

[First Church of Christ, Scientist]  
**The Rotunda**



Preservation Plan  
HSPV - 701 • Studio • 2011

COURTNEY ALLEN, DAN CASTELLE, VANESSA DE LA TORRE, NYASHA HAYES, COLLETTE KINANE, CHRISTINE LEGGIO

A black line drawing of a dome structure, likely a rotunda, with a triangular pediment at the top and a curved base. The drawing is centered at the top of the page.

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# ACKNOWLEDGMENTS

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Randall Mason

Frank Matero

Mike Konczewski

Gina Renzi

Ed Datz

David Hollenberg

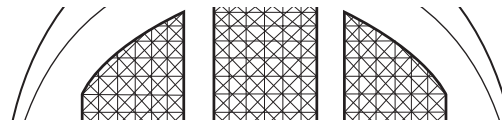
Phil Scott

Grant Greapentrog

John Minard

and

Members of the Congregation of the First Church of Christ Scientist



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# THE TEAM

The team is comprised of second year graduate students, all candidates for a Masters degree in Historic Preservation from the School of Design at the University of Pennsylvania. The creation of this plan is in fulfillment of the program's studio requirement in the fall of 2011.

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Dan Castele

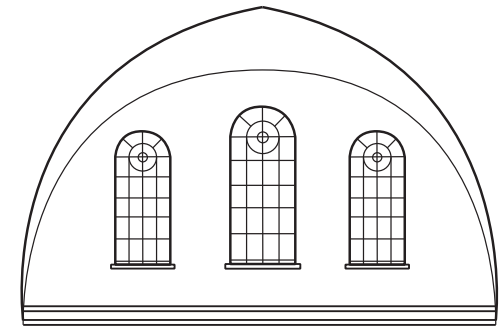
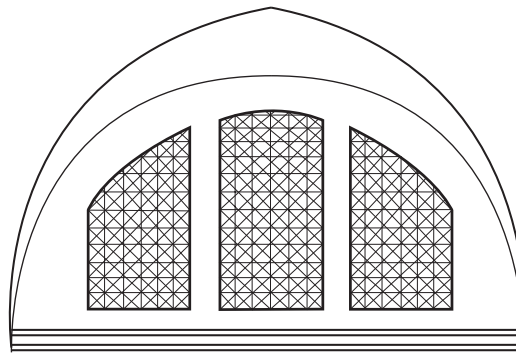
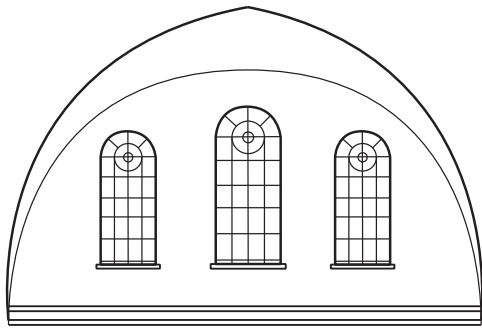
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## EXECUTIVE SUMMARY

This report aims to create a comprehensive preservation plan for the Rotunda, a former place of worship of the Church of Christian Science located on the intersection of 40th Street and Walnut Street in the neighborhood of West Philadelphia. Known locally simply as the Rotunda, this architectural landmark has come to be known as the cultural nexus of West Philadelphia due to its famed diverse cultural programming.

The dossier begins with an orientation of the site; explaining in detail the importance of the location within the neighborhood of West Philadelphia to the members of the Church of Christian Science, and the neighborhood's future development. Followed by a detailed account

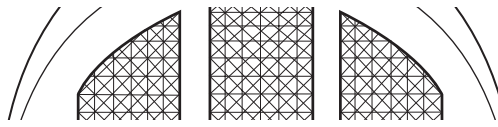
of the importance of the building as it's the only Carerre and Hasting's building in the entire city of Philadelphia. The wonderfully designed building has not been without its critics and an analysis of studies performed by the owners was written to further establish an informed opinion on its current state.

A descriptive explanation of both the exterior and interior of the site orients readers to its location and explains its design, while illuminating the character defining traits that attribute to the site's physical significance. To protect the character defining traits, a methodology was created to inform the preservation plan. It was cast into four important categories of action: the analysis of stakeholders for their level of influence, a SWOT analysis, an analysis of material conditions, and

lastly the creation of the preservation philosophy.

The stakeholder analysis was written to determine the key stakeholder of the site and their level of influence. The main three stakeholders being the University of Pennsylvania, followed by the local cultural arts community, and lastly the neighborhood of West Philadelphia at large. The Rotunda Foundation which is an organization within the University of Pennsylvania's Facilities and Real Estate Services department's art portfolio, operates as the liaison between the University and the local Community. The Foundation has a particularly large volunteer base that assists the Foundation's Event Coordinator with event programming.

The report continues with a SWOT



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analysis to assess the general strengths, weaknesses, opportunities and potential threats to the building, and the current context of the surrounding neighborhood. The context of the neighborhood is highly important in that its influence may determine the actions of the building owner. Being that the building may be sold at any time, a list of obligations that we as preservationist can ascribe to was created to insure the protection of particular features no matter the future use of the building.

In doing so a list of comparable venues similar to the Rotunda was found that argue for the building's preservation and continued use a cultural arts and performance space which informed the preservation philosophy and in affect the preservation strategy. The preservation strategy identified three levels of possible impact on the site: stabilize, rehabilitate and adaptive reuse and determined the best that worked in accordance with the preservation philosophy. Lastly a complete preservation plan was created in great detail in addition to recommendations of

future studies in hope that the work done to create this report will continue in the future.

This report was created with the intention of formally presenting the synthesis of collected information and providing recommendations that would aid the site in becoming a more prominent priority to its owners and increasing its influence in the neighborhood of West Philadelphia.



# INTRODUCTION

The Rotunda is located at the intersection of 40<sup>th</sup> and Walnut, just north of Penn's campus in West Philadelphia. The building, designed by Carrere and Hastings and completed in 1911, was the First Church of Christ Scientist until the dwindling congregation departed in the early 1990s, selling the building to the University. Today it is partially occupied by the Rotunda Foundation, a Penn subsidized performing arts organization which fosters interaction between the student and west Philadelphia community's through their prolific roster of performing arts events, the majority of which are held in the rear portion, the Sunday School, of the building.

The justification for this study is based on the understanding that under utilization of this building is resulting in deferred maintenance which is threatening the material fabric and integrity of this building. Its current management plan, while ensuring a basic level of preservation, is reactive rather than preventative and is allowing slow deterioration to creep throughout the unused spaces.

The team is concerned that continued partial use of the building will ultimately result in lost fabric through irreparable physical damage or insensitive redevelopment.





# SITE ORIENTATION

## *Neighborhood In Context*

In 1895, the site which is to become the First Church of Christ in the neighborhood of West Philadelphia, Scientist is vacant land.

The neighborhood is primarily composed of residences: duplex and single family row housing interspersed with larger estates and vacant land. There are several churches in the immediate vicinity including Walnut Street Presbyterian on Walnut between 39<sup>th</sup> and 40<sup>th</sup>, Saint Mary's on Locust Street between 39<sup>th</sup> and 40<sup>th</sup>, Saint James Catholic on 38<sup>th</sup> and Chestnut, Tabernacle Presbyterian on 37<sup>th</sup> between Sansom and Chestnut, First Baptist at 36<sup>th</sup> and Chestnut, Church of the Savior at 38<sup>th</sup> and Ludlow, Asbury Methodist and 33rd and Chestnut, and the Berean Baptist Church at 40<sup>th</sup> and Chestnut. There are also several cemeteries, grammar and secondary schools, and convents in the neighborhood.

Industrial properties are scattered scanty throughout, including stables, rail company



Image 1, 1895 GW Bromley



Image 2, 1910 GW Bromley

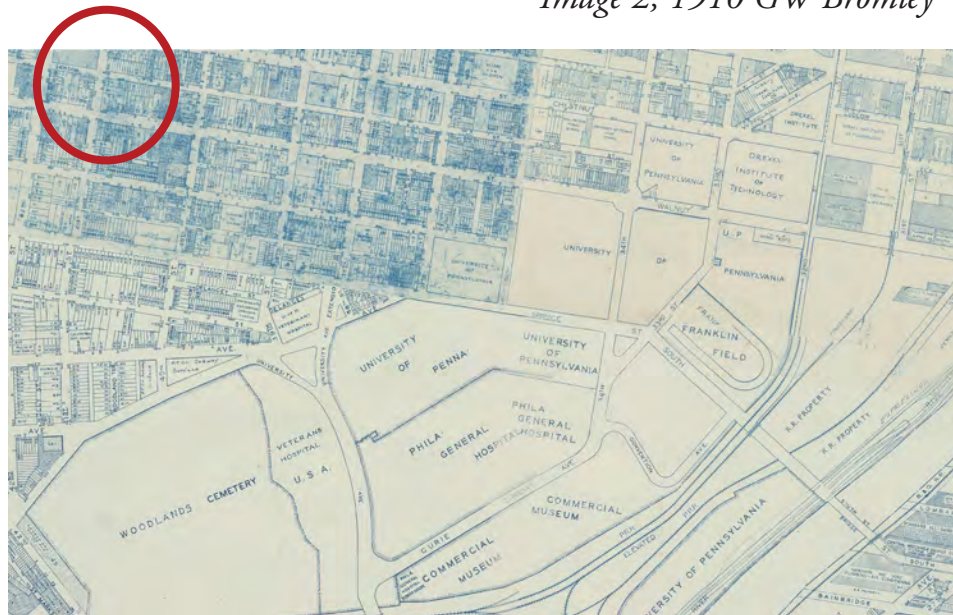
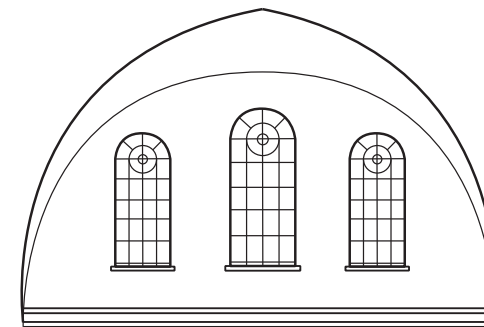
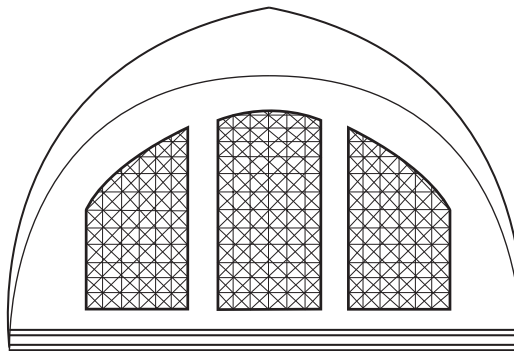
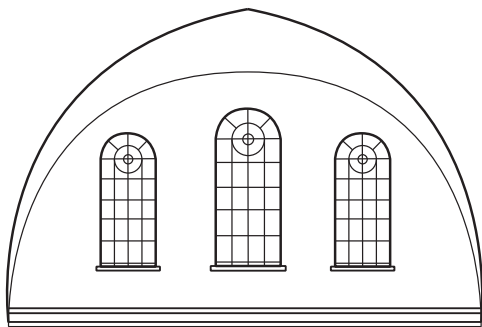


Image 3, 1942 WPA



holdings, and a few stone and iron yards. West of 44<sup>th</sup> Street there is little development, save for the Pennsylvania Hospital for the Insane occupying the area between 42<sup>nd</sup> and 49<sup>th</sup> North of what is now Market Street. The University of Pennsylvania, which was established in 1740, exists as a small campus east of 38<sup>th</sup> Street.

By 1910, construction has begun on the First Church of Christ, Scientist. The same churches and schools remain in the area, with a few additions. More housing has been developed on formerly vacant lots, particularly West of 44<sup>th</sup> Street. This development likely coincided with the elevated passenger railroad now present on Market Street. The University has increased its property holdings in the area by this time, notably adding

the Dental School at 40<sup>th</sup> and Spruce.

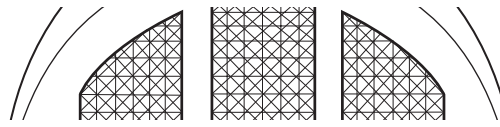
In the 1930s, more development of the same kinds as in previous years has taken place in the neighborhood. An increase in housing stock and supporting businesses has taken place. Additionally, the neighborhood has seen a dramatic increase in Penn's properties between 38<sup>th</sup> and 40<sup>th</sup>.

By the 1940s, there has been a great deal of development in the immediate vicinity. In addition to homes, churches, and schools, there are now large apartment buildings, hotels and businesses interspersed throughout. Penn's real estate holdings have increased and now include many buildings right up to 40<sup>th</sup> street.

In the 1960s the neighborhood has seen an increase

in dwellings as well as businesses and public institutions like nursing homes and women's homes. The University's campus continues to creep west in these years, filling in previous voids.

Today the neighborhood surrounding the site at 40<sup>th</sup> and Walnut is very diverse. Long term residents live among students renting apartments and in campus housing in the vicinity. There are many businesses: food stores, restaurants, drug stores and others which cater to the student population primarily, but serve full time residents as well. The area west of the site is primarily long term residents and includes schools, small shops, and other small businesses. Penn's campus now surrounds the site and includes the building and the land it sits on.



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### *Christian Science: Religion In Context*

The Church of Christ, Scientist began in Lynn, Massachusetts in 1879, when Mary Baker Eddy founded the religion with a few followers, for the purpose of interpreting Jesus' teachings to reveal a scientific and spiritual mode of healing. The new faith found guidance in biblical scripture and in Eddy's 1875 publication, *Science and Health with a Key to the Scriptures*. The Church soon moved to Boston, where Eddy chartered Massachusetts Metaphysical College in 1881 to educate both men and women in spiritual practices. Attention to the new faith grew rapidly; by 1882, Eddy established the Mother Church in Boston.

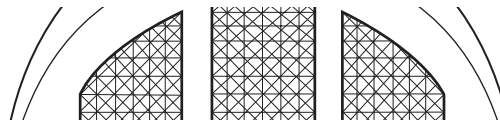
By 1895, there were 250 congregations. The faith attracted such interest that Christian Scientists sent representatives to the World's Parliament of Religions in Chicago in 1893. During these first few years, the Church of Christ, Scientist formed an egalitarian method of governance, based on democratic self-rule of each congregation, gender

equality, and election for such participation as reading of the scriptures during services. Standards were published in *Manual of the Mother Church* in 1895.

While the Church has a strict nondisclosure of membership policy, and sometimes congregations do not even keep membership records, there are some statistics and generalizations regarding the socioeconomic demographic of people attracted to the new religion. Christian Science's progressive thought in the areas of personal healing, perspective of physical and metaphysical bodies, and policy of gender equality attracted young people from business and intellectual backgrounds. The wealth of this group contributed greatly to the financial support of the Church of Christ, Scientist in its beginning, and lent the faith credibility. By 1912, around the time the First Church of Christ, Scientist was dedicated in Philadelphia and just 33 years after the faith's birth, there were over 300,000 members and 1.5 million service attendees throughout the nation.

Examining the First Church of Christ, Scientist of Philadelphia, one can see why the site was chosen in light of the above information, as well as the preceding section on neighborhood development. Christian Science preferred to take root in up-and-coming, well-to-do urban neighborhoods, and held urban renewal as a social goal.

Ivey, Paul Eli. *Prayers in Stone: Christian Science Architecture in the United States 1894-1930*. Chicago: University of Illinois Press, 1999.



## Building Evolution

### *Carrere and Hastings*

The architectural firm of Carrère and Hastings rose to a level of prominence almost unrivaled in America at the turn of the 19th century. Acclaimed patrons and monumental commissions followed the New York based architecture firm from its inception in 1885. And while their talent and fame during the decades preceding the Civil War proved them big players at the Centennial Exposition of 1876 and the Worlds' Columbian Exposition in Chicago (1893); the elegance of their Beaux-Arts training is perhaps best exemplified in the words of their patrons:

*Neither I nor my colleague at the New York Public Library, I would venture, could ever become immune to the grandeur, the nobility, the beauty, or the efficiency of our sublime work place.*

~ Paul LeClerc,

New York Public Library<sup>1</sup>

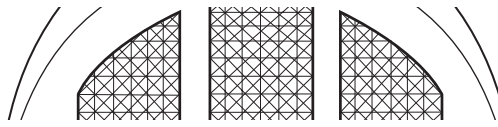
## THOMAS HASTINGS (1860-1929)



Image 4

The Hastings namesake and family patriarch settled in the Massachusetts Bay Colony in 1634. After three generations of doctors, Thomas' grandfather strayed from the family practice to become a church

musician and teacher in Clinton, Massachusetts.<sup>2</sup> Thomas Hastings was born son to distinguished clergyman Dr. Thomas S. Hastings on March 11, 1860.<sup>3</sup> As a child Thomas was known as sensitive and prone to disease. First attending the Eversham's Collegiate Training School at an early age and with a desire for higher education, his gift for drawing and design would eventually push him in a different direction. Thomas Hastings apprenticed in Christian Herter's decorator and furniture design workshop at the age of 17.<sup>4</sup> His first architectural training came when he worked as a drafter in the architectural atelier of Charles Atwood.<sup>5</sup> Thomas Hastings' formal education in architecture began on August 13, 1880 with his admission to the Ecoles des Beaux Arts in Paris on Herter's recommendation. While there, Hastings' studies in the studio of Jules Andrè, Henri Dèglane, and Gaston Redon had a profound impact on the rest of his architectural career. Hastings returned home to New York after graduation in 1883.<sup>6</sup>



## JOHN MERVEN CARRÈRE (1858-1911)



Image 5

John Merven Carrère Jr., was born November 9, 1858 in Rio de Janeiro, Brazil.

The man can perhaps be best represented in the words of one of his closest friends, Donn Barber, who said

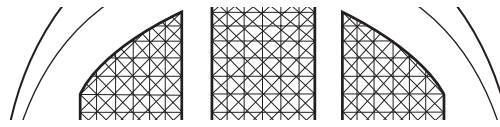
*He was possessed of a high order of intelligence, a well organized mentality and sterling integrity which made him a good executive. He was at the same time childlike in his capacity for enthusiasm. He was saturated with the spirit of devotion and sincerity to his art... Carrère was, in my opinion, an artist who can hardly be placed too high.<sup>7</sup>*

John Carrère traced his American family legacy back to Jean de Carrère, a French ship merchant who emigrated after the French Revolution. His mother, Anna Louisa Maxwell, was a native Brazilian of Portuguese and Scottish descent; and his father, John Merven Carrère Sr., was a wealthy merchant who moved to Rio to secure the coffee

interests of Granville Wright, the grandson of Maryland's 16th Governor.<sup>8</sup> John Carrère Jr.'s early education was at the Breidenstein Institute, an elite boys' school located in the Swiss Jura town of Grenchen.<sup>9</sup>

Like Hastings, Carrère received his architectural training at the Ecoles des Beaux-Arts in Paris, France. Trained in a classical language based on geometric proportions, balance, and order; both Carrère and Hastings returned to America to work for the renowned firm of McKim, Meade, and White. Their apprenticeship with the firm proved to be career forming:

Their apprenticeship in the office of McKim, Mead & White placed them at the forefront of the great revolution that was animating American architecture and urbanism: the Colonial Revival movement that was launched by the Centennial Exposition of 1876. It also prepared them for the next great event of the era, the 1893 World's Columbian Exposition in Chicago. – foreword<sup>10</sup>



In 1885 Carrère and Hastings broke-free from McKim, Meade, and White to start their own practice. The office of Carrère and Hastings at 41st St. and Madison Ave. in New York City quickly became a hotbed of American architectural design.

## The University of Pennsylvania

### *Previous Studies (Penn)*

The transfer of the property from the First Church of Christ, Scientist to the University of Pennsylvania occurred after many years of discussion and research. About ten years prior to the University’s purchase of the Church of Christ, Scientist’s property in 1995, the University began to investigate potential use of the property. The University hired Ostergaard Associates in 1987 to evaluate the acoustics of the sanctuary space for musical performance—ranging from soloists to chamber orchestra performance.<sup>1</sup> The sanctuary space was evaluated for use by the musical

1 R. Kring Herbert, “Acoustical Study First Church of Christ, Scientist Auditorium,” Ostergaard Associates, 1987, 2.

department.

The test locations for the source of sound were 2 different positions on the stage, while the measurements were received at six different seating locations, chosen to be representative of the potential size and distribution of audience members.<sup>2</sup> Ostergaard defined reverberation as “the length of time it takes for a second to decay 60 decibels;” additionally, in determining reverberation, a longer time is “desirable for music of the romantic period while shorter reverberation times are appropriate for music of the baroque or modern periods.”<sup>3</sup> The reverberation results tested at the high end of the optimal range for the hall and were most perfect when there was nearly or full occupancy (1.7 mid-frequency reverberation time, in seconds).<sup>4</sup> (INSERT PAGE NUMB) However, the reverberation time otherwise resulted in being “excessive for all types of performance except organ

2 R. Kring Herbert, 3.  
3 Herbert, 3.  
4 Herbert, 6.

under partial occupancy.”<sup>5</sup> Additionally, nowhere in the report did Ostergaard state the number that

<u>Percent Seat Occupancy</u>	<u>Mid-frequency Reverberation Time (seconds)</u>
100	1.7 (measured)
50	2.1 (measured)
0	2.6 (estimated)

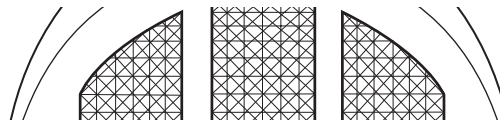
*Image 6*

designated full occupancy, so the desired audience size is unclear.

The current property manager, Mike Konczewski, stated in a discussion that the current acoustics are terrible; but this could be due to the fact that the amount of seating existing in the Rotunda has decreased drastically since the 1987 report. The amount and type of seating, and the ability to add additional audience members, played a large role in the reverberation tests.

Ostergaard concludes that the Rotunda has “the potential to become a fine music hall,” but some noise intrusion from exterior traffic needs to

5 Herbert, 6.



be repaired.<sup>6</sup> The noise criterion curves, which describe the maximum noise levels in a specific band for background level in a concert auditorium, should not exceed 20.<sup>7</sup> The test results here revealed that the noise criterion in the sanctuary space was acceptable only when exterior traffic was not present. Reverberation stabilization should be put in place for when concerts or performances have small attendance. Fully upholstered theater seating or cushioning the pews would decrease and stabilize reverberation. Ostergaard also made suggestions about the stage. The University desired a stage that could accommodate 120 musicians.<sup>8</sup> They suggested that removing the organ could accommodate this, but would also result in more reverberation issues (due to the presence of additional hard surfaces and corners). Additionally, the organ was determined to be in excellent condition (having been restored in 1973)

6 Herbert, 12.

7 Herbert, 10.

8 Herbert, 12.

and could be an asset to the building.<sup>9</sup>

The University of Pennsylvania decided to purchase the Church of Christ, Scientist property in 1995 after being approached by the Church's leadership. The structure was too large for their declining membership and the University was embarking on an acquisition enterprise known as the West Philadelphia Initiative. Despite acquiring the property, no further action or documentation exist in the University's files until 1997. Two years after the purchase of the property, a feasibility study was conducted on the adaptive reuse possibilities by the firm, Dagit-Saylor. The firm was encouraged to evaluate possibilities in the scope of a drama theatre or multipurpose hall, both facilities needed by the University at the time. Dagit-Saylor begin their evaluation by stating that the Rotunda has many existing qualities that would allow it to transition easily into theatre use, citing specifically the location on Walnut Street, the foyer, convenient rest room access, and ample auditorium and

9 Herbert, 13.

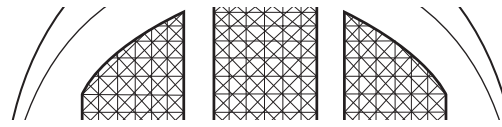
seating space.<sup>10</sup> However, they also mention that all of these qualities would need to be re-evaluated or altered to meet contemporary building codes and theatre technical specifications.

Their approach to creating adaptive reuse schemes began with outlining what specifications would need to be met to create a contemporary drama theatre or multipurpose hall. The Rotunda would require a stage large enough for performers and sets, but oriented so that acoustics and viewing angles are optimal for the audience, a loading dock or off-street access point for set materials and costumes, appropriate audio and lighting equipment, and proper environmental and safety controls for the buildings occupants.<sup>11</sup> Many of the environmental and safety improvements were recommended to bring the Rotunda up to code and allow for theatre use classification. The required codes that need to be addressed include fire ratings (planned to be accomplished through

10 Saylor, 3.

11 Dagit-Saylor, 4.





installing a new floor system), exit ways (planned through new stair towers that meet contemporary code requirements and a variance application), automatic fire suppression (required for all areas of a building with theatre assembly classification), and accessibility (at the time of the study no areas of the Rotunda were handicapped accessible).<sup>12</sup>

The structural and mechanical changes encouraged by Dagit-Saylor to improve schemes for a theatre were few. The most pressing structural change involved the floor; specifically, improving the existing slope to the floor to provide better sight lines.<sup>13</sup> This change would also help meet the code requiring better fire rated material.

Dagit-Saylor presented four ideas: a proscenium stage with a fly-loft, a thrust stage with a partial proscenium and black box theatre, a theatre in the round and black box, and a multi-purpose hall. Each of these options ranged from five to eight million dollars. The construction cost of

the multipurpose hall was the lowest at around five million dollars, while the theatre in the round and thrust stage were both estimated at around seven million dollars, and the proscenium stage scheme was estimated at around eight million dollars. Not included in the estimated costs were estimates for repairing the roof (if necessary) or tying the Rotunda into the University's facilities loop (for water, steam, internet, and electrical disbursement). Adding the tie to facilities would add one million dollars to the estimated construction costs of each scheme.<sup>14</sup>

The first scheme presented a proscenium stage and fly-loft option would provide seating for five-hundred people. This solution would require the Sunday School portion of the Rotunda to be demolished and a stage house and dressing rooms built in its place. Access to the building would be provided by altering the front entrance and adding a lift to the foyer.<sup>15</sup> This scheme, although

most adaptable to varied student use, was deemed to be the "least compatible with the existing architecture."<sup>16</sup>

The second option suggested was a thrust stage with partial proscenium and black box. This scenario would provide seating for 500 in the theatre and 120 in the black box. The auditorium specifications in this scenario are very similar to the first scheme. Differences occur in the Sunday School area. The Sunday School would be partially demolished and transformed into a black box theatre, functionally separate from the auditorium theatre. This scheme also requires obtaining part of the adjacent fraternity's parking lot to accommodate a mechanical shed. This suggestion was considered ideal because it allowed two theatres to be used simultaneously and adapted to student use; however, the scheme would not be ideal for dance productions.<sup>17</sup>

The third scenario accommodates a theatre in the

12 Dagit-Saylor, 6-7.

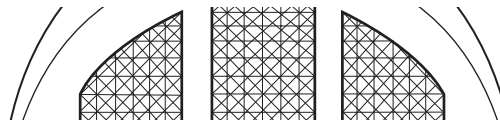
13 Dagit-Saylor, 9.

14 Dagit-Saylor, 31.

15 Dagit-Saylor, 23.

16 Dagit-Saylor, 31.

17 Dagit-Saylor, 31



round and black box theatre. The theatre in the round would allow seating for 420 and the black box would accommodate 120 audience members. The stage of the auditorium theatre would be recessed, but to a minimum to prevent excavation.<sup>18</sup> The black box component in this scenario follows the same scheme as the second scenario. Like the second scenario, this scheme would be ideal because it creates two theatres that can be used simultaneously; however, the consultants felt that a theatre in the round would be a difficult stage for students to work with.

The final suggested scheme was a multipurpose hall. The hall would accommodate up to 1,200 persons, based on the hall's setup. Accessible access would be provided through a ramp installed at the front entrance and a small lift placed in the foyer. The sloped floor of the Sanctuary space would be flattened and the organ (and organ vault) removed to provide a platform stage. The Sunday School space would be transformed in to a secondary

18 Dagit-Saylor, 27.

auditorium. This solution was to keep intact the majority of the Rotunda's "character, but does not allow for theatrical productions."<sup>19</sup>

The conclusion of Dagit-Saylor's assessment was that the Rotunda could "become a valuable component of the University's performing arts complex."<sup>20</sup> They did not include an evaluation of the University's performing arts needs as part of the study, but they felt additional theatre space would be a good addition, especially since it seemed like there were "no significant student performance spaces tailored to dance and dramatic productions."<sup>21</sup> In the 1996-1997 academic year, there were 33 student organizations that performed over 150 shows, so Dagit-Saylor estimated that space might be necessary in future years. However, while this study was being conducted, Dagit-Saylor was also conducting studies for the use of the MTI Tabernacle Theatre on 36th Street. Eventually, the MTI theatre would be renovated and used as the

19 Dagit-Saylor, 29, 31.

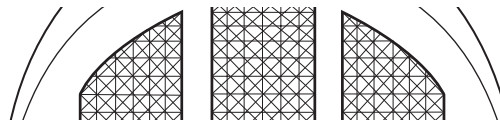
20 Dagit-Saylor, 33.

21 Dagit-Saylor, 33.

Iron Gate Theatre for student performances.

After the Dagit-Saylor study, the Rotunda was unoccupied for a few years. During the adaptive reuse study and the 1999 environmental assessment, the surrounding area was further developed by the University. The environmental assessment was conducted by McLaren/Hart and was prompted by the neighboring Hamilton Square excavations and environmental assessment for a theatre, restaurant, and parking area, which revealed a buried fuel oil tank that had a history of leaking. Their findings included confirming the three-thousand gallon fuel oil tank buried on the south-east side of the property, and suspected asbestos in the plaster and insulation (which at the time were both in good condition). McLaren/Hart recommended that the fuel oil tank be removed in accordance with city and state regulations.<sup>22</sup>

22 McLaren/Hart, 1.



### *The Rotunda Foundation*

Soon after the environmental assessment, the property began to be used by the Rotunda Foundation (then called The Foundation Community Arts Initiative).<sup>23</sup> This Initiative was encouraged after an urban studies seminar requested ideas for the structure's use, the most popular and feasible being community arts use. The Foundation was led by undergraduate students who were interested in encouraging a collaborative relationship with the surrounding community and providing an accessible cultural exchange. The Foundation was perpetuated by undergraduate students and organized a few events each week. Their success and need for a safe, accessible performance space led to minor code work conducted by the University in 2001.  
23 <http://www.therotunda.org/about>

*The code work focused on the spaces used most often by the student group. Emergency lighting was added throughout the building,*

*but more improvements occurred in the Sunday school section to bring the space up to minimal standards for community theatre*



*Image 7*

In the year following the building improvements, the student group encouraged the University to hire a full time venue Director for the Rotunda's activities. The Director is responsible for community outreach, marketing, and event programming. With the hiring of a Director, the programming and student leadership declined, making the Rotunda slightly more focused on the West Philadelphia and arts community. This focus on the local community allowed for the developed cultural significance of the site and for the venue to become more prominent as a mixed use space available to artists and event coordinators.

A decorative arch frame made of black lines, with a stepped top edge and a smooth inner curve. The title 'DESCRIPTIVE ANALYSIS' is centered within the arch.

# DESCRIPTIVE ANALYSIS

## *Exterior*

The Rotunda is located on Walnut Street, just west of 40th next to what is today a movie theater. It sits on a rectangular lot and is surrounded by a decoratively paved brick yard. This feature is common of Christ Scientist architecture and was used for informal gatherings of the congregation during fair weather and as a parking lot for the congregants during the 1950s. The Rotunda consists of a large, central two story domed drum with squared apse extensions on all four sides. This central section is fronted on the north façade by an entrance vestibule which is flanked by two-story towers. Attached at the rear, is a two-story open plan Sunday school which faces southward.

The structure is of white stucco covered masonry, with red barrel tiled roofs. It features tripartite arched windows on each side of the domed central section, and has tripartite arched windows on the upper levels of each of the apse extensions. The front façade is dominated by a five bay single story entrance vestibule flanked by two story square pavilions. The decorative latticework grates on all of the windows are a recurring decorative feature on



Image 8

View from NE



Image 9

View of plaza paving

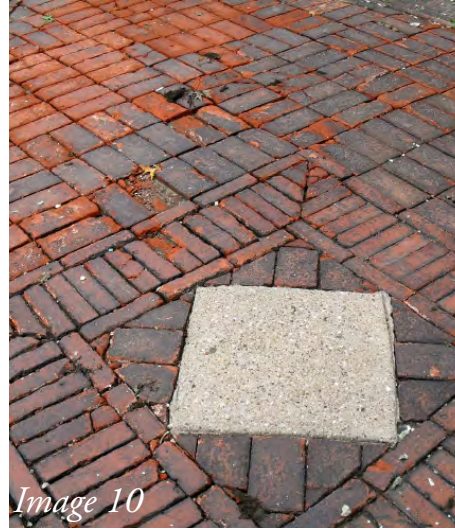
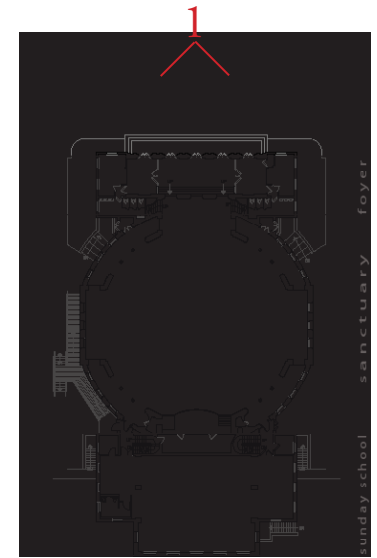
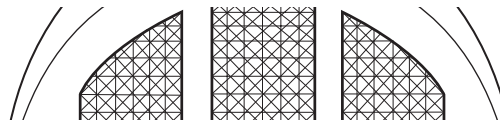


Image 10





each façade.

Important character defining features of the exterior include the pattern of fenestration and its decorative iron latticework, as well as the terracotta roofing tiles, copper details, and austere white stucco. The simply decorated exterior of the Rotunda contrasts with the grand sanctuary space found within, and its outward appearance contributes significantly to the impression of awe which is characteristic of first viewing the sanctuary space, and was an intention of the original design. Today, the historic front entrance is rarely used, and the main entry to the building a rear entrance that opens to the stairwell that connects the Sunday school and Sanctuary space.

### *Foyer*

The historical front entry of the Rotunda is comprised of a single story entrance vestibule flanked by two-story office pavilions. On the first floor, these pavilions contain the building's cloak



*Image 11*

rooms. On the second floor, they house stairways to access the choir loft as well as the office spaces directly above the cloak rooms which are today used for storage. The space gives way to three arched doorways, similar in shape and scale to the

five doors of the building's front façade, which provide access to the Sanctuary space.

