

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: **125 North 10th Street**

Postal code: **19107** Councilmanic District: **1st**

2. NAME OF HISTORIC RESOURCE

Historic Name: **Chinatown YMCA**

Common Name: **Chinese Cultural and Community Center**

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

SEE ATTACHED

6. DESCRIPTION

SEE ATTACHED

7. SIGNIFICANCE

Period of Significance (from year to year): **1955-2006**

Date(s) of construction and/or alteration: **1831-32, 1906, 1910, 1967-71**

Architect, engineer, and/or designer: **Yang Chou-Cheng (C.C. Yang)**

Builder, contractor, and/or artisan:

Original owner: **Chinatown YMCA**

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

SEE ATTACHED

9. NOMINATOR

Name with Title: Chelsea Troppauer (Graduate Intern) Email: ctrop@design.upenn.edu

Organization: Preservation Alliance of Greater Philadelphia Date: August 17, 2012

Street Address: 1616 Walnut Street, Suite 1620 Telephone: (215) 546-1146

City, State, and Postal Code: *Philadelphia, PA 19103*

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

Beginning at a point 52 feet southward from the south side of Cherry Street, the property boundary extends 25 feet southwest along 10th street to a point; thence extending eastward 95 feet a point; thence 25 feet northeastward to a point; thence 95 feet westward to the first mentioned point and place of beginning.



6. Description

The former Chinese Cultural and Community Center is located at 125 North Tenth Street, a mid-block parcel between Cherry and Arch Street in the Chinatown neighborhood of Philadelphia (Fig.1). The buildings of the 100 block of Tenth Street are typically two bays wide, constructed from brick and range in height between three to five stories. The buildings' first floors are generally commercial spaces with upper-story dwelling units. The buildings immediately surrounding the Center are typical examples of the area's nineteenth century row house. Standing three and a half stories tall with dormers on the top story, these flat brick façade structures are best characterized as austere.

Parts of 125 North Tenth Street date to its original construction of between 1831 and 1832, but the building as it appears today is the product of subsequent additions and alterations. The primary façade is three and a half stories tall with one central bay on each of the three stories (Fig. 2) A layer of smooth, white stucco has replaced the building's original nineteenth century brick exterior. Each of the building's stories feature distinctive architectural elements that project from the stucco facade. These elements include two carved stone bas-reliefs and a jade-colored glazed tile pent roof on the first story, red painted balconies on the second and third story, and a gable roof penthouse at the top. The penthouse projects from the front pitch of the building's gable roof. Due to its size, the penthouse completely covers the pitch of the roof.

On the rear side of the building's gable roof, there is a dormer present (Fig.3). Extending further eastward towards the rear of the lot are a series of three three-story additions. Measuring roughly half of the width of the main building, each of the additions is distinguishable through its material and shape. The westernmost addition is L- shaped with a shed roof connecting to the rear gable roof of the main building. The other building additions are made of brick and stucco and both have flat roofs.

West Elevation

The building's façade is a single bay flanked by broad stucco planes. The main entrance is a central recessed entryway set above sidewalk level by five concrete steps. A pair of large red-painted doors occupy the majority of the entryway wall (Fig.4) . Both doors feature cast bronze lionhead doorknockers. Flanking each side of the doorway are fan shaped plaques reading "Chinese Cultural Center." Above the door head is a black, rectangular sign with five Chinese characters painted in gold: these characters translate roughly as "Chinese Youth Club."

The three walls of the entryway are white stucco matching the façade. The side walls feature inscriptions: to the left of the entrance, along the north wall are the words "Chinatown YMCA - 1955" (Fig. 5). To the right of the entrance, along the southern wall are the dates "1970" and the corresponding year on the Chinese calendar, "4668" (Fig. 6). The ceiling of the entryway is richly decorated with painted wood paneling featuring two rows of painted floral roundels (Fig.7).

