



IN WITH THE OLD

M.S. INTERIOR ARCHITECTURE AND DESIGN THESIS PROJECT  
ALLISON KAPPLER  
ADVISER: MARIA KUTTRUFF

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JUNE 2020

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"The story of our lives is written in interiors,  
how we lived, how we worked, how we played, how we worshipped.  
Interiors are much more fragile than exteriors.  
Just look around and see how many we've lost to sheetrock modernization and demolition"

-R. Michael Brown  
New York Times, 1982

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HISTORIC INTERIORS SERVE AS SOCIO-CULTURAL RECORDS OF OUR PAST. THEY ARE A REPOSITORY OF MEMORY, AN INTERMEDIARY LINKING OUR PAST WITH OUR PRESENT. UNLIKE MOST RECORDS OF OUR PAST, FOR THIS ARTIFACT TO BE UNDERSTOOD IT MUST BE EXPERIENCED AND INHABITED SO THAT THE USER MAY CREATE A CONNECTION WITHIN THE SPACE.

BY APPLYING VARIOUS PRESERVATION METHODS WE CAN BOTH ALTER THE INTERIOR SO THAT IT CAN BE INHABITED BY A MODERN DAY OCCUPANT WHILE KEEPING THE HISTORIC NARRATIVE AND CHARACTER OF THE SPACE.



LITERATURE REVIEW

PRECEDENT STUDY

DESIGN PROBES

SITE

PROGRAM DEVELOPMENT

CODES + SUSTAINABILITY

FINAL PROJECT

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LITERATURE REVIEW

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## Introduction

An artifact is something characteristic of or resulting from a particular human institution, period, trend, or individual.<sup>1</sup> Unlike any typical artifact, precious patinaed items, protected by ropes and glass that will shrivel at human touch, for the interior to act as an intermediary between the past and present it must be inhabited and experienced. Historic interiors serve as a socio-cultural record of our past. They are a repository of memory, an intermediary linking the past with present. Subsequently the robust narrative of the historic interior becomes a socio-cultural artifact. The following literature review to explores the importance of historic interiors, their role in memory and sense of place and the approaches taken to preserving them.

## Importance of Historic Interiors

As noted by Erin Cunningham in her book, “Bringing the Past In”, when it comes to historic preservation, the building’s exterior is frequently viewed as sacred while the interior is overlooked. This ideology leads to the destruction of the interior with little to no acknowledgement of its importance to the narrative of the site. Ironically, it is often that the significance of the building is due to the actions that took place within the interior, yet these spaces are left vulnerable to change and destruction.<sup>2</sup> Unlike the exterior, the interior is designed

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<sup>1</sup> Merriam-Webster Dictionary

<sup>2</sup> Erin Cunningham, Bringing the Past In, P.1

to facilitate a particular lifestyle. In historic interiors, those designs give insight to the intimate behaviors and customs of those in the past. Examples include floor plans with servants quarters, materials and patterns selected for their popularity or accessibility, particular areas designated for entertaining, hidden rooms for safety during wartime, etc. By preserving these interiors, we are preserving a piece of tangible history and acknowledging its cultural significance which in turn establishes the value of the interior.<sup>3</sup> It is only through the preservation of both the interior and exterior of a building that the history of place can maintain its full meaning and allow for historic buildings to become a form of living history,<sup>4</sup> an intermediary that links the past with the present.

## Interior as Artifact

It is within these historic environments that the interior becomes a repository for memory. As stated by Edward Hollis, “interiors are memory palaces: constellations of places in which reminders are encountered in the correct order, so as to remind us of what to do, where we’ve come from, and who we are.”<sup>5</sup> The antiquity of a historic interior allows for a robust narrative in which the interior becomes an intermediary for memory. It is through this intermediary that the sense of place is experienced. As a sense of place, the interior is special in that it fosters an authentic human attachment and belonging to the past. Interiors do not just remind us of where we have come from, but they remind us to remember the past, making the history of the interior also a history of art and memory.<sup>6</sup>

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<sup>3</sup> Brianne Caron, Inhabiting Memory and Experience, P.5

<sup>4</sup> Norman Tyler, Historic Preservation, p.15

<sup>5</sup> Edward Hollis, Memory Palace, p.16

<sup>6</sup> Caron, p.23

It is because of this that a historic interior must be viewed as a socio-cultural artifact. Through this historic interior we gain a knowledge of the social events in the past by interpreting the physical artifact through the interior's form, features, material or details.<sup>7</sup> Unlike a newly constructed building, a dent in the wall, a scratch on the floor, or layers of paint indicate events and lifestyles of those who are no longer with us. The historic interior bridges our past and our present so that we can better understand the cultural and societal history. Though there is a multitude of ways to learn about a historic interior, it is through inhabiting the space that we are linked to the past, as opposed to other artifacts that are not to be touched, we must truly live in and inhabit these artifacts to understand them. When interiors are listed in a catalog, numbered, and protected by velvet ropes so that they cannot be touched, the artifact loses its life and is added to a graveyard of untouchable relics.<sup>8</sup> Unlike other artifacts, for the interior cannot be described by a temporary visitor, it must be occupied and inhabited to be fully understood as that is when the occupant can create an emotional connection with the space. Photos also do not do the interior justice as they are frequently styled and edited which creates a spurious representation of the space.<sup>9</sup> As Hollis argues, photos and descriptions of these interiors lacks the authenticity and emotional connection needed to connect with the past. This is where we as designers look at the importance of inhabiting the space while keeping its narrative. Though a room can be reassembled or photographed, without anyone to occupy the interior, the history and connection to the past is lost.<sup>10</sup>

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<sup>7</sup> Caron, p.27

<sup>8</sup> Hollis, p.9

<sup>9</sup> Hollis, p.9

<sup>10</sup> Hollins, p.6

### **Adapting the Artifact to Contemporary Use**

As noted, viewing the historic interior as an important artifact is essential to bridging the past and present. What is also if not more important however is adapting the space to twenty-first century use so that it can be occupied and inhabited. Prior to any design intervention, it is important to acknowledge both the narrative of the space and that the goal of historic perfection and consistency is unattainable and not necessarily desirable.<sup>11</sup> It is critical for the preservation of interiors to move beyond chronicling history and allow for the examination of deeper meanings within the environment. This includes bringing forward stories and experiences that shaped these spaces which may be lost in the mechanics of a traditional preservation effort.<sup>12</sup> Therefore, the preservation of the interior is viewed and handled differently than a traditional artifact as the responsibility of bridging the past and present is that of the designer as they must alter the artifact to allow it to be inhabited. As stated by Graeme Brooker "when an existing building is redeveloped, the creation of its new interior suggests a disconnection between the past and the present life of that space. This is not always true. It is up to the designer of the space to explore and develop this disjunction, and to respond to the challenges of the new programme and the way that it fits into the building."<sup>13</sup>

There is a multitude of design intervention options when it comes to historic preservation. These methods vary on their severity and purity and the selection of the method is typically in the hands of the designer. Though the objective of pure preservation is to keep as much of the original historic fabric as possible, it does not allow for the viability of adapting the interior to a new program so that it can be inhabited.<sup>14</sup> On the other end of the preservation spectrum is the

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<sup>11</sup> Deborah S. Gordon, *The Myth of Restoration*, p.14

<sup>12</sup> Cunningham, p.1

<sup>13</sup> Graeme Brooker, *Shifting Spaes*, p.89

<sup>14</sup> Caron, p.9

idea of “adaptive re-use” where the interior can acquire a new role and be altered in whatever means necessary. Subsequently, changes made within the interior that comply with the adaptive reuse method result in the loss of the historic character and sociocultural significance from the interior.<sup>15</sup> Though in the United States there are a set of guidelines set forth by The Secretary of the Interior's Standards for the Treatment of Historic Properties, many times these standards are too rigid to make the changes that are necessary to adapt an interior to contemporary use.<sup>16</sup> Consequently, the varying viewpoints and standards regarding historic preservation create a lack of clarity when altering the interior so it may be inhabited.<sup>17</sup> Though there is no precise rule or method regarding historic preservation, many designers and preservationists chose to abide by one of the methods set forth by the Standards. Though many designers choose one route to embark on their preservation efforts, it is possible to have “several degrees of intervention be used concurrently within various constituents of the interior environment; intervening through varying scales and varying degrees of integrity”<sup>18</sup>

### The Ritz Paris

One of the most legendary historic interiors that uses Feilden’s approach of implementing various preservation methods concurrently is the Ritz Paris. Built in 1898 the iconic hotel became a pillar of hospitality and luxury throughout the 19<sup>th</sup>, 20<sup>th</sup> and now 21<sup>st</sup> century. Mewès and Davis, the original architects on the project, inserted 18th century French classical interiors into the space that was immediately embraced by the 20<sup>th</sup> century clientele.<sup>19</sup> The hotel became an environment supporting the conversion of popular culture and high academic standards.<sup>20</sup>

<sup>15</sup> Caron, p.17

<sup>16</sup> Caron, p.43

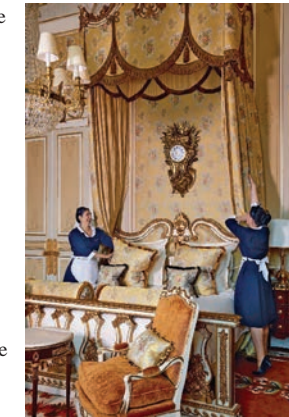
<sup>17</sup> Caron, p.5

<sup>18</sup> Bernard Feilden, Conservation

<sup>19</sup> Hinchman, p.120

<sup>20</sup> Hinchman, p.123

Notable figures both past and present are known to have been a guest at the Ritz. Ranging from F. Scott Fitzgerald, Ernest Hemingway, and Richard Nixon to Princess Diana and David Beckham, the hotel has outlasted countless generations and bridged the past with the present.<sup>21</sup> After 114 years the technological advancements and age of hotel had to be addressed and the Ritz closed their doors for the first time in 2012. The following four years consisted of a \$450 million



renovation to update everything from the hotel’s water pressure to HVAC system.<sup>22</sup> The architect and designer of the project, Thierry W. Despont, noted that the hotel needed to be updated to keep the luxury that is inherent the hotel’s narrative while maintaining the Ritz’s strong identity and essence.<sup>23</sup> Renovations included that of comfort and necessity for a luxury hotel including new plumbing, high-speed Wi-Fi, and telephones that can control lights and temperature.<sup>24</sup> Furthermore, Despont made numerous additions to the space including the addition of a Salon, a tunnel for private access to the parking garage, a spa, an underground ballroom, a third kitchen, and retractable roofs for outdoor dining.<sup>25</sup> Though many additions and restorations were made, small changes to enhance the aesthetics of the interior were also implemented. Throughout this project Despont was mindful of the importance of preserving the hotel’s sense of place and believed that the key to keeping this sense of place was through re-

<sup>21</sup> Hinchman, p.123

<sup>22</sup> Shivani Vora, The Ritz is Back, The New York Times

<sup>23</sup> Vora, The Ritz is Back

<sup>24</sup> Vora, The Ritz is Back

<sup>25</sup> Vora, The Ritz is Back

using what already existed within the space.<sup>26</sup> Through re-use and applying various scale and degrees of preservation, Despont successfully kept the soul of the space intact while updating it to a contemporary use. Small changes such as these created an elevated version of the original while keeping with the historic narrative and character of the interior. The interior has been regarded as a shining example of making a space appeal to a modern clientele while keeping its historic soul.<sup>27</sup>

### Conclusion

When designing in a historic site, preserving the interior while simultaneously adapting it to a contemporary use is critical to the understanding of the interior as an artifact. The narrative behind these interior environments serve as a repository for the memory of socio-cultural events and the lives of those before us. Historic interiors are unique. They act as an intermediary, bridging the past with the present. It is for this reason that the interior should be viewed as an artifact to be lived in and experienced. Unlike a museum artifact, protected behind glass, to fully understand and appreciate a historic interior, one must remove the glass and inhabit the interior to solidify an emotional connection with the space. That being said, in order to fully inhabit a historic interior in the 21<sup>st</sup> century, the artifact itself must adapt to its contemporary occupant.

Throughout the duration of this thesis works to identify a historic interior and treat it as an artifact while adapting it to contemporary use. To achieve this I will apply various historic preservation methods concurrently allowing for a comprehensive preservation and adaptation. The result will be a space that allows the community to experience an interior as an intermediary between the past and present.

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<sup>26</sup> Vora, The Ritz is Back

<sup>27</sup> Thomas, The Beloved Ritz

### Works Cited

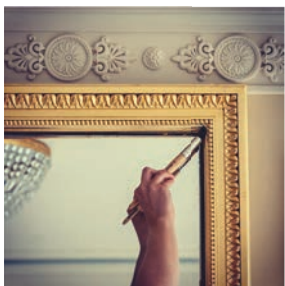
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PRECEDENT STUDY

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BUILT IN 1898 THE RITZ PARIS HAS BECOME AN ICONIC FIGURE IN DESIGN AND HISTORIC PRESERVATION PRACTICES. THE HOTEL UTILIZES A COMBINATION OF HISTORIC PRESERVATION METHODS TO KEEP THE CHARACTER AND INTERIOR AS IT WAS WHEN THE HOTEL OPENED. THE RITZ RECENTLY WENT THROUGH A \$200 MILLION RENOVATION TO RESTORE THE SPACE AS WELL AS MAKE ADDITIONS AND SUBTLE CHANGES TO FIT WITH A MODERN DAY CLIENTELLE.

## THE RITZ PARIS

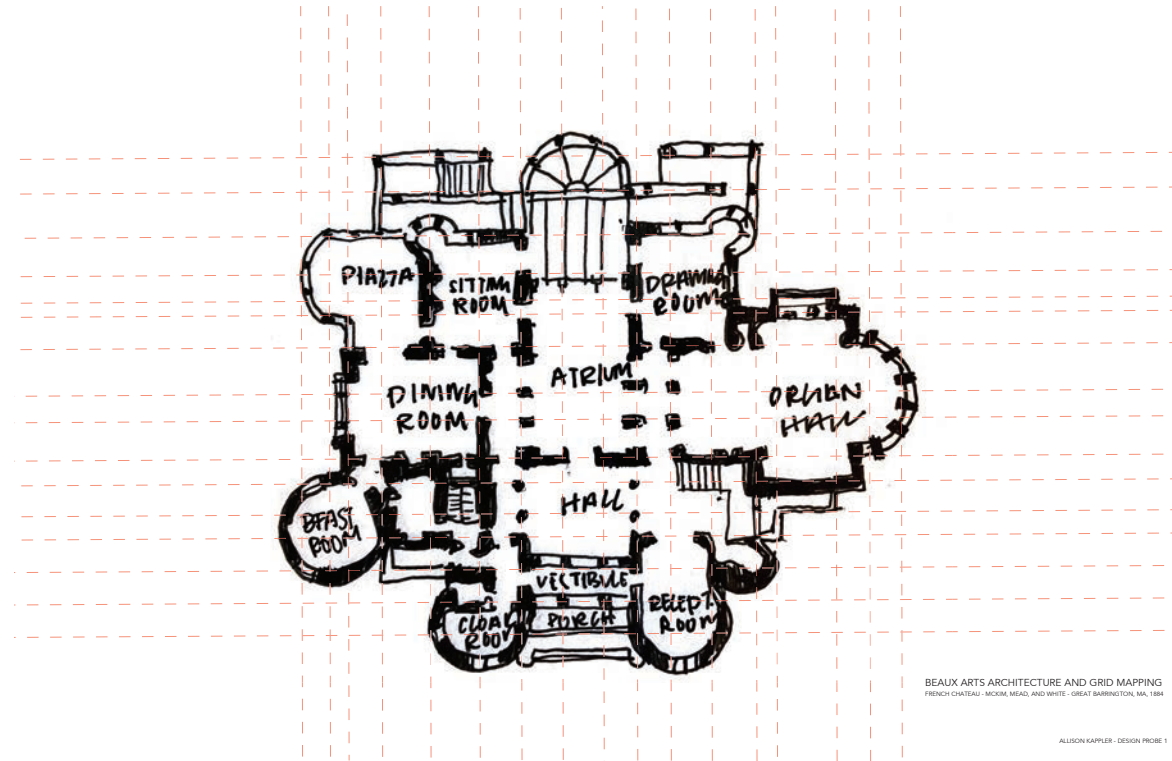


DESIGN PROBES

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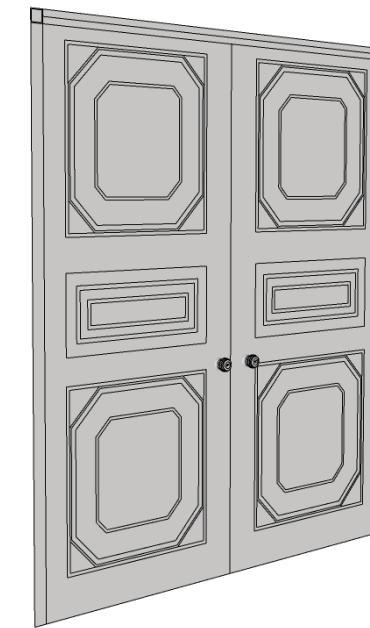
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FOR MY FIRST DESIGN PROBE I BEGAN LOOKING AT THE ARCHITECTURAL FLOOR PLANS OF HISTORIC DOMESTIC DWELLINGS. FROM THIS RESEARCH I LOOKED TO EXPLORE THE GEOMETRIC LAYOUT OF THE BEAUX ARTS FLOOR PLANS AND THEIR RELATIONSHIP TO THE TRADITIONAL GRID PLAN.



