

The designing of a floating restaurant as a part of
a waterfront redevelopment plan

by

Meng-Kok Tan

A thesis submitted to the graduate faculty
in partial fulfillment of the requirements for the degree of

MASTER OF FINE ARTS

Major: Interior Design

Major Professor: Çigdem T. Akkurt

Iowa State University

Ames, Iowa

1996

Graduate College
Iowa State University

This is to certify that the Master's thesis of

Meng-Kok Tan

has met the thesis requirements of Iowa State University

Signatures have been redacted for privacy

TABLE OF CONTENTS

LIST OF FIGURES	vi
CHAPTER 1. INTRODUCTION	1
Purpose	2
Scope	5
Research Objectives	5
Methodology	5
CHAPTER 2. LITERATURE REVIEW	7
Restaurant Design	7
Waterfront Phenomenon	18
History of Muscatine	32
CHAPTER 3. DESIGN DEVELOPMENT	38
The Site	40
Design Program	42
Design Concept	48
Design Solution	50
Graphics Design	70
CHAPTER 4. CONCLUSION	75
Design Evaluation	75
APPENDIX A. DRAWINGS OF “RESTAURANT DE PERLE”	79
APPENDIX B. RESTAURANT DE PERLE’S MENU DESIGN	92
APPENDIX C. IOWA COMMUNITY DESIGN WORKSHOP	102
BIBLIOGRAPHY	159
ACKNOWLEDGMENTS	160

LIST OF FIGURES

Figure 1. Rowe's Wharf, Boston, Mass.	23
Figure 2. A fresh-water mussel and cut pearl buttons.	39
Figure 3. Map of Muscatine.	41
Figure 4. Site plan of Muscatine.	43
Figure 5. North-west elevation	49
Figure 6. Plan view of Restaurant de Perle (Main level)	51
Figure 7. Elevation view of main entrance doors.	53
Figure 8. Elevation view of main entrance second door.	54
Figure 9. Elevation view of side door leading to upper level.	56
Figure 10. Plan view of Restaurant de Perle. (Upper level)	58
Figure 11. Plan view of first dining area.	61
Figure 12. Dining chair.	62
Figure 13. Lighting plan for main level.	64
Figure 14. Bar stool.	67
Figure 15. Design of logo for proposed floating restaurant.	72
Figure 16. The name and logo of proposed floating restaurant.	73
Figure 17. Lighting plan for upper level.	80
Figure 18. North-east elevation view.	81
Figure 19. South-east elevation view.	82
Figure 20. South-west elevation view.	83
Figure 21. North-east 3-D view.	84

Figure 22. North-west 3-D view.	85
Figure 23. South-east 3-D view.	86
Figure 24. South-west 3-D view.	87
Figure 25. Interior perspective view – 1	88
Figure 26. Interior perspective view – 2	89
Figure 27. Exterior perspective view – 1	90
Figure 28. Exterior perspective view – 2	91
Figure 29. Menu - A	93
Figure 30. Menu - B	94
Figure 31. Menu - C	95
Figure 32. Menu - D	96
Figure 33. Menu - E	97
Figure 34. Menu - F	98
Figure 35. Design of letterhead.	99
Figure 36. Design of envelope.	100
Figure 37. Design of business cards.	101

CHAPTER 1. INTRODUCTION

At once calm and dynamic, profoundly symbolic in religion and literature, water evokes primeval emotions in all of us. The lure of water is powerful and universal.¹

- Breen and Rigby

Water is an essential element of life. When flowing, it provides a mean of transportation and a variety of industrial activities. In addition, it provides a shimmering pictorial element to the landscape as a quiet, relaxing natural reflecting mirror. It is not surprising that cities and economic activities congregate at strategic shoreline locations.

In the United States, many waterfronts were left vacant due to the change in industry. During the 1960s, the redevelopment of these abandoned waterfronts generated much interest. In an effort to preserve waterfronts, priorities are given to enterprises requiring water access such as marinas, fishing and boating facilities followed by commercial establishments including restaurants. These can enhance a waterfront or allow the public to participate.

Muscatine in the state of Iowa, is a city which was once known as the “Pearl Button City of the World” (see Chapter 2). It is located along the Mississippi River. Similar to other undeveloped waterfronts, the provision of the Muscatine’s riverfront for active and passive uses is limited. The riverfront, which is engulfed with rich history, presents itself as a major opportunity for renewal. A great potential exists for redevelopment of this urban riverfront

¹ Ann Breen and Dick Rigby, Waterfronts: Cities Reclaim Their Edge, (New York, NY., McGraw-Hill Inc., 1994), 10

which can cater and provide enjoyment to the people and attract visitors from around the country.

Purpose

The purpose of the present study is to design a floating restaurant and to delineate its role in the revitalization of the riverfront in the mid-western city of Muscatine. In the initial stages, the author participated in the Iowa Community Design Workshop with design students from Iowa State University which focused on the mainstreet of the city of Muscatine, Iowa (see Appendix C). This activity was a collaboration between the City of Muscatine and the Institute of Design Research and Outreach program of the Iowa State University Extension Service. The design team undertook the task of conducting research in the analysis and documentation of the existing mainstreet retail pattern, physical building conditions, and site planning. An effort by the city and the design team was made to revive the meaning of mainstreet. This was done through identification and recognition of the significance of the downtown for renewal by conservation, preservation, and restoration.

This present study is directed to achieve a “total” and “holistic” design approach through the creation of a conceptual design proposal for a floating restaurant. In that, the study includes emphasis on three design dimensions; interior design, architecture, and graphic design. The author of this study focus on the interior design aspect of the restaurant. For the “total” design concept, the author adopted an interdisciplinary approach which involved collaboration with an architect in the creation of the floating restaurant’s building

envelope. The entire scope of this restaurant projecting across the three disciplines will serve as an extension of the earlier effort of the revitalization of the mainstreet and also act as a catalyst for future commercial or residential proposals. The present study offered an opportunity to explore a 3-dimensional design intervention as a test of the following assertion:

The availability of underutilized and underdeveloped waterfronts offer major opportunities for renewal. The redevelopment of cities' waterfronts have potential for enhancing the physical environment of the cities by providing a variety of public amenities. Restaurants play a significant role in attracting public to the waterfront.

This assertion grew out of both the previous Muscatine study and the various reviews of literature regarding the following issues.

1. Changes in the rhythm of American living have made the restaurant both a necessity and an important form of entertainment. (Jeffrey R. Prince, 1987)
2. More people are dining out due to hectic schedules and the necessity to eat. On the other hand, they want to spend time in a congenial space to enjoy new sensations. (Jeffrey R. Prince, 1987)
3. The social function of the restaurant is a place where people can both meet and see other interesting people. It has potential to generate revenue. (Reynaldo Alejandro, 1987)
4. When American urban waterfronts were freed of the nineteenth-century industrial uses, a widespread increase of lands along water bodies became abandoned and underutilized. (L. Molinaro, 1984)

5. The natural settings and features of the waterfronts make them special and unique places for recreational and outdoor leisure activities. (Balchen and Linville, 1971)

While the history and present circumstances of the city of Muscatine will be discussed in Chapter 2, the following information will provide the necessary background to introduce this study. The city of Muscatine as the site selected for the present study has good potential for a riverfront development based on the following reasons:

1. The riverfront has great potential to provide diversified opportunities for water-sports facilities, restaurants, and retail outlets. These establishments contribute to the city's economic growth, public enjoyment, and civic identity.
2. The downtown, 2nd Street, maintains its role as the historic focus of the city because of its close proximity to the riverfront. The downtown thus becomes an added attraction while the riverfront is an added attraction for the revitalization of recent main street initiatives.
3. The nature of the Mississippi River and its historic setting contribute to the distinct quality of the city and its downtown.

Restaurants, like public plazas, marinas, fishing piers, bike trails, hotels, and retail establishments are amenities that generate mass participation and promote social gathering. Therefore, they are one of the most desirable potential groups for downtown riverfront development. This thesis documents a conceptual design proposal for a floating restaurant as part of the riverfront development for the city of Muscatine that will respond to the assertion of this study.

Scope

The nature of the thesis is a proposal for a new floating restaurant for the city of Muscatine as part of the revitalization of the riverfront. Within the scope of this thesis, the author will focus on the interior design of the restaurant including considerations in term of building and accessibility codes, and the immediate spaces surrounding the building. A new building structure will be created for this study. Hence, collaboration with an architect was sought in generating a building for the floating restaurant. A graphic program will be developed for the purpose of creating the restaurant identity through logo and signage design.

Research Objectives

The research objectives of this thesis is to design the interior of a floating restaurant appropriate for the selected site and in context with the revitalization of the riverfront. Additionally, an interdisciplinary approach to a “holistic” and “total” design of a floating restaurant focusing on three aspects of design - interior design, architecture, and graphics design of the building will be used. Various electronic media will be used in the process of design communication including the creation of a computer generated three-dimensional model of the floating restaurant as well as a physical three-dimensional model.

Methodology

The discussion and information offered in this research is divided into the following segments. The first segment is archival. It begins with literature review in terms of restaurant design, economic revitalization, riverfront history and design, and the history of Muscatine.

The sources provided insight and guidelines for restaurant concept, space, and design development. Additionally, Ann Breen and Dick Rigby's, Waterfronts: Cities Reclaim Their Edge, (McGraw-Hill Inc., New York, 1994), was used for the analysis of the urban waterfront development. It offers the history and background of the waterfront phenomenon and also highlights the waterfronts' potential for renewal by illustrating notable and successful waterfront revitalization projects. The review will also include a literature search for the history of Muscatine based on the book - History of Muscatine County, Iowa, (Western Historical Company, Chicago, 1879).

The second segment involves the analysis of the selected site. This includes observations, both the physical and social; cultural and economic mapping; photographic documentation of the site; and interviews with the local people and city officials. The third segment focus on the design of a floating restaurant based upon the first two: analyses of the literature reviewed and the site analysis which will involve the creation of a computer generated three-dimensional model of the floating restaurant with an emphasis on the interior design. This model will be used for generating realistic rendered images of various views of the interior as well as exterior perspectives of the restaurant. The three-dimensional visualization of the restaurant will help city officials and potential restaurateurs in reviewing the proposal.

CHAPTER 2. LITERATURE REVIEW

This chapter discusses the literature reviewed which is divided into three basic categories: the design of restaurants; waterfront phenomenon which relates to the availability of water edges and their potential for renewal; and a brief history of Muscatine with analysis of the site.

Restaurant Design

Eating out today is big business.²

Centuries ago, “restaurant” literally meant a place to restore one’s energy, or more realistically, a place to be served food and refreshing beverages. As Jeffrey R. Prince once said, “A restaurant is a plant for serving great quantities of food to a great number of people.”³ But the new restaurants of today are perceived as a place for a sensory experience while providing nourishment, rest, entertainment and excitement.

The term “restaurant” was coined by the French in the 1760s. Earlier, this term had been referred simply as “fortifying” oneself in respect of food.⁴ The term “restaurant” came into general use in America during the nineteenth-century.

Restaurants, which were known as stores specializing solely in selling of food for on-the-premises consumption, began appearing in the late eighteenth century.⁵ The earliest examples probably were lodging houses and taverns that specialized in the sale of food, and

² Edie Lee Cohen and Sherman R. Emery, Dining by Design, (New York, NY., Van Nostrand Reinhold Inc., 1984), 5.

³ Reynaldo Alejandro, Restaurant Design, (New York, NY., PBC International Inc., 1987), 8.

⁴ Richard Pillsbury, From Boarding House to Bistro, (Boston, MA., Unwin Hyman Inc., 1990), 23.

⁵ Pillsbury, 22.

renting out rooms as a sideline. The Industrial Revolution which dominated American life in the late nineteenth century is largely responsible for the restaurant as we know it today.⁶ Long distance commuting has made it increasingly difficult for workers to return to their homes for traditional large midday meals. According to Richard Pillsbury, the increasing number of restaurants was brought about by the sub-urbanization of the urban areas accompanied by a rapid expansion of a new affluent middle class.

People eat out today not just for the food but also for entertainment and the dining experience. As Pillsbury said, “Dining out has become a social norm, and certainly, the concept of eating out for pleasure of the event is essentially a twentieth-century phenomenon.”⁷ The concept of public eating establishments did not come readily to mankind. The history of the modern day restaurants dates back to ancient times when travelers were forced to eat away from home while carrying with them their own food supplies. Some travelers would stop at an Inn to eat and get rested before setting off the next day.⁸ Those inns became gathering places for the local residents to come together after the day’s work. Hence, in addition to providing a place to eat and drink, the restaurant becomes a place for social gathering with friends and for entertainment. It is an innate human behavior to go wherever there is food. Food is an important ingredient in bringing people together. Based on this concept, the proposed floating restaurant for the Muscatine’s riverfront will be designed to attract people to come together for food and enjoy its unique setting that offers an untainted view of the Mississippi River.

⁶ Pillsbury, 31.

⁷ Pillsbury, 23.

⁸ Michael Kemp, “New Trends and Styles in Restaurant Design”, NeoCon’95, Conference Proceedings, Vol.1, (1995), 251.

Key Factors in Restaurant Design

The American restaurant has become a work of art, in which the flow of space, the furnishings, even the equipment call attention to themselves and communicate to the guest.⁹

- Jeffrey R. Prince

Restaurant design has basic elements. Elements such as the restaurant's social function; the physical setting; and the ambiance of the space have much to do with the success of the restaurant. Some of these elements are placed in greater or lesser emphasis in each establishment depending on the type of restaurant.

The dining experience involves food, service, and atmosphere. Ideally, they should all complement and enhance one another. The social function of the restaurant - to be a place where people can both meet and see other people - goes well with the philosophy of "see and be seen" and "hear and be heard." According to Spiros Zakas, Principal of Zakaspace, since the late 1970s, men and women have been buying more expensive clothes, and have been dressing up. It was an era where fashion was soaring to its peak.¹⁰ Hence, restaurants were seen as a public arena where people came together for a common purposes: to eat; to see and be seen; to hear and be heard; and to enjoy the experience and entertainment. This continues to the present. However, this phenomenon happens not because of the convenience of readily available fast food but the social aspect and function of the restaurants.

One of the designer's major roles in helping to create a successful eating establishment is to provide an appropriate ambiance which is associated with the desired

⁹ Alejandro, 10.

¹⁰ Cohen and Emery, 25.

mood and the atmosphere. The ambiance often makes the difference between a place merely to “eat-out” and one that provides the experience of “dining-out.” The ambiance of today’s restaurants reflect the character of its owner, and his or her popularity or status will directly influence the quality of the clientele. As Reynaldo Alejandro once stated, “the proprietor’s social rank and the quality of the house wine are the two major determinants of the popularity of a restaurant.”¹¹ Hence, to succeed, most restaurants have to find the right balance between the atmosphere and the quality of the food and beverages served. Ambiance can be an elusive design goal as it often defies conventional standards and usually goes beyond sensory perception. It is more than just the look of a place, it is the “feel” that the restaurant offers. A combination of numerous factors which include the food, lighting effect, temperature, texture of the upholstery, choice of china, table display, and hostess’ attitude contribute to generate the right feel. The right “feel” of the restaurant is not accidental. It is achieved by combining the facilities (the built form), the services, and the objectives of the restaurateur in a total design package. Since the present study does not involve a real client; owner or restaurateur, the author defined the appropriate objectives for the restaurant based on the goal of achieving a desired “feel” for the place.

1. To create an atmosphere that is warm and cozy, and conducive for a pleasant dining experience through the application of lighting, texture, and color.
2. To provide separate areas for “fine” and “casual” dining.
3. To provide customer the option of indoor or outdoor dining during the day and night.

¹¹ Alejandro, 9.

4. To design a space that allow accessibility to all people.

It will utilize this combination to generate the right “feel” for the design of the floating restaurant. In order to achieve the objectives, the following key factors have to be considered.

Restaurant Concept

The concept is multifaceted and involves every aspect of the restaurant operation. It could revolve around a theme. According to restaurant and hospitality specialist, Brad Elias, the theme is focused not on mere surface decor, but works as a key element in the marketing concept. He said, “For the designer, establishing a theme is not what is important. What is important is that all the design elements work first; the plan, the circulation flow, lighting, the total ambiance, and appropriateness.”¹² The theme may be an easily identified visual element such as a seafood restaurant with hanging lobster traps or a Mexican theme with the cacti and oversized sombreros.¹³ But today’s theme restaurants often reflect a more subtle approach; suggestion of a theme that give diners a feel for what they are about to get but leaves a bit to their imagination. Some restaurant concepts do not evolve around a theme. An idea, an image, a shape, a pattern, an architectural style, or a central element can pull the entire concept together. Exterior of architecture often becomes an integral component of the concept itself.¹⁴ Since a new building has to be created for the floating restaurant as explained in Chapter 1, the author has the liberty to integrate the architecture of the building with the concept of the restaurant. This will be further discussed in the next chapter.

¹² Cohen and Emery, 63.

^{13,14} Regina S. Baraban and Joseph F. Durocher, Successful Restaurant Design, (New York, NY., Van Nostrand Reinhold Inc., 1989), 6.

Space Planning

An important goal of the restaurant design is to optimize “flow” in terms of distance, volume, speed, and direction. According to Regina Baraban and Joseph Durocher, the distance from the back (kitchen) to the front (dining area) of the restaurant and vice versa is a crucial component of the floor plan. They also explain that volume indicates the appropriate size of the space with its relative function, and speed refers to the service. The faster the service, the more the restaurant depends on a well-designed flow pattern.¹⁵ Fast service encourages high turnover. Clear direction of the space comes with an ideal layout which renders a unidirectional and a straight-line flow. Another key point that is associated with distance and volume is the table size and the relative spaces between the tables. This in turn affects the speed of service in getting to the tables.

For the interior design of the restaurant, the space is often divided into two main areas - “barriers” and “fields.”¹⁶ The “barriers” include walls, screens, symbols, and objects. These act as space dividers to create the feeling of privacy. They help delineate small, intimate dining areas in large room. The “fields”, according to Baraban and Durocher, include space, size, orientation, and environmental conditions. Together, they can be thought of as the complete architectural plan; the overall layout of the space with its environmental conditions of climate and lighting. Both barriers and fields serve functional and psychological purposes.¹⁷ The space of the proposed floating restaurant for the present study will employ

^{15,16} Baraban and Durocher, 44.

¹⁷ Baraban and Durocher, 45.

these concepts. The organization of the interior as well as exterior space will reflect the use of “barriers” and “fields” (see Chapter 3) to create a sense of enclosure and definition of spaces.

The spatial planning of the restaurant begins by looking at the parts that make up the whole of a restaurant. They consist of the following spatial areas as suggested by Baraban and Durocher:

1. Exterior - includes the parking lots, the building skin, exterior signage, landscaping, exterior windows, and lighting treatments.
2. Entry area - beginning when customers step inside the restaurant. It should look inviting. It includes the host station, waiting area, public phones, and cash register.
3. Dining area - begins where the entry area stops. It often interfaces with a beverage service area, and includes seating and server stations. This area usually takes up the largest amount of the space.
4. Beverage area - usually found outside the dining area. Consisting of a front and or back bar, bar seating, and cocktail seating.
5. Restrooms - for both front and back of the house. Sometimes a single bathroom in the front can service both the staff and the diners.
6. Kitchen - divided into various functional areas: hot food preparation; cold food preparation; cooking and plating; and ware-washing.
7. Support areas - includes receiving and storage areas (dry, refrigerated, and frozen), employee’s restroom, locker room, and manager office. Usually, these areas are located at the back of the restaurant.

Lighting

The single most important element in restaurant design is lighting. It is the most critical psychological component of the design application. Illumination creates the mood of the space. Lighting can make a room feel intimate or expansive, subdued or exciting, friendly or hostile, and quiet or bustling. The restaurant lighting system can be considered from the following factors:¹⁸

1. Mood, decor, and art lighting - these are often the most dramatic aspects of illumination. Beginning on the outside of the restaurant with signage and architectural lighting, the scheme is carried forward into the interior where objects or surfaces are highlighted with overlays of direct and indirect lighting.
2. People and food lighting - which involves delicate manipulation of light sources, colors, and levels. Incandescent lighting is most suitable for illuminating people and food to look their best.
3. Motivational and task lighting - which is the most important for the employees performing critical tasks. The lighting level should be bright but not blinding. With adequate lighting and correct light levels, employees can perform their assigned tasks more efficiently and with greater productivity.
4. Safety and security lighting - which is essentially for the well-being of the customers and the employees. It includes exit signs, emergency lights, lighting for parking lots, and other exterior lighting.

¹⁸ Baraban and Durocher, 69.

The foundation of restaurant lighting should create sources of general light that is uniform throughout the entire space. This level of general lighting can be high or low according to the atmosphere desired in the space. The lighting scheme should then respond to the type of function and activity level needed. Once this foundation is laid, accent or focal lighting can be added to heighten the mood. A dimming control system that can monitor and modify illumination levels will be ideal for achieving optimum psychological effectiveness.

The intensity of the lighting; the light source; the quality of the lighting, the contrast of the different light levels in different areas help set the mood of the space. Although it produces more heat, incandescent lighting creates a warm effect, just like sitting by a fire or by candlelight. Some lighting fixtures can be custom designed as sculptural pieces, setting off the theme and focal interest of the restaurant. According to Baraban and Durocher, indirect lighting is another effective way of illuminating a space without causing glare to the eyes and casting harsh shadows. It actually minimizes shadows that make people look unattractive and gives an overall glow to the space.¹⁹

One very important aspect of restaurant lighting involves making people look good. Baraban and Durocher wrote, “ When people feel attractive, they not only enjoy the environment more but also tend to return for visits.”²⁰ Lighting designer, David Willson insists that restaurant lighting should perform two major functions. He said, “First, it must enhance the mood established by the design of the interior and the type of food service to be

¹⁹ Baraban and Durocher, 70.

²⁰ Baraban and Durocher, 48.

offered. Second, diners must be able to comfortably read the menu and see their meal and one another in the most attractive way possible.”²¹

The lighting scheme for the proposed floating restaurant utilizes a great amount of natural light through large clear fenestration. Artificial lighting will be used in a variety of ways for the enhancement of the space especially in generating the right “feel” for the different times of the day as well as different seasons of the year. It will certainly play an important role during the night in providing for all the lighting systems.

Color

Color, like lighting, plays an important role in the design of a restaurant. Color selection should be in sync with the lighting because the two are closely associated. Without light there is no color. Color perception is a function of the type of light source and the reflective surface itself.²² Baraban and Durocher noted that same color takes on different appearances when seen under different light sources. The combination of color and lighting can create interesting and special effects for the space. They also explained that such combinations can be used to expand a sense of space using light and cool colors. Dark and warm colors can be used in large rooms to keep the space from feeling vast and impersonal and instill a sense of intimacy. Muted, subtle colors create a restful, leisurely effect. Colors also carry with them various associations; color can evoke a theme, a style, or a culture.²³

²¹ Cohen and Emery, 206.

²² Baraban and Durocher, 48.

²³ Baraban and Durocher, 49.

Signage and Graphics

The exterior image of a restaurant affects the customers in many ways. It creates the first impression and heightens the customers' expectation about what they will find in the restaurant. One aspect of creating an image is through signage, which may be the most recognizable element of the facade. The signage, usually in the form of a logo, captures the customers' attention and remains in their mind as a symbol of the restaurant.

According to Baraban and Durocher, the design of the logo should echo the style or the theme of the restaurant, thus giving customers a cue to what they will encounter inside. The logo is an integral part of the architectural design.²⁴ A well thought out and designed logo can become an ideograph that symbolize the restaurant. When the logo is sensitively integrated throughout the space, it can often create a lasting impression. Such a logo is what the author hopes to achieve in that it will represent the theme of the restaurant. The logo will be incorporated into the design of the building in which a signage of the logo will be put up at the main entrance facade. The signage will be lit during the night. The logo can also be used on the restaurant's amenities for promotional purposes. It will also help to reinforce the image and identity of the restaurant. According to graphic designer, Milton Glaser, "Graphics are like everything else. They are one of the mechanisms of design used to create the spirit of a place. The objectives of graphics and interior design are the same; the two are not fundamentally different activities."²⁵

^{24,25} Baraban and Durocher, 55.

Graphics are a larger domain that encompasses the signage, and also part of the design package that reinforces the color scheme, complements the table top accessories, and contributes to the marketing plan.²⁶ Cohen and Emery believe that a successful graphic program is not just one that looks attractive but one that has bearing on virtually every aspect of a restaurant.²⁷ Graphics help to create the personality of the place. It can establish a strong identity for the restaurant. A menu can convey a sense of special care and quality given to the preparation of the food. Although the menu is essentially a listing of dishes and beverages, according to Cohen and Emery, it is more than that. They said, "It illustrates the personality and character of the restaurant." The goal for designing the menu for the proposed floating restaurant is to fulfill these intentions.

Waterfront Phenomenon

A waterfront is a significant resource and a challenging opportunity for a city; a chance to be an escape valve for the pressure-cooker of crowded city life, a chance to be a bright, breathing edge of city living.²⁸

- Arthur Cotton Moore

Definition of Waterfront

Urban waterfronts are defined as those shorelines within urbanized areas (as defined by the U.S. Census Bureau) that lie along navigable waterways. The waterways include

^{26,27} Cohen and Emery, 202.

²⁸ Breen and Rigby, 107.

rivers, bays, estuaries, lakes, oceans, harbors, reservoirs, and canals. Most waterfronts have qualities and characteristics quite different from the surrounding city that help provide a sense of identity to the waterfront and quite often to the city itself.

The urban waterfront is, by default, a place where people go (in many instances illegally) to fish, swim, or just sit and enjoy the view and the spaciousness.²⁹ Many city dwellers have discovered on the waterfront a place of calm and openness, freedom and hope not found anywhere else in an overdeveloped city. It is a precious place that holds the promise of a better tomorrow. The urban waterfront is a special place in a special context. Helen Manogue explains that a combination of activities (processes, movements of people and goods, sailing), structures and places of different scale (transit sheds, high-rise buildings, parks and promenades), and sounds (foghorns, train whistles, sea gull cries) all help to characterize the waterfront as an unique place. The waterfront must be seen as an integral part of the city life - as vital as personal housing.³⁰

Waterfronts have been called romantic, sexy, even mystical kinds of places.³¹ They are places for dreaming and recreation. The feelings of openness, freedom, and calmness are all sensations felt when contemplating a riverfront. The very expanse of water that spreads before the viewer creates such feelings. Muscatine's riverfront seemingly offers these qualities. With its close proximity to the city and the downtown, the riverfront is undoubtedly an integral part of the city life. The rich history of the city and the significance of the Mississippi River present the riverfront as a special place in a special context.

²⁹ Helen Manogue, Urban Waterfront Lands, Citizen Groups: New and Powerful Participants in Urban Waterfront Revitalization, (Washington, D.C., National Academy of Sciences, 1980), 212

³⁰ Manogue, 214

³¹ Rice Odell, The Saving of San Francisco Bay, (Washington, The Conservation Foundation, 1972)

Evolution of Waterfronts

The urban waterfront is the dynamic area of a city and town where land and water meet. This is true for the city of Muscatine as the city is literally located along the riverfront with its downtown just a block away. It is evident that the waterfront is the most fertile area of planning and development in many communities. Muscatine once capitalized on its river for its logging industry. According to Ann Breen and Dick Rigby, “urban waterfront” means the water’s edge in cities and towns of all sizes. The body of water could be a canal, creek, river, lake, bay, or ocean.³²

After World War II, a number of factors were identified which affected the urban waterfront and created the groundwork for the waterfront development of our era. Breen and Rigby say that for years the urban waterfronts served as crucial industrial ports for fishing fleets, shipbuilding and repair, storage and warehouses for all kinds of products, timber mills and manufacturing plants, silos and terminals, coal and salt piles, waste-water treatment plants, and other similar activities which many regarded as noxious or unattractive.³³ Due to a series of technological changes in America’s ports and industry, there has been a widespread increase in abandoned and under-used territory and facilities along water bodies.

Modern technology and major changes in maritime trade and commerce have altered the ways waterfronts are used for commercial and industrial uses. According to Breen and Rigby, the United States lead the world in shifting to containerization of cargo. Large spaces were required for new container ports, plus more acreage for back-up space. Ships needed

³² Breen and Rigby, 10.

³³ Breen and Rigby, 12.

deeper and wider channels and access to better transportation.³⁴ The railroads that were once the primary transportation links for cargo are now supplemented by trucks and interstate systems. This is very true for the city of Muscatine where the railroads that lie parallel along the river edge have been downgraded for minimum use. More and more cruise ship terminals and piers have been abandoned as airplane travel became popular. Likewise, the commuter ferries were abandoned as more bridges and roadways were built to accommodate the increasing ownership of private automobiles. Breen and Rigby indicated that during the 1950s, the pattern of settlement began to shift away from central cities in favor of suburban sites. Beginning in the late 1950s and early 1960s, vast amounts of urban waterfront land thus became available and at an inexpensive cost.³⁵ At that time, the public's perception of urban waterfronts was of a dangerous, violent, and forbidding territory as noted by Breen and Rigby. The image of the waterfront as derelict, abandoned territory was further exacerbated by the pollution of the nation's waterways.³⁶ Wesley Marx remarks that, "The common urban waterfront is hardly approachable, much less swimmable, encrusted with wharves, switching yards, sewage outfalls and other industrial barnacles. It is true civic outcast, the ghetto of ghettos, familiar only to longshoremen, sanitary engineers and carp."³⁷

The redevelopment of urban waterfronts captured serious attention in the 1960s, bloomed in the 1970s, accelerated in the 1980s, and will continue as a trend for the foreseeable future. In fact, it has now become an international undertaking for contemporary

³⁴ Breen and Rigby, 11.

^{35,36,37} Breen and Rigby, 13.

urban waterfront redevelopment.³⁸ Planning and redevelopment of urban waterfronts are currently a civic interest that is pervasive and powerful. Battery Park City in New York, Darling Harbor in Sydney, Australia, Granville Island in Vancouver, Rowe's Wharf in Boston (Figure 1), and Seaside in Florida, are some of the most notable and highly acclaimed waterfront developments in the world.

Muscatine's riverfront is long overdue for redevelopment. Even with the attention and publicity it received during the great flood of 1993 which affected many of the businesses and retail establishments within the downtown area, the lack of image and focal theme has not helped the city to realize its potential. Based on the author's findings, through interviews with the city's officials, the lack of any commercial establishments along or on the riverfront was mainly due to the fact that the Muscatine's riverfront actually sits on a flood plain. The flood problem actually led to the interest in the floating restaurant of the present study. The "floating" feature of the restaurant design is to allow it to rise with the tide of the river thus avoiding the chances of the interior space being flooded.

In view of this problem, the city and its residents responded actively to the call for revitalizing the riverfront. Construction of a levee is underway along certain portions of the riverfront. According to the city's officials, committees comprised of local business persons, residents, owners, and government officials, were set up to look into the possibility of redeveloping the riverfront. Hence, the city took initial steps by engaging the Institute of Design Research and Outreach group which offers design services through the Iowa Community Design Workshop as part of Iowa State University's Extension Service. Design

³⁸ Breen and Rigby, 11.



Figure 1. Rowe's Wharf, Boston, MA. (*Breen/Rigby*)

students from Iowa State University formed design teams to study and analyze the existing condition of the site (see Appendix C). It was the author's involvement as a member of the design team in the collaboration between the City of Muscatine and Iowa State University that generated much of the interest for this present study.

Key Factors in Waterfront Revival

Many people look at cities and capture images of crime, dirt, drugs, poverty, homelessness, and racial discord. Others see history, beauty, vitality, diversity, culture, and a sense of community. Similarly, there is often a lack of understanding of the nature of many waterfronts. The run-down roadhouse, weather-beaten watering hole, the fish shack, the bait shop, plus plenty of abandoned raw materials that accompany the industrial waterfronts, are viewed by many as the city's uglier side.³⁹ On the other hand, one can perceive these places and settings as very original, unique, and possess a certain kind of charm. From the recent technological, industrial, and commercial changes, opportunities for new uses of the city's waterfronts coincide with growing national interest in environmental quality, recreation, cultural programs, historic preservation, and overall desire to improve cities as places to live. The followings are major causes that generated interest in turning waterfronts which were once deprived from their natural worth into something that the community would benefit, enjoy and appreciate.

³⁹ Breen and Rigby, 26.

Waterfront Preservation

Beginning with 1960's, a growing appreciation for historic preservation developed. Americans began to appreciate older buildings, neighborhoods, and conservation values. This affection for history and heritage may be due to a revolt effort against continued degradation of the landscape and a reaction against the mindless destruction of old yet beloved structures. It may also be a reaction to the relatively bland and soulless style of modern architecture that sprang up during that time.⁴⁰

Although the National Trust for Historic Preservation was chartered in 1949, it was not until 1966 that the National Historic Preservation Act was passed, establishing a major federal role which provided funding for state programs.⁴¹ According to Breen and Rigby, the preservation movement was further boosted in 1976 by the passage of legislation providing a major tax credit for the rehabilitation of commercial buildings within strict guidelines. This tax incentive helped turn the tide in terms of economic issues of preservation since it is more expensive - in the short run in terms of monetary cost alone to restore and preserve, than to raze the past and build new structures. Hence, it generated enough interest for potential business owners and developers to save and restore existing structures for adaptive reuse. This idea sends out a message that it was no longer economical to destroy existing buildings and replace them with new ones but more so in changing the actual balance sheet.⁴² The focus on historic preservation contributed to a renewed interest in historic waterfront structures and sites in particular as it focuses interest on cities in general.

^{40,41} Breen and Rigby, 15.

⁴² Breen and Emery, 15.

It is evident that the city of Muscatine participated in preserving some of its past history. One such example is the stone footing which stands as a landmark along the riverfront's edge. This stone footing was the support for the original bridge which stretches across the Mississippi River that connects Iowa and Illinois. Another example was the preservation of the "Pearl City Station", which according to city officials, were used as a temporary cargo storage hold. Trains that pass through the city often leave cargo with the station which then be picked up later and transported to other destinations. Today, this station is used by the general public for social events such as wedding, anniversaries, and other kinds of parties. It is one of the remaining standing structures that was built when the rail system was implemented in the city. It is evident through these events that the appreciation for waterfront do exist in Muscatine. There is always a high volume of boating activity on the riverfront during fair weather seasons. There is several festive activities being held during the summer to attract people to the riverfront. Hence, the proposed restaurant will function well in conjunction with these programs and itself could generate as an attraction to the riverfront.

Recreation, Tourism, Economy, and Accessibility of the Waterfront

The discovery of urban waterfronts has been occurring in city after city during the last few years and recreation has often played an important role in this renaissance. Historically, cities were built near waterways to utilize water for transportation, industrial production, power production, and basic water supply. It is known that Muscatine once depended heavily on its riverfront for transporting lumbers and also harvesting fresh-water mussels for the manufacture of pearl button during the early years. Little attention was given to the

waterways or the waterfronts as an amenity or recreational resource. Urban waterfronts are too valuable a resource to lie unused. It is becoming a major concern for cities to provide incentives that will encourage the provision of opportunities for public use, and enjoyment of waterfronts. Therefore, recreation is often used as a catalyst in waterfront revitalization.

The word “recreation” is a multifaceted term. According to one definition, recreation is refreshment of people’s minds and bodies through non-compulsory free-time activities, usually in contrast to or as a diversion from day-to-day routines. Recreational activities may be pursued for many reasons, including physical and mental fulfillment, personal recognition, stimulation, learning, and socializing. Recreation takes place in many physical settings ranging from buildings (homes, museums, sport and recreation centers, movie houses, restaurants) to completely natural environments (mountains, rivers, seashores).⁴³ The proposed floating restaurant for the Muscatine’s riverfront offers a form of indoor as well as outdoor recreation by providing a place to socialize, with good food and a relaxing atmosphere. It also capitalizes on the riverfront views and other amenities. Additionally, the natural environment of the riverfront offers great opportunities for outdoor recreational activities which should also potentially draw more customers to the restaurant.

Any waterfront redevelopment project should create an interesting and unique place which would draw people together to enjoy the significance of that place. Hence, waterfronts that provide recreational and public amenities for swimming, boating, fishing, or even spaces to accommodate and entertain people are deemed to attract tourists. Many travelers take an

⁴³ Heritage Conservation and Recreation Service, National Urban Recreational Study, (U.S. Government Printing Office, Oct. 1978), 20.

interest in discovering lesser known cities and towns such as Muscatine, where the treasures and beauty are still undisturbed and less crowded.

By promoting the city as a place of interest, tourism will have an impact on the economy. In 1989 alone, the United States travel industry produced \$632.4 billion in expenditures and output, \$186.5 billion in wages and earnings, and 10.7 million jobs. In the same year, tourism generated a payroll of \$79.4 billion and over \$41 billion in tax revenue for federal, state, and local governments.⁴⁴ From these figures, it is obvious that another factor in the rejuvenation of waterfronts is the expansion of tourism and economic development. Breen and Rigby indicated that many cities have been creating more “destinations” to capture the tourist dollars. Some downtown areas including many on waterfronts such as the streets of Georgetown, D.C., Austin and San Antonio, Texas, the Flats in Cleveland, and LeClede’s Landing in St. Louis, have become “hot spot” for tourism. From this point of view, Muscatine will potentially benefit in many ways from providing recreational facilities and public amenities which cater to the enjoyment of the citizens, and promoting the city and its riverfront as a tourist destination which will boost the city’s economy while at the same time putting Muscatine back on the map.

Part of what makes water so successful as a tool for building recreational and tourism infrastructure is the attachment people feel for water. In ancient Chinese beliefs, water is one of the five major elements in the creation of the universe. It is believed to be a good omen if one builds the family house near a source of water; be it a stream, river, or lake. Water, in some dominant Chinese dialects, when translated means money and in turn relates to good

⁴⁴ Travel Industry Association of America, Travel Activity Report, Washington D.C., 1990.

fortune. Hence, the presence of water is analogous to the wealth of the family living in the house. Based on the concept of “*Feng-Shui*”, the Chinese art of placement, the topography of water symbolizes money.⁴⁵ According to Sarah Rossbach, a clean and moving body of water is perceived as “*alive*” thus activating pure and good “*ch'i*”, - cosmic currents which are the major element in alternating one’s fortune.⁴⁶ Hence, based on the art of placement, putting a restaurant literally on the river, in the author’s opinion, means the establishment is constantly influenced by positive “*ch'i*” which suggests that the business will enjoy long term prosperity.

Putting Chinese beliefs aside, people just simply love water. They love to see it, get near it, and be able to touch it. Going back to the Roman times, free access to navigable waters and shorelines was the right of every citizens. In recent years, massive public investment boosted the sense that a fully accessible waterfront should be implemented in all waterfront developments. This not only includes physical access for the public to and along the water edge but also visual access down and along shorelines, sensitive sitting for general users, and a barrier-free environment. In the same sense, the design of the proposed floating restaurant will address issues concerning accessibility. It will include the passage from the shore to the entrance of the building and the accessible circulation of spaces inside the restaurant. As for visual access, it is a major intention that the restaurant be designed with large clear fenestration, especially on the sides facing the river. This will give the greatest majority of the diners an unobstructed view of the charming riverfront.

⁴⁵ Sarah Rossbach, *Feng Shui*, (New York, NY., Penguin Books Inc., 1983), 62.

⁴⁶ Rossbach, 64.

Another aspect which relates to the accessibility of waterfronts is the issue of public safety. As mentioned earlier in this chapter, the perception of urban waterfronts as dangerous, violent, and forbidding territory and cities crippled with crimes, drugs, and dirt have a negative psychological impact on its citizens as well as visitors to the city. Similarly, abandoned and undeveloped waterfronts may present themselves as potential areas for possible illegal activities which act as a deterrent for the general public who may visit the waterfronts. The issue of public safety that relates to waterfronts accessibility can be addressed through many means. The city of Muscatine and its riverfront, like many others, is not without its problems. It will require a concerted effort from the local government, law enforcement, and civic minded residents to make the waterfronts safe for everyone to enjoy.

Education and Ecology

Public areas along waterfronts offer an unusual opportunity for learning about the social environment. Most waterfronts have some form of historic associations or connections which often include the nature of a city or its reason for being there. Urban waterfront sites like the one in the city of Muscatine inevitably serve as a source to portray, interpret, and represent an area's history for its people and the general public. There is always something that we can learn from our history and use it educationally. This is no exception for the city of Muscatine where the river was once the main source for the provision of raw materials for the production of pearl buttons which generated a huge industry in Muscatine. It is an impressive part of the city's history what made it the "Pearl Button City of the World." People can come

to appreciate their cities based on the past especially those areas in which their heritage is preserved.

Environmental education is another learning aspect or potential use for Muscatine's riverfront. Accessible waterfront shorelines allow the public to explore and discover their ecology and the surrounding flora and fauna. Such environmental settings also provide opportunity for school programs, civic groups, and park districts to teach city dwellers about nature. Waterfronts are a logical site for public educational facilities, including maritime museums, science centers, and aquariums. A natural feature of waterfronts is that they bring wildlife right to our doorstep.⁴⁷ Helen Manogue states that, "Rivers are frequently estuaries that become the bedrooms of the oceans."⁴⁸ A great potential exists in the Muscatine's riverfront to involve people of all ages directly with the environment. The fact that the present study proposes a floating restaurant as opposed to one that sits on the river bank is to bring people closer to nature and their environment.

While restaurants are not as "educational" as some of these previously mentioned building types, the proposed floating restaurant will provide a "draw" or an "excuse" if you will for attracting more people to the riverfront and the amenities necessary to allow them to linger. Malls owners know the value of food, seats, and restrooms to keeping shoppers longer. The concept of dining on a floating structure really allows the diners to perceive nature from a different perspective. It puts people in a position to see nature's beauty and feel its influence and power. Diners are able to feast on a sumptuous meal and at the same time enjoy and appreciate the natural surrounding.

^{47,48} Manogue, 212.

History of Muscatine

“I remember Muscatine for its summer sunsets. I have never seen any on either side of the ocean that equaled them.”

