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editor's letter

Welcome!

In our summer issue themed Essential Services, we explore how architects design thoughtful, built solutions for essential service clients in the public and private sectors. We highlight a variety of projects that push design boundaries while providing unique programmatic solutions to positively impact the public good. From a highly designed psychiatry clinic to a multimodal transportation facility, down to the individuals who are leading the strategic planning of our state’s metropolitan cities, this issue digs deep into the importance of architecture in creating sustainable services, cities, and programs that are essential to the public good.

Enjoy.

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Editor, Iowa Architect

ia architect

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For more information on membership visit: www.MasonryInstituteofIowa.org

Founded in 1975, the Masonry Institute of Iowa is a non-profit association dedicated to promoting the use of brick, stone, and block in construction. We strive to work with architects and engineers to design quality masonry structures in Iowa. Consider partnering with us today.

Working to build a better Iowa - with brick, block and stone
Features

20 Psychiatry Clinic
When visions align: A collaborative process reaps a unified modern design

24 Intermodal Transportation Facility
New intermodal facility breathes life, celebrates history of downtown Dubuque

30 UIHC Centralized Emergency Power Generation Facility
Life-saving infrastructure gets high-class design

Adair County Engineer Office Building
In the details: Unique features give a small-town office a big-time makeover

Des Moines Municipal Services Center
Designed to bring departments together, the Services Center catalyzed a neighborhood’s development

Departments

06 On The Boards
United Township High School; Lutheran Church of Hope, FUSE – Housing First

10 Collected
AIA College of Fellows members; People’s Choice Awards; celebrating years of membership; Tom Leslie, 2018 AIA Fellow

15 Perspectives
Leaders discuss 2018’s most prevalent topics

18 Profile
One success breeds another
United Township High School

The design of a 32,000-square-foot renovation and addition to United Township High School realizes the district's desire to have a building that honors East Moline, Illinois. In addition to improving the school's exterior aesthetic, the design will address an unsecured and underwhelming entrance, create an open student commons, expand and update the cafeteria, relocate and reimagine the media center, and consolidate administration and student services. Interior spaces reflect the town's industrial roots with exposed mechanical systems and trusses, while a wall of glass creates a visible connection to the community and fills the new student center with natural light. At night, the building is a lantern, a testament to education's role as a beacon of light in society. Throughout, the school's signature orange is used in graphics on walls and in finishes and furnishings. The renovation also includes a simple but impactful detail on the exterior. The school's name will now be boldly declared instead of passively so.
Lutheran Church of Hope

Lutheran Church of Hope – Johnston-Grimes is a suburban satellite campus of a large Evangelical Lutheran Church in the heart of Iowa. Located within a new suburban development, the 20,000-square-foot building will serve as a phase-one community and worship center for a fast-growing population. This first phase of construction will include a gathering space that will function as a flexible 500-seat worship center along with associated classroom facilities. The design features a terra-cotta tile-clad vaulted form, balanced with a horizontal front porch canopy, welcoming the community to the church. The form and warm clay materials speak to the future, but tie the project to the Heritage at Grimes development where the building will sit on a 15-acre site.

FUSE-Housing First

FUSE-Housing First is an Iowa City Shelter House project that seeks to provide a permanent home for the chronically homeless. The project, made possible through a grant from the National Housing Trust Fund as well as private donations, is a 14,000-square-foot building that will integrate health and social services with permanent, stable housing. The design was driven by the need to utilize donated funds in the most responsible way possible. The team sought to select the most efficient, durable systems and low-maintenance materials and finishes. The building includes 24 one-bedroom units, a reception desk staffed 24 hours a day, a flexible multipurpose room, and on-site support services, including an exam room for medical care and offices for case management providers. Several age-in-place characteristics, such as accessible restrooms in each unit, elevator access, and adaptable casework, have been integrated for older adults.
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Celebrating our newest AIA Fellow

Thomas Leslie, FAIA, FAAR
Morrill Professor in Architecture
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 AIA Iowa Chapter has had the honor to call 43 of its members Fellows. We congratulate Thomas Leslie, FAIA, as the newest Iowa member elected.

Submissions for the 2019 class open in June. Nominees must be an AIA member in good standing for at least 10 cumulative years. More information can be found at aia.org/awards/7076-fellowship.

