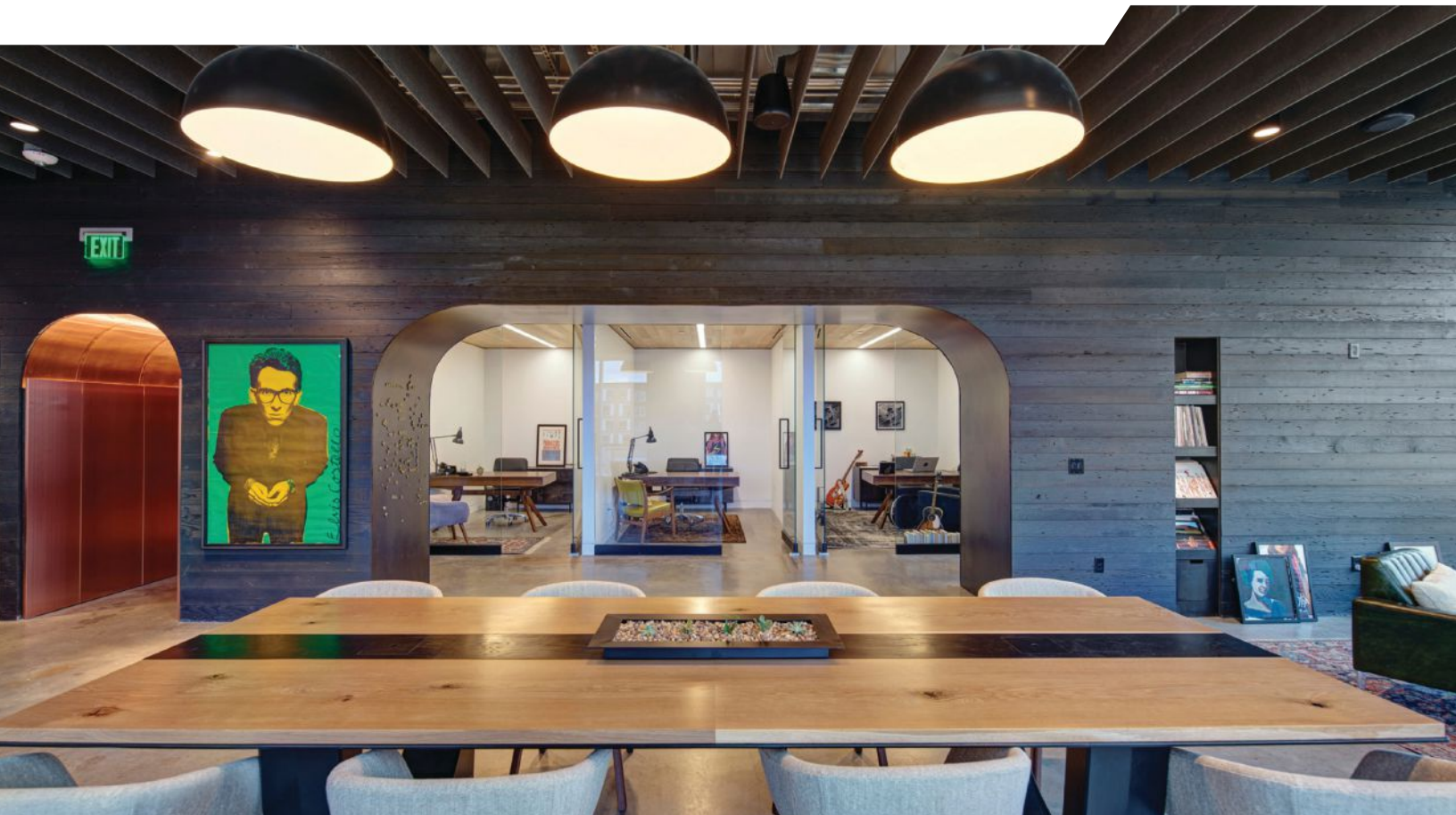
# THE TUESDAY AGENCY

EXCELLENCE IN DESIGN, HONOR

ARCHITECT : NEUMANN MONSON ARCHITECTS LOCATION : IOWA CITY, IOWA

This full-service lecture agency represents a premier group of professional authors, journalists, historians, artists, and scholars and connects them to audiences all over the world where their voices can have the greatest impact. The agency has an international reach befitting of Iowa City's designation as UNESCO's first City of Literature in the world. The owners wanted the design to reinforce their important mission while injecting eclectic whimsy with a strong sense of quality. Visitors are greeted by a dark, cozy library displaying books by authors the agency represents. The room sets a professional yet playful

tone that is carried forward. A copper clad portal opens into a bright, multifunctional "living room" where the agency co-works, entertains, and records their video interview series. New and vintage furnishings and fixtures were carefully curated to coexist. An oversized archway partially veils a collection of private offices, providing a sense of separation while maintaining flow throughout. The flavor-forward material palette includes copper, blackened steel, charred beetle-kill pine, and concrete with oak and felt ceilings. The resultant bricolage is a haven for inquisitive minds and lively conversations that result in global impact.





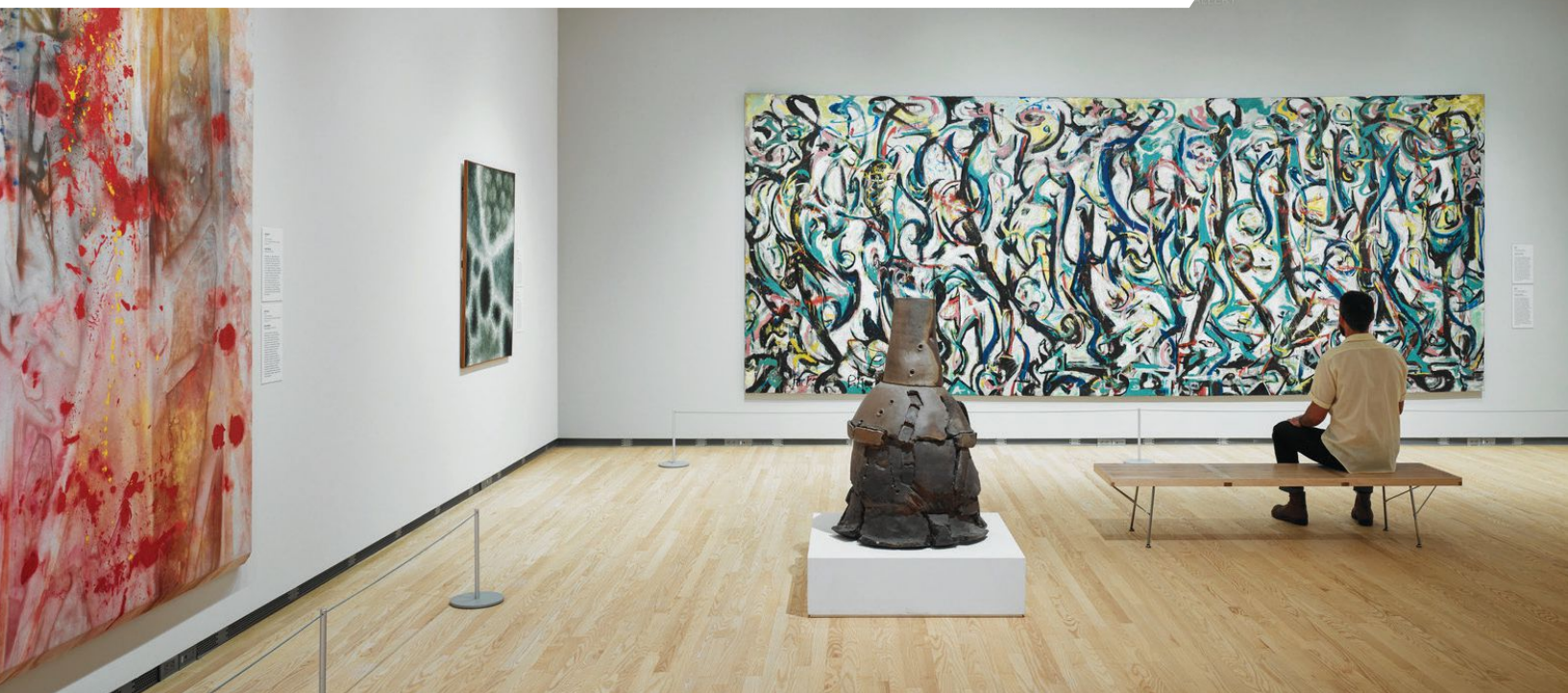
# UNIVERSITY OF IOWA STANLEY MUSEUM OF ART

