safeguarding the historic integrity of a building while sculpting new patterns and purposes into its skeleton will create a timeless and ecologically sensitive piece of architecture.

a hotel in Dallas' West End Historic District
to build a time machine
to reference and respect the past
to respond to time and architecture as a continuous process
to embed new patterns and possibilities into the building's skeleton
to create an expressive tension between historical and modern elements


to lead one on a journey through the building and through time through the interplay of symbolic and modern components to inform and direct the eye and space

thesis committee:

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Dr. Bruce Meyer
thesis critic and studio professor

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Ann McKee
thesis critic and historian
To begin I want to thank the two most important people who have been there for me through the years of college as well as through every other hurdle I have faced. Those people are my parents. In addition, I want to thank my little brother, Kyle, for his humor and my sister, Lisa, for paving the way for me to Chris, Huhn, who has been there for me when I needed someone to help me get through the rough as well as the good times. For their expertise in the field of architecture, I want to thank my thesis professor, Dr. Bruce Meyer, for his continuing help on the design of my house as well as many other subjects. I want to thank him for pushing us to strive to become our best. I am extremely grateful to Ann, McRee, my thesis advisor, for helping me with the historical elements and for taking time to guide me with my thesis. Lastly, I want to thank the 1986 thesis students for having to go through the same obstacles with me.
Abstract

As preservation awareness is deepening in society, the typical adaptive reuse project is not necessarily that of a building with historical significance, rather one of the ordinary buildings in our neighborhood. We are no longer recycling buildings because they have had an enormous impact on our past lives but rather because it is ecologically sensitive and because availability of space is diminishing. The challenges presented here begin with the collaboration of old and new. Creating a space which can simultaneously speak of the future without ignoring the past is desired to gain a holistic approach to architecture. Too many times a building has been commissioned for adaptive reuse and the designer conceals the historic elements with modern materials. I believe there can be a balance of both historical and modern incorporated into a singular design. Safeguarding the historic fabric of the building while simultaneously creating a modern environment has become the topic of my thesis.

Through my thesis, I will adaptively reuse the Oilwell Supply Building in Dallas, Texas' West End Historic District. This building offers 71,120 square feet and introduces a much needed hotel into the area. The project also will include an outdoor plaza adjacent to the hotel. The objectives with the design of this hotel include creating a welcoming environment for tourists to relax and to enjoy themselves. Sculpting new patterns and purposes into the stately envelope will be achieved with the use of materials and detailing. I believe that incorporating new elements and materials will create a pleasurable and interesting experience while successfully recycling the historic structure. The West End offers a variety of entertainment options and constitutes a superior location for a hotel. With the combination of an outdoor plaza, parking garage, and various entertainment options, the location offers many opportunities for the tourist and business clientele.

By researching how other architects have successfully incorporated the new within the old, I have gained insight on how the two eras can combine to create significant and sensitive architecture. These precedents have provided a basis for my design and a deeper knowledge about the interrelation of time and architecture.
THESIS TOPIC: ISSUES AND POSITIONS

Everyday, architects are being asked to save and reuse old buildings and interiors. The opportunity to reconstruct this time machine is overlooked and flooded with thoughts of engulfing the historic structure with modern materials. By creating an envelope of modern over the historic, we are not respecting our past and how we got to where we are today. The time has arrived for architects to quit being insensitive to history and to create architecture which speaks of time as a continuing process. A process which began in the past and ends in the future. Merging these two elements, architects can create a unique and ecologically sensitive piece of architecture. Rather than tear a well structured building to the ground, architects should be designing details and interiors which speak of the past as well as the future.

The issue here begins with the notion that new is better. Many feel that a new structures is more appealing to the eye. Granted, many new structures are built more energy efficient, but, old structures can be adapted to become more efficient. The older structures surpass many newer ones in the fact that they were built to withstand heavier loads since many were built as factories. Unfortunately, too many times in today's society we see buildings which are fairly new that are falling to the ground. Many of the older buildings are built much more with the notion to exist for hundreds of years.

We need to stop being insensitive to our past and to start preserving our roots. By respecting and referencing history as well as creating modern architecture, we can speak to the old as well as the new. I am not encouraging architects to restore an historic building to it's original use. Rather, architects should safeguard the historic integrity while adapting the building to serve a modern function.

PROJECT: DESCRIPTION / PROGRAM

Through adapting a historic building, I will be providing a place for tourists and business people to stay. The 1922 vintage building is located in the center of downtown Dallas' West End Historic District. The present five story structure is central to numerous surrounding attractions. A view down Market Street leads your eye to a multitude of shops, restaurants, and nightclubs. All are housed in early 20th century red brick warehouses. At the end of Market Street is the Oilwell Supply Building which creates an anchor to the continuous activity in the West End. The Oilwell Supply Building will be adapted to serve as a resting area for tourists who visit the historic district and Dallas/Fort Worth.

The hotel will contain 70-80 rooms ranging from a double bed to a suite. A restaurant/bar, athletic room, lap pool, conference room, vending area, and lounge will be incorporated to provide modern conveniences to the guests. Offices, laundry rooms, break rooms, and a conference area will be provided for employees. Through the design of this hotel, I will create spaces which introduce the modern era into the existing historic fabric. The existing building provides a structure in solid condition and an excellent site. I will create a hotel which preserves the past while incorporating modern materials to arouse interest and sensibility.

DESIGN METHODOLOGIES

Through the design of the hotel, I sculpted new patterns and purposes into the historical skeleton. The new forms and functions in the hotel created a delightful environment for the guest. The historical roots of the building became the basis and core of my design. By introducing new elements into the historical realm it will create interest and pleasure. The mixture of these materials will unite and connect sensitively and distinctively. I wanted to create an expressive tension between the historical brick and concrete columns and the lighter shapes and materials through detailing.
CONTEXT: PHYSICAL AND CULTURAL

The West End Hotel responded to the physical and cultural context. The physical conditions which impacted the design begin with the outdoor plaza on the west side of the building. The plaza creates a unique area for social gatherings and an outdoor lounge area. Tourists will utilize this outdoor area frequently due to its superior location and continuous activity. People desire to be where the action is and therefore will enjoy the charm and carisma the outdoor plaza offers. The plaza is located generously between Dallas Alley (7 nightclubs, West End Market Place (5 story retail mall), and the West End Hotel. The plaza creates a focal and physical point at the end of Market Street. The West End Hotel is visible from many blocks away and will attract curious eyes due to its integration of historic and modern elements. Other physical elements encompass a four story parking garage on the east side which includes 150 parking spaces for hotel utilization. The garage creates an excellent opportunity to design a skywalk or tunnel from the parking garage to the hotel. Downtown freeways are easily accessible a block from the hotel. This allows easy access for tourists to reach the hotel. Many attractions are located 1 to 12 blocks. This location grants tourists walking distance to many popular destinations. The skyline of downtown Dallas begins two blocks away, and will provide unique views from the hotel's guest rooms. The West End is an excellent location for the hotel since the closest hotel is 8 blocks away. By locating a hotel in the West End, it will be well served by the tourists of Dallas. The hotel serves the tourists who do not want to hassle with the hustle and bustle of downtown Dallas but still want the feeling of staying in the heart of Texas and want the conveniences of downtown. The location of the West End Hotel enables guests walking distance to many attractions. Within just 12 blocks of the West End Hotel, guests will have the opportunity to visit the Dallas Children's Theatre; Dallas County Historical Plaza, Farmers Market, Dallas Museum of Art, the World Aquarium, Dealey Plaza, Sixth Floor Museum, Reunion Tower, and Reunion Arena. Also, Pioneer Plaza, Morton Meyerson Symphony, McKinney Avenue Trolley, Majestic Theater, Christmas Square, and Ferris Plaza are within a few blocks of the West End Hotel. The accessibility of these attractions will entice guests to stay at the West End Hotel for its convenience and provisions for tourists. The site also allows magnificent and spectacular views from guest rooms. The guests have the opportunity to sit privately on their balconies and marvel at the Dallas Skyline or join others on the rooftop plaza for a dinner or swim under the stars.

