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Downtown revitalization has been at the forefront of many cities' goals in the United States. Adaptive reuse of existing buildings is a crucial factor in this process by highlighting the uniqueness and identity of a place, maintaining the local sense of community, and differentiating it from the rest of the city.

More and more historic structures are being adapted to boutique hotels in downtowns and becoming part of the main attraction of a city. The hospitality industry has recognized that there are a significant number of people that are looking for a different experience than traditional hotels can offer. Hotel chains and independent owners have turned to historic preservation and adaptive reuse to cover the needs of this market.

Often the opportunities that adaptive reuse provides to a city are overlooked in favor of new structures, or if used there is no regard for the historic fabric of the building. The growing market of the boutique hotel industry and, the efforts to revitalize downtowns across the country, makes it necessary for a study that highlights the different possibilities in the creation of this type of hotel in a historic setting.

This research focuses on identifying the different types of design strategies applied in the adaptive reuse of historic properties into boutique hotels. It also looks at how they provide the user experience associated with a historic-design boutique hotel and, how they incorporated the character-defining features into this design. The study examines the adaptive reuse of five historic-design boutique hotels in the state of North Carolina as case studies. Four successfully qualified for preservation tax credits.

A database of historic-design boutique hotels in the state of North Carolina was created for this study, which had to comply with specific criteria to be eligible as samples. Archival research was then conducted using the Historic Preservation Tax Credit Applications to understand better what were the retained features and what changed. Site visits and a visual analysis were the final steps to understand the main reasons for change, the patterns found, and how they incorporated the boutique element.

ADAPTIVE HOSPITALITY: IDENTIFYING DESIGN STRATEGIES
IN THE ADAPTIVE REUSE OF HISTORIC BUILDINGS
AS BOUTIQUE HOTELS

by

Luisa Carolina Marty Matos

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Committee Chair

I want to dedicate this thesis to my family for their incredible support and belief in me.

To my Mom, for teaching me how to fight.

To my Dad, for teaching me never to give up.

To my brother, I hope to be a good role model for you.

To the rest of my family, for always having my back and cheering me up when I needed it the most and for always looking out for me even when I am away from home.

APPROVAL PAGE

This thesis written by LUISA CAROLINA MARTY MATOS has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

Committee Chair _____

Committee Members _____

Date of Acceptance by Committee

Date of Final Oral Examination

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CHAPTER I

INTRODUCTION

Historic preservation has played an essential role in the revitalization of many downtowns, highlighting the uniqueness and identity of a place and differentiating it from the rest of the city (Robertson, 1995). This sense of place has brought an increase in tourism and with this, a new type of business started to develop in downtowns: the boutique hotel industry.

The hospitality industry has recognized that there are a significant number of people that are looking for a different experience than the traditional hotels can offer (Anhar, 2001). Hotels chains and independent owners have turned to historic preservation to cover the needs of this market. More and more historic structures are being adapted to fulfill functions usually different from the original use.

Since its beginnings, the design of boutique hotels in historic buildings has become a growing trend in the United States. Nowadays, one can see an increase in the number of boutique hotels placed in historic buildings downtown, and the great response they receive from people. The focus the hospitality industry has placed on this type of development serves to promote downtown revitalization and historic preservation practices. Information on the impact that tourism has on the revitalization of downtowns, and the aid in preserving historic properties, as well as, the evolution and characteristic of boutique hotels, can be found in the work of several scholars. However, literature linking all three topics within a design perspective is non-existent.

This thesis focuses on identifying the different types of design strategies applied in the adaptive reuse of historic properties into boutique hotels, specifically the historic-design boutique hotels. These types of hotels represent a balanced mix between the old and the new, providing a distinctive ambiance accommodating contemporary lifestyle needs but at the same time celebrating the historic character-defining features of the building. It is a fact that it has become so easy for society to discard old structures merely because they are old or because no significant historic event occurred in them, that an analysis of the different opportunities that these places provide is never conducted.

Boutique Hotels

Boutique hotels keep gaining popularity worldwide, especially when located in an urban setting. These types of hotel break away from the known standards established by big chain hotels, in which all the hotels of the same brand look and feel similar no matter their location.

There is no official definition of what makes a hotel boutique, but often, the term is used to describe small independent hotels with 100 rooms or less (Adner et al., 2003; Chan, 2012). Although boutique hotels are highly recognized and mentioned in the media, their history is a recent one. Small individual hotels were common in urban European cities, but their impact did not reach a global level until the opening of Blakes Hotel in the 1980s in London, UK; this is considered to be the first boutique hotel (Lim & Edean, 2009).

The boutique hotel trend arrived in the United States a little later with the opening of Morgans Hotel in 1984 (Adner et al., 2003). Morgans Hotel was the creation of world

renown hotelier Ian Schrager and his partner Steve Rubell. It was, in fact, Rubell who first utilized the term boutique to refer to their hotel, as a way to explain to the general public the difference between Morgans and any other hotel that existed at the time (Ting, 2017).

The impact that boutique hotels have had on the hospitality industry is such that even big hotel chains are creating their boutique branch to attract the new clientele that chooses these types of establishments (Jones, Day, & Quadri-Felitti, 2013, p. 4). These types of hotels are mostly visited by people who want a different experience than the one offered by big chain hotels. One way that boutique hotels provide a unique experience is by adapting historic structures located in urban settings (Adner et al., 2003). Past studies have identified three types of boutique hotels located in historic structures (Freund de Klumbis & Munsters, 2004).

The localization of these type hotels in urban environments especially in downtown areas contributes to downtown revitalization efforts by injecting new life and revenue into what were once forgotten areas. Downtowns once represented the center of life and activity in a city. This all changed after the end of War World II when people started to move away from the city and into the suburbs (Teaford, 1986). Aided by the affordability of the automobile to the working-class, people could travel longer distances in shorter amounts of time, and the city soon became a place to go only from 9 to 5 (Jackson, 1985).

As people left for the suburbs, businesses were fast to follow to provide easy access to their clientele. Because of this residential and commercial shift, downtowns became synonymous with slums, lack of safety, and vacancy (Teaford, 1986). This idea

has been changing, and downtowns are becoming more and more important for cities. Several cities have succeeded in revitalizing their downtowns and bringing them back to their former glory, such as Ithaca, NY, Cleveland, OH, and Binghamton, NY, to mention a few.

The impact of boutique hotels in the hospitality industry from a marketing or economic narrative has been well researched (Chan, 2012; Kurgun, Bagiran, Ozeren, & Maral, 2011; McKenney, 2014). The scope of boutique hotels, their impact, and feasibility in different communities have also been a topic of research (Henderson, 2011; Lim & Endean, 2009; Rogerson, 2010). What the literature lacks, however, is explorations of the different design approaches in which historic preservation, more specifically the adaptive reuse of historic properties, meets the requirements for this type of building.

Adaptive Re-Use of Historic Properties

The success of an adaptive reuse project can be measured in several ways. Some identify a building that incorporates the historic elements as part of the experience of the space as successful, or the incorporation of the local community and elements. However, all agree that the retention of the most significant historic features is the most crucial part of an adaptive reuse project (Schroeder, 2017).

Brooker and Stone have identified three types of design strategies for the adaptive reuse of historic properties (Brooker & Stone, 2004). Along with these design strategies, six tactics complement and further aid in the successful rehabilitation of a historic building. The design strategies identified by Brooker and Stone along with the guidelines of The Secretary of Interior's Standards for Rehabilitation (Grimmer, Hensley,

Petrella, & Tepper, 2011); serve to assure that the historic buildings being reused maintain their historic character and authenticity.

One way to support the investment in the adaptive reuse of historic properties is the use of Preservation Tax Credits. These provide dollar for dollar reduction of income tax owned (Jefferson, 2005, p. 2). There are two types of Preservation Tax Credits for income-producing properties in North Carolina: a 20% federal tax credit (National Park Service, 2012) and a 15-25% state income tax credit for certified rehabilitations. The rehabilitation of properties using Preservation Tax Credits requires the supervision and approval of the State Historic Preservation Office and the guidance of the Secretary of Interior's Standards for Rehabilitation.

Many of the boutique hotels found in historic buildings were rehabilitated by taking advantage of the tax incentives. These hotels have a unique character and feel, which is in part provided by the type of building in which they are located.

Adaptive reuse is significant in the design and development of boutique hotels in urban settings. Adaptive reuse allows the retrofitting of an existing building to provide modern accommodations without losing the historic elements of the building (Clark, 2008). By reutilizing an existing building, the hotel is imprinted with a unique architecture and elements that are hard to find or recreate anywhere else.

The use of a historic building provides a tie to the local community that increases the sense of place of the residents and attracts new tourists to the area. This sense of place along with the increased interest in art and culture of the young population make boutique hotels a place to visit.

Research Goals

This research seeks to provide information on successful strategies implemented in the reuse of historic properties as boutique hotels. Also, it provides future researchers with a database of boutique hotels placed in downtown locations in North Carolina, containing information about the former and current use. This database could be used to identify which downtowns in the state have a greater hospitality industry development. Moreover, it helps fill the existing gap in the literature, concerning the design approaches that were taken in the adaptive reuse of boutique hotels in historic properties.

The first part of this study is a review of literature that covers the importance of downtown revitalization efforts and the indicators of a thriving downtown. It then moves to the importance of historic preservation and the different guidelines created to support those goals without losing the historic character of the building. The research identifies and evaluates the elements that constitute an adaptive reuse project. The final part of the literature review is a detailed analysis of the hospitality industry, especially the boutique hotel sector, the influence this industry has in the revitalization efforts, and the economic values it gives to downtowns. A review of the boutique hotel history and characteristics is also provided.

The methodology implemented in this study is a mixed methods approach. These methods evaluate five case studies of boutique hotels located in rehabilitated historic buildings. The case studies had to meet several criteria including being in a downtown area of a North Carolina city. The reason for selecting five case studies is to provide a broader range of hotel and city sizes. One of the goals of this research is to be able to

identify patterns in how the design strategies implemented could be used to guide the design of historic-design boutique hotels, without distinction on building and city size.

The primary aim of this research is to answer the following research questions:

- How do historic-design boutique hotels maintain historic character and authenticity?
- What are the design strategies implemented in the adaptive reuse of historic properties into boutique hotels while maintaining the character-defining features?
- How are the distinctive characteristics of a historic-design boutique hotel integrated into the existing historic building?

CHAPTER II

LITERATURE REVIEW

The literature review for this project can be summarized in three main topics: Downtown Revitalization, Historic Preservation Guidelines, and Boutique Hotels. The first topic, Downtown Revitalization, contains information on the decline and rebirth of downtowns in the United States, the indicators that make a thriving downtown, the relationship that exists between downtown and tourism, the role that historic preservation plays in the revitalization of downtowns, the adaptive reuse of historic structures and the sustainable impact of this practice. The second topic provides a better understanding of the different guidelines and practices that surround the preservation and rehabilitation of historic buildings. Such as, the *Secretary of Interior's Standards for Rehabilitation*, *National Park Service: 10 Best Practices for Preservation*, the *National Park Services Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings*. This part also addresses the different design approaches identified by Brooker and Stone in the rehabilitation of a historic building. The final topic will delve into the boutique hotels history, the characteristics that these hotels present, and the different categories that exist of these.

Downtown Revitalization

Downtowns did not happen during a specific timeframe as the suburbs did. Downtowns are the composition of several decades of development and their response to technological and socioeconomic factors (Robertson, 1995). In the 1920s, downtowns

were at their peak. Pedestrian traffic and mass transit characterized them and made them the central hub for retail activity.

The first stage for the decline of downtowns is attributed to the demand for housing after World War II, and the easy financing of single-family houses, as well as, the introduction of the automobile, which allowed people to travel farther distances in short amounts of time. After this residential exit from the city to the suburbs, businesses were soon to follow (Faulk, 2006). The 1950s and 1960s showed a very different image of downtown, characterized by wider streets, increase in crime, and decrease in retail activity (Robertson, 1995).

By the late 1970s and 1980s cities realized the importance of reducing vacancies in downtowns, setting the start of the downtown revitalization movement (Faulk, 2006). This idea is still gaining momentum, and more and more cities are developing revitalization projects and policies to lure people and businesses back to downtown.

Downtowns success indicators.

Several aspects of downtown need to be assessed to determine the right way to plan and develop its revitalization. Since downtowns are not the same, different indicators can be used to measure the success of each one; but there are several overlapping principles among different authors. The most common indicators used to measure the success of downtown include retail development, traffic generators, housing, walkability, and historic preservation.

Retail development refers to small shops at street level, which serve to generate more pedestrian traffic and attract people to the sidewalks and storefronts, especially during the daytime (Edwards, Singh, & Brown, 2016). The increase of retail activity also

contributes to the next indicator, traffic generators. Downtowns should be able to provide people with different types of activities. These traffic generators can be natural or human-made resources (Edwards et al., 2016). Places such as convention centers, stadiums, street markets, theaters – are large facilities that can attract many visitors. The traffic generators, in turn, will provide downtown businesses with clientele during the evenings and weekends and help to revitalize blighted areas (Robertson, 1995). Housing is another important indicator for the success of a downtown. Residential use will provide business owners with a constant customer base for the businesses of the area (Edwards et al., 2016). Additionally, the ability for people to walk from one place to another is crucial in measuring the success of a downtown. People will choose to walk to places if the paths are comfortable, safe, exciting and enjoyable (Burayidi & Robertson, 2001). Historic preservation also plays a vital role in creating successful downtowns by, “taking advantage of the architecturally distinctive underused, old buildings that many people are attracted by” (Robertson, 1995, p. 432).

Historic preservation and adaptive reuse in downtowns.

Historic preservation in downtowns focuses on celebrating the core area since it possesses an identity and old commercial structures, that cannot be found anywhere else, defining the character of the community (Edwards et al., 2016). Given that most cities developed in the current downtown area, most of the buildings present are part of the collective history and memories of the residents of that city (Burayidi & Robertson, 2001). This general recollection of memories defines the character of the community and the sense of place that newer developments do not provoke.

One of the ways to introduce historic preservation in the downtown revitalization processes is through rehabilitation or adaptive reuse of historic buildings. This concept consists of the conversion of existing buildings to fit a different use (Faulk, 2006). Brooker and Stone (2004) refer to adaptive reuse as remodeling; they explain that “function is the most obvious change, but other alterations may be made” (p. 11). The changes applied to the building should take into consideration its historic significance. The best examples of adaptive reuse projects in historic properties respect and retain the historic characteristics of the structure, and add a new layer that provides value to the future (Australian Government, 2004).

Downtown and the hotel industry.

Downtown hotels were another industry that had great success until the introduction of the automobile. With the mass exodus of people from the city to the suburbs and the decrease in the use of the railroad, downtown hotels suffered the same fate as the city (Teaford, 1986).

Nowadays, cities rely on tourism as an economic stimulus for downtowns. Even some of the main development strategies depend on tourists – historic preservation, cultural districts, waterfront developments, and special activity generators. Tourism can help preserve and enhance a community’s heritage, create jobs, and bring revenue to downtown businesses (Robertson, 1995). Several authors establish the number of hotel or motel rooms per 1,000 central city residents and the proportion of registered historic places as a measurement for success (Edwards et al., 2016).

Historic Preservation Guidelines

Secretary of Interior's Standard for Rehabilitation.

The Secretary of Interior's Standards for Rehabilitation are a set of ten national standards initially created to identify if the type of work proposed on registered properties supported by the Historic Preservation Fund grant-in-aid program were appropriate (Grimmer et al., 2011). These standards apply to not only the exterior treatment of the property but also the interior, which must also maintain the historic character of the structure.

The ten standards for rehabilitation as created by the NPS on *The Secretary of the Interior's standards for the treatment of historic properties: with guidelines for preserving, rehabilitating, restoring & reconstructing historic buildings* (p.62) are:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Illustrated Guidelines on Sustainability for Rehabilitating Historic Building.

Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings were created to: “Further enhance overall understanding and interpretation of basic preservation principles” (Grimmer et al., 2011). The guidelines offer recommended and not recommended treatments to apply to a historic building depending on whether there could be a negative impact.

Historic properties are usually more sustainable than most people think, as Carl Elefante once said the “the greenest building is the one already built” (Elefante, 2012, p. 67). The guidelines serve as guides on the many strategies that can be used to make historic buildings more sustainable without compromising the historic character and fabric of the building (Grimmer et al., 2011).

The Guidelines take into consideration the plan, maintenance, windows, weatherization and insulation, HVAC and air circulation, solar and eolic energy, water efficiency, daylight uses, as well as, ways to cool roofs and apply green roofs to historic

structures. These guidelines describe which sustainable measures are recommended and which are not (Grimmer et al., 2011).

Tax incentives for preserving historic properties.

The Historic Tax Credits come from the partnership between the Internal Revenue Service, the National Park Service, and the State Historic Preservation Office (Rees, 2013). Tax incentives “promotes rehabilitation of historic structures of every period, size, style, and type” (National Park Service, 2012, p. 2). Tax credits offer a dollar for dollar reduction of income tax owed (Jefferson, 2005).

There are two types of federal tax incentives: a 10% tax credit for non-historic, non-residential buildings built before 1936 and, a 20% tax credit for the certified rehabilitation of certified income-producing historic structures (National Park Service, 2012).

To apply for preservation tax credits, a three-step process must be followed:

Part 1 consists of requesting a Preliminary Determination of Significance from the NPS to determine if the building is a historic structure eligible for preservation tax credits. If the building is already listed on the National Register this step is not necessary (Jefferson, 2005; National Park Service, 2012).

The Description of Rehabilitation is the second part of the tax credit process; this includes documentation presenting the building before performing any rehabilitation work, as well as information on the type of rehabilitation planned. The description of the rehabilitation is evaluated before any work begins (Jefferson, 2005).

The third part of the preservation tax credit consists of a Request for Certification of Completed Work; this form presents the documentation demonstrating that the

execution of completed work was in accordance with the proposed plan filed in Part 2 (Jefferson, 2005).

To obtain the tax credits and the work to be certified all changes to the building must follow the standards.

Brooker and Stone

Intervention, insertion, and installation are the three categories identified by Brooker and Stone (Figure 1). Intervention occurs when the original building “wholeheartedly accepts the new design” (Brooker & Stone, 2004, p. 79). In this, the old building provides the guidelines for the new. Insertion happens when a new element is created to fit the old structure. The new elements are created to complement and fit the dimensions of the existing building (Brooker & Stone, 2004). Finally, installation provides a clear differentiation between the old and the new. In this process, the existing building needs few physical modifications, and the new structure can sometimes be temporal (Brooker & Stone, 2004).

