



RAIC Syllabus Design Documentation Coversheet

Submission deadlines ~ to be received by: Term 1 – June 15 Term 2 – December 15

Fill-in the following information:

Submission Date: January 4, 2015 Student Name & ID# Tanis Schulte BC040010
Term 1 (year) Studio/Chapter Location: Victoria
OR Term 2 2014 (year) Course: D9B
Final Mark (if known): Coordinator: Christine Lintott
Mentor(s): Martin Hagarty & Pippa Atwood

IN YOUR OWN WORDS, type a concise description in **your own words** of the **intent, concept, process and resolution** to assignment(s) given during the studio course. **LIMIT your typed text report to this coversheet only**

This submission is the final thesis project. In the submission is a PDF document, titled "Tanis Schulte RAIC Syllabus Thesis book" that is all of the work from D9a through to D9b. This document is formatted as a book for binding and printing where required. Also submitted is a link to the website where the work can be viewed in book format (<http://online.fliphtml5.com/lbpg/svay/>).

The work presented at the design studio chapter final in November 2014 is included as well as a separate PDF document titled Tanis Schulte Thesis Presentation Boards.

Please refer to attachment for description of the work.

- **Digital submissions only:** E-mail ONE COMPLETE PDF FILE (max. 10MB), including (i) coversheet (ii) assignments (iii) graphics to info@raic-syllabus.ca, with a copy to your Coordinator. Larger pdfs (up to 25MB) can be submitted via DropBox.

The e-mail Subject Line & file should read as: DESDOC_Studio_LAST name, FIRST name_Student ID_Submission Date
Sample: DESDOC_D4_SMITH, Jane_NY110011NYC_2011Dec21

The Treatment of Historic Buildings for Contemporary Use: A
Critical Investigation of Contemporary Alterations to Historic
Buildings



THE TREATMENT OF HISTORIC BUILDINGS FOR CONTEMPORARY USE:

A CRITICAL INVESTIGATION OF CONTEMPORARY ALTERATIONS TO HISTORIC BUILDINGS

Tanis Schulte | Graduate Thesis | RAIC Syllabus | November 2014

The Treatment of Historic Buildings for Contemporary Use: A
Critical Investigation of Contemporary Alterations to Historic
Buildings

Tanis Schulte
BC040010Vic

Graduate Thesis Submitted in Partial Fulfillment of the
Requirements for the:

RAIC PROFESSIONAL DIPLOMA IN ARCHITECTURE

AT

RAIC Syllabus Victoria Chapter

November 2014

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To my family, my parents who not only believed in me through my Syllabus education, but my entire education from it's beginning. Thank you for all the architecture literature and subscriptions and long drives sightseeing buildings. Otto and Leslie, for your support and assistance along the way.

To my husband, without you I would be lost. Your support and confidence in me kept me going. Thank you for all you do. I am forever grateful for all your love.

To my daughters, my world, today is the first day of the rest of our lives.

Thesis

Abstract

This thesis is about the story of a building and the memory retained within a historic artifact. The memory is preserved within the layers that make up the place and architecture as they exist through the continuum of time. The memory of a place is experienced by the users of that place in varying degrees. Memory is experiential, fragmented, layered and rich. This project is an accumulation of the layers of memory and is assembled like the pages of a book to tell the story of the building.

The first part of the project is a case study of three rehabilitation projects found in urban centers. The information obtained from the analysis is used to evaluate the process in which rehabilitation project are undertaken, and to create guiding principles to utilize on a project.

The second part of the project begins with the record of an in depth analysis of the history of the Janion Hotel, located in the downtown core of Victoria BC.

Then the project evolves into the application of the initial findings whereby the historic structure is left as it exists – a ruin – and new elements are layered and juxtaposed against the historic. This creates a clear distinction in form, materiality and hierarchy. New work does not cover the old but showcases the ruin as an artifact.

New form references past history on the site. The site is important in the overall memory of place and addresses the historic Johnson street ravine that once ran through the site, the harbour as a historic working harbour, and the north side of the ravine as the Chinese community.

At strategic access points on the site, a lantern form has been inserted into the building, old and new, acting as a layer of circulation, form and function. These lanterns clearly establish access and are a reminder of the Chinese history located on the north side of the ravine.

Circulation once existed at one axis from Store Street. The new alteration establishes a new circulation pattern addressing the busy street to the south, The waterfront location and views and forces the users to pass through the historic building experiencing it as a layer of time.

Thesis Proposal

Introduction

Throughout history the creation of the urban fabric has been a continuous, overlapping, fragmented and evolving act. As cities age and grow the artifacts, such as buildings, streets and parks remain. These artifacts become the keystone of the sense of place, they tell a story, they help to define the city, and they are cherished and protected. These artifacts, most notably: buildings, are important as an indicator and representer of the culture of the era. The continued use of existing building stock within the urban center is of utmost importance to the history of the place and the people that inhabit it, safeguarding and embodying cultural heritage, promoting architectural diversity and defining sense of place.

Problem Statement

In the fields of urban planning, architecture and conservation there exists a disjuncture of thought as to the treatment of historic buildings. Specifically, the economic, cultural and environmental challenges that surface in a rehabilitation project. The rehabilitation¹ of a historic building will be the focus of this thesis in order to determine:

- How to proceed with a contemporary alteration to a historic building that utilizes the architecturally significant components, yet creates a functional project for current and continued use.

Objective

- To investigate the process and product of contemporary alterations to historic buildings in order to determine what actions produce a cohesive and functional project.

Methodology

- Study and analyze, interpret and document existing applications of contemporary alterations to historic buildings and the process in which they are applied to determine a method for identifying historical architectural significance of the building and appropriate undertakings for an alteration.

The information gathered from the research portion of the investigation will be evaluated and compiled in order to utilize as a treatment for alterations. This will be tested by applying the research findings to a final design project.

Historic Preservation

History of Preservation

Historic preservation in Canada began in 1920 with sites and monument preservation of "great men or events" credited with establishing the Nation. The preservation was an attempt at safeguarding cultural heritage. In 1955 the Historic Sites and Monuments Act was amended to allow the designation of buildings as historic artifact. Since then, the historic preservation of buildings evolved in Canada with a significant stock. By the 1970's the preservation of heritage buildings had begun to shift to include alterations to these buildings. Since then many programs and standards have been implemented to ensure the retention and preservation of the historic building stock of Canada.

Methods of Intervention

Preservation

May outlive any useful function, becoming a "monument" or preserve very limited flexibility in uses.

Restoration

Difficult to ascertain. What time or period, as historic properties consist of a layering. Determination of the historic period of value is challenging.

Rehabilitation

There are other considerations that may need to be taken into account during the process of rehabilitation. For example, health, safety, accessibility, energy efficiency, and environmental issues can

play an important role. Though these considerations are not a necessary part of the process, these factors frequently affect rehabilitation. Conservation and rehabilitation is based on the individual needs of each historic place - no two are the same. Rehabilitation strives to bring heritage sites into the modern world without damaging any historic elements.

Reconstruction

Has no historic meaning and is only a representation of that. Can be seen as a negative approach as it has no authenticity. Nearly impossible to reconstruct as accurately as the time, place and culture have changed, therefore so has the materials, & craftsmanship.

Issues

The intention of this thesis is to investigate rehabilitation projects to historic buildings. The outcome and process of these rehabilitations vary on each project and although there are standards in place for work to historic buildings, the outcomes on these projects achieve varying results.

So, how to proceed with a contemporary alteration to a historic building that utilizes the architecturally significant components, yet creates a functional project for current and continued use. More specifically:

1. How can a historic building be modified for a new use without destroying its historic character?

2. How can new construction be added without compromising the historic building?

3. What new use is appropriate to the historic building?

During my research I found that the rehabilitation to buildings were not telling the entire story of the building but focusing only on a specific time period, neglecting to incorporate all memory and history of the building; which is what I believe is important for historic architecture

In general: how can a contemporary treatment to a historic building tell the story of the past?

Part of this is to find out why history it's important

What is historic value?

How is it embodied within the building?

And then obviously the issues that come with trying to rehabilitate the building for a modern or contemporary use without stripping it of its historic value and that's where the problem lies

In my research to find the answers, it was apparent that the varying applications to historic buildings had a hand in the overall success of the project. It was clear that a rehabilitation project would present it own challenges based on the condition of the existing building and the desired outcome. What was important, however, was that the historic value of the building be preserved regardless of the treatment.