Culturally, The West End blends society. The West End becomes the melting pot of the downtown, attracting the artists, professionals, middle to upper class citizens, the young and old alike. While the West End is considered part of the business district, there is an extensive and remarkable amount that captivates and entertains tourists as well as the business traveler. The uniqueness of the West End begins with its ability to cater to a variety of people as well as create a superior place for tourists to feel what Texas life is all about. The West End is home to numerous popular restaurants and many special events and festivals throughout the year, which take place in the outdoor plaza west of the hotel. The offerings of the West End delight the young and old and appeal to individuals with a historic or contemporary bias. Horse-drawn carriages and street performers contribute to the nostalgia of the West End. Tourists and business travelers will enjoy a relaxing and fascinating stay at the West End Hotel while taking in the sites and entertainment options the West End renders.
DESIGN CRITERIA
The opportunity here exists to create architecture which speaks of time as a continuing process. A process which began in the past and ends in the future. Merging these two elements, the West End Hotel will convey a unique and ecologically sensitive piece of architecture. Details and interiors which speak of the past as well as the future will celebrate and extend beyond the typical hotel. A hotel is desired which will be sensitive to our past and preserve our roots. It will respect and reference history as well as create modern architecture. The hotel will become an intermediate area between the continuation of Market Street. Market Street activity will flow through the hotel onto the roof where restaurants, entertainment, and swimming will unite to attract Dallas citizens and tourists.

With the design of the hotel, I will sculpt new patterns and purposes into the historical skeleton. The new forms and functions in the hotel will create a delightful environment for the guest. Through the design, the historical roots of the building will become the basis and core of my design. I will introduce new elements into the historical realm which will create interest and pleasure. The mixture of these materials will unite and connect sensitively and distinctly. I will create an expressive tension between the historical brick and concrete columns and the lighter shapes and materials formed through detailing. There will be a journey through the building and through time. Historic and modern elements will help guide people about the architecture and about the space. A process which will begin with the historical structure and historical Market Street and end with modern elements 6 stories above ground level.

JOURNEY THROUGH TIME
following describes the sequence that one (a journey man) may experience proceeding from Market Street and the outdoor plaza through the entry to the reception area, on to the guest rooms or directly to the rooftop plaza and restaurant.

outdoor proceeding to entry:
As one wanders down Market Street through the variety of shops, restaurants, and nightclubs, they strongly feel the historic presence. One is surrounded by early 20th century red brick warehouses all containing modern uses. The walk through the outdoor plaza to the entry is one of delight. Observing the stately historic structure one will notice the subtlety of modern elements which hint of what this journey may include. The feeling here is one of comfort and renewal of the past. The structure will connect with its surroundings creating a unity of buildings along Market Street. As the journey continues to the entry, modern elements will be apparent and create interest to the journeyman. These elements will help to break up the historical elements and hint of what is to come. Materials through this sequence of the journey may include dark painted steel connecting to the red structural brick. This clue of modernism will accent the old brick with the use of the new material. Lighting will be direct and indirect to create shadows and accent the detailing.
research summary

entry through reception to vertical circulation area

Continuing through the reception area one will notice more modern details than the exterior. In the interior, the outside walls which contain the historical elements and modern materials will begin to flow through the middle of the space. The observation here will become a balance of historical and modern. For this central space, there will be an expressive tension between the two time periods. One will be at the point where modernism has just been formally introduced to historic. An individual will feel the journey climbing with interest and pleasure. An atypical and absorbing sensation will overcome the participant with the interconnection of old and new. This space will have the greatest impact on the participant due to the unique merging of these two time periods. Materials through this sequence may include glass, steel, and concrete united with brick and concrete columns. Lighting will be indirect and natural allowing silhouettes and forms to occur naturally. Spot lighting will be used on some detailing for a more dramatic effect.

vertical circulation to guest rooms

As a guest decides to reach his/her guest room, they will be introduced to an architecture which begins to speak significantly of the new, yet still references the past. Again, the outside structural walls will include the historical elements and the interior walls will introduce a more significant portion of modernism. The new forms and functions will formulate a space which is spirited and distinctive. A guest will feel the conveniences of today while referencing and respecting the past. Materials in this sequence may include the integration of steel rolling doors, glass partitions, and light steel detailing into the historical brick and concrete columns. Lighting will be indirect and artificial and will create a space which has the potential to be enthusiastic or peaceful.

vertical circulation to rooftop plaza and restaurant

The final destination of the journeyman will occur on the roof. While traveling through time with the aid of architecture as his guide, he will now enter the present. A world of high tech, futuristic and advanced materials. The participant will be overcome with modernism. The view from here will be breathtaking and will remind one the skyscraper is here to stay. The new elements will establish conversation for all. The journeyman will recognize this as the end of his sequence. He has come from street level looking up at the red brick warehouses and what they stood for; the past. Now he is 90 feet above and can realize the basis of our advancement. The journeyman has completed and understood a voyage due to the architecture that got him there. He has an experiential travel and dares to believe that this feeling will be the same for anyone. Additionally, he realizes this excursion will never be the same two times. Each time he travels this sequence he will discover and comprehend different elements which authenticate his JOURNEY.
Following are buildings which have been adaptively reused. Many examples show evidence of how old and new come together. This research shows how other architects dealt with the opportunity of modern materials and structure colliding into the historic existing fabric. Following are five examples and sketches revealing the detailing of materials associated with adaptive reuse and historic integrity.
Morton Meyerson Residence Dallas, Texas
by Gary Cunningham

Former electrical substation - built in 1923

Utilizes hard edge materials to remember industrial past
Brick cladding, limestone, and columned street portal hint of slight brutalism
Windows are reglazed and are noticeably an addition

Interior columns were sandblasted to reveal original color and then preserved
with a clear finish
Doors and stair treads were made out of industrial grade fir
Rails were composed of steel pipe and connectors bolted to wire glass

The new additions pull away from the wall to leave the shell undisturbed and
create living spaces which are more intimate
Limestone aggregate concrete block, glass block, and steel columns physically
are united abruptly however similar tones in the materials create a
mental assimilation
Plumbing and wiring are left exposed and create an honest structure

