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Park City Inn

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THE PARK CITY INN

Located at
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Park City, Utah

By
Kathryn F. Steensma

Programming analysis submitted in partial
fulfillment of the requirements for the degree of
Bachelor of Arts in Interior Design
from the School of Architecture

Montana State University
Bozeman, Montana
December 1991

APPROVED:

Peter Kommers, Advisor

Tom Wood, Director , School of Architecture

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Signature Kathryn J. Steensma

Date December 19, 1991

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Introduction

Today a pure-bred line, directly descended from the eighteenth century English and European inns, the country inn has enjoyed a strong revival due to its personal charm and intimate scale. The philosophy of most contemporary hotels is that "bigger is better", but a new generation of small, efficient inns has flourished. Their diversity extends from converted mansions to new construction using traditional architectural styles. Their owners generally share a love of history, an appreciation of quality, and a common philosophy of personal attention and residential comfort for the guest. The small country inn prides itself on the more personalized service and amenities.

Often a historic or a landmark structure, the inn must maintain a careful relation to the environment, with preservation of the original character of the exterior architecture and natural landscape. Interiors are often gutted or remodeled to achieve more functional room layouts, but still must be compatible to the spirit of the original. Humanist expressions of hospitality and comfort are desired rather than grand impressions and commercial approaches. A sense of the value of history should be evident in design elements. This personal approach focused on being warm and intimate (like residential).

Today the success of country inns demonstrates the growing desire of many guests for tranquility, escape from today's technology, and return to the homey old-fashioned value. Due to the inn's privacy, relaxed atmosphere, and reasonable rates, more people will increasingly use inns. This project will provide that opportunity for the fast growing town of Park City, Utah. This once small town is now a world renowned resort where the National Ski Team trains and a commercially affluent area. The scope of this project is to maintain the history of Park City by converting the old Miner's Hospital into The Park City Inn. The emphasis will be on the entry house which is an additional building designed to house a reception area, a lounge area, and a small cafe. This project requires a sensitivity to the Victorian Architecture as well as the newer and more contemporary architecture of today.

Design Statement

The purpose of this project is to propose an alternative solution for the use of the old Miner's Hospital in Park City, Utah. My design solution is to convert the building into the Park City Inn. This would allow for the preservation of its historical value while keeping it accessible to the public.

The focus of this project will be on the design of the Entry House which will house a reception area, a lounge area, a and small cafe. The overall concept is to show how a historical building can relate to a newer building through common design elements.

Goals and Concepts

GOALS	CONCEPTS
To redesign the floor plans of the Main House	Create individual guest rooms Spacious Comfortable facilities Warm atmosphere Easy circulation
To decorate the interior of the Main House	Simple furnishings Use of color Natural materials Plants and flowers Use of natural light Residential-like
To design the Entry House for the Main House	Abstract Victorian elements Visual unity Harmonious with surroundings Provide adequate facilities
To design the floor plans of the Entry House	Create a reception area Create a lounge Create a restaurant Emphasize entry and transition Spacious Visibility
To decorate the interior of the Entry house	Simple furnishings Use of color Natural light Plants and flowers Similar to main house

History

The story of Park City begins in the year1872, four years after three soldiers on leave from the U.S. Army Post at Fort Douglas in Salt Lake City, Utah made their first strike in the Park City District. Troops had been sent to Salt Lake City to make sure that the newly settled Mormons did not secede from the Union. After the first big strike, a rush of fortune-seekers came and settled high in the mountains on the shores of Silver Lake at Lake Flat, which is now Deer Valley. As more motherlodes were uncovered, a small community began to grow. Tents and shanties started springing up in the clearing at the mouth of the canyons below, closer to their diggings and supplies. It was here that Park City was born. The town was named "Park City" because it was as "pretty as a park".

As the mining industry rapidly grew, so did the town. Small business' started popping up everywhere in the community as more people came. During this time, the sick and injured miners or any other people that required medical treatment had to be transported thirty miles to the Medical Facility in Salt Lake City either by a horse-drawn wagon or by the train. This was often life-endangering and became a major concern for the miners and their families. Shortly, after the turn of the century, 300 Union members of Western Federation of Miners Local No.144 held a meeting. The members accepted the proposal for establishing a corporation that would construct , own and operate a local hospital. Four months later, ground was broken on an acre of Nelson Hill that was donated by Mrs. Edza Nelson. The little community raised all of the money and pitched in to build the hospital within six months. The Miner's Hospital was dedicated in October of 1904.

The hospital served the community for approximately thirty years, until the mining industry slackened and the Union dissolved. The building became obsolete and was soon shut down. For a long period of time, it was run as a private clinic which eventually went out of business. Due to the increase of skiing in the 1950's, the building was used to house a bar, a restaurant, a dentist office, a skier's dormitory, and an American Youth Hostel. But because of the

terrible condition of the building, none of these were successful. After it closed, it was then placed on the Utah Register of Historic Sites and later on the National Register.

Despite the Hospital's historic status, the owner announced plans to construct a fifty-condominium development on the property. In 1979, after the town put up a huge fight, it was agreed that the hospital would be donated and relocated to the City Park. This became the largest brick structure to have ever been moved in Utah. In 1982, the building was completely renovated to look like the original Miner's Hospital and converted into the City Library.

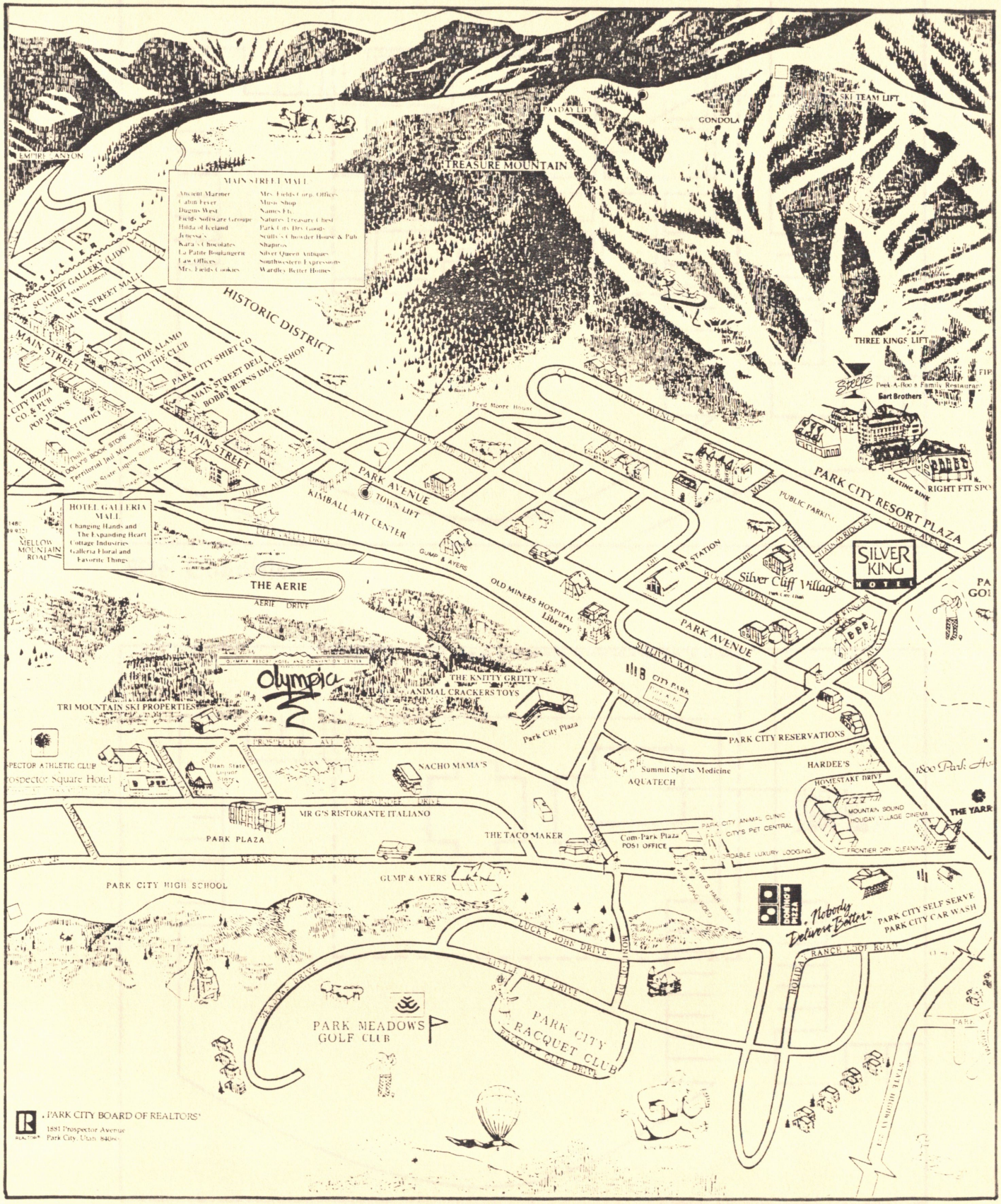
The community loves the Miner's Hospital and its presence in Park City. Some say that an old miner wearing a yellow raincoat haunts the third floor of the building. The Man in the Yellow Slicker has been the warden of this building ever since its construction in 1903. The town loves this legend of the ghost who has been protecting this building. Park City is still rapidly growing and the library needs more space, but the floors cannot support any more books. The library was meant to be temporary, but now it will have to move to a larger building. Much of the history of Park City is found within the walls of the old Miner's Hospital. To the town it represents their heritage and has played and important part in the growth of Park City.

Park City is a "mining town-turned resort". It has become an internationally known year-round playground with scores of condominiums, hotels, and tourist facilities. It is the home of the National Ski Team and in 1989, it was picked for the 1998 Winter Olympic Games. But besides all of the new development going on in Park City, the town still has a charm and that charm is contributed to the heritage of their historic buildings mixed with the new ones. The preservation of these buildings has become very vital in retaining the spirit of the town for present and future generations. The Commercial District of Park City represents "Utah's best historical and architectural reflection of a Nineteenth Century metal mining town".

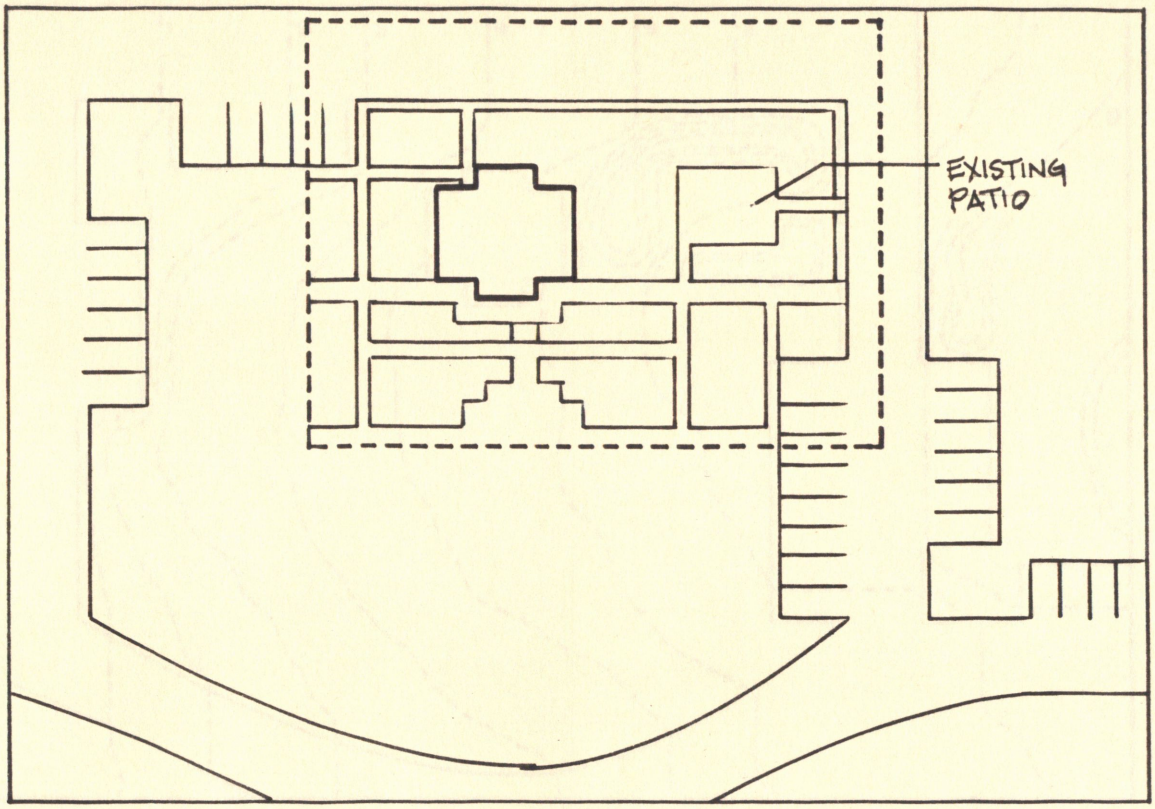
Contextual Analysis


Idaho Falls
Pocatello
Blackfoot
Rexburg
Jackson
Grand Teton
Yellowstone
Salt Lake City
Ogden
Provo
Logan
Brigham City
Tooele
Bonneville Salt Flats
Great Salt Lake
Rock Springs
Evanston
Moab
Arches National Park
Canyonlands National Park
Capitol Reef National Park
Dugway Proving Ground
Fort Hall Indian Reservation
Craters of the Moon National Monument
Uinta Mountains
Wasatch Range
Great Basin Desert
Escalante Desert
San Rafael Desert
Colorado Plateau
Snake River Plain
Wyoming Range
Salt Lake Valley
Sevier Desert
Sevier Valley
Tule Valley
Snake Valley
Spring Valley
Toano Range
Pine Valley
Deep Creek Range
Raft River Mountains
Grouse Creek Mountains
Goshute Valley
Skull Valley Indian Reservation
Gosiute Indian Reservation
Uintah and Ouray Indian Reservation
Flaming Gorge National Recreation Area
Golden Spike National Historic Site
Fossil Butte National Monument
Dinosaur National Monument
Timpanogos Cave National Monument
Antelope Island
Carrington Island
Fremont Island
Lake Bonneville
Mount Nebo
Kings Peak
Gannett Peak
Grand Teton
Mount Timpanogos
Mount Wilson
Mount Marion
Mount Marvine
Mount Ellen
Mount Dutton
Thousand Lake Mountain
Boulder Mountain
Aquarius Plateau
Henry Mts.
Book Cliffs
Roan Cliffs
Book Cliffs
Wind River Range
Big Horn Mountains
Absaroka Range
Teton Range
Caribou Mountains
Bear River Range
Wasatch Plateau
Pahvant Range
Tushar Mountains
Henry Mts.
Abajo Mts.
Sheep Mountain
Big Piney
Kemmerer
Diamondville
Lyman
Fort Bridger
Mountain View
Green River
Reliance
Granger
Farson
Eden
Daniel
Pinedale
Boulder Mountain
Torrey
Bicknell
Loa
Fremont
Teasdale
Aureal
Koosharem
Monroe
Elsinore
Richfield
Glenwood
Sigurd
Aurora
Salina
Redmond
Mayfield
Sterling
Gunnison
Scipio
Holden
Fillmore
Meadow
Kanosh
Oak City
Hinckley
Delta
Lynndyl
Milford
Minersville
Beaver
Junction
Circleville
Antimony
Panguitch
Paragonah
Parowan
Cedar City
Enoch
New Castle
Duchesne
Myton
Roosevelt
Vernal
Maeser
Naples
Dutch John
Manila
Linwood
Huntsville
Eden
Liberty
Wilson
Willard
Perry
Honeyville
Corinne
Tremonton
Garland
Portage
Thatcher
Penrose
Clarkston
Newton
Amalga
Trenton
Cornish
Lewiston
Richmond
Franklin
Weston
Samaria
Malad City
Oxford
Downey
Georgetown
Bancroft
Soda Springs
Grace
Lava Hot Springs
McCammon
Inkom
Chubbuck
Aberdeen
Rockland
Burley
Albion
Oakley
Almo
Cache Peak
Black Pine Peak
Monument Peak
Hazelton
Jerome
Wendell
Gooding
Shoshone
Dietrich
Richfield
Magic Res
Mormon Reservoir
Fairfield
Bellevue
Hailey
Ketchum
Sun Valley
Big Southern Butte
Arco
Moore
Howe
Mackay
Leadore
Salmon
Challis
Stanley
Ketchum
Sun Valley
Hailey
Bellevue
Fairfield
Gooding
Jerome
Wendell
Twin Falls
Buhl
Hansen
Kimberly
Filer
Rupert
Heyburn
Paul
Burley
Rockland
Raft River
Grouse Creek
Montello
Wendover
Bonneville Salt Flats
Grantsville
Tooele
Stockton
Vernon
Eureka
Santaquin
Spanish Fork
Salem
Payson
Springville
Mapleton
Orem
Provo
American Fork
Pleasant Grove
Lehi
Saratoga Springs
Cedar Fort
Fairfield
Goshen
Genola
Benjamin
Lake Shore
Woodland Hills
Francis
Kamas
Park City
Heber City
Midway
Daniels Pass
Charleston
Wallsburg
Hideout
Coalville
Henefer
Morgan
Mountain Green
Peterson
Huntsville
Eden
Liberty
Wilson
Willard
Perry
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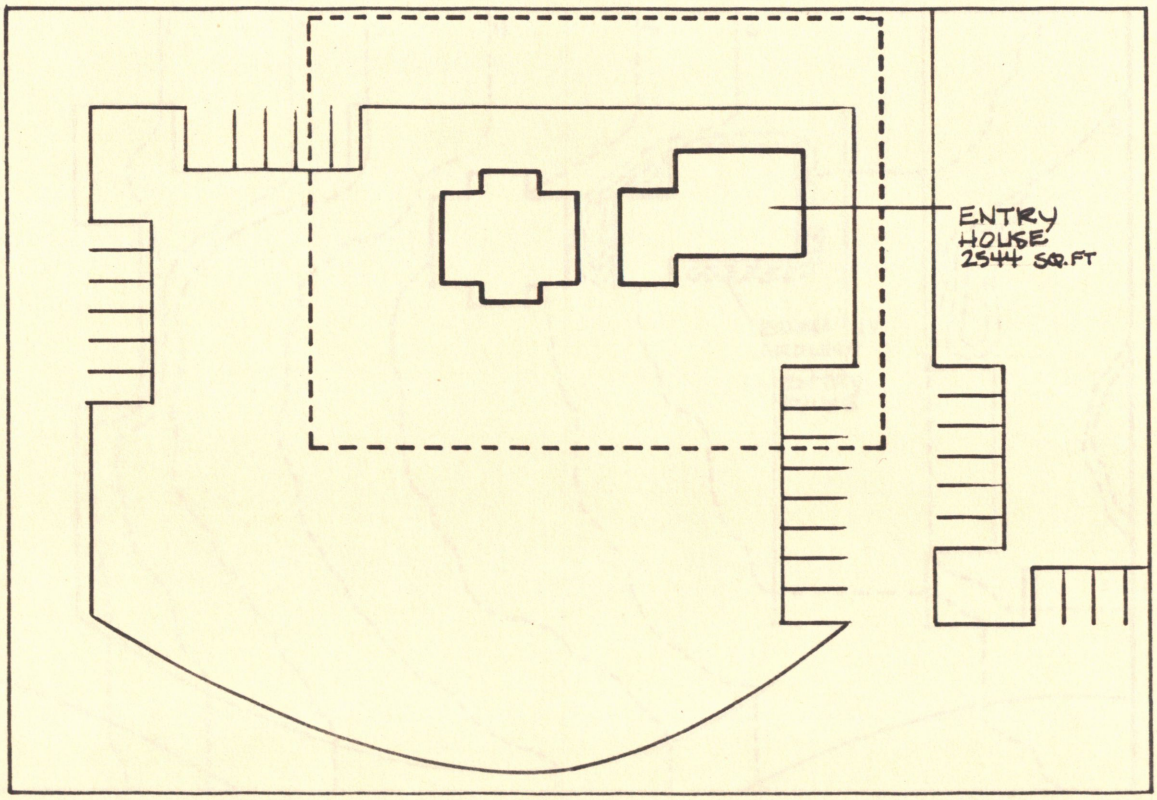
Location _____