The entryway is framed by highly ornamental bas-relief stone panels flanking each side of the stairs (Fig.8). These panels wrap the outer corners of the recessed entryway and stand as monumental pedestals for the stuccoed façade planes above. Each pedestal stands approximately six feet tall and is composed of six distinct tiers or friezes incorporating stylized clouds, ornamental filigrees, and zoomorphic imagery. The northern pedestal features a central frieze depicting a phoenix, while the southern pedestal features a dragon (Figs. 9-10).

Above the pedestals and spanning the recessed entryway in plane with the main façade are two stacked wood lintel beams supported by inward-facing carved brackets. Both the lintels and the brackets are richly decorated with painted floral and geometric designs. A pent roof projects outward above the entryway, supported by five painted brackets set above the entryway lintels. These brackets are carved in the shape of stylized clouds—a motif repeated consistently on the building's upper pent roofs. The brackets support a round beam that is mortised at each end through two short round crossbeams. These members support a tile-clad pent roof with a gently bowed fascia and upturned corners, with open eaves featuring square and round purlins. The jade-colored glazed ceramic tiles are of a traditional Chinese design. Ceramic dragonheads project outward from the corners of the roof, and the hipped corner rooflines feature ornamental

figures of people mounted on bird-like forms (Fenghuang), traditional iconography for Chinese roofs.

The second and third floors feature central projecting balconies and recessed porches. Each balcony is composed of a simple cantilevered floor slab topped by a red-painted wooden railing featuring short baluster-like posts set above solid wood panels. In plane with the stucco façade, wood beams span across the recessed porches. The second floor features three such beams supported by a pair of inward-facing brackets, while the third floor features only one. All have been painted with elaborate decorative patterns, but much of this design work has begun to weather and fade. The back walls of the recessed porches are geometric wooden screen door panels.

The third-floor cornice features another wood lintel panel spanning across the central bay. Its ends terminate at roughly the centerline of each stucco wall below, with pairs of corner brackets set parallel and perpendicular to the façade. Set between these corners and directly above the lintel panel are three additional cloud brackets. These cornice elements form the base of an elaborate penthouse structure that comprises the building's top floor. While this penthouse appears to be freestanding, it is actually a large dormer-like structure that projects outward from the largely-concealed front gable roof. It features two projecting rooflines of similar design to the lower pent roof, but returns at each corner to encircle small stucco pent gable end walls (Fig. 12). The penthouse roof ridgeline features large sculptural volute-like finial ornaments that were originally topped by round orbs which are no longer extant (Fig.13).

East Elevation

Access to the rear of the property is through an alleyway by way of Cherry Street. There is a three-story brick addition the furthest east of the property line (Fig. 14). The wall facing the alleyway is one bay wide with a metal door on the first story (Fig. 15). In the center of the second and third story are wood double hung windows arranged six over six (Fig. 16).

A one story high cinderblock wall and exhaust system blocks the first stories of the main building and other additions from view (Fig. 17) The only thing that can be discerned from the main building is its eastern façade is of common bond brick. Visible windows have double-hung vinyl sashes.

South Elevation

A full view of the rear northern and southern elevations of the property cannot be seen due to the cinderblock wall, exhaust system and metal chain fence blocking public access to the property.



Figure 1. Perspective looking south on 100 Block of North 10th Street.



Figure 2. Northern Elevation of 125 N. 10th Street



Figure 3. Partial South Elevation (Source: Google Earth)

