

# POSSIBILITIES OF HISTORIC ARCHITECTURE

Lauren Boudreaux/Graduate Thesis/Spring 2019

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Old buildings are an integral part of America's cities. They tell us about the history of place, where we came from, and what happened before we were here. Historic buildings deserve to be saved and used to their full potential. For some, that means being a museum to educate us on the past, such as Independence Hall, while others can be transformed into usable sites such as the Musee d'Orsay in Paris. With that being said, I do not believe everything old must be saved, not everything old is good. But it is often clear what can and should be saved and we must do so for reasons of history, architectural diversity, and sustainability.

SPAB (Society for the Protection of Ancient Buildings) argues that the best way to use old buildings is with the strong insertion of contemporary design. That way, we can preserve the building without creating fake history. It shows respect to the original architect and also showcases contemporary motifs continuing the architectural history of the building.

I believe these sites should be enjoyed by as many people as possible. I have selected the Eighth National Bank Building at 2nd and Girard Ave in Olde Kensington, Philadelphia. Originally built in 1871 by Thomas Levy the Italianate building remains a very unique site to the neighborhood. Because of its individuality, it needs to be saved.

I am proposing to transform this site, and the adjacent building, into a speakeasy, bar and restaurant, and hotel. These will be upscale amenities as the neighborhood is transforming and is lacking luxury hospitality spots. With that being said, it will not be so luxurious that it will not fit in with the neighborhood.

The goal of this project is to create a functional hotel and dining experience that honors the history of the building, uses contemporary design, and creates a spot where people in Fishtown and Center City want to visit.



EDWITT NATIONAL BANK.  
FRANCIS HERRICK AND GEORGE ALDRICH.  
BUILDING 1861. CAPITAL, \$250,000. BRANCHES, EDWITT, LEWIS AND PORTSMOUTH, VERMONT.



# LITERATURE REVIEW

## Introduction

“Old buildings are architecture’s comfort food.”<sup>1</sup> They are familiar, trustworthy, and have stood the test of time for style and construction. While there is some disagreement about the value of old buildings and their place in the built environment, there is general consensus about their charm and character, as well as the meaning they give.<sup>2</sup> Old buildings create a sense of nostalgia and a connection to the past, but interiors from the past do not always support contemporary needs. Many significant buildings have been preserved, such as Independence Hall (figure 1) and Monticello (figure 2), but they are frozen in time for us to experience the past and don’t provide for contemporary use. This literature review discusses ways to integrate new with old, and strategies to restore and adapt old buildings for contemporary use on the interior.

## Old Buildings

Why do we like old buildings? They are comforting, familiar, universally liked, and show the strength of history<sup>3</sup>. Although the United States does not have ancient ruins to explore, the architectural history is rich. Americans trust colonial style buildings, they are easy to understand and represent stability.<sup>4</sup> As with anything, there are pros and cons of old buildings. Despite a general appreciation for old buildings, they often cannot support contemporary needs. Buildings constructed in the colonial era were not built with HVAC, internet, or even indoor plumbing in mind. Therefore, many of these older buildings will either become historical sites such as Independence Hall, frozen in history while lesser important structures often face the reality of demolition. Something important to remember is that not everything old is good, not everything deserves to be saved. If we save everything, we will have nothing new and architecture as we know it would stop progressing. We need old buildings for reasons of history, sustainability, and architectural diversity, therefore we must do what we can to save and improve them.<sup>5</sup>

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<sup>1</sup> Bloszies, Charles. *Old Buildings, New Designs: Architectural Transformations*. 15

<sup>2</sup> *ibid*

<sup>3</sup> *ibid*

<sup>4</sup> *ibid*

<sup>5</sup> *ibid* 22

## Approaches to Old Buildings

There are many approaches to historic buildings, including preservation, rehabilitation, and adaptive reuse. Preservation is the most familiar term for people outside of the field. However, preservation does not translate into a building that can support contemporary use. The urge to preserve comes from a feeling of nostalgia for craft of the past and a fear or dislike of modern architecture.<sup>6</sup>

Strict preservation maintains buildings exactly as they were in the past for us to appreciate, explore, and learn.<sup>7</sup> Preservationists believe that most historic sites should be saved in order to ensure history remains. Within American history, natural and built landmarks have been placed under strict preservation, the first building to be preserved from demolition was Independence Hall (figure 1).<sup>8</sup> It is preserved just as it was and can only function as a piece of history. Over time, American preservation rules have become more strict, making these sites into historic monuments rather than functional for today's uses.

Rehabilitation in architecture brings old buildings back to life, and isn't necessarily strict about what historical elements remain. Preservation evokes more of a look don't touch feeling while rehabilitated buildings can still be used for their original or new use. An example of a rehabilitated structure is the Victoria and Albert Museum in London (figure 3). The museum was built in 1852 for Queen Victoria and her husband Prince Albert, it is a museum of decorative arts and design and the function is the same today. As the structure was built in the nineteenth century, it needed to be updated in order to keep being used to its full potential. In 1993, Hopkins Architects was tasked to bring a few buildings within the museum into the 20th century. They restored some of the original architecture and ensured that all artifacts would be kept safe through the implementation of HVAC, humidity, and lighting control systems. In 2017, AL\_A Architects created a gallery for temporary exhibitions and a new museum entrance. This is an excellent example of rehabilitating old, combined with new, and the spaces are contemporary while respecting the past through the marble arches. According museum director, Tristram Hunt, the new entrance is bringing more people into the museum as it is less intimidating than the original entrance.<sup>9</sup>

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<sup>6</sup> *ibid*

<sup>7</sup> Tyler, Norman, et al. *Historic Preservation: an Introduction to Its History, Principles, and Practice*. 18

<sup>8</sup> *Ibid* 27-28

<sup>9</sup> "Exhibition Road Quarter Aids V&A's 'Phenomenal' Visitor Numbers." *AL\_A*, 18 July 2017



Adaptive reuse is taking an existing structure and giving it new life and purpose. A common example of adaptive reuse is when old warehouses or factories get renovated into apartments or offices. However, it is often more expensive to update an existing structure than demolish it and build a contemporary building. Modern day amenities such as HVAC, electricity, and plumbing can cause issues in older buildings that were not constructed with those functions in mind. However, from an environmental standpoint it is much more sustainable to reuse than build new. Reuse is a word heard frequently in sustainability; reasons adaptive reuse is more sustainable include: reduced need for construction equipment and energy expenditure, demolition debris does not enter the environment, the embodied energy of the building is maintained, and there are fewer new products being produced and entering the environment.<sup>10</sup> The strategy of adaptive reuse can be highly sustainable and successful in design terms when done correctly. Meaning, its materials and construction methods are sustainable and it will fulfill a lasting need to society and not require frequent renovations.<sup>11</sup> An example of an existing project that has fulfilled the same need for over 2500 years is the Duomo at Siracusa in Sicily (figure 4). It has had a few modifications over time to maintain it, but overall it is a building that has stood the test of time.<sup>12</sup> Adaptive reuse allows buildings to continue to live, thrive, and have purpose.

These are the main strategies employed in working with historic buildings. Preservation, rehabilitation, and adaptive reuse--applied alone or in conjunction can create an exciting and diverse architectural world.

#### Methods of Working with Old Buildings

Methods of adaptive reuse vary greatly from designer to designer. As a whole, the consensus is that there must be a respect and understanding of history and contemporary design. We should not try to recreate the past, but honor it by giving it new life through new designs and use.<sup>13</sup> The Society for the Protection of Ancient Buildings founded in 1877 by William Morris and Philip Webb, the group advocates for conservative repair and respect for the layers of history. The original manifesto stated, ““if it (an ancient structure) has become inconvenient for its present use...raise another building rather than alter or enlarge the old one.””<sup>14</sup> Today, it is interpreted differently as preservation efforts have increased, it is more about repair and repurposing before destruction. SPAB followers do not want to create fake history

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<sup>10</sup> Blosszies 27

<sup>11</sup> *ibid* 35

<sup>12</sup> *ibid*

<sup>13</sup> Hunt, Roger, et al. *New Design for Old Buildings*. RIBA Publishing, 2018.XVIII

<sup>14</sup> *ibid* XVI

and recreate old motifs, design should be based on sympathy and understanding of the history to create contemporary uses or additions. New designs and additions to existing structures should reflect the best of contemporary design, there should be no random application of historic decoration just because.<sup>15</sup> To some extent, every adaptive reuse project uses SPAB ideals whether that be through bold insertion of the new or evidence of construction.<sup>16</sup>

The first steps to renovating an existing or historical structure involve a long list of approvals and changes to design in order to meet any historical requirements. Construction rules and regulations are strict for historical properties and can be extensive seeing as most older buildings do not comply with current codes.<sup>17</sup>

Design can be difficult, blending the old and new is imperative to a successful project. Acquiring the original drawings is critical, however if they are unavailable or difficult to understand the designer must recreate them.<sup>18</sup> Material choices whether they be in construction or finishes must be carefully considered not to erase or damage history as well as not feel outdated to today's society.<sup>19</sup>

Historical interiors must be updated for function, comfort, accessibility, facilities, and style. By looking to the old, we can inform the new. Looking at what was important in the past can help us determine the focus and materiality of new designs.<sup>20</sup> When adding to existing structures, it is important to think about how circulation will translate between old and new. Wayfinding is a significant term for designers, especially in historic context. Program constantly evolves and we must make sure users aren't lost or confused in the old and new parts of the building.<sup>21</sup>

Points of intervention are the most important part of integrating old and new design. Some designers choose to create seamless transitions while others can stand out to show the conjunction of new and old.<sup>22</sup> Many will leave original beams, moldings, or any unique features untouched; for example, the Feeringbury Barn (figure 5) in Essex leaves the original barn structure visible as well as uses old silos to create the bathrooms. Curating spaces and material choices is also extremely important. Ways for people to experience history can vary, whether that be walking directly through an historic site on the floor or

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<sup>15</sup> *ibid*

<sup>16</sup> *ibid* XVII

<sup>17</sup> Bloszies 51

<sup>18</sup> *ibid* 56

<sup>19</sup> *ibid* 58-59

<sup>20</sup> *Hunt* XVIII-XX

<sup>21</sup> *Ibid* 118-119

<sup>22</sup> *Ibid*

walking on a bridge (figure 6) in order to preserve as much as possible.<sup>23</sup> Old buildings can feel formal or have different proportions than we have today, therefore it is important to consider how someone is going to feel within the space. How to make them comfortable within this old and new space, a feeling that may be unfamiliar, is imperative to successful design.<sup>24</sup>

Overall, there are many methods to consider when designing an old building for contemporary use. How do you want people to experience the space? Will they be able to see the transition from new to old or not, will they feel safe and comfortable in this new environment, will it be applicable to today's needs? And ultimately, how it is all going to happen through construction and government regulations.

### Precedents

A superb example of adaptive reuse is the *Musee D'Orsay* in Paris. (figure 7) Originally the *Gare D'Orsay*, it was a train station designed to bring people from the suburbs to enjoy the exhibition in Paris in 1900. Over time as train technology advanced the station fell out of use. It served many different purposes over the years such as a landing ground for released prisoners and deportees, a movie set, and a home for a circus company. Talks to make the station a museum began in the 1970's but did not come to fruition until 1986 when they held a competition to turn this train station into an impressionist art museum. ACT Architecture did the exterior and Gae Aulenti designed the interior. An impressive example of volume and hierarchy, the train ceilings were preserved and are a moment of awe for all visitors. The gallery walls are much more contemporary and relatively low compared to the ceiling bringing people back to scale with the paintings. The station was originally designed with ramps for accessibility, so that was not a worry when updating the site and they used them to create different levels of art experiences. Utilizing the clock tower with a view of *Sacre Coeur* it encourages all visitors to reach the top level of the museum. Overall, the *Musee D'Orsay* is an incredible feat of adaptive reuse emphasizing scale, materiality, and history.

Another example of superior adaptive reuse on the exterior and interior is the White House by WT Architects on the Isle of Coll northwest of Scotland. (figure 8) Left to ruin, designers used what remained of the old and how it deteriorated to influence the new. They created a home within the zig zagging ruins and left the remaining structure open to serve as a courtyard and garden. For the domestic structure, they inserted concrete lintels, glazing, and stainless-steel straps to weave the old and new

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<sup>23</sup> *Ibid* 60

<sup>24</sup> *Ibid* 118-119

structures.<sup>25</sup> For this project, the new is unapologetically inserted creating a space that is beautiful, functional, and honors the past.

## Conclusion

What should we do with old buildings? We must help them in order to preserve history, create architectural diversity, reasons of sustainability, accessibility, and comfort. Bringing historic sites into contemporary use is not always the easy or cost-efficient choice, however it is the choice we must make.<sup>26</sup> When bringing these sites into the 21<sup>st</sup> Century, we should utilize the best of the past and present, all parts of the building must live in their own time period and not replicate the historical motifs. To do this successfully, it is imperative to have a deep understanding of the site and how to adapt or add without taking away from the original context.<sup>27</sup> Not only must we bring buildings into contemporary use, we must help them live long lives. Future adaptability and use must be considered during the design process, this includes high quality materials, good craftsmanship, and using the old to inform the new instead of assigning designs to old buildings.<sup>28</sup> In order to have a successful, accessible, and sustainable architectural future, we must adapt and reuse history to the best of our ability.

