616 Hull Street _ Interaction through Discovery in Design

Elizabeth T. Mitchell
Virginia Commonwealth University

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HULL STREET Interaction through Discovery in Design
[exploring the power of curiosity to bring people together]
Thesis to be submitted as partial fulfillment of the requirements for the degree of Master of Fine Arts at Virginia Commonwealth University, December 2014.

Camden Whitehead, Advisor, Associate Professor
Department of Interior Design, School of the Arts

Emily Smith, Advisor, Adjunct Faculty
Department of Interior Design, School of the Arts
The community of Old Town Manchester lies across from downtown Richmond on the south side of the James River. Annexed in 1910, Manchester was the industrial hub of the city and home to the Chesterfield Railroad, the first railway in Virginia and used to transport coal. These industrial roots are still evident today in the warehouses and manufacturing facilities that continue to operate or have been repurposed.

The building of focus is located on the corner of bustling Hull Street and quiet 7th Avenue. Distinctive in its stone masonry exterior, 616 Hull was constructed in the 1920s as a Chevrolet showroom and manufacturing facility. Both the proximity to downtown and the historic character of Manchester made it seem an ideal location for a hotel and restaurant. Considering the hotel as a source of stability for the community because it provides jobs, and the restaurant as an entity within the hotel that simultaneously serves the guests as well as the local residents, the concept of discovery and experience of place emerged. With the belief that locals share a sense of pride in the city in which they live, thus making Richmonders the city’s best advocates, this thesis was an exploration of how design can encourage interaction between two groups of people—visitors and locals.
INTRO
TYPE OF CONSTRUCTION...

USE & OCCUPANCY...

RESTAURANT: A-2 [ASSEMBLY USES INTENDED FOR FOOD/SNACK CONSUMPTION]

HOTEL: A-3 [ASSEMBLY USES INTENDED FOR LECTURE HALLS, ART GALLERIES, AUDITORIUM WITHOUT PERMANENT SEATING, ETC]

AREA & HEIGHT LIMITATION...

AUTOMATIC SPRINKLER SYSTEM; PORTABLE FIRE EXTINGUISHERS WITHIN 30’ OF COMMERCIAL COOKING EQUIPMENT; APPROVED ALTERNATIVE AUTOMATIC FIRE EXTINGUISHING SYSTEM FOR USE WITH COMMERCIAL HOOD & DUCT SYSTEMS

FIRE RATING OF STRUCTURAL ELEMENTS & ASSEMBLIES...

SURFACE OVERSIZE BUILDING GRANITE MASONRY UNITS

PRIMARY STRUCTURAL FRAME: 3hr

BEARING WALLS: EXTERIOR 3hr, INTERIOR 3hr

NON-BEARING WALLS + PARTITIONS: INTERIOR 2hr

FLOOR CONSTRUCTION + SECONDARY MEMBERS: 2hr

ROOF CONSTRUCTION + SECONDARY MEMBERS: 1.5hr

MEANS OF EGRESS, NUMBER OF EXITS, ETC...

2 EXITS IN RESTAURANT, 1 EXIT IN KITCHEN; ALL MARKED WITH EXIT SIGNS

1 EXIT IN HOTEL RECEPTION MARKED WITH EXIT SIGN

EGRESSES IN SHARED RESTAURANT/HOTEL ENTRANCE WITH MIN. 1 FOOTCANDLE

ACCESSIBILITY REQUIREMENTS...

DINING AREA WHEELCHAIR ACCESSIBLE; MAX 5% OF TABLES = WHEELCHAIR ACCESSIBLE; PATRON RESTROOM WHEELCHAIR ACCESSIBLE

HOTEL RECEPTION + EVENT SPACES WHEELCHAIR ACCESSIBLE; GUEST RESTROOM WHEELCHAIR ACCESSIBLE

OCCUPANCY LOAD...

RESTAURANT: 220 PEOPLE

HOTEL: 766 PEOPLE IN LOBBY + EVENT SPACES

BATHROOMS + FIXTURES...

RESTAURANT: 1 SINK FOR MALE, 1 SINK FOR FEMALE; 2 TOILETS FOR MALE, 2 TOILETS FOR FEMALE

HOTEL: 2 SINKS FOR MALE, 2 SINKS FOR FEMALE; 3 TOILETS FOR MALE, 6 TOILETS FOR FEMALE

ELEVATOR, LIFT, RAMP, ETC...

