RESTAURANTS

A variety of restaurants are necessary to meet the varying needs of the users of the resort. The restaurants should be designed to fulfill the requirement of all possible dining situations. They should also be designed to profit from the attractions of the project. There are four eating areas in my project as you can see from the criteria that follows. The Main Restaurant is the more formal dining area, especially in the evening. In the daytime the Main Restaurant serves the Atrium and Commercial areas and becomes less formal. A second Restaurant/Lounge should have access to the Casino. This Restaurant is mostly for less formal dining and drinking with casual attire. A small cafe is located within the Marina on the lowest level and is mostly for "hungry fisherman" and for people who just want a quicker and more casual eating arrangement. It is included in the Marina part of the program. Another eating area will be within the Atrium for those people in swimsuits--it is more of a sandwich type place and might be connected with the bar/cocktail support.
The Main Restaurant should have the atmosphere of "class". It should also have some outdoor eating area and should be generally isolated from the mainstream of traffic but still have a visual connection with the more "exciting" spaces. It should use natural light and ventilation wherever possible and positively have that unprecedented view of Chicago. Also, the kitchen has to be large because it will also serve the hotel rooms.

**MAIN RESTAURANT**  
10,000 sq. ft.

Main Kitchen 3,300 sq. ft.  
Reception Area 150 sq. ft.  
Restrooms 400 sq. ft.  
Bar Support 400 sq. ft.

The restaurant/lounge should have all the criteria of the Main Restaurant but need not be nearly as classy. It should also have a visual and physical connection with the almost all the major spaces. Natural light and views are important once again and it should be possible to have a visual connection with the atrium.

**RESTAURANT/LOUNGE**  
9,000 sq. ft.

Tables seat 200  
3,000 sq. ft.  
Bar with support  
1,000 sq. ft.  
Reception area  
100 sq. ft.  
Restrooms  
200 sq. ft.
The Disco will be one of the noisiest parts of the island and should have its own isolation to it. It also could be used for a gathering place or a circulation-type space. The purpose of this place is to give the users a place to gather, dance and just relax in a less formal area, a place to "let it all hang out."

DISCO 5,000 sq. ft.
Tables seat 200 3,000 sq. ft.
Dance floor 500 sq. ft.
DJ room/music storage 100 sq. ft.
Bar with support 2,000 sq. ft.

The lobby must set the mood for the entire hotel. This space, more than any other, will create the first and usually the most lasting impression, for the hotel's guests. It should be spacious, bright, and comfortable. It must be both a transitional space as well as a relaxing, static space. Circulation to other areas of the hotel should be apparent and efficient.

LOBBY 8,000 sq. ft.
General circulation 3,500 sq. ft.
Lounge and seating area 1,500 sq. ft.
Front desk/reception 220 sq. ft.
Employee lounge 220 sq. ft.
Bank reception/vault 450 sq. ft.
Suitcase storage 200 sq. ft.
Public restrooms 400 sq. ft.
The commercial area is to be efficient, visible and not overpowering. If the commercial area was overpowering, it would become more of a mall. Instead, I feel that the commercial area should blend in and become part of the atrium space if possible or at least have a view of the atrium space. It should have some eating area and could also be a place where people could just walk around after the shops are closed—once again like the decks of a cruise ship. The shops have to very functional in service to the users and extremely exotic shops are not recommended. In conclusion, there should be a minimal number of stores with maximum amount of services with the possibility of combining some stores.

COMMERCIAL AREA 10,000 sq. ft.

8 to 10 shops (at least the following)
Men's clothing
Women's clothing
Drugstore/Pharmacy
Bookshop/Giftshop
Jewelry store
Shoe store
Florist
Beauty/barber shop
The atrium area is to be part inside and part outside with a pool that will carry you from inside to outside. It will have a good view of the skyline for the escape feature or feeling of the island. The atrium will conceptually be the "exciting" place to be in the daytime with the views toward Chicago and at night will be the romantic place to be as the lighting will not be as bright--hopefully much like the deck of a cruise ship. A swimming pool will appear as a paradise to swim in with waterfalls, bridges, a bar and many other amenities. Parlor games will be in the space to create more activity and entertainment. Small tables will be scattered about this indoor "outdoor" space with trees, fountains and Club Med decor.

