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The goal of this thesis is to develop an awareness and understanding of public spaces. Far too often the more subtle design influences of scale, texture, color, etc., that create successful public spaces are overshadowed. Through readings, observation, and intuitive analysis, I plan to develop an in-depth methodology for designing public spaces. I feel that it is important to analyze public spaces as isolated, individual components and draw conclusions to design criteria involving successful public spaces.

Since there are many different types of public spaces it is important to choose a project in which success depends largely on the success of its people spaces. A building that deals with many different types of public spaces is a multi-story corporate/convention hotel complex. The final product then will act as a test for my hypotheses about public spaces.
RESEARCH
the canal history
the modern atrium
THE CANAL
land use plan
History

The Central Canal is part of the last gasp of the great canal development of the 1820's. Spurred by the creation of the highly profitable Erie Canal, the young State of Indiana embarked upon a massive public works scheme which would have provided over 400 miles of canals linking the Great Lakes with the Ohio River. The waterway flowing from Broad Ripple to Military Park, was one of the few portions of the Central Canal ever to be completed. Inaccurate estimates and cost overruns plagued the project and ultimately bankrupted the State. The advent of the railroad ended hopes for the Canal as a viable form of transportation. The project area, extending from 11th Street south to Ohio Street and from Senate Avenue to West Street, has been economically depressed since the days of the Irish immigrants. Marginal businesses, warehousing and industrial developments dotted the area and many were later abandoned.

For a brief time in the Twenties and Thirties "The Avenue" (Indiana Avenue which crosses the area diagonally) became a hub of jazz, but the era soon ended. Never beautiful, the canal itself further decayed, portions were culverted (at 10th Street, and at the Interstate) and other portions (west of Military Park) were obliterated entirely.

In 1974, a comprehensive study of the canal's entire length by Groves Fernandes Associates of San Antonio, Texas suggested revitalizing the canal. The study recommended lowering the waterway in its entirety to create a place for boats and pedestrians. Costs were an overwhelming factor, and the plan was not implemented.
In 1983, with the widening of West Street, the Indianapolis Department of Transportation provided (at considerably greater cost than a culvert) a bridge at West Street assuming the canal might be lowered. The bridge design allowed pedestrians to pass under West Street from the State Office Complex to Military Park and the University beyond.

A 1984 grant from the Urban Mass Transit Administration provided monies to lower the canal from Military Park north at least to North Street and potentially the Interstate. The basic constraints imposed on the design were that the canal be linear in nature, that the original centerline be maintained, and that fifty feet be the constant width from Ohio to 11th Street. Only three deviations were permitted, one at Walnut Street, another south of St. Clair and one at New York Street, so as not to alter the historically uniform, straight alignment.

As a result of the canal improvements, the area will be made significantly more attractive for development. The canal becomes the unifying feature in what is the largest under-developed land area (aside from the IUPUI landbanked properties) within the inner loop. The canal will become a pedestrian and psychological link from the Interstate to the State Office Complex; the focal point and major amenity of an area capable of comfortably holding three to five thousand residential units, hotels, and a significant amount of retail and office space. Good planning and high quality developments, consistent with an established theme, will create a lively, viable community which, in turn, will be a strong asset to the downtown area.
THE MODERN ATRIUM
THE MODERN ATRIUM SPACE

In today’s urban environment, many spaces are set aside for social interaction, such as: plazas, markets, malls, arcades and atriums. The modern atrium space in the past few decades has developed into a major focal point for the typical American City. Present day ingenuity and historical precedents have brought the atrium space to the level of development that it is today. The atrium space is very dramatic and appealing, both aesthetically and financially. This is the reason for its recent growth. Some of the past and present day atria architecture work very well in allowing people to move about freely and interact socially in many different ways. Many of today’s modern atrium spaces though, have ignored the precedents of the past and in consequence they have created very sterile environments that lack the sensitivity to human needs, and it is this sensitivity that makes atria architecture so successful.