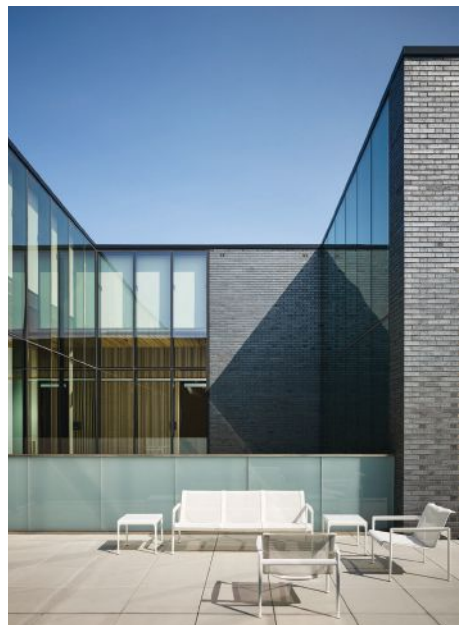
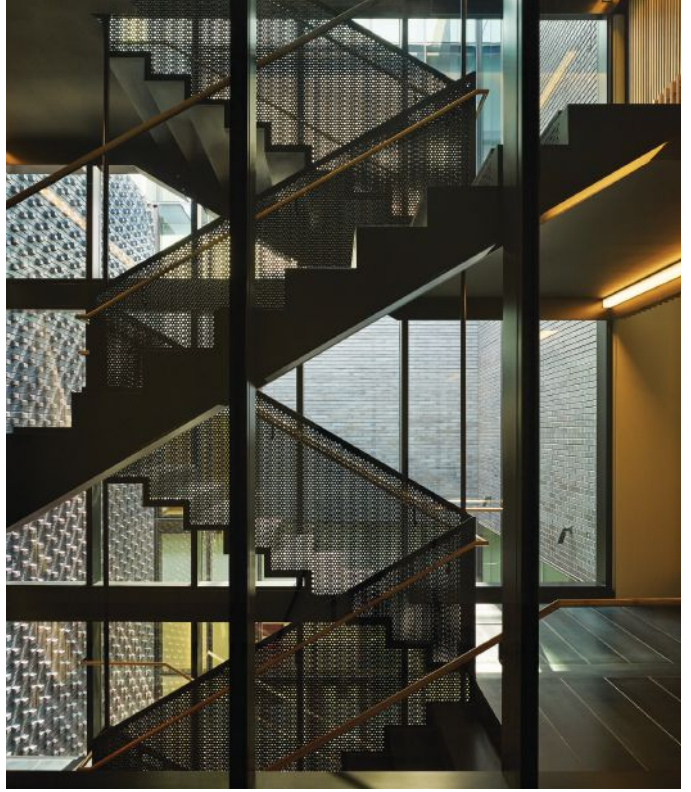
EXCELLENCE IN DESIGN, HONOR

ARCHITECT : BNIM ARCHITECTS LOCATION : IOWA CITY, IOWA

The Stanley Museum of Art is a new cultural arts destination on the University of Iowa campus that restores an art museum presence to the campus community after nearly 15 years following historic flooding in 2008. The new home for the museum reunites the university with its extensive and renowned collections of African art, 20th-century art, as well as Jackson Pollock's mural. Designed as a rectilinear solid interrupted by interconnected voids, the museum's carefully crafted form provides a protective and respectful home for the collections while creating intentional connections to nature and daylight. Dynamic and kinetic brick exterior complements the masonry characteristics of neighboring structures and conveys the timelessness and stability of the collection housed within. An inviting entry plaza and

daylight-filled lobby establish a sense of transparency and campus connection, allowing artistic expression to extend beyond the walls of the museum. The Stanley Museum of Art is designed to be a learning and teaching laboratory for the arts. Engaging public spaces, galleries, terraces, and a sculpture courtyard create a vibrant and supportive museum experience for visitors to study, discuss, and explore collections. A series of flexible galleries enable the museum to tailor to the needs of the collections, host traveling exhibitions, and support faculty's curation of collections as well as students' education in the principles of curating. A visual arts classroom, visible storage room, teaching studios, offices, and collaborative staff and volunteer spaces are also dedicated to research and teaching of the collections.





# LELY NORTH AMERICA

EXCELLENCE IN DESIGN, MERIT

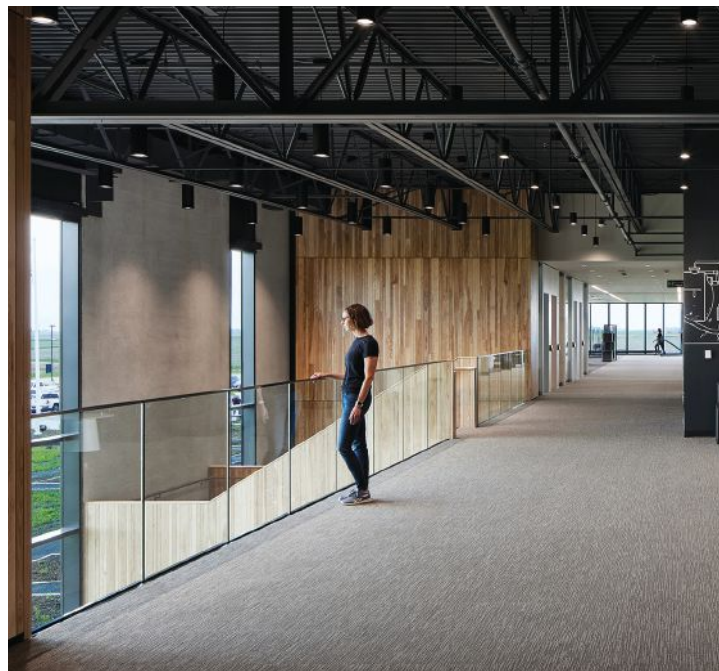
ARCHITECT : SUBSTANCE LOCATION : PELLA, IOWA

This new 108,000-square-foot facility is the first phase of a planned campus set in a restored prairie south of Pella, Iowa. This company is widely recognized for its groundbreaking innovations through a vision of “Creating a Sustainable, Profitable and Enjoyable Future in Farming.” Land stewardship is at the heart of the company and the project; the site is at the headwaters of the Muchakinock Creek watershed, and the landscape is designed to infiltrate and slow rainfall as it filters through the prairie, detention pond, and eventually to the South Skunk River. The precast concrete and glass structure provides assembly space and serves as a distribution hub for robotics that support the North American dairy industry.

Naturally lit offices and meeting spaces, as well as a state-of-the-art training facility for use by employees and the company’s distribution partners throughout North America, are visually connected to the factory floor and to the rolling landscape. A shared café and collaboration spaces overlooking the prairie serve all employees and connect to the landscape via a system of walking trails. An elemental material palette of burnished concrete, white ash, glass, and graphics depicting historical patent drawings reflect a common value system emphasizing efficiency, legacy, and a bright horizon. The project was awarded Silver LEED Certification in 2022 by the U.S. Green Building Council.