<table>
<thead>
<tr>
<th>ATRIUM FACILITIES</th>
<th>12,000 sq. ft.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swimming pool w/bar</td>
<td>3,000 sq. ft.</td>
</tr>
<tr>
<td>Games area</td>
<td>4,000 sq. ft.</td>
</tr>
<tr>
<td>Billiard tables</td>
<td></td>
</tr>
<tr>
<td>Ping pong tables</td>
<td></td>
</tr>
<tr>
<td>Shuffleboard</td>
<td></td>
</tr>
<tr>
<td>Whirlpool</td>
<td>400 sq. ft.</td>
</tr>
</tbody>
</table>
The theatre should be a simple space with easy access and good viewing lines. Support spaces should have easy access and will contain all the typical support facilities of any theatre. Seating should be for at least 400 and if the lobby is shared with the main lobby, it should still have some sort of refreshment bar. People will be shipped from the mainland and will probably have some sort of dinner package. Access to the outside would be nice for both escape and relaxation.

**THEATRE**

Seating for 450  
Support Spaces

12,500 sq. ft.  
5,500 sq. ft.  
7,000 sq. ft.
The casino is one of the more flexible spaces to have in a program. It should have no clear circulation so that there will be a maximum interface between guests and casino activities. It is possible that some of the slot machines bleed out into other areas of the resort, but the main casino should otherwise be isolated for security reasons. It is also a noisy space--but a consistent noisy space with the sounds of activity. The casino will be a main attraction to Chicago because it will be the only legal one in the area; however, we don't necessarily want the casino to be played-up as we want the user to enjoy the entire island.

CASINO 15,000 sq. ft.

Blackjack 2,400 sq. ft.
(3.5' x 5' x 3') 20 at 120
Craps 2,600 sq. ft.
(12' x 6' x 3') 4 at 220
Roulette 800 sq. ft.
(8' x 6' x 3') 4 at 200
Slot Machines 5,000 sq. ft.
(3' x 1.75' x 1.5')
Baccarat 450 sq. ft.
3 at 150

Game Support Areas
Counter booths 4 at 70 280 sq. ft.
Change booths 6 at 50 300 sq. ft.
Currency counting 200 sq. ft.
Coin counting room 320 sq. ft.
Coin storage (valuated) 250 sq. ft.
Credit office w/waiting 600 sq. ft.
Accountants offices 280 sq. ft.
Conference office 200 sq. ft.
Waitress stations 250 sq. ft.
Bar area 200 sq. ft.
Casino restrooms 950 sq. ft.
   Men-8 urinals, 5 lavatories, 5 wc.
   Women-6 wc., 6 lavatories

Casino Administration
Casino manager 140 sq. ft.
Assistant manager 130 sq. ft.
President 160 sq. ft.
Administrative assistant 130 sq. ft.
Vice president 130 sq. ft.
Personnel manager 130 sq. ft.
Public relations manager 150 sq. ft.
Conference room 200 sq. ft.
Restrooms 300 sq. ft.
All hotel rooms MUST have a view of the Chicago Skyline. Also, the rooms should be designed so that the southwest breeze will flow completely through the room. To achieve the previous goals it will be assumed that a single-loaded corridor must be used. Balconies won't be necessary either because of energy considerations--it really isn't necessary to sit on a balcony if it has an overhang that blocks out the sun and the railing for a balcony interrupts the unprecedented view of Chicago. It is also important to note that the employees have the option of living on the island in one of the guest rooms at a lower pay scale. An estimated 300 to 400 employees could not all live on the island but it might be possible to house 50 to 100 employees with relative ease. The suites are extremely flexible as they are roughly twice the size of a single room.

GUEST ROOMS 420 Rooms 184,064 sq. ft.