design probe - scale

THE SECOND DESIGN PROBE LOOKED AT THE HISTORIC ARCHITECTURAL ELEMENTS AT A SMALLER SCALE. FOR THIS PROBE I DOVE DEEPER INTO THE BEAUX ARTS ARCHITECTURAL DETAILING OF AN ENTRY DOOR. THE RENDERING SEEN TO THE RIGHT IS A DOOR I MODELED BASED UPON THE GUIDELINES OF AMERICAN BEAUX ARTS DOOR DETAILS AS SEEN IN THE BOOK *THE ELEMENTS OF STYLE* BY STEPEHN CALLOWAY



MODEL OF AMERICAN BEAUX-ARTS DOOR

design probe - scale

1. Do you think historic interiors are important? Why or why not?
  - a. G - I think they are important because it lets you know how people lived in the house or time when the building was built
  - b. J - If they're elegant yes. If they building is of historic importance, or the quality that needs to be maintained then yes. The Ritz hotel is elegant, has extraordinary art and furnishings, and in the heart of Paris. With all of that, this renovation updated the facilities a few years ago.
  - c. G - The Ritz was never for the common people, it was never cheap. But if you went to the homes that were around for hundreds of years, then you can see how people actually lived, and I think that's important to know too. Not just where the wealthy is
2. When entering a historic space, what is the first thing you notice?
  - a. G – I would say the walls. That's the first and biggest thing. That is really deep thought (laughs)
  - b. J – we might start with the walls – but if its furnished then it would be the furnishings that are there, the view, the location in the environment, as well as the actual decoration of the room.
3. What do you think people tend to overlook when they are looking at a historic space?
  - a. G – the minor things, like doorknobs, or the feet of furniture – people overlook but they were very important when they built it. They were generally created to account for specific ways people live. People actually used to put bed posts into buckets of water or vinegar in Washington long ago because it repelled rats.
  - b. J – I tend to look at the bigger things as opposed to the minute things. So I would probably miss the door knobs, and hopefully see the entire structure as a whole.
  - c. G – he's someone that we're driving to the highest mountain in the world – he would miss the pot of gold because he doesn't notice smaller details.
4. Is there a design feature or object that you think should be brought back and re-used in the year 2020
  - a. G – Cords on telephones, I like what we do have more than what we used to.
5. What is your favorite memory of a historic interior environment ? Why?
  - a. G – Oh my gosh. Versailles is beautiful. In St. Petersburg the palace of Peter the Great was just unbelievably beautiful. You can't believe it. The artists and huge rooms, the floors were all parquet, but when you stood at the doorway, it looked like you have to go upstairs to go to the other side of the room because the layout of the floor. Everything was just magnificent. Huge crystal chandeliers, blue lapis vases, beautiful carpet and furniture, you've got to see it.
  - b. J – Also, for that location, there were extensive fountains on the grounds that ran natural water coming down from a hill, so the water pressure was maintained without pumps and things.
  - c. G – I'm sure you've seen pictures of those fountains, it's magnificent.

6. How do you believe that interiors impact etiquette and how people behave?
  - a. G – I think that people will be conscious with what's around them in the room and be more careful. If someone is in a room that's beautifully furnished, they won't plop down and put their feet on the table. If they are in a room with crates and boxes they will do whatever they please. When president bush, the second one, he put his feet on the coffee table and his father said "he's the president of the united states" and his mother said "i don't care". Remember when you were at high point, all the offices and spaces were beautifully furnished and all the students respected it. Just like if you are around a lot of babies, you are careful not to walk into them.
7. How do you think hospitality has changed since you first began traveling?
  - a. J – well some of the things that I've noticed in the newer hotels is they're more plain and straight angled to the furnishings, and I guess it's supposed to look attractive, but to me it looks fixed and not welcoming.
  - b. G – many of the newer ones are Scandinavian and plain and bare which is not inviting.
  - c. J – I stayed at a new hotel in Atlanta where the CDC is located, I was so surprised with one thing in particular, the door to the bathroom, was chosen specially because it was a rolling door, like you would see on a barn, and it rolled right to left. (Barn door). And you had to pull it like a barn door, and would roll against a visible track. It didn't look attractive.
8. What is your fondest memory of a hotel? What made it so special?
  - a. G – on the Haymen Islands in australia, it was very relaxed and nice and there was a big patio on the side. Every afternoon they brought in fruit and cheeses.
  - b. J – Well, that was the location also – it's part of the coral reef, and so you could walk out from the unit that you had on the grass and you get to the water and you are immediately walking on the reef.
  - c. G – no locks on the doors, no television, no radio it was just relaxing
9. How do you feel that interior design has changed throughout time?
  - a. G – It changes every few years – colors change, wallpaper is in, wallpaper is out, change is happening all the time. Furniture is not usually French Provincial, its plainer now.
  - b. J – Much of what we would respond to, is based on the places we choose to go to. So, typically I think that we have been fortunate to go to quite nice facilities, which, although they've changed, they have usually maintained a good quality and a softness to the hotel or resort or home. But, we and others could choose completely different thing and attribute them to changes but that's partially selection. But there are beautiful hotels and homes and we enjoy that too.
10. Do you feel a connection to the past when you are in a historic interior? How so?
  - a. G – I don't think there's a connection, I'm aware of it, I think about how they did things then, how they've taken care of things, just like clothes – how did they take care of all those petticoats. They didn't have deodorant either so they probably smell to high heaven.



- b. J – it's nice to see historic places – there are many museums. Flagler is an example, it's really just something very pleasant to see and look at. And to see what that structure looks like, it's been maintained very well.
11. In your opinion what is the most important part of an interior?
- a. G – I think comfort is. Comfort is the greatest of luxuries. I'm sure you've seen empire design sofas with the roll pillow cushion in the back, when you sit on it it's very, very uncomfortable. I think they were designed to make you sit up straight.
- b. J – I think you have to start with the walls, ceiling, and floor. And having looked at that or glanced at it, then the details of the furnishings and the lighting, you have to look around at the facility and decide the details once you've found the boundaries.
- c. G – When we were in South America, we stayed in a hotel that was called La Casta, and when you walked in there was a bed with a big silk comforter and it was very attractive.
12. What is something you always want in a hotel room or access to when you are traveling?
- a. G – Mostly, more blankets. We are almost always looking for more blankets or something to keep you warm
- b. J – You have to start with a comfortable bed and a place to sit – so many of the rooms now don't have chairs or comfortable chairs, and a good bathroom
13. How have people changed their behavior in their residences? For example, TV dinners, eating on a sofa, etc.
- a. G - It's much more relaxed now. When were growing up it was unheard of to eat on the dinner. Now people eat and watch tv, people don't care as much about the fine manners and all that.
- b. J - the addition of TV and cellphones and electronic games has brought that into the interior that didn't exist before. And so, people adjust and position furnishings around that so they can see the TV better or everyone can sit and use their cell phones. And though you're sitting three feet away you're communicating through you phone.
- c. G - and just in clothes, in old movies and you see people at a baseball game they're all wearing suits and ties and hats, they wouldn't think to go out not fully dressed. I grew up in NYC and it was against the law to wear shorts unless you were at the beach. Now people wear leggings, and there's nothing left to the imagination anymore, its changed a lot. Behavior has changed.
14. What part of an interior do you think should never change?
- a. G – I don't think anything should never change. I think everything should be changed, we do it all the time
- b. J – as human beings, we need tables and chairs and sofas because we need to sit and eat. So those things that are required for bodily function that have to be in the environment at one form or another. They can change the shape or the type of furnishing, but the function will always be the same.



THE CONCEPTUAL COLLAGE ABOVE WAS INSPIRED BY THE EXPERIENCES THE KEY INFORMANTS HAD IN A HISTORIC INTERIOR OR A SPACE THEY INHABIT.



DESIGN PROBE - MATERIALITY



DESIGN AGENDA

THE DESIGN PROBE SEEN ON THE TOP LEFT WAS AN EXPLORATION INTO THE MATERIALITY THAT MAY BE FOUND WITHIN A HISTORIC SITE. THE MATERIALS INCLUDE WOOD, BROKEN TILE, DESTROYED WALL SURFACES AND POSSIBLE TREATMENTS THAT MAY HAVE BEEN USED (SUCH AS SPACKLE) OVER THE YEARS.

THE IMAGE ON THE TOP RIGHT SHOWS A DESTRUCTION AND REASSEMBLY OF THE MATERIALS, SOME REPAIRED AND SOME ALTERED.

SITE



# FELL-VAN RENSSLEAR RESIDENCE

1801 WALNUT STREET / PHILADELPHIA PA

1898 - BUILT

1974 - PENN ATHLETIC CLUB

TODAY - RETAIL STORE

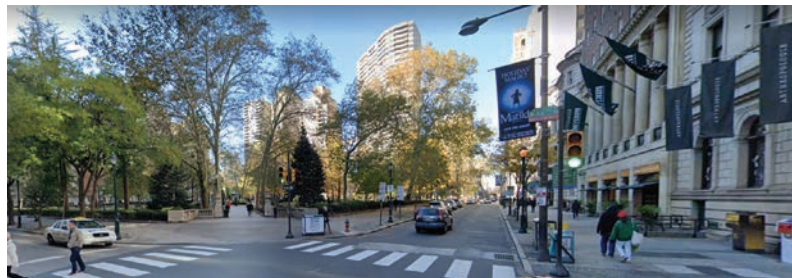
DESIGNED BY PEABODY AND STEARNS ARCHITECTS IN 1898 FOR THE RECENTLY WIDOWED SARAH DREXEL FELL-VAN RENSSLEAR. MANY INTERIOR DETAILS HAVE BEEN PRESERVED THROUGH VARIOUS TENANT CHANGES AND A GUT RENOVATION IN 1974. TODAY THE MANSION SERVES AS A RETAIL SPACE FOR AN ANTHROPOLOGIE STORE.



exterior view



map view



corner street view

THE IMAGES ON THE RIGHT INCLUDE STREET VIEWS OF CITY LIFE IN PHILADELPHIA DURING THE TIME THAT THE MANSION WAS A PRIVATE RESIDENCE. THEY ALSO SHOW A PORTRAIT OF SARAH DREXEL FELL VAN RENSSLAER THAT WAS TAKEN WHILE SHE WAS LIVING AT 1801 WALNUT STREET. THESE IMAGES PROVIDE CONTEXT OF THE SITE DURING THE TIME IT WAS USED FOR EVENTS, CHARITIES, AND AS A PLACE OF EMPLOYMENT.



8TH AND MARKET STREET, 1912



RITTENHOUSE SQUARE, 1913



MRS. ALEXANDER VAN RENSSLAER  
Mrs. Van Rensselaer is among the most prominent matrons of society in this city. She will give a dinner dance at her country seat, Camp Hill, Tuesday night, November 10, in honor of Miss Cordelia Biddle, daughter of Mr. and Mrs. Anthony J. Drexel Biddle.