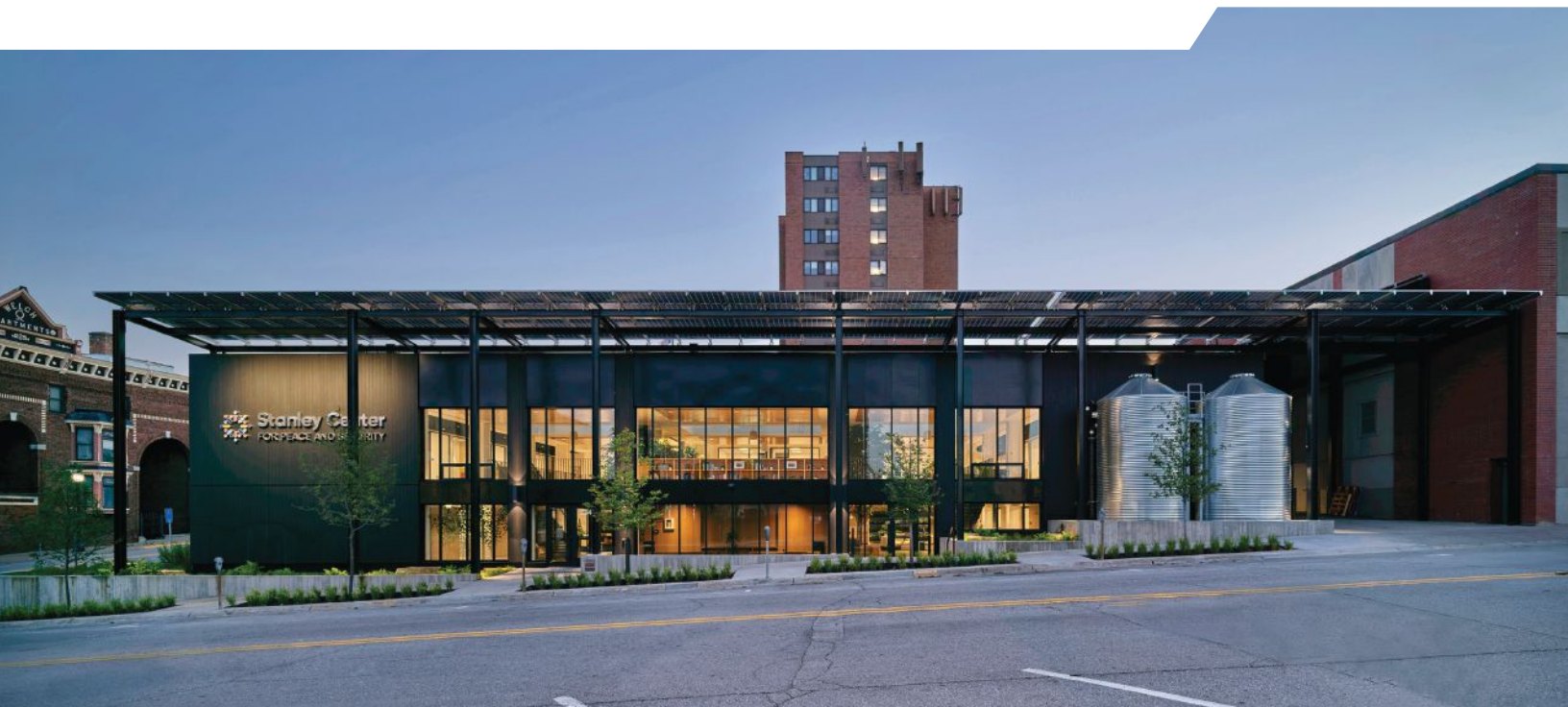
# STANLEY CENTER FOR PEACE AND SECURITY

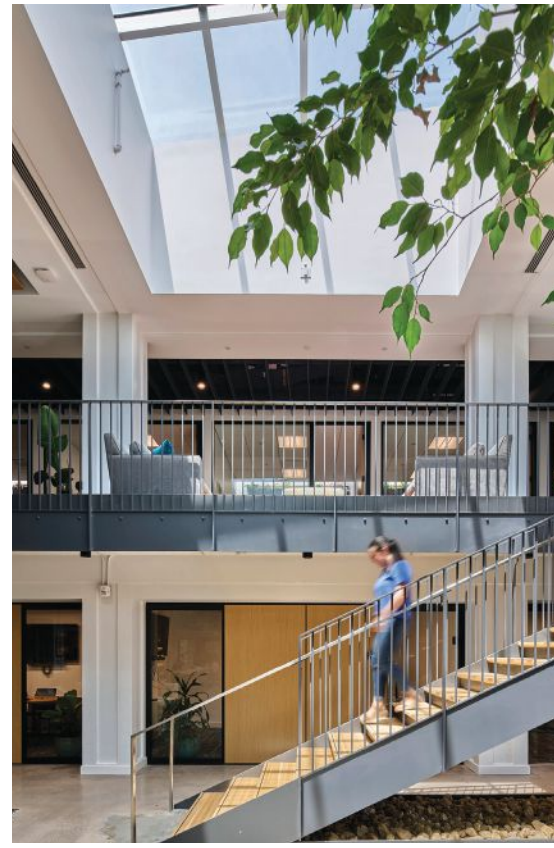
EXCELLENCE IN DESIGN, MERIT

ARCHITECT : NEUMANN MONSON ARCHITECTS LOCATION : MUSCATINE, IOWA

With proximity to the Mississippi River, Muscatine, Iowa, has been an industrial hub since the early 1900s. In 1956, Muscatine native Max Stanley used his wealth from HON Industries and Stanley Consultants to establish the Stanley Center for Peace and Security, a global policy influencer focused on mitigating nuclear armament, mass atrocities, and climate change. The Center's new headquarters is tracking to be the second renovation to achieve a full Living Building Certification (LBC). While at a premium, the building reflects the Center's mission—producing more than 100 percent of its energy on-site, collecting all potable and non-potable water through rainfall, and using Red List-complaint materials. The Center explored many sites before renovating a former public library. The building provided 19,260 square feet of occupiable space and a prime downtown location

for strengthening community connections. Nearly 94 percent of the existing building mass was reused, consuming one-third the amount of embodied carbon of similarly sized new construction. A portion of the building was removed to create an urban agricultural space that provides fresh produce for a neighboring foodbank. This removal also helped increase daylighting and views in occupied spaces. While the ground floor houses public spaces for collaboration and educational events, the second floor contains private offices, sized equally to promote equity. Offices without direct views receive skylights and live plant walls. Accoya wood siding, charred to resist insects and prolong weathering, clads the exterior. Interior materials, including a pearl button backspace and white oak veneers, reference Muscatine's industrial history and cultivate place-making.







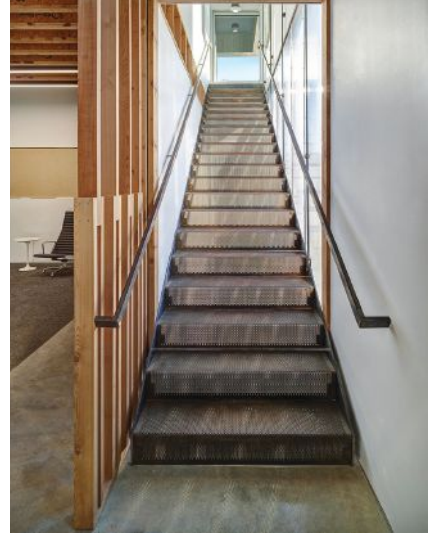
# NEIGHBORHOOD DESIGN STUDIO

EXCELLENCE IN DESIGN, MERIT

ARCHITECT : STUDIO MELEE LOCATION : WEST DES MOINES, IOWA

Just one block off the main street in the Historic Valley Junction neighborhood of West Des Moines sat a nondescript two-story building that had undergone 80 years of small-scale adaptations: first serving as a place of worship, followed by various uses including manufacturing, automotive, office, and retail. Serving as developer, architect and contractor, the owner completed a major transformation into a flexible, professional design studio space serving as a catalyst for neighborhood revitalization. The building was stripped down to structure, featuring 1940s block masonry walls and a 1990s wood-framed upper story, which had been added following historic floods. The roof of the former worship/garage space was raised to allow sufficient natural daylight without artificial lighting for more than 90 percent of the building's operation time. Existing old growth fir from demolition was repurposed as exposed accent framing throughout the interior. The studio space also features sealed concrete floors and carbon-negative carpeting, as well as recycled fiberboard

acoustical panels to enhance the wellness of the users. The stair, with perforated steel treads salvaged from another renovation project, was relocated outside of the original structure as a vibrant promotion of movement to the upper level of the building, which contains private meeting rooms, wellness spaces, and the studio's material library. The envelope was super-insulated with polyisocyanurate panels and closed cell spray foam. Building systems were designed with sustainability in mind, including high-efficiency HVAC, low-flow plumbing fixtures, infrastructure for solar panels, and LED lights, resulting in a 53 percent lighting reduction below the energy code minimum. Outdoor balconies, operable windows, and big fans provide ample natural ventilation treated with UV light. Since completion, the building has hosted open houses and tours demonstrating the studio's unique strategies for repurposing materials, blending modern and historic elements, and serving as a model for sustainability within the neighborhood and beyond.