The Morton Meyerson building creates a successful unification of the abnormal
residential material palette. The historical integrity of the power supply company is
amplified through the use of new materials which try not to mimic the past but
build on the previous with futuristic materials and arrangements. Leaving the
historic elements to stand alone, Cunningham stimulates spirit and life with
the addition of the industrial materials.
Zuk & Associates  Emeryville, California
by Mathews Bice Debbas Architects

formerly an early 20th century warehouse

the application of a curvaceous semi-circular form is inserted into the rectilinear space to create an hierarchy to an area which is highly visual and active
glass block wall creates an end to both ceiling and floor finishes and begins to create a mystical feeling for what is beyond
a lowered finished ceiling against the raw original ceiling invites the guest to relax and creates a more intimate area

the three wood platforms connected with a steel handrail leads to an area which is secluded and private.
creating intimacy in a large open space is accomplished here with the use of free-standing forms
slender cut-outs are projected through the massive forms to begin to break up the form and to add more intrigue to the space

heating ducts, skylights, wood trusses and joists unite to create a common element throughout and link the spaces
forms and half walls hanging from the ceiling create a limited amount of privacy without being completely contained

the Zuk & Associates space was retrofitted into this historical warehouse primarily with the use of the free-standing battered cement plaster walls. the sheer massiveness of these forms at times seem a little overpowering for the scale of the structure beyond. the cut-outs in these forms do help retain privacy while trying to break up the immense form, however, i feel the material has such a dense feel it is difficult to look beyond this form onto the historical background. i feel it is much easier to see the two (old and new) joined as one design from a distance. as in the top photograph, the plaster forms in the rear of the space seem to blend effortlessly compared to those pictures in which the forms seem to dominate the area.
Offices and residences cambridge, massachusetts
by machada & silvetti associates

former warehouse - built in 1920's

addition of concrete stair, steel canopy, and glass vestibule to mark new
entrance canopy does not try to fit in historical element but is
created as its own form and stands alone
height of canopy corresponds to cornice of neighboring building
addition of steel balcony on the top floor breaks up flat facade and adds
hierarchy
exterior brick has been painted and new windows added

interior is monochromatic to create a consistency from exterior to interior
original timber structure is left in tact and is revealed through the mechanical
and plumbing fixtures
an open plan is achieved by deleting walls and creating spaces with columns
and furniture arrangement

steel clad fireplace marks the boundary between private and public
the simplicity of the interior keeps in respect to the industrial surrounding
neighborhood

the office and residential building succeeds by refraining from concealing any
part of the historical facade. we see no shards of glass jutting out nor the use
of tilting planes which would possibly obstruct evidence of the past. rather,
we see simplistic additions which add character to the exterior. by lining up
the canopy to correspond to surrounding cornices, there is a continuity among
the street. the interior open plan works well for an office/residential area
however provides no intimacy.
Adelphi Hotel Melbourne, Australia
by Denton Corker Marshall

Former warehouse - built in 1930s

Approximately 24 feet wide - architect designed the space well to accommodate decent size hotel rooms while keeping in the 24 foot wide parameters.
Roof top lap pool on roof juts out three feet beyond the facade and 8 stories high - this pool also contains glass sides and bottom.
A bright yellow plane identifies the building as well as the architecture among a multitude of surrounding buildings which all contain bright colored billboards.

The interior room plans allow for light infusion.
White walls of interior guest rooms are from the original building.
Addition of new and bold elements bring character and life to the white box.
Materials utilized in the guest room are the same size as they are when they come from the factory - this minimizes processing and on-site assembly and helps tie in with the simplistic and warehouse history.

I think the Adelphi succeeds in many ways, however loses the historical integrity in others. The use of simple materials creates curiosity due to the fact the materials are used with such an authoritative manner. Using materials as is from the factory helps tie in the guest rooms with the past. The use of such smooth materials (aluminum, glass, mirror, stainless steel, and veneered wood) create good reflections and contrast well with the rough brick of the warehouse. However, the contrast of the bright yellow, green, and blue on the top three floors of the exterior seem to overpower the historical thread of the building. I feel that the upper levels could have been integrated better with the lower levels in a way to use the vibrant colors less frequently to allow the integrity of the warehouse to become more noticeable. The three upmost levels are additions so there is some validity for the bold movement, however, I think with less color it still would have been successful.
former propeller factory - built in 1868

the main entrance is marked by a bold canopy erected out of concrete to contrast with the historical brick beyond

there is a distinct and certain appearance about the new additions against the existing fabric
the contrast creates a muscular architecture while respecting and referencing history

there is a powerful tension between the immense structural brick and exposed steel beams of the factory structure and the curvaceous lighter metal sections and glass
the past combined with a new technology

the media center succeeds by prohibiting demolition which would remove all trace of history, but rather is designed with the notion that the innovative forms and functions compliment the historical remains. These bold forms create certainly a sense of intrigue and enjoyment. A forceful and stately architecture is revealed through the drama that is created when mixing the bold modern stroke into the mannerly historical realm.
In the future, a more in-depth study of how historic buildings have been successfully adapted for modern uses is necessary. This reference could be used to show clients, colleagues, and friends the ecological and aesthetic benefits of adapting a historic building. Hopefully, with more research, and with the practice of adapting historic buildings, our society will realize the need to look at these vacant buildings as a time machine which can simultaneously speak of the past, present, and the future. Historic preservation does not need to refer strictly to restoring a historic structure to its original use and historic materials. Rather, historic preservation should encompass the act of creating modern functions with historic envelopes. Instead of covering the historic fabric with angled facades and veneers, we must use the historic elements as the base and create new architecture only when necessary with modern materials. Creating a piece of architecture with historic and modern elements creates a true structure. A true structure in the sense that what is added is obvious that it is an addition, and what is historic is obvious that it is what was there in the past. Using this methodology, the task of utilizing these historic structures should be merely a question of choice. We have the choice to create a brand new structure and continue engulfing the minimal space we have left in our environment or create a equally dynamic space with a historic structure.

With more people practicing this methodology, we can begin to see our dead downtowns become alive and vital to society again. Instead of building farther and farther away from downtown, we should be bringing life back to the heart of the city. Through the additional research on this topic, architects can use this as a precedents study to show clients who have considered an old building as a possible site. Many clients see the tax breaks and government assistance as the luring factor when they consider an historic structure. With this first step, architects need to keep the client interested through precedent studies. A client will not want to take a chance, they want the “guarantee” that their building will be the best and a success. This precedent study can prove the success that many historic buildings have gained.

Through the use of adapting our typical vacant historic structures, we can see advancements in technology, ecology, and architecture as we know it today.
Through the space requirements research, specification material regarding hotels was utilized. The book *Principals of Hotel Design* by Architects Journal, *Hotel Planning and Design* by Walter Rutes and Richard Penner, and *Graphic Standards* provided me with the specific numbers for figuring space requirements. Most of the spaces are sized using 80 for the number of guestrooms. Following is the space requirements needed for a successful journey to occur for tourists, guests, and employees. Spaces are listed in relation to how a person may proceed to the roof plaza and what they may encounter. The "service" spaces for the hotel are then listed to give a holistic knowledge of all the spaces required for the hotel.