Neighborhood _____

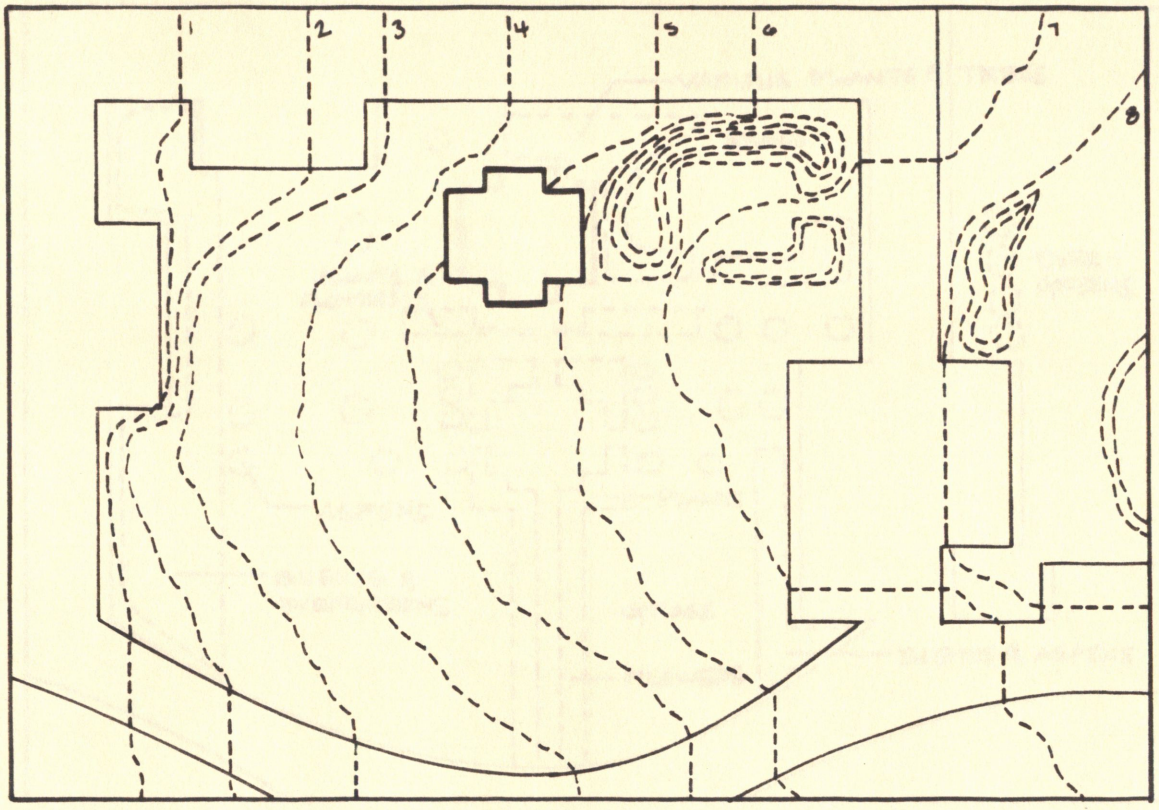


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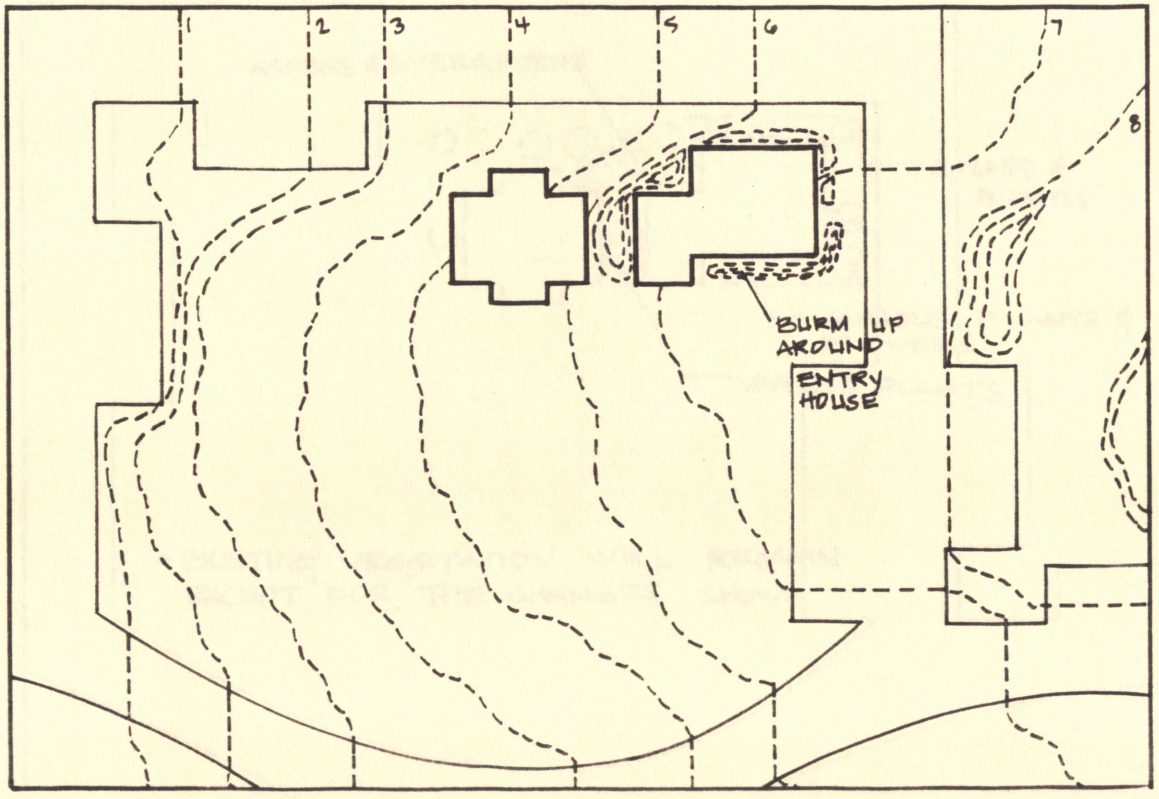


Design Response

Size/Area

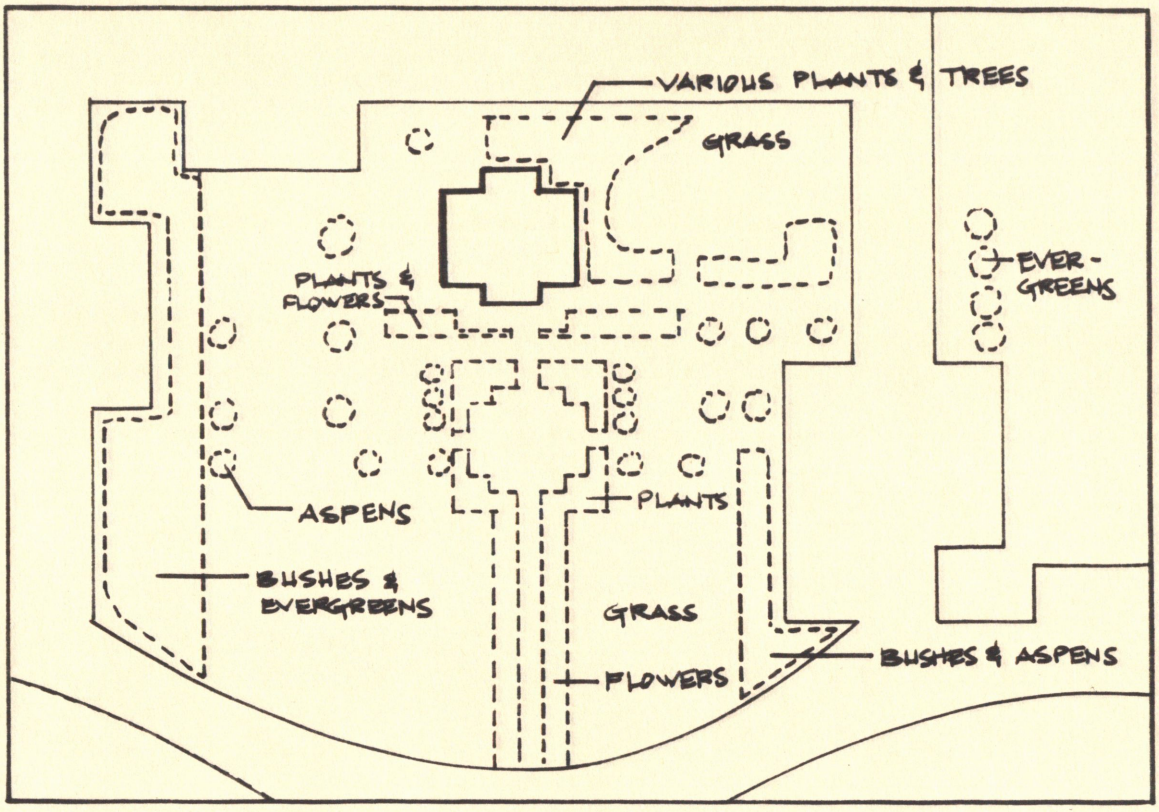


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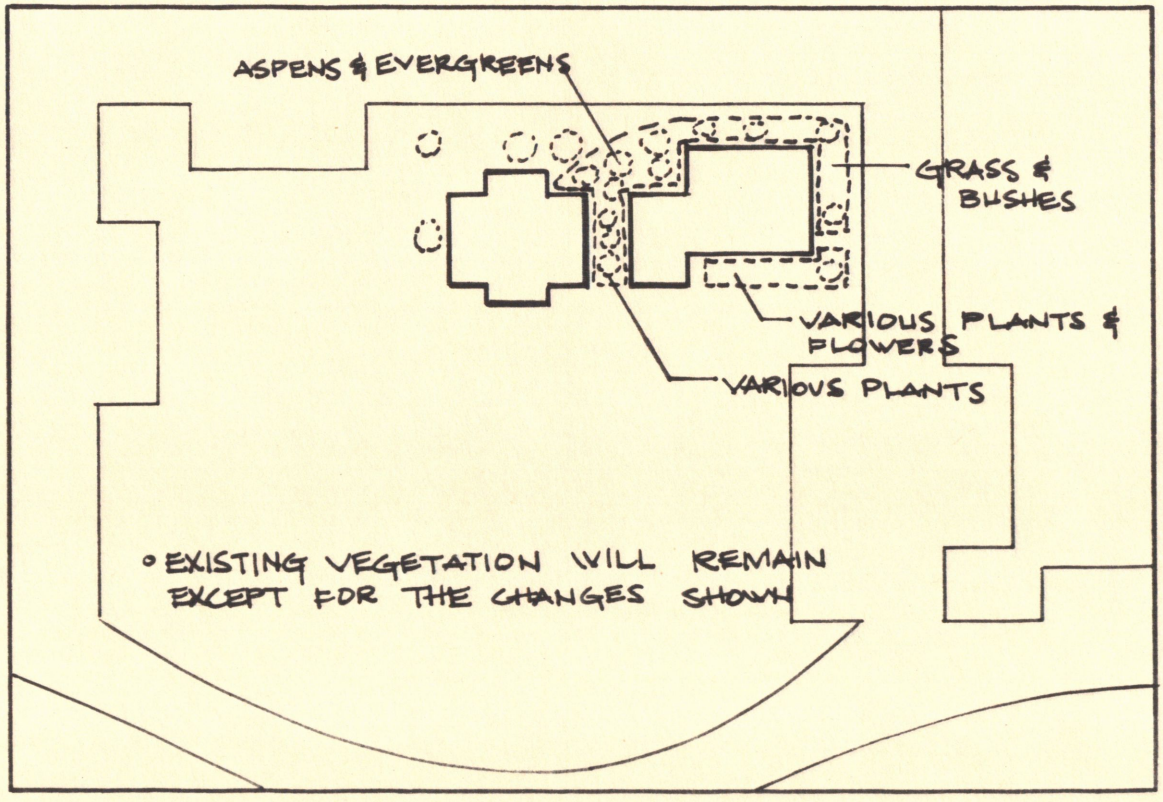


Design Response

Natural Physical Features: Contours

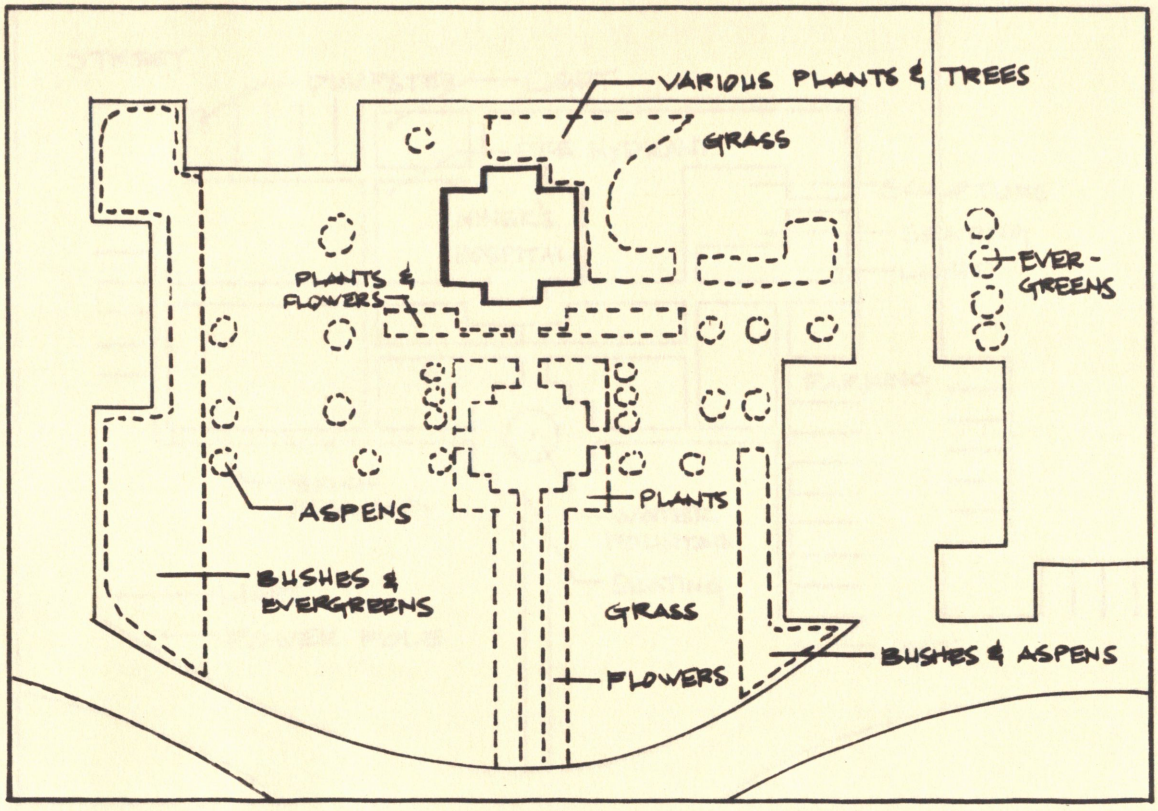


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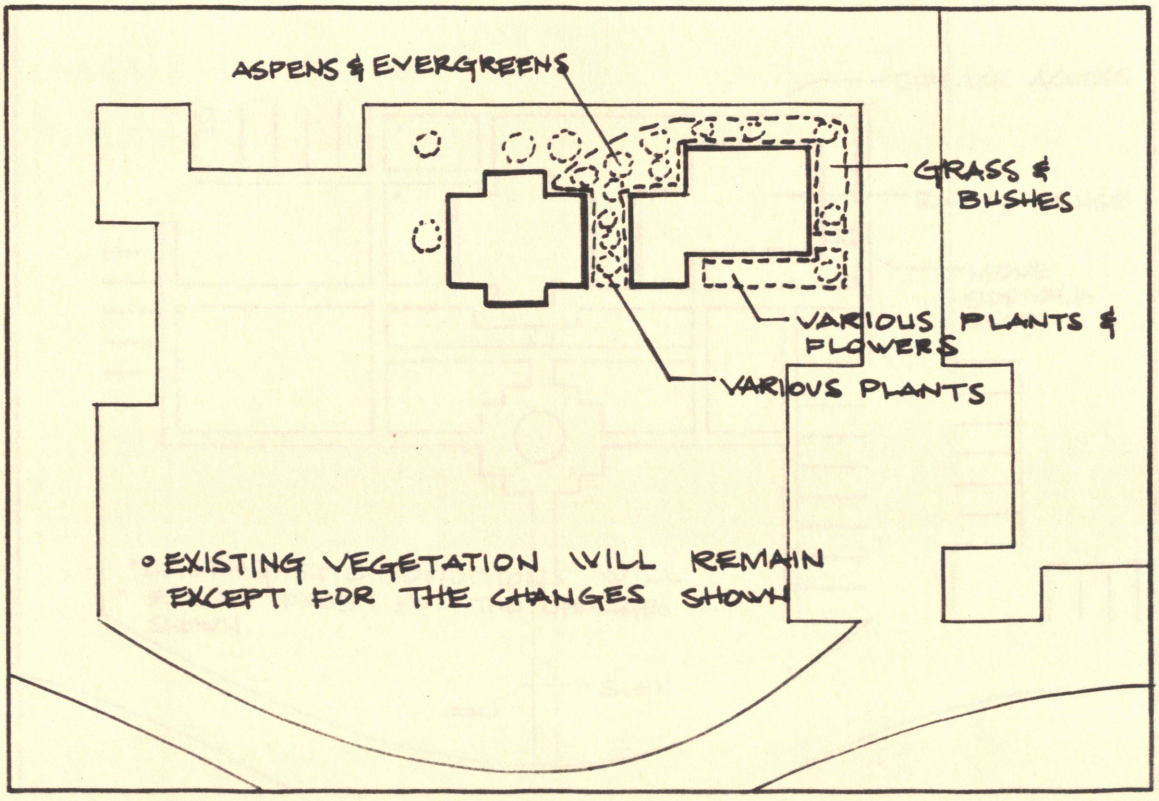