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

1889 F.G. Clausen, FAIA
1889 C.A. Dunham, FAIA
1889 Edwards S. Hammatt, FAIA
1889 Fridolin Heer Jr., FAIA
1889 Henry Saville Josselyn, FAIA
1889 E.L. Merrill, FAIA
1889 John W. Ross, FAIA
1889 Eugene Hartwell Taylor, FAIA
1889 Henry Fisher, FAIA
1891 Seth J. Temple, FAIA
1891 William L. Steele, FAIA
1897 John Woolson Brooks, FAIA
1947 Charles Altfillisch, FAIA
1961 Leonard Wolf, FAIA
1965 Oswald H. Thorson, FAIA
1965 William John Wagner Jr., FAIA
1970 Raymond David Crites, FAIA
1973 Charles Emmet Herbert, FAIA
1977 Robert C. Broshar, FAIA
1979 Edward H. Healey, FAIA
1981 John Dudley Bloodgood, FAIA
1982 Robert F. Mattos, FAIA
1983 Richard F. Hansen, FAIA
1985 H. Kennard Bussard, FAIA
1986 Norman E. Wirkler, FAIA
1989 John Lind, FAIA
1989 Gregory Palermo, FAIA
1992 William M. Dikis, FAIA
1993 Thomas Clause, FAIA
1995 Kirk V. Blunck, FAIA
1995 Calvin F. Lewis, FAIA
1996 Eino Olavi Kainlauri, FAIA
1996 Rodney Kruse, FAIA
1998 Mark C. Engelbrecht, FAIA
1999 William L. Anderson, FAIA
1999 Robert Allen Findlay, FAIA
2001 Gordon E. Mills, FAIA
2002 Katherine L. Schwennsen, FAIA
2003 Paul D. Mankins, FAIA
2006 Michael Broshar, FAIA
2007 Jeffrey Anderzhon, FAIA
2011 Dale McKinney, FAIA
2018 Thomas Leslie, FAIA

AIA College of Fellows
Standing on the streets of Chicago gazing up to the tops of towering buildings, then-13-year-old Thomas Leslie came to a realization. “I remember understanding right away that here was something where engineering was somehow transformed into a work of art,” Leslie, FAIA, recalls. “That was a revelation — that someone took the time and energy to not only solve a problem, but to sculpt that solution into something beautiful.”

That unique blend of art and science drew Leslie to study architecture and eventually earn a Masters in Architecture. Upon graduating, Leslie spent seven years with Foster and Partners between their London and San Francisco offices. It was his years in the San Francisco office that taught him the most. “I was basically Foster’s American office, and the experience of being on my own, responsible for seeing that the firm’s intentions were clear to clients, consultants, and contractors, was a profoundly important experience for me,” Leslie says. “Our contractors [on the Stanford University Center for Clinical Sciences Research project] let me have a desk in their jobsite trailer, and it was a crash course in the realities of construction.”

As the project wrapped up, Leslie realized this onsite experience had taught him more than had ever been communicated in school. Ready for a break, he decided to explore teaching. It’d only be a year or two, he thought, and then he’d get back into the game.

Flash forward to today, nearly two decades later, Leslie holds two named professorships in Architecture at Iowa State University: the Morrill and the Pickard Chilton. It’s in these positions, teaching studios focused on the integration of building technology, civic presence, and architectural design, and seminars on the history of building science and construction, that he’s found his calling. “My position at Iowa State gives me the luxury of viewing the profession from a slight distance, which lets me think about how we practice today in both an historical and a disciplinary context,” Leslie says.

Leslie’s success as a professor reaches beyond Iowa State and across the Atlantic, where he spent six months as a Fellow at the American Academy in Rome from 2013 to 2014. It’s these six months, and the community of scholars and artists he met there, that he defines as the most important moment in his career.

“That set the bar for what I think a historian should be; diligent and thoughtful, but also curious about worlds outside the ones familiar to you,” Leslie says. “Diligent and thoughtful are just two words that describe Leslie. His curiosity, dedication to education, and quality of work he’s produced throughout his successful career earned him election into the 2018 AIA College of Fellows. “It’s very satisfying to have my work recognized by the profession, of course, since I like to think of what I do as writing history from the studio table — how did real designers think in past situations, and what problems did they have that would be recognizable to practitioners today?” Leslie says. “At the same time, it feels like a bar that’s been set for future work, in that when I look at the list of this year’s Fellows, I see the very high standards that the honor indicates. That’s something to live up to on a daily basis going forward, and it’s both humbling and inspiring.”

Congratulations on this prestigious award, Thomas Leslie.
Years of Membership

Celebrating and thanking the long-term members of The American Institute of Architects, Iowa Chapter.

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- Thomas R. Bankhead, AIA
- David A. Briden, AIA
- John C. Darveau, AIA
- John W. Leusink, AIA
- Paul D. Mankins, FAIA
- David J. Nichols, AIA
- Kevin R. Nordmeyer, AIA
- Daniel E. Oliver, AIA
- Edward A. Ottesen, AIA
- Charles T. Overton, AIA
- Robert W. Peck, AIA
- Teresa A. Petrzalek, AIA
- Dave N. Ruffcorn, AIA
- Brent A. Schipper, AIA

35 years
- Bruce G. Alexander, AIA
- Michael R. Broshar, FAIA
- David F. Martin, AIA
- Dale H. McKinney, FAIA
- Craig Nelson, AIA
- Robert K. Olson, AIA

40 years
- David A. Block, AIA-E
- Leland K. Gayer, AIA
- James E. Ruble, AIA
- James R. Sandercock, AIA
- Stephen J. Stimmel, AIA

45 years
- Alan W. Bowman, AIA
- Thomas R. Clause, FAIA
- Arnold E. Fischer, AIA
- John F. Pfiffner, AIA

50 years
- James D. Champion, AIA-E
- William M. Dikis, FAIA
- David A. Duinstra, AIA
- Herbert M. Stone, AIA

60 years
- Thomas M. Waggoner, AIA
congratulations

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Advocacy in Architecture

Leaders discuss 2018's most prevalent topics.