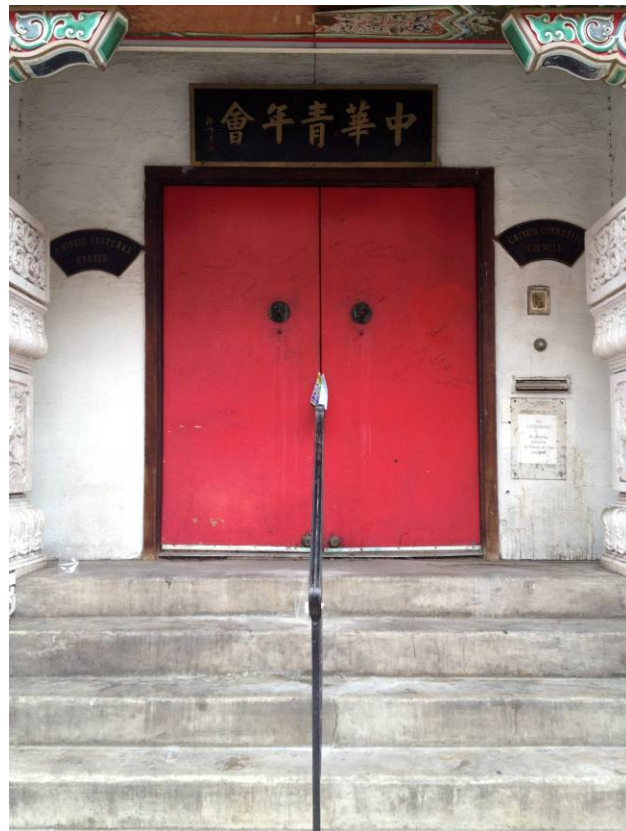


Figure 4. Building's Main Entrance

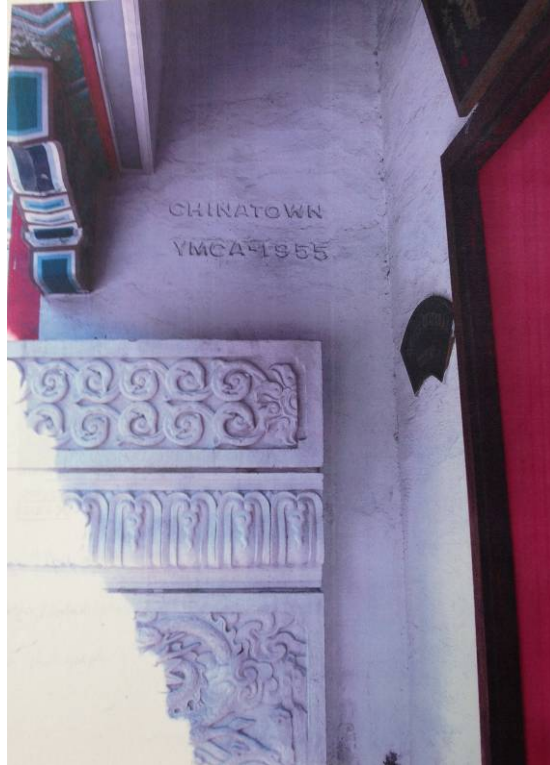


Figure 5. Northern Wall of Porch (Source: Philadelphia Historical Commission)



Figure 6: Southern Wall of Porch



Figure 7. Detail of Porch Ceiling



**Figure 8.
Building's
First
Story**



Figure 9. Detail of the North Bas- Relief



Figure 10. Detail of the South Bas- Relief



Figure 11. Detail of Second and Third Stories (Source: Historic American Buildings Survey, 1974)
<http://www.loc.gov/pictures/item/pa1151.photos.137981p/resource/>



Figure 12. Detail of Penthouse



Figure 13. Detail of Third Story and Penthouse (Source: Historic American Buildings Survey, 1974)
<http://www.loc.gov/pictures/item/pa1151.photos.137982p/resource/>



Figure 14. Rear Building of 125 N. 10th Street.



Figure 15. Detail of Metal Door on the Rear Building's South wall.



Figure 16. Detail of Wooden Double Hung Windows



Figure 17. East Elevation

7. Statement of Significance

Introduction

The address of 125 North Tenth Street has long been the site of cultural significance, as first the Chinatown YMCA and later the Chinese Cultural and Community Center [CCCC] were established here to empower and preserve Philadelphia's Chinatown community. From the YMCA's opening in 1955 until the CCCC's closing in 2006, the site developed programs to celebrate and continue Chinese traditions, assist the local Chinese community, and encourage a cultural interchange within Philadelphia.¹ The site of the former Chinese Cultural and Community Center represents a truly unique design with a significant history.

