# OLD

# +

# NEW

## THE COACH BARN

AT SHELBURNE FARMS: AN INTERVENTIONIST APPROACH

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- Peter Zumthor

Interior of the Neues Museum. David Chipperfield. Berlin, Germany.

# INTRODUCTION

I am interested in the idea of intervention in interior design -- projects in which modern elements have been injected into historical contexts. The marriage of these contrasting design vocabularies creates a juxtaposition that is at the same time in balance and tension. This strategy allows for homage of the past through contrast as well as the greater accessibility and relevance provided by modern design. With a ripe landscape emerging from the destruction created by World War II, European cities have laid a groundwork of projects that successfully address this issue. However, the United States, with a newer architectural archive and a constant struggle with the balance of preservation and renovation, has a lot of space to move forward towards this goal. Strategies, such as those pioneered by Carlo Scarpa, could really transform the relevance, accessibility and sustainability of older buildings in the United States. For this reason, I decided to take an interventionist approach toward the renovation of The Coach Barn at Shelburne Farms. Currently an event space, The Coach Barn is just down the hill from the historically significant renovated inn, part of the Shelburne Farms property; a non-profit working and teaching farm. In my design, I aimed to transform this 1902 barn building into the younger sister of the inn up the hill, a modern oasis at one of America's great historical properties, once belonging to the Vanderbilt family. Using this historic property as a canvas, I wove together new contemporary minimalist details with the existing rustic built fabric in a very thoughtful and meaningful way. Through the juxtaposition of materials, textures and design approaches, an emphasis is made on the weight and passage of time.

# LITERATURE REVIEW

# OLD + NEW

## Interventionist Interiors: Honoring the Language of the Past by Infusing the New

Caroline C. Roberts

**Introduction**

The core intent of Interior Design is to create spaces that are functional for their occupants. As time passes, occupants move and change and human needs evolve and grow, which puts new demands onto interior spaces. These spaces must, in turn, be adapted to meet these changing demands. A challenge that exists with this adaptation is that interior spaces are inherently linked to their contexts, the buildings in which they exist. This connection between interior and exterior is a pivotal consideration in the design and renovation of interior spaces. There are countless ways to approach the challenge but the first step is a study of context. Historical buildings provide incredible value to society from a cultural, archival and aesthetic perspective. Modern-day interiors also provide tangible benefits such as accessibility, sustainability, and comfort. With countless architects pushing boundaries in modern-day design and laws that often favor strict historic preservation, most buildings fall into either camp - new or old. However, it is through the blending of these two styles that architects and interior designers have the opportunity to create an ideal union that is at the same time historically rich and well designed for the modern user. The marriage of contrasting design vocabularies creates a juxtaposition that is at the same time in balance and in tension. This strategy allows for homage of the past through contrast as well as the greater accessibility and relevance provided by modern-day design. It is through the intervention of historic buildings that designers can transverse the "provocative frontier between architecture and art."[1]

[1]Bollack, Françoise, and Kenneth Frampton. 2013. Old Buildings, New Forms. United States: The Monacelli Press. P. 6.

**Old Buildings: The Good and the Bad**

While architects and interior designers have a tendency to appreciate new forms for their creativity and ingenuity, the general public often has a preference for old buildings for reasons of nostalgia, familiarity, ease of understanding and their abundance of texture.[2] They are living monuments to the rich history of the places in which they were built and are often some of the only relics that exist from their time. Old buildings often demonstrate the craft of the human hand and the wealth of materials that have since become rarer and thus less used. They contain features such as large operable windows, open monumental stairs, fine stonework details, ideal solar orientation and beautiful facades.[3] They also contain millions of hours of labor that cannot be recycled if the building is destroyed.

Despite the cultural and physical importance of old buildings, their problems must be understood as well. Patina can do wonders in improving the facade of an old building, making the passage of time tangible, but it can also wreak havoc on interiors, which often show the sagging, wrinkling and peeling evidence of human use.[4] Patina is appropriate in some contexts - usually ones understood and appreciated from far away, but is less appreciated on surfaces and areas we encounter up close and interact with more intimately, like stairs, furniture, closets, kitchens and bathrooms. Old buildings were also built in days without the now-considered basic amenities of electricity, HVAC, plumbing, fire safety systems, and accessibility.[5] Today, most old buildings have been renovated to accommodate these things on the most basic level but the result is often messy and patchwork because it is an accommodation (not an integration) made in haste and without extensive budget. Additionally, though systems within the building might be efficient and updated, the building itself was not designed to house them. With heating and cooling systems especially, old buildings can render them inefficient because of a lack of insulation or operable windows that allow for air leakage.[6]

**New Buildings: The Good and the Bad**

Where the benefits of old buildings fall short, new buildings shine. They are designed for the world we live in today with the best that modern technology has to offer. Newer buildings are often energy efficient and sometimes incorporate their own energy generators, like solar panels. Windows allow access to natural light and air, which is essential to the comfort of a building's occupants, yet they are historically one of the most inefficient aspects of a building, allowing for approximately 50% of a building's heat loss in the cooler months and about 90% of a building's heat gain in the warmer months. Innovations in the design of windows is moving toward lowering these statistics with the addition of technological advancements, like double pane glass.[7] New buildings also have the benefit of accessibility. Since they were designed after the implementation of the Americans with Disabilities Act in 1990, well designed modern-day buildings incorporate universal design from conception, making it a "central tenet of (the) building".[8] New buildings are usually easier to maintain and clean than older buildings, with easily removable or replaceable elements and streamlined[9] details that are much easier to keep clean than ornate ones found in older buildings. Modern-day buildings are inherently new and their clean and unused finishes have that "new car smell" appeal about them - nothing musty, dirty or used. Though the general public has a love of old buildings, there is also a universally appealing aspect to the clean lines, modern forms and streamlined materials found in newer buildings.

New buildings also have their shortcomings. Though they might be designed to function efficiently, this can take an enormous amount of labor and materials to achieve. This can be mitigated by using recycled materials but this technique often increases labor and time, sorting through and selectively demolishing aspects of the previous building before starting construction. Because new buildings are often built on lots that once housed older buildings, they often leave behind a lot of waste generated from demolition. Though brand new architecture can be exciting and appealing in its innovation, contemporary

[2]Bloszies, Charles. 2012. Old Buildings, New Designs: Architectural Transformations. New York: Princeton Architectural Press. P. 15.
[3]Bloszies, P. 18.
[4]Bloszies, P.20.
[5]IBID
[6] Bloszies, Page 21.

[7] Morrow, William. 2016 Beyond Double Pane: New Energy Efficient Glass Technology. HuffPost.
[8] Hockenberry, John. 2006. "The Re-education of Michael Graves." Metropolis. Reprinted in Design Studies: A Reader.
[9]Lupton and Miller. 1992. "Streamlining: The Aesthetics of Waste." Excerpted in Intimus. Pp. 204-212.

tastes tend to change relatively quickly in part due to an increasingly fickle society. A new building can quickly progress to tired and dated in as little as 15 years. Buildings that aren't designed to last through changing trends and preferences cannot truly be considered sustainable.

As Juhani Pallasmaa examines in "Architecture of the Seven Senses," modern-day materials like sheets of glass, enameled metal and other synthetic materials are flat in their lack of "material essence or age." He states that "natural materials [such as stone, brick and wood] express age and history as well as the tale of [their] birth and human use. The patina of wear adds the enriching experience of time." Here, Pallasmaa is examining the loss of tactility and human scale in newer architecture and critiques these structures as being "flat, sharp-edged, immaterial and unreal."[10]

**Attitudes About the Past**

Historic preservation societies and laws have played an important role in safeguarding beautiful old landmarks from demolition when many only recognized their obsolescence. In the United States, the interest in preservation has roots throughout the 18th and 19th centuries. One of the first acts of preservation was the effort in 1816 to save Independence Hall in Philadelphia.[11] The most significant date to the movement, however, falls in 1966 when the National Historic Preservation Act was passed. It wasn't until this date that historic preservation became a priority for not only monumental landmarks, but also properties like homes in the historic districts of cities.

The impetus to passing this act can be traced back to public concern over the destruction of old buildings for urban renewal, highway systems and other public work projects of the 1950s and 1960s. In 1963, the original Pennsylvania Station building in New York City, built in 1906 by architect Charles McKim, saw its demise as it was dismantled and taken to a dump in New Jersey to make way for the Madison Square Garden sports arena. This building was utilized for fewer than fifty years as a symbolic and beautiful gateway to New York. It was inspired by the great railway stations of Europe with sixty doric columns inspired by Bernini's great colonnaded entrance to St. Peter's Basilica in Rome.

The main waiting room of old Penn Station. George P. Hall and Son. Interior of Pennsylvania Station. 1911.

Though the city's Landmarks Preservation Commission was established earlier in the year, it had yet to be given any authority to protect this significant building. It wasn't until three years later, in 1966, that the law was passed that allowed the Commission to act. This historic destruction established Pennsylvania Station as the sacrificial lamb and a symbol of "mindless greed and civic self-destruction".[12] It wasn't until it was lost that the public understood the value in its cultural and historic significance.

A few years later, the Penn Central Transportation Company, the owners of Grand Central Terminal, wanted to build a fifty-story tower on top of the station, which was then protected by the Landmark law.The case was taken to the Supreme Court, which upheld the validity of New York's preservation laws. The case gained public support with the help of celebrity figures like Jacqueline Kennedy Onassis and architect Philip Johnson, who marched the streets to save the landmark.[13] The question that remained after the Court's ruling was how much regulation was too much? How far could public agencies, like the Landmarks Preservation Commission, go in preventing private owners from developing privately owned property?

[10]Pallasmaa, Juhani. 1994. "An Architecture of the Seven Senses." Reprinted in Toward a New Interior, Weinthal, ed. Pp.40-49.

[11]Tyler, Norman, Ted J. Ligibel, and Ilene R. Tyler. 2009. Historic Preservation: An Introduction to Its History, Principles, and Practice. 2nd edition. New York: W. W. Norton & Company.

[12]Diehl, Lorraine, and Ada Louise Huxtable. 1996. The Late, Great Pennsylvania Station. New York: Four Walls Eight Windows.

[13]Tyler, Norman, Ted J. Ligibel, and Ilene R. Tyler. 2009. Historic Preservation: An Introduction to Its History, Principles, and Practice. 2nd edition. New York: W. W. Norton & Company.

The exterior of Grand Central Station, New York City, 1913.

Over the years following the debates over these two railroad stations in New York City, many have argued that the laws have gone too far in protecting historic landmarks. Many American cities follow a sweeping fifty year rule, essentially drawing an arbitrary line in the sand and declaring anything built before that time to be worthy of protection. While acts such as these have played an important role they have also, at times, become an impediment to the renovation and reuse of old buildings as well as making way for new architecture. There are some areas where these laws have been taken advantage of to help impede new and denser development; these laws can be used as a political tool to block projects that might have undesirable consequences, like blocked views and added traffic.[14]

Rem Koolhaas, a contemporary Dutch architect, famously said, "We are living in an incredibly exciting and slightly absurd moment, namely that preservation is overtaking us. Maybe we can be the first to actually experience the moment that preservation is no longer a retroactive activity but becomes a prospective activity."[15] Koolhaas points out that society has been dramatically expanding its view on what is worthy to preserve, from buildings and sites 2000 years old in the early 19th century to buildings merely 20 years old in the latter half of the 20th century. Koolhaas has attempted to push boundaries in what we consider worthy of preservation and hopes that the gap between present day and preservable architecture will invert, making way for the architecture of the future.

**Old + New: Defining the Terms**

To begin the discussion of old + new, it is necessary to understand the terms and varying degrees of construction. The renovation of old buildings is not a new concept and there are countless approaches to take toward preservation. There is also no right answer or way to lay a clear path for this process. In order to be preserved, the existing building must be deemed worthy - in cultural significance, beauty, or for sustainability, as "building reuse is the ultimate sustainable act".[16] There are varying levels of preservation, restoration and renovation appropriate based on the cultural or architectural heritage of an old building. Preservation describes the process of freezing a building in time, making sure that further decay doesn't occur but also not altering or fixing any damage.[17] Here the value is placed on not only the building but also the marking of time on that building. Some examples of where this would be appropriate are buildings like the Colosseum. Restoration describes the process of returning a building to its original state in order to replicate the original appearance. This might involve demolishing previous renovations that weren't original. Usually tools, materials and building methods from the time the building was created are used in order to best replicate the original state.[18] Renovation involves updating and adapting for 21st century technology and systems standards but not substantially changing the design. This could involve adding an elevator or heating system.[19] Adaptive Reuse is the process of adapting a building for a new contemporary use, and involves a careful incorporation of contemporary design approach, intertwined to a varying degree with the existing building's original design approach.

**Old + New: Strategies & Approach**

The architectural combination of old + new, referred to as adaptive reuse, is often seen as a radical contrast in style and a polar opposite approach to preservation. However, I believe it is important to start considering adaptive reuse to be under the umbrella of historic preservation because of its ability to make an old building relevant to today's world, thus extending its life and preventing its destruction. Graeme Brooker and Sally Stone divide adaptive reuse into

[14]Bloszies, Charles. 2012. Old Buildings, New Designs: Architectural Transformations. New York: Princeton Architectural Press.
[15]Wong, Liliane. 2017. Adaptive Reuse: Extending the Lives of Buildings. Basel, Switzerland: Birkhauser. P. 45
[16]Brooker, Graeme, and Sally Stone. 2010. What is Interior Design? Mies, Switzerland: RotoVision. Pp 32-34.
[17]IBID
[18]IBID
[19]IBID

three categories based on the extent of integration between old and new: intervention, installation and insertion.[20]

The term intervention describes the strategy in which "the original building wholeheartedly accepts and establishes an intimate relationship with the new design, the two become one."[21] Here, the designer or architect studies the host building extensively and devises a plan that speaks to it. Though the architectural styles may differ dramatically, they are completely woven together and speak to one another harmoniously. The strategy promotes

Intervention example. Astley Castle. Witherford Watson Mann. Warwickshire, UK. 2012.

continuity and its success is reliant on careful the joining and meeting of materials and must be done with surgical-like precision.[22] Intervention, with its robust and obtrusive nature, is often designed as a crutch, on which a building on the point of collapse might rest.As Brooker states, the strategy is both restorative, stabilizing and preserving the old structure, and, at the same time, narrative, giving clarity and purpose to a perhaps obsolete building.

Installation refers to when "the old and the new exist together but very little rapport between them is established."[23] The host building acts as a stage, allowing the new installed elements to drive the show, however the most successful installations help to reveal the host in a

Installation example. Heavybit Industries. Iwamotoscott Architecture. San Francisco, USA. 2013.

new light.[24] Brooker states that installation has a broad definition, it can be temporary or permanent, a single object or a series, site specific or non-contextual. This strategy can encompass events, like music festivals and trade shows, or retail spaces, like pop-ups, or perhaps art installations. Timing is very important, in both set up and deinstallation so elements of the installations are often prefabricated and easy to assemble. Their importance lies in the content and context rather than joinery and materiality.

The term insertion describes "when the host building allows and accommodates new elements, which are built to fit the exact dimensions of the existing, to be introduced in or around it yet it remains very much unchanged."[25] Here, the new elements are inserted in-between, on top of, or around an existing space. The existing space dictates the design of the form and size of the new insertion, which deliberately contrasts with its context. The two are autonomous and independent yet the new element is derived from and speaks to the old. This strategy lies between intervention and installation. Often these new forms contain the functions that the old building lacked -

[20]Brooker, Graeme, and Sally Stone. 2004. Re-Readings: Interior Architecture and the Design Principles of Remodelling Existing Buildings. 1 edition. London: RIBA Publishing. P. 242.
[21]IBID
[22]Brooker, Graeme. 2017. Adaptation Strategies for Interior Architecture and Design: Interior Architecture and Design Strategies. London: Bloomsbury.
[23]Brooker, Graeme, and Sally Stone. 2004. Re-Readings: Interior Architecture and the Design Principles of Remodelling Existing Buildings. 1 edition. London: RIBA Publishing. P. 242.