WORDS: ANNA SQUIER, ASSOC. AIA

At a time when governmental policies are at the forefront of many conversations, advocacy at the state level to strengthen Iowa's vitality and viability is more important than ever. The American Institute of Architects (AIA), Iowa Chapter has been advocating for the architectural profession since 1904, totaling an astounding 115 years come 2019. AIA Iowa's present advocacy initiatives, led by Alan Wieskamp, AIA, and Michael Lewis, AIA — the current co-chairs of the Government Affairs Committee — focus on school safety, energy conservation, and alternate project delivery. We sat down with Bill Dikis, FAIA, former chair of the AIA Iowa Government Affairs Committee, and Paula S. Dierenfeld, Professional Affiliate Member of AIA Iowa — two individuals who have advocated on behalf of Iowa architects throughout recent history — to reflect on these significant topics that ultimately hope to enhance livable communities, resiliency, and quality design.

Dikis, a master architect and recipient of the AIA's Citizen Architect Award, has served esteemed roles for AIA Iowa, including previous chair of the Government Affairs Committee (1992-2017). In addition, he has served as editor of Iowa Architect magazine, president of the Iowa Architectural Examining Board, and chair of the Integrated Project Delivery Task Force. His passion for architectural advocacy and his leadership of renowned architectural firms extended into active roles on key strategic planning committees such as the Urban Renewal Board, the Des Moines Strategic Plan Committee, and the Public Arts Commission.

Dierenfeld, an esteemed attorney at Nyemaster Goode, has positively represented AIA Iowa throughout her legal career. In addition to her advocacy for AIA Iowa, she is the acting mayor of Johnston, Iowa.

School Safety

Iowa Architect: School safety has become an increasingly poignant issue. How do we as architects and civic leaders best increase the safety within schools, while providing a design that results in a beautiful, healthy, and safe place?

Bill Dikis: The design solution is obvious. The real key is the management of the plan. People must be a part of it. I'm a big advocate for developing a core model of what a school safety plan could be. It's a big picture, which architects have a major role in, but is largely working with local officials to make it happen.

Paula Dierenfeld: The issue is at the forefront of our minds. We hear too frequently that these horrific events are occurring. We don't have to convince the public it's something they should be concerned about — it could happen anywhere. Currently, 12 to 15 percent of schools in Iowa do not have safety plans in place. There is a bill, [the] High-Quality
"I encourage architects to develop relationships with their legislators one on one. I do the best I can to communicate on the best interest of the organization, but there's nothing like getting a call from the constituent back home. Personal connections go far."

— PAULA DIERENFELD, PROFESSIONAL AFFILIATE MEMBER OF AIA

Emergency Operations Plan, that has passed in the 2018 legislative session that requires school boards to work with local law enforcement to have a plan in place.

**BD:** Health and safety are measurable outcomes that this plan advocates for. We cannot legislate beauty, but we as architects can emphasize creating secure and safe barriers that are beautiful.

### Energy Conservation

**IA:** The creation and operation of the built environment requires an investment of the earth’s resources. How do we advocate for policies, programs, and incentives that promote energy efficiency, resource conservation, and the protection of water resources?

**BD:** It is embedded in all architects to be sensitive to that issue. We should delegate this responsibility to the experts in our field and to the skills of our member architects.

**PD:** At the local, state, and federal levels, green energy is supported. Implementing successful energy-efficiency programs starts with educating the public on the importance of these programs. Getting individuals to actually implement the programs may require incentives, rebates, and policy changes. It’s really a cultural change.

### Alternate Project Delivery

**IA:** The AIA supports open selection of architects on the basis of qualifications and opposes the hiring of architects on the basis of fees or bids. How does Qualifications-Based Selection (QBS) better protect the health, safety, and welfare of the built environment?

**PD:** Nobody knows this stuff better than Bill does. He is so knowledgeable and passionate about this topic.

**BD:** QBS assures experience, skills, knowledge, and project-specific considerations are a part of the selection process rather than simply lower fees. The interview process provides the opportunity for both parties to thoroughly explore the nature of the project and the extent of professional services desired. Architecture is not a commodity. It is an optimization process to provide the best facility under the constraints that exist: functional requirements, budget, owner culture, and values.

**IA:** How does the construction industry better adopt an approach to project delivery characterized by early and consistent collaboration, which results in increased quality, cost-effectiveness, and sustainability of the built environment?

**BD:** There is a huge value to early collaboration for all parties. Design-Build brings a preconceived solution to the selection process, limiting owner involvement. Construction Manager (CM) at Risk achieves early collaboration for all while preserving competitive bidding of the construction and the architect’s fiduciary duty to the owner. CM at Risk with an open book and guaranteed maximum price optimizes this delivery method for fairness, along with owner control of self-performance by the CM.

### Advocacy in the Future

**IA:** What are important points of advocacy in the near future?

**PD:** The same issues will continue to be discussed. Things take time because legislators must spend time learning about these issues.

**BD:** Architects need to become legislators’ valued advisors. Our legislators are dealing with a diverse number of issues.