N/A [NOT NECESSARY]
I believe in experiences. The good, the bad, the unexpected, the thrilling... and the people and the places that encompass these experiences. Experiences can become memories, alter perceptions, and affect behavior.

Consider an experience as a composite whole from which a multitude of elements are combined and interact. As a designer, I believe the opportunity to control certain tangible and intangible elements that contribute to one’s surrounding environment is my role in creating a meaningful experience.

Whether designing spaces that are inspiring, contemplative, formal, or studious, the choices made must be thoughtful and sustainable. A designer’s work is a process because it evolves in response to the combination of elements within a particular space. Even then, the way people interact with their environment and each other becomes a force of its own. I welcome this exchange and believe design should encourage, not restrict such interaction.
This thesis is an exploration of design as a driver in encouraging interaction among two distinct groups of people within a shared space.
To design a hotel within the industrial backdrop of old town Manchester that serves southside Richmond, as well as a restaurant in which locals and visitors interact with one another.
Since Manchester continues to grow with the revitalization of existing warehouses into mixed-use facilities, and Richmond gains recognition for its outdoor activities, the addition of a hotel separate from downtown but within walking distance makes sense. While I would not want to walk from 616 Hull St to downtown in its present state, I do think there is momentum to make it appealing within the next decade. Manchester is home to a range of architecture with great potential, and local Richmonders are becoming more open-minded to this unexploited south side of the river.

The intent is to design a restaurant within a restored warehouse in which local people come to socialize and possibly strike up conversation with someone visiting Richmond. I feel there is no better way to experience a city than through the eyes of a local. People have pride in the cities in which they live and it inevitably rubs off in conversation with visitors. If we (Richmonders) want to see the continued progress and growth of our city, we need to get more people excited about the diversity of experiences it offers from outdoor adventures to the historical significance that gives it so much character. What better way than to break bread within a stone’s throw of the mighty James with coworkers and friends, new and old?
SITE + ANALYSIS
PRECEDES

CONTEXT
fig. 23.1 The map to the left illustrates the growth of Richmond as neighboring land was annexed to the city. Richmond’s origin was understandably located on the James River, but it wasn’t until some 100 years later that the land south of the river was officially considered part of the city. This progression of growth is concurrent with the interesting range of architectural styles that can be found across Richmond and Manchester.
fig. 25.1 616 Hull is located in the midst of both commercial and mixed-use buildings in Manchester. Downtown Richmond is just north of the James River.
Fig. 27. The map to the right indicates the major city streets and two primary local establishments that visitors might find of interest. It also details the convenient location of 616 Hull.

LOCATION & PLACES OF INTEREST

fig. 27
Fig. 28.1 Photographs of 616 Hull in past and present. The original stone masonry remains today. The storefront windows and doors have been replaced in recent renovations, and new signage has been added. Considering the black and white photo is circa 1920s, very minimal changes have been imposed on the building.
Photograph of 616 Hull at present. New signage and replacement doors and windows seen here.
The building’s north side receives very limited natural light as a result of the close proximity to its neighbor. Dramatic shadows are cast from late morning light breaking past the neighbor’s porch.

7th Street runs the length of the south side of the building and receives strong natural light from noon to late afternoon. The existing stone walls are 1’6” thick as shown with the cat nap.
fig. 34.1 Floor plan of existing building. The area in green is the scope of this thesis project. The gray hatched area is the neighboring building.

fig. 35.1 Floor plan of existing building focus area. All exterior stone masonry walls and the interior stone masonry wall are load bearing.
A tennis court is a good scale comparison for 616 Hull because of the similar proportions and rectangular shape. The dimensions of a tennis court are 36’w x 78’l, 2,808sf total.

Approximately 3.75 tennis courts will fit inside 10,984 sf at 616 Hull.
A thermal diagram illustrating the range of natural light permeating 616 Hull st as a result of the close neighboring building on the north side. The rear and 7th St sides get late morning light year around. The Hull St facade is shaded the majority of the day with the exception of a high summer sun in July/August.
watercolor studies of exterior geometry
Watercolor exploration considering the distance from 616 Hull St to nearby places of interest. Completed first, this study was more focused on the diversity of potential views if roof access was gained. Each color represents duration of walking time from 616 Hull St to specific venues.