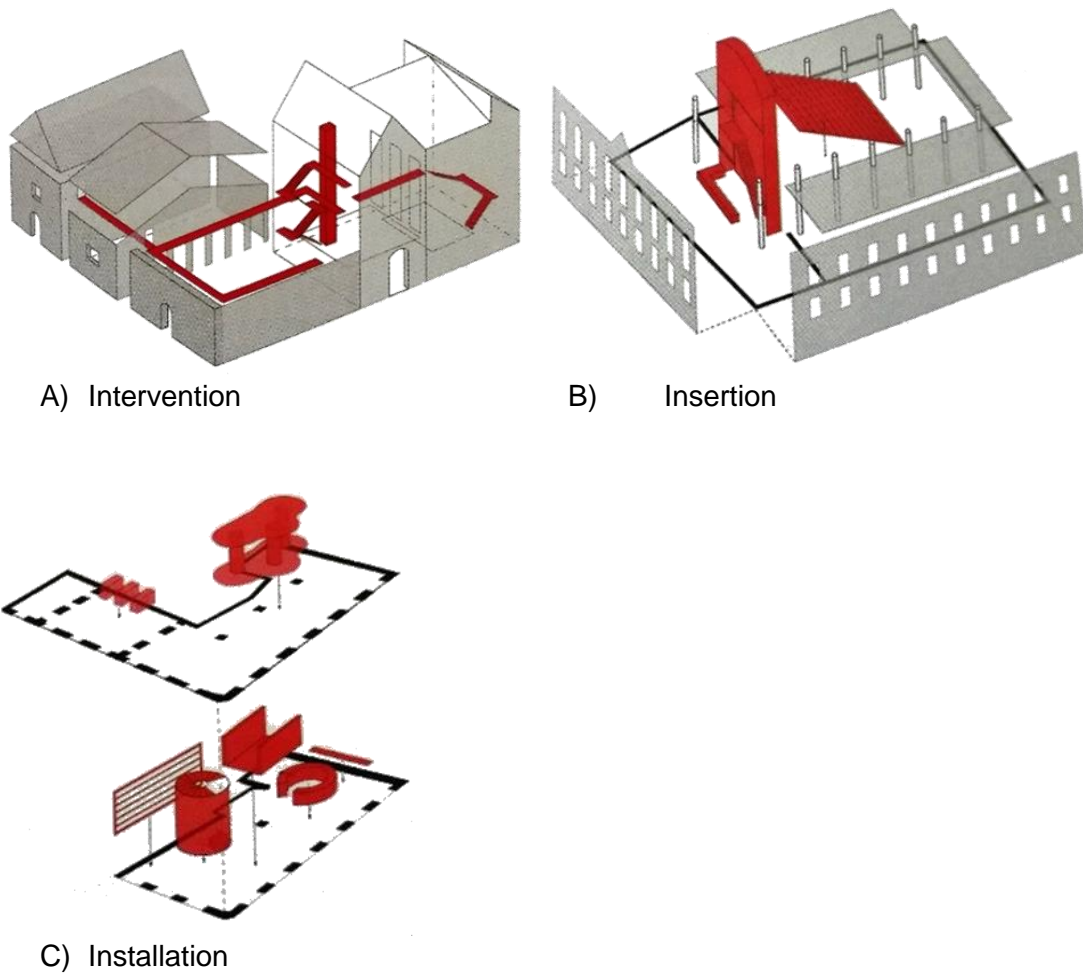


Figure 1. Brooker and Stone Design Strategies. (Brooker & Stone, 2004).

Along with the strategies, Brooker and Stone also describe six types of tactics: plane, object, light, surface, openings, and movement (Brooker & Stone, 2004). These tactics are what gives the adapted building its unique character.

The plane is what organizes and separates the space (Brooker & Stone, 2004). When referring to the plane Brooker and Stone include the walls, floors, and ceilings as defining elements of the space, and these can be new or original, permanent or temporary.

Objects are a way to manipulate space; these can be clustered together or in series. Some examples of objects given by Brooker and Stone are furniture, sculptures or structural pods. Objects can be meaningful and enhance the space they occupy.

Light is considered one of the essential elements necessary for the understanding of space and form (Brooker & Stone, 2004). Light serves to control the space, direct movement, and to accentuate or change the perception of things, influencing the experience of a building.

The surface is that physical element that establishes the relationship between human contact and the building (Brooker & Stone, 2004). The materials provide the atmosphere and mood in a building but also provides the structure with identity and meaning.

Openings facilitate movement. They create the relationship between places and create views, while movement provides access within a building and at the same time binds together separate or disparate spaces (Brooker & Stone, 2004).

Boutique Hotels

History and characteristics of boutique hotels.

The history of boutique hotels is a recent one. It can be traced to London during the 1980s to the Blakes Hotel designed by interior designer Anouska Hempel. The hotel consisted of the remodeling of a series of Victorian townhouses. Blakes Hotel is considered the first type of boutique hotel ever created (Lim & Endean, 2009). Others place the beginning of this type of hotel in the U.S. to the innovation of Ian Schrager, co-founder of the nightclub Studio 54. By launching Morgans Hotel, a nightclub like hotel, in New York in 1984. Schrager defined boutique hotels as "a hotel with a point of view"

(Adner et al., 2003, p. 16). After that, boutique hotels experienced tremendous growth during the economic boom of the late 1990's (Adner et al., 2003).

There is no formal definition of what is a boutique hotel in any of the reviewed literature, but the one that comes closest to describing it is “as a thematic, architecturally notable design offering warmth and intimacy, a relatively small number of rooms and a target of upmarket 20-55 years old” (Adner et al., 2003, p. 5).

The increased interest in art, culture, and history is the main reason for the ascension of the boutique hotel, and these are the conventional concepts behind their design (Aggett, 2007). More than accommodations clients are looking for the hotel to provide an experience.

Characteristics of boutique hotels.

Customers of boutique hotels seek out properties that are noticeably different in look and feel from branded hotels. The element of surprise that boutique hotels provide over the straightforward values of consistency, comfort, and convenience is another characteristic that influences customer selection. These hotels are often located in renovated urban structures and attempt to break the uniformity of branded hotels with individualistic offerings. Most boutique hotels can be found in trendy neighborhoods of sophisticated urban destinations, and many offer high-tech amenities (Adner et al., 2003).

Five aspects that set boutique hotels apart from others are unique character, personalized or personal touch, residential feel of the accommodation, high-quality standard offered, value-added nature of the location, and knowledge and culture of the customer (Aggett, 2007).

Several scholars describe the main characteristics that encompass the boutique hotel experience. A compilation of these elements was made by identifying the characteristics by scholar and then highlighting the similarities between each. From this compilation, nine characteristics were identified (Table 2; Figure 2).

Table 1. Characteristics of Boutique Hotels by Authors. (Adner et al., 2003; Aggett, 2007; Freund de Klumbis & Munsters, 2004).

Boutique Hotel Characteristics	Boutique Hotel Characteristics by Author		
	Aggett	Adner	Freund de Klumbis
Experience and Personalized Service	Provide an experience in itself High-quality standards offered Unique levels of personalized service Excellent standards of accommodation, food, service		Experiential branding Innovative products
Number of Rooms	Up to 100 bedrooms	Relatively small number of rooms	50-100 rooms properties
High-Tech Amenities	High-tech facilities	High-tech amenities	State-of-the-art facilities
Emphasis in Art, Culture, And History	Increased interest in art, culture, and history Knowledge and culture of the hosts	Thematic	Strong cultural component
Uniqueness	Unique character Individuality of these hotels Not mainstream, and intimate		Search for authenticity Non-chain-operated
Location	Nature of the physical location	Found in trendy neighborhoods Urban destinations	
Architecture of the Building	Unique building	Architecturally notable design Architectural design compensates for smaller rooms located in renovated urban structures	Retain the architectural imprint of the past Preserved and highlighted the architectural peculiarities
Interior Design	Overall ambiance rooms are different Unique interior architecture Unique pieces of furniture Contemporary Design-led Different from the competition through their image, lifestyle, design, and style Pleasant atmosphere	Comfortable lobby Noticeably different in look and feel	Hotels with unique or sophisticated and innovative characteristics. Attention to fine detail. Individual decoration Carefully planned ambiance
Target Audience		Target of 20-55-year-olds upmarket	

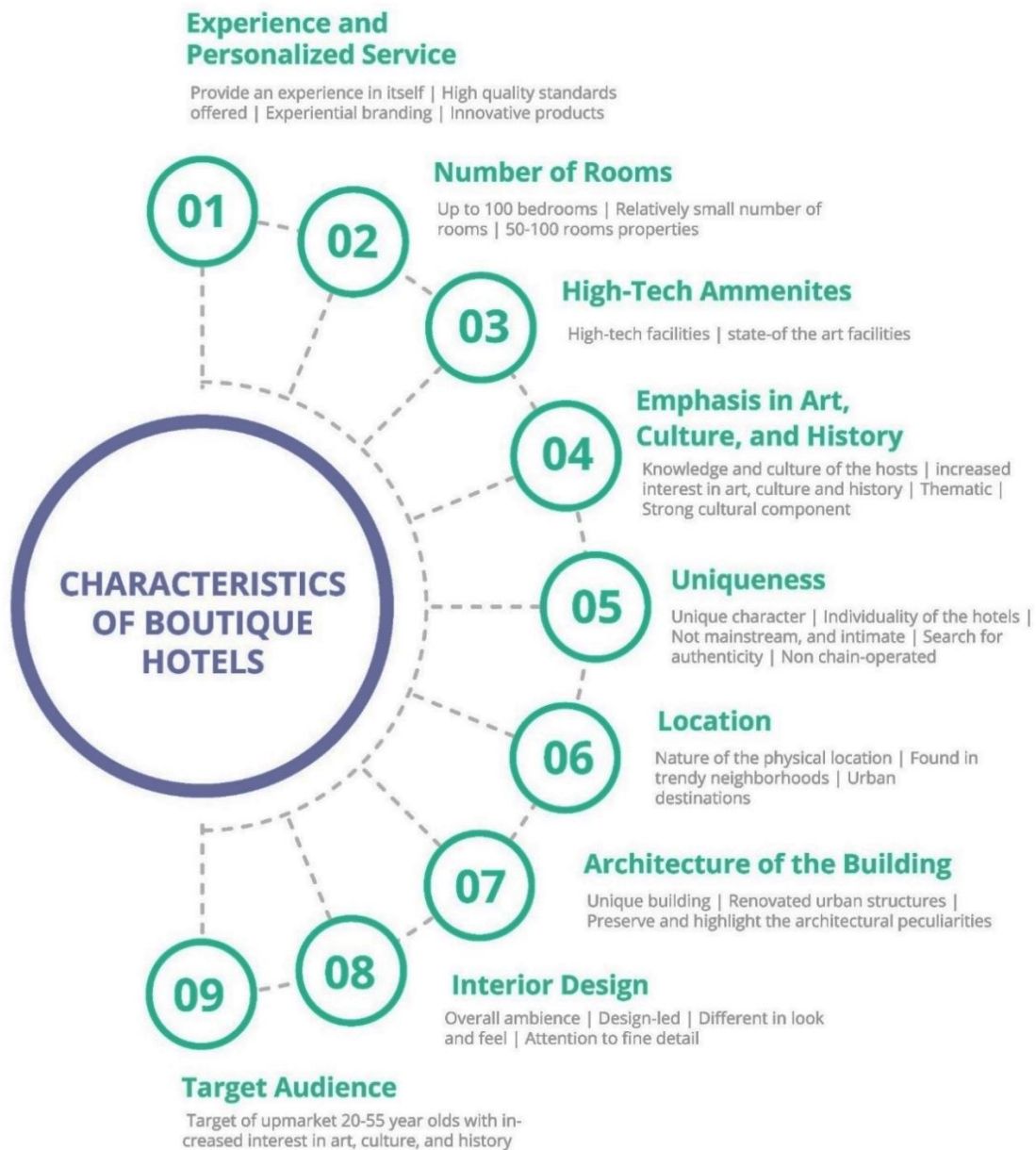


Figure 2. Compilation of Boutique Hotel Characteristics.

In one study by Agget (2007), clients identify traditional hotels to be mainstream, the same wherever you go and not as friendly, personal, and comfortable in comparison. In the same study, clients stated that some of the main the attributes that influenced their

decision of selecting a boutique hotel were the location of the hotels and their qualities. The five factors stated at the beginning of the literature review were significant but did not make as much difference as expected.

During their stays guests were surveyed on what features they valued the most in boutique hotels. Clients indicated that interior architecture is the most favored by 40% of the sample, 20% said a unique building and 17.1% stated the unique pieces of furniture (Aggett, 2007).

Types of boutique hotels.

The trends in the tourist behavior that have influenced the growth of the boutique or lifestyle hotel are the search for unique experiences, new challenges, and multi-entertainment in the form of action, emotion, aesthetics, and adventure. Another trend highlighted is the rise of local, regional, and national history and culture as an expression of the customer identity (Freund de Klumbis & Munsters, 2004).

In the category of boutique hotels placed in historic properties, three types of hotels can be identified by their combination of product and market: 1) Historic Establishments, 2) Design Hotels, and 3) Historic-Design Boutique Hotels (Freund de Klumbis & Munsters, 2004).

The type of hotel that this research will be focusing on is the Historic-Design Boutique hotels. These type of hotels are known for offering design and lifestyle benefits of a hotel within historic establishments. They are characterized as retaining the architectural imprint of the past, providing contemporary comfort, innovative products and creating the best of both worlds by combining traditional architecture and hospitality with state-of-the-art facilities (Freund de Klumbis & Munsters, 2004).

CHAPTER III

METHODOLOGY

The steps utilized to gather the data to determine how they retained the historic character and authenticity in the adaptive reuse of historic buildings as boutique hotels are described in this chapter. These steps were also used to determine the design strategies implemented in the adaptive reuse of these buildings.

The methodology implemented in this study is a mixed methods approach. The first part of the chapter describes this type of method and the reasons why it fits within the parameters of this research. The first section also enumerates the different type of methods that compose the design of the research.

After the explanation of the methodology, the chapter continues with a detailed description of the procedures employed to collect the data and analyze the information. Following this, is a description of the different case studies utilized, and their selection for this study. The chapter concludes with a review of the theoretical framework that helps analyze the information and answer the research questions.

Mixed Methods

The methodology implemented in this research is a mixed methods approach. Mixed methodology “represents the most complete level of integration among two or more research designs” (Groat & Wang, 2013, p. 368). A reason for using mixed methods in this research is due to the evaluative process of the study, some data can be

collected simultaneously, but other data builds up sequentially from the different phases of the research (Creswell & Plano Clark, 2011).

The methodology consists of five steps (Figure 3). Step one was the generation of a database of historic downtown North Carolina buildings that were adapted to become boutique hotels. The buildings must be listed on the National Register of Historic Places or identified as a contributing building in a National Register Historic District, and their rehabilitation must be certified to meet the Secretary of the Interior's Standards for Rehabilitation. The NC State Historic Preservation Office staff assisted in the identification of these buildings. The second step was a sample selection of approximately five boutique hotels in the North Carolina area that met the criteria of this research. The third step was the archival research to identify the original features of the case studies. The fourth step consisted of a visual analysis that allowed the researcher to compare the historic character of the hotels before and after the modifications. Site visits were the fifth and final step of this research.

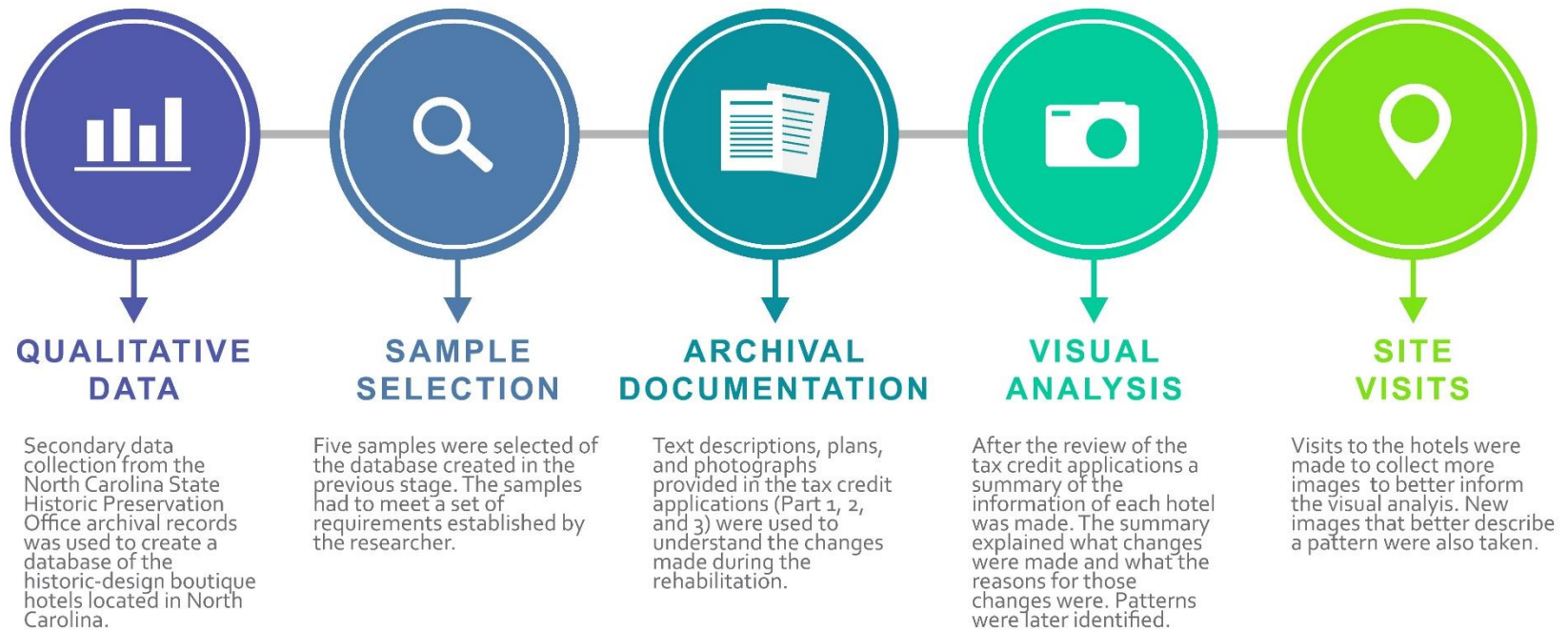


Figure 3. Research Methodology Design.

Qualitative data: Generation of database.

The first step in the research consisted of creating a database of historic-design boutique hotels located in North Carolina that completed the Preservation Tax Credit application review process. A systematic review of secondary data collected from the North Carolina State Historic Preservation archival records was used in this step. This database contains the current name and address of the historic-design boutique hotels; their year built, their rehabilitation year, the previous type of commercial use before becoming a boutique hotel, their location in reference to downtown, and the year(s) they utilized the preservation tax credits, if applicable. The database was created to determine the number of boutique hotels located in historic buildings in downtown areas that meet the criteria of the research.

The first step for creating the database was to contact the North Carolina State Historic Preservation Office (SHPO). The purpose of this contact was to learn if a list containing the name, address, and renovation years of the Historic Preservation Tax Credit projects existed. Once the SHPO confirmed that such a list existed and that such information could be made available for research use, a request for it was made. The data was received electronically via USB drive.

