

LOW Architect

Issue No. 97:223 Five Dollars

Adaptive Reuse

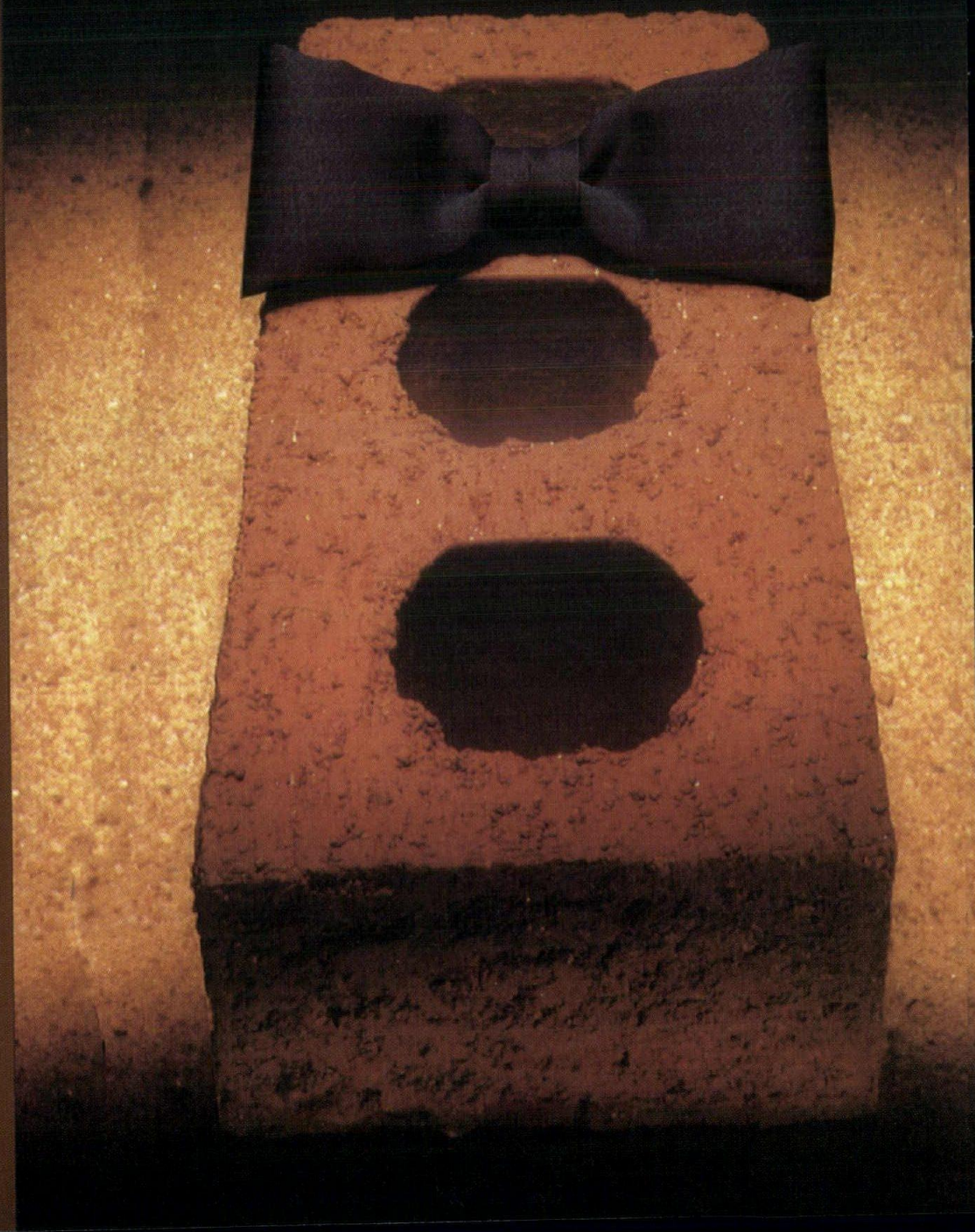


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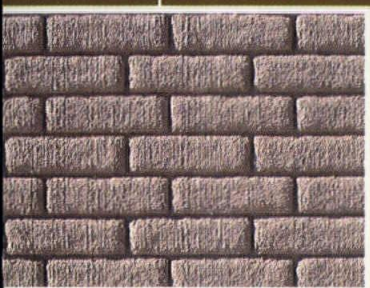
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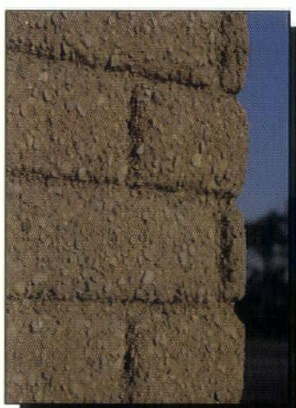
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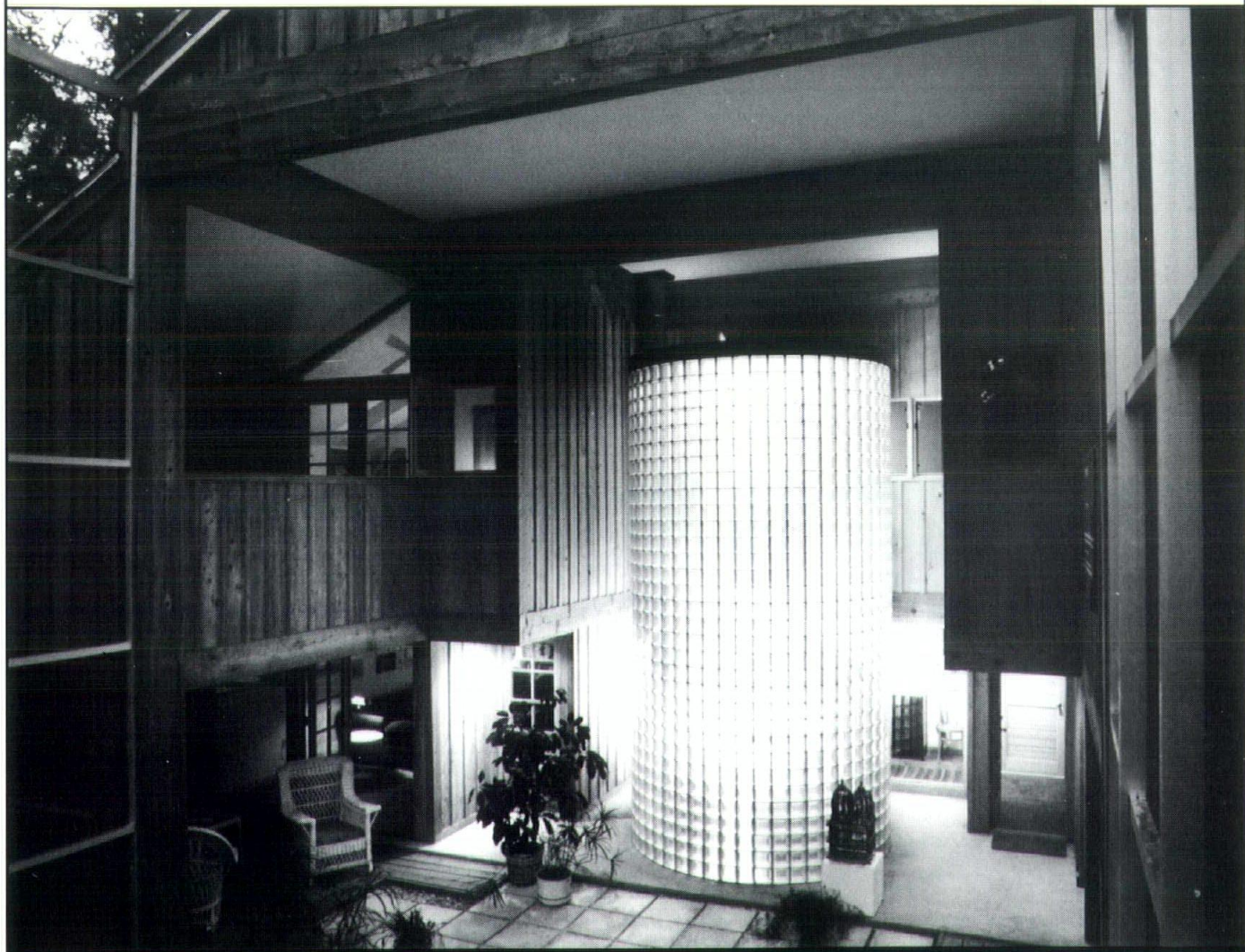
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IOWA Architect

Issue No. 97:223

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Brix Restaurant, West
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Buildings represent a significant investment—an investment in time, materials and money. Yet often the life span of the enterprise that commissions a building is far shorter than the resulting structure. One answer to this dilemma is to build structures with a shorter life span—a strategy that is all too common in the sprawling suburban landscape. This strategy, while assuring an ever-active construction climate, requires the continual expenditure of finite material resources and an ever-diminishing expectation for quality. Why build well? After all, it will be replaced soon.