BALLROOM - THE ELMS



SPARE BEDROOM - THE MARBLE HOUSE



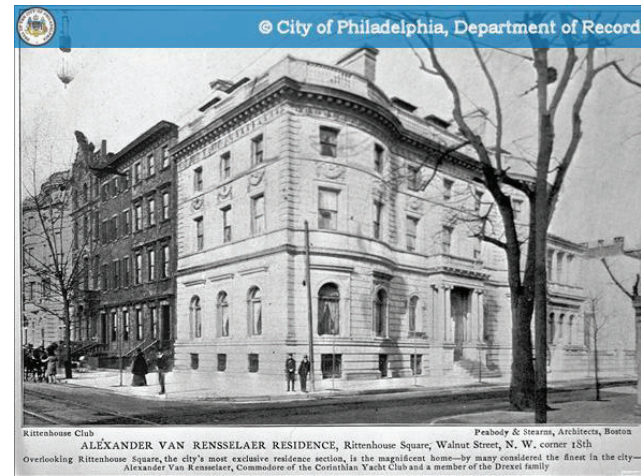
BASEMENT HALL - THE ELMS



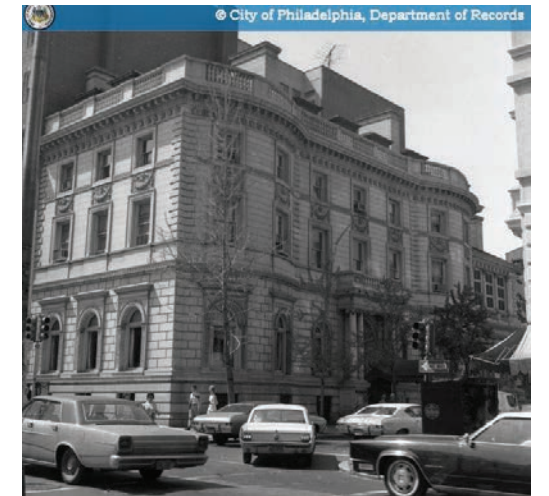
LIBRARY - THE MARBLE HOUSE

context photos - newport mansions

time period context photos



1900's



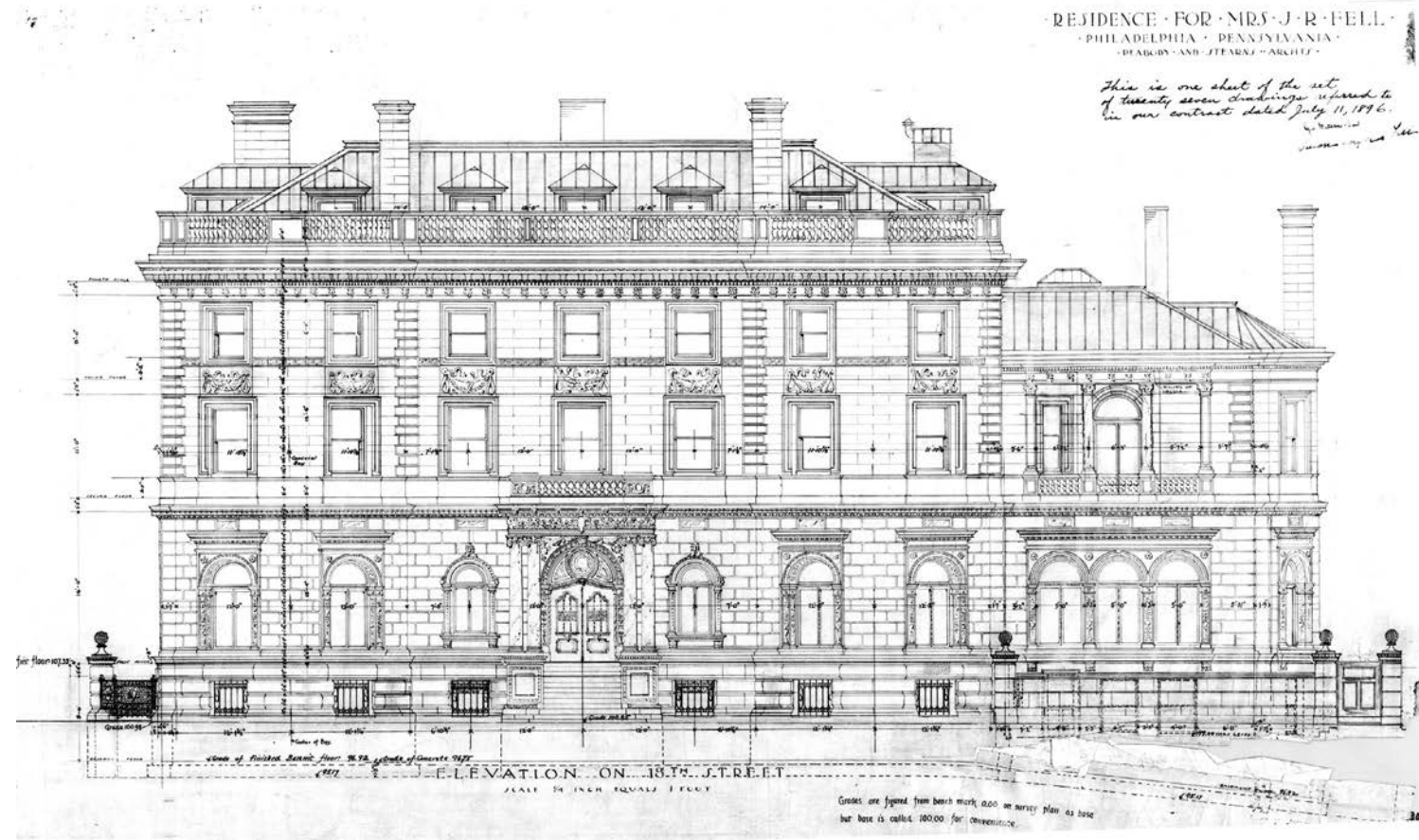
1968



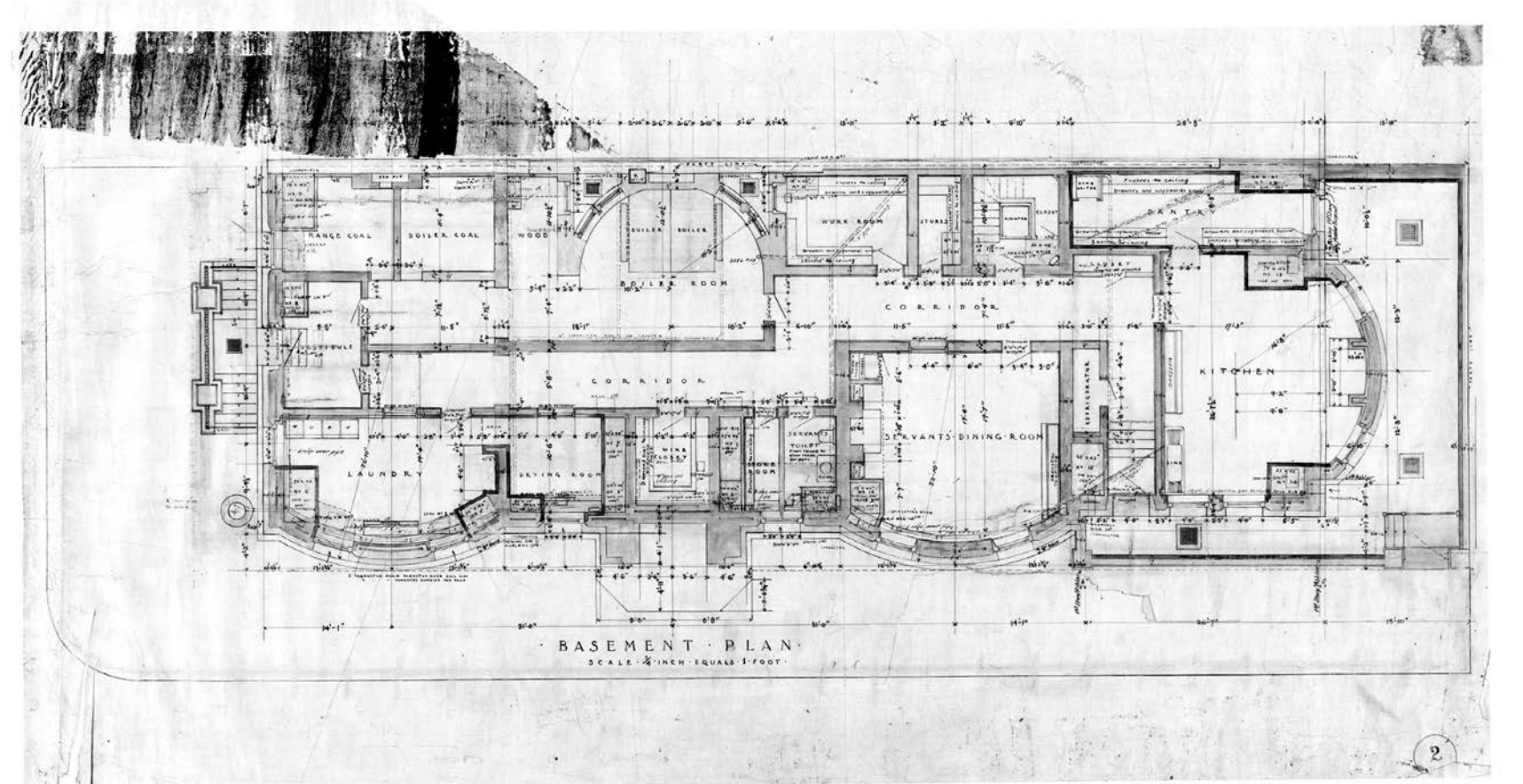
today

site - then vs. now



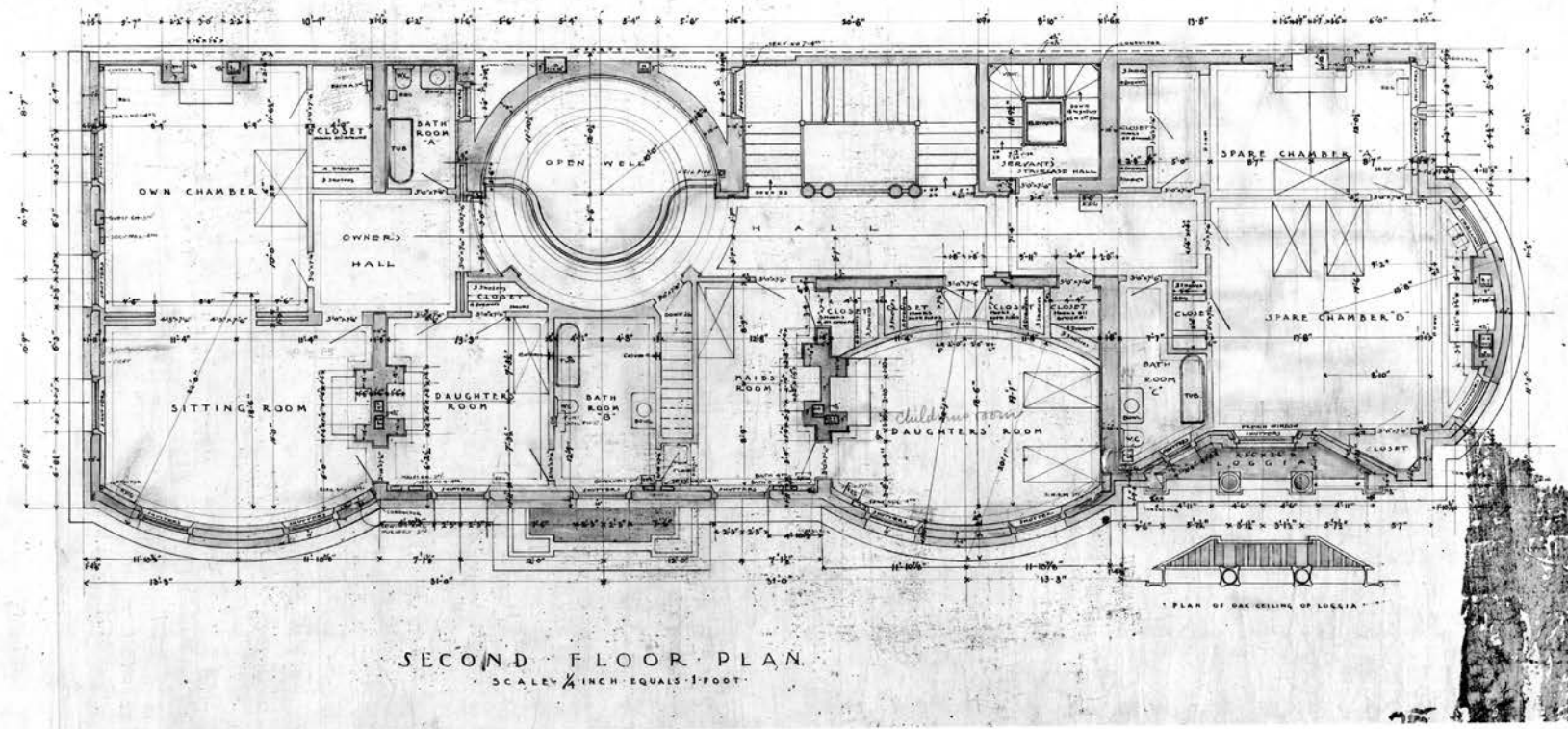


site - original exterior elevation

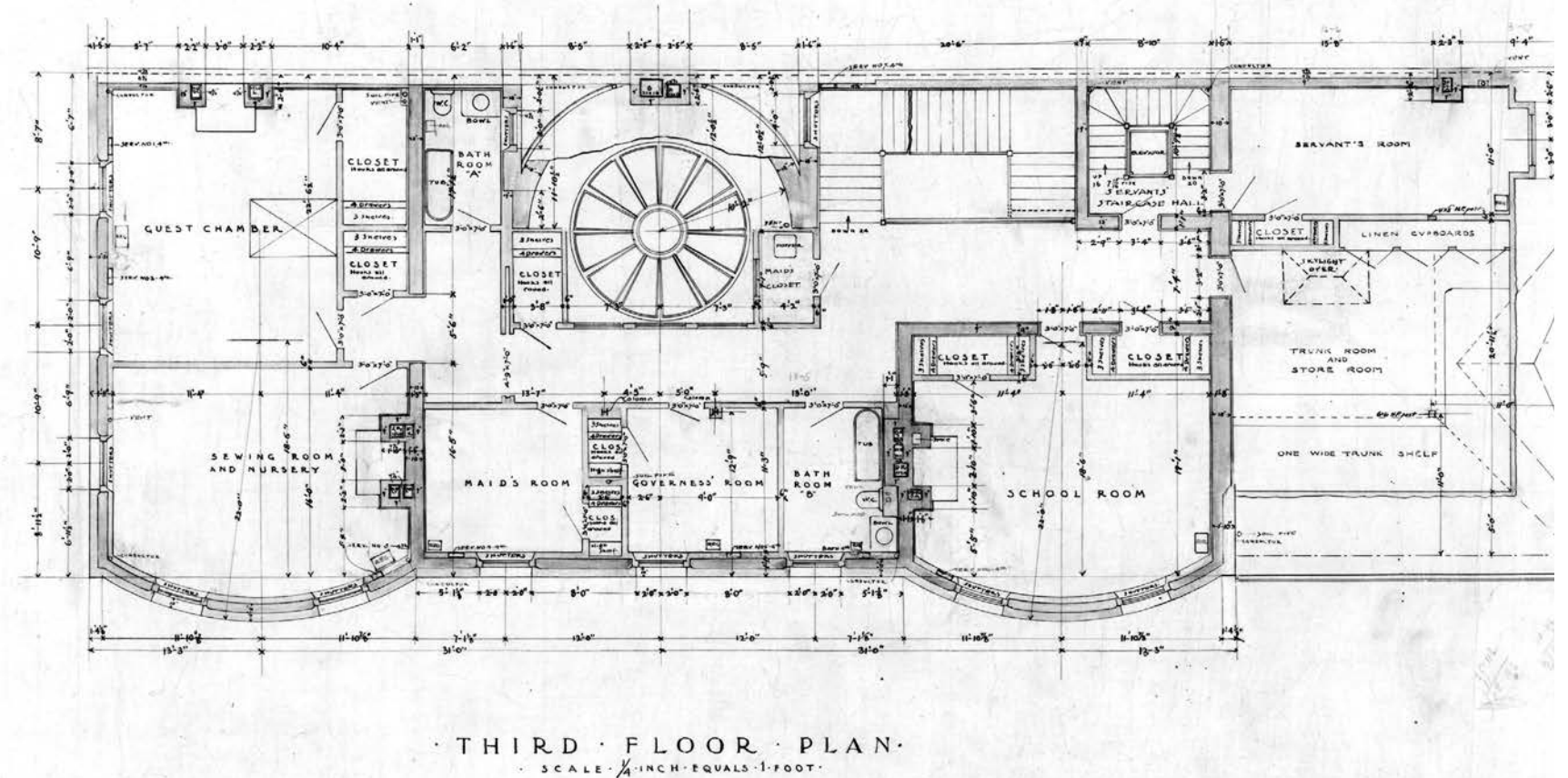


site - original basement plan



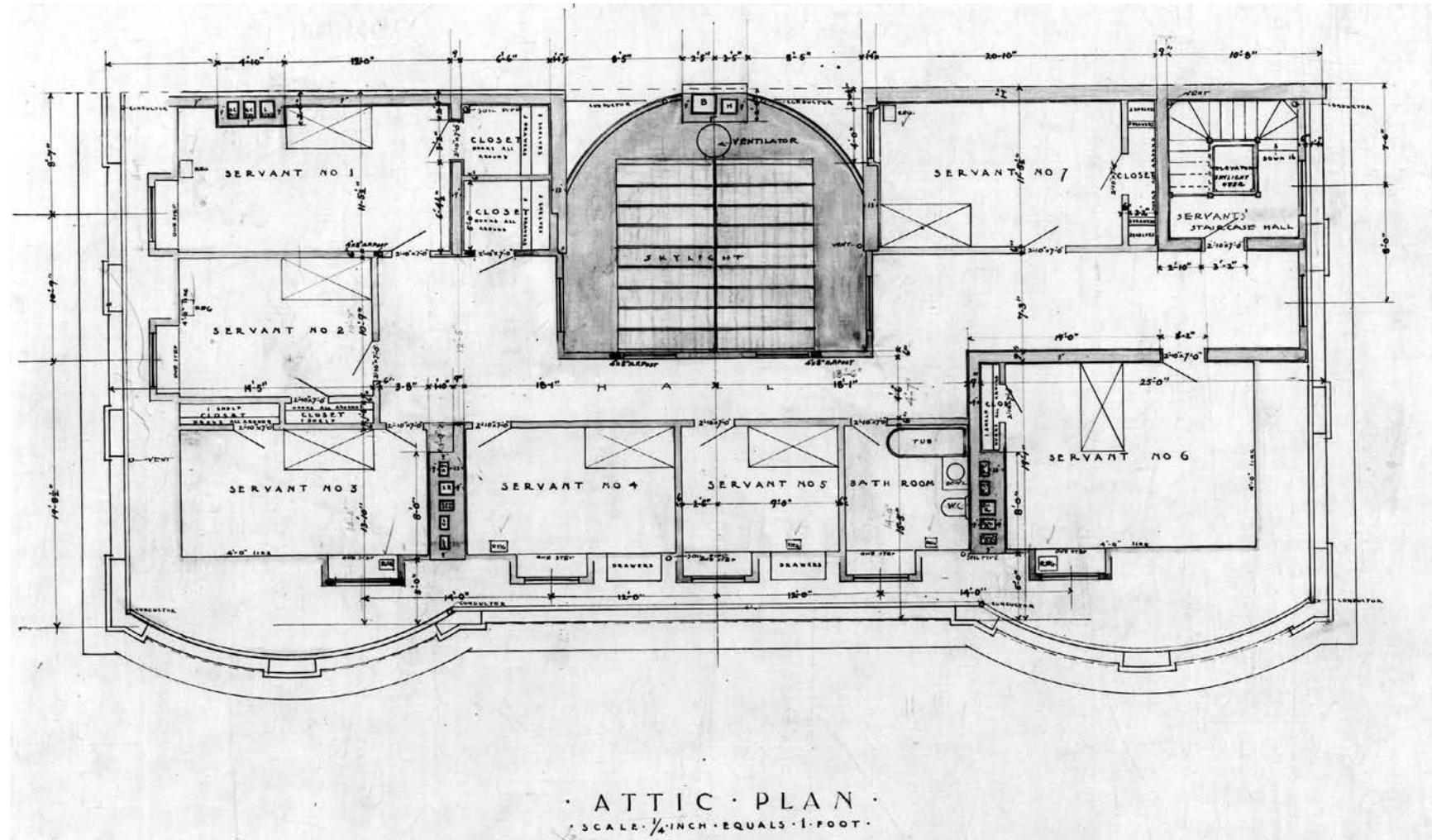


site - original second floor plan

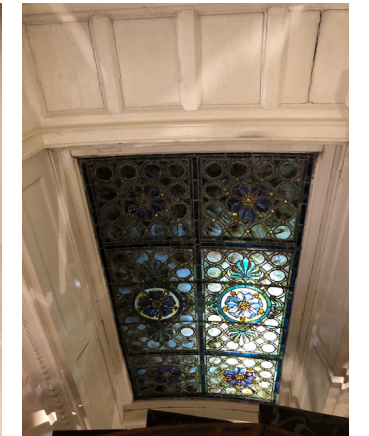
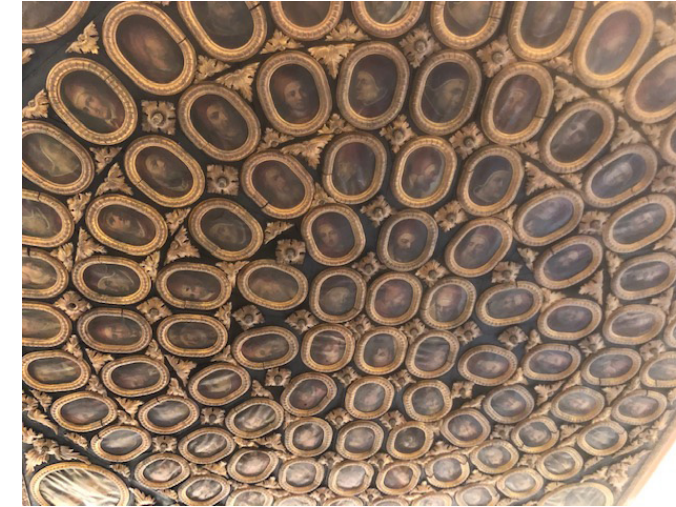