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<sup>25</sup> *ibid* 98-99

<sup>26</sup> Błozies 12-13

<sup>27</sup> Hunt XVIII-XIX

<sup>28</sup> *ibid* 152

Figure 1: Independence Hall  
Philadelphia, PA  
Built: 1753 by Hamilton, Woodley, and Strickland



Figure 2: Monticello  
Charlottesville, VA  
Built: 1772 by Thomas Jefferson





Figure 3: Victoria and Albert Museum

London, England

Built: 1852, updates 1993, 2017 by Gottfried Semper, Hopkins Architects, AL\_A



Figure 4: Duomo at Siracusa  
Sicily, Italy  
Built: prehistory



Figure 5: Feeringbury Barn  
Essex, England  
Built: Medieval Era, adaptive reuse by Hudson Architects





Figure 6: Chedworth Roman Villa  
Gloucestershire, England  
Built: 4<sup>th</sup> Century, updates by Feilden Clegg Bradley Studios







Figure 7: The Musee D'Orsay

Paris, France

Built: 1900 by Victor Laloux, adaptive reuse by ACT Architect and Gae Aulenti



Figure 8: The White House  
Isle of Coll, Scotland  
Built: Unknown, updated 2011 by WT Architects





# PRECEDENT STUDIES

# The Bourse

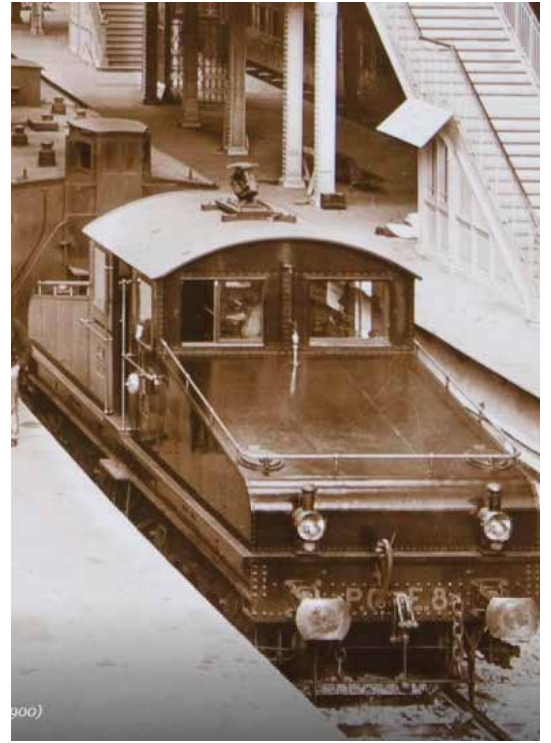
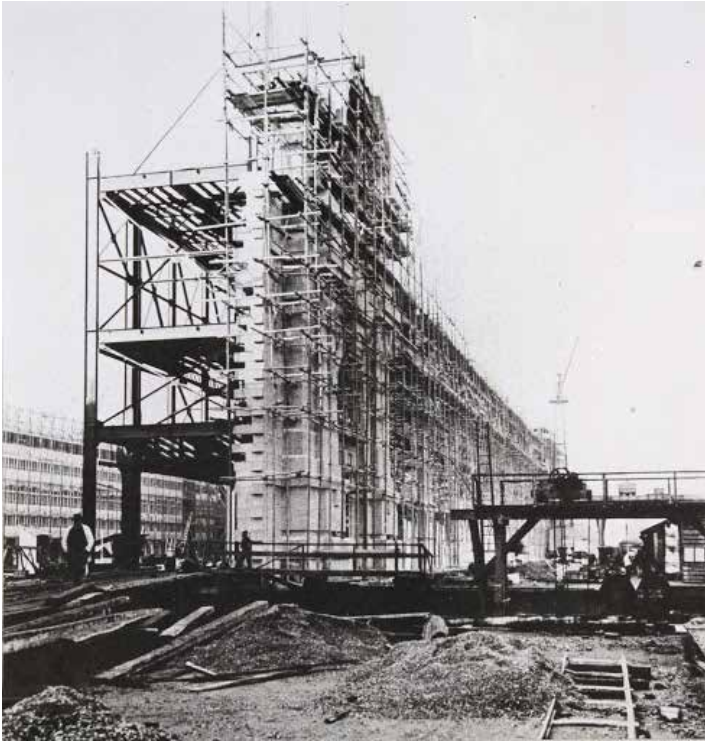
The Bourse, in Old City, was built as a commodities exchange in 1871 has been transformed into a contemporary food hall for locals and tourists alike. Although a great idea, after researching into other sites I do not think this is a successful example of adaptive reuse. Yes, a lot of the original features remain and there are insertions of contemporary design but overall the atrium feels empty. The new designs feel forced and out of place. There are better ways to combine new and old to create an interesting contemporary interior.



# Musee d'Orsay

The Musee d'Orsay, in Paris, began its life as a train station to bring in people from the countryside to experience the Universal Exhibition of 1900. The building has had many programs including a movie set, car storage, home for a circus company, and more. In the 1980's it was transformed by Gae Aulenti into the impressionist art museum it is today. The strong insertion of contemporary design allows the history of the building to shine while simultaneously bringing visitors back to scale in the old train building.





# DESIGN APPROACH



Historic preservation is a topic with many layers. There is everything from strict preservation, leaving a building in its past, to adaptive reuse and facadism. In reality, it is very tricky to deal with historic sites because not only are you dealing with old buildings but historic committees, sentiment, and nostalgia. Many people want old buildings to stay as they are, many want them torn down, as designers we must find a way to use what we have to make it functional for contemporary use. It is often said that the most sustainable building is the one already standing, a topic that should be at the forefront of our minds. Through my research of preservation, I have come to believe that the best approach to old buildings is with an interventionalist approach. Letting the old shine while inserting the best of contemporary design motifs. Architecture should live in its own time which is why we should not try to replicate the past, unless the project specifically calls for it. That way we can put our stamp on these important buildings while respecting architects of the past. Throughout my project, I left aspects of the historic site that I thought were remarkable and needed to be showcased while inserting contemporary elements that nod to the history of the Eighth National Bank.

SITE

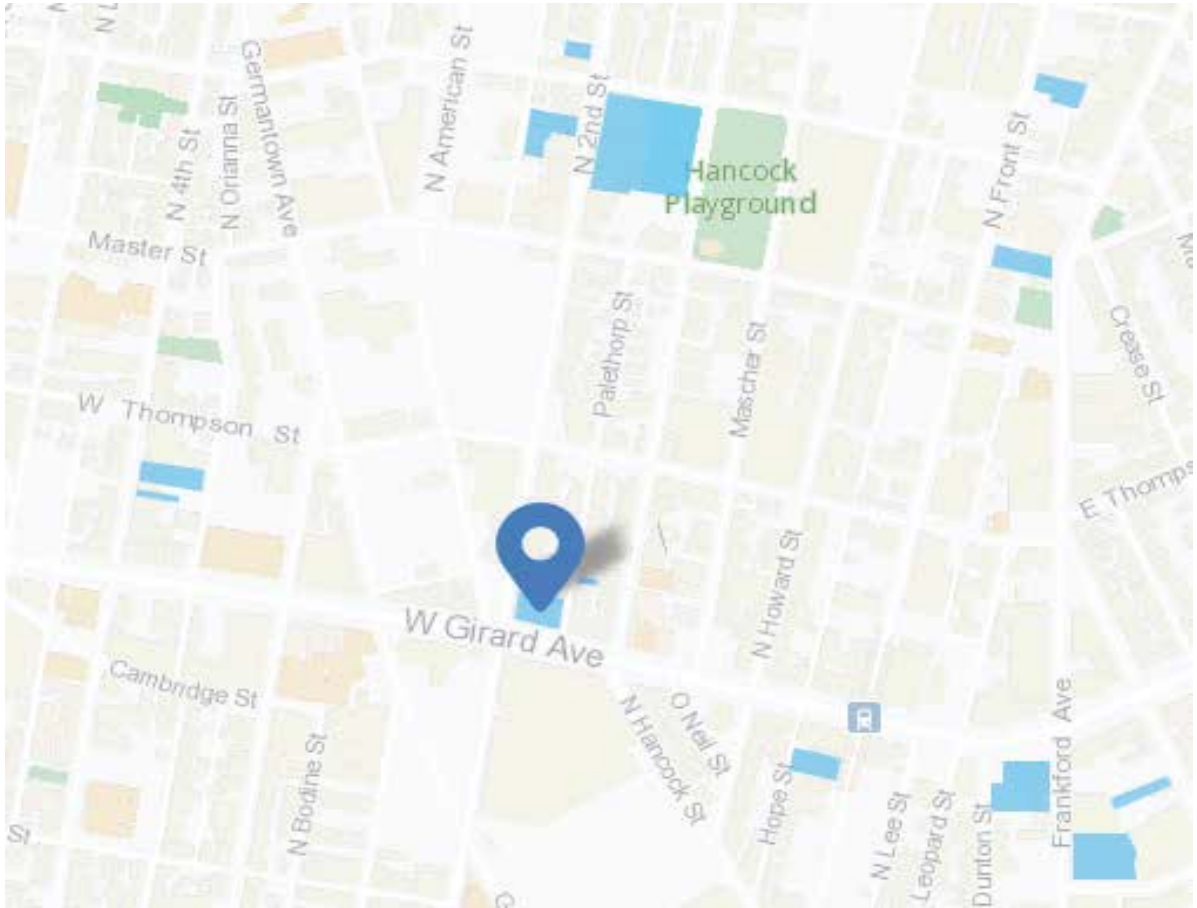
# Eighth National Bank

I have selected the Eighth National Bank Building at 2nd and Girard Avenue in Olde Kensington, Philadelphia. Built in 1871 by Thomas Levy, the original building was 2x4 bays but was been expanded to 5x6 bays due to the success of the bank at its height. This corner is where Olde Kensington, Fishtown, and Northern Liberties meet; all up and coming areas of the city. It is a short walk away from Frankford Ave, the heart of the restaurant scene in Fishtown and is convenient to public transportation. This building is unique to the area and people need to be able to experience it.



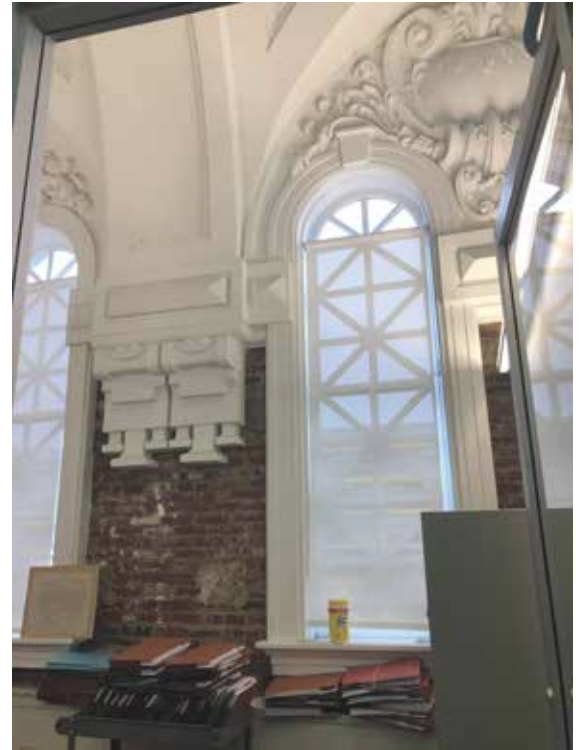
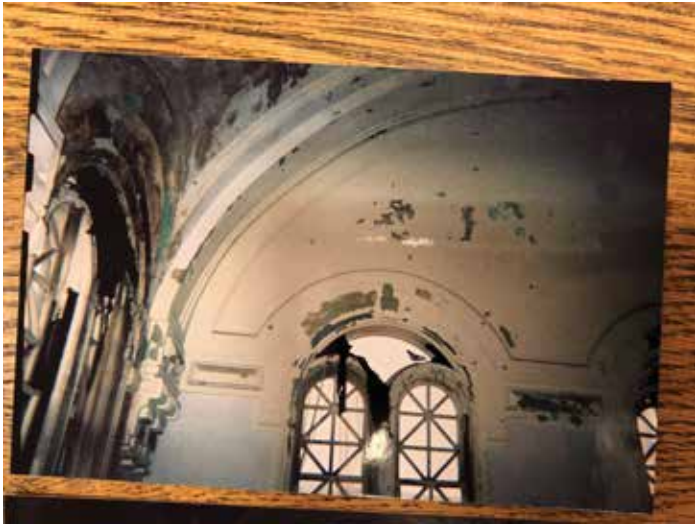
THE COUNTING ROOM





REGISTERED HISTORIC SITES

# SITE PHOTOS





# CASE STUDIES



# WM Mulherin's and Son

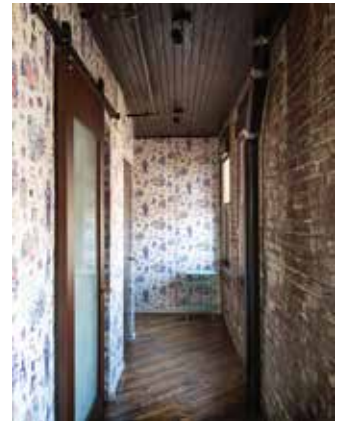
1355 N Front St Philadelphia, PA

Hotel and Restaurant

Building was originally a whiskey distillery

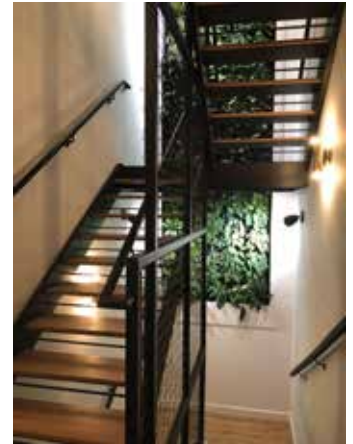
Airbnb style hotel, 4 total rooms

Italian restaurant, food comes out as ready



# Lokal Fishtown

1421 N Front St Philadelphia, PA  
Hotel  
Airbnb style hotel, 6 total rooms  
"Invisible Service"



# Restaurants in the Area



SURAYA



CHEU FISHTOWN



JOE'S STEAKS + SODA SHOP



FETTE SAU



FRANKFORD HALL



KENSINGTON QUARTERS

PROGRAM

For this site I felt as if hospitality was the program that made the most sense. As a growing area of the city there are many new and unique restaurants popping up. The building is located just down the street from Frankford Ave. the main street of this part of Philadelphia. I also felt like there was a lack of high end experiences in this part of the city. The restaurant, Perch and The Levy Hotel serve as an elevated experience for people in the neighborhood, their visiting families, and people throughout Philadelphia. Although not so high end it feels inaccessible to locals. 2nd and Girard, a speakeasy inspired establishment, is located in the basement and is designed to speak back to what is already existing in the neighborhood. I think a restaurant is the best way to make this gorgeous building accessible to as many people as possible. Fishtown is growing rapidly, and with that is an abundance of new construction. I believe this site needs to be used to its fullest potential to preserve a small piece of Fishtown history.