An alternate paradigm is the subject of *Iowa Architect* 97:223. Adaptation and Reuse allow a structure to outlive its original owner, sometimes even its original purpose. The adapted building may be a century-old historic structure or a simple, relatively new building—the decision to adapt extends its useful life span.

Buildings represent a significant investment—an investment in time, materials and money. Yet often the life span of the enterprise that commissions a building is far shorter than the resulting structure.

A second lease on life

The following pages display some of the sensitive and ingenious ways in which architects and owners have reused buildings. The projects range from a historic, small town hotel to a chic, suburban restaurant. Each reinforces the argument for adaptation and reuse by drawing upon the strength and character implicit in the quality of their construction. They reveal the unique opportunities provided by reconsidering an existing building before commissioning a new one. These revitalized structures have literally been given “a second lease on life” and now effectively serve new owners, new enterprises and new purposes.

Paul D. Mankins, AIA
Editor

IOWA Architect

Edgar Degas

Fifty works by acclaimed French Impressionist Edgar Degas will be on view at the Joslyn Art Museum in Omaha, Neb., Feb. 7 through May 3, 1998. *Degas and the Little Dancer* focuses on the evolution of one of the most celebrated sculptures of the modern age, *Little Dancer, Fourteen Years Old*, and will include chalk and crayon drawings, pastels, oil paintings, monotypes, lithographs and etchings.



PAUL MANKINS, AIA

arts

Joe Scanlan

The Museum of Contemporary Art in Chicago, Ill., will present the work of New York-based sculptor Joe Scanlan Jan. 17 through March 29, 1998. This solo exhibition will present a new installation created specifically for the MCA. The 36-year-old Scanlan hand-crafts functional, domestic objects that blur the distinctions between art and life.

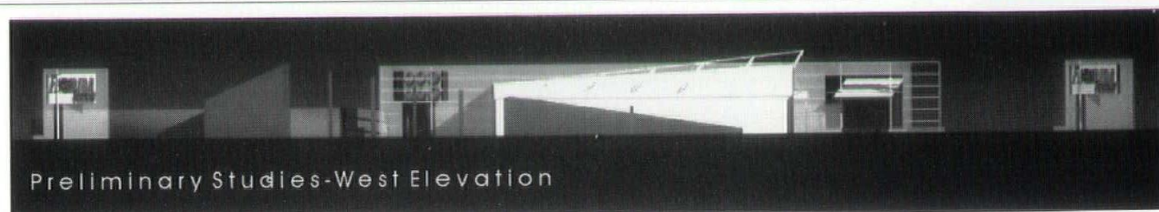
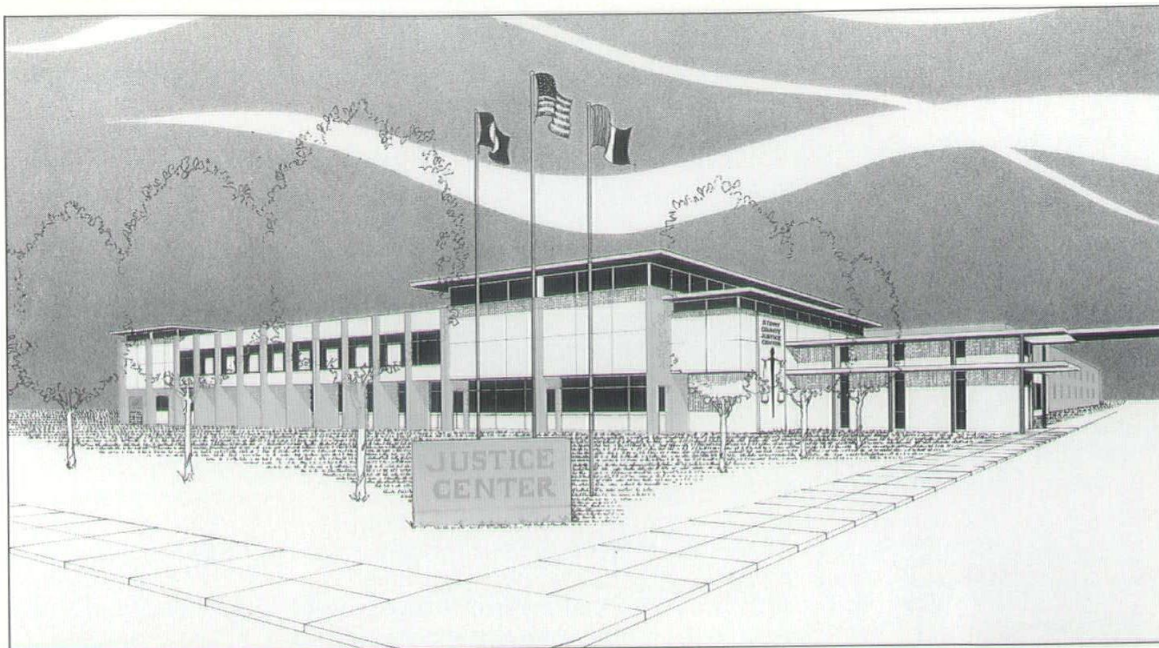
Stills

The work of seven international photographers will be presented at the Walker Art Center in Minneapolis, Minn. through March 8, 1998. *Stills: Emerging Photography in the 1990's* features photographs by Julie Becker, Jeff Burton, Miles Coolidge, Thomas Demand, Anna Gaskell, Sharon Lockhart and Sam Taylor-Wood, each advancing the conceptual legacy of photographic practice.



Story County Justice Center

Architects Wells Woodburn O'Neil has completed preliminary plans for the \$12.7 million Story County Justice Center in Nevada, Iowa. The proposed building's 82,000 square feet are needed to relieve space problems at the current facility. The program includes the sheriff's office, county attorney's office, a 96-bed jail, six courtrooms, clerk of court's office, judge's quarters, juvenile court, juvenile services and DARE offices.

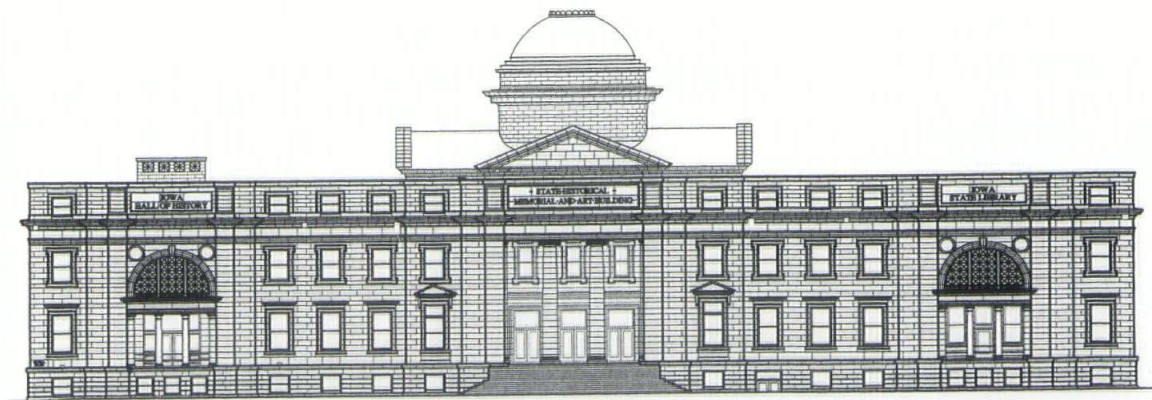


Preliminary Studies-West Elevation

University of Florida: Alfred A. Ring Tennis Complex

RDG Bussard Dikis and RDG Crose Gardner Shukert are in the preliminary schematic design phase of a 6,800 square foot tennis locker facility and outdoor courtyard. The project is part of a master plan developed by RDG. This project is a design build effort with contractor Perry Parish Inc. and the Uni-

versity of Florida, Gainesville, Fla. The new building's design addresses an existing brick shed structure by implementing similar materials and shapes and creates opportunities for future entry plaza modifications to the existing stadium.



Iowa State Old Historical Building

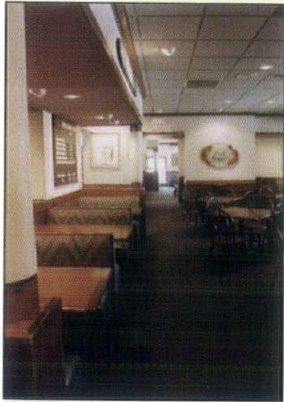
Herbert Lewis Kruse Blunck Architecture is renovating a 72,000 gross square foot Beaux Arts building on the Iowa State Capitol Campus. The Iowa State Old Historical building was originally constructed in two phases between 1898 and 1910. The renovation is scheduled to commence in February 1998 and will include exterior and interior modification of the public spaces. Exterior improvements will address stone, terra cotta and

window restoration. Interior renovation will provide a new accessible entry, two new elevators, reproduction of mosaic floor tile and reproduction of the original interior decorative painting. The second phase of renovation will include interior renovation of the east and west wings and will provide two new interior emergency egress stairs. Design of the interior renovation for the east and west wings is to begin in February 1998.