site - original third floor plan



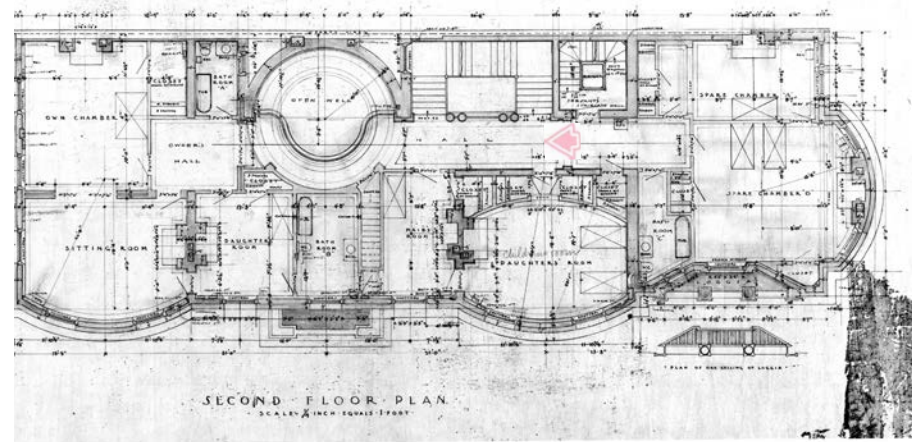


site - original attic plan

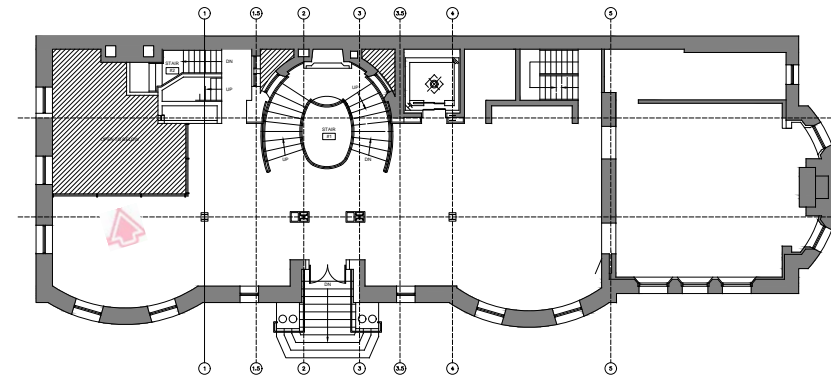


site - surviving details

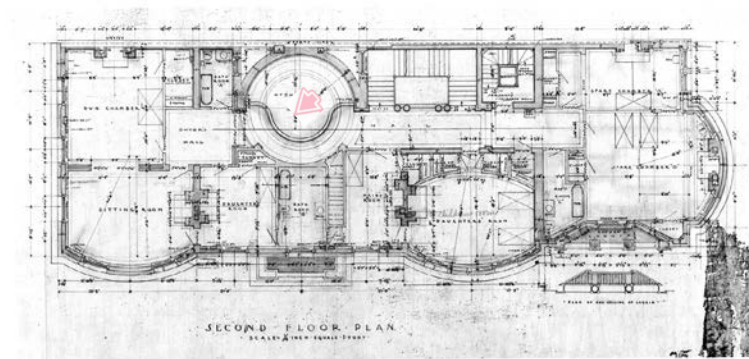
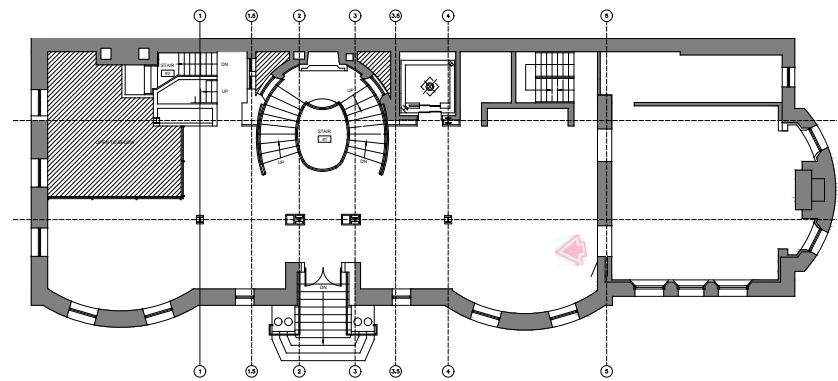




interior survey photo - 1970's



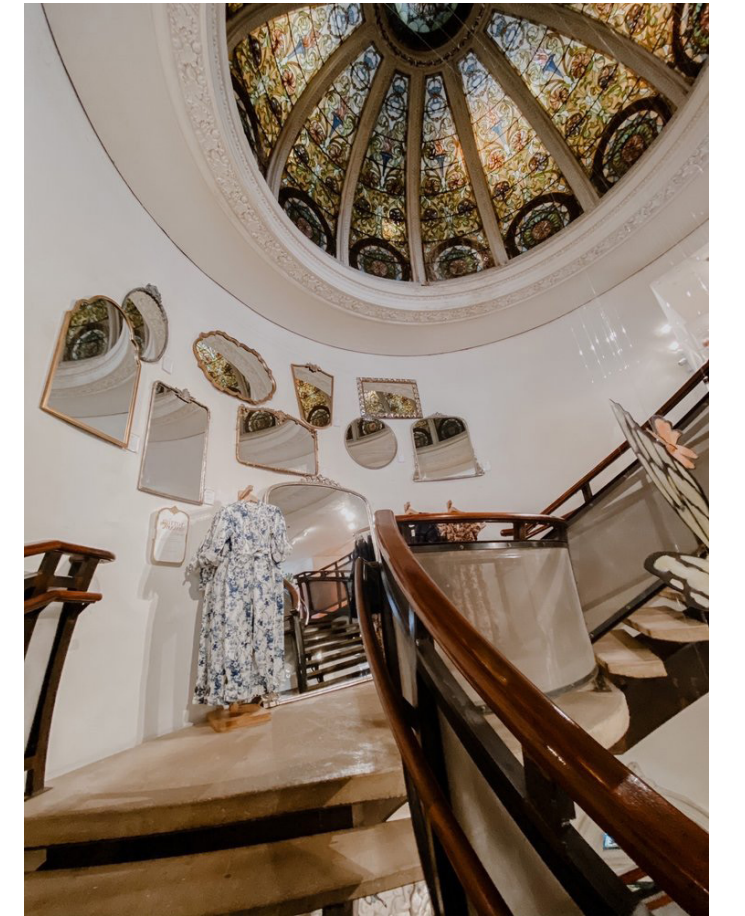
interior survey photo - 1970's



interior survey photo - 1970's

interior survey photo - 1970's





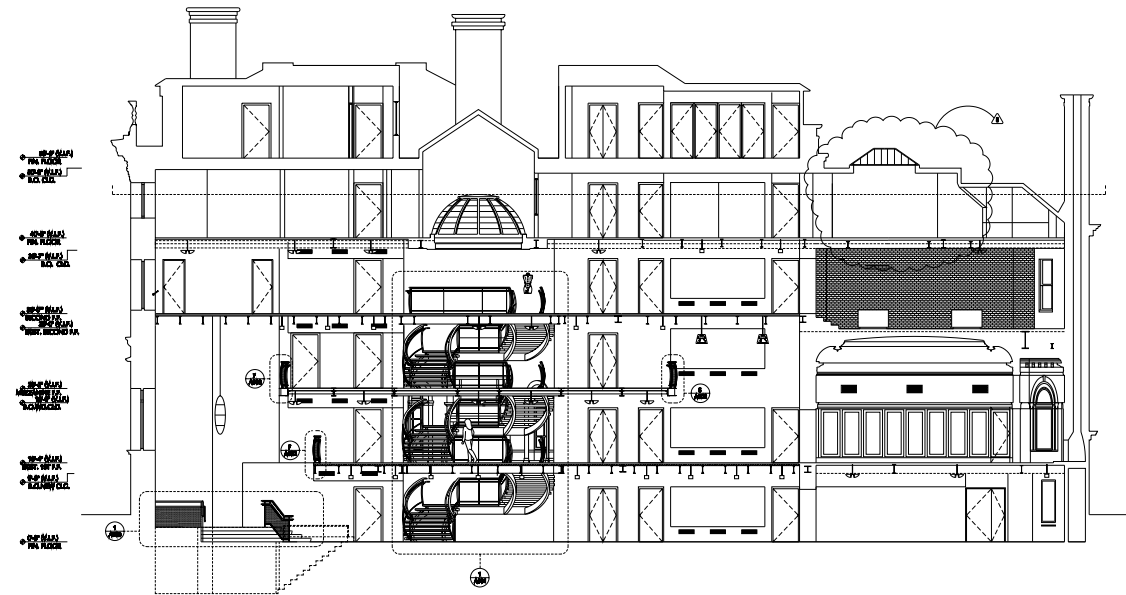
1970's vs. today - site photos

1970's vs. today - site photos





SECTION - 1898



SECTION - 2020

1970's vs. today - site photos

section views - then vs. now

PROGRAM DEVELOPMENT

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THE INTENDED USE OF THE SPACE IS AS A MULTI-GENERATIONAL WOMAN'S CLUB. THE GOAL OF THIS CLUB IS TO BRING TOGETHER WOMEN OF DIFFERENT AGE BRACKETS AND BACKGROUNDS SO THAT THEY CAN CONNECT, SUPPORT AND LEARN FROM EACH OTHER. THE FACILITIES ASSOCIATED WITH A PRIVATE CLUB ENCOURAGE THE VISITOR TO INHABIT THE SPACE FOR A PROLONGED PERIOD OF TIME AS OPPOSED TO TEMPORARILY VISITING. FURTHERMORE, THE USER IS DRAWN TO THE PROGRAM OF THE CLUB AND BECOMES A RE-OCCURRING USER / OCCUPANT.

SOCIAL MEDIA LUNCH AND LEARN	CAFE	GUEST SPEAKERS + PANELISTS
ARTISTS MEETUP	BOOK CLUB	YOGA CLASS
MONTHLY HAPPY HOUR	BEAUTY ROOM	MENTORSHIP PROGRAM
CALLIGRAPHY CLASS	TUTORING	READING ROOM
PHONE ROOMS	WOMEN IN BUSINESS MEET UP	MOMMY & ME CLASS
SPORTS CLUB	WELLNESS WORKSHOP	LENDING LIBRARY

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program intent

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activities + amenities



- INCLUDED IN EVERY MEMBERSHIP**
- Beautiful workspace
  - Really good WiFi
  - Bookable conference rooms
  - Phone booths to take calls
  - A stacked calendar of events
  - Showers with robes and slippers
  - Beauty rooms with your fave products
  - A women-focused lending library
  - Charging stations galore
  - Pump rooms
  - A seasonal in-house cafe
  - Free drip coffee
  - Warm & friendly community and staff
  - A thriving digital community

**THE WING**



"THIS IS A NEXT-LEVEL CLUB THAT REFLECTS A NEW GENERATION OF URBAN SOPHISTICATES. THEY DON'T SEPARATE SOCIAL LIFE, WORK, AND WELLNESS."

- DAVID GUTSTADT, FOUNDER



SERVICES OFFERED:

- CO-WORKING • FULL FITNESS CENTER • BOXING ROOM • PILATE'S ROOM •
- GOLF SIMULATOR • SPA • BABYSITTING • PHONE BOOTHS • DINING ROOM •
- WINE ROOM • SCREENING ROOM • COAT CHECK • OVERNIGHT ROOMS / SUITES •
- SOCIAL ACTIVITIES • SPEAKERS • WORKSHOPS • ART GALLERY • POOL • COFFEE BAR
- LIBRARY • LOCKER / BEAUTY AREA • LAUNDRY SERVICES •

**35** **\$2,250**

AVERAGE AGE STARTING MEMBERSHIP FEE

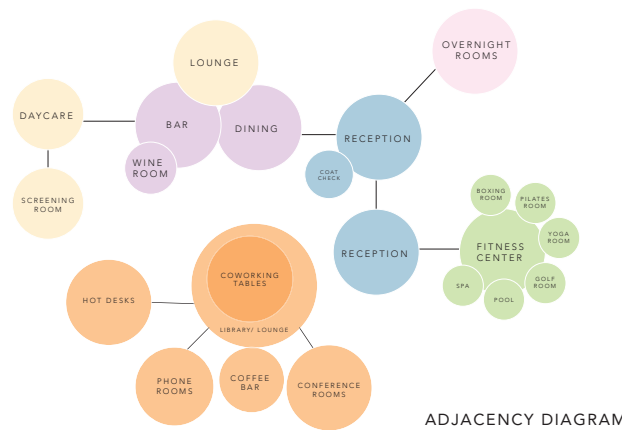
**\$400** **2,000**

MONTHLY COST FOR DESK MONTHLY COST FOR DUES FITLER CLUB MEMBERS

**6**

MONTHS IN BUSINESS





## MASTER LIST OF SPACES

### LARGE TRANSITIONAL SPACE:

- SPEAKERS + EVENTS, MOVIE SCREENINGS, ETC.
- USABLE SPACE OTHERWISE

### DINING AREA

- CAFE SEATED DINING
- COFFEE TO COCKTAILS

### WELLNESS AREA

- GYM
- ROOM FOR CLASSES (YOGA, SPIN, ETC)
- SHOWERS + LOCKERS
- BEAUTY ROOM
- MOTHERS ROOM
- PRIVATE ROOM AVAILABLE FOR ROTATING SPECIALISTS (ACUPUNCTURE, NUTRITIONISTS, THERAPISTS, ETC.)

### FLEX ROOM

- CAN BE USED FOR WORKSHOPS, MEETINGS ETC.