With the arrival of the 19th century in France, England and America, the use of metal and glass as significant components in architecture began to develop. In 1855, Sir Henry Bessemer invented a new method of making steel which resulted in larger and stronger structural components, leading to ever greater spans of space” (Bednar 8). This onslaught of new technology resulted in a different variety of new spatial types. Two such spatial types are the arcade and the atrium. The two are similar in concept but different in their functional usage.

"The arcade is a glass covered passageway which connects two busy streets and is lined on both sides with shops” (Bednar 9). The activity and excitement of the street is brought inside the building. Protection from the elements allowed patronage business year round.

"The best example in the United States is the Cleveland Arcade in Ohio, built in 1890 by John Eisenmann and George Smith. Its scale is monumental, 390 feet long, 103 feet wide and 104 feet high” (Bednar 9). Even though the space has a massive scale the amount of detailing and change in material usage helps bring the building down to a level that is more tolerable to the human scale.

A direct descendant of the arcade space is the atrium space. Michael J. Bednar in his book "The New Atrium" defines the atrium as: "a centoidal, interior daylit space which organizes a building" (Bednar 63). Bednar elaborates on the definition by saying that:
Centroidal is a key word in this definition, because if a space is in the center of a plan and extends vertically through the building in section, then it has the potential to spatially organize that building. The atrium can organize a building functionally by accommodating a purpose shared by all occupants, serving as a lounge, reception or exhibition area. In some buildings it serves as a social, institutional or symbolic organizer... in all cases the atrium should serve an organizational role for the entire building (63).

By studying different typologies of the atrium space, we can see that there are many more functional spatial possibilities to the atrium space than that of the arcade.

Historically we can divide the development of the modern atria into three epochs. The first epoch began at the beginning of the nineteenth century and lasted to the middle and late nineteenth century. "The first known atrium was in the Reform Club by Sir Charles Barry in London (1837-1841)." (Bednar 9)

Barry found that by taking a typical court space and enclosing it from the elements that the court could become an interior room, fully protected from the weather but utilizing the light of an outdoor court. The atrium floor was used as a saloon for the club, and the upper floors surrounding the space were used as galleries and offices. The building typology is much like the typology shown in the illustration. Additional excitement was added to the space by the use of plush materials and fine detailing.

The excitement of this new spatial type spread throughout Europe and into the United States. The excitement began to die when the imperfections of steel and glass were beginning to be discovered. It was becoming evident that glass and steel were insufficient materials to withstand the heat of an intense fire. The danger of the unpredictability of glass and steel, as well as the onslaught of the many design related movements of the late nineteenth century arts and crafts movement, art nouveau and modernist movement, were all factors in the demise of the first epoch.

"The second epoch of the atrium took place in the United States at the turn of the century. The buildings from this era were based upon the earlier European models..." (Bednar 12). As a result of the previous European models, we can see from the illustrations that the American atrium building was a structure of heavy masonry construction with a limited amount of glass and steel located in the atrium space. This limited amount of steel and glass still allowed for the open interior court and a great deal of natural light penetration. The best early examples of this epoch were: The Rookery Building by John Root, The Bradbury Building by George Wyman and
The Brown Palace Hotel by Frank Edbrooke. (Saxon 11). One architect, though, can truly be classified as the link between the first epoch and the present. Richard Saxon in his book "Atrium Buildings" stated that; "Frank Lloyd Wright is the living link between the first modern atrium period and the second" (Saxon 13). His two most noted examples are that of the Johnson Wax Headquarters in Racine, WI, completed in 1936, and The Guggenheim Museum in New York, NY, completed after Wright’s death in 1959.

The town of Racine Wisconsin in the years of the depression was a town completely dependent on the Johnson Wax Company. "Unlike the impersonal giant corporations that were tightening control over American industry, the Johnson’s considered their organization to be a large happy family." (Twombly 62).

The Johnson family considered themselves very family oriented and the town of Racine was their family. (Twombly 62). Wright took this civic personality and developed a building in consonance with the family environment. Wright envisioned a place to live in as well as to work in. By using natural light and indirect lighting, as well as natural materials and integrated furnishings, Wright created an atmosphere that ignored the gloomy social and economic conditions that existed at the time. "Many preferred to come to work early and linger after rather than return to the depressing surroundings at home" (Twombly 63).