# GRASK PETERBILT OFFICE ADDITION

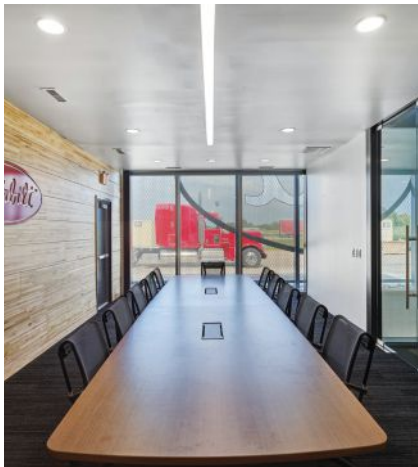
EXCELLENCE IN DESIGN, MERIT

ARCHITECT : OPN ARCHITECTS INC. LOCATION : CEDAR RAPIDS, IOWA

A 3,100-square-foot addition to a family-owned Peterbilt dealership's 1970s shop building accommodates growth for their staff and sales with a much-needed conference and office area while also capitalizing on its prominent location along a well-traveled interstate. A generously scaled lobby that accommodates a display of a semitrailer serves as the new primary entrance for customers and staff. The tractor's height drove the scale of the single-volume space. Six offices and a conference room anchor one end of the addition by inserting a lowered steel structure that intentionally recalls steel frames used in semitrailer assembly lines. A minimalist palette

reinforces the semitrailer showroom as the primary focus with concrete floors, white walls, and exposed structure complimenting accent walls constructed of stacked wood, similar to that used in semi-trailer beds. A 20-foot-high aluminum screen over the glass box volume utilizes varying dimensions of perforations to create a striking super graphic of the Peterbilt logo that is visible from the interstate. This screen also functions to shade the offices and conference room. Semi drivers passing by frequently stop for photo opportunities, and it is used as a backdrop every time a semitrailer is sold at the dealership.





# MIDAMERICAN ENERGY COMPANY TRAINING CENTER FOR EXCELLENCE

EXCELLENCE IN DESIGN, HONORABLE MENTION

ARCHITECT: INVISION ARCHITECTURE LOCATION: ADEL, IOWA

A celebration of volume, structure, and display: a concept developed for a local utility company training facility. An observational “spine” serves as the principal organizational strategy for the 143,000-square-foot facility. Raised above the adjacent rooflines, the spine is a visual beacon from the adjacent highway. Glazing on the spine includes a linear ceramic frit that lowers the interior mechanical load by 40 percent by reducing solar heat gain in the building. Internally, the spine serves as a history and viewing gallery with red powder-coated steel framed portals looking into every lab and training area. These portals are strategically located along the spine to highlight different training components for potential apprentices. The programs within the building cover a range of electrical and gas training services and include adaptable classrooms, collaboration spaces, and an open office area. The design encourages transparency and learning opportunities throughout, purposefully placing learning on display. Material choices in the apprentice spaces on the lower level were kept minimal to provide economy for the project and provide durable and easily cleaned finishes that reduce waste. Unique to the program is a 50-foot clear height volume in the Pole Training Arena for training on electrical poles and an Excavation Arena designed to provide training and continuing education for safely working with buried gas lines. The project makes an intentionally bold statement, primarily for the client as a unique training and recruiting facility but also as an architectural expression that uses the building itself as an educational device.







**Project:**  
Kirkwood Performing Arts Center  
**Contractor:**  
BSI Constructors, Inc.  
**Architect:**  
Jacobs  
**Photo:**  
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"I had the opportunity to volunteer for AIA Iowa's Architecture Month and Annual Convention, and materials from those events have been sitting on my desk since.

They are reminders of how we can so effectively and brilliantly collaborate when we all share a common mission.

The spirit of collaboration that resulted in these efforts allowed me to feel a sense of pride and honor."

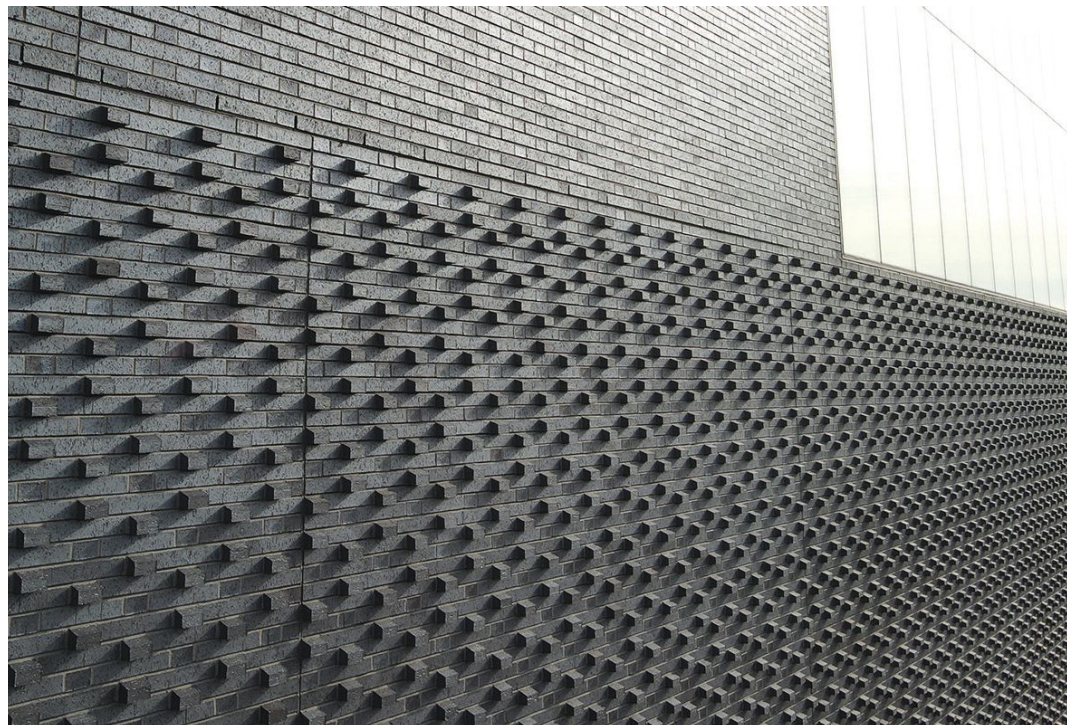
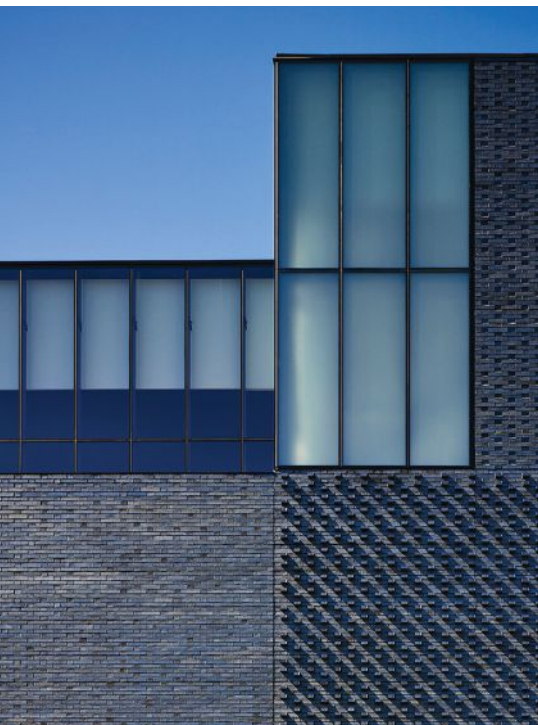
-Hoang Tran, AIA