Single Rooms 288 at 416 119,808 sq. ft.
One Kingsize Bed
Bath at 60 sq. ft.
Storage at 18 sq. ft.
One Sofa Bed
Two Chairs
One Dresser
Three Tables

Double Rooms 96 at 496 47,616 sq. ft.
Two Kingsize Beds
Bath at 60 sq. ft.
Storage at 30 sq. ft.
One Sofa Bed
Two Chairs
One Dresser
Three Tables

Suites 20 at 806 16,120 sq. ft.
Two Kingsize Beds
Two Twin Beds
2 Baths
Storage at 60 sq. ft.
Two Sofas
Six Chairs
Kitchen
Table and Chairs
Miscellaneous Extras
The main purpose of the locker areas is to provide hygienic support for both the atrium and the health club facilities. Having two separate locker areas is not needed but should have all the functions of a typical health club locker area. Proper ventilation is important and natural light would be nice but is not necessary. An area for waiting by the locker facilities is critical also.

**LOCKER AREAS** 8,500 sq. ft.

(Supports both the Health Club and Atrium Facilities)

**Men's Facilities** 4,250 sq. ft.
(to include the following)
- Lockers
- Showers
- Toilets
- Urinals
- Lavatories
- Wet Sauna
- Dry Sauna
- Cold water tubs for Saunas

**Women's Facilities** 4,250 sq. ft.
(to include the following)
- Showers
- Toilets
- Lavatories
- Make-up area
- Wet sauna
- Dry sauna
- Cold water tubs for Saunas
The health club facilities are standard at any Club Med resort as a method of promoting activity and health. The facilities are to be of a variety and also of user participation type. It is important to note that it is not possible for a cruise ship to provide all these activities and that is partly why this resort is special. Daylight is necessary for these spaces and a nice view to work your body to would be nice.

HEALTH CLUB FACILITIES  45,000 sq. ft.

4 tennis courts       28,000 sq. ft.
4 raquetball courts   3,200 sq. ft.
2 volleyball courts   6,500 sq. ft.
Co-ed weight area
  Universal weight machines
  Nautilus weight machines
  Free weights area
Massage rooms
Exercise/Aerobics area
Running area or track
The marina is not necessarily an outdoor space. Some of the functions can occur at the service entrance for emergency purposes and others can occur on the inside of the island. Breakers have to be included for rough waves but should be floating breakers.

MARINA 12,000 sq. ft.
(to include the following)

Docking for boats
Fishing dock
Derrick or crane lift
Marine petrol station
Marine supply store
Clubhouse/cafe
Administrative support
The back-of-house facilities has to include all the support functions needed for a resort hotel. The mechanical is a large part of the facility because it has to be self-sustainable. As shown in context drawings, it would be wise to have these facilities lowest to the water so they can act as a buffer for the main areas.

BACK-OF-HOUSE FACILITIES 90,000 sq. ft.

Facilities for staff
Mens locker rooms
Womens locker rooms
Cleaning goods and storage

<table>
<thead>
<tr>
<th>Facility</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laundry</td>
<td>500 sq. ft.</td>
</tr>
<tr>
<td>Storage</td>
<td>3,000 sq. ft.</td>
</tr>
<tr>
<td>Receiving office</td>
<td>200 sq. ft.</td>
</tr>
<tr>
<td>Records storage</td>
<td>400 sq. ft.</td>
</tr>
<tr>
<td>Maintenance shops</td>
<td>1,000 sq. ft.</td>
</tr>
<tr>
<td>Mechanical</td>
<td>50,000 sq. ft.</td>
</tr>
<tr>
<td>Circulation</td>
<td>30,000 sq. ft.</td>
</tr>
<tr>
<td>Heliport</td>
<td></td>
</tr>
</tbody>
</table>
The mainland support functions will happen near Navy Pier. A future development program has intended for Navy Pier to be owned by a private yacht club and Club Med is planning to rent the Pier for its use of the ferry docking and mainland parking and support. Other boats can be put into the Lake at the public boat ramps located along Chicago.