**Diagram Key**

- △ views
- ///// sound-proof barrier or exterior wall
- ⚑ physical barrier
- — glass or visual access available
- \= entry
users:
tourists, hotel guests, shoppers, bands,
business people, convention participants,
employees, general public

spaces within outdoor area:
seating area, fresh food concessions, performance area

activities:
relaxing, sitting, standing, socializing,
listening to bands, people watching, drinking, eating,
passing by, special events area, performing, gathering,
selling food/beverages

time used:
exterior space accessible 24 hours a day
active time will be evening hours on weekdays and all day on weekends

equipment:
benches, tables, trash receptacles, chairs,
shade trees or canopies, signage, bike rack nearby, exterior lighting

thermal requirements:
provide shade or canopy during summer months
allow for direct sun during winter months
provide a wind buffer with shrubs or other landscaping elements

acoustical requirements:
noise should be controlled in some area for semi-privacy with the use of landscaping, level changes, or canopies
exterior lighting for evening and night hours to allow safety for night time visitors
lighting should be indirect and direct combined
sensitively scaled lighting fixtures
night time light level will be approximately 7.5 footcandles

ambient:

square footage requirements:
- patio area: 3225 s.f.
- concession area 20'x20': 400 s.f.
- stage area 15'x25': 375 s.f.
- total outdoor plaza: 4000 s.f.

adjacent spaces:
Directly adjacent to entry of hotel and situated between West End Marketplace, Dallas Alley, and West End Hotel. Located as anchor to Market Street to provide views from the various vendors and restaurants on the active boulevard.

design criteria:
To serve as a transition area between Market Boulevard, West End Marketplace, Dallas Alley, and West End Hotel. The space will be created by intimate and informal spaces to allow patrons relaxation and enjoyment. This space will provide an area for bands to perform and area where most people in the West End Historic District will utilize and recognize as the West End.

feelings within the journey sequence:
Tourists will engage in the area that speaks extensively of the past yet introduces a hint of modernism. Through the space, one will sense the strong elements of the past.
**entry / reception area**

**users:**
tourists, hotel guests, shoppers, band members,
restaurant guests, hotel employees, convention participants,
general public

**spaces within entry / reception:**
entry, check-in area, elevator, seating area, rest rooms

**activities:**
check-in, entry way, thermal barrier, gathering area,
physical and visual access to most functions in building

**equipment:**
moveable/flexible seating, tables, check-in counter, trash receptacles,
bulletin board, interior lighting, surveying mirrors, signage

**thermal requirements:**
air supply distributed and returned well with low velocity diffused air
thermal air lock incorporated into design in this area
mechanical system noise will be controlled for minimal noise

**acoustical requirements:**
background sound will be controlled through the use of
materials such as carpet and wall coverings
ceiling, wall, and floor finishes will have STC rating of 35-40
ambient:
provide both indirect, natural, and artificial light
general ambient light level of 15 foot candles

square footage requirements:
entry (10 s.f.g.r.) 800 s.f.
public rest rooms 460 s.f.
total entry/reception 1260 s.f.

adjacent spaces:
physical or visual access to most functions in the building
adjacent to elevators, restrooms, plaza, offices, and lounge

design criteria:
The entry will be central to the interior and exterior spaces. A subtle and
flowing space will be created from interior to exterior through the use of similar
materials with the addition of modern details. The entry / reception area will
serve all the hotel guests and rooftop visitors and should be designed as a
functional yet experiencial space. This space will be the first impression guests
will have of the hotel. Therefore, it will be memorable through the use of
multiple stories, innovative materials and excellent views.

feelings within the journey sequence:
Flowing through this space, one will sense a transitional area from historic to
modern about to take place. This area will still have a strong sense of historic
power, however, more of the modern aura will begin to be apparent.
users:
employees, visitors

spaces included in office area:
managers office, assistant-manager office, conference room,
break room, main office, employee rest rooms

activities:
administration procedures
meetings with clients to set up parties and conferences
employee meetings

time used:
actives hours will be from 7 a.m. to 6 p.m. daily
offices will be accessible from 7 a.m. to 8 p.m. daily and accessible
with key 24 hours a day

equipment:
desks, chairs, file cabinets, conference table, telephones,
computers, trash receptacles, interior lighting, vending area

thermal requirements:
air supply distributed and returned well with low velocity diffused air
mechanical system sound will be controlled for minimal noise

acoustical requirements:
spaceto maintain acoustical privacy from surrounding areas
background noise should be controlled through the use of materials such
as carpet and wall coverings
ceiling, wall, and floor finishes will have STC rating of 40-45
The office area is utilized to carry out the daily functions needed to run the West End Hotel. A simple and functional plan will be needed for efficiency. Clients wanting to set up appointments to discuss weddings, conferences, and parties will employ this area. Although this area will not see a large percentage of visitors, the space will still reflect a clean and comfortable atmosphere. Employees will utilize this area for breaks and therefore a room to relax will be needed. The design of this area will be uncomplicated and practical. This space will allow employees to successfully and comfortably carry out their tasks.

feelings within the journey sequence:
While engaging in or just merely passing by, one will notice the office area to show qualities of a more modern place. Due to the technical operations, the office will be transformed to a modern domain still with a significant amount of historical details.
ambient:
use of indirect, natural and artificial lighting in area
ambient light level of 35 foot candles
task lighting will be available if needed

square footage requirements:
managers office (10'x15') 150 s.f.
assistant managers office (10'x15') 150 s.f.
conference room (10-15) 616 s.f.
break room (10'x15') 150 s.f.
rest rooms 450 s.f.
total office area 1516 s.f.

adjacent spaces:
directly adjacent to check-in area
accessible easily to main functions in the building

design criteria:
The office area is utilized to carry out the daily functions needed to run the West End Hotel. A simple and functional plan will be needed for efficiency. Clients wanting to set up appointments to discuss weddings, conferences, and parties will employ this area. Although this area will not see a large percentage of visitors, the space will still reflect a clean and comfortable atmosphere. Employees will utilize this area for breaks and therefore a room to relax will be needed. The design of this area will be uncomplicated and practical. This space will allow employees to successfully and comfortably carry out their tasks.

feelings within the journey sequence:
While engaging in or just merely passing by, one will notice the office area to show qualities of a more modern place. Due to the technical operations, the office will be transformed to a modern domain still with a significant amount of historical details.
Conference Room

users:
convention participants, special events

activities:
gathering and work space for small conventions (15-30 people)
area to house small exhibits

equipment:
conference table, chairs, podium, interior lighting, projector (built into wall), projection screen, dry-erase board, tackable walls

thermal requirements:
air supply distributed and returned well with low velocity diffused air mechanical system sound will be controlled for minimal noise temperature should be maintained at a comfortable level

acoustical requirements:
background noise will be controlled through the use of materials such as carpet and wall coverings
ceiling, wall and floor finishes will have STC rating of 40-45

ambient:
provide indirect, natural, artificial and task lighting
general ambient light level of 20 foot candles
**square footage requirements:**
conference room (24' x 34')
816 s.f.