After reviewing the information received it was possible to extract a list of historic properties converted to boutique hotels in North Carolina for the creation of the database. The properties included in the database had to be specifically located within the bounds of the downtown area of any city in the state and exclusively adapted into boutique hotels.

The database created of the hotels contains several parts of information, which includes: original property name, new property name, property address, city, year built, if it is a preservation tax credit project, tax credit year in, tax credit year out, previous use, new use, the number of rooms, and the latitude and longitude coordinates (Table 2)

Table 2. Boutique Hotels in NC Database. (North Carolina State Historic Preservation Office, 2017)

Historic Properties Turned Into Boutique Hotels in North Carolina											
No.	New Property Name	Original Property Name	Property Address	City	Year Built	Preservation Tax Credit Project	Tax C. Year In	Tax C. Year Out	Previous Use	New Use	Number of Rooms
1	Mother Earth Motor Lodge	Midtown Motor Lodge	501 N Heritage St	Kinston	1960	Yes	2016	2017	Motor Lodge	Motor Lodge	55
2	The O'Neil	Farmers and Merchants Bank	200 N Queen St	Kinston	1924	Yes	2014	2016	Bank	Boutique Hotel	7
3	21c Hotel	Hill Building (Central Carolina Bank)	111 N Corcoran St	Durham	1935	Yes	2013	2015	Bank	Boutique Hotel	125
4	King's Daughters Inn	King's Daughters House	204 N Buchanan Blvd	Durham	1911	Yes	2008	2009	Retirement House	Bed and Breakfast	17
5	Unscripted Durham Hotel	Jack Tar Motel	202 N Corcoran St	Durham	1962	Yes	N/A	N/A	Motel	Boutique Hotel	74
6	The Durham	Home Savings and Loan Bank	319 E Chapel Hill St	Durham	1968	No	*	*	Bank	Boutique Hotel	53
7	The Kimpton Cardinal Hotel	R. J. Reynolds Tobacco Company	401 North Main St	Winston-Salem	1929	Yes	N/A	N/A	Office	Boutique Hotel	174
8	The Windsor Hotel	36 Broadway St	36 Broadway St	Asheville	1907	Yes	N/A	N/A	Boarding House	Boutique Hotel	14
9	The Ivey's Hotel	J.B. Ivey & Company Department Store.	127 N Tryon St	Charlotte	1924	No	*	*	Department Store	Boutique Hotel	42
10	Foundry Inn by Hilton	Asheville Supply and Foundry Co.	Market, South Spruce and Eagle streets	Asheville	1920	Yes	2015	TBD	Foundry	Boutique Hotel	92

The information collected in this database contains the number of boutique hotels in North Carolina at the time of collecting the information. More boutique hotels in historic properties have developed since then.

Sample selection.

After completing the database, a sample was selected through purposive sampling, in which “the researcher is less concerned about generalizing to the larger population and more concerned about discovering useful patterns of information” (Groat & Wang, 2013, p. 280).

A sample of five boutique hotels was selected as case studies. The sample was selected based on the information presented in the database. The hotels had to meet the following criteria to qualify as a sample. The criteria established the following: 1) must be a historic-design boutique hotel, 2) must be located in a downtown area, 3) must be listed on the National Register individually or as part of a historic district, 4) must be in the State of North Carolina, 5) must complete the preservation tax credit application process, 6) Must be a rehabilitation/adaptive reuse project. Also, an integral part of the sample selection was the availability of archival photos and documentation of the building before the new design (Table 3).

Table 3. Qualifying Sample Criteria.

Hotel Name	Historic-Design Boutique Hotel	Located in Downtown	Listed on the National Register	Located in North Carolina	Used Preservation Tax Credits	Adaptive Reuse Project
Mother Earth Motor Lodge	✓	✗	✓	✓	✓	✓
The O'Neil	✓	✓	✓	✓	✓	✓
21c Hotel	✓	✓	✓	✓	✓	✓
King's Daughters Inn	✓	✗	✓	✓	✓	✓
Unscripted Durham Hotel	✓	✓	✓	✓	✓	✓
The Durham	✓	✓	✓	✓	✗	✓
The Kimpton Cardinal Hotel	✓	✓	✓	✓	✓	✓
The Windsor Hotel	✓	✓	✓	✓	✓	✓
The Ivey's Hotel	✓	✓	✓	✓	✗	✓
Foundry Inn by Hilton	✓	✓	✓	✓	✓	✓

All the hotels within the database were listed and then compared by creating a qualifying sample criteria table. The table consisted of the name of each hotel and the sample requirements mentioned before. The table allowed a visual comparison of which hotels met all the requirements. The database contains ten historic design boutique hotels in the state of North Carolina of which only six met all the criteria. Although six hotels met the criteria, only five were selected to be case studies for this research. The elimination of the sixth hotel from the sample was because the project had not yet started construction by the time this investigation began, so information of it was not readily available.

Case studies.

The samples were utilized as case studies of this research. A case study is:

an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident (Yin, 2003, p. 13).

Five case studies were selected following the criteria explained above. These case studies are:

The Cardinal Hotel in Winston-Salem, NC

The Cardinal Hotel is located at 51 E. Fourth Street in Winston-Salem, North Carolina. The building is mostly known for its historical name “Reynolds Building”, which used to house the R. J. Reynolds Tobacco and Co. headquarters. The Reynolds Building was built between 1928 and 1929 in a modern Art Deco style by the New York architectural firm of Shreve and Lamb. The firm who later designed the Empire State

Building used the Reynolds Building as inspiration (R. J. Reynolds Tobacco Company National Register of Historic Places Registration Form, 2016).

From 1929 to 1966 the Reynolds Building was the tallest building in North Carolina and was also awarded the “Building of the Year Award” by the National Association of Architects in 1929, which made it a landmark in Winston-Salem (R. J. Reynolds Tobacco Company National Register of Historic Places Registration Form, 2016). The first floor and basements served as retail and commercial shops.

The art deco style of the building (Figure 4) is not only reflected on the exterior as is the case of the entrance transom lights, decorated with geometric flowering tobacco plants. The art deco style is also carried into the interior with a hexagonal room and the continued use of the geometric tobacco plant motif throughout the building.



Figure 4. R. J. Reynolds Building. (R. J. Reynolds Tobacco Company National Register of Historic Places Registration Form, 2016)



Figure 5. The Cardinal Community Room. (Kimpton Cardinal Hotel, n.d.)

The significant amount of historic integrity retained in the building strengthens its significance. According to the National Register Nomination, the building is significant at a state level for being considered an icon of the early twentieth century Art Deco architecture in North Carolina. The building is also considered an excellent representation of the Art Deco-style Ziggurat skyscraper.

The building is significant due to the contribution to the industrial history of Winston-Salem and by being the headquarters of a locally-based but nationally-known tobacco company. The building retains many of its original features which include:

- Main entry
- Nickel silver revolving doors
- Crown of Benedict nickel tobacco plants above the main entrance
- Stylized R. J. Reynolds sign
- Historic glass and metal lamp fixtures
- Windows
- Ribbed stone pilasters with the tobacco plants motif
- Floral stone spandrels on the fourth floor
- Lead-coated copper spandrels below windows on the fourth floor
- Secondary entrance
- Elevator bank
- Marble wainscoting
- Main lobby or lounge
- Exhibition hall
- Exhibition hall mural

- Main hall or lounge
- Brass Columns with tobacco plant motif
- Octagonal Hall
- Central hallway
- Arched openings to the stairs
- Stairs

Many of the significant spaces in this building were retained in their entirety. This boutique hotel is part of the Kimpton Hotels chain (Figure 5) (Kimpton Cardinal Hotel, n.d.).

21C Hotel and Museum in Durham, NC

The Hill Building located at 111 N. Corcoran Street, in Durham, North Carolina. The Hill Building is a seventeen-story building designed by New York-based firm of Shreve, Lamb, and Harmon, and built between 1935 and 1937. Shreve, Lamb, and Harmon is the same architectural firm responsible for the design of the R. J. Reynolds building in Winston-Salem, North Carolina.

Designed in the art-deco style, the Hill Building is the tallest building of the historic commercial district of Downtown Durham (Figure 6). The structure features stainless-steel-and-glass storefronts with polished granite and a limestone façade. The building was designated a Historic Landmark in 1994. Some of the historic elements of the building include:

- Main entry
- Aluminum entry doors
- Windows

- Original storefronts
- Banking hall
- Main lobby
- Vault
- Vault lobby
- Bank lobby
- Terrazzo floors
- Elevators
- Elevator lobby (Figure 7)
- Wood paneled walls
- Aluminum ceiling
- Upper story terraces
- Metal spandrels
- US mail letter box
- Elevator doors
- Stairs
- Radiator covers
- Mail Chute

Commissioned by John Sprunt Hill for the headquarters of the Home Savings and Trust Company, the building also housed the Central Carolina Bank and Trust Company in 1961 and the SunTrust Company in 2005.

In 2006 the structure was purchased by Greenfire Developments who then partnered with 21C Museum Hotels (Knoedler, 2017). In July 2013 construction started to adapt the former bank into a boutique hotel. In 2015 the rehabilitation was completed.



Figure 6. 21C Hotel Building. (21c Museum Hotel Durham, n.d.)



Figure 7. 21C Elevator Lobby.

The hotel accommodates 125 rooms and over 10,500 square feet of exhibition space. The hotel gallery is open to the public 24 hours a day, and the exhibitions rotate year-round. Hotel rooms present a contemporary design within the historic elements of the building. An in-house restaurant is also part of the hotel amenities (21c Museum Hotel Durham, n.d.).

Unscripted Hotel in Durham, NC

Located at 202 N. Corcoran Street, in Durham, North Carolina, the Jack Tar Motor Lodge, as the building is known, serves as an excellent example of the mid-modern era in downtown Durham. Built between 1962 and 1966 the Jack Tar Motel was an extension of the Washington Duke Hotel or Jack Tar Hotel (Durham Convention & Visitors Bureau, n.d.).

The motor lodge was built across the street from the hotel. A steel-and-glass modern sky-bridge served to connect both structures until its demolition along with the Washington Duke in 1975. The construction of Motor Lodge was in two stages one in 1962 and the other in 1966.

The motel presents a pentagon-shaped plan, which rises four-stories high in the center of downtown Durham, with 100 rooms, and a rooftop deck and swimming pool located at the top of the second floor. The façade was very representative of the modernist movement with glass-and-steel curtain walls and blue spandrel panels (National Register Nomination, 2012).

Some of the historic significance of the building includes its listing on the National Register of Historic Places as a contributing structure to downtown Durham. It also serves as a contributing structure of the mid-century modernist era with its mid-century components, as well as, an explicit representation of car-based transportation of the period (National Register Nomination, 2012).

Some of the character-defining features elements of the Jack Tar include:

- Curtain wall
- Porcelain or ceramic floors in bathrooms

- Elevators
- Elevator lobbies
- Elevator decorative tile work
- Sky-bridge
- Roof deck
- Concrete parking structure
- Exterior lights
- Exterior storefront
- Masonry walls and columns

Some of these elements are still present in the building while others were removed in the renovation.

The building was purchased in 2014 by Austin Lawrence Partners to redevelop it into a boutique hotel. Architect Scott Harmon was hired to redesign the structure. The new Unscripted Hotel opened in 2017 with 74 rooms and a 250-space parking deck, which was part of the original structure (Satow, 2017) (Figure 8). On the ground level of the building are several bars and businesses (Durham Convention & Visitors Bureau, n.d.; Unscripted Hotels Durham, 2017).



Figure 8. Unscripted Hotel Street Façade. (Medley, 2017).

The O'Neil Hotel in Kinston, NC

The former Farmers and Merchants Bank is now known as the O'Neil Hotel in Kinston, North Carolina, was designed in 1924 by Benton and Benton Architects of Wilson, NC. The building is a representation of the Renaissance Revival style and showcases a limestone façade with a large squared lantern clock attached to the corner of the building (The O'Neil Boutique Hotel, 2015) (Figure 9).

The bank was formed in 1909, and the building has housed several other banks after that. The building is part of the historic district of downtown Kinston and listed on the National Register of Historic Places as a contributing structure. The building gains its significance by being the only building in Kinston that rises above three stories, having five floors in total. It is also part of Kinston's era of prosperity that goes from 1890 to

1941. During this time the city developed as a significant Eastern North Carolina trading center (National Register Nomination, 1989).

As with most historic buildings, some of its character-defining features have been retained while others removed. Features that continue to be part of the building include:

- Main entrance
- Windows
- Dentilled cornices
- Squared copper lantern clock
- Ionic columns
- Plaster relief ceilings
- Marble floors
- Marble counters
- Elevator/stair lobby
- Bathroom tile floors
- Vault
- Teller windows

The hotel is owned by Stephen Hill, who also owns the Mother Earth Brewing Company and the Mother Earth Eatery in the same city. With seven rooms in what used to be offices and a brand-new rooftop terrace, the hotel presents an excellent mix between the new and the old (Figure 10).



Figure 9. The O'Neil Hotel Façade. (The O'Neil Boutique Hotel, 2015)



Figure 10. The O'Neil Hotel Vault as Part of the Design. (The O'Neil Boutique Hotel, 2015).

Each room is uniquely designed, providing a different experience for the clients. All the rooms have the original doors from the previous uses of the building.

The Windsor Boutique Hotel in Asheville, NC

The Windsor Boutique Hotel in Asheville, NC, was constructed in 1907 and consisted of a three-story brick commercial building. The structure was known as the JD Nelson building and used to be a hotel and boarding house (National Register Nomination, 1978) (Figure 11).

To convert it into the Windsor Boutique Hotel the building went through a renovation of over 18 months which began in 2013. The hotel features 14 luxury suites,

a café, a boutique store, and a hand-picked display of local artwork throughout the building (Windsor Asheville, 2016) (Figure 12).



Figure 11. Windsor Hotel Façade. (Windsor Asheville, 2016).



Figure 12. Room at Windsor Hotel. (Windsor Asheville, 2016)

The five case studies for this research were individually analyzed. After the conclusion of each case, generalizations and the identification of patterns were possible. The base of this process is the replication approach presented by Robert K. Yin in his book *Case Study Research and Design Methods* (2003). The replication process is applied when dealing with multiple case studies, as is the case in this research (Figure 13). The replication approach establishes that:

... the initial step in designing the study must consist of theory development and then shows that case selection and the definition of specific measures are important steps in the design and data collection process. Each individual case study consists of a “whole” study, in which convergent evidence is sought regarding the facts and conclusions for the case; each case’s conclusions are then considered to be the information needing replication by other individual

cases. Both the individual cases and the multiple-case results can and should be the focus of a summary report. (Yin, 2003, p. 49).

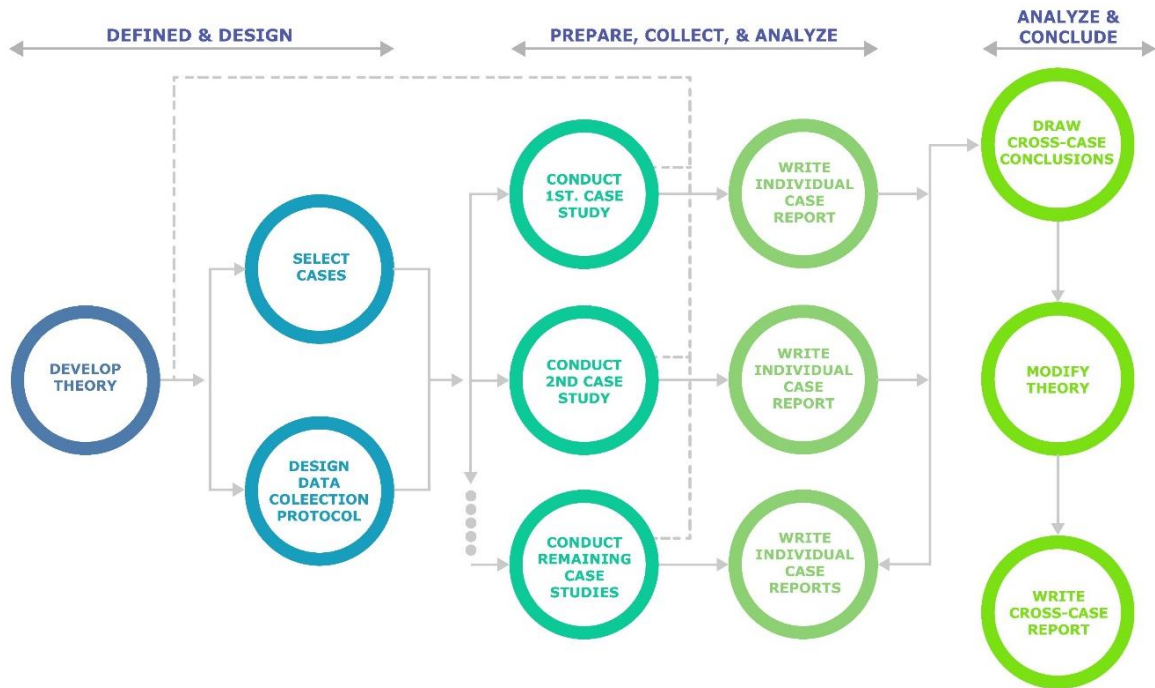


Figure 13. Multiple Case Study Method. (Yin, 2003)

Archival documentation.

Archival documentation aids in identifying what type of design decision designers made and why they made them (Zeisel, 2016). Archival research needs to consider three primary qualities: 1) **pragmatic** in the designer's approach, meaning to be able to use what is available to meet the needs of the research. 2) **imaginative** in the sense that if the data is not meant to be analyzed systematically, the researcher must approach it imaginatively, reimagining the data instead of reanalyzing it. 3) Archival documentation is **historical**; it is impossible to study some topics through methods as direct observation and interviews, in which case archives may be the only available data (Zeisel, 2016).

The archival documentation part of this research relies on text descriptions, plans, and photographs provided in the tax credit applications (Part 1, 2, and 3) to understand the changes made during the rehabilitation. One of the reasons for the use of preservation tax credits as part of criteria in the sample selection is because of the archival photos and documentation available.

The documentation shows the condition of the building before the adaptation, as well as, identifying the building's character-defining features.

Part 1 of the tax credit application consists of the evaluation of significance. The idea is to determine if a building is a certified historic structure (The City of Sanford, n.d.). Part 1 of the nomination provides a Description of the Physical Appearance; this part describes the significant features of the building on both the exterior and the interior, as well as, it describes the building in its present condition (before rehabilitation), not as it was when first built or as it will be after rehabilitation. This part also provides information on the architectural style, the exterior construction materials, the number of stories, the basic plan, and the several distinguishing architectural features. Part 1 also describes the changes made to the building since its construction, along with interior alterations. It also notes what other buildings are on the property and the building relationship to others in the local district or neighborhood. Moreover, it also provides the construction date and date(s) of alterations (National Park Service, 2014).