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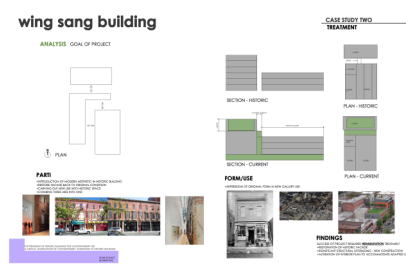
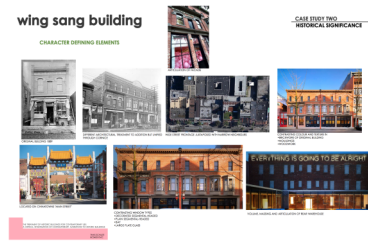
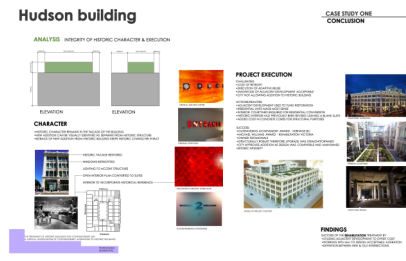
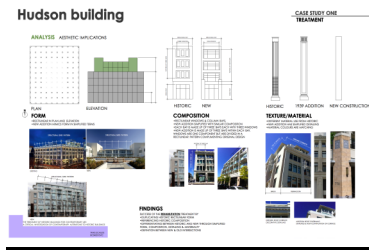
Located in urban center (for urban fabric)

- Designated as historic property
(publicly sensitive)
Varying use (for broader results)
Varying treatments (to investigate all
treatment types)

Study and analyze, interpret and document existing applications of contemporary alterations to historic buildings and the process in which they are applied through predetermined criteria

- Goal of Project
- Context
- Spatial Relationships
- Aesthetic Implications
- Integrity of Historic Character
- Execution of Project

Research and analysis through case studies of existing rehabilitation projects . I established criteria for the selection and analysis of the case studies, as mentioned previously, and utilized these criteria throughout the entire thesis.



The key was to use the findings from the investigation to create guiding principles that would be utilized on my project, in order to create a successful project that would tell the story of the building and retain its historic value. The original guiding principles where:

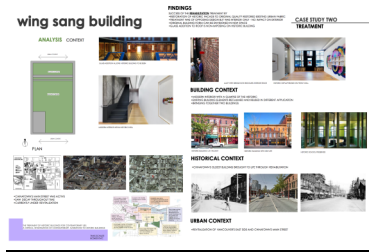
- Retain historic character
- Clearly distinguish new work from historic
- Have a new use that is compatible with the historic building

Conclusions

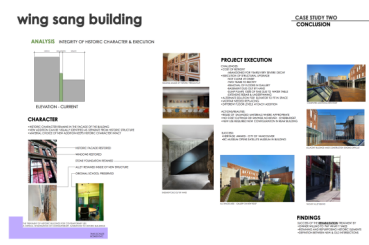
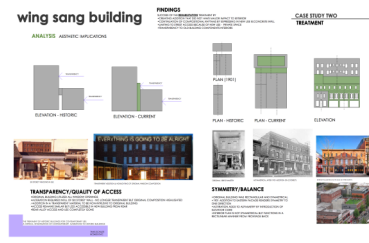
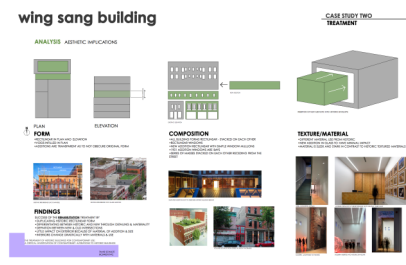
For the Hudson building I found that it Was successful in its intervention as seen through the urban revitalization that has occurred because of the reworking of the floor plan and access points.

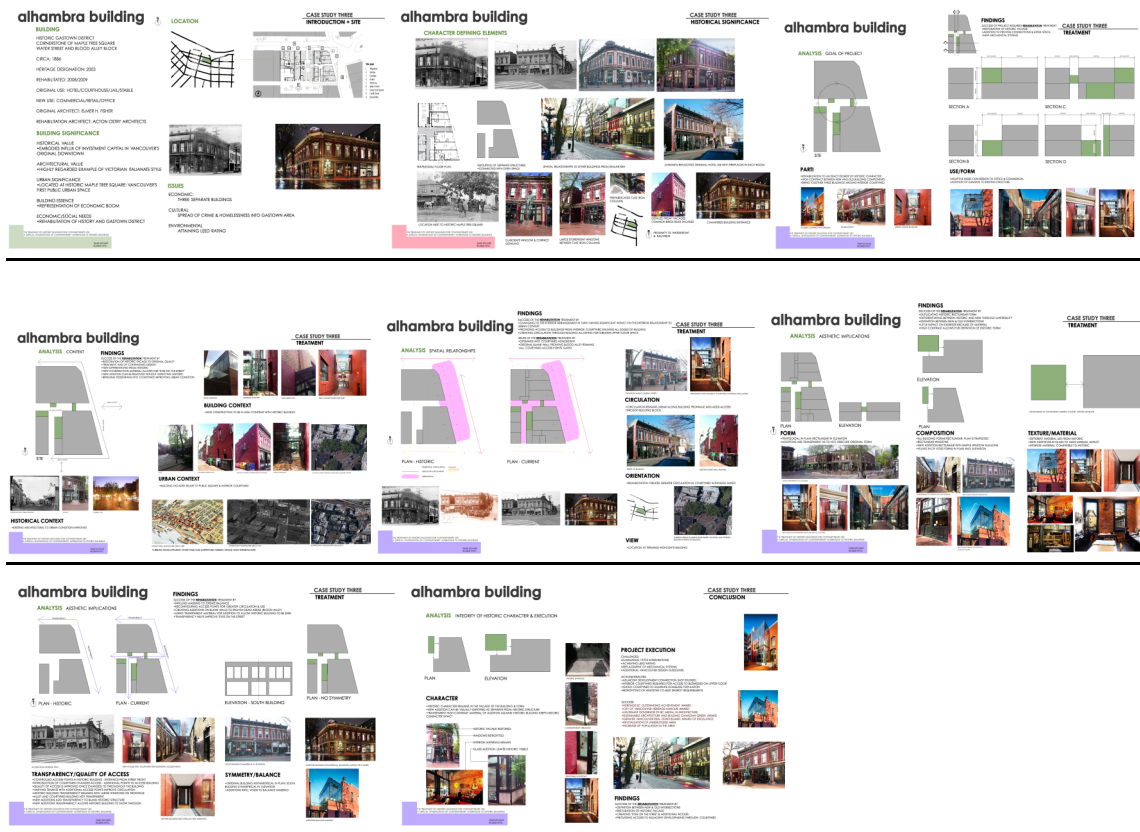
However, memory of place was only incorporated into the building by way of signage. The facade of this project was completely retained, but the interior totally reworked.

The Wing Sang project was successful in its incorporation of the memory of place. This is seen in the preserved schoolroom and adaptive reuse of the alleyway into a gallery space. However, these moves proved to be independent of the rest of the project, which was a completely different aesthetic. The facade of this project was also restored, but didn't necessarily relate to what was happening inside.



The Alhambra project was successful in its intervention by creating additions that contrast with the original building, creating a clear distinction of time through material use. However, this project also retained the facade and reworked the interior, although the interior of this project is more closely aligned with the original use.





Contemporary

Alteration Application

Guiding Principles

I took these conclusions from my case studies, what was unsuccessful on these projects, and what was important to me, and allowed them to inform the revision of my initial guiding principles.

What I found to be most important was to:

Allow urban context to inform (meaning what had happened to the city and how it impacted the site or building, how the city was built up or stripped away, how the people move in and around the building and site throughout history).

Secondly,

Retain historic character (and historic character comes from things that have happened at the site and in the building, again from people and events that have occurred there. For instance the façade can be really important in order to tell the people using the building what it is and its status or importance within the urban landscape. Where elements in the building have been embellished – it can relate to the importance or use in a specific time so identifying the historic character and trying to retain those important elements)

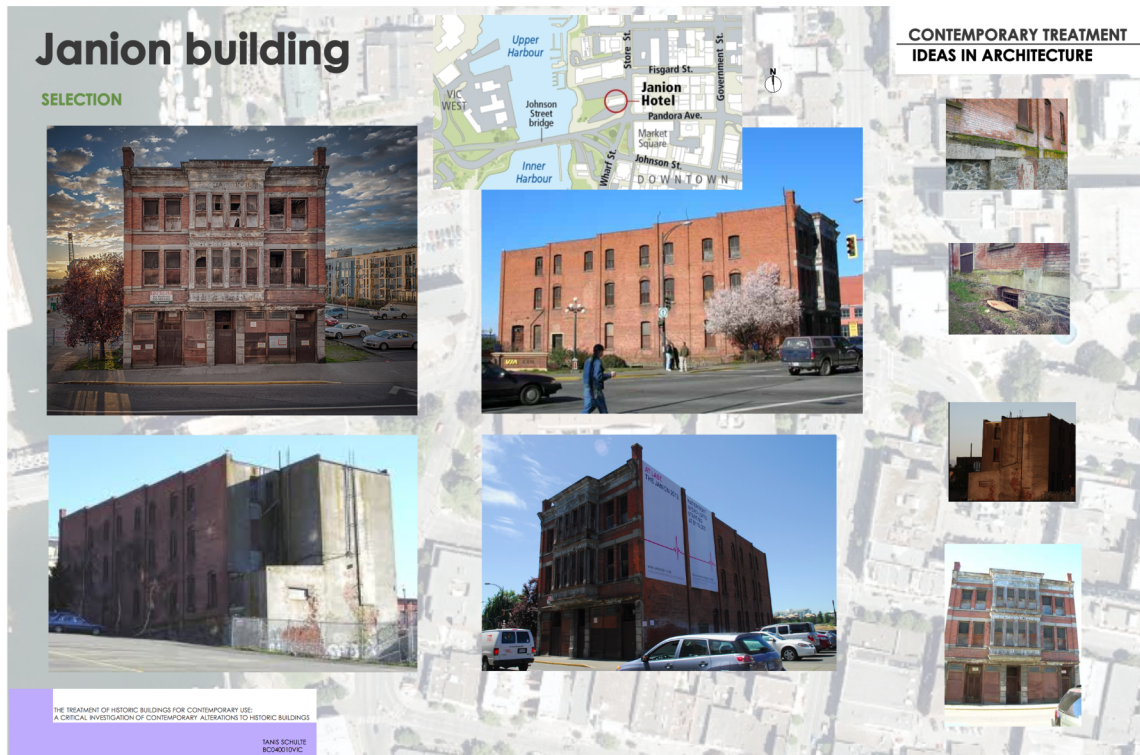
And the most important to me and my thesis- incorporate memory of place.