A second attempt to consider the relationship of 616 Hull St to nearby places of interest. This study follows the actual routes a pedestrian would take if walking from 616 Hull St.
Geometric simplification of existing building shell, with green representing current primary circulation in the space.

I then broke the pieces apart and played with repetition and rotation within the exterior walls to consider possible paths of movement through the space.
Watercolor studies considering the relationship between the building and its corner location on Hull and 7th Streets.

Red represents the busier, more heavily trafficked Hull St. Blue represents the narrower, infrequently traveled 7th St.
Considering this thesis is an exploration of design with the intent to encourage interaction among strangers within the context of an urban hotel and restaurant, I developed a set of parameters to help guide my research. The following precedents were carefully selected after preliminary studies found them relevant and beneficial to my investigation.
“When I try to identify the aesthetic intentions that motivate me in the process of designing buildings, I realize that my thoughts revolve around themes such as place, material, energy, presence, recollection, memories, images, density, atmosphere, permanence, and concentration. ...I try to give these abstract terms concrete contents relevant to the actual assignment, keeping in mind that what I am designing will be used and loved, discovered and bequeathed, given away, abandoned, and perhaps even hated—short, that it will be lived in, in the widest sense.”

Zumthor, Peter Zumthor Works

PETER ZUMTHOR_ KUNSTHAUS BREGENZ
Located along Lake Constance in Austria, the Kunsthaus Bregenz is a museum constructed of a solid concrete interior with a glass exoskeleton. It sits adjacent to the Kornmarkt where the internal museum offices are located as well as the cafe and bar. Despite a stark contrast in appearance from the surrounding traditional Austrian buildings, and from one another, the Kunsthaus and Kornmarkt clearly communicate because of the shared exterior square. The public square provides invitation to people within this historic context and the administrative building serves as a buffer between the striking difference in scale from new and old architecture. The Kunsthaus is a strong example of Zumthor’s thoughtful consideration of site, and carefully crafted treatment of light.

The Kunsthaus and Kornmarkt are good examples of Zumthor’s thoughtful consideration of site, carefully crafted treatment of light, materiality and construction methods. On the ground floor of the administrative offices is the Kub cafe and bar. The interior of Kub reflects the exterior with a continuation of blackened wood walls and ceiling. Zumthor wanted it to feel intentionally luxurious and indulgent, in contrast to the stark concrete and glass museum.
Zumthor uses the interior concrete walls to diffuse and direct the sunlight depending on times of the day. Creating shadows and using the solid walls to his advantage makes the interior gallery space more dynamic.

The contemporary glass exoskeleton is reactive to the weather which allows wind to blow through and light to reflect off, and gives the building an appearance of having “fins” (p. 214, Zumthor).

For the upper exhibition floors with concrete walls, Zumthor uses frosted glass ceiling panels and the interstitial space between floors to “act as light collectors open to the sky” (p. 214, Zumthor).

The heavy concrete walls and illuminated glass ceiling create an ethereal experience for visitors.
“POWER OF BELONGING TO THE PLACE”
Clark

WG CLARK_ THE INN AT MIDDLETON PLACE
Sensitivity to site was of the utmost importance to Clark. The existing landscape was left untouched as much as possible and materials were chosen for their simplicity and patination so that the inn appears as if it has always been there. Trees add much needed shade in hot and humid Charleston, as well as a sense of privacy and exclusion from the nearby city.

The visitor seems to stumble upon the inn after emerging from the surrounding woods, like in Yemassee, SC at the Old Sheldon Church. Arrival is on the backside of the lodges so that you cannot tell if and where the inn is inhabited. Simple, modern lines of architecture contrast the expected colonial style, but evoke the same rhythm and stature through scale and aged materials.

The approach into the plantation site is modest and natural, with a gravel road passing by horse stables and pastures. After stopping at a gate house, entry is permitted to the inn and a guest can park adjacent to their assigned lodge. It is heavily wooded and almost feels like a summer camp for adults. Though you cannot see the historic gardens nor the river from the entry side of the inn, you get the sense of both nearby, and that the lodges have always been there.
Cold, hard materials and diffused light designate private utilitarian spaces in the lodges. Fig vines cover the concrete, helping blur the Inn and its natural surroundings.