### COWORKING SPACE

- HOT DESKS
- PODCAST ROOM
- PHONE ROOM

### OVERNIGHT ROOMS

- BED, BATHROOM, DESK

### GALLERY SPACE + LIBRARY

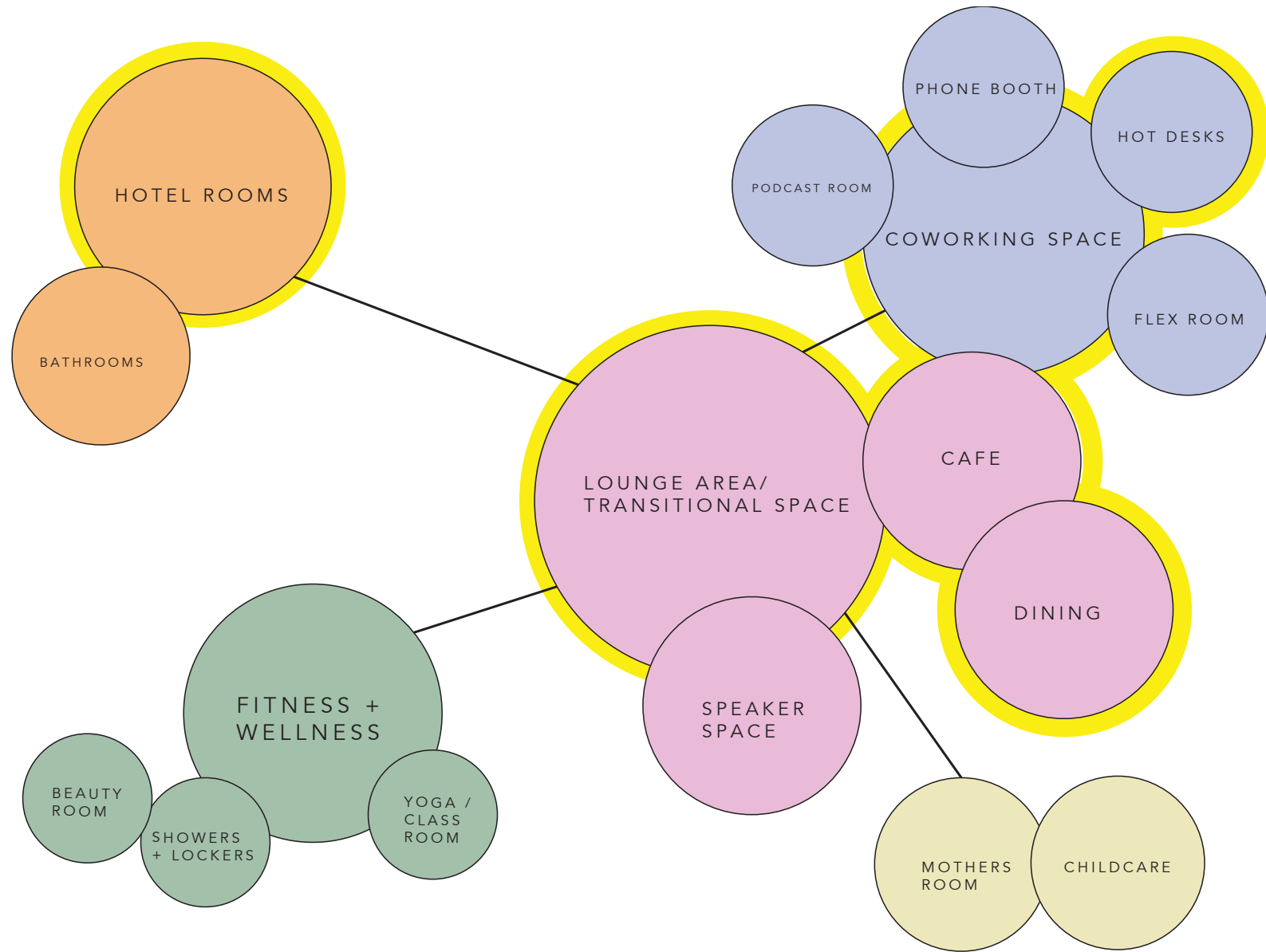
- INCORPORATED INTO OTHER SPACES

### LIVING ROOM / LOUNGE

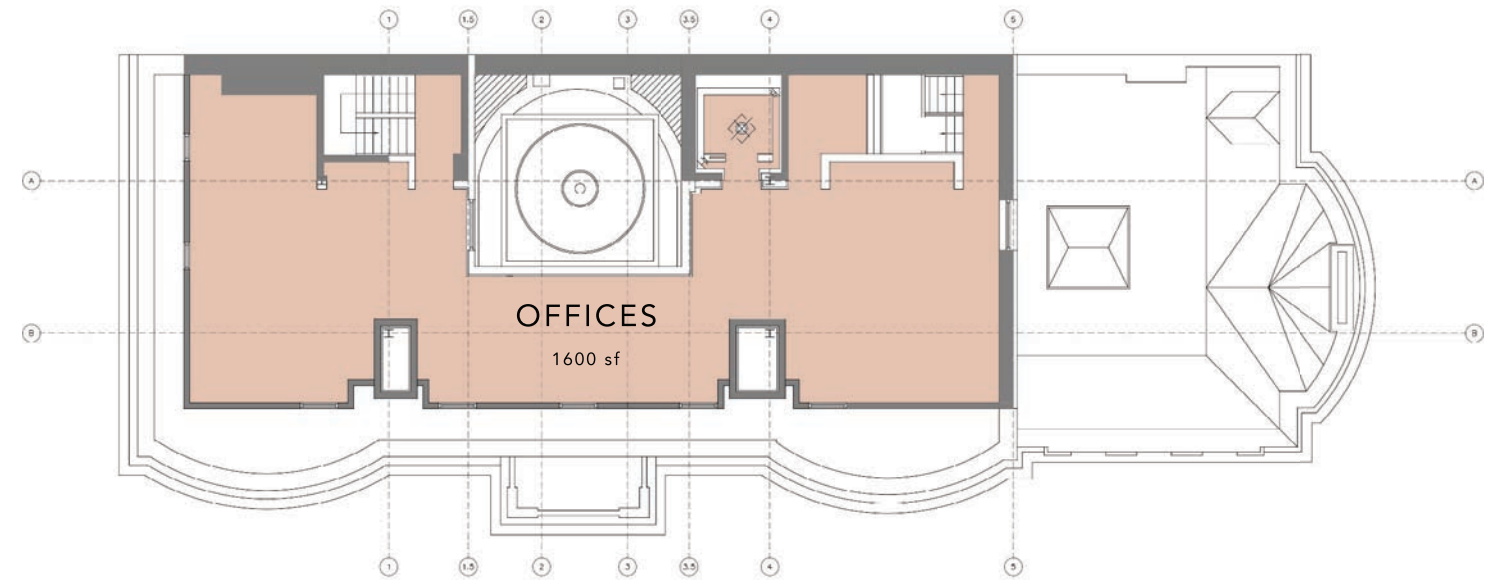
- CAN BE USED FOR WORKING, CHATTING, ETC.

### BACK OF HOUSE

- HOUSEKEEPING, LAUNDRY, MAINTENANCE, OFFICES, EMPLOYEE ROOM, KITCHEN, STORAGE, BATHROOM

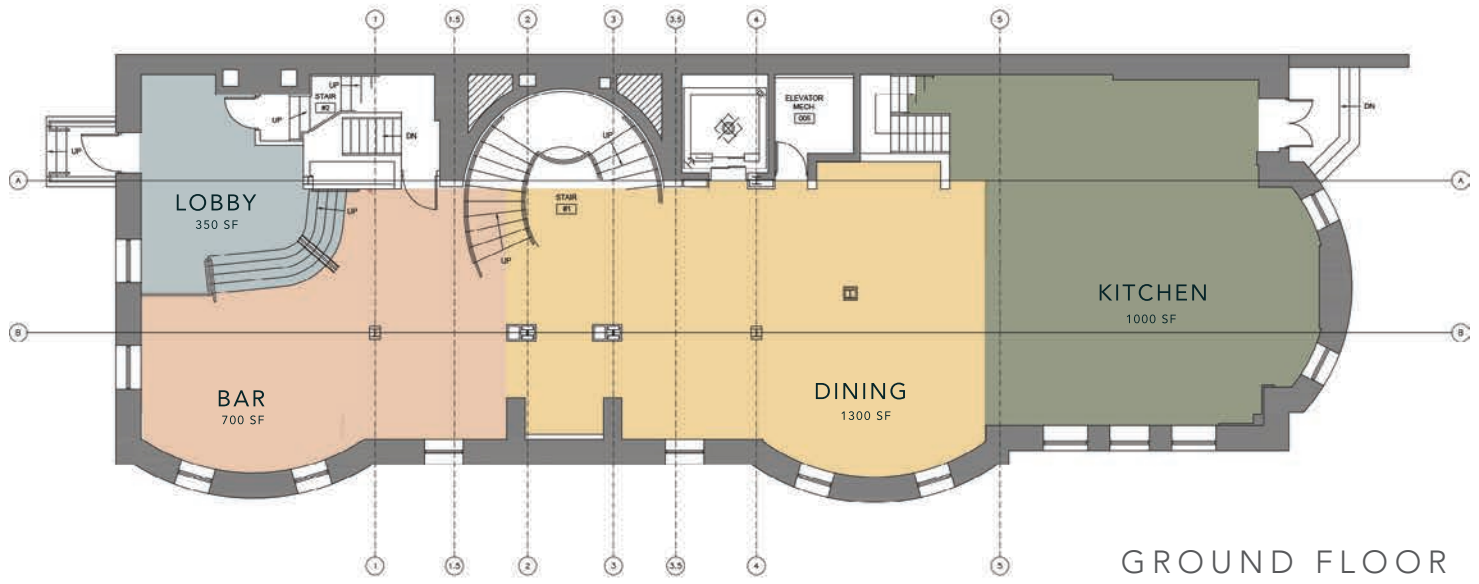
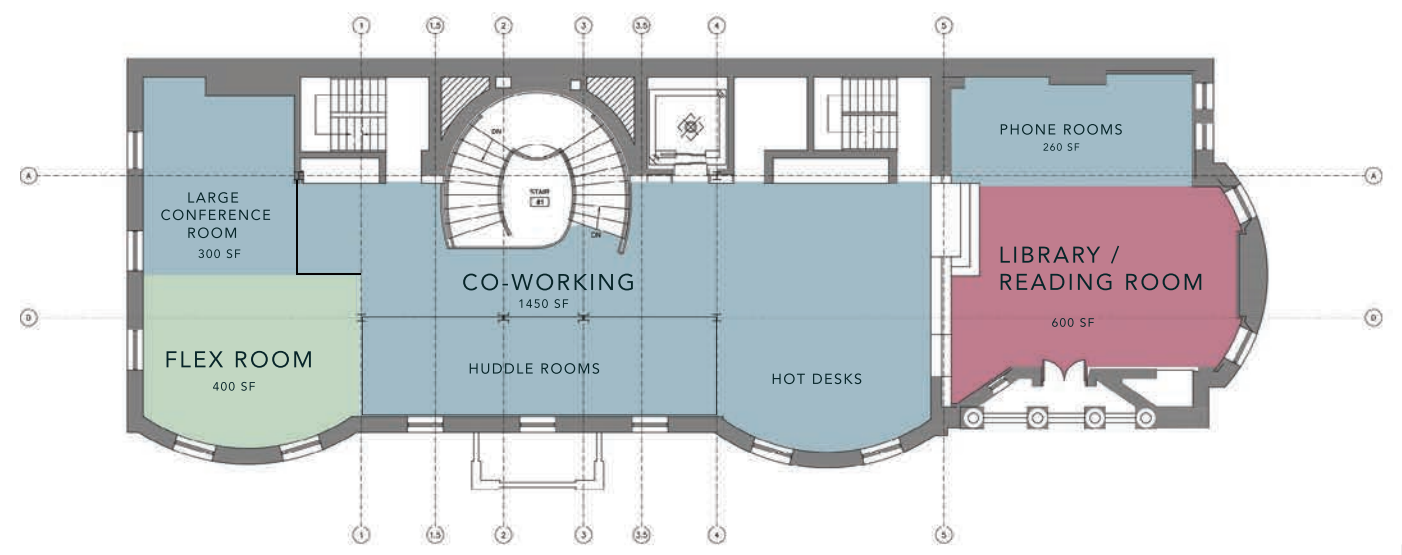
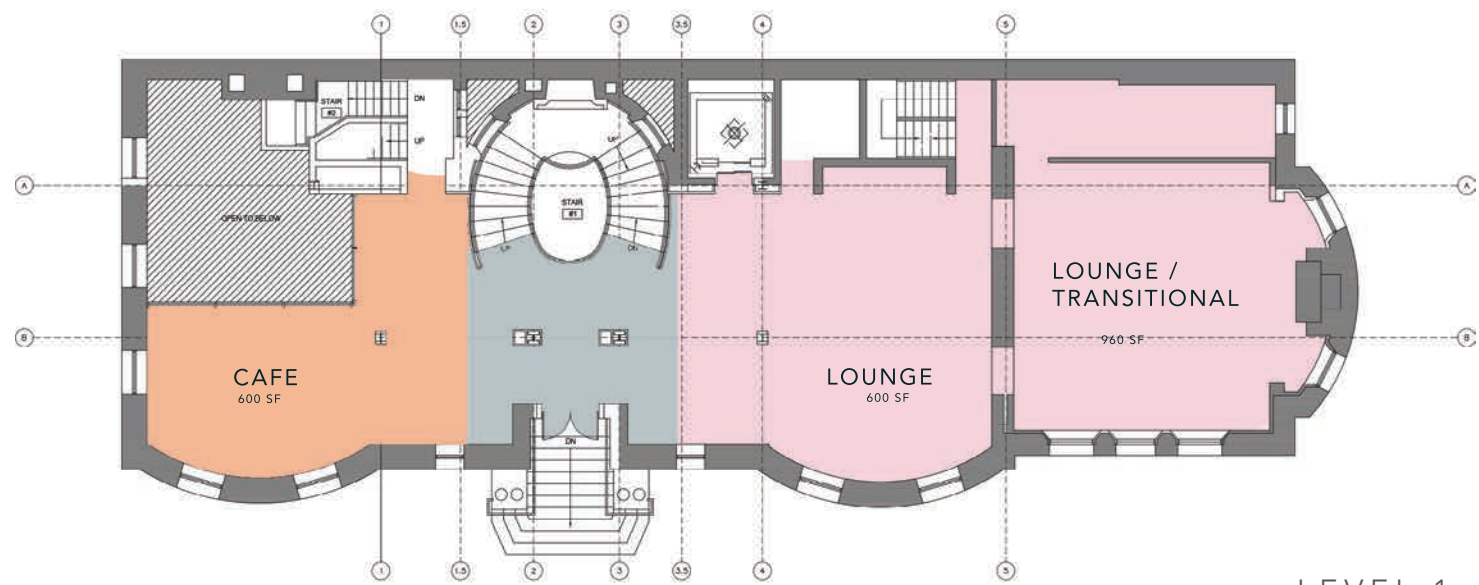
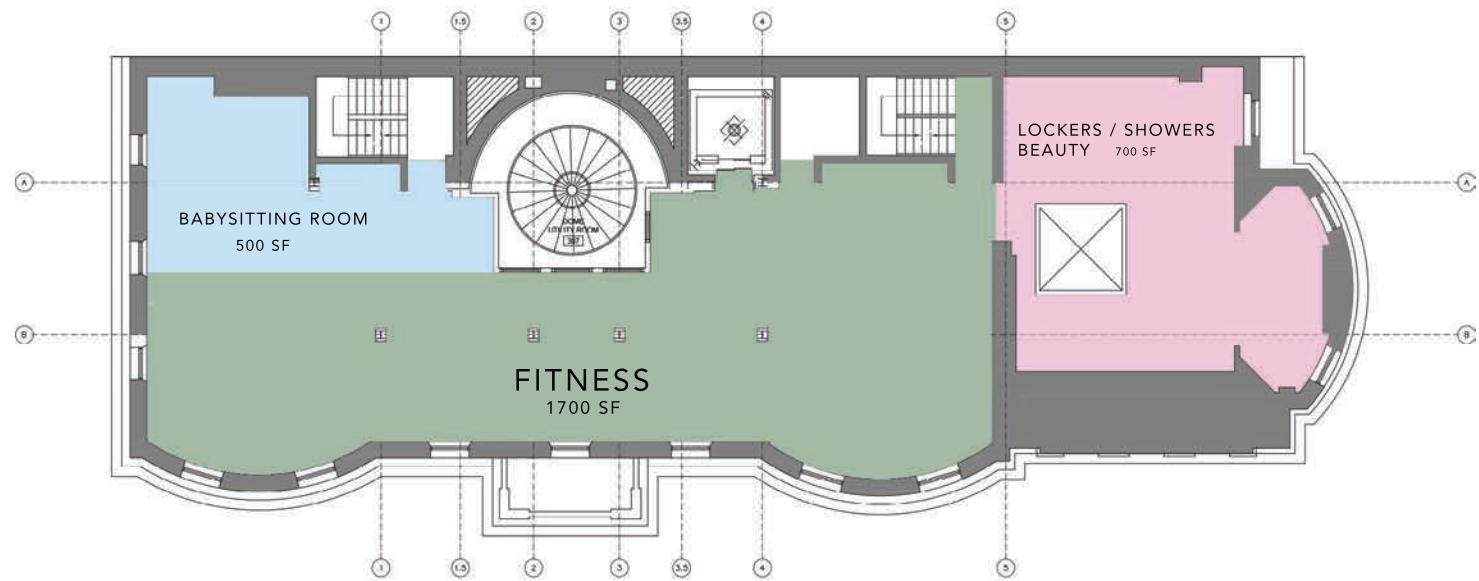


adjacency / bubble diagram



ATTIC

program blocking diagram



program blocking diagram

program blocking diagram

WHEN RESEARCHING HISTORIC INTERIORS, I WAS MET WITH COUNTLESS ARGUMENTS FROM VARIOUS SCHOLARS AS TO WHY ONE TYPE OF PRESERVATION WAS "CORRECT". EACH ARGUMENT BROUGHT UP VALID POINTS AND REASONINGS, IT WAS THROUGH READING THESE DIFFERENT VIEWPOINTS THAT I CONSTRUCTED MY OWN. I BELIEVE THAT BY COMBINING VARIOUS HISTORIC PRESERVATION METHODS WE ARE ABLE TO CREATE A HOLISTIC APPROACH TO INTERIOR PRESERVATION. THROUGHOUT THIS PROJECT YOU WILL SEE ELEMENTS OF THE ORIGINAL INTERIOR THAT ARE RECONSTRUCTED, REPAIRED, PRESERVED, AND SPACES THAT HAVE BEEN ADAPTED TO FIT A NEW USE.