STEPHEN KNOWLES, AIA

A Warm Success

A TIGHT BUDGET AND A TRICKY LOCATION WERE OBSTACLES OVERCOME WITH THE PARTNERSHIP OF SAVVY ARCHITECTS AND CLIENTS WILLING TO PITCH IN SWEAT EQUITY



Owners John Belter and Tony Riordan, along with the architects of the DCM Group, returned the building from its chain restaurant fate. Said Belter, "There are times when you walk into the restaurant and say, 'Wow, what a complete metamorphosis from a Red Lobster to Brix.'"

It is not an uncommon Iowa occurrence when cozy neighborhood businesses give way to large corporate chains. But the young owners of Brix restaurant, John Belter, 31, and Tony Riordan, 28, threw a change-up at that trend.

They spent two years seeking a home for their progressive California-style establishment. After touring several potential sites, they returned a few times to one that was nearly perfect. It was located at the crossroads of two major streets in ever-expanding West Des Moines and the price was right.

But it was the building formerly known as Red Lobster.

"I had been in there when it was the Red Lobster, and, of course, it had been sitting empty for some time," remembers Phillip Vlieger, principal architect of the DCM Group and the project designer. "It had lingering aromas from the past that were not pleasant."

After the initial olfactory assessment, the architects and owners rolled up their sleeves and dug in. Because restaurants by nature are capital intensive and relatively difficult to fund, it was a budget-conscious project from the start. One big coupon was the owners' willingness

to assist in demolition of the interior, right down to removing the ceiling tiles that were saturated with the smells of seafood ghosts.

"That was a lot of fun, to be quite honest with you," said Belter, noting that the sweat equity paid off in the long run. "It took about a full month to do the full demolition and it saved us about \$10,000 to \$12,000. Everybody is looking to save money, and this is definitely a good way to do it.

"Tony and I aren't very handy with construction and finishing, but we thought if we could take a sledgehammer to it and exert a little aggression, that would be good."

Construction of the project was gladly left to more experienced hands. The owners quickly became what would seem to be an architect's dream client. Belter said he and his business partner trusted the DCM Group would take the project in the intended direction, creating an intimate and earthy dining atmosphere.

"We brought them a whole stack of ideas. The space that people come into is what they created. We didn't give them any boundaries; instead we gave them a budget figure. I don't think many architects run into



Project: Brix Restaurant
Location: West Des Moines, IA
Architect: The DCM Group, Inc.
General Contractor:
The DCM Group, Inc.
Photographer: Studio AU

JENNIFER WILSON

The tower is the most noticeable change, from a nautical theme to contemporary ironwork.



Right: Wine is a recurring theme in the restaurant. The “Brix” scale, used for measuring the sugar content in wine, named the dining experience.



clients that allow them to use their talents. They’re always too strict on them.”

Vlieger’s DCM Group, a design build firm, fully took the reins when the demolition dust settled. “We ended up with a fairly clean shell in which to insert their theater, if you will, which was really a composition of independent elements that create a unified whole.”

But Vlieger and company worked around existing elements like the reception area, kitchen and toilets to keep costs down. They kept the formal dining area distinctly separate from the lounge in a more traditional, old-style arrangement. A wall was created for separation, but included openings within to create views and stimulate interest in the other side.

Because the owners intended to create food that was natural and wholesome, the color palette within the structure is earthy and warm, while at the same time being visually high-end and lively. Wine is also a recurring theme in the restaurant. The establishment is even named after the “Brix scale,” used for measuring the sugar content in wine. The restaurant’s expansive selection is celebrated by creative backlighting and triangular forms that suspend the bottles.

“The architects were detail-oriented,” adds Belter, using as an example the three shades of vinyl placed strategically in various booths around the restaurant. “Sonia [Vlieger] took the time to create that added dimension.”

The owners selected an artist, originally from Boone and currently living in Los Angeles, to create the art that hangs throughout the space. “We worked with him on where the art would be placed, and he created the pieces for the specific areas,” said Vlieger. “The art work became splashes of color of the wall. They also became literal dividers between the booths.”

The original building was equipped with many windows, similar to the design of many chain restaur-

rants. But the openness wasn’t conducive to the “tucked-away” mood the owners wanted diners to experience in Brix. The team chose to cover them up to enhance the feeling of an escape. “The views would have been overlooking the parking lot and Pizza Hut’s red roof, which somehow didn’t align with the California wine experience,” said Vlieger. “Covering the windows allowed us to reject what was outside. You’re importing a different culture to that area, and you leave that other culture behind at the front door.”

The exterior was an less extensive job. New siding and additional brackets to add rhythm and scale, new shingles of checkerboard green and brown to cover the Red Lobster roots. Essentially, inserting a few parts and pieces on the old box.

The exterior tower is the most noticeable change. The original tower had a predictable nautical theme resembling the top of a ship. But Vlieger voted against removing it altogether. “We stripped off anything that had that type of symbolism, that type of overtone. We pulled off that type of ornament and installed in its place more contemporary ironwork to move the restaurant forward in time.”

Flash forward further in time, and dining connoisseurs from around the city escape to Brix for fine food in a contemporary and comfortable setting. The young entrepreneur owners can breathe an additional sigh of satisfaction, as their project came in on target budget-wise. “They were a great team to work with,” said Belter. “They were out for the client.”

Jennifer Wilson is currently renovating a 19th century home in Des Moines, of which she often wonders, “Now why didn’t I just tear this down?”



Left: The owners selected an artist, originally from Boone and currently living in Los Angeles, to create the art that hangs throughout the space.



Left Below: A wall was created for separation, but included openings within to create views and stimulate interest in the other side.

A Hometown Celebration

THE HOTEL PATTEE OFFERS A BRIGHT LIGHT IN A SMALL CITY

When California resident Roberta Green Ahmanson chose to honor her childhood hometown of Perry by purchasing and restoring the expansive Hotel Pattee, Wetherell-Ericsson Architects had the ideal resume for the project. With notches in its belt from restoration jobs like the Terrace Hill Governor's Mansion, Hoyt Sherman Place and the Capitol Building's Supreme Court Library, the firm knew the territory Ahmanson wanted to cover.

"The owner gave us direction as to which way she wanted to go," said John Wetherell, principal architect for the project. "She wanted to preserve as much as possible the historic front of the building and the feel of the lobby from when the building opened. The rest of the building was to be renovated into a first-class hotel."

The 55,000 square foot location was once heralded as the finest hotel west of Chicago. But although the Pattee hadn't been vacant before the purchase, its uses had run an odd gamut. What is now a high-end, modernized accommodation, throughout time housed the likes of a hardware store, a restaurant, low income housing and a dance studio.

Wetherell expands on the history. "The building

started out ahead of its time. It was one of the only truly fireproof buildings in its time as far as a hotel in this area," he said. Built in 1912, Hotel Pattee was originally slated to have wood joists typical of the time. Instead, it was built with a fully concrete, fire-proof frame and masonry walls.

John Lusink, project architect, said recreating the building was interesting detective work. The architects stripped down the original structure's approximately 75 rooms because the remnants of the original building were much faded. He had a photo of the lobby space and some dining areas to feed his vision of the final product. "We worked from that point out. From that we were able to pick out the historical details."

Lusink said the original location was designed by Proudfoot Bird and Rawson (precursor to Brooks Borg Skiles), a firm that also designed the similar Hotel Fort Des Moines. "Luckily for us, we were able to get the original drawings. Between the photographs, those drawings and some remnants of woodwork, we were able to recreate those details."

Wetherell said the basic structure of the place was an excellent foundation to build from. "It was adaptable; and it had a good structure. The front had a dignity to it that we could work with."

Right: The front facade stayed true to the original in the restoration process, with the added detail of skylights.

Project: Hotel Pattee
Location: Perry, IA
Architect:
Wetherell-Ericsson Architects
General Contractor:
Hansen Company, Inc.
Mechanical/Electric Engineer:
Pulley & Associates
Food Service Equipment:
James Taffae & Associates
Interiors: Creative Enterprises
Photographer:
Dale Photographics

JENNIFER WILSON





Above and Below Left: Honduras mahogany, carpeting, tile floors and walls, wall coverings and Craftsman-style furnishings give a rich bow to the past.

Right: Recreating the building was interesting detective work. A photo of the lobby space and dining areas fed the architects' vision of the final product.