In addition to the physical description of the building, Part 1 also provides a Statement of Significance, which explains how the building contributes to the significance of the district in which it is located (National Park Service, 2014). Attached to this application is a series of photographs of the building before the rehabilitation. The

photographs should include the site and the environment of the building location, all significant interior spaces, and features, as well as, representative secondary spaces and features (National Park Service, 2014).

Part 1 of the application is not necessary for properties listed on the National Register either individually or as part of a historic district. Since all the case studies were already listed on the National Register both individually and as contributing buildings of a historic district this part of the application was substituted with the original national register nomination.

The National Register of Historic Places “identify, evaluate, and protect America’s historic and archeological resources” (U.S. Department of the Interior, 2002, p. 1). Nomination reports offer a significant amount of information on the building, such as year built, the architect in charge of the construction, materials of the building, information regarding the history and significance of the place, as well as, the floor plans and photo documentation of the original structure.

The archival documentation for this process began with contacting the SHPO, located in Raleigh, North Carolina. Contact was made to gain access to the tax credit applications of all the buildings. Once the SHPO collaboration was confirmed, a list containing the case studies names was sent previously to the first visit to their office. This allowed the SHPO enough time to pull the stored files.

Due to the vast amount of information available several visits were scheduled to scan the documents. These types of documents possess sensitive information, and special considerations were taken before scanning. Therefore, all tax-related and social security information was concealed from view before starting the scanning process.

After gathering all the information from the Preservation Tax Credit Applications, a full review of the information available on the National register about the buildings and Part 1 of the application, was made. Through the review of these documents, it was possible to obtain information such as the history of the structures, their significance at a local and state level and some of the character-defining features. The information was later summarized in a word document for more efficient management of the information, to which late descriptions of the changes were added (Figure 14).

Hill Building

Address: 111 Corcoran St

City: Durham

Date Built: 1937

Period of Significance: 1937-1962

Previous Use: Home Savings and Trust Company Bank Current Use: 21C Hotel Durham

County: Durham

Style: Art Deco

State: NC

History:

Designed by the famous architectural firm Shreve and Lamb from New York – same designers of the R.J. Reynolds building in Winston-Salem, and the Empire State Building in New York, in association with Durham architect George Watts Carr who designed the building interiors. The building represents one of the three Art Deco buildings in Durham commercial core in the 1930's.

Significance:

- Designed by the famous architectural firm Shreve and Lamb
- Tallest structure in Downtown Durham Historic District
- Headquarters of the Home Savings Bank and Trust Company, later Carolina Bank
- One of three Art Deco structures of Durham commercial core in the 1930's

Character Defining Features:

- Main Entry
- Aluminum entry Doors
- Windows
- Original Storefronts
- Banking Hall
- Main Lobby
- Vault
- Vault Lobby
- Bank Lobby
- Terrazzo Floors
- Elevators
- Elevator Lobbies
- Wood Paneled Walls
- Aluminum Ceiling
- Upper Story Terraces
- Metal Spandrels
- US Mail Letter Box
- Elevator Doors
- Stairs
- Radiator Covers
- Mail chute

Figure 14. Hill Building National Register Nomination Summary.

The second part of the preservation tax credit application includes a Description of Rehabilitation. This part “describes the rehabilitation work to be undertaken in the building” (National Park Service, 2014, p. 5). Part 2 requires a description of each feature of the building and the type of work that will be done to it. As part of the application photographs of the interior, exterior, significant areas, and secondary areas before the rehabilitation, and the areas to remain unaltered, must be attached. Architectural drawings or sketches of the existing condition and the proposed rehabilitation are also required (National Park Service, 2014). This part of the application provides a better understanding of the modifications made to the building and what characteristics and features of the building the designers decided were most important to retain and emphasize in the rehabilitation (Figure 15).

The third and final part of the application is the Request for Certification of Completed Work. This part includes an inspection of the project to confirm that the work done meets the requirements stated by the Secretary of the Interior’s Standards for Rehabilitation (National Park Service, 2014). As with the other parts of the applications, photographs of the completed work have to be submitted. These photographs present the finished project and all the changes that were applied (National Park Service, 2014). The visual analysis of the research is reinforced with this part of the application, by showing how the rehabilitated part of the building merges with the old.

The second and third parts of the application were used simultaneously during the research process. Part 2 of the application served to describe the changes made to all the areas of the buildings. To fully understand the changes made to the buildings a

full review of these documents was made. In this review, all the changes were highlighted and then summarized in the same word document as Part 1.

**HISTORIC PRESERVATION CERTIFICATION APPLICATION
PART 2 – DESCRIPTION OF REHABILITATION**

Property name Reynolds Building NPS Project Number _____

Property address 51 E. Fourth Street, Winston-Salem, Forsyth County, NC

ITEM #7

ARCHITECTURAL FEATURE: Roof

DATE OF FEATURE: 1929 and subsequent changes

EXISTING FEATURE AND CONDITION: The building contains large roof expanses at the 10th floor in addition to the main roof. The roof of the 10th floor contains mechanical equipment that is readily visible from the street.

Characteristic of the Art Deco style, the shaft of the tower contains a series of setbacks, creating narrow roof areas at the 3rd, 18th, 20th and 22nd floors.

The roofs throughout are bituminous with either gravel topping or concrete pavers. The building is topped by a sixty-five foot roof-mounted metal flagpole. All roofs feature raised masonry parapets.

WORK AND IMPACT ON FEATURE: In the proposed rehabilitation, the mechanical equipment on the 10th floor will be removed where outdated or not suitable for reuse and supplemented with new equipment that will be significantly smaller in size to reduce visibility. New mechanical equipment will also be installed at the 2nd floor roof along the north elevation within the light well. All new equipment will be setback from the building perimeter as shown in Drawings A1.05 and A1.12. New painted metal screens will be installed around the larger equipment on the 2nd and 10th floors to minimize visibility. Sight lines studies are enclosed on Drawing A2.05, which demonstrate that the new equipment will not be visible from across the street.

On the 10th floor northwest corner roof, a new stair pressurization fan will be installed within a screen. On the 10th floor northeast corner roof, a new stair tower enclosure will be installed. This enclosure will be constructed of metal panels in a painted finish.

A roof deck will be constructed at the northeast corner of the 10th floor roof. A decking surface and new railings will be installed. The railings will be set back from the perimeter to limit visibility from the street.

The narrow roof areas created by the building setbacks, the 3rd, 10th, 18th, 20th and 22nd floors and the upper roof, will be retained and re-roofed with a new membrane topped with pavers.

The flagpole on the 21st floor roof will be retained.

PHOTOS: 77, 89

Page 12 of 30

Figure 15. Part 2 of Preservation Tax Credit Application.

The features serve as divisions of the summary for ease of reading and information management. The summary begins with a description of the original design of the space, followed by an explanation of the conditions of the space before the rehabilitation and what the proposed changes to space were. Photographs of the condition of the spaces before the rehabilitation were employed to compare the previous conditions of the character-defining features and the elements of the original.

Part 3 of the application was employed to obtain information about the project after the completion of the restoration. Photographic evidence of the final condition of the spaces was found in this section and compared to the pre-rehabilitation photographs found on Part 2. These photographs helped to identify the design strategies utilized in the adaptive reuse of the building and what historic elements are celebrated in the new design.

This part of the research was probably one of the most time consuming, due to the significant amount of information available from all five case studies. Around 400 to 500 pages of information, photographs, and floor plans were reviewed to gather all the relevant information about the rehabilitation of each building.

Visual analysis of sample.

The visual analysis of the selected sample was divided into two parts. First was an analysis of the archival documentation gathered from the Preservation Tax Credits Applications and the National Register nominations. The documentation, which included photographs reflect the changes made to the building, specifically how the designers accomplished a mix of what is new, what was rehabilitated, and what was original to the structure at the time of the intervention.

The second part was the collection of data on the current status of the building.

The data allowed the researcher to determine:

1) how the rehabilitation incorporated the historic character-defining features of the building.

2) the designs strategies and tactics employed in the adaptive reuse of the building per the parameters established by Brooker and Stone.

3) the way in which the nine characteristics of boutique hotels were implemented in the overall design and their interrelationship with the historic character of the building.

This new collection of data helped to identify if the building was subjected to further changes, and how the rehabilitation of the space provided the characteristics of a boutique hotel.

The visual analysis focused on four key areas. These areas were the street façade/public entrance, the interior lobby, any bar/café or restaurant, and the private guest rooms. The images collected for the visual analysis primarily came from the Preservation Tax Credit Applications and the hotels' websites. The visual analysis took place after the gathering of the data for archival documentation. In this process, each case study was analyzed individually to allow the identification of patterns between the case studies.

After summarizing and organizing the archival data, before and after photographs of the rehabilitation were added at the end of the description of each intervention. After the analysis of the case studies, and concluding the visual analysis, it was possible to identify patterns between each hotel. Those patterns contributed to answering the research questions stated earlier.

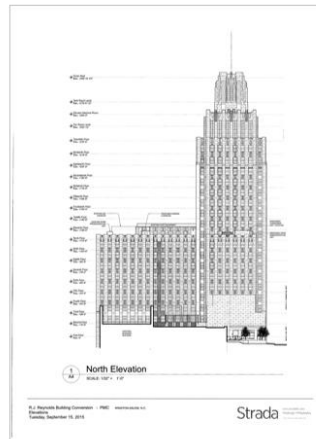
Design strategies.

During the adaptive reuse process of a building “the most important and meaningful factor is, of course, the original building, and it is the establishment of a relationship between the old and the new that is the most influential device in the design” (Brooker & Stone, 2004, p. 79). With this concept in mind, Brooker and Stone have identified three design strategies: intervention, insertion, and installation. These strategies can be implemented in the adaptive reuse of a building. The strategies take into consideration the merging of the new program with the original building, and the different ways these were integrated. The combination of these design strategies along with the six accompanying tactics and the historic character of the existing buildings make an adaptive reuse project different from any other.

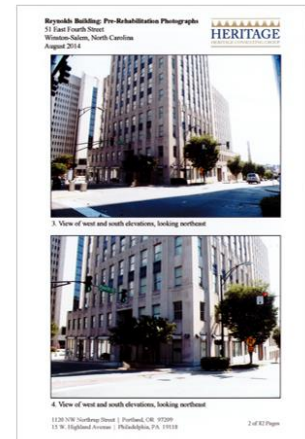
The visual analysis allowed the researcher to identify which design strategies were implemented at the time of rehabilitation of the building and what tactics were used to modify or celebrate its character-defining features. This part of the analysis relied on text descriptions, floor plans, and photographs provided in the tax credit applications Part 1, 2, and 3, to understand the changes made during the rehabilitation, and site visits for supplemental photographs (Figure 16).



Text Descriptions



Floor Plans



Photographs

Figure 16. Visual Analysis Support Documentation. (R. J. Reynolds Tobacco Company National Register of Historic Places Registration Form, 2016).

Depending on the type of building, the design strategy, and the different design tactics implemented, the designer may have decided to celebrate the character-defining features of several areas. Some hotels highlight the façade of the building or entry, while in others main design attractions are in the public areas like the lobby or the bar. Others place the focus on the private areas such as the guestrooms.

Site visits

Site visits consisted of the fifth step of this methodology. This stage of the research applied visual methodologies in the sense of images, created by the researcher. The type of visual method used in this step is called photo-documentation. In photo-documentation “photos are systematically made by the researcher in order to provide data that the researcher then analyzed” (Rose, 2007, p. 156). Photo-documentation was used to compare how the character-defining features of the building were being celebrated, modified, or replaced.

For this part of the research, permission from the hotel's administrations was obtained before the actual visit, to gain access to areas only available to customers, like guest rooms and other facilities. After processing the necessary appointments and authorizations, photographs of the space were collected to compare them to the ones provided in the tax credits applications.

The comparison between the new set of images and the ones obtained from the archival research provided a better understanding of the design strategies and the tactics used in the adaptive reuse of these buildings.

CHAPTER IV

FINDINGS

This research intended to understand the design strategies implemented in the adaptive reuse of a historic building into a boutique hotel in an urban setting. It further examined the common patterns used in the design of a historic-design boutique hotel and the main reasons that caused a historic feature to be changed or removed.

The previous chapter explained the steps that were undertaken to gather information and the methods used to analyze the information. The theory applied to this analysis is from Brooker and Stone's book *Re-Readings*, where they identify three design strategies implemented in adaptive reuse projects. Within these strategies, there are six tactics.

This chapter seeks to describe the data gathered and its results. The information obtained from the data analysis then served to answer the research questions and to identify recurrent patterns within the case studies. It also inquired about which one of Brooker and Stone's design strategies was the most implemented throughout the case studies.

The chapter begins answering the primary research question of how do historic-design boutique hotels maintain historic character and authenticity. Then the chapter will answer the following two sub-questions, which seek to understand the strategies implemented to maintain the historic features and what elements make these hotels "boutique."

Overview

The overall question that this research tries to answer is how do historic-design boutique hotels maintain historic character and authenticity?

The answer to this question was obtained through the archival data, which provided information on the different elements that were retained or removed during the rehabilitation of each hotel.

The best way to retain the historic character and authenticity of a structure is by incorporating character-defining features into the overall design and making them part of the experience that the building provides.

Not all the spaces in a hotel retain the historic character. Instead of looking at each space, one must look at the hotel as a whole. In the spaces that retained features, the impact and the current use of the space are essential factors in the incorporation of the historic elements in the design and the experience that the hotel provides.

In the cases in which historic features were not retained, the research found that four main reasons led to those changes (Figure 17). These reasons include the removal of non-original features or features added outside the period of significance, the necessity to meet construction codes and ADA requirements, the deterioration beyond repair of a character-defining requiring replacement or removal, and finally, the incorporation of additional spaces in the building to meet its new use.

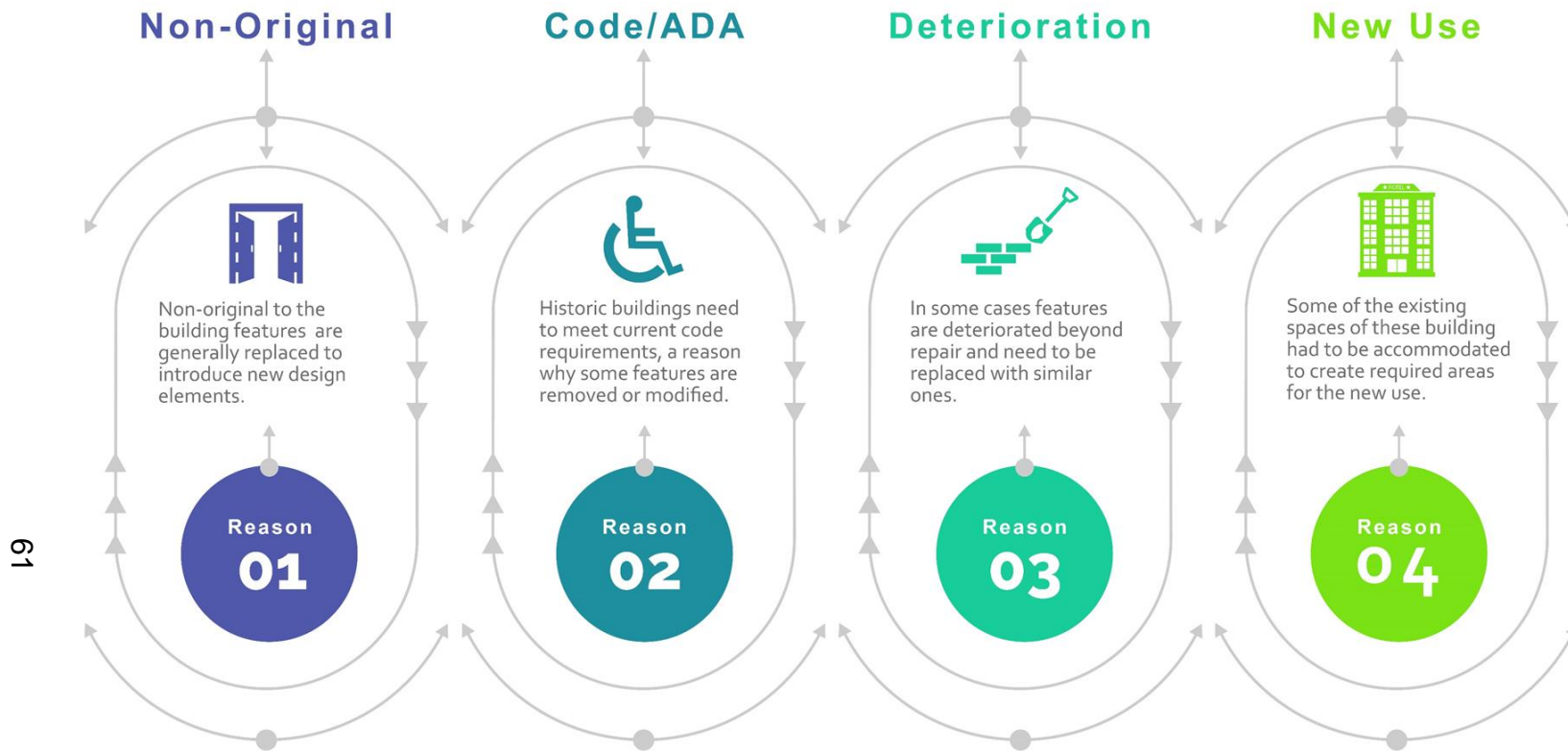


Figure 17. Primary Reasons for Change in a Historic Building.

To retain those historic elements different types of design strategies were implemented. This research relies on Brooker and Stone's theoretical framework (2004), where they identify three types of design strategies. These strategies are intervention, insertion, and installation. Intervention refers to when both the old and the new intertwine so tightly that it would be too difficult to separate one from the other. Insertion consists of when the new additions are created to fit within the context of the existing building. Finally, installation creates a clear differentiation between the old, and the new and the removal of one will not affect in any way the original condition of the other.

After analyzing the data collected from the Tax Credit Applications of each hotel, reviewing the descriptions of the proposed and approved changes to the buildings, and making a visual analysis of what existed and what was added, it was clear these buildings utilized a combination of the three design strategies identified by Brooker and Stone, rather than one strategy.

The analysis of each hotel reveals that to determine which design strategy was implemented in a building, an analysis of each area of the hotel was necessary. However, this did not guarantee that there would not be multiple strategies implemented in a single space.

Nonetheless, once each feature of the hotel was reviewed, the most common strategy found in each hotel was intervention. These findings assist in answering the second question of this research, which asks: what are the design strategies implemented in the adaptive reuse of historic properties into boutique hotels?

Along with these strategies, the research found six design patterns among the case studies that complemented those described by Brooker and Stone. The found

patterns are façade retention, retention of features on the main floors, a high concentration of changes on the upper floors, the use of original existing spaces as features, the incorporation of in-house restaurants, and the creation of outdoor gathering spaces.

The third question of this research examines how the distinctive characteristics of a historic-design boutique hotel are integrated into the historic building. To answer this question, it was necessary to identify what made each hotel unique besides its historic aspect. After revisiting the graphic that illustrates the characteristic of boutique hotels and comparing it to the offerings of each of the case studies, it was possible to identify five common threads. The common threads were the incorporation of art, the use of a feature or style as inspiration, the period of the building as inspiration, ties to the local custom and community, and the integration of distinctive brand elements.