**PD:** I encourage architects to develop relationships with their legislators one on one. I do the best I can to communicate on the best interest of the organization, but there’s nothing like getting a call from the constituent back home. Personal connections go far.
A moment of realization may strike as early as childhood for one and mid-career for another. Kumi Morris, Assoc. AIA, traces her interest in design back to her upbringing. “I actually grew up in Karlsruhe, Germany, which is a really beautiful city,” Morris says. “It’s a planned city, and that probably led me into architecture in terms of how I thought about living in a community and living in a designed community.” When Morris resettled in Iowa City in 1996, she found a passion working for the city as a part-time intern. She now serves as Facilities Manager for the City of Iowa City.

Being a generalist is of great value to the study and practice of architecture. For many, it also is a transferable trait. “I think [architects] are really comfortable working in gray areas where there is no right, wrong, or clear direction,” says Erin Olson-Douglas, AIA, Economic Development Director for the City of Des Moines. “But we’re willing to work through the design process, and I think that general outlook on process is valuable.”

As a young architect, Olson-Douglas was inspired by a series of high-profile urban projects that were reshaping Des Moines. “I discovered that I was more of an inch-deep and mile-wide sort of person,” she says. Olson-Douglas felt pursuing a career in planning and development would allow her to sway change earlier than her role as an architect. Inspired, she went on to earn a Master’s degree in architecture and urban design from Harvard, and returned to Des Moines in 2008 to work for the city.

Upon being appointed to the Planning Zoning Commission in West Des Moines, Linda Schemmel, AIA, who founded the since-closed Design Development Inc. architecture firm, quickly learned the importance of her background. “That exposed me to the world of planning,” Schemmel says, “and I started to realize there was a huge vacuum for someone who had the skills and expertise that we learn as an architect.” According to Schemmel, who is now the Development Coordinator for the City of West Des Moines, the responsibility of a municipality could be simplified into three baskets: health, safety, and welfare; infrastructure services; and community character.

Many types of services can be elevated to a public good through listening and advocacy. It’s the synthesis of a group need with an additional, non-exclusive payback to the community. As such, actors often need to build toward a consensus that does not initially exist. “We learn how to take problems that have multiple priorities — that sometimes conflict — and put them together as a whole solution,” Schemmel says.

The East Side Recycling Center in Iowa City is one such example that raises the bar for design while being guided by the public’s values. This LEED Platinum Certified facility blends an infrastructure need with an education center. Similarly, the consolidation of the Des Moines Municipal Services’ infrastructure along an eastward extension of MLK Parkway,
has opened blocks of space for redevelopment in the emerging Market District. And, in West Des Moines, when the need arose for a community welcome center, its program was paired with an opportunity to restore the historical building that formerly housed City Hall.

“I am lucky to live in a community where it's easy to advocate for things such as LEED or geothermal,” says Morris. “I think it's helpful having a background that you think about design constructively and think about design in terms of bigger, broader ways for the longer public good.” In facilities, Morris finds the upfront costs and payback can be justified. And, when possible, she's found her community prefers a sustainable approach to be utilized.

In Iowa City, the driver may be the opinions of the strong liberal arts community, and in Des Moines, Olson-Douglas remarks that she serves a corporate-minded community. “There’s generally a high level of expectation for quality design, but I think that’s cultural. It has been with us awhile,” she says. “The open space, the streetscape, and the public infrastructure get planned, designed, and budgeted in a way that builds the identity and creates value for this particular place.”

Predictive measures are hard to pin down, even throughout the duration of a single project. “What you decided five years ago isn't necessarily correct now,” Schemmel says. “It’s the nature of the beast.” Olson-Douglas acknowledges that Des Moines — despite recent national accolades for its livability — must continue to balance affordability with a sweet spot for incentivizing quality design.

Success, seemingly, is easier to define. “If you're taking the priorities of your stakeholders, all citizens, and the needs of the city as the main priority into decision-making, then, in essence, you are making a success,” says Schemmel.

“The answer I’m going to give is pretty gray,” says Olson-Douglas, “and it’s just that one success breeds another.”
WHEN THE CLIENT IS THE HERO

A COMMISSION STRETCHES THE BOUNDARIES EVEN AS IT ABIDES BY A RIGOROUS DESIGN APPROACH.

WORDS: KELLY ROBERSON  IMAGES: CHADD GOOSMANN, AURORA PHOTOGRAPHY & CAMERON CAMPBELL, AIA, INTEGRATED STUDIO  ARCHITECT: PLAN ARCHITECTURE

“Very often,” stated the 19th-century English politician John M. Johnson, “the opinion of the clients must be disregarded in their own interest.”

Johnson, a lawyer, was referring to clients in the courtroom, but the statement is equally apt to design clients. But what happens when the coin is flipped — when a client keeps pace with you and what’s at the forefront of design?

If you’re Nathan Klaher, AIA, and the architects at Plan Architecture, you embrace those clients and push both their pragmatism and architectural appreciation to new heights. In the case of a psychiatry office completed by the firm, those clients and the collaborative process resulted in an unexpectedly simple yet arresting rigor. “They were fans of architecture before we even met,” says Klaher, principal at Plan. “We already had the fundamentals in place when working with them. They already had embraced a modernist style and had a healthy appreciation for architecture in particular. They were as much a protagonist as we were for creating something modern.”