Design Response

Natural Physical Features: Vegetation

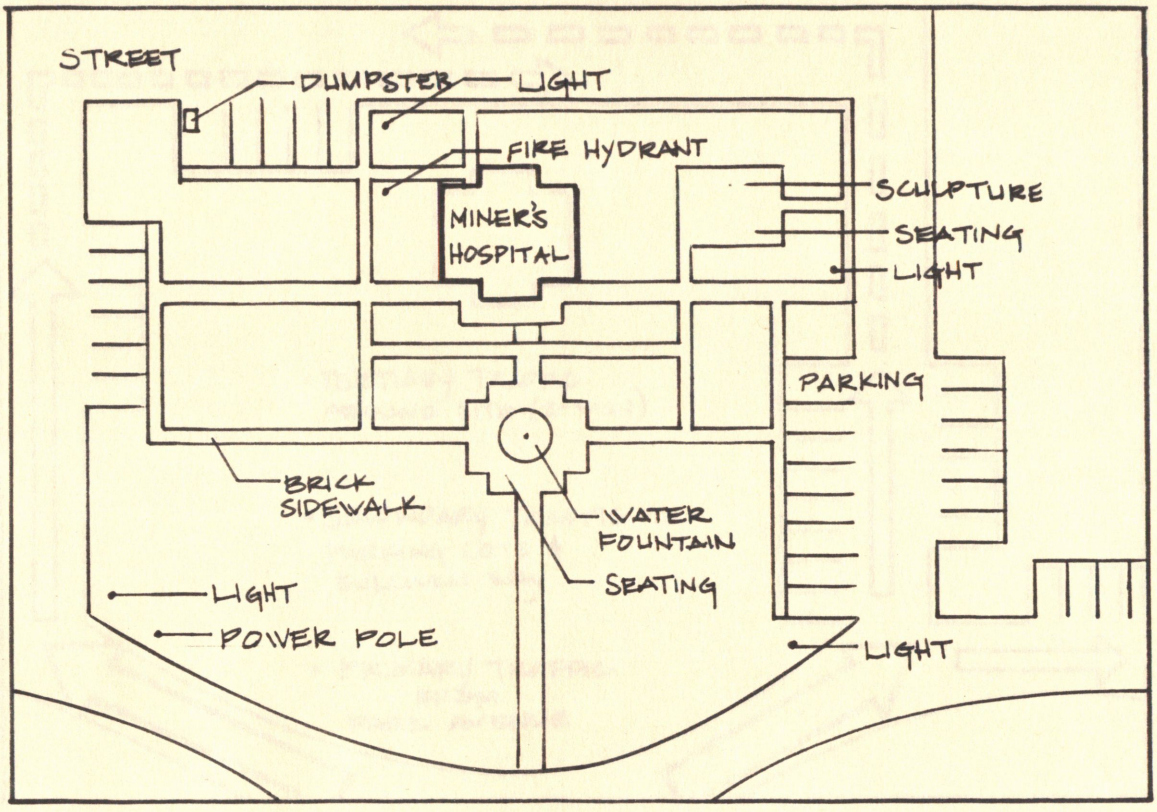


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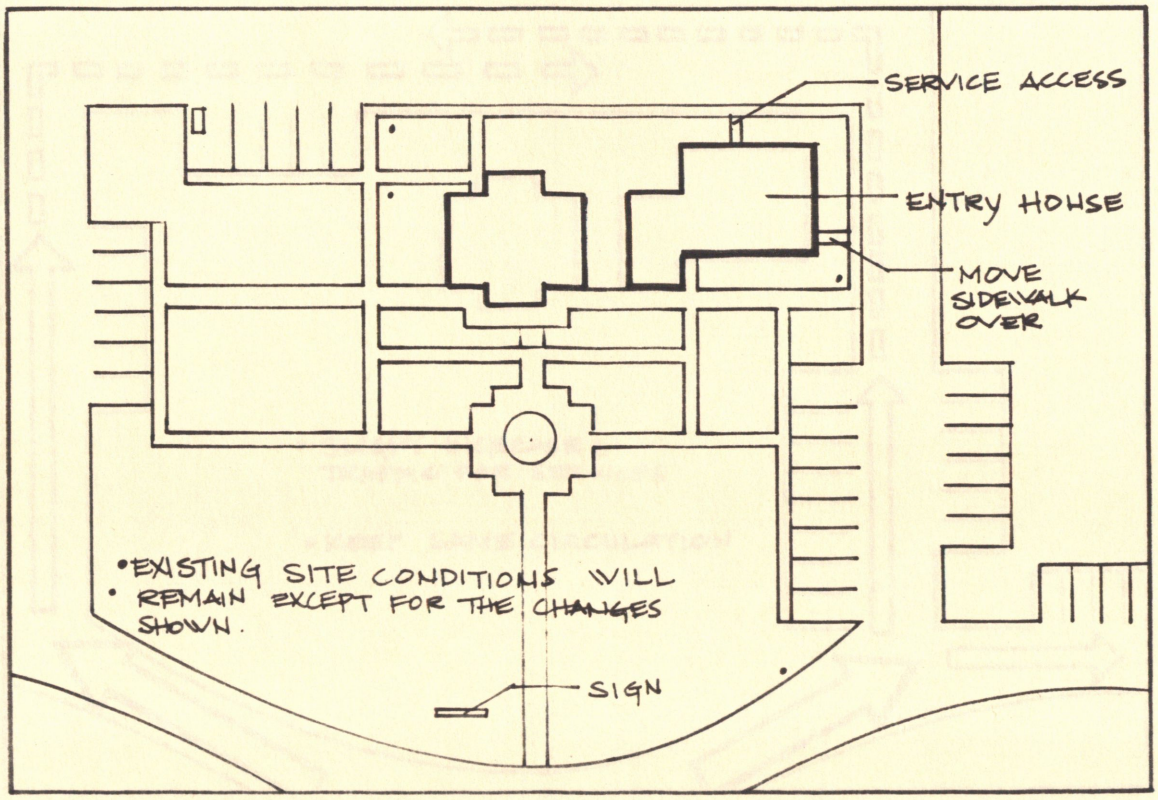


Design Response

Natural Physical Features: Vegetation

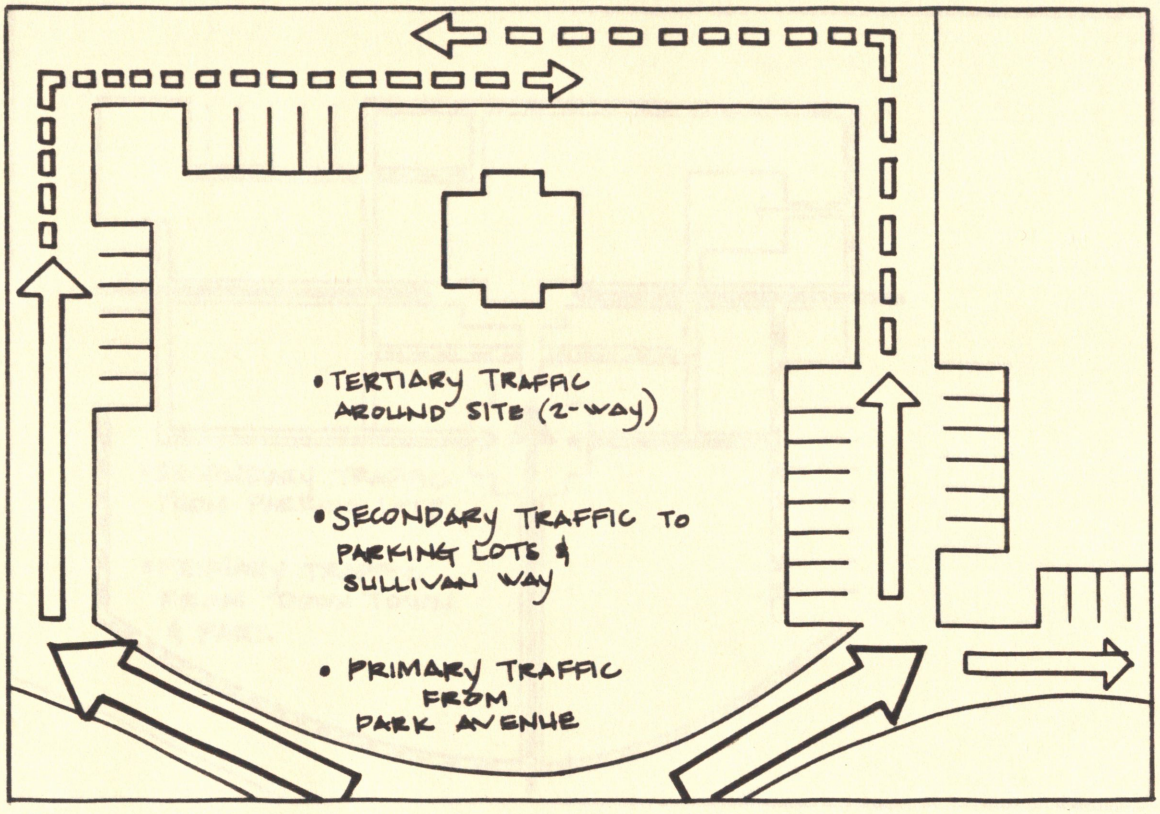


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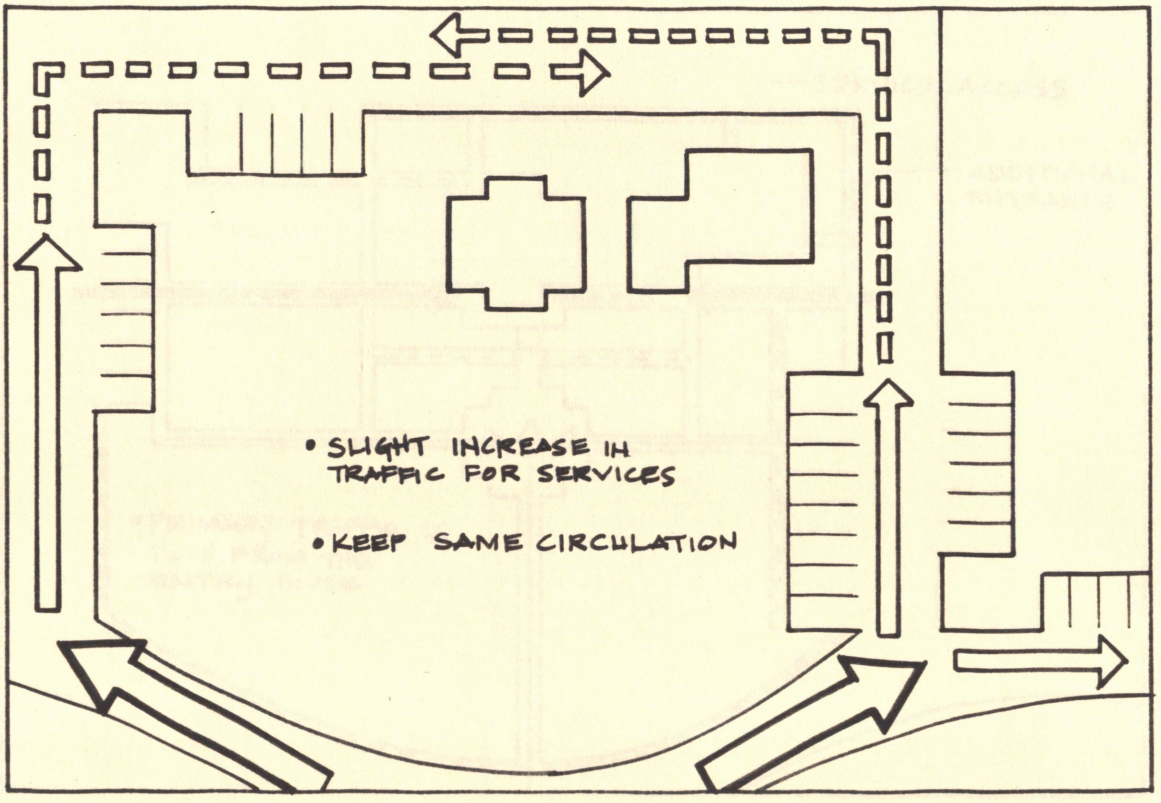


Design Response

Man-Made Features _____

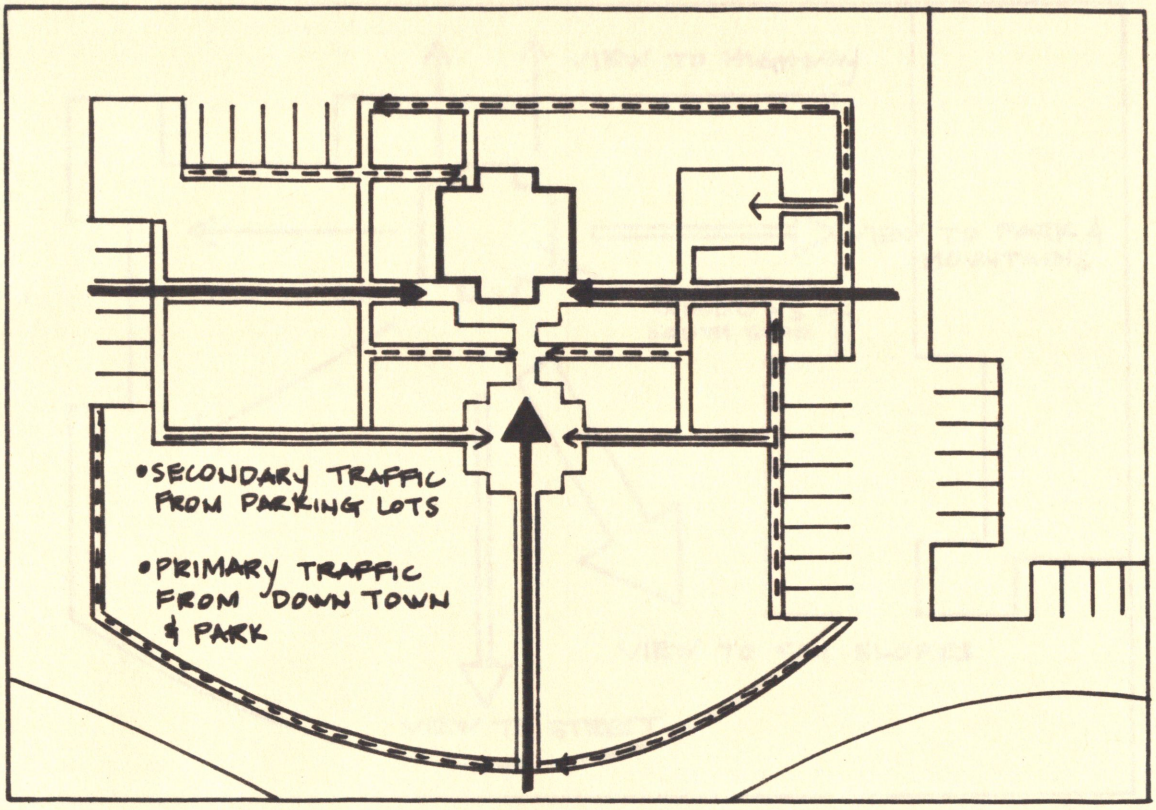


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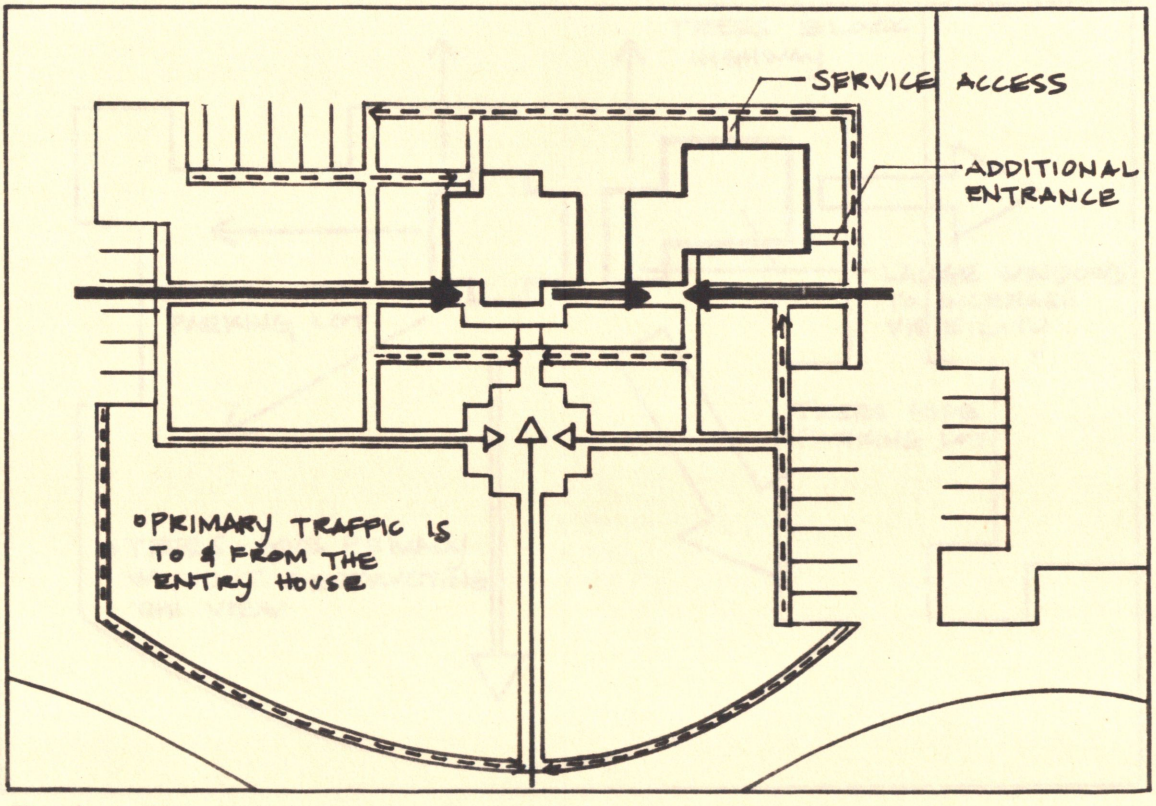