**adjacent spaces:**
lobby, elevators, rest room, plaza, visual to entry

**design criteria:**
The conference area will be utilized by those professionals who are attending a small convention of about 15-30 participants. Need for a larger conference area will be provided by the Dallas Convention Center a few blocks away. The layout will allow for comfortable seating and movement around the table. The shape of the table will need to accommodate for visual access to everyone in the group and to the screen. Finishes will be smooth with formal detailing. The space will give a feeling of professionalism.

**feelings within the journey sequence:**
As for the participants that may be utilizing the conference area, they will participate in a significantly modern area with some slight historical details or joinery. The business and formal atmosphere of the conference room will call for high tech equipment as well as a high tech look. Professionals will be impressed with the design and familiar with the modernism aura.
nightclub area

users:
tourists, hotel guests, business people, performers, general public

spaces within the nightclub:
entry, sitting area, small kitchen area, storage area, rest rooms

activities:
the nightclub area will open for night time entertainment and will be associated with Dallas Alley

time used:
nightclub will be open 8 p.m. to 3 a.m. - 7 days a week

equipment:
cash register, small tables (36-48" diameter), 4 chairs per table, refrigerator, stove, oven, freezer, microwave, coffee machine, ice tea maker, utensil storage, bar service counter,

thermal requirements:
air supply distributed and returned well with low velocity diffused air mechanical system sound will be controlled for minimal noise ceiling, wall, and floor finishes will have STC rating of 40-45

acoustical requirements:
conversation in the nightclub should be used to keep the aura of the zone lively and energetic
hardwood floors and hard materials will be utilized to bounce the noise around to create an enthusiastic and vigorous region
ambient:
Indirect, natural and artificial light will be utilized
ambient light level will be 15 foot candles

square footage requirements:
entry/cashier 100 s.f.
bar area 1000 s.f.
rest rooms 400 s.f.
total nightclub area 1500 s.f.

adjacent spaces:
Bar will be accessible from the interior by elevators
in the main lobby, through the outdoor plaza, and
through the adjacent nightclub in Dallas Alley.

design criteria:
This space will provide tourists, hotel guests, and the general public an area to relax
and enjoy a drink. The area will be extremely lively at night due to the massive
amounts of tourists the area receives. The nightclub will be an addition to Dallas
Alley and will serve the same clientele. The kitchen will serve as a place to prepare
a small menu such as hamburgers and fries. The design will be lively and vigorous
revealing the energy that is created in the region.

feelings with the journey sequence:
While participating in the nightclub area, it will have a historic outer wall and a more
modern interior wall. This balance of the two time periods will create delight and
intrigue to the guests. One will enjoy the play between the old and new and begin to
get a sense of a time machine while walking from one side of the bar to the other.
guest rooms

users:
tourists, business people, conference participants

spaces within guest rooms:
living, sleeping area, rest room, closet

activities:
sleeping, relaxing, socializing

time used:
various times 24 hours a day
active time: 11 p.m. - 7 a.m.

equipment:
1 (2) beds, dresser or desk, TV, TV stand, refrigerator, luggage rack, closet, interior lighting, table, 4 chairs, couch (suites), mirrors, telephone, tissue holder, towel rails (heated), loudspeaker extension, emergency call button, heating lamps

thermal requirements:
air supply distributed and returned well with low velocity diffused air
mechanical system sound controlled for minimal noise
allow for manual control for air conditioning/heating for each individual room

acoustical requirements:
noise penetration between bed rooms will be controlled with sound insulation of 55dBA
recessed fixtures (such as soap dishes & cupboards) will not be used due to ineffective sound barriers
sound proof entrance door
ceiling, wall, and floor finishes will have STC rating of 40-45
Creating a design which will comfortably accommodate hotel guests is required. By defining the lodging guest as those whom are in Dallas for conventions, conferences, business, vacation, sightseeing, tours, and clubs, the rooms must be versatile. The guest beds therefore range from double, double-double, and suite. There will be approx. 20 typical rooms and 2-3 suites per floor. The interior design will communicate the interpretation of old and new giving consistent character with the rest of the hotel. The rest room and clothes storage will be located on the corridor wall to allow for maximum use of window space. The room will be functional for all clients and provide a unique and exciting stay. The aura of the room will relate the past and future with the use of existing materials and modern details.

For those who will be residing at the West End Hotel, one will again see the historic structure on the outer wall and the modern materials on the interior. This will begin to create a separate timeline in each guest room. Creating an interaction between the old and new will bring intrigue and enjoyment.
athletic area

users:
hotel guests, employees

spaces within athletic area:
nautlius circuit, exercycles, rowing machines, weight machines,
whirlpool/hot tub, sauna, steam bath, barber/hairdresser, massage
room, pool, rest rooms

activities:
exercising, resting, relaxing, haircut

time used:
recreation facilities will be open from 5 a.m. to 11 p.m.
active time - 6 a.m. - 10 a.m. and 6 p.m. - 11 p.m.

equipment:
nautlus circuit machines, exercycles, rowing machines, weight
machines, whirlpool/hot tub, sauna, steam bath, barber/hairdresser
chairs and sinks, massage room, pool, rest rooms

thermal requirements:
exercise and nautlius area will be kept at a cooler temperature
due to the heat generated in the area
air supply distributed and returned well with low velocity diffused air
mechanical system sound will be controlled for minimal noise
fans and air circulation will be efficient to keep out unwanted odors

acoustical requirements:
ceiling, wall, and floor materials will have STC rating of approximately 40
sound will need to be kept out of adjacent spaces as well as guest
rooms below with the use of absorptive materials

ambient:
ambient light level will be approximately 20 foot candles
use of direct, indirect, and natural lighting

square footage requirements:
pool(including deck) 800 s.f.
nautlus area 400 s.f.
exercycles (50 s.f. x 2) 100 s.f.
rowing machine (50 s.f. x 1) 50 s.f.
weight machines (50 s.f. x 4) 200 s.f.
whirlpool (20 s.f. x 8 people) 160 s.f.
sauna (20 s.f. x 8 people) 160 s.f.
steam bath (20 s.f. x 8 people) 160 s.f.
massage (70 s.f. x 2 people) 140 s.f.
barber (70 s.f. x 2 people) 140 s.f.
toilets 400 s.f.
total 4520 s.f.

adjacent spaces:
elevator, vending, concessions

design criteria:
area will be designed to provide an efficient and enjoyable
recreational area for hotel guests
and employees. Area will be
accessible to direct sunlight and
to the outdoor to create a
pleasant environment.
Equipment and materials in
the athletic area will be clean and
require little maintenance.
**rooftop plaza**

**users:**
hotel guests, employees

**activities:**
relaxing, sitting, standing, socializing, people watching, drinking, eating, gathering, selling food/beverages

**time used:**
6 a.m. - 11 p.m.

**equipment:**
benches, tables, trash receptacles, chairs, shade trees or canopies, signage, exterior lighting

**thermal requirements:**
provide shade or canopy during summer months and allow for direct sun during winter months
provide a wind buffer with shrubs or other landscaping elements

**acoustical requirements:**
noise will be controlled in some areas for privacy with the use of landscaping, level changes, and canopies

**ambient:**
exterior lighting for evening and night hours to allow safety at night
lighting should be indirect and direct combined sensitively scaled lighting fixtures
night time light level will be approximately 7.5 foot candles

**square footage requirements:**
patio area 1500 s.f.
vending/concession area 500 s.f.
storage area 300 s.f.
total 2300 s.f.