# Program: Speakeasy, Bar, Restaurant, Hotel

TOTAL SQUARE FEET: ~30,000

## 2nd and Girard

HOST/WAITING: 216

BAR: 162

LOUNGE: 2,220

RESTROOM: 429

VAULT: 160

SERVICE

STORAGE: 200

CIRCULATION

## Perch

DINING ROOM: 3200

RESTROOM: 192

SERVICE STATIONS

PREP AREA: 200

KITCHEN: 940

STORAGE

COLD/FREEZER: 360

DRY: 192

CIRCULATION

OFFICE: 130

DISHWASHING: 240

LOADING DOCK

STAFF AREA: 195

## The Levy Hotel

LOBBY: 1598

OFFICE: 300

RESTROOM: 50

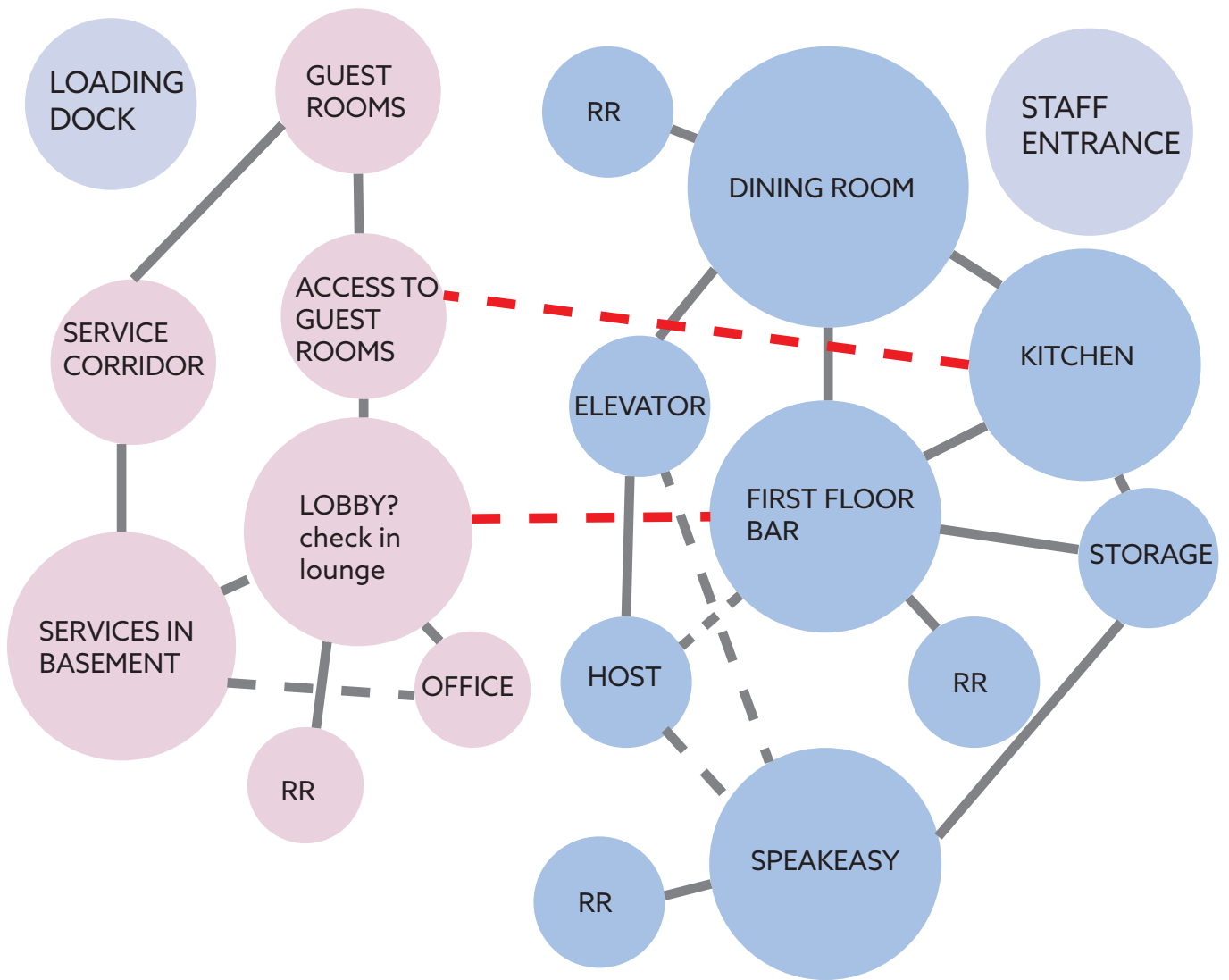
GUEST ROOMS: 4644

STORAGE

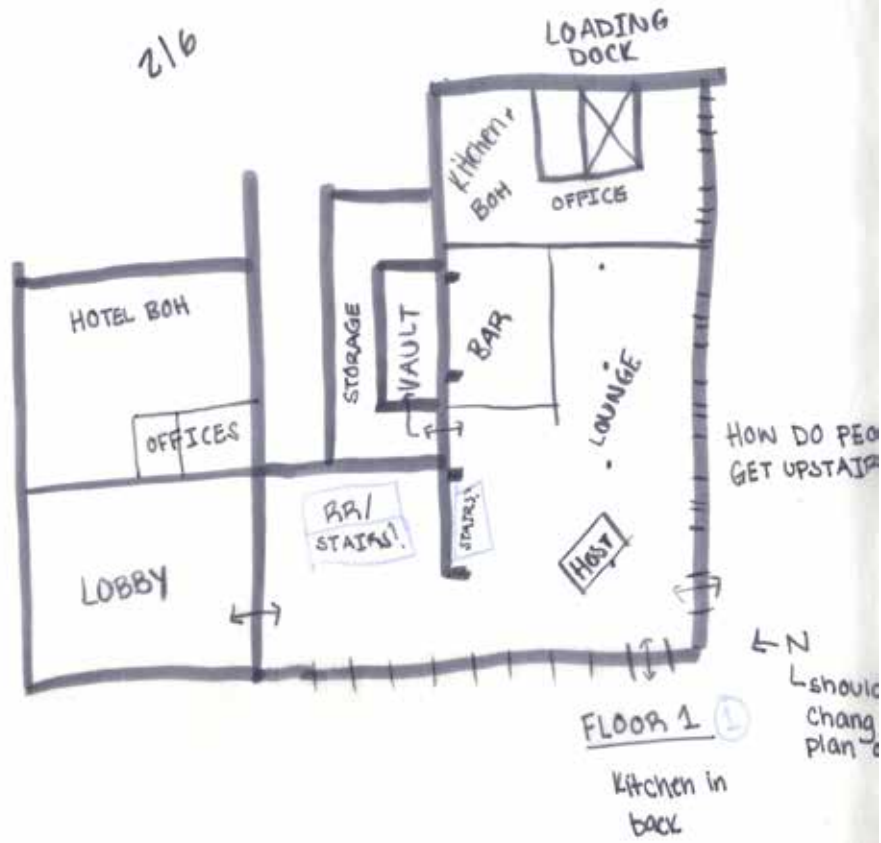
LOADING DOCK

STAFF AREA: 195

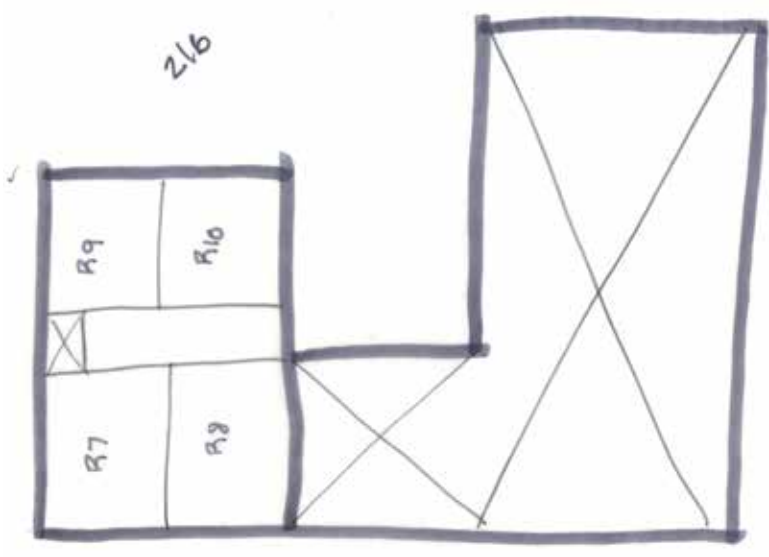
LAUNDRY: 196



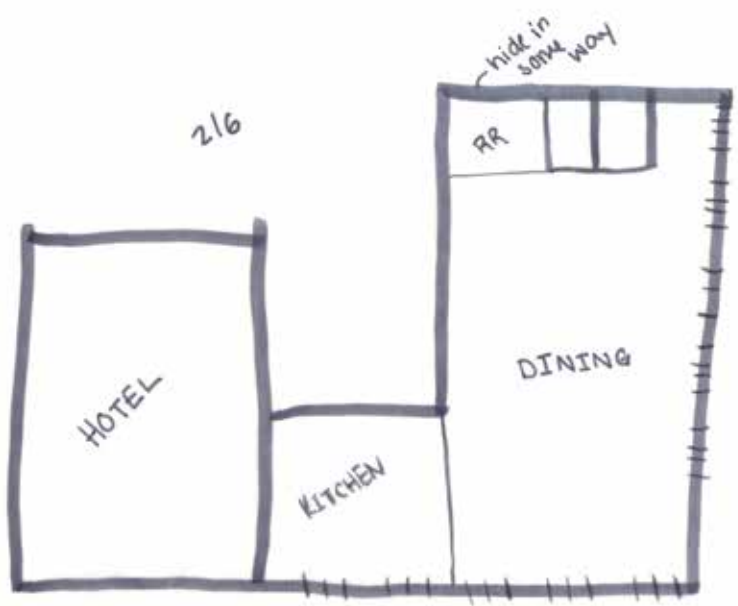
# Preliminary Sketches





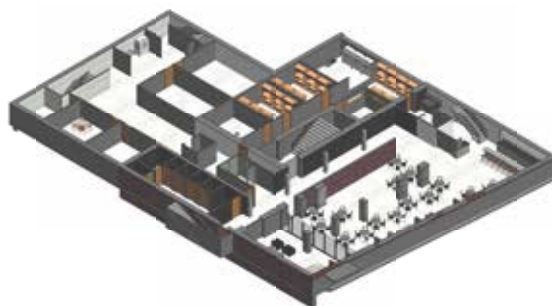
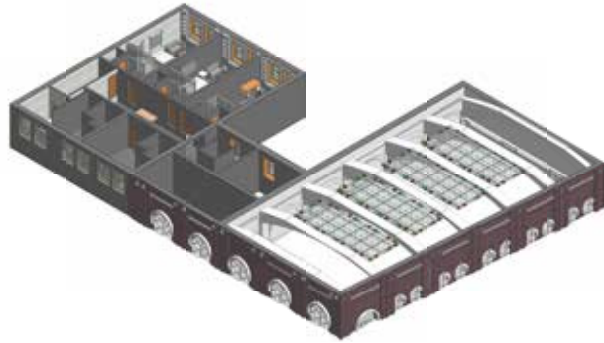
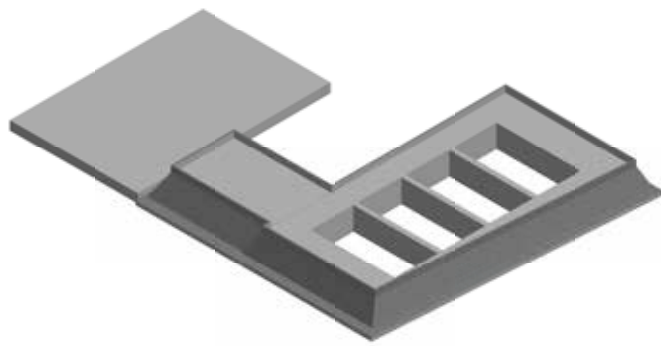


FLOOR 3 (11)



FLOOR 2 (2)