[24]Brooker, Graeme. 2017. Adaptation Strategies for Interior Architecture and Design: Interior Architecture and Design Strategies. London: Bloomsbury. P. 116.
[25]Brooker, Graeme, and Sally Stone. 2004. Re-Readings: Interior Architecture and the Design Principles of Remodelling Existing Buildings. 1 edition. London: RIBA Publishing.

services like bathrooms or circulation elements, such as stairs and elevators.[26]

Insertion example. Dovecoat Studio. Haworth Topkins. Snape Maltings, UK. 2009.

Another way to classify adaptive reuse strategies is their focus on materiality, time or site. Projects that focus on materiality often do so by heightening the drama and contrast between old and new through material contrast. Perhaps, all new elements are composed of stark white smooth finishes in a host building made of textural materials like brick and wood. Here, materials contrast with one another to create a heightened juxtaposition, which highlights both new and old and draws attention to the divide. This type of design usually goes hand in hand with ***insertion***. Projects that focus on time are usually comprised of more subtle joints in differing materials. There is an apparent but refined meeting of materials, that might hint at their own times - such as masonry and wood suggesting old and concrete and steel suggesting new. There is a careful consideration to how these materials meet and the viewer must really think to consider the line that divides one from the other. This strategy usually pairs well with i***ntervention***. Some designers choose to put their major focus on site, drawing clues from delving into the cultural and historical past of the host building. There is a feeling of great integrity to these projects. There is honor given to the host building and its own context. The following quote from architect Peter Zumthor highlights his particular preference towards a strategy focused on site: When an architectural design draws solely from tradition and only repeats the dictates of its site, I sense a lack of a genuine concern with the world and the emanations of contemporary life. If a work of architecture speaks only to contemporary trends and sophisticated visions without triggering vibrations in its place, this work is not anchored in its site, and I miss the specific gravity of the ground it stands on.[27] - Peter Zumthor

**Old + New: Precedents**

Perhaps the most famous example of adaptive reuse is Carlo Scarpa's Castelvecchio Museum. The building was constructed in 1354 as a castle and fortress for the Scaligeri family in Verona, Italy. The building was transformed into a barracks during Napoleon's occupation of Verona and subsequently into a museum between 1924 and 1926. It was at this point that the architect and director of the museum attempted to give a period aspect to the utilitarian structure, adding the gothic doorways and windows.[28]

Castelvecchio Museum interior. Carlo Scarpa. Verona, Italy.

It was then in 1956, under the directorship of Licisco Magagnato that Carlo Scarpa was appointed to begin a complete reassessment of the building's restoration. Scarpa worked on the project for almost 20 years, finalizing the work in 1973. Scarpa both restored and remodeled the museum using an interventionist strategy. He used creative demolition to strip away the complicated confusion of many layers of construction through the years, revealing the historied beauty of the building. As Brooker and Stone eloquently put it in their book Re-Readings, Scarpa "first accepted and presented parts of the building complex as historically pre-existing, therefore maintaining their original integrity. Second he lay bare through conceptual surgery all the genuine survivals of the Castelvecchio.

[26]Brooker, Graeme. 2017. Adaptation Strategies for Interior Architecture and Design: Interior Architecture and Design Strategies. London: Bloomsbury. P. 190.

[27]Zumthor, P. 2006. Thinking Architecture. Boston: Berkhauser.

[28] Olsberg, Nicolas, George Ranalli, Jean-Francois Bedard, et al. 1999. Carlo Scarpa: Architect. Quebec: The Monacelli Press and the Canadian Center for Architecture.

Finally, he added new parts, which would bind together the entire complex and fill in the gaps without destroying the patina or even the mishaps or wounds of time." [29] Scarpa aimed to make history clearly visible through the layering of materials and fragments of construction. He brought great attention to the joints where new met old, thus highlighting the juxtaposition and allowing visitors to feel the weight of time. This drama that he fostered is what makes this renovation such an important one in this discussion. Scarpa established an acceptance of a fragmentary and incompleteness in architecture.[30] Olsberg likens Scarpa to a curator, selecting which aspects of the building to expose, which to restore, and which to add to.

Though extremely subtle and integrated, Scarpa's additions to the architecture of the Castelvecchio are so powerful and create a strong dialogue that speaks of time and history. Scarpa solved the problem of original and irregular plaster walls meeting the new cast concrete flooring not with an expected baseboard, but rather the opposite, a trench, which gives the illusion that the floors of each room are elevated and floating within the walls.

Detail of floors and walls meeting. Castelvecchio Museum. Carlo Scarpa.

This technique also alludes to the idea of a moat around the exterior walls of a castle. Arranged on the floor, Scarpa also designed the iron and plaster pedestals to display the museum's sculptures. These are also finely detailed with an inset base, giving them too the appearance that they are floating.[31] Another example of Scarpa's fine artistry and eye for blending new with old is seen in his treatment of the gothic windows, which it is important to note, were added to the structure in the 1920s.

Detail of gothic window treatment. Castelvecchio Museum. Carlo Scarpa.

Scarpa added interior wood and iron framed windows that enclose the exterior gothic openings. They play on the relationship of symmetry in the gothic architecture. Scarpa noted, "I decided to adopt certain vertical values to break up the unnatural symmetry: the Gothic… especially Venetian Gothic, isn't very symmetrical." Scarpa chose to keep these relatively recent Gothic-style windows but plays on their error of symmetricality, noting that the true style actually isn't supposed to be symmetrical. Scarpa "reopened the possibility of an architecture constructed like painting or poetry around questions of memory, allegory, narrative and metaphor".[32]

Another important architectural project that utilizes the techniques laid out by Brooker and Stone is the Neues Museum in Berlin, designed by architect David Chipperfield. The original building was designed by Freidrich August Stuler in 1855. The building existed in completed form for only nine short years before being closed at the onset of the war in 1939. After sustaining major damage, the museum was not reopened until 2009 after Chipperfield's work was finalized. As Chipperfield himself explained, "our vision was not to make a memorial to destruction, nor to create a historical reproduction, but to protect and make sense of the extraordinary ruin and remains that survived not only the destruction of the war

[29] Brooker, Graeme, and Sally Stone. 2004. Re-Readings: Interior Architecture and the Design Principles of Remodelling Existing Buildings. 1 edition. London: RIBA Publishing.
[30] Bollack, Francoise, and Kenneth Frampton. 2013. Old Buildings, New Forms. United States: The Monacelli Press.

[31] Olsberg, Nicolas, George Ranalli, Jean-Francois Bedard, et al. 1999. Carlo Scarpa: Architect. Quebec: The Monacelli Press and the Canadian Center for Architecture.
[32] Di Lieto, Alba, Paola Marini, Valeria Carullo. 2016. Carlo Scarpa: Museo Di Castelvecchio. Stuttgart: Axel Menges.

but also the physical erosion of the last sixty years. This concern led us to create a new building from the remains of the old but once again conspiring to a completeness. Where each decision, whether about repair, completion or addition was grounded by the articulation of its physical quality and its meaning, where all parts of the building attempt to inflect to a singular idea; an idea not of what is lost, but what is saved."[33] Rather than pay homage to the building at its architectural height, Chipperfield was instead inspired by the ruin that stood for over sixty years. He found an authenticity and integrity in the ruined state.

Interior of Neues Museum. David Chipperfield. Berlin, Germany.

Rather than creating a two-way dialogue of new meeting old, he adds the discourse of the past decades of decay. On the exterior of the building, there is a clear, yet quite subtle, distinction between the remaining structure and his reconstruction of the wing destroyed in the war. However, inside, Chipperfield creates an intense juxtaposition of materials to create this emphasis on time. Every joint is distinct and easy to read with contrasting materials. Here, he chose white plaster and stone walls to create an intense contrast against the original brick structure.[34]

**Future Directions/Conclusion**

Scarpa's Castelvecchio Museum and Chipperfield's Neues Museum are two incredible examples (among many) of the successful incorporation of new design within the envelope of old buildings. Though the two architects went about the problem that they were presented in very different ways, they both were able to achieve poetic works of architecture that evoke memory, nostalgia and allegory. The similarity that these projects share is their interventionist approach. Though there are certainly successful insertions and installations, depending on the project, I believe that the interventionist approach is a powerful tool to use in making old buildings relevant in today's world, thus preserving the cultural heritage that they bring while adding relevance, accessibility and sustainability to their presence. Intervention is the adaptive reuse approach that best allows for integrity in its homage to history. This strategy contains more balance between old and new than either insertion or installation, which often tip the scale towards a focus on the new against the backdrop of the old. Intervention allows for a certain subtlety that, in my opinion, is the pinnacle of 'good design'. It is not boisterous and attention-seeking but is restrained, thus allowing room for human activity and inviting a closer inspection and appreciation of detail in passing.

With a ripe landscape emerging from the destruction created by World War II, European cities have laid a groundwork of projects that successfully address this issue. However, the United States, with a newer architectural archive and a struggle with the balance of preservation and renovation, has a lot of space to move forward towards this goal. Strategies, such as those pioneered by Scarpa, could really transform the relevance, accessibility and sustainability of older buildings in the United States and bridge the divide between our history and our future.

[33] Bollack, Francoise, and Kenneth Frampton. 2013. Old Buildings, New Forms. United States: The Monacelli Press. P. 214.

[34] Moore, Rowan. 2009. Neues Museum by David Chipperfield Architects, Berlin, Germany. The Architectural Review.

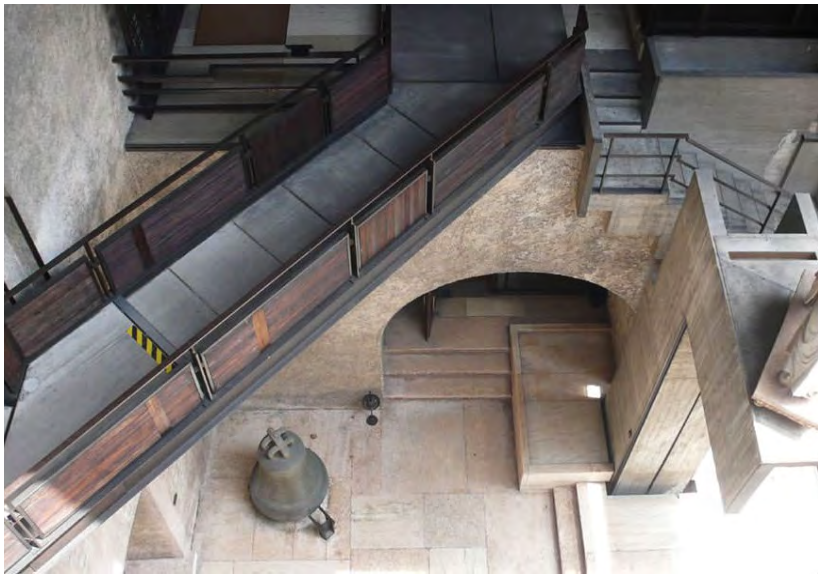
"We are living in an incredibly exciting and slightly absurd moment, namely that preservation is overtaking us. Maybe we can be the first to actually experience the moment that preservation is no longer a retroactive activity but becomes a prospective activity."

- Rem Koolhaas

# CARLO SCARPA

CASTELVECCHIO MUSEUM
VERONA, ITALY

One of the most famous examples of an interventionist project is Carlo Scarpa's renovation of the castelvecchio museum in Verona, Italy. The building, originally constructed in 1354 as a castle and fortress, was converted to a museum in 1923. Scarpa worked on his renovation between 1959 and 1973. Scarpa aimed to make history clearly visible through the layering of materials and fragments of construction. He brought great attention to where new met old, highlighting the juxtaposition and allowing visitors to feel the weight of time. This sense of drama that Scarpa fostered is what makes this project such an important one in the discussion. Scarpa established an acceptance of a beautiful incompleteness in architecture. He acted as curator, choosing which aspects of the building to expose, which to restore and which to add to. Though subtle and well integrated, Scarpa's additions to the architecture of the Castelvecchio Museum are extremely powerful and create a strong dialogue that speaks of time and history.



# DAVID CHIPPERFIELD

NEUES MUSEUM

BERLIN, GERMANY

"Our vision was not to make a memorial to destruction, nor to create a historical reproduction, but to protect and make sense of the extraordinary ruin and remains that survived not only the destruction of the war but also the physical erosion of the last sixty years."

- David Chipperfield

The Neues Museum in Berlin, designed by David Chipperfield, is another example of an interventionist approach to an adaptive reuse project. The original building was completed in 1930 and was only completed and in use for nine years before being closed at the onset of the war. The building sustained major damage in the war and was not reopened until 2009, following Chipperfield's renovation. The design, rather than paying homage to the original architecture, was inspired by the ruined state that it stood in for over sixty years. Chipperfield found authenticity and integrity in this ruined state. Rather than creating a two-way dialogue of only old and new, he adds a discourse of the decades of decay. There is an intense juxtaposition of materials, which creates an emphasis on the passing of time.

## P R E C E D E N T

# RESEARCH TO DESIGN

My research on adaptive reuse and methods of intervention in design projects led to a great excitement at the thought of designing my own project using these theories. I have always had an affinity for historic buildings and prefer their details and many rooms to sleek modern surfaces and open plans. For many years I thought of myself as a strict preservationist, yet these feelings led to inner conflict because of my father's wheelchair. Slowly I have come to appreciate modern details, especially in interiors (I still much prefer a historic exterior to a modern one). With this background, I was pleased to come across this idea of blending two styles together - retaining the nostalgia and cultural heritage of an old building, while boosting its functionality through accessibility, sustainability, and greater comfort. Then time came to decide on a site. Shelburne Farms has been a special place for my family for many years. We spent vacations and summers nearby in our house in Shelburne, VT. In the summer, we would often come to the inn for brunch and a swim in the lake. In the winter, we would take snowshoe hikes along the trails or come for a horse-drawn sleigh ride. It was such a special place to me and my husband that we decided to get married there. One speed bump we encountered in our wedding plans was that, though many of our friends and family would be staying at the inn, my parents wouldn't be able to because none of its rooms, or other houses on the property, were accessible. The only other negative to the beautiful site we selected was the interior of the Coach Barn felt pretty drab. The dark and glossy wood that surfaced the floors, walls and ceilings of the event spaces was a bit drab and depressing. Yet, there was so much about the space that I loved - its location next to the lake, the gorgeous brick exterior of the building, the grand courtyard, the rustic authenticity of the stables. When it came to selecting the site for my project, I knew it had to be at Shelburne Farms because of its historic buildings. I toyed with the idea of renovating the Breeding Barn, which at the time it was built, ending in 1891, was the largest open span wooden structure in America and held that record until 1939. Yet, with the program I had in mind, I couldn't think of a way to renovate it where new would encounter old in every space. Its large open structure would better have accommodated an insertion than an intervention. I then thought about renovating the inn itself, keeping its program in tact and focusing on renovating the spaces inside to be more modern. I was concerned with this approach as it didn't involve designing to a program but rather changing the design of spaces that already were functional. Then it finally hit me - I hadn't yet considered the Coach Barn. I would need to retain its program as an event space for the farm, but there was so much under-utilized space in the building that could become something special. I tailored the program to fit this beautiful space, to make sense within the greater program of the farm and to enhance the level of accessibility and modern relevance that the inn could offer its visitors.