MAINLAND SUPPORT FUNCTIONS

Parking (approximately 400 spaces)
Storage
Registration desk
Loading docks

TOTAL SQUARE FOOTAGE OF ENTIRE ISLAND NECESSARY 421,064 sq. ft.
CONCLUSIONS AND CONSIDERATIONS

As you can see in the program, I'm not planning to create a revolutionary design for hotel resort efficiency. Also, I'm not trying to create some fantastic new technology for islands to be built from or for people to inhabit. Sure I'll consider the previous things to some degree, but my main goal is to take a look at the possible imagery that might take place out on the water. The scale of this project is too large to try to design entirely in nine months and it would be ridiculous to do so. However, the imagery or appearance of what an island-like building that had an up-to-date purpose might be is more important to me. All through the five years I've been here, everyone has emphasized that everything must be completely functional or it won't work. I'm tired of worrying about making everything work while sacrificing an architectural image that I wanted to convey upon the building. It probably sound like I'm some Michael Graves nut, but I'm not. This building should do what I've set down as goals in this project, especially conceptual goals. Whatever this building looks like it should still look "futuristic/high tech", "island-like", "castle-like" and "resort-like" all at the same time. Also, this building should look "timeless" and have an overall unity to it. These goals are going to be extremely difficult to achieve all at once but that is more of a challenge than making sure I have the proper amount of square feet in my bathrooms.
THE DESIGN PROCESS....
THE DESIGN PROCESS

CONCISE SUMMARY OF THE EARLIEST STAGES

After looking at the program and the concepts, images started to develop. Taking the approach that the view was of high priority, a single-loaded corridor of rooms orienting itself towards Chicago was a way to begin designing. Because the structure had to withstand extreme site conditions, it became high in loading capacity; therefore, to stack a set of single-loaded corridors became an even better design solution. Also, when referring to the program, the rooms became the place to relax and sleep and not necessarily the place to be. In conclusion, the rooms would stack simply upon one another in a vertical fashion--this way the concept of EVERY room viewing Chicago was present in its most economical fashion.

Refering to the image concepts, I stated that I wanted an easily understandable circulation; therefore, I took a contrasting geometric element and attached it to the end of the rectangular element that the rooms created. Inside these circular circulation cores are elevators, stairs and service elevators and almost all the vertical circulation of the building.

"Some years ago I announced my feeling that I could no longer produce anything. I did this because I caught a glimpse of the void; yet I had not discovered a method and shrank from what I saw. Suddenly I believed in the autonomous motivating power of form." (1) (Arato Isozaki)
The simple geometric forms were used because, I feel, they relate to the image concepts that were best described in the earliest stages. The simplicity of the geometry would (I hoped) create a high-tech image with relative ease. The art deco period supports this idea with its use of simple geometry to obtain its "slickness" or "sleekness" for the lack of a better term. A "castle-like" image also can easily relate to simple geometric expression and the idea of being an island and being surrounded by water supports the "castle" image. A "lighthouse" image is best described in the circulation cores and its vertical feeling. Stan Mendelschn's idea of growing out of the water like "Mont St. Michel" intrigued me and was also to have a strong influence in the design process and overall imagery. It seemed to be the best solution to creating both horizontality and verticality.
As the design process continued, we needed to satisfy the program. The support/entertainment spaces required larger square footages and the logical location of these support areas was under the hotel rooms. Some support spaces (tennis courts in particular) have a high ceiling demand in the center of the court. Thus an angular geometry (metabolist influenced to some degree) was developed during the design process. This angle had the desire to become structural and was intended to hold up the hotel rooms. However, this did not seem exciting enough for my own tastes. The building seemed too predictable. I created several circulation towers out of common sense and then added support spaces below. About this time was the end of the first quarter of work. Much to my disappointment I wasn't happy with the solution but there was plenty of time. Then while sketching at home, I came up with Scheme A.
A GENERAL SCHEME IN THE FIRST WEEKS OF DESIGN.
A general scheme in the first week of design.

Vertical circulation is denoted by round cores.

Creativity Center has view.

Atrium area w/support full spaces to lobby restaurants & casino above.

Atrium continues outdoors into garden area.

Marina has capacity for 12-30' long boats.

Lobby space too much contact to atrium.

Health club and locker facilities near to atrium for support.

Circulation around health club has view toward city.

Inside, Marina support area.