Today the foyer, in its entirety, is unused. The cloakrooms and offices have been reposed as

1



Image 12

View of reading room



Image 13

View of upstairs office

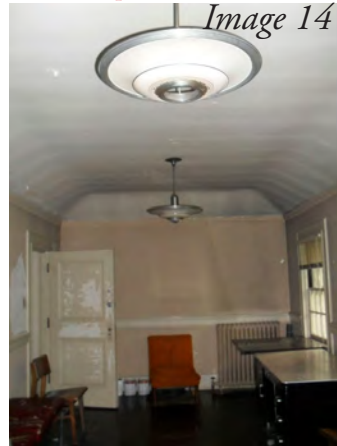


Image 14

View of cloak room



Image 14

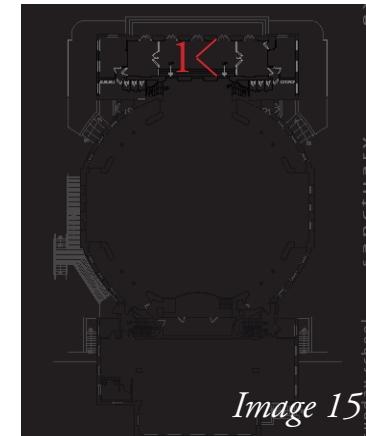
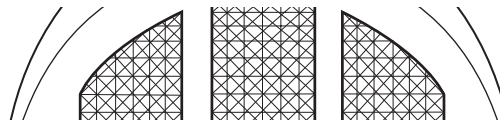


Image 15



storage areas, and the intended first impression of the space is seen only on occasion, during the rare performances which sometimes occur in the Sanctuary.

Character defining features present in these areas include marble flooring, decorative woodwork partition walls between the entrance vestibule and cloak rooms, and original iron light fixtures.

### *Sanctuary*

The cavernous Sanctuary space is dominated by a large coffered dome with a central decorative glass oculus which at one time supported the monumental wrought iron chandelier which was designed by Philadelphia artist and Christian Science congregant Violet Oakley, specifically for the space. The space is circular in plan, and is partially bordered on all sides by a broken colonnade which served in place of aisles when the church was functioning.



*Image 16*

The Northern and Southern arched apses of this space house the Sanctuary's altar and choir loft, respectively. Both spaces take the form of arched niches, with decorative plaster coffered ceilings

with central plaster floral medallions. The altar holds the church's Skinner organ, whose decorative dummy pipes of which are still extant. The altar is clad in decorative oak paneling. The frontispiece





Image 17

1

2

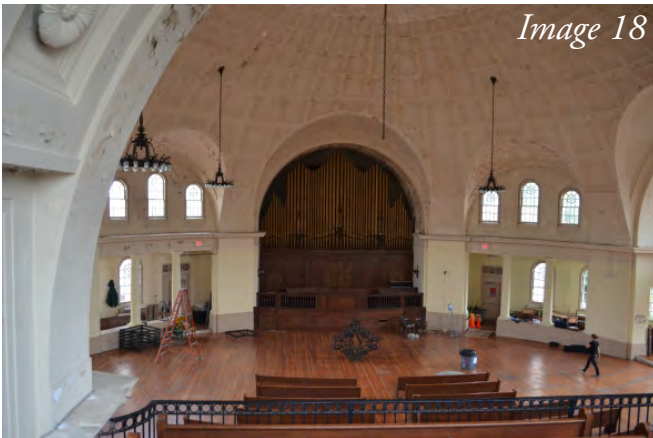


Image 18



Image 19

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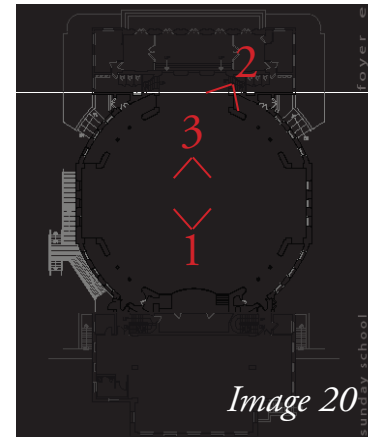
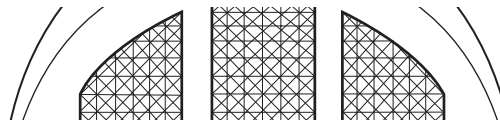


Image 20



is also made of oak, and is decoratively carved with swags and scrolls and a turned balustrade. The balcony overlooks the entirety of the sanctuary space from approximately mid-height. It is backed by one of the tripartite arched windows with trademark geometric iron lattice.

Historically, the Sanctuary was the gathering place for formal religious worship. Today the space is largely unused, except for occasional performances allowed under a special temporary certificate of occupancy, which allows public performances to take place in the space despite it being under minimum code for life safety and ADA accessibility.

Character defining features in this space include material details as well as larger spatial impressions in this area of the building. Such immaterial features include the centrality of the Sanctuary's positioning within the rest of the plan, the readability of the curvature and size of the dome, the abundance of natural light from the space's decorative fenestration, and the lack of

iconography in the space, which is a hallmark of Christian Science architecture. Material character defining features of this space include the original iron chandeliers, the Skinner organ, and the fenestration, including the clerestories and oculus, which was another typical feature of a Christian Science Church.

### *Sunday School*

The Sunday School of the Rotunda is situated in the southernmost portion of the building. It is comprised of a large atrium which is open in plan on the first floor. The second floor is comprised of small, separate reading rooms which adjoin



*Image 21*



*Image 22*



Image 23

1

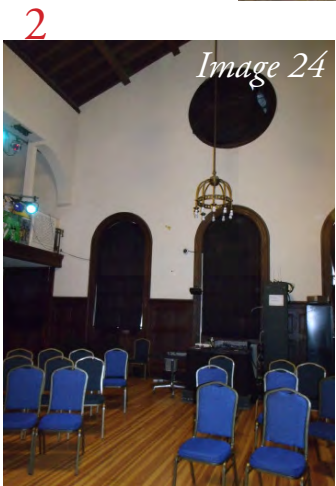


Image 24

2



Image 25

3

View of upstairs office



Image 26

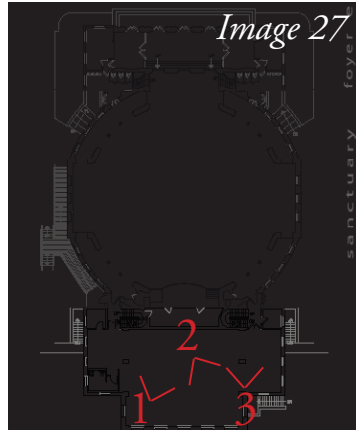
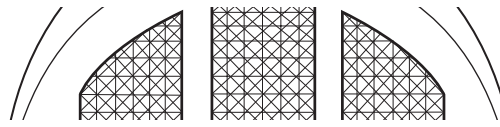


Image 27



the atrium via a balcony-style walkway which is accessible from the rooms by hallways.

The Sunday School was originally directly connected to the Sanctuary, as the wall which separates them today was not original to the design. The openness between the spaces allowed children the ability to see the alter and hear the sermon from the second floor balcony in the Sunday school.

In addition to being used historically as a Sunday school, this space also housed the Church's reading rooms. Today it is the only fully used portion of the building, and is the venue for more than 90% of the Rotunda Foundation's programming. It is the only part of the building which has been fully brought up to code in terms of Life Safety and ADA accessibility. Upgrades to this space include an ADA accessible bathroom facility, emergency lighting and exit signage, and an exterior ramp.

Character defining features of the Sunday school include its lay out, which is based on the Akron plan, a configuration typical of Christian Science

architecture in which a large space is flanked by classrooms on a second story balcony, as well as the fenestration and decorative woodwork and metal work brackets in the space.



# STATEMENT OF SIGNIFICANCE

The Rotunda is a surviving symbol of the height of a renowned architecture firm and a relic of a growing religious movement of the early twentieth century. The original design intent of Carrere and Hastings, in this, their only building in Philadelphia, as well as the essence of the original congregation for which it was designed, remains evident in the material integrity of this building.

Although no longer used for religious purposes, The Rotunda has remained vital to the surrounding community and achieved contemporary value through its repurposing as a community performance arts venue. Its high level of intact original fabric is an asset to its ability to communicate the work of the original architects and the Christian Science congregants that came together to create this remarkable building. Its current use as a venue for performance presents a unique opportunity to interpret and convey that history.



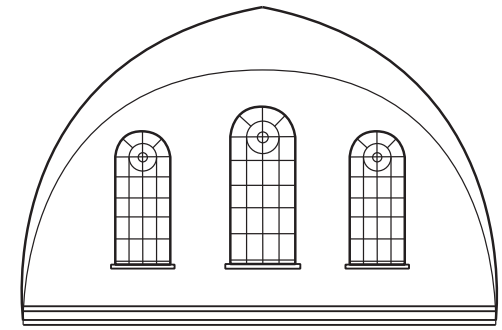
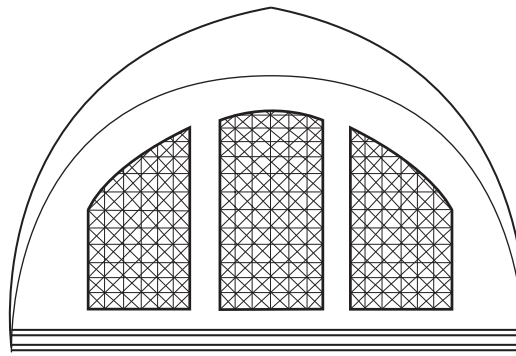
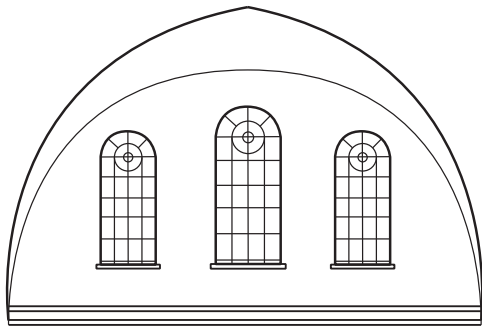
# PRESERVATION METHODOLOGY

## *Approach*

The Rotunda derives its significance from its architectural history, former religious associations and exemplary, intact examples of craftsmanship. Therefore, the top priority in planning for the reuse of this building is the preservation of the material fabric and the integrity of its siting.

Using this priority as a guideline, and acknowledging that the owner of the building is dedicated to its preservation and is sensitive to the association between the building itself and the performing arts organization which resides there and has fostered a strong relationship with the community, our plan must determine options which will be of greatest practical feasibility and benefit the University of Pennsylvania by restoring the building to full use.

Because Penn has recently entertained the idea of dramatic interior renovations for a potential new use, we must establish guidelines to insure that adaptation of the building will be sensitive to its most important character defining features.



### *Character Defining Features*

As the significance of The Rotunda is based primarily on the integrity of the material fabric, the team prioritized the character defining features noted in the descriptive analysis. We group them by physical location on site, from the historic north entrance to the southernmost space; and then from over arching priorities to detail priorities.

#### *Exterior:*

- Iconic physical form
- Five door entry vestibule
- Plaza
- Stucco
- Roofing tile

On the exterior, we determined that the highest priority for preservation is the iconic physical form, or silhouette, of the building. Also of priority is the five door entry vestibule; multiple entrance doors are characteristic of the Christian Science church type; as well as the original stucco and terra-cotta roofing tile; and the plaza, which is a signature of the Christian Science church building typology.

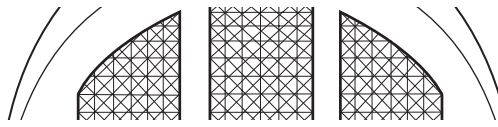
#### *Sanctuary:*

- Recognition and experience of volume
- Central and circular plan
- Progression of spatial massing
- View of dome
- Amount of natural light and fenestration patterns
- Plaster work
- Iron Lattice
- Iron Chandeliers

Within the Sanctuary, our largest interior space, we give top priority to the over arching features, including recognition and experience of volume, centrality and curvature of plan, and progression of spatial massing (the relationships between and movement through the site's areas and character defining features). Also crucial are the views of the dome (as they contribute to the experience of volume) and the amount and quality of natural light and the fenestration. The original decorative materials are also a priority, such as the plaster work and ironwork.

#### *Sunday School:*

- Akron plan
- Windows
- Iron brackets
- Woodwork



The Sunday School, currently used by the Rotunda Foundation, is the most open to change on the team's priority list. However, the character defining features should be retained. The most important of these is the Akron plan, which is a feature of the original design and permits a unique view shed from the second floor balconies to the first floor, by which youth could watch the scripture readers during religious services. The team also places value on the windows, ironwork, and woodwork.

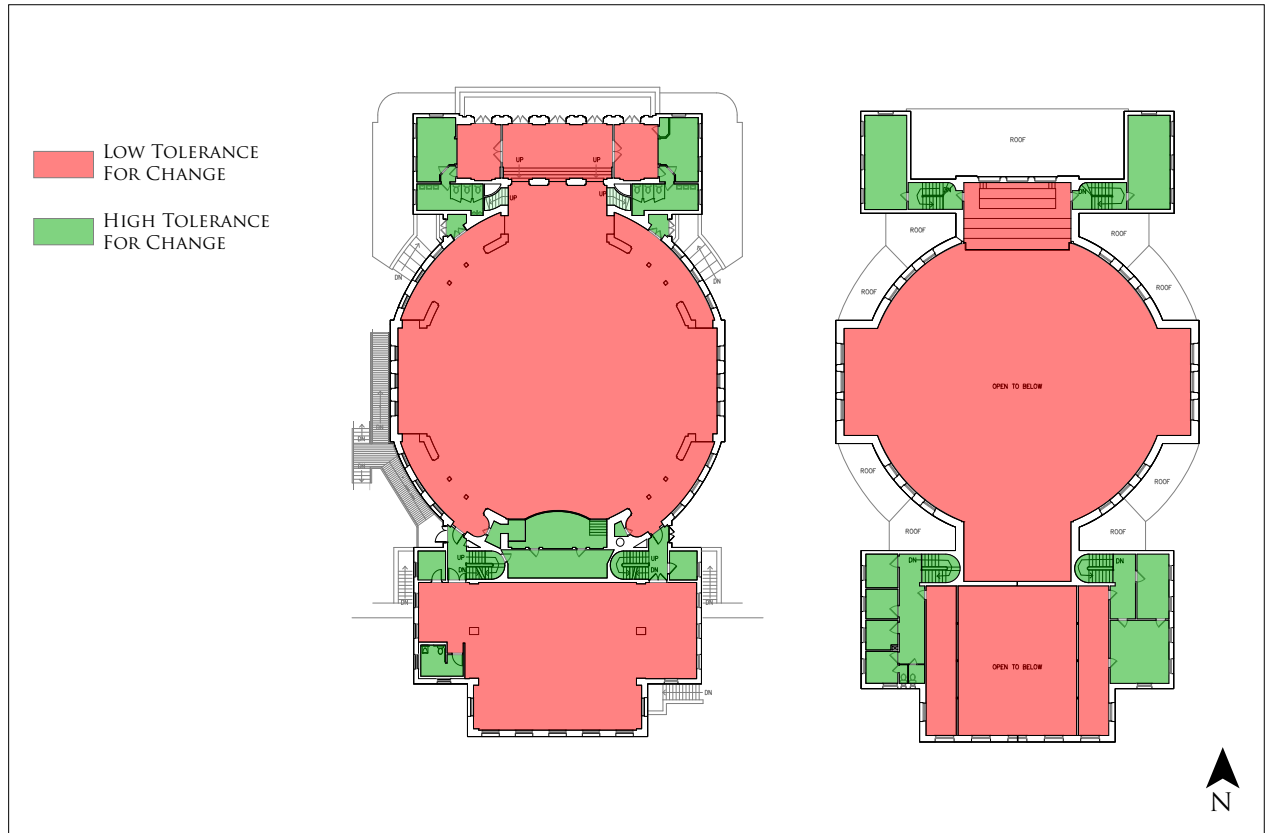
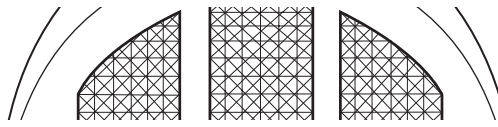


Image 28





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## Stakeholder Analysis

### *Introduction*

The relevance and significance of the site is completely influenced by its key stakeholders; this analysis serves as an investigation of the affect and level of influence each stakeholder has. The key identified stakeholders are the University of Pennsylvania, the Rotunda Foundation and the Event Organizers. The history of each stakeholder will be documented explained in order of importance and lastly the expectations of each stakeholder will be explained to highlight the uncertainty of the building's future.

### *FRES Arts Portfolio & the Foundation*

#### *Community Arts Initiative*

FRES, the Facilities and Real Estate Services department of Penn, created its Arts Portfolio as one of many means to revitalize the 40th Street corridor where the university had expanded into

West Philadelphia. Penn's goal was to introduce one central location that would allow for access to cultural arts on the corridor for both the university, and the surrounding communities. This would further allow for the university to have a positive tangible impact on the area and to make it safer for all inhabitants.

The Rotunda Foundation was created specifically to design and organize the programming that would be available within the space. As a Penn student, Andrew Zitcer initially worked on the programming for the venue with the help of other students, artists and event organizers. However the entire operation grew large enough that it demanded the position of a Venue Director, which led to the employment of Gina Renzi, an event organizer and the current director of the site.

#### *Event Organizers*

The event organizers are the stakeholders who have worked with the Venue Director to contribute

to the site's programming. The organizers comprise a very large stakeholder group that varies between different artists and locals who utilize the site. Many of the organizers already have an established relationship with the space and with the Venue Director Gina Renzi. This is obvious when experiencing an event at the Rotunda. The atmosphere between Renzi, the organizers and the audience is inviting and has an effortless quality that is a result of years of collaboration.

Renzi books on average 300 events a year with the majority of them taking place in the rear Sunday School portion of the church, and about 12 events in the front Sanctuary space. Due to the difficult path of obtaining a temporary certificate of occupancy that is necessary to have an event in the Sanctuary space, it is under utilized. However the difficult process has not deterred larger events such as the Philadelphia Fringe Festival. "The Fringe," as it is popularly known, is an annual festival that serves as a platform for individual artists to showcase their works to the public.

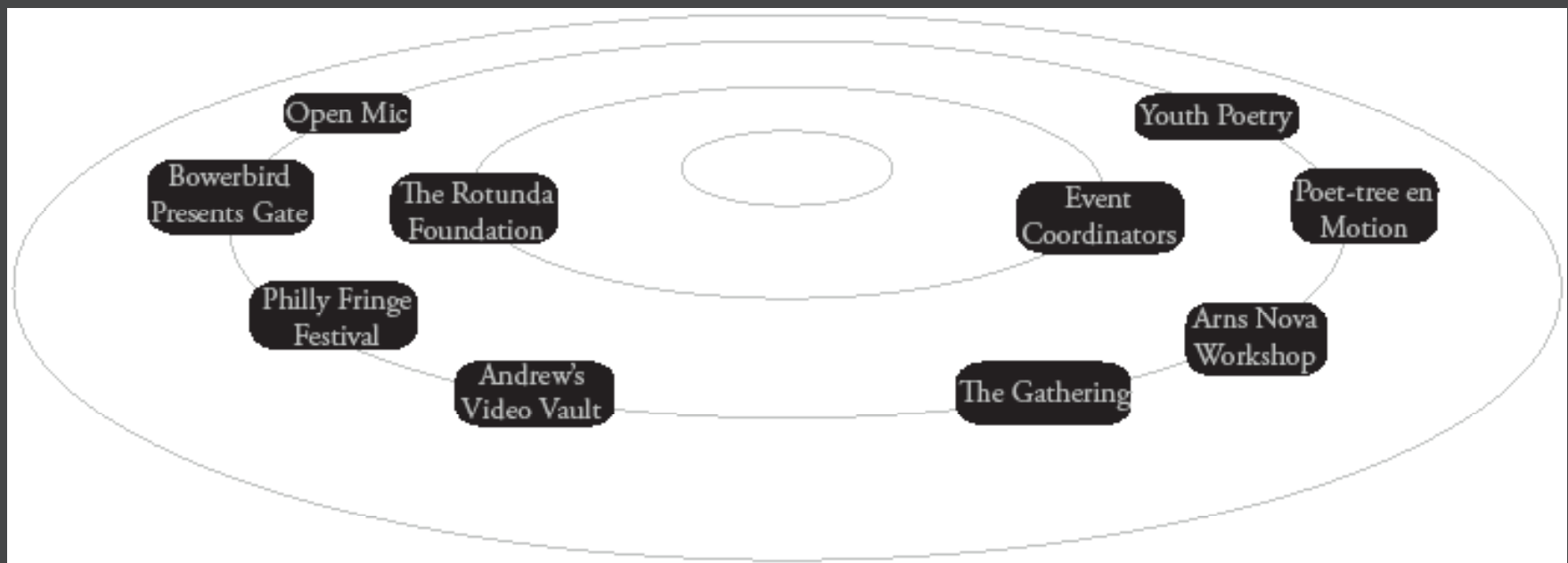
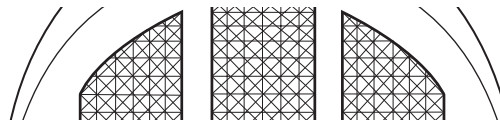


Image 29



## *Audiences*

The variety of people who attend events at the site runs the gamut, due to the diversity available within the programming. The team created a demographic profile for one of the events, to quantify information that could inform recommendations for future use of the site. Members of the team attended the Horizon's Concert Series, which features experimental "space music" and a showcase from the performance artist the Great Quentini. While there, the team spoke with the event organizer Bill Fieger, distributed and collected an event survey, and spoke with additional staff and members of the audience.

Subsequently, the team organized the collected survey data and discussed their experiences from the event. Of the collected survey data, we learned that the majority of the people who completed the survey have been to the site at least once before and mainly for performing arts events. The majority of the people who attended that particular event

live within walking distance of the building. Lastly, the two largest age groups that attended the performance were between 18-24 years old and 33-40 years old.

## *Associations*

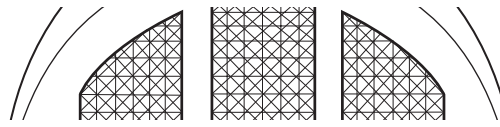
The site has a significant influence on its surrounding neighborhood and within the communities of West Philadelphia. The Foundation works in concert with local advocacy groups such as the University City District, Young Friends of University City Group, and the People's Emergency Center to collaborate and contribute to life in West Philadelphia. The Foundation values being an active member of the community and having a positive impact.

## *University of Pennsylvania*

The University of Pennsylvania (Penn) purchased the Rotunda in 1996 after being approached by the First Church of Christ Scientist, who was

vacating the building. The Church, along with West Philadelphia Initiatives (the university's neighborhood reinvestment programming and policy advocating for safer and healthier quality of life), wanted the university to take ownership of the building, in the hopes that the institution would act as a steward to keep the building vital through the initiative. After purchasing the site, Penn considered different redevelopment options, while simultaneously utilizing the site as a host for the Foundation Community Arts Initiative. The foundation was run by a Penn undergraduate student, Andrew Zitcer, who organized events in the Sunday School, in the rear of the church.

As the owner, Penn maintains the building by paying for all utilities and employing a third party property manager, Jones Lang LaSalle. However, any major renovations to the building associated with its venue programming would have to be taken from the programming budget that is subsidized by the university to the Venue Director Gina Renzi. The University's Executive Director

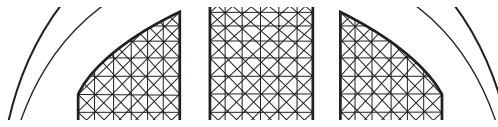


of Real Estate Operations, Ed Datz, maintains that the university wants to continue to utilize the space in such ways as have a positive impact on the surrounding community. In conversations, Datz also emphasizes that he wholly supports the site's use as a community and cultural arts space; however if the Sanctuary space were to be utilized, there needs to be a financier who can afford to make such upgrades to the space.

### *Stakeholder Expectations*

All invested parties desire the best plan of action to preserve the site, while also fulfilling individual needs. As the owner, the University of Pennsylvania would like to continue to have a positive influence on the surrounding community; either through continued cultural arts contribution or an alternative user. Potential users of the Sanctuary space who have approached Penn include religious congregations and retail tenants, who would contribute to business incubation.

Performing arts groups and artists who have utilized the space would prefer the space to be fully refurbished to enable optimum performance use. Most would also like to use the space not strictly as a performance venue but also as a creative hub for workshops and dialogues to improve artistry and network locally. This would be possible if the site utilized some of its available space as possible recording and sound mixing studios, and dressing rooms. Ideally the space would be able to accommodate both the performing arts space and an income-generating tenant. Lastly, the expectations of the attendees highlight some of the basic amenities that could make a drastic difference in the impression that the venue gives attendees. This varies from adequate air conditioning in the Sunday school to the remodeling of the bathrooms located in the basement of the building. Despite these shortcomings, it has not deterred loyal attendees from returning to the site which speaks of its current cultural importance within the community.



## Driving Forces

### *SWOT Analysis*

Part of the team’s preservation methodology in examining The Rotunda was to observe, organize, and state the strengths, weaknesses, opportunities, and threats of the site, deducing patterns to support our reasoning and ultimately our argument for a preservation plan. Research indicates the following aspects of each (see chart, at right).

Overall, we see that the positive aspects – strengths and opportunity – are rooted in the site’s material fabric, community collaboration, and potential for investment return. The aspects where the site experiences obstacles is in the reticence of the owner to invest in the property’s material maintenance (which is core to the significance); and the management and communication difficulties of the owner.

INTERNAL DRIVERS

### STRENGTHS

- Ample space
- Excellent locattion
- Possitive public relations
- Near transportation and parking

### WEAKNESSES

- Not financially self-sustaining
- No priority on material fabric
- Difficult to obtain certificate of occupancy
- Inflexible spatial layout

EXTERNAL DRIVERS

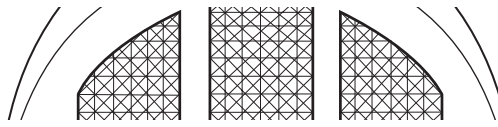
### OPPORTUNITIES

- A little investment could make a large return
- Potential partnerships could assist with funding
- Community support

### THREATS

- Gradual material deterioration
- Not located on campus
- Is not elegendible for funding via standard capital project process

*Image 30*



### *Drivers*

There are both external and internal driving forces affecting the long term preservation of this building. Most of these driving forces stem from Penn's ownership and use of the structure. Because the University essentially received the property as a gift (purchasing it at the nominal fee of one dollar), making capital improvements to it is not a major priority at this time. Although the University supports the continued preservation of the Rotunda, it is reluctant to make an investment in the rehabilitation of the structure.

The University's partial use of the building is a double edged sword – although there are often people in the building who can spot dangers and maintenance issues, the bare minimum is often accepted and the space is neither fully utilized nor fully maintained.

Because real estate values in the area are increasing, there are significant development pressures on

the university to find a lucrative purpose for the building. As a result of these pressures, planning for the reuse of the Rotunda is urgently needed, as it is possible that Penn will relinquish ownership of the building to a party who may not be aware of or respectful of its significant features and history.

### **Team Obligations**

The Rotunda has both immense historical and cultural integrity and impressive potential. As the Team has argued herein, this is the only building in Philadelphia designed by the renowned architecture firm Carrère and Hastings, it is an expression of an national religious movement, and it has transformed into an integral cultural epicenter. For these reasons, the team feels obligated to recommend conforming to three criteria of preservation.

#### *To the Building:*

The high amount of original character defining features still intact leads to a high correlation with material authenticity. Ensuring the preservation, stabilization, and conservation of these members are of utmost importance.

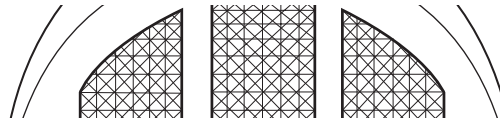
In addition to maintaining material and structural integrity, The Rotunda deserves to be utilized to the full potential. This entails identifying a suitable function that enable the building to be self-sustainable with minimal alterations.

#### *To the Client:*

Reuse of the building will only succeed if the methodology generates income while forging a positive reputation within the community.

#### *To the Community:*

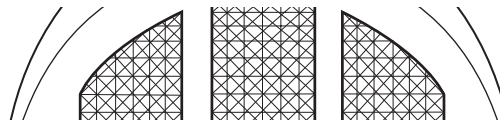
The Team's further obligations in the preservation methodology are to address the community's current involvement in The Rotunda. The building-community relationship that has



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flourished in recent years thanks to FRES, Andrew Zitcer, and Gina Renzi must be maintained. The methodology must also address the community's current connections to and insights about the building and its use.

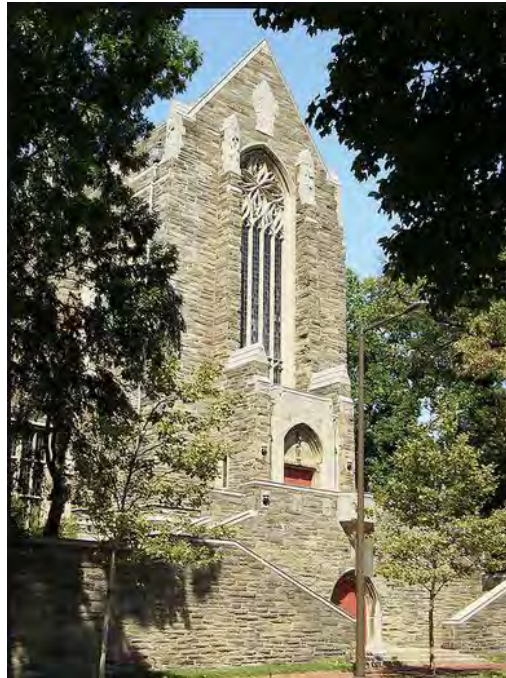


## Comparable Reuse

### *St. Andrew's Collegiate Chapel*

#### *History*

St. Andrew's Collegiate Chapel was built in 1923 on the campus of the Philadelphia Divinity School. After the school closed in 1974 to consolidate with its sister institute in Massachusetts, the University of Pennsylvania purchased the entire campus in 1977. While the Gothic church continues to hold no permanent programming, the campus has housed the Parent Infant Center (PIC) in the former library since 1986,<sup>1</sup> and more recently, the Sadie Alexander Elementary school. In 2004, the University of Pennsylvania built a new structure for the public school that is partially funded by the university.



*Image 31*

#### *Similarities*

St. Andrew's Chapel and the Rotunda are both owned by the University of Pennsylvania and were purchased during the same approximate time period. They were purchased with similar intentions, as deeds to foster the university's relationship with the surrounding community.

Both are kept in a similar status of partial use and minimal maintenance. A status quo of minimal stability has been reached while the security of the institution ensures its protection, for the time being. The historic churches exemplify the hesitancy and uncertainty with which the university manages their historic religious properties.



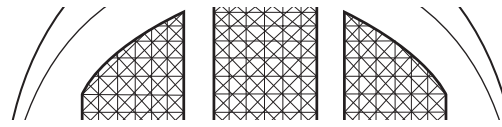
*Image 32*

#### *What we learn from St. Andrew's*

Institutional ownership has both positive and negative implications for the Rotunda. On one

1 Studio project. Pg2. timeline





hand, the building will be stabilized and regularly monitored. In the case of a catastrophe, the university will likely respond with the necessary funds to save the building. On the other hand, both of these highly religious and code-outdated buildings remain at the bottom of the institution's priority list. As a result, new uses are not actively sought and no capital improvements are made.

Although St. Andrew's remains in partial use, we can learn from the PIC's residence in the former library of the campus. If a new use is found that benefits both the West Philadelphia and university communities, then the university will be more willing to collaborate with community groups and make some of the capital improvements necessary.<sup>2</sup>

### *Temple Baptist*

#### *History*

Temple Baptist in Philadelphia was originally the Grace Baptist Church. It is a Victorian Romanesque-Revival church, built in 1891. After the congregation moved to a larger building, Temple University purchased the building in 1974.<sup>3</sup> It was certified by the Philadelphia Historical Commission in 1984, and designated by the American Institute of Architects as a National Landmark in 2003. After 30 years of vacancy, in which destruction and renovation was frequently discussed but never put into motion, the building was converted.<sup>4</sup> A \$30 million renovation achieved a state-of-the-art multipurpose and performance

<sup>3</sup> <http://adaptivereuse.info/case-studies/baptist-temple/>

<sup>4</sup> <http://news.temple.edu/news/baptist-temple-new-life-north-broad>

center completed in 2009. It boasts a 1200 seat theater and an event space in the former chapel. Its prominent location along North Broad Street fits into the university's master plan to orient the



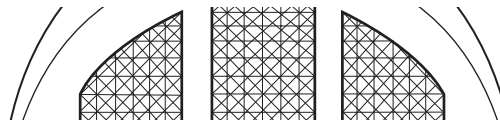
*Image 33*

campus along this corridor.

#### *Similarities*

Temple Baptist is similar to the Rotunda as a university owned historic church, located along a major Philadelphia corridor. Just as Temple

<sup>2</sup> Interview with Mike Konczewski



Baptist is located along a major north-south artery connecting north Philadelphia to Center City, the Rotunda is located along a major east-west artery that leads through University City into Center City. Both former churches are also finding new use as performance arts venues.

*What we learn from Temple Baptist*

There are multiple opportunities in the example of Temple Baptist that are applicable in reviewing the Rotunda. The University of Pennsylvania is in the implementation process of developing the Walnut Street corridor, which ends just east to the Rotunda’s location. There is a potential to extend the boundaries of the corridor and incorporate the Rotunda into the plans. While this may not be likely in the near future, it is not impossible as the campus grows. Until then, stabilization of the building – ruling out the possibility of demolition and maintaining its integrity and condition – may be the necessary path until it fits into larger plans

set down by the university, West Philadelphia, or University City.

At Temple Baptist, it is also evident that a university benefits from adding more multi-purpose performance space. The venue is along an important corridor, an attractive location for rental events. At the same time, it provides another venue for the university community to use as a lecture hall, auditorium, reception space, etc.

*Calvary Methodist Episcopal Church*

*History*

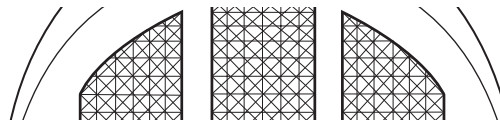
Calvary Methodist Episcopal Church was designed in 1907 by William R. Brown with the firm Gillespie and Carrel.<sup>5</sup> The building is located at 48<sup>th</sup> Street and Baltimore Avenue in West Philadelphia. In the 1990s, the building

5 PFSP case-study.



*Image 34*

fell into severe disrepair, and was put up for sale in 1994. It was at this time that the church was on the Delaware Valley’s top ten endangered buildings list. In response, West Philadelphia community members and the church formed the Calvary Center for Community and Culture, an incorporated non-profit organization in 2000. The goal was to make the building a community hub of West Philadelphia, opening it up to arts and culture while maintaining its original use as a place of worship, and it was successfully achieved. Calvary Methodist continues to own the building.



They share space with four other congregations, Cedar Park Neighbors, Curio Theatre Company, International Action Center, Prometheus Radio Project, University City Historical Society, as well as other programs, activities, events, community forums, concerts, and classes.

*Similarities*

The Rotunda shares its West Philadelphia location with Calvary Methodist. Calvary Methodist faced an issue that faces many churches today, including the Rotunda. The single user of the building lacked the capacity for stewardship, resulting in the building’s disrepair. Their response to the problem resulted in a community effort that is not unlike the Rotunda, but more successful. Both host a variety of arts and cultural groups from the west Philadelphia community.

*What we learn from Calvary Methodist*

At Calvary Methodist, it is evident that the west Philadelphia community members are active advocates for their cultural heritage and community programming. This is less evident at the Rotunda, but formalizing the relationship with the community may help save the building. It is also clear that there is demand for arts and culture venues in West Philadelphia, and that the neighborhood is a viable location for a performance venue.

*Samuel S. Fleisher Art Memorial*

*History*

The Sanctuary at Fleisher Art Memorial, located in South Philadelphia, was built as the Protestant Episcopal Church of the Evangelists in 1885. It was designed by Furness, Evans & Co. in a style drawn from the Italian Renaissance.<sup>6</sup> The design boasts a lavish interior with architectural features

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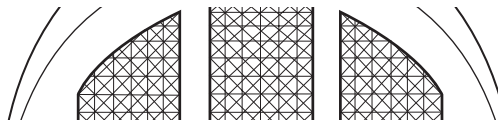
6 Fleisher Art Memorial studio project.