But First, the Pragmatism

No matter your design sensibilities — be they traditional or modern or somewhere in between — there are still very much the practicalities of any project. In a medically oriented space such as this one, that meant segmenting the office into groups by function: the public lobby space,
consultation offices, utilitarian offices, and procedural rooms, says Kalaher. To create those groups, Kalaher divided the rectangular space into a series of smaller rectangles. The degree to which those areas opened and closed to the space (and the world) beyond was determined by function. Roomier consultation offices line one exterior wall, while down the middle are restroom and mechanical spaces. General purpose rooms — think work spaces and kitchenette — fill out the back area, while long and lean procedure areas line the interior wall of the office. “There are some spaces where you want to feel welcome and at ease, and have no walls as opposed to windows — with open air to everything,” Kalaher says. “Those are the most welcoming, contrasted with the most private, such as the procedure room.”

But that pragmatism never overruled the actual emotion of the architecture. “The fun thing in working with this client is that they believe the way you design a space can affect how one feels in the space, whether you’re a patient or staff member,” he says. “We spent quite a bit of time talking about their feelings about that, and that jived pretty well with how we work.”

The sameness to those forms — their almost floating-like construction — provides a sense of equanimity. “You really don’t know a procedure room from mechanical room,” Kalaher says. “People feel less stressed if they’re not in a place that causes stress.”

In this case, the bridge between pragmatism and modernism turned out to be the pathways — how to arrange and construct the space so that nothing and no one ever got “stuck.” “The client believes in both minimalism and feng shui, so there’s a spiritual sense to the space that they pushed us to consider,” he says.

**How a Space Feels**

Pathways were just one consideration for both architect and client; the overall experience of doctors and patients helped Kalaher and his team. “Once you think about privacy, different levels of comfort, and wayfinding, then you can move

“The client believes in both minimalism and feng shui, so there’s a spiritual sense to the space that they pushed us to consider.”

— NATHAN KALAHER, AIA

Opposite: The rectangle serves as an organizing element in this client’s office space, where rigor allowed for more creative exercise than might be expected. Top: From outside the cubes, it’s impossible to determine what happens inside the various forms of the office. Bottom: Upon close inspection, however, openings into the forms help delineate what is different about the cubes. In addition, the lack of ostentation helped the office achieve a level of calm not usually present in many office spaces.
beyond the dimensions and think about the experience," he says. That's the ephemeral nature of architecture: What can the space and the materials evoke or support in how you feel? That includes warmth versus cold, bright versus dark, open versus closed.

"There's the hierarchy of privacy," Kalaher says, "and then you start to think architecturally about what materials will do that."

For example, says Kalaher, privacy doesn't have to equal the feeling of being boxed in; materials can allow light and shadows to come into play without conceding sight lines into secluded areas. "You're connected to the space outside of you, but your conversation is private," he says.

Light, then, became essential — and connected, of course, to both function and feeling. "That brightness and change in it affects the way we feel, too," says Kalaher. "Because of the intense organization of the spaces, everything has value. So how does that make someone feel? In a way, this place is about the opposite of distraction. In a fun way, we took that to an extreme form of minimalism."

The Dream Client

By stripping down the design into its most elemental, Kalaher and team were also able to experiment — and the willing client made it more challenging and rewarding. "We had this mutual respect for design, so we thought about things on a deeper level," he says. "If anything, things became more amplified. As we went through, both the owner and the firm became more excited. We asked ourselves, 'How far can we take this simplification?' There's something nice about this space that everything has the same value, whether it's the front desk or a procedure room or a bathroom."

The mutual appreciation — the step-by-step approach to rigor and to design — established that ideology of equality and value, says Kalaher. "There are all these moments when you are walking through a lot of little hallways where you catch these cool shadows created by cube forms," he says. "You don't know it's a psychiatry clinic. Nothing signifies exactly what's going on."

But everything, of course, emanated from the client — unafraid to use jargon, as well read as many professionals. "If you go in their home, you see art, architecture, and design books galore, and they are about as well read on architecture and design as we are," Kalaher says. "It saved time in some ways to get to the crux of what design could do beyond those pragmatics. We got to dig down into the fun things and from our perspective, we were able to experiment a little. There are not a lot of clients that are okay having a bunch of white cubes."

"They really were a dream client."

Views down hallways create visual movement, but lack of color and subtle material twists helps to keep the journey from becoming disturbing in any way. Even common spaces rely on the same rigorous approach to furniture and accents. In fact, the lack of individuality in the office helps patients and doctors project onto the rectangles whatever feelings or thoughts they need to occur.
PAVING THE WAY

Neumann Monson’s Dubuque Intermodal Facility is bringing new life to Dubuque’s downtown core — one commuter and pedestrian at a time.

WORDS: HANNAH GILMAN  IMAGES: CAMERON CAMPBELL, AIA, INTEGRATED STUDIO  ARCHITECT: NEUMANN MONSON ARCHITECTS
When the City of Dubuque approached Neumann Monson Architects to overhaul a block on the edge of its historic Millwork District with a brand new intermodal facility, they had three asks: a parking structure with a 290-vehicle capacity (with room for expansion); a terminal building providing local and interstate bus services, city transit offices spaces, and public restrooms; and a completed project that would become a catalyst for Dubuque’s Millwork District and contribute to the overall vitality of the area.