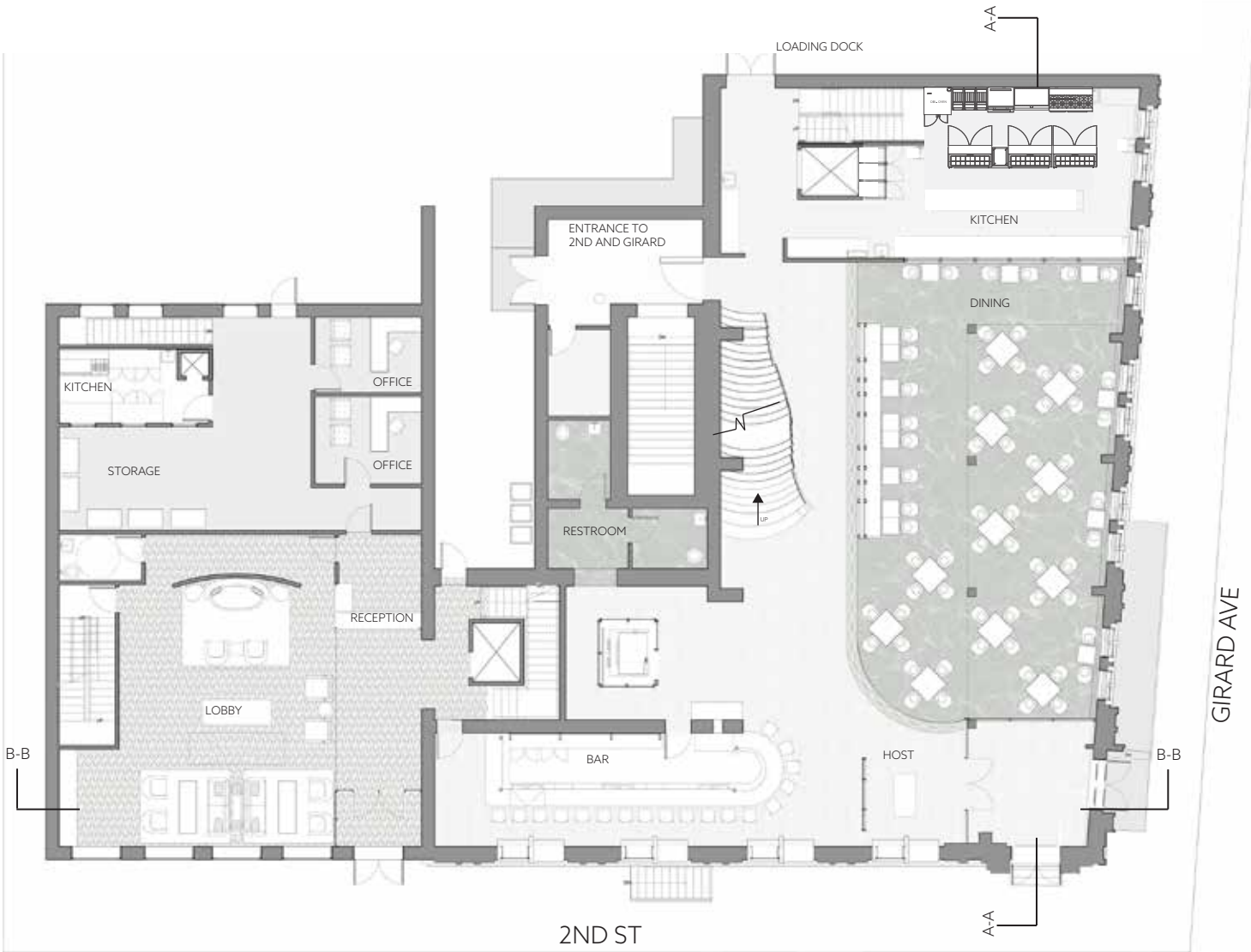
Possibilities of the Eighth National Bank