Memory of place covers the entire lifespan of the building and site – a continuation of time- the uses, events,

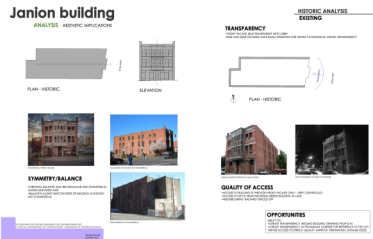
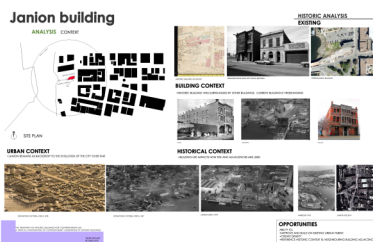
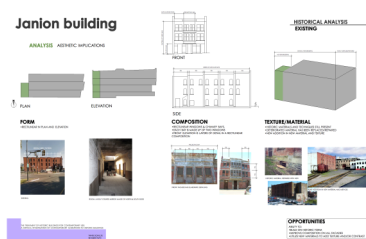
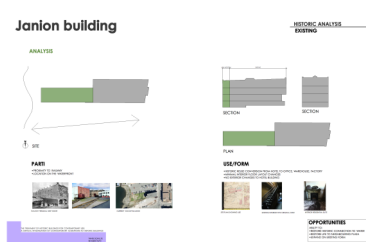
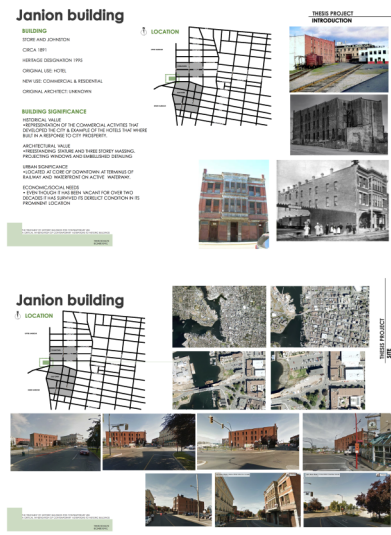
people, construction, all of these make up the entire story of the building and inform memory of place.

Selection

For the application section of my thesis I selected a well known historic building in downtown Victoria: the Janion hotel. My reason for this selection is the prominent location of the building, the isolation from adjacent structures and the fact that it has sat unused for forty years. The site and the building are rich with history-through its various programmatic uses, hotel, office, industrial plant, coal shed. And site use over time it has had various buildings constructed and demolished on site.



Conceptual Analysis



The Building Analysis

The Janion has sat vacant for almost forty years in a prominent location downtown. I began my research of the Janion starting with the same analysis criteria as the previous case studies. This gave me a solid body of information that I could reference in order to further my research.

I found the Janion to be rich in history with many programmatic uses, little alteration to the interior and endless options from the location of the building on the site.

THE STORY OF JANION HOTEL

LOCATED BETWEEN HISTORIC STORE STREET AND THE WATERFRONT

.....LOCATED BETWEEN HISTORIC STORE STREET AND THE WATERFRONT.....

HISTORY

THE JONKON-INSULING WAS FIRST CONSTRUCTED IN 1891 AS A HOTEL THAT WAS NEEDED TO BE ONE OF THE BEST AND PRESTIGIOUS OF ITS TIME. 5 WARD COMPARTMENTS WITH LUXURIOUS INTERIORS WERE BUILT AS SUITE FACILITY AND FEATURING EACH ROOM WITH A VIEW OF THE CITY FROM EACH ROOM. THEIR WARDMENS, SERVANTS AND ON EACH FLOOR ALSO ADDING TO THE GUESTS. THE HOTEL ONLY FUNCTIONED AS ITS INTENDED USE FOR TWO YEARS DUE TO ITS INABILITY TO OBTAIN A LIQUOR LICENSE. THE JONKON WENT ON TO BECOME A WAREHOUSE, OFFICE, COLD STORAGE FACILITY, BOTTLING PLANT, AND AGAIN OFFICE.

CHARACTER

THE STYLE OF THE HOTEL WAS AT THE TIME A PRIME EXAMPLE OF THE HOTEL TYPOLOGY. BUILT WITH RED BRICK LATH-IN-A-CORNER-BOND, THE STREET FACADE WAS MORE ORNATE THAN THE REARWARD FACADE, A PROTECTING GALLERY, MANUFACTURE

GRAND TWO FLOOR STAIRCASE BATHED IN NATURAL SUNLIGHT FROM AN OVERHUNG SKYLIGHT, MARBLE FLOTTOR AND

LOCATION AT THE TIME OF THE DISASTER: 1000-1001 NORTH 4TH ST. ONE OF THE MOST CONVENIENT LOCATIONS IN THE CITY. IN THE HEART OF THE DOWNTOWN CORE, THE JANOR STOOD NEXT TO THE RAILWAY STATION, THE PASSENGER WHARVES AND THE TRAMWAY LINE. TODAY THE SAME CONDITIONS EXIST.

INFLUENCING FACTORS
 THE SITE OF THE HOTEL IS ITS MOST PROMINENT FEATURE, LOCATED BETWEEN HISTORIC STORE STREET AND THE WATERBURY BUILDING NOW SEES IN A CONFLICT BETWEEN TWO VALUED REAL ESTATE FEATURES. FURTHER, THE LOCATION NEXT TO THE RAILROAD BRIDGE ACCESSING SURROUNDING VICTORIA, ENHANCES TO THE OLD TOWN AND OVERSEAS CONNECTION ON THE WATERFRONT. SINCE THE EXTERNAL CONDITIONS OF THE BUILDING EICH AND PROVIDES FOR ABUNDANT OPPORTUNITY, THERE IS A

.....NEXT TO THE RAILWAY, BRIDGE ACCESSING SURROUNDING VICTORIA, ENTRANCE TO THE OLD TOWN, AND GREENWAY CONNECTION ON THE WATERFRONT.....

TOWN, AND GREENWA

CITY OF VICTORIA TIMELINE

HARBOR EXCLUSION

1000

Figure 1

Journal of

5565

Age Group	Percentage
18-24	28%
25-34	22%
35-44	18%
45-54	15%
55-64	12%
65-74	8%
75-84	5%
85+	2%

OFFICIAL COMMUNITY PLAN

OFFICIAL COMMUNITY PLAN

HERITAGE OBJECTIVES
RETAIN, PROTECT & IMPROVE PROPERTY
BALANCE NEW DEVELOPMENT & HERITAGE CONSERVATION
INFORM, CONSERVE & URBAN DEVELOPMENT
CELEBRATION OF HERITAGE IS MANDATED & ENHANCED

HISTORIC COMMERCIAL DISTRICT

- RETAIL, TOURISM, ENTERTAINMENT SECTOR
- WORKING HARBOUR
- URBAN PARK & WATERFRONT PROM
- RETENTION OF DIVERSITY & CHARACTER

ROCK HAVEN DISTRICT
EXPLOSIONS SECTION

EMPLOYMENT SECTOR
WORKERS HARBOUR
URBAN PAID & WATERFRONT PAID

INNER HARBOUR DISTRICT
GOVERNMENT SECTOR

GOVERNMENT SECTOR
TOURISM HUB
WORKING HARBOUR
WATERFRONT FISH-EXTENSION NORTH

VTNITS

[illegible]

Source: *Author's calculations*.