# SHELBURNE FARMS
SHELBURNE, VERMONT


I have selected the Coach Barn at Shelburne Farms as my thesis site. It was designed by Robert Robertson and completed in 1902. It was built for the horses and carriages of the Vanderbilt/Webb family, who purchased and developed the property of Shelburne Farms into a model agricultural farm around the turn of the 20th century. Farming operations began to shrink and the farm struggled for years until 1972, when descendants of the original family turned the farm into a nonprofit focused on conservation education. The organization offers educational opportunities for children to learn about sustainability and their connections to the natural and agricultural world. In 2001, the property became a National Historic Landmark. Today, the 1400 acre property contains working farm lands, pastures, maple syrup making, historic buildings, a cheddar cheese making operation, a bakery and an Inn in addition to its efforts in education. The Inn was opened in 1987 following a renovation of the main family house - "The Shelburne House". The 24 room Inn is open seasonally from May to November and hosts an upscale farm to table restaurant. One of the biggest draws to the property for visitors is its position of the beautiful Lake Champlain, along the western edge of the property.

## SITE SELECTION

# THE COACH BARN

SHELBURNE FARMS
SHELBURNE, VT

The Coach Barn is located near the shore of the lake on the property of Shelburne Farms. It faces North and is down this hill from the Inn. The building is heavy timber construction with bearing walls of red bricks with red tinted mortar. It has a central open courtyard, enclosed on all four sides. The roof line is broken by cross-gables, some with decorative half-timbering and filled with rough stucco. The main entry of the barn is North-facing with a large compound arch formed by eight bands of bricks. The east wing retains the original horse stalls with a hay loft above. The main southern section of the barn preserves the original floor plan, which consists of a brick-floored washroom with built-in drains flanked by carriage and tack storage rooms. The central washroom contains a still-operable freight elevator that was used to raise and lower carriages and sleighs to the second story storage area. Many rooms retain the original heat radiators, which are wall-mounted. Currently, the southern and western wings, as well as the courtyard, are used to host special events, like weddings, educational programs, or art exhibitions. Part of the second story was converted into a staff apartment, with remaining small residential rooms used for storage.

## SITE SELECTION

# PROGRAM

Shelburne Farms and the Inn have functional programs and the Coach Barn is a necessity as an event space, but it could be utilized in a much better way. I have designed a renovation of the Coach Barn to be the little sister of the inn up the hill.; a modern oasis at the farm. The renovated Coach Barn will both expand the number of rooms of the inn and serve to attract a more modern guest. Additionally, the property will accommodate a level of accessibility that the main historically renovated building cannot. With 12 additional second floor guestrooms, an added lobby space, bar, and restaurant, as well as the renovated event space, the renovated building will greatly enhance the program of the inn. The barn will also hold an event staff office and meeting space as well as various other back of house spaces. The central 8000 square foot courtyard will be utilized for restaurant seating, hotel lounge area or additional event space. A kitchen will be added to the building to accommodate both catering for large events as well as service to the restaurant.

| Areas | Program Requirements | Notes | SF Estimate |
|---|---|---|---|
| **Event Space** | Additional Seating for 100 | | 2500 |
| | Seated Ceremony Space | up to 150 people | 2000 |
| | Dancing Area | | 500 |
| | Stage for Band | | 400 |
| | Courtyard - adtl. outdoor seatin | 8000 sqft | |
| | Server Areas | | 100 |
| | | | |
| **Restaurant / Cafe** | Entry Area with Host | | 300 |
| | Coat Room | | 75 |
| | Indoor Seating for 50 | | 1000 |
| | | | |
| **Guest Rooms** | 8 Standard Rooms | 400 each | 3200 |
| | 3 Suite Rooms | 900 each | 2700 |
| | | | |
| **Public Hotel Space** | Concierege Desk | | 150 |
| | Storage/Bag storage | | 100 |
| | Hotel Lobby | 2 or 3 seating groupings | 1500 |
| | Front Desk Office | | 100 |
| | | | |
| **Kitchen** | Working Kitchen | | 1000 |
| | Demonstration Kitchen | | 600 |
| | Bar Seating for Demonstration | 20 people | 300 |
| | Kitchen Dry Storage | | 80 |
| | Kitchen Cold Storage | | 80 |
| | Server Prep Area | | 100 |
| | | | |
| **Bar** | Bar with Seating | 10 people | 500 |
| | Standing/high top area | | 400 |
| | Bar storage | | 50 |
| | | | |
| **Offices** | Event STAFF Office | 2 work stations | 150 |
| | Event Meeting Room | | 200 |
| | Storage | | 100 |
| | | | |
| **Restrooms** | 6 Unisex Bathrooms | 2 ADA | 250 |
| | | | |
| **Back of House** | Staff Restrooms | | 300 |
| | Employee Locker Room | | 200 |
| | Maintanance Closet | | 50 |
| | Cleaning Closet | | 50 |
| | Cleaning Closet Upstairs | | 50 |
| | | Subtotal | 19,085 |
| | | circulation (30%) | 5725.5 |
| | | **Total** | **24,811** |
| | | | |
| | **Coach Barn Site SF** | downstairs | 27,000 |
| | | upstairs | 6000 |
| | | **total** | **33,000** |

1. EVENT SPACES:
Flexible event spaces to accommodate events like weddings and large dinners. Spaces should be able to be sectioned into two or three different areas to enable two smaller events to take place at the same time, or for different activities like reception and ceremony. Event space to incorporate outdoor courtyard. These spaces must be accessible and have straight forward access to the kitchen and bathrooms. These spaces must be flexible in terms of architecture, lighting and design.

2. RESTAURANT:
A cafe with seating for 50 will serve lunch and brunch with fresh produce and meat from the farm. It will be more casual in comparison to the restaurant at the main inn. An open kitchen area in the restaurant will serve as a demonstration kitchen during events. The restaurant will have seating available in the courtyard seasonally.

3. GUEST ROOMS:
Guest rooms are to be added to the space to supplement the guest rooms at the main Inn building on the property. These rooms should be easily configurable into suites for different parties. At least 4 of the rooms must be ADA compliant. An elevator must be added to the building if these rooms are located on the second floor.

4. HOTEL LOBBY:
Although there is a lobby in the main Inn building on the property, this space is meant to be a modern little sister of the existing inn. There will be a front desk with a concierge and a lobby area for guest seating. Thought must also go into ADA compliant transportation between properties.

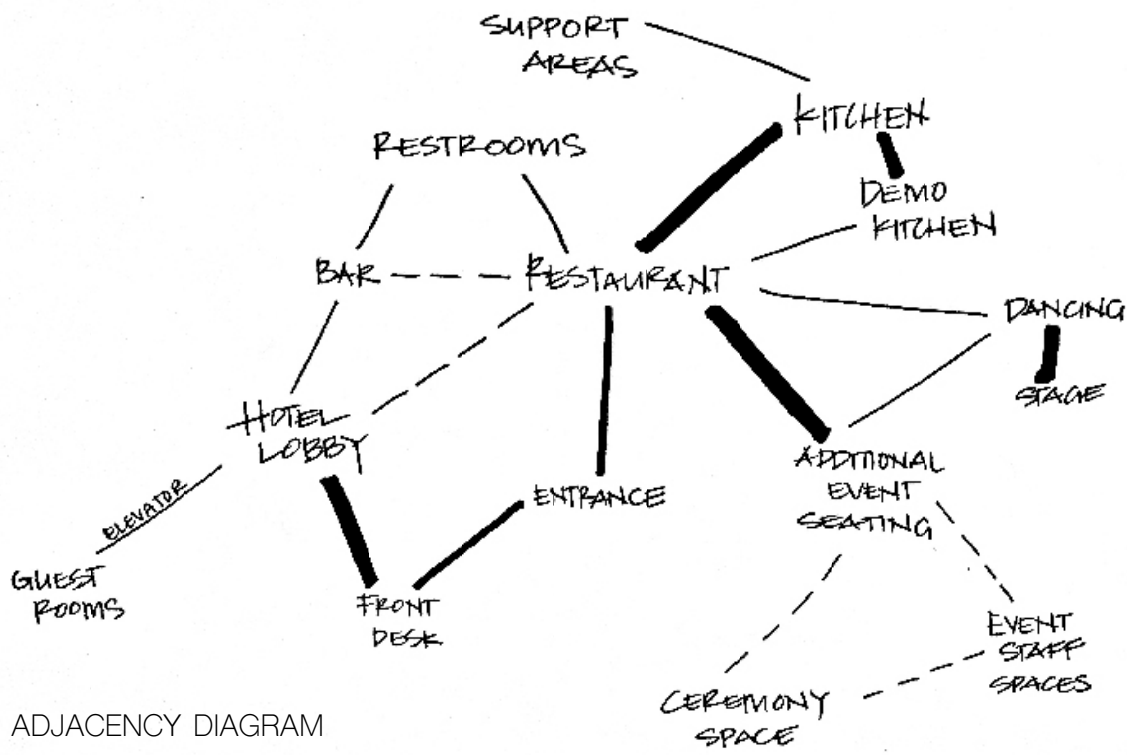
5. KITCHEN
A kitchen must be added to accommodate both the restaurant and catering for large events. It should be flexible in terms of privacy, able to be opened up to the larger event space or closed off (in terms of sight, sound and smell) from the larger spaces. This space also needs to have access to a loading area and back of house spaces. An area outdoors should be designated for additional cook-tent space in the event of grilling, etc.

6. BAR
A bar should be incorporated into the hotel public areas. This bar is to be utilized for guests of the Coach Barn as well as the main inn. When events are taking place, this can be incorporated into the event.

7. OFFICES
Semi-private offices must be made for 2 event coordinators. This space should include a small 8 person meeting room for event meetings. A storage space is also needed for demonstration items like linens and flatware.

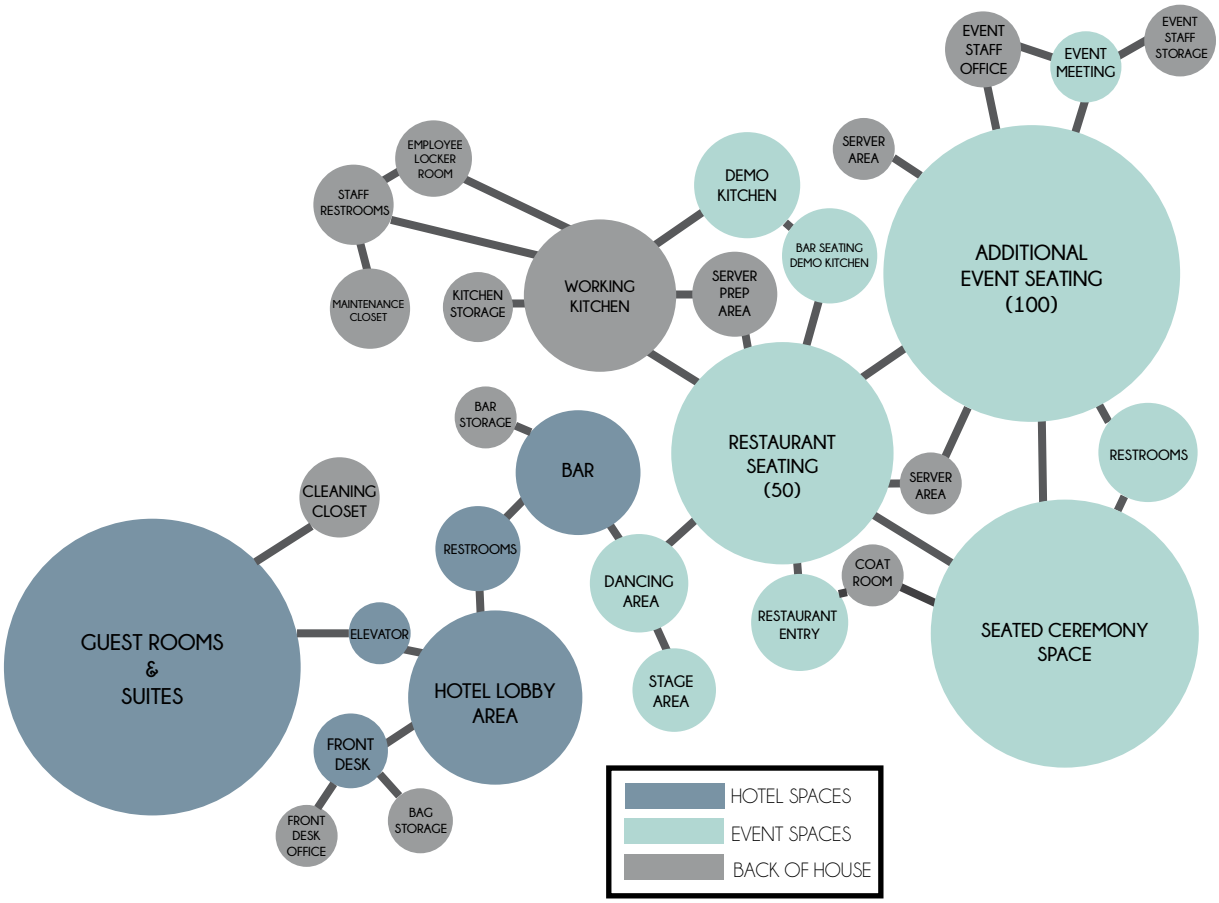
8. RESTROOMS
Public restrooms must be accessible to the event spaces as well as the public hotel spaces. They can be designed as Unisex or single sex spaces. There must be at least 2 ADA compliant restrooms.

9. BACK OF HOUSE
A staff storage area, 2 restrooms, and various storage spaces such as dry, cold, linen, cleaning, maintenance must be incorporated into the plan.