The former Chinese Cultural and Community Center should be individually listed on the Philadelphia Register of Historic Places, meeting the following criteria for historic designation as stated in the Philadelphia Historic Preservation Ordinance, Section 14-2007 (5) of the Philadelphia Code:

- (a) Has significant character or value as part of the development, heritage or cultural characteristics of the City;
- (d) Embodies distinguishing characteristics of an architectural style or engineering specimen;
- (e) Is the work of a significant designer, architect, landscape architect or designer, or engineer;
- (h) Owing to its unique location or singular physical characteristics represents a familiar visual feature of the neighborhood;
- and*
- (j) Exemplifies the cultural, political, economic, social or historical heritage of the community.

¹ Jean Barth Toll and Mildred S. Gillam, eds., "Chinese Cultural and Community Center (Chinatown YMCA)," in *Invisible Philadelphia: Community Through Voluntary Organizations* (Atwater Kent Museum, 1995), 62.

Criteria A: The former Chinese Cultural and Community Center (Chinatown YMCA) has significant value as part of the development of Philadelphia's Chinatown.

And

Criteria J: The site exemplifies the cultural, political, economic, social and historic heritage of the Chinatown community.

The creation of the Chinatown YMCA in 1955 responded to the growing demand for social organizations that would aid in addressing the long-neglected needs of Chinatown residents. Following World War II and the introduction of more liberalized immigration policies, Chinatown saw an influx in its population as the neighborhood began to transform away from a largely transient area into a thriving family community.² The YMCA was one of a handful of similar organizations devoted to improving neighborhood life, preserving Chinese culture, and providing services to new immigrants and the growing number of native-born Chinese-American youth.³

The founder of the Chinatown YMCA was a man named T.T. Chang (Chang Tien Teh), who later became known as the “Mayor of Chinatown.” Born in China, Chang worked as a lawyer, mayor of a small town and served as colonel in the Nationalist Chinese Army before emigrating to the United States in 1952. After earning degrees from Columbia University and Crozier Theological Seminary, Chang’s interest in theology led him to his involvement in the YMCA organization.⁴ Chang is a central figure in the history of the site, because he was responsible for founding both the YMCA and its later incarnation as the Chinese Cultural and Community Center. Both were instrumental in drawing attention and respect to the Chinatown neighborhood and its citizens.

When the YMCA opened on Christmas Day in 1955, the organization was housed on the second floor of an existing brick building at 125 North Tenth Street. For eleven years, it was one of multiple tenants in the building, which also housed the Adelphia Electric Company in the ground-floor storefront. During this time, many of the programs were established that would later be continued by the CCCC. The YMCA was an active participant in the physical

² Kathryn E. Wilson, “From Bachelor Enclave to Urban Village: The Evolution of Early Chinatown,” *Pennsylvania Legacies*, May 2012.

³ *Ibid.*, 17.

⁴ Andy Wallace, “T.T. Chang, 74,” *The Philadelphia Inquirer*, July 26, 1996, SFCITY edition, sec. City & Region.

development and maintenance of Chinatown. In an effort to improve the physical appearance of the community, it spearheaded the design of bilingual street signs and pagoda-styled telephone booths. The organization also fought to obtain a cultural loop bus service for Chinatown, and helped define the neighborhood on Philadelphia maps and by designating its boundaries with signage from Reading Terminal to 8th Street and from Vine to Arch Street. In 1965, the site held the first open house of its kind in Chinatown, where non-Chinese visitors were welcome to a five course Chinese dinner and tour of family associations, temples, shrines and meeting places.⁵