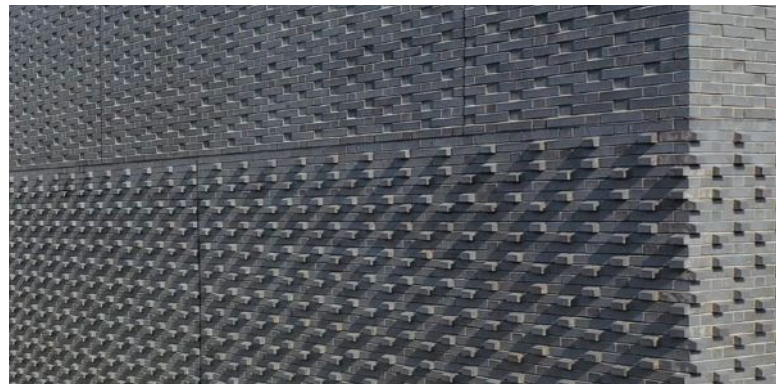
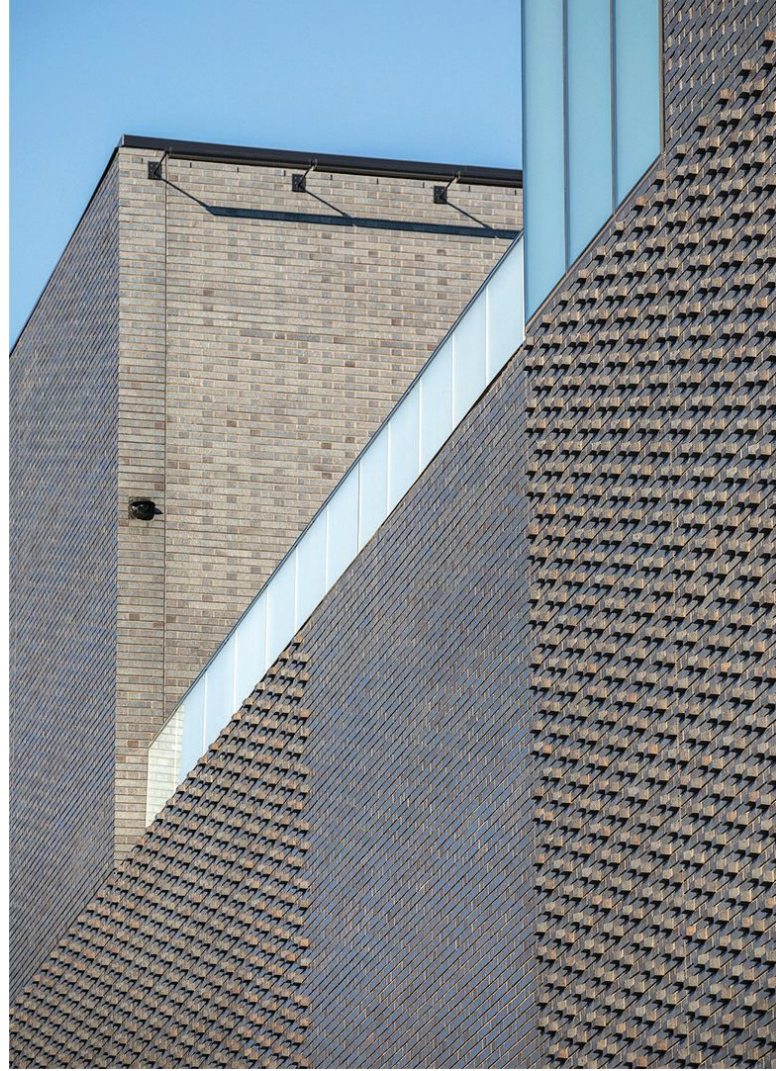
# UNIVERSITY OF IOWA STANLEY MUSEUM OF ART

EXCELLENCE IN CRAFT, HONOR

**CRAFT** : RUSSELL CONSTRUCTION  
**FIRM** : SEEDORFF MASONRY INC.  
**LOCATION** : IOWA CITY, IOWA

The University of Iowa's Stanley Museum of Art is a cultural arts destination on campus. After losing the previous museum to the flooding in 2008, the new Stanley Museum of Art reunites the University with its renowned collections. This beautiful 63,000-square-foot building showcases creative use of masonry cladding through the use of Flemish bond, recessed headers, and projected shapes that combine to create a dramatic, one-of-a-kind look. The dynamic and kinetic dark, warm brick exterior complements the traditional masonry characteristics of neighboring structures on campus. Through a multi-planar composition of unique bond patterns, the facade is transformed by seasonal, daily, and hourly changes in sunlight. Created as a timeless rectilinear structure, the building is punctuated by voids formed by two outdoor terraces and a three-story lightwell. The masonry installation is unusually unforgiving, as the Flemish bond and recessed/projected headers create a hard-dimensioned cladding that incorporates vertical, horizontal, and diagonal lines that require precision in execution. Latitude in dimensional tolerance with traditional masonry veneer was effectively eliminated in the design, requiring an unwavering attention to detail and exceptional craftsmanship.





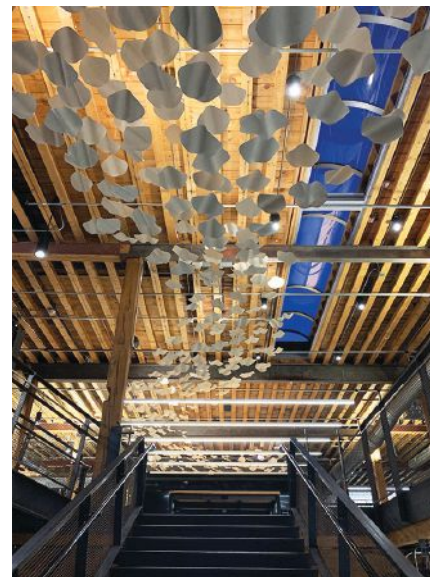
# MURMURATION PUBLIC ART INSTALLATION

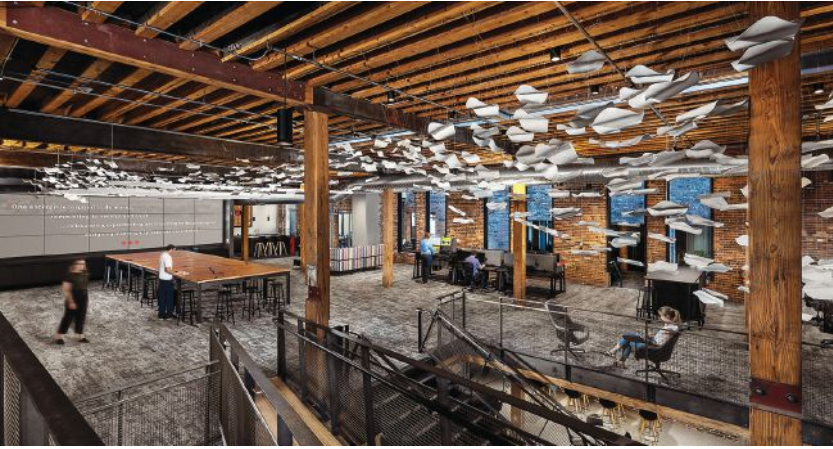
EXCELLENCE IN CRAFT, HONOR

**CRAFT** : THE ART STUDIO AT RDG  
**ARCHITECT** : RDG PLANNING & DESIGN  
**LOCATION** : DES MOINES, IOWA

This installation embodies the client’s belief that art should be a part of daily work lives benefiting both mind and soul. Inspired by nature, it is a metaphorical expression of a shared vision and collaboration that guides leaders and staff of this business organization to act together for a greater purpose. The installation represents both the individual and the greater whole of the organization striving toward creative and meaningful outcomes together with clients. The installation was designed, crafted, and installed by the artist team. It welcomes visitors and staff alike drawing them up and into a shared collaborative workspace. As one moves from the two-story entry lobby and up the stairs, the installation dynamically shifts in form, representing a state of perpetual potential and as a metaphorical embodiment of each individual and the whole striving toward a state of becoming. The

artist team designed, prototyped, made, and installed more than 450 individually unique handmade slip cast clay forms including 40 fitted with flexible thin-film OLED lighting highlighting the form as it changes with the space’s natural and artificial light throughout the day. The slip casting technique is clay mixed with water and sodium silicate forming a liquid the consistency of syrup that is poured onto a plaster slab. As the slip reaches a “rubber” consistency, the shape is cut from each plaster slab and draped over a form to dry, then fired in kilns. Each shape is hung from overhead by three ultrathin cable wires allowing each to be positioned uniquely in relationship to its neighbor, suggesting a larger body in motion, moving and responding to the interior space. At less than 8 ounces, each form is lightweight; the overall installation was accomplished with no modification required of the existing structure.