HISTORIC INTERIORS ARE AN ARTIFACT OF HISTORY. THEY ARE A UNIQUE OPPORTUNITY TO ALLOW AN OCCUPANT TO LIVE IN ANOTHER ERA. TO FURTHER EMPHASIZE THIS, HISTORIC TOUCH-POINTS, SOURCED ANTIQUE FIREPLACES AND FURNITURE WERE ADDED. FURTHERMORE, ORIGINAL MASSING AND SPACE PLANNING WAS RECONSTRUCTED TO BRING A HISTORIC SENSE OF VOLUME TO THE SPACES.

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CODES + SUSTAINABILITY



SQUARE FOOTAGE: 25,000 sf

$25,000 / 100 = 250$  OCCUPANT LOAD

MIXED USE BUILDING - BUSINESS CLASSIFICATION

WATER CLOSETS: 1 PER 25 FOR THE FIRST 50 AND 1 PER 50 FOR THE REMAINDER EXCEEDING 50

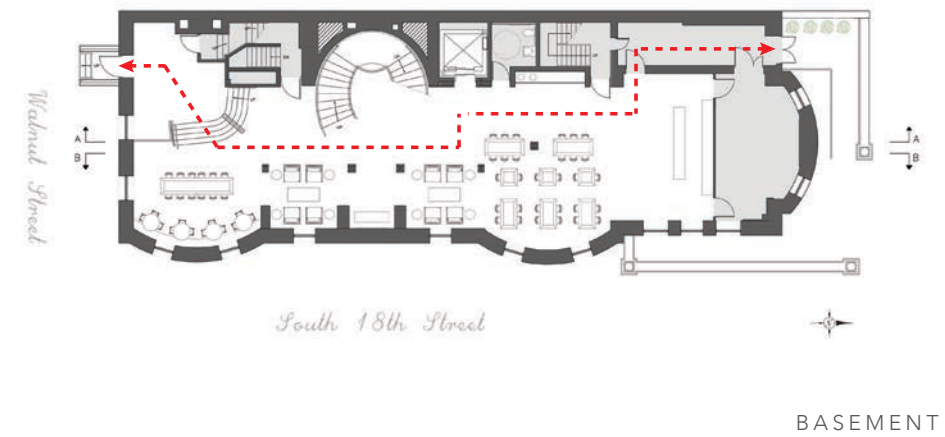
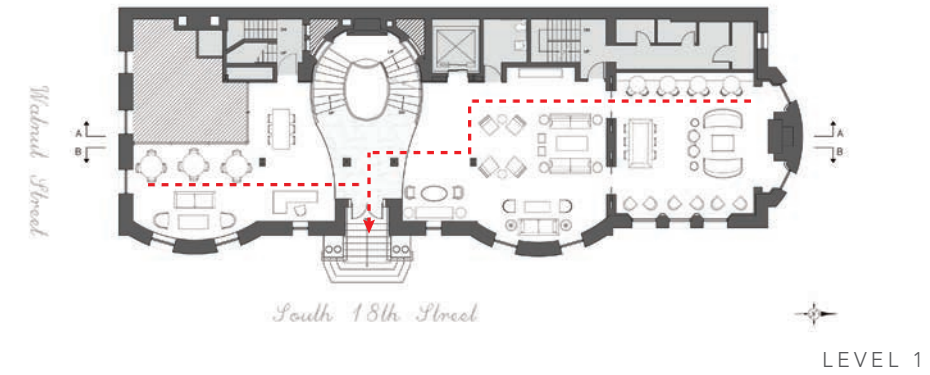
LAVATORIES: 1 PER 40 FOR THE FIRST 80 AND 1 PER 80 FOR THE REMAINDER EXCEEDING 80

DRINKING FOUNTAIN: 1 PER 100

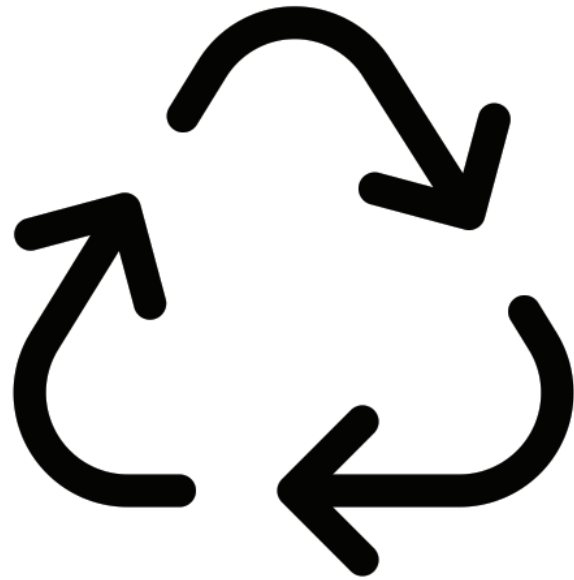
SERVICE SINK: 1

SOLUTION:

- 5 ADA BATHROOMS WITH LAVATORY
- 3 DRINKING FOUNTAINS
- 1 SERVICE SINK







REUSING OUR EXISTING HISTORIC BUILDING REDUCES CONSTRUCTION WASTE AND LESSENS THE DEBRIS IN LANDFILLS. FURTHERMORE, BECAUSE THERE IS LESS DEMAND FOR NEW ENERGY AND OTHER NATURAL RESOURCES TO WORK ON THE BUILDING, ENERGY IS CONSERVED.

THIS PROJECT HAS A LARGE FOCUS ON ANTIQUE FURNITURE, BY REUSING OLD PIECES OF FURNITURE LESS ENERGY IS NEEDED TO CREATE NEW PIECES AND LESS FURNITURE IS PUT IN LANDFILLS.

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FINAL PROJECT

## BASEMENT

cafe, back of house, ADA entry

## LEVEL 1

main entry, reception, parlour, event room

## LEVEL 2

co-working, library, flex room, reading room, phone rooms

## LEVEL 3

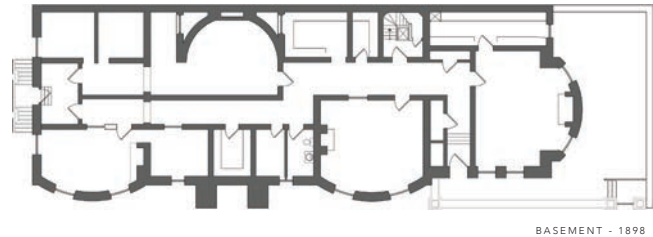
fitness center, yoga room, nursery, beauty room

## ATTIC

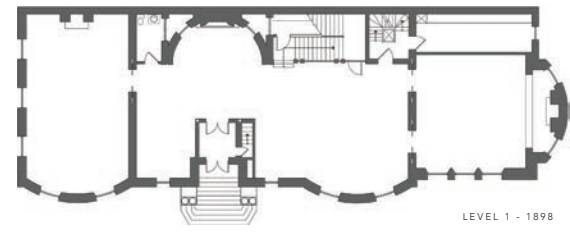
back of house, offices

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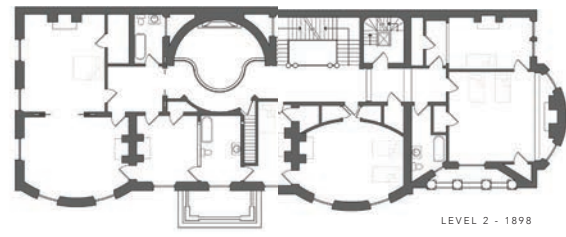
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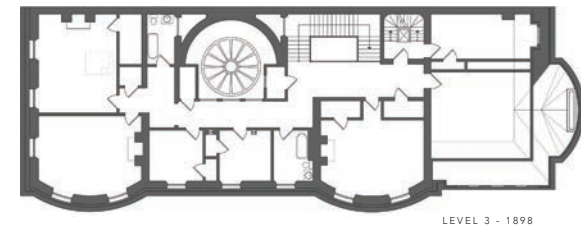
BASEMENT - 1898



LEVEL 1 - 1898



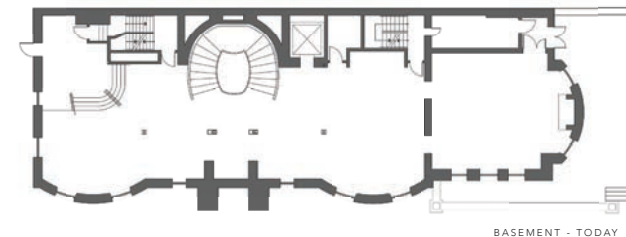
LEVEL 2 - 1898



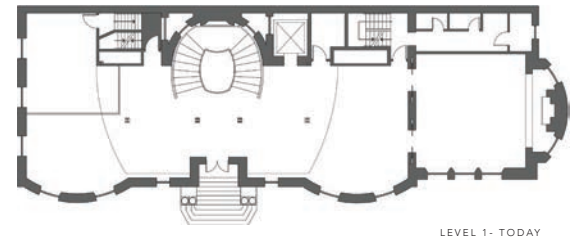
LEVEL 3 - 1898



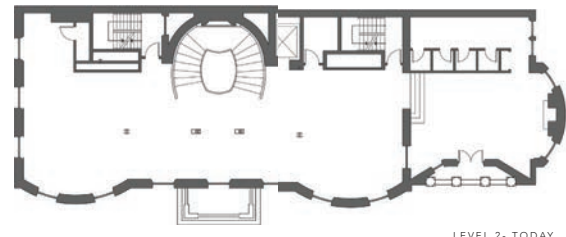
ATTIC - 1898



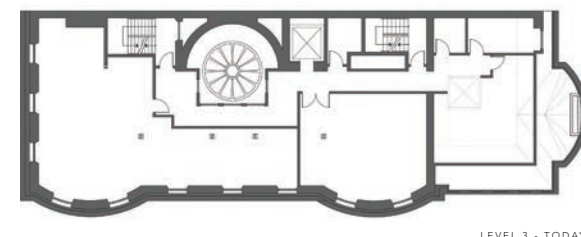
BASEMENT - TODAY



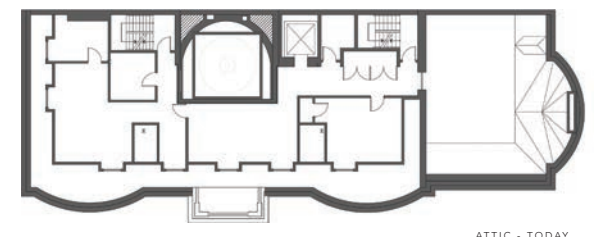
LEVEL 1 - TODAY



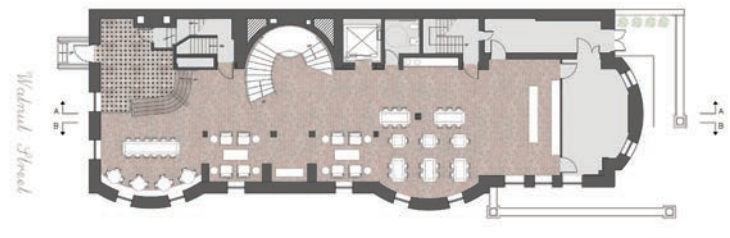
LEVEL 2 - TODAY



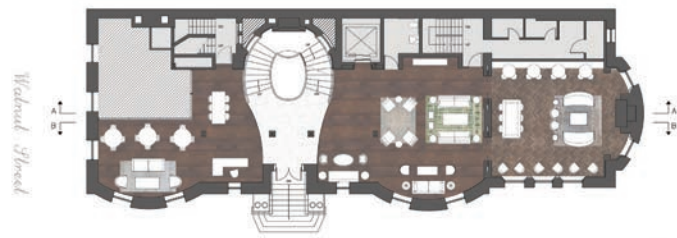
LEVEL 3 - TODAY



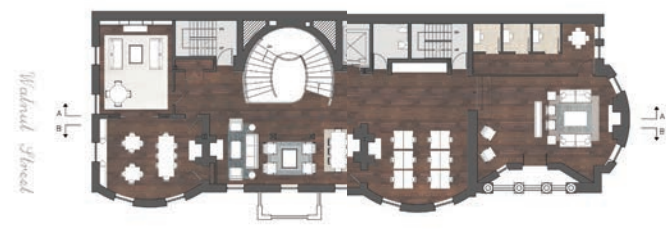
ATTIC - TODAY



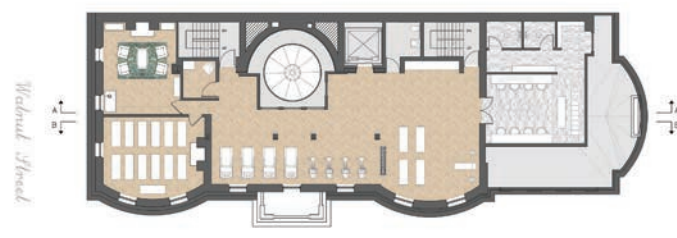
BASEMENT - PROPOSED



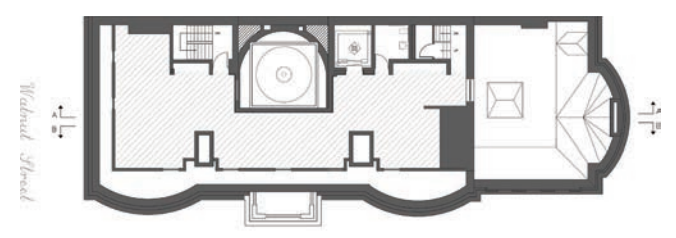
LEVEL 1 - PROPOSED



LEVEL 2 - PROPOSED



LEVEL 3 - PROPOSED



ATTIC - PROPOSED



SECTION A-A  
SCALE: 1/16 = 1'-0"