*Similarities*

*Image 35*

Fleisher Art Memorial has continued to serve the adjacent community after its life as a church, similar to the Rotunda. It has changed as the neighborhood’s needs have changed. Both churches provide architecturally significant religious interiors as backdrops for the celebration



of arts and culture.

### *What we learn from Fleisher Art Memorial*

Fleisher Art Memorial provides a model for the Rotunda, as a highly religious building that is used for many purposes. Its use maintains the architectural significance of the space, and is successfully rented for supplementary income, despite its abundant religious iconography. The Rotunda, which is free of religious iconography, would be much better suited for secular purposes, while providing a monumental interior. At the same time, the church is always available for school use, whether exhibition, reception, or as a teaching tool.

## **Preservation Strategy**

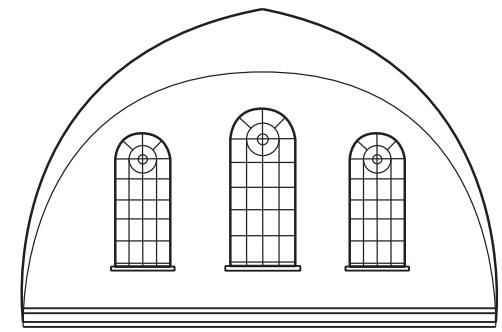
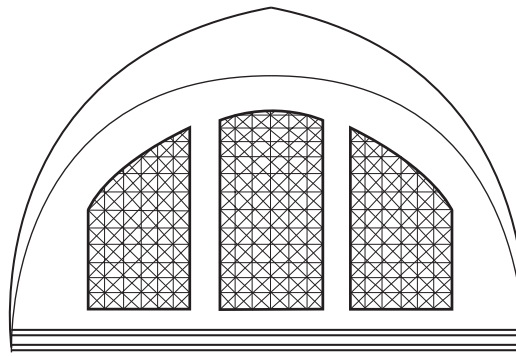
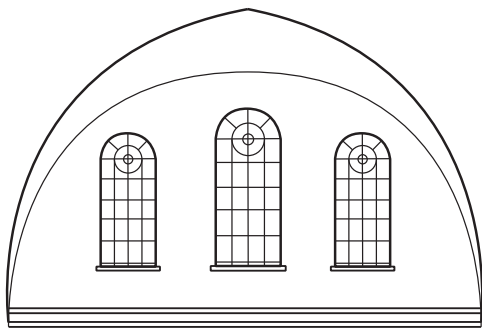
The analysis of the methodology guides the development of the preservation strategy. The establishment of character defining features and guiding principles defines the tolerance for change enforced through the recommended plans for action. The strategy outlines three tiers of action that face the future of the Rotunda, characterized as “stabilization,” “rehabilitation,” and “adaptation.” Each tier is measured by its potential impact on the physical fabric of the building. As illustrated in the diagram (Image 36), all tiers address the approach to material protection and the level of functionality that will be restored at the Rotunda.

### *Stabilization*

The first tier, “stabilization,” is described similarly to the Secretary of Interior Standard’s definition for “preservation.” In this approach, the measures

to be applied will be only those necessary to sustain the existing building form, integrity and materials. The focus will be to protect, maintain, and repair the character defining features, with little work to improve the functionality of the building.

“Stabilization” is the least amount of work required by this preservation plan. Regardless of owner and use, the primary goal is to maintain and protect the integrity of the building. Assuming that the building will continue use as it already functions, the focus of this approach is on material protection, and will have little impact on the current management and uses of the Rotunda. Through the analysis of the significance, the character defining features have been identified, and presented in the matrix (Image 37). An interior and exterior condition survey for the building showed that these character defining features are in good physical condition. The building yields a high volume of physically intact original features.



### Rehabilitation

“Rehabilitation” is described by the Secretary of Interior Standards as making possible a compatible use of an historic structure through repair, alterations, and additions, while preserving features of historical, cultural and architectural significance. Rehabilitation of the Rotunda focuses on ensuring the protection and maintenance of the building’s character defining features while enhancing the building’s capacity for its current use, and other compatible uses. The minimal amount of work necessary to restore the building to full use will be implemented, and a permanent certificate of occupancy is obtained.

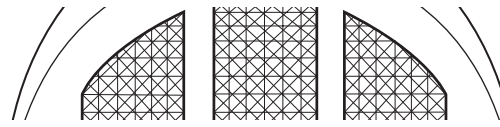
	MATERIAL PROTECTION	FUNCTIONALITY	
STABILIZE	<ol style="list-style-type: none"> <li>1) Identify character defining features and threats</li> <li>2) Identify acceptable condition</li> <li>3) Develop long-term conservation plan</li> </ol>	<ol style="list-style-type: none"> <li>1) Sustain the Foundation's use of the Sunday School</li> <li>2) Facilitate occasional use of the sanctuary</li> </ol>	
REHABILITATE	<ol style="list-style-type: none"> <li>1) Identify character defining features and threats</li> <li>2) Identify acceptable condition</li> <li>3) Develop long-term conservation plan</li> </ol>	<ol style="list-style-type: none"> <li>1) Sustain the Foundation's use of the Sunday School</li> <li>2) Obtain certificate of occupancy</li> <li>3) Restore the entire building to full use for compatible uses</li> </ol>	
ADAPT	<ol style="list-style-type: none"> <li>1) Identify character defining features</li> <li>2) Ensure protection of character defining features</li> <li>3) Adhere to preservation policy</li> </ol>	<ol style="list-style-type: none"> <li>1) Restore the entire building to full use for a marketable use</li> <li>2) Obtain certificate of occupancy</li> <li>3) Adhere to preservation policy</li> </ol>	

Image 36

### Adaptive Reuse

The final strategy is the “adaptive reuse” of the Rotunda. The team finds it necessary to address

the possibility of a completely new and income generating use. Similar to “rehabilitation”, the Rotunda will be restored to complete functionality and obtain a permanent certificate



## INTERVENTION MATRIX

### Sanctuary

Feature	Cannot Change	May Change
Readability of Volume	X	
Centrality and curvature of plan	X	
Progression of spatial massing	X	
Readability of dome	X	
Fenestration	X	
Plasterwork Detail	X	
Ironwork Lattice Details	X	
Ironwork Chandeliers	X	
Additional Lighting		X
5 Door Entry Vestibule	X	
Organ		X
Woodwork Altar		X

### Sunday School

Feature	Cannot Change	May Change
Akron Plan	X	
Windows	X	
Ironwork Brackets	X	
Woodwork	X	
Dividing Wall With Sanctuary		X
Open space with balcony	X	

### Exterior

Feature	Cannot Change	May Change
Plaza		X
Stucco	X	
Roofing Tile	X	

*Image 37*

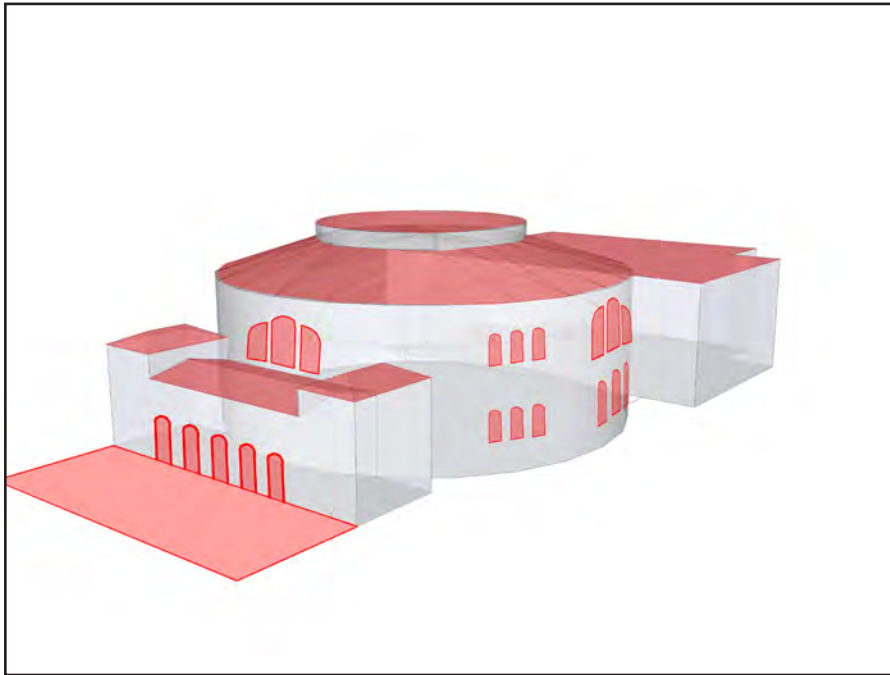
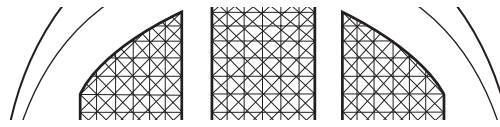
of occupancy. However, because marketable uses will not guarantee compatible use, the plan stresses protection of character defining features. The preservation policy, as well as the resulting guides for “tolerance for change”, provides direction for sensitive interventions (Images 38 and 39). The “tolerance for change” was developed from the

analysis of the Rotunda’s character defining features and their priority in relationship to the building’s significance. The series of images illustrate the high priority features as having a low tolerance for change, and the lesser features having a high tolerance for change.

Examples of adaptive reuse have been referenced

in order to develop a strategy for adapting the Rotunda. One of the challenges of the Rotunda is the inflexibility of the sanctuary’s circular arrangement and volume. Multiple potential users have considered developing the building and have approached the owners in the past. However, an acceptable scheme with sufficient return on investment has not been achieved. Because return on investment would most likely be a developer’s main concern, the team considered schemes for maximizing floor space in the Rotunda. The team identified two approaches to adapting a large volume for a new use: 1) breaking up the vertical volume with floor planes and 2) inserting structures to create smaller rooms.

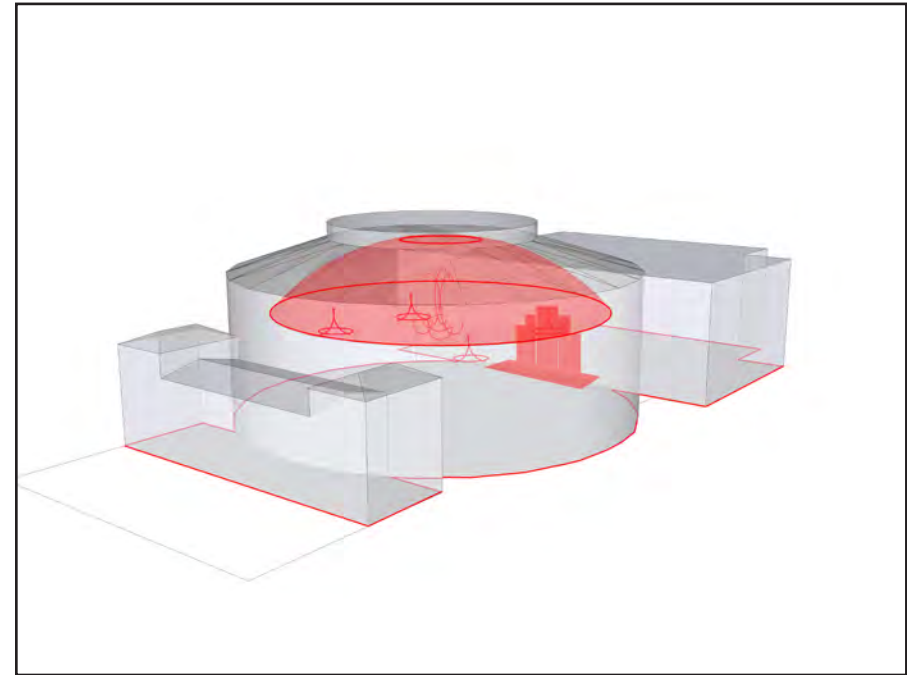
Inserting floors into a tall space is an easy way to create more rentable floor space. In the Church of the New Jerusalem in Philadelphia, this strategy was used to convert the former church to offices. The cavernous space is broken horizontally without disrupting tall windows. However, the Rotunda is arranged around a central dome. The guidelines



*Image 38*

set by the preservation policy set limitations on interventions in the sanctuary of the Rotunda. The new floors cannot completely disrupt sight lines of the dome or the flow of natural sunlight from the oculus and clerestory fenestrations. The schemes developed by the team illustrate the limitations of the preservation policy (Image 38 and 39).

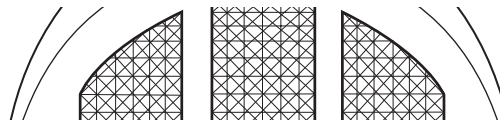
An alternative approach to adapting a large volume



*Image 39*

is to insert structures to create smaller rooms. This strategy has been used to adapt power stations, train stations, as well as churches. At St. Anne's, in Brooklyn, they converted a sanctuary into middle school classrooms [Image 41]. The classrooms were built in the central nave, creating common spaces along the side aisles and above the classrooms. The "pods" can be used to create a cluster of density while allowing the volume to be read around them.

At the Rotunda, and at other sites, the advantage of this approach is that it limits contact with the original fabric of the building. However, the Rotunda isn't as large as a power or train station. Regardless which approach is taken to increase the floor space at the Rotunda, neither are preferable. The team recognizes that the ideal adaptive reuse of the sanctuary will take advantage of the space's original volume, and be considered a compatible



use.

## Preservation Philosophy

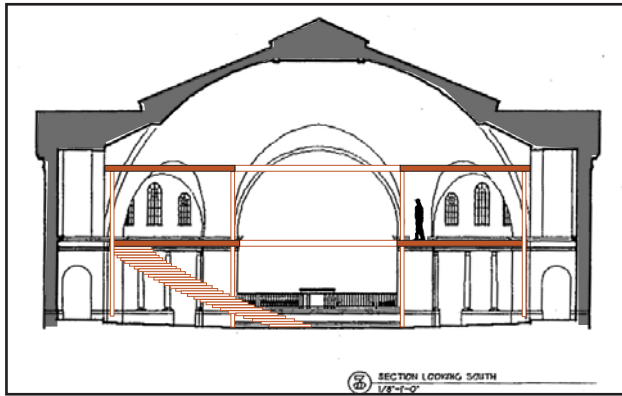


Image 40

Any intervention must respect the integrity of materials, retain the visibility and readability of the character defining features most integral to the understanding of the design intent and historical purpose and use of the building, and contribute to its historical significance. In the Sanctuary, these qualities include the volume and curvature of the dome, the original chandeliers, decorative plaster, and the effect of the fenestration on the lighting of

the interior space. Overall, the spatial progression of building massing in plan must be respected, and the appearance of the exterior of the building must not be changed. The character defining features delineated as of highest and high priority in the previous parts must not be altered. Plans for change of use should fulfill these conditions and, ideally, contribute to the conservation efforts.

### *Tolerance for Change*

In order to determine the best potential options for the reuse and comprehensive preservation of the Rotunda, we evaluated its character defining features and ranked their contribution to the understanding and experience of the building as a means of establishing the structure's tolerance for physical change. An understanding of the building's history leads to a concrete narrative of the structure's significance. The physical features which embody the particular spirit of the building's

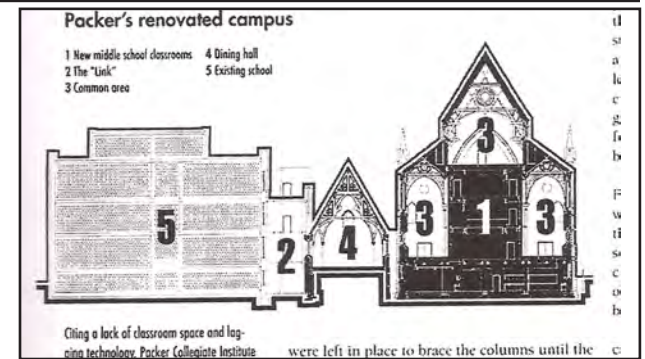


Image 41

design intent and past use were then clearly identifiable based on its assigned significance.

Because the greatest contributing feature of the Rotunda is its voluminous, circular, domed sanctuary space and the readability of its plan and

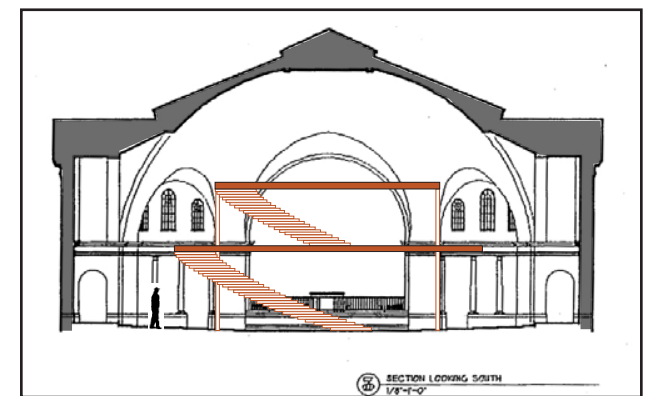
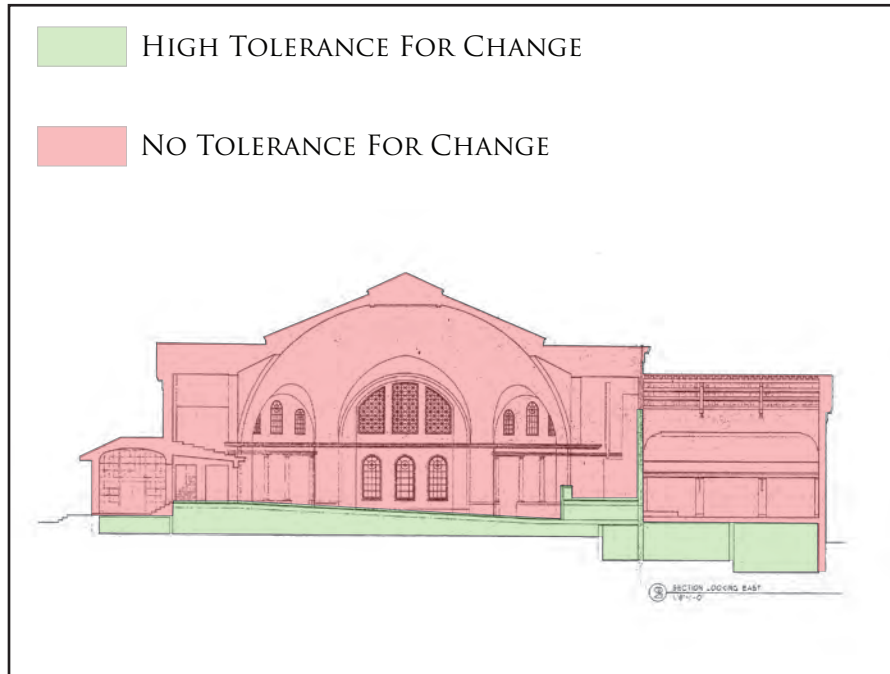
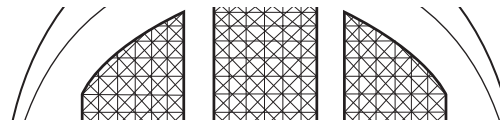
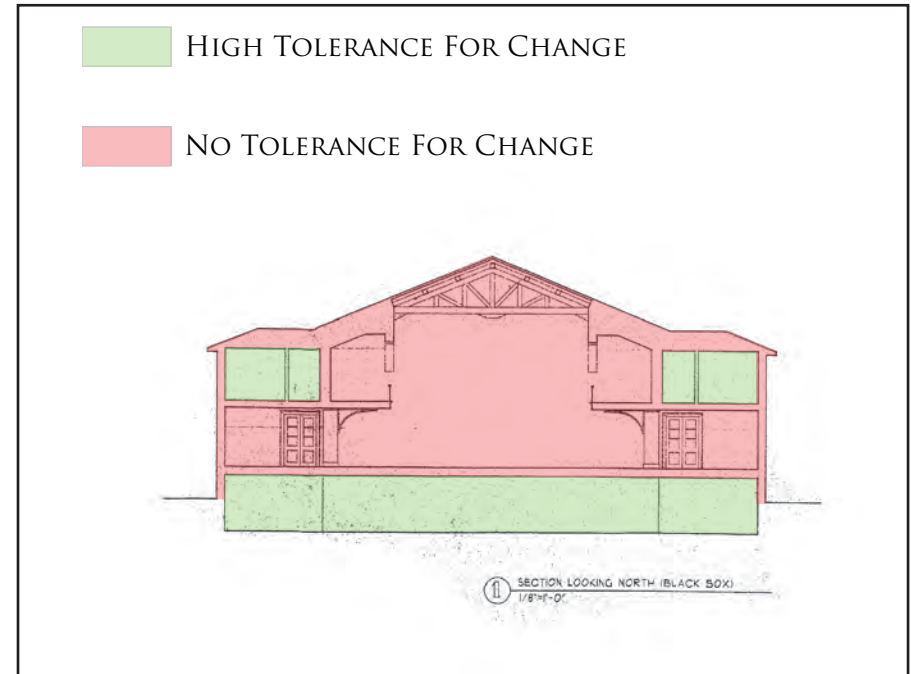


Image 42





*Image 43*



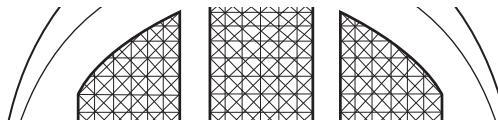
*Image 44*

curvature, options for its reuse must be limited to those which would not require the breaking of that space. Insertion of dividers of any kind – additional floors or partitions – would damage the perception of this important feature and decrease its significance. Extreme alteration of the spatial relationships within the building should be avoided to maintain the integrity of the Rotunda.

Because the amount of finely crafted original details is a contributor to the significance of the structure as well, the building’s maintenance and upkeep are of crucial importance in planning for its preservation. Certain repairs, as detailed in the conservation assessments, must be made to the property no matter what its intended use in order to prevent more serious deterioration from occurring at an accelerated rate as a result of deferred

maintenance. In addition to insensitive alterations to the interior configurations, unmitigated damage from persistent water seepage in the sanctuary and other condition issues should be considered intolerable change.

In addition to our overarching preservation philosophy, the team also developed a set of guiding principles by which the team, owners and



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future owners should judge decisions regarding the site:

Protect historic fabric

Pursue minimal intervention

Uphold community relations

Sensitively modernize systems

Develop self-sustaining economic use

By following these guidelines, it can be assured that future alterations to the building are sensitive to its historic character.

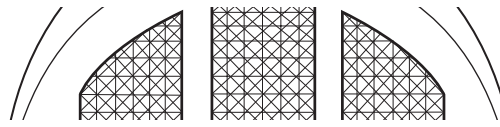


# PRESERVATION PLAN

The first priority of the preservation plan is to stabilize the Rotunda, by ensuring the protection and maintenance of the character defining features. As a means of protection, the team sees a benefit to nominating the Rotunda for local or national designation. The requirements of historical designation can help manage the exterior appearance of the building, requiring a minimal material condition and prohibiting certain changes. Designation will also assist the Rotunda's ability to obtain a certificate of occupancy. Historical status can result in more lenient code requirements. The full benefits and process will be further explored in an individual project.

The plan for the Rotunda includes further stabilization through the development of a materials conservation plan. Individual projects will focus on the significant areas of the main façade and the sanctuary, creating intensive conditions assessments for a localized character defining feature.

The preservation plan guides the rehabilitation of the Rotunda by planning for the work necessary for obtaining a certificate of occupancy. Insufficient fire and life safety, accessibility,



and mechanical systems are a constant barrier. An individual project will focus on analyzing what is lacking at the Rotunda, and provide suggestions for implementing the work. The analysis will assume that the Rotunda will have the advantage of historic designation, and will continue its current or similarly compatible uses.

Finally, the preservation plan recommends compatible uses that are ideal for adherence to the preservation philosophy. The team has taken into consideration the current programming and ownership of the Rotunda, and has identified programming that is sensitive to the context of the neighborhood and building fabric. Compatible uses include performing arts, multi-use, and exhibition. All are assembly uses and have the potential to coexist at the Rotunda. The team has also identified potential partnerships in the community that can support the programming, as well as potential sources of funding.

## **Nomination**

In 1998, the West Philadelphia Streetcar Suburb Historic District was placed on the National Register of Historic Places. This district extends south from 40th and Chestnut Streets to the Woodlands Cemetery and west to 45th Street. The Rotunda, on the fringe of this district, is included as a contributing structure. This designation and the Historic District itself are not widely publicized or celebrated. Listing on the National Register determines The Rotunda eligible for allowances and more careful treatment in regards to code requirements. However, this listing is primarily an honorary distinction. Many of the benefits that are included in designation are not applicable to The Rotunda, due to University of Pennsylvania's tax-exempt status.

Designation on the Philadelphia Register ensures protection against inaccurate or unsympathetic alterations and unnecessary demolition. Listing serves as a tool to retain the building's physical

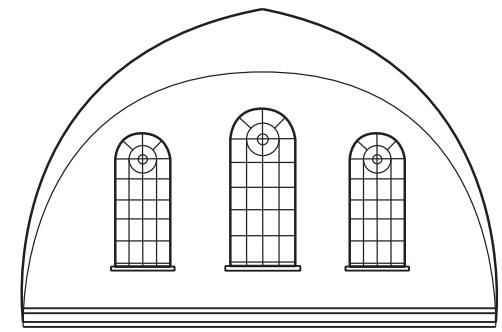
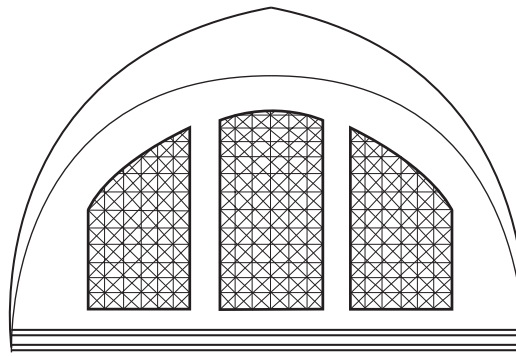
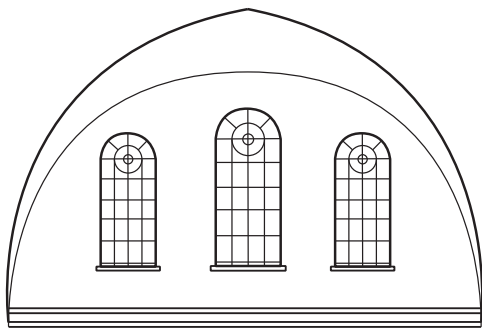
integrity through design review and enforcement and reaffirms the obligation of a property owner to maintain their building. This designation would also determine The Rotunda eligible to request technical assistance from the staff of the Philadelphia Historical Commission.

As we feel that the Rotunda is potentially under threat of alteration due to the owner's desires for the property, nominating and listing The Rotunda on the Philadelphia Register will ensure some measure of security for the façade. Nomination will also give a layer of protection and assistive tools (tax benefits and Commission assistance) to the Rotunda if, in the future, the property is sold to an owner that is less sensitive to or concerned about the historic fabric.

## **Rehabilitation**

### *Condition Upgrade*

The plan for the building's rehabilitation consists of making essential repairs to protect the fabric



of the building from deterioration . Based on a through conditions survey on the interior and exterior of the building, which can be referenced in more detail in the appendix.

Both interior and exterior surveys showed that the Rotunda is in fair condition. There are some conditions which are of concern, such as the visible evidence of active leaks in the sanctuary and the presence of cracking in the coffers of the sanctuary's dome. All other areas of the building's interior and exterior are exhibiting conditions which are primarily cosmetic.

Recommendations for the repair of the structure call for a thorough roofing integrity survey which would determine and remedy the cause of the leaking in the sanctuary and adjacent areas.

Replacement in kind of damaged interior plaster is recommended following the repair of the roof in the sanctuary and front cloak rooms.

Repainting of all minimally occupied spaces (sanctuary, stairways, offices, cloakrooms) is recommended. As all of the finishes in the interior of the building are exhibiting paint failure, the failing layers should be scraped back to sound material before priming and repainting with an appropriately replicated color. An interior finishes analysis is recommended to determine the appropriate approximation of color, however, documentary evidence suggests that the original color is close to what is currently exhibited.

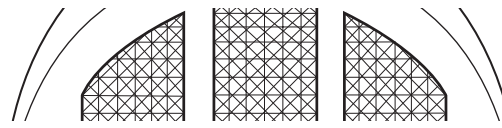
The exterior of the building was found to be largely intact as well. Recommendations for its treatment

and repair consist on the patching of a few areas of damaged stucco, and maintaining the building's historical color. This color was determined through a finishes analysis to be accurate to that which is currently on the building.

### *Code Upgrade*

The purpose of one individual project is to focus on the code requirements of rehabilitating the entire building for new use. Locally adopted codes are referenced in order to identify the implications of the team's preservation plan, including nomination to the Philadelphia Register of Historic Places and adapting the Rotunda as a multi-purpose assembly space.

Reference the short glossary of relevant terms as



defined by the IBC and IEBC in the Appendix (see figure 1, page 67).

Philadelphia adheres to the International Codes, a set of coordinated building safety codes that address new construction, existing building, energy, fire and life safety, fuel, mechanical, performance, plumbing, sewage disposal, maintenance, residential, wildland and urban interface, and zoning requirements. In order to assess the Rotunda, the International Building Code (IBC) 2006 and the International Existing Building Code (IEBC) 2006 are referenced. The IBC, which applies to new construction and most additions, contains more stringent requirements than the IEBC, which takes into consideration the impracticality of updating buildings that were built prior to the adoption of the International Codes. Further leniency is shown for “Historic buildings,” which is defined in the appendix (see figure 1, page 67). According to the International Codes, because the Rotunda is a contributing resource to the Spruce Hill Historic District, it qualifies as an

“Historic building.”

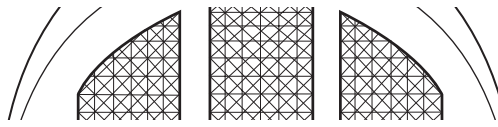
The clearest advantage of “Historic” status is the flexibility of the code requirements. The IEBC states that “Historic buildings” are not required to comply with code provisions related to the construction, repair, alteration, addition, restoration, and movement of structures and change of occupancy. However, the code official must judge that there is no distinct life safety hazard present. It must be apparent that interventions are planned with a knowledge and awareness of code standards, and an attempt to address fire and life safety concerns is made. Many of the specific differences between Existing building requirements and Historic building requirements are summarized in the appendix (see figure 2, page 68).

The Rotunda, having been built prior to the adoption of contemporary building codes, is “grand fathered” into many code requirements. However, since the university purchased the building in 1995, various alterations have been

made to allow a change of use from a place of worship to a performance space in the Sunday school. The alterations included the addition of an accessible ramp and rest room, fire alarms and manual pull stations, emergency lighting, fire rated separation between the sanctuary and the Sunday school, as well as the replacement of existing fabric with fire-rated materials (see figure 7, page 71). The remaining areas of the sanctuary, balcony, foyer spaces, and Sunday school offices were to no longer be occupied. The alterations have brought the Rotunda partially up to code, maintaining a certificate of occupancy for the Sunday school and auxiliary spaces. The sanctuary is available for use after obtaining a temporary certificate of occupancy for short-term events (see Image 45).

### *Temporary certificate of occupancy versus the certificate of occupancy*

A Certificate of Occupancy is required when a building undergoes a change in use and occupancy. According to IEBC, this includes a change in the



purpose or level of activity within the building. In order to determine a change in the purpose, it is necessary to first determine the former and new occupancy classifications, according to the International Codes. There are ten occupancy classifications in the IBC that are used to determine structural and life safety requirements. The relevant classification is Assembly, which is further sub-categorized into five types: A-1 assembly with fixed seating for the viewing of performing arts, A-2 assembly for food and/or drink consumption, A-3 assembly for worship/recreation/amusement/other, A-4 assembly for viewing of indoor sporting events with spectator seating, and A-5 assembly for viewing of outdoor activities.

The team's preservation plan intends for the Rotunda to change the sanctuary occupancy type from a place of worship to a mixed-use assembly space including performance without fixed seating, rehearsal, exhibition, lecture, banquet without food preparation, and community use. According to the IBC, both the former and proposed use fall under

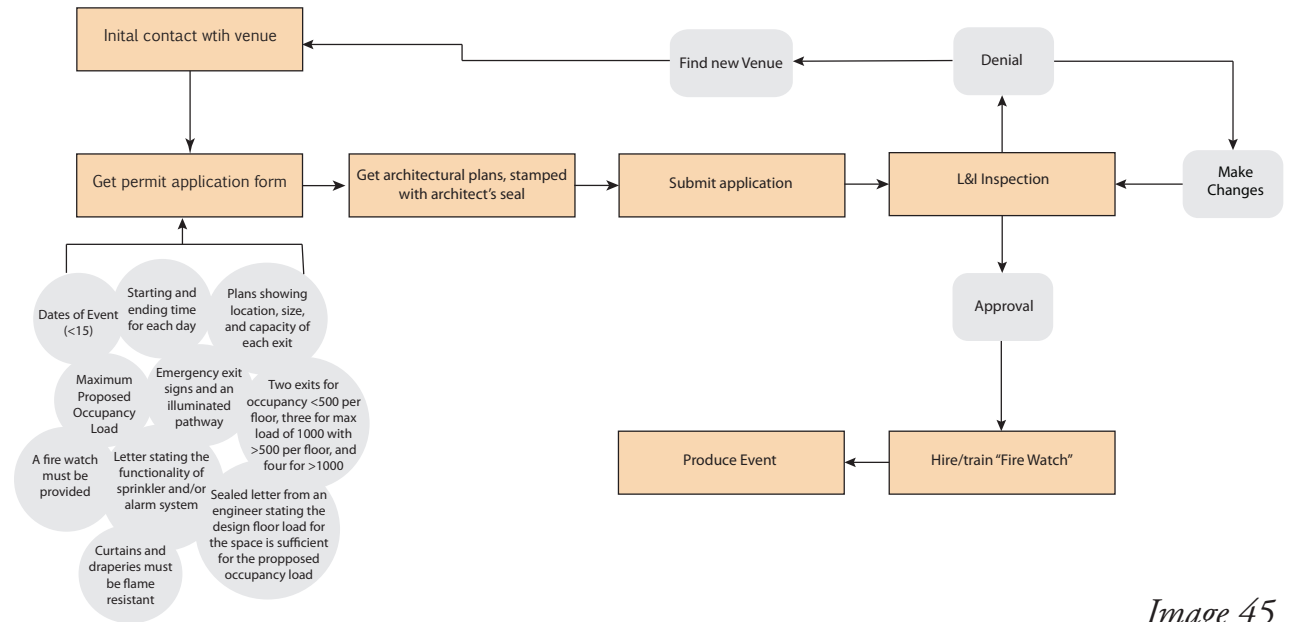
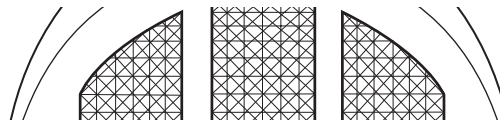


Image 45

A-3 occupancy classification. There is no change of occupancy. However, there is an increase in level of activity from a formerly unoccupied space. This requires the Rotunda to obtain a Certificate of Occupancy.