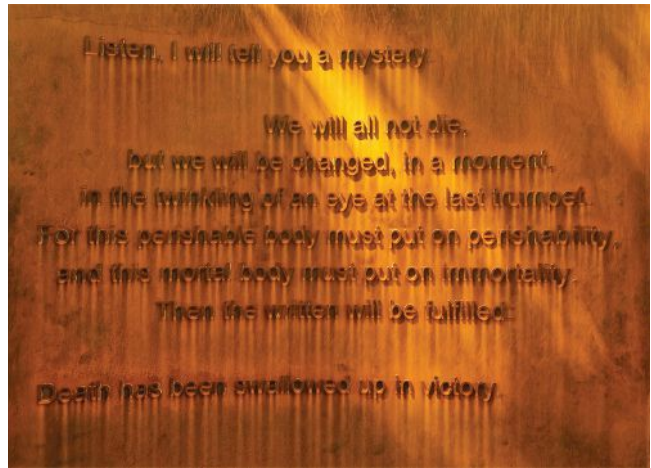


# DOWLING CATHOLIC MEMORIAL GARDEN

EXCELLENCE IN CRAFT, MERIT

**CRAFT:** WEATHERING STEEL FABRICATIONS  
**ARCHITECT:** RDG PLANNING & DESIGN  
**LOCATION:** WEST DES MOINES, IOWA

“Set Open the doors O Soul.” This memorial garden is conceived as a commemorative space adjacent to its high school campus chapel. Sculptural forms create a threshold and define the memorial space in relationship to the processional axis of the chapel. The entrance threshold is oriented perpendicular to the setting sun on All Souls Day. The Memorial Garden and sculptural elements connect both the physical and spiritual and mark the arrival to the heart of campus, creating a place capable of bearing the weight of mystery. Sculptural elements are crafted of weathering steel and complement the chapel in color and integrity of materials. The forms create a processional threshold experience expressing the importance of faith and community—the living and the departed—as one. The memorial garden is a place for an awareness of faith, a space where individuals are memorialized through a programming experience for small group and individual contemplation. Inspired by dialogue with the client and liturgical consultant, the sculpture elements frame a processional experience and textural surfaces of words for contemplation from Walt Whitman’s *The Last Invocation*: “Let me be wafted, Let me glide noiselessly forth, Set Open the doors O soul. Tenderly—be not impatient.” Scripture (I Corinthians 15:51-55) is placed on axis to the procession greeting those who enter the garden on a gently curving embrace: “Listen, I will tell you a mystery. We will all not die, but we will be changed, in a moment, in the twinkling of an eye at the last trumpet. For this perishable body must put on imperishability, and this mortal body must put on immortality. Then the written will be fulfilled: Death has been swallowed up in victory.” The memorial is dedicated to deceased members of the high school and its community.



# AIA IOWA IMPACT AWARDS

## MEET THE JURY

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**CHANA HAOUZI, AIA**  
**JURY CHAIR**  
ARCHITECTURE FOR  
PUBLIC BENEFIT  
CHICAGO, ILLINOIS



**MONICA CHADHA, AIA**  
CIVIC PROJECTS  
CHICAGO, ILLINOIS



**BETST VOHS**  
STUDIO BV  
MINNEAPOLIS, MINNESOTA



**IKER GIL**  
MAS CONTEXT  
CHICAGO, ILLINOIS



**KILLION MOKWETE**  
SOCIAL IMPACT COLLECTIVE  
BOSTON, MASSACHUSETTS

# MARION FIRE STATION NO. 1

IMPACT AWARD, HONOR

FIRM : OPN ARCHITECTS INC. LOCATION : MARION, IOWA

This two-level 21,000-square-foot fire station in a rapidly growing community reduces response time, establishes a strong and transparent civic presence, and uses biophilic design principles to support firefighters' physical and mental wellness. The plan and massing is anchored by a two-story apparatus bay. Full-height glass doors on both the north and south elevation maximize daylight and establish a connection to the community. Extending east, shou sugi ban wood, which is charred using controlled fire, wraps the living and office spaces to add depth, texture, and contrast with the smooth plane of the glass. Interior spaces are complemented by two ipe wood terraces sheltered by a roof and wall trellis. A green roof surrounds all of the living spaces and sleeping rooms. The lobby is stretched to become the primary first level circulation; it mediates between a tree grove and a history wall. This welcoming, light-filled space allows direct views into the apparatus bay and displays the fire department's rich history, pride, and tradition. Strategic sequencing of spaces, including a decontamination clean room, between the bays and the office and living areas mitigate exposure to fire and ash carcinogens. On the opposite side of the bays, the hose-drying tower also serves as a training area to simulate rescues. Training opportunities continue at the exterior where the retention pond is also used to train for ice rescues. The living areas, wrapped in full-height glazing with exposed wood ceilings, include a full kitchen, a large family-style table, and a TV and gaming area to ensure the firefighters have a variety of space types to relax and recharge. Circadian lighting is used throughout to ensure the firefighters' wake-sleep cycle is synchronized with natural light.





# LESTER BURESH FAMILY COMMUNITY WELLNESS CENTER

## IMPACT AWARD, MERIT

**FIRM :** OPN ARCHITECTS INC. **LOCATION :** MOUNT VERNON, IOWA

This multi-purpose community facility supports the physical, mental, and social well-being of residents as both an informal gathering space and fitness center. Located between a residential neighborhood and school campus, it was critical that the building be transparent and welcoming. Taking advantage of the site, the gymnasium is nestled into the topography, creating a protected courtyard at the east, an entry plaza to the north, and a community garden and a space for a future pool to the west. The massing and layout was conceived of as two slightly offset forms. Concrete and brick define the solid mass of the two bars and are strategically cut away to frame visual connections to the exterior, reveal activity within, and allow the translucent volumes to float. The north bar groups functions that require enclosed space and organizes them along an axial circulation spine that runs the length of the building, connecting all of the spaces physically and visually at both levels. The cross-axial entry is bracketed by a stair connecting the two levels of the circulation spine, which houses a climbing wall, gaming zones, and strength and cardio areas. The larger south bar features a double-story volume with two courts and a multipurpose space that can be used concurrently or combined for tournaments and the upper-level track encircles the gym with access to the fitness areas. The building is named for a late resident whose brother donated the majority of an additional \$1.5 million raised by volunteers, all of whom are recognized on a custom-designed donor wall opposite the reception desk, to supplement city funding. The entire facility or individual spaces, including a 60-person community room, can be rented. In its first year, the center drew more than 1,500 members, some from more than 50 miles away and hosted more than 150 community or private events.



# LAWRENCE COUNTY PUBLIC LIBRARY

IMPACT AWARD, HONORABLE MENTION

FIRM : OPN ARCHITECTS INC. LOCATION : LOUISA, KENTUCKY

The reinvention of a 1960s library in small, rural Louisa, Kentucky, manifests a vision for a building that is a beacon for learning in a place where light can struggle to break through poverty's pervasive darkness. The renovation creates an epicenter for the county; embraces justice, equity, and care; addresses challenges head on; and highlights access and opportunity. The transformation of the Lawrence County Public Library represents how—even on a tight budget—a modern library can thrive in small communities. The original midcentury building had limited windows and collection space, high shelves, hidden and inadequate seating and storage. Post-renovation, it is transparent, accessible, flexible, easy to navigate, promotes digital literacy, and is welcoming and inclusive to all ages. The expansion and renovation embrace a contemporary open design to complement the original architecture and evolving community needs. Spaces were re-organized along a primary north-south circulation path that physically and visually enhances connection throughout the library. Renovations included: new entrances, an

enhanced children's area and program room, a reconfiguration of collections spaces to reduce shelving height and increase visual connectivity, collaborative and flexible community centered spaces, and several collaborative study spaces. The renovated library was open for one month before closing for a second time due to COVID-19 in November 2020. After reopening in January 2021, the library saw a 25 percent increase in visitors compared to its last normal year of operation pre-COVID-19 in 2019. The library has also been able to serve its community in unimaginable ways. Spurred by COVID-19, the library provides daily free hot meals served for children when school is not in session. The Lawrence County Public Library is now a place where a love for learning and community is on display, showing residents that they deserve to aspire for better. Learn more: [www.vimeo.com/588071203](http://www.vimeo.com/588071203)



# COLLEGE OF DESIGN GREENHOUSE: HARNESSING UNDER-UTILIZED SPACE FOR FOOD SYSTEMS

IMPACT AWARD, HONORABLE MENTION IN STUDENT WORK

FIRM : SAM NORDMEYER & SAMANTHA GIBBS: IOWA STATE UNIVERSITY – WHITEHEAD DESIGN WORKSHOP

This project began from a simple but profound question: Could Iowa State University combat the food insecurity of its students (1 in 4) by converting under-utilized spaces within existing buildings into greenhouses? The benefits seemed clear. On-campus food production would compel more productive relationships between buildings and their environments, reinforce the centrality of sustainable food systems on campus, and fundamentally change the relationship between students, buildings, education, and food. An intervention is necessary because Iowa State's campus is both a "food desert" and a "food swamp" because of limited proximity to affordable and nutritious food. On-campus greenhouses have ample available space but are used for research purposes. By analyzing contemporary food production spaces, the team realized that ISU had ample physical space available for on-campus food production if they could reconfigure existing under-utilized spaces. The decision was made to reconfigure one building, the College of Design, as a prototype

because it had two essential measurable assets: enough light access for growing and enough available area within the building volume to produce a substantial yield. Doing so would also provide an educational connection between design and sustainable food systems. The spatial solution was simple—retrofit the growing spaces into the largest under-utilized spaces in the building by creating a suspended sixth floor within the volume of the atrium skylight space and utilize the 5-story surface of the elevator core. Growing activities are physically separate from classrooms but are always visually proximate. Custom automated growing and distribution systems were designed to integrate with the building structure, natural daylight systems, and contemporary vertical garden practices. Based on available data provided in collaboration with horticulturalists, the potential impact would be enormous. These spaces could grow more than 150,000 pounds of produce in a year, which equates to feeding just over 6,000 students.