- Mark Twain

Early Discoveries

In the Spring of 1541, Francisco de Coronado led his horses, soldiers, and priest across the Mississippi River into the southern plains where they discovered squiggly lines scratched into the ground. These scratched lines were the camp markings probably belong to the eastern Apache hunters who lived on the plains during most of the year suggesting that American Indians had settled in the Mississippi plain long before the white explorers arrived.⁴⁹ French were the earliest white explorers to discover and settle along the Mississippi River Valley. On May 13, 1673, on behalf of the King of France, a Catholic priest by the name of Father James Marquette, and a French Officer, Louis Joliet, set out from Mackinac with five other French Canadians on a historic voyage of discovery.⁵⁰ They traveled to Green Bay via Lake Michigan, then via the Fox River to Lake Winnebago and the Wisconsin River to its junction with the Mississippi River to the point where Arkansas River flows into the Mississippi River. The group was confident that their exploration had brought them near to the outlet of the Mississippi River and Gulf of Mexico. They decided it was best

⁴⁹ Peter Nabokov and Robert Easton, *Native American Architecture*, (New York, NY., Oxford University Press, 1989), 123.

⁵⁰ *History of Muscatine County, Iowa*, (Chicago, Western Historical Company, 1879), 22.

to begin the journey home before winter set in. The priest and his men returned safely in September of that same year. A few years later, LaSalle, Hennepin, and others followed in the same footsteps of the early exploration. As a result, it opened up the Great Mississippi Valley to settlement and development.

In 1803, President Thomas Jefferson bought "Iowa" from Emperor Napoleon Bonaparte of France under the Louisiana Purchase.⁵¹ Mr. Julien Dubuque, a Frenchman, made the first settlement along the Mississippi River in Iowa, where the city of Dubuque is currently located. Upon the conclusion of the Louisiana Purchase, Captain Lewis and Captain Clark were assigned by the United States Government to thoroughly survey the vast territory beyond the river to the pacific coast via the Missouri River. Lieutenant Zebulon M. Pike, after whom Pike's Peak was named, was leading a survey on the Mississippi River. On August 9, 1805, Lieutenant Pike left St. Louis with twenty soldiers and traveled up the Mississippi River through what is now the State of Iowa. They made frequent stops to confer with the Indians tribes and French trading posts.

The first known settlement within the city limits of the present county of Muscatine was made by a man named Benjamin Nye, in the Spring of 1834. A town was laid out at the mouth of Pine Creek, situated about twelve miles northeast of Muscatine and was titled as "*Montpelier*." During the summer of 1833, Major George Davenport, who lived at that time in Rock Island, sent a man by the name of Farnham with two other assistants to erect a log trading post at "*Sandstone Bluffs*", also known as "*Grindstone Bluffs*."⁵² The trading post

⁵¹ History of Muscatine County, Iowa, (Chicago, Western Historical Company, 1879), 22.

⁵² History of Muscatine County, Iowa, (Chicago, Western Historical Company, 1879), 501.

stood on what is now the present site of Muscatine. The log house was situated on the river bank just above where Iowa Avenue now reaches the shores. The year 1835 saw a number of new settlers in this region. In the winter of 1836, Colonel John Vanater, who had prospected in this region for several years, negotiated with Major Davenport for the purchase of his log trading post. The "claim" was sold to Colonel Vanater and Captain Benjamin Clark for \$200.⁵³ The size of the claim was one-half mile square; running one-quarter of a mile each way up and down the river from the log house, and half the mile inland. The boundary extended about sixty feet beyond what is now the Eight Street.

In May, 1836, Colonel Vanater hired Major William Gordon, a resident of Rock Island, to survey a town on his claim.⁵⁴ When the first plat was made, the title of "*Newburg*" was given to the town but was soon discarded before much work had progressed. Eventually, the name of "*Bloomington*" was bestowed upon the town by Colonel Vanater who named it after his hometown of Bloomington, Indiana. On January 8, 1837, by approval, Bloomington was made the county seat. It was later incorporated as a town of the second class on January 23, 1839. On May 6, that same year, Mr. Joseph Williams was elected as the first president of Bloomington.⁵⁵

Although Bloomington claimed to be a town in 1836, no post office was established in the town until 1839. The first post office in the limits of Muscatine County was established in 1836, with Mr. Arthur Washburn as the Postmaster, and the office was called Iowa. Due to the proximity of Bloomington in Indiana, mail delivery was frequently mixed-up. Because of

^{53,54} History of Muscatine County, Iowa, (Chicago, Western Historical Company, 1879), 501.

⁵⁵ History of Muscatine County, Iowa, (Chicago, Western Historical Company, 1879), 502.

the difficulty in getting mail, the name of the town was changed to correspond with that of the county. Hence, in 1849, the name Bloomington was changed to Muscatine, by order of the District Court.

Historians differ in their ideas of how the name Muscatine came about. One version of it is that the title "*Musquitine*" was bestowed upon the county because of the Indian name given to the island in the Mississippi River opposite it. The island was known to be the home for the "*Moscoutins*"; remnants of a tribe that was driven westward and settled here. Another interpretation given by Mr. V. P. Walton, is that the Indian name "*Musquitine*" means "*Burning Island*." It was an idea that originated from the long grass which grew on the island and was annually destroyed by fire. Whatever version of the history may be true, what is unique is that the name Muscatine is not used by another city in the United States.

Muscatine's Industry

In the early years, lumbering was the main business of the town. Muscatine was a main port on the Mississippi River for the transportation of lumber. Lumbering, saw and planing mills, and many other forms of woodworking mills sprang up rapidly and became a major industry. When, eventually, the nearby land was deforested, lumber operators acquired their lumber from lands further up the river. Other operators, however, shipped in their lumbers from other parts of the county using the railroad system. Amid these changes, various types of woodworking continued to be the major industry. However, by 1890, most of Iowa's forests had been converted to farmlands, and the lumbering industry was beginning to

decline. In the midst of the declining lumbering industry, another industry was taking shape; the manufacturing of buttons.

Muscatine achieved world fame as the “Pearl Button Capital of the World.” It was the work of a German immigrant by the name of John Fred Boepple, who first founded the Mississippi River pearl button industry by applying his native trade to the abundant Mississippi mussels. Initially, no one was interested in the business of manufacturing fresh water pearl buttons. Due to the lack of financial support, Mr. Boepple had to find work on a farm near Columbus Junction, Iowa, which is on the Iowa River near Muscatine. It was during his spare time that Mr. Boepple built himself a foot-powered lathe machine which he used to cut and finish fresh water pearl buttons. In addition to making buttons, he also carved parts of the shell to create ornaments such as stickpins, hatpins, as well as watch charms. His work soon attracted the attention of Columbus Junction’s jewelers and gain to support of some people in Muscatine. Eventually, Mr. Boepple moved to Muscatine and pursued his venture in making fresh water pearl buttons. In 1891, the first fresh water pearl button factory opened in Muscatine. By 1905, this lucrative industry was employing more than 2,500 workers and producing over 1.5 billion pearl buttons, thus Muscatine became the largest fresh water pearl button manufacturing center in the world.⁵⁶ Most of the machines that were used for the process of making the pearl buttons were invented and manufactured in Muscatine itself. The boom of this pearl button industry was a welcome sight since the decline in the lumbering business, but it lasted only fifteen years. A slow decline began in 1905 and

⁵⁶ Rebecca H. Meints, The fresh-water button industry in Muscatine, Iowa:1890-1910, (Master’s Thesis, Iowa State University, Ames, 1981), 8.

continued until the 1950s when plastic almost totally replaced pearl as material for buttons. Today, Muscatine still has several button companies that have since made the switch to plastic buttons.

Another industry that put Muscatine on the map was the H. J. Heinz Company of Pittsburgh. In 1892, after a nationwide investigation, the company decided to establish one of their principal canning plants in Muscatine, the first expansion outside of Pittsburgh. Since then, numerous additions and changes have made this plant the largest Heinz plant outside of Pittsburgh, and the largest canning plant between the Mississippi River and the Rocky Mountains.

Industry and agriculture go hand in hand. The fertile soils in the area are well known for producing high quality agricultural products including the huge, delicious Muscatine Muskmelons. Present industry in Muscatine is dominated by engineering and architectural consulting, grain processing, the Heinz ketchup plant, the HON office equipment company, and Bandag Inc. The latter two are Fortune 500 companies which each built their world headquarters in Muscatine.

Muscatine's riverfront has served the city and its people well judging from these past achievements. Revitalizing the riverfront by providing recreational facilities and public amenities can be seen as bringing the riverfront back to life. It will certainly be a tribute to the outstanding history of the city and making its riverfront a place of historic significance. It is the author's intention to relate some of these past history by adopting the fresh-water mussel and the pearl button as a theme for the design of the proposed floating restaurant.

CHAPTER 3. DESIGN DEVELOPMENT

The main purpose of this study as mentioned in the previous chapters is to design the interior space of the proposed floating restaurant as part of the revitalization of Muscatine's riverfront. The interior design of the proposed floating restaurant is one of the major focii in the design approach of this study. The proposed design of the restaurant is intended to provide a functional and pleasurable environment for fine and casual dining. At the same time, the restaurant plays an important role within a larger effort of redeveloping the riverfront to provide more access and activities for the enjoyment of the general public. The result of the restaurant will attract people to the riverfront.

The design solution will address issues on spatial planning, circulation, ambiance, history, site, and accessibility. The goal is to generate a design program with the flexibility to accommodate and provide the option for fine and casual dining that will facilitate a successful restaurant operation. The design process includes the development of a design concept and the design solution. Both the design process and production is described below and critiqued in Chapter 4. The idea for the concept of the floating restaurant is derived from the fresh-water mussel (Figure 2). Consideration is given to providing accessible routes to the restaurant through land and by the river (boats). The restaurant is intended to provide separate areas for formal and casual dining. It also offers both interior and exterior dining spaces when the weather and seasons permit.

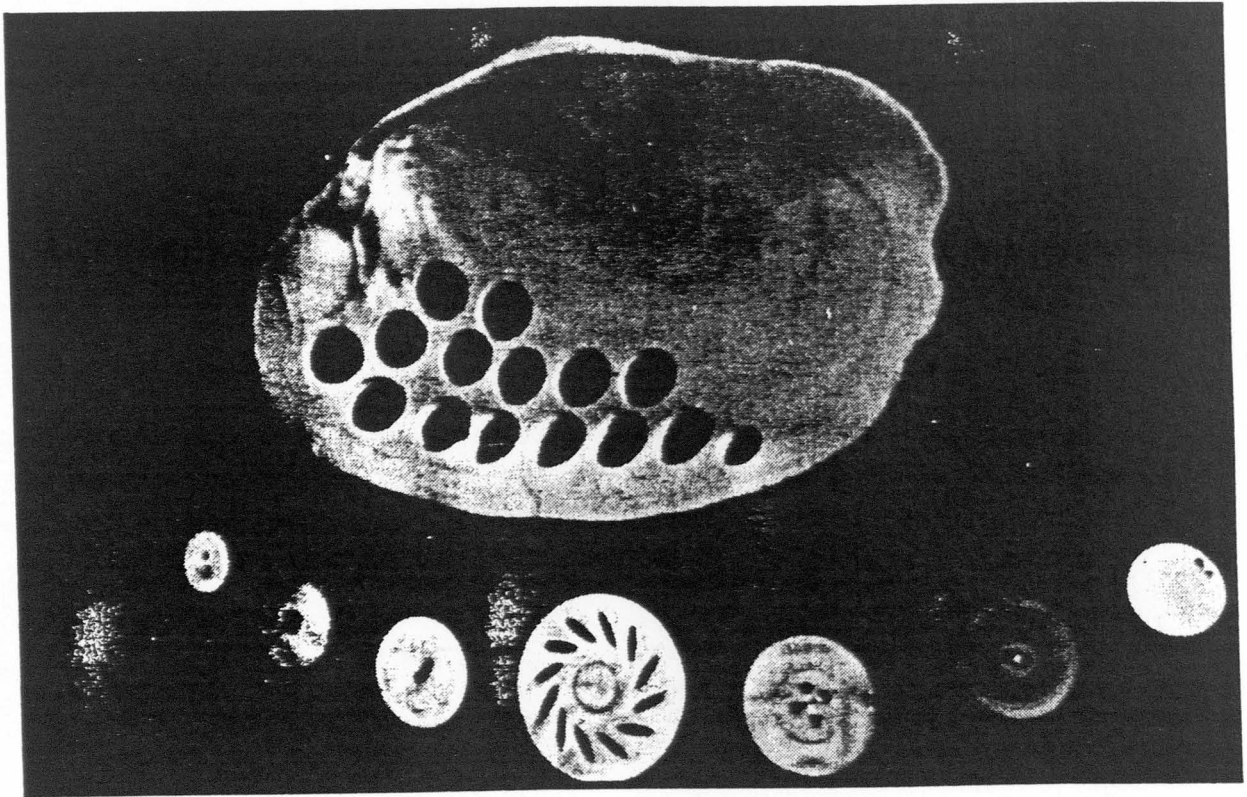


Figure 2. A fresh-water mussel and cut pearl buttons.

The Site

The significance of the city of Muscatine is that the city physically sits along the Mississippi River with its downtown just a block away from the water-edge. The riverfront played an important role in the development of the city during the early years. The portion of the river with the city front (Figure 3) faces toward the south-east direction. The city captures the gleaming reflection of the rising sun in the river from across the distant vegetation, and the shadows cast on the river when the sun sets behind. The proposed floating restaurant, like the city, is intended to capture the glory of the sunrise and the beauty of the sunset. Hence, the orientation of the restaurant building is set with its lateral axis parallel to the city's water-edge.

The idea for a floating restaurant on the river as explained in Chapter 2, is because most of the city's riverfront is on the flood plain, and the potential for damage to properties has deterred any commercial investment along the riverfront. In order to overcome the risk of flooding and damage to properties, the restaurant is designed to float stationary above the water and elevate according to the changing water levels. The method is to build columns just outside the perimeter around the entire floating structure. These columns are piles driven into the riverbed and they extend above the restaurant floor level. They act as guiding poles which will allow for the restaurant platform to rise and fall vertically with changing water levels. In the event of a flood while they confine the floating restaurant within a certain area and restrict its horizontal movement. This will prevent any major damage to the establishment if the river swells and overflows into the city. The intention is to create a structure that will float constantly on the horizontal plane and moves (according to the tides) on the vertical plane. It

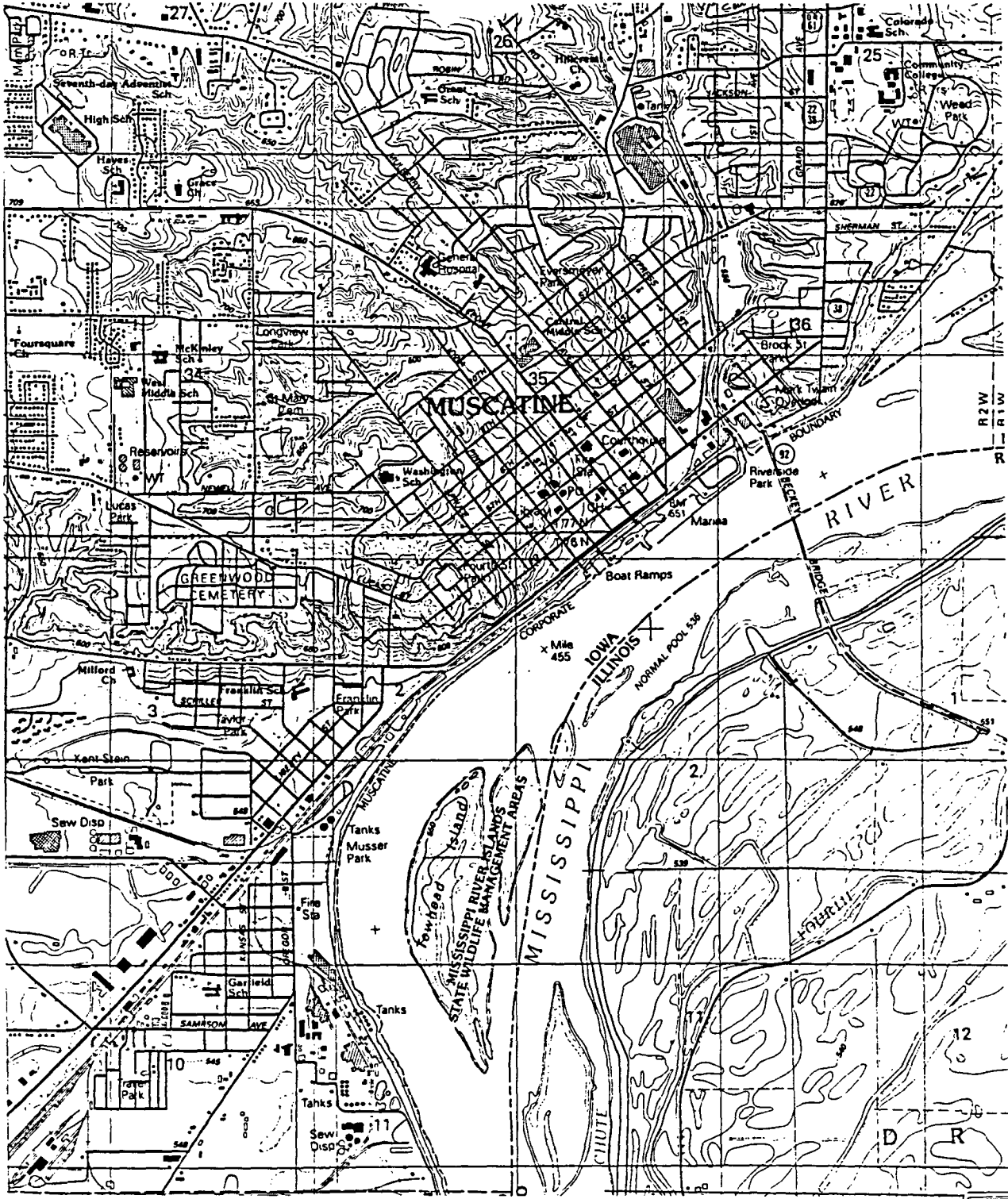


Figure 3. Map of Muscatine

is not the intention that the restaurant will “rock” constantly like a small water craft but rather that the customer will experience a slight sensation of change of the “solidity” of the ground plane both when stepping off the land and onto the bridge and when stepping off a boat onto the restaurant’s “dock.” The concept of this function is a significant feature of the proposed floating restaurant. It will attract customers to come and experience dining on a floating structure.

During an interview with a city official, the author learned that it was the intention of the city not to renew the lease for the existing boat-club house (Figure 4) situated along the riverfront when it expires in 1997. The idea is part of a redevelopment plan to relocate all boating activities further north along the riverfront and turn the existing boat-club house area into public spaces. According to the plan, the existing boat-ramp will soon be left unused until future development is planned. Capitalizing on the availability of the space, the wide access of the boat-ramp, and the existing parking lots present an ideal site for the proposed floating restaurant. The approach from the boat-ramp could easily accommodate a “bridge” between the land and the floating restaurant. The proposed floating restaurant is intended to “harbor” approximately a hundred feet offshore and occupies a surface area of 5,800 sq. ft. The floating restaurant has a usable floor area of 6,260 sq. ft.

Design Program

The proposed floating restaurant is intended to serve two types of clients - 1. people who enjoy fine dining in a congenial space. 2. people who prefer to dine in the open for a more relaxed and casual setting. The interior dining spaces provide a warm and cozy

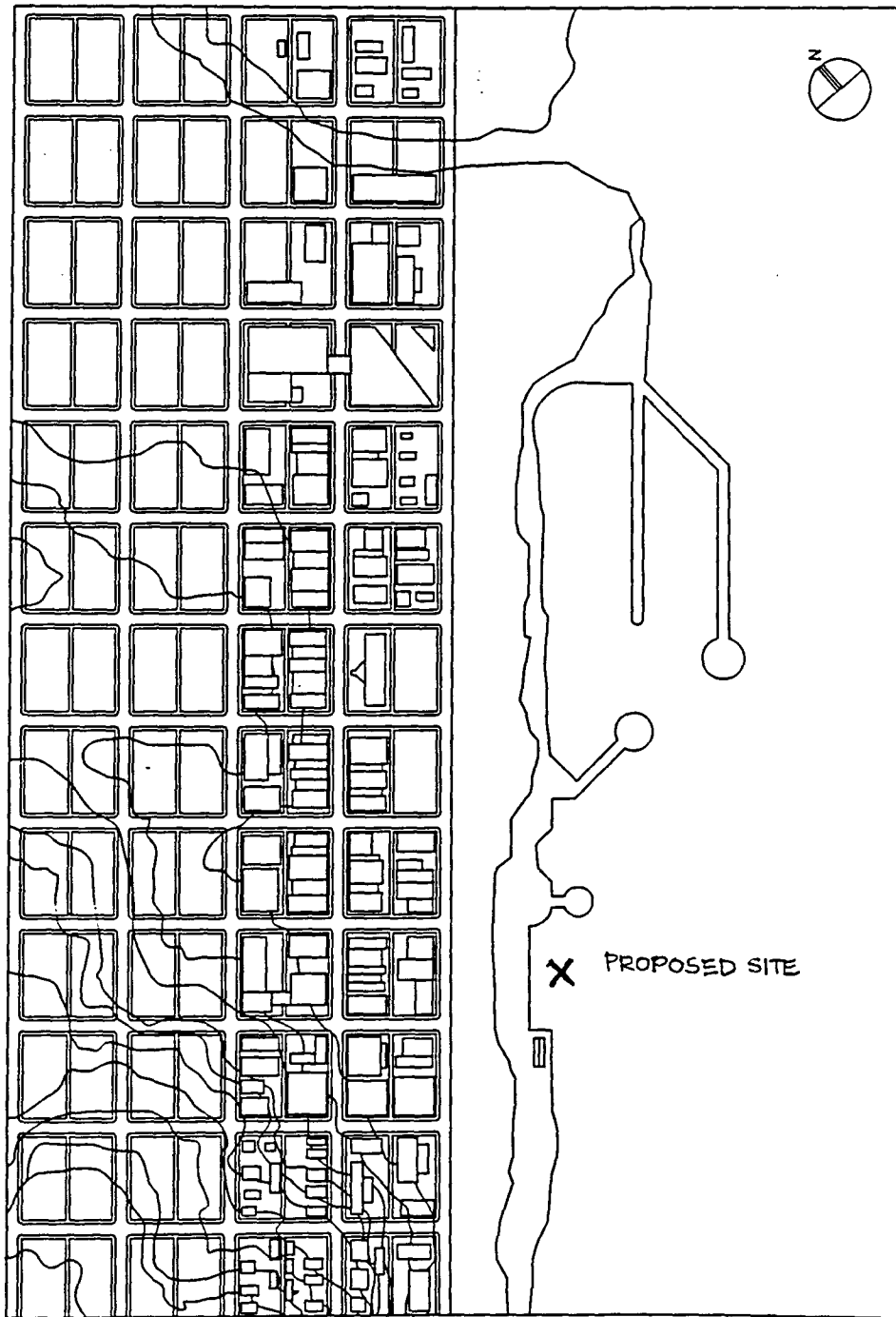


Figure 4. Site plan of Muscatine.

atmosphere conducive for fine dining. It will cater to customers desiring a more formal dining experience. It will be quieter, with softer lighting, and customers will probably choose business or more “evening wear” type of apparel. On the other hand, the outdoor open dining areas are meant to accommodate more customers seeking a more casual, less intimate experience. The design program formulated for the restaurant includes the following:

Reception

The reception area consists of a register-host station and a guest waiting area. The central location of the station allows the hostess and cashier to monitor traffic movement from both (land and water) entrances. As a security measure it will also provide visual control of customers arriving and leaving the restaurant.

Area: Register-host station (main level)

Size: 342 sq. ft.

Capacity: 2 person

Area: Waiting area

Size: 185 sq. ft.

Capacity: Seating for 4

Area: Auxiliary host station (upper level)

Size: 165 sq. ft.

Dining areas

Altogether there are four separate dining areas with a maximum seating capacity of 164 people. During the cold-weather seasons, only the indoor dining areas are available which can accommodate up to eighty-eight people.

Area: Indoor dining area I (main level)

Size: 720 sq. ft.

Capacity: Seating for 34

Area: Indoor dining area II (main level)

Size: 992 sq. ft.

Capacity: Seating for 54

Area: Outdoor dining area I (main level)

Size: 542 sq. ft.

Capacity: Seating for 16

Area: Outdoor dining area II (upper level)

Size: 1,415 sq. ft.

Capacity: Seating for 60

Bar

The bar is situated within the second indoor dining area and can accommodate seating of fourteen people. To maintain the formality of the dining area the bar is solely cater for the consumption of beverages only and no food is served.

Area: Bar area (main level)

Size: 355 sq. ft.

Capacity: Seating for 14

Kitchen

The kitchen provides full service that opens up to the bar area. Customers sitting or walking by the bar area can view the kitchen food preparation areas through the back of the bar.

Area: Food preparation, storage, washing (main level)

Size: 900 sq. ft.

Capacity: Max. 20 person

Service area

This is a secondary service station that caters to the diners on the upper level. It is also an extension of the kitchen where cooked food is sent up through the “dumb waiter” to be serve to customers.

Area: Service station (upper level)

Size: 138 sq. ft.

Capacity: Max. 5 person

Manager's office

This small office is provided for the manager to carry out administrative work. It also provides the needed privacy when conferencing with clients or employees.

Area: Administrative office (main level)

Size: 100 sq. ft.

Capacity: Seating for 3

Restrooms

The restrooms are located on the main level within the first dining area. These restrooms are designed to be handicapped accessible according to current ADA Standards..

Employees are also provided with a restroom situated within the kitchen area.

Area: Men's restroom (main level)

Size: 282 sq. ft.

Capacity: 1 stall, 2 urinal, 2 washbasin

Area: Women's restroom (main level)

Size: 321 sq. ft.

Capacity: 2 stall, 2 washbasin

Area: Employee's restroom (main level)

Size: 40 sq. ft.

Capacity: 1 stall, 1 washbasin

Design Concept

The exterior image of the floating restaurant is the very first encounter that the customer experiences. The restaurant has two images; one looking from the land and the other from the river. The views from both the land and water offer different perspectives to the customers as well as to passers-by. The architecture of the floating restaurant is the result of a collaboration between the author and an architect. The concept for the design of the building is derived from the city's earlier industrial venture, the fresh-water pearl button industry. The overall shape of the floating restaurant is a symbolic abstraction of the fresh-water mussels that were harvested from the Mississippi River for the manufacture of pearl buttons. Visual forms and shapes of the mussels are transformed into a geometric representation. These forms and shapes are then used to create the composition of the restaurant building. Consideration is given to the relationship of the floating restaurant building to the site and the city by incorporating some of the surrounding architectural features into the building. The north-west facade of the restaurant building (Figure 5) with its linear wall protruding with equally spaced columns relates to the uniformity of the building blocks across the street from the riverfront. It is a typical placement of a regular square module with individual building bays within a block, and a block layout within a stretch of a street. The multi-tiered roof line is a symbolic representation of the layering effect of the exterior surface of the fresh-water mussel. The flat and pitched roofs, although common, are

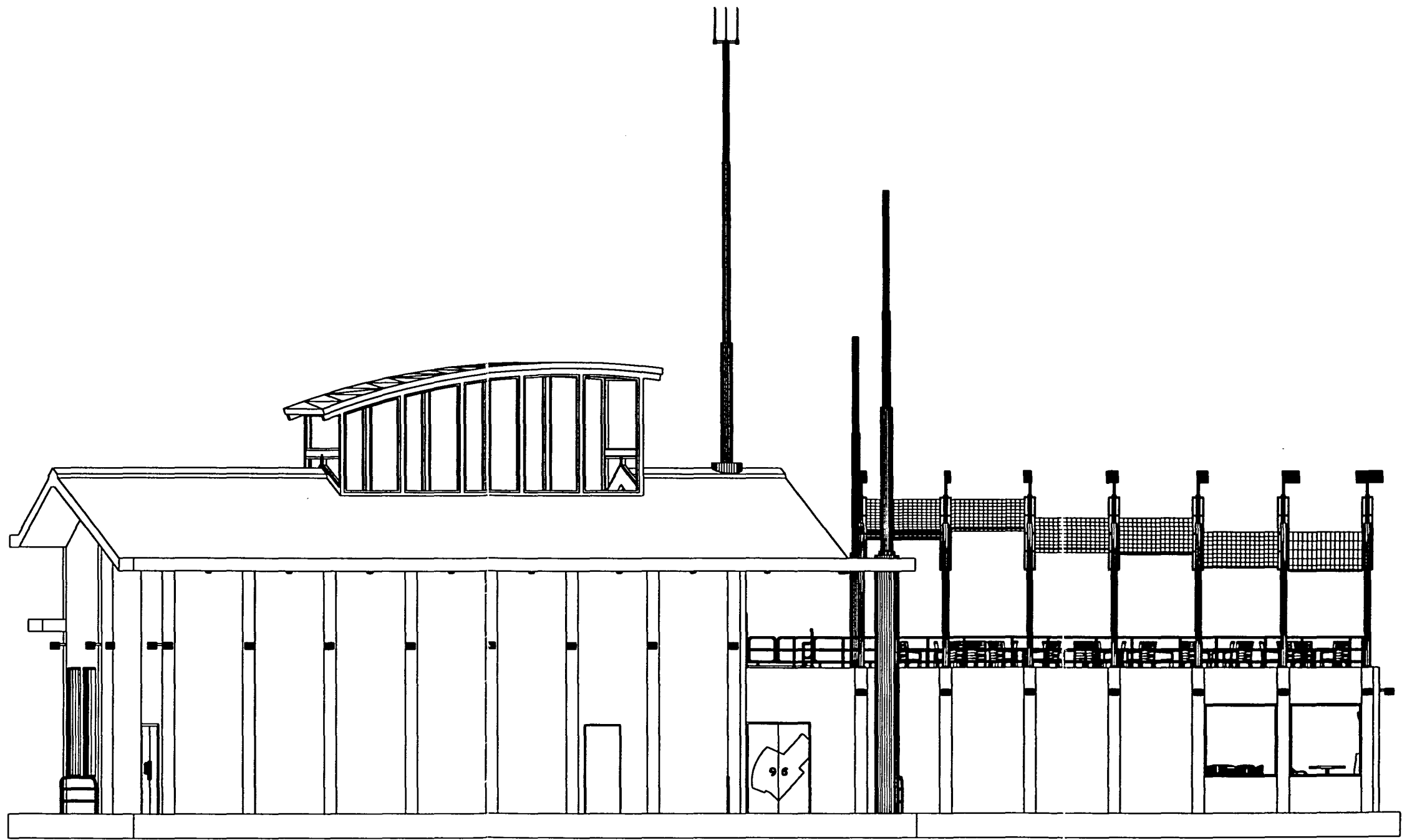


Figure 5. North-west elevation of Restaurant de Perle.

a reflection of the typical building roofs found within the city. The uppermost extended roof of the restaurant is a representation of the curve of the mussel's shell.

The concept for the exterior of the restaurant building is carried inward and expressed on the interior as well. The interior space, like its architecture, is defined by a composition of abstract geometric shapes. The result (Figure 6) is an integration of horizontal and diagonal lines that help to create functional and purposeful spaces. There are four separate dining spaces which include two outdoor areas. These dining areas are built at different elevations with one outdoor dining area on top of the roof. With the unusual outlook of the restaurant building and the layout of its interior and exterior spaces, the restaurant projects an unique and interesting image. It is this unique image that the restaurant will use to help attract attention to itself and at the same time this image will hopefully develop a strong association for the people of Muscatine

Design Solution

The primary role of any restaurant is to be able to provide an accommodating environment to serve quality food for a pleasurable dining experience. The success of any eating establishment is based upon a number of factors; serving a variety of food, the marketing plan, restaurant image, food presentation, employees' performance, customer services, and the location of the restaurant. One of the major factors that play an important role in providing the pleasure and comfort of fine dining is the interior design of the restaurant space.

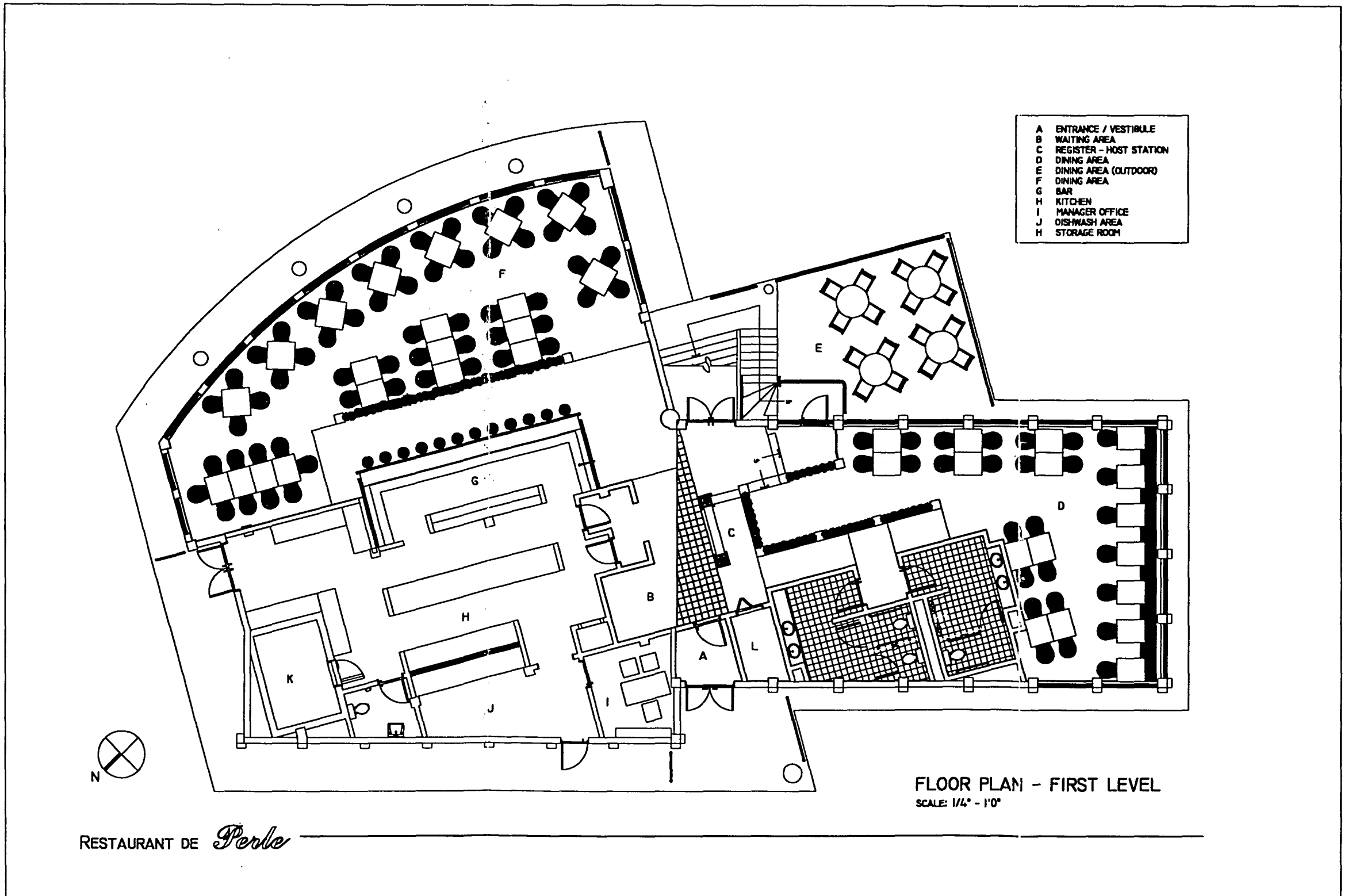


Figure 6. Plan view of Restaurant de Perle (Main level).

The Arrival

The approach to the restaurant from land is by a “bridge.” This “bridge” is similar to a pier which begins at the boat ramp and extends to the main entrance of the restaurant. It is made of timber and has an eight feet wide pathway. Because of its elevated height above the water, customers arriving at the restaurant will feel as though they are crossing a bridge. The experience of walking over the “bridge” helps to condition the customers’ anticipation of going on board a floating structure.

Entrance

The restaurant main entrance door (Figure 7) is designed with a foot print of the restaurant’s plan. The foot print outline of the restaurant plan emphasizes the unique shape of the restaurant and is made of high-polished stainless steel. It is intended to instill the sense of reflection of the past, images of the present, and hope for the future as one walks toward the doors. This is a set of double swing doors which has an opening clearance of five feet and four inches with a threshold of half an inch. The doors swing out which provide easier access for wheelchair-bound customers.

Behind these main doors is a space which acts as a vestibule. It also acts as a passage between the inside and outside. During cold weather seasons, this space helps to keep the cold air from entering the restaurant space. Through this space there is another door that provides access to the restaurant. This second door (Figure 8) is a tempered glass door which allows the customer to get a glimpse of the inside before entering the space. It also serves the

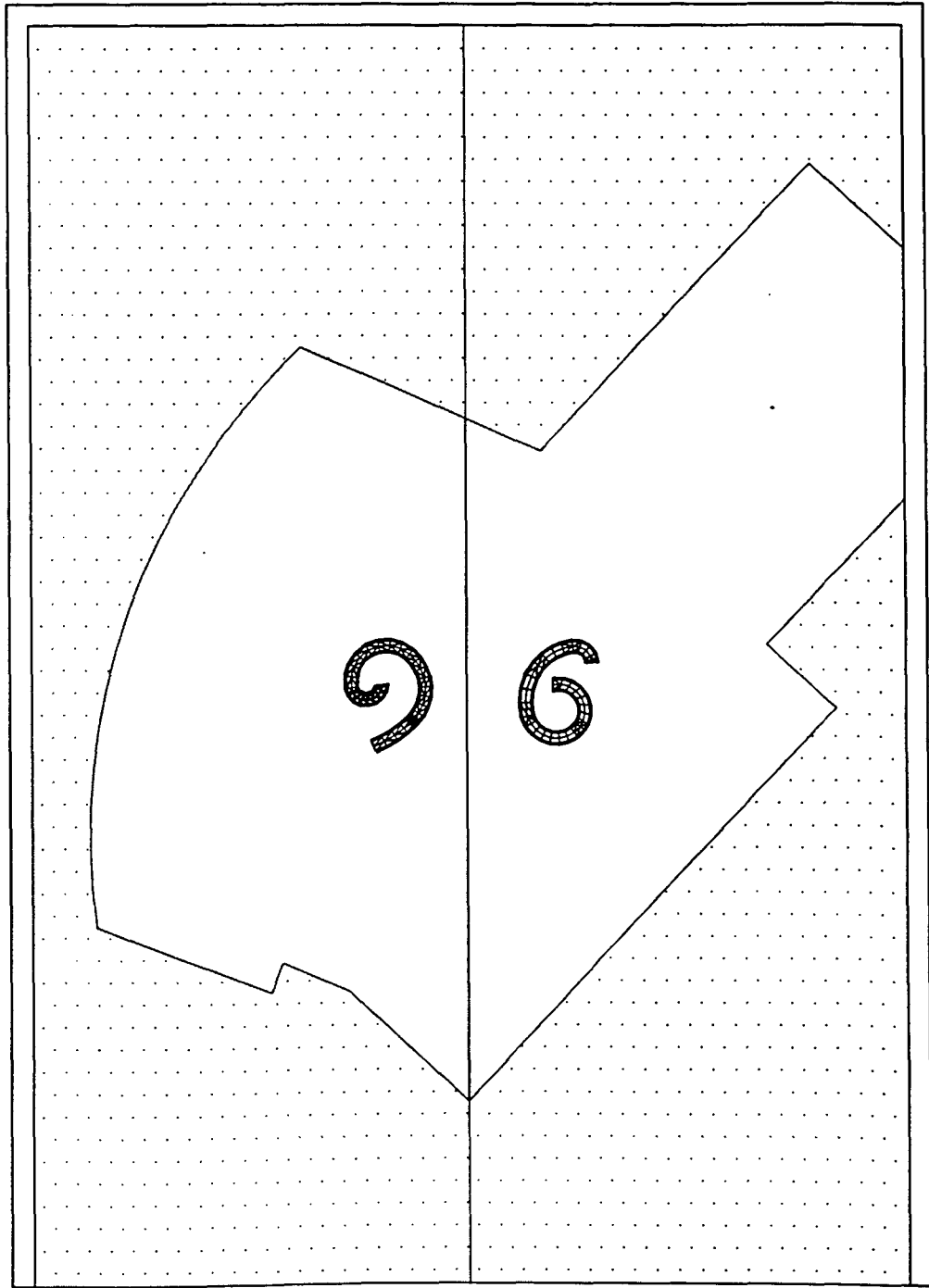


Figure 7. Elevation view of main entrance doors.

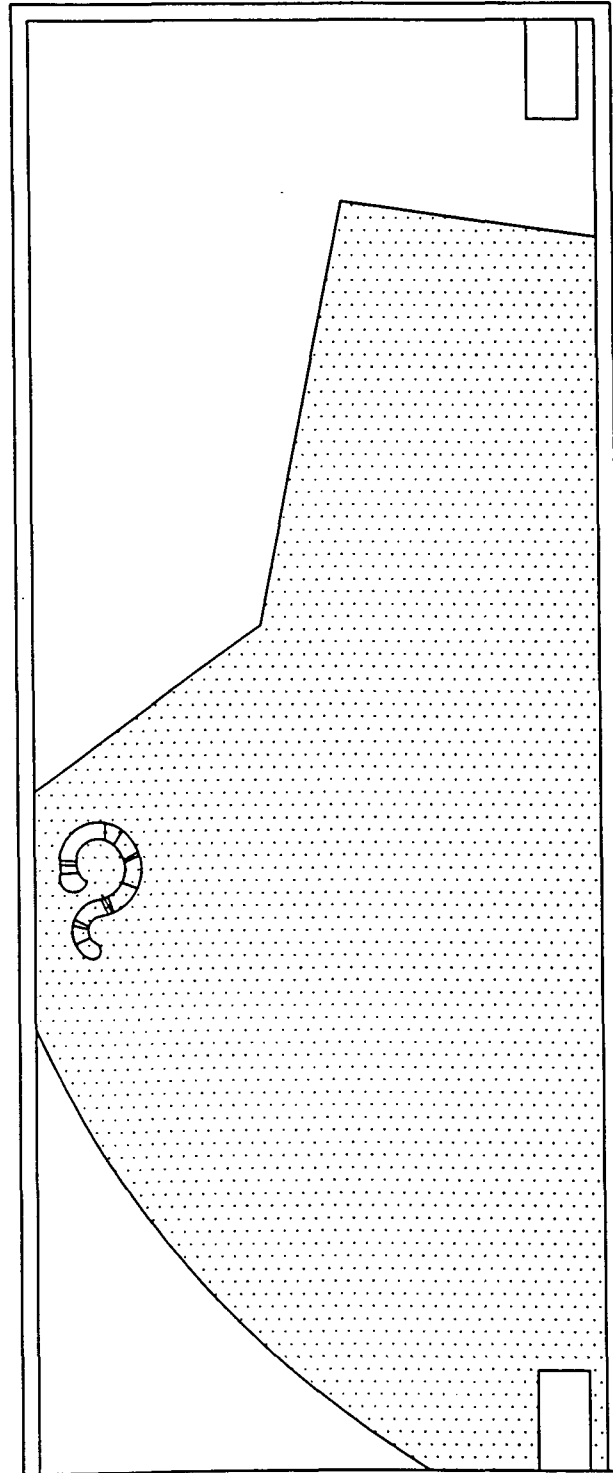


Figure 8. Elevation view of main entrance second door.

function for people to see each other approaching from either direction. Part of the plan footprint is etched on the glass surface to make the door semi-transparent.