Design Response

Circulation: Vehicular_____

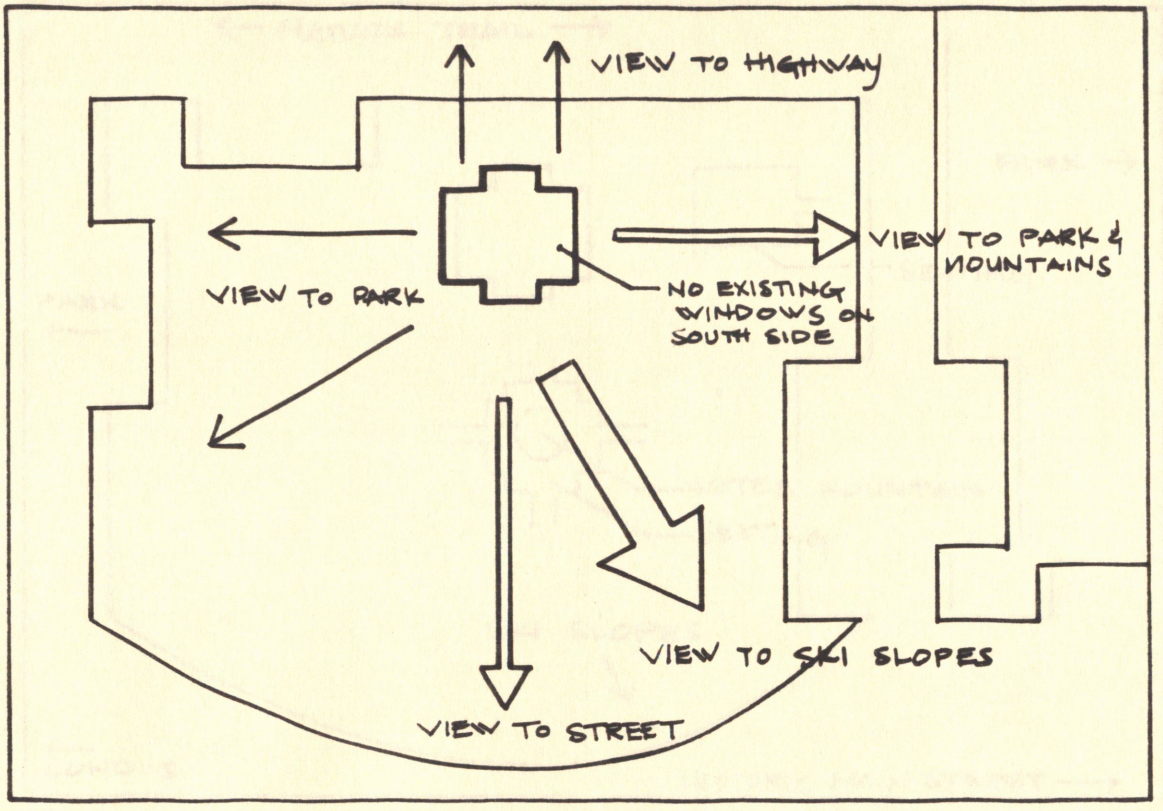


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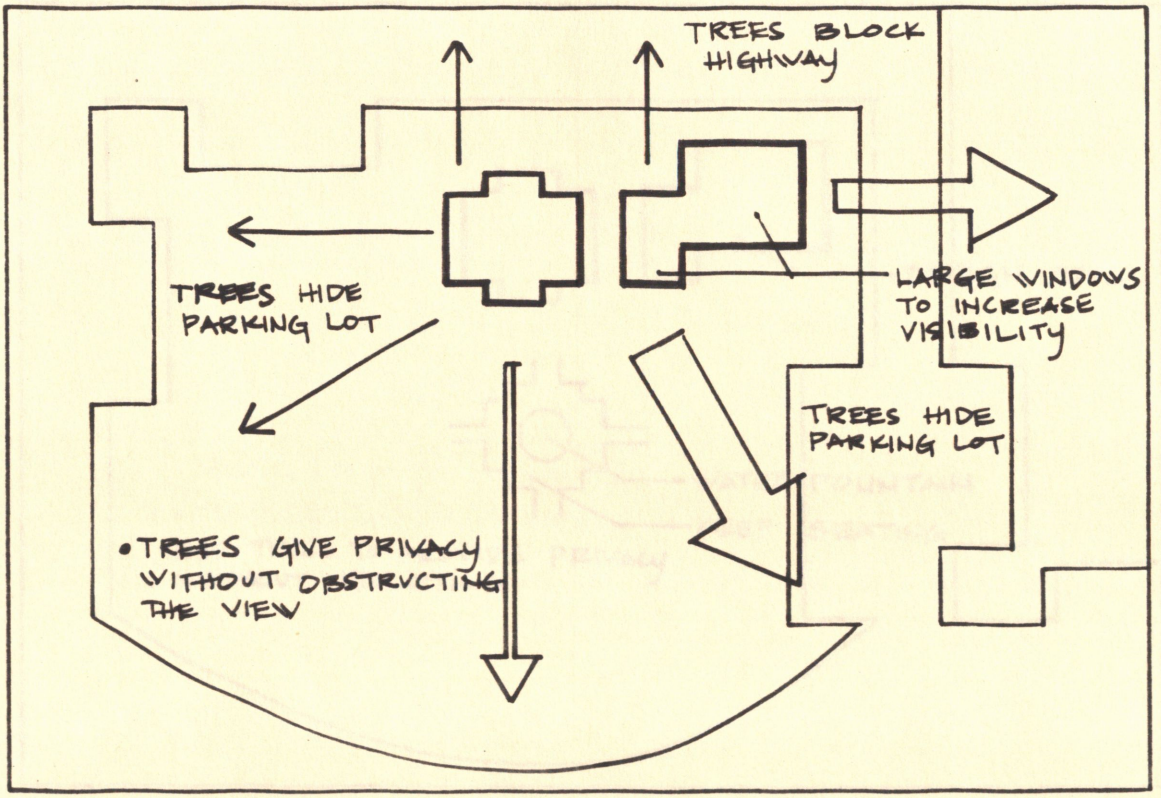


Design Response

Circulation: Pedestrian _____

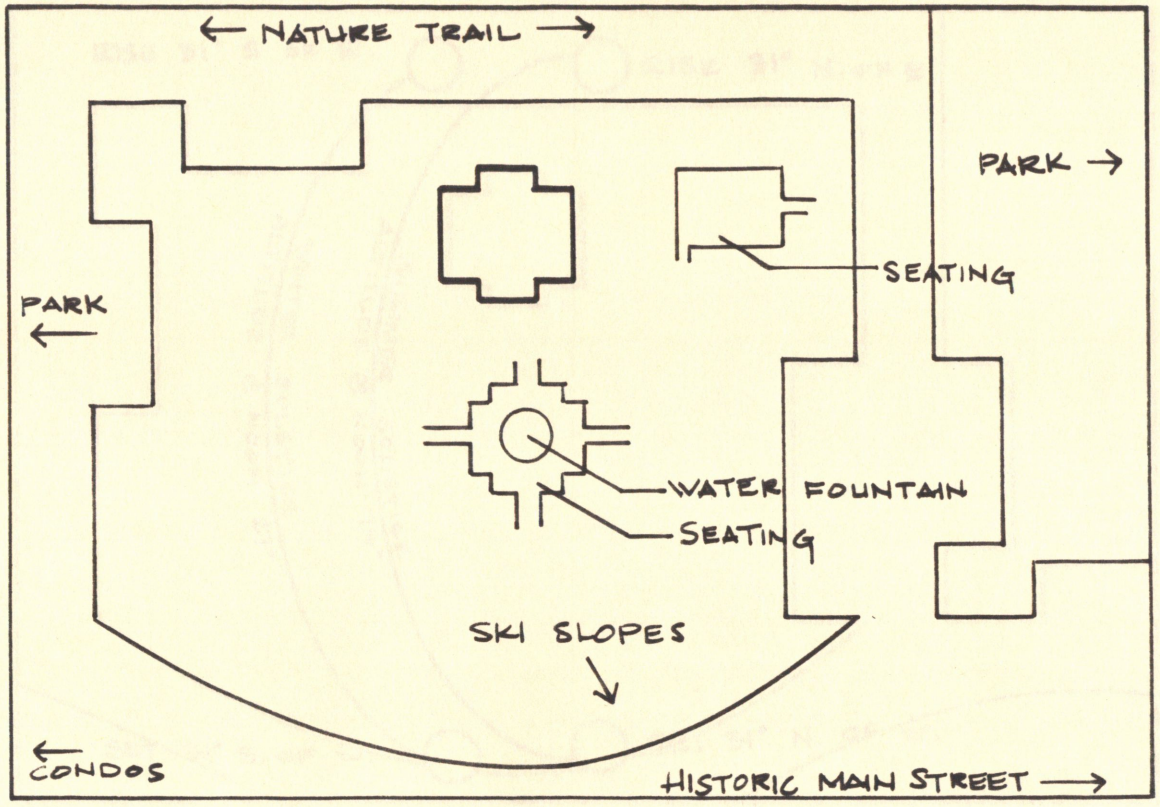


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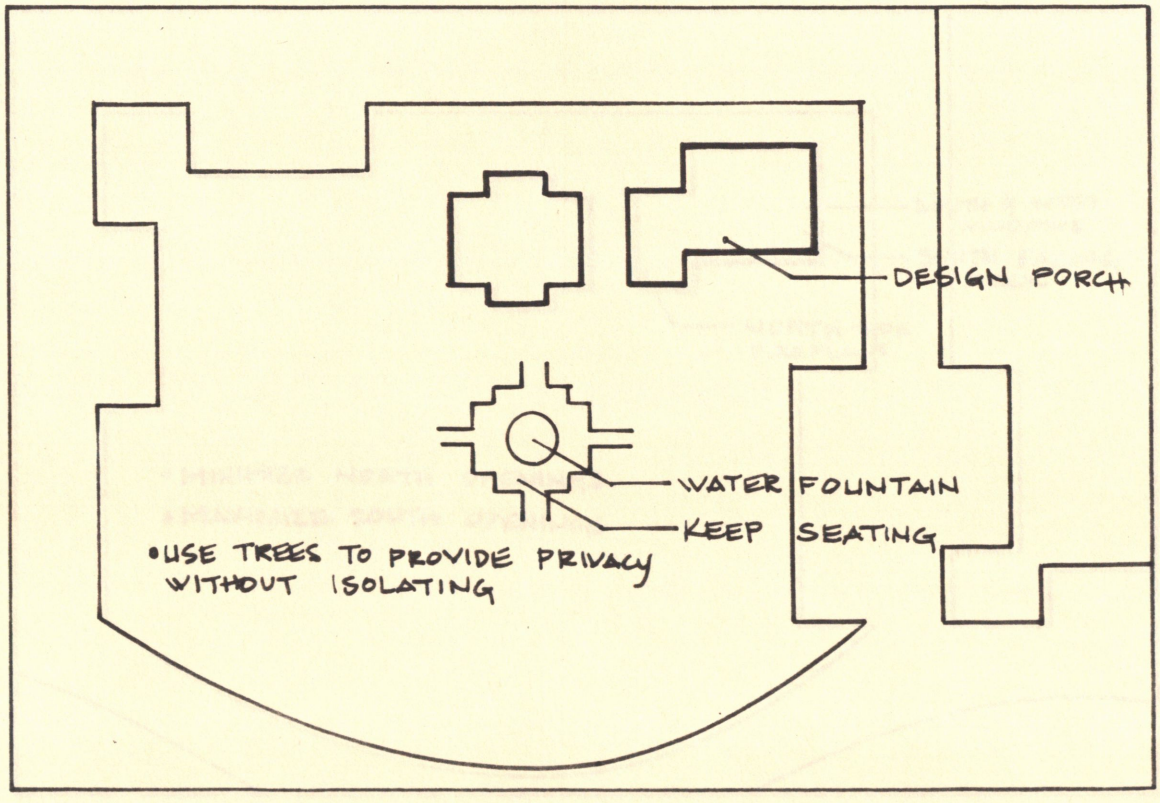


Design Response

Sensory: Views from Site _____

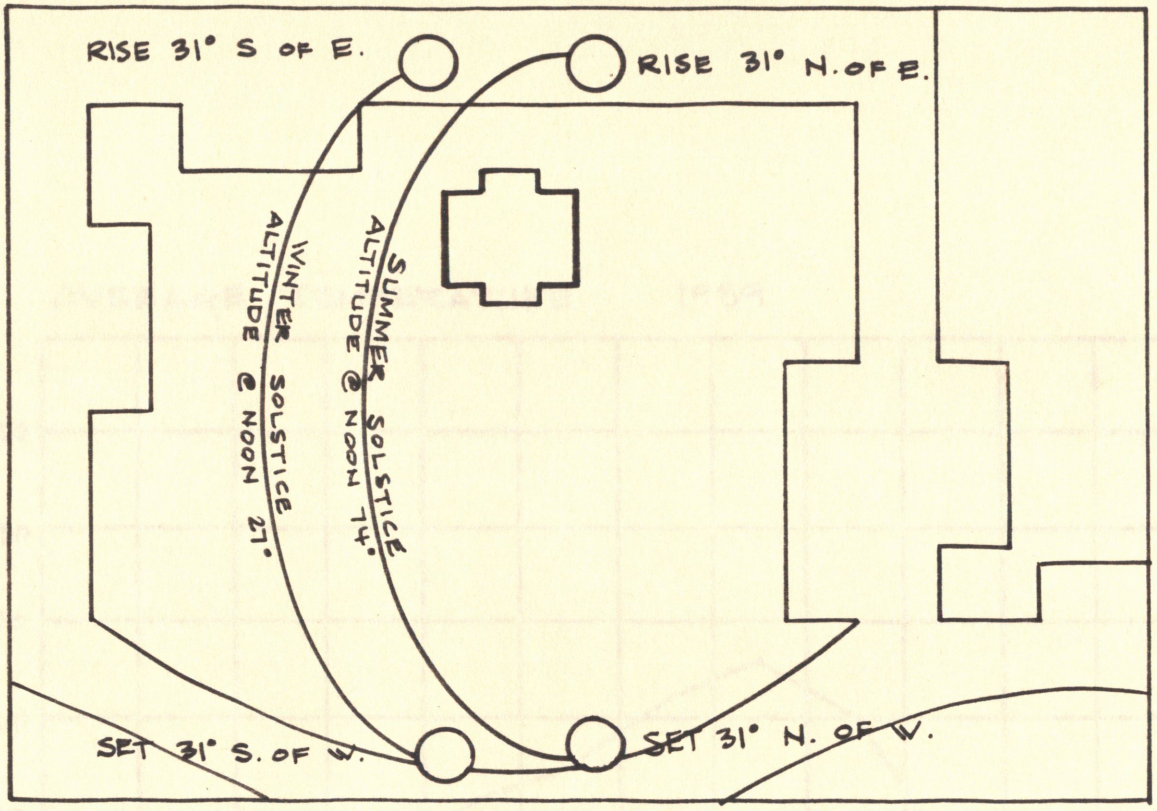


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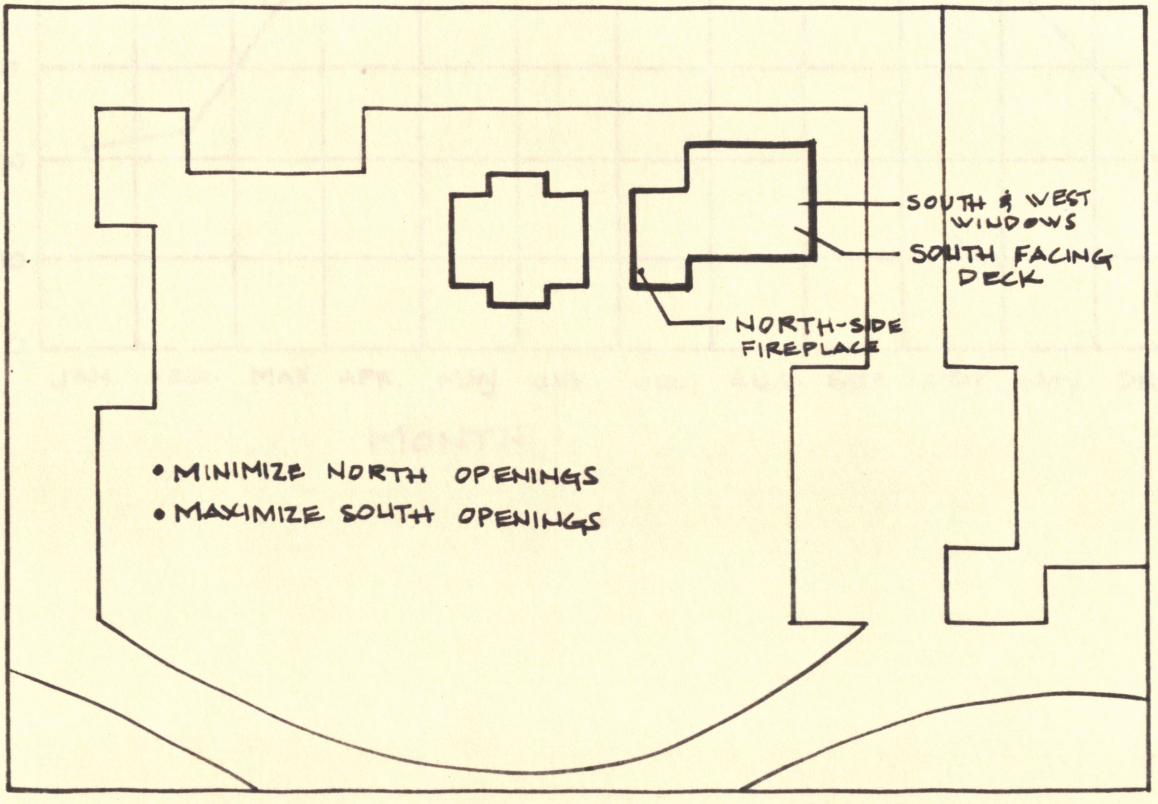