Clairvoyantly, Wright utilized all available means, such as clerestory lighting and overhead lighting to naturalize the spaces within. The environment was completely introverted. Even the fenestrations were of tubed glass to prevent any direct view to the harsh world beyond the wall of the building. The use of simple geometries and natural materials, as well as a great deal of plant life, created a beautiful and comfortable place to work. As we can see from the illustration, Wright’s inner court spaces don’t follow the typical typologies of atria design. Gone is the cold grey steel and inset glass of the early part of the second epoch. Wright used a more natural flow of forms and material to form a complete and open interior space.

The interior space of The Guggenheim Museum was the dominant feature or focal point to Wright’s design. Wright believed that the function of a museum was not only to view art, but to also be able to view and understand the maturation of an artist or an art movement.

In the Guggenheim, we do not see the post and beam construction of previous atrium architecture, also gone are the boxy rooms that usually encompass the atrium space. Continuity and rhythm was the goal and also the result of the 3/4 mile spiraling gallery space. The ramp around the atrium
space allowed the patron to walk leisurely downhill with the ability to understand that desired maturation of art, and also be able to view the entire collection from anywhere in the gallery.

Wright’s designs spawned the start of the third and present day epoch. There are many examples of the atrium space in the past few decades, but the man who took Wright’s ideas and commercialized them was John Portman. "Portman’s motives came from experiences in his youth which had given him insight into what pleased people and what was lacking in the cities of the United States, (public space without noise and fumes, with greenery and water, where people can watch each other and mix informally)" (Saxon 14). Portman attempted to create a city within a city which incorporated offices, restaurants, living accommodations and a court space all enclosed in one building.

The result was the Hyatt Regency Hotel in Atlanta, Georgia. On the exterior, the twenty-three story hotel is a rather plain, modern, concrete building with horizontal bands of balconies. However, the building explodes with delight on the interior. "At the center is a square atrium, 120 feet high on each side, rising the full height of the building, covered by an intriguing skylight, and surrounded by a clerestory" (Bednar 28). The space is surrounded by galleries that look into the atrium and also on to the city. Portman also added movement to the space by pulling the elevators from the inside of the wall and placing them on the exterior for full view of the elevator car as it moves up and down. There is also movement in the cocktail lounge which hangs from a steel cable allowing it to sway gently. There is also movement in the rooftop restaurant in which the entire restaurant slowly turns. The patron in the course of dinner constantly has a different view of the city.

Portman receives the majority of credit for resurrecting and developing the atrium space, but he can not take full credit for the development of the modern atrium. "The Ford Foundation Headquarters in New York has as provocative influence upon the future of office-building design as the Hyatt Regency in Atlanta had upon hotel design" (Bednar 28). The Ford Foundation Headquarters by Roche and Dinkeloo was a rejuvenation of the original atrium architecture of the turn of the century. The atrium, though not centered, utilized the combination of masonry and steel framing with building design (Bednar 28).

The offices surround the atrium on three sides, but there are no circulation corridors into the atrium. This provides a direct view but distinct separation of the atrium space. The atrium space also looks out to
the street, so the building is not turning away from the street. Such was
the case in the first and second epoch.

The Ford Foundation, much like that of the Johnson Wax Co., wanted to
create a sense of oneness among personnel, and the atrium best achieved this
by allowing a communal focus on the atrium space which, in turn, provided a
visual link between employees. In essence, the atrium is a social gift to
the foundation employees. "It is a place of repose - to have lunch, to rest
and chat to relieve the stresses of work" (Bednar 28).

From the past three epochs, we see that the atrium provides many
different functions. In the first epoch we saw that the atrium space could
provide a comfortable haven for the elite as in the Reform Club by Charles
Barry. In the second epoch we saw the atrium space used as a space for the
common worker to have a better place to work in. In the third epoch we see
a combination of the two as well as an introduction of the city within a
city. As further exploitation of the atrium space continues in the present
and in the future, so must the development of the spaces in and around the
atrium as well as the atrium itself.