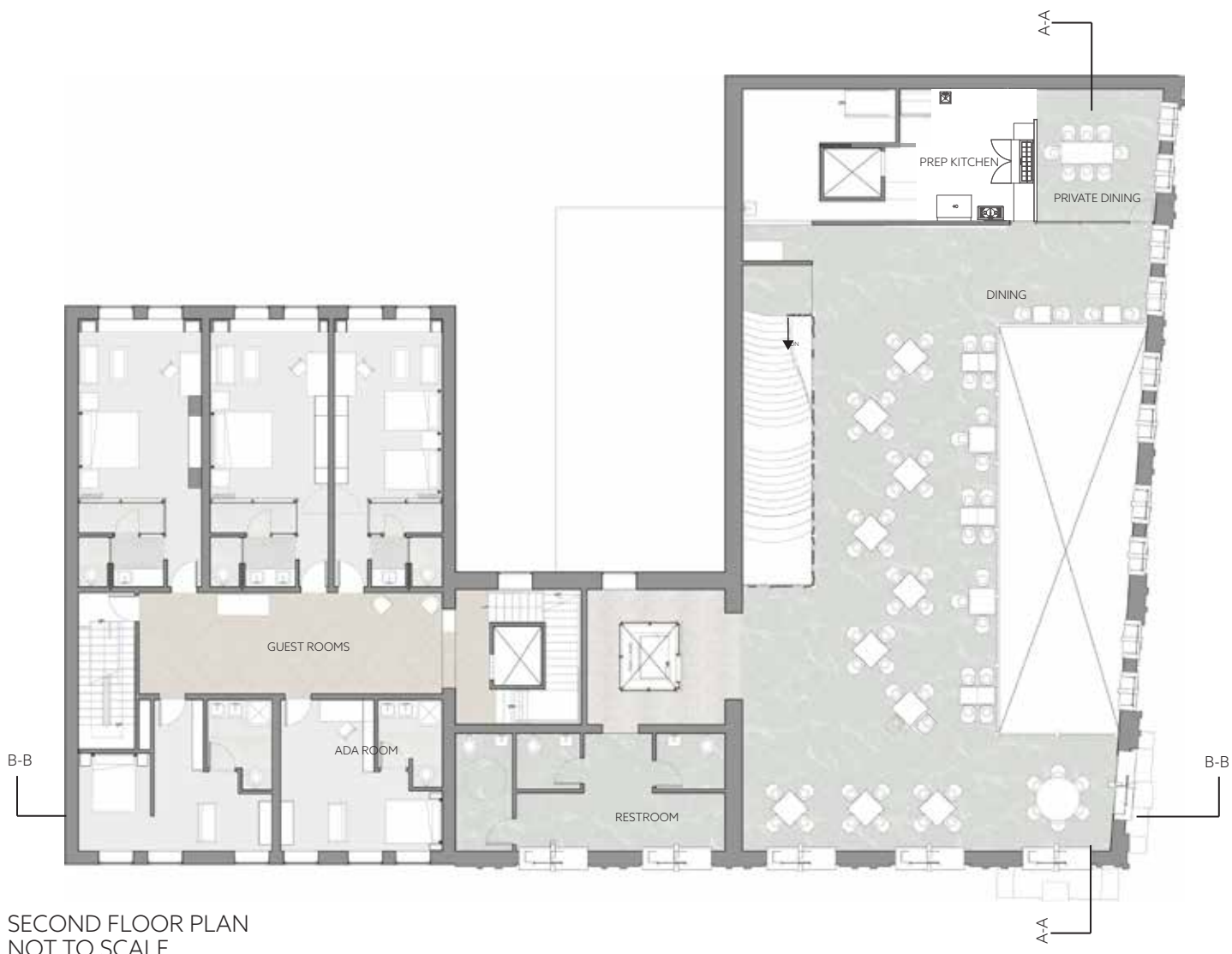


LOWER LEVEL FLOOR PLAN  
NOT TO SCALE

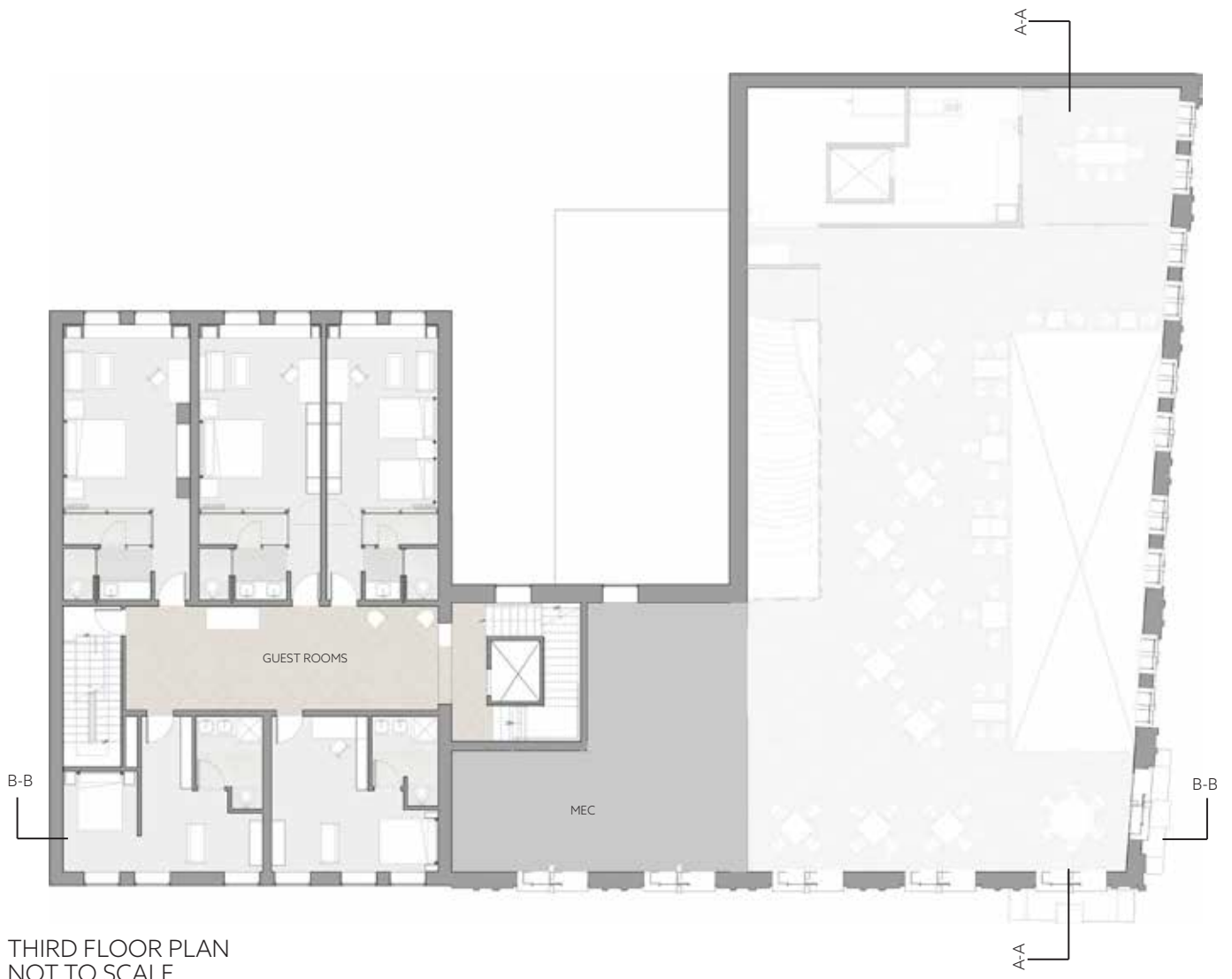
N. PALETHORP ST



FIRST FLOOR PLAN ← N  
NOT TO SCALE



SECOND FLOOR PLAN  
NOT TO SCALE



THIRD FLOOR PLAN  
NOT TO SCALE



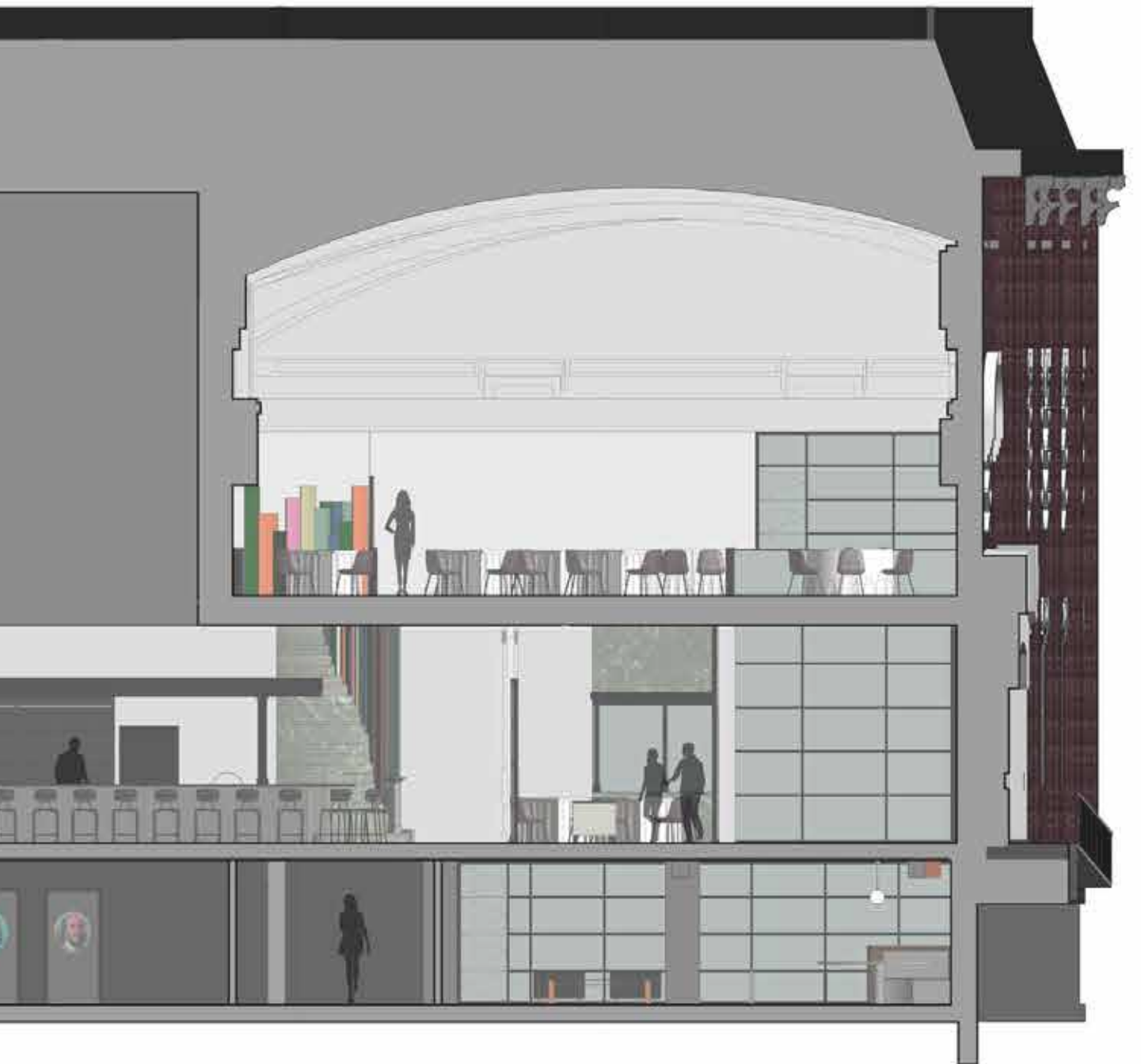
SECTION A-A  
NOT TO SCALE







SECTION B-B  
NOT TO SCALE



# PERCH

Perch is a special restaurant on bustling Girard Avenue. This area of the city has its own style; very bare, unfinished, and raw. Perch is not that, it is a high end dining experience that I feel is lacking in the neighborhood. Taking its name from a fish that is found in the Schuylkill, it speaks back to the foundations of Fishtown. Also serving a fish forward contemporary American menu it pays homage to the original bank and blue collar neighborhood. Highlighting original elements such as windows, mosaic floors, vaulted ceiling, and stained glass with contemporary insertions of curtain walls, furniture, and materials. The bar and exhibition kitchen take inspiration from the original teller windows. Finally, opening the second floor allows diners to have the original experience of the high ceilings and bring upstairs down.

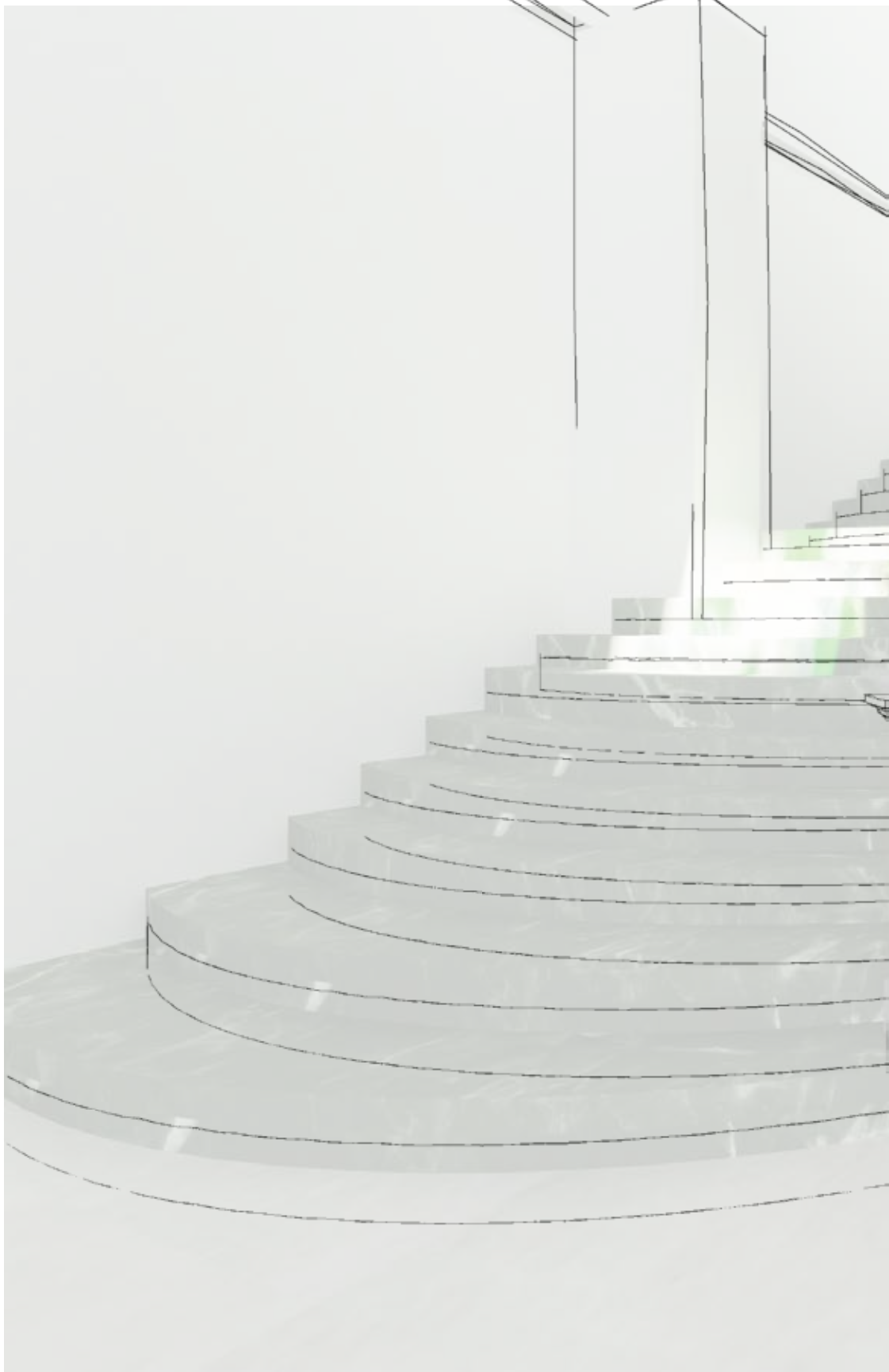




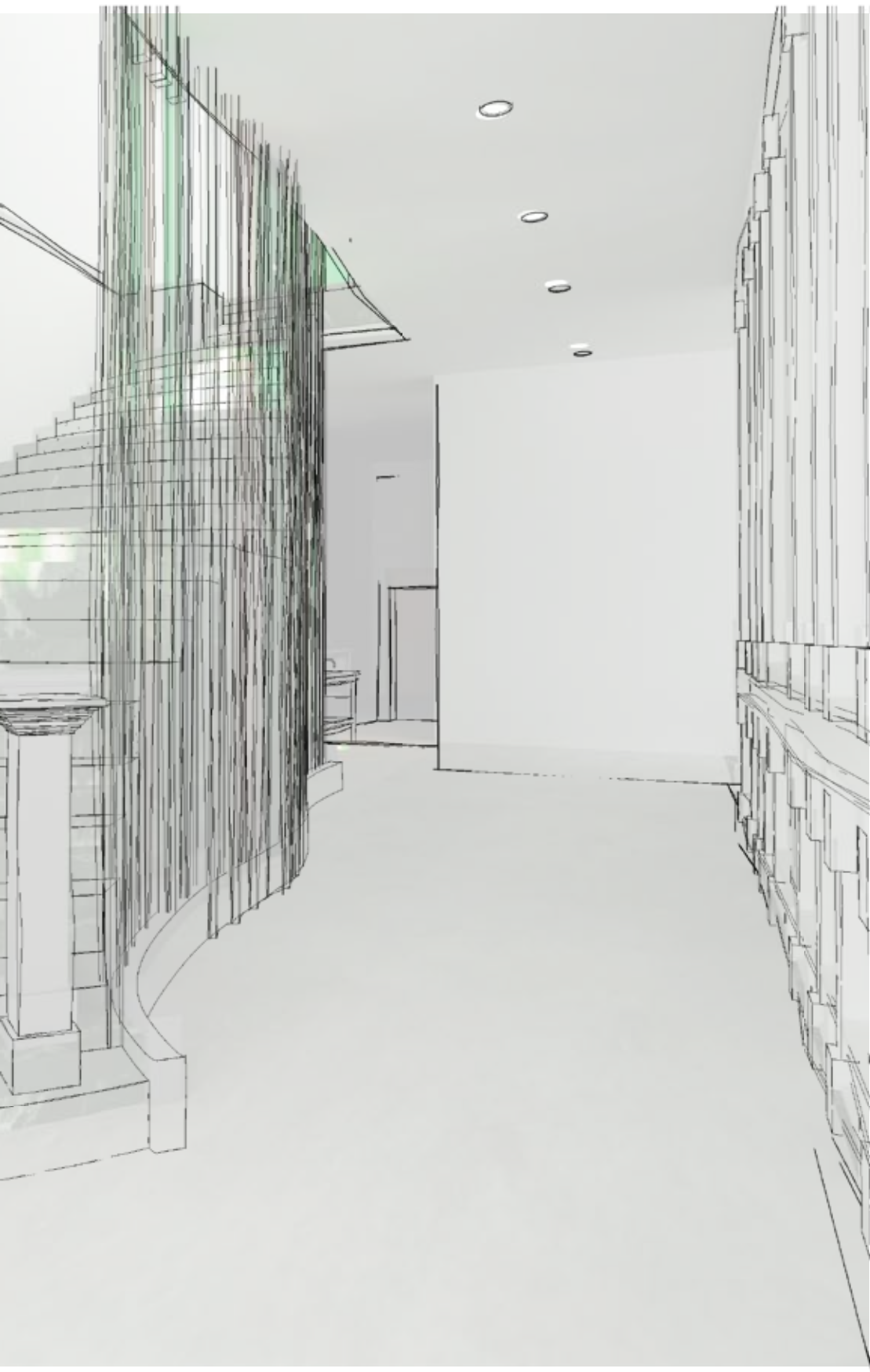
Entrance



Exhibition Kitchen



Grand Stair





Perch Lower Level







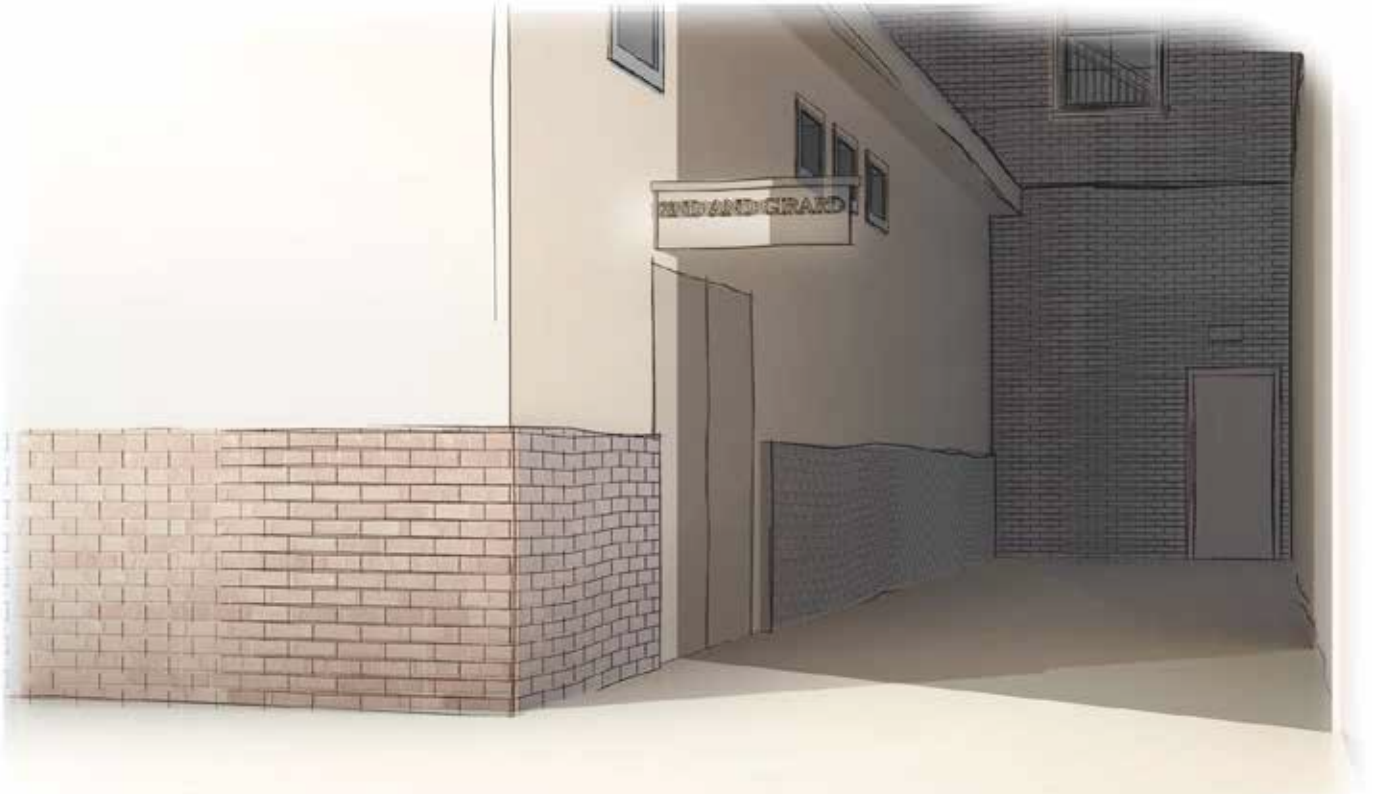
Perch Second Level



# 2nd and Girard

2nd and Girard is a speakeasy inspired bar that takes inspiration from current Fishtown establishments. This part of Philadelphia is filled with bare warehouse style spaces, with the high end features living upstairs I wanted the basement to fit in with the neighborhood. Featuring the original materials, 2nd and Girard has a small kitchen with funky bar food, a variety of seating, private VIP room, and a stage for small performances from local bands. To enter, guests either come down the elevator or down the stairs through the original vault. Although not completely a secret, it is a place you have to know exists to enter. You could tell your friends you are going to 2nd and Girard and that could mean the bar or the trolley stop outside of Perch.