Design Response

Human/Cultural

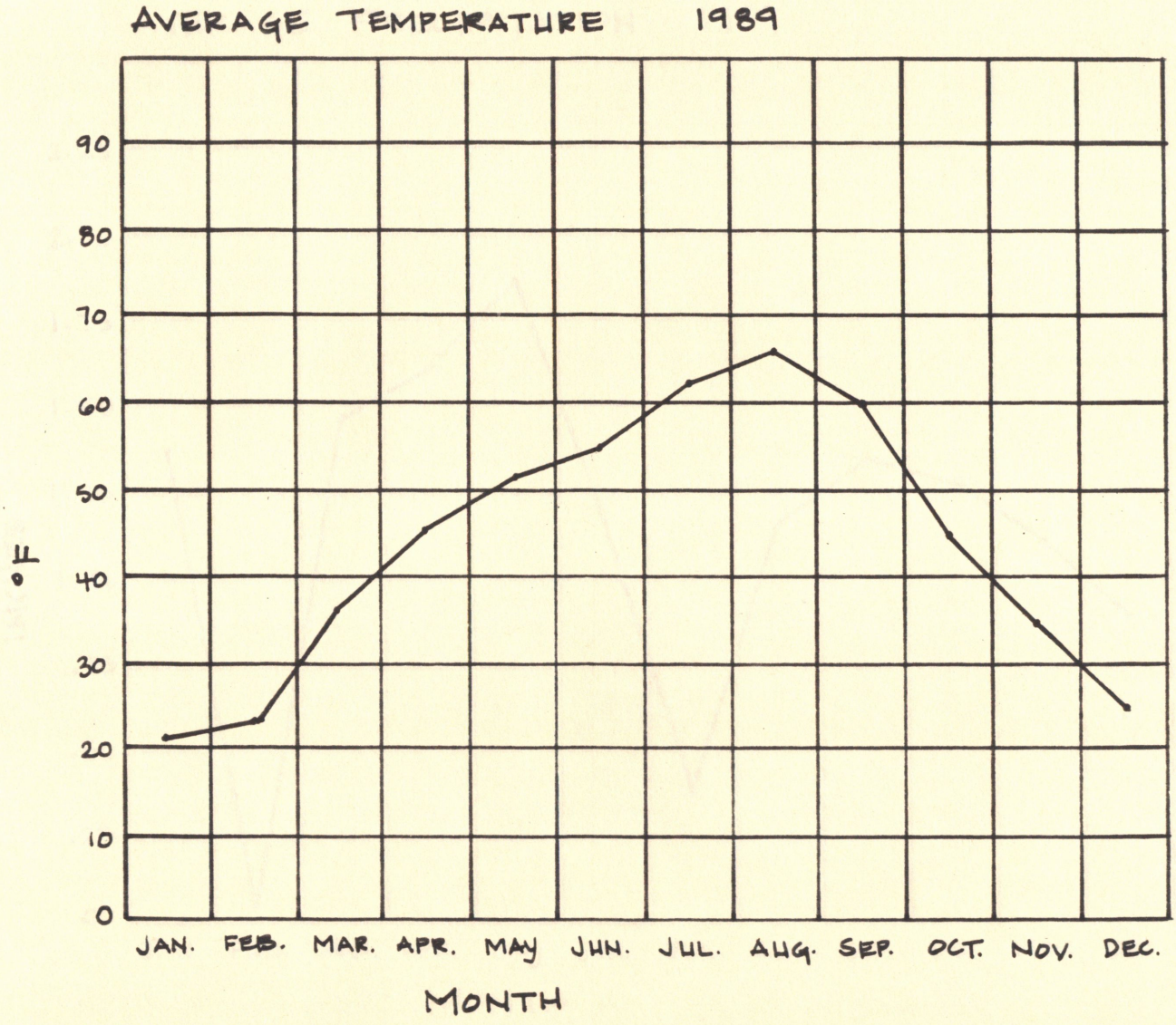


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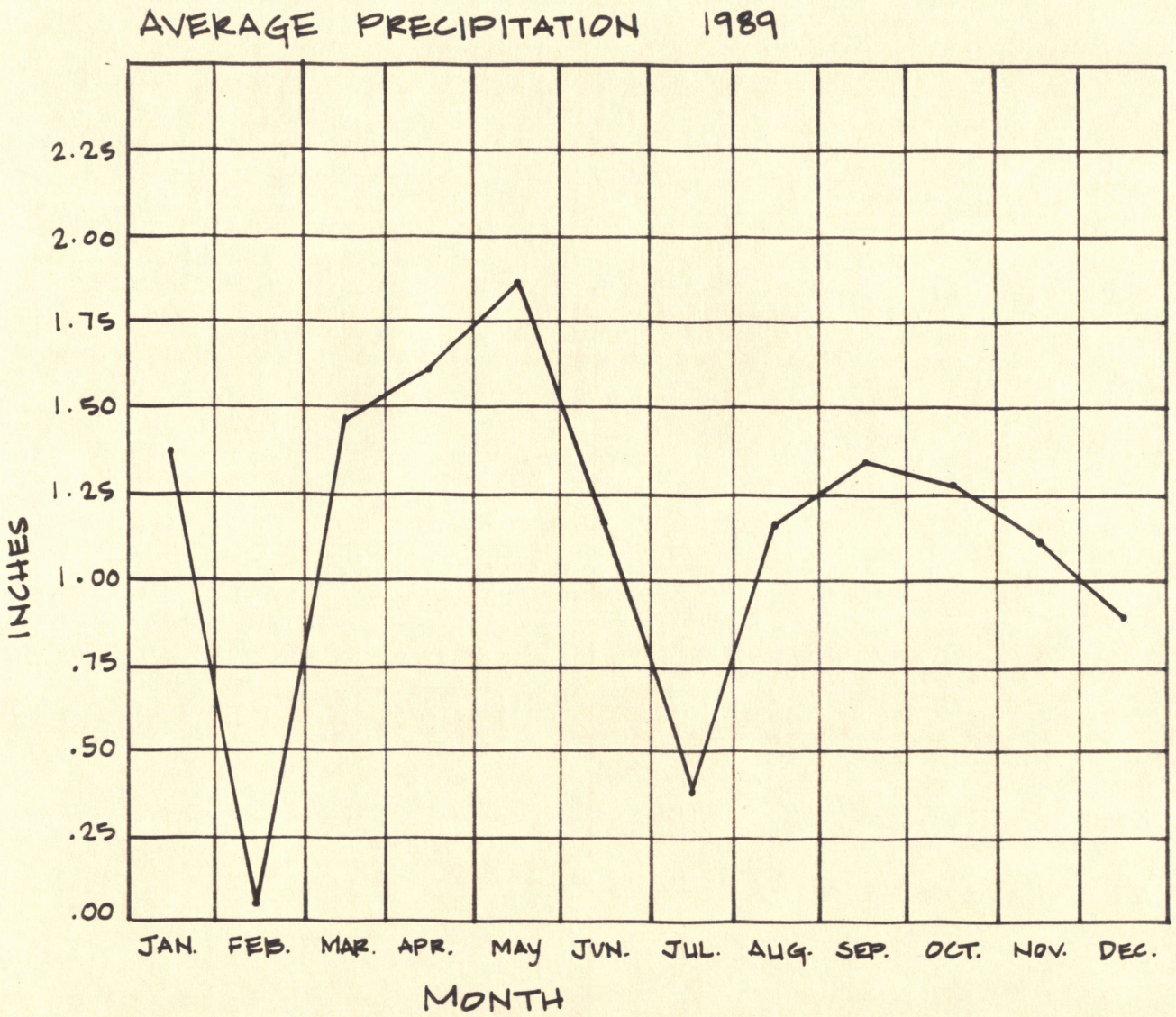


Design Response

Climate Analysis: Sunpath _____



Climate Analysis: Temperature ____



Climate Analysis: Precipitation ____

Building Analysis

BUILDING: Complete renovation done in 1982
Restored much of the existing
Replaced originals with exact replicas

WALLS: 5/8" Gypsum Drywall
Basement: 9'-10" (finished floor)
First Floor: 12'-9" (finished floor)
Second Floor: 11'-9" (finished floor)
Third Floor: 13'-0" (finished floor to apex of finished ceiling)

FLOORS: Carpet on plywood subfloor
Basement: 1393 sq. ft.
First Floor: 1393 sq. ft.
Second Floor: 1393 sq.ft.
Third Floor: 958 sq. ft.

Total: 4737 sq. ft.

CEILINGS: 5/8" gypsum drywall

STRUCTURE: Masonry
Reinforced concrete footings

MECHANICAL: HVAC systems
Approximately 5-7% of building

LIGHTING: Natural
Artificial: incandescent

DOORS/WINDOWS:
Doors: Oak (hard core and soft core)
average dimension 2'-8" x 7'-0"
Metal (painted)
average dimension 3'-0" x 6'-8"

Windows: Double hung
Single hung (size vary)

LANDSCAPE:

Patterns reinforce building shape
Trees (Aspens and Evergreen)
Bushes (various kinds)
Plants (various kinds)
Flowers (various kinds)
Grass (hills and landscaped mounds)
Mountains (behind site)

PAVING:

Vehicular circulation around building
Parking stalls
Pedestrian circulation around building
Sidewalk patterns reinforcing building shape
Central water fountain

User Profile

The type of client that I am designing for is one who appreciates the history of Park City and is concerned about preserving it. I am designing for the guest that is not necessarily interested in all of the technological hotel conveniences but is looking for a charming and comfortable place to stay without paying the extra costs.

Clients:
Skiers
Sightseers
Vacationers
Business men and woman

Owners: Privately owned

Employees:
Inn manager
Housekeepers
Cafe manager
Counter help
Cook/Baker
Receptionist
Security

Service/Maintenance:
Caretaker
Food delivery

Neighbors/Passerbyers:
Residential neighbors
Commercial neighbors
Travelers
Tourists
Highway viewers

Interior Space Analysis

MAIN HOUSE

Space: Guest rooms

Approximate Square Footage: 3344 sq. ft. (each room approx. 200 sq. ft.)

Number of occupants: 12 rooms (1-2 people/room)

Description: Each room will provide adequate facilities while providing a pleasant and personal atmosphere.

Requirements

Needs:
- Double bed
- Wardrobe
- Access to window

Wants:
- Natural light
- Telephone
- Dresser/desk
- Plants
- Television

Space: Sitting area

Approximate Square Footage: 320 sq. ft.

Number of Occupants: 6-8 people

Description: Sitting area will provide a place to sit and relax or to have a cup of coffee and enjoying the inviting atmosphere.

Requirement

Needs:
- Access to front door
- Access to stairs
- Comfortable sofas

Wants:
- Natural light
- Coffee/beverage display
- Tables

ENTRY HOUSE

Space: Reception area

Approximate Square Footage: 200 sq. ft.

Number of Occupants: 2 people

Description: This space is a transition space that will primarily be used for registration and information.

Requirements

Needs:
Access to entrance
Security
Reception desk
Access to office

Wants:
Natural light
Spacious
Music
Telephone

Space: Lounge

Approximate Square Footage: 500 sq. ft.

Number of Occupants: 10-15 people

Description: This is a space for guests to use while relaxing, socializing, or waiting to eat. This could also be used for meetings.

Requirements

Needs:
Access to reception
Access to cafe
Restrooms

Wants:
Natural light
Fireplace
Spacious
Comfortable sofas and chairs

Space: Cafe

Approximate Square Footage: 500 sq. ft.

Number of Occupants: 25-35 people

Description: A place for guests as well as non-guests to eat and enjoy the atmosphere. This could also be a place to hold meetings.

Requirements

Needs:
Access to reception
Access to lounge
Kitchen
Storage area
Dining room
Counter/display

Wants:
Natural light
Comfortable chairs
Elegant decor
Music

INTERIOR SPACE ANALYSIS SUMMARY

Main House

Basement:	1393 sq. ft.
First floor:	1393 sq. ft.
Second floor:	1393 sq. ft.
Third floor:	958 sq. ft.
Total:	4737 sq. ft.

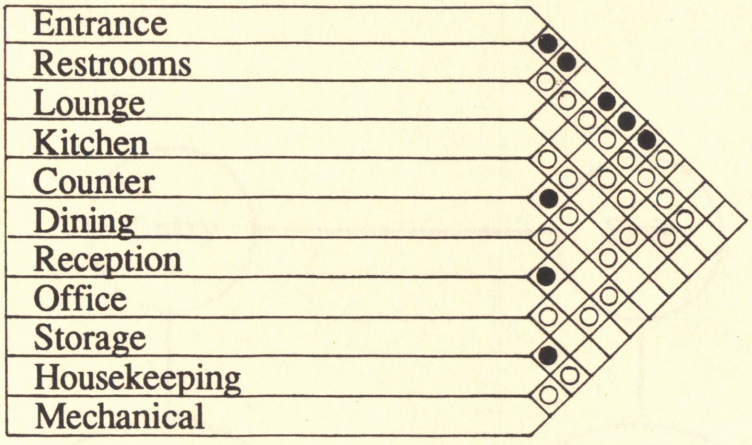
Entry House

Basement:	700 sq. ft.
First floor:	1970 sq. ft.
Total:	2670 sq. ft.