CIRCULATION

CIRCULATION

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OFFICIAL COMMUNITY PLAN

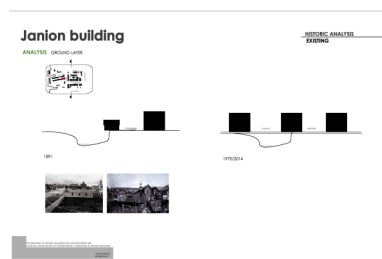
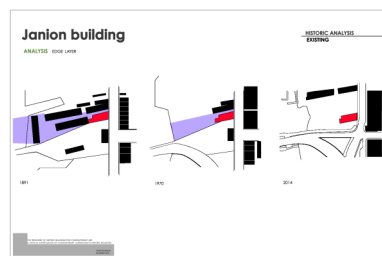
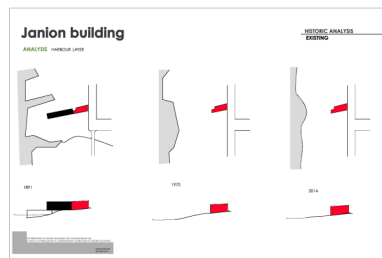
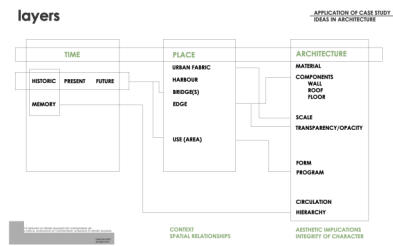
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GREENSPACE

GREENSPACE

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Layer Analysis

During this research I found that history is very much an accumulation of layers: various events, people and objects that exist simultaneously and separately over time.

Kevin Lynch wrote "there is a pleasure in seeing receding, halfveiled spaces or in detecting the various layers of successive occupation as they fade into the past....."

My research became more focused with this statement in mind

So, I began an in depth analysis in three key areas which were time, place and architecture and broke those categories down into various layers.

I determined the three most important layers to my thesis and specifically to the Janion were the evolution of the urban fabric over time, the edge layer or use of site, and the harbour layer, which spoke to the importance of the harbour.

From both the initial and in depth analysis of layers I was able to solidify what I found important and historically significant and developed my parti for my intervention.

In order to develop these into architectural ideas I needed to be specific about these layers

For evolution of the urban fabric I have identified a historic ravine that once existed along Johnson Street as an idea I wanted to move forward with. This ravine once served as a physical delineation between historic Chinatown located on the north



side and the European settlement on the south. Access was by three footbridges at Store Street, government and Douglas. Residents of Chinatown built their houses along the edge of the ravine and the Janion was soon built on the north side, one of the first. I Found the idea of the ravine being layered over with urban development intriguing, as well as the Chinese shacks at the ravine, as they speak to historic culture and settlement and had an impact on the city as we see it today. Further to this, as the urban fabric has evolved, the orientation of the building came into question. The façade being highly ornamental and the remaining sides, quite rudimentary. I wanted to develop this idea and also treat the front façade in manner that contradicted current and typical ideas in rehabilitation projects. Meaning restoration off eh façade to its exact year of construction.

For history of site and harbour, the layers I wanted to reference here are:

The hotel use located at the railway terminus

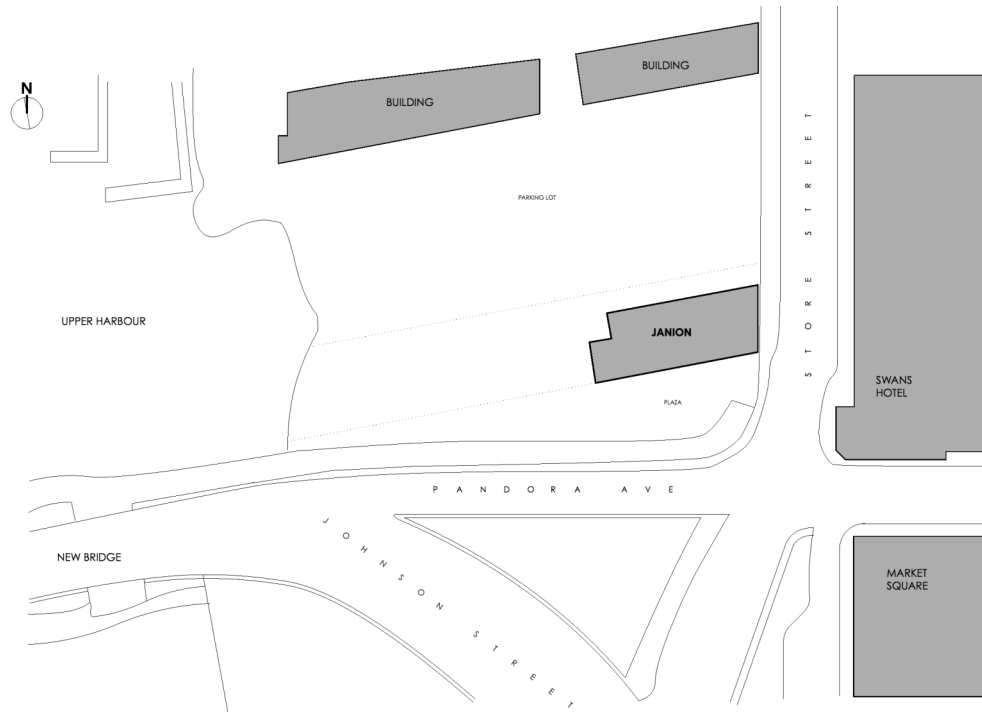
The industrial coal shed use utilizing the waterfront or harbour access

And the use we are all familiar with: the vacant and derelict building.

The last idea is very important in the history of the Janion as the vacancy of this building, is how it currently exists – essentially a ruin. I feel this condition beautifies the building and adds to its history. It's gritty and mysterious – which is integral to its story

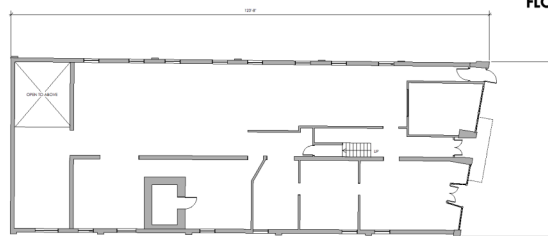
Schematic Design

Existing Plans

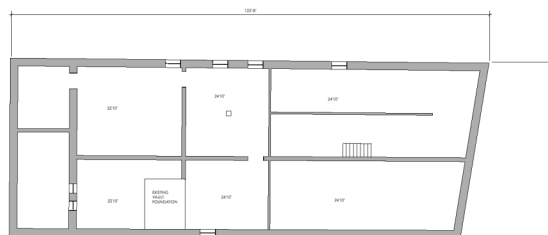


Janion building

THESIS PROJECT FLOOR PLANS



MAIN FLOOR PLAN - EXISTING



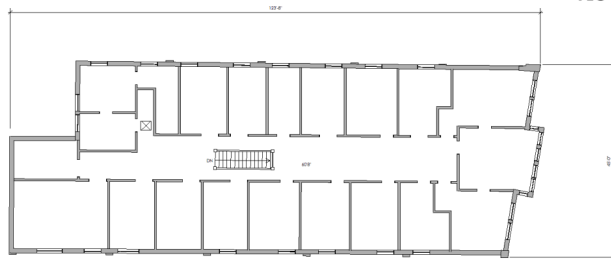
BASEMENT PLAN - EXISTING

THE TREATMENT OF HISTORIC BUILDINGS FOR CONTEMPORARY USE:
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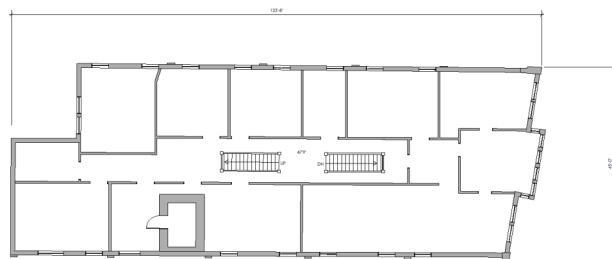
YANIS SCHULTE
BC3402/ENVC

Janion building

THESIS PROJECT FLOOR PLANS



THIRD FLOOR PLAN - EXISTING



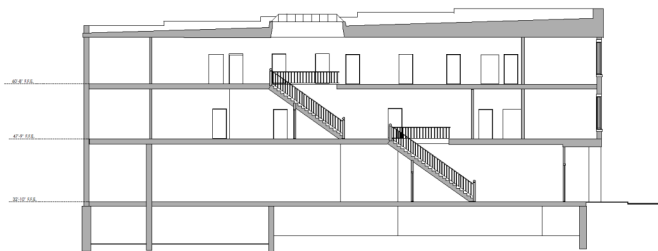
SECOND FLOOR PLAN - EXISTING

THE TREATMENT OF HISTORIC BUILDINGS FOR CONTEMPORARY USE:
A CRITICAL INVESTIGATION OF CONTEMPORARY ALTERATIONS TO HISTORIC BUILDINGS

TANIS SCHULTE
BC040210VVC

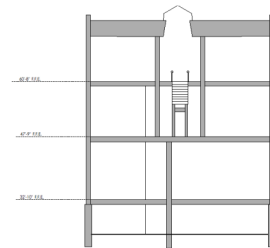
Janion building

THESIS PROJECT SITE SECTION

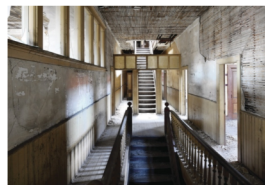


LONGITUDINAL SECTION

SCALE: 1/8" = 1'-0"