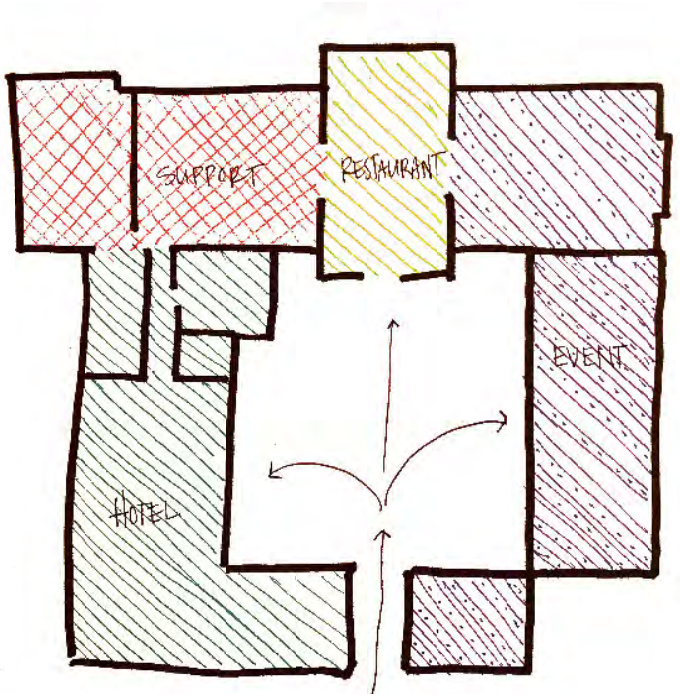


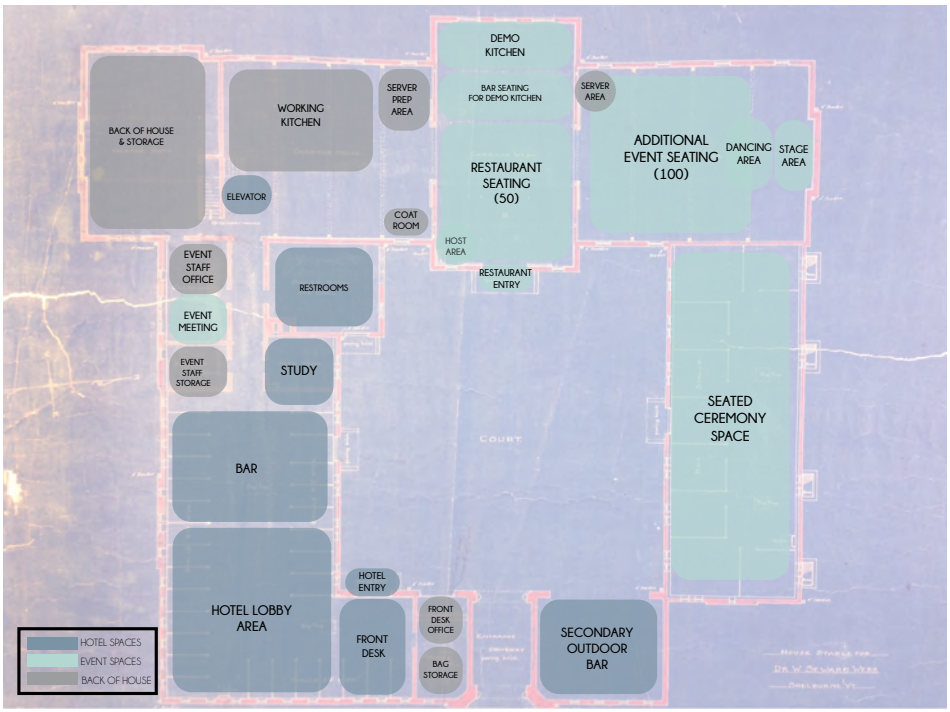

ADJACENCY DIAGRAM

# DIAGRAMMING




BUBBLE DIAGRAM



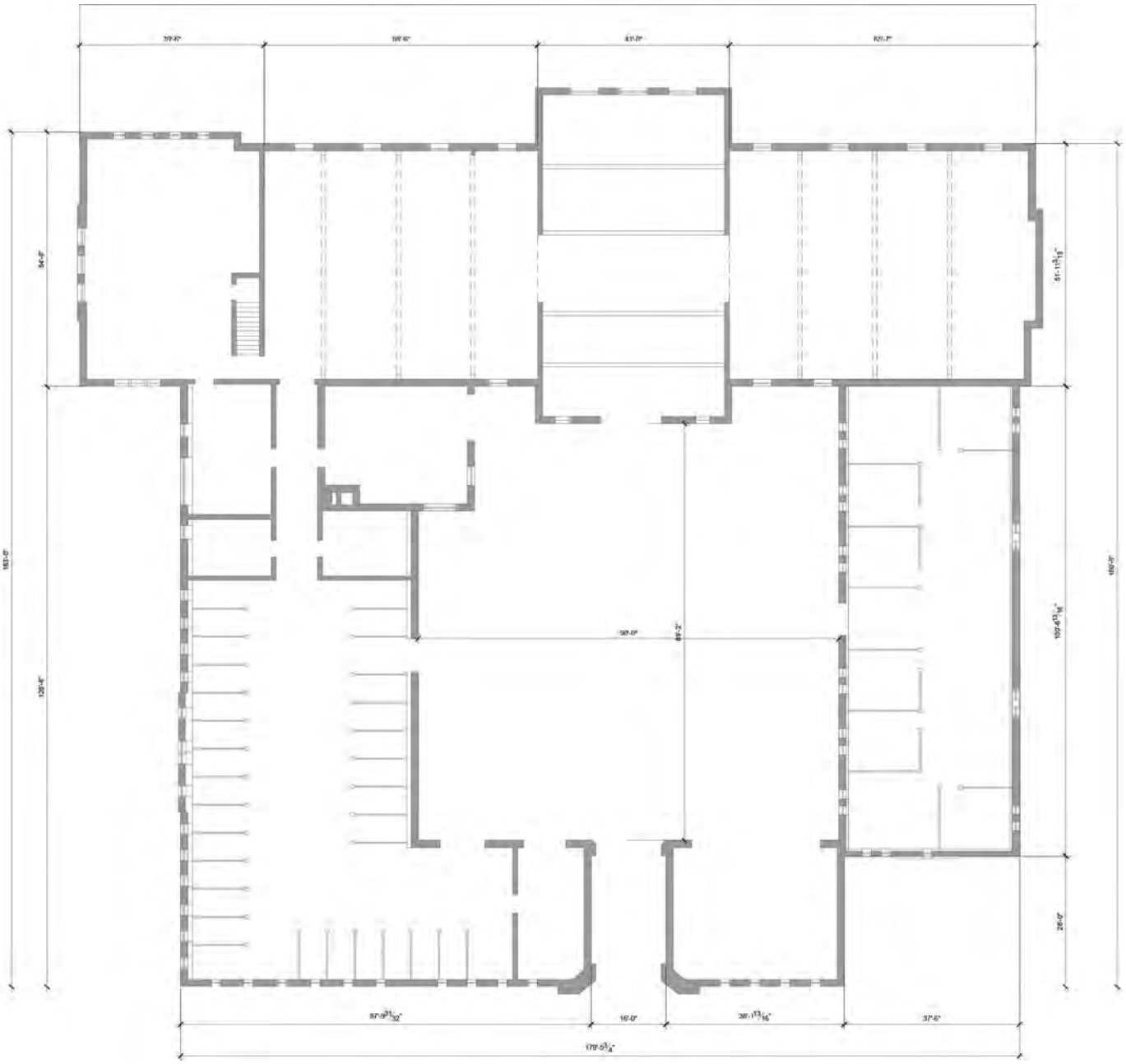




# SPACE PLANNING


SUPPORT
EVENT
SUPPORT
RESTAURANT
HOTEL
BAR


BACK OF HOUSE & STORAGE
EVENT
KITCHEN
RESTROOMS
RESTROOMS
BAG STORAGE
STUDY
FRONT DESK OFFICE
RESTAURANT
FRONT DESK
HOTEL ENTRY
ELEVATOR
HOTEL LOBBY AREA
BAR
EVENT STAFF OFFICE
EVENT MEETING
RESTAURANT ENTRY
RESTAURANT
HOTEL SPACES
EVENT SPACES
BACK OF HOUSE

# DOCUMENTATION

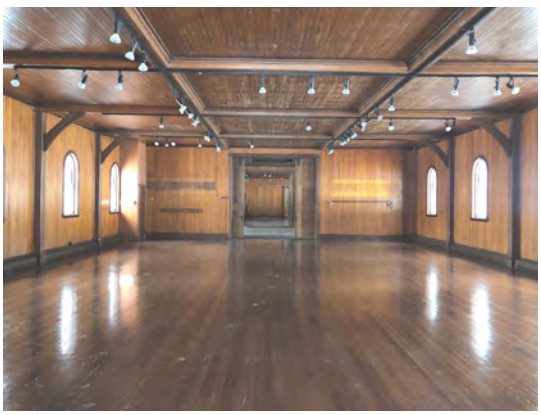


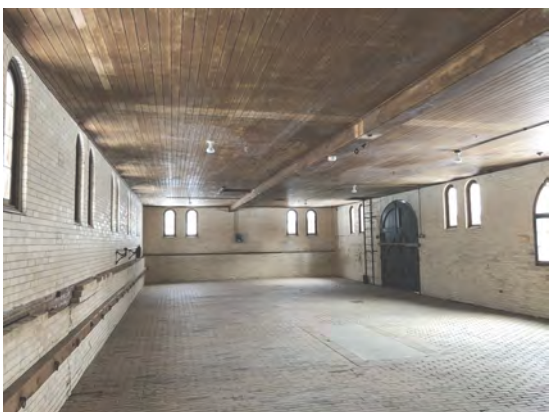
# SITE SURVEY

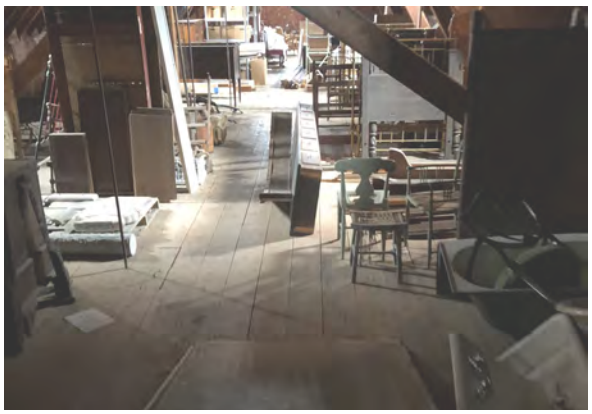
A few weeks into the documentation phase of design, after struggling to make sense of the historic blueprints, which were both out of scale and not the final iteration of the drawings, I decided it was necessary for me to visit the site to get a better understanding of the dimensions of windows and doors and to gain a better sense of the upstairs spaces. Though I had been to the building many times in the past, visiting with the lens of this thesis project turned out to be invaluable in my design process. I was amazed by the enormity of the upstairs spaces. With the roof peak at 22 feet from the second floor and an interesting truss system, I knew that it would be a tricky and exciting process to transform the space into hotel rooms. These images are from my site visit and show the original building, both in materiality and in scale.





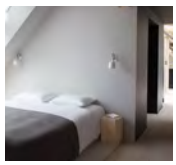







# DESIGN INTENT

I believe that the interventionist approach is a powerful tool to use in making old buildings pertinent in today's world, thus preserving the cultural heritage that they bring while adding relevance, accessibility and sustainability to their presence. My aim was to achieve a design in which "the original building wholeheartedly accepts and establishes an intimate relationship with the new design, the two become one." Intervention allows for a certain subtlety that is the pinnacle of good design. It is not boisterous and attention-seeking but is restrained, thus allowing room for human activity and inviting a closer inspection and appreciation of detail in passing. Through this strategy I strive to bridge the divide between our history and our future.



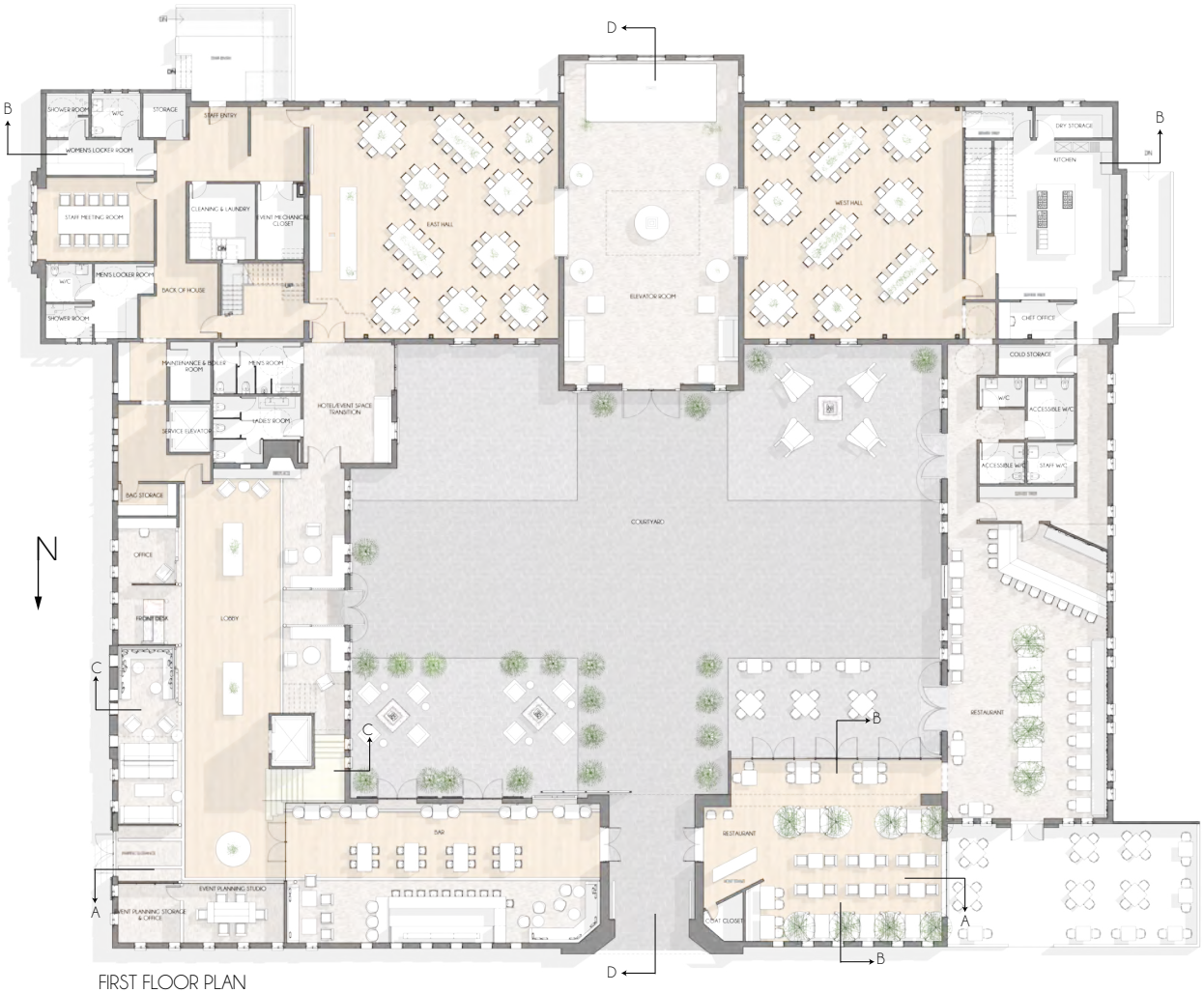
INSPIRATION

# THE COACH BARN

AT SHELBURNE FARMS: AN INTERVENTIONIST APPROACH

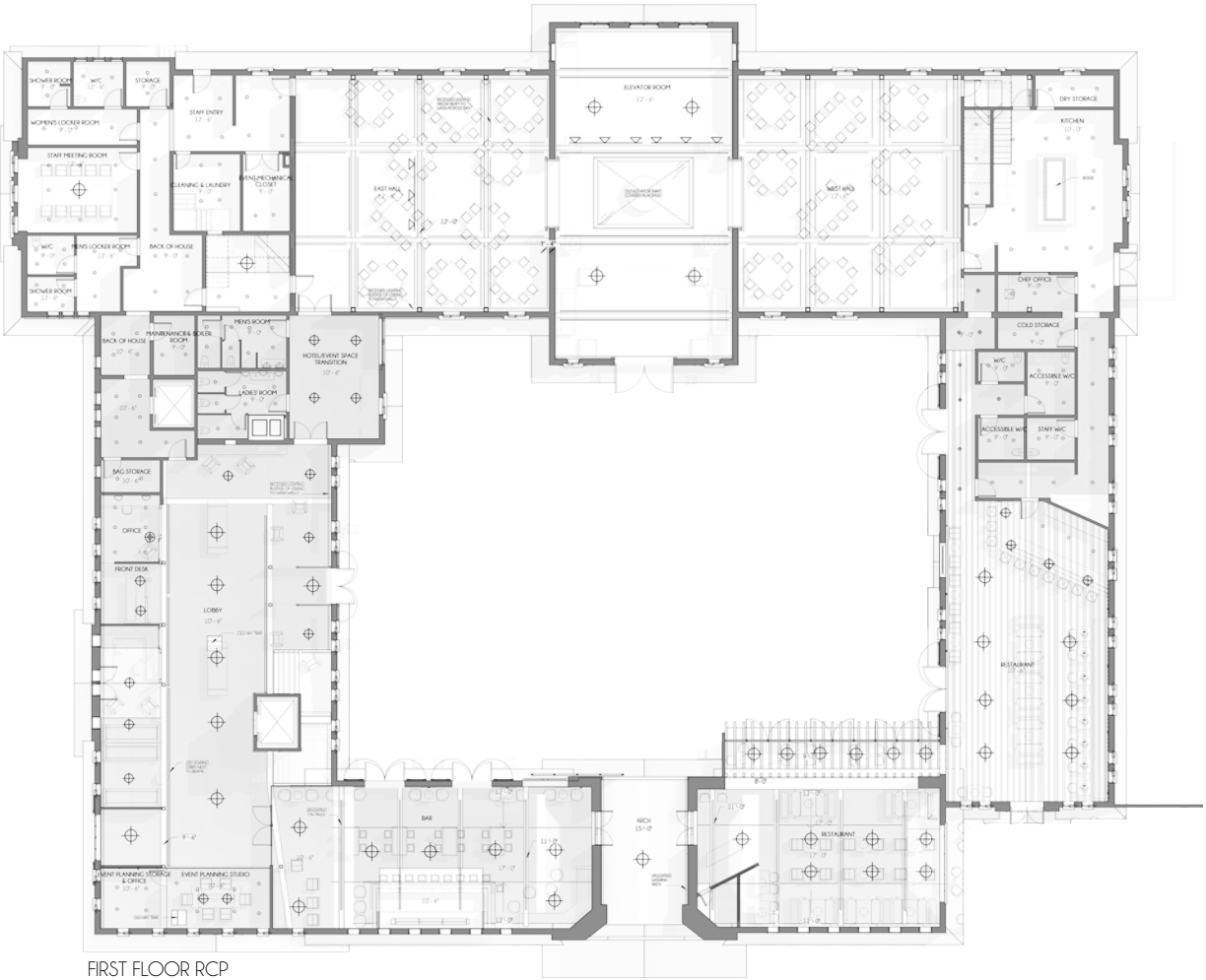
The Coach Barn at Shelburne Farms is a renovated 1902 barn building, originally built to house the carriages of William Seward Webb and Lila Vanderbilt Webb, the original owners of Shelburne Farms. The building has beautiful historic details, but is utilitarian and rustic inside. The barn has been redesigned to be the little sister of the existing inn up the hill and be a modern oasis at the farm. Currently, the main use of the barn is as an event space. The redesign retains this program, while adding a farm to table cafe, 13 hotel rooms, a hotel lobby and bar to the unused spaces in the barn. An added kitchen serves the restaurant as well as the event space. An event planning studio has also been incorporated into the first floor of the building. The design of the coach barn will be a rustic take on minimalist design, blending historic details and new architecture.