Warm tones of wood are used in the living and less privatized spaces. Direct natural sunlight is another indicator of these spaces but easily controlled by individual preference.
Quick study drawings to investigate spatial relationships and connections between public and private areas in lodge plan.
In 1960 Louis Khan was asked by Bryn Mawr president Katharine Mcbride to design a women’s dorm on campus. After a series of proposed designs, Khan’s final plan was for a unified building composed of 3 interconnected structures. In the implemented design, Khan surrounded 3 centrally located public spaces—living, entry, and dining—with a “thick wall...a combination of attributes of his favorite historical building types, the monastery and the castle (p. 227, McCarter).”

Providing a place for gathering, “a sense of hospitality, or reception” was the organizational driver for Khan’s plan (p. 227, McCarter). It was also his impression that a women’s dorm should feel more like a “house” and there should be a clear distinction between private and public areas (p.2-3, Saul).

To meet the challenge of presenting a “unified presence” without a dominant connector, Khan established a structural rhythm on the building’s exterior with segmented bays and material changes.

Both Khan himself and Erdman Hall were used as a case study for this thesis. Khan’s sensitivity to site and his thoughtful exploration when commencing work on a project inspire and motivate me to do the same. His understanding and ability to control light also resonates with the distinct nature of light within the north and south sides of 616 Hull. Furthermore, his approach to the important dichotomy of private and public spaces within the dorm seemed similar in the nature between hotel and restaurant in this thesis.
Along with his assistant Anne Ting, two conceptual schemes were presented. Ting’s design organized the bedrooms around the interior public spaces which were derived from “complex, cellular, molecular geometries” (p. 227, McCarter).

Khan’s plan juxtaposes the public rooms as “introverted” spaces because daylight filters into the room through light monitors. In contrast, the private rooms face outward and receive direct natural light. The interior public spaces exemplify Khan’s interest in creating a “world within a world” (p. 231, McCarter).

Unique entry doors designed by Kahn still exist today. Other details of Khan’s design include door handles and stair railings. The exterior of the dorms shows the rhythm created by the interconnected private rooms. The slate and concrete shell reflects the dense concrete walls that evoke a fortress. Proof of Kahn’s understanding of the power of light, one actually feels a sense of lightness from within the building because the light filters top down, and through the stairwells.

A student’s string installation catches the glimpses of light that are filtered into the entry.
Quick study drawings to investigate spatial relationships and connections between public and private areas in dormitory.

- Primary structural elements
- Proportion of private rooms to public space
- Inherent geometries
- Inherent geometries
- Comparison of primary and secondary walls
- Central supportive public space
- Study of connecting space
The Standard Hotel embodies the dedication to create new hotel concepts, or “originals,” that is the trademark of hotelier André Balazs and his parent company, Design Hotels. By their own declaration, Design Hotels “value a lifestyle in which meaningful experience is everything.” The local community for each hotel is at the forefront of the approach and drives every decision and minute detail. Incorporating the unique characteristics of each community then establishes a dialogue between the hotel and its surroundings.

In the Standard, the “authenticity to each local culture” is evident in the materials used, the building’s integration with the existing High Line, the inclusion of shared outdoor plazas, and the unparalleled views of NYC and the Hudson River (designhotels.com).

When selecting the site for the Standard, Balazs states that his intent was to design a standout hotel to revitalize an historically industrial part of the city. Together with the rehabilitation of the High Line as a public green space, and the street level restaurant that mirrors the existing neighborhood structures, Balazs was able to integrate the starkly modern hotel into the city skyline. For the purpose of this thesis, the Standard served as a study of the relationship between hotel and community. Manchester and the Meatpacking District are similar in their proximity to a river and their industrial roots.
fig. 76. A panoramic view of the hotel’s location in the meatpacking district which demonstrates the verticality of the hotel in comparison to the lower industrialized buildings. Both the location and height distinction allow the incredible views of the city.

fig. 77.1, 77.2, 77.3 (clockwise from left) A section drawing shows the restaurant and outdoor public plaza location at street level. The hotel straddles the High Line and the two are connected by the street level café and Biergarten. The plaza frequently showcases both up-and-coming and noteworthy artists with sculptures and installations. By doing so, the hotel is supporting the local artisan community as well as engaging the public.
A street level casual restaurant employs simple and straightforward materials to honor the district’s industrial past. Pennies cover the floor in the entry to the cafe and inject a dose of vintage and found character. The Biergarten is located directly under the High Line and is open-air during warmer months. Filled with picnic tables for group gathering and ping pong tables for entertainment, the Biergarten is industrial and rustic, and welcoming to both tourists and locals.