A more difficult task was the interior space itself. The floor-to-floor heights were limited in a few areas. "The floor heights were small figures. We basically didn't have much headroom on the second floor, so threading first-class, sophisticated mechanical systems through it was a chore."

Shoe-horning into an older structure all of the things people require today from sophisticated lodgings also posed some difficulty. "The owner was adamant that it wasn't going to be a Motel 6; it was to be a first-class hotel," said Wetherell. That meant additional meeting rooms, expanded dining rooms, guest rooms and kitchen facilities. Bath facilities, once shared by adjoining rooms during the building's original period, had substantial face lifts. The renovated product also has workout rooms and spa facilities complete with sauna and steam room.

When working with historical structures, renovators are often treated with a surprise or two left behind as unique birthmarks from the past. Lusink said one particularly lively detail was tricky to solve from mechanical and electrical standpoints. "It's unusual to have two lanes of bowling down in the basement," he chuckled. "There was no sign of it. All we knew of it was from the original drawings and documents. But there originally was a bowling alley, and we again brought it into the lower level."

Wetherell has a few unique anecdotes from the project. He says there were a few interesting spaces for which there were no doors, leaving much for conjecture on the part of the architects. "We surmised that there was buried treasure in the building at one time, but it turned out not to be."

There was a great deal of material reuse in the project. A few pieces of window casing and one or two of the column capitals were saved. The flooring from the old dance hall made it into the new rendition of the building. "We had talked about reusing the trim, but we

were running so much new trim it just became silly for us to try to reuse a few pieces," said Lusink.

But for the most part, it's a complete update. The cherry-stained Honduras mahogany is all new. Carpeting, tile floors and walls, wall coverings and Craftsman-style furnishings are new as well, but give a rich bow to the building's past.

The front facade was completely restored with the added detail of skylights; new terra cotta replaced pieces that had been worn with time. What has been honed down to 40 guest rooms is now a celebration of interior design by Kathleen Wood. Each has a different theme revolving around Perry citizens and organizations. The owner commissioned Iowa artists to lend a hand in the atmosphere. The ballroom, meeting rooms, restaurant and library/lounge are outfitted in Craftsman style.

"I like the high-level quality of the detail work," said Lusink of what has been for him an ongoing project for three years now. "My background is in historical preservation and restoration. I enjoy the arts and crafts, and that's what this building is for the most part: detailed in arts and crafts. I enjoy putting together a 3-D puzzle just like any other architect."

Jennifer Wilson was raised in the tiny enclave of Colfax, Iowa, where the discovery of mineral springs brought a boom of industry and international visitors at the turn of the century.

JENNIFER WILSON



Left and Below: Kathleen Wood handled the interior design of the building, turning it into a celebration of the town's past and present.



Community Reflection

SIOUX CITY, CITY HALL



Above: "We wanted to preserve the character of the interior and exterior of the original building, while adding accessibility and flexibility, and fitting it for technology."

Bottom: The 1897 structure was constructed as the city's first United States Post Office and federal courthouse.

In broad terms, adaptive reuse reflects how our society interprets the past, assesses the present and measures the future. The choice to reuse a building, saving it in part or as a whole, while changing the nature of its use, provides architects with the opportunity to reinterpret the built environment, stamping a revised identity on the urban landscape.

Such was the case for the Sioux City, City Hall. The city, faced with the need to consolidate services and personnel, and remake or remove a century-old downtown structure, elected to adapt the building to reflect current approaches to city government. The community's decision not to abandon the troubled structure is telling: the effort was greater, the cost more, the difficulties increased. With the job complete, Sioux City finally has a place of its own that casts a reflection towards its past and lands a firm footing in the future.

The building, sited just west of the central business district and surrounded by other public buildings, was opened as a post office and federal courthouse in February 1897. It cost the city some \$250,000, including furnishings, and its problems were apparent almost immediately when a structural wall had to be removed and rebuilt.

The structure sat vacant from 1931 to 1940, and was only saved from the wrecking ball by local activists. In 1947, after renovation, it was rededicated as a city hall, but abandoned again in the early 1990s due to continuing structural problems. The vacant facade's only claim to fame in the decade's early years was as the "Home Office" of the Late Night with David Letterman show.

In 1995, the city held a design build competition for a City Hall, with the vacant building and a proposed budget of \$7.5 million as its focus. Submissions could include any one of five options, from complete restoration to demolition. Three proposals were received, including the eventual winning entry from the team of contractor W.A. Klinger and architect Ruble Moss Mamura Brygger (RMMB), both of Sioux City.

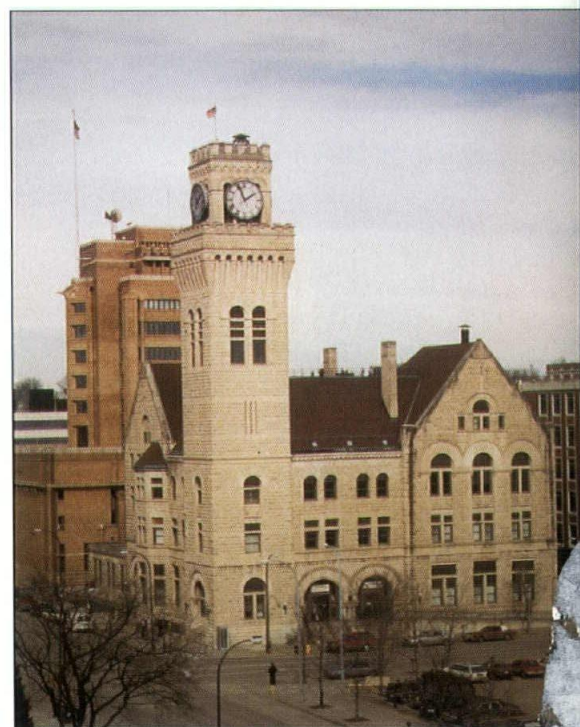
"The challenge was to provide what the city wanted and could afford," says Doug Ohlfest, executive vice president of W.A. Klinger and project manager of the city hall. There weren't many concrete parameters for the design: the city knew it needed between 70,000 to 75,000 square feet and had identified department requirements from a program study, says Craig Whitehead, city manager. In addition, the city wanted to open the view to the adjacent Woodbury County Courthouse, designed by Purcell & Elmslie in connection with William Steele and notable as the only high-rise Prairie School building. Klinger/RMMB was the sole team that proposed preserving the image of the building, including saving the facade's Indiana limestone, while balancing a selective and pragmatic historic preservation.

The city council and selection committee took a

unique approach to gauging public reaction to the submissions: for two weeks and before the bids were opened, the proposals were on view at the convention center; votes were cast and opinions tallied on each design. Eventually, the selection committee unanimously chose the Klinger/RMMB submission, but the team had yet another hurdle: if the city council approved the project, it would be with the knowledge that it was not the least expensive, and in fact, would probably go over the initial budget by \$1.5 million.

"We knew it wouldn't be the low-cost proposal, but we knew it would be the best solution, and we could sell it based on the benefits," says Ohlfest. Todd Moss of RMMB shares Ohlfest's sentiments, but his firm felt doubly nervous: they had won public sentiment in a similar non-bid competition for a municipal baseball stadium but lost because of price. "It was a big risk, coming off our first frustration. We felt we were taking a risk in doing something we felt proud of," says Moss. But in April 1995, the council voted to go forward with the Klinger/RMMB proposal, and demolition began June 1, 1995, with the dedication scheduled for August 1997.

The team's plan involved removing the existing three-story building, stabilizing the 156-foot clocktower, which was leaning, and rebuilding the entire structure. That included inserting a five-story building behind the facade, reusing the limestone to recreate the south and west facades and salvaging as many of the inte-

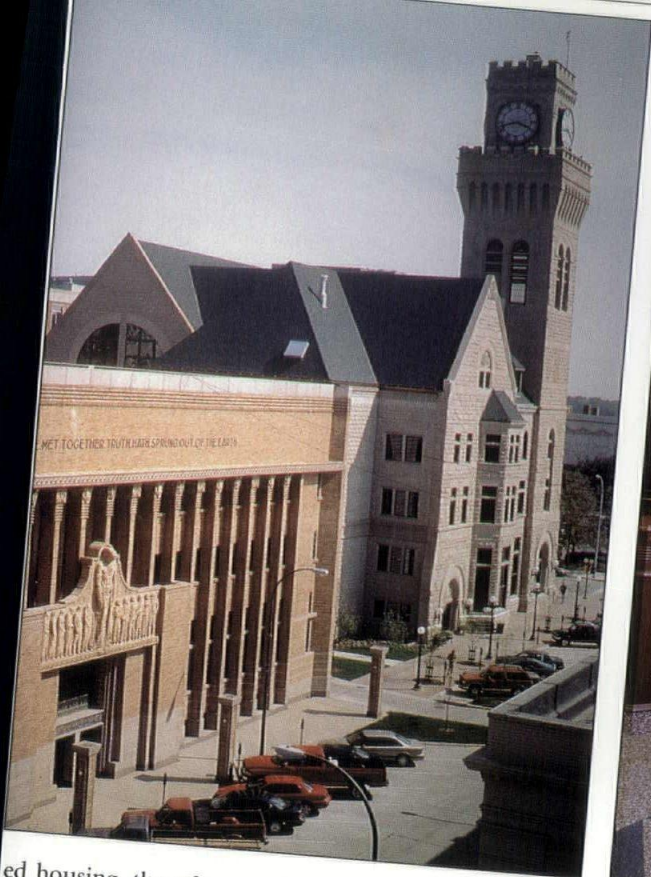


Project: City Hall
Location: Sioux City, IA
Architect: Ruble Mamura Moss
Brygger Architects, PC
General Contractor:
W.A. Klinger, Inc.
Mechanical/Electrical Engineers:
Associated Consulting
Engineers, Inc.
Structural Engineer:
KC Engineering PC
Interior Finishes/Furnishings:
Smith, Bourne & Associates, Inc.
Landscaping:
Midwest Design Group
Photographer: Kevin Godwin;
Jerry Pospeshil

KELLY ROBERSON



Klinger/AMMB was the sole team that proposed preserving the image of the building, including saving the facade's Indiana limestone.