The Neumann Monson team, led by project architect Brian Warthen, AIA, was up to the challenge. Together, he and his team—principals Khalid Khan, Assoc. AIA, and Tim Schroeder, AIA, as well as project members Brad Nowasell, AIA, and Brodie Campbell—brought the City of Dubuque’s vision to life.

The Dubuque Intermodal Facility started with the space: a block bordered by state highways to the north and the south, a highway overpass on the east, and a grassy patch to the west. Part of overhauling the area meant quieting the noise from the vehicular traffic surrounding the site. To do this, Warthen and his team employed a strategy: an elongated terminal building that would not only dampen the sound, but visually help mask the floating highway. It also became the end of the main pedestrian street within the Millwork District, bookending the grassy patch—which is slated for future use as a venue for outdoor concerts and farmers markets—with one of the neighborhood’s oldest buildings, the Foundry.

Part of blending into the neighborhood is celebrating its past. In the early 20th century, the historic Millwork District was the lifeblood of the region. “The city has invested a lot of resources in the revitalization of the district in partnership with developers in helping convert the warehouses into mixed-use retail and residential loft buildings,” says Warthen. Part of a vibrant downtown is walkability—this is where Neumann Monson came into play. The projects cropping up around the neighborhood called for additional parking and public transportation infrastructure to reduce vehicular traffic and help enhance the city’s walkability and sustainability goals. “The city’s goal was to create density within the district,” Warthen continues.

To seamlessly blend with its surroundings, the team referenced the scale and proportions of neighboring historical buildings, mirroring the column and window spacing that nods to the rhythm of surrounding warehouse building facades.

Top: The parking ramp, which is the west-looking view from the highway off-ramp, marks the edge of the historic Millwork District. Bottom left: A sleek, modern covered pedestrian bridge connects the parking ramp to the bus terminal. Bottom far right: The terra-cotta facade picks up on the materiality of the surrounding buildings.
Given the historical nature of the site, keeping the materials true to the neighborhood was paramount. "While technically only the parking facility falls within the historic Millwork District footprint, the overall design of the new campus adheres to the principles of the Secretary of the Interior's Standards for the Treatment of Historic Properties, specifically items dealing with new construction in historic districts," says Warthen.

In keeping with the area, terra-cotta baguettes line the parking facility, and terra-cotta rainscreen wall systems adorn the terminal building. "The selection of terra-cotta was to complement the traditional brick construction of the district while addressing the openness requirements of a parking structure and integrating advanced building technologies," says Warthen. "The terra-cotta served as a strategy to provide a contemporary interpretation of traditional design and detailing." The pattern also lends itself as a unifying element that draws attention to the pedestrian accessibility between buildings. On the interior, glass and aluminum paneling brings a modern edge to the public space.

"The design strategy for the intermodal campus sought to refer to the historic setting while consciously avoiding literal resemblance or directly working within other historic styles found in the district," says Warthen. "It attempted to create an urban edge to the Millwork District's eastern edge and create venues for open public spaces in the void spaces between the surrounding buildings." Through massing, size, materials, and a restricted articulation of the facade, the facility was modern and contextual at the same time, "balancing the differentiation and compatibility of the new building within a historical context."

The scope morphed throughout the course of the project, which started in 2010 and finally completed in 2015, due to budgetary and funding issues. The parking structure and the terminal building were always evolving — there were multiple design iterations before landing on the structure that sits on the site today. And through it all, the community of Dubuque — the people whose city would be given new life by this space — was heavily involved. "The public engagement was instrumental in bringing the project to fruition," says Warthen. From public and city hearings to meetings with everyone from local developers, bike traffic and public transportation groups, and representatives of Dubuque's historic railway, the Neumann Monson team took its time getting to know the needs of the people who made up the neighborhood. "In the end," says Warthen, "the project was fulfilling because we were able to address the concerns of such a diverse interest group related to the project and help in the revitalization of the neighborhood."

Now, the Dubuque Intermodal Facility is up and running, and, if future funding allows, the facility can be converted into a train station capable of connecting major metropolitan areas. For now, it's serving Dubuque well: The project helps define the bounds of the Millwork District, extends public transportation to the neighborhood, incorporates a larger bike path through the city core (bike storage, public restrooms, and water fountains included), and provides additional parking for apartment dwellers and businesses moving into the district. "At the official ribbon-cutting ceremony, representatives from the federal government, the city staff, and the community voiced how pleased they were with the project and how it would help generate interest and bring vitality to the district," says Warthen. Today, Dubuque is more alive than ever — and growing.
Opposite: The clearly defined pedestrian walkway on the second level of the parking structure connects drivers to the bus terminal. The perforation pattern of the metal facade mimics the pattern of the terra-cotta facade on the parking structure. **Top left:** The bright, airy, open waiting area looks north from the bus terminal building and provides a visual connection to parked and arriving buses. **Top right:** The perforated aluminum-clad pedestrian bridge brings a contemporary feel to the more historic terra-cotta facade. **Bottom:** The parking structure serves daily users and offers general hourly parking for surrounding retailers.
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A mini powerhouse nestled in an unlikely location keeps the UIHC Children's Hospital up and running.