In comparison, the hotel’s penthouse event space, The Boom Boom Room, is luxurious and over-the-top. Designers Roman and Williams sought inspiration from “1940s clubs that are transporting and exclusive.” The focal point in the room is their rendition of an enormous tree, making guests feel like they’re in a tree top overlooking the city.
The Maritime Hotel was designed in the 1960’s by Albert Ledner to house the National Maritime Union. The building has been used for a host of other businesses since, and in 2003 was re-opened as the Maritime Hotel after extensive renovations.

The hotel’s exterior sets it apart from the surrounding buildings with a stark white plaster facade and porthole style windows. The hotel is elevated above street level and features an Italian restaurant, bar and courtyard. Above the restaurant and bar are private event spaces, one of which features a retractable roof during summer months.

The Maritime Hotel was used as a reference for space allowances in the restaurant and event spaces for the purpose of this thesis. Having personally visited the hotel and restaurant, I felt the similarity of urban location and restaurant size were good for comparison.
La Bottega Trattoria
Scale: 1/16” = 1’-0”
2385 sf
Capacity: 300 standing, 100 seated

La Bottega Cafe
Scale: 1/16” = 1’-0”
2385 sf
Capacity: 200 standing, 140 seated

North Cabana
Scale: 1/16” = 1’-0”
3640 sf
Capacity: 50-350 standing
25-125 seated
50-150 buffet
200 theater

South Cabana
Scale: 1/16” = 1’-0”
2680 sf
Capacity: 50-350 standing
100 theater

La Bottega Trattoria
Scale: 1/16” = 1’-0”
2385 sf
Capacity: 300 standing, 100 seated

La Bottega Cafe
Scale: 1/16” = 1’-0”
2385 sf
Capacity: 200 standing, 140 seated
A preliminary bubble diagram illustrates strong and weak adjacencies between interior spaces. Integrating the distinct programmatic needs for the hotel and restaurant spaces resulted in overlapping connections.

After further investigation into the relationship between hotel and restaurant I revised both the quantity and inclusion of specific spaces.
These sketch plans were a simplified approach to exploring potential space allocations for hotel and restaurant. Conditions such as natural light, areas of overlap and potential egress were considered. The distinction between user groups—locals coming to the restaurant and visitors staying in the hotel—also implies the need for two entrances. With the idea that Manchester can be a pedestrian-friendly neighborhood, and nearby businesses are primarily located north, northeast of the building, locals are likely to walk to the restaurant making Hull St their point of entry. The vacant lot directly opposite the building on 7th St is an ideal location for parking lot making a 7th St entry for hotel guests vital.
patterns generated from layering the building’s structure, program, and possible circulation paths.
A series of conceptual diagrams was used to explore the relationship between the 3 areas of focus: the hotel, the restaurant, and Manchester. The primary axis emerged as a potential unifier between spaces and demanded further investigation of the nature of this interaction.
A variety of concept models were constructed to explore the interaction between hotel and community, and the building’s site and program. To play with the idea of hotel as economic stabilizer and restaurant as a place for locals to gather, the models above employ a shell and spontaneous cardboard rings. The rings symbolize the movement and energy that the hotel guests and the local visitors contribute to the site. The rings could not be supported or present without the shells, but the shells would be uninteresting boxes without the addition of the rings.

The models to the right and on the following page conceptualize the interaction between hotel and restaurant and the building’s site. Because 616 Hull is accessed from Hull Street and 7th Avenue, the circulation flow is more complex in terms of program needs. In a similar respect, the distinct light variation between the south and north sides of the building also determines programmatic space planning.
A series of watercolors was created at the beginning of the year from layers of individual patterns representing the building’s structure, program, and an arbitrary source became a moment of inspiration. The layers are comprised of triangles representing interior geometry constructed from the building’s shell; circles derived from a conceptual diagram of the program; and an arbitrary source adapted from an Islamic urban planning book.