Above: Detail of stair.

Left: Oak door casings, iron railings, light fixtures and African mahogany paneling were salvaged and reutilized.

Far Left: South facade relationship to the Woodbury County Courthouse.

ed housing, the other on the third floor for permits—are also designed to be able to handle the multiple needs of customers at one location. “Ninety-five percent of residents can go to one of these three centers and have their needs met,” says Whitehead.

While the move to the new city hall provided city employees the chance to fully implement a revitalized, refreshed service system, it also gave each department a space emphasizing technology, flexibility and changeability. The open offices—with few permanent walls and modular furniture—when coupled with the wiring—power, phone and data lines that are threaded through the floor with outlets on a five-foot-square grid pattern—maximizes flexibility, says Ohlfest.

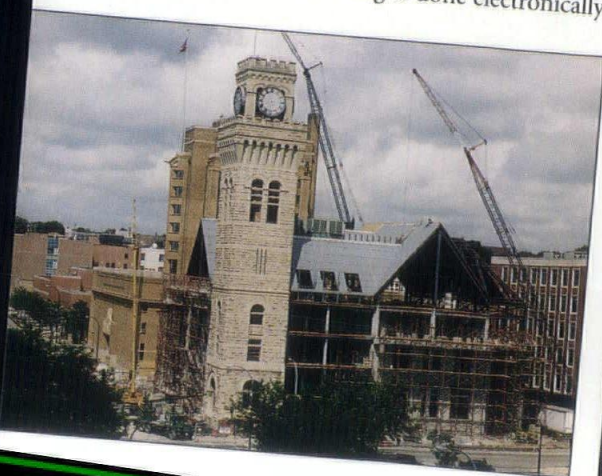
The voluminous fifth-floor council room, paneled in the salvaged African mahogany paneling, has a state-of-the-art audio visual system as a tool to better communicate with citizens, says Moss, who soon after the building’s completion was elected to the city council. Cameras broadcast the meetings, council members have monitors at their desks, the voting is done electronically

and everything is projected on a screen for the audience.

Besides the obvious considerations of housing the city’s personnel and improving its customer service, what the Sioux City, City Hall has really provided for this northwest Iowa community is a sense of place, a community landmark that’s not quite old, not quite new, but a unique compromise between the two.

“It was a big responsibility and we had to compromise on some things because of money. But it’s inherent in adaptive reuse: you do what you can to save as much as you can,” says Moss. “Everybody in the community is very pleased with the selection. This is a building that should be here for another 100 years.”

Kelly Roberson, a former staff member of AIA Iowa, is managing editor of Texas Architect magazine.



Educational Adaptation

As Schaeffer Hall approaches its own century mark, the architects have brilliantly adapted the building for the next era with a complete reordering of space and the use of details and finishings to unify the interior spaces.

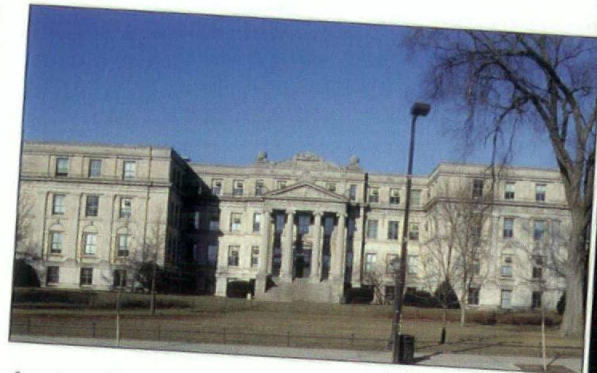
As the 21st century swiftly approaches, it seems appropriate to recognize and examine the work of architects at the beginning of this current dramatic era. The tremendous upheaval caused by conflict and mechanization in the 20th century that affected all arts could not have been foreseen as the 19th century ended, even with the prescient writing of Henry Adams. This century began with architecture clearly influenced by the Classical school of design with buildings featuring the proportion, symmetry and elements of the Beaux Arts tradition, expressing a direct connection to the ancient Greeks and Romans.

Classical architecture is often associated with educational and governmental entities, as architects and clients believed that a hierarchal order should be expressed in public buildings to impart a sense of noble purpose and meaning. At the University of Iowa campus, a fine example of this turn of the century style is illustrated by Schaeffer Hall from the renowned firm of Proudfoot and Bird. Built in approximately 1904, Schaeffer Hall was the winner of an architectural competition and the first permanent structure on the Pentacrest after the Capitol Building.

This eloquent four-story, 77,000 square foot Classical limestone building is composed as two equally sized north and south wings. Separating the two wings is a middle section with the east elevation expressed by traditional columns and the west elevation is dramatically expressed by a semicircular projection rising the full four stories, providing an interesting contrast to the angularity of the other sections. Throughout its existence, Schaeffer Hall has been the College of Liberal Arts and a recent restoration by Herbert Lewis Kruse Blunck has focused on the interior remodeling and renewal to accommodate improvements in space utilization and mechanical upgrades, all within the context of a careful restoration. The \$6.4 million project was one year in the planning stage and construction took approximately one and a half years and was completed ahead of schedule.

The most important and functional requirement met in this massive undertaking was the complete reordering of space on each floor. The overall space planning concept consisted of the reuse of space with higher occupancy classrooms on the two floors closest to grade, allowing for an easy flow of students and complementing life safety requirements. The upper two floors, therefore, had less classroom space and more office space. Classrooms were created on the ground level by demolishing walls in vacant offices; an empty computer lab in the semicircular west section was converted into efficient classroom space with built-in seating.

On the first level, several administrative and vacant



faculty offices were converted into usable office space utilizing both existing walls, and, in some cases, creating several offices out of previously larger teaching assistant office space. As in the semicircular section of the ground level, the identical space on this floor was also converted into a classroom with built-in seating. Directly opposite of this, offices for administrative, teaching assistants and the Dean's office were converted into a conference room and classrooms. The second level features the north and south wings converted into a multitude of offices and the previously single-space classroom in the semicircular section on this level now contains offices along the curved perimeter wall and a reception area in the middle.

Third floor space utilization resembles that of the second level, with several offices in both wings and perimeter offices in the semicircular section. An important difference on this level is the amount of space devoted to teaching assistants' offices, concentrated in the west elevation in close proximity to administrative offices and a large open area for assistants in the south wing.

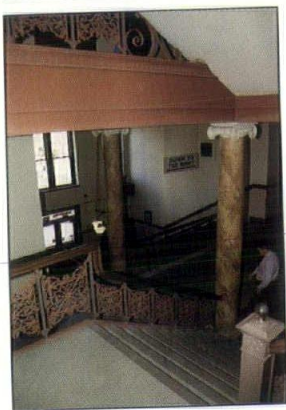
The actual interior restoration which accompanied the reordering of space succeeded in creating a building of exquisite detail. As originally constructed, the interior featured less detail as the levels went up. During this restoration project, ornamentation and moldings found on the lower levels were carefully recreated for the upper levels, thereby establishing a coherent design throughout the interior. Columns on the lower level were skillfully restored with a faux finish and a high gloss shellac and were reproduced and inserted into appropriate places on the upper levels. The intricate ironwork found on the lower levels was also replicated for other levels adding a high degree of completeness to the project; skylights were cleaned to admit natural illumination to the fresh white walls and ceilings. The floors of terrazzo and white marble borders were polished with approximately 95 percent of this material from original construction. In addition to this, 80 percent of the existing wood trim was cleaned and polished and only replaced where absolutely necessary.