Far too often in architecture, the rubber stamping of architectural
forms and ideas overshadows the creativity the architect can offer. For the
first time in modern history a great deal of money and energy is being spent
to create spaces for social interaction. It was stated earlier that Portman
created interior spaces for human interaction. His ideology was to diverge
from the sterile hotel environments that existed at the time. The same
problem is arising with the plagiarism of Portman's Hyatt Regency in
Atlanta. Every city is different, and to envision that space for people in
the same way in every city is not a legitimate solution. These atrium
hotels are quickly becoming focal points in most cities, but rarely do they
focus on the heritage and the people of that city. The Holiday Inn
Corporation once boasted that one could go anywhere in America and have
exactly the same accommodations wherever one went. Does a person really
want the same atmosphere and accommodations in Minneapolis as there is in
Los Angeles? The answer is obvious that each city has its own heritage and
tradition that should be reflected in the architecture of the place.

When we speak of a city's individuality, it is important to discuss the
environmental conditions of each city. Minneapolis may have a few months of
the year with really good weather. This does not mean that cities in the
colder parts of the nation should stray away from the use of atrium hotels,
but the architect needs to be aware of the climatic factors that each city
has. The architect has to be aware of the implications his conforming to
typical styles may have.
Often the very first place a visitor to a city may see is the interior of a hotel. The hotel, then, should convey some type of image or understanding of what the city is like. As stated earlier, the atrium hotel is a strong focal point for many cities (for visitors from both far and near). If we look at typical modern atrium hotels spawned from Portman designs, we can easily see how the modern atrium space can lose the intensity and intrigue that the Portman designs so strongly convey.

The Indianapolis Hyatt Regency Hotel can be looked at as the bastard child to Portman’s previous designs. The Hyatt has an interior atrium space that goes from street level to the roof with a glass and steel skylight. Though there is no intensity in the space. The whole idea of a place for people interaction (that the Portman designs established) is gone. There are few, if any, real places to sit and relax in the lobby atrium space. The idea of many levels of retail spaces working from the atrium space is nonexistent. There is no approach sequence into the space. The anticipation and sense of discovery is also nonexistent. There is no address to the street, which is a vital part of the downtown character. Simply, the Hyatt Regency in Indianapolis is a large atrium hotel that does not relate to anything within its own limits or within the city as a whole.

There are some fine atrium spaces being built in the country at this time. It seems that the atrium space is more dynamic and successful if there are various sub-spaces that interact with it while still retaining their own separate identity. This goes back to the idea of the arcade and how the street retains all its variations and uniqueness but is still tied together by the enclosed arcade. The atrium space could utilize a lot of this same character while still keeping the character of the enclosed court or plaza space. A large atrium space and the amenities within can only hold a person’s intrigue for so long and that after a while if there is nothing to support the main space, people will become bored with it. These sub-spaces are as equally important as the atrium space, and neither works well without the other. This is the first major flaw with the Hyatt Regency in Indianapolis.

Another idea that seems to be evident in successful atrium spaces is that many points visually linked together can create a progression of spaces or a journey, no matter what the overall geometry of the space is. "In plan a point is void of shape or form, but its presence is felt within a visual field" (Ching 8). At the center of its environment a point is stable and at rest, and if extended vertically it becomes a visual element that can be seen from great distances away. An exterior locator is a point in three dimensions; it may be a tree, a fountain, obelisk or even a building. The
point organizes surrounding elements about itself, and in turn, dominates the space. If one point is such a dominant organizing element, then many points visually linked together can create the adventure of discovering many different spaces. The excitement of the exterior locator is the point itself, but the approach sequence or journey is just as exciting.

We see an example of this idea in John Portman’s Peachtree Center Plaza Hotel in Atlanta. From every level in the atrium space you are actually detached from the central atrium space, but there are elements of interest in the visual field that makes the journey to the central atrium space more exciting. The space could be much more exciting if the entire complex was designed around this concept.