ENTRY




FIRST FLOOR PLAN
SCALE: 1/32 = 1'0"

# FIRST FLOOR PLANS




FIRST FLOOR RCP
SCALE: 1/32 = 1'0"

LOBBY

LOBBY

HOTEL BAR

# HOSPITALITY

These renderings show the hotel spaces within the barn, including the lobby, bar and upstairs common area. The lobby of the hotel was placed in the old stable, which is the eastern wing of the building. I retained certain elements of the historic building, including key stables, which serve to divide the space, as well as the historic beams, cream brick walls, and weathered brick floors, which flank either side of the space. A new wide plank wooden floor was added to the old central corridor, while the old drains divide it from the original brick. A modern elevator and stair was added to this space to allow for a grand, inviting and accessible access to the guestrooms on the floor above. In the bar, the ceiling has been raised to heighten the space and allow visual access to the beam structure above. Modern glass and steel elements have been added to the space to allow for a textural contrast against the rough exisiting brick. A common area has been carved out of the second floor so that visitors can appreciate the grandeur of the height and structure of the old hay lofts that sat above the stable. An opening in the floor allows for additional visual access of this space from below, and serves to connect the hotel spaces.

SECTION C-C

RESTAURANT

RESTAURANT

# RESTAURANT

The addition of two sets of doors within the archway serve to connect the hotel functions to the restaurant, which is located along the Northwest corner of the building. Guests enter through the arch and arrive in the old shed, which used to be disconnected internally from the rest of the building. A glass and steel addition connects this part of the building to the west wing, which also used to house stables. In the old shed, modern pendants are juxtaposed against the old wooden structure and red brick walls of the space. A large window has been cut out of the far wall to allow for sightlines to the lake, where wedding ceremonies might take place. In the stable wing of the restaurant, an abstract beam system has been added to the ceiling to bring attention to the length of the space and play with the height of the room. An iron trellis system was added to contrast against the cream brick wall behind. An illuminated marble wall behind the bar serves to further contrast against the old texture of the building. In these views, the treatment of the old wooden barn doors is visible. They have been permanently propped open and infilled with iron and glass doors to allow for greater access and light, while retaining the charming historic details.

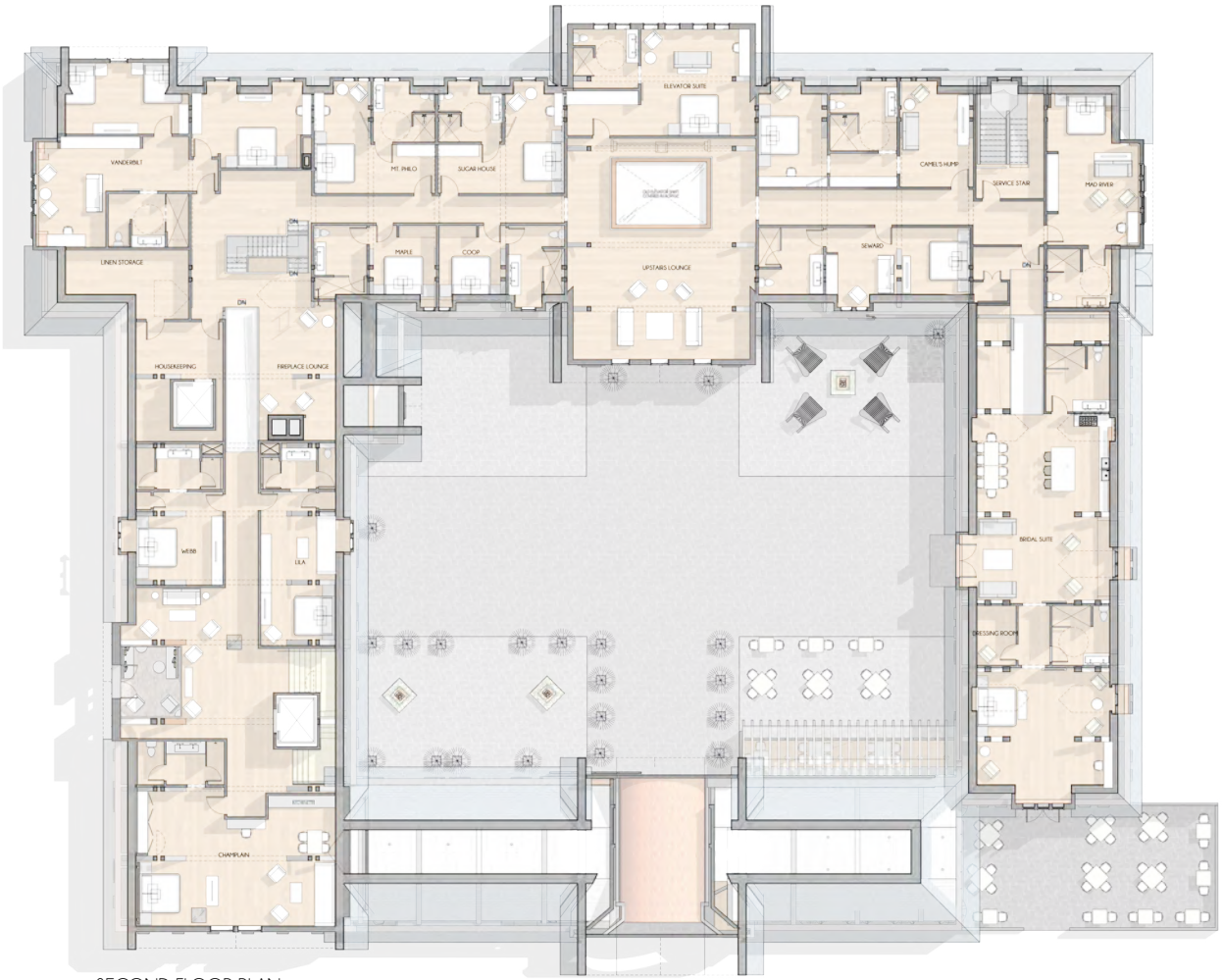
SECTION B-B

SECTION D-D

ELEVATOR ROOM

These images and the section in the previous spread show the event spaces within the Coach Barn. The elevator room has been lightened up, the wood walls replaced with white painted walls, the wood ceiling whitewashed and the wood floors in the East and West Halls replaced with the wide plank wood seen throughout the project. The brick flooring and cream brick walls have been retained in the central Elevator Room, as well as the beams throughout the event space. Black iron portals enhance the connection between the three rooms that make up the event space. The original wood "elevator," which was used to raise and lower carriages for storage on the second floor, has been modified to have a glass floor, to allow for visual access to the upstairs space and structure of the cupula above. The glass can be switched to opaque so the elevator could be used to, perhaps, lower the bride to the event. Upstairs, the space has been kept open to allow for activities like getting ready for the event and other photography-worthy moments. The original beams contrast against an added white surfacing. In the moments throughout the building, where new touches old, attention has been made to keep materials from touching directly. Small cracks between the two materials hint at a reverence for the old.

UPSTAIRS ELEVATOR ROOM




SECOND FLOOR PLAN
SCALE: 1/32 = 1'0"

# SECOND FLOOR PLANS


SECOND FLOOR RCP
SCALE: 1/32 = 1'0"

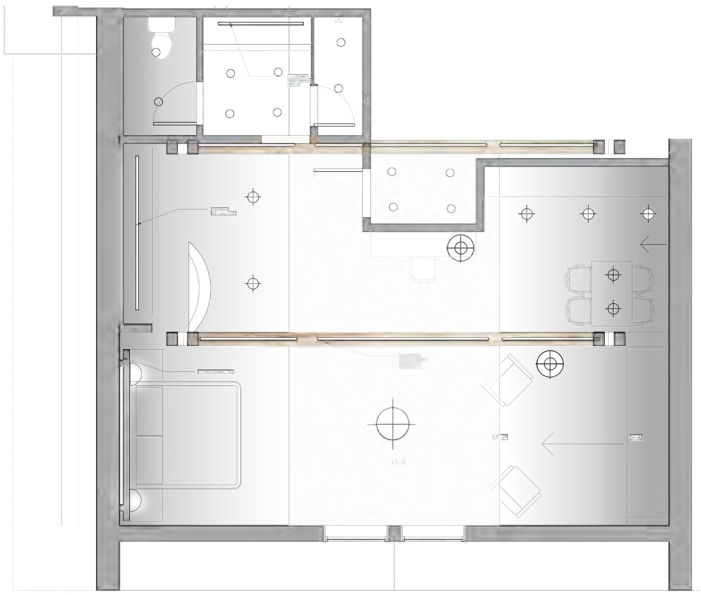
BRIDAL SUITE LIVING AREA

BRIDAL SUITE BEDROOM

# GUESTROOMS

There are 13 guestrooms on the second floor, including a large bridal suite on the West side of the building, with views of both the lake and the central courtyard. In the upstairs spaces, the palette is light and neutral with the original beams contrasted against new white walls. Modern furniture and new wide plank wood floors also serve to contrast against the older elements. Spaces are laid out within the existing truss system, making cozy moments for beds or seating arrangements. Hidden lighting above the beams and behind the bed allow for indirect lighting, which adds to the bright and rustic minimalist modern atmosphere.

TYPICAL GUESTROOM - PLAN



TYPICAL GUESTROOM - RCP

TYPICAL GUESTROOM ELEVATIONS

SECTION A-A

# MATERIALS

TOLIX BARSTOOL
RH CONTRACT

DINING CHAIR
RH CONTRACT

DINING TABLES
RH CONTRACT

WISHBONE CHAIR
DWR

LOUNGE CHAIR
BERNHARDT

RESTAURANT PENDANTS
SEAN LAVIN

RESTAURANT PENDANTS
TLS STUDIO

BAR PENDANTS
KELLY WEARSTLER

BAR TABLE
BERNHARDT

CHAIR
MADEGOODS

EVENT SPACE PENDANTS
RALPH LAUREN

RESTAURANT SCONCES
EUREKA LIGHTING

RESTAURANT WAIT CHAIR
BERNHARDT

COPPER BARSTOOL
LUMINS

FAN
BIG ASS FANS

PENDANT
ARTERIORS

PANTON CHAIR
DWR

MIRROR
MADEGOODS

LOUNGE CHAIR
BERNHARDT

STOOL
MADEGOODS

# FURNITURE

SOFA
BERNHARDT

PENDANT
ARTERIORS

ART
WILLIAM MCLURE

PENDANT
ARTERIORS

CONSOLE
MADEGOODS

STOOL
MADEGOODS

SCONCE
ARTERIORS

WISHBONE CHAIR
DWR

TABLE LAMP
MADEGOODS

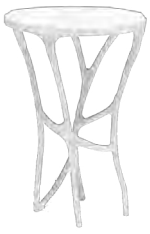
LOUNGE CHAIR
BERNHARDT

STOOL
MADEGOODS

SOFA
BERNHARDT

SIDE TABLE
MADEGOODS

BENCH
MADEGOODS



SIDE TABLE
MADEGOODS

COFFEE TABLE
MADEGOODS

STOOL
MADEGOODS

NIGHTSTAND
MADEGOODS

# APPENDIX

MORRIS HOUSE HOTEL

CASE STUDY SITE: Morris House Hotel / M Restaurant

USE: Hotel, Event Space & Restaurant

LOCATION: 225 S 8th St, Philadelphia, PA 19106. This is the Washington Square neighborhood of Center City. The area is surrounded by hospitals, businesses and residences

CLIENTÈLE: The hotel's location in the historic district of Philadelphia attracts many tourists, as well as patients and visitors at the area's hospitals. Many visitors are European tourists, who find the quaint inn have a feeling of home. The event space also attracts many locals for weddings and other events. These guests are required to book all the rooms.

USER ACTIVITIES: The hotel's location allows visitors a large range of activities in the area. While at the hotel, there are many different spaces for guests to enjoy the historic property. Events hosted at the Morris House are confined to the central outdoor courtyard, under a clear-top tent, rented each season by the hotel.

DESIGN CONCEPT: The Morris House is a quaint and cozy 15-room boutique hotel designed as an authentic, but comfortability updated, colonial house. It is an oasis from city life.

SPATIAL RELATIONSHIPS: The hotel and the restaurant share a central open courtyard, used mainly by the hotel by day and the restaurant by night. The restaurant utilizes some of the hotel's public spaces for dinner service, making the two feel intertwined. The hotel rooms are divided among three separate buildings, which allows for easy groupings of rooms. This is convenient for events, where large families might be renting multiple rooms. This set up also promotes privacy within the space.

GENERAL IMPRESSIONS: The hotel has the comfortable feel of a B&B, it is clean and centrally located. It is perfect for tourists looking for a place a little quieter than old city or for a couple looking to get married and host their event there.