There is a second entrance to the restaurant which is located on the south-east side of the building, directly across from the main entrance. This is another set of double swing doors, like the main entrance doors, with ample clearance for handicapped access. This entrance caters to the customers that arrive by the river onboard their watercrafts. The design of this second entrance doors is similar to the etched glass door described earlier and it swings out to the open deck. Adjacent to this second entrance is a single full-paneled glass door (Figure 9) that opens to a staircase which leads to the outdoor dining area atop the roof. Both these glass doors are a continuation of the large glass windows along the wall to allow full visual access to the river view.

For the delivery of goods and fresh produce, a set of doors is located at the north-east side of the kitchen for this purpose. This “back” entrance allows deliveries to be directly to the kitchen receiving area without interfering with the other spaces. To conform with fire safety regulations, a fire exit door is also located in the kitchen on the north-west side of the building. This exit way will allow employees, especially those working in the kitchen, to vacate the premises quickly in the event of an emergency.

Reception Areas

The reception area is located, between the north-west and south-east entrances.. It consists of a register-host station and a waiting area. This area is clearly defined by its wood surface floor as well as distinct triangular layout of structural glass blocks, which begins at

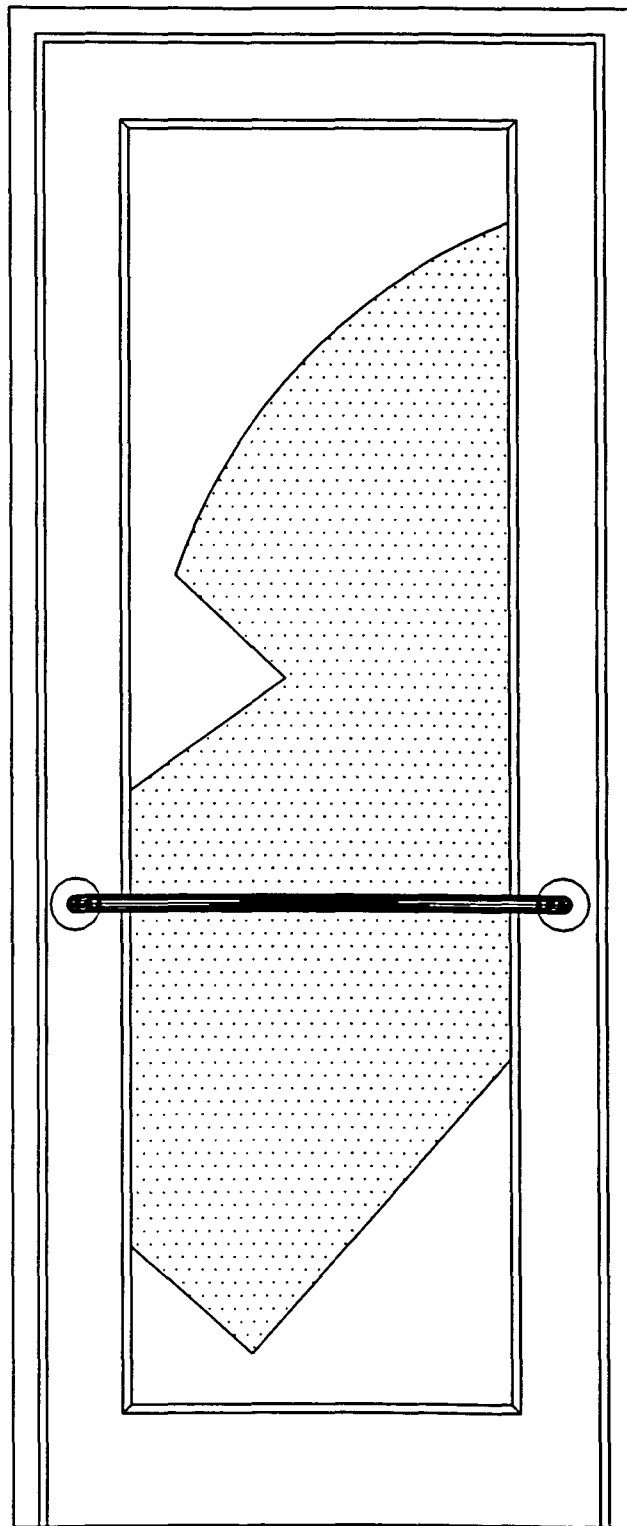


Figure 9. Elevation view of side door leading to upper level.

the second door of the main entrance and ends at an apex at the second entrance. The area defined by the glass blocks denotes the overlapping of the abstract geometric shapes. The glass blocks embedded in the floor allow the customers to view somewhat the water underneath the building. This feature emphasizes the idea of the floating restaurant and reminds the customers when they arrive or leave through this space. It is also an attempt to relate the building to its environment.

The reception area acts as a dispatching point because of the four separate indoor and outdoor dining areas. It's central location is also important for monitoring traffic from both entrances. Customers once greeted by the hostess are ushered to their desired dining area. The location of the register-host station is positioned to oversee the two entrances, the waiting area, and the entry way into the kitchen. This layout allows the hostess to control and receive customers from either directions and facilitate a smooth flow of traffic.

The small waiting area is furnished with cushion armchairs to accommodate four people waiting. The walls of this space are decorated with framed pictures of historic scenes from Muscatine's riverfront. Recessed incandescent lighting is used to highlight the pictures and at the same time provide for the general lighting of the space.

A secondary reception area, which consist of a host station, is situated on the upper level (Figure 10). This secondary reception is responsible for the customer dining in this outdoor roof area. Staff who work on this upper level reception area keep in constant contact with the main reception and kitchen area through means of electronic communication. This is to provide traffic control and smooth service rendered to the customers.

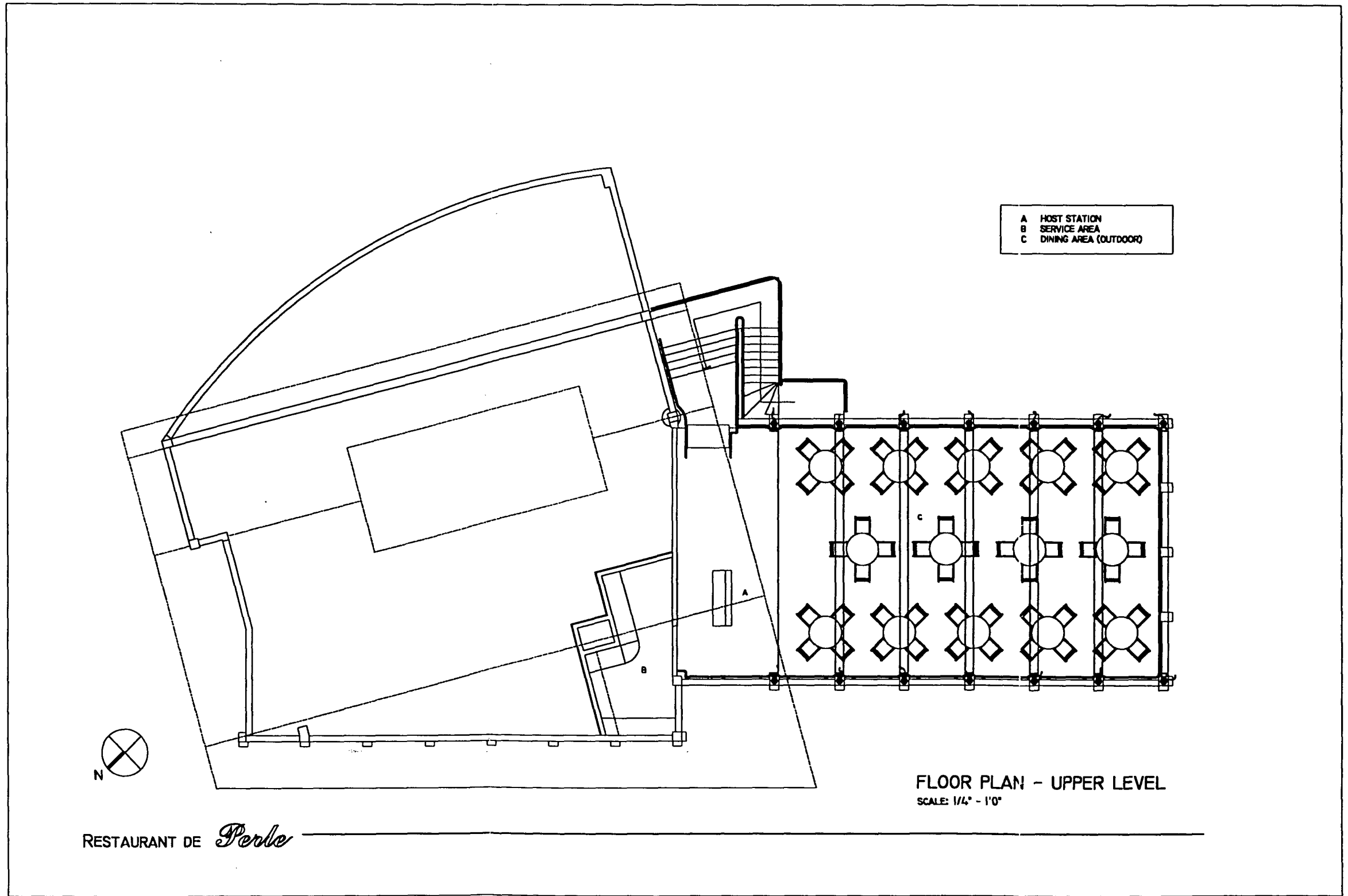


Figure 10. Plan view of Restaurant de Perle (Upper level).

Dining Areas

There are altogether four separate dining areas; two indoors and two outdoors. The primary difference between these areas is that the indoors are meant for “fine” dining and the outdoor areas are for more “casual” dining. The “fine” dining areas provide for a formal, quiet, and more intimate yet warm and cozy atmosphere. The “casual” dining areas cater to customers who prefer a less formal setting where most likely the dress will also be more “casual.” The indoor dining areas are intended to serve customers all year round and the outdoors dining areas are operational only during warm-weather seasons. These areas serve food from the same menu, and the cost are equivalent.

The first indoor dining area is situated right behind the register-host station and is elevated sixteen inches above the main level. One approach to this area is by the main entrance and the west end of the register-host station through a gentle ramp. The ramp approach is specially designed to make this raised area accessible to wheelchair-bound customers as well. The stretch of ramp has two segments with a landing in between that leads to the restroom entrances. The ramp has a gradient ratio of 1:16 and its surface is made of hard wood floor which is continued from the reception area. The other approach to this dining area is through the second entrance and the east end of the register-host station where two steps are located.

The tables in this first indoor dining area are arranged to be close to the huge glass windows on the south side of the building, with the intention of allowing the customers to have as much visual access to the river view as possible while dining. The table arrangement has a combination of 3 feet by 3 feet and 3 feet by 2.5 feet tables and are used as regular

sitting for four people (Figure 11). Subsequently, the 3 feet by 2.5 feet tables are placed individually with the banquette seats for single or dual sitting. These tables offer the flexibility to be rearranged to accommodate larger groups. All tables in this area are covered with salmon color linen table cloth accompanied with a simple display of white china and silverware, and white napkins. The dining chair selected for this area has legs made of a dark rich color wood stain that gives the sense of luxury (figure 12). The seat and back rest of the chair is upholstered with a smooth and soft suede-like black color fabric for comfort. The arm rest is made of a high polished tubular chrome that raps around the back of the chair. High polished tubular chrome is a material and form commonly found in boats and yachts and thus serves to remind the diners that they are on board a floating structure. To further accentuate the detail of each table, a dense greenish-blue carpet is used for the dining floor to create a contrast against the light color tables and walls. This dining area utilizes a combination of direct, indirect, and natural lighting. During the day much of the lighting for the space comes from the daylight. The interior artificial lighting hence, plays a small role in illuminating the area. However, since there is no overhang of the roof for this portion of the building, the glazing for the windows are tinted and also treated with solar-mesh blinds in order to provide the ability to control the amount of light entering the spaces and at times to shield unwanted glare from the sun. At night, wall sconces mounted on the interior columns along the perimeter walls provide a glow over the space with the indirect lights which is reflected from the ceiling surface. Energy efficient PAR 70 lamps are used for recessed ceiling lighting in the dining area. These lamps are controlled by a programmed dimmer switch to provide for the general lighting desired for the space. Each dining table will have an attractive

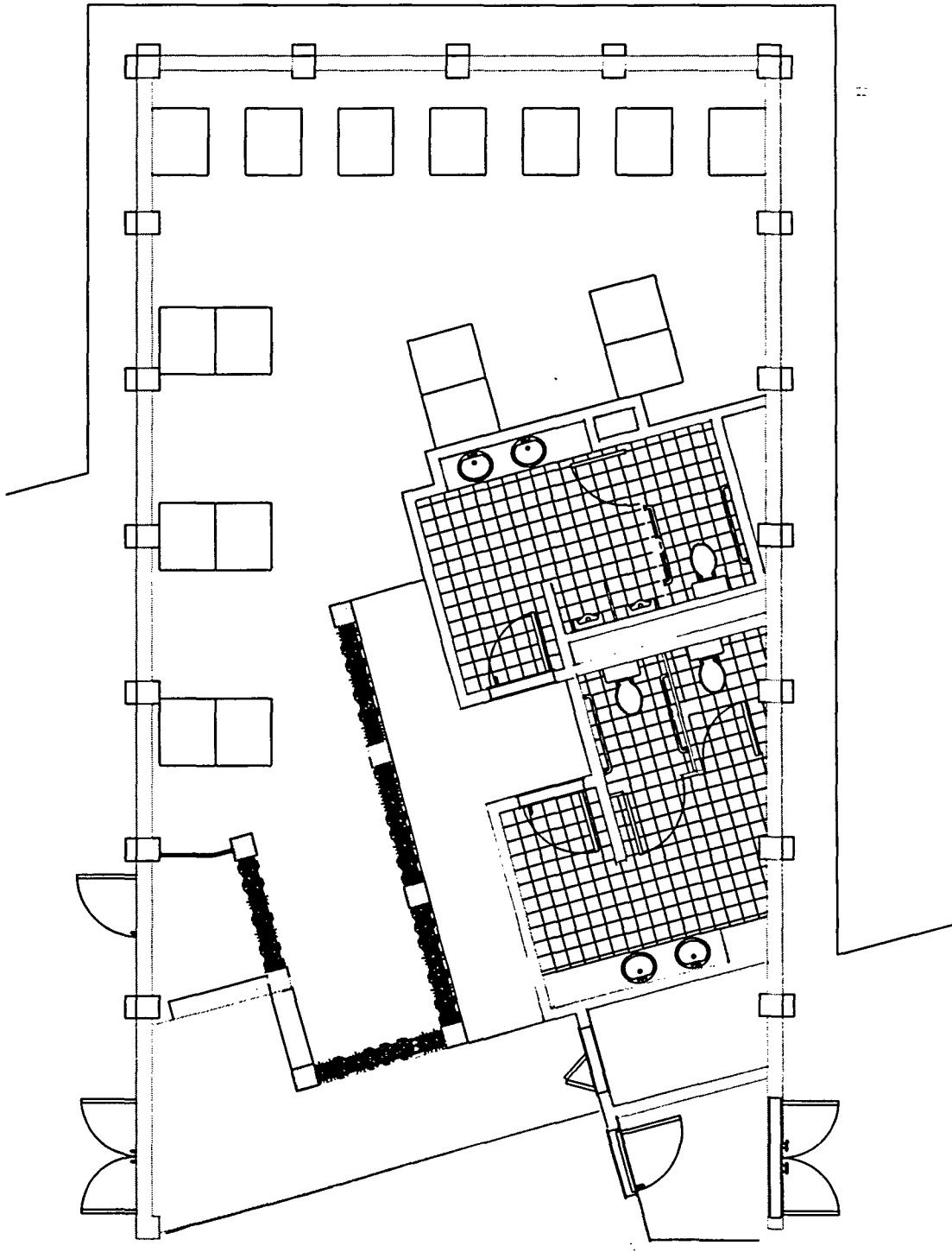


Figure 11. Plan view of first dining area.

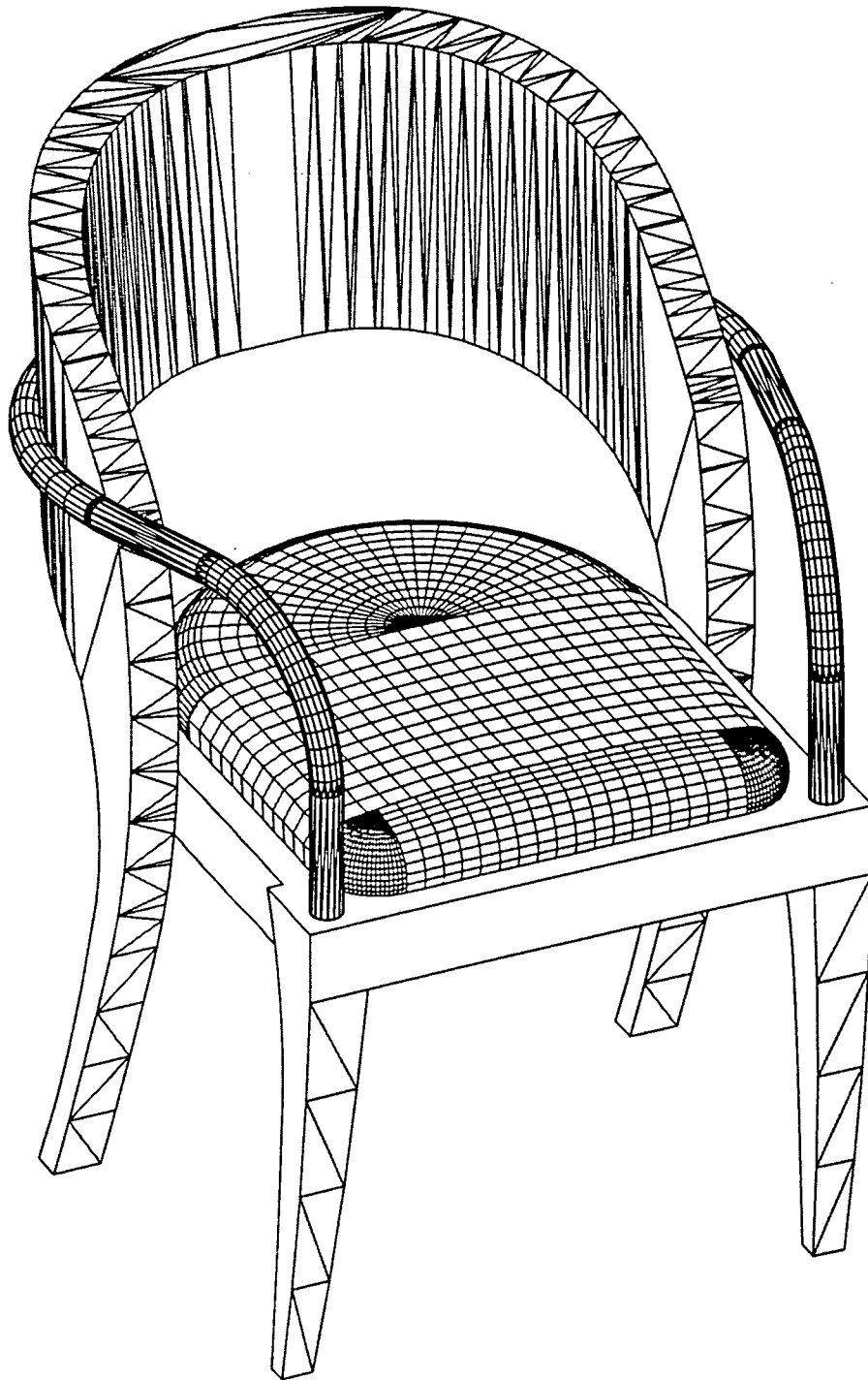


Figure 12. Dining chair

mini oil lamp providing a candle-light effect that sets the mood for a romantic dining experience. Low voltage MR16 spot lamps mounted on tracks are used on the interior wall surfaces to create interesting visual effects as well as to highlight the interior plants along the partition walls separating the dining area and the ramp (Figure 13).

The second indoor dining area is located on the north side of the restaurant building. The configuration of dining tables, materials finishes, and lighting are similar to the previous dining area. The intention is to place the tables close to the windows. The major difference between this dining area and the first is that it is slightly larger and it has a curved wall with large size windows facing toward the east. This dining area somewhat interfaces with a bar but is separated with a barrier wall. This barrier wall is actually a three and a half feet partition wall dividing the bar area from the dining area. It is a method of defining spaces using “barriers” and “fields” as mentioned in Chapter 2. Interior plants are placed in planter boxes which are incorporated into the partition wall. The partition wall is made of wood stained in a light and dark color scheme that creates a pattern of basic geometric shapes. The plants give a softer touch to the otherwise hard surface of the wall, and at the same time add some greenery to the space. Wall sconces used in the previous dining area are repeated on the interior columns along the perimeter walls for this area together with a variety of recessed down lighting.

The first outdoor dining area is on the south east side. Patrons arriving by watercraft will pass this area upon entering. This outdoor dining area is fully accessible to all people since it is on the main level. The provision for outdoor dining spaces is another attempt to relate the building to the environment. It allows the diners in this area to enjoy a pleasant

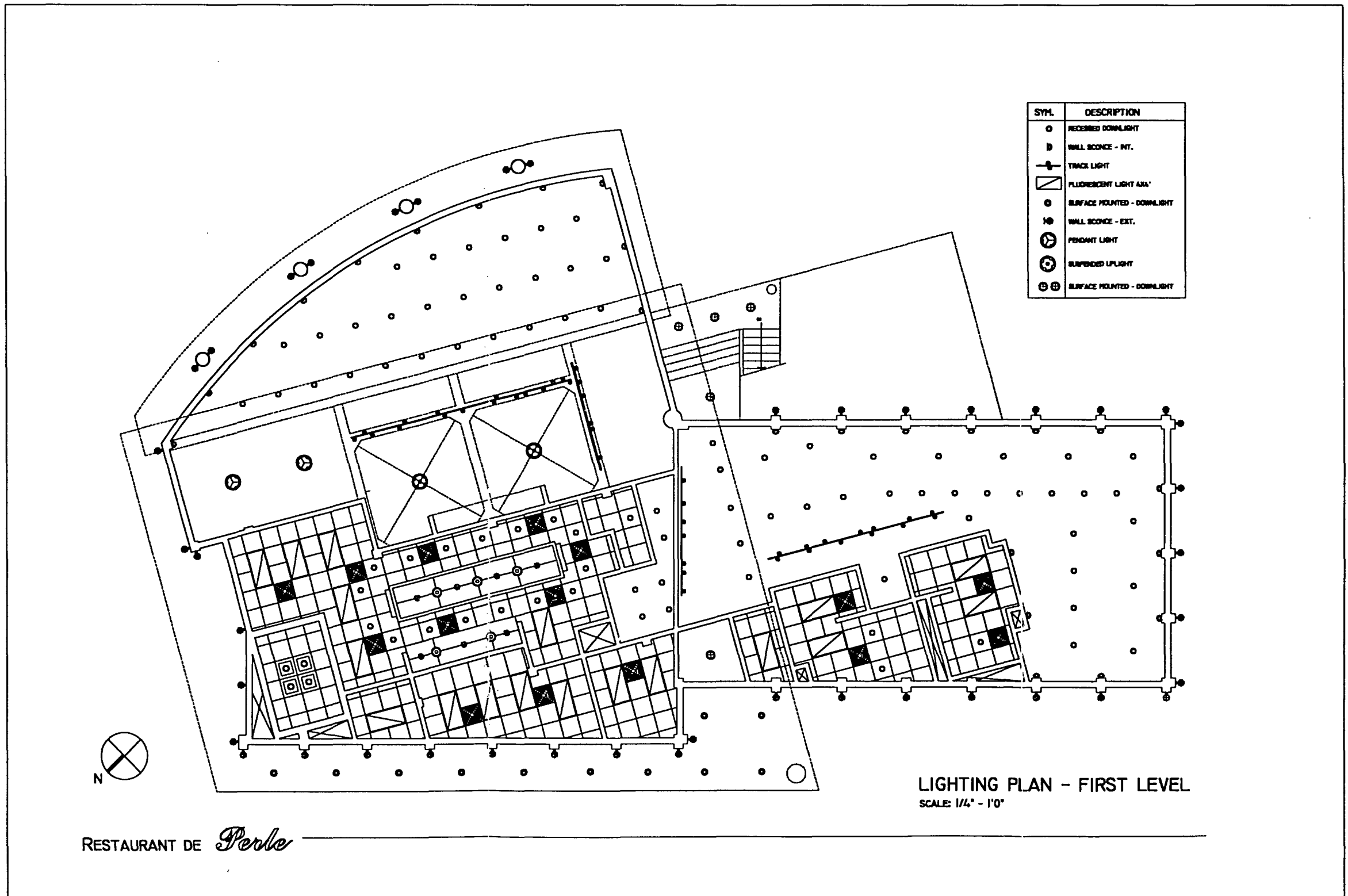


Figure 13. Lighting plan of Restaurant de Perle (Main level).

meal and at the same time appreciate the natural surroundings. The atmosphere of the space is very much determined by “mother nature.” One major difference from the controlled setting of an interior space is that being outdoors allows customers to experience first hand the heat of the sun, the warm or cool breezes, the noise of boats speeding by, and the sound of the rippling water.

The arrangement of tables for this dining area is flexible and is not as formal as the indoor dining areas. Circular tables of 3 feet in diameter are provided with huge blue color sun-umbrellas. These will allow for a flexible seating arrangement and easy storage. The chairs are stackable for easy handling and storage. These tables and chairs are made of high resistant all-weather wire-mesh metal appropriate for outdoor use. Removable padded cushion are added to the seats for extra comfort. On the side of the patio is where customers who arrive on boats can disembark and dock their boats. Although there is provision for customers to come by boats but the docking is limited.

The second outdoor dining area is located on the roof above the first indoor dining area. The door from inside the building, adjacent to the second entrance, opens to the staircase that leads to this roof top dining area to provide control. Similar furniture to the lower patio is used in this upper area, with the exception of the umbrellas. A suspended retractable white canvas system provides the shade needed for this area. Natural lighting takes care of both outdoor dining spaces during the day. However, during the night, these spaces depend on artificial lighting for illumination. High intensity mercury lamps are mounted on the pole structure which support the overhead canvas system to provide illumination for this area.

The Bar

The bar is situated within the second indoor dining area. It can accommodate fourteen seated customers. This bar not only serves customers that come to the restaurant just for drinks but also acts as a secondary waiting area where customers can have pre-dinner beverages while waiting for a table to be available. A distinctive architectural feature of the restaurant building is the extended curvilinear roof which is directly above the bar area. Two light fixtures are mounted on a cross bar connected to the truss above. This is done to direct the light up to the extended curvilinear roof and at the same time act as an indirect lighting for the bar area. It will create an interesting illumination of the windowed roof especially when viewed from the outside. Customers sitting at the bar can capture a glimpse of the chefs at work and enjoy the delicious smells of food through the open kitchen behind the bar area. The bar itself is made of dark stained wood with simple trim around the side and bottom. The bar counter top is a sixteen inches wide glass that stretched along the bar counter. This piece of glass is connected to the bar counter and extended slightly above the surface of the counter.

The bar uses custom designed stools. The design is inspired by the rugged hand tools used during the pearl button era by the apprentices working on the fresh-water mussels. The shape of the stool is an abstract representation of those hand tools. It is made of chromed metal and fitted with a black leather seat (Figure 14).

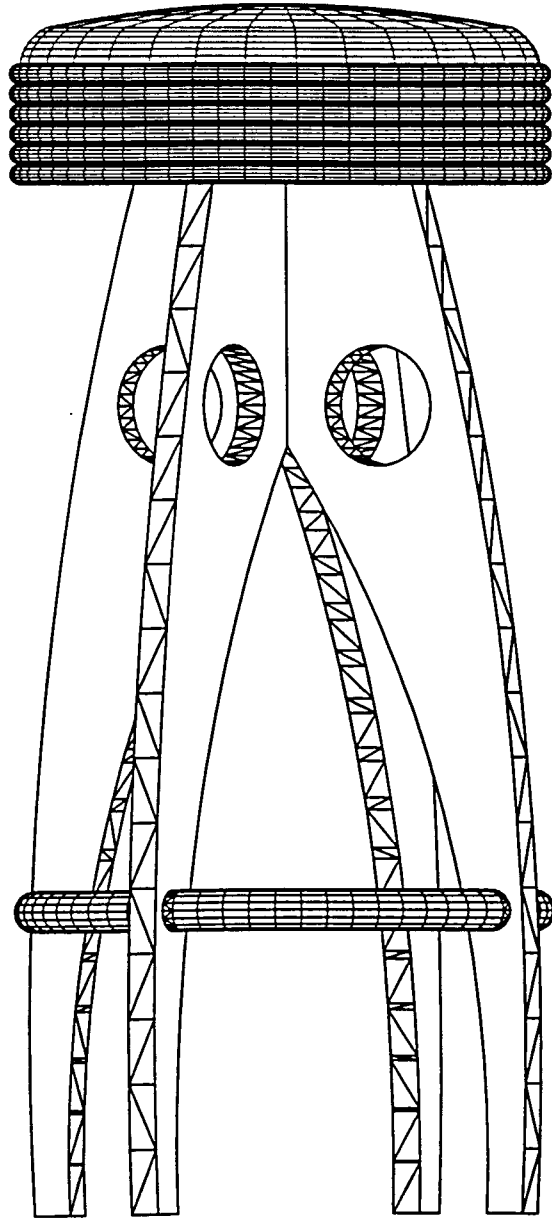


Figure 14. Bar stool.

Kitchen

The entrance to the kitchen is located directly across from the register-host station. A set of swinging doors that open from different directions provide a definite circulation path for servers coming in and out of the kitchen. The overall floor area provided for the kitchen space is calculated on the number of meals served per area each customer occupies.

The kitchen is subdivided into various spaces for different activities such as food preparation, cooking, storage, and washing. Included in the kitchen area is a single stall restroom for the employees. A “dumb-waiter” is located close to the kitchen entrance outside the manager’s office. This “dumb-waiter” is actually an elevator used for delivering the cooked food to the upper level to be served to customers in the outdoor roof top dining area. It is also used to transport soiled dishes back to the kitchen. During the cold-weather seasons when the outdoor dining areas are closed for service, the “dumb-waiter” is also shut down.

An emergency exit door is located in the back of the wash area. This exit allows the staff working in the kitchen area to vacate quickly from the building in the event of an emergency. The entire kitchen floor area is covered with durable non-slip tiles for safety and easy maintenance. Stainless steel is used for the storage racks, table and work tops, sinks and wash basins for durability and hygienic reasons. Fluorescent lighting is the major source of lighting used in this area. It provides the high intensity lighting required for the tasks needed to be performed in this space. A well lighted space can enhance job performance and improve employees’ productivity. For this commercial kitchen, consultation with a kitchen design specialist is suggested.

Service Area

A service area is located on the upper level. It serves as a final preparation area for food arriving from the kitchen below. A mini-bar is installed in this area for serving beverages. This area is equipped with a sliding door similar to a garage door that roll up to the ceiling. Like the “dumb-waiter”, this service area will be shut down during cold-weather seasons.

Manager’s Office

The manager’s office is situated within the kitchen area. The door to the office is located by the entrance to the washing area. This office is basically used by the restaurant manager for administrative purposes. It consists of a workstation with a manager’s chair, credenza, filing cabinets, and two visitors’ chair. This office allows the manager to have privacy when needed and at the same time oversee the activities in the kitchen area.

Restrooms

The men’s and women’s restrooms are located adjacent to the first indoor dining area. The approaches to these restrooms are through the gentle ramp that leads from either the main entrance of the restaurant or the dining area. Both restrooms are equipped with handicapped accessible toilets. For the men’s room, two urinals are available with one fitted at a lower height to cater to individuals of shorter stature. These restrooms, provide wash basins fitted with a counter top which are wheelchair accessible. Mirrors are installed above the counter to a height of seven feet from the ground. This is to allow individuals sitting in

wheelchair to be able to use the mirrors. The extended counter spaces in both restrooms are meant for use in changing baby's diapers or other personal care purposes. Energy efficient fluorescent lighting together with PAR 70 lamps are used as recessed ceiling lights for these restrooms. The fluorescent lights provide for the general lighting of the space and the yellow light from the incandescent lamps help to accentuate the skin tones. Like the kitchen, durable non-slip ceramic tiles are used for the floor covering. It is believed that a clean and well maintained restroom reflects the seriousness and attention given by the management in providing quality service for the customers.

The overall interior design of the proposed floating restaurant is based upon the analysis of the research on restaurant design. The intention is to provide a conducive environment utilizing the elements of spatial arrangement, lighting, colors, furniture, and the natural surrounding to create the desire ambiance for pleasant dining.

Graphics Design

The proposed floating restaurant, like all theme restaurants, needs to generate a lasting impression on the diners. Customers will return often for visits because of the satisfaction they receive from their previous dining experience. The image of the restaurant helps to reinforce that impression. The graphic program for the restaurant has significant bearing on virtually every aspect of the establishment. The graphic program for the proposed floating restaurant includes the following.

The Name

The name “*Restaurant de Perle*”, which simply means “*Pearl Restaurant*”, is used for the proposed floating restaurant because according to history (see Chapter 2), the French were the first white Europeans to discover and settle along the Great Mississippi River Valley and Muscatine was once famous for its fresh-water pearl button industry.

Logo Design

Another way of enhancing the image of the restaurant is to provide a visual symbol which is easily recognizable. This is achieved through the design of a trademark in the form of a logo. The design of the logo for the restaurant (Figure 15) uses the fresh-water mussel as a theme. It consists of the shape of a mussel conjoined with a rectangular form to create a silhouette that gives a positive and negative effect graphically. This positive and negative spaces represents the relationship of the land and the water. The circular form in the middle represents the “mother-of-pearl.” When viewed together with the silhouette, it appears as a void created by a button being cut out of the shell. The salmon color of the logo suggests a soft, smooth, but bold feeling. It also represents the color of the inside of a mussel.

Incorporating the name of the restaurant with the logo (Figure 16), ties the whole meaning of the theme together. The logo of the restaurant is distinctively displayed on the exterior wall next to the main entrance. It is also used as an insignia on a rectangular white colored flag that flies high atop the pole projected from the restaurant building. For marketing and promotional purposes, the logo is used for advertising materials, office stationery, menus, packaging, T-shirts, and other items.

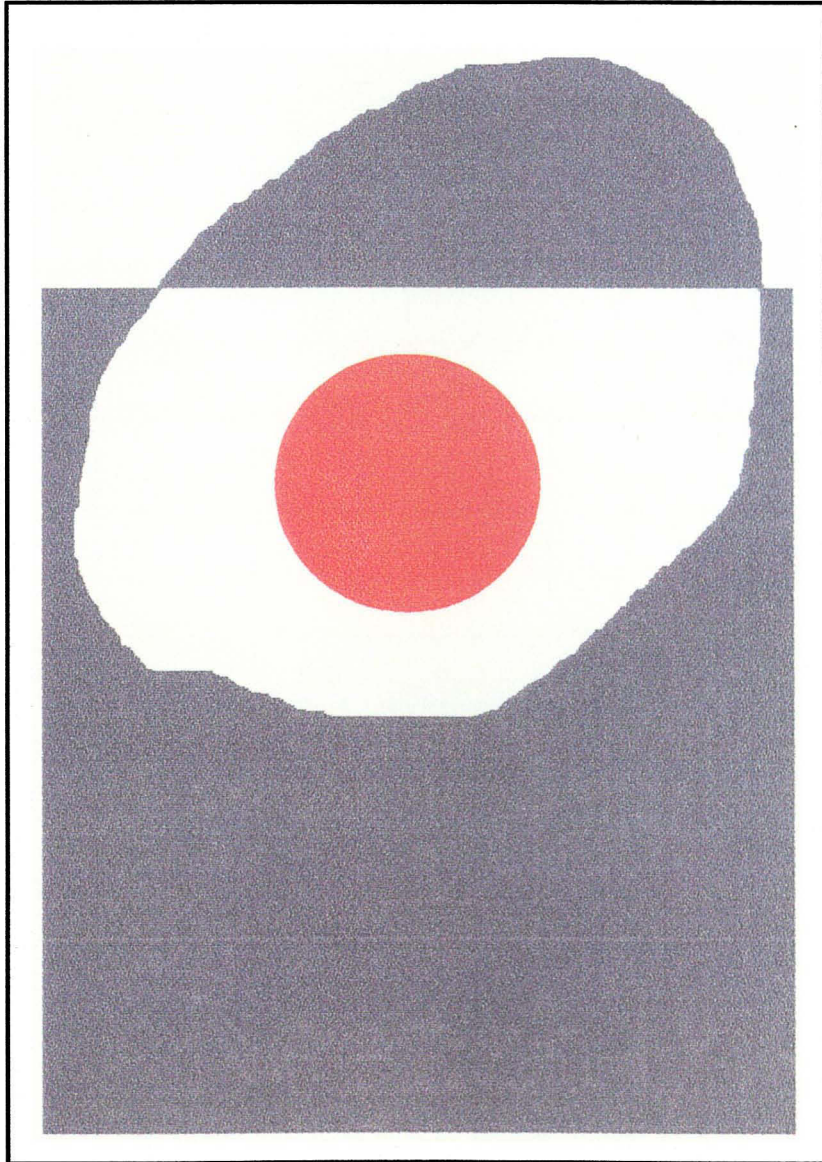


Figure 15. Design of logo for proposed floating restaurant.



Figure 16. The name and logo of proposed floating restaurant.

The Menu

As the name of the restaurant suggests, the proposed floating restaurant is intended to serve mainly French cuisine. The menu will offer a variety of soups, appetizers, entrees, and desserts (Appendix B). There will be four different menus listing dishes which will be rotated periodically. This will help to prevent the boredom of cooking and eating the same food over time. It will allow the customers to have the option to sample different food each time they visit the restaurant. By changing the menu regularly, it will also allow the kitchen to maintain fresh orders of meat, fish, and produce.

The design of the menu is a two-fold menu with the restaurant logo printed on the outside and the list of foods printed on the inside against a faint background image of a scene of Muscatine downtown. The color of the menu is beige and the background image is light gray. This menu is accompanied by four separate single sheet entree menu pages (to be rotated periodically) printed with different background images. All these menus are laminated for easy maintenance and durability.

CHAPTER 4: CONCLUSION

This study stemmed from the author's participation in a previous study which involved the revitalization of Muscatine's downtown through the Iowa Community Design Workshop. In that study, students from Iowa State University majoring in different disciplines came together and formed design teams. They undertook the task of analyzing the existing shopping zones, historic storefronts, landscape and gateways, and provided guidelines and recommendations. In the process of the study, the author learned that the riverfront is in need of a redevelopment just like the downtown. The revitalization of the riverfront will have tremendous impact upon the city and its downtown directly and indirectly. The result will benefit the city and provide another reason for people to visit the city of Muscatine.

Design Evaluation

The present study is developed in the interest of proposing possible design interventions that would revitalize Muscatine's riverfront physically and economically. As part of that effort, the study focuses on a floating restaurant on the riverfront. The focus was to design the floating restaurant through a "total" and "holistic" design approach which, like the previous study, involved various design disciplines; interior design, architecture, and graphics design. The study started with the research process involving the review of literature that related to restaurant and hospitality design in general. It also included the review of waterfront phenomenon; its availability and potential for redevelopment. The research on the history of Muscatine provided the background and analysis for the selected site for the

proposed floating restaurant. It also helped in recognizing the value and heritage of the city and its riverfront.

The design process, on the other hand, offered a different challenge. First of all, a building structure was created for the purpose of the study through a collaboration between the author and an architect. The collaboration involved a great deal of design development. It fulfilled the objective of a “holistic” design approach and provided an excellent learning experience. As a result of the collaboration, a building model was developed for the proposed floating restaurant. When the interior design of the restaurant space began, the building model was further modified to accommodate additional requirements. In addition, the image and identity of the proposed floating restaurant was developed through a graphic program. The graphic program included the designing of a logo, the restaurant’s menu, and stationery.

For the entire design process, the original ideas of the design of the proposed floating restaurant were developed and documented using the conventional method of hand sketching and drawing. The advantage to this approach is that it allowed the flexibility and freedom to express ideas and explore design options quickly, and it did not require sophisticated equipment. However, it was time consuming to produce accurate and updated drawings, and making changes to the drawings is troublesome. Hence, once ideas were developed, the computer was used to continue to develop the design of the proposed floating restaurant. Although the initial stage of creating the restaurant building in the computer requires some time, the result offered many uses which cannot be done with the conventional method. The computer was used as a tool for the visualization of the design of the building and to produce accurate and scaled drawings which require very little time compared to hand drafted

drawings. It offered the flexibility and ease to generate and print any view or multiple views. It was also used, with advanced computer-aided design programs, to produce “photo-realistic” rendered images. However, there are still some limitations in terms of time and expense of this tool and the software and hardware available to the author.