The utilization of art was present in the 21C Museum Hotel and the Windsor Hotel in Asheville. These hotels presented a curated and rotating selection of art pieces by local and guest artists. The second pattern is the use of a unique feature or the architectural style of the building, in which one original design element continues to influence the new design throughout. This was also the case with the Unscripted Hotel, with the recreation of the pattern found in the original elevator tile. The pattern was duplicated in a more contemporary way in the lobby and the guestrooms. Some hotels take their inspiration from the period on which the building was created, like The Cardinal and The O'Neil. One thing that they all have in common is their ties to local culture and traditions, which infuses each hotel with a unique feel. The last of the patterns found that gives a hotel its boutique character was the integration of brand

elements. The 21C provides the best example of integrating brand elements into the design with their distinctive pink penguins.

Retention of Authenticity and Historic Character

Integrating historic elements into the new design of the building is the preferred method to retain the historic character and authenticity of said building. The analysis of each hotel it revealed that the majority of the retained features were found in the main floors and the façade, except for some instances in The Unscripted and The Windsor. The reason for this consistency might be in the original use of the buildings. The previous function of most of these buildings was as a bank or office, which made the main floors the public spaces and therefore the spaces used to represent the businesses. In the upper floors, attention to design was not as significant as on the main floors since these were generally office spaces.

However, this does not mean that historic elements were not present on upper levels, but mostly these came in the form of floor or wall finishes. In most cases, the upper levels retained the original floor finishes and, sometimes, the original wall finishes, as well as, the main routes of circulation. Additionally, if the building presented any unique space from its previous use, those spaces were incorporated into the overall appeal of the building.

Redesigning spaces that might not seem significant at first sight is another way to retain the authenticity of the structure. Some of those spaces that served very utilitarian functions became points of attraction in the new design. One example is the creation of roof terraces in spaces that were previously utilized to house the HVAC and mechanical systems.

Reasons for Change

As mentioned before, not all the spaces in a building are historically significant. Some have suffered alterations or some form of deterioration. These conditions allowed the designers more freedom to incorporate new and contemporary elements. Through the analysis, this research discovered that there are four main reasons for change in an adaptive reuse project (Figure 17). These four reasons are:

- Non-original features
- Code or ADA requirements
- Deterioration
- New use

The review of each hotel proved that the main reason for change in the adaptive reuse of historic properties into boutique hotels was due to the new use of the building, which represented 30% of the changes in total. The second most used reason for change was the removal of non-original elements which represented 26% of the changes. The third and fourth reasons were changes made due to deterioration and code/ADA requirements with 22% each (Figure 18).

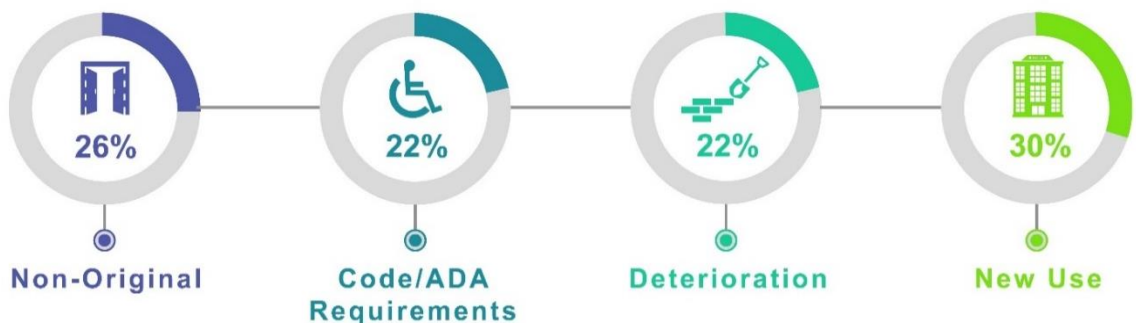


Figure 18. Most Used Reasons for Change.

Non-original feature.

A feature is said to be non-original to a building if it was incorporated after the building was constructed or outside its period of significance. These features are generally removed in the adaptation process and replaced for different ones or similar ones to the originals. From the review cases, this is the second most common reason for which something will change. The hotel that presented the most removed or replacement of non-original features was The Cardinal, with 42% of the changes made due to non-original elements. Some of these changes included the removal of wall and floor finishes, as well as the replacement of light fixtures.

Code or ADA requirements.

Since these are adapted historic buildings, and most of them had been unoccupied before the rehabilitation, they are not up to standard on the current safety and accessibility codes. As code requirements are not something to be overlooked, some features were removed to accommodate safety and accessibility requirements. The Unscripted was the hotel that underwent the most changes to meet code and ADA requirements with 35% of its intervention addressing those issues.

Deterioration.

Some features had to be removed or replaced because the level of deterioration was beyond repair. In those instances, the feature was completely removed or replaced by something that closely resembled the original. The Unscripted was also the most deteriorated of the studied sample. 45% of its changes occurred as a result of the level of deterioration present on doors, floors, and structure. The predominant cause for its

deterioration was water damage. On the other hand, The Cardinal and the 21C had the fewest deteriorated features and structures with only 8% and 10% respectively.

New use.

Sometimes a feature changed not because of its deterioration or not meeting code requirements, but because it did not accommodate the new use of the building. It is important to note that the features removed did not hold vast historical significance. Thus, the removal would not affect the historic character of the building. In the O’Neil, 45% of the reasons why some features changed was to accommodate the new use from bank to boutique hotel. Following closely were the 21C with 35%, and The Cardinal with 35%. The hotel with the least changes made to meet the new use was the Unscripted, but this building had already served for lodging in the past. For this reason, the most significant change in the Unscripted was the creation of a lobby on the main floor.



Figure 19. Reasons for Change by Hotels.

Design Strategies and Patterns Utilized to Maintain the Historic Character and Authenticity of the Building

The three strategies identified by Brooker and Stone – intervention, insertion, and installation — were implemented in one way or another in each of the hotels, and, in many instances, they were incorporated together.

Even though identifying just one of the strategies might be difficult, different implementations of each can be seen in each hotel. Intervention, for example, can be found in the façades of the 21C and The Cardinal. Both hotels incorporated glass and aluminum canopies in their entrances. The canopies attach to the buildings in ways that if they were to be removed it would not alter the facade. This does not mean, however, that a thoughtless method was used to attach the canopies. It is difficult to say that the canopies are not part of the original design of the buildings since they complement the original elements so well.

The same occurred on The Unscripted, in which the glass on the curtain wall of the building was replaced by a new and more efficient type of glass. Some of the mullions of the curtain wall also had to be replaced to accommodate the new glass. The difference between the original curtain wall of the façade is barely noticeable from the new one. However, if removal of the feature were to happen, a large part of the façade could be compromised.

The key to successfully achieve intervention as a strategy consists in the careful selection of the new elements. When the new features are made to simulate the original ones, or to seem part of the original structure of the building, and the merging of the two is harmonious, it serves as an excellent example of the intervention strategy.

After analyzing the samples, the research determined, that intervention was the most utilized strategy.

Insertion was also frequently utilized more discreetly. One excellent example was the glass partition on the ballroom of 21C. The area was initially open to the elevator lobby since the space used to be the banking lobby. As part of the rehabilitation, the space became a ballroom, but the elevator lobby retained its original use. The new function of the formal banking lobby created the need for an acoustical barrier between both spaces. To preserve the visual continuity of the original space a glass partition was installed to fit within that area. In the end, if the partition needs to be removed, it could be done without altering either one of the spaces.

Installation was not as present in the case studies as the other two strategies, but an excellent representation of this strategy was found in one of the case studies. The Unscripted built its new rooftop bar on the pool terrace of the hotel. The bar is a straightforward rectangular structure created to serve the space and it was built at a distance that it is not visible from the street. The structure sits on top of the pavers of the terrace, and if at any time it were to be removed it would not affect the two features in any way.

Tactics.

Brooker and Stone also describe six tactics employed along with the design strategies. These tactics help to manipulate the existing elements present in the building to support the strategy implemented. Plane, object, light, surface, openings, and movement are the six tactics that can help distinguish an adaptive reuse project from another.

The plane is used to define a space, whether vertical or horizontal. A wall is perhaps one of the most critical planes in a historic building since it allows for the reorganization of the space. The five case studies retained most of the original walls of the buildings. If any of the walls were removed, they were non-original to the building or located inside of a significant space that retained the integrity of the building.

One example of this is the ballroom of the 21C in which the internal divisions that separated the banking lobby were removed to allow for more open space. This change did not interfere with the historic aspect of the building because those internal divisions were non-original, and the primary space would not be compromised but enhanced by the new use. This space also serves as an example of how a plane can be added to divide two areas that were not separated before. The ballroom incorporates a glass partition that serves as an acoustical solution and separates the space from the elevator lobby. In that instance, the new plane did not visually interfere with the original feel of the space.

Objects are used to enhance the overall experience and feel of the space. Objects are movable, such as furniture, sculptures, or displays. In each hotel, the type of furniture selected helped to create the overall feel. The style or type of furniture used in each case study dramatically differed from the others. In many cases, the objects selected were inspired by a characteristic of the hotel, such as the architectural style, the period, the hotel brand, or its history.

In the 21C the art pieces and bright pink penguins spread throughout the hotel were an example of the use of objects to represent the brand within the building. In the O'Neil and the Unscripted, on the other hand, furniture was used to convey a theme and

a period, while the Cardinal used furniture and objects to create a feeling that complemented the original ideal of the building, that of it belonging to a big cosmopolitan city.

Light, either natural or artificial is an essential aspect of any project. Natural light was a priority in all the case studies primarily in the guest rooms. Most of the rooms receive natural light from one or more of the original windows of the buildings. On some occasions, windows had to be closed off but never when the window was part of a guest room. Artificial light is also essential. Some of these building presented original light fixtures that helped in complementing the original design of the building. These fixtures were always preserved and retained. The only occasions in which the fixtures were removed was when they were not original to the building, in which case designers added a new fixture. These fixtures could belong to the period of the building or a complete contrast.

On several of the buildings, including Unscripted and the 21C, some of the light fixtures of the façade were not working or up to current building codes. In those instances, the fixtures were repaired and brought up to code, but the original element was retained. Light is not only used to illuminate a space as a tactic but also to draw attention to specific elements. In the 21C the elevator lobby incorporates cove lighting, which draws attention to the metal ceiling imprinted with silver tobacco leaves.

The materials on the walls, floors, and ceilings are excellent examples of the use of surfaces as a tactic. The different textures of these materials create exciting and dynamic interiors. Most of the time the materials on the walls, floors, and ceilings are retained and incorporated into the overall aesthetic of the design, like the entrance lobby

of the Cardinal in which retained all the original finishes. In some cases, though, the same materials retained in one space were removed in another. For example, in the restaurant of The Cardinal, the marble of the walls and floors, which were similar to those retained throughout the building, were removed from that space and replaced with more contemporary finishes.

Sometimes one material is removed to expose the original one that is underneath it. This happened in both the Cardinal and the 21C in which the carpets that covered all the upper corridors were removed to expose the original floor of the building.

Doors and windows are examples of openings. Openings as a tactic serve to provide access or create transitions. Windows are perhaps the most retained features of this tactic. All the case studies retained most of their original windows. There were cases in which windows were removed because of the level of deterioration, but in those instances, the replacements were built to look like the originals. Sometimes the reason for replacing a window is to meet building code requirements, like with The Cardinal, in which the fixed windows on the apartments levels had to be replaced with operational windows to meet the fresh air code requirements.

Doors, primarily on the façade, were preserved. On the interior, some of the doors were removed depending on the condition and the project. The O'Neil is an example of an adaptive reuse project that retained the original doors of the building and presented them as features. One of the rooms used to be a dentist's office and the door still retains the sign of the office. The Unscripted, on the other hand, had to remove the doors of the guest rooms due to the level, of deterioration they presented, but the new doors are similar to the originals.

The last of the tactics is movement, which can refer to corridors, stairs, or elevators. There were many similarities in how each case study approached these elements. Each hotel retained most of the original stairs. If removed, they were not part of any historically significant area. The main reason for removing stairs were code requirements issues or to satisfy the needs of the new use. In some cases, building codes required the incorporation of additional stairs like with the 21C in where the original stairs did not reach all the levels. As for elevators, all the hotels retained their original location. In cases, like The O'Neil, the original elevator cab had to be replaced because it was not functioning or up to code. However, the elevator shaft remained in place, and the historic meaning of being the first elevator in North Carolina prevails.

Corridors, as well as stairs, are preserved in their original locations. This is in part due to the expectation of the National Park Service that primary corridors in a project are retained to preserve the original circulation patterns of the building that utilizes preservation tax credits.

The six tactics identified by Brooker and Stone complement any of the design strategies. In the case studies, they were implemented in a combination of two or more strategies, creating a balance between the new and the old.

Patterns.

Besides the strategies and tactics from Brooker and Stone, this research identified six patterns through the case studies. The employment of the patterns was different in each hotel, but the overall design idea remains. The patterns found were: façade retention, retention of features on main floors, a high concentration of changes

on the upper floors, the use of original existing spaces as features, the incorporation of an in-house restaurant, and the creation of outdoor spaces (Figure 20).

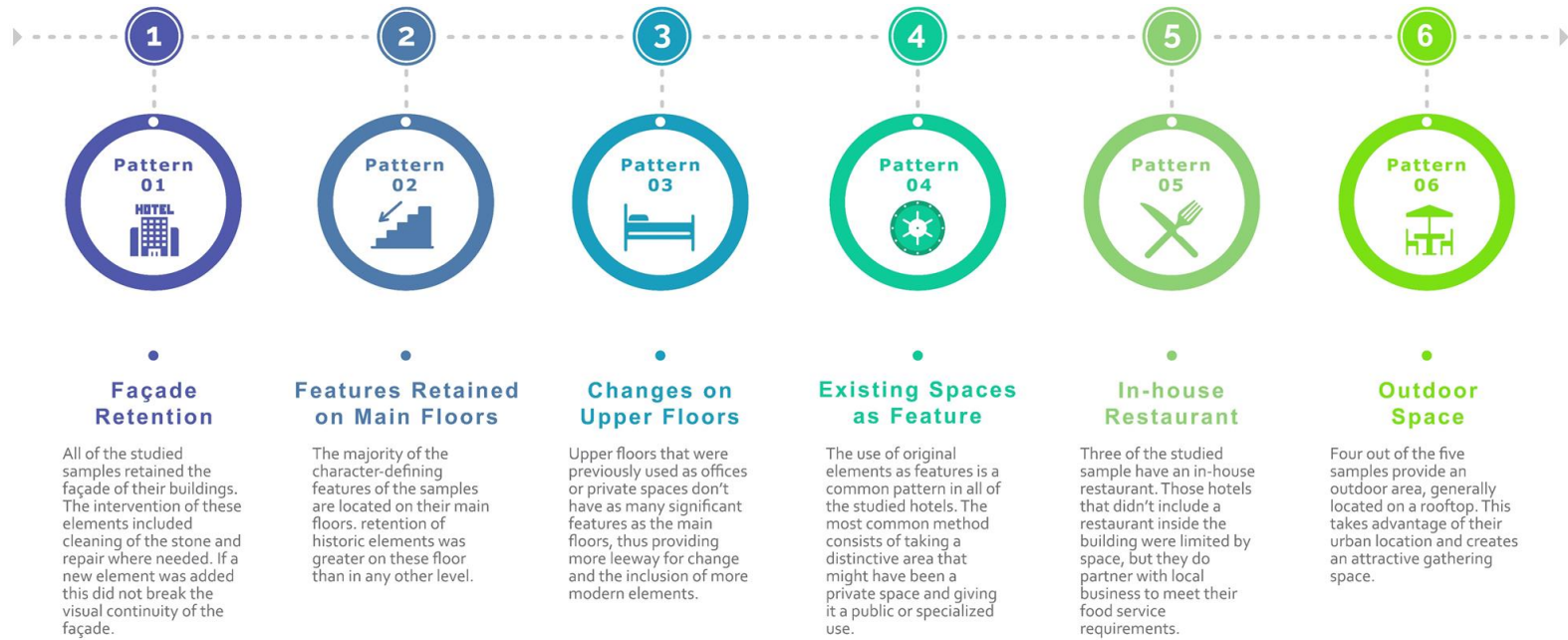


Figure 20. Design Patterns Found Between Case Studies.

Façade retention.

All the cases studied in this research retained the original building façade (Figure 21). The amount of work that these features underwent was limited to cleaning and repointing where necessary. The cleaning of the façades followed the *Preservation Brief No. 1: Cleaning and Water Repellent Treatments for Historic Masonry Building*. The brief serves as a guide of the gentlest cleaning methods available that would not damage the original building materials. The inclusion of new elements was left to a minimum or not added at all. For those buildings that did have an addition to the façade, the newly introduced element was in harmony to the building, and its inclusion did not break the visual continuity of the original façade.

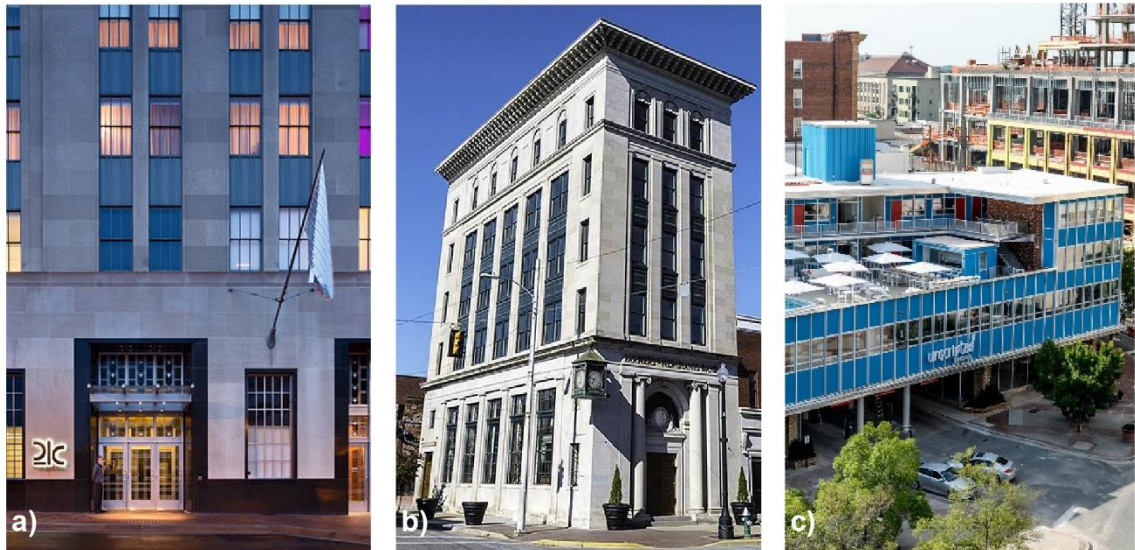


Figure 21. Retained Street Facades of the 21C Museum Hotel, The O'Neil, and Unscripted. (21c Museum Hotel Durham, n.d.; The O'Neil Boutique Hotel, 2015; Unscripted Hotels Durham, 2017)

Features retained on the main floors.