Project: Schaeffer Hall,
University of Iowa
Location: Iowa City, IA
Architect: Herbert Lewis Kruse
Blunck Architecture
General Contractor:
McComas Lacin Construction
Mechanical/Electric Engineer:
Alvine and Associates
Structural Engineer:
Charles Saul Engineering
Photographer:
Assassi Productions

MARK E. BLUNCK



Skylights were deigned throughout the building and bring natural illumination to the staircases. The intricate and detailed ironwork was duplicated for the entire building.



Left: The classical concept of order and symmetry is clearly observed with the refinished columns. The interior restoration is complete with all materials achieving the highest standard of finish.



with work from a local millwork company. Modern lighting was also installed throughout the building to meet current standards and to enliven the interior experience. On a purely functional level, the success of this project was the ability to reuse existing air ventilation in the cavity walls that were originally designed for blown air. Modern ducting for HVAC systems now efficiently utilizes this space and there was no need to cross corridors with new ducting. The structure is also wired for heavy computer usage and fiber optics that will enable the facility to keep pace with current technology.

As best stated by project architect Rod Kruse, the ultimate criteria to judge this project is the ability of the architects to reconfigure an entire structure for contemporary educational uses. The sincere and honest

reaction by faculty and staff to the project was of considerable impact and establishes the importance of keeping the client's real needs in mind during the planning and construction phases. The real success was to update this century old building to modern standards with no significant intrusions into the original plan and purpose of this Classical building. Schaeffer Hall is now ready for the new epoch. The students and staff at the University of Iowa will be able to enjoy this renovated building from the beginning of this century, now updated to meet the demands of the new millennium.

Mark E. Blunck is a long-time contributing writer to Iowa Architect and is now publishing work in Echoes Magazine.

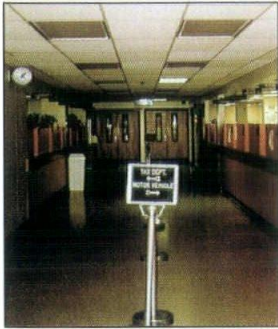
MARK E. BLUNCK



This hallway illustrates the skillful use of form to create order with the column providing a counterpoint to the grids created by the woodwork and the recess in the ceiling. The white walls and ceilings, along with the polished floors, create a beautiful contrast for the polished woodwork and columns.

Merging Transforms a Traffic Jam

REMODELING PROJECT STREAMLINES DIVISIONS OF THE POLK COUNTY TREASURER'S OFFICE



Above: A look back at the old County Treasurer's Office confirms dramatic improvement in the organization and "open" feel of its new successor.

Below Right: The newly remodeled Polk County Universal Cashier has adapted both physical and operational structures to handle vast numbers of people in an orderly manner. Comfort and convenience meet computer technology in a combination that better serves people on both sides of the counter.

Project: Polk County Treasurer's Office Remodeling/Universal Cashier

Location: Des Moines, IA

Architect: Shiffler Associates Architects, P.L.C.

Principal-In-Charge: D. Bryan Shiffler, AIA

Project Architect: Channing E. Swanson, AIA

General Contractor: Walter, Inc.

Mechanical/Electric Engineer: KDWW

Structural Engineer: Shuck-Britson

Photographer: Farshid Assassi

CAMILLE CAMPBELL-WOLFE

For many of us, the phrase "convenient government office" is nothing but an oxymoron evoking memories of long lines and a bureaucratic shuffle that could stretch a lunch-hour errand into an afternoon ordeal. But that image is beginning to change. Time has become our most precious commodity and where place respects it, there is progress.

The newly remodeled Polk County Universal Cashier provides a perfect example. Walking down the plain corridor of the Polk County Building, you're suddenly greeted by a wall of sleek maple. It hits you like a breath of fresh air, a promise that this visit will be different. And it is. The County Treasurer's Office has merged its property tax and motor vehicles divisions into a single entity that now looks and operates like a streamlined machine.

This is adaptive reuse taken to its fullest potential. The old office had the space and the human resources it needed, but neither was being used efficiently. To improve it, both architect and client went back to "bare bones," rethinking and shaping ways to work smarter.

With extensive remodeling—and the help of the county's new computerized traffic management system—Des Moines-based Shiffler Associates Architects has created an office that handles customers with speed and efficiency while also addressing their need for comfort and visual appeal.

As you enter, bright downlights and subtly striped carpeting clearly direct you to the cherry-wood information desk. You state your business and get a number ticket coded for your specific needs. Then, yes, you may wait a little. But in a pleasant room filled with comfortable chairs and the bright light of custom aluminum uplights (reflected by a high ceiling pulled tight to the structural members of the floor above). Suspended televisions entertain you until a bell announces it's your turn to be served.

Simple aluminum displays then direct you to one of 16 teller desks where the details make a difference. Downlighting puts light on the transaction surface where you need it. Warm maple dividers provide extra privacy. And the whole room is made more visually interesting by a mix of cherry wood and corrugated aluminum that brings the former circa-1970 surroundings well into the future.

The remodeling project, however, was about more than adapting a physical structure—it involved an operational transformation as well. Just as the existing building provided the framework for a more functional space, the existing staff provided the manpower for a better way to do business.

"We were approached with the idea of a universal cashier because the office used to be terribly inefficient," explains project architect Channing Swanson. "The property tax division would only be busy two times a

year, whereas people were always waiting—sometimes over an hour—at the motor vehicle registration counters. Essentially, what they've done is train everyone to do the same job."

According to Swanson, before the renovation, a customer would quite possibly speak to three or four different people before leaving. Now that customer deals with just one person and it's made an incredible impact, more than tripling the number of people the office can handle in a day. "The office estimated they could handle a maximum of 800 to 1,000 customers a day before the changes," says Swanson. "On their busiest day since the remodeling, they handled about 3,400 people."

Swanson credits this improvement to the computerized traffic management system that adjusts the flow of people to teller desks to minimize waiting time. It's a sophisticated tool that can categorize and prioritize customer business as well as signal the office to open more teller desks if needed.

But this system alone is not responsible for the total effect on the office's customers. It is a marriage of organization and environment that makes this a place with respect for the end user's comfort, sense of order and precious time.

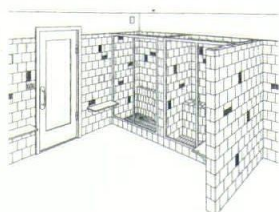
Camille Campbell-Wolfe is a senior copywriter at a Des Moines-area communications firm.





Details, details. Dividers provide privacy at teller desks while ambient uplighting and direct downlighting put the light you want where you want it.

Big Kids, Little Kids



Above: Axonometric drawing.

Below: Conway + Schulte replaced the browns and yellows with crisp, clean whites and blues, in tones from aquamarine to cobalt.

A school bathroom is a place where we do much more than, well, just go to the bathroom. From elementary school to junior and senior high, all the way through college, a bathroom is the place where kids, young or old, make or brake friendships, gossip, sneak out of class. . . and maybe even try that first cigarette. Beyond the utilitarian toilets and showers, a bathroom is a community space that everyone shares and all must use. Such is the case for two bathrooms, one designed by Architects Rudi Lee Dryer for young children, and another, this time for young adults, designed by Conway + Schulte.

To call the pre-renovated bathrooms in the Kappa Delta sorority house a testament to the colors and styles of the 1970s would not, in this case, be a compliment. The second and third-story bathrooms in the 1920s Tudor-style house on the Iowa State University campus were sorely in need of a classy and durable update, which they got, courtesy of Conway + Schulte.

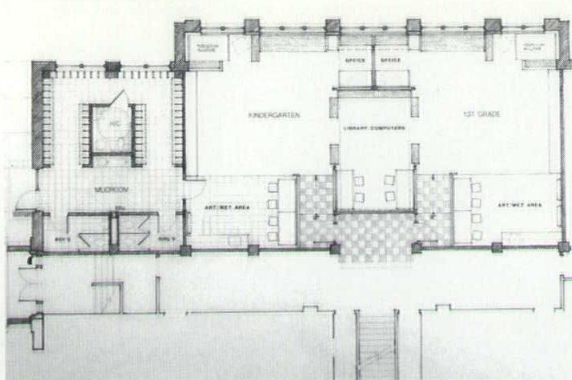
Besides a first-floor living room and study rooms scattered throughout the house, the bathrooms are the only other community spaces, and are used by the women every day. Both rooms, which together serve 50 women, "were outdated for the way women live," says Marcy Schulte. The 25 years since their last renovation was showing, from the color scheme—brown, gold, gray—to the lack of storage and useable space. The client—the local corporation board with a committee of student and alumni representatives—was concerned with durability and maintainability; for Conway + Schulte, it was a chance to enhance the lives of the women on a day-to-day basis, says Schulte.