When we view architecture simply as aesthetics, we miss the thoughtful design elements that contribute to the function that a building provides and the people it protects. In the public works sector, the specific needs of each project require designers to stretch beyond mere beauty and provide dependable service through powerful infrastructure. The University of Iowa Hospitals and Clinics (UIHC) enlisted Shive-Hattery Architecture-Engineering for a unique project. As the Children's Hospital was nearing completion, UIHC needed an additional emergency power-generation facility and duct bank to serve the new hospital. The main emergency power hub is housed in the basement of UIHC, but the new drain on resources from the Children's Hospital would put the complex at risk during an emergency.

Locating a site for the power-generation facility was the first hurdle. Factors Shive-Hattery considered when choosing a site included offsetting emissions from the University of Iowa, a high elevation, and an appropriate distance from the hospital complex and existing power hub. Shive-Hattery found a small piece of land for the facility between a University of Iowa commuter parking lot and Finkbine Golf Course. Because of the location and short timeline, Shive-Hattery kept the size of the design as small as possible. Brian Gotwals, AIA, architect at Shive-Hattery, was one of the designers assigned to the project. "The final building plan was efficient primarily because of the constraints of the small site. We didn't want to impact the adjacent golf course or the commuter parking lot that flanked the site. We made it as small as possible," Gotwals recalls. "It had] to be designed, constructed, and commissioned prior to the opening of the Children's Hospital. The final occupancy of the Children's Hospital depended on completing everything within a tight schedule."

Several components were essential for the new facility, including a modular design for future additions, robust and
Opposite: Louvered exterior walls diminish damage from wind-borne projectiles that may strike the building. The louvers, measuring less than two inches wide, create an additional layer of security for the exterior of this unmanned facility. The sleek texture feels modern and cosmetic rather than merely practical, which helps tie the building into the public surroundings.

Top Right: Inside, the machinery is arranged in the center of the space and along the walls, allowing technicians to access and maintain each one easily. Bottom Right: The modular and pre-cast design has an updated appearance, which along with intentional landscaping, offers pleasing curb appeal for an otherwise utilitarian construct.

precast building materials able to withstand 170-mph wind for power in extreme weather, protection against projectile damage to the bank of louvers that control the cooling of the generators, and even cybersecurity. Designing infrastructure next to privately owned land added the necessity for the building to be visually pleasing while keeping within the strict limitations of form, function, deadline, and budget. With incredible efficiency, the Shive-Hattery team delivered a power-house of reliable energy for Iowa's most vulnerable—the patients at the Children's Hospital.

Though not a glamorous project, it was an infinitely significant one. "All members of the team were moved to play a key role in delivering the project on time and [within the] budget in a way that had a measure of grace and art," Gotwals says. "We considered the project to be part of the overall Children's Hospital project, where Foster + Partners had set the bar at a high level. Infrastructure projects can and should be beautiful, even when they are critical to the public welfare." In civil works projects, designers are helping the helpers of the world. In this case, the state-of-the-art hospital that cares for tens of thousands of children each year can rest assured that careful consideration was taken every step of the way.
A GEM IN THE Countryside

The Adair County Engineer Office finds a new home.

WORDS: CODY COLOSIMO  IMAGES: TARA MAURER & BRENT SCHIPPER, AIA  ARCHITECT: ASK STUDIO
Located on the edge of small-town Greenfield, Iowa, the Adair County Engineer Office Building, designed by ASK Studio, is an unexpected sight.

"You don't miss it when you go into town," says Kurtis Wolgast, Assoc. AIA. A project designer at ASK Studio since 2008, Wolgast worked on the project alongside architect and cofounder Michael Kastner, AIA.

The department had outgrown its previous location, hidden on the second floor of the county engineer's maintenance shop, and was ready for change. Designed as a 2,500-square-foot, single-story building with bold signage, the new structure more than solves these issues. Those looking for permits and applications in Adair County now know exactly where to go. Internal office spaces, enough for five to six employees, are visually designated by bright green ceilings, while orange—a clever nod to the trucks and equipment used by the county—accent walls mark the public and entry spaces, which helps break up an otherwise monochromatic color palette. Cove lighting makes the colors pop even more. Knotty pine covers the walls.

Kastner and Wolgast spent time with the employees to observe how their days were structured to help inform the design. Durability became an important factor. With workers passing through from job sites and a gravel parking lot, it was decided the floors would be polished concrete.

Use of space also became important, especially when working with the county's limited budget. To help maximize the county's money and get the most out of the space, areas are multi-purpose rather than compartmentalized.

"There are three or four different functions that they wanted in all these spaces; part of it was to get them to rethink how they actually use [it]," Kastner says.

A linear layout lent itself to the organization. Materials for the facade were chosen as a nod to the surrounding county buildings, but employed in more playful ways. The white ribbed shell dictates an aesthetically pleasing design.

"That became the module for laying out offices; where windows hit, where doors hit. Everything is based on that module coming through, so that it's not just random where a window shows up on the outside of the building. They're made to fit in between those ribbed panels so it sets up a rhythm on the outside," Kastner says.