The process of obtaining a Certificate of Occupancy requires completion of a Use Registration Permit Application, a Building Permit Application, and

the submission of floor plans to the Department of Licenses and Inspections. A Temporary Certificate of Occupancy for short-term events is required when a group is interested in holding a special assembly event that lasts 15 or few days, in a building that is not approved for an assembly occupancy. The process of obtaining a Temporary Certificate of Occupancy includes contacting the venue owner and obtain the certification for the fire



alarm system, the submission of a Building Permit Application with detailed architectural plans, and an inspection. The processes are similar, but the requirements for a Certificate of Occupancy are more rigorous. A Temporary Certificate of Occupancy allows for interim measures to be taken for the short period of use. The main considerations are accessibility for the disabled, sufficient toilets, and precautions for the emergency evacuation of groups of people unfamiliar with the building. Temporary ramps and portable toilets may be stationed for the duration of the event. To address fire and life safety, the event coordinator must put up emergency signs and lighting, use only non combustible fabrics, and implement “fire watch” where there is no automatic sprinkler system. The “fire watch” consists of one individual at each exit, whose sole purpose is to watch for signs of fire and direct occupants for evacuation. The process for obtaining a Temporary Certificate of Occupancy is extremely convoluted and potentially expensive, and must be carried out for every event. As a result, the sanctuary at the Rotunda hosts an average of

2-3 events each year.

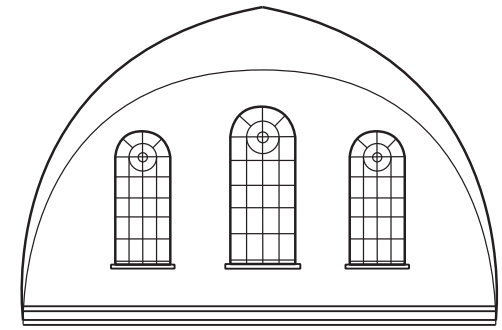
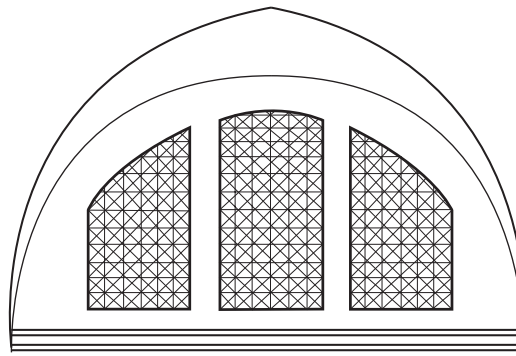
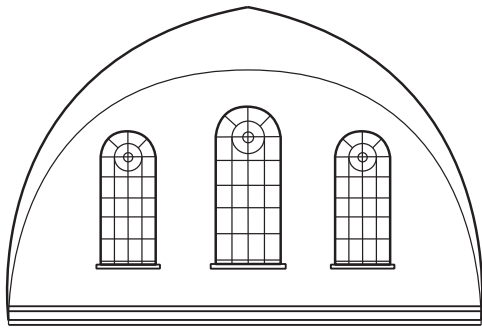
In order to obtain a Certificate of Occupancy at the Rotunda, this individual project assessed the building’s capacity to comply with mandatory codes. Though it is not mandatory for the “Historic building” to comply with all of the International Codes, a sufficient attempt must be made. The first analysis determines the allowable amount of occupants based on the building’s existing constraints. These constraints include the square feet of area, the type of construction, the level of fire protection, number of exits, and number of toilets. The occupant limitations set by the constraints are dependant on the fact that the building’s proposed new use is A-3 assembly. The assumption is that the building will be occupied by a group of people that are densely populating the space. They will not be familiar with the building as would daily users. It is also assumed that the function of the building will not provide abundant fuels for potential fires. The table in the appendix summarizes the analysis of allowable

number of occupants [TABLE]. One constraint that limits the number of people is the number of rest rooms. The number of rest rooms that are calculated do not include the rest rooms located in the foyer, which are currently non functional. If the rest rooms were able to regain functionality and maintain the same number of toilet fixtures, then the allowable number of people will increase to 455 women and 1,125 men.

The other constraint is the lack of fire protection. Currently there is no fire protection in the sanctuary space. In an A-3 assembly, an automatic sprinkler system is required when the fire area exceeds 12,000 sqft, has an occupant load of over 300, or is located on a floor other than that of exit discharge to the exterior.

Recommendations include bringing the rest rooms located in the foyer to functionality and installing automatic sprinklers. I conclude that the Rotunda does not require extensive work to bring the sanctuary to code.





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## Use Recommendations

As a result of our analysis, the team recommends that a compatible use for the Rotunda be found. An ideal re-use situation would be one that restores full use to the sanctuary and other utilized areas, ensures their unadulterated preservation, and compliments the activities of the Rotunda Foundation, which would continue to use the Sunday School as their headquarters.

Interpretation of the history of the First Church of Christ, Scientist in Philadelphia is recommended as well. There are many opportunities for interpretation to the audiences which are currently drawn to the building for performances.

Upgrades to the building's systems for ADA and

Life Safety code requirements would enhance the reuse options for the building and contribute to the possibilities for new partnerships with the University. An in depth study of this, along with detailed interior and exterior condition surveys, an analysis of potential partners and sources of funding for reuse as a multi-purpose arts space, as well as a nomination for the building to the Philadelphia Register of Historic Places, and a proposal for an interpretive exhibit in the Sanctuary, can be found in the appendix on the following pages of this dossier.

A decorative arch frame with a stepped top and bottom edge, framing the central text. The arch is drawn with a thick black line, and the interior is defined by a thinner black line. On the left and right sides, there are three curved lines that suggest a shadow or depth.

# APPENDIX

Code Analysis

National Register Nomination

Study for Multiple Use

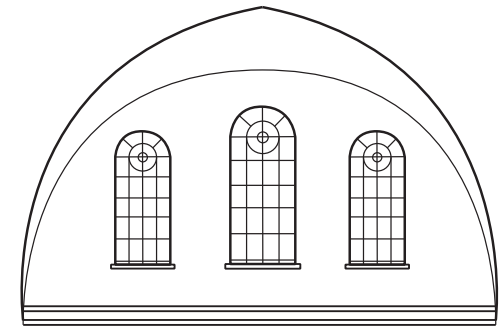
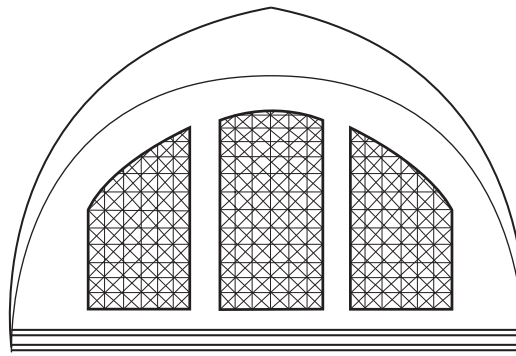
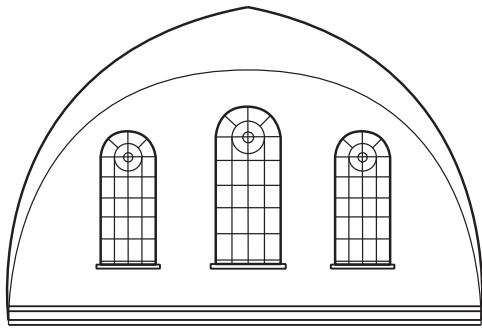
Interpretive Plan

Interior and Exterior Condition Surveys

A decorative arch frame made of black lines, with a stepped top and a smooth inner curve. It frames the title and author information.

# CODE ANALYSIS

By Vanessa De la Torre



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## Code Analysis

Based on the proposed new use in the team's preservation plan, the purpose of one individual project is to focus on the code requirements of rehabilitating the Rotunda. Locally adopted codes are referenced in order to identify the implications of the team's preservation plan, including nomination to the Philadelphia Register of Historic Places and adapting the Rotunda as a multi-purpose assembly and performance space. It must also be noted that the analysis is not the product of a professional, and is not to be taken as an official representation of the Rotunda's compliance. Standard protocol and formulas have been applied, but the figures do not guarantee accuracy. The main purpose of the analysis is to identify areas in which the Rotunda is deficient, in order to make recommendations for improved compliance.

### *Introduction to the International Existing Building Code*

Philadelphia adheres to the International Codes, a set of coordinated building safety codes that address new construction, existing building, energy, fire and life safety, fuel, mechanical, performance, plumbing, sewage disposal, maintenance, residential, wildland and urban interface, and zoning requirements. In order to assess the Rotunda, the International Building Code (IBC) 2006 and the International Existing Building Code (IEBC) 2006 are referenced.<sup>1</sup> The IBC, which applies to new construction and most additions, slightly differs from the requirements of the IEBC, which take into consideration the impracticality

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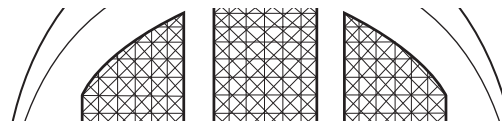
1 Philadelphia Pennsylvania Building Codes. Reed Construction Data. <<http://www.reedconstructiondata.com/building-codes/pennsylvania/philadelphia/>>

of updating buildings that were built prior to the adoption of the International Codes. Further exceptions are shown for "Historic buildings," which are defined in the appendix (fig. 1). Other relevant terms defined by the IBC and IEBC are also located in the appendix.

According to the International Codes, because the Rotunda is a contributing resource to the West Philadelphia Streetcar Suburb Historic District in the National Register, it qualifies as an "Historic building." However, Philadelphia officials do not recognize the status of buildings only designated on the National Register.<sup>2</sup> Those designated on the Philadelphia register are referred for initial approval from the Historical Commission, prior to inspection by a code official. While they automatically approve any interior

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2 Interview with Phil Scott



work, they review all alterations that impact the exterior appearance of the building.<sup>3</sup> The additional management provided by the Historical Commission through local designation is further justification for nominating the Rotunda to the Philadelphia Historic Register.

The clearest advantage of “Historic” status is the additional allowances provided by code requirements. The IEBC states that “Historic buildings” are not required to comply with code provisions related to the construction, repair, alteration, addition, restoration, and movement of structures and change of occupancy. However, the code official must judge that there is no distinct life safety hazard present.<sup>4</sup> It must be apparent that interventions are planned with a knowledge and awareness of code standards, and an attempt to address fire and life safety concerns is made. Many of the specific differences between Existing building requirements and Historic building

requirements are summarized in the appendix (see fig. 2).

### *Existing code compliance at the Rotunda*

The Rotunda, having been built prior to the adoption of contemporary building codes, is “grand fathered” into many code requirements. Since the university purchased the building in 1995, various alterations have been made to allow a change of use from a place of worship to a performance space in the Sunday school. The Rotunda has been brought partially up to code, maintaining a certificate of occupancy for the Sunday school and some auxiliary spaces. Elements of the alteration include the addition of an accessible ramp and rest room, smoke detection, exit lighting, fire alarms and manual pull stations, emergency lighting, fire rated separation between the sanctuary and the Sunday school, as well as the replacement of existing fabric with fire-rated materials (see

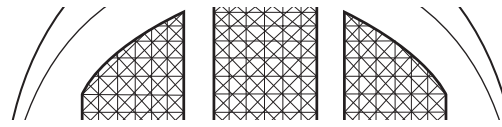
fig. 3). The remaining areas of the sanctuary, balcony, foyer spaces, and Sunday school offices are no longer occupied. However, the sanctuary is available for use after obtaining a Temporary Certificate of Occupancy for short-term events. Having much fewer requirements, the minimal elements provided in the sanctuary, such as the exit signage and emergency lighting, ease the process for obtaining the certificate. The other unoccupied spaces contain very little to no work that brings them closer to code.

### *Temporary versus permanent Certificate of Occupancy*

The process for obtaining a Temporary Certificate of Occupancy has placed strain on the ability for outside event organizers to use the sanctuary. It is required when a group is interested in holding a short-term, special assembly event that lasts 15 or few days, in a building that is not approved for

3 Historical Commission website

4 IEBC section 306



assembly occupancy.<sup>5</sup> The process of obtaining the certificate includes contacting the venue owner and obtaining the certification for the fire alarm system, the submission of a Building Permit Application with detailed architectural plans, and an inspection (see fig. 4).<sup>6</sup> The processes are similar, but the requirements for a Certificate of Occupancy are more rigorous. A Temporary Certificate of Occupancy allows for interim measures to be taken for the short period of use. The main considerations are accessibility for the disabled, sufficient toilets, and precautions for the emergency evacuation of groups of people unfamiliar with the building. Temporary ramps and portable toilets may be stationed for the duration of the event. To address fire and life safety, the event coordinator must put up emergency signs and lighting, use only non

5 Variance of General Application. September 2005. <<https://docs.google.com/>>

6 Melissa Dunphy's Guide to obtaining a Temporary Certificate of Occupancy in Philadelphia 2009. October 2009. <http://blog.melissadunphy.com/2009/10/melissa-dunphys-guide-to-obtaining.html#2>

combustible fabrics, and implement "fire watch" where there is no automatic sprinkler system. The "fire watch" consists of one individual at each exit, whose sole purpose is to watch for signs of fire and direct occupants for evacuation.<sup>7</sup> The process for obtaining a Temporary Certificate of Occupancy is extremely convoluted and potentially expensive, and must be carried out for every event. As a result, the sanctuary at the Rotunda hosts an average of 2-3 events each year.

The process of obtaining a Certificate of Occupancy requires completion of a Use Registration Permit Application, a Building Permit Application, and the submission of floor plans to the Department of Licenses and Inspections.<sup>8</sup> The processes differ greatly in scope. A further study may include researching alternative certificates of occupancy that allow last longer than 15 days, but require less

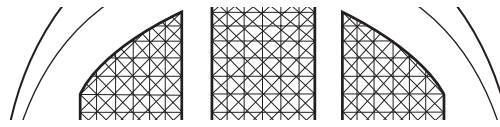
7 Melissa Dunphy's Guide to obtaining a Temporary Certificate of Occupancy in Philadelphia 2009

8 Certificate of Occupancy. Business Services: City of Philadelphia.

stringent compliance than permanent occupancy.

### *Proposed changes*

The team's preservation plan intends for the Rotunda to change the sanctuary occupancy type from a place of worship to a mixed-use assembly space including performance without fixed seating, rehearsal, exhibition, lecture, banquet without food preparation, and community use. According to the IBC, there are ten occupancy classifications that are used to determine structural and life safety requirements. The relevant classification is Assembly, which is further sub-categorized into five types: A-1 assembly with fixed seating for the viewing of performing arts, A-2 assembly for food and/or drink consumption, A-3 assembly for worship/recreation/amusement/other, A-4 assembly for viewing of indoor sporting events with spectator seating, and A-5 assembly for viewing of



outdoor activities.<sup>9</sup> Both the former and proposed uses fall under A-3 occupancy classification. There is no change of occupancy. However, there is an increase in level of activity from a formerly unoccupied space. According to IEBC, the change in level of activity within the building requires the Rotunda to obtain a Certificate of Occupancy.<sup>10</sup>

In order to obtain a Certificate of Occupancy at the Rotunda, this individual project assessed the building's capacity to comply with mandatory codes. Though it is not mandatory for the "Historic building" to comply with all of the International Codes, a sufficient attempt must be made. The first analysis determines the allowable amount of occupants based on the building's existing constraints. These constraints include

<sup>9</sup> IBC 2006 section 303

<sup>10</sup> Certificate of Occupancy. Business Services: City of Philadelphia. <https://business.phila.gov/Pages/CertificatesofOccupancy.aspx?stage=Start&type=All%20Business%20Types&section=Permits%20%26%20Certificates&BSPContentListItem=Certificate%20of%20Occupancy>

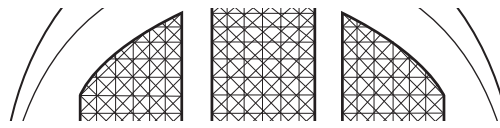
the square feet of area, the type of construction, the level of fire protection, number of exits, and number of toilets. The occupant limitations set by the constraints are dependant on the fact that the building's proposed new use is A-3 assembly. The assumption is that the building will be occupied by a group of people that are densely populating the space. They will not be familiar with the building as would daily users. It is also assumed that the function of the building will not provide abundant fuels for potential fires. The table in the appendix summarizes the analysis of allowable number of occupants (see fig. 5).

Two of the largest constraints that limit the number of people are the amount of rest rooms and the lack of fire protection. The amounts of existing rest rooms that are calculated do not include those located in the foyer, which are currently non-functional. If the rest rooms were able to regain functionality and maintain the same number of toilet fixtures, then the allowable number of people will increase to 455 women and 1,125 men.

The other constraint is the lack of fire protection throughout the entire building. Currently there is none present in the sanctuary space. In an A-3 assembly, an automatic sprinkler system is required when the fire area exceeds 12,000 sqft, has an occupant load of over 300, or is located on a floor other than that of exit discharge to the exterior.<sup>11</sup>

Another barrier to the functionality of the Rotunda is the level of accessibility serving the sanctuary. Previous work has addressed the issue, providing a wooden ramp on the western side of the building. The entrance is handicap accessible, provides an accessible route to the main area of the Sunday school, as well as a route to the handicap accessible rest room. These compliant measures apply only to the Sunday school and not for the sanctuary. As code requires, the accessible entrance is not provided at a main entrance to the sanctuary, it does not provide an accessible route to the sanctuary, and the rest room is not adjacent to the existing facilities that are meant to serve the

<sup>11</sup> IBC 2006



space. In the analysis, it is found that the extent of work implemented for the Sunday school does not necessarily improve the compliance of the overall building, because the work is not carried throughout.

### *Performance Compliance methods*

In order to evaluate the level of fire and life safety of the Rotunda, the Performance Compliance methods, outlined in chapter 13 of the IEBC, have been applied.<sup>12</sup> It is standard for professionals to utilize this chapter when evaluating an existing building. Its purpose is to identify ways to maintain or increase the current degree of public safety, health and general welfare in existing buildings, while permitting interventions without requiring full compliance of the codes. As described by Philip Scott, an architect at Kise Straw and Kolodner, the process of bringing an existing building up to code is like a game. There exist opportunities to balance

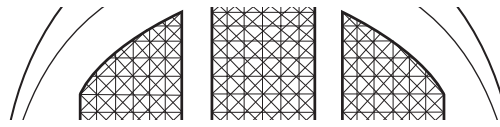
the deficiencies of the building by complying in alternative ways. The end goal is a building that has the same level of health and life safety as a new building.

The application of the Performance Compliance methods requires completion of a summary sheet that first lays out existing components of the building that contribute to its code compliance (see fig. 6). It then requires a rigorous assessment of the level of extant safety parameters. Based on parameters such as the building height, building area, mechanical systems, fire protection and means of egress, values are established. Each parameter has a set of formulas and/or charts that are applied in order to determine the values for three categories: fire safety, means of egress, and general safety. Larger values are given for higher safety parameters. Deficiencies can result in negative numbers. In the end, the values are added and compared to the mandatory scores. The feature of these methods is the potential to compensate for deficiencies by exceeding requirements in another area.

An attempt has been made to apply the Performance Compliance methods to the Rotunda, with the information that was made available to the team. The information included AutoCAD drawings of the Sunday school renovation and a feasibility study that was completed in 1997. Given the limitations, many values have been determined for the purposes of this analysis. As shown in the summary sheet provided, it is clear that the Rotunda's score is significantly below that which is mandatory (see fig. 7). However, there are many opportunities to improve the scores. By installing automatic fire detection and a fire alarm system throughout the Rotunda, the score can increase through less expensive interventions. An alternative approach would be to make one large intervention that significantly improves many of the scores. Installing an automatic sprinkler system throughout the Rotunda would compensate for deficiencies in many of the safety parameters.

12 IEBC CH13





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### *Historic status*

A low cost approach to improving the scores of an existing building could be local designation. As mentioned before, local designation can provide allowances in evaluations, provided there are no threats to life safety as judged by the code official. Historic status will also help ensure material protection of the character defining features through the approval of code work.

### *Recommendations*

Based on the previous analysis, several recommendations can be made in order to bring the Rotunda closer to compliance. Recommendations include installation of an automatic sprinkler system, increase egress for the Sunday school, provide an accessible entrance and route to the sanctuary, and increase the number of functional and accessible rest rooms that serve the sanctuary (fig. 8). The remedies for the recommendations can

take a variety of forms, by adding to the building or altering extant fabric. Some remedies have a higher potential to compromise the building's character defining features. The plaster work, spatial layout, massing, five-bay entrance, and plaza could be under threat. However, guidance of the Secretary of Interior Standards will help manage changes, in order to protect these features, and would be enforced through the approval process.

The final recommendation of the code analysis is to provide a scheme for an ADA compliant rest room. The proposal plans for the conversion of a currently non-functional rest room located at the NE corner of the building (fig. 9)). The rest room is accessible to both the main entrance, as well as the sanctuary, and is adjacent to existing facilities. The scheme widens the bathroom along the exterior wall, but does not interfere with the windows nor change the character of the adjacent rooms and corridors. The increase in area is necessary for the placement of a handicap accessible stall, while maintaining the number of toilet fixtures. Door widths must be

increased, and the plumbing fixtures rearranged. Important clearances are marked in red in the schematic plan provided (fig. 10).

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(Fig 1) Glossary of relevant terms as defined by the IBC and IEBC.

- a. ACCESSIBLE MEANS OF EGRESS
  - i. A continuous and unobstructed way of egress travel from any accessible point in a building or facility to a public way.
- b. ALTERATION
  - i. Any construction or renovation to an existing structure other than a repair or addition, alterations are classified as Level 1, Level 2, and Level 3
  - ii. Levels
    - 1. removal and replacement or covering of existing materials, elements, equipment, or fixtures using new materials, elements, equipment, or fixtures for same purpose.
    - 2. reconfiguration of space, addition or elimination of any door or window, reconfiguration or extension of any system or installation of any additional equipment.
    - 3. where work area exceeds 50 percent of the aggregate area of the building.
- c. CHANGE OF OCCUPANCY
  - i. In the purpose or level of activity within a building that involves a change in application of the requirements of this code.
- d. HISTORIC BUILDING
  - i. Any building or structure that is listed in the State or National Register of Historic Places; designated as a historic property under local or state designation law or survey; certified as a contributing resource within a National Register listed or locally designated historic district; or with an opinion or certification that the property is eligible to be listed on the National or State

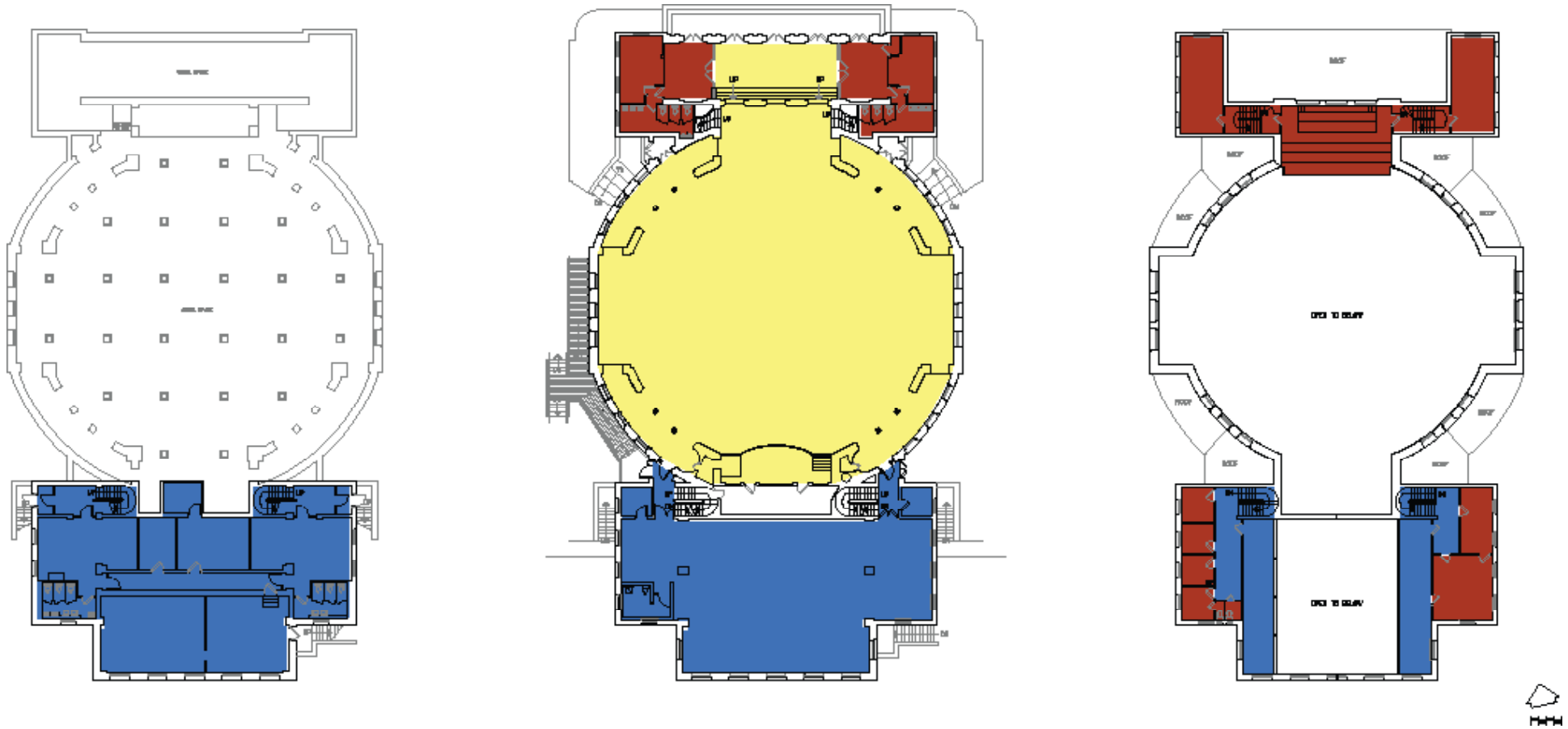
Register of Historic Places either individually or as a contributing building to a historic district by the State Historic Preservation Officer or the Keeper of the National Register of Historic Places.

- e. PRIMARY FUNCTION
  - i. A primary function is a major activity for which the facility is intended. Areas that contain a primary function include, but are not limited to, the customer services lobby of a bank, the dining area of a cafeteria, the meeting rooms in a conference center, as well as offices and other work areas in which the activities of the accommodation or other private entity using the facility are carried out. Mechanical rooms, boiler rooms, supply storage rooms, employee lounges or locker rooms, janitorial closets, entrances, corridors and rest rooms are not areas containing a primary function.
- f. REHABILITATION
  - i. Any work, as described in the categories of work within the IEBC (repairs, alterations, change of occupancy, additions), undertaken in an existing building.
- g. REPAIR
  - i. The restoration to good or sound condition of any part of an existing building for the purpose of its maintenance.
  - ii. Scope - patching or restoration or replacement of damaged materials, elements, equipment or fixtures in order to maintain components in good or sound condition.

	<b>Existing building requirements</b>	<b>Historic building requirements</b>	<b>Implications at the Rotunda</b>
<b>Code requirements</b>	Must comply with IEBC	Not required (as judged by code official)	
<b>Allowable floor area</b>		May exceed by 20% for construction type	Exceeds allowable floor area
<b>Accessible means of egress</b>	Not required in alterations	Not required in alterations	
<b>Egress number</b>	May use fire escapes	May use fire escapes	Inadequate 2nd story egress
<b>Accessible entrance</b>	At least one public required	At least 1 non-public required	1 non-public entrance exists
<b>Accessible route</b>	Required from accessible parking to entrance and primary function areas	Required from arrival point to accessible entrance	Accessible route exists
<b>Accessible toilet</b>	Must alter existing toilets or accessible unless adjacent to existing facilities	At least 1 required	Accessible toilet exists

(fig. 2) Differences between the code requirements of existing buildings and those determined to be historic buildings, as defined by the IEBC, are summarized in the table.

(fig. 3) Existing code work. The blue shows the areas that have been brought into compliance, and lists below many of the components that were implemented to meet accessibility and fire and life-safety requirements. The sanctuary, shown in yellow, is only used through obtaining a Temporary certificate of occupancy, which has much fewer and more lenient restrictions. Other unoccupied spaces in the building have very little to no work completed for code compliance.



**■ Certificate of Occupancy**

- Emergency lighting
- Exit signage
- Smoke detectors
- Manual fire alarms
- Accessible entry and rest room
- Fire rated separation

**■ Temporary permit use**

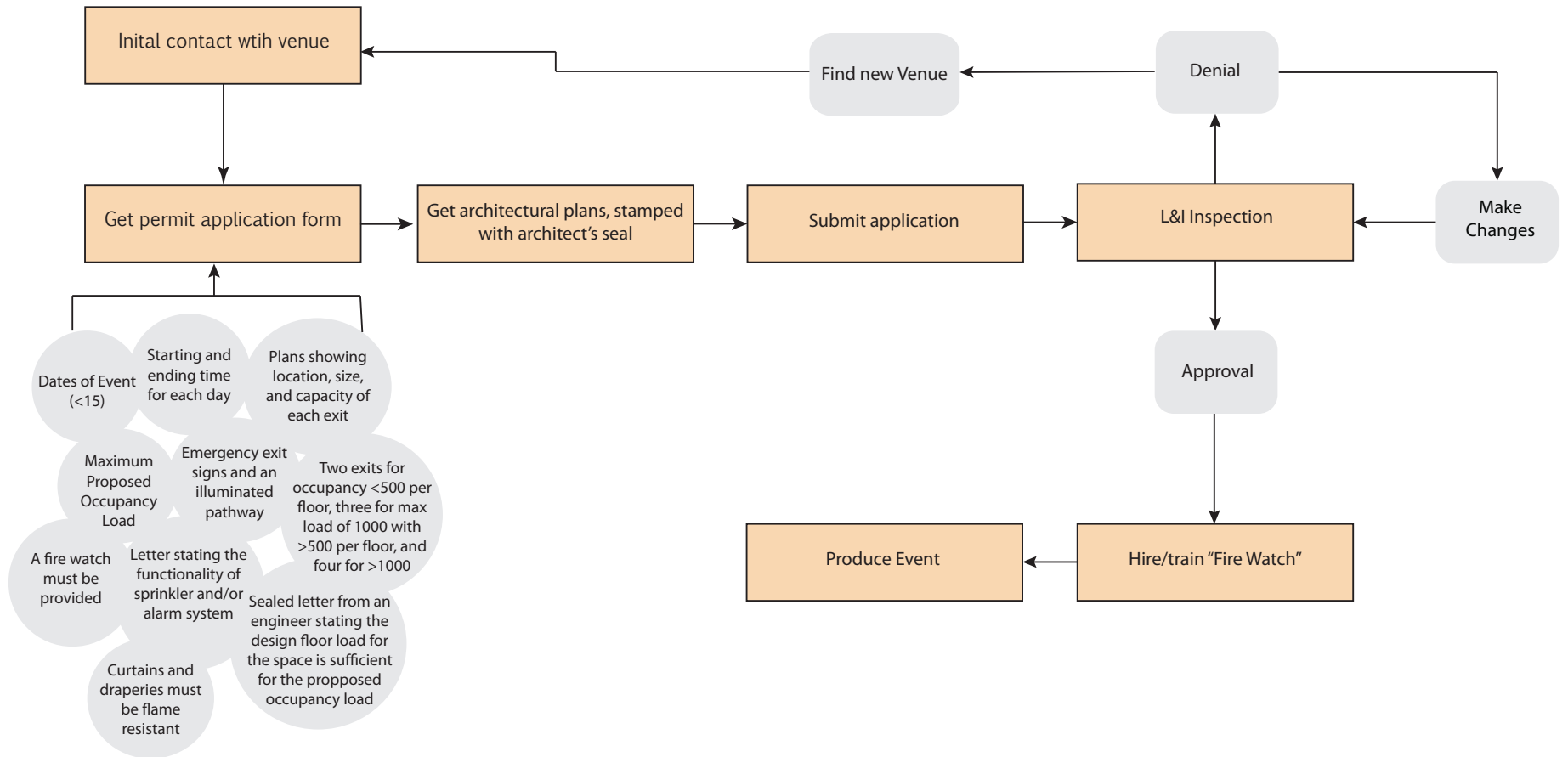
- Emergency lighting
- Exit signage
- Accessible entry and rest room

**■ Unoccupied spaces**

- Some smoke detectors



(fig. 4) Diagram illustrating the process of obtaining a Temporary Certificate of Occupancy.



Sanctuary (multi-use assembly)		
	Existing Conditions	Occupancy Limitation (people)
Area including auxiliary spaces sqft	11,615	
Area of assembly sqft	5,939	487 - 1,188
Construction type	3B	760 - 2280
Number of exits	7	501 - 1,000
Egress width (inches)	116	1,780
Fire protection	none	<300
Number of toilets	4w - 6m	260w - 750m
Sunday school (multi-use assembly)		
	Existing Conditions	Occupancy Limitation (people)
Area including auxiliary spaces sqft	9,780	
Area of assembly sqft	2,655	177 - 531
Construction type	3B	760 - 2280
Number of exits	2	1 - 500
Egress width (Inches)	120	600
Fire protection	Fire alarms	<100
Number of toilets w - m	4w - 6m	260w - 750m

(fig. 5) Summary of occupancy limitations, with greatest restrictions highlighted in red.

TABLE 1901.7  
SUMMARY SHEET—BUILDING CODE

Existing occupancy _____	Proposed occupancy _____		
Year building was constructed _____	Number of stories _____ Height in feet _____		
Type of construction _____	Area per Floor _____		
Percentage of frontage increase _____ %	Percentage of height reduction _____ %		
Completely suppressed: Yes _____ No _____	Corridor wall rating _____		
Compartmentation: Yes _____ No _____	Required door closers: Yes _____ No _____		
Fire-resistance rating of vertical opening enclosures _____			
Type of HVAC system _____	Serving number of floors _____		
Automatic fire detection: Yes _____ No _____	Type of location _____		
Fire alarm system: Yes _____ No _____	Type _____		
Smoke control: Yes _____ No _____	Type _____		
Adequate exit routes: Yes _____ No _____	Dead ends: Yes _____ No _____		
Maximum exit access travel distance _____	Elevator controls: Yes _____ No _____		
Means-of-egress emergency lighting: Yes _____ No _____	Mixed occupancies: Yes _____ No _____		
SAFETY PARAMETERS	FIRE SAFETY (%)	MEANS OF ESCAPE (%)	GENERAL SAFETY (%)
1901.6.1 Building Height			
1901.6.2 Building Area			
1901.6.3 Compartmentation			
1901.6.4 Tenant and Dwelling Unit Separations			
1901.6.5 Corridor Walls			
1901.6.6 Vertical Openings			
1901.6.7 HVAC Systems			
1901.6.8 Automatic Fire Detection			
1901.6.9 Fire Alarm Systems			
1901.6.10 Smoke Control	****		
1901.6.11 Means-of-Egress Capacity	****		
1901.6.12 Dead Ends	****		
1901.6.13 Maximum Exit Access Travel Distance	****		
1901.6.14 Elevator Control			
1901.6.15 Means-of-Egress Emergency Lighting	****		
1901.6.16 Mixed Occupancies		****	
1901.6.17 Automatic Sprinklers		Divide by 2	
1901.6.18 Standpipes			
1901.6.19 Incidental Use Area Protection			
Building Score—Total Value			
****The applicable value to be inserted			

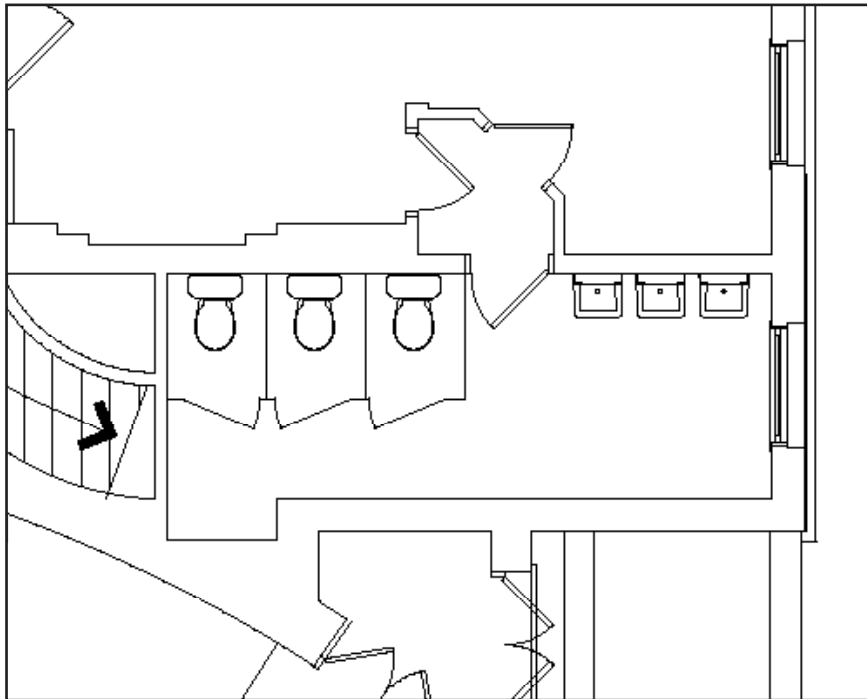
(fig. 6) Performance Compliance worksheet from IEBC.