# AIA IOWA CENTRAL STATES AWARDS

## MEET THE JURY

---



**AARON ALBRECHT, AIA**  
LORD AECK SARGENT  
ATLANTA, GEORGIA



**LAURA MORTON, AIA**  
SSOE GROUP  
ATLANTA, GEORGIA



**LILY DEL BERRIOS, AIA**  
SIZEMORE GROUP  
ATLANTA, GEORGIA



**JORDACHE AVERY, AIA**  
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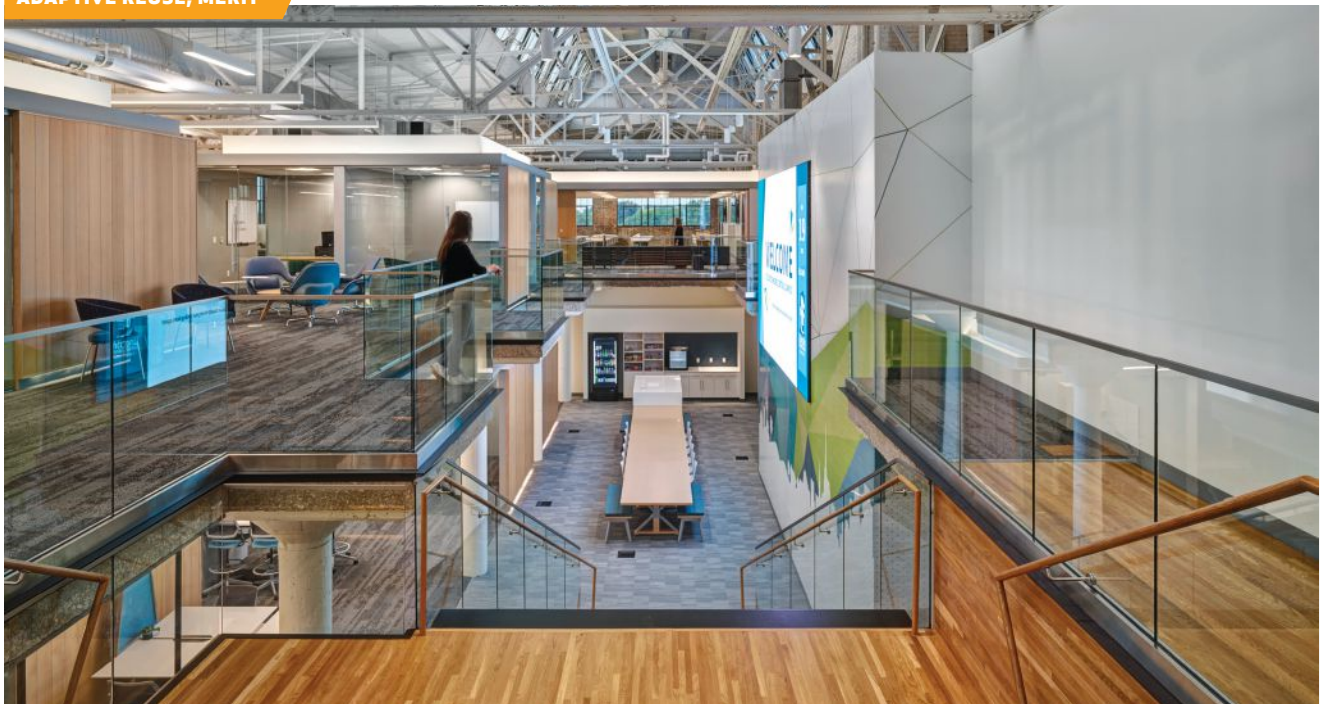
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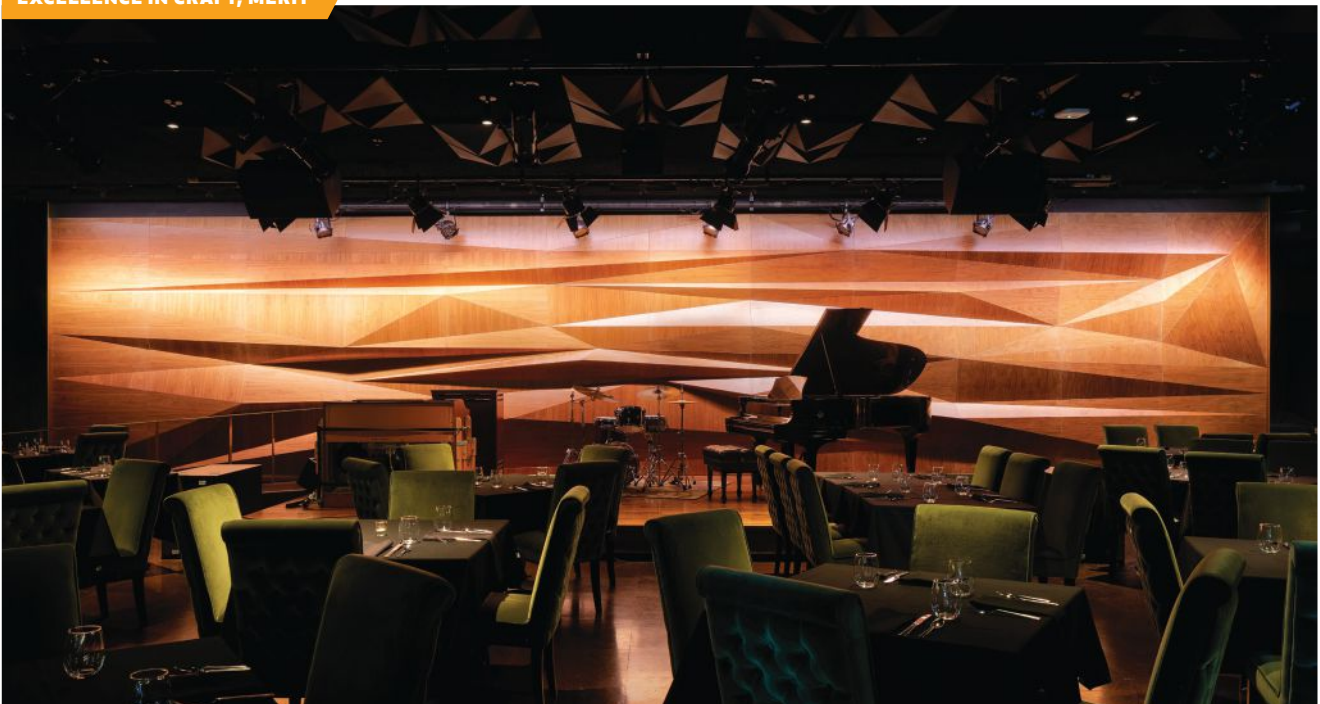
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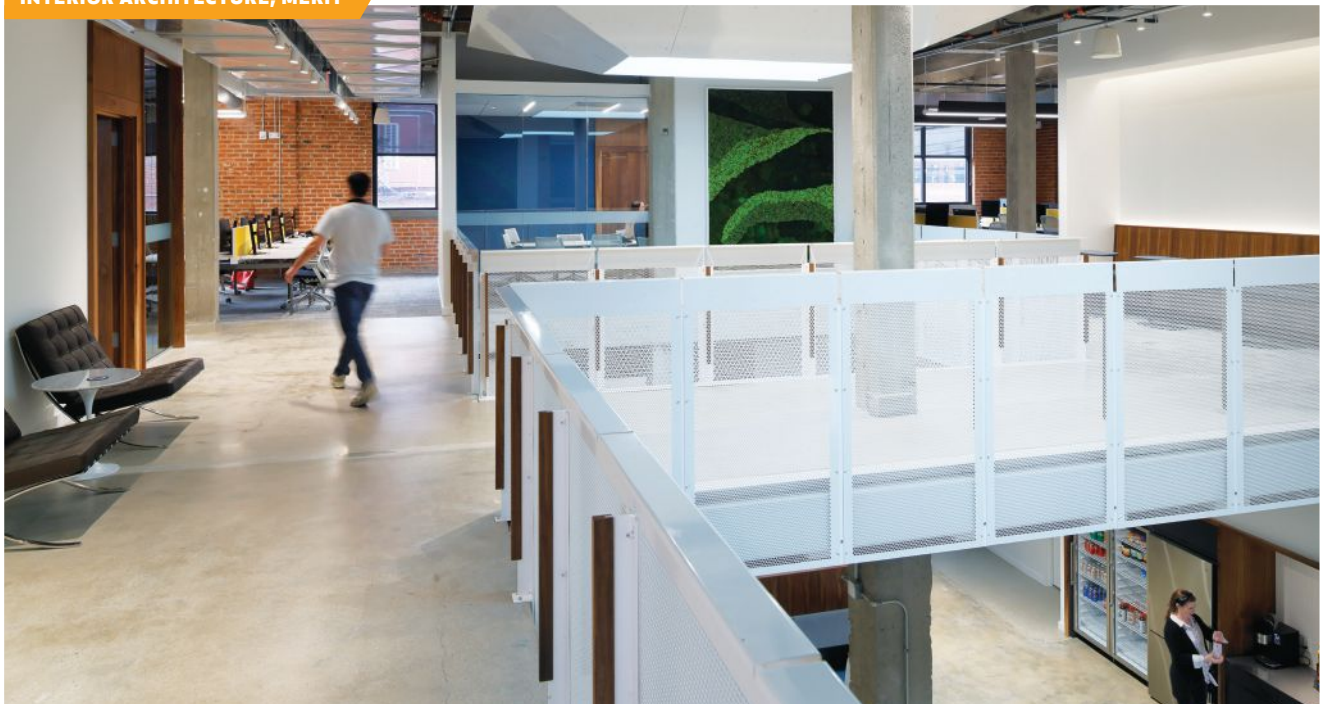
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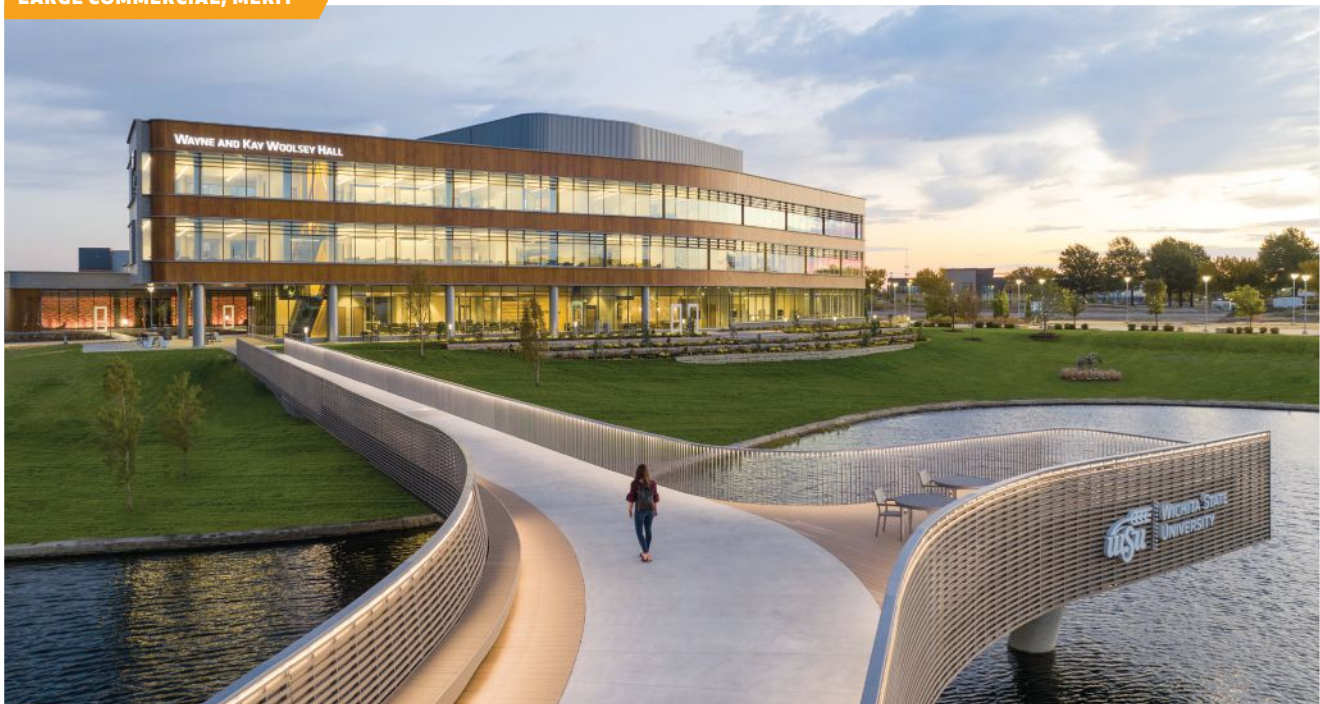
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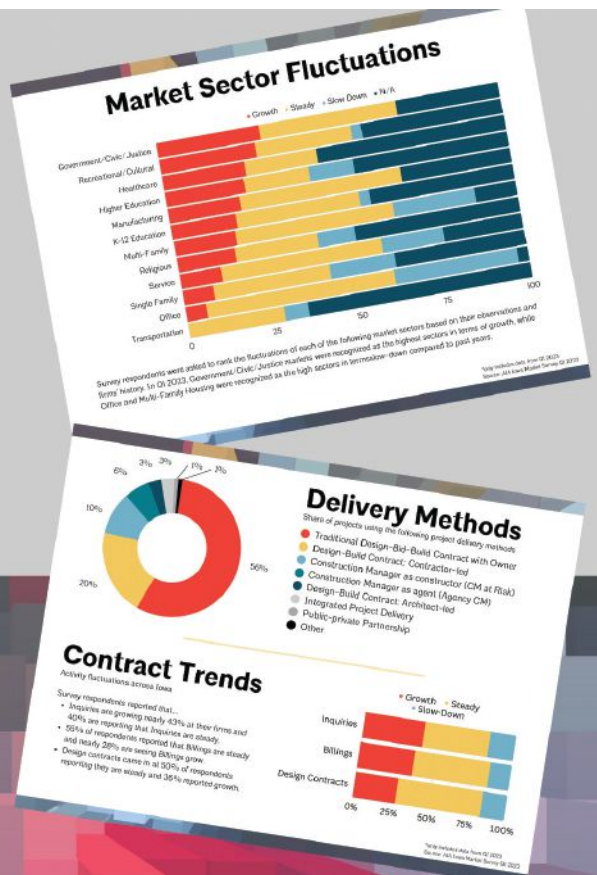
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## AIA IOWA DESIGN AWARDS