Scale: 1" = 60'.
SCHEME A

Scheme A is what I call my metabolist extreme. Stan Mendelsohn said that even though the city had a grid, I did not necessarily have to follow that grid. He suggested that I use octagonal or hexagonal shapes to form a new type of grid out on the lake. I asked myself why a grid at all? I wasn’t doing a coal mine museum. What basically happens in this scheme is that the circulation cores become the corners of the rectangular support spaces and the structure continues up into the hotel room block. It becomes a changing structure and is derived from one rectangular plan—all other plans are "stretched" into an oblong pattern as shown in the sketches. I felt that I had finally found something. Floor plans could only be created by actually connecting two points in space. Also, an ever-changing but simple geometry now took place. I had no grid either! I began to work out more detailed floor plans and felt that I could get them to work without too much trouble. Heck, I’ve been working out rectangular floor plans for the last four years and found working these plans out was a new challenge. Just when I started to really get going it all came to a halt. In my mid-term review my jurors felt that my approach was illogical. My thesis professor actually said that I would have gotten an "F" if I would have continued with this scheme. For the
first time in my entire design schooling I felt like I had been scolded for my creativity. I still feel that my professors couldn't understand what I was doing and all design initiative on my part virtually ended. It became their design thesis in many ways. Going back to my project, a structures professor said that my structure conflicted—one was fighting the other in appearance. I had no problem with contradiction (Robert Venturi devotes a whole book on contradiction in famous architecture) and was upset that my professors had no way of helping me continue my pursuit with this metabolist scheme. I had basically three weeks to go almost back to square one—and I did. All I want to know is was my grade really on the line? Anyway, Scheme B is where the "logic" came in. Virtually all creativity in plan concepts was lost.
SECOND LEVEL

PUBLIC SERVICE CIRCULATION

NOTE: ONE VOLLEYBALL AND ONE BASKETBALL ARE ON TOP OF THE LOCKER ROOMS.

NOTE: LOCKET AREA IS 8 HIGHER THAN TENNIS COURT LEVEL.

NOTE: LOCKET AREA IS 8 HIGHER THAN TENNIS COURT LEVEL.
NOTE: THE ABOVE SPACE IS A RESTAURANT. AT NIGHT IT IS A DISCO.

NOTE: THESE TWO LEVELS OF COMMERCIAL AREA.

THIRD LEVEL
PUBLIC CIRCULATION
SERVICE CIRCULATION
Scheme B

Logic was the approach. I had strong circulation cores that could act as structure and thus went to the simplest of geometries and placed the circle in the center of the square and used this massive circular column as a bearing point for three different pods. I then merged these three pods together to connect the hotel rooms from core to core. I separated all public functions from private and started placing functions within the volumes to interrelate with one another within the parameters set in the earliest stages. Also, the geometry was still limiting and became a tool that I could use to reach toward some type of building form. I intended to use large cables from the structure and use the floor slabs as huge compression members. Structurally it was much more logical. The only major problem with this scheme was the merging of geometries was causing some conflicts and looked awkward both in plan and model form. At the review for this scheme, the only critical design comments was the merging geometries and the location of the theatre. Dan Woodfin pointed out that theatre was eliminating the consistent circulation that occurred in the rest of the building. I agreed with him and told him I could solve that by easily turning the theatre to the north. Later, Dan suggested that to simplify the geometries that I sever or truncate the
square pods to simplify the connections of the geometries. After reviewing that suggestion and agreeing that it would help, I plunged head first into the final scheme.
THE FINAL DESIGN....
THE FINAL DESIGN

The final design is basically a more detailed and simpler scheme B. The rooms were brought into a higher level of detail as were the circulation cores. These cores seem to work pretty well because they provide a considerable amount of function in a small space. Also, the rooms are generous but not overly wasteful. Other design considerations was the overall function of the lower public spaces. A high level of detail was not achieved but the circulation is worked out well from space to space. The public spaces basically need garnishing. The lowest level is basically mechanical and support for the hotel much the same that Walt Disney World has an entire underground support city beneath the amusement park. The second floor level has the lobby, theatre and atrium which I feel can relate to each other very well. The lobby looks into the atrium but does not necessarily become a part of it. The lobby also doubles as a lobby for the theatre. Outdoor area is accessible throughout this entire floor level. The third floor level consists of the health club, locker area and atrium/commercial. A ramp leads you down to the main level of the atrium from the locker area or at the same level is a commercial area above the atrium. The health club is adjacent to the locker area and thus the locker area serves both health club and atrium. The

"I know that I am not a category, a hybrid specialization, I am not a thing—a noun. I seem to be a verb—an evolutionary process—an integral function of the universe, and so are you." (l)
(R. B. Fuller)