Throughout the entire process of this study, many doors have been opened. The author gained insight into designing a restaurant through research, creative thinking, and design development and process. The knowledge and understanding acquired through the process of the study is invaluable. It has generated a special awareness and sensitivity towards designing interior spaces of restaurants as part of an overall design package. The application of lighting system, colors, and materials are essential elements to achieving a successful design solution. If more time is permitted, these areas need further exploration. The orientation of the banquette seating needs reconsideration. The circulation between the dining areas and the access to the restrooms without invading the “formal” area need proper planning. The design of the menu in terms of the graphics, color, contrast, and readability under low light level is important. More considerations can be given to the design of the “bridge” that connects the restaurant to the land. Also, the restaurant docking area for customers arriving by watercrafts requires some design input. The author learned and benefited not only from the exploration of design ideas pertaining to interior design but also architecture and graphics design. Similarly, this study offered the author useful and important knowledge and understanding of the waterfronts; its value and potential for redevelopment. It was an exciting opportunity and gratifying experience, since the author is from a different ethnic cultural background, to work on a project in an American city. The study has in many

ways attempted to create a conscious awareness of our natural environment, our community, our culture and heritage. The outcome of the proposal of the study is in a larger context to raise an awareness among people to take a second look at our natural resources and learn to appreciate its value.

APPENDIX A. DRAWINGS OF “RESTAURANT DE PERLE”

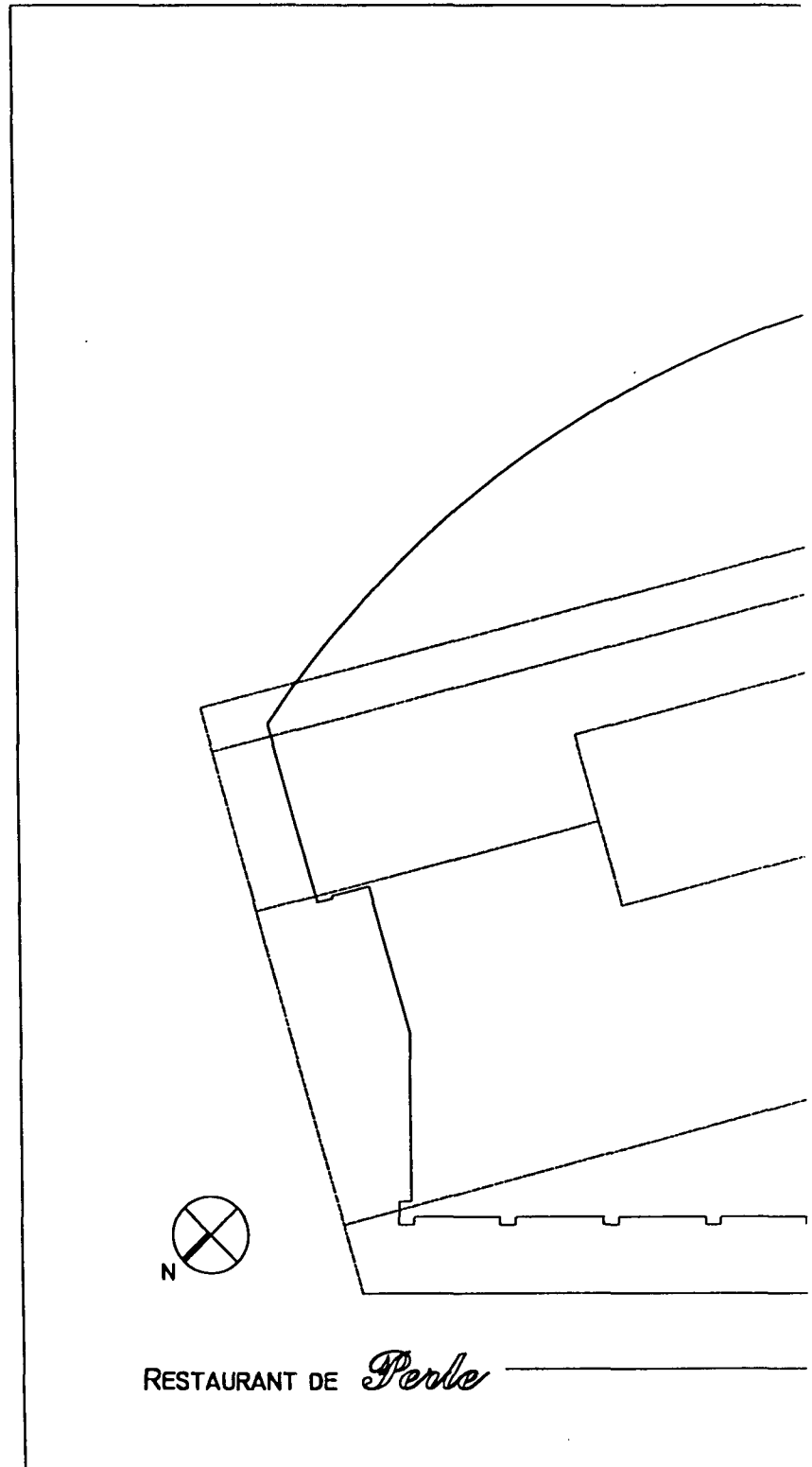


Figure 17. Lighting plan of Restaurant de Perle (Upper level).

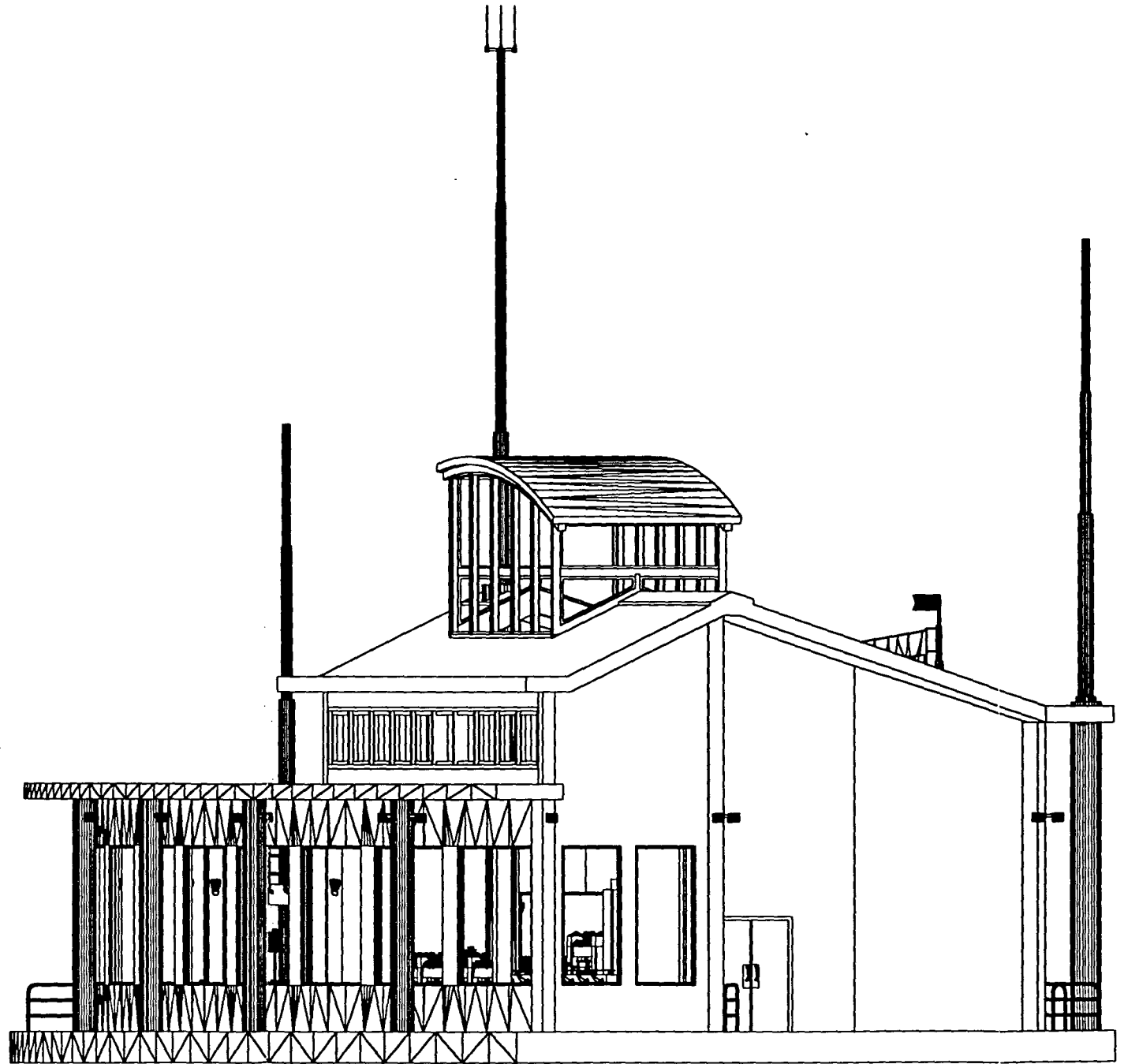


Figure 18. North-east elevation of Restaurant de Perle.

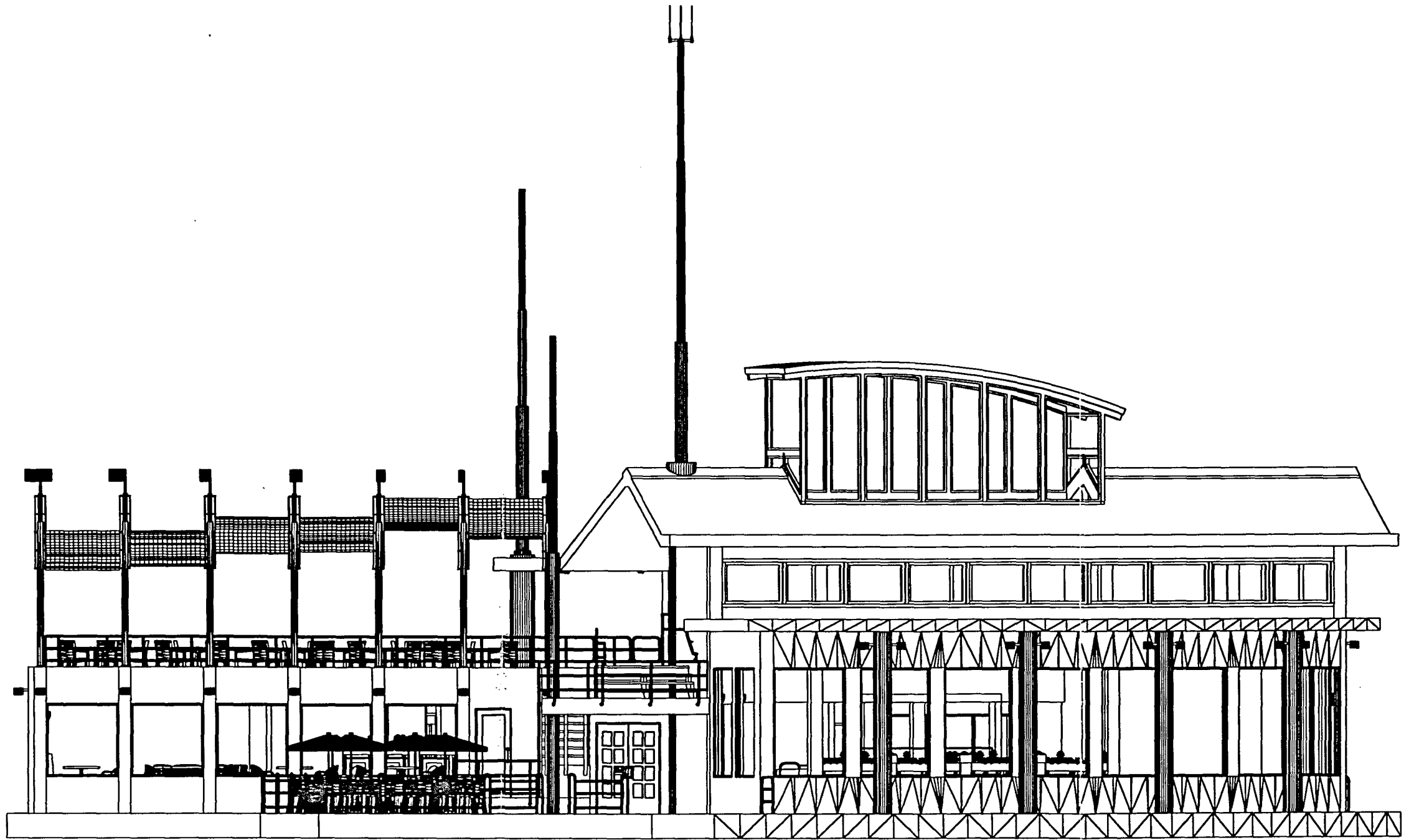


Figure 19. South-east elevation of Restaurant de Perle.

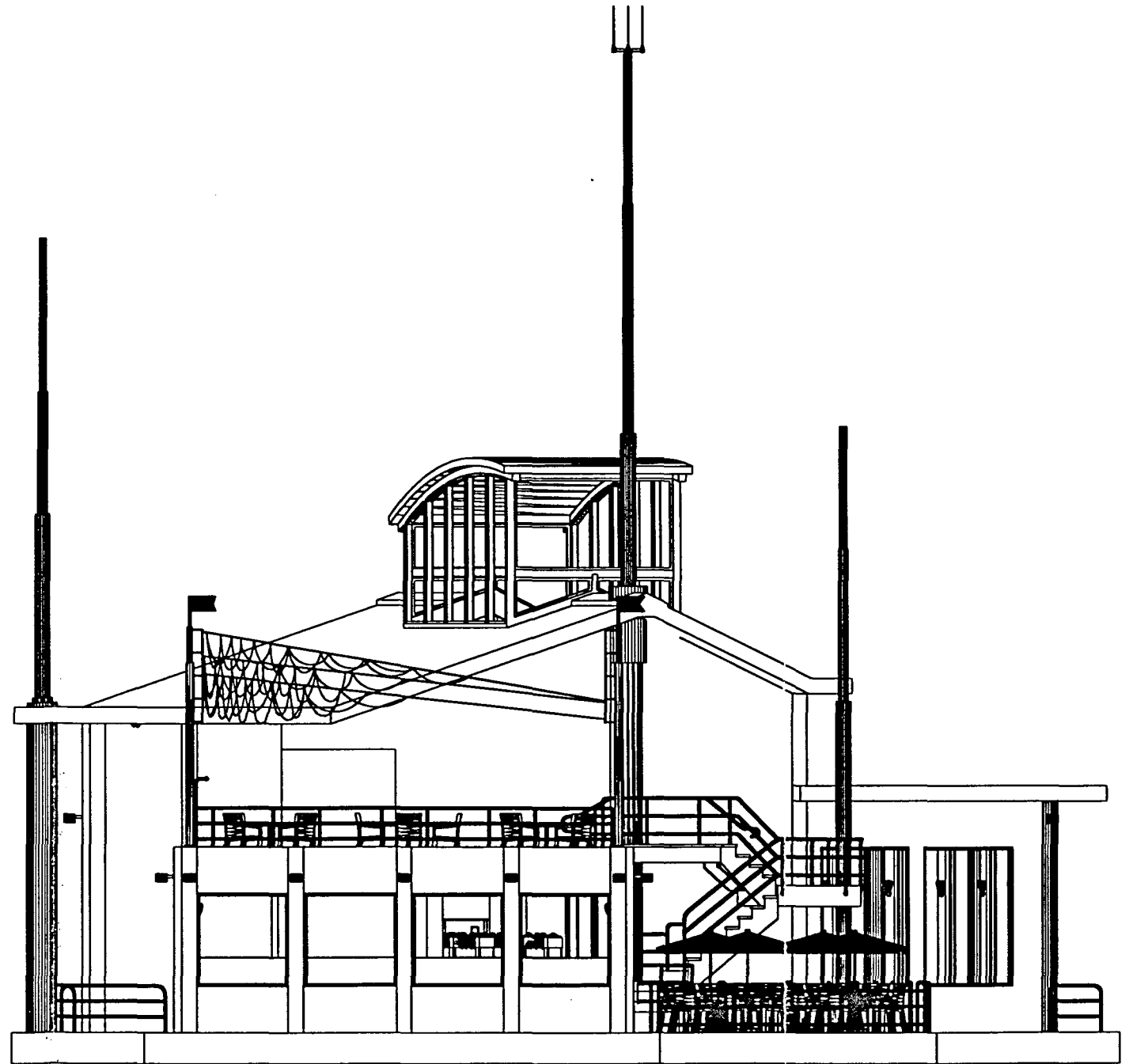


Figure 20. South-west elevation of Restaurant de Perle.

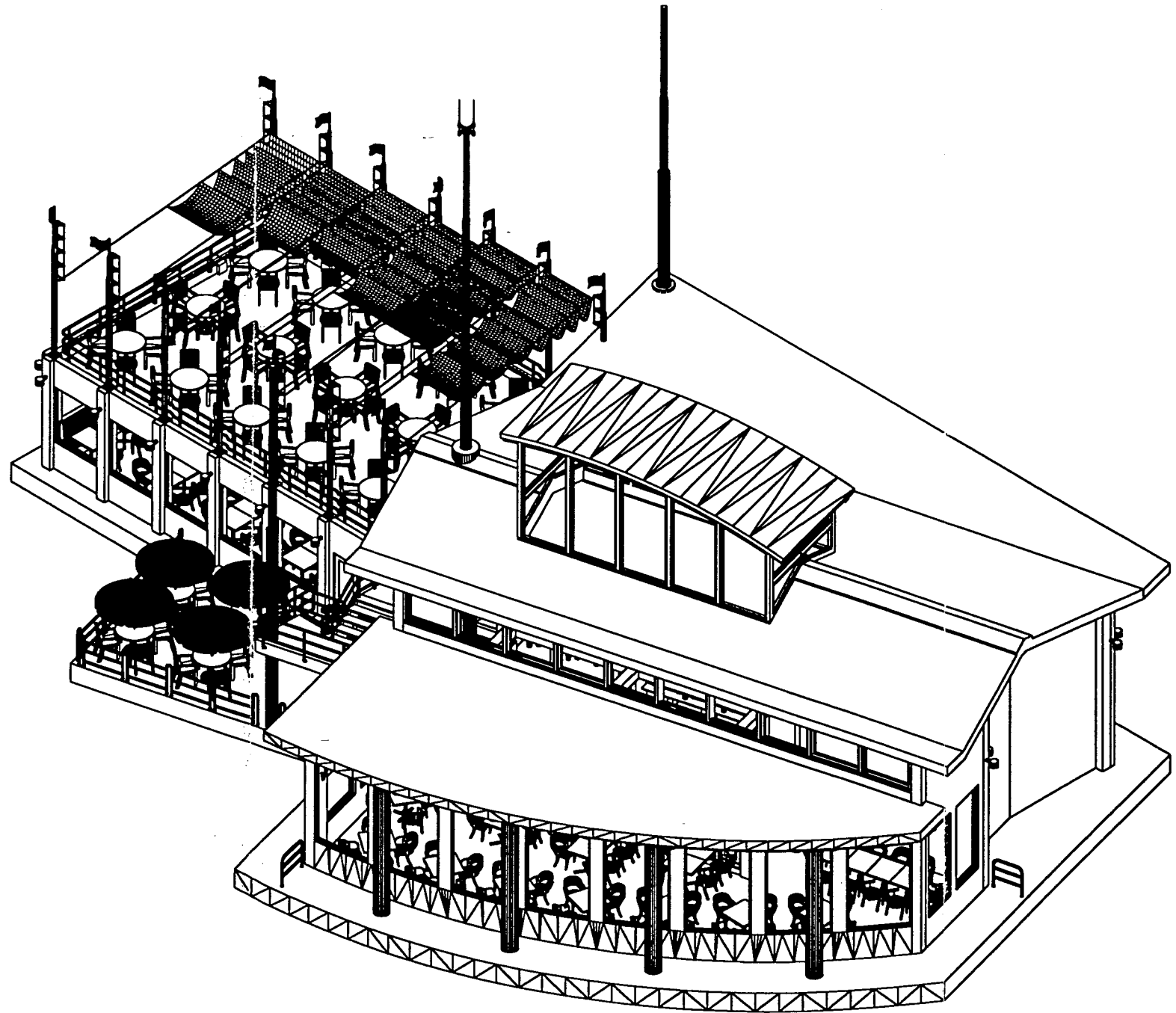


Figure 21. North-east 3-D view of Restaurant de Perle.

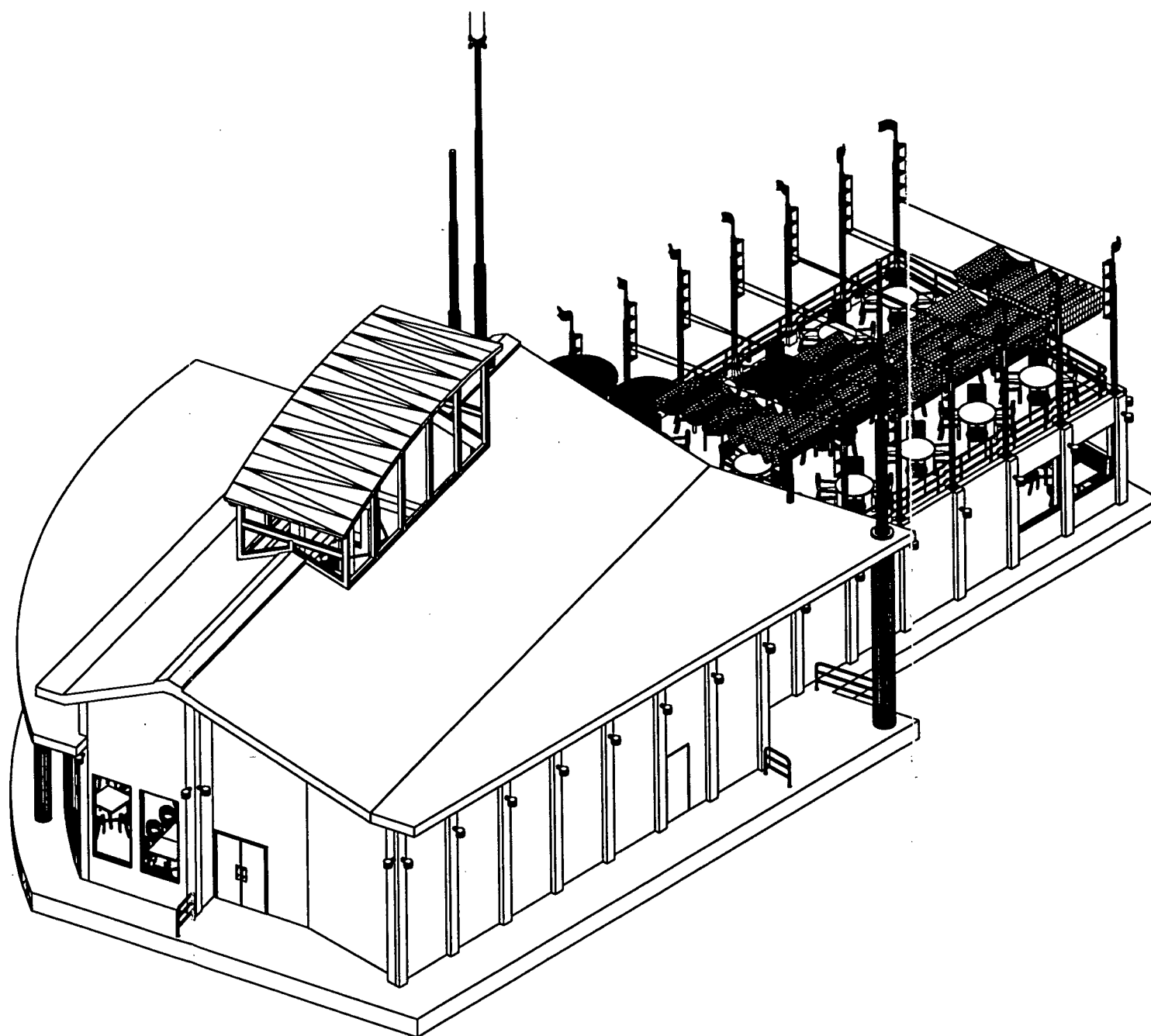


Figure 22. North-west 3-D view of Restaurant de Perle.

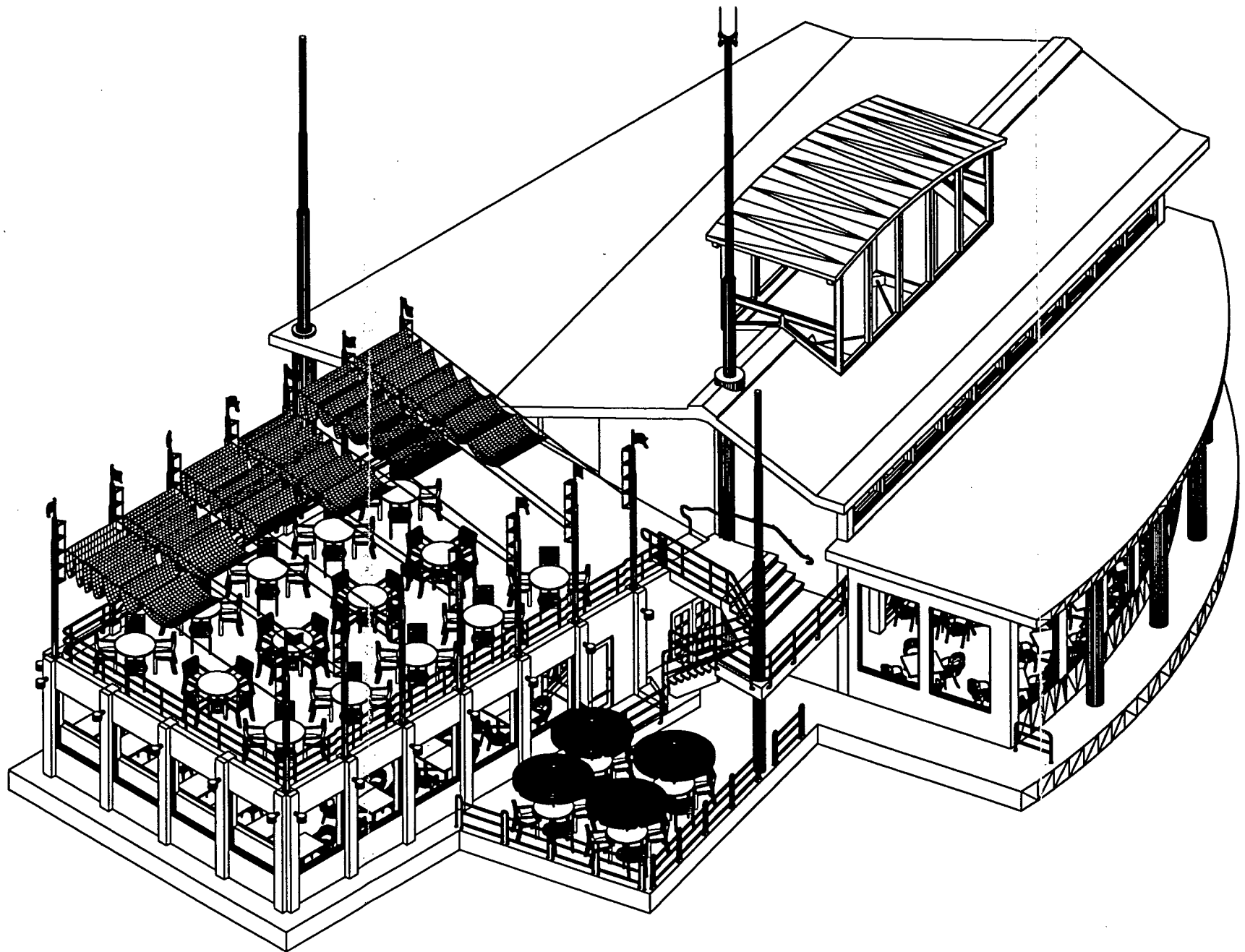


Figure 23. South-east 3-D view of Restaurant de Perle.

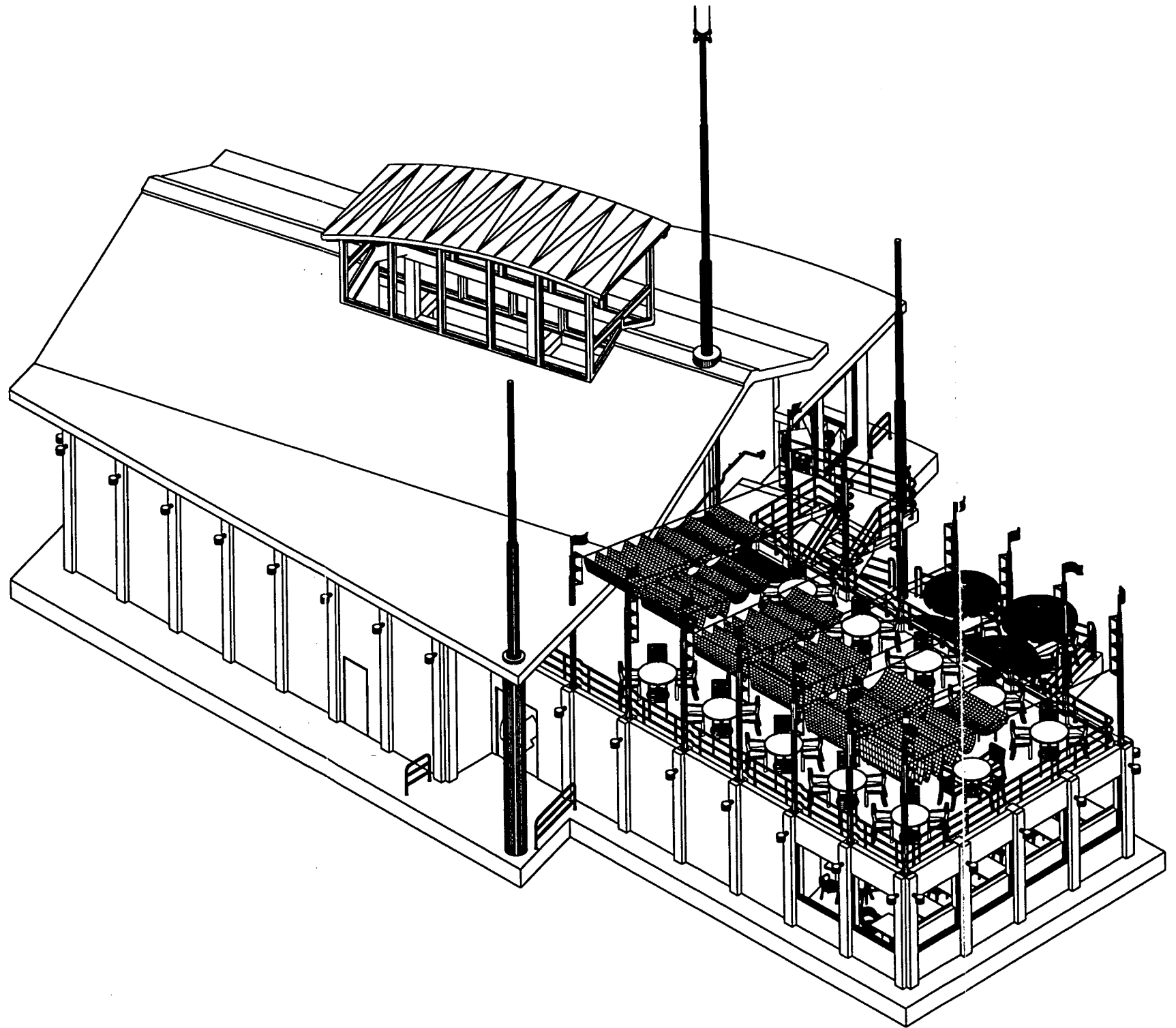


Figure 24. South-west 3-D view of Restaurant de Perle.

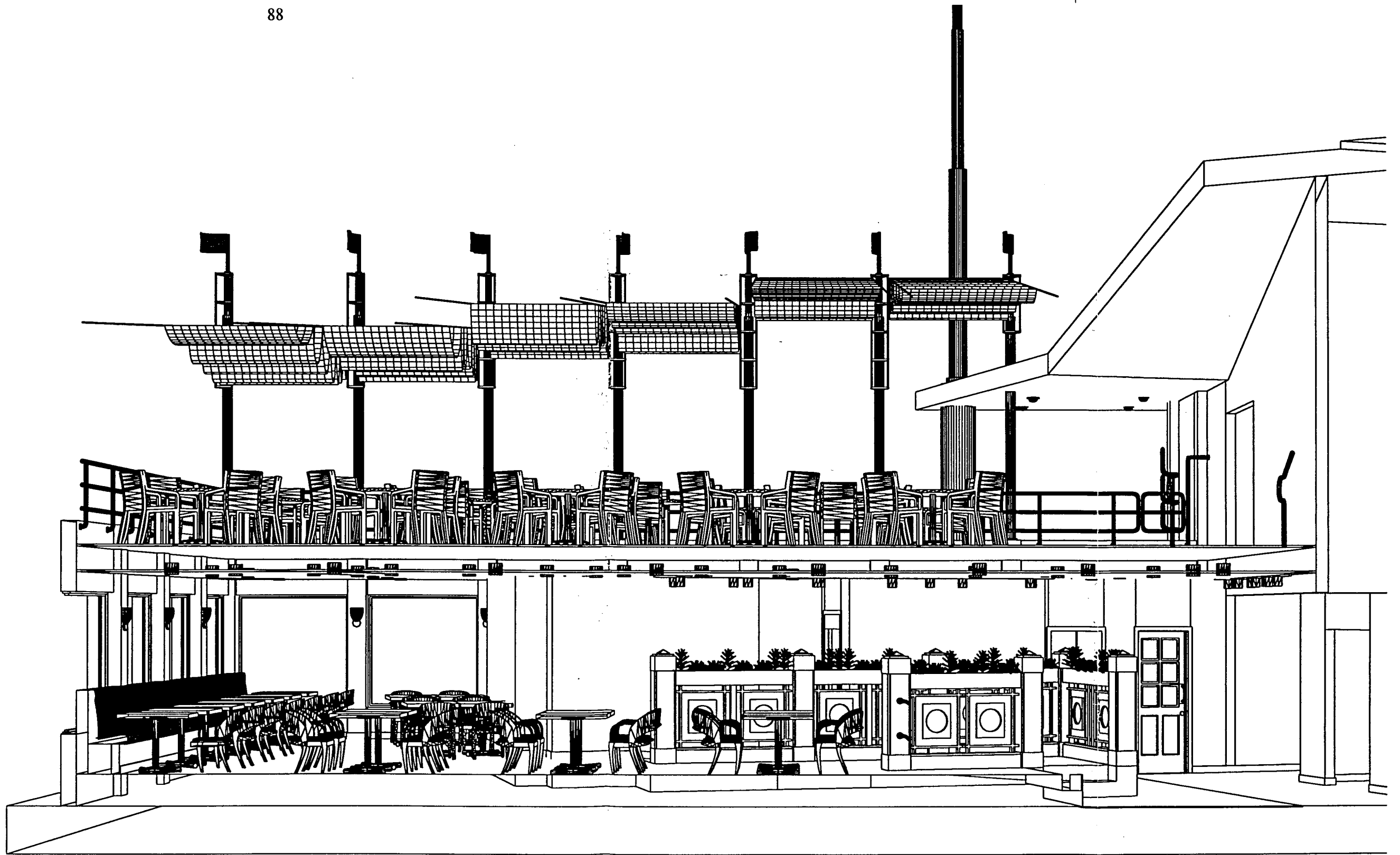


Figure 25. Interior perspective view 1 -- first indoor dining area, roof top outdoor dining area.

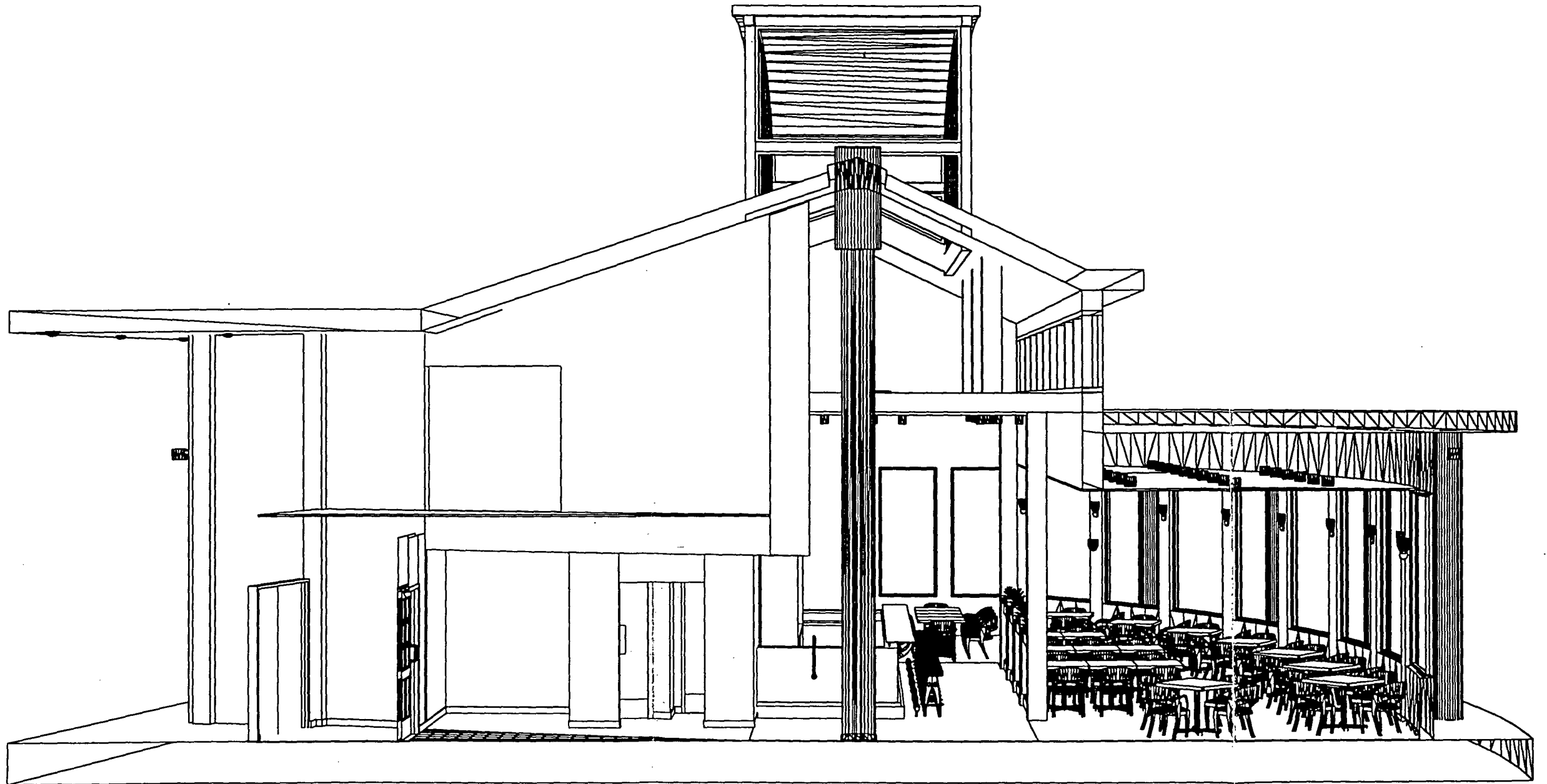


Figure 26. Interior perspective view 2 -- main entrance, reception area, second indoor dining area.

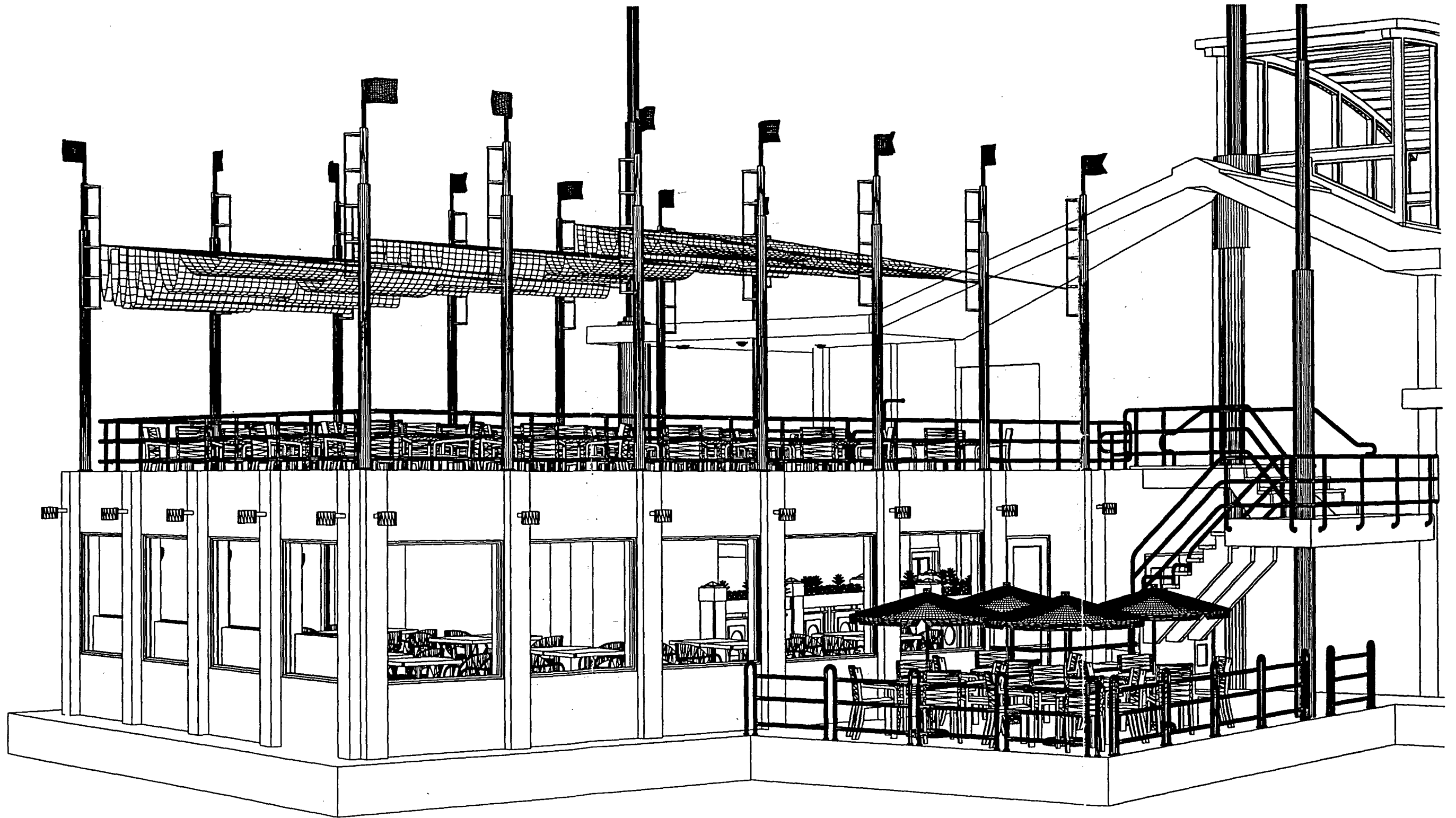


Figure 27. Exterior perspective view 1 -- patio outdoor dining area, roof top outdoor dining area.