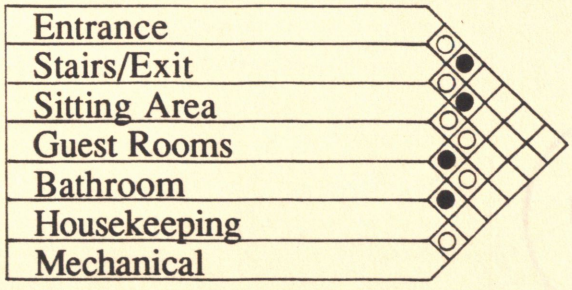
Diagrammatics

DIAGRAMMATICS

ENTRY HOUSE

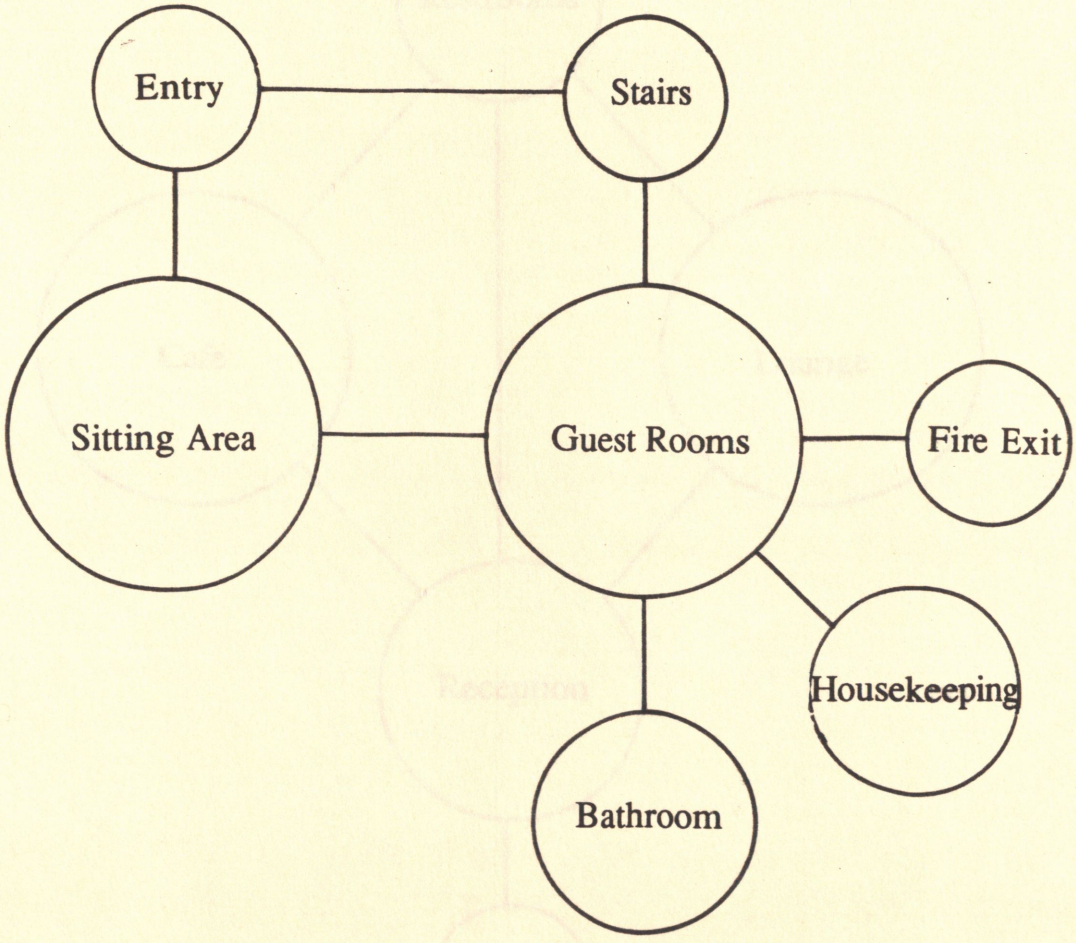


GUEST HOUSE

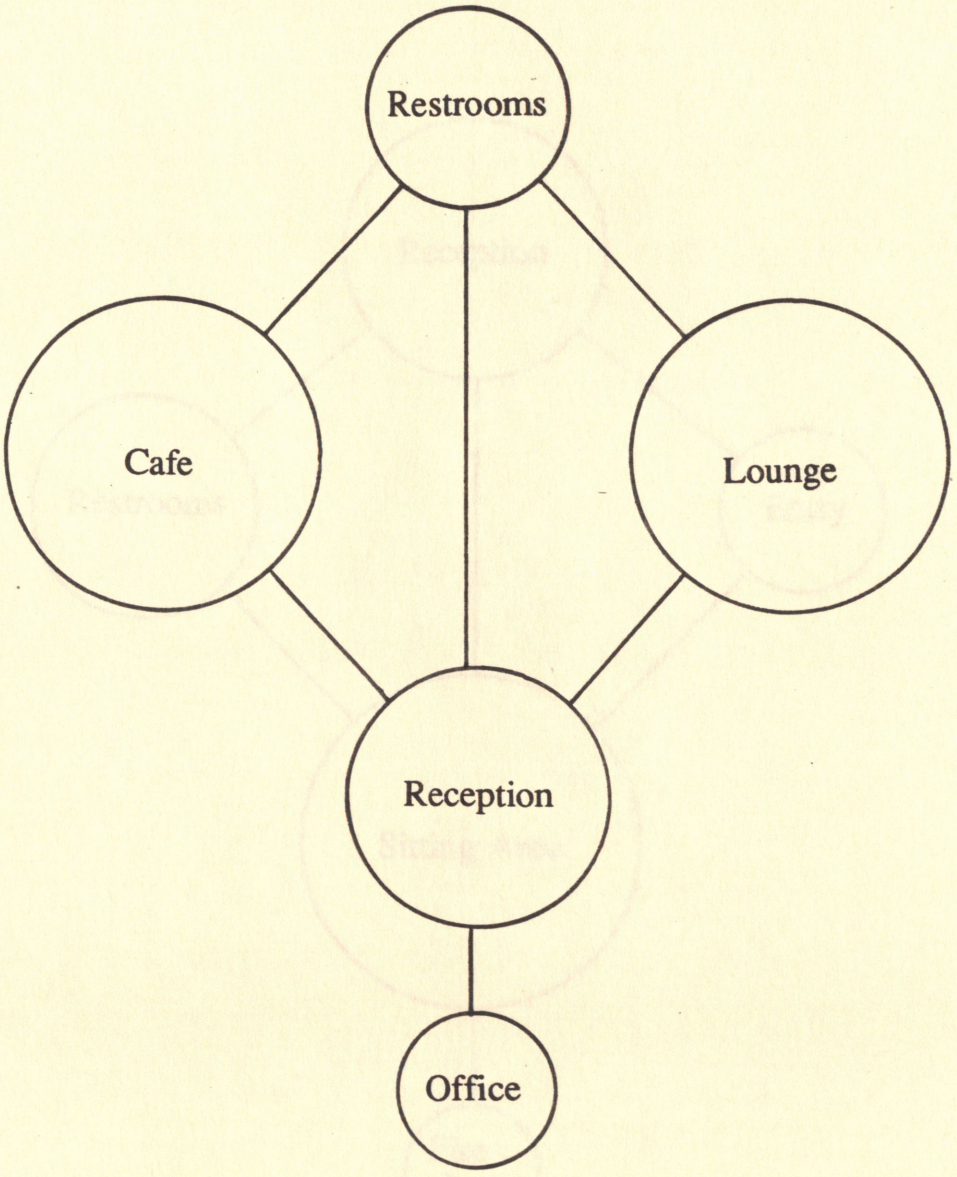


● Essential
○ Desirable
Non-desirable

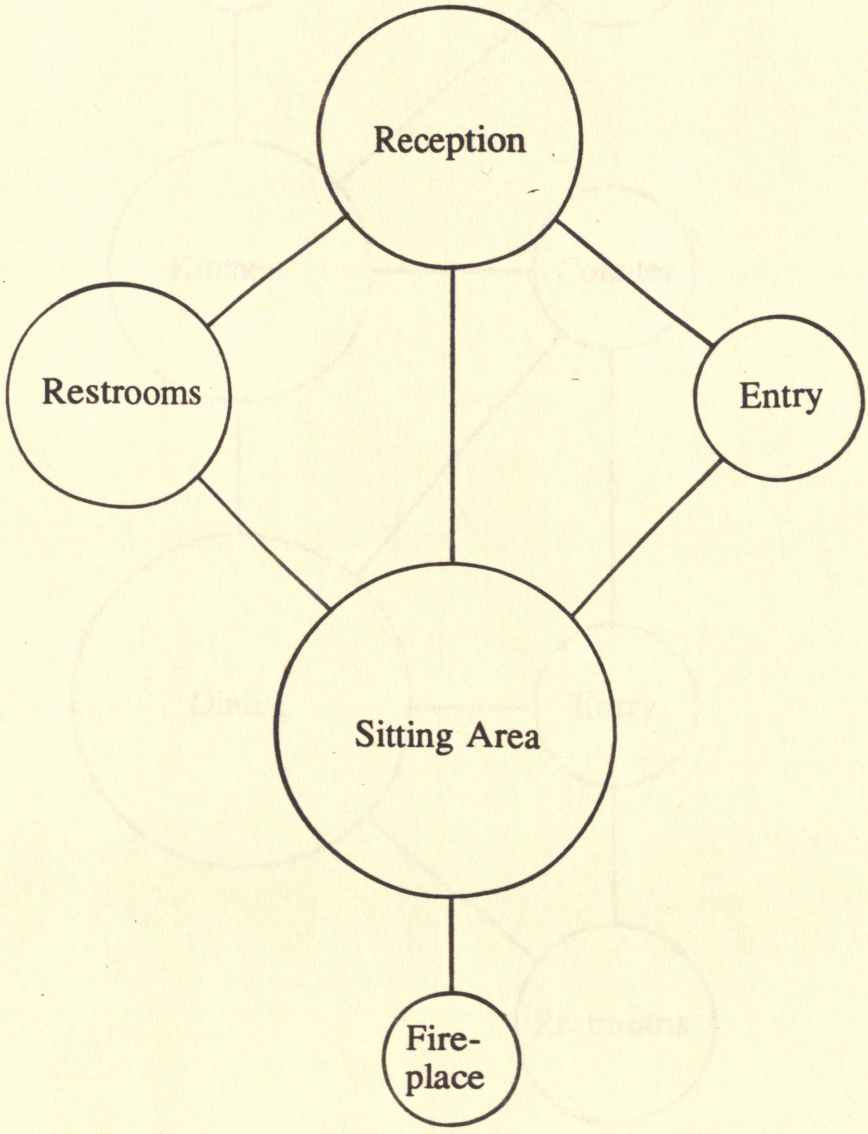
MAIN HOUSE


Entry
Stairs
Sitting Area
Guest Rooms
Fire Exit
Housekeeping
Bathroom

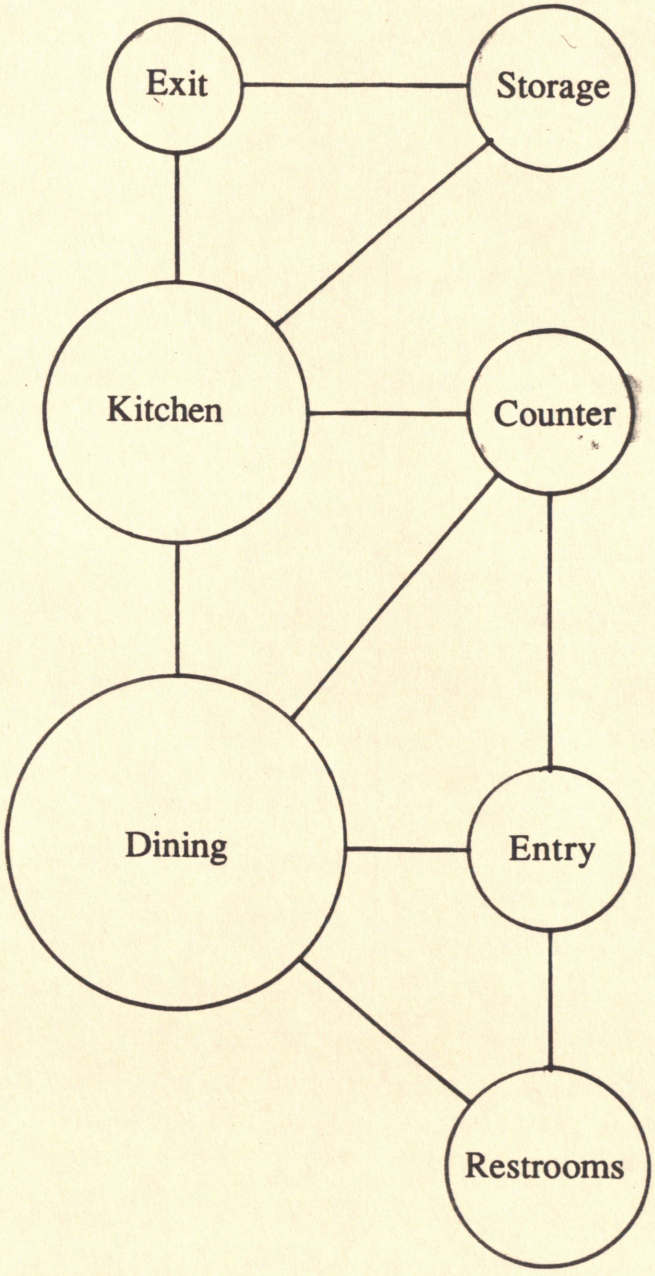
ENTRY HOUSE



LOUNGE/RECEPTION



CAFE



Case Studies

CASE STUDY #1

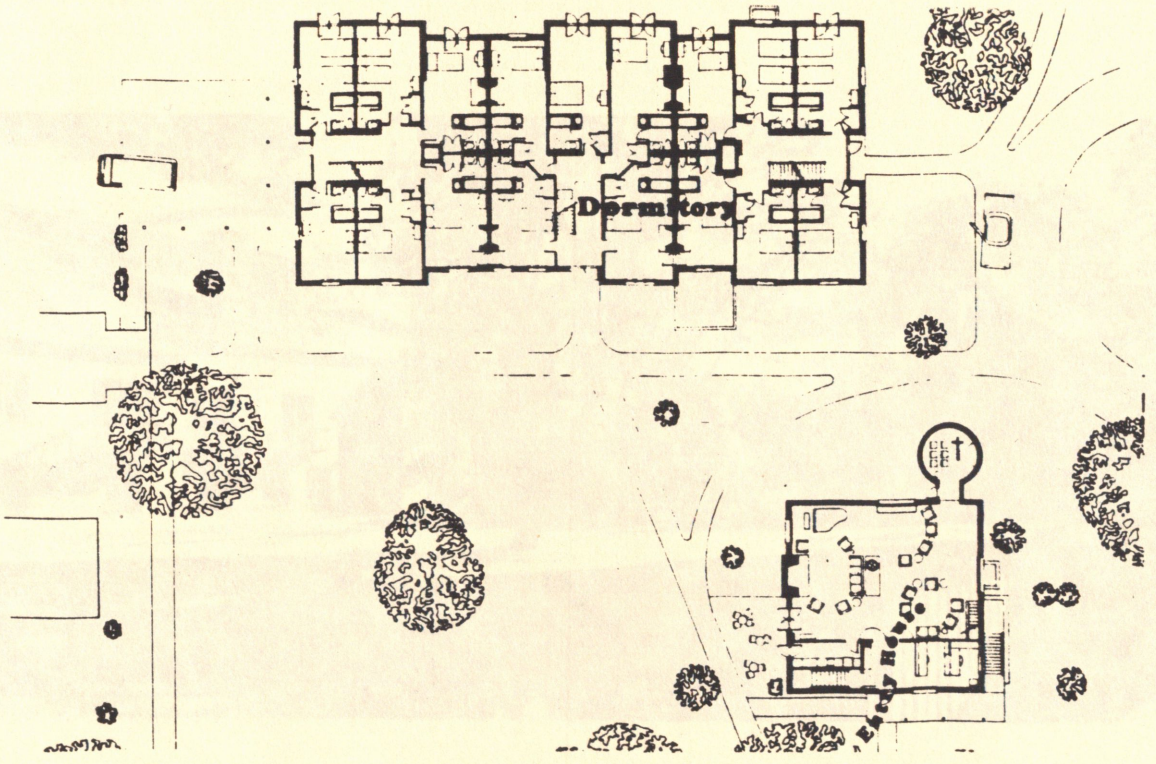
Project: The New Harmony Inn
Location: New Harmony, Indiana

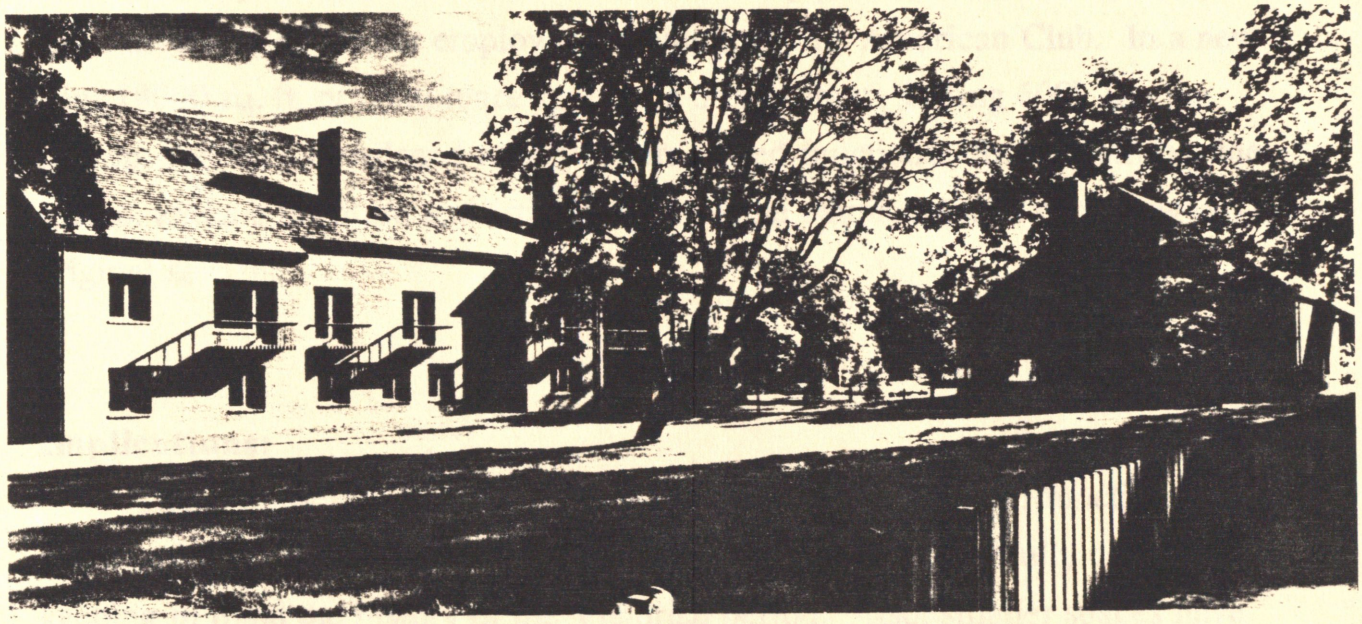
Analysis:

Part of a larger effort to preserve the history of an experimental utopian community, The New Harmony Inn was designed to reinforce the town's existing residential fabric with its brick walls and wood shake foof. The inn consists of a modest entry house for registration, with a lobby that can also be used for meetings, a chapel, and a separate story structure with forty-five guestrooms grouped around three entry stairs rather than long corridors.

Implications:

The New Harmony Inn was the major source behind the concept of The Park City Inn.. The similarities between the two inns are in the design of the entry house. This is a separate building that is designed in harmony with the Miner's Hospital that has been converted into the guest house. The idea of preserving the history of the community through existing architecture and new architecture is the basic concept.


Dormitory



CASE STUDY #2

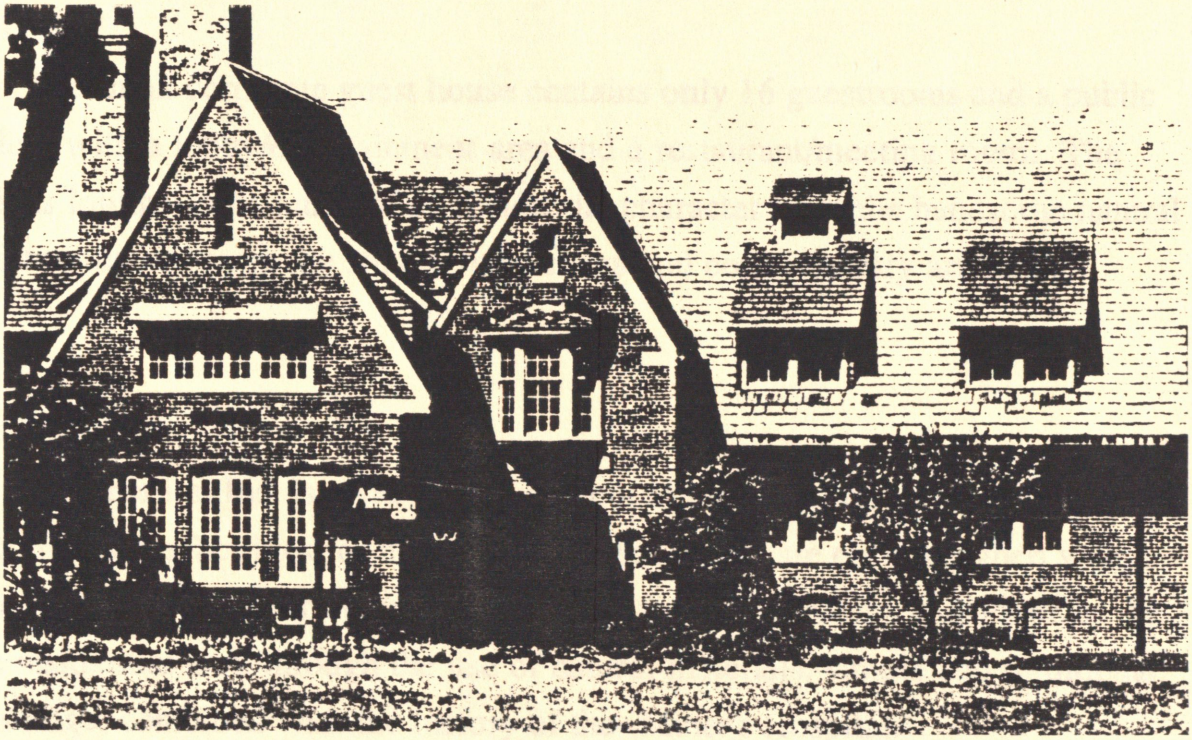
Project: The American Club
Location: Kohler, Wisconsin

Analysis:

Country village character has been carefully preserved in the expansion and conversion of former employee housing into The American Club. In a new wing (8000 sq. ft. of conference space and 5 restaurants seating 600), the inn concept has been broadened to serve more varied functions. Small, comfortable spaces, antique furniture and artifacts express the ethnic cultures of the regions's original settlers.

Implications:

The country village has been designed to serve a variety of functions using small and comfortable spaces. The Park City Inn has been carefully designed keeping in mind the history of the Victorian period. Also, smaller spaces have been designed to serve more functions and achieve the personal atmosphere similar to The American Club.



CASE STUDY #3

Project: Systematics, Inc.
Location: Little Rock, Arkansas

Analysis:

The small corporate guest house contains only 16 guestrooms and a public building with a lobby/entertainment area and a restaurant/meeting room. The spacious lounge gains much of its residential character from the handsome natural wood trusses and from the simple furnishings and contemporary artifacts.

Implications:

Systematics, Inc. is a very small inn, but at the same time provides adequate and comfortable facilities for the guests. These spaces are each designed with a residential look. The Park City Inn only has fifteen guestrooms and achieves this same residential look through the use of natural materials, simple and traditional furnishings, combined with the history of the Miner's Hospital.



CASE STUDY #4

Project: Warburtons
Location: Boston, Massachusetts

Analysis:

The design of Walburton's derives much of it's inspiration from a Bond Street, London, specialty shop. Quality baked goods are sold here, the product is fresh, and baking is done on the premises. The store is planned with food preparation, food display, sales service, and the cafe all functioning well together. Careful attention is given to details that combine Old World charm with a casual, food-is-served-fast atmosphere.