Background research on characteristics of human interaction shed light on the nature of exchange between two or more people. Interaction is multi-directional and argumentatively more interesting because there is a greater opportunity for discovery, learning new information, and a long-term gain from potential related interactions in the future.

Considering one of the tenets behind the Islamic urban plan was community created from a shared centrality, I inserted the pattern into the building shell to experiment with the interaction of this idea and the existing structural grid. In doing so, I realized that the shared space within the grid and Islamic plan reflects the multi-directional nature and opportunity for discovery that drives human interaction. This must become a special space—one that has an element of mystery and piques your curiosity—ultimately drawing you in.
Four block diagrams represent a jumping off point for space planning iterations. I simplified the necessary program spaces to the five types listed opposite in order to study adjacencies and connections. I began the block diagrams using only four types of spaces which I quickly realized did not encourage the interaction between hotel and restaurant I was aiming for. To address this issue I added the fifth joined space and immediately found the plan to be more interesting and open to possibilities. I was challenged with several recurring issues which included the contrast in natural light from the north to south sides of the building, limited access/entry points on the north side, and the transition from hotel and restaurant entryways into the “shared” space.
A series of informal sketch furniture plans exploring different opportunities in layouts.
After initial space planning proved insufficient in supporting my concept, I took a step back to examine the “joint” of the program. I developed the series of line patterns to the left from the existing building geometry and the space allocated for a lounge or bar. Following a set of my own guidelines, I chose to watercolor as many distinct interpretations of the line patterns as possible. The guidelines included using 4 or less colors in each pattern, using consistent color for the shapes within each pattern, and no combination of shapes could be repeated in more than one pattern.

The space created between painted shapes ultimately became most helpful. I realized this “break” in the pattern formed interconnected but distinct shapes, or spaces of gathering. The places where one color bleeds into another are also the most beautiful and led me to consider the transition from space to space within my plan.
The proposed design keeps most of the existing building shell intact with the exclusion of the storefront windows. The large windows on Hull St and 7th Ave were what originally caught my eye when selecting the site for my thesis. In order to engage pedestrians along Hull St, I have replaced the plain front store windows with 3’ projection window boxes that make room for banquette seating. The new windows include blackened steel divided lights, keeping in the same style as the original windows on the 7th Ave building side. In addition, the windows are functional along the 3 sides projecting from the facade in order to allow some of the outside in. Because Hull St is pretty heavily trafficked and therefore noisy, I did not want the primary window surfaces to operable.
1. Hotel entry with access to restaurant
2. Reception
3. Ping Room; Informal Event Space
4. Event Meeting Space
5. Hotel Offices
6. Men’s Restroom
7. Women’s Restroom
8. Employee Restroom
9. Hotel Closet/ Misc. Storage
10. ADA Restroom
11. Lounge
12. Bar
13. Keg Cooler
14. Men’s Restroom
15. Server Station/ P.O.S.
16. Dining Room
17. Host Stand
18. Women’s Restroom
19. Wine Stacks
20. Expedite Window
21. Kitchen
22. Warewashing
23. Walk-in Cooler
24. Freezer
25. Employee Restroom
26. Restaurant Office
27. Employee Entry/ Receiving
LOUNGE AND OPEN KITCHEN

bar lounge and open kitchen
vintage bar/wood dining table | Traynor Coggin | event space
hadrien bench | Holly Hunt | reception
peg chair in natural birch | Tom Dixon collection | dining
vintage Chevrolet rearview mirror | parts123.com | bar
flash table circle | Tom Dixon collection | lounge
Emeco bar/counter stool | Philippe Starck | bar, dining
industrial chandelier | Workstead Studio | banquettes
bent wall lamp | Workstead Studio | pong room
bluff city 14” pendant | Roll and Hill | dining
wall lamp | Workstead Studio | event space
aura pendant | Ladies and Gentlemen Studio | bar
welles central | Gabriel Scott | lounge
vintage burl wood dining table | Thayer Coggin | event space
hadrien bench | Holly Hunt | reception
**Materials & finishes**