**adjacent spaces:**
pool, elevators

**design criteria:**
This space will be designed for guests to relax and enjoy while taking in the breathtaking view of downtown Dallas. The entire roof area will be set back from the rest of the building so it will not take away from the historic integrity of the 1922 building.

**feelings within the journey sequence:**
While the areas up to the rooftop have been a play between the old and the new, this domain will consist strictly of a modern design. To achieve this, one will see the use of modern materials and details that will in turn create the modernistic territory. The feeling one will achieve here is that the journey has come to an end. By the time one reaches the roof, they will have traveled through time by the use of architecture.
users:
tourists, hotel guests, shoppers, business people, performers, convention participants, employees, general public

spaces within restaurant:
entry, dining area, small bar area, kitchen area, storage area, rest rooms

activities:
space will be used to serve breakfast, lunch, and dinner

time used:
restaurant will be open from 7a.m. to 10 p.m.

equipment:
cash register, small tables (36-48" diameter), 4 chairs per table, refrigerator, stove, oven, freezer, microwave, coffee machine, ice tea maker, utensil storage, bar service counter, partition for bar area

thermal requirements:
air supply distributed and returned well with low velocity diffused air mechanical system sound will be controlled for minimal noise ceiling, wall, and floor finishes will have STC rating of 40-45

acoustical requirements:
background noise will be controlled with the use of materials such as carpet and wall coverings

ambient:
Indirect, natural and artificial light will be utilized
ambient light level will be 15 foot candles

36
square footage requirements:
- entry/cashier: 100 s.f.
- dining area (13s.f. x # served/hour (130)): 1700 s.f.
- bar area: 500 s.f.
- restrooms: 800 s.f.
- total restaurant area: 2700 s.f.

adjacent spaces:
The roof top restaurant will be accessible only by the main lobby elevators.

design criteria:
This space will provide tourists, employees, hotel guests, and the general public an area to relax and enjoy a drink or a meal. The kitchen will serve as a place to prepare food for room service and for conferences and parties. This restaurant will be highly utilized in the morning by hotel guests because it is the only place which will serve breakfast in the area and a breakfast buffet will be included in the price of the hotel room. Creating a relaxing and enjoyable environment will be accomplished through the use of indirect and natural lighting and smooth materials such as wood, glass, and metal incorporated into the historic brick structure. Creating a harmony of spaces throughout the restaurant and hotel will be accomplished with the use of similar materials and design details. The restaurant will be located on a small addition on the roof. This addition will be set back from the perimeter so not to distract from the historic aura of the building.

feelings within the journey sequence:
One will feel a modernistic theme throughout the restaurant area. Since the restaurant is located on the roof, it will be at the end of the journey sequence. People who arrive here have already experienced the play between historic and modern. Now, they have reached the end of the timeline which is describing the modern. One will feel a strong sense of modernism within this territory.
kitchen area

users:
food servers, cooks

spaces within kitchen:
storage, garbage/can wash area, service elevator

activities:
preparation, baking, cooking, cleaning, food receiving

time used:
breakfast, lunch, and dinner
active at breakfast and dinner for room services as well as dine in

equipment:
oven, range with vent hood, grill with vent hood, microwave, coffee/ cappuccino machine, food processor, blenders, fryer, refrigerator, freezer, walk-in freezer, walk-in refrigerator, dishwasher, sink (preparation), sink (cleaning), drying racks, food preparation table, storage cabinets

thermal requirements:
air supply distributed and returned well with low velocity diffused air mechanical system noise controlled from the dining area area will need a substantial amount of cooling due to the amount of heat in the area.

acoustical requirements:
noise should be controlled from dining area with the use of highly absorptive materials
ceiling, wall and floor finishes will have STC rating of 40-45

ambient:
use of direct and natural light
ambient light level will be 30 footcandles

square footage requirements:
kitchen (10 s.f./seat served/hour(130))
additional storage area
total kitchen
(10 s.f. includes all production areas, receiving, and storage)

adjacent spaces:
bar, dining area, loading/receiving, rest rooms

design criteria:
The design of the space should be functional with easy circulation. A clear layout is desired to allow for maximum efficiency. The kitchen will be highly utilized daily therefore cleanliness is required and achieved with materials that require little maintenance.
Vending Ice Area

Users:
hotel guests, employees

Activities:
getting ice, getting snacks/drinks from vending units

time used:
area will be accessible 24 hours a day

equipment:
ice machine, vending machines, coffee maker

Thermal requirements:
air supply distributed and returned well with low velocity
diffused air
mechanical sounds of vending units will be controlled for
minimal noise penetration

Acoustical requirements:
noise should be controlled from adjacent guest rooms with the
use of highly absorptive materials
ceiling, wall, and floor finishes will have STC rating of 40-45

Ambient:
use of direct and indirect lighting
ambient light level will be 20 foot candles

Square footage requirements:
Vending room (210 s.f. per floor (21' x 10')) 840 s.f.

Adjacent spaces:
guest rooms

design criteria:
Design of the vending space will be functional with
easily maintained materials. The space will reflect a
clean and well kept area.
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<thead>
<tr>
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<tbody>
<tr>
<td>outdoor plaza</td>
<td>4000 square feet</td>
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<tr>
<td>entry / reception</td>
<td>1260 square feet</td>
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<td>office area</td>
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<td>conference room</td>
<td>816 square feet</td>
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<td>nightclub</td>
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<td>guest rooms</td>
<td>44,000 square feet</td>
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<td>athletic room (including pool area)</td>
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<td>rooftop plaza</td>
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<td>restaurant</td>
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<td>kitchen</td>
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<td>vending / storage area</td>
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<td>employee services</td>
<td>904 square feet</td>
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<td>engineering / mechanical services</td>
<td>320 square feet</td>
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<tr>
<td>storage/receiving area</td>
<td>1010 square feet</td>
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<tr>
<td>laundry area</td>
<td>1120 square feet</td>
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**Total (excluding outdoor)** 64,306 net square feet

**Total / .80 (20% for uncounted circulation, drive-up, etc)** 80,382 gross square feet
### Spatial Relationships

<table>
<thead>
<tr>
<th>Outdoor Plaza</th>
<th>Entry/Reception</th>
<th>Office Area</th>
<th>Conference Room</th>
<th>Nightclub</th>
<th>Guest Rooms</th>
<th>Athletic Room</th>
<th>Rooftop Plaza</th>
<th>Restaurant</th>
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#### KEY