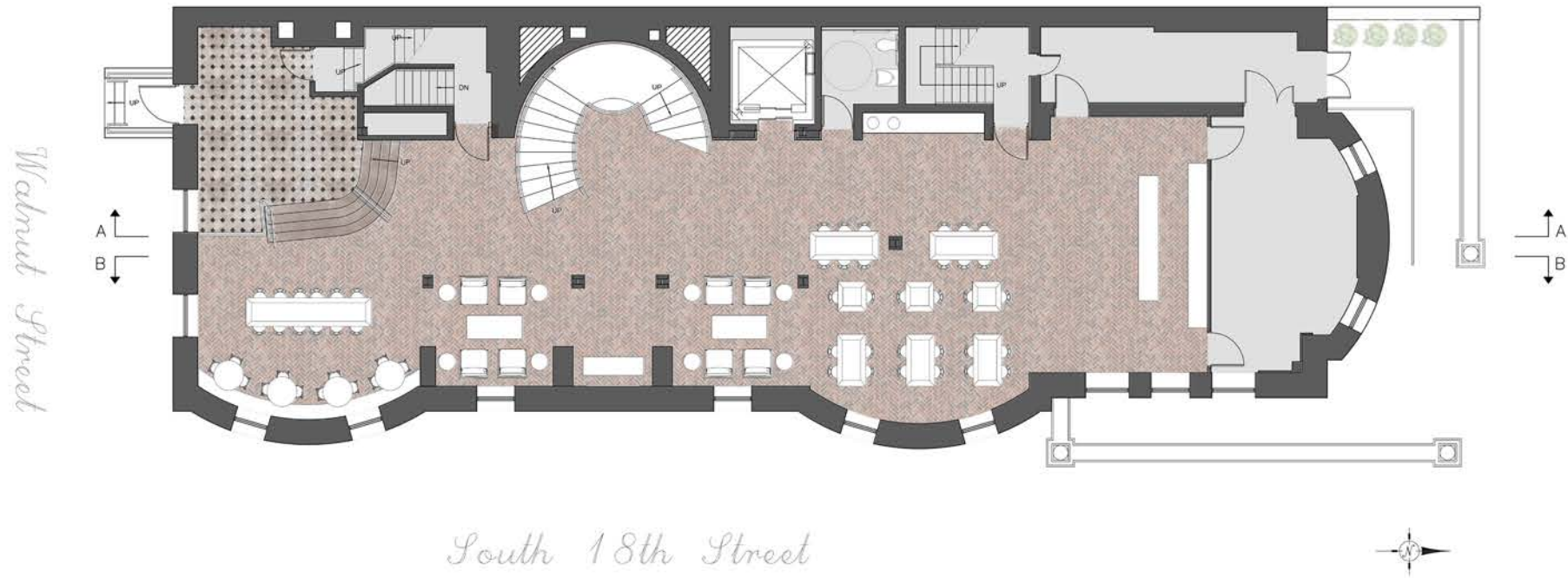
section drawing



SECTION B-B  
SCALE: 1/16 = 1'-0"

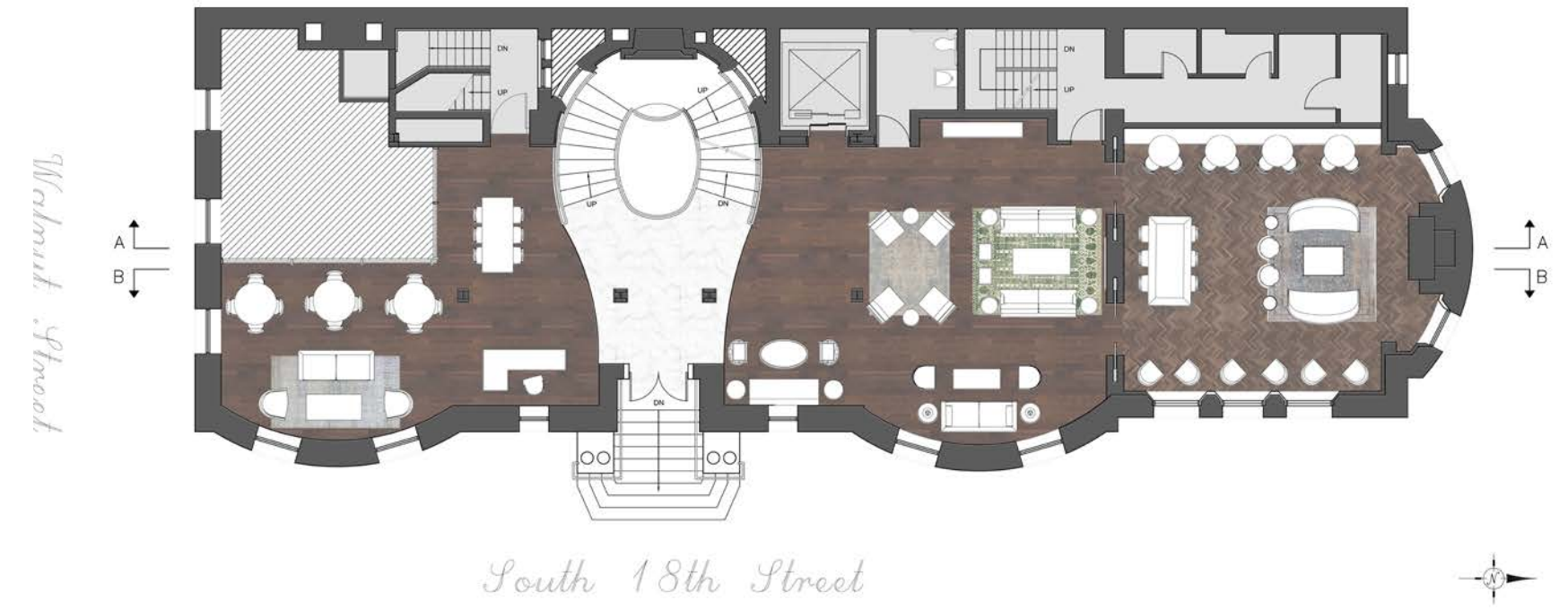
section drawing





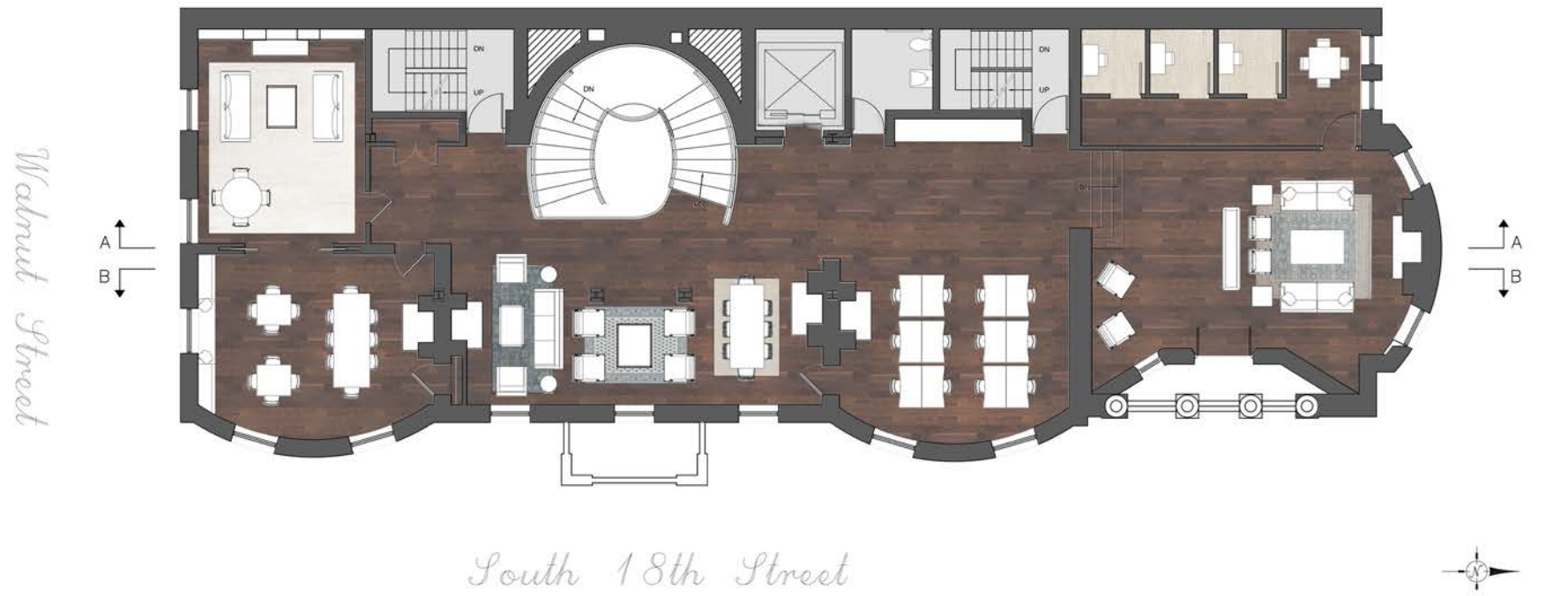
BASEMENT PLAN  
SCALE: 1/16 = 1'-0"

plan drawing



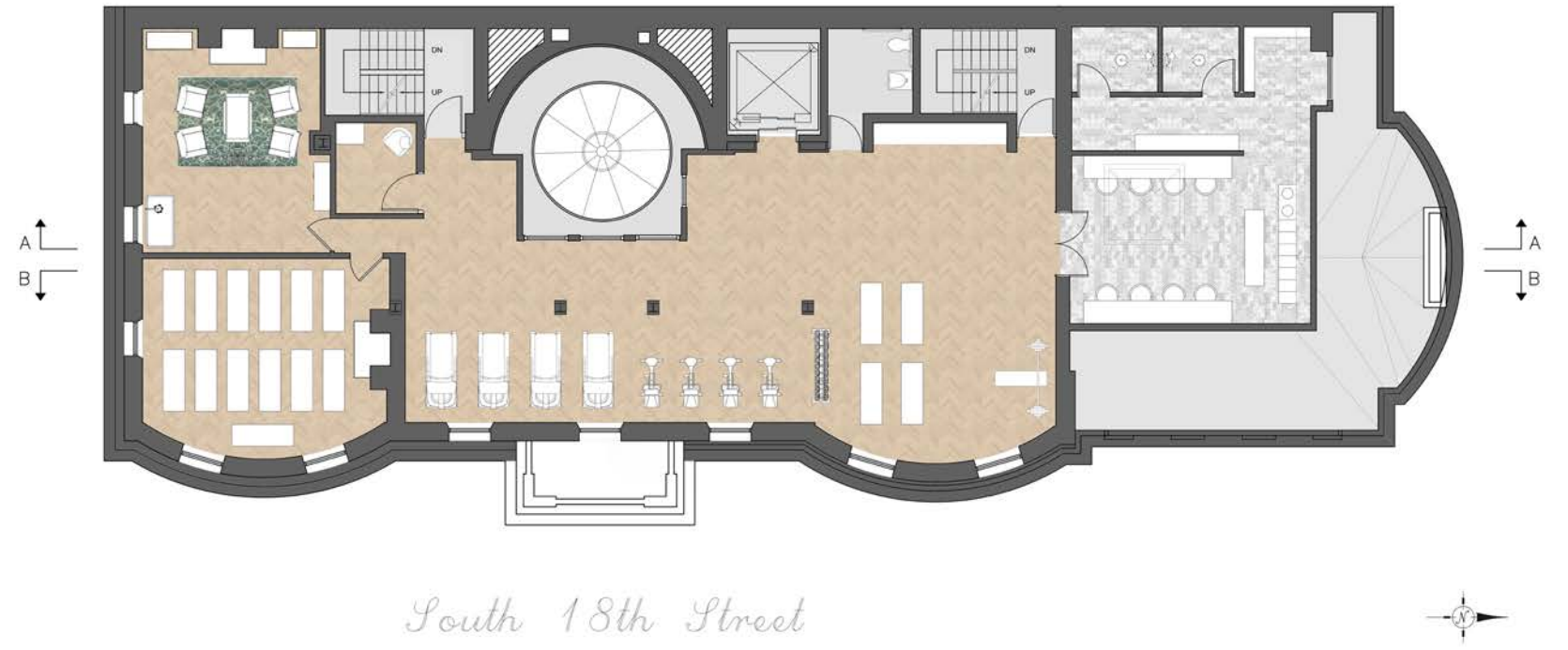
LEVEL 1 PLAN  
SCALE: 1/16 = 1'-0"

plan drawing



LEVEL 2 PLAN  
SCALE: 1/16 = 1'-0"