Kastner recently ran into a county employee, who was still raving about the design two years later.

"The clients were very open to what we did. You can't do it without a client who's willing," Kastner says. "They really do appreciate what they ended up in."

Opposite: The simple design by ASK Studio was honored with an AIA Iowa Excellence in Design Merit Award in 2016. Top: The internal office spaces are visually designated by bright green ceilings, and orange accent walls mark public and entry space. Cove lighting makes the colors pop even more. Middle: The one-story, 2,500-square-foot building serves as an office for five to six employees. Bottom: The new space proudly bears the department's name, with bright, bold signage calling attention to the otherwise simple exterior.
When the City of Des Moines set out to relocate a number of its departmental offices, the project was driven by convenience.

Previously, the departments of Public Works and Parks and Recreation, plus other services such as traffic and transportation, housing services maintenance, and more were scattered throughout the city. The initial purpose of the Des Moines Municipal Services Center was to bring these diverse groups of public employees together under one roof.

But Neumann Monson Architects had a broader vision for the reimagined space. Located just south of the Iowa State Capitol, the Des Moines Municipal Services Center was built in an area Neumann Monson Principal Channing Swanson, AIA, describes as an often forgotten part of downtown.

"This was really seen as a chance to provide a catalyst for redevelopment of that area," Swanson says. "If done wrong, the building could have contributed to the industrial character that was already there, but if done right, we knew it could be that catalyst for something the city and community would benefit from for years to come."

Built on the site of a former salvage yard and completed in August of 2014, the 113,000-square-foot facility contains space for both city administration and operations.

One of the primary needs of many of the relocated departments was large garage and warehouse space for vehicles or equipment maintenance. Due to the spatial and budgetary constraints of the project, Neumann Monson went one step further when it came to
bringing the city's departments together. Instead of individual garages, the Municipal Services Center features one large vehicle storage bay with the various departmental labs spaced along the perimeter.

But the City of Des Moines also needed offices that fit the administration needs of its various departments without feeling like an afterthought in the industrial space.

"This project is a great example of how municipal or city buildings can outgrow their utilitarian aspects, contribute to their communities, and be nice places, not only for employees but also for visitors," Swanson says.

The exterior of the building is plain, precast concrete with curtainwall infill that intentionally keeps the otherwise industrial building feeling light and airy. The two distinct functional areas of the building are connected by two bridges that allow for light to filter to the center of the building through a glass-enclosed courtyard. In fact, Swanson says that 95 percent of the building can be lit by daylight, making visitors feel more connected to the site and its surrounding environment.

By centralizing its services, the completed project saves the City of Des Moines an estimated $2 million annually. The simplistic design and intentional style of the building continues to be a beautiful example of how commitment to function doesn't mean sacrificing form.

"The city had a vision to make this a place where the employees didn't dread coming to work," Swanson says. "They believed that this building could contribute and make their days better."

**Opposite:** Two bridges enclosed by windows connect areas of the Des Moines Municipal Services Center, allowing natural light to filter through.

**Above (clockwise from top left):** The exterior of the building is precast concrete with curtainwall infill to allow in natural light. An estimated 95 percent of the Municipal Services Center can be lit using natural light. The city's reimagined service center proves that fiscally responsible function does not need to exist without form. The multi-use space combines office and work space for the city's traffic and transportation, housing services maintenance, and more.
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Features

Psychiatry Clinic | 20
Architect: PLaN Architecture
Location: Dakota Dunes, SD
Photographer: Chadd Goosmann, Aurora Photography, & Cameron Campbell, AIA, Integrated Studio
Contractor: Brown Wegher Construction
MEP Engineer: West Plains Engineering

Intermodal Transportation Facility | 24
Architect: Neumann Monson Architects
Location: Dubuque, IA
Photographer: Cameron Campbell, AIA, Integrated Studio
Contractor: Conlon Construction
Structural Engineer, Parking: Rich & Associates
Structural Engineer, Terminal: Raker Rhodes
MEP Engineer: Design Engineers
Civil Engineer: IIW
Parking Consultant: Rich & Associates
Landscape: Flenker Land Architecture

University of Iowa Hospitals and Clinics Centralized Emergency Power Generation Facility | 30
Architect: Shive-Hattery Architecture-Engineering
Location: Iowa City, IA
Photographer: Mike Eager, Fisheye
Contractor: Knutson Construction
Engineer: Affiliated Engineers Inc

Adair County Engineer Office Building | 32
Architect: ASK Studio
Location: Greenfield, IA
Photographer: Tara Maurer & Brent Schipper, AIA
Contractor: McKee Contracting Co.
Civil Engineer: Snyder & Associates
MEP Engineer: Brewer Engineering Consultants, PLC

Des Moines Municipal Services Center | 34
Architect: Neumann Monson Architects
Location: Des Moines, IA
Photographer: Cameron Campbell, AIA, Integrated Studio
Contractor: Neumann Brothers
Civil Engineer: Snyder & Associates
Structural Engineer: Kueny Architects
MEP Engineer: Modus
Landscape: Genus Landscape Architects
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