- **■** directly adjacent
- **□** adjacent
- **□** easily accessible
- **□** accessible
- **□** accessibility is not critical
Through my site data research I received maps of the West End from City Hall in Dallas and utilized various brochures and tourist information pamphlets.
Dallas is located on the northeast side of Texas. Its population is approximately 1,023,400 and has an area of 378 square miles. Dallas is the seventh largest city in the United States.
The West End Historic District is located on the west side of downtown Dallas. It is considered a part of the business district and is filled with attractions and shops for tourists.
view looking south down Lamar Street and at the east facade of the West End Hotel

view looking north down Lamar Street and at the east facade of the West End Hotel
view looking north down Market Street into the West End courtyard

view looking out the west facade window of the West End Hotel into the courtyard
view looking north down Market Street at the West facade of the West End Hotel

view looking east down Munger Street at the South facade of the West End Hotel
Through the schematic design, I worked with my initial designs on the layout of spaces needed for a hotel. Through this study, I wanted to create spaces which were functional and allowed ease of access for staff and visitors. An important issue I dealt with while designing this hotel was efficiency. In addition, typical layouts for guestroom floors were explored to determine which would allow for maximum space and unique views. Individual guestroom layouts were explored in the form of a double and a suite size. An axon is provided to help the reader understand the vertical relationship of spaces. The schematic design of the West End Hotel was useful in determining how much space was needed and how much was available for the different functions. To accomplish this task, I used the square footage requirements from my program and grouped the spaces in with functions. Therefore, all the public spaces would be located on the first and rooftop level.
Floor layouts - these diagrams show the proportions of spaces needed within the building envelope. It was drawn to begin to relate the different sizes and functions among the spaces. Continuing from here, I will look at the exploration of different layouts with the lobby/entry area, the elevators, the fire stairs, guestroom floors, and the layout of the rooftop level. In addition, I will look at the atrium and cafe area on the second level.
Guest floor layouts - the exploration of different layouts for the guestrooms gave me the opportunity to examine the spaces obtained from different schemes. This gave me the chance to determine what was preferred in a guestroom. The different schemes gave different views and allowed for different arrangements. The atrium would need to be eliminated due to the small size. Next, I will examine the measurements for the guestrooms and floors to determine the best scheme.
Guestroom Axons - these axons of a typical guest room are preliminary layouts to begin working with space relationships. It is used to show the different necessities needed in a typical hotel room.
DESIGN DEVELOPMENT

Through the design development stage, I used the functional spaces from the schematic design and incorporated it with the existing column grid. The existing building is reinforced concrete column and slab floors. The columns are 14' on center on the east-west axis and 18' on center on the north-south axis. After my schematic design review, I decided to look into adding a coffee/bagel area for guests and visitors perhaps on the second level. This creates a much needed breakfast shop in the West End District. I would provide this breakfast area on the second level directly above the drive up area. This area would also allow for an atrium to the first level. The atrium would, in addition, create a grand lobby and would include glass elevators. Also, the elevators would be repositioned from the schematic design. I wanted to place them such that they would not interfere with the pass through of guests coming in the entry doors. When the elevators were parallel with the walls, they seemed to be intrusive in the lobby space. To relieve this, I placed the elevators on the same diagonal as the guestrooms. This would consequently place them farther from the entry doors. By moving the elevators, it allowed for a guest to walk into the hotel and immediately see the check-in area as well as the other side of the building. The guest now will be entering in an area in which the spaces are open and the circulation is simple.
Floor layouts - Ground and level 2 - these floor layouts show how the schematic design has evolved into a functional design. The elevators are placed to allow visitors easy circulation through the lobby area. Level two shows the breakfast area and the access bridge to the adjacent parking garage.
Floor layouts - level 3-5 and rooftop - these floor layouts show the typical guest room sizes and where the elevator is located. The fire exit stairs are located at each end of the building. The vending, service elevator, and storage areas are located on the north end. The 4 suites are located in the corners. The rooftop plan shows the location for the nautilus, kitchen, and restaurant area. There is also an outdoor plaza at the south end.
Guestroom axons: This suite axon shows a bedroom with walk-in closet, bathroom, and desk. The living area provides a half bath, closet, kitchen area, dining, and living area. The patio extends from both the living area and bedroom.
**Guestroom axons:** These single and double bed layouts show what amenities will be provided in the guestrooms. This also shows the location of the patio.
Model of ground floor schemes - these models show different layouts of the spaces in 3-D form on the ground level.
Model of 3rd floor and rooftop - these models show the layout of the spaces in 3-D form on levels 3-5 and rooftop.
Perspective of west end courtyard - this perspective shows the view a pedestrian would see while walking north up Market Street.
Perspectives - this perspective shows the east facade of the West End Hotel and the other perspective shows the west facade of the hotel.
Interior perspectives - the first perspective shows the bridge at level two and the other perspective is that of a typical guestroom.
Interior perspectives - the first is a perspective of ground level looking up onto level two. The second is in the waiting areas on level 3-5. The plan is that of a typical suite.
Through the final design stage, I expanded on the detail of the design development and worked with incorporating modern conveniences within this historic structure. The exterior was designed to safeguard the historic integrity by leaving the red brick in tact. The strong horizontal & verticals are still apparent and there is an addition of a modern steel black deck. The slick black metal deck is supported by thin cables which are tied back to the columns. The guard rail is created with frosted glass. The modern balconies on the historic structure show how the two eras can compliment each other. The black steel against the red brick will attract pedestrians and visitors of Dallas. It will create an interesting and unique facade. As a visitor proceeds through the entry doors, they will see the historic structure as well as the modern additions play off one another. The two foot diameter concrete columns will be left in tact while smooth marble is used as the flooring. The contrast of textures and materials will create intrigue and interest in the area. As a visitor proceeds to the check-in counter, they will feel as though they are approaching an intimate space. This intimate space is created with the use of carpeting and a coffered ceiling. A visitor will have the pleasure of relaxing in the numerous chairs that are available on the first level. While relaxing, a visitor will have multiple views to look at and the opportunity to go outdoors to the outdoor plaza. If a guest is arriving via automobile, a drive-up area is provided for shelter and convenience. This area is actually carved from the building envelope which allows for easy access within a site that does not have any extra square footage on the exterior.

In addition, a night club is provided on the first level. This will be a continuation of Dallas Alley. Dallas Alley is currently seven bars scattered within the surrounding buildings. A person pays one price and is admitted into all the nightclubs. Dallas Alley is a great success among the tourists. Therefore, adding a nightclub in the West End Hotel will attract more than the hotel guests. The nightclub is located with the access from directly inside the west entry as well as from the outdoor plaza. The nightclub allows for a stage on the interior and exterior. The doors and windows will be operable and will slide to allow for openings for the stage and for fresh air.

For the employees, an office which allows for seven desks and two private offices is available. Additionally, a large conference room which seats a minimum of 40 people is available for hotel use or for visitor use. Across from the offices are the rest room facilities and a break room. In the north end of the building, there is the service elevator, fire stairs, storage, and a corridor for truck deliveries.