# CASE STUDY

# CASE STUDY

INTERVIEW WITH DEBBIE LEFEVRE, OWNER OF MORRIS HOUSE HOTEL

**Key Informant Interview**
Interviewee: Deborah Lefevre
Title/Position: Owner
Date of Interview: 1/17/18

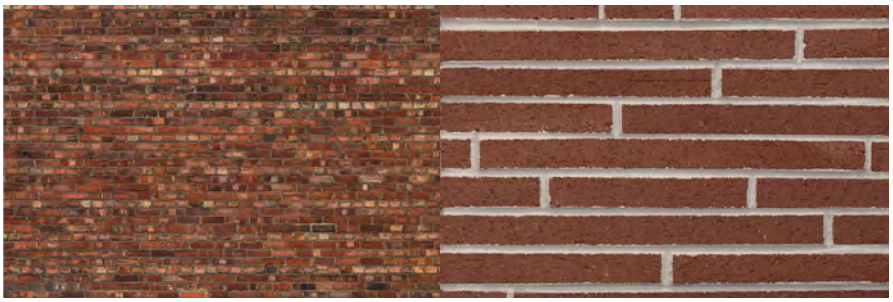
1. **How would you describe the Morris House Hotel?**
   A boutique hotel, in a restored private home. The house was built in 1787. We bought the property in 2000 and spent 3 years restoring it without any profit at that time, sitting on the mortgage. All the fireplaces are original, the whole house was reconfigured to be a hotel, adding bathrooms to each room. The building was vacant for 8 years before we bought it but before that it had housed various businesses.
2. **What is the square footage of the facility? Is this ideal?**
   Not sure. It's a great size.
3. **How many guests do you accommodate for events in the courtyard space?**
   110 seated dinner or 135 with stations
4. **How many guest rooms do you have?**
   15 guest rooms - but 2 are being split, so we will have 17 in the spring.
5. **Who are the types of people that come to this hotel? Age range? Types for event space?**
   I would say that around 30% are Europeans - they like familiar spaces and this historic space feels like home to them. It's interesting - people visiting from the country want modern hotel rooms but people visiting from places like NYC like this quaint environment with four-poster beds. We are also surrounded by hospitals so there are often people staying here who are visiting family in the hospital or are patients themselves, here for treatment.
6. **Who is your clientele for the event space?**
   I would say mostly local people or people who grew up in the Philadelphia area host their weddings in our hotel. We also host a few pharma companies' events or hospital events.
7. **When you are holding an event, is there often overlap between the clientele for the event space and guests staying at the hotel?**
   We require anyone hosting an event that goes after 8:30 pm to rent the entire hotel. So for events like weddings, the whole hotel is booked by the same party, but it's only 15 rooms so it's easy to find 30 people to stay here.
8. **What are the different roles within the staff?**
   For the hotel, there is the manager, concierge, event planner and 2 housekeepers. For the restaurant, there is a manager, host, 2 waiters, a bartender and 4 in the kitchen. There used to be 7 in the kitchen but we hired a new head chef and things seem to be much more efficient with fewer people. There is less of a feeling that someone else will get to something.
9. **What kind of spaces are required back of house to accommodate the hotel?**
   The old kitchen of the house has been converted into the office for the manager and the event planner. It is still a functioning kitchen for the preparation of muffins or cookies or coffee. Then there is the basement, where all the laundry and ironing is done - we do it all in house. There is also a small patio off the restaurant kitchen for staff, but that's only seasonal.

10. **Is there a desire for more space or different kinds of spaces?**
    The spaces that we have are used efficiently. The one thing we are changing in terms of space is converting 2 very large suites into 4 normal sized guestrooms. Adding two rooms to the 15 we have will be a great thing for us. Also, we wanted more dining space for the restaurant and we were able to do that by adding the library and the dining room of the hotel into our seating space for the restaurant. Visitors love the fireplaces in the main hotel building, so that has been a great draw for the restaurant. The only difficulty with this is that the staff have to run the dishes across the courtyard and it's often quite icy out there in the winter. Also there isn't a great spot for the wait staff to take the cover off the food, so the chest in the hallway has become a makeshift wait stand during dinner service.
11. **How do different staff members interact? Is there a need for hotel and event staff to work together?**
    We have a staff meeting every Wednesday among all the staff - hotel and restaurant. Also the hotel manager and the event planner share an office, so they work together closely.
12. **What is your observation in terms of how guests use the different public spaces?**
    Guests definitely use all the spaces. They love to grab a book and read in the library. We have a definite happy hour bar crowd that uses the restaurant a lot.
13. **For events in your courtyard, do you use the restaurant kitchen? Are outside caterers allowed?**
    Yes, we exclusively cater the events and don't allow outside catering. We are often also using the restaurant for normal service while we host events in the courtyard.
14. **What type of spaces do you have for servers/caterers and other event staff?**
    We built an addition to the kitchen of the restaurant so it is a decent size for the staff. When hosting events we hire temporary staff - typically 1 waiter per 10 people and 1 bartender per 40 people.
15. **What kind of special equipment do you need to host events? Technology, lighting requirements?**
    Sometimes we rent commercial grills, all of the rentals go through the tent company. We have a $70k clear top tent that was made specifically for our space and we rent it each year seasonally. They store it in the winter when the weather is too cold for it.
16. **What are the safety or security issues that you might need to worry about?**
    We keep the gate locked after 11 pm. There are probably fire codes to worry about with the heaters under the tent. The only other thing to worry about is uneven bricks and tripping.
17. **Do you supply furniture for events? Where do you store it?**
    No, it's rented per event through the tent company.
18. **What can you think of that could improve this space for guests and staff if money were no object?**
    The space works really well and efficiently, adding any more space would just be adding more rooms for the profit.
19. **What kind of accommodations do you offer in the guest rooms?**
    Cable tv, turn down service, free glass of wine with your stay - people often take this at the bar or in the den or library of the hotel. We don't offer coffee in the rooms because we have a coffee station down on the first floor of the hotel.

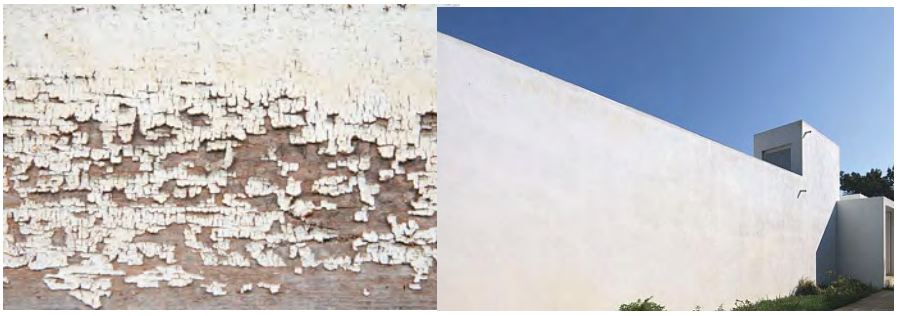
20. **Are there ways in which single rooms can combine into suites?**
    Different sections of the hotel can be grouped together pretty easily. One staircase leads to 4 guest rooms in the front of the property, while another leads to the 4 at the back of the house. One of the back rooms can be connected through a door to one in the front. Also, the carriage house has 3 1br apartment style rooms, including the bridal suite, which has a balcony overlooking the courtyard and event space. The house that has the restaurant in it has 4 rooms, soon to be 6. So, while there are only 2 individual rooms that can be combined into 1 suite, the whole hotel is built in sections, so families could rent rooms close to one another and have a fair amount of privacy moving between rooms.
21. **Any other issues with the space?**
    There have always been a lot of complaints about noise from the neighboring James condo building. It's hard to have an outdoor venue in a city. We can't really have live music at the events that we host because city law is a little antiquated and has a 5 decibel max after 9pm. Controlling noise is a big concern.

# DESIGN STRATEGY: SCALE

In an experiment of the application of material and scale in an interventionist approach, I designed this wall-mounted bench. Antique architectural corbels with peeling white paint contrast with a smooth acrylic seat top. The nuance of how the two materials come together becomes so important, especially when working with transparent materials. I intend to explore material juxtapositions like this further in my thesis project.



BRICK

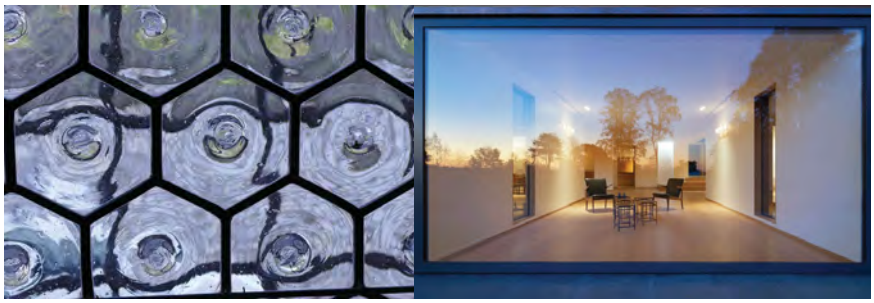


PAINTED SURFACES

WOOD

# DESIGN STRATEGY: MATERIALITY

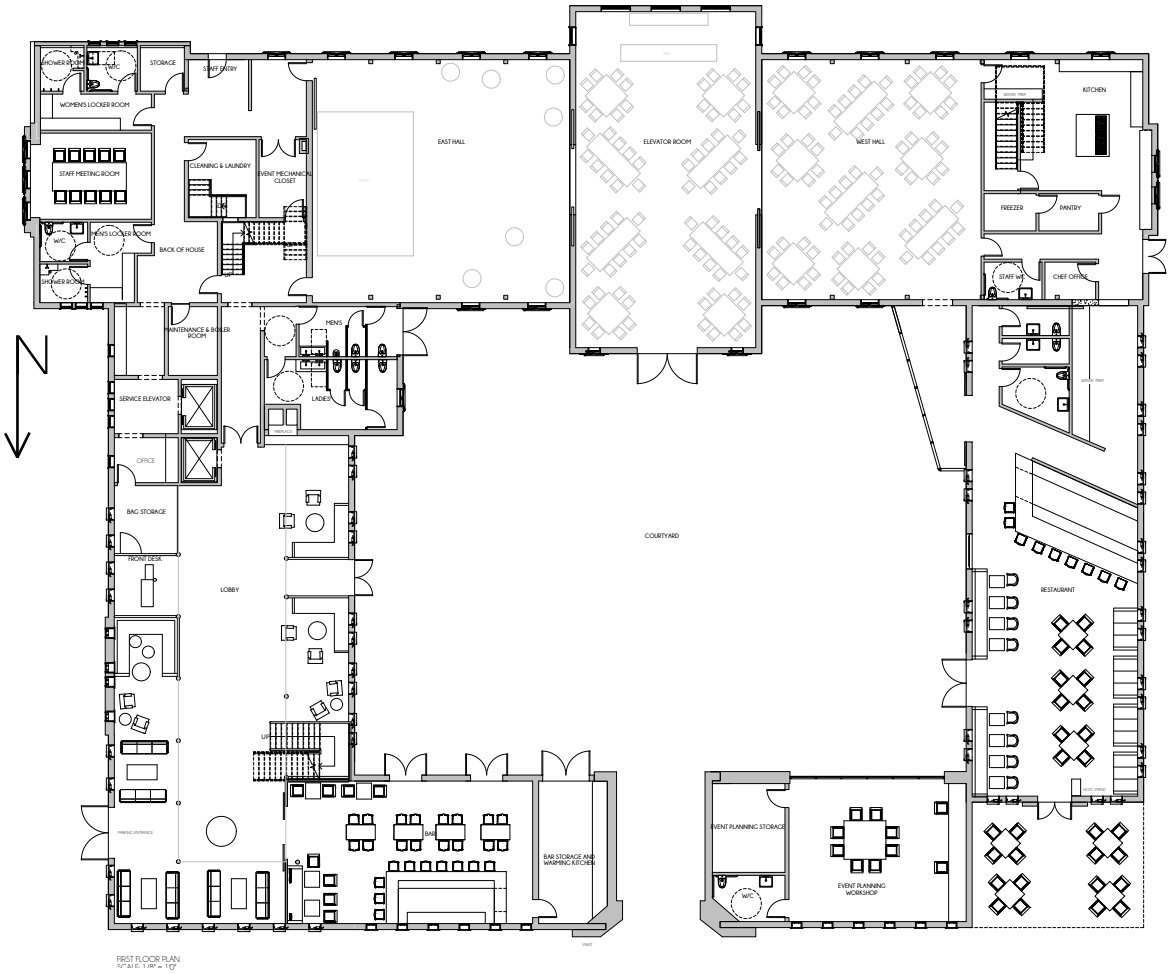
STONE



GLASS

SUPPORT STRUCTURE

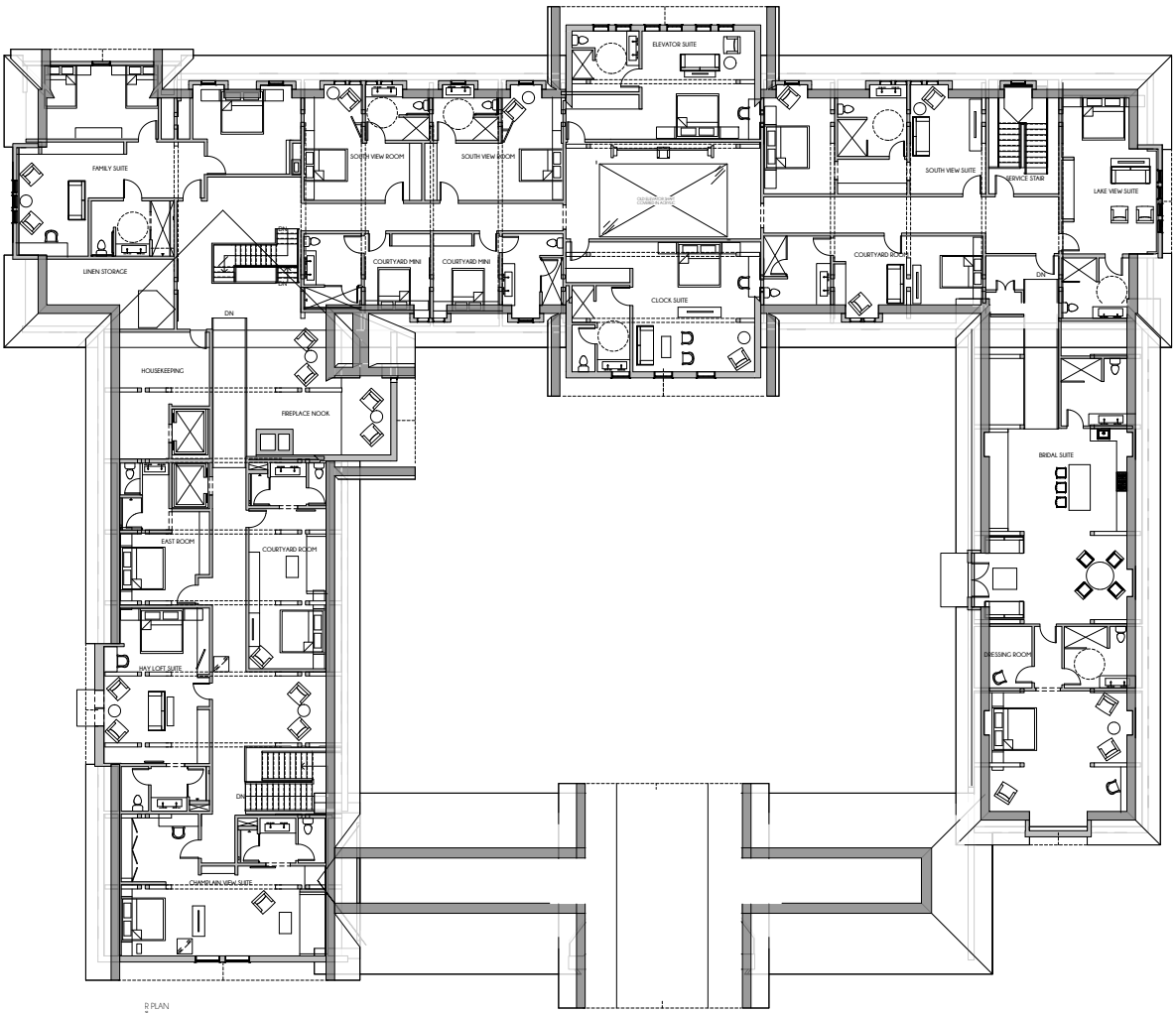
Creating a cohesive design in an interventionist adaptive reuse project first starts with the existing building. One strong strategy relies on the juxtaposition of new and old materials. The intersection of the two and how you treat that interface makes the biggest impact. Many materials used in old and new architecture are the same basic materials but it is the level of decay and patina that brings character to old materials and allows them to stand out against new materials.