Implications:

The Park City Inn has been designed with the same idea that fresh quality, baked goods will be served in a charming yet simple and casual atmosphere. The idea of counter service instead of sit-down service will be faster and more efficient.


COOKIES
SCONES


CHES

CASE STUDY #5

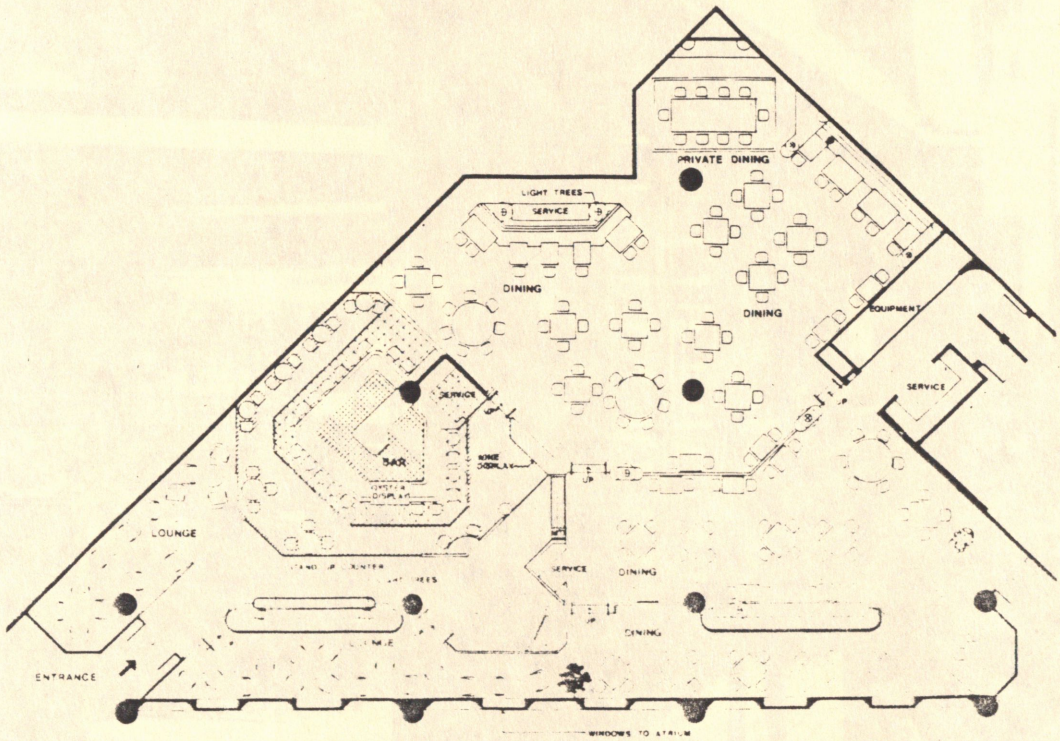
Project: Americus Restaurant, Sheraton Washington Hotel
Location: Washington D.C.

Analysis:

The Americus Restaurant had to be redesigned because the place exemplified formal dining taken to the point of intimidation. Furthermore, the restaurant was alienated from the rest of the hotel due to the positioning of key elements in the design. The designer removed partitions to make the restaurant more visible to the rest of the hotel. The design was for a warmer, more lively environment and to help expand the market base of the hotel restaurant.

Implication:

The appeal of the Americus Restaurant is that it is visible to the public and also that it is a warm and lively place. The Park City Inn is clearly visible to the guests through the use of certain design elements. On the exterior as well as the interior allow for the public to be a part of the cafe.



AFTER RENOVATION



General Requirements

Project: Park City Inn

Location: 1354 Park Avenue, Park City, Utah

Construction Type: Type II

Occupancy Group: R-1

Existing Structure: Masonry
Non-combustible construction

Special Historic Building: All repairs, restoration and rehabilitation must comply with all codes

Mechanical: (UMC) Heat must be at 70 F
Units must be at least 3 ft. above the floor

Plumbing: (ICBO) Must have 2 separate facilities for every 10 guests

Electrical: Requires fire alarm and communication system
Requires sprinkler system

Exits

Windows: Requires at least 1 operable directly to yard
Sill height no more than 44"
Requires at least 5.7 sq. ft.

Doors: Exit doors must swing out

Corridors: No less than 44" in width

Stairs: No less than 36" in width
Rise/run = 4-7/11

Fire Resistive Requirements

Exterior Bearing:	(sec. 1903)	4
Interior Bearing:		2
Partitions:		1
Structural Frame:		2
Roof:	(sec. 1906)	1
Floors:		2
Doors/windows:	(sec. 1903)	

U.S. DEPARTMENT OF INTERIOR
PRESERVATION STANDARDS

1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.

2. The distinguishing original qualities of character of a building, structure, or site and its environment shall not be destroyed. The removal or alternation of any historic material or distinctive architectural features should be avoided when possible.

3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall abe recognized and respected.

5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.

6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, of pictorial evidence rather than on conjectural designs of the availability of different architectural elements from the building or structures.

7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and the cleaning methods that will damage the historic building materials shall not be undertaken.

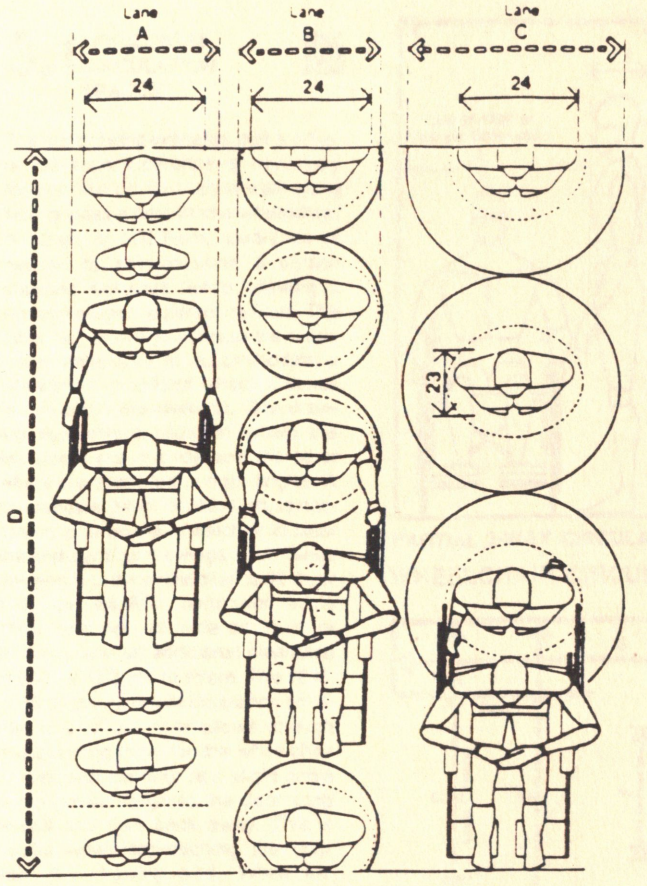
8. Every possible effort shall be made to protect and preserve archeological resources affected by, or adjacent to any project.

9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood or environment.

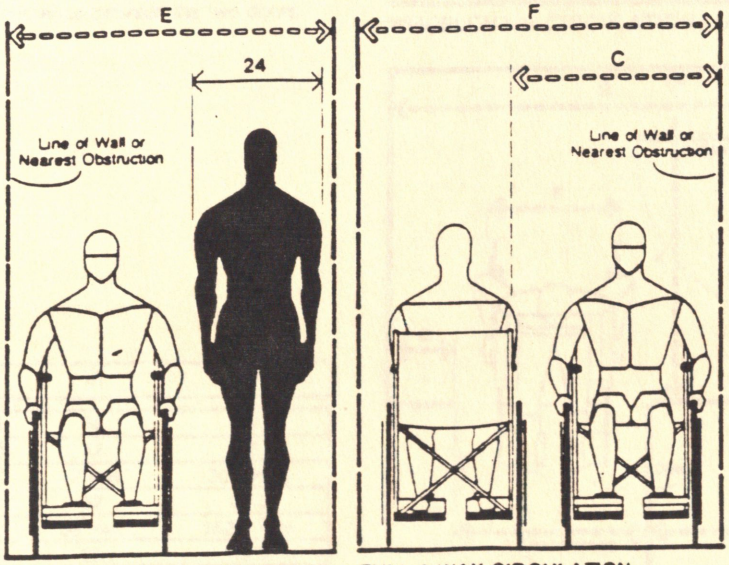
10. Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential from and integrity of the structure would be unimpaired.

8.1 HORIZONTAL CIRCULATION SPACES

The drawing at the top indicates the impact of a wheelchair-bound person on the same queue shown on the preceding page. The bottom drawing indicates corridor width clearances necessary to accommodate wheelchair circulation. Full two-way passage requires 60 in. or 152.4 cm, to allow two wheelchairs to pass side by side. Clearance for a single wheelchair is 36 in. or 91.4 cm. A 54-in. or 137.2-cm. corridor will allow an able-bodied individual to walk along side or pass a wheelchair-bound person. Ideally, rest stops should be provided where corridor lengths are particularly long. These may be in the form of properly designed alcoves along the circulation path; rest room lounges or reception areas may be substituted if reasonably located. Maximum distance between rest room stops should be about 100 ft, or 30.5 m. Provisions for wheelchair turning should also be considered. A full 360° turn can be negotiated within a 60-in. or 152.4-cm. diameter circle.



QUEUE LINES / COMPARATIVE DENSITIES INCLUDING WHEELCHAIR-BOUND



PARTIAL 2-WAY CIRCULATION

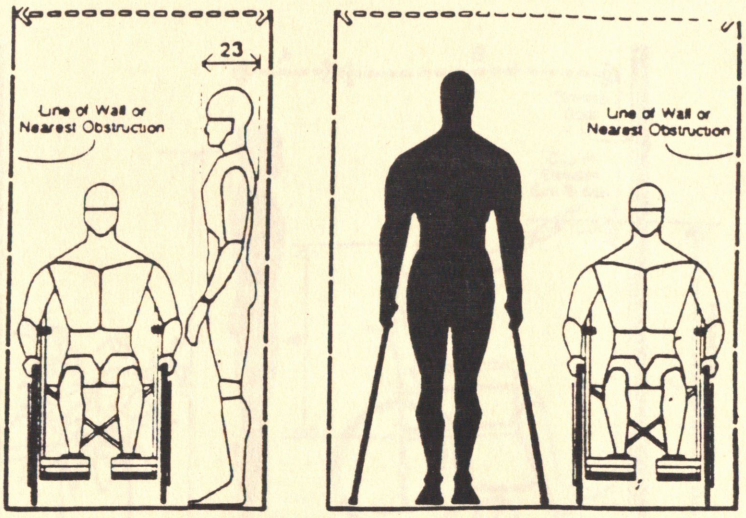
FULL 2-WAY CIRCULATION

WHEELCHAIR CIRCULATION / CORRIDORS AND PASSAGES

	in	cm
A	30	76.2
B	24	61.0
C	36	91.4
D	120	304.8
E	54	137.2
F	60	152.4

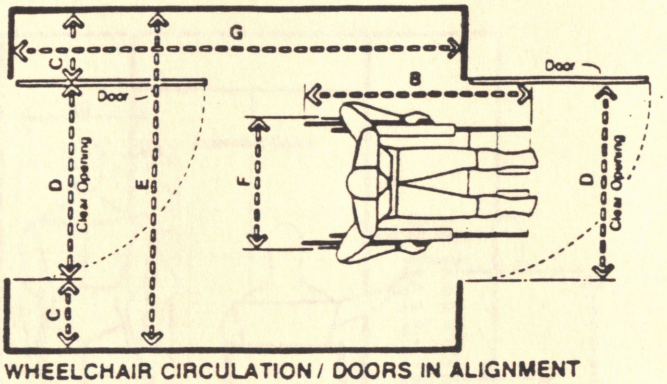
8.1 HORIZONTAL CIRCULATION SPACES

The top drawing indicates that a 60-in. or 152.4-cm. clearance is necessary for a person on crutches to walk along side or pass a person in a wheelchair. A 42-in. or 106.7-cm. clearance is needed to accommodate a person standing sideways, while allowing a wheelchair-bound person to pass. The other two drawings indicate the clearances necessary to accommodate a wheelchair in spaces where a series of two doors are involved. One drawing illustrates a situation where the two doors are in a row and the other where the doors are at right angles. A clearance of 84 in. or 213.4 cm. is necessary to allow the wheelchair to clear the first door as it swings shut. Since the length of the wheelchair is 42 in. or 106.7 cm. the 84-in dimension would allow for a door as wide as 36 in. or 91.4 cm. and an additional clearance of 6 in. or 15.2 cm. to spare. The 12-in. or 30.5-cm. minimum clearance on either side of the door allows enough maneuvering room for the wheelchair to approach the door at a slight angle and a person to grasp the door knob or pull and then back away. This is helpful when approaching the door from the in-swing side. When the doors are located at right angles to each other, it is essential that adequate space be provided to avoid interference between the two doors.

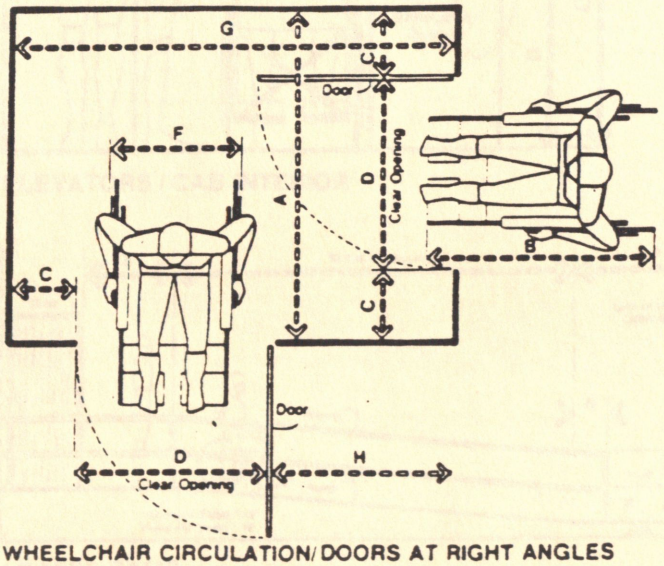


PARTIAL 2-WAY CIRCULATION FULL 2-WAY CIRCULATION

WHEELCHAIR CIRCULATION/CORRIDORS AND PASSAGES



WHEELCHAIR CIRCULATION / DOORS IN ALIGNMENT



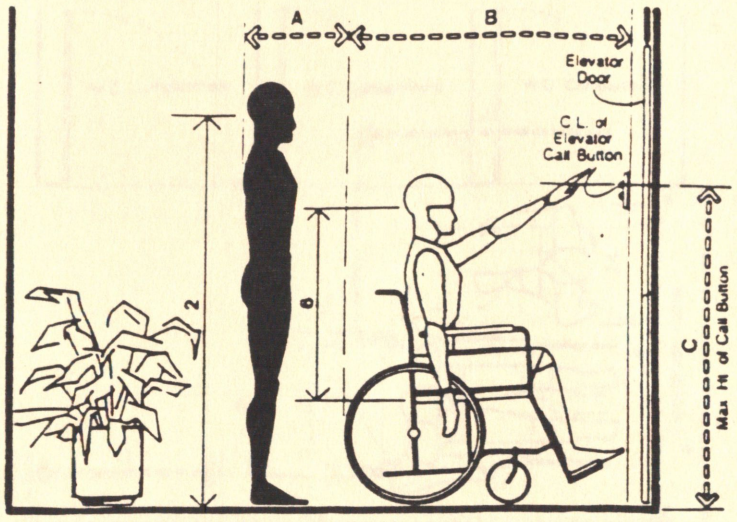
WHEELCHAIR CIRCULATION/DOORS AT RIGHT ANGLES

	in	cm
A	60	152.4
B	42	106.7
C	12 min.	30.5 min.
D	32	81.3
E	56 min.	142.2 min.
F	25	63.5
G	84	213.4
H	36 min.	91.4 min.

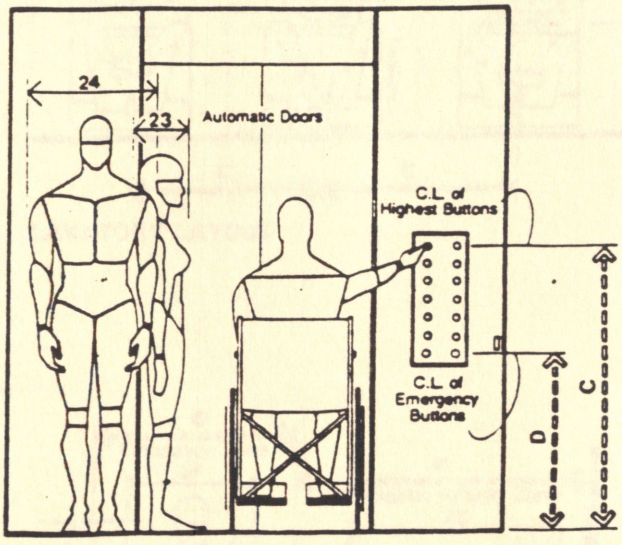
8.2 VERTICAL CIRCULATION SPACES

Vertical circulation systems must be responsive to the needs of people confined to wheelchairs as well as to those of able-bodied people. Corridor and lobby call buttons should be located 54 in. or 137.2 cm. above the floor. Emergency controls should be arranged so that the lowest button is a minimum of 30 in. or 76.2 cm. above the cab floor and the highest button a maximum of 48 in. or 121.9 cm. above the cab floor. Emergency buttons should be grouped together at the bottom of the panel. The center line of a telephone should be a maximum of 48 in above the cab floor and the height at the top of the handrail should be located between 32 and 34 in. or 81.3 and 86.4 cm. above the cab floor.

Ramps are also an important factor in providing accessibility of buildings to handicapped people. Most regulations and guidelines insist on a maximum gradient of one unit of height for every twelve units of length and a maximum horizontal distance of 30 ft. or 9 m. without a horizontal landing of at least 42 in. or 106.7 cm. Landings should be provided at all changes in ramp direction and at entrances and exits. Platform lengths should provide at least 42-in clearance from any door swing into the ramp. Where the door does not swing into the ramp, the platform should extend a minimum of 24 in. or 61 cm. past the latch side of the door.