Speakeasy Back Entrance



Speakeasy Corridor



Speakeasy Restaurant Entrance



Speakeasy









NORTH ELEVATION  
NOT TO SCALE



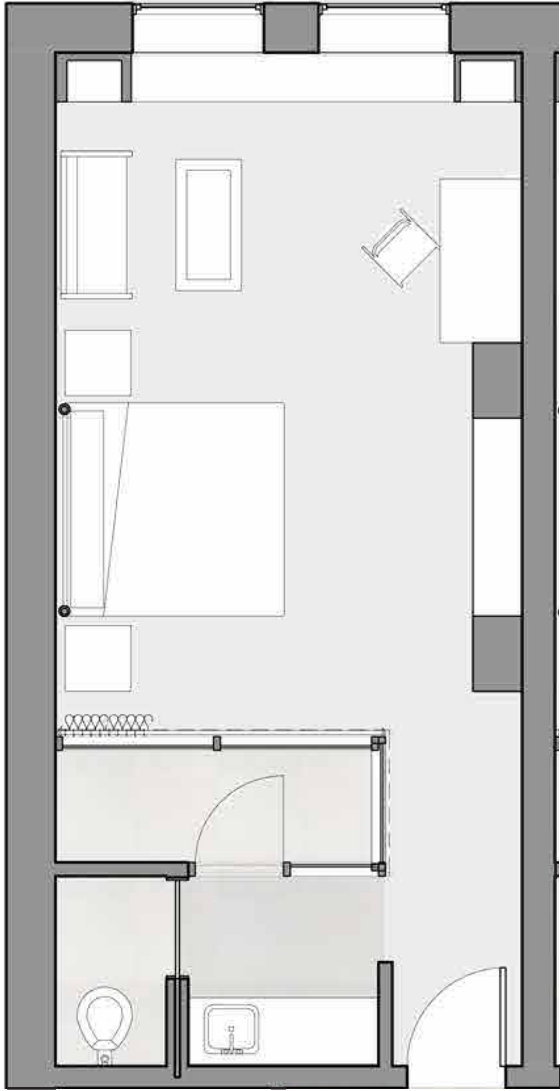
WEST ELEVATION  
NOT TO SCALE



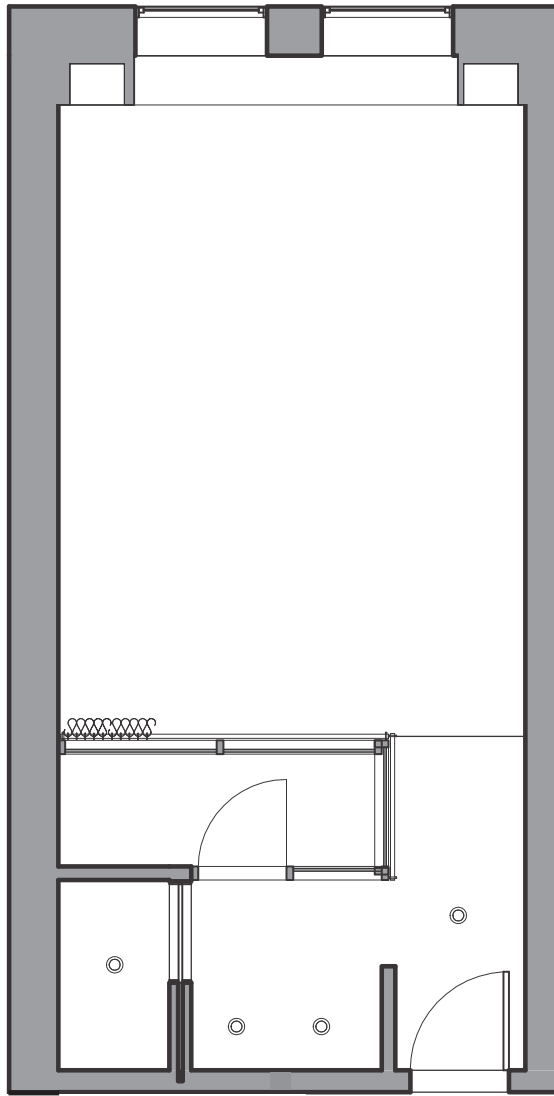
SOUTH ELEVATION  
NOT TO SCALE



EAST ELEVATION  
NOT TO SCALE



GUEST ROOM PLAN  
NOT TO SCALE



GUEST ROOM REFLECTED CEILING PLAN  
NOT TO SCALE



Hotel Lobby



# Old vs. New





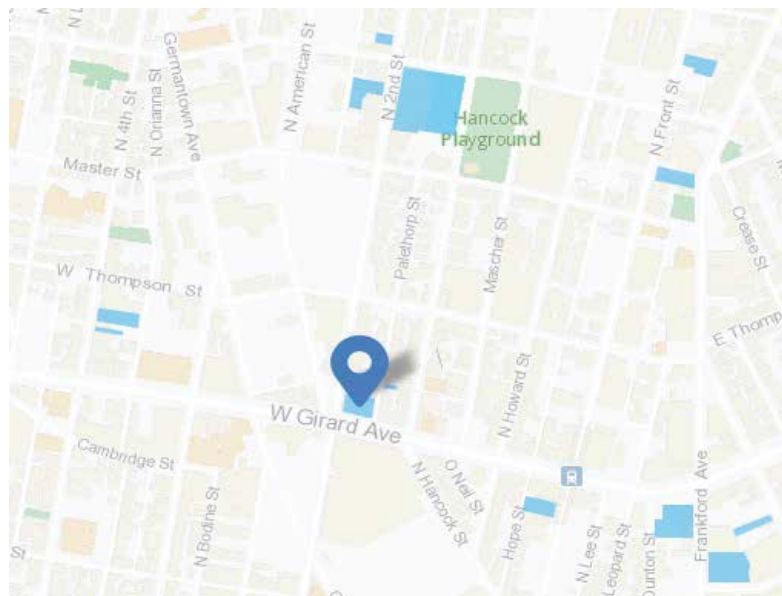
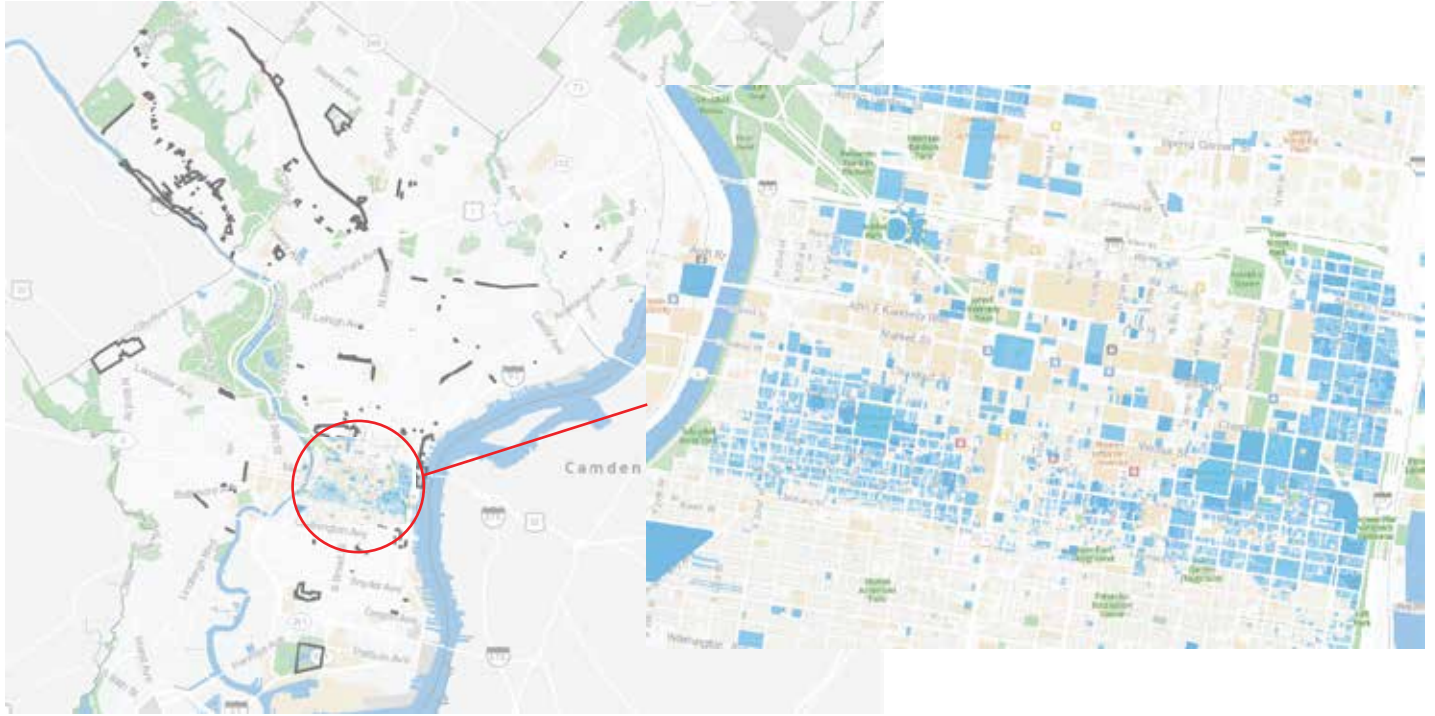
# APPENDIX





# Scale

Philadelphia is a city full of history. The maps below show all of the buildings in Center City that are registered historic sites with the Historic Commission of Philadelphia. The picture on the next page shows the registered historic sites in Fishtown, this neighborhood is significantly less dense than Center City. There seem to be less significant historic sites in Fishtown and the surrounding neighborhoods, this could be because those buildings never existed or because they have been demolished for a myriad of reasons. History from these areas of the city should not be erased due to gentrification.



## DESIGN PROBES

# Experience

Experiencing history can come in many forms. Museums and preserved sites offer history as it was in its present. An adapted or rehabilitated space should show off the best of the old and new, creating a space full of awe, beauty, and technology.

Walking into the space, visitors will experience two things- the comfort and splendid aspects of the past while also experiencing the impressive nature of new design. Endless discoveries of old and new will impress patrons and create the desire to explore and come back time and time again. Craft of the past will remain, craft that cannot be accomplished today. Small intricate details will contrast with larger gestures of contemporary design. A focus on small and large scale will be of great importance in the design process. Whatever materials that can be saved will be, even if they show wear and tear. That will emphasize the history of the building, of past use and past people who visited or inhabited the space creating personal relationships between new and old. New materials will enhance old.

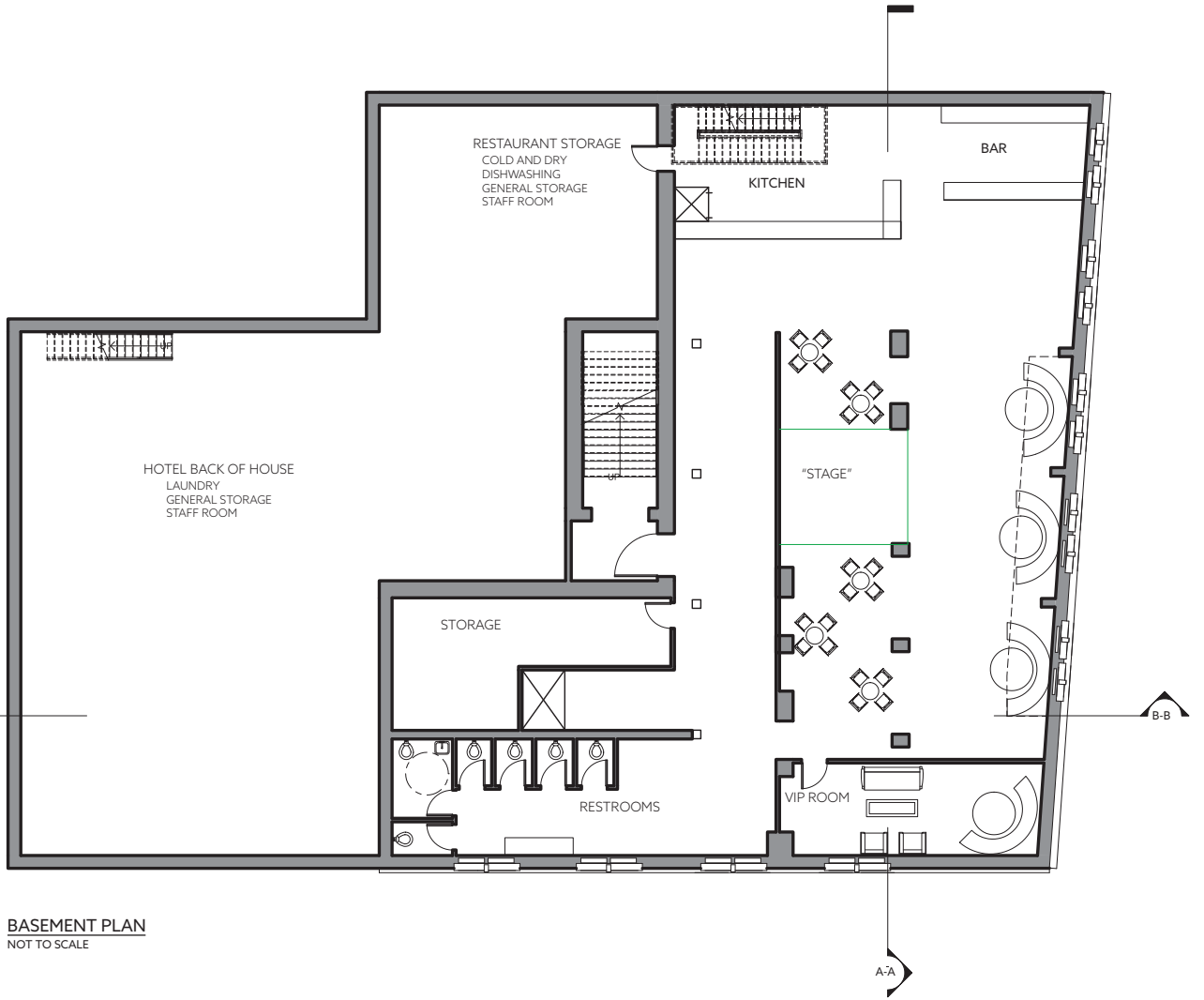
Formality of the past will be gone, making visitors feel more comfortable to explore this grand space. Comfort is key in adaptive reuse, the look don't touch aspect of museums and preserved sites will not apply to this space. Design is a collaborative process, adaptive reuse collaborates with contemporary and previous designers as well as the eventual visitors of the space. Recreation of the past will be to a minimum as not to disrespect the original architect.