In 1966, Chang purchased the property at 125 N. Tenth Street and by 1968, the Chinatown YMCA split from its parent organization to form the Chinese Cultural and Community Center. The inauguration of the Chinese Cultural and Community Center was accompanied by a building campaign for 125 North Tenth Street. Plans were announced that the building's entire façade and portions of its interior would be renovated by one of Taiwan's foremost architects, C.C. Yang, in an authentic Classical Chinese Style.⁶ With the volunteer support of three architects, eleven Philadelphia building trades and Chinese crewmen from seven ships visiting the Philadelphia port, the renovations were completed by 1971 and the building as it stands today was opened.⁷

Serving as the President of the Center, T.T. Chang expanded upon the programs he established at the YMCA. Following the success of the YMCA's open house in 1965, the Center instituted an annual Chinese New Year Banquet. Chefs from different regions in China were brought in to cook for the celebration. The banquets held at the Center became so popular that it soon grew from a weekend to a month-long event.⁸ The banquets introduced many locals and tourists for the first time to authentic Chinese cuisine and created a market for it. As a result, more restaurants with regional specialties opened within the area.⁹ The banquet also gave visitors access to the Center's collection of Chinese artifacts, and the opportunity to educate them on different aspects of Chinese culture. Activities such as art exhibits, films and lectures would be

⁵ Toll, "Chinese Cultural and Community Center," 62.

⁶ "New Community Center to Beautify Chinatown," *Center City Philadelphia*, May 1967.

⁷ "The Chinese Cultural & Community Center," Carnegie Mellon University Library, Senator H. John Heinz II Papers, <http://diva.library.cmu.edu/webapp/helios/item.jsp?q=box00132/fld00022/bdl0018/doc0001/>.

⁸ Sarah Casey, "Usher in the Year of the Serpent with Chinese Feast," *The Bulletin*, February 16, 1977.

⁹ Toll, "Chinese Cultural and Community Center," 62.

offered year-round to continue to promote a greater understanding across ethnic and cultural boundaries.¹⁰

The programs and activities were designed by the CCCC to both assist members of the local Chinese community and promote Chinese heritage to all Philadelphians. Many examples of these assistance programs included employment training (including sponsoring training programs in Chinese culinary arts), legal assistance and English classes.¹¹ The Center also initiated programs and clubs targeted towards the area's youth with a Dragon Club that promoted cultural pride and recreational activities.¹² The community's senior citizens were also provided for through a hot lunch program and a club area for socializing and relaxation.¹³

Criteria D: The façade of the former Chinese Cultural and Community Center embodies design characteristics of a Mandarin Palace style of architecture and is one of the only examples of this architectural style in Philadelphia.

One of the best examples of the Center's mission to promote Chinese heritage was in the design of the building itself. Following the 1971 renovations, the building was transformed from a mid-nineteenth century brick row house into a stylized Mandarin Palace (Fig.18). Under the supervision of Taiwan architect C.C. Yang (Yang Cho-Cheng), the majority of the façade was pre-fabricated in Taiwan and assembled on site over the course of two years.¹⁴ T.T. Chang viewed the design of the building as another educational opportunity for the visitors of the Center and Chinatown residents to learn more about Chinese architecture and culture.¹⁵

In 1967, plans were announced for the building's renovations, specifically work to be performed on its façade. Yang chose the façade's ornamentation, color and materials based on their associations in Chinese imperial architecture and design. One of the most significant elements within Chinese Palace architecture is the glazed roof tile. Prior to the 1911 Chinese

¹⁰ "The Chinese Cultural & Community Center," Carnegie Mellon University Library, Senator H. John Heinz II Papers, <http://diva.library.cmu.edu/webapp/helios/item.jsp?q=box00132/fld00022/bdl0018/doc0001/>.

¹¹ Ibid. For training programs in Chinese culinary arts see Martin Herman, "Use a Dash of English and Chinese," *The Bulletin*, April 13, 1978.

¹² Toll, "Chinese Cultural and Community Center," 62.