SAFETY PARAMETERS	FIRE SAFETY (FS)	MEANS OF ESCAPE (ME)	GENERAL SAFETY (GS)
1901.6.1 Building Height	3.64	3.64	3.64
1901.6.2 Building Area	-.000942	-.000942	-.000942
1901.6.3 Compartmentation	10	10	10
1901.6.4 Tenant and Drivelling Unit Separations			
1901.6.5 Corridor Width			
1901.6.6 Vertical Openings	-14	-14	-14
1901.6.7 HURC Systems			
1901.6.8 Automatic Fire Detection	-10	-10	-10
1901.6.9 Fire Alarm System	-10	-10	-10
1901.6.10 Smoke Control	+++	0	0
1901.6.11 Means-of-Escape Capacity	+++	0	0
1901.6.12 Dead End	+++		
1901.6.13 Minimum Exit Access Travel Distance	+++		
1901.6.14 Elevator Control			
1901.6.15 Means-of-Escape Emergency Lighting	+++	0	0
1901.6.16 Mixed Occupancies			
1901.6.17 Automatic Sprinklers	-6 through 0		-6 through 0
1901.6.18 Standpipes	-6 through 0	-6 through 0	-6 through 0
1901.6.19 Incidental Use Area Protection			
Building Score—Total Value			
Mandatory Scores for A-3 Occupancy	22	33	33

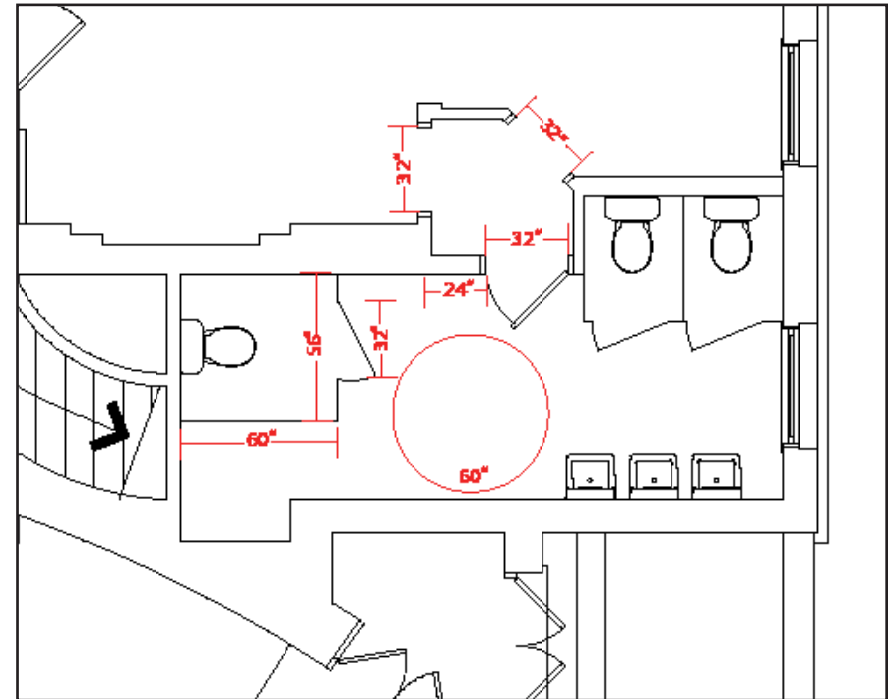
(fig. 7) Summary of the Rotunda's Performance Compliance. When added, the results in red will not come near the mandatory scores. However, the blue arrows identify the parameters whose scores will significantly increase through the installation of an automatic sprinkler system throughout the building.

<b>Recommendations</b>	<b>Possible remedies</b>	<b>Protect character defining features</b>
Automatic fire sprinklers	Install throughout building	Plaster
Increase egress	Add fire stairs to the exterior Add openings to the facade Alter existing openings	Spatial layout Volume and massing
Accessible entrance	Alter existing main entrances Add entrances adjacent to main entrance	Entrance to foyer Plaza
Increase functional and accessible restrooms	Alter existing facilities Add new facilities	Spatial layout Volume and massing

(fig. 8) Recommendations for improving code compliance at the Rotunda. Additional management of the Historical Commission will ensure protection of the character defining features that may be threatened by the design.



(fig. 9) The existing rest room at the NE corner of the Rotunda is currently non-functional.



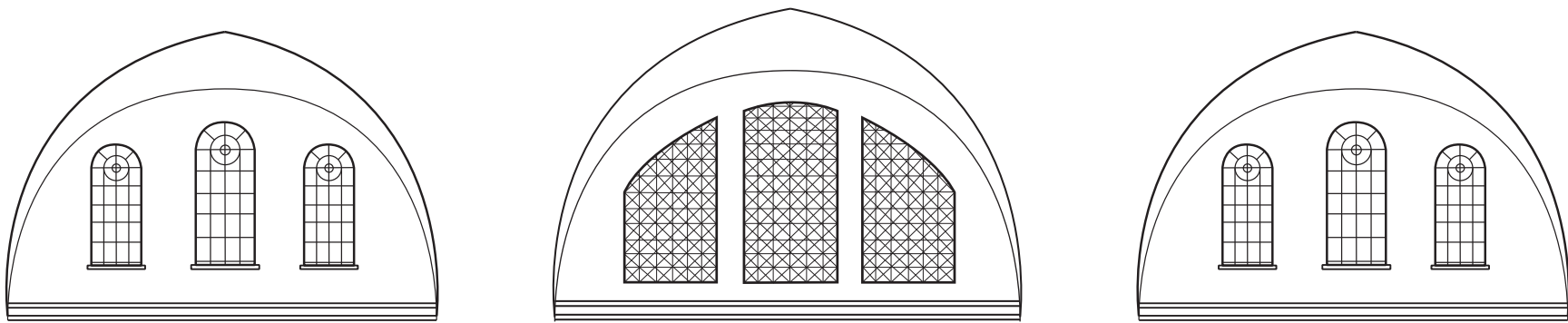
(fig. 10) The proposed rest room is accessible to the main entrance as well as the sanctuary, and adheres to mandatory clearances as determined by ADA.





# LOCAL REGISTER NOMINATION

By Colette Kinane



*National and Philadelphia Register  
Nomination*

One of the surprising discoveries made during the research and documentation phase of our studio's fieldwork was that the former Church of Christ, Scientist has not been nominated to any register of historic places. This discovery prompted a group discussion as to whether this should be rectified and how nomination would benefit the structure and its owner.

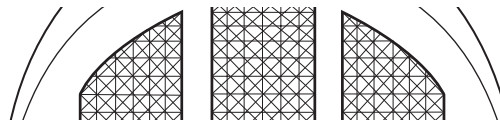
As an individual project I propose to investigate the benefits of nominating the Rotunda to either the National Register of Historic Places or the Philadelphia Register (or nominating to both). The Rotunda studio group believes that the structure is eligible for both of these lists due to its significance (architecturally and culturally)

and its high material integrity. Nominating this structure to the National Register would aid our preservation plan in ensuring that the Secretary of Interior's standards will be upheld in any future projects completed on the Rotunda, while nominating the structure to the Philadelphia Register will require the Rotunda to undergo a much more comprehensive review process if changes to the structure are desired (especially if an interior designation is pursued).

Following the investigation of the process and benefits of nomination, I plan to complete the form and process until the step before submittal (as we feel that the University should be notified before nomination). As a group, we feel that the Rotunda is potentially under threat of alteration due to the owner's desires for the property, nominating and

listing the Rotunda will ensure some measure of security for the façade. Nomination will also give a layer of protection to the Rotunda if, in the future, the property is sold to an owner that is less sensitive to or concerned about the historic fabric.

In 1998, the West Philadelphia Streetcar Suburb Historic District was placed on the National Register of Historic Places. This district extends south from 40th and Chestnut Streets to the Woodlands Cemetery and west to 45th Street. The Rotunda, on the fringe of this district, is included as a contributing structure. This designation and the Historic District, itself, are not widely publicized or celebrated. Listing on the National Register allows the Rotunda to be eligible for allowances and more careful treatment in regards to code requirements. However, this listing is primarily an

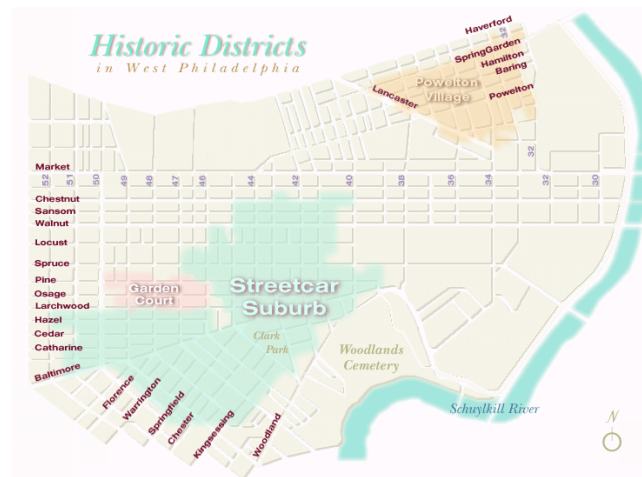


honorary distinction. Many of the benefits that are included in designation are not applicable to the Rotunda, due to the university's tax-exempt status. Designation on the Philadelphia Register ensures protection against inaccurate or unsympathetic alterations and unnecessary demolition. Listing serves as a tool to retain the building's physical integrity through design review and enforcement and reaffirms the obligation of a property owner to maintain their building. This designation

would also allow the Rotunda to be eligible to request technical assistance from the staff of the Philadelphia Historical Commission.

As a group, we feel that the Rotunda is potentially under threat of alteration due to the owner's desires for the property, nominating and listing the Rotunda will ensure some measure of security for the façade. Nomination will also give a layer of protection and assistive tools (tax benefits and

Commission assistance) to the Rotunda if, in the future, the property is sold to an owner that is less sensitive to or concerned about the historic fabric.



Map: [http://www.uchs.net/Historic Districts/HistDistmap.html](http://www.uchs.net/Historic%20Districts/HistDistmap.html)

**NOMINATION OF HISTORIC BUILDING, STRUCTURE, SITE, OR OBJECT  
PHILADELPHIA REGISTER OF HISTORIC PLACES  
PHILADELPHIA HISTORICAL COMMISSION**

**SUBMIT ALL ATTACHED MATERIALS ON PAPER AND IN ELECTRONIC FORM ON CD (MS WORD FORMAT)**

**1. ADDRESS OF HISTORIC RESOURCE** (must comply with a Board of Revision of Taxes address)

Street address: \_\_\_\_\_

Postal code: \_\_\_\_\_ Councilmanic District: \_\_\_\_\_

**2. NAME OF HISTORIC RESOURCE**

Historic Name: \_\_\_\_\_

Common Name: \_\_\_\_\_

**3. TYPE OF HISTORIC RESOURCE**

Building  Structure  Site  Object

**4. PROPERTY INFORMATION**

Condition:  excellent  good  fair  poor  ruins

Occupancy:  occupied  vacant  under construction  unknown

Current use: \_\_\_\_\_

**5. BOUNDARY DESCRIPTION**

Please attach a plot plan and written description of the boundary.

**6. DESCRIPTION**

Please attach a description of the historic resource.

**7. SIGNIFICANCE**

Please attach the Statement of Significance.

Period of Significance (from year to year): from \_\_\_\_\_ to \_\_\_\_\_

Date(s) of construction and/or alteration: \_\_\_\_\_

Architect, engineer, and/or designer: \_\_\_\_\_

Builder, contractor, and/or artisan: \_\_\_\_\_

Original owner: \_\_\_\_\_

Other significant persons: \_\_\_\_\_

**CRITERIA FOR DESIGNATION:**

The historic resource satisfies the following criteria for designation (check all that apply):

- (a) Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past; or,
- (b) Is associated with an event of importance to the history of the City, Commonwealth or Nation; or,
- (c) Reflects the environment in an era characterized by a distinctive architectural style; or,
- (d) Embodies distinguishing characteristics of an architectural style or engineering specimen; or,
- (e) Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation; or,
- (f) Contains elements of design, detail, materials or craftsmanship which represent a significant innovation; or,
- (g) Is part of or related to a square, park or other distinctive area which should be preserved according to an historic, cultural or architectural motif; or,
- (h) Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood, community or City; or,
- (i) Has yielded, or may be likely to yield, information important in pre-history or history; or
- (j) Exemplifies the cultural, political, economic, social or historical heritage of the community.

**8. MAJOR BIBLIOGRAPHICAL REFERENCES**

Please attach a bibliography.

**9. NOMINATOR**

Name with Title \_\_\_\_\_ Email \_\_\_\_\_  
Organization \_\_\_\_\_ Date \_\_\_\_\_  
Street Address \_\_\_\_\_ Telephone \_\_\_\_\_  
City, State, and Postal Code \_\_\_\_\_  
Nominator  is  is not the property owner.

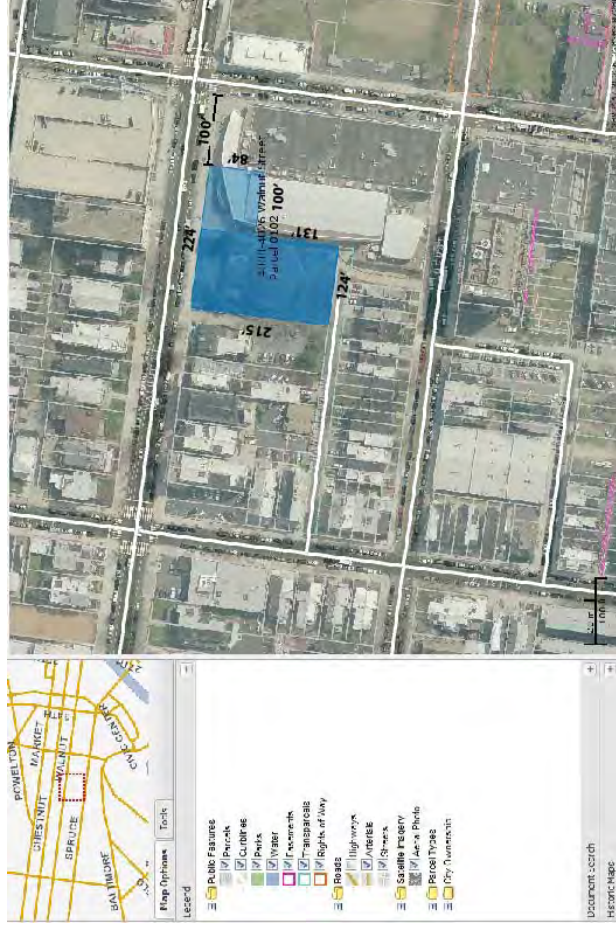
**PHC USE ONLY**

Date of Receipt: \_\_\_\_\_  
 Correct-Complete  Incorrect-Incomplete Date: \_\_\_\_\_  
Date of Notice Issuance: \_\_\_\_\_  
Property Owner at Time of Notice  
Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_ State: \_\_\_\_\_ Postal Code: \_\_\_\_\_  
Date(s) Reviewed by the Committee on Historic Designation: \_\_\_\_\_  
Date(s) Reviewed by the Historical Commission: \_\_\_\_\_  
Date of Final Action: \_\_\_\_\_  
 Designated  Rejected

3/16/07

## 5. Boundary Description

The Rotunda is located at 4008-4026 Walnut Street in West Philadelphia. The property is an 'L' shape with an area of 35,275 square feet. The lines of the Rotunda property begin 100 feet west of 40<sup>th</sup> Street. At that point, the parcel runs parallel to Walnut Street for approximately 224 feet. The property line then turns south (and slightly west) for 215 feet ending perpendicular to Chancellor Street. The lot runs along Chancellor Street for 124 feet before turning to the north and slightly east for about 131 feet. Then (to form the base of the 'L' shape) the line makes a right angle turn to the east for 100 feet. From this point the property line joins the starting point on Walnut Street with a length of 84 feet.



Map: DOR Parcel Explorer, measurements and labels by Collette Kinane, 2011.



1892 Sanborn

1910 Bromley Atlas

1942 WPA Land Use

## 6. Description

### Overview

The Rotunda has a variety of stylistic influences. There are early Christian, Baroque, Italian Renaissance, and Beaux Arts elements visible throughout the structure. The influence of the early Christian tabernacles of fourth century Italy is very clear, but the simplicity of the Rotunda also hints at the influence of New England meetinghouses. The combination of these influences helped to create a distinctive ecclesiastical style of architecture that reflected the unique doctrine of the Christian Science faith. First Church of Christ, Scientist consists of a large, central two story domed drum with rectangular apse extensions on all four sides. This central section is fronted by an entrance vestibule which is flanked by two-story towers on the north side. Attached at the rear, or southern end, is a two-story open plan Sunday school.



Fourth Entry Bay (from east), 2011.



1950 Facade, University of Pennsylvania Archives

### Exterior

The structure is brick masonry over a steel structure frame, finished with smooth stucco, painted white. The roofs throughout are covered with the original red barrel tiles. The building features arched windows in sets of three on each side of the domed central section, and has three-part arched windows on the upper levels of each of the apse extensions. Each of these windows is covered with decorative iron work in a geometrical pattern. These decorative windows are a recurring decorative feature on each façade. The windows of the rectangular towers are 8/8 double hung wood sash windows. The front façade features two of these windows on each tower, while the east and west elevations each have fourteen – six on the front tower, eight on the Sunday School extension.



North Facade, 2011.

The front façade is dominated by a five bay single story entrance vestibule flanked by the two story rectangular towers. The vestibule's shed roof and the towers' hipped roofs have deep overhanging eaves. The entrance bays are round arched doorways with central keystones. Each doorway features a pair of wood doors with a single molded panel below a single glass panel covered in decorative cast iron lattice work, which is also seen over the transom windows above. The doorway bays are separated by a series of two decorative Tuscan columns with a decorative iron lighting fixture in between.

The Walnut Street entrance to the Rotunda is surrounded by a decoratively paved brick yard. This feature is common of Christ Scientist architecture and was used for informal gatherings of the congregation during fair weather and as a parking lot for the congregants during the 1950s.

Important character defining features of the exterior include the pattern of fenestration and its decorative iron latticework, as well as the terracotta roofing tiles, copper flashings, and austere white stucco. The simply decorated exterior of the Rotunda contrasts with the grand sanctuary space found within. Its outward appearance contributes significantly to the impression of awe which is characteristic of first viewing the sanctuary space, and was an intention of the original design. Today, the historic front entrance is rarely used; the main entry to the building is a (west) side entrance that opens into a small stair hall between the Sanctuary and the Sunday school wing.

### Entryway

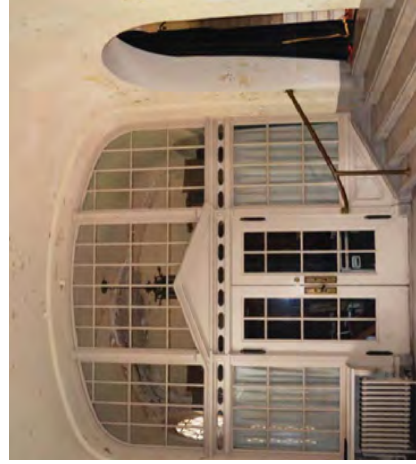
The Walnut Street entrance to the Rotunda is comprised of a single story entrance vestibule flanked on each side by two-story office towers. On the first floor, these pavilions contain large cloak rooms and restroom facilities. The east tower also contains an office space with a desk and a reception window. Mail slots are present above the window on the interior of the desk in the office space. Stairways in each tower provide access to the choir loft as well as office spaces directly above the cloak rooms. All of these spaces are today used for storage.

Character defining features present in these areas include the marble flooring, decorative woodwork dividing panels between the entrance vestibule and cloak rooms, and the original ironwork lighting fixtures.

This space gives way to three open arches, similar in shape and scale



Decorative Brick Yard, 2011.



East Cloak Room, 2011.



First floor office, 2011.



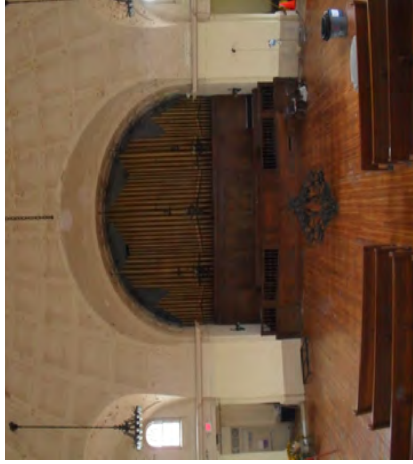
to the five doors of the building's front façade, which provide access to the Sanctuary space via five steps.

## Sanctuary

The cavernous Sanctuary space is dominated by a large coffered dome with a central decorative glass oculus. The oculus at one time supported a monumental wrought iron chandelier that was designed by Philadelphia artist and Christian Science congregant Violet Oakley specifically for the space. The chandelier and the other lighting fixtures were produced by Louis Comfort Tiffany's studios. The dome is supported on all sides by a broken colonnade of Tuscan columns which establishes aisles around the space.

The southern and northern arched apses of this space house the Sanctuary's altar and choir loft, respectively. Both spaces take the form of arched niches, with decorative plaster coffered ceilings with central plaster floral medallions. The back wall of the altar features the decorative dummy pipes of the church's organ, an Aeolian-Skinner, and the theatre front clad in decorative oak paneling. The frontispiece, also of oak, is decoratively carved with swags and scrolls and a turned balustrade. On the northern end, the choir loft overlooks the entirety of the Sanctuary space from the second story. It is backed by a three-part arched window, the exterior of which is covered with trademark geometric ironwork lattice.

Character defining features in this space include material details, such as the original ironwork chandeliers, the Skinner organ, and the fenestration, including the windows and the oculus, which was a typical feature of a Christian Science church. The volume of the Sanctuary space, under the dome and oculus, and the lack of iconography in the space, which is a hallmark of Christian Science architecture, also are key features in this space. Originally in the Sanctuary space four quotes were painted in gold lettering on the each of the walls flanking the altar and the arched entryway. On the left side of the altar the quote was from the Bible, while the right side featured a quote from Mary Baker Eddy's text (the founder of Christian Science). This combination reflected the two readings used during services, the Bible and Mary Baker Eddy's interpretation. The gold lettering is no longer visible, but impressions left indicate that two of these quotes were "By me if any man enter in, he shall be saved and shall go in and out to find pasture. John 10:9" and "He that overcometh will I make a pillar in the temple of my God. Revelations 3:12."



Sanctuary- view of altar and organ, 2011.



Sanctuary- view towards vestibule, 2011.

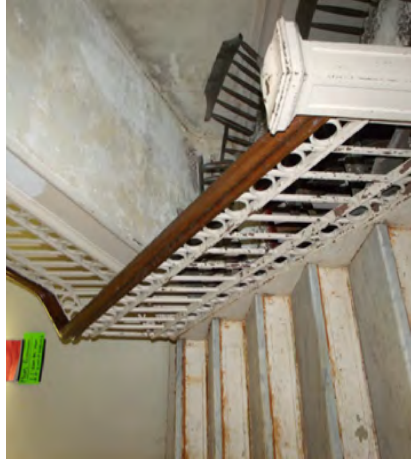


Violet Oakley chandelier, 2011.

## Second Story Offices and Choir Loft

The staircases in each tower are accessible from the right and left of the Sanctuary entrance from the vestibule. These ‘U’ shaped staircases are faced in a light colored stone. The office space in each tower features a cove ceiling. Evidence of a chair rail exist on a few walls, but mostly they have been removed.

The choir loft is located directly above the entry vestibule. Six rows of two pews are separated by a central aisle. The curved ceiling of the loft is coffered with the same plaster floral medallions as those found in the Sanctuary space. A iron chandelier hangs from the center of the loft.



Stair hall separating Sanctuary & Sunday School, 2011.

## Sunday School

The Sunday School of the Rotunda is situated in the southernmost portion of the building. It is comprised of a large two story space which is open in plan on the first floor. The second floor is comprised of small, separate offices which adjoin the open space via a balcony-style walkway which is accessible from the offices by hallways. The balcony is supported by metalwork brackets and faced in decorative woodwork.



Choir loft, 2011.

The Sunday School was originally directly connected to the Sanctuary, as the wall which separates them today (behind the altar) was not installed until 1924. This connection and the open, central space of the Sunday School flanked by classrooms and a second story balcony is called an Akron plan and was a configuration typical of Christian science architecture. This style of plan allowed children in the Sunday School to be able to see the altar and hear the sermon from the second floor balcony.

The first floor of the Sunday School features white, painted plaster above the chair rail and dark paneled woodwork below. The second floor offices and hallway also feature white, painted plaster, but above and below the chair rail. In the second floor spaces, the chair rail, baseboards, window sashes, and crown molding are all painted a light grey.

The space was historically used as a Sunday school and also housed the Church's reading room. Today it is the only fully used portion of the building, and is the venue for more than 90% of the Rotunda



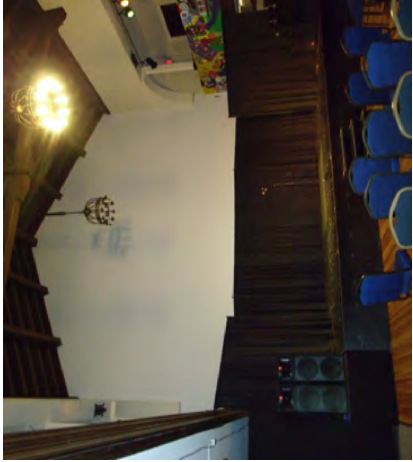
West second story office, 2011.

Foundation's programming. The first floor of this space is the only part of the building which has been fully brought up to code in terms of Life Safety and ADA accessibility.

Character defining features of the Sunday school include its lay out, specifically those characteristics associated with the Akron plan, the decorative woodwork, and metalwork brackets in the space.

### **Basement**

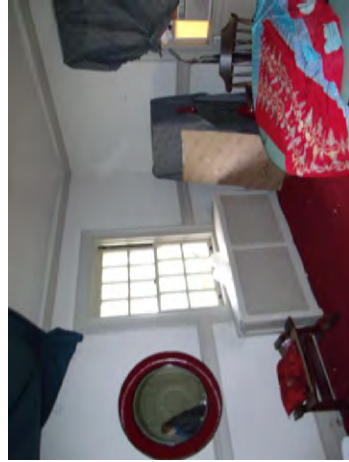
The basement of The Rotunda is comprised of two sections (on the east and west of the building) that are connected by a hallway and mechanical spaces. In each section there is an open room (used currently for storage) and a restroom. The basement is accessible from the stair halls that exist between the Sanctuary and the Sunday School.



Sunday School (facing north), 2011.



Decorative woodwork and metalwork, 2011.



Second story office above Sunday School, east wing, 2011.

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## 7. Significance

The Rotunda, formerly the First Church of Christ, Scientist, located at 4008-4026 Walnut Street is a surviving symbol of the height of a famous architecture firm and a relic of the growing Christian Science religious movement of the early 20<sup>th</sup> Century. The original design intent of Carrère and Hastings, in this, their only building in Philadelphia; as well as the essence of the original congregation for which it was designed, remains evident in the high material integrity of this building.

It is significant as an exemplary work of high architecture for religious use and has remained vital to the surrounding community and achieved contemporary value through its repurposing as a community performance arts venue. Its high level of intact original fabric is an asset to its ability to communicate the history of the architects and congregants that came together to create the remarkable building, and its current use as a venue for performance presents a unique opportunity to interpret and convey that history.

### The Evolution of Christian Science

The Church of Christ, Scientist was begun by Mary Baker Eddy in Lynn, Massachusetts in 1879. Eddy, an educator, founded the religion with a few followers based on the belief that Jesus' teachings revealed a scientific and spiritual mode of healing. This new faith found its guidance in biblical scripture and in Eddy's own works; specifically her 1875 publication, *Science and Health with a Key to the Scriptures*. As the religion grew and Eddy's work changed, the organizational center of the Church moved to Boston. By 1882, Eddy established the Mother Church in Boston.

The Church of Christ, Scientist followed an egalitarian method of governance, based on democratic self-rule of each congregation, gender equality, and election for such participation as reading of the scriptures during services. Standards were published in *Manual of the Mother Church* in 1895.

The Church has a strict nondisclosure of membership policy, but there are some statistics and generalizations regarding the socioeconomic demographic of people attracted to the new religion. Christian Science's progressive thought in the areas of personal healing, physical and metaphysical bodies, and gender equality policy tended to encourage young people from business and intellectual backgrounds. The wealth of this group contributed greatly to the financial support of the Church of Christ, Scientist in its beginning, and also lent the faith credibility. By 1912, around the time the First Church of Christ, Scientist was dedicated in Philadelphia and just 33 years after the faith's birth, there were over 300,000 members and 1.5 million service attendees throughout the nation.

Examining the First Church of Christ, Scientist of Philadelphia, the congregation was established in a growing neighborhood very near to a well-respected and established educational institution, the University of Pennsylvania. Christian Science preferred to take root in up-and-coming, well-to-do urban neighborhoods, and held urban renewal as a social goal.

### Carrère and Hastings:

John Carrère and Thomas Hastings were trained in the language of classical architecture at the Ecole des Beaux-Arts in Paris, France. They both attended the Ecole in the early 1880s, but were trained in separate ateliers.<sup>1</sup> After completing their studies, Carrère and Hastings returned to

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<sup>1</sup> Mark A. Hewitt, et al. *Carrere & Hastings: Architects*. (New York: Acanthus Press, 2006).

the United States to work for the renowned firm of McKim, Mead, and White. In 1885 Carrère and Hastings left the firm of McKim, Mead, and White to begin their own practice.<sup>2</sup> Their office in New York City quickly became a center of American architectural design. In 1897, the firm won the design competition for the New York Public Library. This work propelled the firm's fame and success.

While the library was under construction, Carrère and Hastings completed their first work for the Church of Christ, Scientist. Opened in 1904, this structure was located on West 96<sup>th</sup> Street in New York City. Built before the domed Byzantine style became the preferred type for Christian Science churches, Carrère and Hastings work in New York was in the Gothic cathedral style. The First Church of Christ, Scientist (the Mother Church) in Boston was altered by Charles Brigham shortly after the New York church opened. The alterations included a large dome and classical elements that Brigham felt better represented characteristics of the Church's teachings. These characteristics would become part of the early church's building style.

Little evidence has been found that connects a reason (other than their association with the Church in New York City) for the firm of Carrère and Hastings to have been selected to design the First Church of Christ, Scientist in Philadelphia. Carrère and Hastings had not designed any building in Philadelphia previously and would not design any other buildings in the city. Due to the lack of documentation kept by the Church of Christ, Scientist and their philosophy that the building was less important than the activity taking place there, the history of the Rotunda during its first 85 years is limited.

The history of the First Church of Christ, Scientist in Philadelphia begins in 1907, when the parcel was purchased by John F. Braun from the estate of the late Clarence H. Clark.<sup>3</sup> Clark and Braun were likely familiar, as they were both members of Philadelphia society, served on civic institution boards, and were philanthropists.<sup>4</sup> John Braun was the head of Pennsylvania Lawn Mower Works, as well as a member of the National Committee for Defense during World War I, the President of the Philadelphia Art Alliance, and a board member for the Philadelphia Orchestra Association and the Pennsylvania Museum.<sup>5</sup>

There is no evidence that Braun was a Christian Scientist, but it seems likely that he was as he is acknowledged as a crucial donor to the creation of the First Church of Christ Scientist, Philadelphia.<sup>6</sup> Braun presumably purchased the land from Clark's estate specifically to create a church, as within a year of his purchase, the First Church of Christ Scientist congregation commissioned renowned firm Carrère and Hastings to create a new worship space for them. The

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<sup>2</sup> Hewitt.

<sup>3</sup> Parcel History Pre-1906: In 1851, parcel 17, 250 feet by 175 feet, was sold to Franklin Fell by Amable J. Brazier and William Lomax. Fell was a wealthy resident of Center City and owned the property for seventeen years. In 1868, Fell sold the property to Clarence H. Clark, a young financier who also purchased the surrounding lots. Clark was a member of Philadelphia society; during his time owning the property, he served as chair of the University of Pennsylvania Archaeology Department, a University Trustee, the President of the Horticultural Society of Philadelphia, and a member of the Free Library board. Clark lived near the site, at his estate called Chestnutwold at 42<sup>nd</sup> Street and Spruce Street, where the Episcopal Divinity School was later built. Though Clark was known for developing his West Philadelphia properties into row houses, map sources indicate that this site remained undeveloped. When he died in 1906, Clark entrusted all his assets to his sons, to be managed as they see fit. At the time of Clark's death, the parcel was around 150 feet by 215 feet in size, a blank space surrounded by developed blocks.

<sup>4</sup> "Braun, John F.," *Encyclopedia of Pennsylvania Biography*, 1921, 90-92.

<sup>5</sup> "John F. Braun Dead: A Patron of the Arts, 72." *The New York Times* 19 Nov. 1939, pg. 39.

<sup>6</sup> "Braun, John F."

specifications were outlined in 1908, in the form of four booklets addressing dimensions, plan and structure, materials, systems, etc.<sup>7</sup>

A permit to build was granted in 1909, and the First Church of Christ Scientist was dedicated on June 4<sup>th</sup>, 1911 in a service that featured numerous songs written by Mary Baker Eddy.<sup>8</sup> Braun owned the parcel of land until 1924 when it was sold to the church, at which point they also built a partition wall behind the sanctuary.<sup>9</sup> This wall divided the sanctuary from the Sunday school, and allowed for the installation of the Aeolian-Skinner organ, still present today. Throughout the twentieth century, the First Church of Christ Scientist used the space they commissioned for worship, teaching about healing, bible school, and holding various lectures. These lectures featured speakers from around the country and were regularly advertised to community members through *The Philadelphia Tribune*. The congregation began to dwindle, though; by the 1950s, when Arthur C. Gilbert conducted photographic documentation of the site, there were only about 50 people attending services (including students from the University of Pennsylvania).<sup>10</sup> A worship space that was built to hold 1200 people was dropping in membership as quickly as it had gained members just a few decades earlier.