The atria space has risen to the level of development that the atria is today. Care must be taken though so as not to simply rubber stamp that which has already been developed and not to simply disregard the environment the architect is designing in. It is this continued development that is needed in atriums to continue its dominance and excitement in the field of architecture.
SITE ANALYSIS
Gateways are the arrival and departure points of districts. First and last impressions of an area are developed at these key locations. By developing a gateway with elements of form, texture, scale, color, and landscaping, that are characteristic of the district, the gateway "will set the mood" for the person entering the district. With a site near so many landmark locations it is important for the finished design to portray this idea of entry into the city.

- Indicate existing landmarks.
Landmarks are individual, physical elements that serve as reference points in locating nodes and districts. At the same time they add to the total image and character of the downtown.

LANDMARKS

1. UNION STATION
2. MOOSIER DOME
3. HYATT REGENCY
4. CONVENTION CENTER
5. CONVENTION CENTER EXPANSION
6. AMERICAN UNITED LIFE
7. MONUMENT CIRCLE
8. MARKET SQUARE ARENA
9. STATE CAPITAL
10. STATE OFFICE BUILDING
11. AFNB TOWER
12. CANAL IMPROVEMENT PROJECTS
13. INTERSTATE 65
14. INTERSTATE 70 EAST
15. INTERSTATE 70 WEST
16. MILITARY PARK
17. MEDICAL CENTER
18. WHITE RIVER PARK
19. CIRCLE MALL
20. I.U.P.U.I.
21. SPORTS CENTER
22. MALL
MAJOR VEHICULARS

Major vehicul ars carry heavy traffic into and around the Regional Center. Examples are Delaware, Pennsylvania, New York, Senate, and West Sts. These streets serve as the primary vehicular circulation system. The major emphasis should be placed on the safety and ease of circulation. Because of the heavy volume associated with these streets, special attention also must be given to pedestrian safety, especially in areas where large numbers of pedestrians are present, and in residential districts where children are present.

• • • • PEDESTRIAN LINKAGES

There are many areas within the Regional Center that will benefit from a link that is devoted to pedestrians only and excludes vehicular traffic. A system of upper-level walkways and sub-level walkways, will be developed within the Core, in order to allow pedestrian movement from one building or complex or another.
There is an obvious need to encourage and assist people moving within and between the Regional Center's major activity areas. A circulation system that provides for this will help people to make more efficient use of facilities, stimulate development, and provide for a more pleasant pedestrian environment. Street and sidewalk improvements can be used to improve the image of many Regional Center areas as well as help pedestrian, bicycle, and shuttle bus movement. This need for careful considerations about pedestrian movement is most important in the outer regions of the Regional Center to link all the areas together.
HEAVY TRAFFIC ALL DAY

MODERATE TRAFFIC ALL DAY

MODERATE TO HEAVY TRAFFIC WHICH PEAKS AT MORNING & LATE AFTERNOON

MINOR USE W/MORNING & AFTERNOON PEAKS

NORTH
PROGRAMMING
Programming of a multi-story hotel is a difficult task. The most systematic approach to this programming is to first separate the hotel functionally and aesthetically into two distinct parts. The front of the house is where the guest is welcomed, fed and bedded down for the night. The back of the house on the other hand is where the care of the guest actually takes place. This is where food is prepared, linens are laundered and etc. This duality of a hotel must be thoroughly understood by the architect before any design work can be done. At no time should the guest be aware of anything that takes place in the back of the hotel. The two functions must be kept separate and yet so interrelated that both function smoothly and efficiently.

Everything that the guest expects in the front of the house will be accomplished through the efficiency and economy of the back of the house.

THE BACK OF THE HOUSE

Though rarely seen by the guest, the back of the house is the most important part of the plan. The two major goals in the functional running of the hotel must be control and efficiency. A tight, well planned back of the house will have circulation patterns that will provide the utmost in control. Through this control of circulation a high rate of efficiency will follow.