The majority of the character-defining features of these buildings were on the main floors in comparison with the rest of the levels (Figure 22). These buildings served for the most part as offices or banks, and thus the main floors were the public areas or the “face” of the company. Due to the public function of these areas, they have the highest level of details and design, thus possessing the most significant amount of retained historic elements. The only hotel that did not retain as many features on the main floor as it did on the upper floors was the Unscripted.

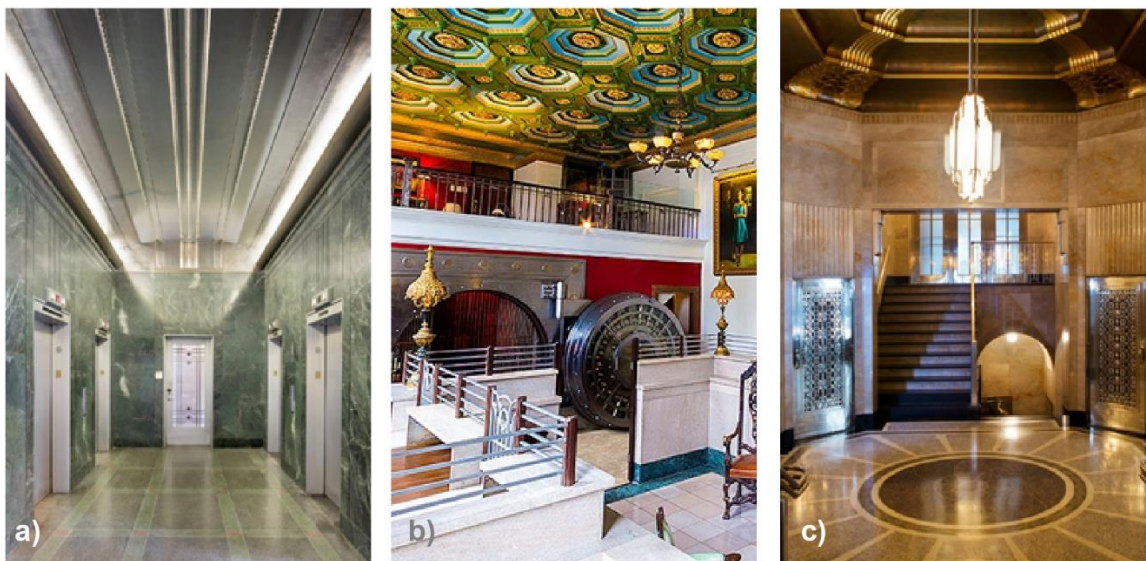


Figure 22. Features Retained on the Primary Levels of 21C Museum Hotel, The O’Neil, and The Cardinal. (Expedia, n.d.; The O’Neil Boutique Hotel, 2015).

Changes in the upper floors.

While most of the features retained were on the main floors, the majority of the changes took place on the upper floors. The upper floors usually functioned as offices for the companies that formerly occupied these buildings. Therefore, these floors had generic

finishes like carpet and acoustic ceiling tiles (Figure 23). The lack of historic elements on the upper floors also gave the designers the freedom to incorporate new elements that complemented the overall character of the building and the brand of the hotel.



Figure 23. Adaptation of Office Space into Guest Rooms. (Kimpton Cardinal Hotel, n.d.; R. J. Reynolds Tobacco Company National Register of Historic Places Registration Form, 2016).

Use of existing spaces as features.

The use of existing spaces as features was another pattern present in the case studies. The hotels took unique or traditional spaces and converted them into focal points (Figure 24). The most common method consisted of converting a unique area that might have been private and giving it a public use. This space does not necessarily have to have many historic features as long as it creates a unique interest in the design.



Figure 24. Adaptation of the Former Banking Lobby on The Hill Building as the Ballroom of 21C. (21c Museum Hotel Durham, n.d.; Greenberg, 2013a)

In-house restaurant.

Three of the five case studies possessed an in-house restaurant that caters to guests and locals (Figure 25). The creation of these type of spaces helped to strengthen the bond between the new hotel and its community. Space often limited those hotels that did not incorporate an in-house restaurant to their amenities, but even though they do not provide a restaurant inside the building they often partner with local business to supply their food service requirements.



Figure 25. Restaurant Spaces Located Inside Three of The Case Studies. (21c Museum Hotel Durham, n.d.; Kimpton Cardinal Hotel, n.d.; Unscripted Hotels Durham, 2017).

Outdoor space.

Four out of the five samples introduced an outdoor space to the design of the hotel. The most common area for this new space is the roof. The creation of a roof terrace took advantage of the hotel's urban location by providing views of the city (Figure 26). The outdoor spaces made use of areas only utilized before for placing mechanical equipment or not used at all. These roof terraces become one of the main gathering spaces of the hotels.

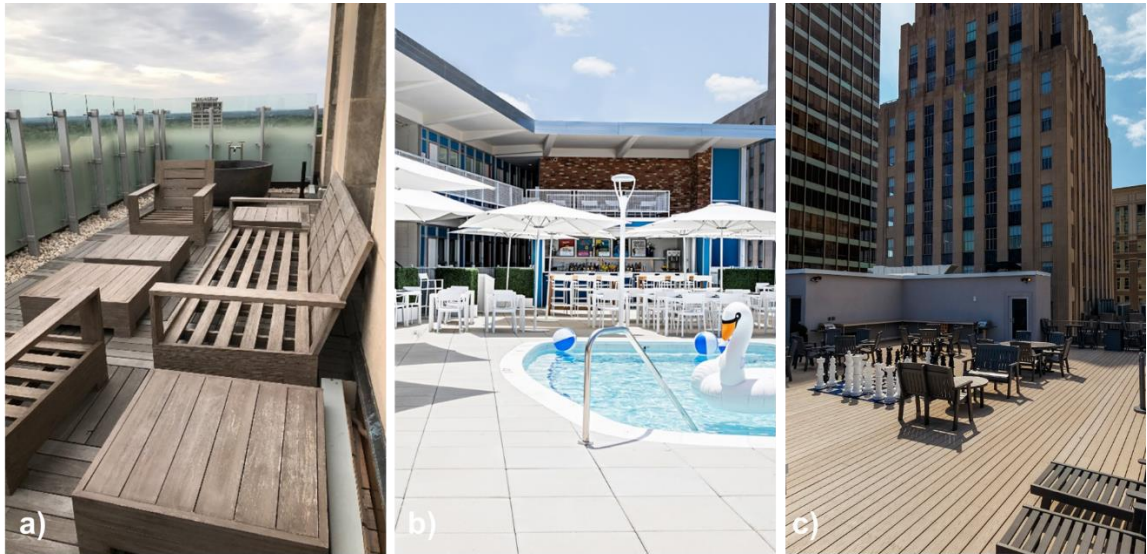


Figure 26. Roof Terraces of 21C, Unscripted and The Cardinal. (Greenberg, 2013b; Kimpton Cardinal Hotel, n.d.; Unscripted Hotels Durham, 2017).

Implementation of Boutique Elements

The distinction between a big box hotel and a boutique hotel does not necessarily come from whether the building is historic or not, but from how each type of hotel presents itself. Typically, chain hotels all feel very similar no matter their location. Their interiors look and feel the same because they have developed brand standards with pre-approved finishes and furniture. Designers often have to guide their work by these brand standards with little to no room for changes. Therefore, most chain hotels all look and feel the same.

Boutique hotels, on the contrary, pride themselves on being different, even if they are part of a prominent chain. Their interiors and amenities are usually eclectic and representative of their location. Boutique hotels provide designers with more leeway to implement new and unexpected features. The fact that most boutique hotels are in

historic buildings gives them an advantage over regular hotels since the building infuses them with a unique character and vibe.

Each of the studied hotels had a different design and concept. However, they presented several patterns that contribute to their identity as boutique. The research identified five characteristics within the sample that infused them with the boutique ambiance (Figure 27). These patterns are the incorporation of art, inspiration by a feature or architecture, inspired by the period of the building, ties to the local community, and the integration of brand elements.

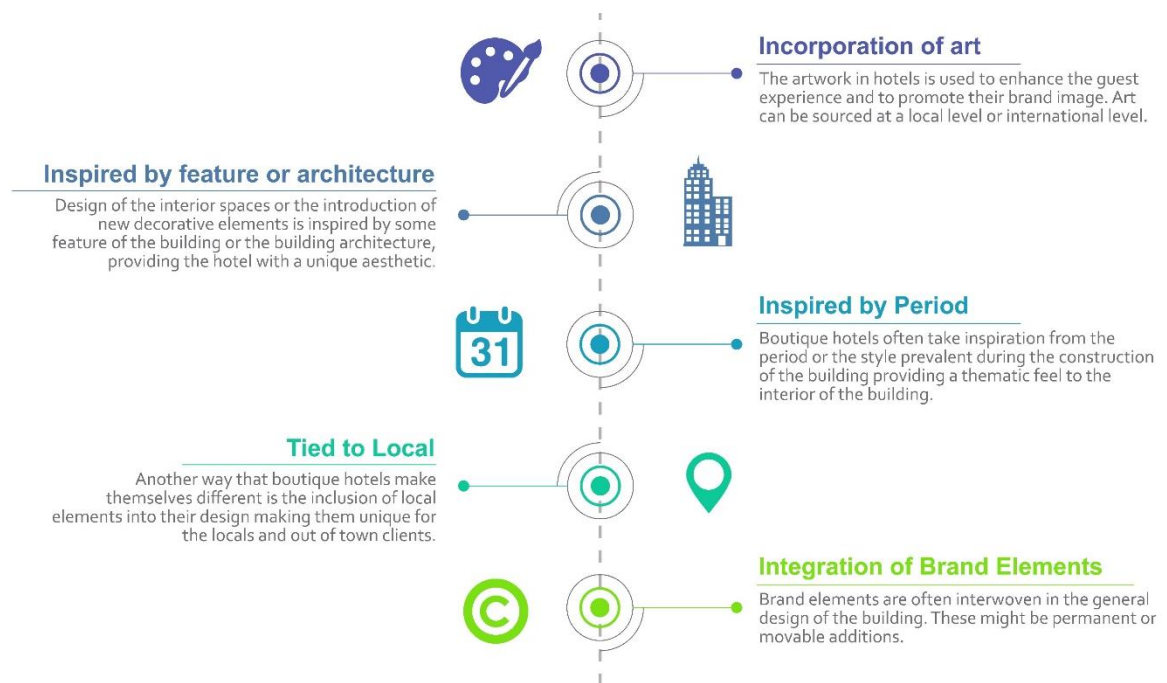


Figure 27. Elements That Contribute to the Hotel's Boutique Aesthetic.

Incorporation of art.

The artwork in hotels is used to enhance the guest's experience and to promote the brand image. The 21C and the Windsor are examples of hotels that incorporated art pieces into their design. The 21C defines itself as a Museum Hotel, in which art is part of their brand image. The Windsor takes advantage of Asheville's artistic culture by presenting a curated gallery of art pieces. Both hotels display works by locals and international artists.

Inspired by feature or architecture.

As mentioned before, the building itself serves as inspiration for the design of the hotel. The historical elements of the structure provide each hotel with a different narrative. The Cardinal takes the Art Deco style and elements of the building for inspiration in some of its spaces, such as the guest rooms. The style also infuses the hotel with a city experience in a smaller town. On the other hand, the 21C and The O'Neil take a feature of the building previous uses as banks and create an eclectic space by converting the former vaults into lounge areas. The 21C goes as far as installing floor tiles imprinted with a money graphic to allude to the idea of bills scattered on the floor.

Inspired by period.

Sometimes the inspiration for the design of the hotel comes from the period or the style prevalent during the construction of the building. The use of a period as inspiration gives a thematic feel to the building. The Unscripted is an excellent example of taking a period as inspiration. The hotel, especially the guest rooms, were wallcovering in geometric patterns and bright colors decorate one of the walls, alluding to the 1960's, which is the period in which the hotel was created.

Ties to local.

Another way that boutique hotels make themselves different is their ties to the local community. The inclusion of local elements in their design makes them unique for the locals and out of town clients. All the hotels incorporated that element in one way or another. The 21C and the Windsor incorporate work by local artists into the art exhibitions. The unscripted plays with old city traditions and sense of place by incorporating elements that reference Durham as the bull city. The Cardinal possesses 43 elements typical of North Carolina scattered through the hotel and challenges its guests to find them all during their stay. The O'Neil, on the other hand, retains the local history of each of the rooms and their previous uses.

Integration of brand elements.

Brand elements are also integrated into the design of boutique hotels. The unique incorporation of these elements into the design is what sets them apart from standard chain hotels. These elements could be permanent or movable. A great example of successful integration of brand elements into the design is the 21C, with their distinctive pink penguins found in different areas of the hotel. The bright and unexpected penguins, however, works well with the overall artistic concept of the hotel.

Individual Case Studies

The patterns described above were the result of the individual case studies analysis. The analysis provides more information about the type of changes that occurred in each property and images that help support these findings. Below is the description of how each of the hotels managed to retain the authenticity and historic character of their most critical character-defining features.

The Cardinal Hotel, Winston-Salem, NC.

Façade.

One of the most distinctive elements of a historic building is the street façade. In the case of the R. J. Reynolds building, the main façade and all the surrounding storefronts of the building were retained (Figure 28). The exterior of the building is composed of a gray granite base with limestone cladding above, as well as ribbed

limestone pilasters with low relief carving. The façade of the building was cleaned and spot repointed in 1950, 1960, and 1997-1999, as indicated by the National Register Nomination. During the intervention, the façade was cleaned following *Preservation Brief No. 1: Cleaning and Water Repellent Treatments for Historic Masonry Building* which ensures the use of the gentlest cleaning method. Spot repointing was implemented where necessary.



Figure 28. Before Image of the West (Main Street) Façade. (Heritage Construction Group, 2016).

Besides the necessary repairs and cleaning, no changes occurred to the façade. All the significant design elements on the exterior of the building remained in place.

Entrance and signage.

Both of the building's original signs that read "R. J. Reynolds Tobacco and Company," one in metal pin letters (Figure 29) and the other in marble, were removed from the facade. In their place, there is a blade sign that reads "The Cardinal" at the corner of the building.



Figure 29. Original Sign on the Façade of the Reynolds Building. (Heritage Construction Group, 2016).

The building has several entrances, the most important one is located on Main Street and is the primary access (Figure 30), and another on East Fourth Street serves as a secondary point of access.

The main entrance contains a nickel-silver revolving door, which is flanked by single-leaf metal-framed doors and a three-part transom with solid metal bands. The entrance retained its original condition, the only alteration being the incorporation of a glass and aluminum canopy. The canopy serves as a shelter when guests arrive and depart from the hotel (Figure 31). The choice of materials for the transom guarantees the visual continuity of the original façade. The canopy was attached to the masonry to protect the decorative metal details present on the transom. This is an excellent example of a harmonic juxtaposition of the new and the old in a historic building, where the new addition can be removed without damaging the original feature.



Figure 30. Before Image of the West Entrance without the Canopy. (Heritage Construction Group, 2016).



Figure 31. West Entrance with Canopy Addition. (Expedia, n.d.).

The in-house restaurant of the hotel is named Katherine and possesses an independent entrance also located on Main Street (Figure 32). This entrance has double-leaf glass doors and a transom that, contrary to the main entrance, to the hotel is not ornamented. This entrance also retained in its original condition, and the name of the restaurant was placed on the transom (Figure 32).



Figure 32. Current Restaurant Entrance. (Heritage Construction Group, 2016).

The entrance located on East Fourth Street functions as the secondary entrance to the hotel and the main entrance to the apartments (Figure 33). This entrance has a single-leaf door original to the building. Just like the other entrances, there were no alterations of this feature.



Figure 33. Secondary Entrance to the Hotel and Primary Entrance to Apartments. (Heritage Construction Group, 2016).

Windows.

The National Park Service (NPS) recommends retaining the original windows as much as their condition permits it when rehabilitating a historic building. The windows of the upper floors of The Cardinal were non-operable modern additions installed in 1988 and later in 1997-1999 (Figure 34). From the basement to the sixth floor where the hotel rooms are these windows were left in place.

From the seventh to the twenty-first floors, where the apartments are, the windows had to be removed and replaced with operable windows to meet the fresh air code requirements. The new windows were created to match the existing ones in color and finish. Other windows were also removed on the 10th, 18th, and 20th floors and replaced with doors to allow access to the roof areas of those levels. The new doors, however, are not visible from the sidewalk, so they do not disrupt the overall façade of the building.



Figure 34. Upper Floor Windows Before the Adaptation. (Heritage Construction Group, 2016).

Off the main entrance is what used be the main lobby of the R. J. Reynolds. In this space, the historic rectangular ceiling embellished with tobacco leaves was retained and is one of the first things guests see when they enter the hotel (Figure 35). The type of impact an element like this makes to the public helps to set the tone for the rest of the

hotel. The space gives customers the feeling that they are about to enter a big city building.



Figure 35. Hotel Entrance Lobby. (Dunn, 2017)

The hotel lobby is in the former exhibition hall built between 1981-1982. This space had all its original features removed. Those features included carved glass panels

and a mural that illustrated the history of the tobacco industry. In its place are tile floors that resemble wood and painted wood panels in the walls.

Restaurant and bar.

The hotel restaurant and bar suffered a lot of significant changes during the rehabilitation of the building just like the exhibition hall. The space formerly served as the building main hall and featured buff-colored marble walls and rose-colored terrazzo and marble floors. There were also brass-branded columns with tobacco leaves motives. All these finishes were removed from the space because they were considered modern additions introduced after the building's period of significance (Figure 36).



Figure 36. The Katherine Restaurant and Bar. (Kimpton Cardinal Hotel, n.d.).

Even if some of the leading spaces have been removed from its previous features, others, create such an impact that they are retained as they were. Examples of this in The Cardinal are the octagonal hall and the elevator lobby.

Octagonal hall.

The octagonal hall serves as a distribution space on the main floor of the hotel. In this space, several distinctive features represent the Art-Deco style of the building, such as the terrazzo floors with a sunburst pattern surrounded by Belgian black marble (Figure 37). The walls retained the buff-colored marble with reliefs in the tobacco theme, while the stepped ceiling creates a rotunda with tobacco and sunburst motifs in the corners and a chandelier at the center.