Old buildings are special, certain ones are saved for a reason whether that be historical significance or beauty. People are drawn to them, their familiar idioms and motifs are comforting and familiar. Awe, comfort, and desire to explore will be at the forefront of this space and greet visitors with the best of old and new design.

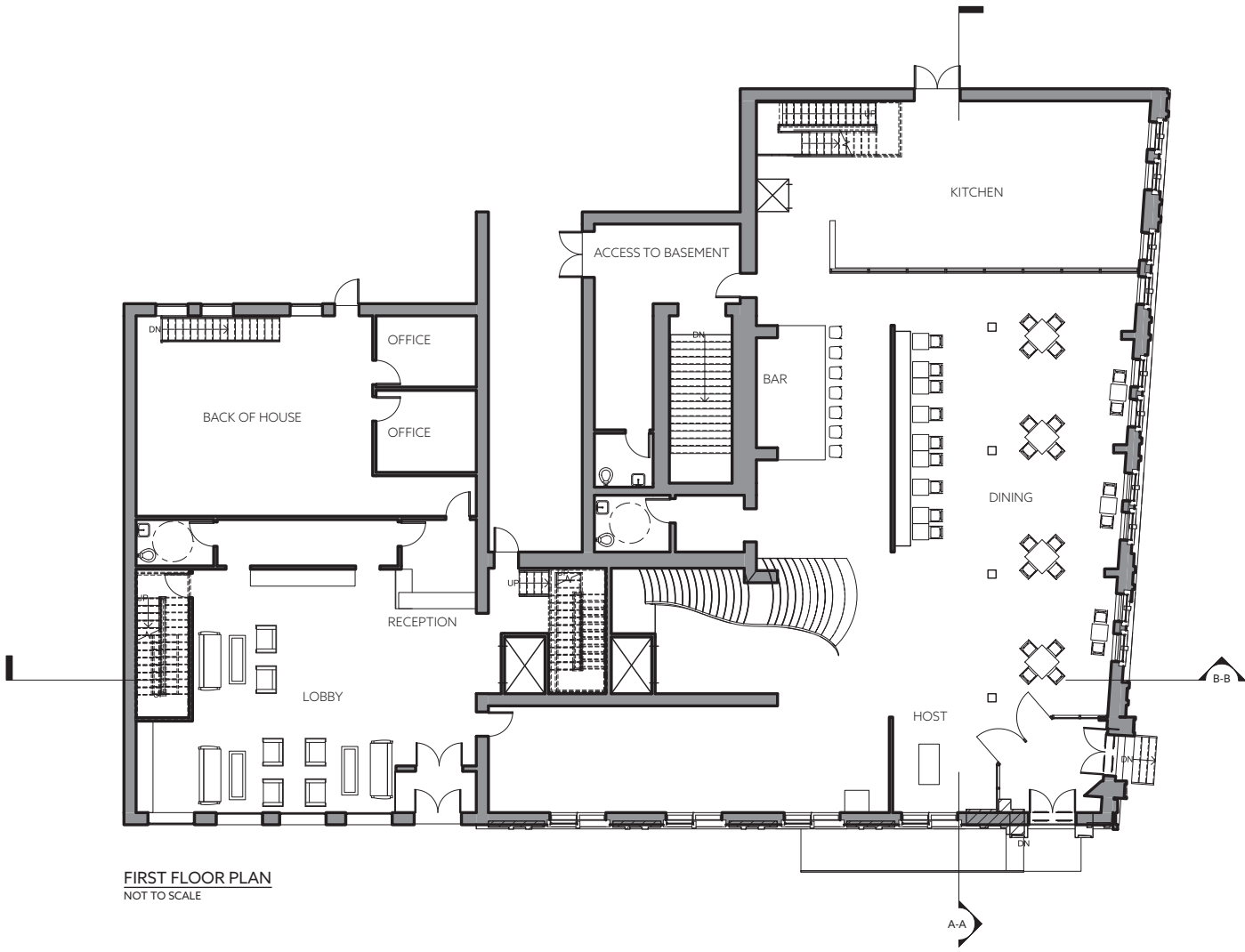


# Materials

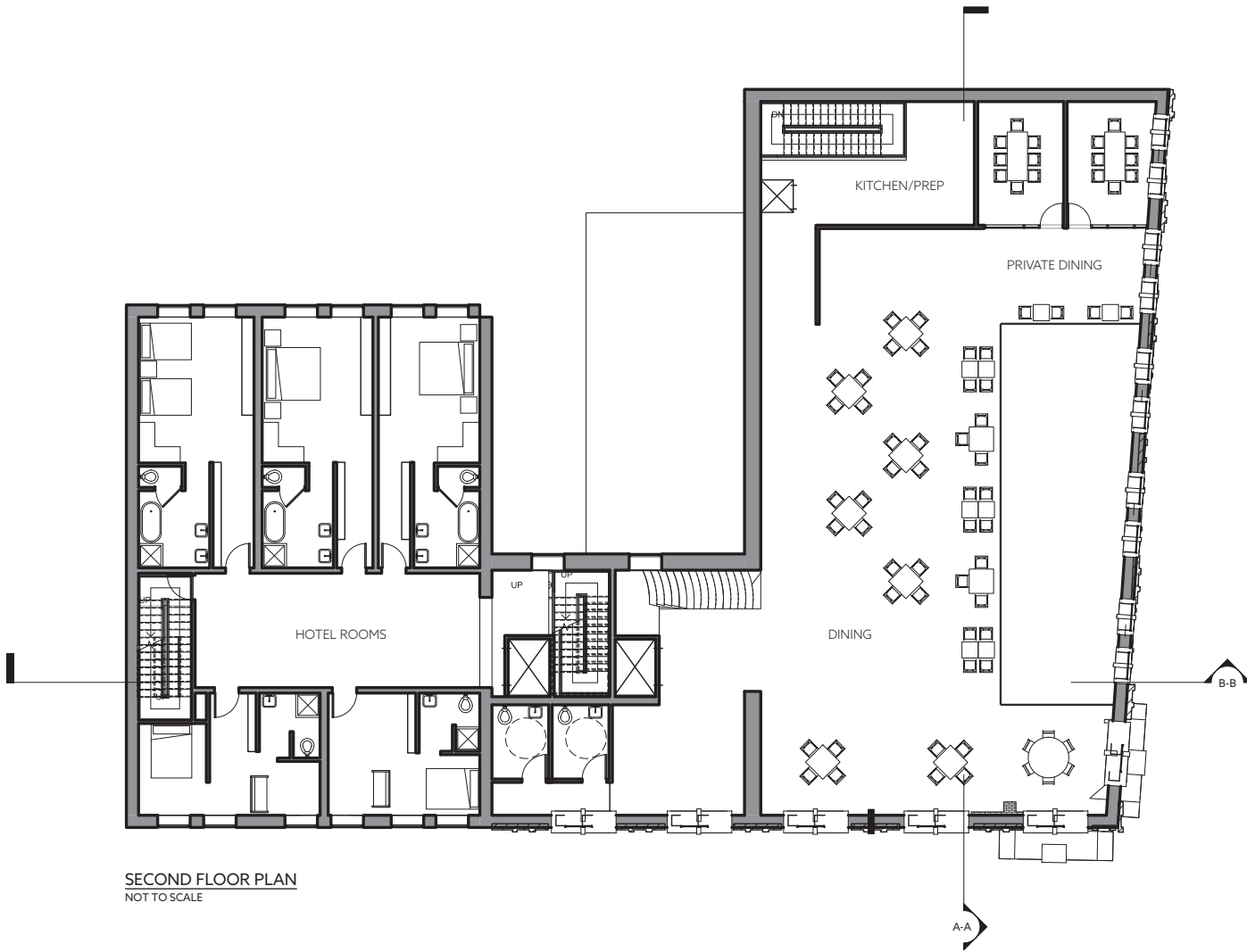




**BASEMENT PLAN**  
NOT TO SCALE

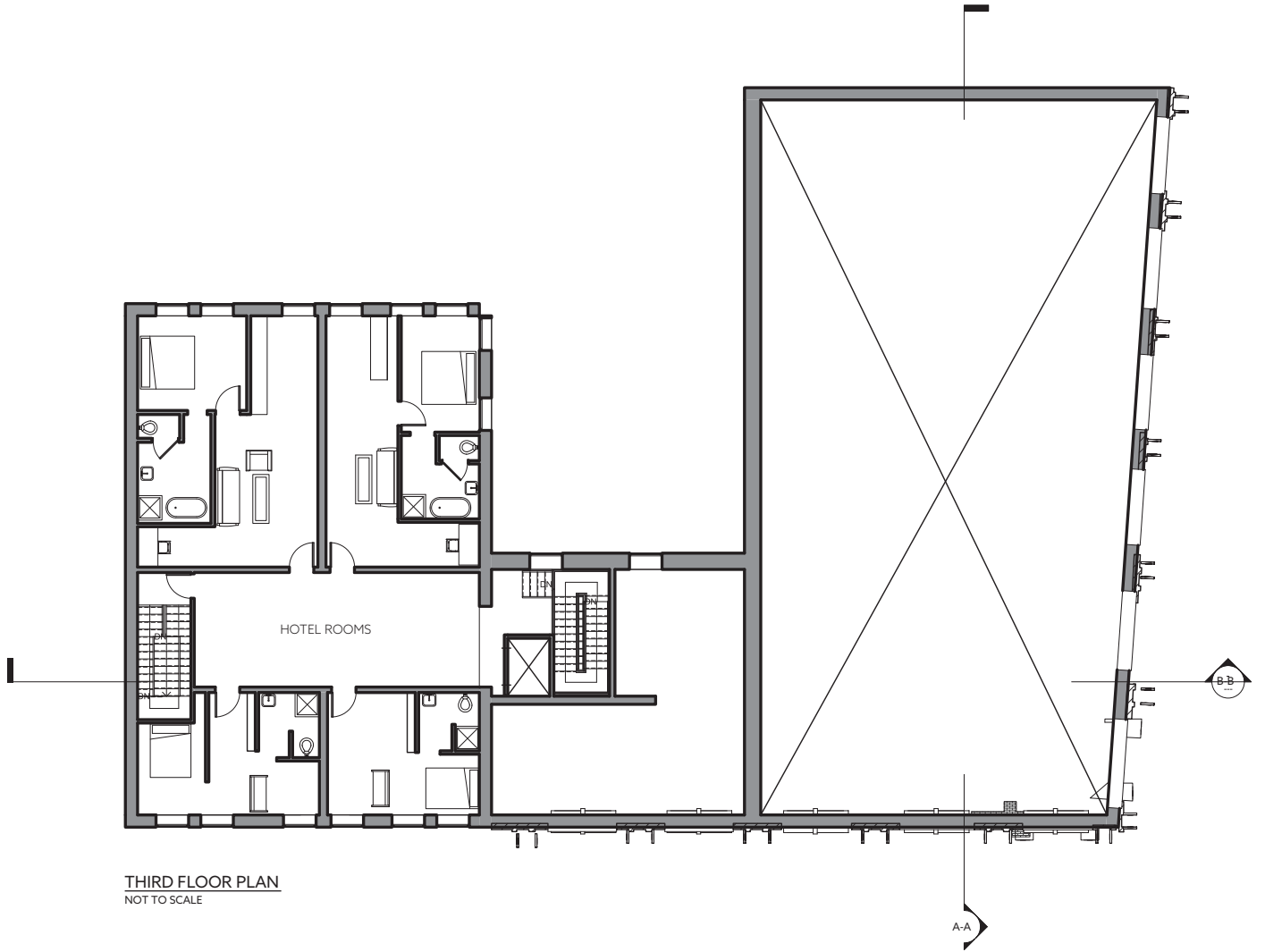


FIRST FLOOR PLAN  
NOT TO SCALE

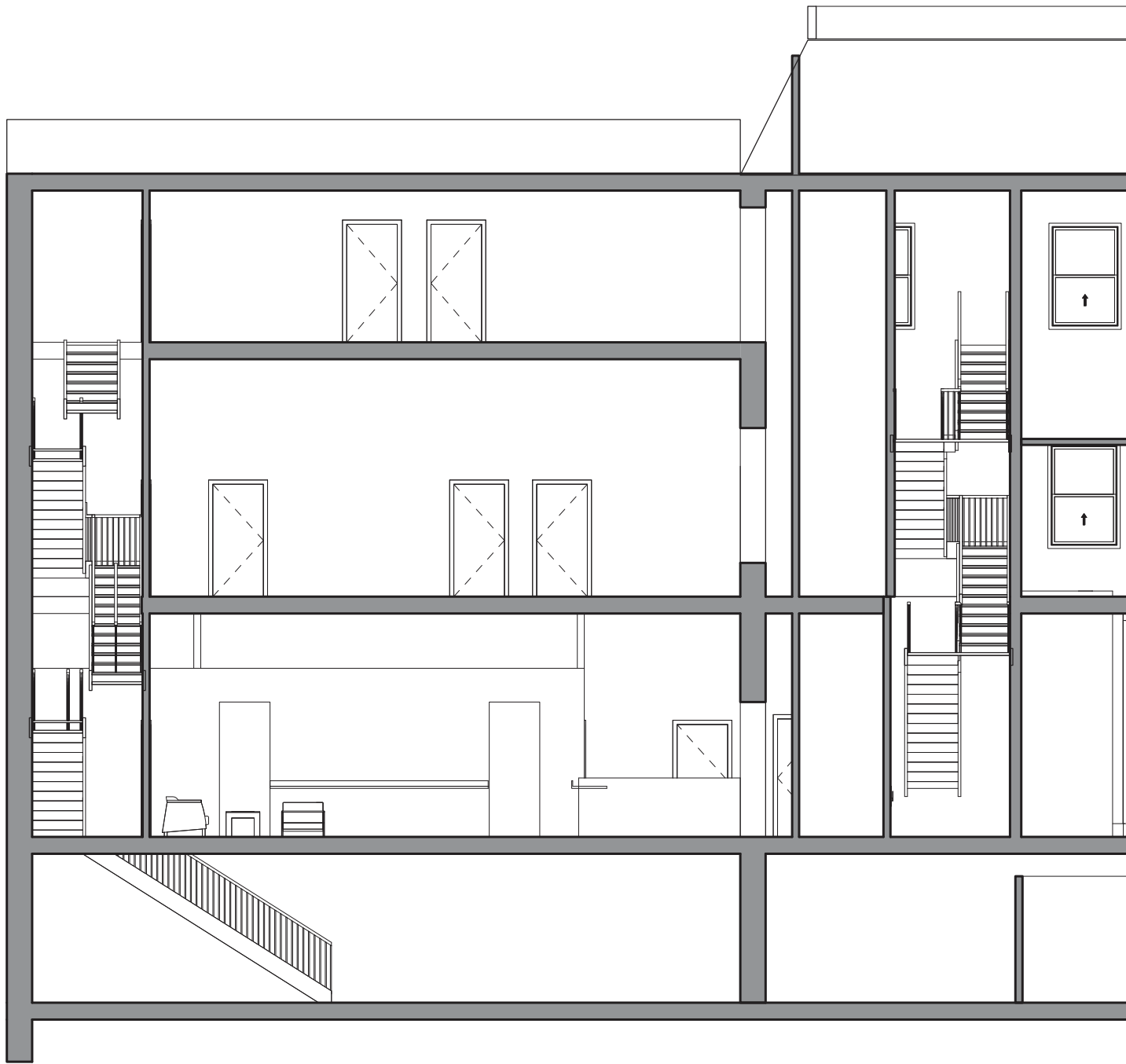


**SECOND FLOOR PLAN**  
NOT TO SCALE

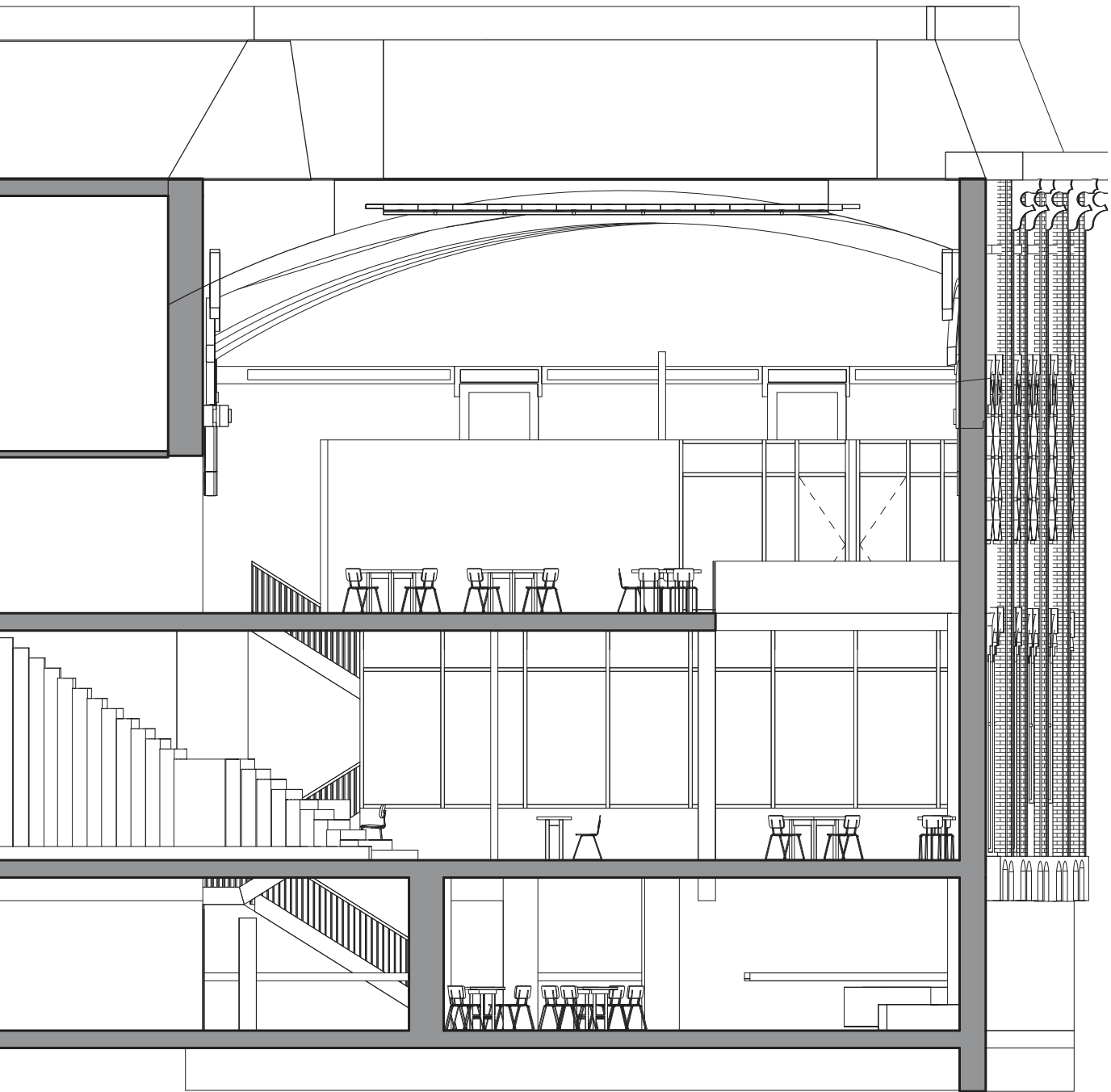




**THIRD FLOOR PLAN**  
NOT TO SCALE

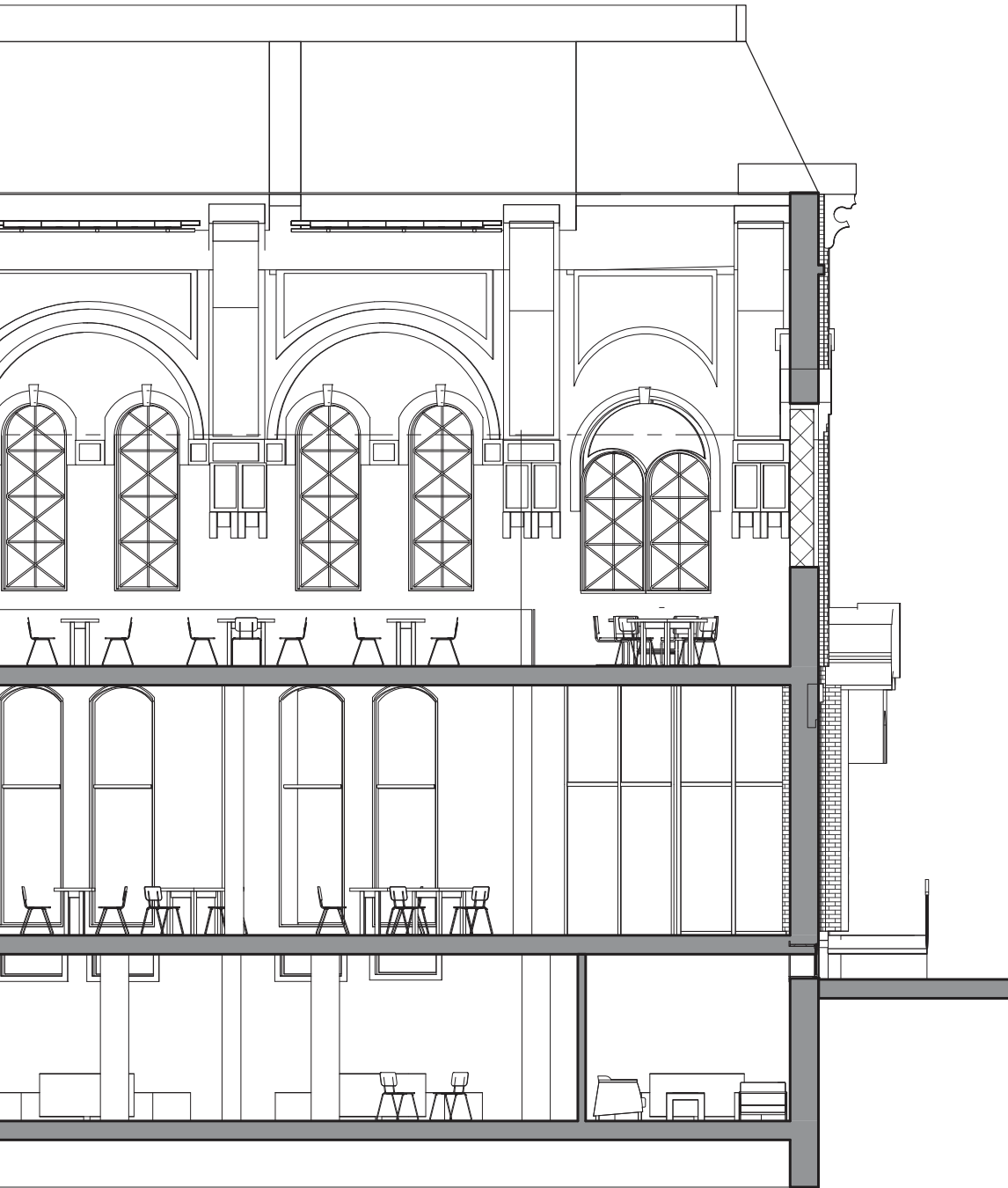


SECTION A-A  
NOT TO SCALE





SECTION B-B  
NOT TO SCALE







As a whole, all three businesses are very curated experiences and guests will not be alone often. Because employees will typically be guiding guests through the space, wayfinding was not a major part of the project. Noted in green for Perch, pink for 2nd and Girard, and blue for The Levy Hotel, each circle represents points of signage for each space. Entrance signs are important whether they be subtle like 2nd and Girard or more obvious like Perch and The Levy Hotel