¹³ "The Chinese Cultural & Community Center," Carnegie Mellon University Library, Senator H. John Heinz II Papers, <http://diva.library.cmu.edu/webapp/helios/item.jsp?q=box00132/fld00022/bdl0018/doc0001/>.

¹⁴ "New Community Center to Beautify Chinatown," *Center City Philadelphia*, May 1967.

¹⁵ Ibid.

revolution, glazed tiles such as the ones observed on the Center's rooftops were reserved for the buildings of Chinese royalty and government officials. It was not until following the Revolution that the Mainland Chinese began to adopt the color tiles towards much of their more modern architecture.¹⁶ The colors of the glazed tiles often indicate the building type. Yellow and gold roof tiles were reserved for imperial structures, because the color connotes importance and is the sacred color reserved strictly for the emperor. Green glazed tiles like those seen on the Center's façade represented palace buildings reserved for court officials.¹⁷

Another prevalent element of Chinese palace architecture is the use of zoomorphic symbolism within its design. Dragon and phoenix symbols are some of the most prevalent designs and often represent the emperor and empress. The Center incorporated the symbols of the dragon and phoenix within each of its bas-reliefs on the ground floor of the building. The center's choice in the animal doorknockers is also significant within this type of building design, as lions were frequently used in order to guard the various entrance doors. Various animal ornaments were commonly found on imperial rooftops forming a procession. The Center incorporates multiple iterations of a man riding a phoenix-like "fenghuang-bird" or "quilin." Underneath the rooftop at the outermost tip of the eave is a mystical animal thought to be the son of the dragon king, the ruler of the sea. The inclusion of this dragon was often believed to protect the palace buildings from fire.¹⁸

In 1967, the Republic of China premiered its country's pavilion at the International and Universal Exposition in Montreal, Canada (Fig. 19). The 1967 Expo Guide described the pavilion, which was also designed by C.C. Yang, as being done in "traditional Chinese" and intended to show through artifacts and exhibits how the people of the Republic of China lived and worked.¹⁹ There are striking similarities between the Center's façade and the Expo building, including the use of a stark white stucco façade planes, ornamental tile roofs, and cloud-shaped brackets. Indeed, there are unconfirmed reports that some elements of the Center façade were repurposed from the Expo building itself. With the help of United States Senator Hugh Scott,

¹⁶ Joseph Dever, "Mandarin Style," *The Bulletin*, November 26, 1979.

¹⁷ "Palace Architecture- Incorporation of the Occult Sciences," http://www.imperialtours.net/palace_arch.htm, accessed July 23rd 2012.

¹⁸ Ibid.

¹⁹ Expo 67, "Republic of China Pavilion," in *Official Guide* (Toronto: Maclean- Hunter, 1967), 110.

T.T. Chang reportedly acquired much of the Expo building collections after the fair's closing.²⁰ These elements may have included the building's original roof tiles, which required replacement shortly after the building's completion due to the harsher winter climates in Philadelphia. New tiles were eventually custom-ordered from the Chinese Arts & Crafts Import Export Corporation in Beijing designed to withstand colder climates.²¹

Criteria E: The building is an important example of the work of C.C. Yang (Yang Cho-Cheng), one of Taiwan's most significant 20th-century architects.

C.C. Yang (Yang Cho-Cheng, 1914-2006) was a Chinese-born architect active in Taiwan in the last half of the 20th century.²² Born circa 1914 in the Hopei province of mainland China, he established CC Yang and Associates in Taipei in 1953.²³ In the decades following his firm's foundation, Yang was responsible for a variety of projects ranging from national monuments to commercial and residential buildings, the majority of which were designed to incorporate traditional Chinese building forms and symbolism. Yang's best-known works stand in Taipei, Taiwan. These include the Taipei Grand Mosque (1960, designated a historic landmark in 1999), the Taipei Grand Hotel (1973, Fig. 20), the Chiang Kai-Shek Memorial Hall (1975-76, Fig. 21), and the National Theatre and Concert Hall (1987). In addition, he was also responsible for the aforementioned Chinese Pavilion built for Montreal's International and Universal Exposition of 1967, and for the design of Philadelphia's Friendship Gate erected in 1983.²⁴ The Chinese Cultural and Community Center is Yang's only known building in the United States.