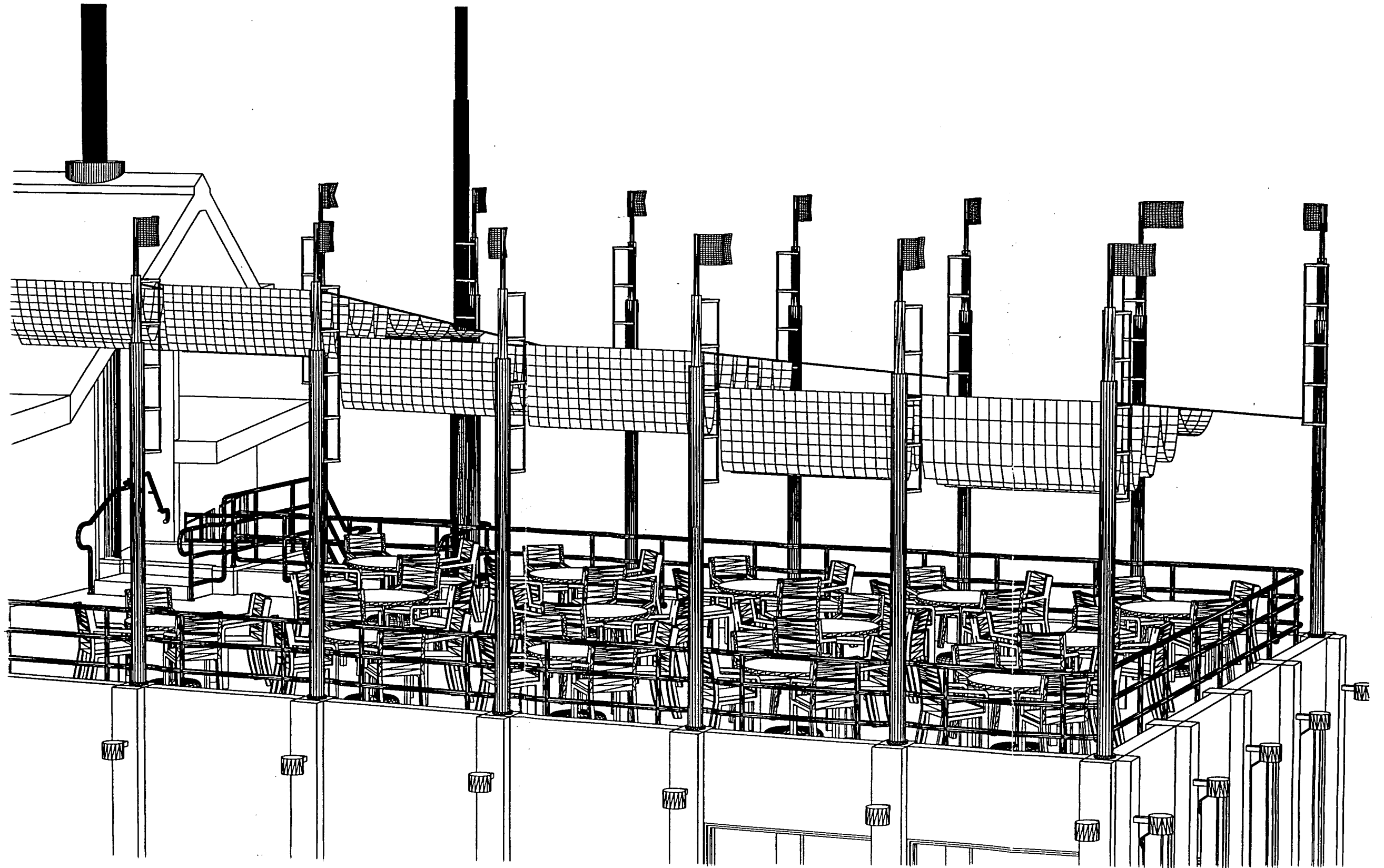


Figure 28. Exterior perspective view 2 -- roof top outdoor dining area.

APPENDIX B. RESTAURANT DE PERLE'S MENU DESIGN

This menu design is a reflection of the history of Muscatine. The restaurant logo is a representation of the once famous fresh-water mussel and the pearl button. Images of the downtown scene are captured through photographs and used as the background for the menu. The idea of serving French cuisine is influenced by the significant of Muscatine's history that the French were the first white settlers in this region.

Apéritif * Appetizers

Avocats farcis de langoustine
Avocados stuffed with lobster

Cocktail de crevettes aux kiwis
Shrimp cocktail with kiwis

Coques d'avocat
Avocado shells

Pample mousse au crabe
Crab with grapefruit

Salade * Salads

Salade niçoise
Salad with tuna and tomatoes

Salade de poulet
Chicken salad

Salade verte aux chevrotins grillés
Green salad with grilled goat cheese

Tomates aux crevettes
Tomatoes stuffed with shrimp

Soupe * Soups

Bisque de langoustines
Shrimp bisque

Gratine au fromage
Onion soup

Potage glacé au concombre
Cold cucumber soup

Soupe aux moules à la crème et au safran
Mussel soup with cream and saffron

Nouilles * Pasta

Salade de torsades au crabe
Pasta salad with crab in spicy mayonnaise

Timbale de pâtes fraîches aux Saint-Jacques
Scallops with fresh pasta in white wine sauce

Figure 29. Restaurant menu -- A

Riz * Rice

Pilaf de coques
Rice pilaf with clams or mussels

Risotto du pêcheur
Rice with mussels and crab

Burgers

Hamburger
with mustard, lettuce, tomato, mayonnaise, and pickles

Cheeseburger
hamburger with two slices of American cheese

Bacon cheeseburger
cheeseburger with thick sliced bacon

Chiliburger
with chili, American cheese, mustard, and pickles

Patty Melt
a hamburger on grilled rye bread with American cheese

Dessert * Desserts

Bavarois praliné
Bavarian cream with praline

Beignets soufflés
Sugar fritters

Charlotte aux framboises
Raspberry charlotte

Mini-savarins au rhum
Mini rum cakes

Riz à l'Impératrice
Rice pudding with custard and glacéed fruit

Boisson * Beverages

Espresso
Cappuccino
Coffee
Hot chocolate
Hot Tea

Orange juice
Grapefruit juice
Tomato juice

Ice Tea
Lemonade
Milk
Soft drinks
Mineral water

Beer on tap
Michelob Lite
Budweiser
Bud Lite
Beck's

Figure 30. Restaurant menu -- B

Volaille * Poultry*Poularde braisée au vin blanc*

Chicken braised in white wine with steamed potatoes

Canard à l'orange

Duck with orange sauce, orange slices, and carrots

Méat * Meat*Gigot mariné en chevreuil*

Leg of lamb marinated venison style with onions and carrots

Entrecôte à la moelle

Steak in marrow sauce with onions and marrow slices

Rôti de porc boulangère

Pork roast with potatoes and onions

Poitrine de veau farcie

Stuffed breast of veal in mornay sauce with mushrooms

Poisson * Seafood*Merlans en lorgnettes*

Rolled breaded whiting filets with rice

Moules à la crème moutardée

Mussels with cream and mustard

Figure 31. Restaurant menu -- C

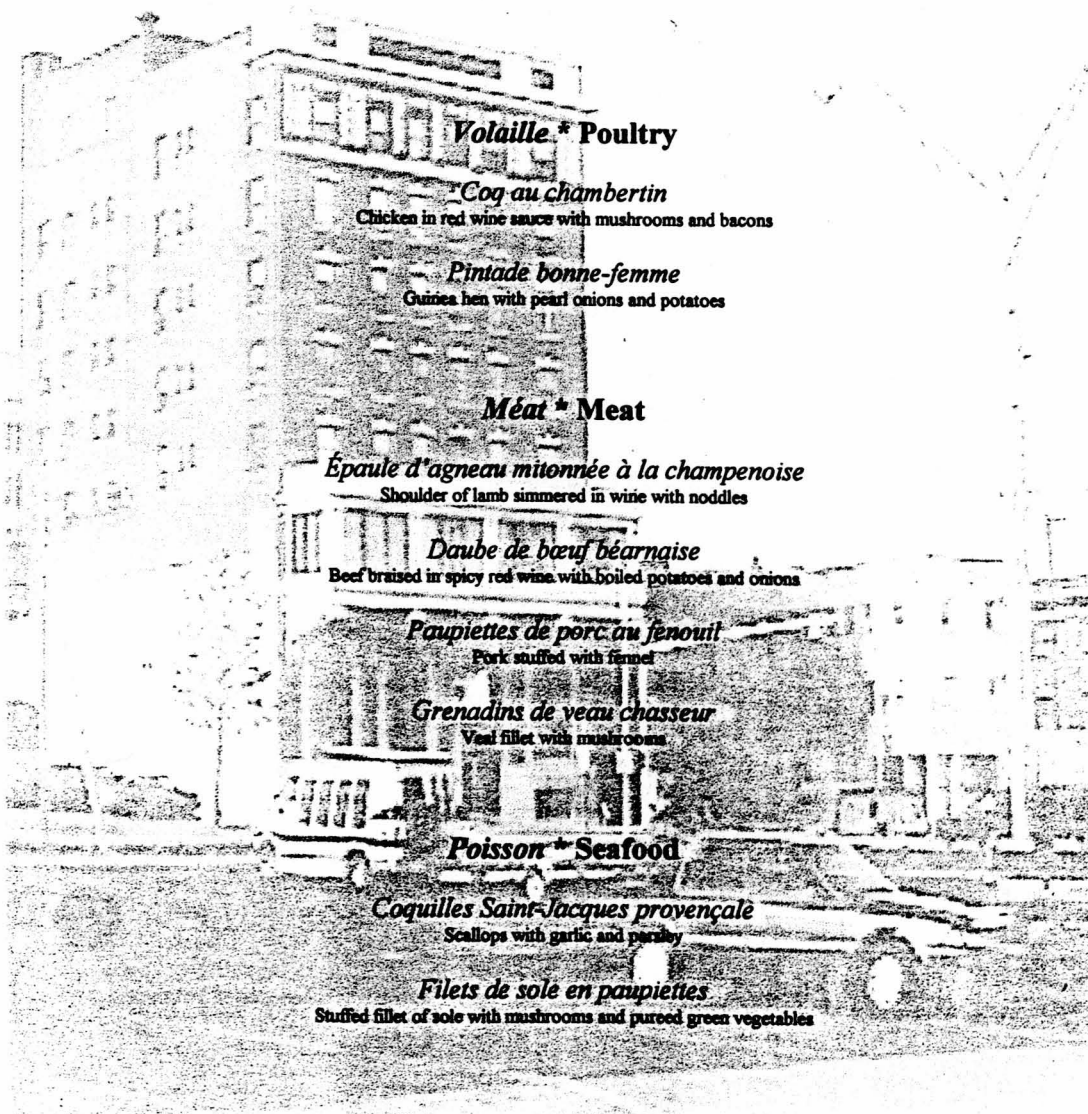


Figure 32. Restaurant menu -- D

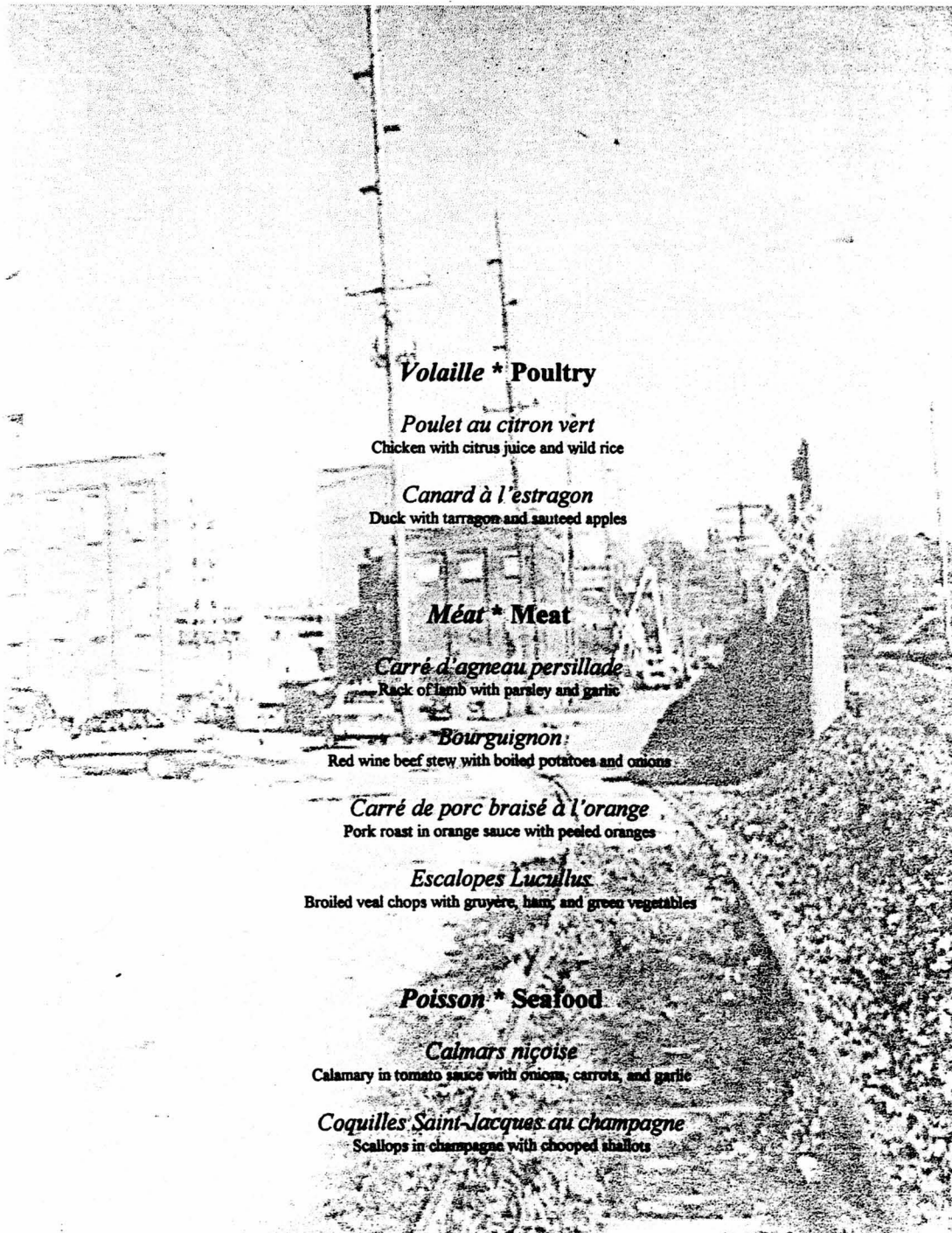


Figure 33. Restaurant menu -- E

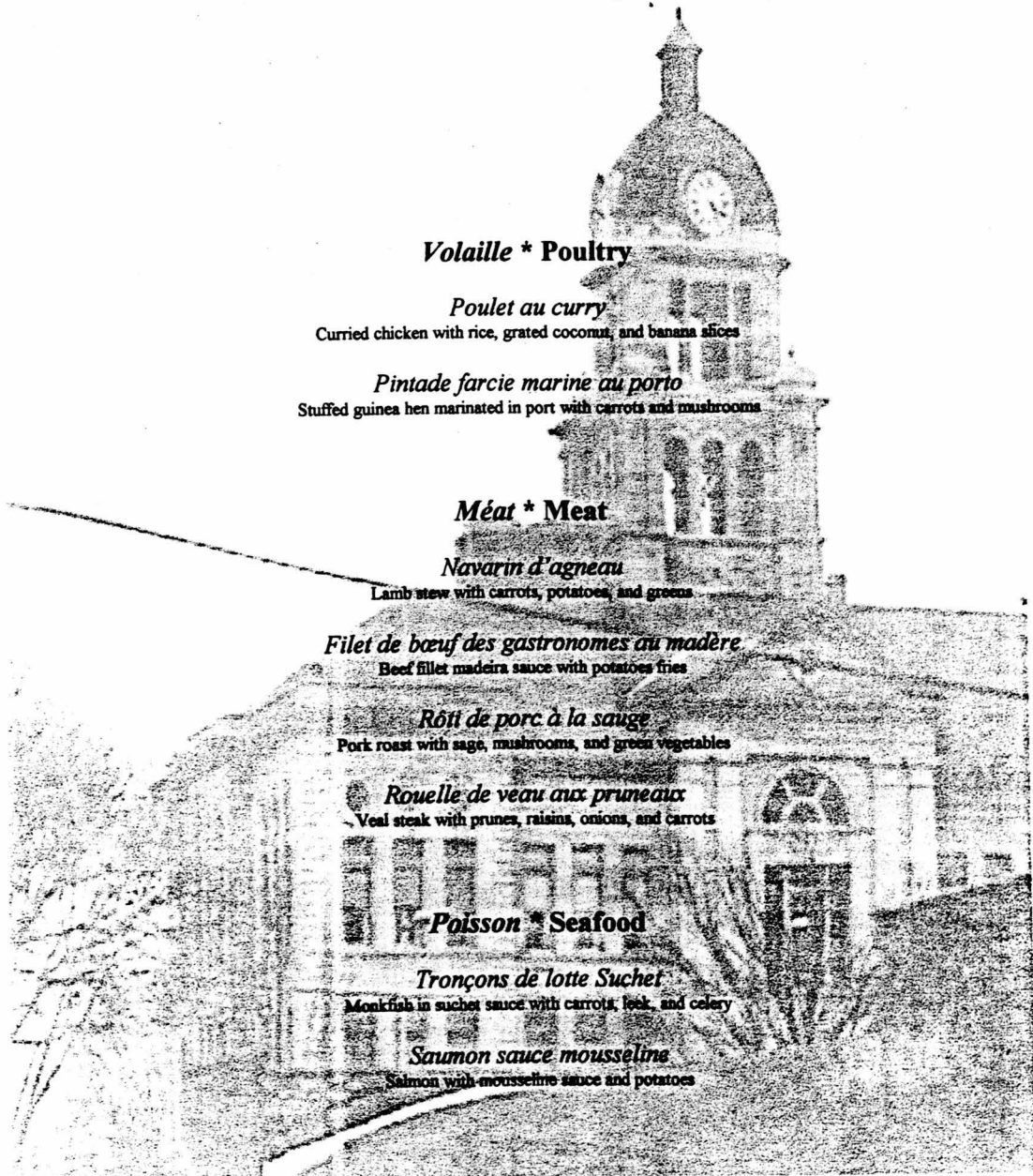


Figure 34. Restaurant menu -- F

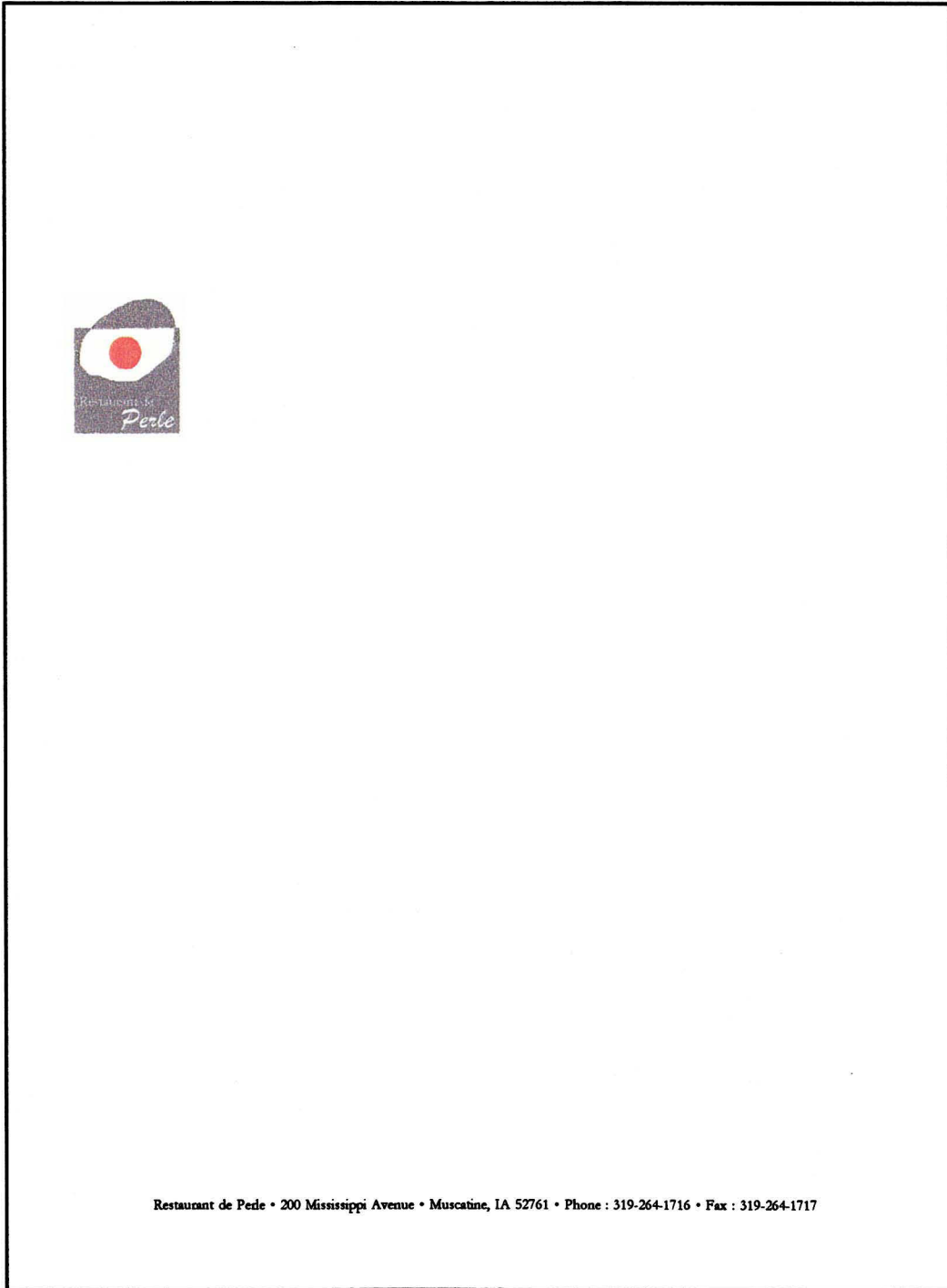


Figure 35. Design of letterhead

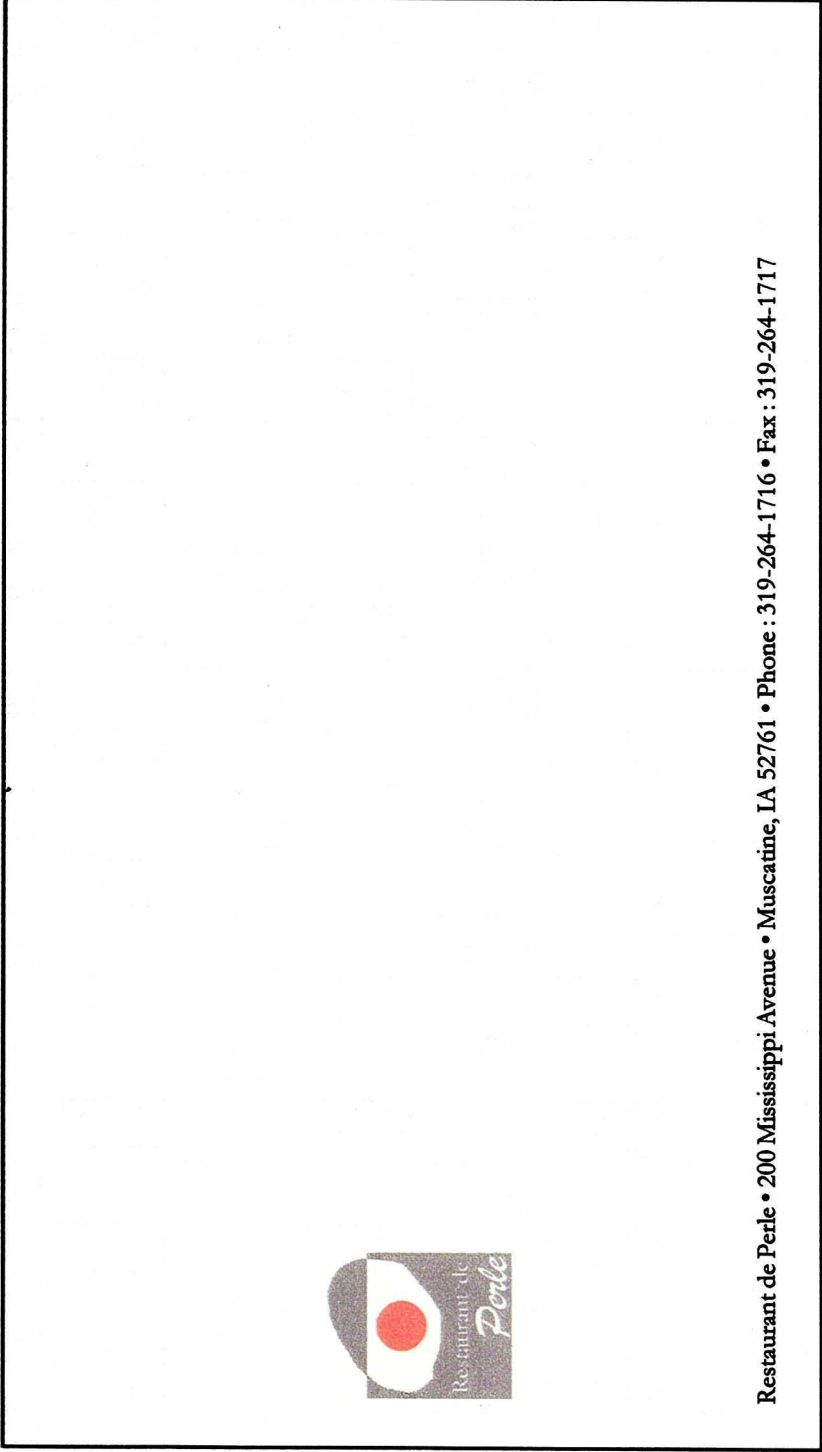


Figure 36. Design of envelope

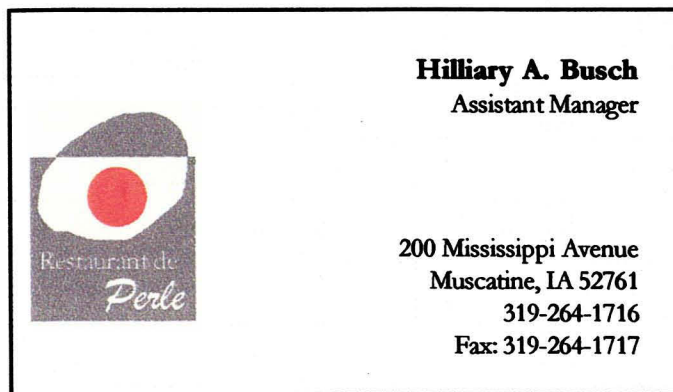
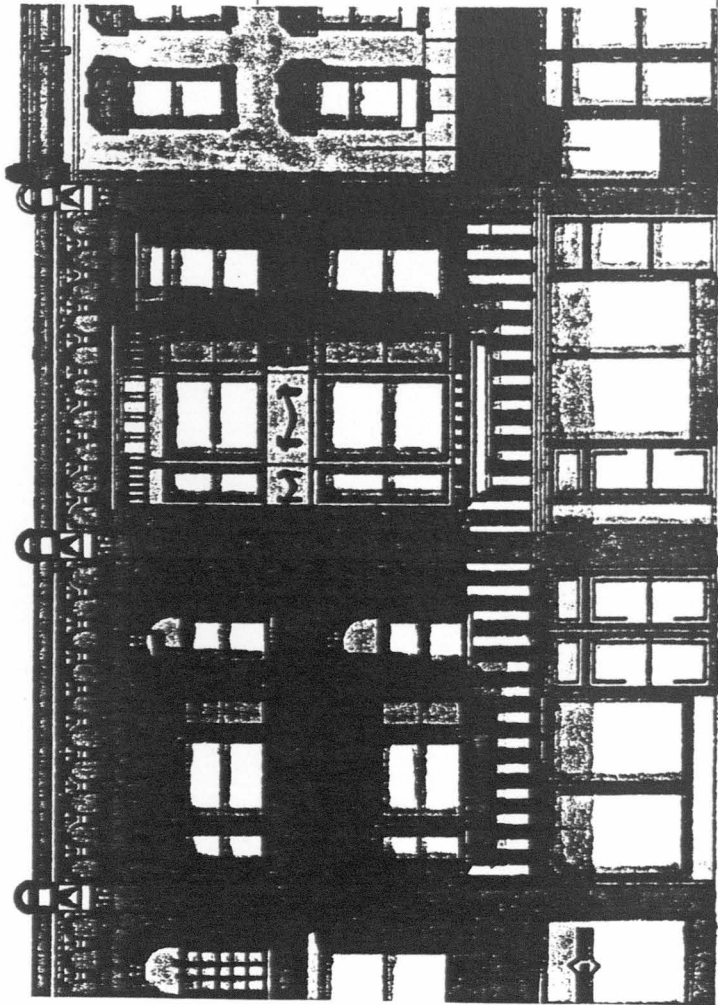


Figure 37. Design of business cards

APPENDIX C. IOWA COMMUNITY DESIGN WORKSHOP

This is the final set of documents as submitted to the City of Muscatine's as a result of a design collaboration between the Institute of Design Research and Outreach and the Muscatine Vision Coordinating Council. The workshop was conducted in the Spring of 1995. It contains information on the site analysis, field study, design proposal and recommendation for the revitalization of Muscatine's downtown retail zone. In part, it sets the cultural, social, and economic climate for this current project, as well as both existing and current plans for the downtown and riverfront redevelopment.

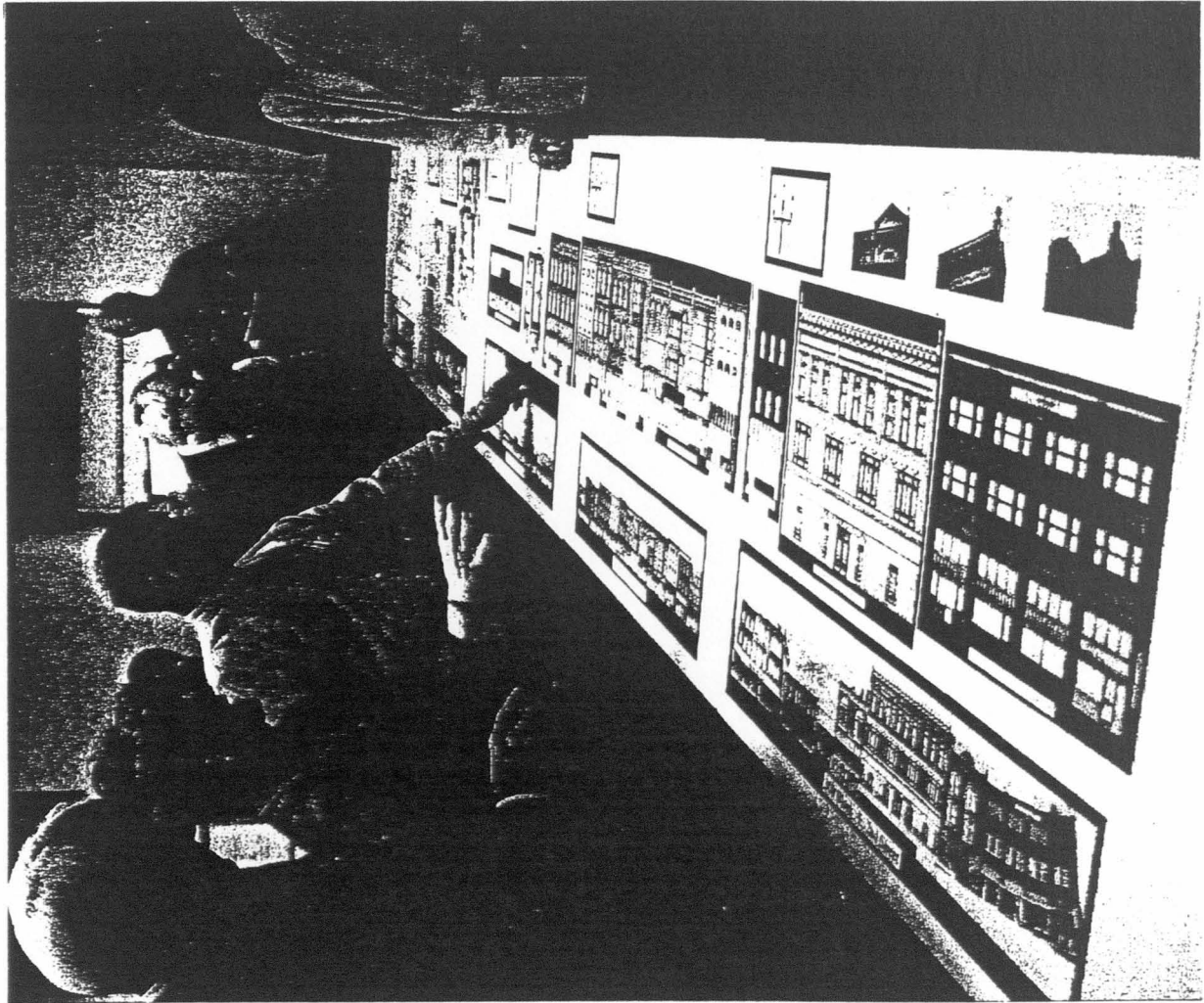


MUSCATINE DOWNTOWN

IOWA COMMUNITY DESIGN
IOWA STATE UNIVERSITY SPRING 1995

Contents

Section 1	Shopping Zone Analysis	
Section 2	Visuals and Commentaries	
	Landscape / Gateways	
	Building Catalyst	
	Guidelines for Storefronts	
	Pier	
	Cedar Park / Clocktower	
	Riverfront Housing	
Section 3	Building Inventory	
	Credits	



Section 1

Shopping Zone Analysis

Shopping Zone Analysis

The primary functions of the downtown have traditionally been retailing and services. Activity generated by these functions have been located in central or "downtown" areas due to its convenience of location and ease of access to the greatest number of people. Suburbanization in recent decades has sent retail and service business activity to peripheral areas of the city, and out of the central core. This trend toward suburbanization must be considered when analyzing downtown Muscatine in order to develop strategies which recognize this trend. A building inventory was used to create a picture of how the Muscatine's downtown functions as a retail area. The Shopping Zone Analysis is based on research of indoor shopping malls applied to the street shopping environment.

Three main characteristics of the shopping zone were examined:

Activity

Activity is simply the amount of traffic a given use generates, or the amount of people it attracts. For example, retail stores generally draw more customers than offices. Determining the pattern of activity makes it possible to see where the existing strengths are and how to capitalize on them, as well as identify areas which may need improvement.

Four categories of activity were used in the shopping zone analysis:

- *Active* - Uses which attract a broad user base
- *Semi-Active* - Uses which attract a limited user base
- *Inactive* - Vacancies, sites under construction, etc.
- *Open-Site* - Undeveloped sites

Visual Access

Visual access describes the degree to which activity within a building is visible from the street. Does the design of the building front allow pedestrians to see the activity within the building and invite them inside to participate? Alternatively, does the building front screen the activity within from persons who are outside. Both of these scenarios have functional purposes. The ICD (Iowa Community Design) analysis graphically presents these varying degrees of visual access. This allows an intuitive grasp of how the existing patterns of visual access affect users and how changes in visual access could potentially contribute to a more active downtown area.

The ICD analysis contains three classifications for visual access:

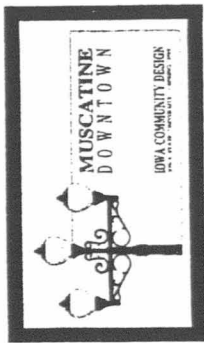
- Transparent* - The building front permits a large degree of visual access.
- Translucent* - The building front permits a limited degree of visual access.
- Opaque* - The building front does not permit pedestrians to view activities within.

Module

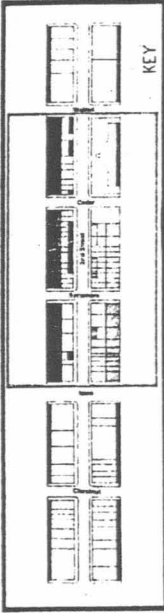
The retail module is a concept from shopping mall design relating to the frontage of stores. Indoor malls usually have a set module or bay (frontage length) for each store. Where the module is maintained, it is easy for the potential user to move quickly from store to store. When a store takes up two or more bays, a gap is created which potential customers must cross to reach the next store. Malls typically have a small number of multi-bay stores (such as Sears, Younkers, Wal-Mart) at anchor locations, with the remainder of stores occupying single module frontages. In the downtown, retail stores are mixed with offices and other uses, but the concept still applies. In downtown Muscatine, the module (roughly 20 feet) is maintained in a majority of the area. However, multiple bay frontages create gaps in the continuity of activity. Locating these gaps is a key to understanding the patterns of downtown activity.

Using the Shopping Zone Analysis

Examining the three shopping zone characteristics in tandem allows one to see which portions of the downtown area generate the most activity. Active uses, with transparent visual access and a maintained module will generally attract the most users. Inactive uses, such as buildings with opaque visual access, multi-bay frontages, or open sites, all create gaps which downtown users must cross to reach the next establishment. Many sites in the downtown area fall between these two extremes and present opportunities for improvement. The analysis maps aid identification of these opportunities and highlight existing strong points of the area.