Now that we have in general defined the necessary goals of the house it is now necessary to analyze the back of the house in individual pieces to get a full understanding of how each individual space works.
SERVICE ENTRY

USERS/ACTIVITIES
- employees/couriers/security
- enter and exit to their respective areas.
- loading and unloading of material into the hotel.
- removal of waste material
- temporary storage of stuff
- inventorying and weighing of stuff
- this area needs a great deal of control
  this may best be controlled by some type of security system

The most important area of the hotel from the standpoint of the back of the house is the service entry. It is here that all employees, food, liquor, linens, convention materials, service materials, etc. enter and leave the hotel. It is from here that everything has to move through the hotel quickly and easily.

the service entry:
- must be centrally located
- must be easily accessible to the street
- the loading dock should be weather proof
- provide areas for the time keeper and steward
- provide trash dumpsters
- distinct pathways for employees to their respective areas
- directly accessible to elevators
- directly accessible to all other service areas of the hotel
LAUNDRY SERVICES

USERS/ACTIVITIES
- laundry staff
- cleaning of flatwork, uniforms, towels, guest laundry services, restaurant linens etc.
- linen, cart and cleaning supply storage

Most larger hotels have full service laundry facilities in house. This provides an efficient and economic way of providing the hotel with fresh linens. This also eliminates need for daily deliveries and also eliminates a security risk. Initial cost may be substantial but long term costs are more economic.

laundry facilities:
- must be in proximity to the house keeping department
- for efficiency should be fed by laundry chutes
- should supply ample space for washers, dryers, drum irons,
- various pressing machines, folding and storage, dry cleaning facilities etc..
- must be in proximity to service elevators and service entry.
HOUSEKEEPING DEPARTMENT

USERS/ACTIVITIES
- chief housekeeper
- porters and housekeepers
- report to chief housekeeper for supplies and daily instructions
- the number of maids can be determined by how many rooms one maid can do daily
- night maid

After the housekeepers have donned their uniforms they will report directly to the chief housekeeper to get their daily room reports of occupancy. It is here also that the housekeepers will pick up their supplies for the day including soaps, towels, linens, etc. It is also here that the housekeeper reports damaged or missing room items.

the housekeeping department:
- must be in close proximity to the laundry service
- provide for a main office
- supply ample storage space
- must be close to the elevators
- should be easily accessible to the locker rooms
- should provide a space for a seamstress
- should have a service window for distribution of materials
FOOD AND BEVERAGE SERVICE

USERS/ACTIVITIES
- chefs
- waiters, waitresses and bussers
- steward
- preparation and delivery of food to their respective areas
- storage of food both cold storage and dry goods
- weighing in of materials

The food and beverage area is a complicated area that realistically should have professional assistance. It is important though that the architect understand the full realm of food preparation and distribution. Efficiency and security will come from this understanding.

food and beverage service
- direct proximity to the service entry
- cold and dry good storage
- food prep area (unpacking and cleaning)
- rough cooking area (ovens and hot tops for bulk food prep)
- finished cooking area
- waiter pick up area
- food and plate warmers
- buffet and banquet prep area
- checkers area (make sure of proper dispersing and pricing before it goes to the dining room)
- chefs office
- room service area (room service operator, cart and linen storage, tables, etc.
- banquet area (proper scheduling will eliminate the need for a separate kitchen)
- a separate elevator from kitchen to banquet facilities
- dish washing facilities
- dish, pot and utensil storage
- coffee shop attached to dining facilities with the same type of programming needs but at a much smaller scale
- employee dining area (part of the kitchen for efficiency and economy needs)
- bar facilities
  - crunchy food storage area
  - commissary area
GUEST REGISTRATION

USERS/ACTIVITIES
- guests
- cashier
- registration clerks
- mail and key clerk

A hotel registration desk must be located so that it is immediately visible as one enters the hotel lobby. The size of the desk will be determined by the size of the hotel.

guest registration
- registration desk (two or three clerks)
- advanced registration area
- manned mail and key room
- cashier space
  - vault for daily transactions
  - vault for guest valuables
- directly accessible to elevators
- ample space for large numbers of people checking in and out
- ample lobby space
- separate administrative areas
  - offices for managers
  - offices for sales people and support facilities
  - directly in touch with the back of the house
  - space for hotel operators
MECHANICAL SPACES