SECTION

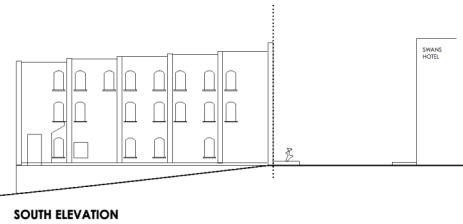
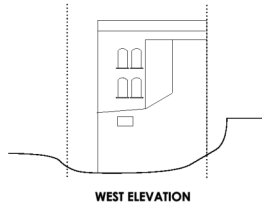
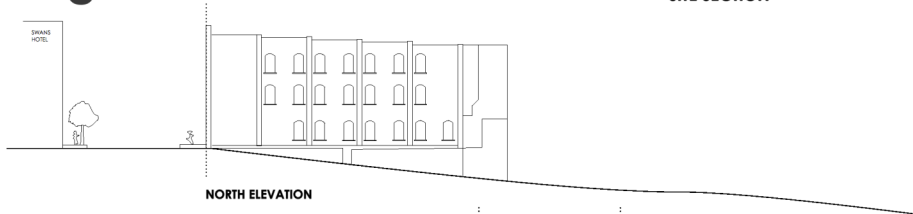


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Janion building

THESIS PROJECT
SITE SECTION



THE TREATMENT OF HISTORIC BUILDINGS FOR CONTEMPORARY USE:
A CRITICAL INVESTIGATION OF CONTEMPORARY ALTERATIONS TO HISTORIC BUILDINGS

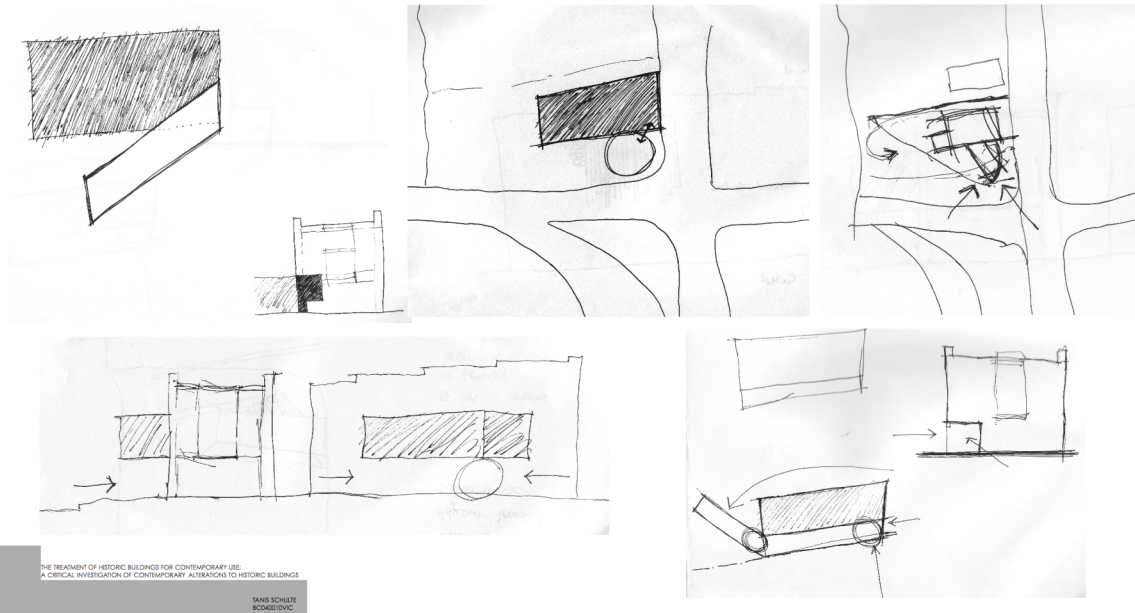
TAMM SCHULTE
BODAZZOBYC

Sketches

Janion building

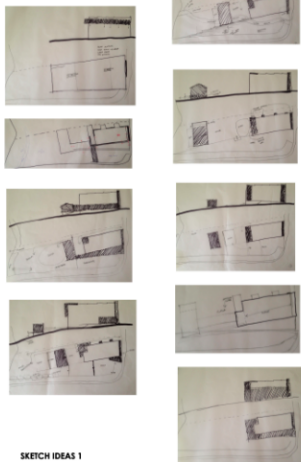
PART I

APPLICATION
IDEAS IN ARCHITECTURE

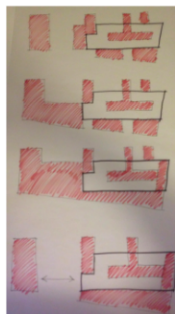


Janion building

SCHEMATIC DESIGN



SKETCH IDEAS 1



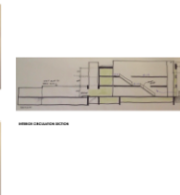
SKETCH IDEAS 2



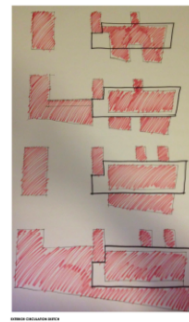
SKETCH IDEAS 2



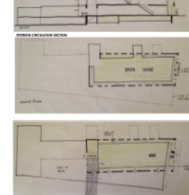
SKETCH IDEAS 3



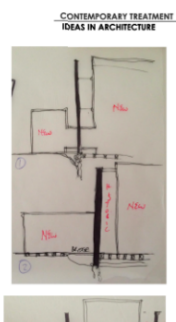
SKETCH IDEAS 3



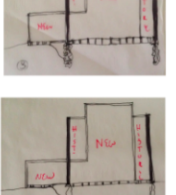
SKETCH IDEAS 4



SKETCH IDEAS 4



SKETCH IDEAS 5

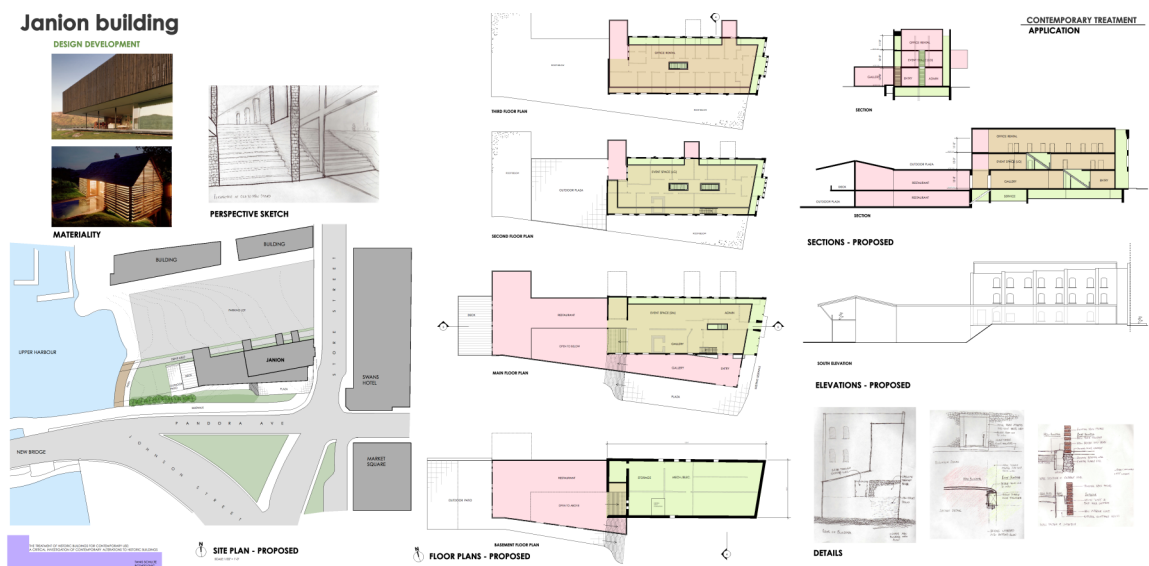


SKETCH IDEAS 5

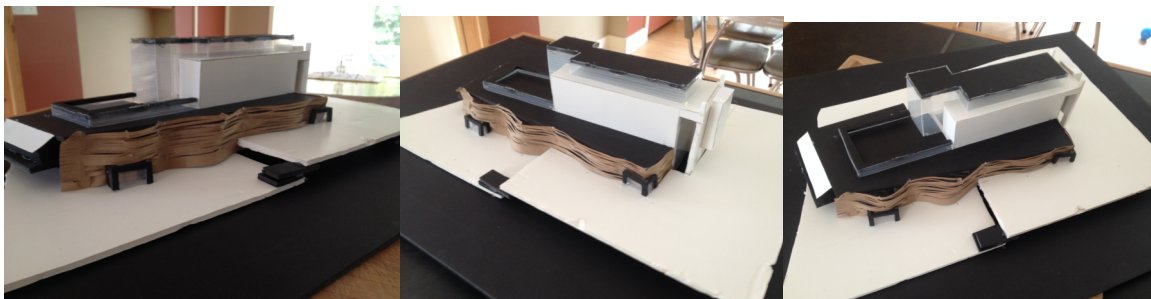
CONTEMPORARY TREATMENT
IDEAS IN ARCHITECTURE