### **The University of Pennsylvania**

In the late 1980s, the congregation concluded that they were unable to maintain the site, and approached the University of Pennsylvania about purchasing the building as part of the institution's efforts to revitalize the western boundary of campus. The university conducted a series of studies to determine options for the structure, including an acoustic study, an adaptive reuse study, and an environmental study. First Church sold the property to the University of Pennsylvania in 1995 for one dollar.<sup>11</sup> The congregation combined with the Fifth Church of Christ, Scientist at 19<sup>th</sup> and Pine streets.

The university purchased the property in 1995 as part of a community investment strategy called West Philadelphia Initiatives, in consultation with the Department of Urban Studies. While feasibility studies were being conducted, the church remained empty. In 1998, the City Planning Department of the university held an urban studies seminar focusing on the Rotunda. The most popular uses to evolve from these discussions about the structure focused on the arts. The following year, Andrew Zitcer, a student, led a group of undergraduate students to create The Foundation Community Arts Initiative.<sup>12</sup> The Foundation was interested in encouraging a collaborative relationship with the surrounding community and providing an accessible cultural exchange. Their success and need for a safe, accessible performance space led to minor improvements toward building code compliance conducted by the University in 2001.

This work focused on the spaces used most often by the student group, the Sunday School portion of the building. Emergency lighting was added throughout the building, but more

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<sup>7</sup> Carrère & Hastings and T.H. Blake. *Outline Specification, First Church of Christ, Scientist, Philadelphia, PA*. New York, 1908. University of Pennsylvania Archives.

<sup>8</sup> "Building Permit Abstract: First Church Christ Scientist." 1983. Philadelphia Historical Commission. "The Dedication of the Church Edifice of First Church of Christ, Scientist, Philadelphia." 1911. University of Pennsylvania Archives.

<sup>9</sup> Deed from John F. Braun to First Church of Christ Scientist of Philadelphia, 14 Nov. 1924, Philadelphia County, Pennsylvania. City Archives, Philadelphia, Pennsylvania.

<sup>10</sup> Greapentrog, Grant. Personal interview. 27 Oct. 2011.

<sup>11</sup> Deed from First Church of Christ Scientist of Philadelphia to Trustees of University of Pennsylvania, 6 Oct. 1995, Philadelphia County, Pennsylvania. City Archives, Philadelphia, Pennsylvania.

<sup>12</sup> Mandrake Web Design and Development. The Rotunda. University of Pennsylvania.

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improvements occurred in the Sunday school section to bring the space up to minimal standards for community theatre use. Electrical work was completed and a handicapped accessible bathroom was added in the Southwest corner of the Sunday School. To provide ADA access to the building itself, a ramp was added to the west side of the Rotunda to bring handicapped visitors into the connecting hall between the Sanctuary space and the Sunday School.

In the year following the building improvements, the student group encouraged the University to hire a full time venue director for the Rotunda's activities. The director is responsible for community outreach, marketing, and event programming. With the hiring of a director, the student led programming and leadership declined, making programming at the Rotunda slightly more focused on the West Philadelphia arts community.

Today the Sunday School space is heavily used by the Rotunda Foundation and features over 300 events each year. The Sanctuary space is partially winterized and only used a few times each year through a temporary certificate of occupancy.

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## 8. Major Bibliographic References

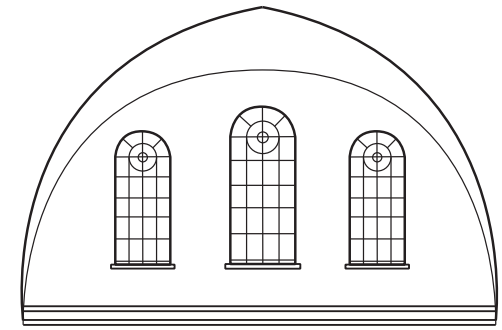
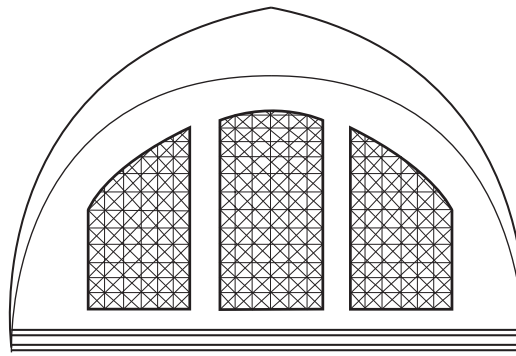
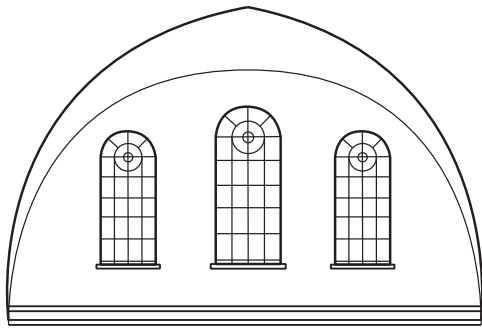
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# STUDY FOR MULTI-USE SPACE

By Nyasha Hayes



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## Performance & Cultural Arts Multi-Use Space

The Rotunda has been kept relevant and in use by the Foundation, which utilizes the available space as a performance and cultural arts venue. The Foundation's use of the building has a large cultural significance to the surrounding artistic and cultural community of West Philadelphia, because it's an affordable and welcoming venue. It occupies the Sunday school portion of the site at the rear of the building; and makes full use of the space as it's frequently booked throughout the year. However if it had full access to utilize the Sanctuary space with a with a long term tenant there would be an amplified variety of multi use options for the entire site, allowing for the foundation to continue to impart a positive and strong influence on the

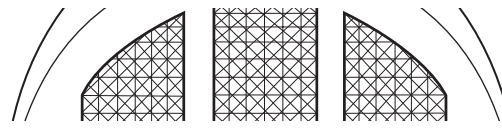
neighborhood.

There is a significant need for affordable performance and cultural arts venues in Philadelphia. Prime candidates would include the one hundred and fifty members of the Theater Alliance for Greater Philadelphia's list of growing membership, in addition to non member theater groups, production companies and lastly Philadelphia's growing list of dance troupes.<sup>1</sup>

Further examples are illustrated in an article in the Philadelphia City Paper written by Mark Cofta; small theaters and production companies are improvising in order to address their needs for a larger more permanent home. Titled "Built to Last; Young Philly Theater Companies in Need of a Place to Call Home take Matters into their Own Hands," it explains that there is currently a demand

for venue space.<sup>2</sup> In particular Cofta referenced the Off Broad Street Consortium: a group of six small theater companies that have banded together to create the organization to effectively promote themselves and to locate much needed theater space. Similar to the consortium are the Flashpoint Theater Company which manages second stage at the Adrienne on 2030 Sansom Street; and also the Walking Fish Theater which is managed by B. Someday Productions.<sup>3</sup> All of these examples of theaters and production companies had grown to need a larger more permanent home that required that they find new a new headquarters location. Being that more than a third of the Rotunda's square footage is located within in the Sanctuary, finding a performing arts tenant for the space is beneficial option for all involved.

In making a recommendation for the use of the



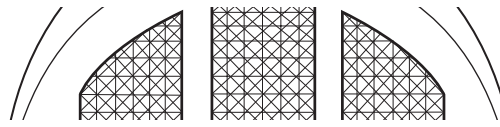
site, it was only appropriate to investigate potential partnerships that the Foundation and its affiliated event coordinators could collaborate with to promote themselves and the building, while also gaining access to a larger pool of potential tenants. Prime candidates would be the Theater Alliance of Greater Philadelphia, The American Wing, Philly Space Finder, The Mural Arts, the Arts & Business Council of Greater Philadelphia, and the Pew Center for Arts and Heritage, the Philadelphia Exhibit Initiative, Dance Advance, Heritage Philadelphia Program, The Philadelphia Music Project, The Philadelphia Cultural Management Initiative and Dance USA / Dance UP.

Of the numerous potential partnerships listed, the Foundation exclusively could truly benefit from aligning itself with the Theater Alliance of Greater Philadelphia, the Pew Center for Arts and Heritage, the Philadelphia Exhibit Initiative, the Heritage Philadelphia Program, The Philadelphia Cultural Management Initiative and lastly the Arts & Business Council of Greater

Philadelphia. These options were identified due to their broad nature that would have a larger impact on the Foundation, allowing for continued growth. The Theater Alliance of Greater Philadelphia works to “strengthens and leads the region’s richly diverse theatre community by promoting positive awareness and serving as a resource for information, professional development, and advocacy.”<sup>4</sup> This would be an excellent promotional opportunity for the site and the Foundation. The Pew Center for Arts and Heritage supports the “exchange of ideas in the fields of arts and heritage and makes grants in seven areas—dance, visual art exhibitions, heritage, cultural management, music, theater, and individual fellowships—supporting area artists and organizations,”<sup>5</sup> Being that site has such a strong cultural influence in West Philadelphia it could utilize the opportunities from the Pew to help elevate and the locale artists that frequent the site.

The Philadelphia Exhibit Initiative works to “strategically supports the work of arts organizations

and individual curators in the greater Philadelphia area who approach exhibition-making in all its aspects with imagination, courage, and an ongoing commitment to artistic excellence.”<sup>6</sup> This would be extremely helpful as the site is the location of the yearly Fringe Festival where artists are provided a figurative and literal platform for their works. The Philadelphia Cultural Management Initiative works to provide “support for organizational assessment, planning, organizational development, and professional development to improve management functions that propel program quality and audience engagement.”<sup>7</sup> The foundation could immediately benefit from such assistance being that the Event Coordinator: Gina Renzi is completely lacking in staff and assistance. Lastly, the Arts & Business Council of Greater Philadelphia “helps drive the cultural vitality and economic development of the Greater Philadelphia Region by strengthening the partnership between business and the arts and cultural community.”<sup>8</sup> It should be noted that the University of Pennsylvania is a member of Arts & Business Council of Greater Philadelphia, however



the Foundation should explicitly promote itself to act as one of the many liaisons between the Council and West Philadelphia, as it does with the local community and the University.

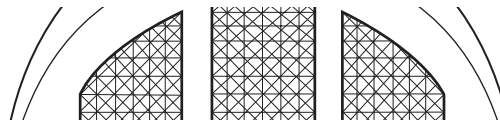
In pursuing potential funding, listed here are small portion of a vast amount of organizations that may provide programming funding to the Foundation or its individual coordinators that utilize the site. These opportunities are funded by the William Penn Foundation, the PCA and the Pew Charitable Trusts and other organizations. (Sometimes in collaboration with one another.) Some of the best options specifically for the foundation would be the Preserving Diverse Cultures opportunity, and Professional Development.

These opportunities are listed by the Pennsylvania Council of the Arts specifically for organizations. Preserving Diverse Cultures “supports organizational stabilization and expansion of arts and cultural programming in culturally-specific communities.”<sup>9</sup> This would work excellently

with the local West Philadelphia cultural arts community which is steadily growing. The Professional Development funding opportunity is a “limited pool of non-matching funds is available throughout the year to address specific artistic, programmatic, administrative or technical needs. Funds are generally used to hire consultants to assess a specific issue and recommend action,” which would also greatly benefit the Foundation immediately.

Other opportunities that the Foundation could benefit from are from The Philadelphia Cultural Fund, and The Barra Foundation Arts and Culture. The Philadelphia Cultural Fund “promotes arts and culture as engines of social, educational and economic development in the Philadelphia region. Grants are made from the City budget allocation to the Cultural Fund for operating support of Philadelphia-based arts and cultural organizations.”<sup>10</sup> The Barra Foundation provides funding specifically for project grants, planning grants and community fund grants<sup>11</sup> to “enrich the

quality of life for all by promoting the sustainability of a vibrant arts and cultural community.”<sup>12</sup>



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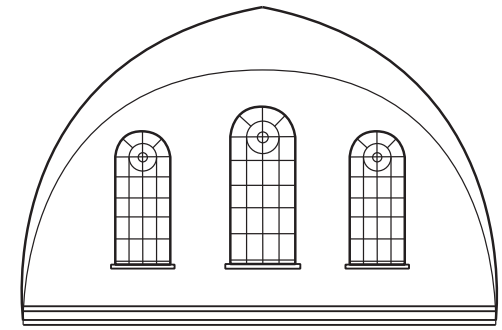
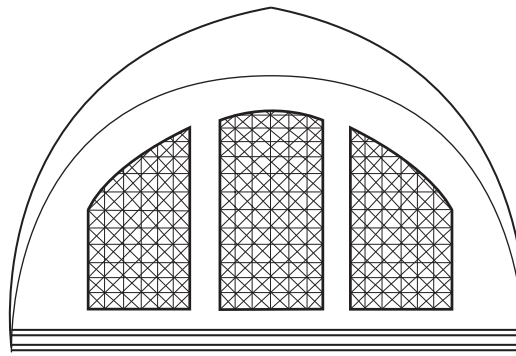
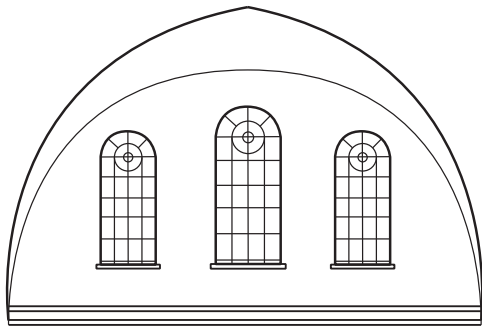
(Endnotes)

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A decorative archway frame with a stepped top and a curved inner line, framing the title and author information.

# INTERPRETIVE PLAN

By Courtney Allen



Tracing the history of Christian Science congregations is challenging. No letters or bulletins are produced to record news or membership; all publications are through the Mother Church and address world issues and testimonies of healing. Thus, when the First Church of Christ Scientist of Philadelphia sold its property to the University of Pennsylvania in 1995 and donated their full dossier to the archives, the information therein contained was limited to building structure. The dossier includes four booklets of specifications for the site by Carrere and Hastings; a set of

photographs recording the interior and exterior in 1959; a couple of program and lecture samples; and a blueprint. This was all the congregation had collected and saved about their history – facts. While these materials have proven invaluable in our understanding of the building, they tell us little of the people who used the space or how they used it. While we can suppose some functions based on research of Christian Science church design, the best way that the unique character of users can be understood is through oral history.

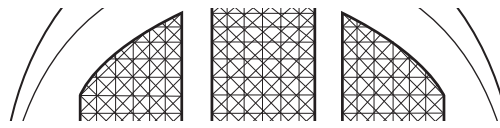
Through conversations with members of the current congregation who practiced at the church during the mid-twentieth century, observations at current services, and study of the fundamentals of the faith, I have built an understanding of the historic congregation at the site. Using these oral

histories and living traditions, I have created an interpretive statement and sample exhibit for the site that draws on the intact Christian Science design and fabric to convey a history of the community that used the space for its first century.

### *Project Justification*

Current users of The Rotunda, while they value the space for its programming, are unaware of past users and how past programming functioned in the space. This project is further important because, according to the Philadelphia Christian Scientists I interviewed, even the congregation in 1959 was unaware of their space's history. This project will finally give this site just recognition.

The key element through which I would like



to translate an oral history narrative of the Christian Science congregation is the ghosts of scripture quotes on the sanctuary walls. While the illumination of the letters is completely gone, the impression remains; when a light is raked on the walls, phrases such as “God is Love” become visible. These features, which currently go unnoticed, would capture visitors’ attention and provoke them to think about the history of the site. The iconic blank, elegant wall space is also ideal for projecting images and words about the history, and creating a palimpsest exhibit on the wall to interpret the congregation that inhabited the place for so long. This will support the group’s overall preservation plan approach because it will shed light on the design and use of a Christian Science church and will call out those features to convey the congregation’s history to users.

*Interpretive Statement*

While interpretation is crucial for visitors to understand any historic site, it is especially

appropriate and necessary at The Rotunda because of the practices of the former users. The entire structure of Christian Science services is based on the concept of interpretation. Considering themselves a “thinking faith,” Christian Scientists rely on two pastors: the Bible, and Science and Health with a Key to the Scriptures, the definitive correlative textbook by Mary Baker Eddy. During services, scripture is read, followed by exegesis by Eddy, which is written as gender-inclusive, intellectually critical, and divinely inspired. Unlike many faith traditions, where the interpretive texts are separate entities to be studied on an individual and often academic level, Christian Science services incorporate the interpretive text for the whole congregation as standard. Hence, The Rotunda is suitable to work with an interpretive framework.

Visual proof of this framework is on the walls, with scripture quotes and Mary Baker Eddy quotes side-by-side. (See images 1-4, on following page)

On the left side of the altar area reads:

“God is Love  
and he that dwelleth  
in Love, dwelleth in God  
and God in him.”

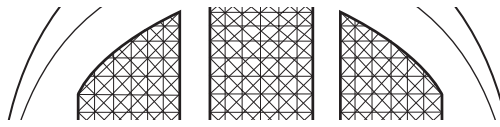
1 John 4:16

On the right side of the altar reads:

“Divine Love  
always has met and  
always will meet  
every human need.”

Mary Baker Eddy, Science and Health with Key to the Scriptures (494:10)





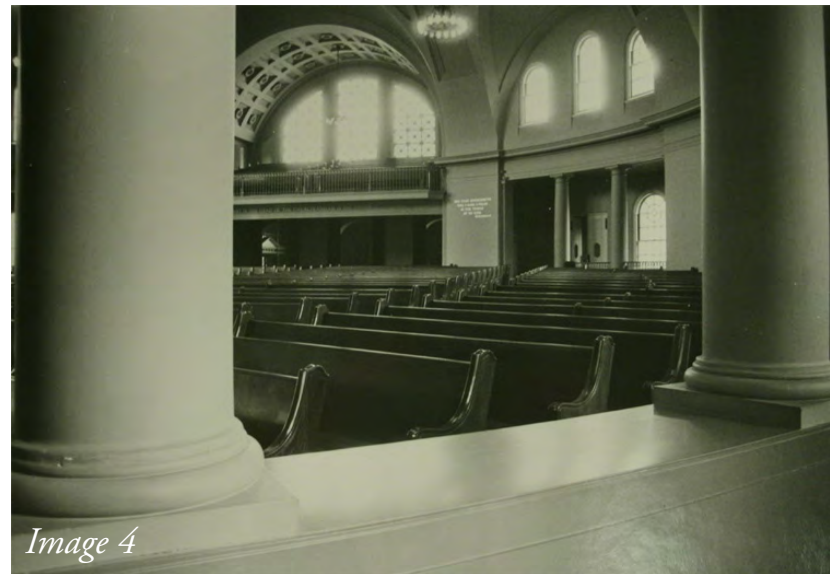
*Image 1*



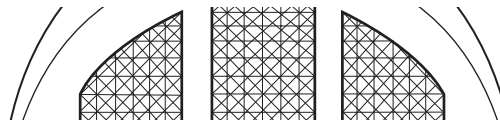
*Image 2*



*Image 3*



*Image 4*



Reliance on the Word of God and on the healing power of love are perhaps the most important themes in the cycle of Bible Lessons in the Christian Science year of services. In addition, these chosen excerpts confirm discussions with the members of the church, who claim to abide by Mary Baker Eddy’s Scientific Statement of Being:

There is no life, truth, intelligence, nor substance in matter. All is infinite Mind and its infinite manifestation, for God is All-in-all. Spirit is immortal Truth; matter is mortal error. Spirit is the real and eternal; matter is the unreal and temporal. Spirit is God, and man is His image and likeness. Therefore man is not material; he is spiritual. (“Science and Health,” p. 468)

Rejection of materiality, yet paradoxically using it as a reflection and indicator of God’s glory and healing, may give us partial explanation as to both the lack of records and the absence of interaction with space or sensual stimulation during services. There is minimal movement, with no procession or

kneeling, and only occasional standing; no “bells or smells”; no fellowship of communion, etc. The entire service is based on an extensive series of scripture and correlative excerpts.

Christian Science focus on healing guides the quotes at the north entrance of the sanctuary. On the back right:

“He that overcometh  
will I make a pillar  
in the temple  
of my God”

Revelations 3:12

Eddy and followers believed that the power to heal the body was through divine grace, and that by strengthening one’s relationship with God, one could become physically healthier and a “pillar” to God and the community. Similarly, the back left pillar reads:

“By me if any man  
enter in he shall be saved  
and shall go in and out  
and find pasture.”

John 10:9

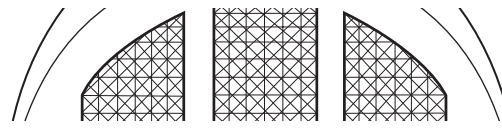
In creating an interpretive design, I attempted to convey the following aspects of the former First Church of Christ, Scientist of Philadelphia:

the inherent value of interpretation to the specific site as represented by correlative text

human as spiritual, not material; or, only material through spiritual

healing and resiliency

evocation of atmosphere as described by members of the former congregation through interviews



## *Design*

I determined quickly that the typical plaques were inappropriate for interpreting this site. Plaques objectify and “museum-ify” a space, giving visitors the impression that it is a place to observe rather than to experience in a current function. The Rotunda has a life in its third era, and the team’s preservation plan advocates for full use; therefore the interpretive design needed to be equally vivacious, and reveal past uses in the material fabric.

After considering numerous options, I concluded that the most effective and least obtrusive interpretive design route was a lighting scheme. Altering perception through lighting is logical because one of the character defining features of the space, and common of the Christian Science church building type, is the amount and quality of the light. However, even scholars of Christian Science would be unaware of the fact that this particular congregation historically felt

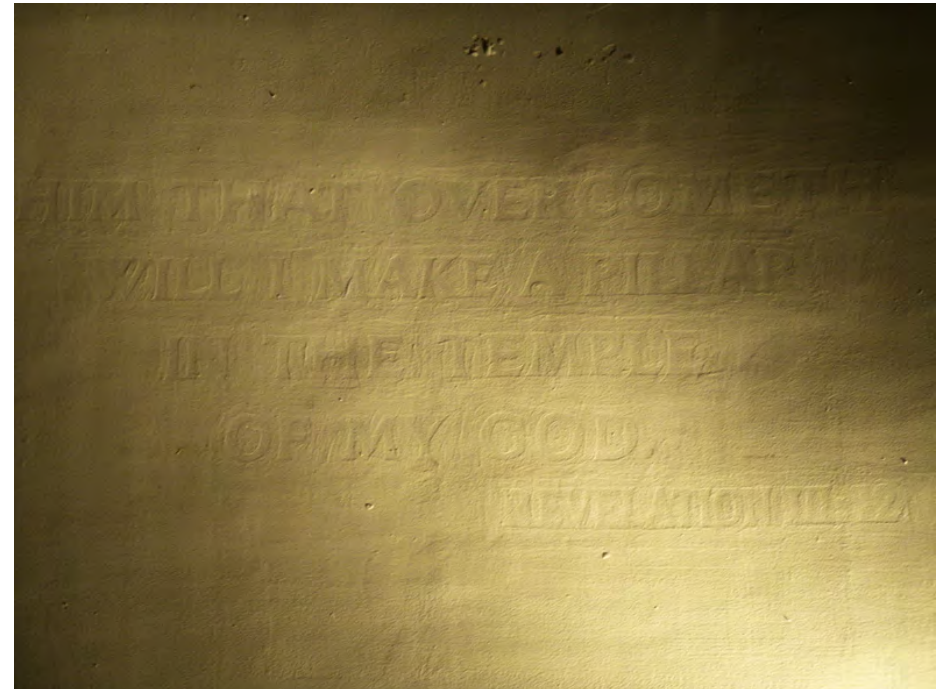
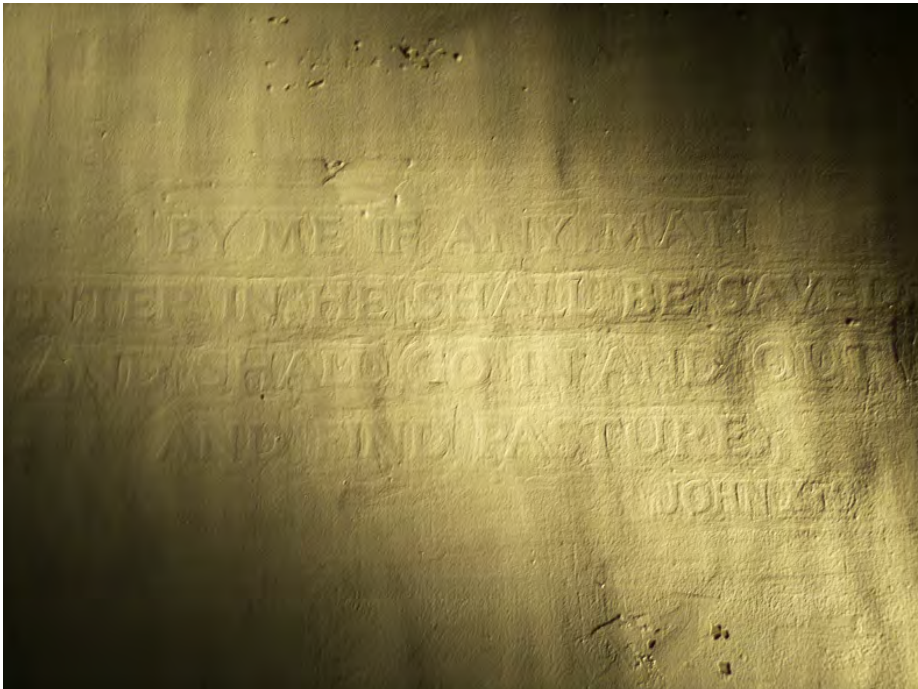
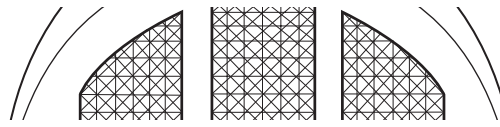
overwhelmed by the brightness and harshness of the light, and subdued it with dark blue curtains on the lower level windows. I wanted to play with people’s conceptions and help them rethink how changing the light, as the congregation did, impacts the space.

Because of the blue of the now-vanished curtains, and lettering on the walls, I chose a gentle blue and gold color scheme. To make the walls talk, I strove to have the indentations of the letters pop out as positive space, and for the projections of phrases from the interviews to sink into the wall, to become negative space and integrate with the fabric.

I considered using sound to convey the oral histories, for consistency of format; however, I believe the acoustics in the space are key to understanding the site, and that extra sound would disturb that. I also did not want to create the interpretation as an “attraction”; the design should be the medium through which the interpretive

objectives are conveyed. Effective light design, like successful landscape design, should be gradual, subtle, eventually catching the eye and curiosity of the visitor, but not disturbing the space, rather becoming part of it.

I began by strategically lighting and taking photographs of the quote impressions (see images 5 and 6). From there, I created an index of mock-up lighting possibilities, with different light instruments, intensities, and angles. I decided I wanted a progression of lighting from a low angle and intensity, with soft hues; to higher intensity side floodlights with brighter hues; to multiple overhead lights in rich tones. [IMAGES OF LIGHT PROGRESSION] This lighting pattern would mimic the rising morning sun during Sunday services at the church, before the buildings to the east were constructed and blocked the light pattern. The quote impressions should be lit in a canon, beginning with the northwest phrase and moving clockwise.



*Image 5*

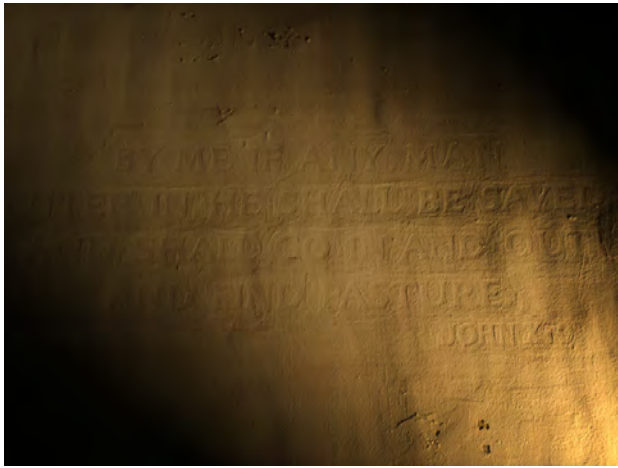
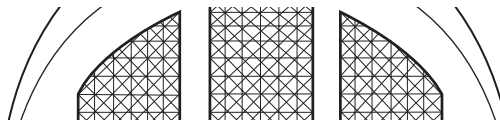
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*John 10:9*

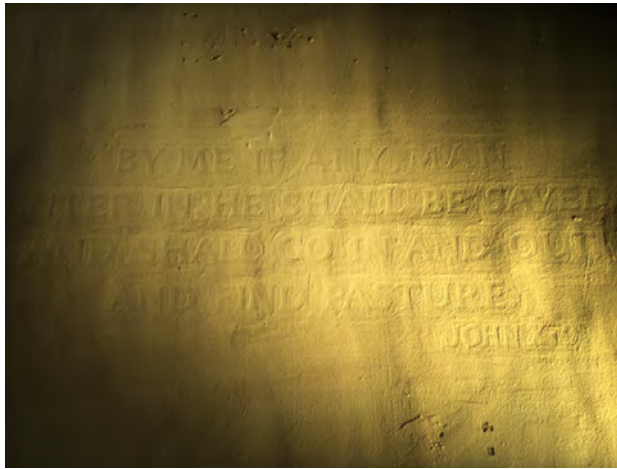
*Image 6*

*“He that overcometh  
will I make a pillar  
in the temple  
of my God”*

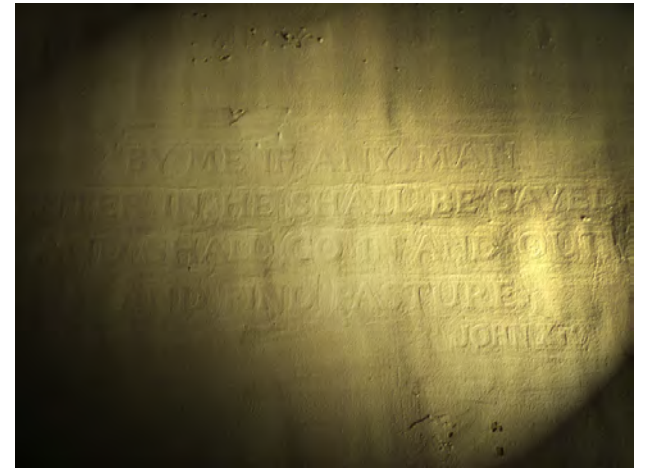
*Revelations 3:12*



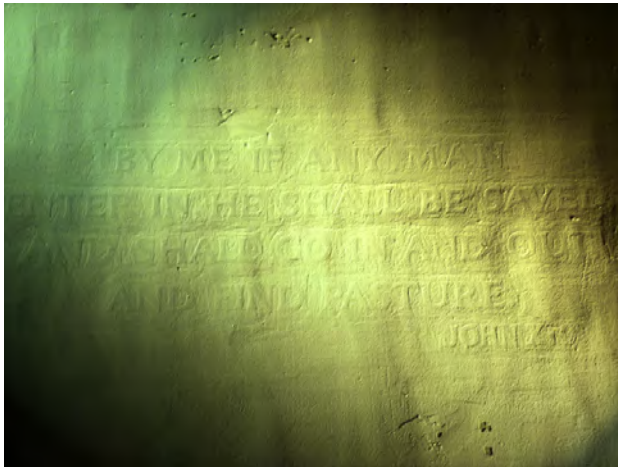
*Image 7*



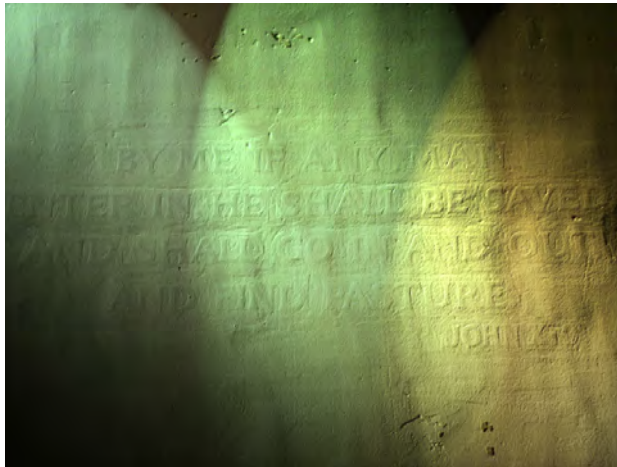
*Image 8*



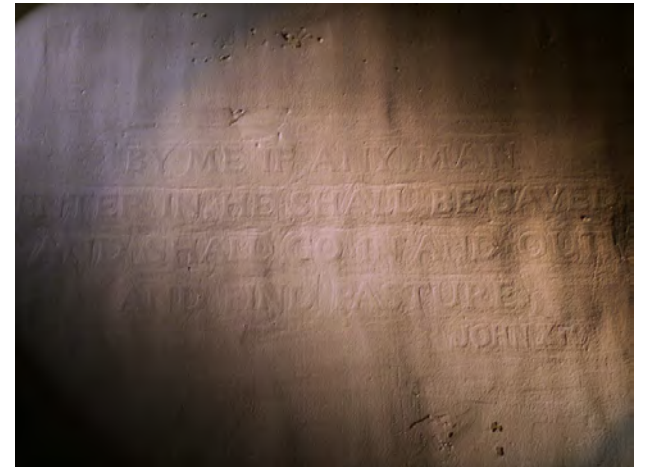
*Image 9*



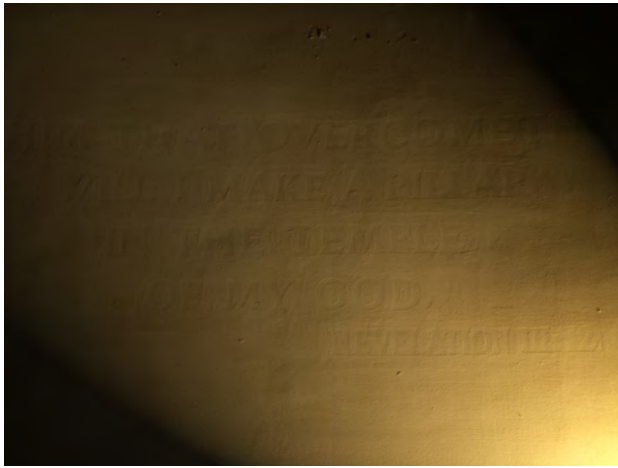
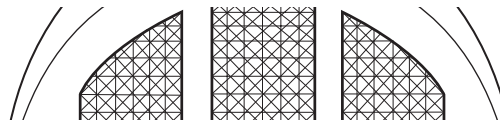
*Image 10*