Conway + Schulte replaced the brown and yellows with crisp, clean whites and blues, in tones from aquamarine to cobalt. Staggered white ceramic tiles on the walls and a white tile floor line the rooms with a durable, maintainable surface, and white countertops and stainless steel fixtures continue the clean aesthetic.



Project: Kappa Delta Sorority Bathroom Renovation
Location: Ames, IA
Architect: Conway + Schulte
General Contractor: Harold Pike Construction Co.
Photographer: Studio AU; Greg Scheideman

KELLY ROBERSON



Left: A corrugated metal roof and a color scheme of bright whites, reds, yellows and greens greet kindergartners before stainless steel sinks set in a yellow countertop against yellow walls.

Right: Plan of McCallsburg K-1 classrooms and cloakroom addition.

glass mosaic tiles—that move around the room, acting as touchstones to indicate hooks, benches, showers or sinks. The bathrooms, located in the center of the house, also draw light through their glass-paneled doors into the once-dim surrounding hallways. It's a renovation that will hold its own well into the next century.

Code updates were the primary motivation behind the retrofit of a gymnasium into kindergarten through first grade rooms in the McCallsburg Elementary School, and a combination bathroom/cloakroom is a focal point in the renovation. The school, located in McCallsburg, northeast of Ames with a population of about 1,000, is part of the consolidated Colo-Nesco School District, serving McCallsburg, Zering and Colo. The 1920s four-story building has 26,000 square feet and 300 K-6 students. An unused gym was infilled to create two stories, with the basement as storage and the 2,420 square foot second floor providing two classrooms, library and computer space, and teacher offices for K-1. An existing classroom was converted into the bathroom area.

The retrofit was in response to fire marshal directives and began to address ADA accessibility from the exterior at grade. The school district chose to modify its existing space to fit its needs, says Gary Griggs of Rudi Lee Dryer; the firm took inspiration both from the young students and metal-clad buildings in McCallsburg painted a trademark red and white candy-stripe.

Exterior access to the new space is through a hallway, or the mudroom, with a corrugated metal roof and a color scheme of bright whites, reds, yellows and greens. To one side are stainless steel sinks set in a yellow countertop against yellow walls. Behind the sinks is the cloakroom, with hooks and shelves turning the corners in a U-shape. Hidden inside the center of that "U" is the accessible bathroom. To the other side of the mudroom are additional toilets—two for girls, two for boys—that are accessible both through the kindergarten classroom and a hallway outside the renovated space. Vinyl tile—maintainable and practical for young children—repeats the color scheme and adds to the sense of energy and activity. Strip lights and oak panel doors and partitions recall elements in the original school building.

For the school district, says Griggs, the loss of the unused gym was a good compromise, and the retrofit, while posing some limitations, had benefits of its own. "The quality of the space is open and bright, and with the eastern exposure, the relationship between the interior and exterior is quite strong," he says.

Both architects went for durability, maintainability, and sense of order, but took care to toss it all with a dash of fun.

Kelly Roberson is Managing Editor of Texas Architect Magazine.

Below Left: Irregularly patterned squares and rectangles—in clear-blue cast glass and Mexican glass mosaic tiles—move around the room, acting as touchstones to indicate hooks, benches, showers or sinks.



Project: McCallsburg K-1 Classrooms and Cloakroom Addition
Location: McCallsburg, IA
Architect: Architects Rudi, Lee, Dreyer
General Contractor: Karre Mehl Construction
Mechanical/Electrical Engineer: Gilmor & Doyle
Structural Engineer: Bossenberger Associates
Photographer: Gary Griggs, AIA

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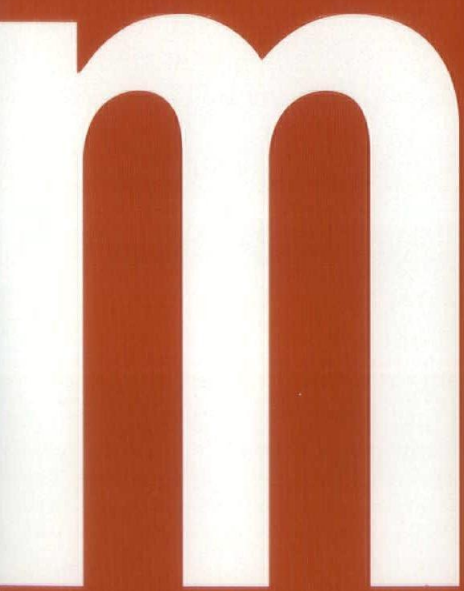
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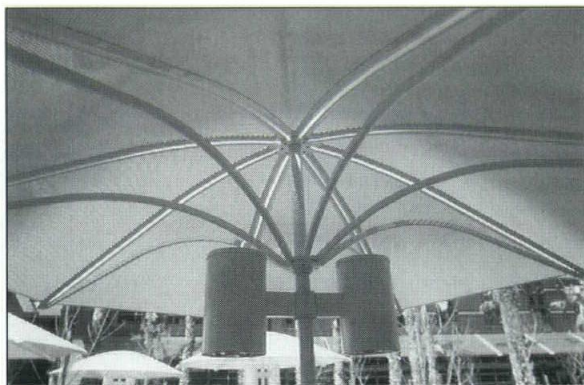
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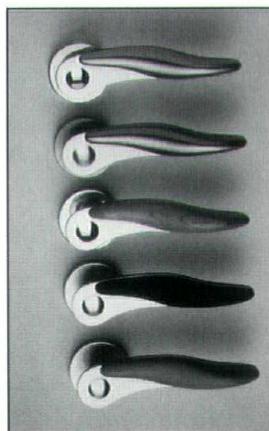
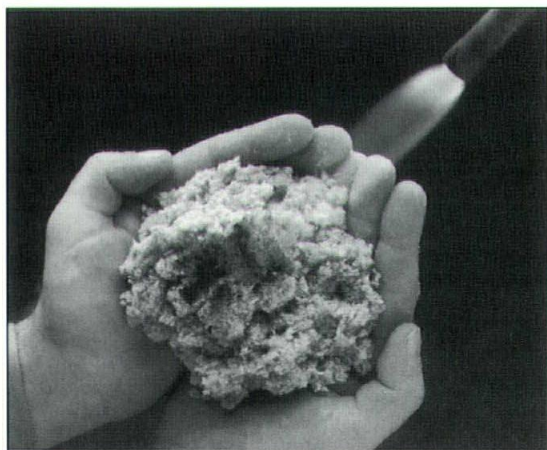
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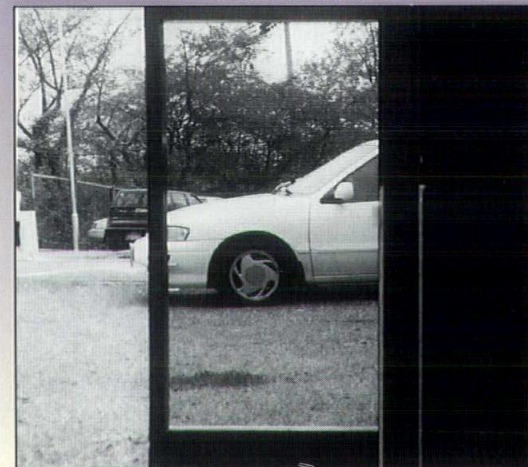
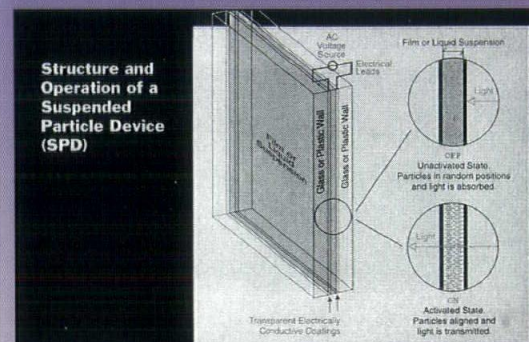
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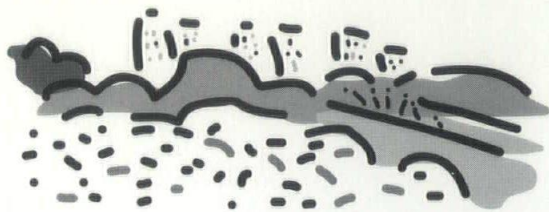
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Valli and Valli Announces New Designer Door Handle Sets ◀

A distinctive line of door handles designed by one of the world's preeminent architects, Sir Norman Foster, is the newest addition to the Fusital series. The construction of the handle is similar to that of the renowned Swiss army knife. It is comfortable to hold, provides volume where needed and is aesthetically versatile in a range of finish and texture such as metal, wood, black rubber or leather. For more information, contact Veronica Paez at 818/359-2569.



DES MOINES ARTS FESTIVAL

Des Moines Art Festival to be Held

The Des Moines Art Center has joined forces with the Downtown Partnership, Inc. to launch a community-wide festival in downtown Des Moines called the Des Moines Arts Festival. The event is a further progression of the annual art fair known as Art in the Park, which the Art Center has produced for the last 40 years.