would have. Subtle restroom signs are helpful to guests while not intrusive of the design. Listed room numbers help hotel guests find their way to their room. Overall, subtle signage is the overarching theme of this project as not to take away from the design.

## WAYFINDING





## 2nd and Girard

Occupancy Type: A2

Sprinklered

A: 75'

B: 60'

C: 44'

## Perch

Occupancy Type: A2

Sprinklered

E: 70'

F: 74'

I: 94'

## The Levy Hotel

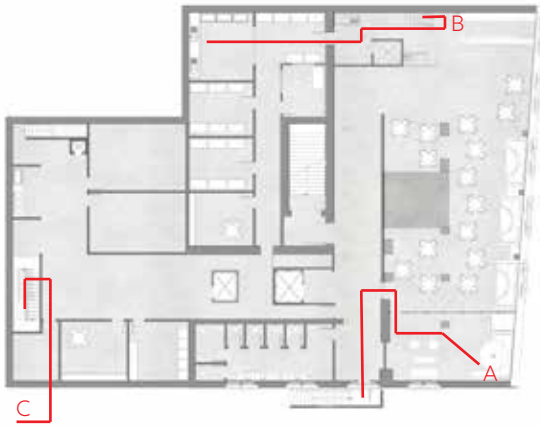
Occupancy Type: Group R

Sprinklered

D: 59'

G: 40'

H: 45'



# CODES

For this project, the materials were selected to represent the past, present, or to elevate existing materials. In reality, durability would be highly considered seeing as this is a hospitality space. Sustainability of materials is also important seeing as the building is older and the environment should be at the forefront of our minds. By leaving many of the existing materials such as windows, moldings, and eroding basement it creates character throughout the space and a juxtaposition of old and new. The new materials inserted are glass and black metal curtain walls, soft seating, and green marble flooring all selected to accentuate and elevate the historic site.

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