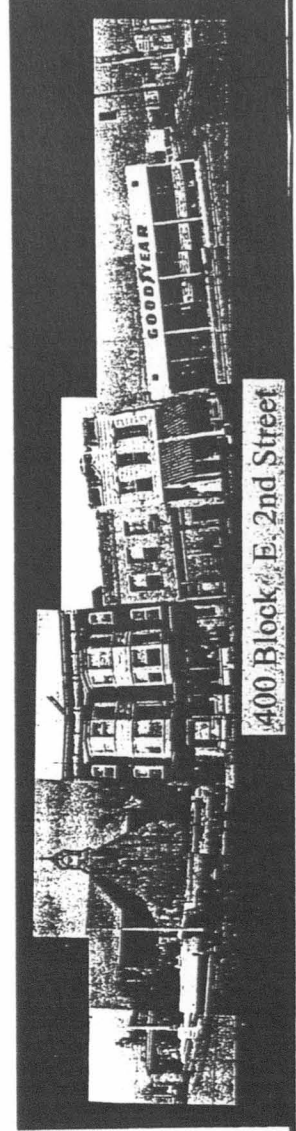
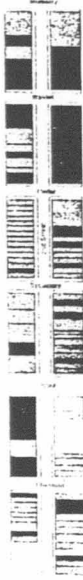
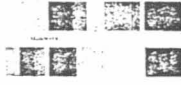
Shopping Zone Analysis



ICD Iowa Community Design
1000 W. UNIVERSITY AVENUE, IOWA CITY, IA 52242

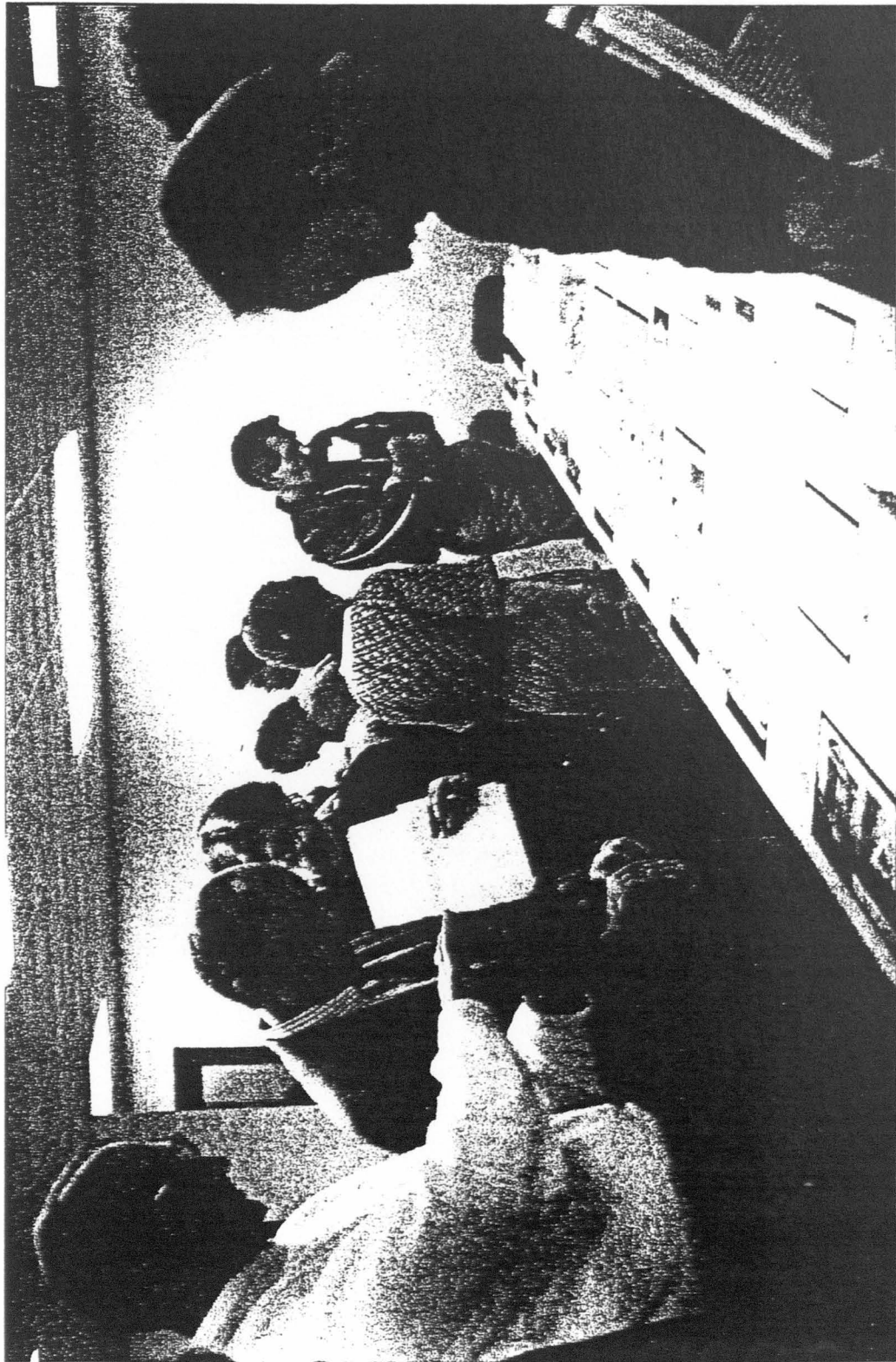


ICD Iowa Community Design
1000 W. UNIVERSITY AVENUE, IOWA CITY, IA 52242



Section 2

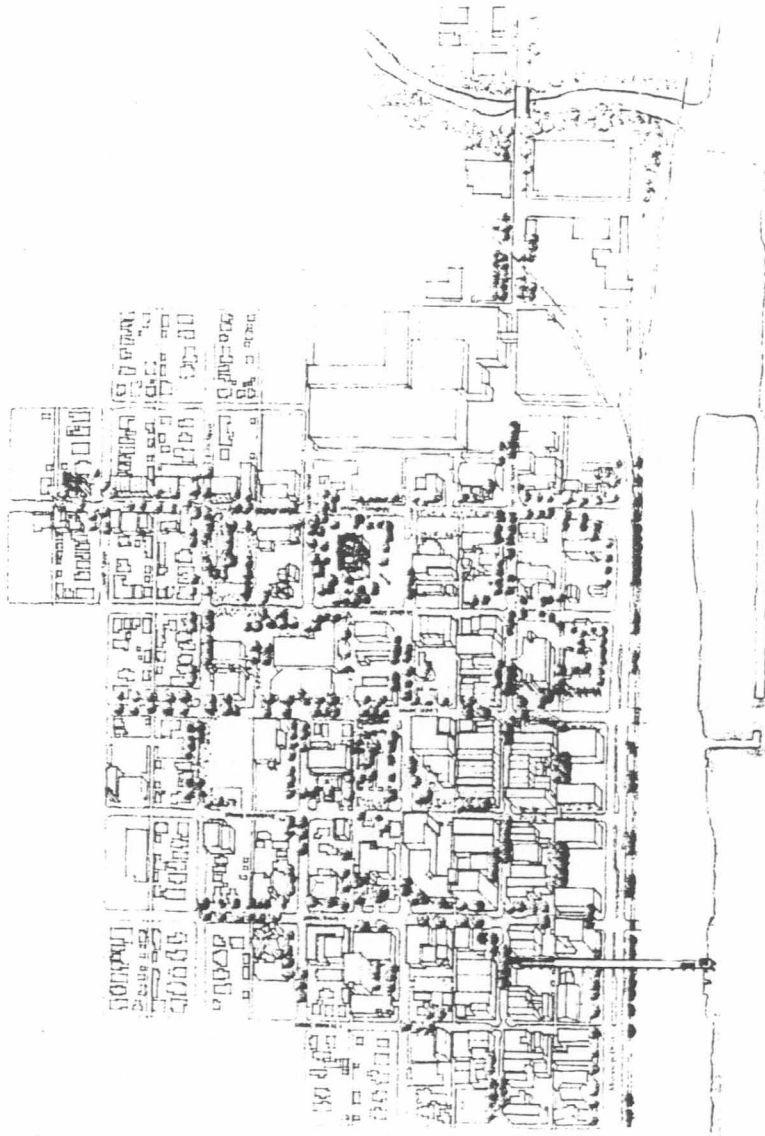
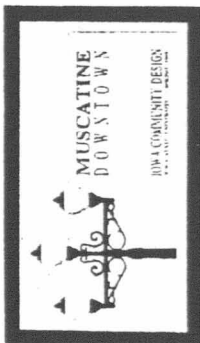
Visuals and Commentaries



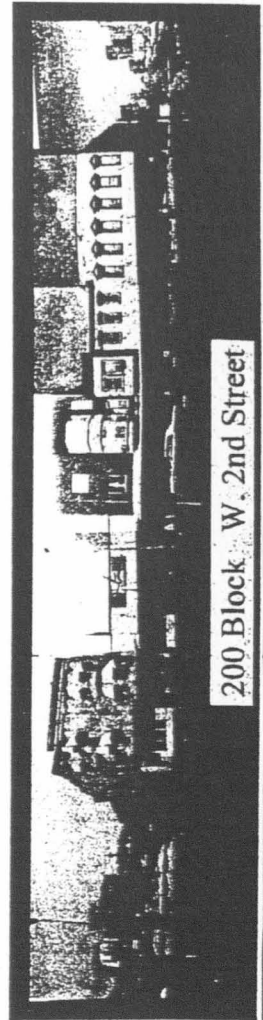
Landscape / Gateways

As is typical in Iowa communities, the tree canopy in residential areas does not continue into the central business area. It is identified as the area of paved surfaces left out in the hot sun. Reestablishing a landscape of major and ornamental trees in the center will serve several purposes:

- focus views on prominent historic and landmark structures such as the higher quality commercial structures and the county courthouse
- screen less desirable or distracting views such as parking lots, vacant land and derelict structures
- reinforce the repeated views of the river from Second Street at each crossroads
- provide a desirable microclimate for pedestrians downtown
- strengthen the gateways to downtown by clarifying the view and signaling arrival in a special area
- strengthen the cohesiveness of the downtown area by clarifying its extent

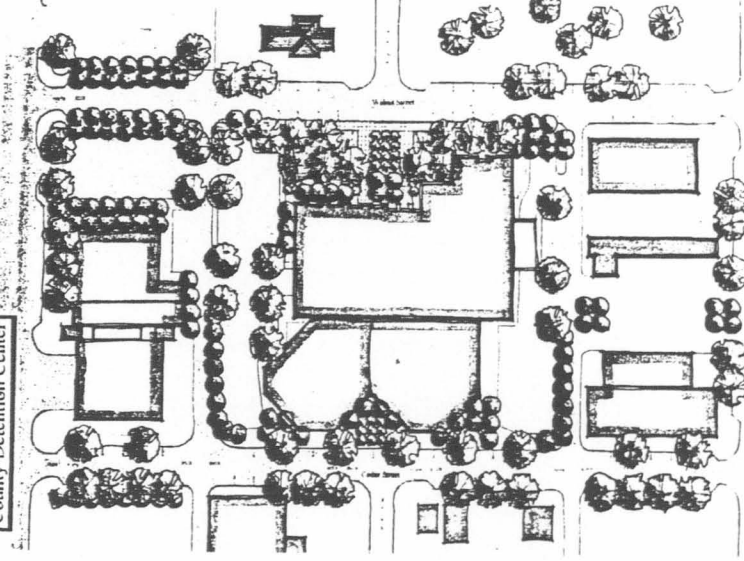


DOWNTOWN MASTER LANDSCAPE PLAN



200 Block W. 2nd Street

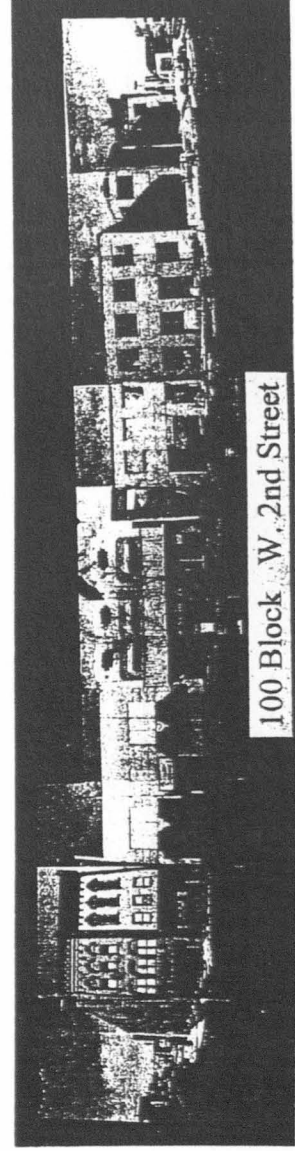
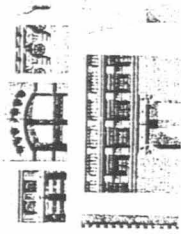
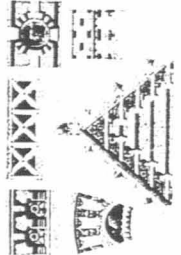
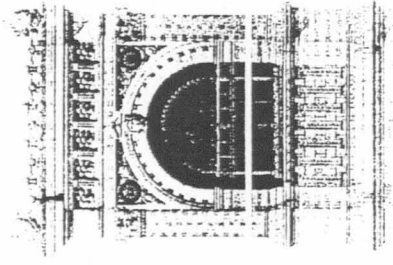
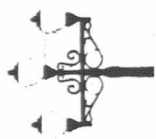
County Detention Center



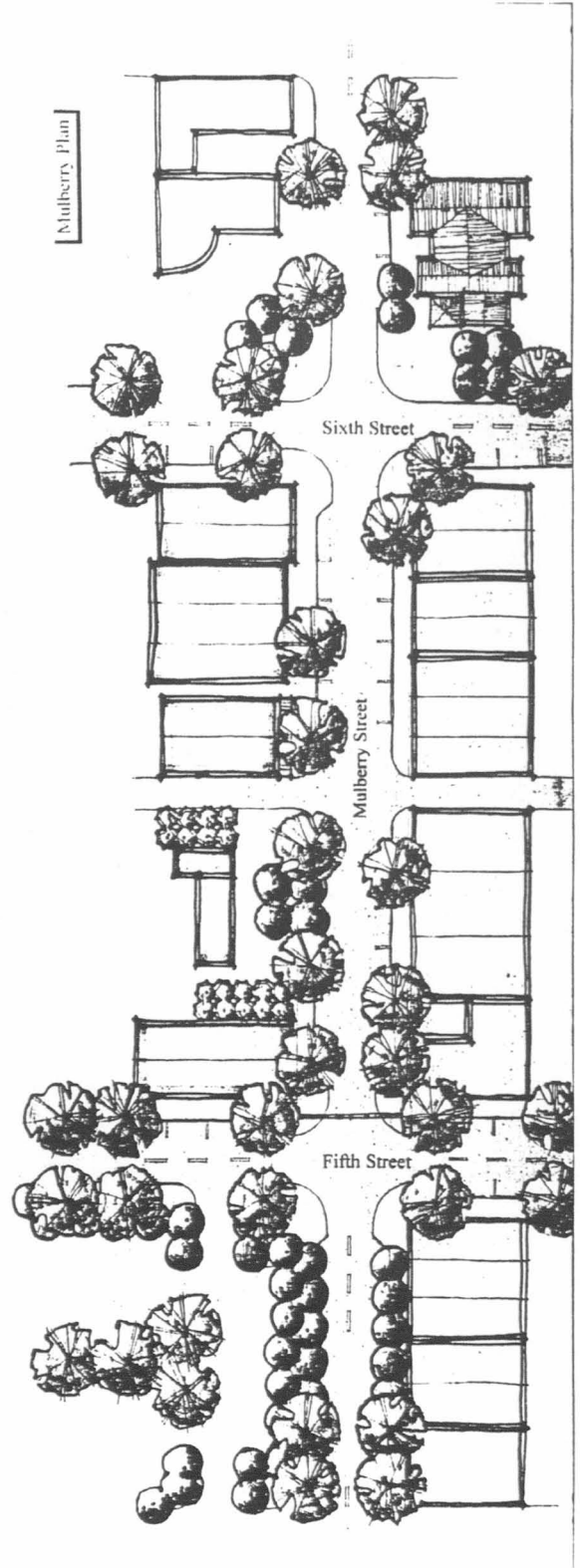
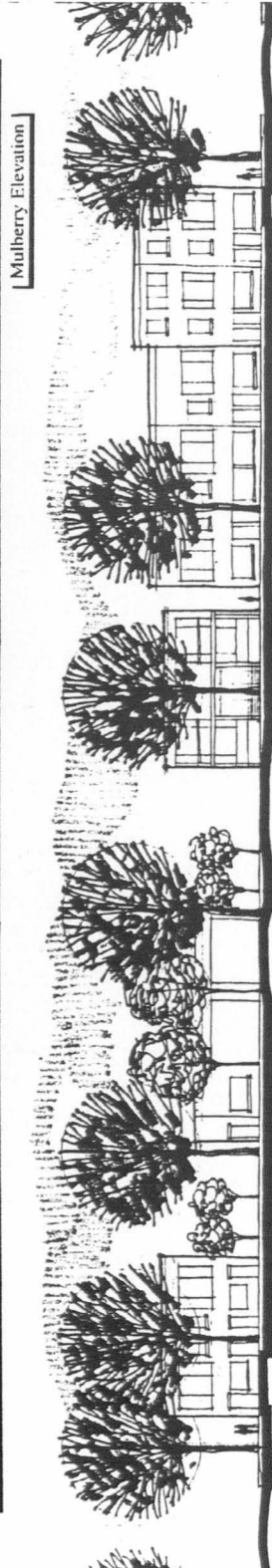
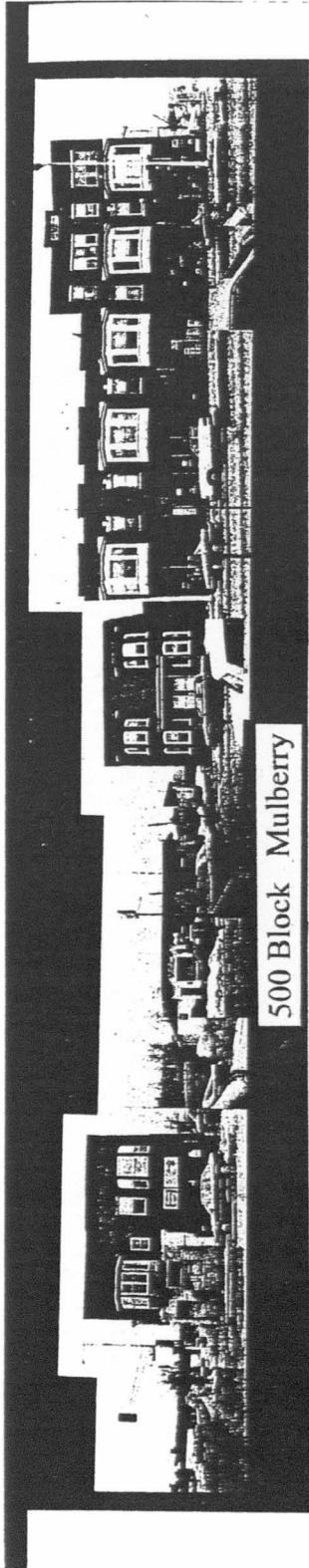
Landscape Gateway

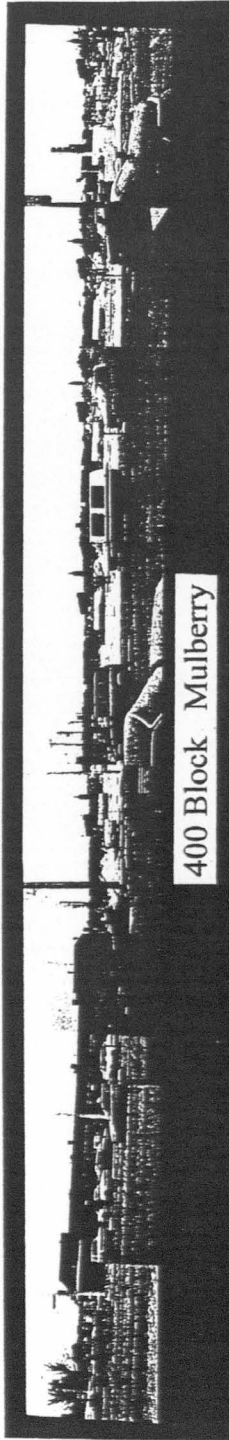
- As depicted in the plan, the use center is residential uses that continue into the retail and business area. It is identified as the area of paved surfaces (P&S) in the plan. Reestablishing a landscape of native and ornamental trees in the center will serve several purposes:
- focus views on prominent historic and landmark structures such as the higher quality commercial structures and the county courthouse.
 - provide a desirable or distinctive view from parking lots, vacant land and district structures.
 - reinforce the repeated views of the river from Second Street at each crosswalk.
 - provide a desirable microclimate for pedestrians downtown.
 - strengthen the gateway to downtown by clarifying the view and signaling users in a special area.
 - strengthen the urban cores of the downtown area by clarifying its extent.

MUSCATINE
DOWNTOWN

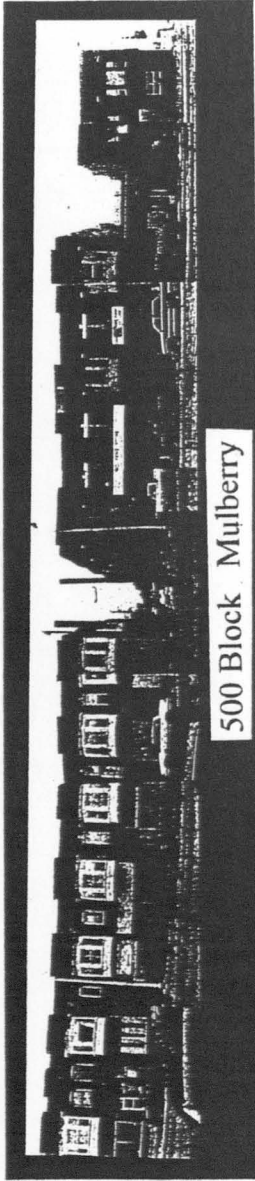
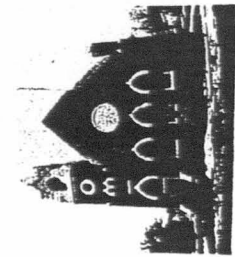


100 Block W. 2nd Street

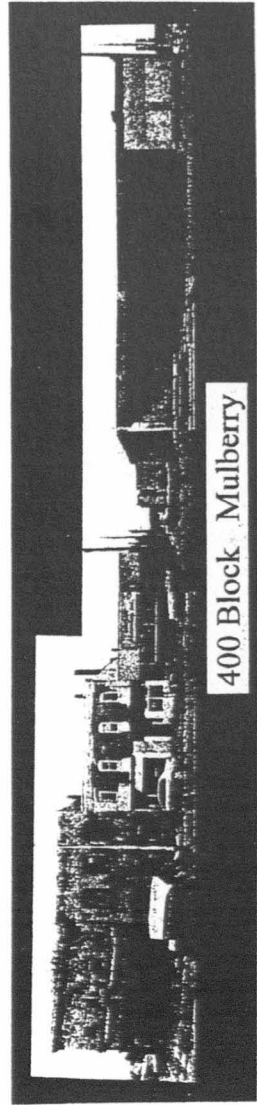




400 Block Mulberry



500 Block Mulberry



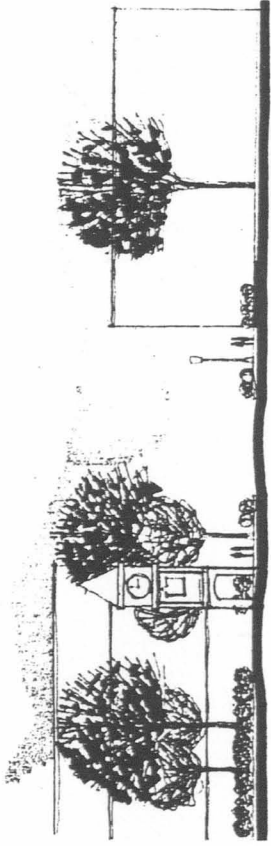
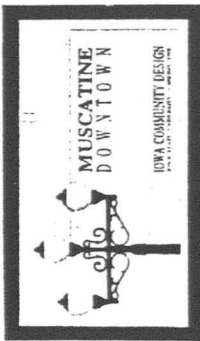
400 Block Mulberry

Building Catalyst

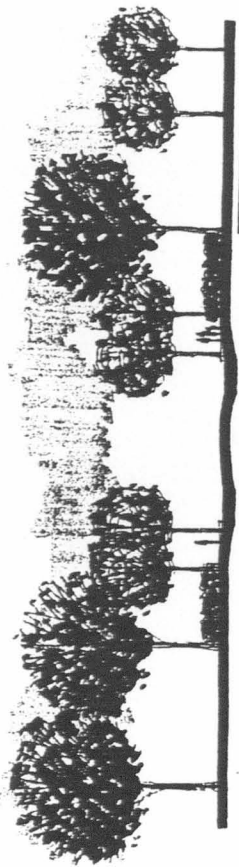
The ICD team has focused on creating design recommendations for a limited group of building owners suggested by the vision council as likely candidates to implement change. The goal is to provide an initial "critical mass" of improvements which will create momentum within the area, which will enhance the appeal of the area and inspire other property owners to pursue improvements as well.

Recommendations:

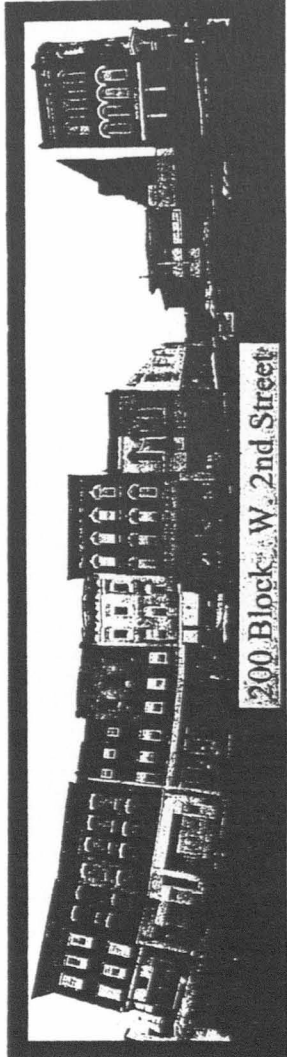
- Treat buildings (not module bays) as individual units
- Use awnings to separate retail bays
- Emphasis on color
- Create a zone to separate parking from pedestrian traffic



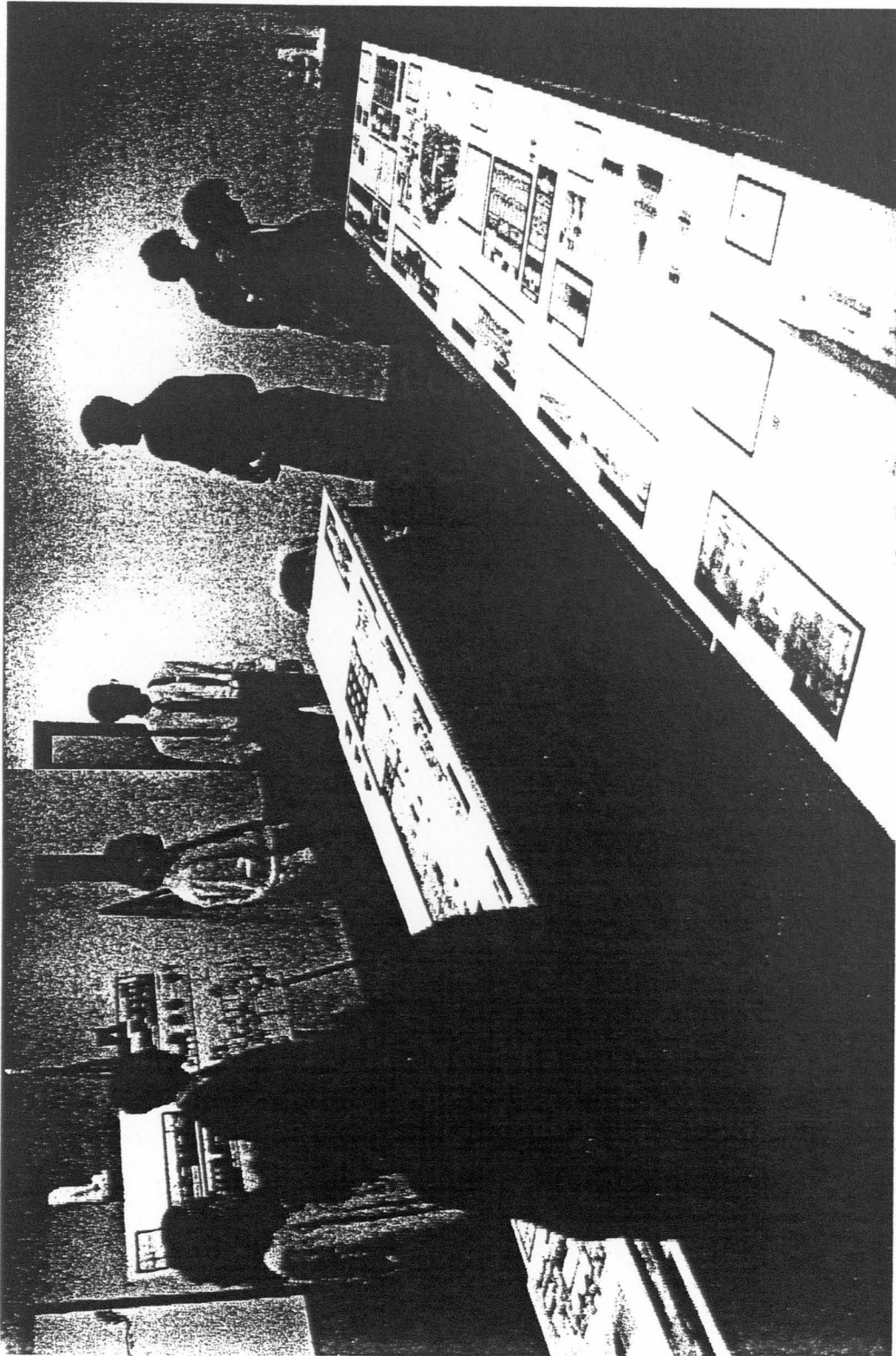
Cedar Park Section



Walnut Street Section



200 Block W. 2nd Street



Guidelines for Rehabilitating Existing Historic Storefronts

1. Become familiar with the style of your building and the role of the storefront in the overall design. Don't "early up" a front. Avoid stock "lumberyard colonial" detailing such as coach lanterns, mansard overhangs, wood shakes, non operable shutters, and small paneled windows except where they existed historically.
2. Preserve the storefront's character even though there is a new use on the interior. If less exposed window area is desirable, consider the use of interior blinds and insulating curtains rather than altering the existing historic fabric.
3. Avoid use of materials that were unavailable when the storefront was constructed; this includes vinyl and aluminum siding, anodized aluminum, mirrored or tinted glass, artificial stone, and brick veneer.
4. Choose paint colors based on the building's historical appearance. In general, do not coat surfaces that have never been painted. For 19th century storefronts, contrasting colors may be appropriate, but avoid too many different colors on a single facade.

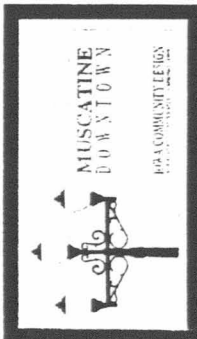
Source: *Preservation Briefs 11*, U.S. Dept. of the Interior, Preservation Assistance Division, 1982

Guidelines for Designing Replacement Storefronts

1. *Scale:* Respect the scale and proportion of the existing building in the new storefront design.
2. *Materials:* Select construction materials that are appropriate to the storefronts; wood, cast iron, and glass are usually more appropriate replacement materials than masonry which tends to give a massive appearance.
3. *Cornice:* Respect the horizontal separation between the storefront and the upper stories. A cornice or fascia board traditionally helped contain the store's sign.
4. *Frame:* Maintain the historic planar relationship of the storefront to the facade of the building and the streetscape (if appropriate). Most storefront frames are generally composed of horizontal and vertical elements.
5. *Entrances:* Differentiate the primary retail entrance from the secondary access to upper floors. In order to meet current code requirements, out-swinging doors must generally be recessed. Entrances should be placed where there were entrances historically, especially when echoed by architectural detailing (a pediment or projecting bay) on the upper stories.
6. *Windows:* The storefront generally should be as transparent as possible. Use of glass in doors, transoms, and display areas allows for visibility into and out of the store.

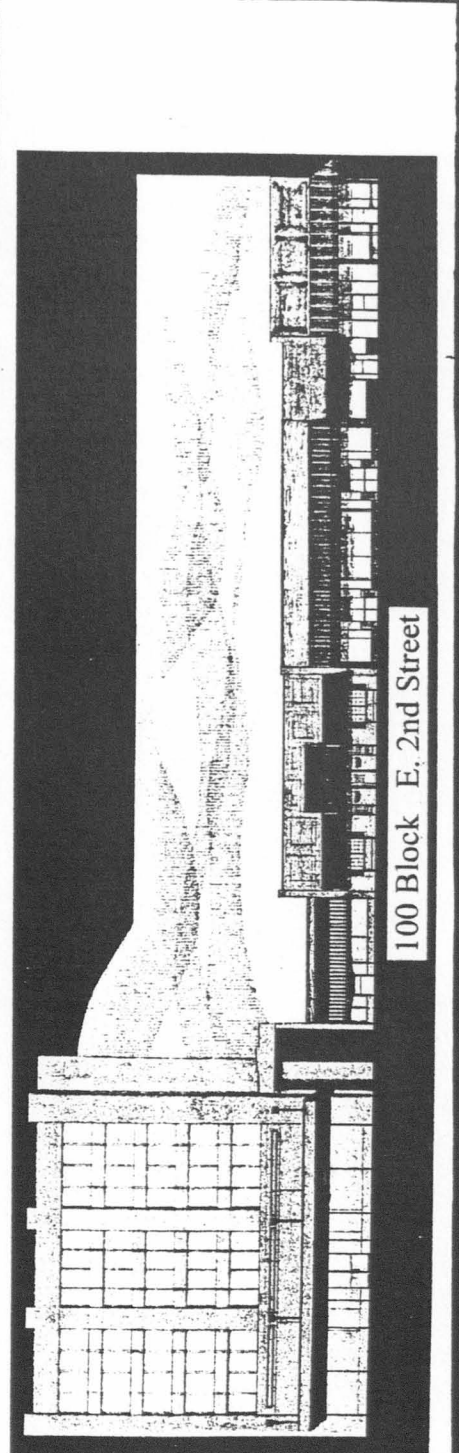
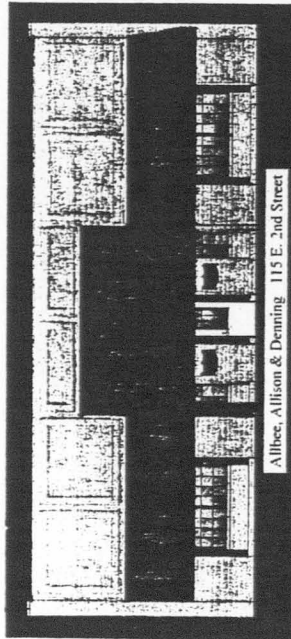
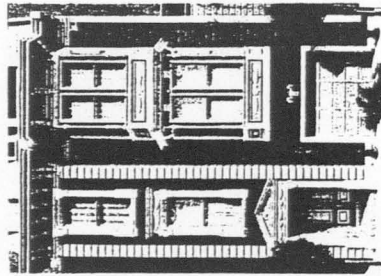
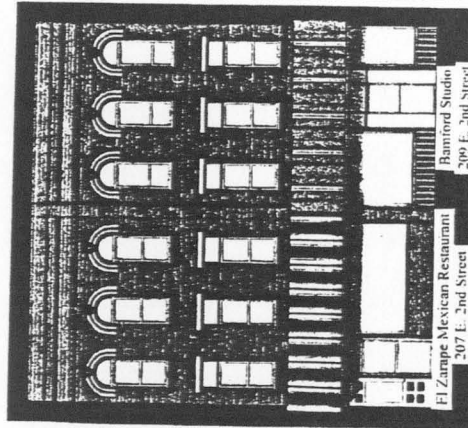
7. *Secondary Design Elements:* Keep the treatment of secondary design elements such as graphics and drawings as simple as possible in order to avoid visual clutter to the building and its streetscape.

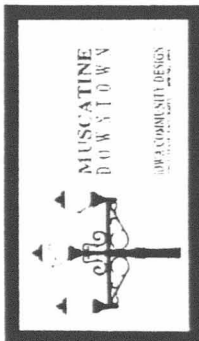
Source: *Preservation Briefs 11*, U.S. Dept. of the Interior, Preservation Assistance Division, 1982



Guidelines for Rehabilitating Existing Historic Storefronts

1. Be sensitive to the scale of your building and the role of the storefront in its overall design. Don't overdo it. Avoid block "lambs" and columns. Avoiding "cut-outs" which are not in keeping with the original storefront. Avoid signs that are not in keeping with the original storefront.
2. Preserve the storefront, when it is not too high above the street, for the entrance. If a storefront window area is desirable, consider the use of historic blinds and fixating ornaments rather than altering the existing historic fabric.
3. Avoid use of materials that were unavailable when the storefront was constructed. This includes steel and aluminum siding, anodized aluminum, mirrored or tinted glass, window sills, and brick veneer.
4. Choose paint colors based on the building's historical appearance. In general, if the color services that have never been painted. For 19th century storefronts, colorfast colors may be appropriate. For storefronts of different colors, see a color guide.





Conditions for Designing Replaces ment Structures

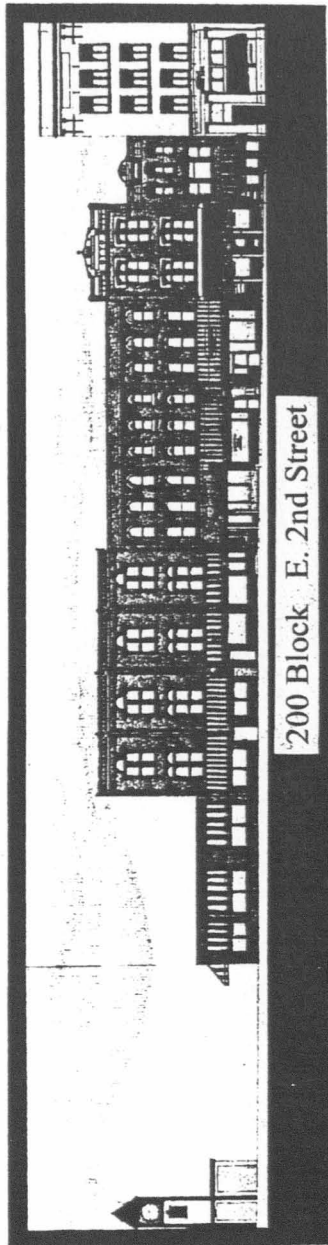
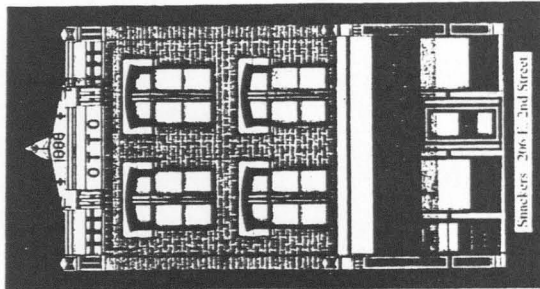
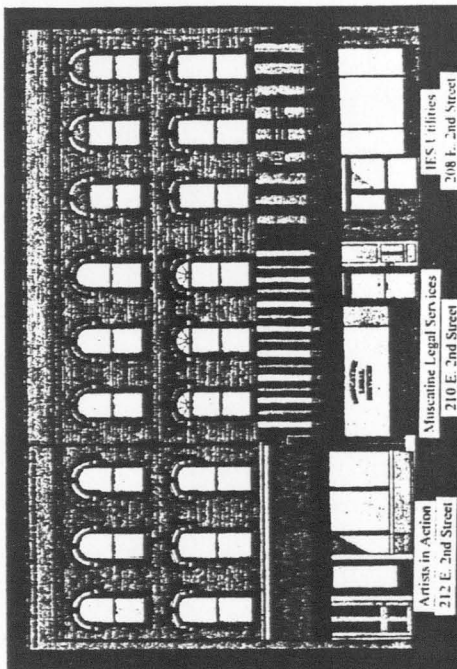
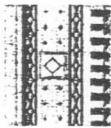
1. The structure shall be designed to meet or exceed the minimum requirements of the current building code for the area in which it is located.

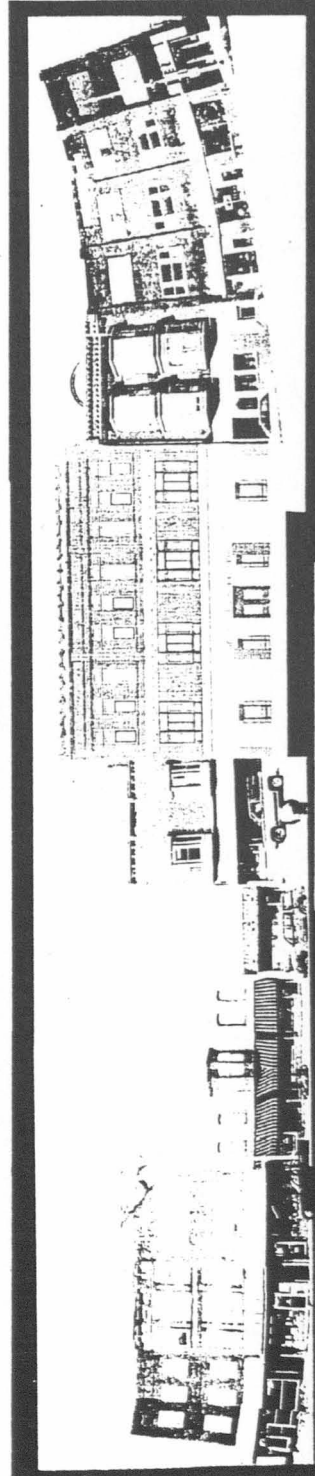
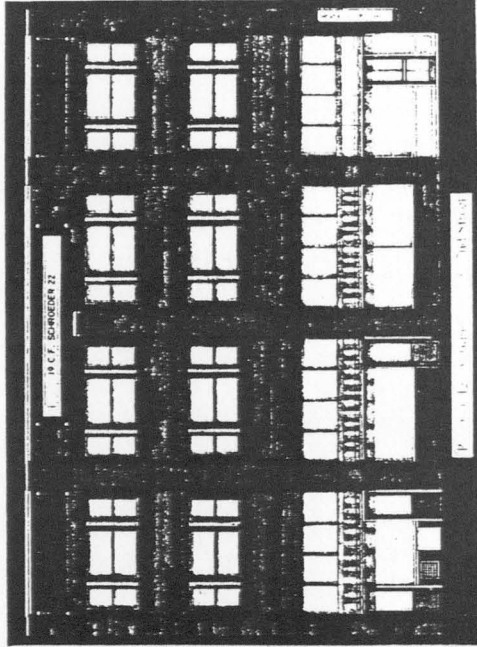
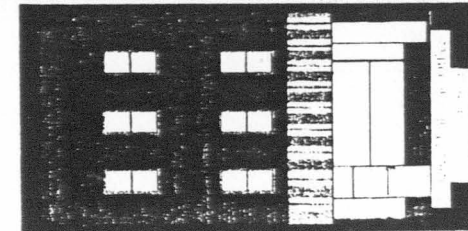
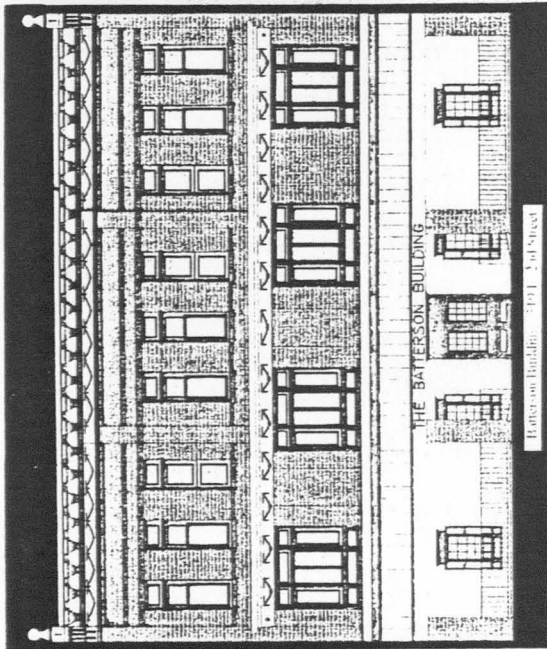
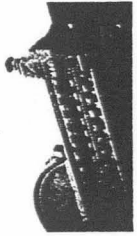
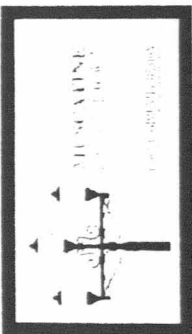
2. The structure shall be designed to meet or exceed the minimum requirements of the current building code for the area in which it is located.