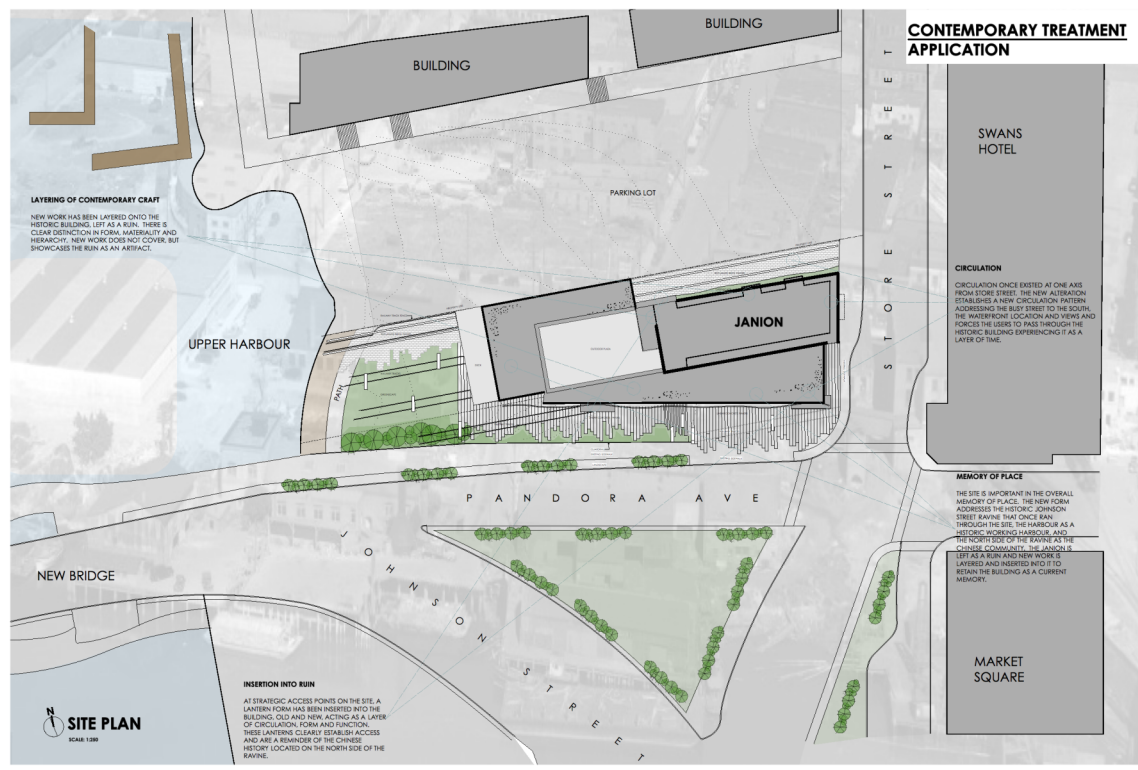
Design
Development

Plans
Elevations
Sections
Details



Model





Final Design

Site Plan

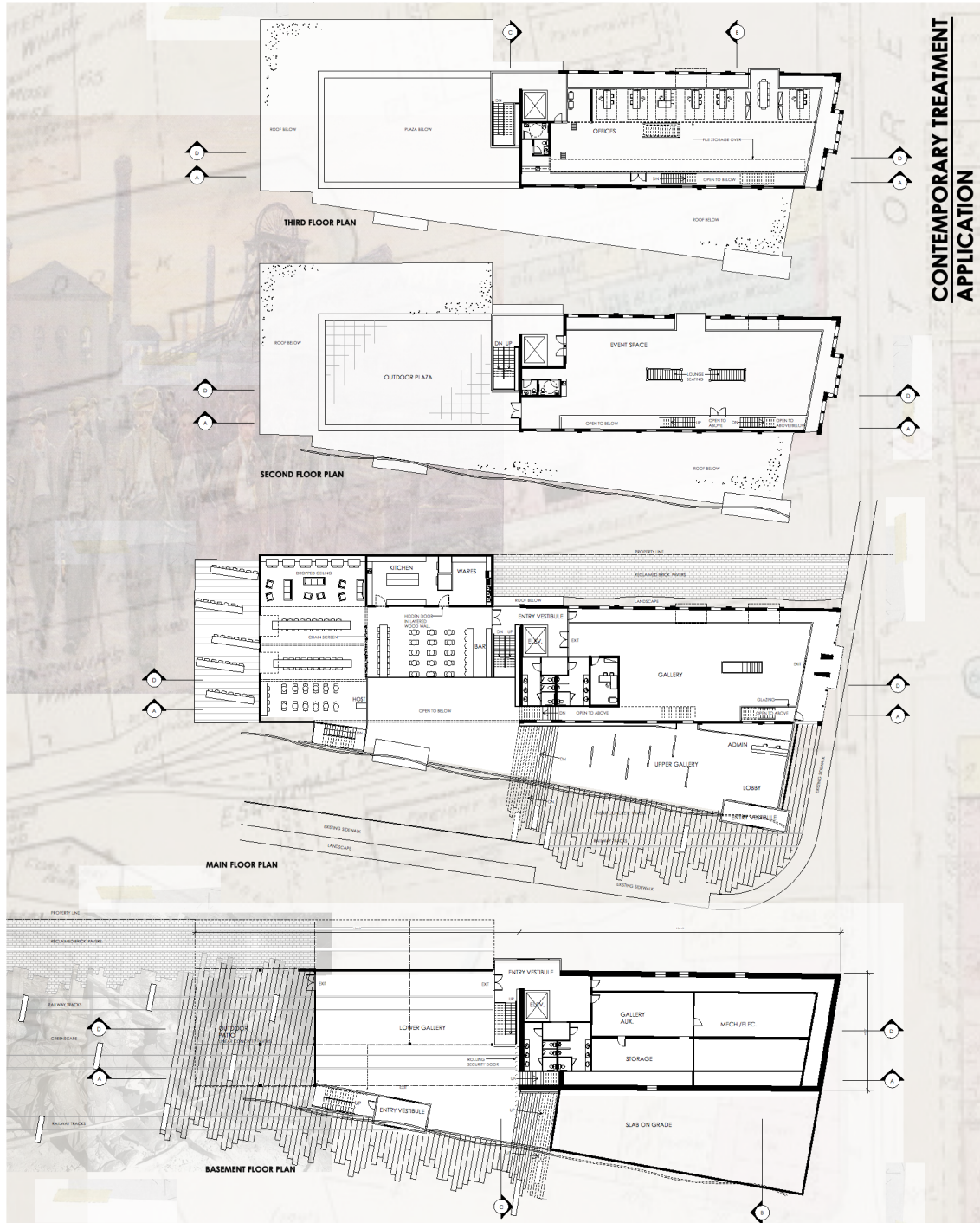
The site plan shows the finished contemporary alteration to the Janion which achieves three major goals.

Firstly, it revives a derelict building and site in a prominent location creating density within the historic downtown core, revitalizing the existing urban fabric and community, and providing a much needed public venue and museum space.

Secondly, the alteration approaches the Janion with a holistic evaluation considering all aspects of its history and incorporating it into the new design. The historic site conditions are heavily referenced including celebration of the Johnson street ravine, acknowledgement to the border and history of Chinatown and reference to the harbour as a working harbour and historic lifeline to Victoria.

Third, the alteration celebrates historic craft through retention and exposure of the existing building yet tells its story by allowing it to remain in its current state: a ruin.

All new elements are layered on to the existing building and historic layers stripped away, creating a clear delineation between historic and contemporary work, thereby exemplifying the passage of time and showcasing various layers of history.



CONTEMPORARY TREATMENT APPLICATION

PROGRAM

BASEMENT FLOOR

LOWER GALLERY 3800 SQFT
GALLERY AUXILIARY 950 SQFT

MAIN FLOOR

UPPER GALLERY 5800 SQFT
ADMIN/OFFICE 350 SQFT
RESTAURANT 5000 SQFT

SECOND FLOOR

EVENT SPACE 3700 SQFT
OUTDOOR PLAZA 2700 SQFT

THIRD FLOOR

OFFICE 3600 SQFT
ARCHIVE STORAGE 1750 SQFT
WASHROOMS
STORAGE

Floor Plans

In order to begin designing the new building as seen on the site plan, I determined a program for its use that I felt would work with the space, location, and its history and support my thesis

Program

The program being introduced into the project consists of a new branch office for the Canadian register of historic places (crhp) which provide a single source of information about all historic places recognized for their heritage value at the local, provincial, territorial and national levels throughout Canada. The branch office has two main objectives; one being to bring awareness to historic places in western Canada by having a permanent exhibit in the main gallery room and an alternating exhibit located in the addition gallery space which would focus on more specific historic stock being local and provincial. The second objective is production and management of historic inventory of western Canada. This requires an office component, which will be programmed into the third floor space of the existing building. The second floor will consist of an event space acting as a layer between the other two uses. This space can be rented for local events but will typically be used for events such as conferences and learning sessions held by crhp.