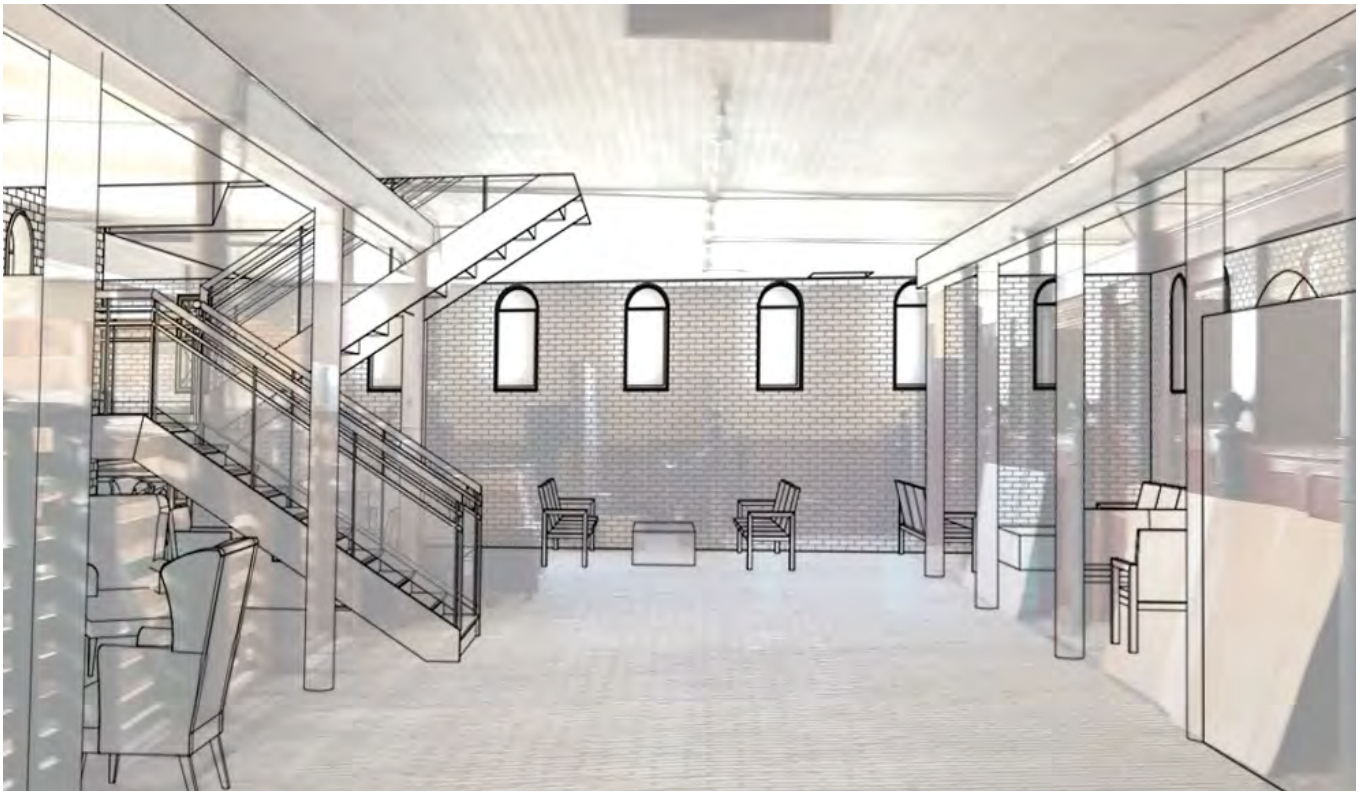

FIRST FLOOR PLAN

# PROCESS

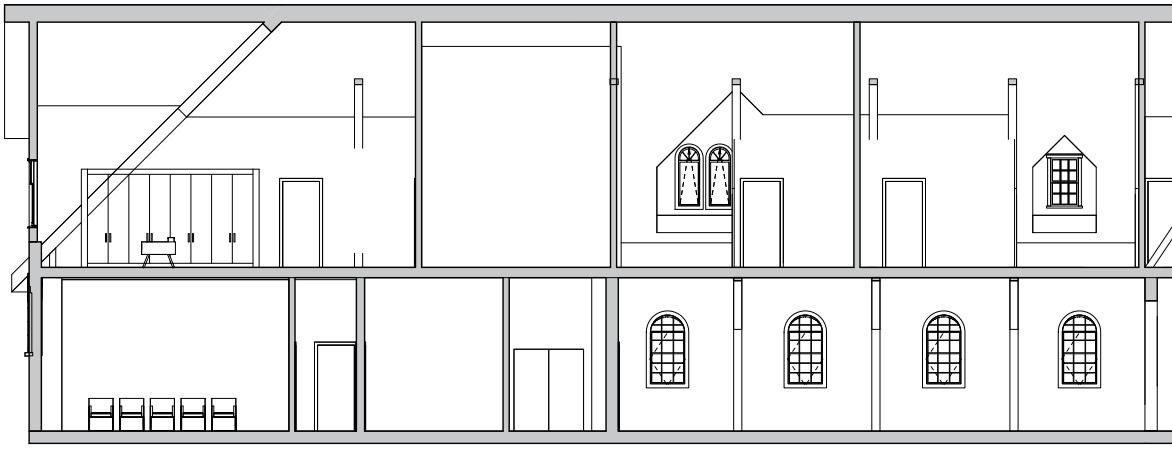
## SCHEMATIC REVIEW - March 2018


ELEVATOR SUITE
FAMILY SUITE
SOUTH VIEW ROOM
SOUTH VIEW ROOM
SOUTH VIEW SUITE
SERVICE STAIR
LAKE VIEW SUITE
LINEN STORAGE
COURTYARD MINI
COURTYARD MINI
COURTYARD ROOM
DN
CLOCK SUITE
DN
HOUSEKEEPING
FIREPLACE NOOK
BRIDAL SUITE
EAST ROOM
COURTYARD ROOM
DRESSING ROOM
HAY LOFT SUITE
CHAMPLAIN VIEW SUITE

R PLAN
7

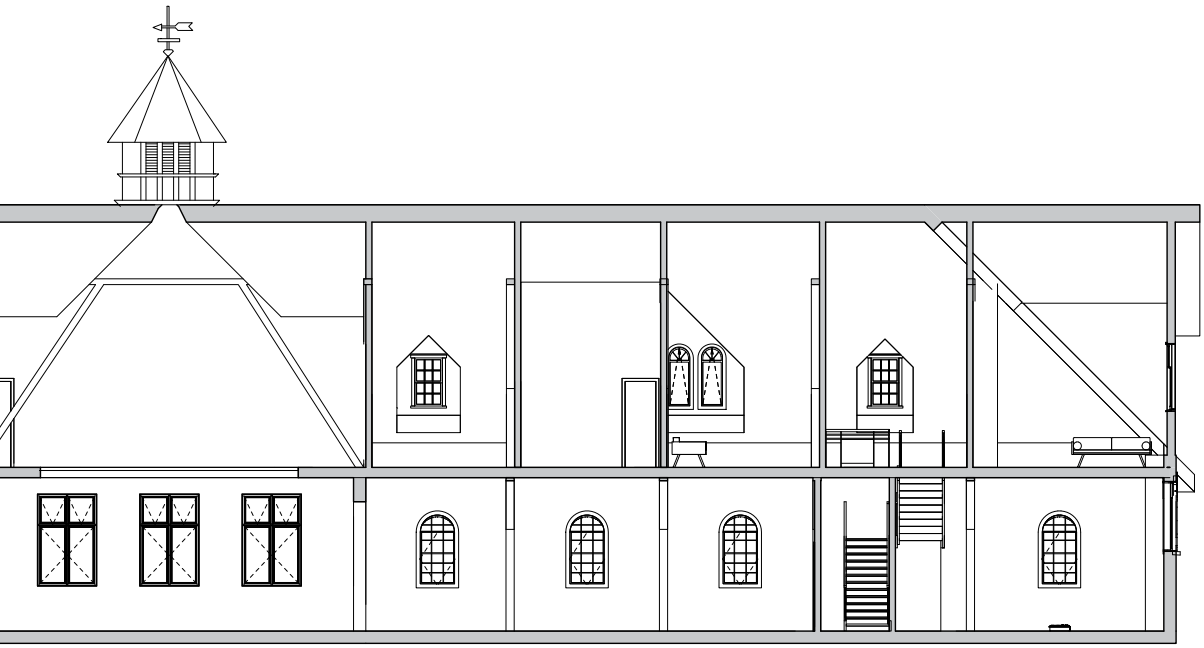


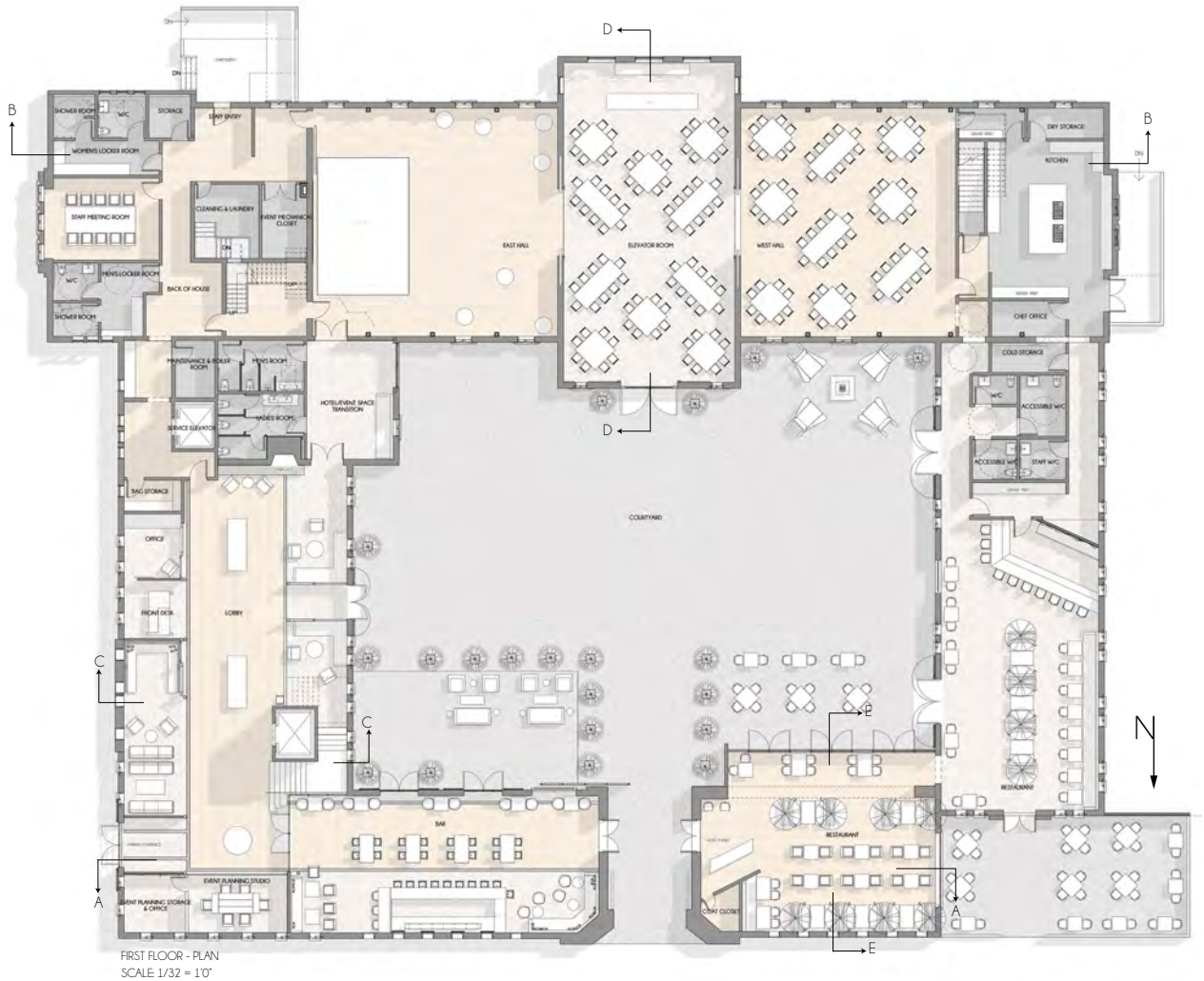
LOBBY



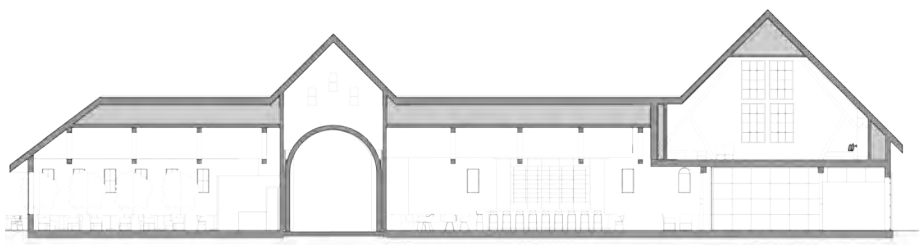
SECTION B-B

RESTAURANT



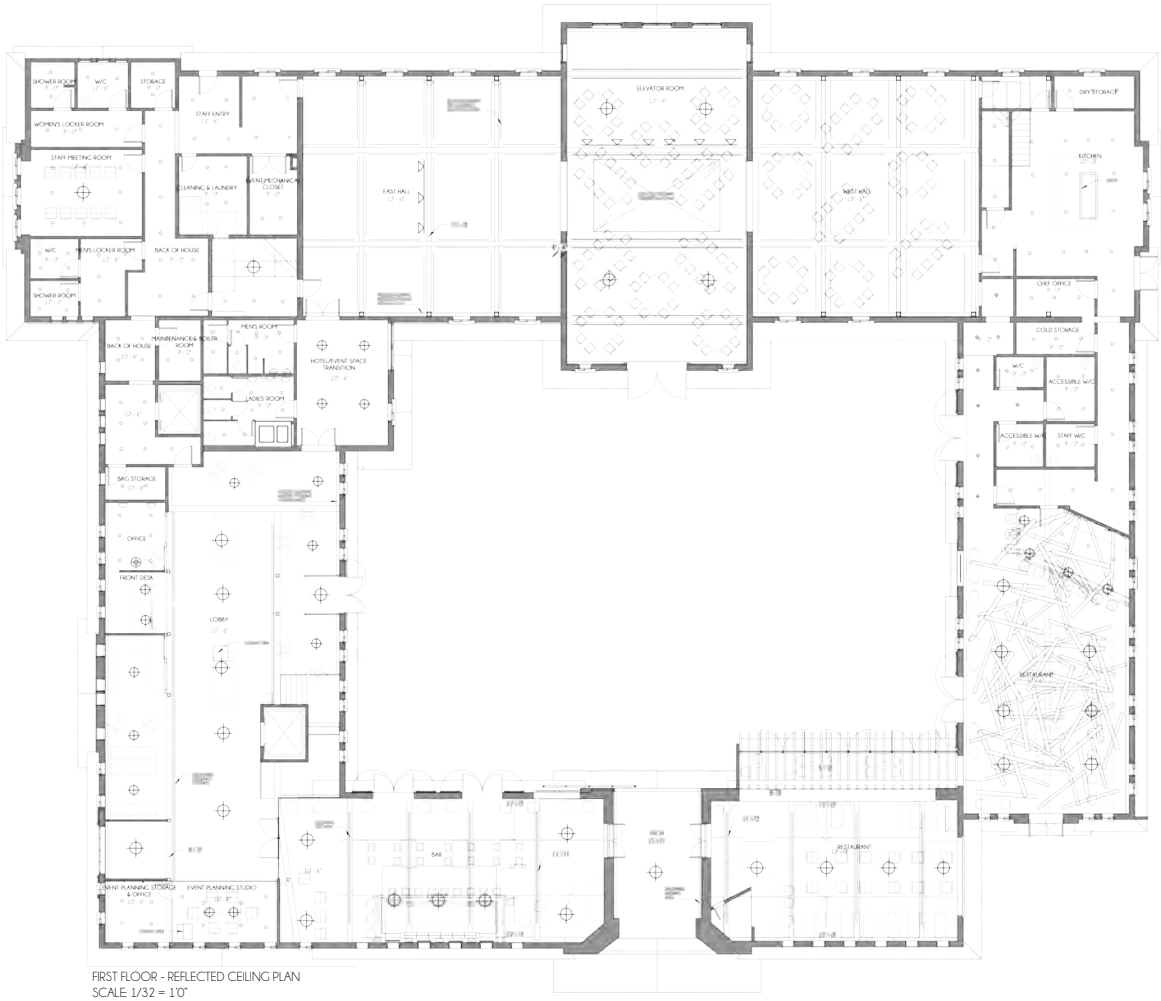



FIRST FLOOR - PLAN
SCALE: 1/32 = 1'0"