All of these buildings share formal similarities to the Chinese Cultural and Community Center, though most are grander in scale. They also share the Center's more didactic design agenda in presenting traditional Chinese forms to a contemporary and international audience.

²⁰ Andy Wallace, "T.T. Chang, 74," *The Philadelphia Inquirer*, July 26, 1996, SFCITY edition, sec. City & Region.

²¹ Edgar Williams, "As You Were Saying in Peking," *The Philadelphia Inquirer*, January 31, 1979, sec. Metropolitan.

²² "Yang Cho-Cheng," Wikipedia, http://en.wikipedia.org/wiki/Yang_Cho-cheng (accessed October 9th, 2012)

²³ Wilfred Brown, "Remembrance of an Immortal," *The Taiwan Review*, April 1, 1978, <http://taiwanreview.nat.gov.tw/fp.asp?xItem=124216&ctNode=1372>.

²⁴ Toll, "Chinese Cultural and Community Center." The Friendship Gate is a modified adaptation of Yang's design for the gates of the Taipei Grand Hotel.

The use of broad stucco planes and brightly-colored ornament, while clearly based in tradition, are also recognizable signatures of Yang himself.

Criteria H: The former Chinese Cultural and Community Center represents a familiar visual feature of the Chinatown neighborhood.

Before the Friendship Gate was erected at Tenth and Arch Streets in 1984, the Chinese Cultural and Community Center was the most recognizable landmark in Philadelphia's Chinatown. As an alteration of an existing mid-nineteenth-century rowhouse, the Center's facade is perhaps the most poignant visual manifestation of the Chinatown neighborhood's efforts to establish a distinct cultural identity amongst the existing building stock of its adopted city. Chinatown is home to a large concentration of Philadelphia Register-listed properties (approximately 60 addresses in the vicinity are designated), but none have been designated by virtue of any association with the Chinatown community itself. The majority of these designations were undertaken in 1974 and protect the typical building stock common in Chinatown: three-story, three-bay Federal-style rowhouses. Ironically, the very modifications which transformed 125 N. Tenth Street building into a neighborhood landmark also excluded it from initial inclusion on the Philadelphia Register (which is understandable, considering the new façade was only a few years old when its neighbors were designated).

In the decades that followed the Center's construction, the site has become an icon of the neighborhood worthy of designation in its own right. In addition, it proved to be a catalyst for other buildings in the neighborhood to undertake similar (though less extravagant) alterations by incorporating traditional Chinese architectural elements and calligraphic signage into their facades, contributing further to the development of a unique sense of place for Philadelphia's Chinatown.²⁵

²⁵ Thomas Hine, "Chinese Center Seeks to Save Face," *The Philadelphia Inquirer*, July 7, 1979, sec. Metropolitan.



Figure 18. Detail of 1st Story West Elevation before 1971 Renovation (Source: <http://laoyao91.bokee.com/1343438.html>)



Figure 19. China's Pavilion at the 1967 World Expo (Source: http://www.alamedainfo.com/Expo_67_Pavilion_of_the_Republic_of_China_EX262.jpg)



Figure 20. Taipei Grand Hotel (Source: [http://en.wikipedia.org/wiki/Grand_Hotel_\(Taipei\)](http://en.wikipedia.org/wiki/Grand_Hotel_(Taipei)))



Figure 21. Chiang Kai-shek Memorial Hall (Source: http://en.wikipedia.org/wiki/Chiang_Kai-shek_Memorial_Hall)

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- "Yang Cho-Cheng," *Wikipedia*, http://en.wikipedia.org/wiki/Yang_Cho-cheng