A restaurant has been added as an amenity space on the water side of the development. This provides an additional program layer by allowing patrons of the gallery or event the option of using the restaurant. This space will operate for extended hours, allowing residents of the community an exciting downtown venue for socializing surrounded in rich history.

This program supports the thesis by locating a restaurant at the waterfront; it speaks to the historic uses over time by introducing office space in a similar scale to the hotel use and locates a museum/gallery space within a historic artifact.

In order to address the current state of the building, a portion of its history, all new work will be inserted into it or layered onto the existing ruin, as mentioned previously

Main Floor Plan

The south addition, which is the new upper gallery, is located on the south façade and its form follows the same axis as the Johnson street ravine. The addition is held away from the historic wall by a gap that is consistent throughout the project. This gap in the upper gallery also allows the occupants to view the historic rubble foundation below and existing brick façade above, from inside the gallery. The form continues towards the west façade and opens down into the lower gallery and the restaurant.

The addition is held back from the front façade creating an arcade open to store street that people can flow into, before entering the new building. The new building is inserted into the old Janion but held away from the historic facades creating a circulation space that is continuous around the entire building.

Entry into the building is controlled through a new main entrance at the south addition. The entry is inserted into the new addition. The entry to the upper floors is located at the historic entry. The front arcade continues along the north side and provides an entry to the restaurant. In this location is a vestibule that serves all floors and acts as a separation between the historic and new buildings. The restaurant is broken up into four spaces: the bar at the entry with the historic Janion brick wall as the backdrop, the kitchen cantilevering over the alleyway below and located within the service area of the restaurant, the main dining area located in the main section of the restaurant plan with views to the harbour and down into the lower gallery, and the lounge area tucked in behind the main restaurant and kitchen areas. The main restaurant and lounge have been designed in an industrial feel and with reference to the coal sheds that once existed at the waterfront. The form is oriented to reference this and the interior structure of this piece is much like a coal shed. Further, the tables have been designed to be bench seating that is shared amongst the patrons much like a crew table. This design move brings the patrons back to the historic working feel of the site and

provides for a funky and gritty gathering venue.

The southern and lower plazas have linear pavers. The upper plaza pavers jut out into the city's sidewalk grabbing pedestrians as they pass by – drawing them into the site and down to the waters edge. The stairs down follow the same layering concept. These stairs continue to the interior of the gallery as well. Both plazas have old railway tracks inlaid into the pavers to bring awareness to the railway terminal that once terminated at the upper plaza.

Second Floor Plan

The insertion into the historic building continues up to the second and third floors. The second floor has an outdoor plaza located on the roof of the restaurant bar and extends the event space and provides a space outdoors with an excellent view of the harbour and city. The insertion projects out midway on the historic façade to provide an interesting viewing space and reference the Chinese shacks on the north side of the ravine. The historic stairs are retained and utilized for the event space as lounge or seating. These stairs are enclosed from the adjacent floors with glazing

Third Floor Plan

The third floor has the insertion as well. The insertion projects above the existing roof line to act as a lantern as well – seen from the city streets below. This space also serves as archive storage for the office component of the building. It is accessed by a moveable ladder from the open office space. The office space is left open for ease of communication with employees, access to the archives and review of them on large layout table located centrally in the plan and views through to the historic façade and beyond. Individual workstations are located on the north side of the plan, under the archive area and are privatized by introducing shed roof structures in reference to the coal shed. This is funky and adds a fun aspect into the office space. The conference room is located in another projection of the insertion over the alleyway.

Stone St, Victoria, British Columbia, Canada
JULY 2015



EAST ELEVATION



WEST ELEVATION



NORTH ELEVATION



SOUTH ELEVATION



BUILDING ELEVATIONS

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

MATERIALS

THE NEW MATERIALS INTRODUCED TO THE PROJECT REFERENCE THE HISTORICAL CONTEXT THAT PREVIOUSLY EXISTED. THE HORIZONTAL WOOD CLADDING SCREEN UNDULATES ALONG THE CURTAIN WALL IN REFERENCE TO THE JOHNSON STREET RAVINE THAT ONCE RAN THROUGH THE SITE AND THE CHINESE WOOD CLAD SHACKS THAT HUNG OVER THE RAVINE. THE DARK WEATHERED WOOD OF THE SCREEN ALLOWS THE NEW BUILDING TO GLOW AGAINST THE HEAVY HISTORICAL BRICK MUCH LIKE A CHINESE LANTERN. THE WOOD SCREEN TERMINATES AT THE WEST FACADE OPENING UP TO A CANTILEVERED GLAZED WALL IN A TRADITIONAL INDUSTRIAL PATTERN REFERRING TO THE RICH INDUSTRIAL HISTORY ON THE SITE. ATOP THE LOWER GALLERY FINISHED IN A LAYERED CONCRETE PATTERN REFERRING LAYERING, EXCAVATION AND GROUNDING THE ADDITION TO THE HISTORIC SITE. CURTAIN WALL IS USED TO PUNCTUATE THE ENTRANCES AND CONTRAST AGAINST THE BRICK - REMAINING TRANSPARENT AND SECONDARY TO THE EXISTING BUILDING.

Elevations

The elevations depict the material selected for the project and show how the alterations and insertion work with the existing building

Materials

The new materials introduced to the project reference the historical context that previously existed.

A horizontal wood cladding screen undulates along the curtain wall in reference to the Johnson street ravine and the Chinese wood shacks.

The dark weathered wood of the screen allows the new building to glow against the heavy historical brick much like a Chinese lantern.

The wood screen terminates at the west facade opening up to a cantilevered glazed wall in a traditional industrial fenestration pattern referencing the rich industrial history on the site; atop the lower gallery finished in a layered concrete pattern referencing, excavation and grounding the addition to the historic site. Glazing is used to punctuate the entrances and contrast against the brick - remaining transparent and secondary to the existing building.

The front façade and north façade are left without glazing in the existing openings as these reinforce the Janion as a ruin and retain the scale of the hotel use. The south façade will have new glazing inserted into the existing openings on the second and third floors to protect from weather. The main floor openings are left open creating a sculptural piece of history in between the two gallery spaces.

(point to sections here) the existing floors will retain the T&G flooring. The new floors will be

finished concrete with the exception of the restaurant, which will be reclaimed T&G. The new interior walls will be a combination of finished drywall and reclaimed wood. In the restaurant, the lounge area will have a layered concrete wall creating the coal shed atmosphere feel, as well as old chains anchored to create a permanent screen between the bar and restaurant areas. Heavy timbers are used for structure only in the restaurant dining area.

The washrooms introduced into the project have floor mounted freestanding sinks and toilets so none of the existing historic wall is covered.

The structure for the stairs and elevator vestibule is isolated from the historic building and left exposed, along with the mechanical workings required for the elevator.



Sections

The new circulation in the existing and new building is located between the historic facades and the contemporary insertion. Positioning circulation between these two creates a physical layer of space, and forces the user to contemplate the present and historic as they pass between them.