USERS/ACTIVITIES
- house engineer
- engineering staff
- repairmen
- locksmith
- carpenter
- upholsterer
- mechanical care of all the pieces of the entire hotel

This area of the hotel is important in that all the mechanical operation of the hotel takes place here. This includes all the heating and cooling units as well as all the electrical units. A space requirement not usually considered is a space for telephone equipment.

mechanical spaces
- ample space for coolers and boilers
- space for carpentry, upholstering, and locksmithing
- tool storage
- part storage
- telephone switching unit storage
- electrical equipment space
- guest room equipment and part storage
RESTAURANT FACILITIES

USERS/ACTIVITIES

-restaurant
  -main dining facility
  -combined with lounge/bar
  -combined with coffee shop
  -moveable spaces
  -offers the guest quick leisure dining
  -may be part of the main dining facilities
  -visual separation
  -separate banquet facilities
  -bars and lounges have to be defined by the particular activities involved
  -small specialty restaurants may be a theme

ELEVATORS AND CORRIDORS

The users of the hotel expect and deserve a totally comfortable atmosphere, this includes circulation through the hotel as well as individual spaces. This means then that movement through the hotel must be quick, easy and enjoyable.

elevators and corridors
  -elevators should be centrally located
  -separate from service elevators
  -corridors should be no more than 100 feet
  -foyer space
  -trash facilities
  -full length mirrors
  -foyer should be highly visible from the guest rooms
  -severity of corridor length to be eliminated
  -service points to be hidden as much as possible
  -ice rooms to be centrally located in the corridor
  -emergency exits to be highly visible
500 HUNDRED GUEST ROOMS
APPROXIMATELY 20 STORIES IN HEIGHT
40,000 sqft. of ground floor area

typical guest floor area .............. 20,000
guest rooms per typical floor........ 60
total number of elevators .......... 6
lobby and front office .............. 6000 sq.ft.
front office ......................... 500
lounge .................................. 3000
mens toilets ........................... 750
womens toilets ........................ 500
womens restroom ..................... 450
number of leaseable retail spaces.... 8-10
leaseable retail space total area ... 15000 sq.ft.
retail storage space .................. 300
main dining room ..................... 6000
main kitchen .......................... 5500
bake shop ............................. 1200
coffee shop ........................... 3500
coffee shop kitchen ................... 700
bar/cocktail lounge ................... 3000
number of private dining rooms ..... 6
private dining room total area ....... 3500 sq.ft.
banquet ballroom ..................... 6000
ballroom storage ..................... 600
<table>
<thead>
<tr>
<th>Room Description</th>
<th>Sq Ft</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballroom Serving Pantry</td>
<td>1500</td>
</tr>
<tr>
<td>Employee Dining Room</td>
<td>1200</td>
</tr>
<tr>
<td>Stewards Store Room</td>
<td>2000</td>
</tr>
<tr>
<td>Beverage Store Room</td>
<td>700</td>
</tr>
<tr>
<td>Receiving Room</td>
<td>1000</td>
</tr>
<tr>
<td>Garbage Room</td>
<td>450</td>
</tr>
<tr>
<td>Manager's Office</td>
<td>150</td>
</tr>
<tr>
<td>Accounting Office</td>
<td>400</td>
</tr>
<tr>
<td>Linen Room</td>
<td>1600</td>
</tr>
<tr>
<td>Laundry Room</td>
<td>3500</td>
</tr>
<tr>
<td>Men's Locker Room</td>
<td>1200</td>
</tr>
<tr>
<td>Women's Locker Room</td>
<td>1200</td>
</tr>
<tr>
<td>Maintenance Shops</td>
<td>2000</td>
</tr>
<tr>
<td>Furniture Storage</td>
<td>1200</td>
</tr>
<tr>
<td>Boiler Room</td>
<td>3000</td>
</tr>
<tr>
<td>Boiler Storage</td>
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<tr>
<td>Electric/Telephone Equipment</td>
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CORPORATE CONVENTION HOTEL
Works Cited