A task force has studied many of the country's top arts festivals, looking at everything from guest services and food presentations to recycling trends. The downtown riverfront will be the event location, with an expected attendance of 75,000 art lovers and 150 to 170 artists. The Des Moines Arts Festival will be held Friday, June 26 through Sunday, June 28, and will be free of charge.

Tour of Wright Houses Set

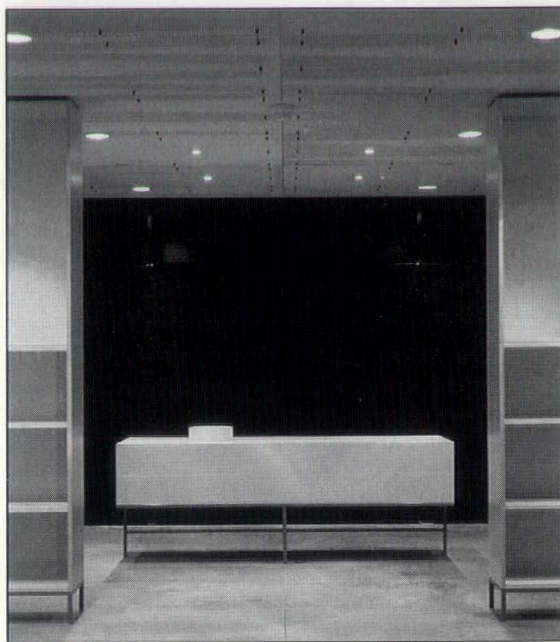
The Frank Lloyd Wright Home and Studio Foundation has announced 10 significant buildings will comprise the 24th annual Wright Plus Housewalk Saturday, May 16. All 10 structures are located in the historic Chicago suburb of Oak Park, home to the greatest concentration of Wright-designed buildings.

Ticket holders will view the interiors of eight private residences and two National Historic Landmarks: Unity Temple and the Frank Lloyd Wright Home and Studio. Tickets for the housewalk will go on sale March 1 and can be purchased by calling 708/848-9518.

Iowa Project Wins Interiors Award

M.C. Ginsberg: Objects of Art has been selected by *Interiors* magazine as the winner of the Showrooms/Exhibits category of the 19th Annual *Interiors* Awards Program. The project, designed by Herbert Lewis Kruse Blunck Architecture, is located in West Des Moines, Iowa, and will be published in the January 1998 issue of *Interiors*.

Jurors for this year's awards were Daniel Cinelli of O'Donnell Wickland Pigozzi & Peterson Architects, Carolyn Iu of Iu and Lewis Design, Kenneth Hurd of Kenneth E. Hurd & Associates, Carl Mirbach of Mirbach Design Management Group and Keith Rosen of Butler Rogers Baskett Architects. The award will be presented Jan. 30, 1998 at the Waldorf Astoria Hotel in New York City.

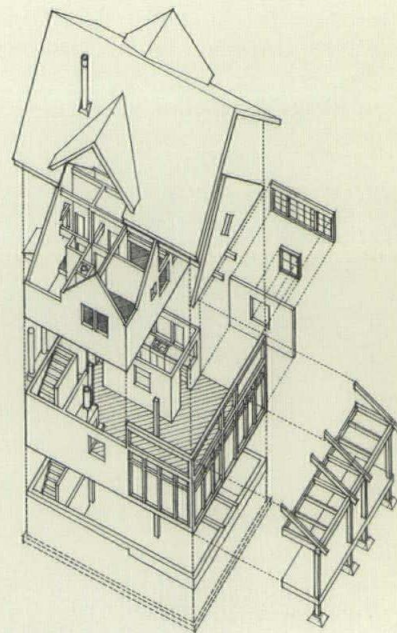
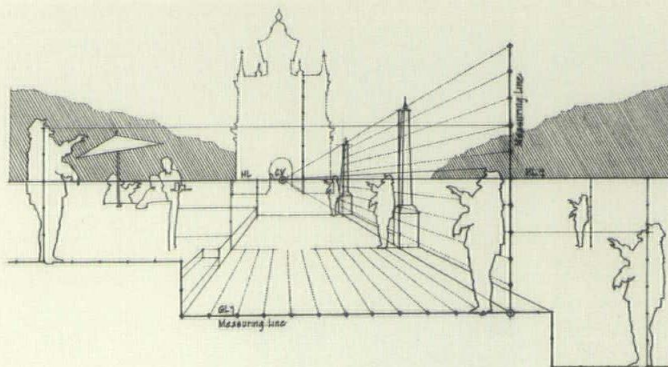
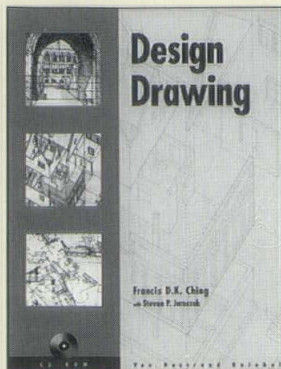


Another Winner from Ching

Francis D.K. Ching, who brought us the classic book *Architecture: Form Space and Order*, has published another must-have book. *Design Drawing* is a comprehensive introduction to architectural drawing, delineation and visual perception. Like all of Ching's books, this volume contains over 1,500 hand rendered drawings, covering everything from simple line

drawing to perspective systems to drawing composition.

Also included with the book is a supplemental CD-ROM, which is packed with brilliant gems of information using animation, video and 3D models. The CD-ROM includes free-hand demonstrations and explanations by the author. *Design Drawing* would be a great addition to any architect's or illustrator's library.



GREG LEHMAN AIA

A LIST OF CONTRACTORS AND MANUFACTURERS FOR MAJOR BUILDING ELEMENTS IN FEATURED PROJECTS.

Resources

Brix Restaurant

Plastic laminate: Formica; metal laminate: Chemetal; paint: Sherwin Williams/Benjamin Moore; carpet: Cumberland; VCT: Mannington; HVAC: Kohles Mech.; tile: Laufen; plumbing: Mihalovich Plumbing; shingles: CertainTeed; millwork: The DCM Group; textiles: Robert Allen (booths); furniture: Shaffer (chairs)

City Hall

Windows: Marvin; stone: Salvaged Indiana Limestone and Arriscraft Corp. Renaissance Masonry; shingles: Elk, Prestique Plus High Definition; doors: Algoma Wood Doors; frames: Steelcraft; hardware: Stanley, Schlage, LCN, Von Duprin; floor deck (cellular): Centria; millwork: Custom Woodworks, Inc.; ceilings: USG Interiors, Cadre Traditional and OMNI; terrazo tile floors: Fritztiles

Hotel Pattee

Hallowmetal doors and frames: Curries; elevators: Otis Technologies; millwork: RCS and Williams; decorative castings: Historical Arts & Casting; windows: Marvin; skylights: Skyview Products; specialty stainless door: Taylor Industries; flagpoles: Poletch Co.; storefront metal: Kawneer; mechanical equipment: York; ceilings: Armstrong; carpeting: Custom; wallcoverings: Custom; terra-cotta: Dahlquist Clayworks; floortile: Custom

Kappa Delta Sorority Bathroom Renovation

Ceramic tile: white field tile, Florida Tile, hexagonal floor tile by Dal-Tile; mosaic glass tile: Mosaicos Venecianos De Mexico, distributed by Dal-Tile; glass tile: Toltec Architectural Glass Tiles

McCallsburg K-1 Classrooms and Cloakroom Addition

Carpet: Mannington "Captiva"; floor tiles: Mannington "Essentials"; hardware: Yale Locksets, Hewi Cabinet Pulls; aluminum doors and windows: Kawneer; ceilings: 29 Gauge Corrugated Galvanized Metal & Exposed; signage: A.S.I.; lavatories: Just Manufacturing Co.; ceiling fans: Hunter Fan Co.; lighting fixtures: Finelite, Inc., PMC Lighting, Inc., Shaper Lighting, Lightolier, Peerless Lighting, Lithonia Emergency Systems

Polk County Treasurer's Office

Aluminum fabricator: Madona Corp.; maple and cherry millwork fabricator: Williams Millwork; carpet: Mannington; maple doors: Walsh Door; door hardware: Stanley, Yale, LCN, Von Duprin, WES, Fixson; operable partitions: Hofoor; paint: Glidden; lighting: Staff, Lithonia; solid surfacing material: Avonte; plastic laminate: Formica

Schaeffer Hall

Wood doors: Maiman Co.; elevator: Montgomery Kone; signs and graphics: ASI; door hardware: Sargent; structural glazed tile: Stark; skylight: Super Sky; acoustical ceiling tile: USG; ceramic tile: Dal Tile; vinyl floor tile: Azrock; carpet: Mannington; package fire doors: Total Door; window blinds: Hunter Douglas