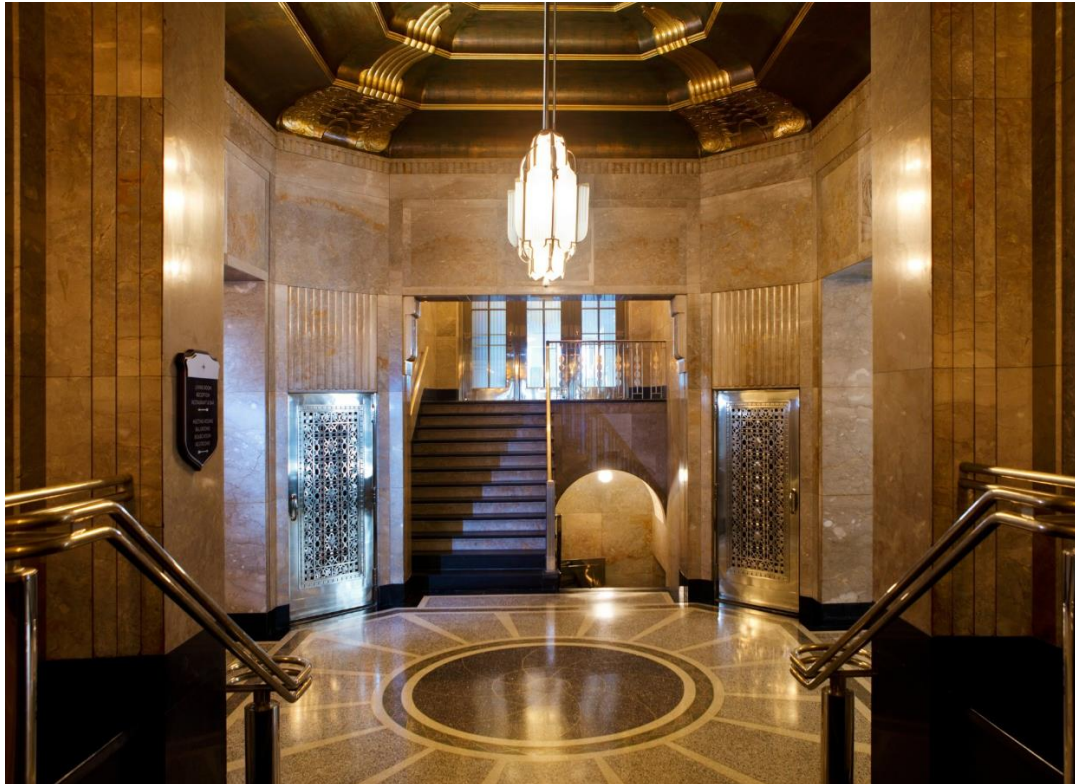


Figure 37. Octagonal Hall with All Original Finishes. (Expedia, n.d.).

Elevator lobby.

Just next to the octagonal hall is the elevator lobby. This space, like the octagonal hall, retained all its original features. The walls of this space are the same buff-colored marble seen in the octagonal hall. There are six elevators in banks of three with ornamental metal doors and transoms. A nickel-finish metal collection box and metal wall sconces adorn the space. The ceiling is embellished with gold and silver leaf ornamentation and geometric shapes (Figure 38).



Figure 38. Elevator lobby with Original Finishes. (Fleur de Lis, 2016).

Upper floors.

While the Cardinal retained many of its features on the main floor, the upper floors provided more room for change. An example is the removal of the existing carpet tile to expose the original terrazzo floors underneath. The NPS asks for the conservation of the building's major original corridors. The Cardinal retained one of its corridors on the guest level and created another one. The guest rooms of the hotel begin on the second floor up to the sixth floor. The materials found on these levels were traditional office finishes and thus replaced during the rehabilitation for more contemporary ones (Figure 39 Figure 40;). The seventh to the nineteenth floor had all the finishes removed.



Figure 39. Former Office Space of the Reynolds Building. (Heritage Construction Group, 2016).



Figure 40. Office space After Being Adapted Into Guest Room. (Kimpton Cardinal Hotel, n.d.).

21C Museum Hotel, Durham, NC.

Façade.

The façade of the 21C is composed of limestone panels and polished black granite (Figure 41). The materials were in really good condition at the time of the rehabilitation. The façade was cleaned using the gentlest method possible, and spot repointing applied where needed. In areas where the limestone or granite was damaged, replacement panels matching the originals were added (Figure 42).



Figure 41. Black Granite on Storefront Façade. Original Condition (Greenberg, 2013a).



Figure 42. Cleaned Façade of the Hill Building. (Greenberg, 2013a).

Entrance and signage.

Like the Cardinal Hotel, the 21C has several entrances to the building. The primary hotel entrance used to be the entrance to the original bank tower which is composed of three single-leaf aluminum doors topped by a double transom (Figure 43). Both the door and the transom have decorative grilles with geometric and chevron like details over clear glass. This entrance was retained and the glass cleaned.



Figure 43. Entrances Without Canopy Addition. (Greenberg, 2013a).

Some of the changes that happened in this entrance include the replacement of the original hardware to meet the code of panic functionality required for high occupancy

spaces. An aluminum and glass canopy was added to all the entrances to provide shelter for the guests of the hotel (Figure 44).



Figure 44. Canopy and Signage Addition to Entrances. (21c Museum Hotel Durham, n.d.)

In addition to the canopy in all the entrances, the former signage of the building was replaced. The previous signage located at the top of the building and above each of the entrances that read “SunTrust” were removed, and the new signage on the main façade reads “21C” in contemporary metal letters (Figure 44).

Windows.

The upper story windows of the building were all repaired and new glass added (Figure 45). The non-original louver windows were removed and replaced with steel windows that replicate the originals.





B)

Figure 45 Existing Windows Retained. (Greenberg, 2013a).

Lobby.

The hotel lobby is on the second floor of the building. This space used to serve as part of the bank offices (Figure 46). All the non-original finishes were removed, the terrazzo floors exposed, and the area is shared with the main gallery (Figure 47).

Ghost marks of where the previous partitions remain exposed on the terrazzo floor. These serve as references of the original division of the space before the rehabilitation of the building and adds to the overall experience by not erasing the presence of the building's former uses.



Figure 46. Former Second-Floor Office Space. (Greenberg, 2013a).



Figure 47. The 21C Lobby and Gallery Area.

Restaurant and bar.

The former Ellis Department Store and the bank lobby now serve as the hotel restaurant and bar area. The space retained few of its original finishes during the rehabilitation. The most prominent ones include the mezzanine and the exposure of the original terrazzo floors previously covered by carpet. A new entrance was added to provide street access to the restaurant. Besides the features mentioned above, all other finishes in the space are contemporary (Figure 48).



Figure 48. Renovated Restaurant Space. (21c Museum Hotel Durham, n.d.).

Elevator lobby.

One of the most significant historic spaces of 21C is the elevator lobby located on the first floor and accessed through the main entrance. All the historically significant elements of this space were cleaned and retained, including the marble walls, the terrazzo floorings, the silver leaf ceiling, and mailbox (Figure 49). The former separations of the bank elevator lobby were removed, but the space retains the original footprint.



Figure 49. Original Elevator Lobby. (Greenberg, 2013a).

Some other significant spaces that retain the historic character and authenticity of the building include the historic bank lobby and the former bank vault. These spaces are unique to this hotel and were incorporated into the design by serving new uses and adding to the overall guest experience of 21C.

Bank lobby.

The historic banking lobby now serves as the hotel ballroom. At the time of the intervention, the lobby was intact, retaining the original wood paneling and marble base located at the perimeter of the walls and columns (Figure 50). The partial additions located at the perimeter of the walls and columns (Figure 50). The partial additions added in the 1980's and 1990's to create private offices were removed (Figure 51). The ballroom is near the elevator lobby which required the introduction of acoustical partitions. These were full glass partitions that maintained the visual continuity of the space towards the elevator lobby as it was in the past.



Figure 50. Original Bank Lobby Area. (Greenberg, 2013a).



Figure 51. Renovated Banking Lobby Turned Into the Hotel Ballroom. (Greenberg, 2013b)

Bank vault.

The former bank vault is located in the basement and currently used as a lounge area for guest and private parties. The vinyl floor inside the vault was removed as were the safety deposit boxes (Figure 52). The deposit boxes were later reintegrated, and the new floor has the appearance of scattered money (Figure 53).



Figure 52. The Original Condition of the Vault at the Time of the Adaptation. (Greenberg, 2013a).



A)



B)

Figure 53. Vault and Lobby Converted Into a Lounge. (Greenberg, 2013b).

Upper floors.

The remaining floors from the third level up suffered alterations through the years, including changes to the corridors and office spaces. The rehabilitation reversed the alterations made to the walls and floors (Figure 54; Figure 55). The hotel maintains the same circulation pattern as the bank offices had with all the corridors remaining in their original locations.



Figure 54. Upper Floors Before Removal of Non-Original Features. (Greenberg, 2013a).



Figure 55. Corridors After the Adaptation with Original Finishes. (Greenberg, 2013b)

Unscripted Hotel, Durham, NC.

Façade.

The main façade of the building is on Corcoran Street (west), with two secondary façades on Parrish St. (South), and Chapel Hill St. (north). The west and south façades were composed of rough-squared tan-colored stone masonry on the first level (Figure 56; Figure 57).



Figure 56. Façade of the Jack Tar Motor Lodge Before the Adaptation. (Hills, 2016).

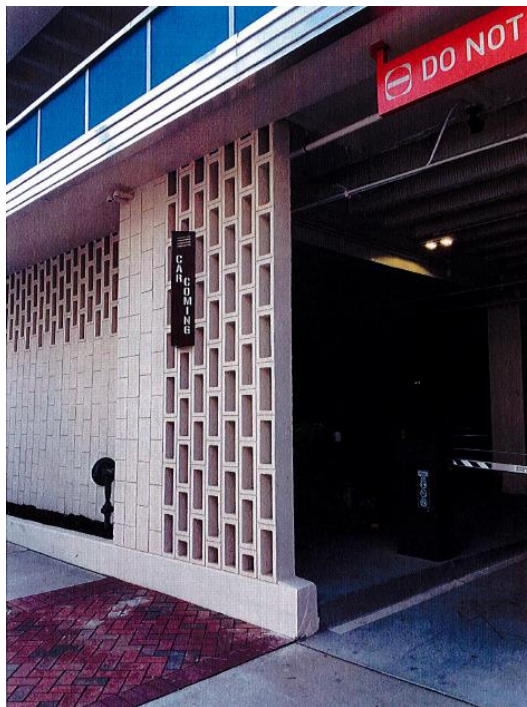


Figure 57. Part of the West Façade Tan-colored Stone After the Restoration. (Hills, 2016)

The north façade presents some of the same tan-colored stone masonry, as well as, solid concrete block masonry to conceal the view from the parking lot (Figure 58). Some of the concrete block present in the parking garage contained decorative patterns. All the masonry was retained, cleaned and repaired where necessary.



A)



B)

Figure 58. The Unscripted North Façade. (Hills, 2016).

Most of the second, third, and fourth-floor facade are curtain walls made of an aluminum frame with insulated clear glass and opaque panels (Figure 59). Some of the

opaque panels had been modified to incorporate window-mounted air conditioning units. In general, the curtain wall system was in good condition at the time of the intervention, so significant changes were not made to the system. All the curtain wall systems were cleaned and repaired. However, the glass panels were replaced by energy efficient glass, and the opaque panels cleaned and repainted (Figure 60). On the interior of the building along with the opaque panels, low base cabinets existed. These cabinets used to house the heating and air-conditioning units. New low-base cabinets matching with the originals were built to accommodate the new heating and air conditioning system.



Figure 59. Street Façade Condition at the Beginning of the Project. (Hills, 2016)



Figure 60. Curtain Wall on the Southwest Corner of the Building After Rehabilitation. (Hills, 2016).

The frames of the curtain wall system had to be modified to mount the new glass panels, but the modifications were hardly noticeable.

Windows.

The second, third, and fourth-floors had all of the operable hopper windows replaced by non-operable ones that look like the originals. Repairs were made in places where needed and just like the curtain wall panels; the glazing was replaced by Low-E glass. The profiles and sashes remained the same (Figure 61; Figure 62).



Figure 61. Original Operational Windows on the Motor Lodge Bedrooms. (Hills, 2016)



Figure 62. The New Windows. (Hills, 2016).

Lobby.

On the first floor of the building, the configuration was different than what appeared on the existing floor plans. The main floor was divided into small offices (Figure 63). These divisions were considered non-original to the building and were removed to allow for a new configuration that better accommodated the new commercial tenants and the hotel lobby. The building already had existing retail spaces on the first floors which were updated and re-accommodated.

Since the previous use of the building was a motor lodge, there was not a proper lobby for the property but rather a set of offices and other administrative spaces. The area was redesigned as the hotel lobby and café by removing the existing partitions and finishes (Figure 64).



Figure 63. Former Offices Located on the Main Level of the Motor Lodge. (Hills, 2016).



Figure 64. The Office Space Converted Into the Hotel Lobby. (Unscripted Hotels Durham, 2017).

Elevator lobby.

There are three elevators in the building. Two of those elevators are in the elevator lobby located on the south side of the building. The elevator lobby displayed decorative tiles for which the period is undetermined (Figure 65). The decorative tiles are present on all the floors with slight variations in color. These tiles were retained at the time of the restoration and the motifs were echoed in some of the new design of the hotel (Figure 66).



Figure 65. Elevator Lobby with Original Tile. (Hills, 2016)



Figure 66. The Original Tiles on the Elevator Lobby. (Unscripted Hotels Durham, 2017).

Roof deck.

One of the most distinctive elements of the Unscripted hotel is its roof deck. Located on the roof of the second floor the deck is original to the building. The rooms of the third and fourth floor have balconies that open to that space. The pavers on the deck were brick and not original to the building (Figure 67). Drawings and photos of the building showed that the original pavers were square tiles. The brick pavers were removed not only because they were not part of the original design of the building, but also due to the damage they presented and caused to the roof membrane. New pavers were placed on top of the repaired membrane similar in scale and pattern to the original ones (Figure 68).



Figure 67. Paver on the Roof Deck Prior to Rehabilitation. (Hills, 2016).



Figure 68. The New Roof Deck Pavers. (Unscripted Hotels Durham, 2017).

Swimming pool.

The Jack Tar had a swimming pool located on the roof deck, and it was one of the most attractive features of the motor lodge at the time. The original pool was in decay, with stained and deteriorated concrete (Figure 69). The mechanical and plumbing equipment had also deteriorated. During the rehabilitation, the swimming pool and its mechanical and plumbing equipment were removed and replaced by a new and smaller spa (Figure 70). Pavers in a different pattern and color marked the contour of the first swimming pool to celebrate its history.

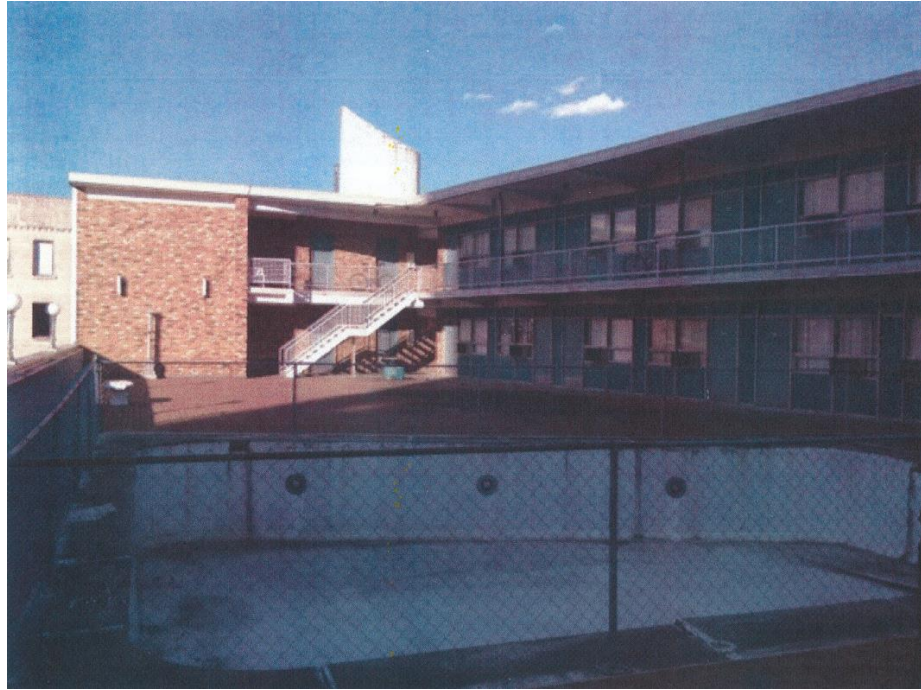


Figure 69. The Original Pool of the Unscripted. (Hills, 2016).



Figure 70. A Smaller Spa Replaced the Original Swimming Pool. (Unscripted Hotels Durham, 2017).

Roof bar.

A new addition that makes the roof deck even more attractive and increases the experience of the guests is the new pavilion built on the east side of the roof deck which serves as a food and beverage area (Figure 71). The bar has a 26-foot setback from the parapet at the west edge of the roof deck to reduce its visibility from the street.



Figure 71. Unscripted Roof Bar. (Unscripted Hotels Durham, 2017).

The O'Neil, Kinston, NC.

Entrance.

The original building entry was moved in 1960 to create a recessed entry (Figure 72). According to historical records, the walls of the entry had blue tile with metallic veneer sheathing. The installation of a deposit box in 1960 also accommodated the previous building use as a bank. During the intervention from a bank to a hotel the

recessed entry was retained to create an interior foyer, and the doors replaced with more historically appropriate wooden ones (Figure 73). The night deposit box was also removed, and new finishes applied to the walls.



Figure 72. Non-Original Bank Recessed Entry. (Hill, 2015)

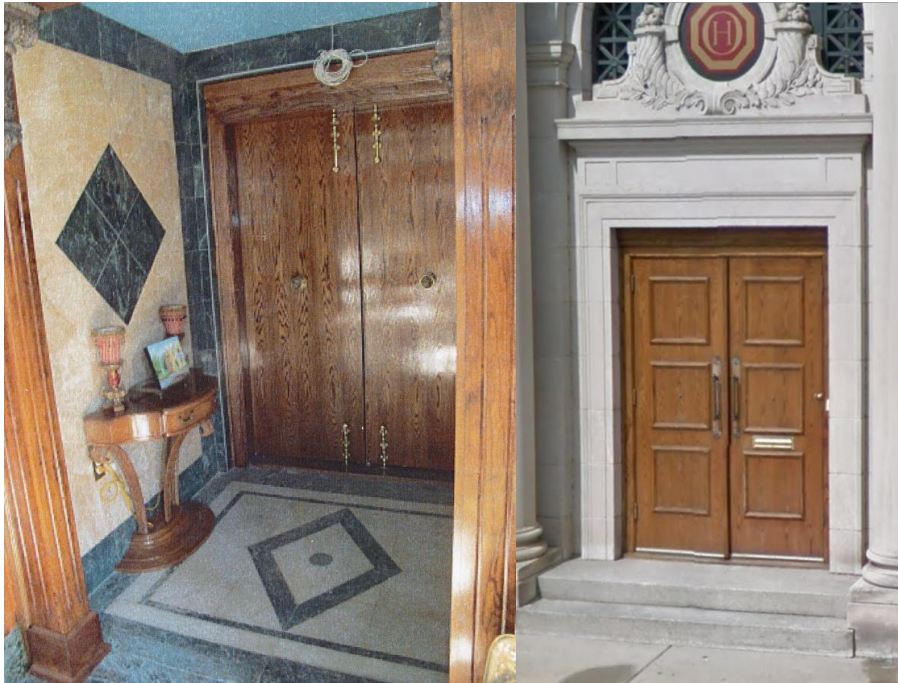


Figure 73. The O'Neil's Foyer and Entrance Door. (Hill, 2015; The O'Neil Boutique Hotel, 2015).