- **Honed Virginia Mist granite**
  - Reception desk, bar counter
  - Fig. 114.1

- **White oak**
  - Wood frames, bar front
  - Fig. 114.2

- **Stained polished concrete**
  - Flooring
  - Fig. 114.3

- **Stainless steel**
  - Kitchen
  - Fig. 114.4

- **Versailles mesh tile**
  - Ann Sacks
  - Walls outside restrooms

- **Foundation brick tile, color:**
  - Paper
  - Ann Sacks
  - Restrooms

- **All grain leather, color:**
  - Soot
  - Edelman
  - Lounge

- **Luxe calf leather, color:**
  - Burnt orange
  - Edelman
  - Lounge
The exhibition

the building selected for this thesis is located on the corner of Hull Street and 7th Avenue in the community of Old Town Manchester. Annexed to Richmond in 1910, Manchester lies across from downtown Richmond on the south side of the James River. Manchester was the industrial hub of the city and home to the Chesterfield Railroad, the first railway in Virginia, and used to transport coal. Originally constructed in the 1920s as a Chevrolet showroom and manufacturing facility, the building is one of many warehouses and industrial facilities that continue to operate or have been repurposed. Manchester's population is a combination of commercial and mixed-use residential. Both the proximity to downtown and the historic character of Manchester make it an ideal location for a hotel and restaurant.

INTENT

The design intent of this thesis is to create a site for a hotel and restaurant within the industrial backdrop of Old Town Manchester that celebrates Richmond's unique culture. The historic character reflects Richmond's strong ties to the past including the dominant location of the river blocks away, while the concept and design communicate a modern sensibility to bring people together.

The hotel fulfills the need for a distinctive place to stay whether one has business downtown or is visiting family on the south side of the river. The restaurant acts as a gathering place for coworkers, Manchester residents, and hotel guests alike with its large tables, open kitchen, and relaxed modern industrial atmosphere.

This thesis was an exploration of how design can encourage interaction between distinct groups of people within a shared space.
1. Hotel Entry w/ access to restaurant
2. Reception
3. Darts Lounge; Informal Event Space
4. Event/ Meeting Space
5. Hotel Offices
6. Men's Restroom
7. Women's Restroom
8. Employee Restroom
9. Hotel Closet/ Misc Storage
10. ADA Restroom
11. Lounge
12. Bar
13. Keg Cooler
14. Men's Restroom
15. Server Station/ P.O.S.
16. Dining Room
17. Host Stand
18. Women's Restroom
19. Wine Stacks
20. Expedite Window
21. Kitchen
22. Warewashing
23. Walk-in Cooler
24. Freezer
25. Employee Restroom
26. Restaurant Office
27. Employee Entry/ Receiving
REFERENCES + APPENDIX
TO MY FRANDS
ETM

CREDITS
REFERENCES


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THE TOUCHING WHEELS SOURCES OF INSPIRATION AND INFLUENCE


23.1 adapted from google maps
25.1 adapted from google maps
28.1 wparks.com
34.1 Floor plan courtesy of Walter Parks Arch.
35.1 Floor plan courtesy of Walter Parks Arch.
38.1 elevation courtesy of Walter Parks Arch.
39.1 elevation courtesy of Walter Parks Arch.
55.1 Peter Zumthor Works
56.1 Peter Zumthor Works
56.2 Peter Zumthor Works
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102.1 danamacconcrete.wordpress.com
103.1 bradleycorp.com
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TO MY FRANDS

TO MY FAMILY: there are no words to fully express my gratitude for your support and patience through my grad school years. I could not have done it without y’alls love.

TO DAVE: thank you for always trying to listen when I rambled about concepts and design after pulling an all-nighter. Your strive for perfection in all you do motivates me to always want to do better. I can’t wait to have another robb in the family.

TO CANDID: your passion for craft and thoughtful design has inspired me since day 1 of studio. thank you for always pushing me to work outside of my comfort zone and to keep watercoloring.

TO CHRISSA: I have enjoyed not only your support and counsel over the past few years, but also your friendship. thank you for always letting me take too much time out of your day to sit and chat.

TO OCEAN’S ELEVEN: never forget the hobo’s journey. what does the fox say?

TO MAGNIFICENT SEVEN: maybe one day we’l open up that general stor. That’s what she said.
Elizabeth Tyler Mitchell
2006 B.A. Psychology; minor: Fine Arts
Clemson University
2014 M.F.A. Interior Environments
Virginia Commonwealth University
Tyler currently resides in Charleston, SC and can be reached via email.
e.tyler.mitchell@gmail.com