3. The structure shall be designed to meet or exceed the minimum requirements of the current building code for the area in which it is located.

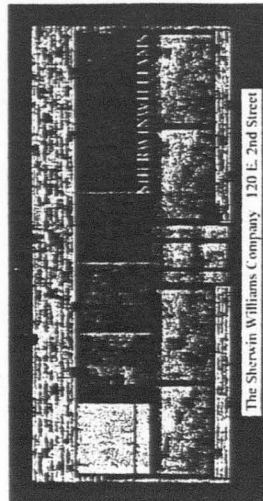
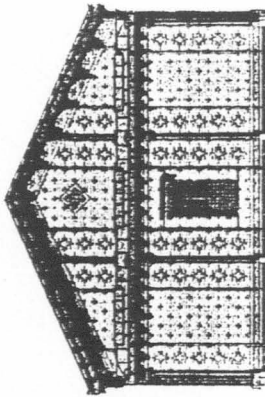
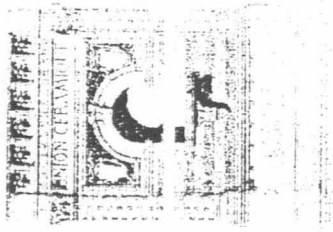
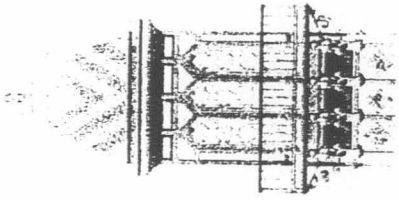
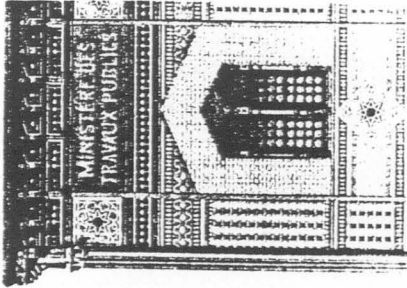
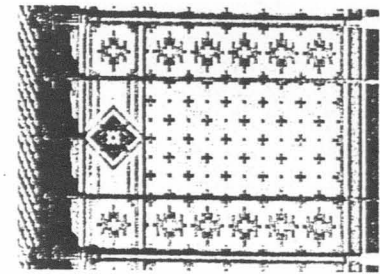
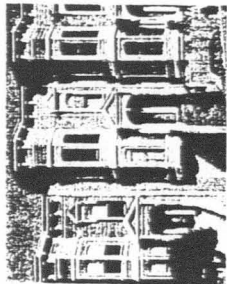
4. The structure shall be designed to meet or exceed the minimum requirements of the current building code for the area in which it is located.

5. The structure shall be designed to meet or exceed the minimum requirements of the current building code for the area in which it is located.

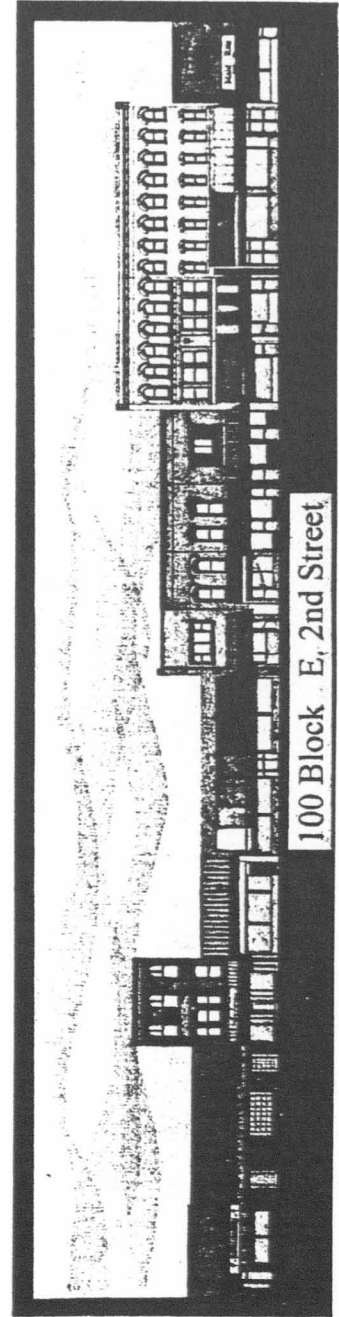


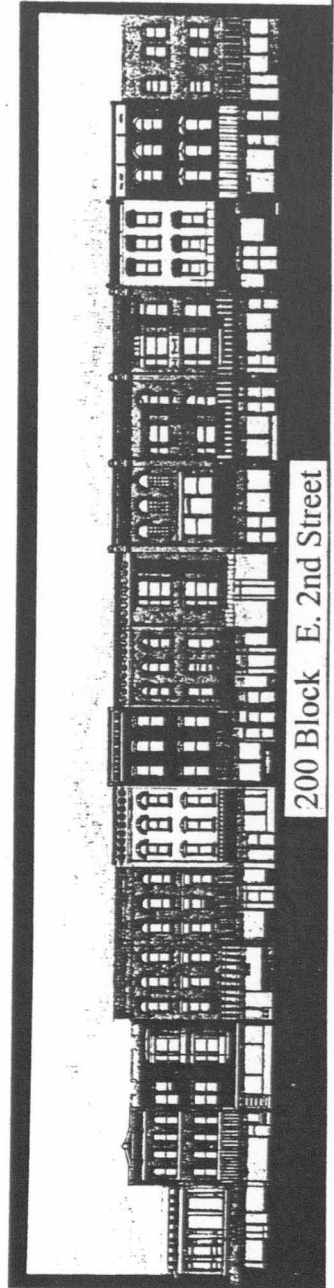
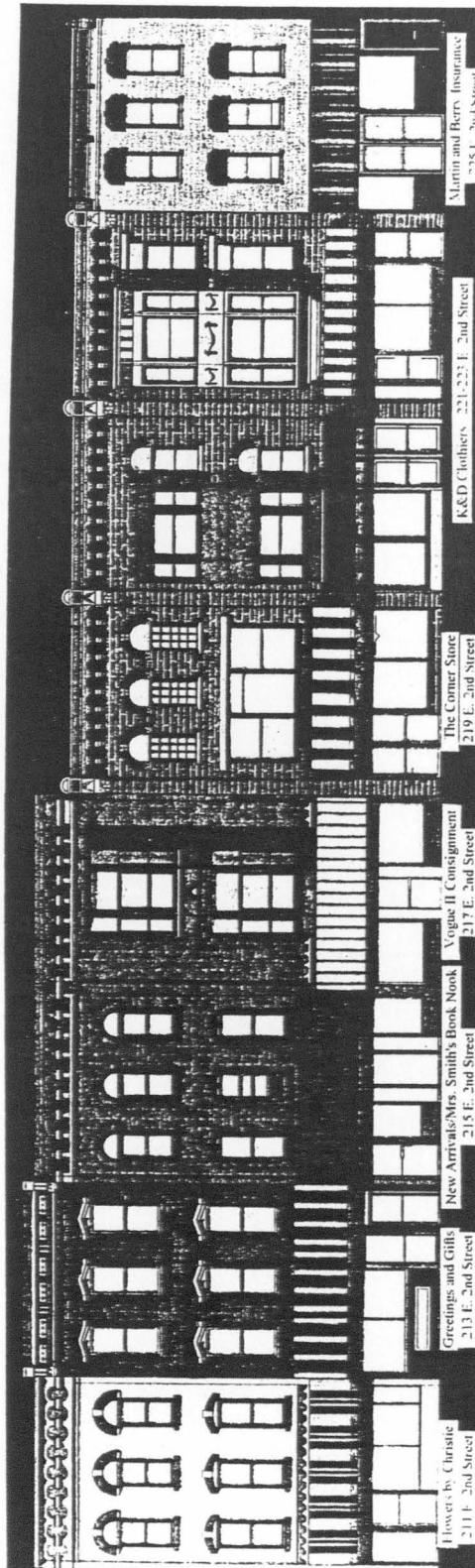
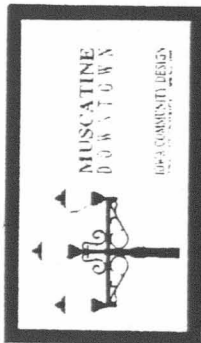


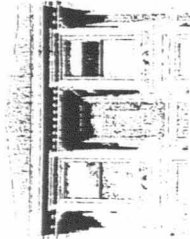
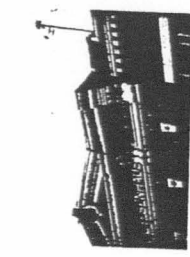
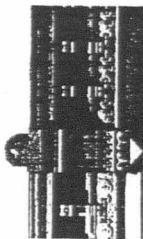
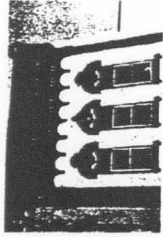
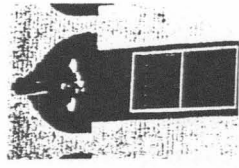
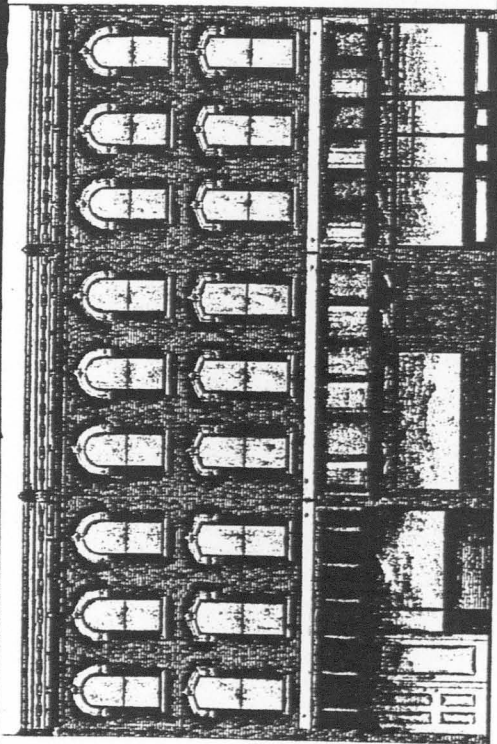
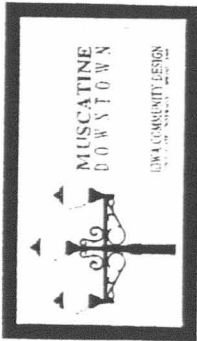
300 Block E. 2nd Street



The Sherwin Williams Company 120 E. 2nd Street







Guidelines for Designing Replacement Storefronts

1. **Design** - Respect the scale and proportions of the existing building facade and design.

2. **Materials** - Select materials to match the original storefront as closely as possible in color and texture. Glass should be clear or lightly tinted to match the original. Metal should be painted to match the original color and finish.

3. **Location** - The storefront should be located in the same position as the original storefront. It should not be moved to a different location on the building facade.

4. **Size** - The storefront should be the same size as the original storefront. It should not be made larger or smaller than the original.

5. **Details** - The storefront should have the same details as the original storefront, including the door, windows, and decorative elements.

6. **Integration** - The storefront should be integrated with the existing building facade. It should not stand out as a separate element.

7. **Signage** - The storefront should have signage that is consistent with the existing building facade. It should not be overly large or intrusive.

Guidelines for Rehabilitating Existing Historic Storefronts

1. **Assessment** - Conduct a thorough assessment of the existing storefront to identify areas of damage and deterioration.

2. **Preservation** - Preserve the original materials and finishes of the storefront wherever possible. Repair damaged areas to match the original.

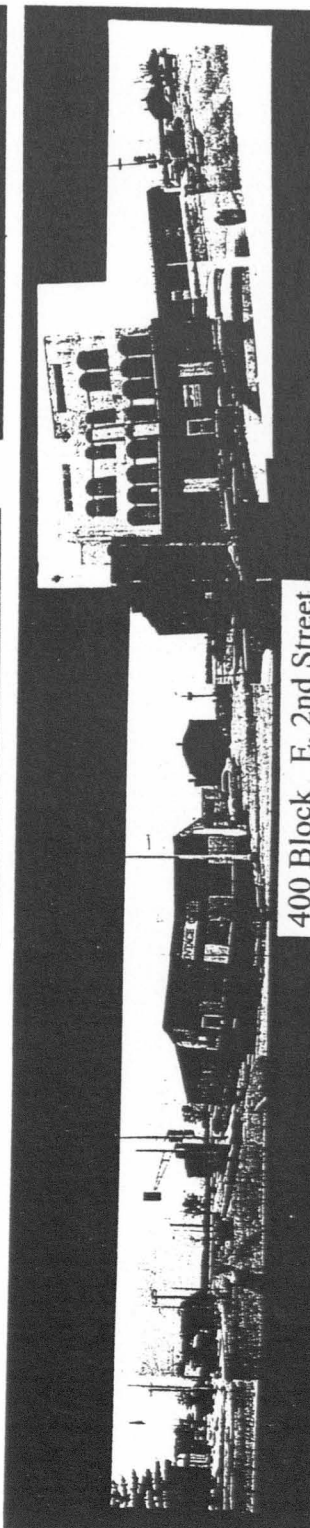
3. **Structural** - Address any structural issues with the storefront, including rot, insect damage, and water damage.

4. **Finishes** - Restore the original finishes of the storefront, including paint, stain, and masonry.

5. **Glazing** - Replace any missing or damaged glazing with historically appropriate glass.

6. **Hardware** - Replace any missing or damaged hardware, including door handles, hinges, and locks.

7. **Integration** - Ensure the rehabilitated storefront is fully integrated with the existing building facade.



400 Block E. 2nd Street

Pier

As a Social Amenity

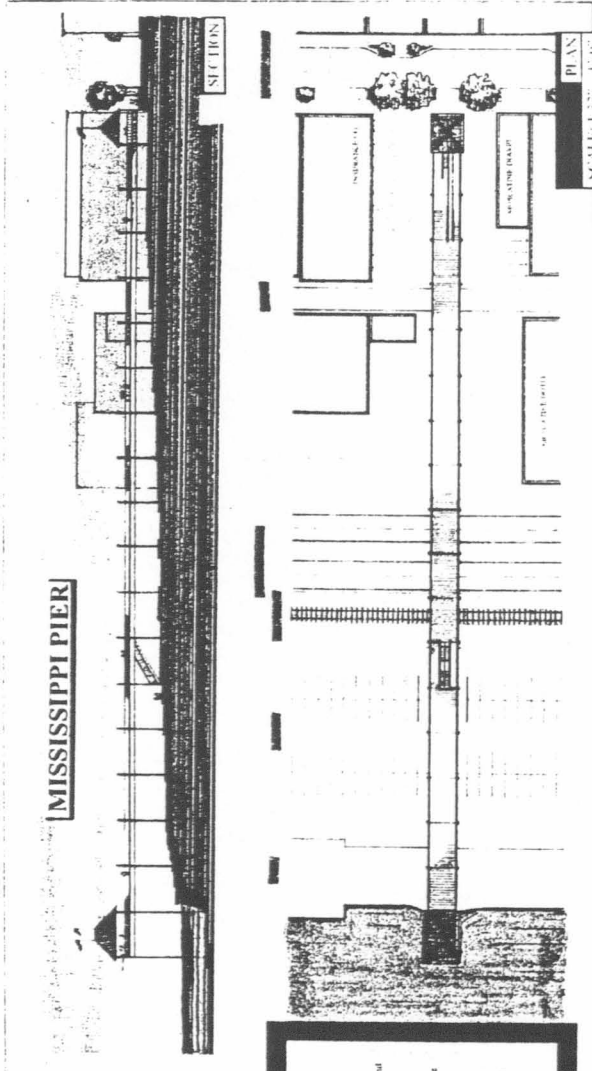
The pier will create a functional landmark linking the downtown and riverfront areas. It is a point of interest and something to explore. It is a gathering place for groups and a romantic path for couples. Paved with wood, the pier will complement the town's riverfront history and the character of downtown.

As an Economic Development Tool

The pier will encourage investment into the western side of downtown. Just as important, the pier will serve as an attractive and unobstructed path to bring visitors from the riverfront to downtown businesses.

As a Link

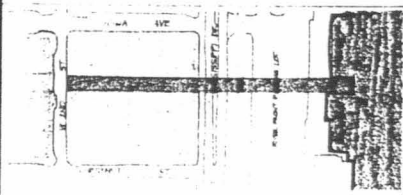
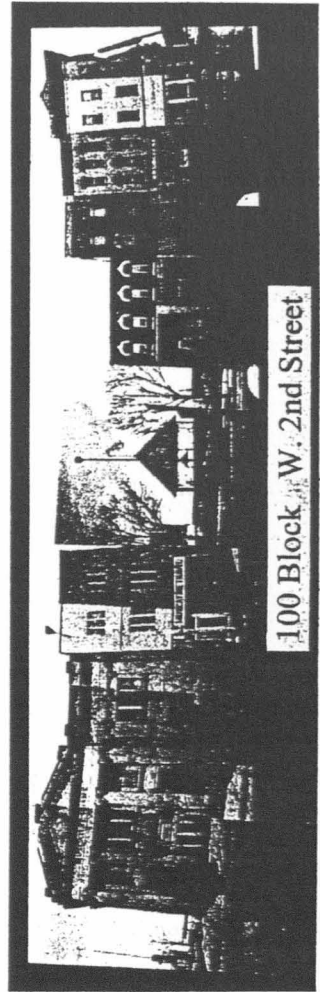
The pier will provide a pedestrian link between the activities and parking along the riverfront and the activities of downtown. In addition, the pier will fulfill accessibility requirements of the Americans with Disabilities Act.



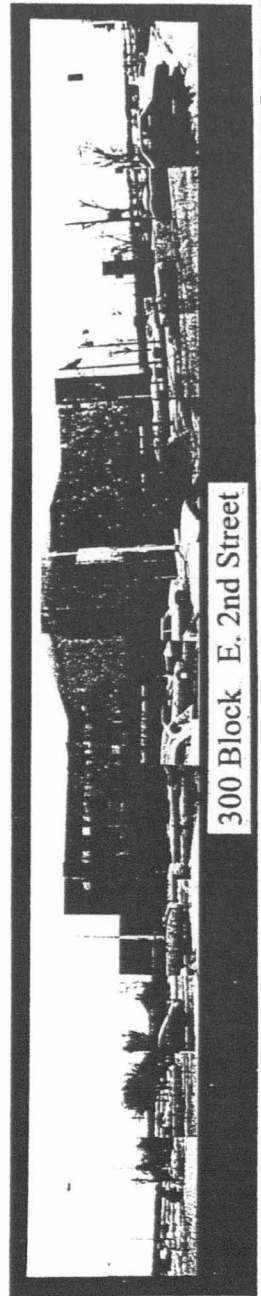
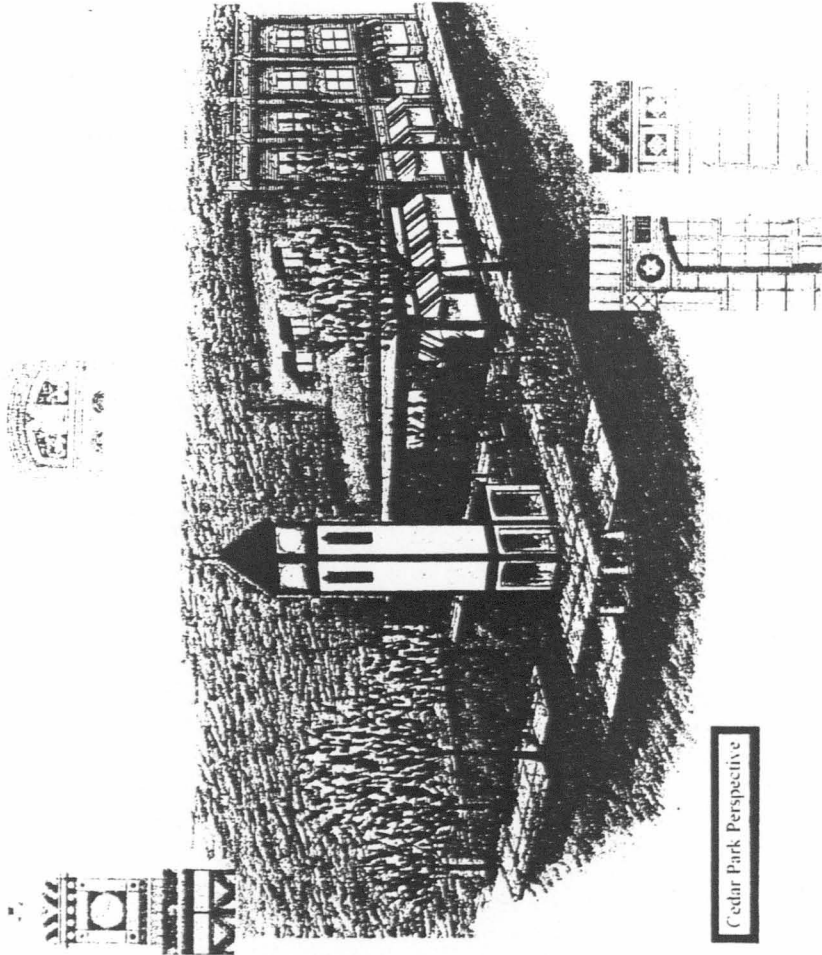
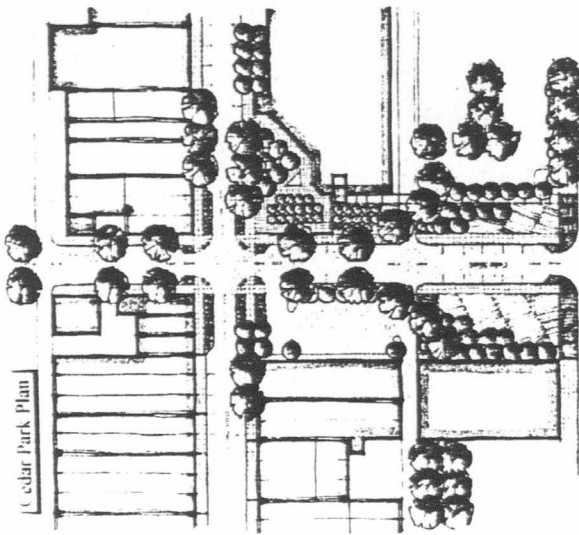
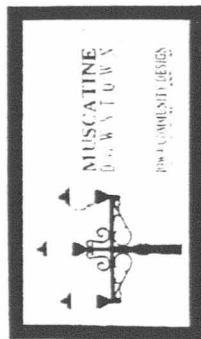
Pier

The pier will provide a main north-south link between the downtown and riverfront areas. It is a point of interest and activity, a place to explore. It is a gathering place for groups and a reminder of the river. It will provide a path to complement the town's rich cultural history and the beauty of the riverfront.

The pier will provide a main north-south link between the downtown and riverfront areas. It is a point of interest and activity, a place to explore. It is a gathering place for groups and a reminder of the river. It will provide a path to complement the town's rich cultural history and the beauty of the riverfront.



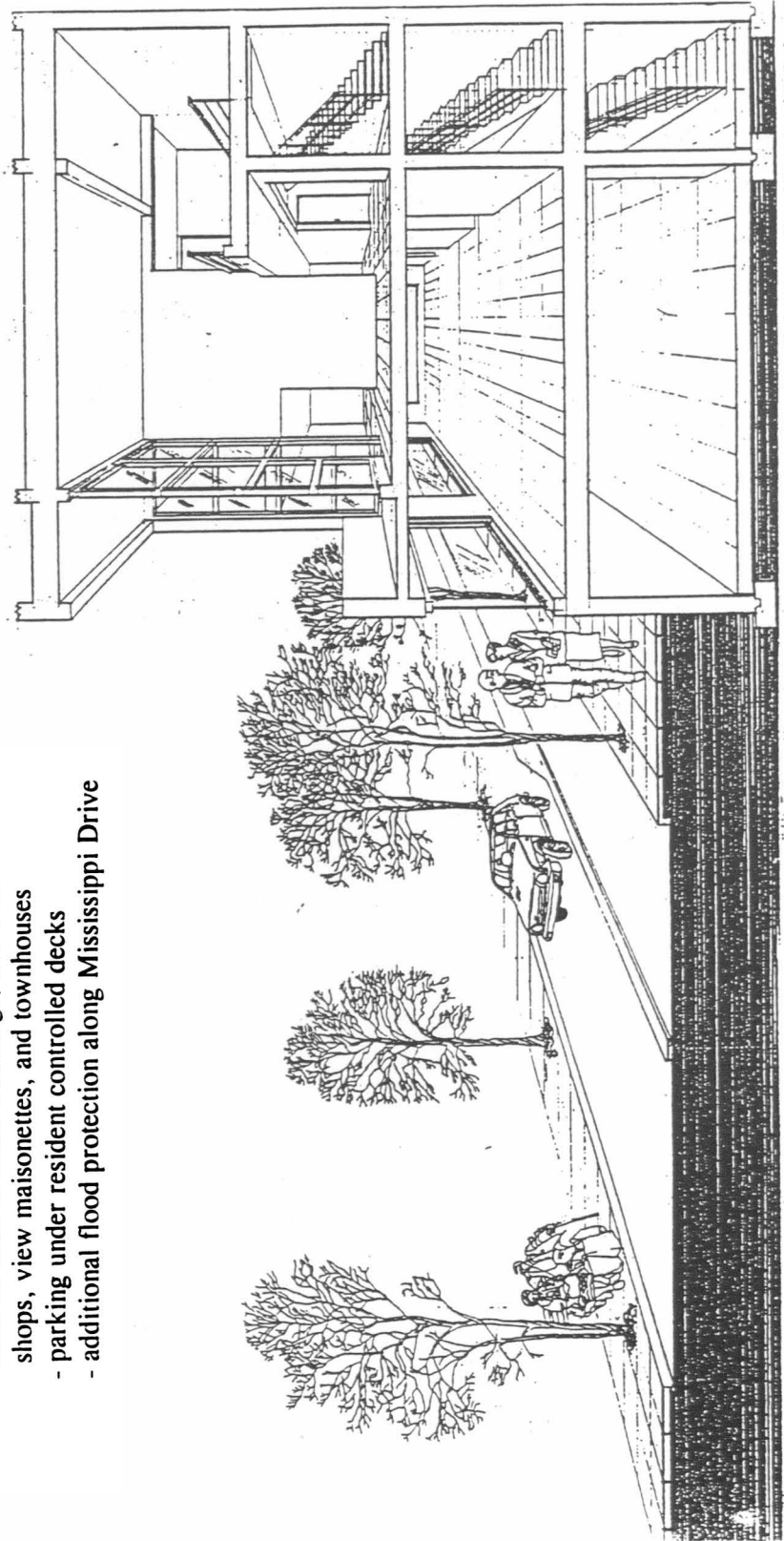
Cedar Park / Clocktower

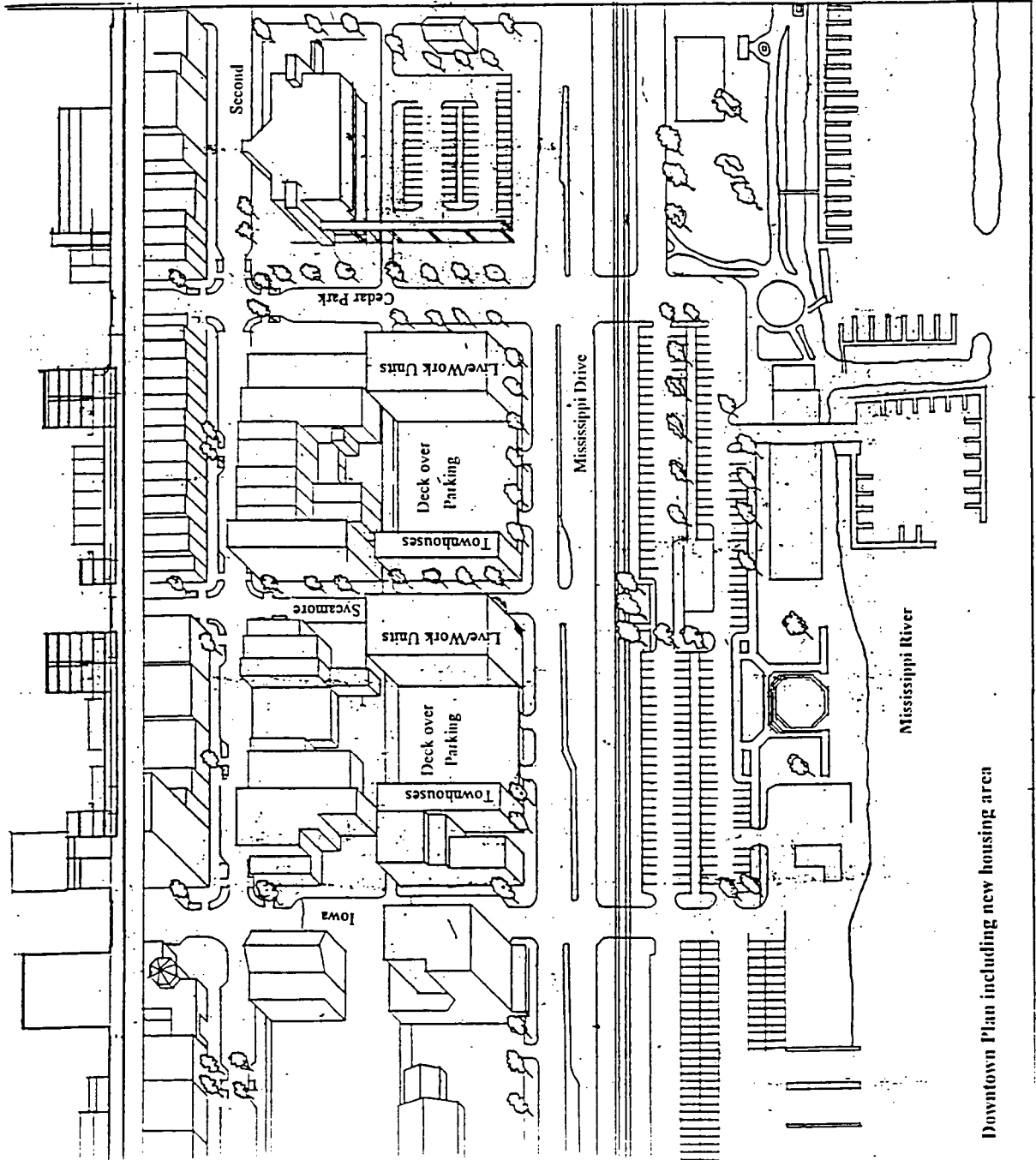


Riverfront Housing

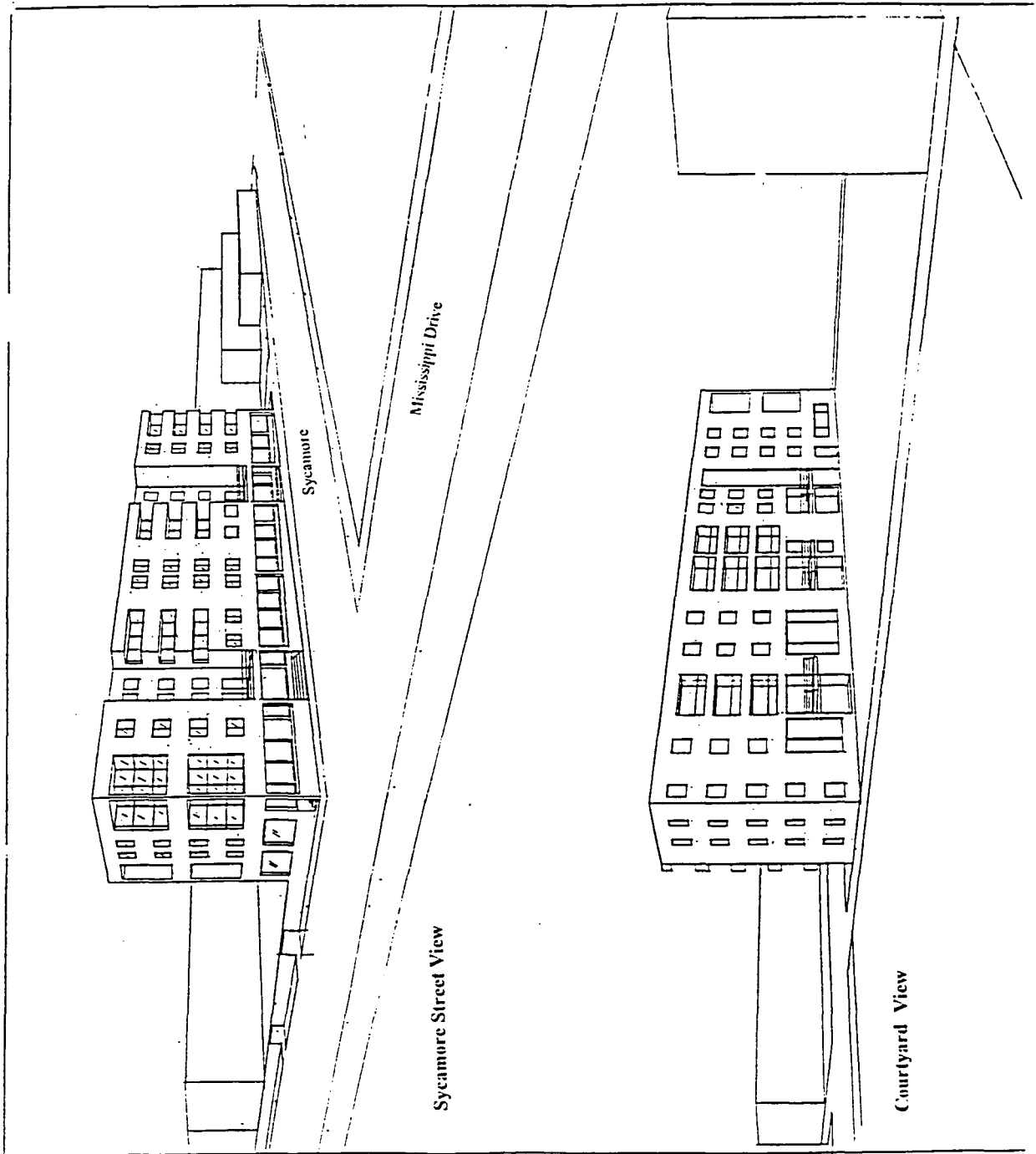
A development that includes:

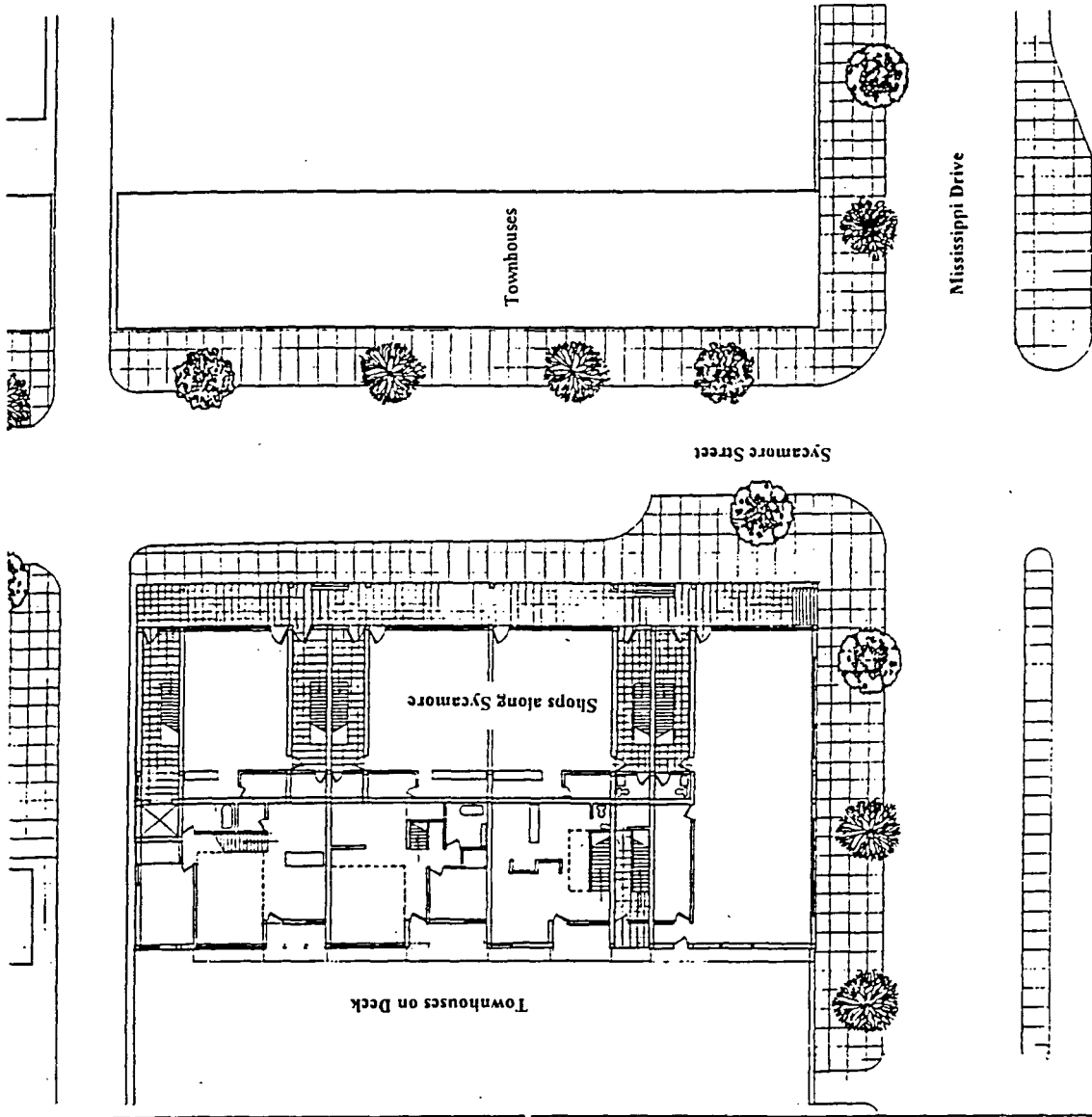
- a mixture of living and working options such as work at home dwellings, live-over shops, view maisonettes, and townhouses
- parking under resident controlled decks
- additional flood protection along Mississippi Drive



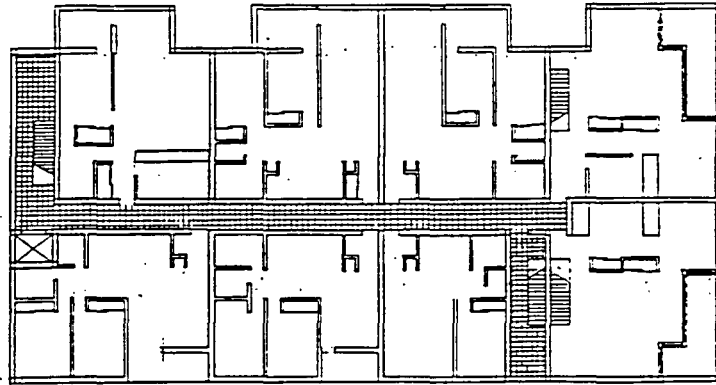


Downtown Plan including new housing area

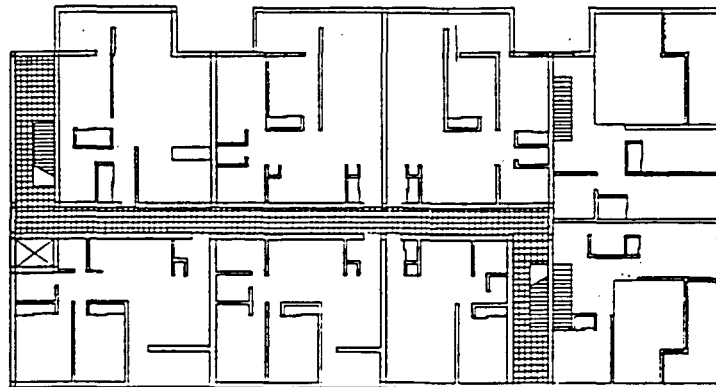




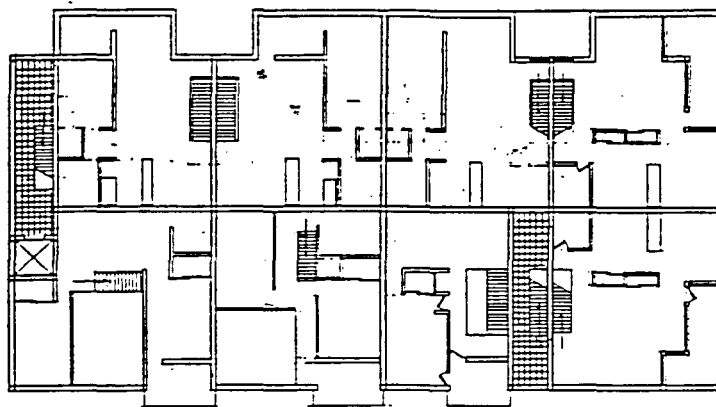
Site and Shop Level Plan



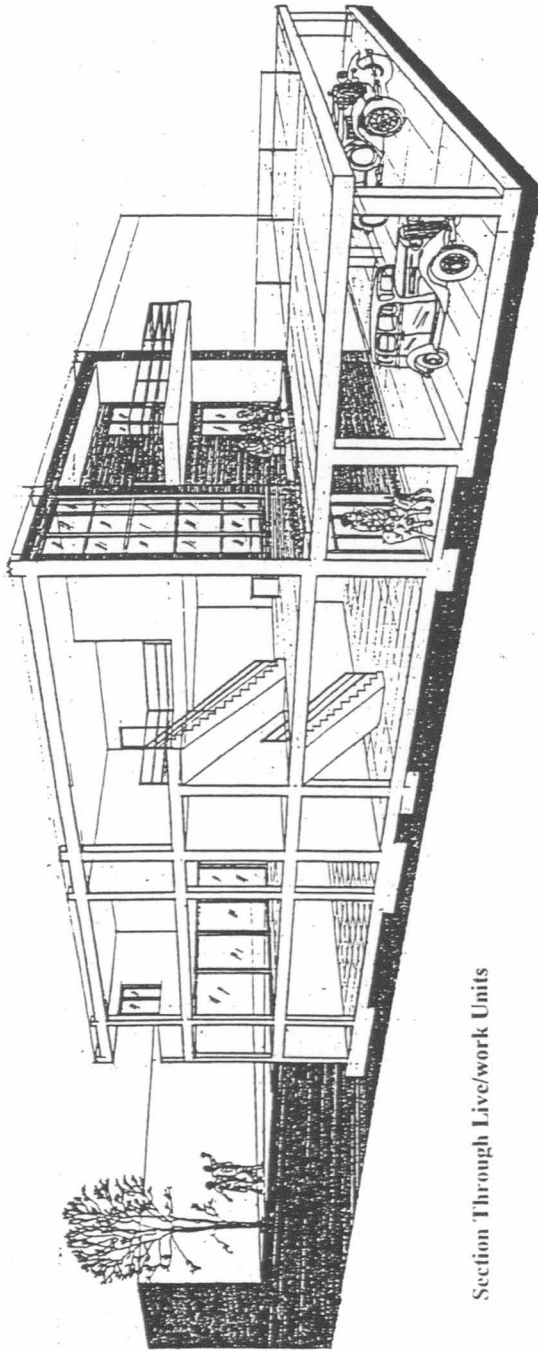
Fourth level Apartments



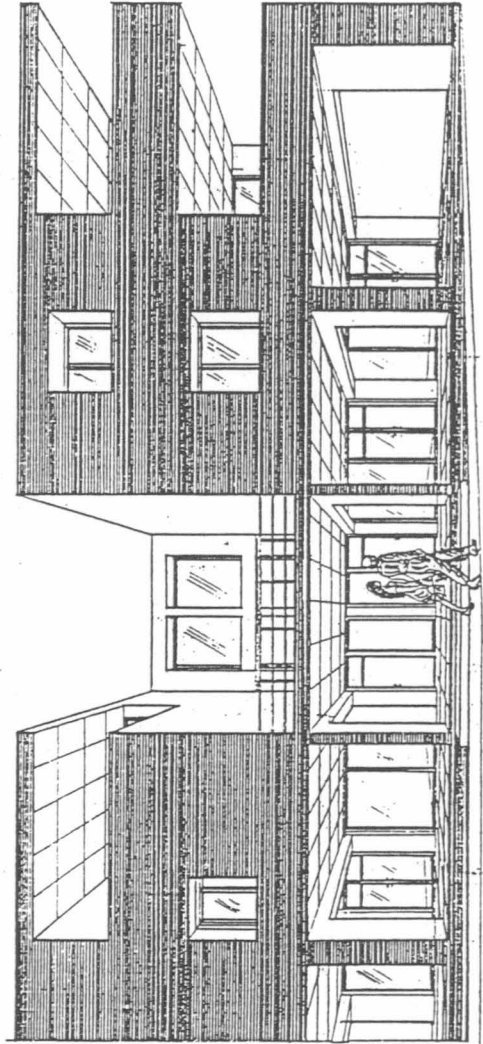
Third level Apartments



Second level Dwellings



Section Through Live/work Units



Shopfront Elevation

Section 3

Building Inventory

EVEN ADDRESSES along East Second Street

(1 of 4)