### The Tuesday Agency

**Architect:** Neumann Monson Architects  
**Location:** Iowa City, Iowa

### University of Iowa Stanley Museum of Art

**Architect:** BNIM Architects  
**Location:** Iowa City, Iowa

### Lely North America

**Architect:** Substance  
**Location:** Pella, Iowa

### Stanley Center for Peace and Security

**Architect:** Neumann Monson Architects  
**Location:** Muscatine, Iowa

### Neighborhood Design Studio

**Architect:** Studio MELEE  
**Location:** West Des Moines, Iowa

### Grask Peterbilt Office Addition

**Architect:** OPN Architects Inc.  
**Location:** Cedar Rapids, Iowa

### MidAmerican Energy Company Training Center for Excellence

**Architect:** INVISION Architecture  
**Location:** Adel, Iowa

## AIA IOWA CRAFT AWARDS

### University of Iowa Stanley Museum of Art

**Craft:** Russell Construction  
**Location:** Iowa City, Iowa  
**Firm:** Seedorff Masonry Inc.  
**Photographer:** Nick Merrick

### Murmuration Public Art Installation

**Craft:** The Art Studio at RDG  
**Architect:** RDG Planning & Design  
**Location:** Des Moines Iowa  
**Photographer:** Jacob Sharp and John Hansen

### Dowling Catholic Memorial Garden

**Craft:** Weathering Steel Fabrications  
**Architect:** RDG Planning & Design  
**Location:** West Des Moines, Iowa  
**Lighting Install:** Kaas Electric  
**General Installation, Site and Landscape:**  
 Country Landscapes

## AIA IOWA IMPACT AWARDS

### Marion Fire Station No. 1

**Firm:** OPN Architects Inc.  
**Location:** Marion, Iowa

### Lester Buresh Family Community Wellness Center

**Firm:** OPN Architects Inc.  
**Location:** Mount Vernon, Iowa

### Lawrence County Public Library

**Firm:** OPN Architects Inc.  
**Location:** Louisa, Kentucky

### College of Design Greenhouse: Harnessing Under-Utilized Space for Food Systems

**Firm:** Sam Nordmeyer & Samantha Gibbs: Iowa  
 State University – Whitehead Design Workshop

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