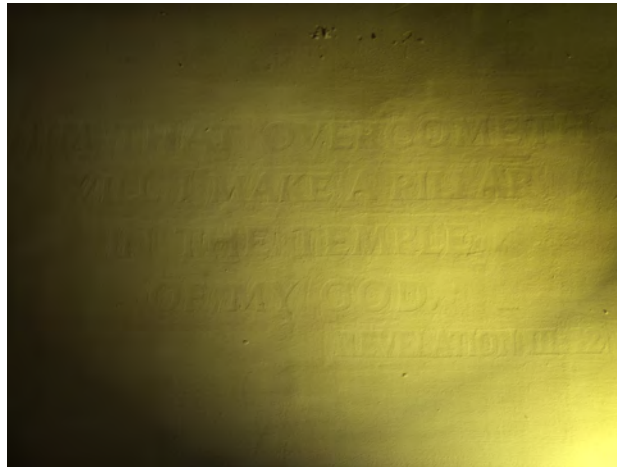
*Image 11*



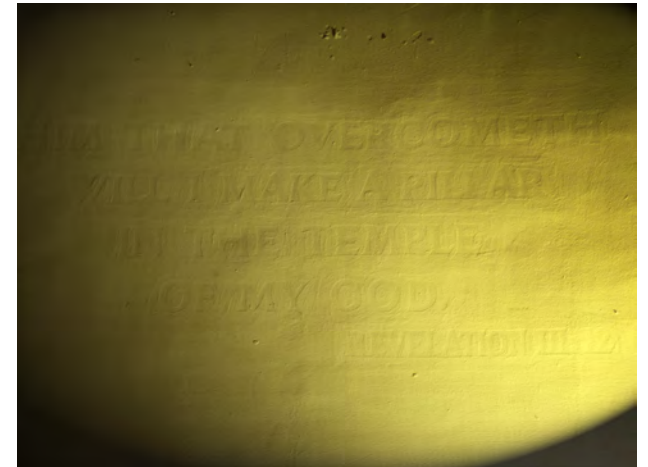
*Image 12*



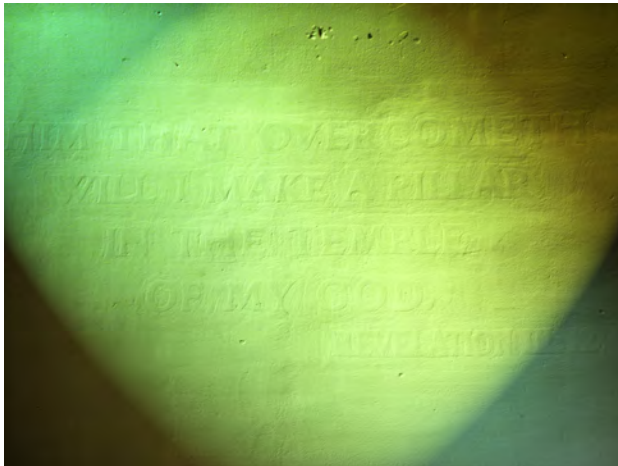
*Image 13*



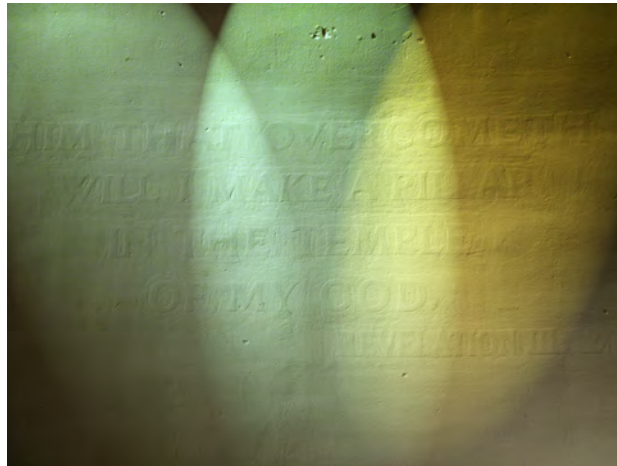
*Image 14*



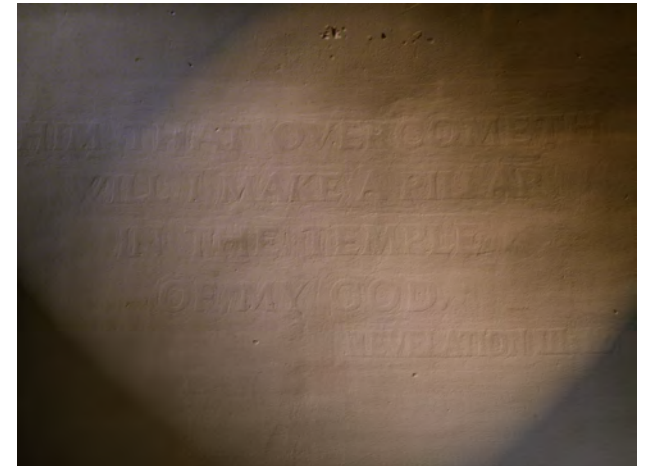
*Image 15*



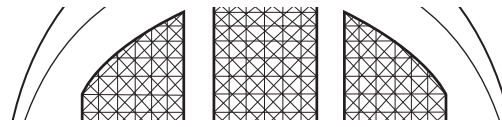
*Image 16*



*Image 17*



*Image 18*



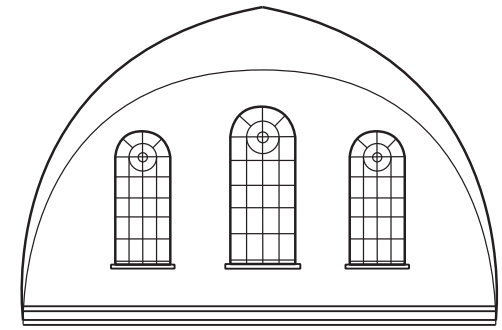
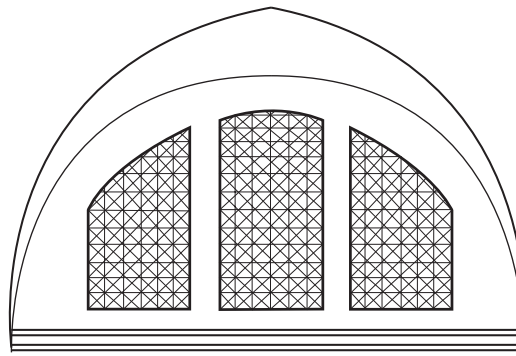
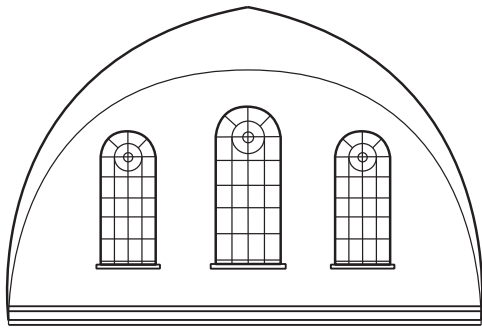
My original desire to create a light plot proved impossible – the most basic reason of which, there is no way to instruct which instruments can be connected, when there is no clear and functional electrical system. I instead opted to convey my design in a less technical and more conceptual manner, through an animated progression of the eye-level designs of the index, as well as placing the interpretive exhibit in diagrams and plans of the site. The diagrams assist to grasp the relationships of the different pieces of the design within the space, and how they emphasize the interpretive objectives for the site.

A decorative arch frame composed of two parallel lines. The top line is a simple triangle with a small notch at the peak. The bottom line is a smooth curve with a small notch at the peak. The two lines meet at the base with small, stepped corners. On the left and right sides, there are three curved lines extending downwards and outwards, resembling stylized wings or decorative flourishes.

# INTERIOR CONDITION SURVEY

Conducted by Christine Leggio





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### *Statement of Purpose*

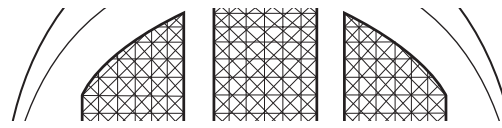
To facilitate the generation of a conservation plan for the Rotunda, an interior conditions assessment of the of the Sanctuary space and entrance vestibule, cloak rooms, and second floor front offices, Sunday School, and rear offices of the Rotunda was conducted. The purpose of this survey was to determine the minimal acceptable condition for these areas and the range of necessary treatments required to reach that level.

The survey examined the condition of the windows, plaster, and paint in these areas. The survey also assesses the severity of the damage in order to make recommendations for rehabilitation of damaged fabric. Because most of the damage evident in these spaces appear to have been caused

by water infiltration, this survey sought to shed light on the patterns of infiltration and establish the point of entry.

This survey works in conjunction with Dan's exterior survey to create a clear picture of the material deterioration phenomena at work in the Rotunda and the amount of work necessary to return the building to sound material condition. The survey and related photos and drawings also serve as a record of the building's current condition.





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## *Methodology*

In order to conduct a comprehensive survey whose results could be considered objective, I identified existing conditions in the building and developed a survey form which could be used to record the presence of and rank the severity of those conditions by number. The resulting numeric scores can then be calculated to determine average conditions across the building as a whole, by building component, or room by room.

Major components of the building that were surveyed included plaster and finishes in all of the spaces, the integrity of the original windows and fixtures of the building, as well as noting the locations of any obvious water penetration through the building. Numbering of the rooms (see figure 1), and using sequential identifiers based on room numbers for the windows and wall components makes the data collected more flexible for future use. The data collected could easily be included in

a database of conditions across the whole building which would be a great asset should a full scale restoration ever be undertaken on the building.

A glossary was designed to explain the range of conditions present and the ranking system used to score them in terms of effect on the building (see figures 2-5). After recording the condition scores for each room (see survey forms beginning page 121), the scores were then calculated to determine the total score for each component surveyed and that of the room as a whole (see figure 6).

In order to correlate the results of the survey with information that might shed light on possible causes (such as room use and degree of maintenance received) the uses of each room in the building were recorded. This information is displayed in terms of room *type* (see figure 7), and room *use* (see figure 8). When compared to the color coded graphic which displays the overall condition of each room

(see figure 9), patterns can be established between what the room is used for, how often it is used, and its current condition.

Using this information, it is then possible to determine the minimum amount of intervention needed to stabilize the building and prevent its further deterioration. Such minimal interventions serve to improve the general “health” of the building as well as improve its functionality by opening it up to a wider range of potential uses.

# Room Numbering

Figure 1

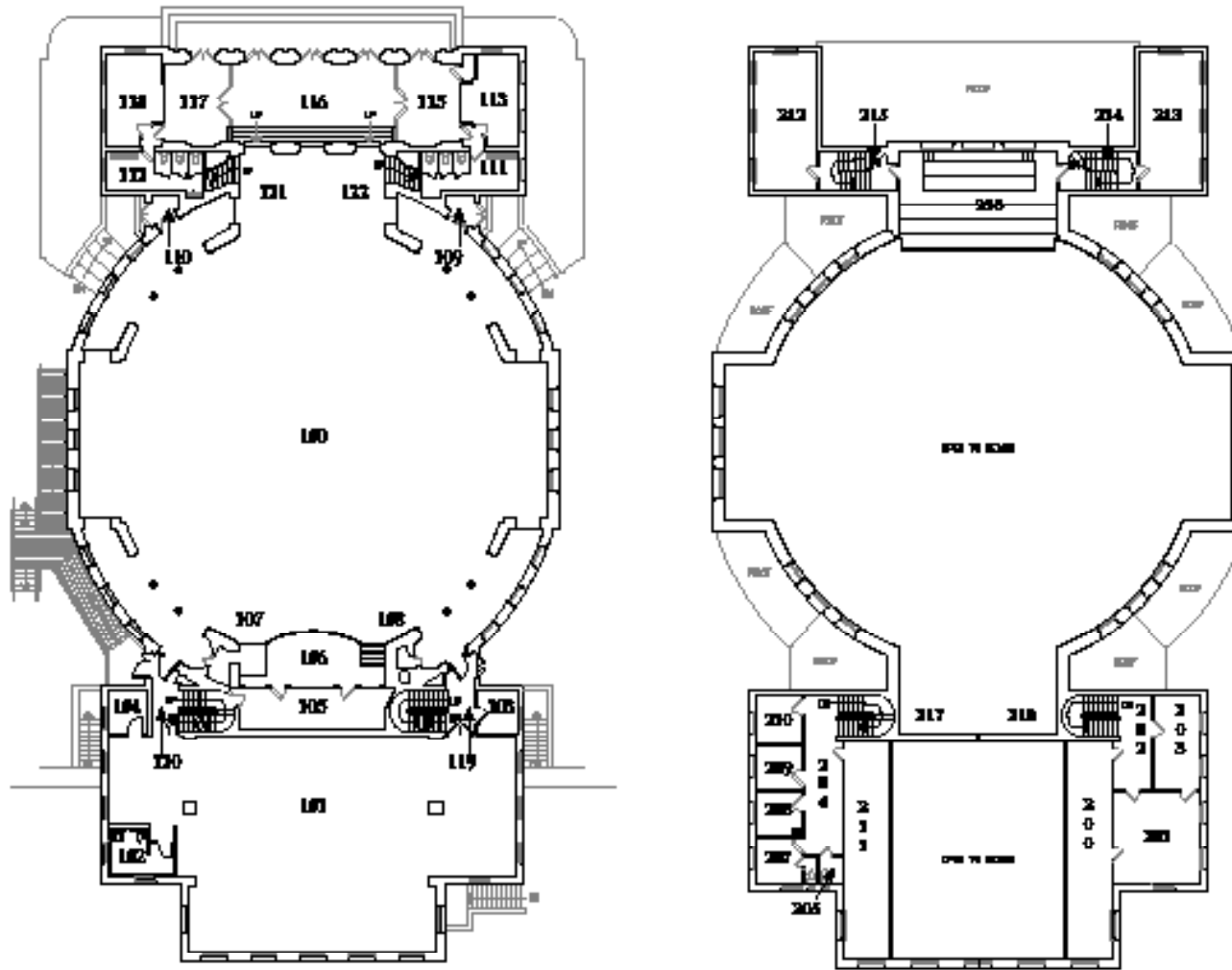


Figure 2

## Windows

<p>Broken/missing glass: scoring denotes the missing or cracked panes, expressed as the total intact panes over the total. For example: a score of 15/16 indicates a window with one broken pane of glass and 15 intact panes.</p>		<p>Wet/rotted wood: refers to muntins, sashes, and sills. Expressed by percentage of broken elements on the 1-5 scoring scale.</p>	<p>[NONE OBSERVED]</p>
<p>Broken/split wood: refers to muntins, sashes, and sills. Expressed by percentage of broken elements on the 1-5 scoring scale.</p>		<p>Paint Loss: scoring reflects the percentage of wood exposed by paint lost on the 1-5 scoring scale.</p>	

Figure 3

## Plaster

Cracking: splitting or separation of the plaster through one or more layers. Percentage of wall unit affected is expressed using the 1-5 scoring scale.



Delamination: separation of one or more of the plaster layers from its support (i.e.: either more plaster, or metal lath). Percentage of wall unit affected is expressed using the 1-5 scoring scale.



Deformation: physical disruption of the plaster, such as may be caused by the presence of soluble salts which expand in contact with moisture causing dimensional change at the surface. Percentage of wall affected is expressed using 1-5 scoring scale.



Loss: refers to the total loss of all layers of plaster. In some cases the supporting lath is lost as well. Percentage of wall unit affected is expressed using the 1-5 scoring scale.



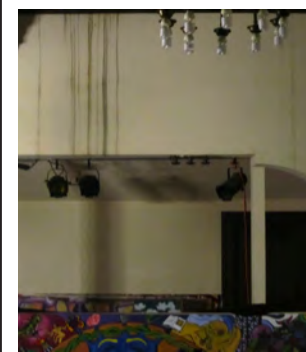
Figure 4

## Paint

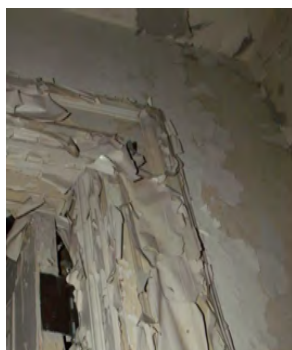
Cracking: refers to a loss of cohesion within the paint film. Percentage of wall unit affected is expressed using the 1-5 scoring scale.



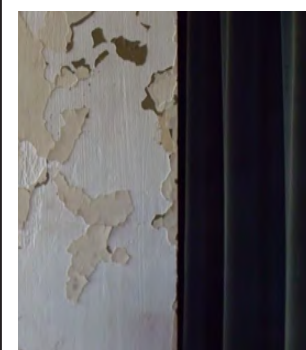
Staining: refers to discoloration of interior surfaces due to water borne contaminants such as dirt. Percentage of wall unit affected is expressed using the 1-5 scoring scale.



Delamination: refers to a loss of adhesion between layers of paint films and the substrate. Percentage of wall unit affected is expressed using the 1-5 scoring scale.


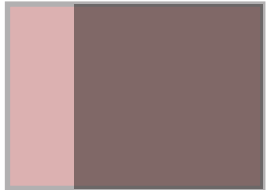


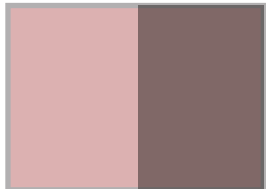


Loss: refers to total loss of the painted finish, down to the bare plaster. Percentage of wall unit affected is expressed using the 1-5 scoring scale.



# 1-5 Scoring

Figure 5

<p>5: a score of 5 represents the best possible score for a given area. A building unit which receives a score of 5 exhibits the condition in question over less than %10 of its area.</p>		<p>2: 50%-75% of area is exhibiting condition</p>	
<p>4: 10%-25% of area is exhibiting condition</p>		<p>1: 75% or more of area is exhibiting condition. It is the lowest score and indicates building fabric in the worst condition.</p>	
<p>3: 25%-50% of area is exhibiting condition</p>			

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*Results of Condition Survey: Average Component and Room Conditions:*

*First Floor*

*Figure 6*

Room ID	Avg. Plaster Condition	Avg. Paint Condition	Avg. Window Condition	Avg. Room Condition
100	4	3	5	3
101	5	5	5	5
102	5	5	5	5
103	5	4	5	4.5
104	5	4	5	4.5
105	Not Surveyed	Not Surveyed	Not Surveyed	Not Surveyed
106	Not Surveyed	Not Surveyed	Not Surveyed	Not Surveyed
107	Not Surveyed	Not Surveyed	Not Surveyed	Not Surveyed
108	Not Surveyed	Not Surveyed	Not Surveyed	Not Surveyed
109	4	4	5	4
110	5	4	5	4.5
111	Not Surveyed	Not Surveyed	Not Surveyed	Not Surveyed
112	4	3	5	3.5
113	Not Surveyed	Not Surveyed	Not Surveyed	Not Surveyed
114	Not Surveyed	Not Surveyed	Not Surveyed	Not Surveyed
115	3	3	5	3
116	5	4	5	4.5
117	3	3	5	3
118	4	2	5	3
119	4	4	5	4
120	5	4	5	4.5
121	5	4	5	4.5
122	4	4	5	4



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*Results of Condition Survey: Average Component and Room Conditions:*

*Second Floor*

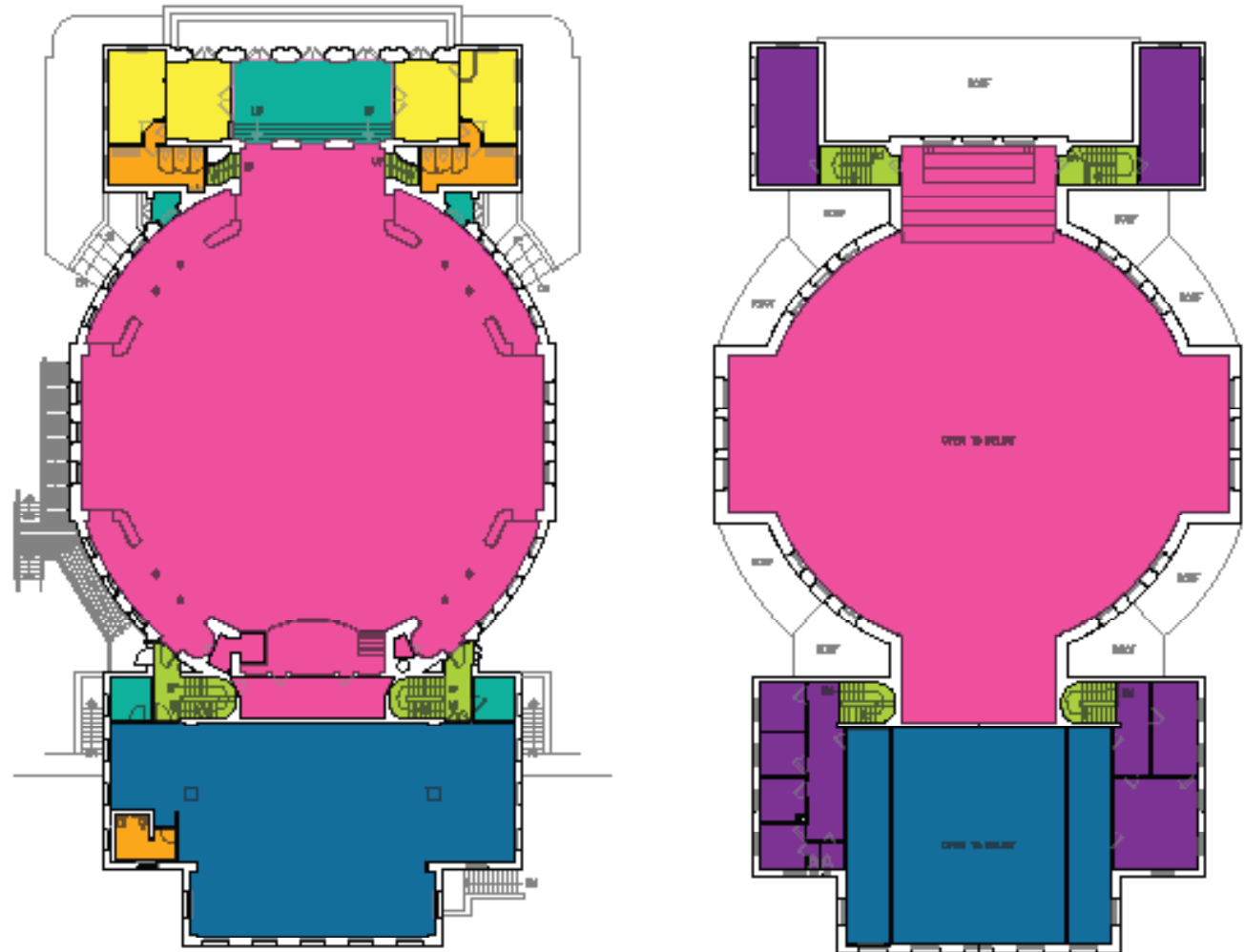
*Figure 6a*

Room ID	Avg. Plaster Condition	Avg. Paint Condition	Avg. Window Condition	Avg. Room Condition
200	5	5	5	5
201	5	5	5	5
202	5	4	5	4.5
203	5	5	5	5
204	5	4	5	4.5
205	5	4	5	4.5
206	Not Surveyed	Not Surveyed	Not Surveyed	Not Surveyed
207	4	3	5	4
208	4	4	5	4.5
209	4	3	4	3.5
210	4	4	5	4.5
211	5	5	5	5
212	4	4	5	4.5
213	4	5	4	4
214	5	4	5	4.5
215	5	4	5	4.5
216	3	4	5	4

# Room Type





Figure 7

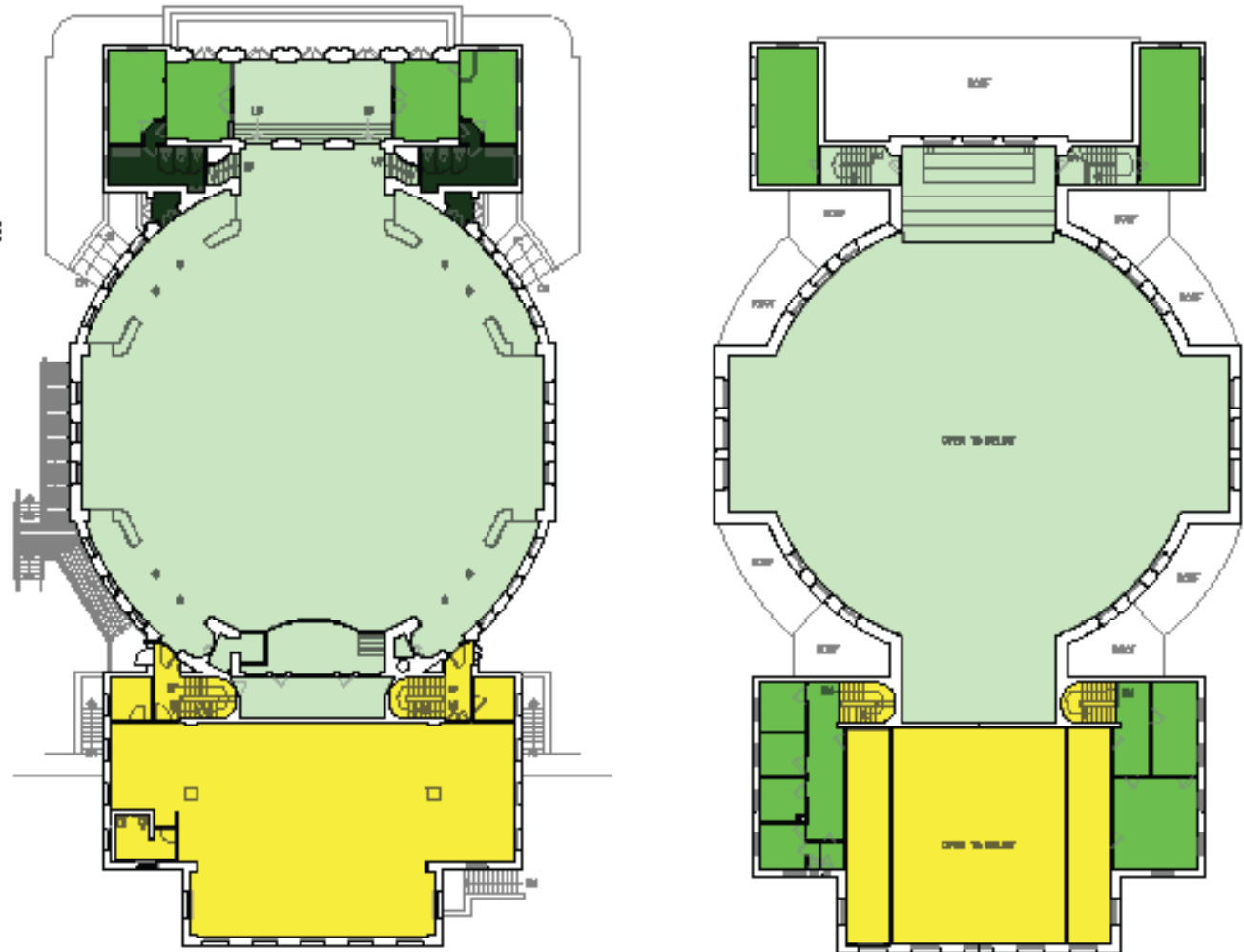
- SANCTUARY
- SUNDAY SCHOOL
- OFFICE
- VESTIBULE
- CLOAKROOM
- BATHROOM
- STAIR



# Room Use

Figure 8

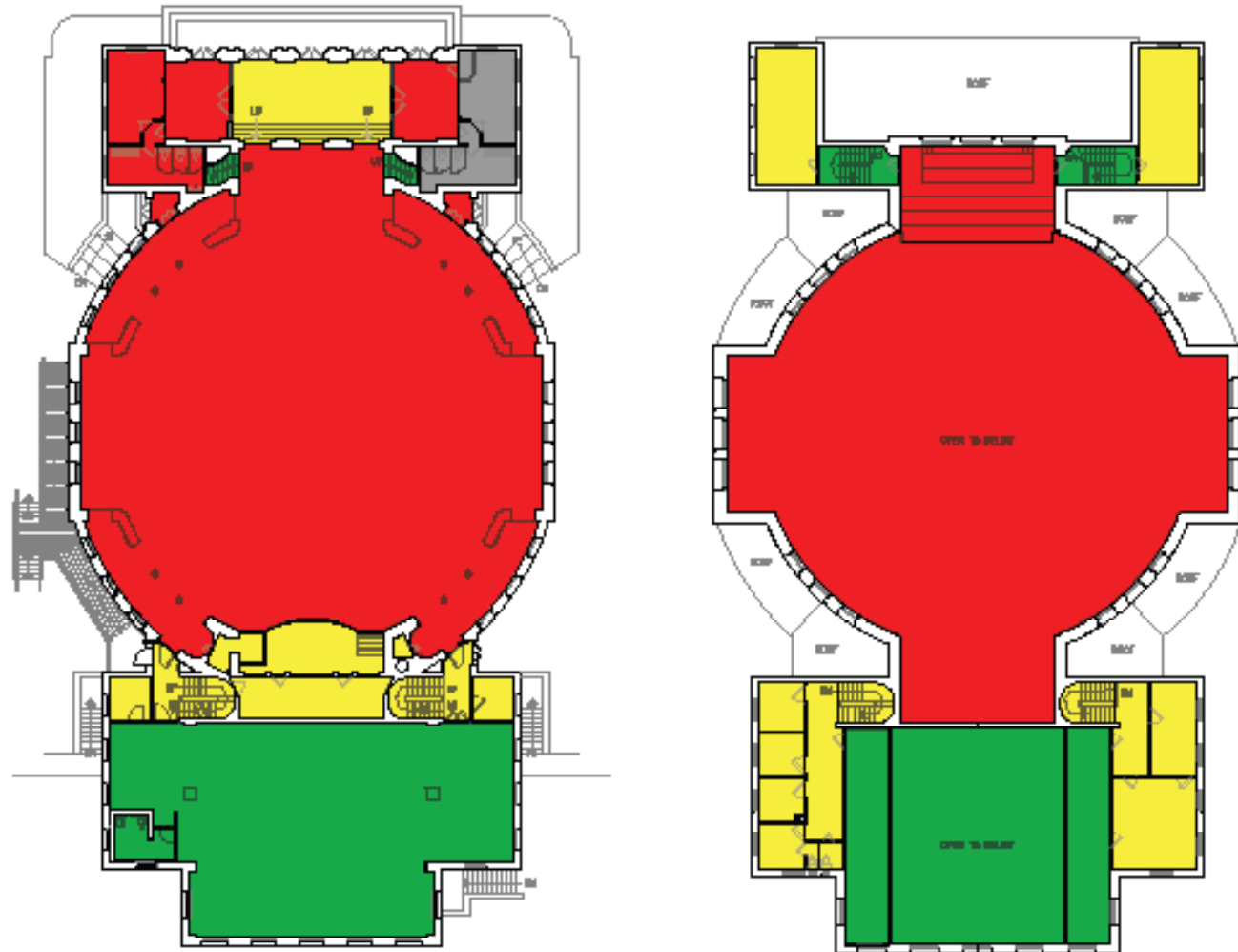
-  FULLY UTILIZED/  
FULLY MAINTAINED
-  LIMITED USE/  
DEFERRED MAINTENANCE
-  STORAGE/  
DEFERRED MAINTENANCE
-  UNUSED/  
DEFERRED MAINTENANCE

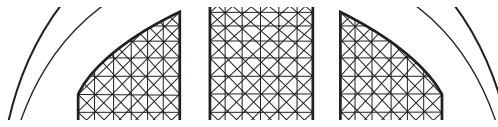


# Room Condition

Figure 9

- STABLE**
- DETERIORATING**
- THREATENED**
- NOT SURVEYED**





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## Survey Findings

### *Overall Condition*

The survey found the building to be in generally fair condition throughout. The most severe of the conditions noted is the evidence of persistent leaking in the sanctuary and entrance vestibule cloakrooms. These leaks are all located in the ceilings, in areas that are not below a second floor, indicating that the moisture is coming directly from the roof. These leaks show evidence of previous repairs in the form of plaster in fill, which indicates that they have been persistent and that their root cause has not been identified and reminded.

Other conditions surveyed across the building, while severe in some cases, proved to be issues that do not in anyway threaten the structural stability of the Rotunda.

### *Leaks and Moisture*

A total of 13 leaks were identified in the Rotunda. These are indicated in detail on the reflected ceiling plan (figure 10). Of these, seven were so advanced that the plaster surrounding the area was lost completely.

### *Floors*

Of the floors in the building, all were found to be in sound condition. Three types were identified.

### *Wood*

All of the wood floors in the building are in sound condition. Some cosmetic issues, such as scratches, scrapes, and stains were noted. Wood floors are present in most areas of the building, particularly the sanctuary, Sunday school, and front and rear offices.

### *Terrazzo*

Terrazzo is present in the entrance vestibules of the

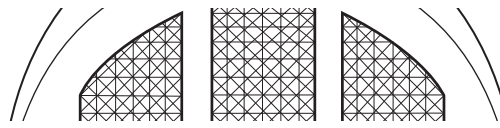
building, including the main foyer as well as the four side entrances. All areas of terrazzo exhibited some degree of cracking.

### *Marble*

The four stairways in the building have marble floors. All marble in the building was found to be in excellent condition.

### *Plaster*

The plaster throughout the Rotunda was found to be in fair condition overall. While there were a few localized areas of severe plaster lost noted (figure 10, 11, 12) these areas represent a small percentage of the overall plaster fabric in the building. One area of advanced salt damaged was noted in the balcony of the sanctuary (see figure 11). Some cracks were noted in the coffers of the dome, as indicated in figure 9.



### *Paint*

Wide scale paint cracking and delamination was noted in all rooms of the building which are not consistently occupied (see figures 7, 8 and 9). A steam leak which took place nearly a decade ago possibly exacerbated such conditions in the sanctuary. While the failed paint presents a concern in terms of lead content, its failure does not threaten the long term preservation of the building fabric.

### *Windows*

Several types of windows were identified in the building. These include the tripartite-arch windows covered in iron latticework in the sanctuary and entrance foyer; 25, 29, and 36 light rounded arch windows in the sanctuary and Sunday school; eight/eight light rectangular windows in the Sunday school and offices; and triangular triptych windows in the stairwells.

Overall, the windows in the building were found to be in excellent condition. Of all, only one window was found to have a broken pane, and was patched. Only one window exhibited broken woodwork.

### *Details*

The details in the building were assessed for integrity as well as condition. All details in the building suffered some degree of loss and damage, however, overall represent a collection with a very high degree of integrity. Although they may lack pieces in some instances, they represent an impressively intact collection.

### *Light Fixtures*

All light fixtures in the building appear original. Almost all are lacking some amount of glass bulb covers and shades. The Violet Oakley chandelier has been removed from its original position and is now stored on the floor of the sanctuary. All of the fixtures throughout the building appear to be of

the same type and style of ironwork as the Oakley chandelier. All exhibit some degree of loss of their original faux gilded finish and appear mostly black in color.

### *Woodwork*

Oak paneling in the Sunday school and in the altar area of the sanctuary are in good condition. In each area, there is only one panel missing. No evidence of warping, staining, or other damage was noted.