Old & New Juxtaposition

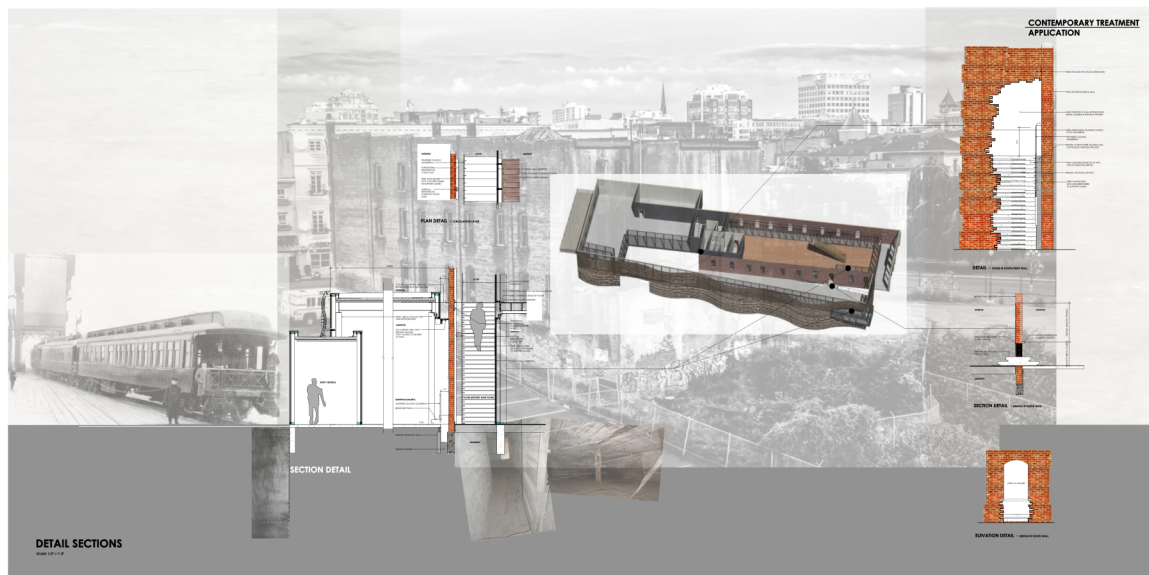
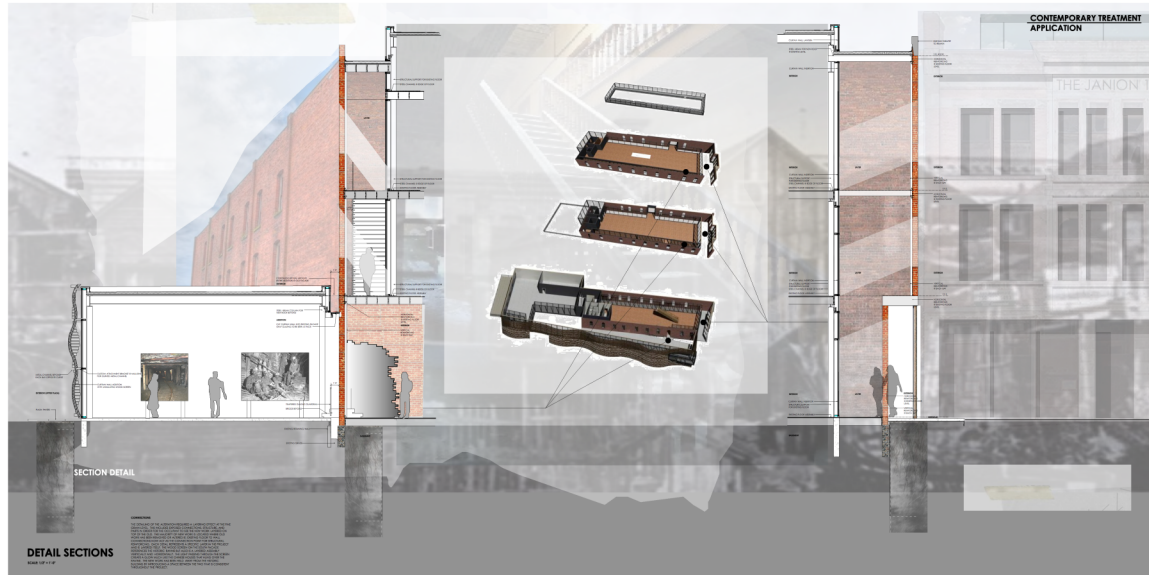
Where the contemporary insertion meets the historic building the detailing required for a successful resolution will allow the two to become intertwined but remain clearly distinguished from one another. This achieves complete retention of the historic form, construction technique and aesthetic by not covering it up or modifying it significantly.

Structure

Existing structure in the building will remain where possible (i.e. functioning) where portions of the building components are being removed, like the floor assembly, the connection to the exterior wall will be retained to allow memory of what once existed. All new assemblies within the historic building facade will be at the same location as existing. New structure will be exposed steel where possible to continue the 'grittiness' of the project and expose the layers of the building construction, bringing awareness to current techniques juxtaposed against historic craft.

New structure in the form of large spanning beams-beams is introduced where loadbearing walls once existed and along the circulation core to support existing floor and new curtain wall. The existing brick façade will be reinforced vertically at each bay and tied back to the interior structure.

All mechanical ductwork will be exposed along with the structure.



Details

The detailing of the alteration required a layering effect at the fine grain level. This includes exposed connections, structure, and parts in order for the occupant to see the new work on top or against the old. The majority of new work is located where old work has been removed or altered i.e.: existing floor to wall connections now act as the connection point for structural reinforcing. The wood screen on the south facade references the historic ravine as it undulated vertically and horizontally from east to west. The light passing through the screen create a glow much like the Chinese houses that hung over the ravine. The new work has been held away from the historic building by introducing a space between the two that is consistent throughout the project.

The detailing on this board shows how new components are constructed. The new structure at the modified openings is folded into the jagged opening; the stairs between the new and historic are placed on top and bridge over the space below (point to large detail). The large stairs into the lower gallery are stacked onto each other and held away from the existing wall on one side and slotted into the other.

The space between old and new is consistent throughout the project (point to detail at stairs) And the old floor is modified and held together by a steel plate where it's been cut back.

**CONTEMPORARY TREATMENT
APPLICATION**



SOUTH EAST FACADE



NORTH EAST FACADE



NORTH WEST FACADE



SOUTH WEST FACADE

BUILDING PERSPECTIVES



Exterior Perspectives

These images show how the project comes together on the site.

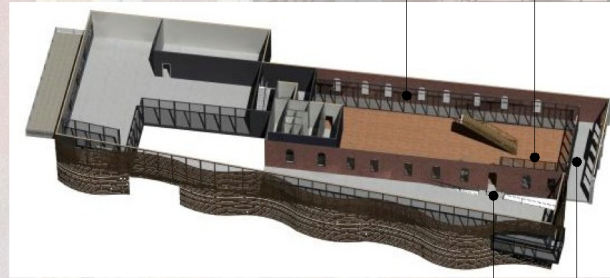
The façade separation and new addition acting secondary to existing
The addition to the south engaging the city
The undulating wood screen with entrances

The insertion “poking” through hanging over the alleyway
The new restaurant also hanging over the alley – glowing and drawing people down to the entrance

The restaurant at the rear of the site allowing views over the harbour, utilizing the vacant site

And the outdoor plazas for public amenity space

CONTEMPORARY TREATMENT APPLICATION

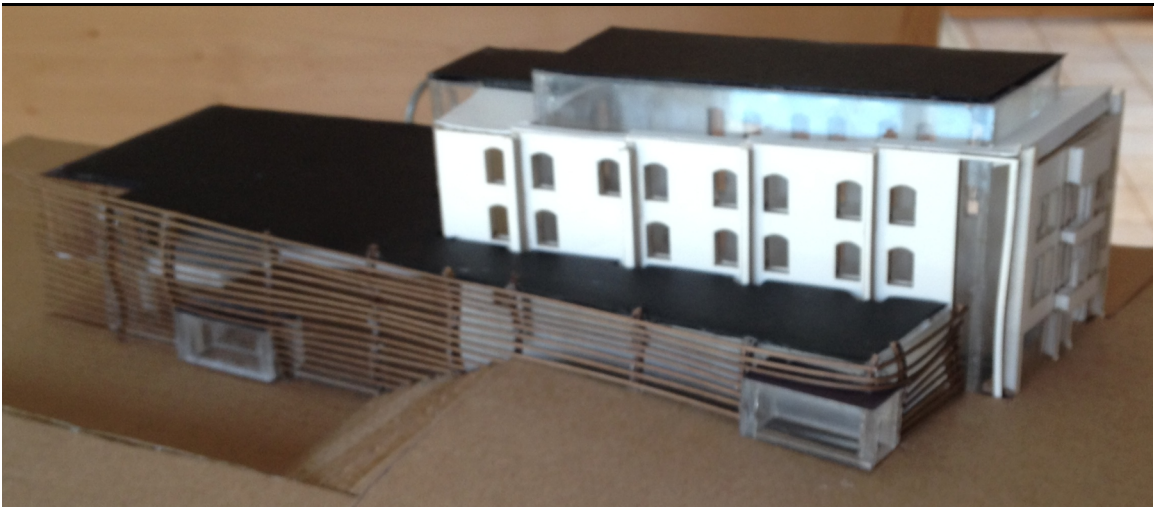


BUILDING PERSPECTIVES

THE IMAGES DEPICTED REPRESENT THE LAYERING CONCEPT CONSTANT THROUGHOUT THE PROJECT. THE IMAGES SHOWS THE EXPERIENCE OF THE SEPARATION OF THE INSERTION FROM THE RUIN AND THE CIRCULATION LAYER LEFT IN BETWEEN. THE IMAGES ALSO SHOW THE INSERTION INTO THE RUIN THAT CREATES AN ENCLOSED CIRCULATION SPACE THAT OPENS UP TO THE RUIN, AS WELL AS SHOWING THE CONNECTION OF THE SOUTHERN ADDITION.

Interior Perspectives

The images depicted show the circulation space between the historic and contemporary building. It shows how the new addition is held away from the historic façade and how the choice of glazing for the insertion allows the occupant to experience the historic building from all spaces



Model

The model is being used to get an overall sense of scale for the project as well as showcase the wood screen on the south side of the building.

Conclusion

I determined how my contemporary rehabilitation to the Janion, could tell the story of the past.

I discovered that by incorporating reference to the urban context, historic character and important uses and events throughout the entire history of the Janion that this story begins to evolve. Memory is fragmented so the occupant is offered enough reference to piece together the story. By respecting and incorporating 125 years of history into the project I believe the alteration is successful today and will continue to be in any application or use in the future.

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