<u>Store Name</u>	<u>Address</u>	<u>Building Condition</u>	<u>Exterior</u>	<u>Interior</u>
Maid Rite	100	Sound	Recent	Renovated
Cat Tales (Used Books and Comics)	102	Deteriorating	Neglected	Renovated
Beverly R. Hunt Tax and Accounting Service	104	Deteriorating	Neglected	Renovated
Tina's Attic	106	Deteriorating	Neglected	Renovated
Tubs on the Move	108	Deteriorating	Neglected	Renovated
Lang's Jewelry	110	Sound	Recent	Renovated
Creating Catering	112	Sound	Recent	Historically Intact
Imelda's Mexican Restaurant	114	Sound	Recent	Renovated
Four Seasons Counseling Clinic	116	Sound	Recent	Renovated
Sherman Williams	120	Sound	Recent	Renovated
Sherman Williams	120			
Lewis and Stevens P.C.	122	Sound	Recent	Renovated
Sitberhorn's Hardware	124	Deteriorating	Recent	Historically Intact
Allied Therapies P C	128	Sound	Recent	Renovated
Charlie's Deli	130	Sound	Fair	Renovated
Melon City Antiques	200	Sound	Recent	Restored
The Purple Hedgehog	204	Sound	Recent	Restored
Snackers	206	Deteriorating	Recent	Renovated
Iowa Electric Light and Power	208	Deteriorating	Fair	Renovated
Muscatine Legal Services	210	Deteriorating	Fair	Renovated
Artists in Action	212	Sound	Recent	Renovated
Hubbles	214	Sound	Fair	Renovated
Pro Hair Design	216	Sound	Recent	Renovated
None	220	Sound	Fair	not recorded
Coast to Coast	226	Sound	Recent	not recorded
1st National Bank of Muscatine	300	Sound	Recent	not recorded
AP Mufflers & Pipes/ Morgan Auto Parts	408	Deteriorating	Fair	Renovated
Vintage Choice	426	Sound	Recent	not recorded

EVEN ADDRESSES along East Second Street

(2 of 4)

<u>Store Name</u>	<u>Address</u>	<u>Activity</u>	<u>Visual Access</u>	<u>Physical Access</u>
Maid Rite	100	Active	Transparent	Operable Door
Cat Tales (Used Books and Comics)	102	Active	Transparent	Operable Door
Beverly R. Hunt Tax and Accounting Service	104	Semi-Active	Translucent	Operable Door
Tina's Attic	106	Semi-Active	Transparent	Operable Door
Tubs on the Move	108	Active	Transparent	Operable Door
Lang's Jewelry	110	Active	Transparent	Operable Door
Creating Catering	112	Inactive	Transparent	not recorded
Imelda's Mexican Restaurant	114	Active	Transparent	Operable Door
Four Seasons Counseling Clinic	116	Active	Transparent	Operable Door
Sherman Williams	120	Active	Transparent	Operable Door
Sherman Williams	120	Semi-Active	Translucent	not recorded
Lewis and Stevens P.C.	122	Semi-Active	Translucent	not recorded
Sitherhorn's Hardware	124	Active	Transparent	Operable Door
Allied Therapies P C	128	not recorded	not recorded	not recorded
Charlie's Deli	130	Active	Transparent	Operable Door
Melon City Antiques	200	Active	Transparent	not recorded
The Purple Hedgehog	204	Active	Transparent	Operable Door
Snackers	206	Active	Translucent	Operable Door
Iowa Electric Light and Power	208	Active	Transparent	Operable Door
Muscatine Legal Services	210	Active	Transparent	Operable Door
Artists in Action	212	Active	Transparent	Operable Door
Hubbles	214	Active	Transparent	Operable Door
Pro Hair Design	216	not recorded	not recorded	not recorded
None	220	Inactive	Opaque	Locked Door
Coast to Coast	226	Active	Transparent	Operable Door
1st National Bank of Muscatine	300	Active	Opaque	Operable Door
AP Mufflers & Pipes/ Morgan Auto Parts	408	Active	Opaque	Operable Door
Vintage Choice	426	Active	Transparent	No door

EVEN ADDRESSES along East Second Street

(3 of 4)

<u>Store Name</u>	<u>Address</u>	<u>Module</u>	<u>ADA Access Grade</u>	<u>ADA Access Door</u>
Maid Rite	100	Maintained	Level	No Problems
Cat Tales (Used Books and Comics)	102	Maintained	Steps	No Problems
Beverly R. Hunt Tax and Accounting Service	104	Maintained	Ramp	No Problems
Tina's Attic	106	Maintained	Level	No Problems
Tubs on the Move	108	Maintained	Ramp	No Problems
Lang's Jewelry	110	Maintained	Level	No Problems
Creating Catering	112	Maintained	Ramp	No Problems
Imelda's Mexican Restaurant	114	Maintained	Ramp	No Problems
Four Seasons Counseling Clinic	116	Maintained	Other	No Problems
Sherman Williams	120	2 Bays	Level	No Problems
Sherman Williams	120	not recorded		
Lewis and Stevens P.C.	122	Maintained	Ramp	No Problems
Sitberhorn's Hardware	124	Maintained	Ramp	No Problems
Allied Therapies P C	128	2 Bays	Other	No Problems
Charlie's Dali	130	Maintained	Ramp	No Problems
Maion City Antiques	200	Maintained	Other	Width
The Purple Hedgehog	204	Maintained	Level	No Problems
Snackers	206	Maintained	Ramp	No Problems
Iowa Electric Light and Power	208	Maintained	Level	No Problems
Muscatine Legal Services	210	Maintained	Level	Width
Artists in Action	212	Maintained	Level	Width
Hubbles	214	not recorded	Steps	Doorway
Pro Hair Design	216	not recorded	Other	No Problems
None	220	2 Bays	Level	Doorway
Coast to Coast	226	2 Bays + Not Maintained	Level	No Problems
1st National Bank of Muscatine	300	2 Bays + Not Maintained	Level	No Problems
AP Mufflers & Pipes/ Morgan Auto Parts	408	2 Bays + Not Maintained	Level	No Problems
Vintage Choice	426	2 Bays + Not Maintained	Other	Width

EVEN ADDRESSES along East Second Street

(4 of 4)

<u>Store Name</u>	<u>Address</u>	<u>Window- Lighting</u>	<u>Building Owner</u>
Maid Rite	100	No Intent	Muscatine Maid-Rite Corp.
Cat Tales (Used Books and Comics)	102	Intentional	NA
Beverly R. Hunt Tax and Accounting Service	104	No Lighting	Williams, Carlo M.
Tina's Attic	106	No Lighting	Cohn, Charlotte
Tubs on the Move	108	Intentional	NA
Lang's Jewelry	110	Intentional	Lang, C. Laverne
Creating Catering	112	Intentional	Woodward, Garry D.
Imelda's Mexican Restaurant	114	No Intent	Garcia, Juan G.
Four Seasons Counseling Clinic	116	No Intent	Hetzler, Virginia M.
Sherman Williams	120	Intentional	Carlson, Rex L.
Sherman Williams	120		Zahn, Harold R.
Lewis and Stevens P.C.	122	No Lighting	Carlson, Rex L.
Sitberhorn's Hardware	124	Intentional	Silberhorn, George A.
Allied Therapies P C	128	Intentional	T.D. Partnership
Charlie's Deli	130	Intentional	Wong, Cherie D.
Melon City Antiques	200	Intentional	Carver Hardware Real Estate
The Purple Hedgehog	204	not recorded	Bobertson, Gordon W.
Snackers	206	Intentional	NA
Iowa Electric Light and Power	208	No Lighting	NA
Muscatine Legal Services	210	No Lighting	NA
Artists in Action	212	No Intent	Carver Hardware Real Estate
Hubbles	214	Intentional	Hubble, Clyde W.
Pro Hair Design	216	No Intent	Carver Hardware Real Estate
None	220	No Lighting	NA
Coast to Coast	226	Intentional	Second Street Development
1st National Bank of Muscatine	300	No Lighting	First National Bank
AP Mufflers & Pipes/ Morgan Auto Parts	408	No Intent	Morgan, Donald L.
Vintage Choice	426	No Lighting	Vintage Choices Inc.

EVEN ADDRESSES along West Second Street

(1 of 4)

<u>Store Name</u>	<u>Address</u>	<u>Building Condition</u>	<u>Maintenance Exterior</u>	<u>Maintenance Interior</u>
Miller Harrison Insurance	100	Sound	Recent	Renovated
Muscatine Travel	104	Sound	Recent	Renovated
J. B. Mark & Sons	120	Sound	Fair	Renovated
Langes	122	Sound	Fair	Renovated
Iowa East Central	124	Sound	Recent	Renovated
Metcalf, Conlon, Sierling, and Poeck	126	Sound	Recent	not recorded
Designers Hall	128	Sound	Recent	Renovated
Formerly Randy's	200	Sound	Neglected	Renovated
None	202	Deteriorating	Neglected	not recorded
None	204	Deteriorating	Neglected	not recorded
None	206	Sound	Neglected	Historically Intact
Othmer Heating and Supply	208	Sound	Fair	Renovated
Speedy Pawn "Money to Loan"	210	Sound	Neglected	Restored
Video Factory	216	Sound	Fair	not recorded
Hills Paint Store	218	Sound	Fair	Restored
None	220	not recorded	not recorded	not recorded
AFL-CIO Labor Temple	222	Sound	Fair	not recorded
Moody Heating & Air Conditioning	224	Sound	Fair	not recorded
Park Avenue Fitness	228	Sound	Recent	not recorded

EVEN ADDRESSES along West Second Street

(2 of 4)

<u>Store Name</u>	<u>Address</u>	<u>Activity</u>	<u>Visual Access</u>	<u>Physical Access</u>
Miller Harrison Insurance	100	Active	Transparent	Operable Door
Muscatine Travel	104	Active	Transparent	Operable Door
J. B. Mark & Sons	120	Active	not recorded	Operable Door
Langes	122	Active	Transparent	Operable Door
Iowa East Central	124	Semi-Active	Transparent	Operable Door
Metcalf, Conlon, Sierling, and Poock	126	Semi-Active	Transparent	Operable Door
Designers Hall	128	Active	Transparent	Operable Door
Formerly Randy's	200	Vacant	Transparent	Locked Door
None	202	Vacant	Opaque	Locked Door
None	204	Vacant	Opaque	Locked Door
None	206	Vacant	Transparent	Operable Door
Othmer Heating and Supply	208	Active	Transparent	Operable Door
Speedy Pawn "Money to Loan"	210	Active	Transparent	Operable Door
Video Factory	216	Active	Transparent	Operable Door
Hills Paint Store	218	Active	Transparent	Operable Door
None	220	Open-site	not recorded	not recorded
AFL-CIO Labor Temple	222	Semi-Active	Transparent	Operable Door
Moody Heating & Air Conditioning	224	Active	Transparent	Operable Door
Park Avenue Fitness	228	Active	Transparent	Operable Door

EVEN ADDRESSES along West Second Street

(3 of 4)

<u>Store Name</u>	<u>Address</u>	<u>Module</u>	<u>ADA Access</u>	<u>ADA Access</u>
			<u>Grade</u>	<u>Door</u>
Miller Harrison Insurance	100	2 Bays	Steps	No Problems
Muscatine Travel	104	Maintained	Level	No Problems
J. B. Mark & Sons	120	Maintained	Steps	No Problems
Langes	122	Maintained	Steps	No Problems
Iowa East Central	124	not recorded	Ramp	No Problems
Metcalf, Conlon, Sierling, and Poock	126	Maintained	Steps	No Problems
Designers Hall	128	Maintained	Level	No Problems
Formerly Randy's	200	Maintained	Other	No Problems
None	202	not recorded	Steps	Width
None	204	not recorded	Steps	No Problems
None	206	not recorded	Ramp	No Problems
Othmer Heating and Supply	208	Maintained	Steps	Handle
Speedy Pawn "Money to Loan"	210	Maintained	Steps	Handle
Video Factory	216	Maintained	Steps	Handle
Hills Paint Store	218	Maintained	Ramp	Handle
None	220	not recorded	Other	No Problems
AFL-CIO Labor Temple	222	Maintained	Ramp	No Problems
Moody Heating & Air Conditioning	224	Maintained	Steps	Handle
Park Avenue Fitness	228	not recorded	Other	No Problems

EVEN ADDRESSES along West Second Street

(4 of 4)

<u>Store Name</u>	<u>Address</u>	<u>Window- Lighting</u>	<u>Building Owner</u>
Miller Harrison Insurance	100	Intentional	Casper & Associates
Muscatine Travel	104	Intentional	Casper & Associates
J. B. Mark & Sons	120	Intentional	Mark, J. William or Rose M.
Langes	122	not recorded	Rock Island Distributing Co.
Iowa East Central	124	not recorded	Giovanazzi, John or Ann
Metcalf, Conlon, Sierling, and Poock	126	not recorded	Metcalf, Conlon & Siering
Designers Hall	128	Intentional	Martin, Robert B.
Formerly Randy's	200	No Intent	Mealy, Terrence L.
None	202	not recorded	Mark, J. William
None	204	not recorded	Mark, J. William
None	206	No Intent	NA
Othmer Heating and Supply	208	No Intent	Beitz, Myles R.
Speedy Pawn "Money to Loan"	210	Intentional	Hill, Brent W.
Video Factory	216	Intentional	Beitz, Myles R.
Hills Paint Store	218	No Lighting	Hill, Brent W.
None	220	not recorded	Muscatine Labor
AFL-CIO Labor Temple	222	not recorded	Moody - Hawley
Moody Heating & Air Conditioning	224	not recorded	NA
Park Avenue Fitness	228	Intentional	McMonnaha, Douglas

EVEN ADDRESSES along Mulberry

(1 of 1)

<u>Store Name</u>	<u>Address</u>	<u>Building Condition</u>	<u>Maintenance Exterior</u>	<u>Maintenance Interior</u>
Muscatine County Annex Cielito Bar	400 502	not recorded Dilapidated	not recorded Neglected	not recorded not recorded
El Olmito Tienda Mexicana Mulberry's 66	504 506	Deteriorating Sound	Neglected Fair	Renovated not recorded
Panaderia Mexican Bakery housing	506	Sound	Recent	not recorded
Economy TV	514-516 518+	Sound Sound	Recent Fair	not recorded Renovated
<u>Store Name</u>	<u>Address</u>	<u>Activity</u>	<u>Visual Access</u>	<u>Physical Access</u>
Muscatine County Annex Cielito Bar	400 502	not recorded Active	not recorded Opaque	not recorded Operable Door
El Olmito Tienda Mexicana Mulberry's 66	504 506	Active Active	Opaque Translucent	Operable Door Operable Door
Panaderia Mexican Bakery housing	506	Active	Translucent	Operable Door
Economy TV	514-516 518+	Inactive Active	Opaque Transparent	Operable Door Operable Door
<u>Store Name</u>	<u>Address</u>	<u>Module</u>	<u>Grade</u>	<u>Door</u>
Muscatine County Annex Cielito Bar	400 502	not recorded Maintained	Other Ramp	No Problems No Problems
El Olmito Tienda Mexicana Mulberry's 66	504 506	Maintained not recorded	Level Level	No Problems Width
Panaderia Mexican Bakery housing	506	not recorded	Ramp	Doorway
Economy TV	514-516 518+	Maintained 2 Bays + Maintained	Steps Steps	Handle No Problems
<u>Store Name</u>	<u>Address</u>	<u>Window- Lighting</u>	<u>Building Owner</u>	
Muscatine County Annex Cielito Bar	400 502	not recorded No Lighting	NA NA	
El Olmito Tienda Mexicana Mulberry's 66	504 506	No Lighting Intentional	NA NA	
Panaderia Mexican Bakery housing	506	No Lighting	NA	
Economy TV	514-516 518+	No Lighting No Lighting	NA NA	

ODD ADDRESSES along East Second Street

(1 of 4)

Store Name	Address	Building Condition	Maintenance	
			Exterior	Interior
Pearl Button Museum	101	Sound	Neglected	not recorded
Kitchen and Linen Shoppe	109	Sound	Recent	Renovated
Allbee, Allison, & Denning - Attorney at Law	115	Sound	Recent	Renovated
Carriage House	121	Sound	Recent	not recorded
Wilson Shoes	127	Sound	Recent	not recorded
Fashion Boutique	201	Sound	Recent	Restored
Dutch Treat	203	Sound	Recent	Renovated
Signature of Elegance	205	Sound	Recent	Restored
El Zarape Mexican Restaurant	207	Sound	Recent	Renovated
Flowers by Christie Beads by JoAnn	211	Deteriorating	Fair	not recorded
Greetings and Gifts (Hallmark)	213	Sound	Fair	Renovated
Mrs. Smith's Booknook	215	Sound	Recent	Renovated
Vogue II Consignment	217	Sound	Recent	Renovated
The Corner Store	219	Sound	Recent	Renovated
K&D Formalwear	221	Sound	Recent	Renovated
K&D Clothiers and Menswear	223	Sound	Recent	Renovated
Martin and Berry Insurance	225	Sound	Recent	Renovated
NEWSland	227	Sound	Recent	Renovated
Artistic Emporium on 2nd	229	Sound	Recent	Renovated
Terrence L. Mealy Law Offices	301	Sound	Recent	Renovated
Reinier Meats and Eats	303	Deteriorating	Neglected	Renovated
The Stitching Post	305	Sound	Recent	Renovated
Neal's Vacuum and Sewing Center	307	Sound	not recorded	Renovated
Salvatore Vitale's Pizzeria	313	Sound	Fair	Restored
Wester Drug	315	Sound	Recent	Historically Intact
The Fabric of Sweet Repose	317	Sound	Recent	Historically Intact
Newell, Johnston, Johnson (Law Offices)	323	Sound	Recent	Renovated
None	417	Deteriorating	Fair	not recorded
Olde and Country Antiques	419	Sound	Fair	Renovated
Goodyear	421	Sound	Fair	not recorded
Don's Typesetters and Office Supplies	129-131	Sound	Recent	not recorded
Bamford Studio	207-209	Deteriorating	Fair	not recorded
The Batterson Building	319-321	Sound	Recent	Renovated
River's Edge Antiques	327-329	Sound	Fair	Historically Intact
Volunteer Action Center	413-415	Sound	Fair	Historically Intact

ODD ADDRESSES along East Second Street

(2 of 4)

<u>Store Name</u>	<u>Address</u>	<u>Activity</u>	<u>Visual Access</u>	<u>Physical Access</u>
Pearl Button Museum	101	Active	Transparent	Operable Door
Kitchen and Linen Shoppe	109	Active	not recorded	Operable Door
Albee, Allison, & Denning - Attorney at Law	115	Semi-Active	Opaque	Operable Door
Carriage House	121	Active	Transparent	Operable Door
Wilson Shoes	127	Active	Transparent	Operable Door
Fashion Boutique	201	Active	Transparent	Operable Door
Dutch Treat	203	Active	Translucent	Operable Door
Signature of Elegance	205	Active	Transparent	Operable Door
El Zarape Mexican Restaurant	207	Active	Transparent	Operable Door
Flowers by Christie Beads by JoAnn	211	Active	Transparent	Operable Door
Greetings and Gifts (Hailmark)	213	Active	Transparent	Operable Door
Mrs. Smith's Booknook	215	Active	Transparent	Operable Door
Vogue II Consignment	217	Active	Transparent	Operable Door
The Corner Store	219	Active	Transparent	Operable Door
K&D Formalwear	221	Active	Transparent	Operable Door
K&D Clothiere and Menswear	223	Active	Transparent	Operable Door
Martin and Berry Insurance	225	Active	Transparent	Operable Door
NEWSland	227	Active	Transparent	Operable Door
Artistic Emporium on 2nd	229	Active	Transparent	Operable Door
Terrence L. Mealy Law Offices	301	Semi-Active	Opaque	Operable Door
Reinier Meats and Eats	303	Active	Opaque	not recorded
The Stitching Post	305	Active	Transparent	Operable Door
Neal's Vacuum and Sewing Center	307	Active	Transparent	Operable Door
Salvatore Vitale's Pizzeria	313	Active	Opaque	Operable Door
Wester Drug	315	Active	Transparent	Operable Door
The Fabric of Sweet Repose	317	Active	Transparent	Operable Door
Newell, Johnston, Johnson (Law Offices)	323	Semi-Active	Opaque	Operable Door
None	417	Vacant	Opaque	Locked Door
Olde and Country Antiques	419	Active	Translucent	not recorded
Goodyear	421	Active	Transparent	Operable Door
Don's Typsetters and Office Supplies	129-131	Active	Transparent	Operable Door
Bamford Studio	207-209	Active	Transparent	Operable Door
The Batterson Building	319-321	Semi-Active	Opaque	Operable Door
River's Edge Antiques	327-329	Active	Transparent	Operable Door
Volunteer Action Center	413-415	Active	Transparent	not recorded

ODD ADDRESSES along East Second Street

(3 of 4)

ADA Access ADA Access

Door

Grade

Module

Address

Store Name

<u>Store Name</u>	<u>Address</u>	<u>Module</u>	<u>Grade</u>	<u>Door</u>
Pearl Button Museum	101	2 Bays	Level	Handle
Kitchen and Linen Shoppe	109	not recorded	Level	No Problems
Albee, Allison, & Denning- Attorney at Law	115	2 Bays	Level	Handle
Carriage House	121	2 Bays + Maintained	Level	No Problems
Wilson Shoes	127	Maintained	Level	No Problems
Fashion Boutique	201	Maintained	Level	Width
Dutch Treat	203	Maintained	Level	Width
Signature of Elegance	205	Maintained	Steps	Width
El Zarape Mexican Restaurant	207	Maintained	Ramp	No Problems
Flowers by Christie Beads by JoAnn	211	Maintained	Other	Width
Greetings and Gifts (Hallmark)	213	Maintained	Other	Width
Mrs. Smith's Booknook	215	Maintained	Other	Width
Vogue II Consignment	217	Maintained	Other	Width
The Corner Store	219	Maintained	Other	Width
K&D Formalwear	221	2 Bays	Ramp	Width
K&D Clothiere and Menswear	223	2 Bays	Ramp	Width
Martin and Berry Insurance	225	Maintained	Traction	Width
NEWSland	227	Maintained	Traction	Width
Artistic Emporium on 2nd	229	Maintained	Level	Width
Terrence L. Mealy Law Offices	301	Maintained	Level	Width
Reinier Meats and Eats	303	Maintained	Level	Width
The Stitching Post	305	Maintained	Ramp	Width
Neal's Vacuum and Sewing Center	307	2 Bays	Steps	Width
Salvatore Vitale's Pizzeria	313	Maintained	Level	Width
Wester Drug	315	2 Bays	Ramp	Width
The Fabric of Sweet Repose	317	2 Bays	Ramp	Width
Newell, Johnston, Johnson (Law Offices)	323	2 Bays + Not Maintained	Other	No Problems
None	417	Maintained	Steps	No Problems
Olde and Country Antiques	419	Maintained	Steps	No Problems
Goodyear	421	2 Bays + Not Maintained	Other	Width
Don's Typsetters and Office Supplies	129-131	2 Bays	Level	No Problems
Barnford Studio	207-209	Maintained	Ramp	Width
The Batterson Building	319-321	2 Bays + Not Maintained	Ramp	No Problems
River's Edge Antiques	327-329	2 Bays + Not Maintained	Steps	Width
Volunteer Action Center	413-415	2 Bays	Level	Doorway

ODD ADDRESSES along East Second Street

(4 of 4)

<u>Store Name</u>	<u>Address</u>	<u>Window- Lighting</u>	<u>Building Owner</u>
Pearl Button Museum	101	not recorded	SECO Investment
Kitchen and Linen Shoppe	109	not recorded	Carver Hardware Real Estate
Allbee, Allison, & Denning- Attorney at Law	115	not recorded	W-M, LTC.
Carriage House	121	not recorded	The Carriage House
Wilson Shoes	127	not recorded	Wilson, Richard
Fashion Boutique	201	Intentional	Carver Hardware Real Estate
Dutch Treat	203	No Intent	Carver Hardware Real Estate
Signature of Elegance	205	Intentional	McGowan, Ronald D.
El Zarape Mexican Restaurant	207	No Intent	Carver Hardware Real Estate
Flowers by Christie Beads by JoAnn	211	Intentional	Shoemaker, Robert E.
Greetings and Gifts (Hallmark)	213	Intentional	McGowan, Ronald D.
Mrs. Smith's Booknook	215	Intentional	Paul, Else A.
Vogue II Consignment	217	Intentional	Cromer, Leo
The Corner Store	219	Intentional	Paul, Else A.
K&D Formalwear	221	Intentional	Cockshoot, Kenneth E.
K&D Clothiers and Menswear	223	Intentional	Cockshoot, Kenneth E.
Martin and Berry Insurance	225	Intentional	Berry, Robert W.
NEWSland	227	Intentional	Ales, D. Paul
Artistic Emporium on 2nd	229	Intentional	Carver Hardware Real Estate
Terrence L. Mealy Law Offices	301	No Lighting	Mealy, Loretta B.
Reinier Meats and Eats	303	Intentional	Mealy, Loretta B.
The Stitching Post	305	Intentional	Kleindolph, Neal
Neal's Vacuum and Sewing Center	307	Intentional	Otto, H. F. Inc.
Salvatore Vitale's Pizzeria	313	No Intent	Vitale, Salvatore
Wester Drug	315	Intentional	Wester, Claude J.
The Fabric of Sweet Repose	317	Intentional	NA
Newell, Johnston, Johnson (Law Offices)	323	Intentional	Begee Enterprises
None	417	No Lighting	NA
Olde and Country Antiques	419	No Lighting	Harbaugh, Dianna D.
Goodyear	421	Intentional	White, Donald T.
Don's Typesetters and Office Supplies	129-131	not recorded	Otto, H. F.
Bamford Studio	207-209	No Intent	NA
The Batterson Building	319-321	Intentional	Goedken, Duane J.
River's Edge Antiques	327-329	Intentional	Koehrsen, Lawrence G.
Volunteer Action Center	413-415	No Lighting	Church, Parish of Trinity

ODD ADDRESSES along West Second Street

(1 of)

<u>Store Name</u>	<u>Address</u>	<u>Building Condition</u>	<u>Maintenance Exterior</u>	<u>Maintenance Interior</u>
Charitable	101	not recorded	not recorded	not recorded
J. W. Conway Law Offices (Gallery Shoppes)	123	Sound	not recorded	Renovated
Marie Lindsay Interiors (Gallery Shoppes)	129	Sound	not recorded	Renovated
Hide A Way	131	Sound	Recent	Renovated
Rasin Cajun Club	133	Sound	not recorded	Renovated
Cornerstone Pub	201	Deteriorating	Fair	not recorded
None	203	Deteriorating	Recent	not recorded
H & M Cleaning Supplies	205	Deteriorating	Fair	not recorded
Creative Pet Grooming	207	Deteriorating	Fair	not recorded
Lueller's Dry Cleaning	209	Deteriorating	Neglected	Renovated
H & M Ong Sports Cards	211	Sound	Fair	Renovated
Hawkeye TV and Appliance	215	Sound	Recent	Renovated
Sun Haven Tan and Classique Nails	217	Deteriorating	Neglected	Renovated
Foot Clinic	219	Deteriorating	Neglected	Renovated
Messenger	117-119	Sound	Recent	Renovated

<u>Store Name</u>	<u>Address</u>	<u>Activity</u>	<u>Visual Access</u>	<u>Physical Access</u>
Charitable	101	not recorded	not recorded	not recorded
J. W. Conway Law Offices (Gallery Shoppes)	123	Semi-Active	Opaque	Operable Door
Marie Lindsay Interiors (Gallery Shoppes)	129	Active	Transparent	Operable Door
Hide A Way	131	Active	Opaque	Operable Door
Rasin Cajun Club	133	Active	Opaque	Operable Door
Cornerstone Pub	201	Active	Translucent	Operable Door
None	203	Vacant	Transparent	Operable Door
H & M Cleaning Supplies	205	Active	Transparent	Operable Door
Creative Pet Grooming	207	Active	Transparent	Operable Door
Lueller's Dry Cleaning	209	Active	Transparent	Operable Door
H & M Ong Sports Cards	211	Active	Transparent	Operable Door
Hawkeye TV and Appliance	215	Active	Transparent	Operable Door
Sun Haven Tan and Classique Nails	217	Active	Translucent	Operable Door
Foot Clinic	219	Semi-Active	Transparent	Operable Door
Messenger	117-119	Active	Transparent	Operable Door

ODD ADDRESSES along West Second Street

(of)

<u>Store Name</u>	<u>Address</u>	<u>Module</u>	<u>ADA Access Grade</u>	<u>ADA Access Door</u>
Charitable	101	not recorded	Other	No Problems
J. W. Conway Law Offices (Gallery Shoppes)	123	Maintained	Ramp	No Problems
Marie Lindsay Interiors (Gallery Shoppes)	129	2 Bays	Level	No Problems
Hide A Way	131	Maintained	Level	Handle
Rasin Cajun Club	133	Maintained	Level	Handle
Cornerstone Pub	201	Maintained	Level	Handle
None	203	Maintained	Level	Handle
H & M Cleaning Supplies	205	Maintained	Level	Handle
Creative Pet Grooming	207	Maintained	Level	Handle
Lueller's Dry Cleaning	209	Maintained	Level	Handle
H & M Ong. Sports Cards	211	Maintained	Level	No Problems
Hawkeye TV and Appliance	215	Maintained	Ramp	Handle
Sun Haven Tan and Classique Nails	217	Maintained	Other	Handle
Foot Clinic	219	Maintained	Level	Handle
Messenger	117-119	2 Bays	Level	No Problems

<u>Store Name</u>	<u>Address</u>	<u>Window- Lighting</u>	<u>Building Owner</u>
Charitable	101	not recorded	NA
J. W. Conway Law Offices (Gallery Shoppes)	123	not recorded	NA
Marie Lindsay Interiors (Gallery Shoppes)	129	not recorded	Lindsay, Marie C.
Hide A Way	131	not recorded	Burroughs, Terri A.
Rasin Cajun Club	133	not recorded	Ross, Deborah L.
Cornerstone Pub	201	not recorded	Phelps, Mary M.
None	203	not recorded	NA
H & M Cleaning Supplies	205	not recorded	NA
Creative Pet Grooming	207	not recorded	Phelps, Mary M.
Lueller's Dry Cleaning	209	not recorded	NA
H & M Ong. Sports Cards	211	not recorded	Phelps, Mary M.
Hawkeye TV and Appliance	215	not recorded	McElroy, Harold R. & Delores J.
Sun Haven Tan and Classique Nails	217	not recorded	NA
Foot Clinic	219	not recorded	NA
Messenger	117-119	not recorded	NA

ODD ADDRESSES along Mulberry

<u>Store Name</u>	<u>Address</u>	<u>Building Condition</u>	<u>Maintenance Exterior</u>	<u>Maintenance Interior</u>
Warehouse	401	Sound	Fair	not recorded
None	411	not recorded	not recorded	not recorded
Wietzel's Pharmacy Inc.	413	Sound	Fair	Renovated
VFW	421	Sound	Fair	not recorded
None	505	Dilapidated	Neglected	Renovated
part of Recreation Center	517	Sound	Fair	not recorded
Mulberry Recreation Center	519	Sound	Fair	Historically Intact
None	521	Sound	Fair	Renovated
None	523	Sound	Fair	Renovated
Happy Time Cooks	525	Sound	Fair	not recorded
None	527	Sound	Fair	Renovated
None	529	Sound	Fair	Renovated
Little Mexico Tacos	417-419	Dilapidated	Neglected	not recorded
VFW	423-425	Deteriorating	Fair	not recorded
Red Paint Store	507-515	Sound	Recent	Historically Intact

<u>Store Name</u>	<u>Address</u>	<u>Activity</u>	<u>Visual Access</u>	<u>Physical Access</u>
Warehouse	401	Vacant	Opaque	Locked Door
None	411	Open-site	not recorded	not recorded
Wietzel's Pharmacy Inc.	413	Active	not recorded	Operable Door
VFW	421	Inactive	Opaque	Operable Door
None	505	Vacant	Opaque	Locked Door
part of Recreation Center	517	not recorded	Transparent	Operable Door
Mulberry Recreation Center	519	Active	Opaque	Operable Door
None	521	Vacant	Transparent	Locked Door
None	523	Vacant	Transparent	Locked Door
Happy Time Cooks	525	Active	Opaque	Operable Door
None	527	Vacant	Translucent	Locked Door
None	529	Vacant	Translucent	Locked Door
Little Mexico Tacos	417-419	Active	Opaque	not recorded
VFW	423-425	Inactive	Opaque	Operable Door
Red Paint Store	507-515	Active	Transparent	Operable Door

(of)
 ADA Access
 ADA Access

ODD ADDRESSES along Mulberry

<u>Store Name</u>	<u>Address</u>	<u>Module</u>	<u>Grade</u>	<u>Door</u>
Warehouse	401	not recorded	Other	No Problems
None	411	not recorded	Other	No Problems
Wietzel's Pharmacy Inc.	413	2 Bays + Not Maintained	Ramp	Width
VFW	421	Maintained	Level	No Problems
None	505	Maintained	Steps	No Problems
part of Recreation Center	517	Maintained	Level	Doorway
Mulberry Recreation Center	519	Maintained	Level	Width
None	521	Maintained	Other	Doorway
None	523	Maintained	Other	Doorway
Happy Time Cooks	525	Maintained	Level	Handle
None	527	Maintained	Level	Width
None	529	Maintained	Level	Width
Little Mexico Tacos	417-419	Maintained	Steps	No Problems
VFW	423-425	2 Bays + Maintained	Other	Doorway
Red Paint Store	507-515	2 Bays + Maintained	Other	Doorway

<u>Store Name</u>	<u>Address</u>	<u>Window- Lighting</u>	<u>Building Owner</u>
Warehouse	401	No Lighting	NA
None	411	not recorded	NA
Wietzel's Pharmacy Inc.	413	No Lighting	NA
VFW	421	No Lighting	NA
None	505	No Lighting	NA
part of Recreation Center	517	No Lighting	NA
Mulberry Recreation Center	519	No Lighting	NA
None	521	No Lighting	NA
None	523	No Lighting	NA
Happy Time Cooks	525	No Lighting	NA
None	527	not recorded	NA
None	529	No Lighting	NA
Little Mexico Tacos	417-419	No Lighting	NA
VFW	423-425	No Lighting	NA
Red Paint Store	507-515	No Lighting	NA

Name of Business : SAMPLE MUSCATINE
Address : _____

Building Condition	<input type="checkbox"/> Sound	<input type="checkbox"/> Deteriorating	<input type="checkbox"/> Dilapidated
Maintenace - Exterior	<input type="checkbox"/> Recent	<input type="checkbox"/> Fair	<input type="checkbox"/> Neglected
Maintenace - Interior	<input type="checkbox"/> Hist. Intact	<input type="checkbox"/> Restored	<input type="checkbox"/> Renovated
Activity	<input type="checkbox"/> Active	<input type="checkbox"/> Semi-active	<input type="checkbox"/> Inactive
	<input type="checkbox"/> Open-site		<input type="checkbox"/> Vacant
Visual Access	<input type="checkbox"/> Transparent	<input type="checkbox"/> Translucent	<input type="checkbox"/> Opaque
Physical Access	<input type="checkbox"/> Operable door	<input type="checkbox"/> Locked door	<input type="checkbox"/> No door
Module	<input type="checkbox"/> Maintained	<input type="checkbox"/> 2-Bays	<input type="checkbox"/> More than 2-Bays
ADA Access - Grade	<input type="checkbox"/> Level	<input type="checkbox"/> Ramp	<input type="checkbox"/> Steps
ADA Access - Door	<input type="checkbox"/> Width	<input type="checkbox"/> Effort	<input type="checkbox"/> Handle
Window - Lighting	<input type="checkbox"/> Intentional	<input type="checkbox"/> No-intent	<input type="checkbox"/> No lighting

MUSCATINE DOWNTOWN

has been produced by the

Muscatine Vision Coordinating Council

E. Jane Caraway
Ginger Dahms
Dave Hunt
Jay Logel

Lana Oppelt
Jim Sichterman
Gary Wieskamp
Kevin Whitaker

in partnership with

IOWA COMMUNITY DESIGN

College of Design, Iowa State University

Bessam Al-Tikriti
Fidelis Anarado
Stephanie Chaffee
Keith Duster
Richard Hartness

Darla Hayworth
Curtis Stemsrud
Meng-kok Tan
Jeremy Ulstad
Professor Bob Findlay



BIBLIOGRAPHY

- Alejandro, Reynaldo. Restaurant Design. New York: PBC International, 1987.
- Baraban, Regina S. and Durocher, Joseph F. Successful Restaurant Design. New York: Van Nostrand Reinhold Inc., 1989.
- Breen, Ann and Rigby, Dick. Waterfronts: cities reclaim their edge. New York: McGraw-Hill, 1994.
- Cohen, Edie Lee and Emery, Sherman R. Dining by Design. New York: Van Nostrand Reinhold Inc., 1984.
- History of Muscatine County, Iowa. Chicago: Western Historical Company, 1879.
- Kemp, Michael. "New Trends and Styles in Restaurant Design." NeoCon'95, Conference Proceedings, Vol. 1, 1995, p. 251.
- Manogue, Helen. Urban Waterfront Lands. Citizen Groups: New and Powerful Participants in Urban Waterfront Revitalization, , Washington, D.C.: National Academy of Sciences, 1980.
- Meints, Rebecca H. "The fresh-water button industry in Muscatine, Iowa: 1890-1910." Master thesis, Iowa State University, 1981.
- Nabokov, Peter and Easton, Robert. Native American Architecture. New York: Oxford University Press, 1989.
- National Urban Recreational Study. Heritage Conservation and Recreation Service, Washington D.C., U.S. Government Printing Office, Oct. 1978.
- Odell, Rice. The Saving of San Francisco Bay. Washington, D.C., The Conservation Foundation, 1972.
- Pillsbury, Richard. From Boarding House to Bistro. Boston: Unwin Hyman Inc., 1990.
- Rossbach, Sarah. Feng Shui. New York: Penguin Books Inc., 1983.
- Travel Activity Report. Washington D.C., Travel Industry Association of America, 1990.

ACKNOWLEDGEMENTS

Several people have been particularly helpful to me in completing this research. I extend my sincere gratitude to my committee members, Professor Emeritus Dr. Mary S. Pickett and Professor Lynn Paxson, for their valuable advice and commitment in this study. I also express my utmost appreciation to my major professor, Professor Cigdem T. Akkurt. I am grateful for her enthusiastic interest, suggestions, and patience with me in completing this study.

I thank Marcia Nyberg and for her time and assistance in editing this paper. I am also in debted to my talented friend Saral Surakul, whose continuous support has helped to make my exhibition possible.

I owe my very special thanks to Diana Seah for her encouragement and companionship, and her generous support has been invaluable. Without her, I would not have realized my dream.

Finally, I thank my mom for her unconditional love and support. And to my dad, who passed away during the course of my study, for his constant blessing.