Figure 10

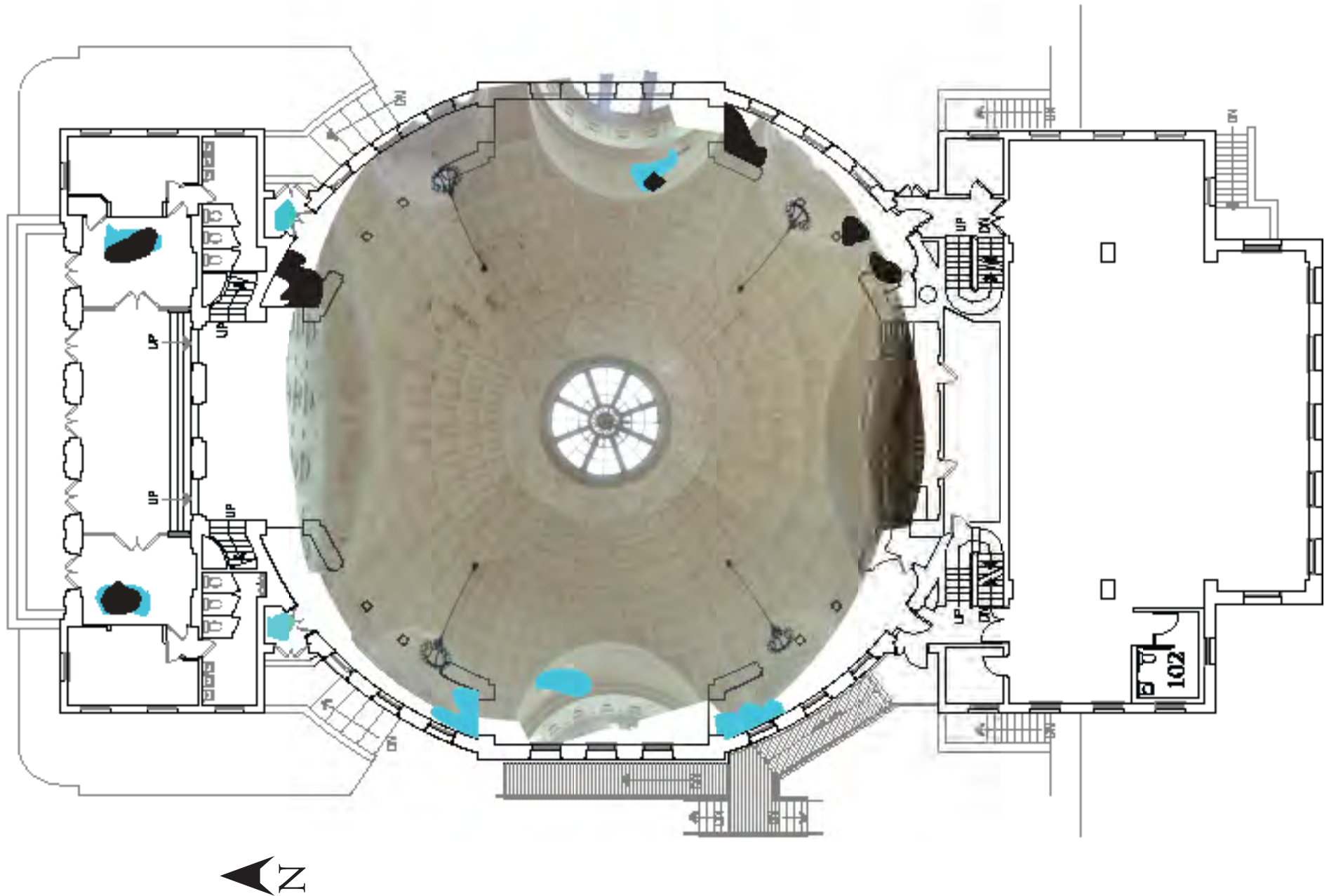
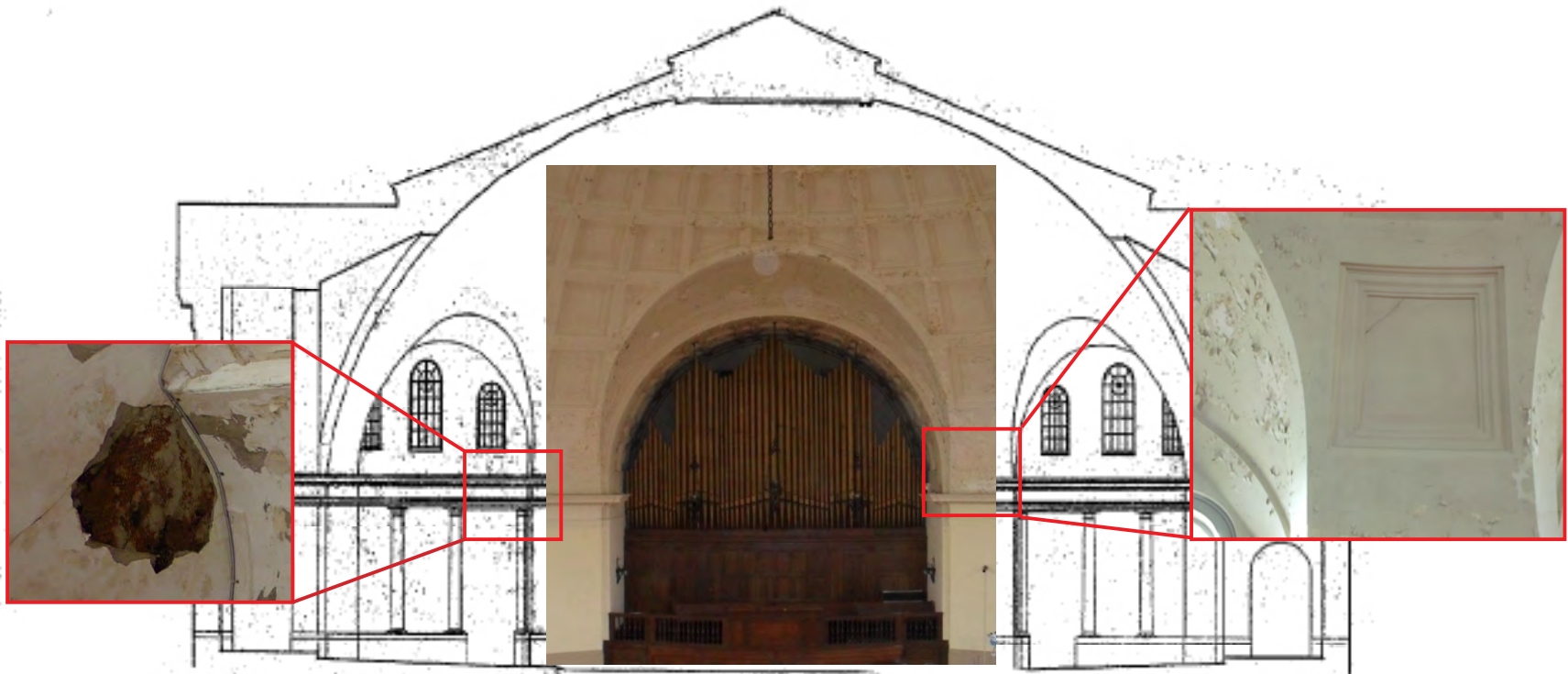


Figure 11

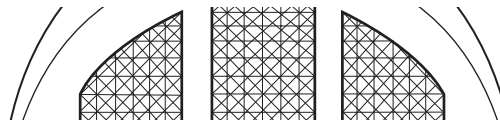




Figure 12



SECTION LOOKING SOUTH  
1/8" = 1'-0"



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### *Conclusions and Recommendations*

The results of this survey show that the building has a remarkable amount of original intact fabric. Windows and lighting fixtures throughout the building are largely sound, and cracking and loss of the plaster work in most of the building was for the most part, minimal.

However, the building is actively deteriorating. Water infiltration in many areas of the Sanctuary is evinced by losses to ceiling plaster, which appear to be actively shedding debris. Paint failure is evident in much of the building, particularly in the under utilized areas. These areas are also unregulated in terms of climate, which may be a contributing to the deterioration over time.

As illustrated in the conditions diagram (figure 9), the areas which exhibit the most severe deteriorated condition are the sanctuary and the front cloakroom areas, here. These rooms exhibit evidence of water infiltration, total and losses to plaster in areas. The

rooms in yellow are deteriorating as well, but to a lesser degree. These areas exhibit mostly superficial conditions such as paint failure and some small losses to ornamentation and window components. The rooms shown in green are in the best condition, as they have been rehabilitated relatively recently, have more consistent maintenance, and have more consistent climate regulation.

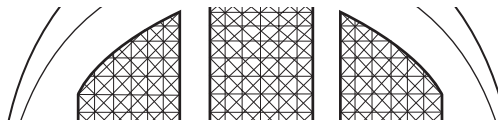
Recommendations for the rehabilitation of the interior of the building are minimal. A survey of the integrity of the roofing system of the building is currently underway. Once the sources of the leaks are determined and repaired, missing and damaged interior plaster should be replaced in kind. Following this lead paint abatement will likely be necessary, and repainting should be undertaken only after a comprehensive finishes analysis, particularly in the sanctuary.

Because cracking was noted in several areas of the

coffers of the sanctuary, inspection by a structural engineer may be warranted to ensure the stability of the dome.

Additionally, the current storage of the Oakley chandelier is inappropriate and its position, sitting on the floor, is causing potentially damaging stress to the wrought iron arms and details. Because it is a significant, character defining feature and its preservation is being threatened by its current housing, it is recommended that it be reinstated to its historic position.

This study has produced significant evidence showing that the Rotunda is in reasonably good condition. With due diligence paid to correcting the most severe conditions affecting the building, in particular the infiltration of moisture,, its continued preservation will be assured.



**Condition Survey - Rotunda**

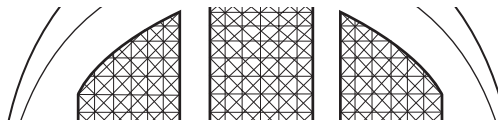
**Window Condition:**

Room ID: 100

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss
NW1	FNW1.1	25/25	5	5	4
	FNW1.2	25/25	5	5	5
	FNW1.3	25/25	5	5	4
NW2	FNW2.1	25/25	5	5	5
	FNW2.2	29/29	5	5	4
	FNW2.3	25/25	5	5	4
NE1	FNE1.1	25/25	5	5	4
	FNE1.2	25/25	5	5	5
	FNE1.3	25/25	5	5	4
NE2	FNE2.1	25/25	5	5	5
	FNE2.2	29/29	5	5	5
	FNE2.3	25/25	5	5	5
E1	FE1.1	25/25	5	5	4
	FE1.2	25/25	5	5	5
	FE1.3	25/25	5	5	4
E2	FE2.1	25/25	5	5	5
	FE2.2	29/29	5	5	4
	FE2.3	25/25	5	5	4

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
NW1	4	4	4	5	5
NW2	4	3	5	5	5
N1	4	5	5	5	5
N2	5	4	5	5	5



NE1	4	5	5	5	5
NE2	5	5	5	5	5
E1	5	5	5	5	4
E1	5	5	4	5	5
SE1	4	5	5	5	5
SE2	5	5	4	5	4

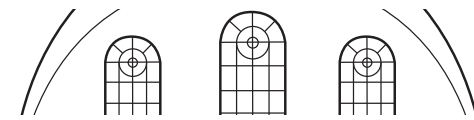
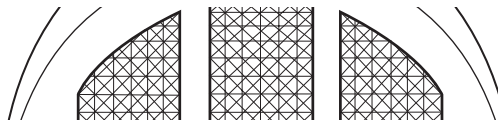
**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
NW1	3	3	5
NW2	4	4	5
N1	5	5	5
N2	5	5	5
NE1	3	5	5
NE2	1	3	3
E1	3	3	5
E1	2	4	5
SE1	1	3	5
SE2	4	4	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:**



**Condition Survey - Rotunda**

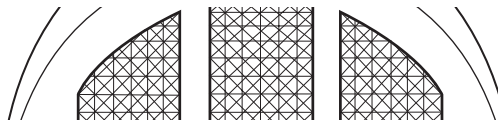
Window Condition:

Room ID: 100

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss
SE1	FNW1.1	25/25	5	5	4
	FNW1.2	25/25	5	5	5
	FNW1.3	25/25	5	5	4
SE2	FNW2.1	25/25	5	5	5
	FNW2.2	29/29	5	5	4
	FNW2.3	25/25	5	5	4
SW1	FNE1.1	25/25	5	5	4
	FNE1.2	25/25	4	5	5
	FNE1.3	25/25	5	5	4
SW2	FNE2.1	25/25	4	5	5
	FNE2.2	29/29	4	5	5
	FNE2.3	25/25	5	5	5
W1	FNW1.1	25/25	5	5	4
	FNW1.2	25/25	5	5	5
	FNW1.3	25/25	5	5	4
W2	FNW2.1	25/25	5	5	5
	FNW2.2	29/29	5	5	4
	FNW2.3	25/25	5	5	4

Plaster Condition:

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
SW1	4	5	5	5	5
SW2	5	5	5	5	4
W1	4	5	5	5	5
W2	4	5	5	5	5



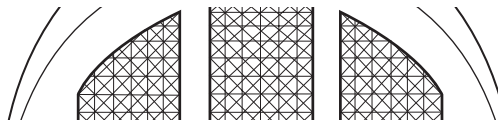
**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
SW1	3	3	5
SW2	4	4	5
W1	5	5	5
W2	5	5	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:** Floors in good condition, light fixture missing glass



**Condition Survey - Rotunda**

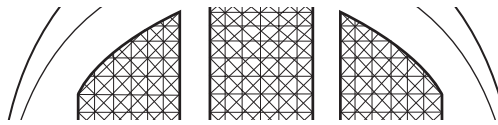
Window Condition:

Room ID: 102\_\_

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss

Plaster Condition:

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	5	5	5	5	5
S1	5	5	5	5	5
E1	5	5	5	5	5
W1	5	5	5	5	5
C1	5	5	5	5	5



**Paint Condition:**

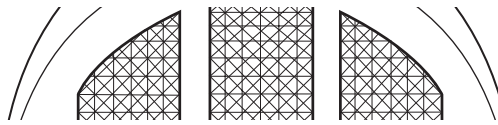
Wall ID	Cracking	Delamination	Staining
N1	5	5	5
S1	5	5	5
E1	5	5	5
W1	4	5	5
C1	5	5	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:**





**Condition Survey - Rotunda**

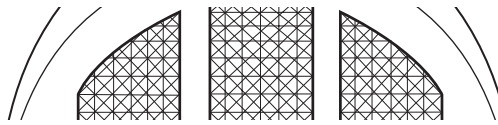
**Window Condition:**

**Room ID: 103**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss
E1	FE1.1	16/16	5	5	4

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	4	5	5	5	5
S1	5	5	5	5	5
E1	5	5	5	5	5
W1	4	5	5	5	5



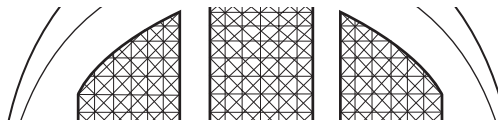
**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
N1	3	4	5
S1	4	4	5
E1	3	4	5
W1	3	4	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:**



**Condition Survey - Rotunda**

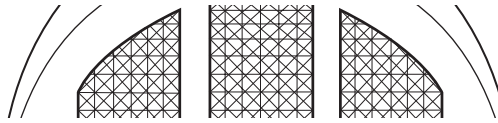
**Window Condition:**

**Room ID: 104**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss
W1	FW1.1	16/16	5	5	5

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	4	5	5	5	5
E1	5	5	5	5	5
S1	5	5	5	5	5
W1	4	5	4	5	5
C1	5	5	5	5	5



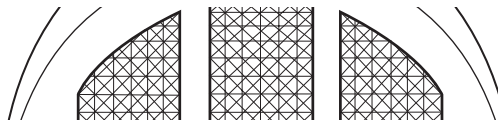
**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
N1	4	4	5
E1	4	4	5
S1	3	3	5
W1	4	3	5
C1	4	4	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:**



**Condition Survey - Rotunda**

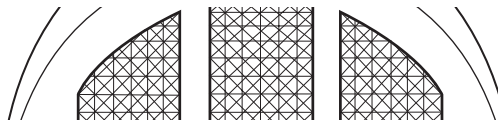
Window Condition:

Room ID: 109

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss

Plaster Condition:

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	5	5	5	5	5
S1	5	5	5	5	5
E1	4	5	5	5	5
W1	5	5	5	5	5
C1	5	5	5	5	5



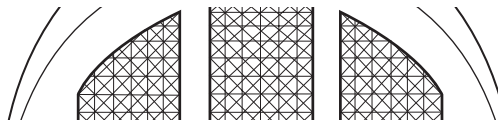
**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
N1	5	5	5
S1	4	4	5
E1	5	4	5
W1	4	5	5
C1	5	5	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:**



**Condition Survey - Rotunda**

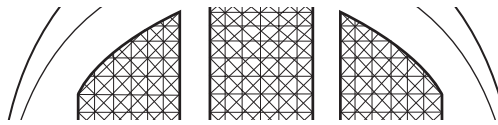
Window Condition:

Room ID: 110

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss

Plaster Condition:

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	4	5	5	5	5
S1	5	5	5	5	5
E1	4	5	5	5	5
W1	5	5	5	5	5
C1	5	5	5	5	5



**Paint Condition:**

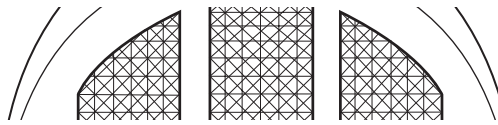
Wall ID	Cracking	Delamination	Staining
N1	5	5	5
S1	4	4	5
E1	4	4	5
W1	3	5	5
C1	5	5	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:**





**Condition Survey - Rotunda**

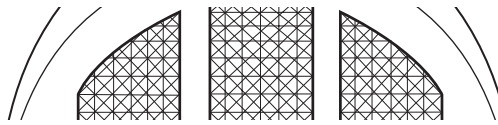
**Window Condition:**

**Room ID: 112**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss
W1	FW1.1	16/16	5	5	3

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	5	5	5	5	5
S1	5	5	4	5	5
E1	5	5	5	5	5
W1	5	5	5	5	5
C1	5	5	5	5	5



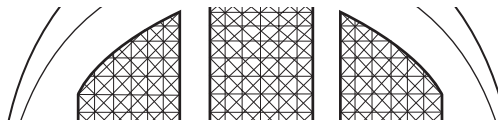
**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
N1	2	2	5
S1	1	2	5
E1	2	1	5
W1	2	2	5
C1	3	2	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:**



**Condition Survey - Rotunda**

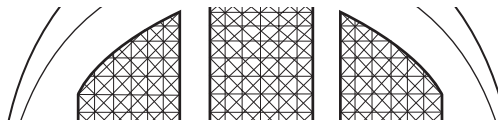
**Window Condition:**

**Room ID: 115**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	5	5	5	5	5
E1	5	5	4	5	5
S1	5	5	4	5	5
N1	5	4	5	5	5
E1	4	4	4	4	4



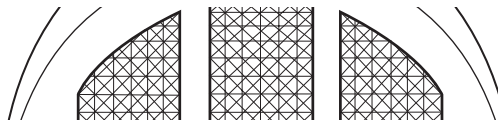
**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
N1	3	2	5
E1	3	2	5
S1	3	2	5
W1	3	2	5
C1	2	2	5

**Leaks:**

Wall ID	Number of Leaks	Location
C1	1	Above doorway to sanctuary, S1

**Notes:** no windows in room- 3 of 5 entrance doorways and transom – no broken glass, good condition, some paint loss (4 condition overall)



**Condition Survey - Rotunda**

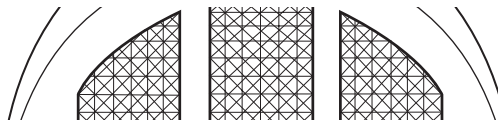
**Window Condition:**

**Room ID: 117**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss
	***See note				

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
C1	4	4	4	4	4



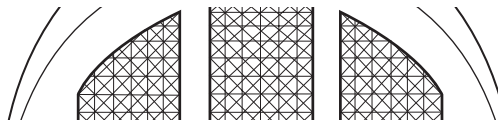
**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
C1	4	4	4

**Leaks:**

Wall ID	Number of Leaks	Location
N1	1	Ceiling, large hole

**Notes:** Walls and floors inaccessible due to large number of pews stored in space. Large hole in ceiling shows evidence of failed previous repair, indicating source of leak has not been remedied.



**Condition Survey - Rotunda**

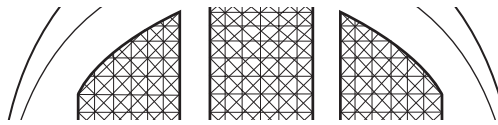
**Window Condition:**

**Room ID: 118**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss
See Notes					

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation



**Paint Condition:**

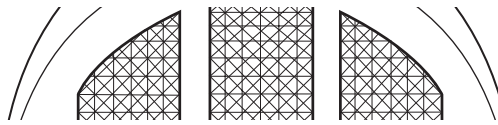
Wall ID	Cracking	Delamination	Staining

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:** number of pews being stored in the room makes walls and doors inaccessible for in depth survey. Severe paint failure was noted on visible walls and ceilings (1 condition overall), plaster condition seemed to be in the 4-5 range for all conditions, but 75% of wall is blocked from view.





**Condition Survey - Rotunda**

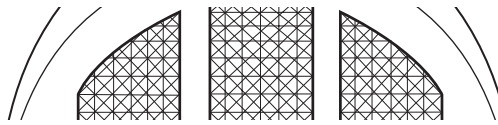
**Window Condition:**

**Room ID: 12D**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	4	5	5	5	5
E1	5	5	4	5	5
S1	5	5	4	5	5
N1	5	4	5	5	5
N2	4	4	5	5	5
E2	4	4	5	5	5
S2	5	4	5	5	5
W2	4	5	4	5	4



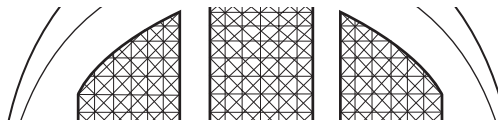
**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
N1	4	4	5
E1	4	4	5
S1	4	5	5
N1	3	4	5
N2	2	3	5
E2	3	2	5
S2	2	2	5
W2	2	3	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:** cracking in terrazzo floor, marble stair steps in good condition. Paint loss on iron railings.



**Condition Survey - Rotunda**

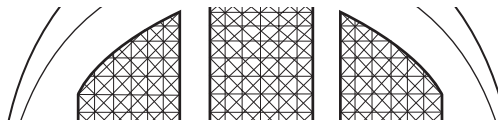
**Window Condition:**

**Room ID: 121**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss
W2	FW2.1	3/3	5	5	4

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N2	5	5	5	5	5
E2	5	5	5	5	5
W2	5	5	5	5	5
S2	5	5	5	5	5
C2	5	5	5	5	5
N1	5	5	5	5	5
S1	5	5	5	5	5
C1	5	5	5	5	5



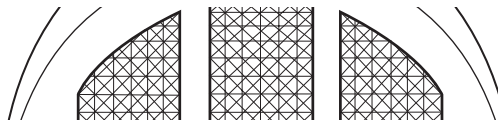
**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
N2	5	5	5
S2	5	5	5
E2	5	5	5
W2	5	5	4
C2	5	5	5
N1	3	4	5
S1	4	5	5
C1	4	5	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:** Light Fixture missing glass



**Condition Survey - Rotunda**

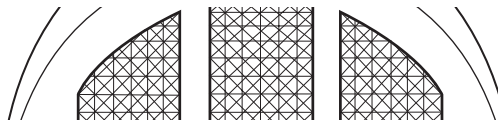
**Window Condition:**

**Room ID: 122**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss
N1	FWL1	3/3	5	5	4

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	4	4	4	5	5
S1	5	5	5	5	5
E1	5	5	5	5	5
W1	5	5	5	5	5
C1	5	5	5	5	5



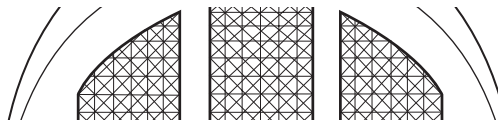
**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
N1	3	3	5
S1	4	4	5
E1	5	5	5
W1	5	5	5
C1	3	5	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:** Floors in good condition, light fixture missing glass



**Condition Survey - Rotunda**

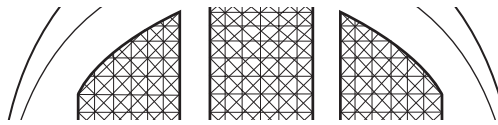
**Window Condition:**

**Room ID: 200**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	5	5	5	5	5
S1	5	5	5	5	5
E1	4	5	5	5	5
W1	5	5	5	5	5
C1	5	5	5	5	5



**Paint Condition:**

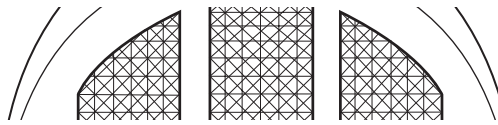
Wall ID	Cracking	Delamination	Staining
N1	5	5	5
S1	5	4	5
E1	5	5	5
W1	5	5	5
C1	5	5	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:**





**Condition Survey - Rotunda**

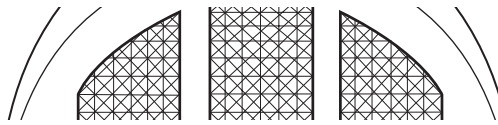
**Window Condition:**

**Room ID: 201**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss
E1	FE1.1	16/16	5	5	5
S1	FSL.1	16/16	5	5	5
	FSL.2	16/16	5	5	5

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	5	5	5	5	5
E1	5	5	5	5	5
W1	4	5	5	1	1
S1	5	5	3	5	5



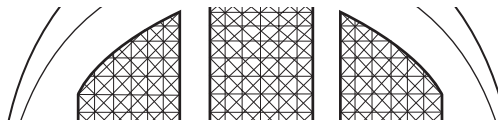
**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
N1	4	2	5
E1	3	3	5
W1	4	4	5
S1	5	5	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:**



**Condition Survey - Rotunda**

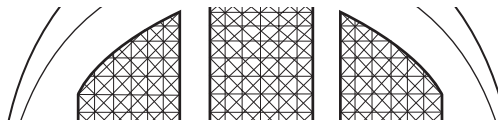
**Window Condition:**

**Room ID: 202**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss
E1	E1.1	16/16	5	5	5
	E1.2	16/16	5	5	5

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	4	5	5	5	5
S1	4	5	5	5	5
E1	4	4	5	5	5
W1	4	4	5	5	5
C1	4	5	5	5	5



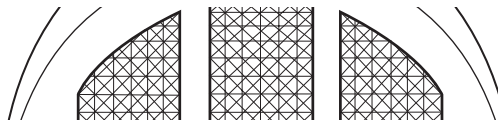
**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
N1	2	4	5
S1	3	4	5
E1	1	3	5
W1	3	3	5
C1	2	2	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:**



**Condition Survey - Rotunda**

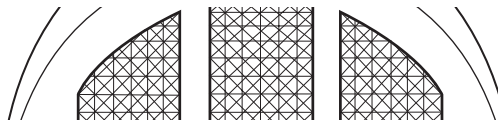
**Window Condition:**

**Room ID: 205**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss
S1	FSL1	2/2	5	5	5

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	4	5	5	5	5
S1	5	5	5	5	5
E1	5	5	5	5	5
W1	5	5	5	5	5
C1	5	5	5	5	5



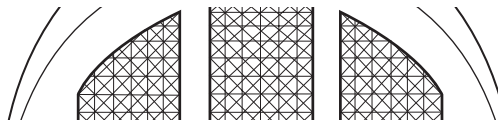
**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
N1	4	4	5
S1	3	4	5
E1	4	4	5
W1	4	4	5
CL	4	4	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:**



**Condition Survey - Rotunda**

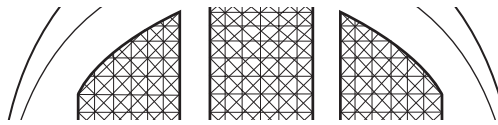
**Window Condition:**

**Room ID: 207**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss
W1	W1.1	16/16	5	5	5

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	5	5	5	5	5
S1	4	5	5	5	5
E1	4	5	5	5	5
W1	5	5	5	5	5
C1	4	5	5	5	5



**Paint Condition:**

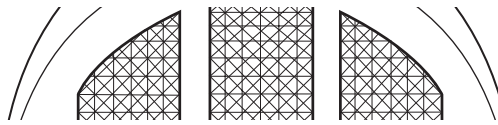
Wall ID	Cracking	Delamination	Staining
N1	5	5	5
S1	3	4	5
E1	4	5	5
W1	5	5	5
CL	4	5	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:**





**Condition Survey - Rotunda**

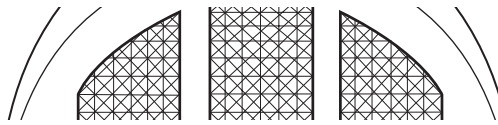
**Window Condition:**

**Room ID: 208**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss
W1	W1.1	16/16	5	5	5

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	5	5	5	5	5
S1	4	5	5	5	5
E1	4	5	5	5	5
W1	5	5	5	5	5
C1	4	5	5	5	5



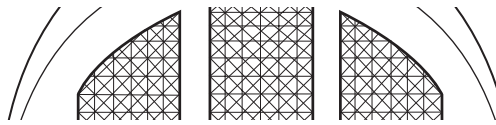
**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
N1	5	5	5
S1	3	4	5
E1	4	5	5
W1	5	5	5
CL	4	5	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:**



**Condition Survey - Rotunda**

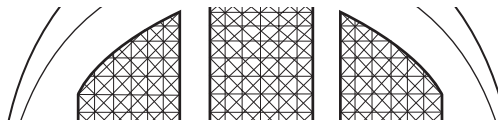
**Window Condition:**

**Room ID: 209**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss
W1	F1W1	16/16	5	5	5

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	4	5	5	5	5
E1	5	5	4	5	5
S1	4	5	5	5	5
N1	5	5	5	5	5



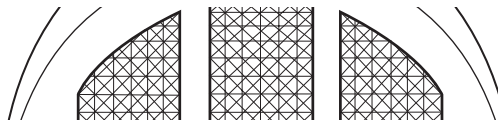
**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
N1	5	4	5
E1	4	5	5
S1	4	5	5
N1	3	4	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:**



**Condition Survey - Rotunda**

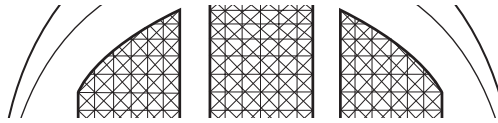
**Window Condition:**

**Room ID: 210**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss
W1	FW1.1	15/16	5	5	5

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	5	5	5	5	5
E1	5	5	5	5	5
S1	5	5	5	5	5
W1	5	5	4	5	5



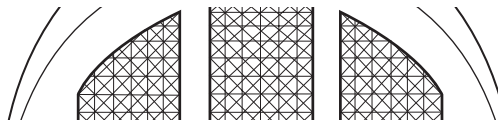
**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
N1	4	4	5
E1	5	4	5
S1	4	4	5
W1	4	4	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:**



**Condition Survey - Rotunda**

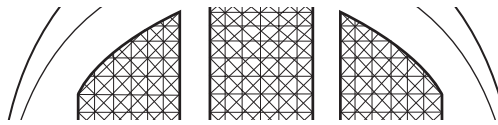
**Window Condition:**

**Room ID: 211**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	5	5	5	5	5
S1	5	5	5	5	5
E1	4	5	5	5	5
W1	5	5	5	5	5
C1	5	5	5	5	5



**Paint Condition:**

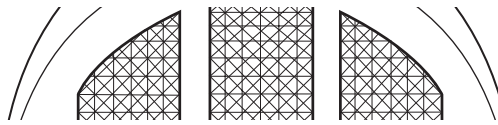
Wall ID	Cracking	Delamination	Staining
N1	5	5	5
S1	5	4	5
E1	5	5	5
W1	5	5	5
CL	5	5	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:**





**Condition Survey - Rotunda**

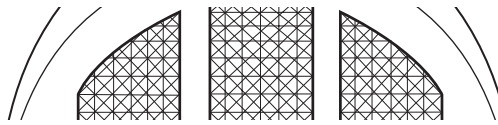
**Window Condition:**

**Room ID: 212**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss
N1	FWL1	15/16	5	5	5
W1	FWL1	15/16	5	5	5
	FWL2	15/16	5	5	5
	FWL3	15/16	5	5	5

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	5	5	5	5	5
S1	5	5	5	5	5
E1	5	5	5	5	5
W1	4	4	4	5	5
C1	5	5	5	5	5



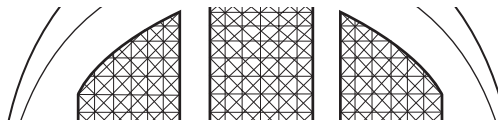
**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
N1	5	5	5
S1	4	4	5
E1	4	4	5
W1	4	4	5
CL	3	3	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:** Fixtures and floors in good condition



**Condition Survey - Rotunda**

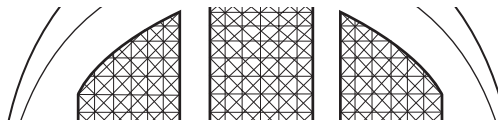
**Window Condition:**

**Room ID: 213**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss
N1	FWL1	16/16	5	5	3

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	4	5	5	5	5
S1	5	5	5	5	5
E1	4	5	5	5	5
W1	4	5	5	5	5
C1	5	5	5	5	5



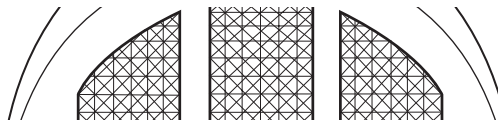
**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
N1	2	3	5
S1	2	3	5
E1	1	3	5
W1	1	2	5
C1	1	4	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:**



**Condition Survey - Rotunda**

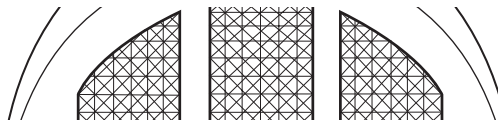
**Window Condition:**

**Room ID: 214**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	5	5	5	5	5
S1	5	5	5	5	5
E1	4	5	5	5	5
W1	5	5	5	5	5
C1	5	5	5	5	5



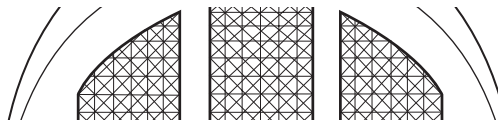
**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
N1	5	5	5
S1	5	4	5
E1	5	5	5
W1	5	5	5
CL	5	5	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:**



**Condition Survey - Rotunda**

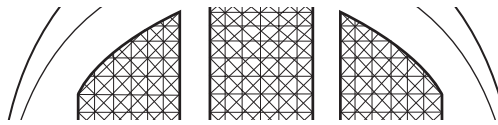
**Window Condition:**

**Room ID: 215**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	5	5	5	5	5
S1	5	5	5	5	5
E1	5	5	5	5	5
W1	5	5	5	5	5
C1	5	5	5	5	5



**Paint Condition:**

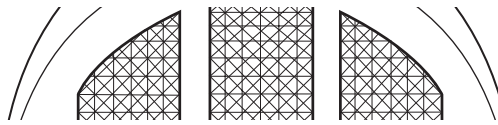
Wall ID	Cracking	Delamination	Staining
N1	5	5	5
S1	5	4	5
E1	5	5	5
W1	5	5	5
CL	5	5	5

**Leaks:**

Wall ID	Number of Leaks	Location

**Notes:**





**Condition Survey - Rotunda**

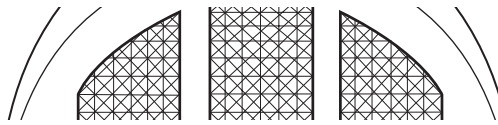
**Window Condition:**

**Room ID: 216**

Wall ID	Window ID	Broken Glass	Split/cracked wood	Rotted/wet wood	Paint loss
N1	FN1.1	*See note	5	5	5
	FN1.1		5	5	5
	FN1.2		5	5	5

**Plaster Condition:**

Wall ID	Cracking	Delamination	Loss	Staining	Deformation
N1	5	5	5	5	5
E1	5	5	5	5	5
W1	5	5	5	1	1
C1	5	5	5	5	5



**Paint Condition:**

Wall ID	Cracking	Delamination	Staining
W1	1	1	5
E1	1	1	5
W1	2	2	5
C1	4	4	5

**Leaks:**

Wall ID	Number of Leaks	Location
W1	1	From ceiling

**Notes:** Tripartite arch window —undetermined number of panes— no breaks noted