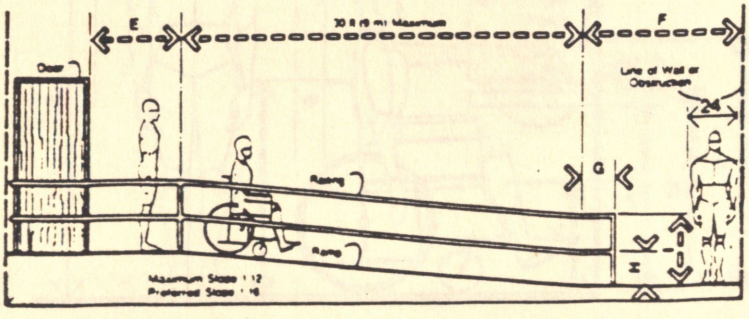


ELEVATORS / LOBBY



ELEVATORS / CAB INTERIOR

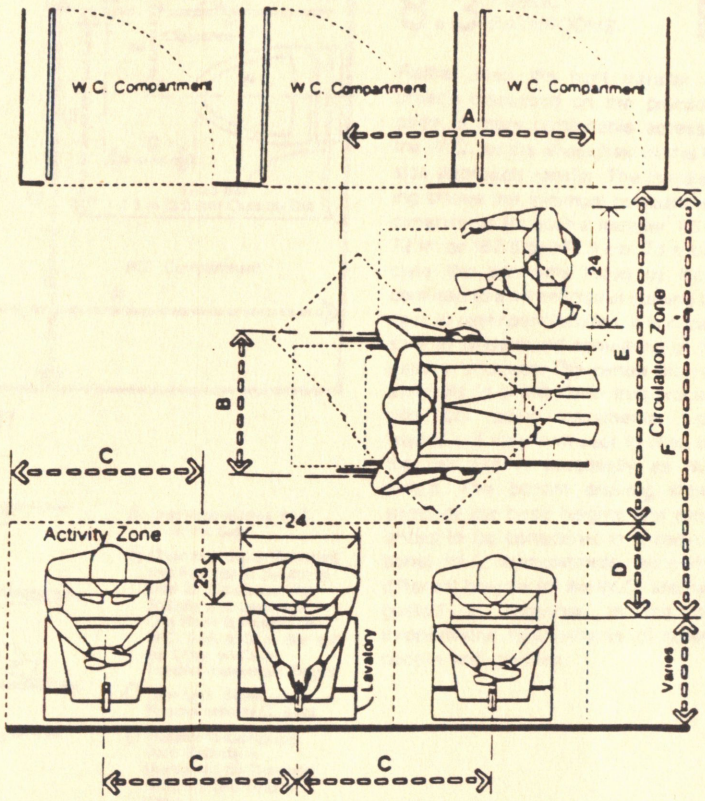
	in	cm
A	18	45.7
B	48 min.	121.9 min.
C	54 max.	137.2 max.
D	30	76.2
E	42 min.	106.7 min.
F	72 min.	182.9 min.
G	12–18	30.5–45.7
H	18–20	45.7–50.8
I	33–34	83.8–86.4



ACCESS RAMP

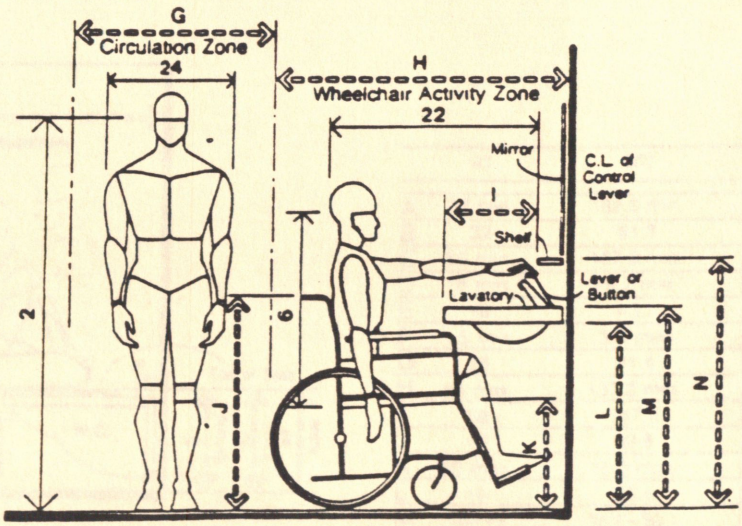
8.3 PUBLIC BATHROOMS

Lavatories, like urinals, are all too often located too close to each other. The result is an installation that may save floor space and may conform to the code in terms of quantity of fixtures, but simply does not permit the user comfortable access. It has been stated elsewhere that the larger-sized person has a maximum clothed body breadth dimension of almost 26 in. or 66 cm, which already exceeds the width of most lavatory models usually specified for public rest rooms. The body movements involved in the washing and grooming process increase the space occupied by the user even more. Unless adequate space is provided, body contact with the adjacent user will occur. A 32-in. or 81.3-cm, spacing as shown should provide for comfortable use of the fixtures. An activity zone of 18 in. or 45.7 cm, in front of the fixtures should be assumed. A circulation zone of 54 in. or 137.2 cm, is the minimum dimension that will allow for both wheelchair and pedestrian traffic. The drawing at the bottom indicates some of the basic clearances and heights required to make the lavatory accessible to the wheelchair user.



LAVATORY LAYOUT

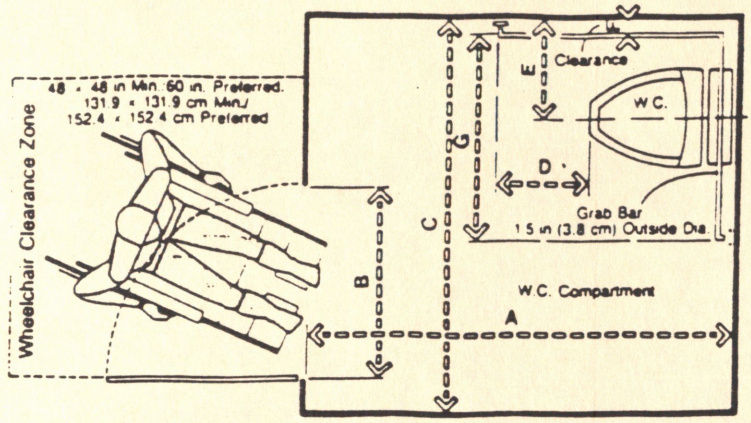
	in	cm
A	42	106.7
B	25	63.5
C	32	81.3
D	18	45.7
E	54	137.2
F	72	182.9
G	30 min.	76.2 min.
H	48	121.9
I	18 max.	45.7 max.
J	36	91.4
K	19	48.3
L	30 min.	76.2 min.
M	34 max.	86.4 max.
N	40 max.	101.6 max.



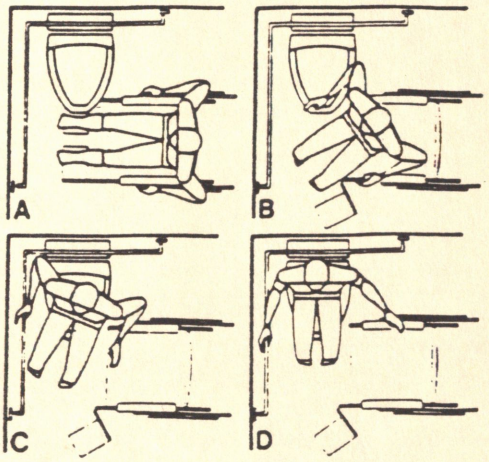
LAVATORY/ WHEELCHAIR USER

8.3 PUBLIC BATHROOMS

Rather than the front transfer approach discussed on the preceding page, a more comfortable access to the W.C. for the wheelchair user is the side approach transfer. The top drawing shows the minimum compartment dimensions for such a transfer: 66 by 72 in. or 167.6 by 182.9 cm. To appreciate the problems faced by those confined to a wheelchair in gaining access to rest room facilities, it is necessary to understand something of the transfer process. The center drawing attempts to break down that process into four basic movements; techniques will vary from user to user, but the process is essentially as illustrated. The bottom drawing shows some of the basic heights and clearances to be considered in a conventional W.C. compartment. Note that different heights for the W.C. are suggested in response to the anthropometric requirements of elderly people and children.



WATER CLOSET COMPARTMENT/ SIDE APPROACH TRANSFER



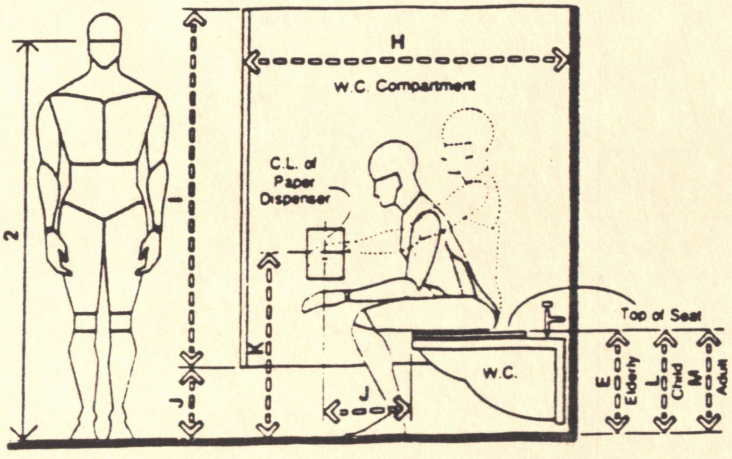
A User Approaches W.C. From the Side

B Chair Armrest is Removed and Footrest is Swung to Side for Clearance. For Stability and Leverage, One Hand is Placed on W.C. Seat or Grab Bar and the Other on Chair. Transfer Movement Begins

C User Lifts, Slides, and Rotates onto W.C. Seat

D Transfer is Complete. Body Stability is Maintained by Grasping Grab Bar and Seat of Chair

TECHNIQUE FOR SIDE APPROACH TRANSFER



WATER CLOSET

	in	cm
A	72 min.	182.9 min.
B	32	81.3
C	66 min.	167.6 min.
D	18 min.	45.7 min.
E	18	45.7
F	1.5 min.	3.8 min.
G	36	91.4
H	54 min.	137.2 min.
I	58	147.3
J	12	30.5
K	30 max.	76.2 max.
L	10	25.4
M	14–15	35.6–38.1

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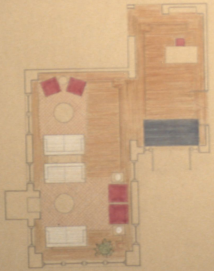
The BOCA Basic/National Building Code 1990.



Sitting



Reception

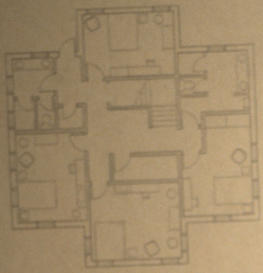


Plan

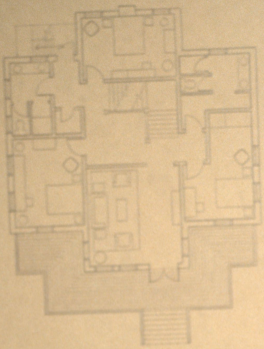
Entry House

Main House

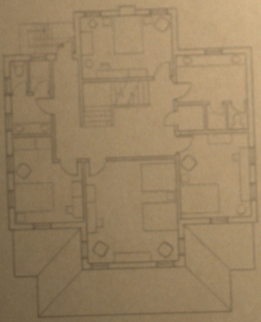
scale 1/4"=1'0"



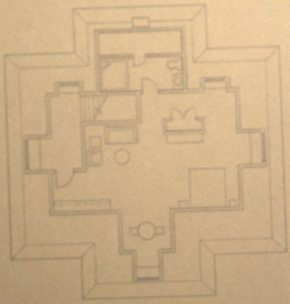
Basement



First Floor



Second Floor

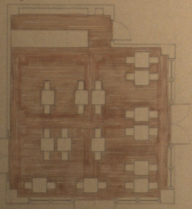


Third Floor





Cafe



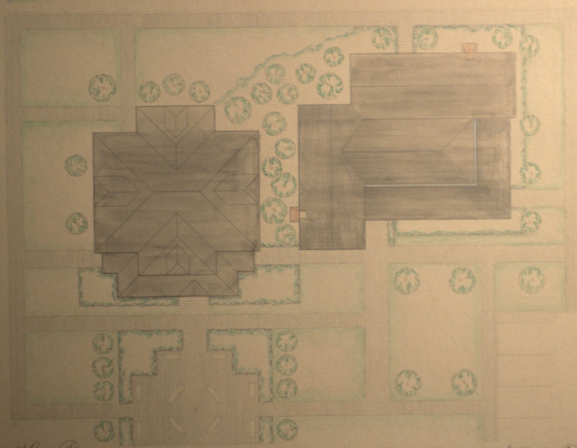
Plan scale: 1/4"=1'-0"



Cafe

Entry House



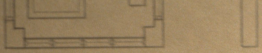


Site Plan

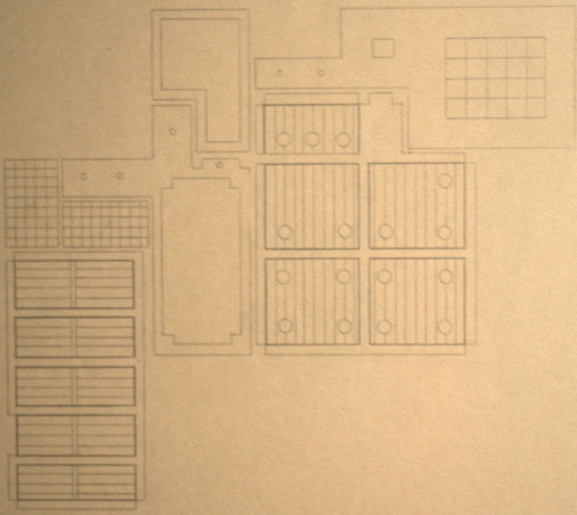
scale 1/8"=1'-0"



Lounge

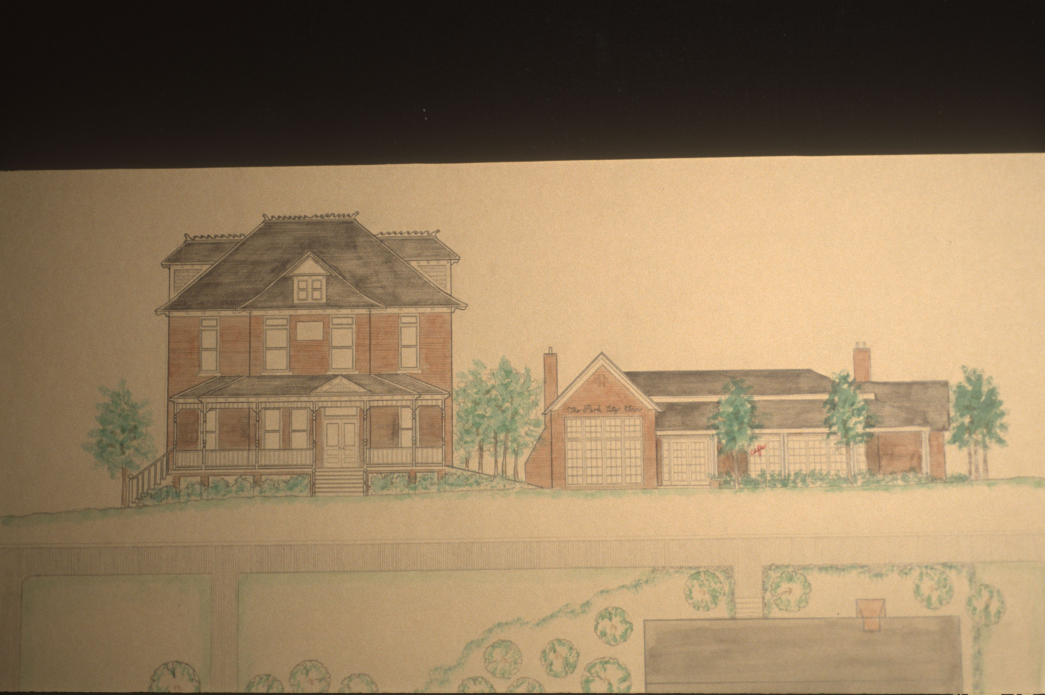


First Floor



Reflected Ceiling

City Inn





Sitting Area

Lounge



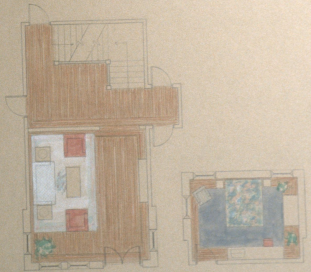
Reception



Sitting Area



Guestroom



Plans scale 1/4"=1'0

Main House

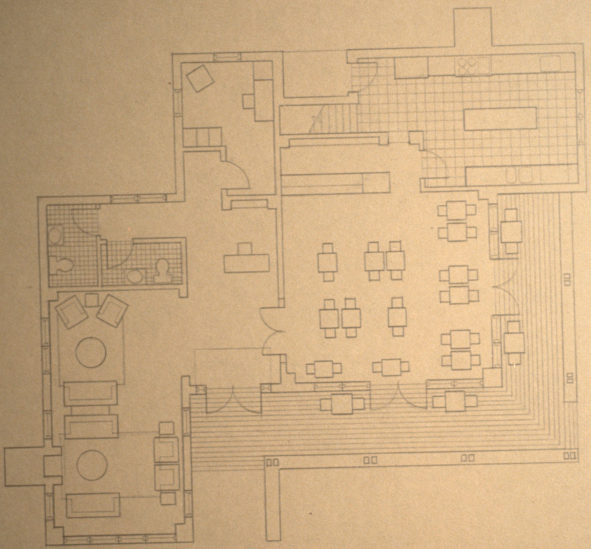


Cafe

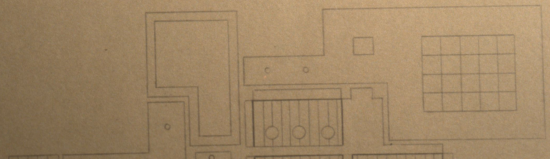


Cafe

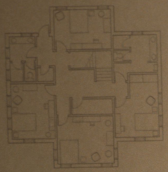
Entry House



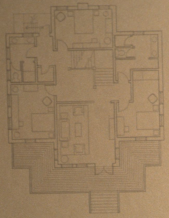
First Floor



Main House — scale 1/8"=1'0"

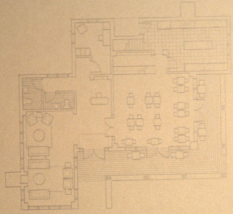


Basement

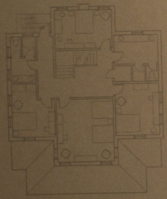


First Floor

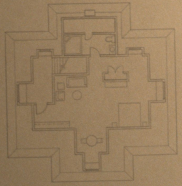
Entry House



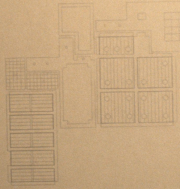
First Floor



Second Floor



Third Floor



Reflected Ceiling

The Park City Inn

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