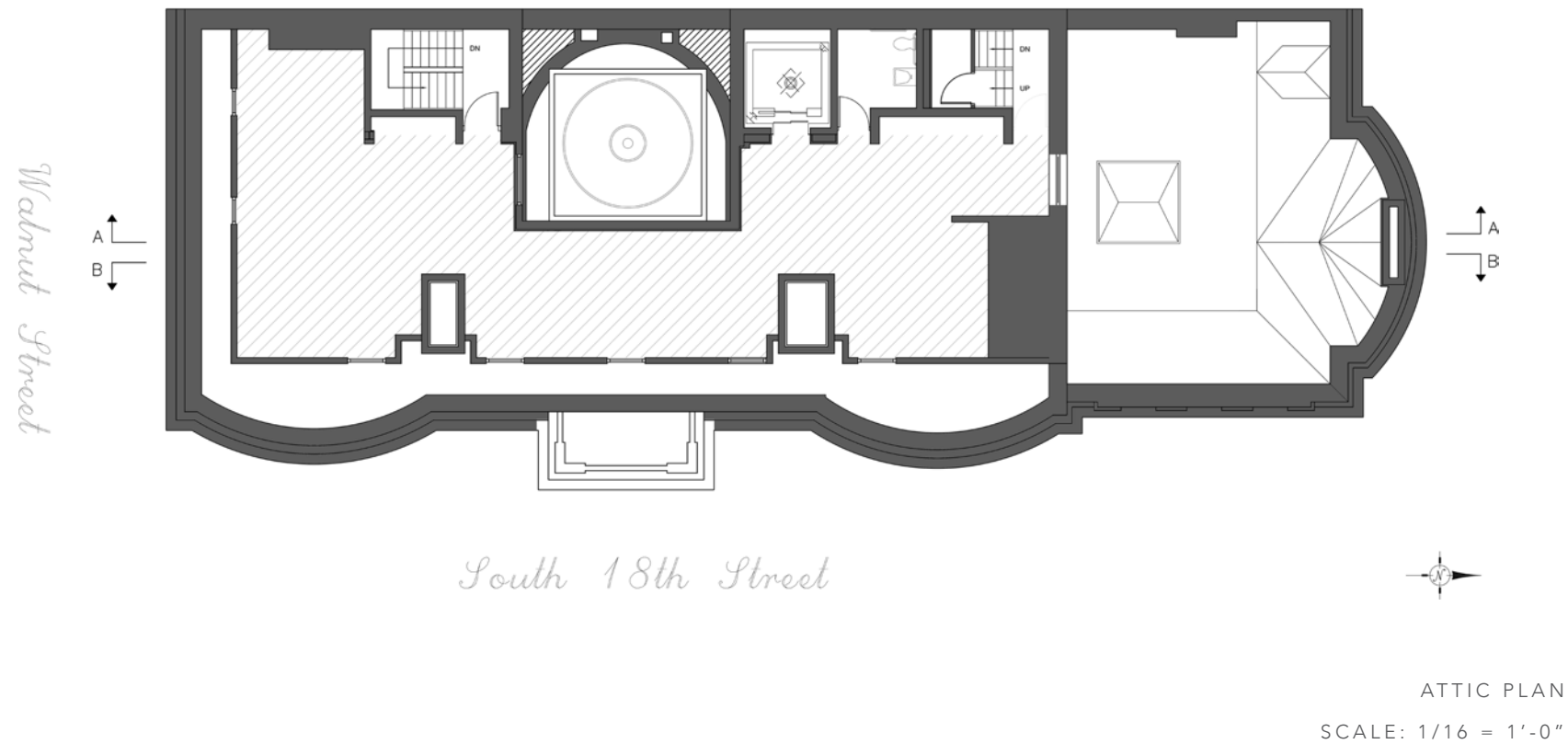
plan drawing



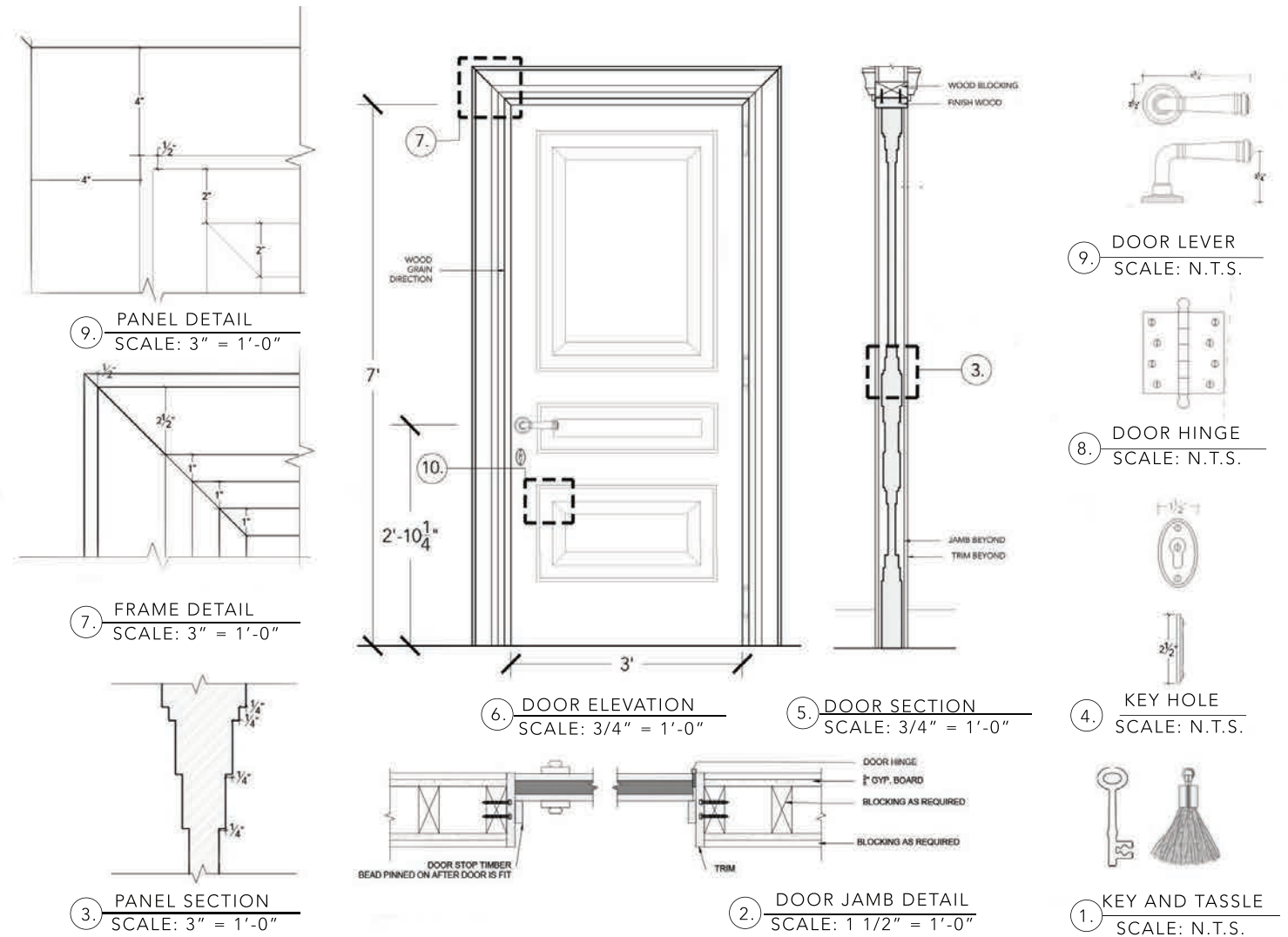
LEVEL 3 PLAN  
SCALE: 1/16 = 1'-0"

plan drawing

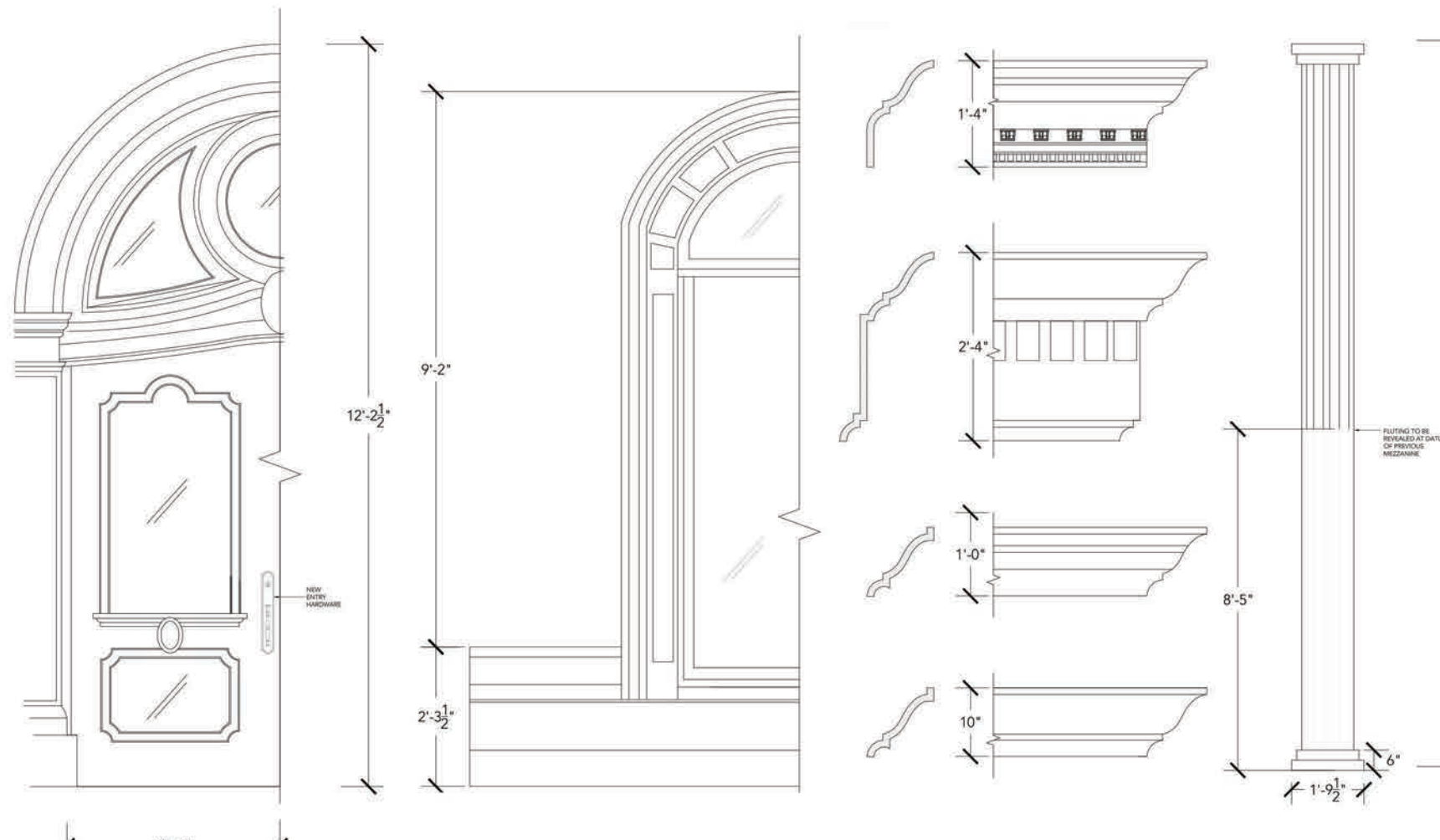




plan drawing



door detail package



detail package

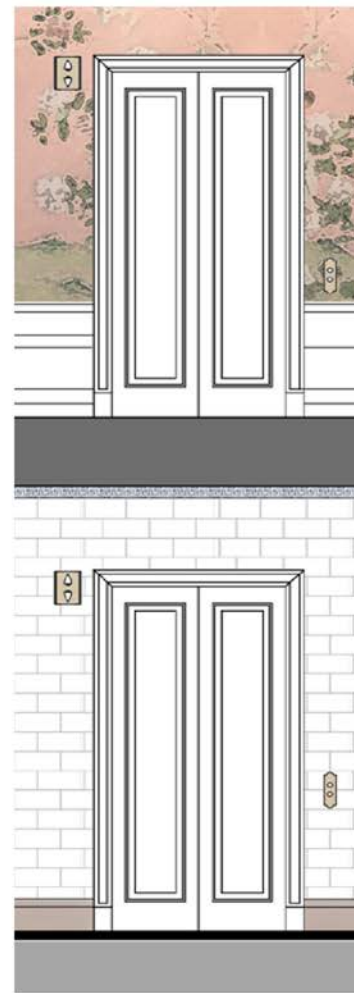


event room rendering



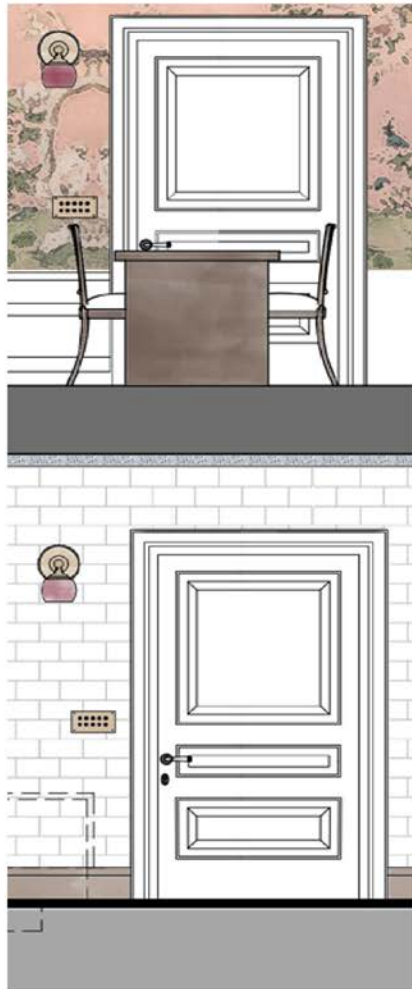


co-working rendering



historic touch-points

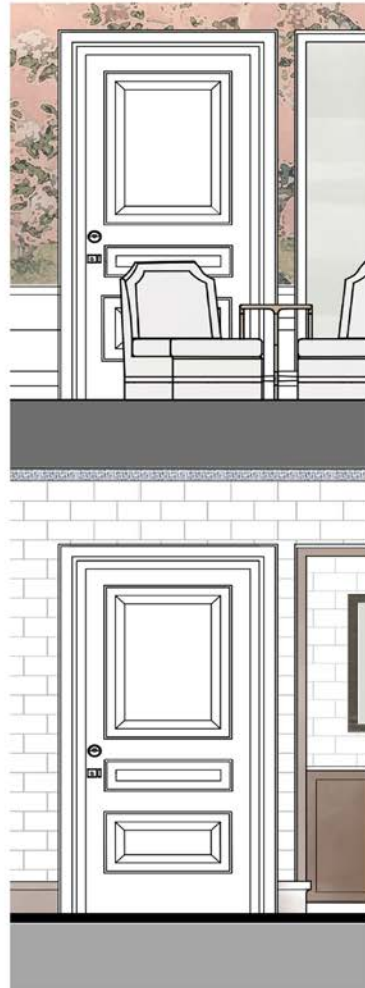




EXIT SIGN  
KOPP GLASS COMPANY  
EARLY 20TH CENTURY



IHADA BRASS ANTIQUE  
STYLE LIGHT SWITCH  
MATUREWARE



BATHROOM HARDWARE  
REPRODUCTION  
SARGENT LOCKS  
1900



IHADA BRASS ANTIQUE  
STYLE OUTLET COVER  
MATUREWARE



CAST IRON LETTER BOX  
PLATE  
PRE-1890



**VENTILATORS  
AND  
WARM-AIR  
REGISTERS**

IN GREAT VARIETY, FOR  
**Dwellings, Stores, Churches, Public Halls, &c.**

MANUFACTURED AND FOR SALE BY THE  
**TUTTLE & BAILEY MANUFACTURING CO.,**

No. 83 (formerly No. 74) BEEKMAN ST., New York.

Those about to build or re-model buildings are interested in the  
**WARMING AND VENTILATION**  
of their apartments.

A good Warming Apparatus placed in the cellar of a dwelling, warming with one fire—no coal and ashes to be carried up and down stairs—is a luxury, and can be now obtained at a VERY MODERATE COST.



Celling Ventilator, per Charles W. Mills

The warmth is regulated, where it passes into the room, by an Ornamental Register, placed either in the floor or side wall.

Our PINEWOOD Registers, with stationary marble top, makes a most ornament for the hall or room, and keeps persons from standing directly over the register.

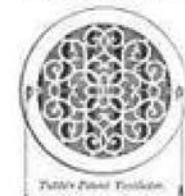
Every Sleeping Room, Sitting Room, Dining Room, Church, or Public Hall, should have one or more.

**VENTILATORS,**

Which should, if possible, open into or be connected with a WARM VENTILATED FLUE, affording a chance for the foul air to escape, thus inviting the fresh, warm air to enter the apartment.

The Cooking Range and the Heater should connect with different chimneys, so that in each chimney a WARM VENTILATED FLUE can be secured.

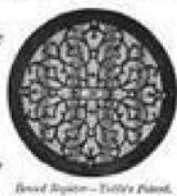
TERRA COTTA PIPE makes an excellent Chimney Flue for the Range or Heater, and when placed inside a large brick flue, will, when in use, warm the flue in which it is placed, thus making a genuine VENTILATED SHAFT, into which the Ventilators should open, or with which they should be connected.



Floor's Patent Register.

Price List and Catalogue will be sent free upon application.

**TUTTLE & BAILEY MANUF'G CO.,**  
No. 83 BEEKMAN STREET,  
**NEW YORK.**



Recess Register—Tuttle's Patent.

**The TUTTLE AND BAILEY MANUFACTURING CO.**  
MANUFACTURERS OF  
**WARM AIR REGISTERS, VENTILATORS,  
ORNAMENTAL REGISTERS.**  
**83 BEEKMAN ST. NEW YORK.**  
**AND 64 UNION ST. BOSTON.**



BENTWOOD CHAIR  
THONET  
c. 1880  
AUSTRIA



THE CLASSIC PENDANT  
ROBERT TRUE OGDEN  
PHILADELPHIA



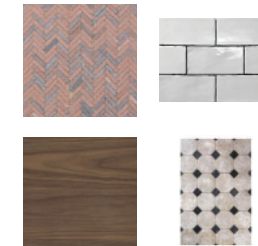
FRENCH BISTRO TABLE  
C. 1940  
FRANCE



INDIA HUNT SCENE OIL  
PAINTING  
c. EARLY 20TH CENTURY



GLOUSTER CHAIR  
CENTURY FURNITURE



MATERIALS

historic touch-points

basement - furnishing + finishes





KLISMOS DINING CHAIRS  
CUSTOM BLACK HIGH GLOSS



MARLOW PEDESTAL TABLE  
ALICE LANE HOME



LOUIS XVI CHAIR  
RITZ PARIS AUCTION FRANCE



RUBIA EMBROIDERED FABRIC  
SCHUMACHER



ASHOK GREEN  
PENNY MOORISON



KALINDI GREEN/SIENNA  
PENNY MOORISON



SEVILLE DESK  
CANVAS INTERIORS



CHILTERN LIGHT  
URBAN ELECTRIC



FRENCH OAK TRESTLE TABLE  
C.19TH CENTURY FRANCE



SPOOL CHAIR  
HICKORY CHAIR



ABIGAIL SETTEE  
ALICE LANE HOME



MILA COFFEE TABLE  
BUNGALOW 5



NICOLAS BANQUETTE  
HIGHLAND HOUSE



MING CHAIR  
C. 1800-1840 CHINA



HUGH SIDE TABLE  
MADEGOODS



ROSE SOFA  
INTERIOR DEFINE



REGENCY METAL COCKTAIL TABLE  
HIGHLAND HOUSE



GEORGIAN PINK PANEL  
GRACIE WALLPAPER



LUC SKIRTED CHAIR  
HIGHLAND HOUSE



LYRA TWO TIER CHANDELIER  
THOMAS O'BRIEN



ST. PETE TABLE  
HIGHLAND HOUSE



MEDUSA BLUE COIN  
MICHELLE FARRO SOCHIER MARIN



ROLAND SOFA  
KRAVET



CHINESE CHIPPENDALE CHAIR  
C.1960

level 1 furnishing + finishes

level 2 furnishing + finishes





CHAIR 734  
A RUDIN



SPIN BIKE  
PELTON



3 TIER WEIGHT RACK  
MARCY



BALLET DANCERS  
SOCHIER MARIN



ELON SKIRT CHAIR  
KRAVET



CUBE  
SPRITELY HOME



SANCTUARY FLORAL  
RUG  
LANDRY & ACARI RUGS



FRENCH BLANKET  
CHEST  
LATE 19TH CENTURY  
FRANCE

THANK YOU TO WILLIAM MANGOLD  
AND MARIA VIOLA-KUTTRUFF  
FOR THEIR SUPPORT AND  
ENCOURAGEMENT THROUGHOUT  
THIS PROCESS

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