Proceeding to the second level, one will most likely take the glass elevators in the lobby. These elevators are accessible from both sides on the ground level and on the south side at the second level. When leaving the elevators, a visitor will have the opportunity to sit and relax at the multiple tables, chairs, and couches. Also, the second level provides a bridge on the east side of the building to the parking garage across the street. A guest can enter the guestroom area with a room key through a set of french doors. The balcony allows one to stroll around, enjoy the scenery, and look onto the lobby below. Creating this atrium allows for a sophisticated and unique area.
FINAL DESIGN

Continuing to the guest levels 3-5, one will be awed at the spacious waiting area this hotel offers. The interior lobby area provides greenery and a luxurious seating area so one can relax while waiting on others. This space allows for people to get out of their rooms, sit down, and meet others. It is designed to encourage socializing. Rather than sitting inside your room waiting for someone to finish getting ready, you now have the opportunity to wait comfortably in the floor lobby. The fire stairs on the south side create an interesting and inviting anchor to the floor. The glass enclosure is an inviting and dynamic piece. On the north end, a service elevator, fire stairs, storage, and a vending room is provided.

As for the guestrooms, they are angled to allow for maximum view and interior room. The guestrooms are located with the existing structural grid in mind. Therefore, no rooms have a column anywhere other than along a wall. The best views of the Dallas area are on the east, west, and south sides. The angled rooms allow for excellent views as well as unique floor plans. Space in the interior lobby is sufficient enough to create vestibules for each door. The vestibule would be constructed from wood and metal and would be very open. They are designed to give a feeling of personal space, therefore, a light structure is sufficient. Inside the guestroom, there are 4 different layouts for typical rooms and 2 different suite layouts. The typical single or double room provides a spacious closet and two of the layouts provide an extra sink with vanity. All 4 layouts include a curved wood wall which separates the rest room and closet area from the living area. This wall breaks up the space subtly and softens the rectilinear room. A small snack counter is provided as well as a dresser with TV. Every room contains either a couch, loveseat, or chairs, or all of the above. In addition, every room provides a table with 4 chairs. These rooms are elegant and unique. They will provide the guest with a splendid sleeping and living area. The suite also creates an above standard stay for a guest. One layout provides a large kitchen area, dining table for six, 1.5 baths, and a spacious master bedroom. The balcony in this suite is accessible from both the living area and from the bedroom. The views out of these corner suites is one of amazement and awe. The other suite layout provides a standard kitchen counter, dining table for 4, 1.5 baths, and a spacious bedroom. These guestrooms all create an experience which is unique and exciting in the realm of hotel design. The L-shaped rooms provide sectioned spaces and allow for unique layouts. Materials are created with the notion of the historical elements becoming the basis and core of design in the room. All the exterior walls are the original red brick and the rest of the walls are white. The curved wall brings a deep wood coloring into the white room. The ceiling in the entry area and bathroom are lowered with horizontal wood beams which allow for a more intimate space as well as allow for the HVAC to be incorporated. The expressive tension between the white walls and the dark brick will speak of the past and present and will initiate thought about the design. Creating a space which successfully incorporates the past and the present is provided here with the modern materials and historic elements. I feel these rooms will be inviting, interesting, and elegant to anyone staying in the West End Hotel. They offer a change from the typical rectangular hotel room and offer conveniences anyone would enjoy.
Proceeding to the rooftop, one will notice the complete modern structure. This entire level is constructed with all modern materials which will provide the end of the journey. From each floor, the elevators will be marked in that one will go to the nautilus area and one to the restaurant. As a guest goes to the nautilus area, they will have options such as a whirlpool, pool, barber shop, massage area, steam, sauna, and nautilus equipment. This provides guests with the conveniences they desire in hotels. The whirlpool and pool are located on a deck which allows for the depth of the pool. The ceiling therefore is raised to allow head room. If one opts to go to the restaurant, they will encounter a spacious, elegant restaurant. This area offers magnificent views of the downtown skyline. Provided is a bar and an upper deck with additional seating. The kitchen is large and includes cold, dry, and warm storage. In addition to the restaurant and nautilus area, there is a rooftop plaza. This plaza creates a space for people who want to relax while gazing at the skyline or the stars. It provides a welcomed place for anyone wanting to participate in this elegant area with the utilization of trees and other vegetation to create a green area.

Through the design of the hotel, I wanted to create a place which was elegant and luxurious. The materials, conveniences, and detailing of the area is above average and creates a wonderful experience for the guest. The plan of the hotel is functional and successful in the laying out of spaces. The journey through time is created by hinting at the modernism on the facade all the way through the rooftop which is entirely modern.
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Ground Level and Level 2 - these floor layouts show the location of spaces and the furniture layout.
Level 3-5 and Rooftop level: these floor layouts show the location of spaces and the furniture layout.
Longitudinal section - this section shows the vertical relationships of spaces and where the elevator and fire stairs are located.
Cross section - this section shows the vertical relationships of spaces and where the elevator and fire stairs are located.
Site Development - this plan shows where seating is laid out in the plaza and where I have placed a row of vegetation to create a circulation path from Dallas Alley to Munger Street. The dotted line extending from the building is a series of concrete archways which would invite pedestrians as well as separate the space.
Perspective - this perspective shows an overhead view looking north down Market street.
**Perspective** - this perspective is looking north into the West End plaza. It shows the steel balconies and the steel canopy above the entry door. The horizontal and vertical bands of brick are still intact as they were in the original building.

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Perspective - the first perspective is looking east down Munger street and it shows the dynamic fire stair. The second perspective is looking south down Lamar street and it shows the east facade and the bridge which connects to the parking garage.
Perspective - the first perspective is looking east down Munger street and it shows the dynamic fire stair. The second perspective is looking south down Lamar street and it shows the east facade and the bridge which connects to the parking garage.
Model of typical guestroom - these models show the interior design of the guestroom
Model of typical guestroom - these models show the interior design of the guestroom
Model of lobby area - these models show the interior design of the first and second floor lobby area.
Model of lobby area - these models show the interior design of the first and second floor lobby area.
To conclude, I feel the final design of the West End Hotel was successful. The spaces are designed to be extremely functional yet interesting which is critical to hotel design. The mission was to create a modern structure into a historic skeleton while safeguarding the integrity. By incorporating the notion of a journey through time, it provided me with the basis of how to accomplish this goal. The journey through time left the historic structure intact and introduced modern elements slowly until one would reach the rooftop, where, it is completely modern. As you proceed up through the building, the modern becomes more apparent and the historical becomes less noticeable.

The guestroom layouts are unique and provide interesting rooms for guests. The materials, details, and floor lobbies are welcoming to all visitors. The rooftop creates a unique nautilus and restaurant area. Both spaces lend themselves to beautiful views and are successful in part due to the views. The plaza is a space which will be utilized by many due to its location and ambience.

Throughout the entire design, I tried to take advantage of the unique views as much as possible. I feel to make this successful, you must take advantage of every view. The view is what creates the uniqueness of the hotel. The hotel’s views incorporated with the materials and details create a building which successfully speaks of the present while safeguarding the past to create a timeless and ecologically sensitive piece of architecture.