Windows.

The windows of the building varied in size and type depending on the elevation. The windows on the north wall of the third, fourth, and fifth floor were metal with wire glass, while the windows from the south and east elevations from the second to the fifth floor were double hung windows with wood frames. At first, it was proposed to lower the windows on the north wall to match in height the rest of the windows in the building and provide better daylight. There was also the suggestion of enlarging the windows on the north elevation. These proposals were later amended, and the deteriorated windows repaired.

Lobby.

The main floor of the bank currently serves as the hotel lobby. The original safe and teller windows continue in this space (Figure 74; Figure 75). The teller windows were made of wood and marble countertops with an art deco railing on top of the counter. The safe was partially damaged, and the safety deposit boxes removed.

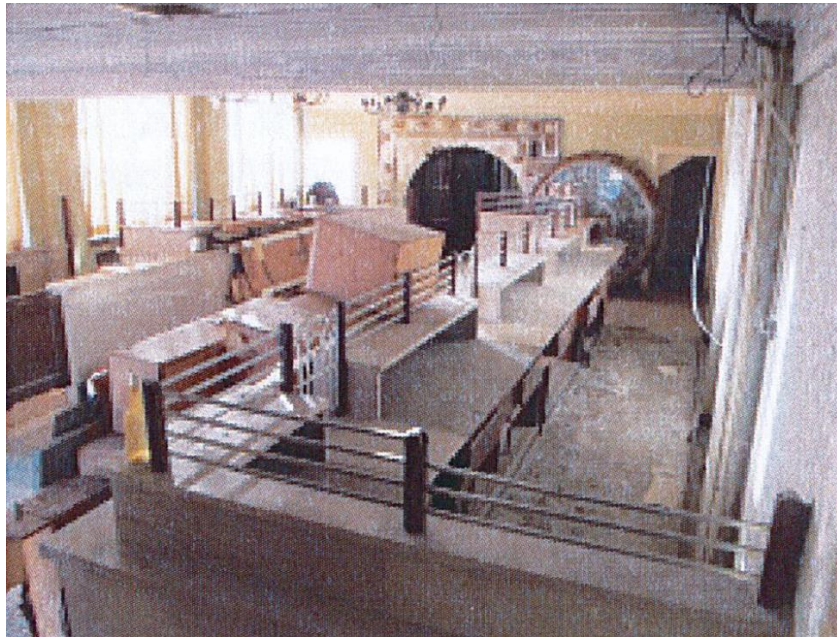


Figure 74. Safe And Teller Windows Before the Rehabilitation. (Hill, 2015).



Figure 75. The O'Neil Lobby Area. (The O'Neil Boutique Hotel, 2015)

The ornate ceilings were in perfect condition as were the marble floors. The chandeliers that adorned the ceilings were not original to the building and thus removed. The ceiling was cleaned and further enhanced by painting the ornamentations, while the marble floors were polished and refinished (Figure 76). The rehabilitation work in this space included the restoration of the safe to its original conditions and the cleaning and refinishing of the teller windows.



Figure 76. Painted Ornate Ceiling at The O'Neil. (The O'Neil Boutique Hotel, 2015).

Roof terrace.

The roof of the building had some repairs made to correct leaking, and a new roof terrace was introduced. A trellis was installed on the new terrace over what became an outdoor fireplace and cooking area. The railings of the terrace are stainless steel cable railings to minimize their visibility from the street.

The Windsor Boutique Hotel, Asheville, NC.

The Windsor Hotel in Asheville, North Carolina had applied for preservation tax credits for the rehabilitation of the J.D. Nelson Building. In August 2013 the National Park Service denied the request for certification of completed work, which is the third part of the tax credits process. The request was denied on the basis that the project did not meet standards 2 and 9 of the Secretary of Interior's Standards.

Standard number 2 states that: “The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.” (Weeks & Grimmer, 1995, p. 62).

While standard number 9 states that: “New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.” (Weeks & Grimmer, 1995, p. 62).

Removal of features.

The historic storefront of the building had a prismatic glass transom on the east elevation. This feature was removed and replaced with brick infill (Figure 77). This type of change fails to meet standard number 2.

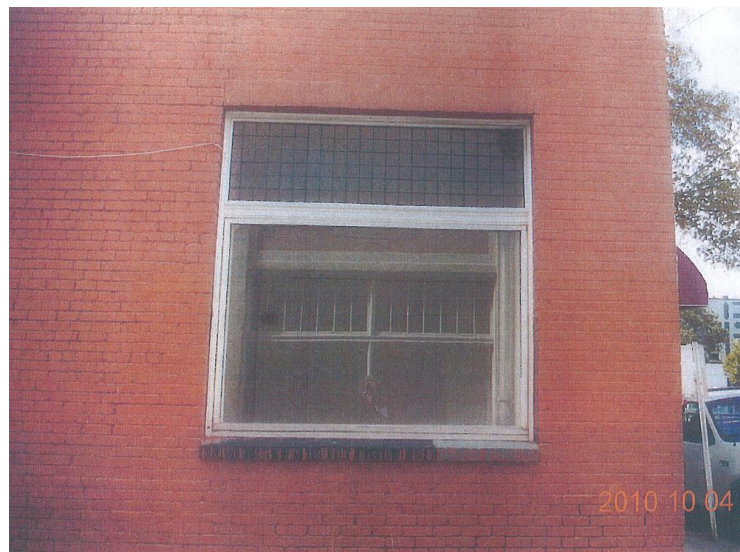


Figure 77. Original Window Before the Rehabilitation. (North Carolina State Historic Preservation Office, 2016).

The discrepancy between proposed alterations and work executed.

The other storefronts were not historic and were approved for replacement with a new compatible storefront. The installed storefront was not compatible with the historic one. The frames of the new ones were flatter and bulkier than initially proposed, which made them not compatible with the character of the building and thus did not meet the requirements of standard number 9 (Figure 78).



Figure 78. The New Storefronts. (North Carolina State Historic Preservation Office, 2016).

New windows were proposed in the north elevation. The installed windows were not consistent with the one proposed on the drawings and approved by the National Park Service (Figure 79). The new windows failed to meet standard number 9.



Figure 79. Original Windows of the Building. (North Carolina State Historic Preservation Office, 2016)

On the first floor, the tenants of the retail spaces applied finishes that resembled an industrial deteriorated interior, which is not compatible with the historic character of the building. The lower level had a non-original representation of crumbling plaster with brick on top. In areas where the walls were only plaster, they had a rough and heavily textured finish. This change does not meet the requirements of standard 2.

The project to date.

To date, the project has yet to be approved by the NPS. According to the information provided by the western office of the SHPO in Asheville, there is a window of time provided by the IRS and the NPS regulation, which will allow the owner or developer to consult with the NPS to meet the requirements of the program. This negotiation occurs privately between the owner or developer and the NPS.

CHAPTER V

CONCLUSION

The boutique hotel trend continues to grow, especially those that use a historic building as their setting. With all the information available on what it means to be a boutique hotel, and how they are differentiated from the big chains, there was the need to identify design strategies incorporated in the design of boutique hotels.

Historic-design boutique hotels, as mentioned in the literature, provide a careful balance between historic and contemporary elements (Freund de Klumbis & Munsters, 2004). Based on Brooker and Stone's (2004) design strategies for the adaptive reuse of historic buildings, this research aimed to identify if any of the proposed strategies were implemented in the adaptive reuse of five historic-design boutique hotels in the state of North Carolina.

Instead of one strategy being applied through the whole building, the analysis of the case studies revealed that designers implemented two or more strategies at the same time to achieve the successful adaptive reuse. These design strategies go beyond the ones established by Brooker and Stone, so far as to include commonalities found on the design of various hotels. Generally, these strategies are introduced at the same time instead of selecting a specific strategy for the whole building. The decision of which one to implement will depend significantly on the area to be rehabilitated, although, it can be common to find more than one strategy in the same space.

Some additional strategies implemented in the design of boutique hotels were the six patterns found across the case studies. These patterns were façade retention, retention of features on the main floors, a high concentration of changes on the upper floors, the use of original existing spaces as features, the incorporation of in-house restaurants, and the creation of outdoor gathering spaces. All patterns were not always applied to all the hotels, but most of them were very consistent, being implemented on three or more of the sample. The contribution that these patterns make to the general field is in their ability to be implemented on a wide range of hotels, from small to big scale.

The most utilized patterns were the retention of the street façade and the retention of features on the main levels, which were incorporated into the adaptation of all the case studies. When it came to changes of the existing features the common patterns between hotels were the incorporation of existing spaces as features and having most of the changes occur in the upper floors. The final pair of patterns includes the creation of an in-house restaurant and the creation of outdoor spaces.

The main floors hold most of the original features of these hotels. This is because of the buildings previous functions accommodated most public activities on the lower levels. The remaining floors previous functions were as office spaces, and their interiors held less historically significant elements. The lack of significant historic features on the upper floors allowed for an extensive range of opportunities to incorporate contemporary design elements in the historic building. In some cases where the building possessed an exciting space, designers repurposed it as a public feature, increasing the level of

uniqueness present in these types of hotels. An example of this is utilizing particular areas like bank vaults and converting them into lounge areas for the guest.

The merging of the old and the new is also very evident in boutique hotels. An example of this is the incorporation of in-house restaurants. This pattern is present in three of the five case studies. The ones that did not incorporate in-house restaurants were smaller hotels with space restrictions. The incorporation of an outdoor space is another place where the new mixes with the old. These exterior spaces are usually located on a section of the building's roof, taking advantage of the downtown location and views.

The literature review corroborates what the case studies express in the sense that a successful adaptation must include the most relevant historic elements of a building. Subsequently, to retain the features, the inclusion of said features as part of the overall experience of the design is considered an essential element of a successful adaptation. Four of the case studies succeeded in this since every essential element retained was explicitly incorporated into their overall design.

In addition, to identifying design strategies and patterns, the analysis of the case studies discovered the four primary reasons that caused the change of a feature, whether it was removal, retention, or modification. The four reasons for change found during this research are the removal of features non-original to the building, the deterioration of a feature, the need to meet code and ADA requirements, and the need to accommodate the new use within the building.

This information is a new addition to the literature on the subject since none of the consulted sources mentioned reasons causing the change of a historic feature. The

four reasons for change resulting from the findings of this research can help future researchers and designers to tabulate the number of modifications that a historic building underwent during the adaptation process. Furthermore, it could help to justify the reasons for the alteration, retention, or removal of a feature.

Considering the careful evaluation that the SHPO provides to a historic building when being adapted using Preservation Tax Credits, it was expected that the main reason for the change of a historic feature would be deterioration or the removal of non-original elements. Opposite to this hypothesis, the research revealed that the primary reason for change within the studied sample was to meet the new use of the building with 30% of the changes being due to this reason. These changes, however, were not made to elements that hold significant historical value. In no way will the new use of the building take precedence over the retention of a character-defining feature of the building that is in excellent condition or could allow for repairs. The second most common reason for change was the removal of a non-original feature with 26% of the overall total. Most of the time when a feature is non-original to the building or incorporated outside the period of significance it would be removed. Designers and developers can take advantage of those non-original elements to introduce new and more contemporary components to the adaptation, creating that distinctive mixture between old and new that characterizes these hotels. The two remaining reasons for change each represented a 22% of the overall changes made in a historic building. When dealing with deterioration, some elements might get replaced while others would get removed if they are beyond the capability of being repaired. On the other hand, some changes need to occur to bring the building up to current safety and ADA codes.

Besides these changes, four of the five case studies still retain those character-defining features that make their building unique. That uniqueness that the building provides is continuously cited in the literature, by reiterating that boutique hotels are commonly located in renovated historic structures that preserve their influence of the past (Adner et al., 2003; Aggett, 2007; Freund de Klumbis & Munsters, 2004).

The differentiation between big chains hotels and boutique hotels is present in several areas of the literature. The literature review provided the identification of nine characteristics of boutique hotels based on the description of several authors. Additional to those characteristics, the complete analysis of the sample determined that those elements and five others contribute to making boutique hotels different and unique.

Those elements that contribute to differentiating boutique hotels from big chain hotels are the incorporation of art into the experience, the use of the building architecture or a specific feature as inspiration for the design, inspiration by the building's period of construction, ties to local references, and the incorporation of brand elements in an exciting and unique way.

Perhaps one of the most significant elements that a boutique hotel can implement in its design, besides taking inspiration from the building and retaining its character-defining features, is tying itself to the local community. The literature supports that some of the main reasons that attract tourists to a city are its cultural and historic elements. The vast local traditions present in a community can be interpreted in different and unique ways in the design of a boutique hotel. Creating ties to the local community not only attract new customers but also assist in solidifying the sense of place of local patrons.

The economic and social advantages that a hotel with local ties provides to a city also helps support the case for the adaptation of historic buildings to boutique hotels. The new influx of customers benefits not only the hotel but also the local market. Partnerships between boutique hotels and local business are becoming more and more of a tradition, especially with smaller boutique hotels that have certain restraints in providing all type of amenities to its clientele. This type of partnership was revealed during the analysis of The O'Neil and The Windsor hotel, the two smallest hotels of the sample. Even though small-scale hotels are known for this, mid and big scale hotels are also becoming part of that collaboration. The Unscripted does it by leasing some of its main floor spaces to local businesses that complement its services, providing more revenue to the city.

The reiteration of the sense of place for locals and new customers, the preservation of historic buildings that support that cause and brings life back to the cities could not be achieved without the support of local, state, and national, preservation ordinances and entities. The NPS and the HPO through programs like the Preservation Tax Credits make sure that the elements of the past are retained for future generations and protected from decay. Although each step of the application can take time to achieve, it makes sure that the character-defining features of the building are carefully considered and treated in the adaptation.

The successful completion of Part 1 and Part 2 of the Preservation Tax Credit Application, or the fact that a building is already part of the National Register is not a guarantee that the project would get approval from the NPS and the SHPO. The in-depth analysis of the case studies of this research is proof of that. From the five case studies,

only four meet all the requirements of the application. The fifth case study was an example of how the approval for Preservation Tax Credits of a project can get denied. The incentives were denied due to the inconsistency of the information presented to the HPO and the physical rehabilitation of the building.

The adaptive reuse of a historic building to a boutique hotel is a very holistic process. It includes the careful consideration of the existing historic elements, the mindful integration of local codes and ordinances, the evaluation of possible changes caused by safety codes and ADA requirements, and the implementation of local traditions and partnerships. If one of those elements fails, it could mean a significant difference in what makes a successful historic-design boutique hotel.

Limitations

The methodology of this research provided an in-depth look at the topic and the samples. The creation of the database was instrumental in identifying the location of other historic-design boutique hotel in the state, the age of the building, the size of the hotel, as well as, the previous use of the building. However, there were some limitations in the creation of this database. The enormous amount of information available from the secondary sources provided by the SHPO on buildings that had used preservation tax credits made it challenging to isolate those projects that had been adapted into hotels. The list did provide extensive information on the generalities each building, but it did not identify the end use of the building. This made the creation of the database a time-consuming process since all the data presented on that list had to be reviewed and evaluated to see if it met the criteria set for this research. Additionally, historic buildings that had been converted to boutique hotels and did not apply for Preservation Tax

Credits did not make it to the list. Regardless of this limitation, the database was created by utilizing the information provided and supplemental information available at the time.

During the case studies data gathering and analysis, another limitation appeared. The Preservation Tax Credit Applications require a specific type of documentation to be attached to each part of the application. The information on these applications was not available digitally, in part because it contained sensitive tax information from the applicants. The SHPO holds physical copies of the applications and all its attachments including photographs, floor plans, and text description. Several trips had to be made to the North Carolina SHPO to scan those documents. The floor plans from some of the case studies could not be scanned due to the size of the paper. The volume of information was very beneficial for this research, but the complete analysis and summary of it took more time than expected. Thus some compromises to the aims of the methodology had to be made. At the beginning of this research, interviews with the designers and owners were part of the methodology. Time constraints in the analysis of nearly 400 to 500 pages of information made it impossible to schedule interviews to gather information from the people directly involved in the process. The applications, however, were very explicit and precise in describing the renovations, which provided enough information to answer the research questions.

Site visits provided a new perspective to this research. Visiting the hotels, allowed the researcher to identify some details that could not be perceived from the original photographs. Permission and a guided tour of the facilities were requested to take some interior photos some of the areas only available to guests of the hotels, replies from some of the hotels took time, while others did not reply at all. One of the

samples replied that unfortunately, they did not allow for photographs to be taken inside their facilities, while distance and time constraints prevented the visit of others. Even though site visits to all the case studies would have been ideal, the photographs obtained for this research served to inform its purpose.

Future Research

The continuing growing trend of boutique hotels allows for more research on the topic. The created database can be expanded with information on the historic buildings currently being adapted to boutique hotels. More information could be included in the database to meet the needs of different scholars.

Depending on the area of interest, this research could continue with different approaches. A comprehensive investigation that identifies the building typology that most used for the adaptation to boutique hotels could be an important area of discussion, that provides information for future designers and investors interested in the hospitality industry. For those interested in the profitability of boutique hotels several approaches could be taken. One of those could be the economic impact that boutique hotels in renovated historic buildings have on a community, by inquiring if the placement of this type of hotel in an area influenced in any way its economic development. The literature also states that the hospitality industry holds a vital role in the revitalization of downtowns. Research in this area could be a study on how the adaptation of a historic building as boutique hotels have impacted the downtowns of several developing cities. The research could describe if the traffic of customers has increased since the opening, and how that influenced the local business of the area.

In continuation with the research of the different design strategies implemented on the adaptive reuse of historic buildings as boutique hotels, other types of similar studies could be performed on different cities of the United States and the world, to see if the findings of this research are consistent in other places or if new ones emerge.

There is also a great opportunity in the field of environmental sciences. The importance of adaptive reuse as a sustainability strategy has been explored on many occasions. An investigation into the implementation of sustainable design strategies within a historic building while maintaining the historic character and authenticity of the building could be very informative. This research would be very relevant for those interested in seeking green accreditations for adaptive reuse projects. If the study would try to meet the Secretary of Interior's Standards for Rehabilitation, those in the field of historic preservation could also gain much insight on how to protect the environment and the cultural patrimony.

Another environmental research that could derive from this study is the identification of any energy efficient feature original to the building. The topic could expand as to how those energy-efficient features were retained. These types of research would server to validate even more the importance of historic preservation and adaptive reuse.

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