# PROCESS

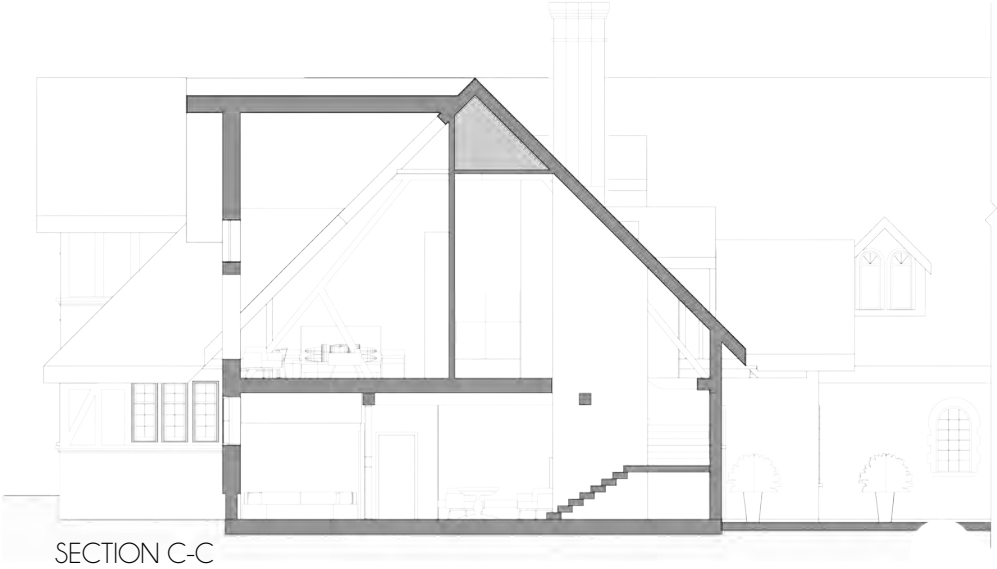
## DESIGN DEVELOPMENT - APRIL 2018




FIRST FLOOR - REFLECTED CEILING PLAN
SCALE: 1/32 = 1'0"

LOBBY

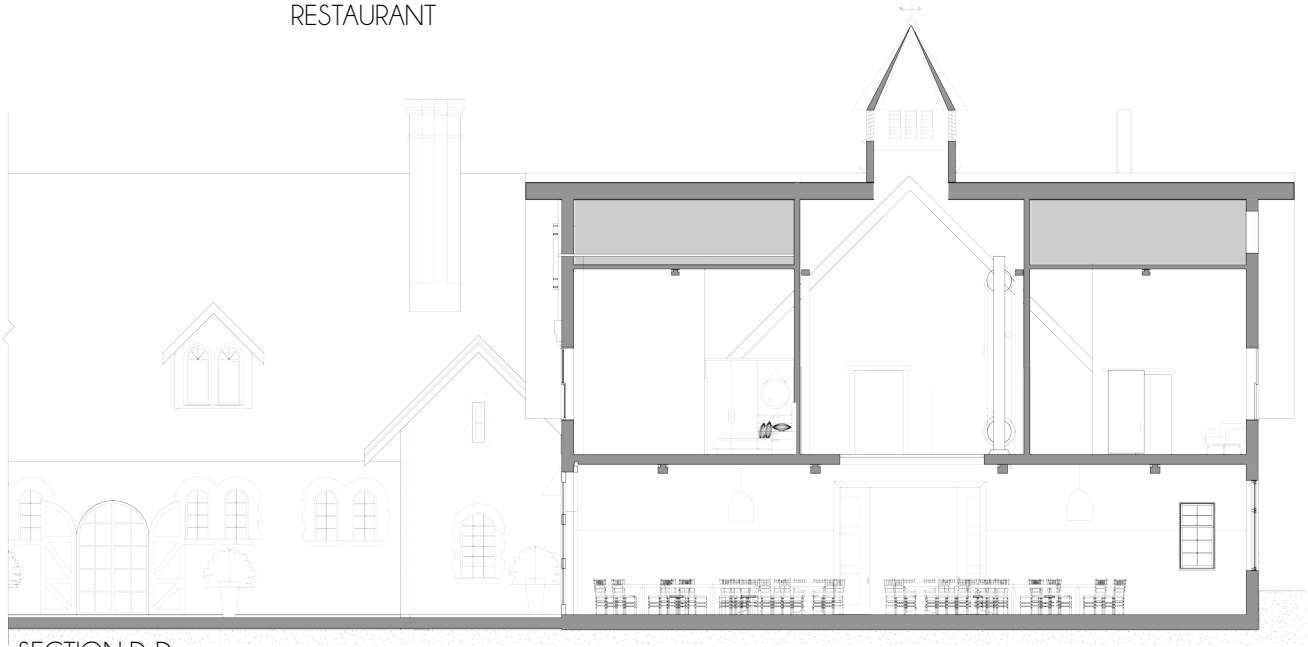
LOBBY



SECTION C-C

BAR

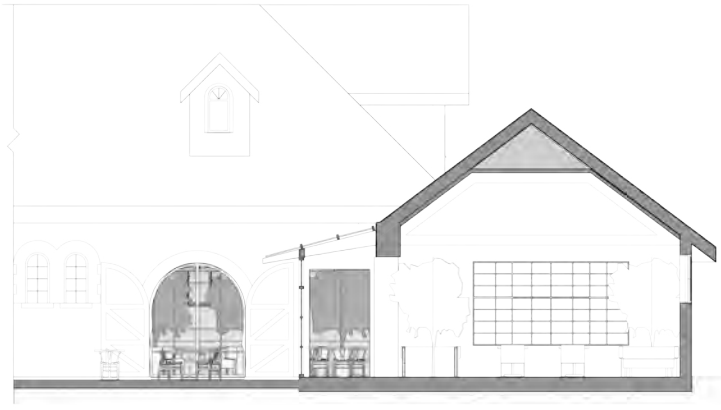
RESTAURANT



SECTION D-D

RESTAURANT

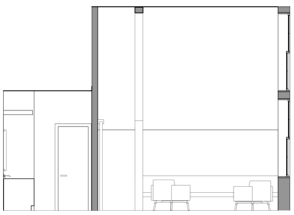
RESTAURANT

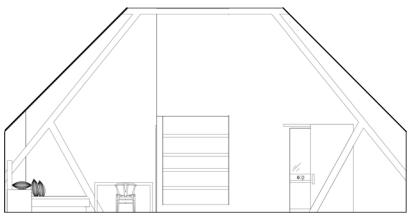


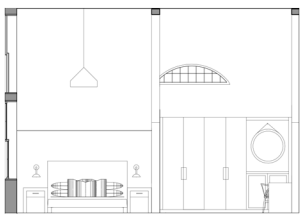
SECTION E-E

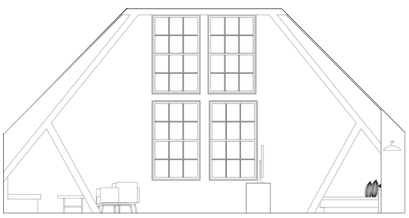
BRIDAL SUITE BEDROOM

BRIDAL SUITE LIVING ROOM

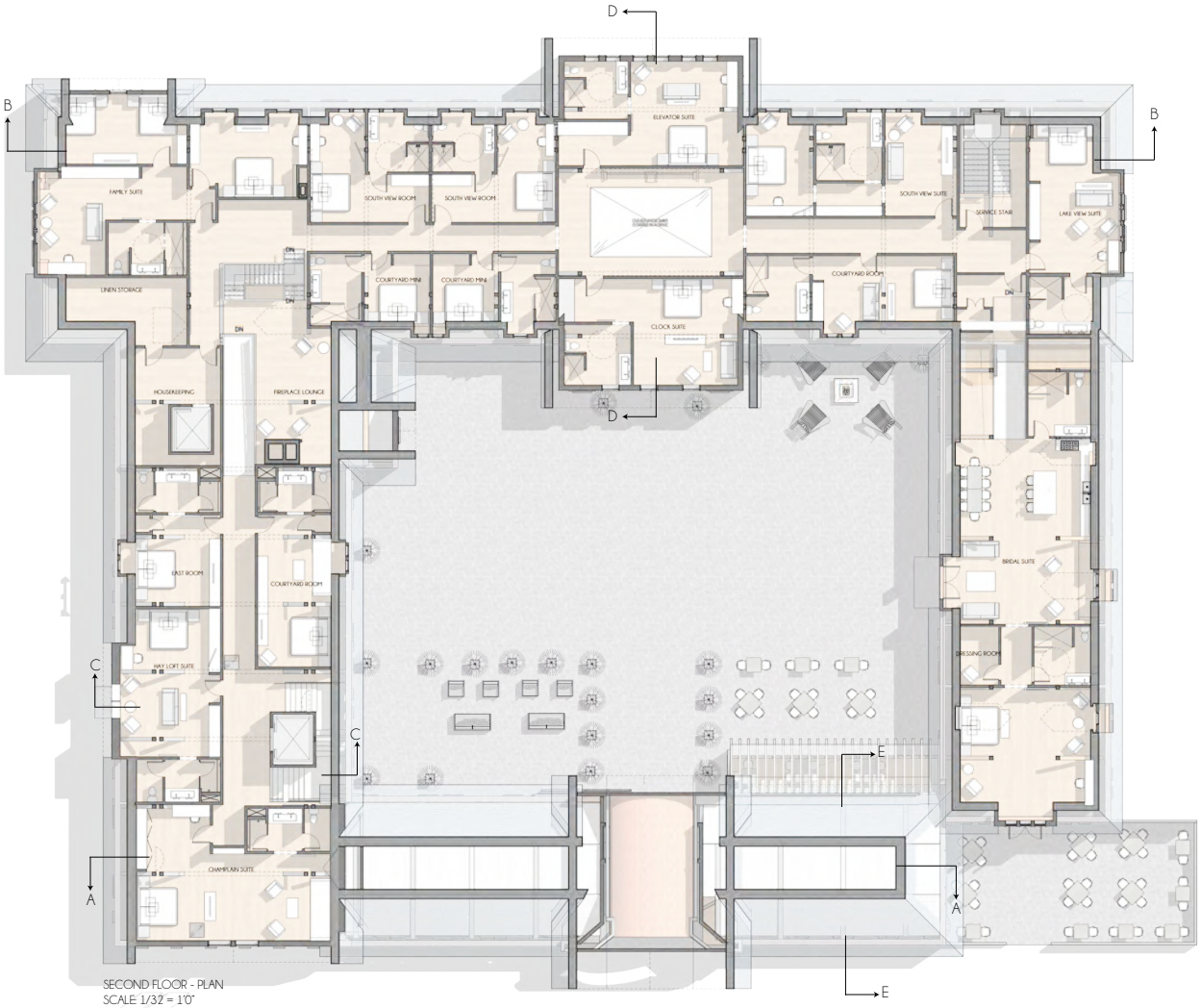








GUEST ROOM ELEVATIONS

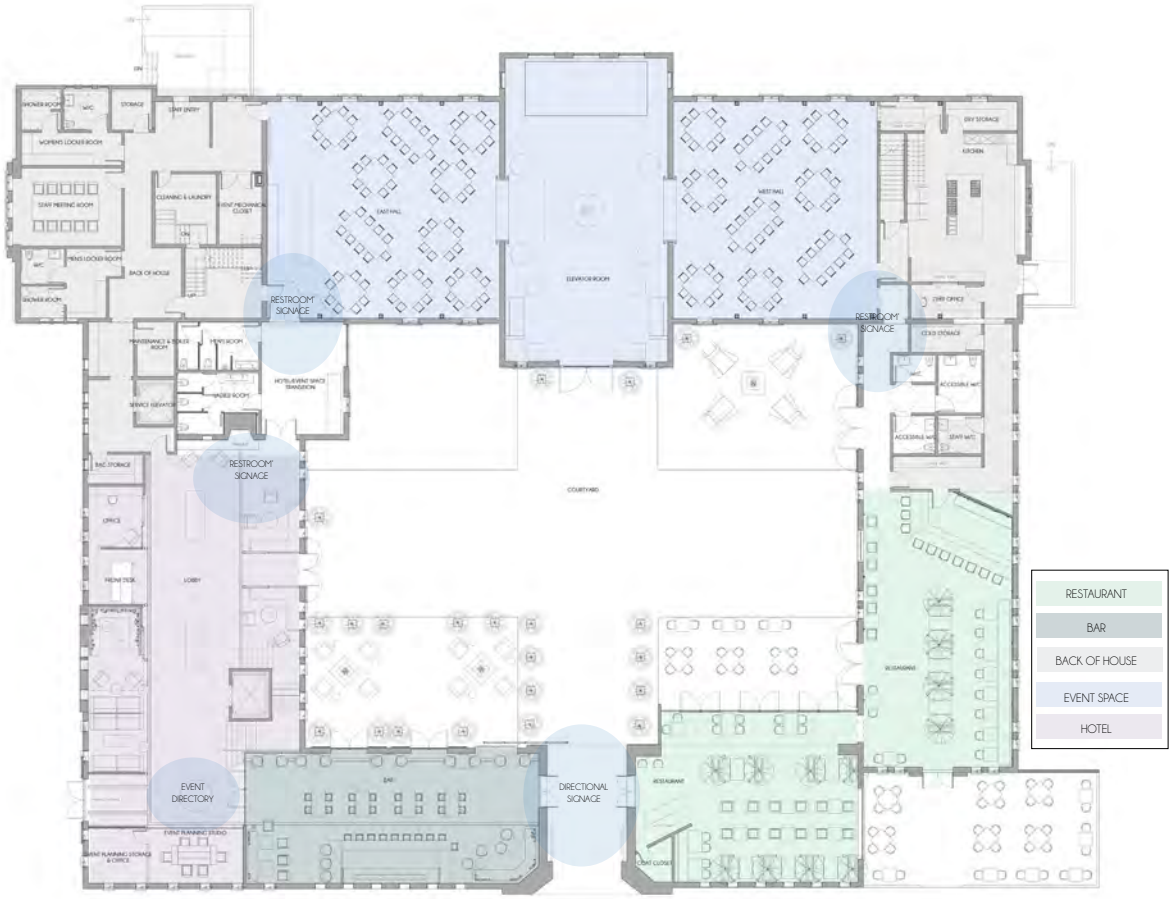



SECOND FLOOR - PLAN
SCALE: 1/32" = 1'0"


SECOND FLOOR - REFLECTED CEILING PLAN
SCALE: 1/32 = 1'0"

# WAYFINDING


A
B
C
A - 95 FEET
B - 103 FEET
C - 74 FEET


RESTROOM SIGNAGE
RESTROOM SIGNAGE
RESTROOM SIGNAGE
EVENT DIRECTORY
DIRECTIONAL SIGNAGE
RESTAURANT
BAR
BACK OF HOUSE
EVENT SPACE
HOTEL

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