TYPICAL CENTRAL CIRCULATION CORE.
The fourth level has some more commercial area that can easily be reached through the ramps and the main restaurant. The restaurant is somewhat isolated on this floor which provides a different atmosphere if needed. Also, there is an area in the restaurant that allows you to look down into the courts of the health club. The fifth floor has the serious entertainment functions—casino, disco and restaurant/lounge. The casino area bleeds into the connecting walkway and the disco is the central area circulation because it would least likely to be disrupted by circulation. The restaurant/lounge is more of an informal type relaxation area that can handle different atmosphere changes. Both the casino and restaurant/lounge have balcony edges that look down into the spaces below them while the disco is sealed off from below because its noise would bleed down into the main restaurant. All in all, the plans are fairly simple to understand.
TYPICAL SINGLE AND DOUBLE ROOMS.
FIRST FLOOR LEVEL

No. Space
1 Bar Support For Pool
2 Ramp Up
3 Pool Above
4 Main Circulation
5 Receiving Area
6 Storage/Check
7 Marina Cafe Support
8 Open Above (Light From Above)
9 Circulation Core
10 Marina Cafe
11 Marina Shop and Support
12 Marina Level Entrance
13 Theatre Above
14 Under Stage Support
15 Theatre Support/Storage

Generally the entire lower level is for mechanical services and support for the overall function of the island. It would basically be the back-of-house facilities that would serve the entire island much like any hotel.
SECOND FLOOR LEVEL

No.  Space

0  Open To Below
1  Outdoor Area
2  Atrium Area
3  Games Area
4  Main Indoor Pool
5  Pool Bar
6  Paddling Stream
7  Indoor/Outdoor Pool Area
8  Ramp Up
9  Circulation Core
10 Front Desk/Support
11 Lobby
12 Theatre
13 Theatre Support
14 Bar For Theatre Intermission
15 Service Below
16 Front Main Entry
THIRD FLOOR LEVEL

No. Space

1 Commercial Area
2 Pool Below
3 Ramp Up
4 Eating Area
5 Walkway Circulation (Same Elevation As Floor Level, Not Ramp
6 Raquetball Courts
7 Women's Lockers
8 Men's Lockers
9 Circulation Core
10 Weight and Exercise Area
11 Volleyball Courts
12 Tennis Courts
13 Outdoor Sitting or Exercising Area
FOURTH FLOOR LEVEL

<table>
<thead>
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<tbody>
<tr>
<td>1</td>
<td>Commercial Area</td>
</tr>
<tr>
<td>2</td>
<td>Pool Below</td>
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<tr>
<td>3</td>
<td>Ramp Up</td>
</tr>
<tr>
<td>4</td>
<td>Sitting/Eating Area</td>
</tr>
<tr>
<td>5</td>
<td>Main Circulation (Not Ramps)</td>
</tr>
<tr>
<td>6</td>
<td>Restrooms</td>
</tr>
<tr>
<td>7</td>
<td>Outdoor Eating</td>
</tr>
<tr>
<td>8</td>
<td>Main Restaurant</td>
</tr>
<tr>
<td>9</td>
<td>Circulation Core</td>
</tr>
<tr>
<td>10</td>
<td>Kitchen Area</td>
</tr>
<tr>
<td>11</td>
<td>Bar</td>
</tr>
</tbody>
</table>
FIFTH FLOOR LEVEL

No.  Space
1    Restaurant/Lounge Kitchen
2    Bar
3    Ramp Up
4    Restaurant/Lounge
5    Restrooms
6    Disco/Bar Support
7    Disco Bars
8    Disco
9    Circulation Core
10   Casino Area
11   Change Counters
12   Casino Support
FINAL THOUGHTS AND ANALYSIS

REVIEW OF CONCEPTS

When I started this thesis, I knew that I wouldn't create any new revolutionary ideas in hotel resort design. And even though I was doing an artificial island, I also knew that I wouldn't create any major breakthroughs in technology for island designs. What I wanted to do for this thesis was to study the possible imagery an island form might take. I think it is important that an architect design space; however, I also think it is important that an architect should create something to look at from the exterior as well as interior. We work and live in such crappy spaces today that I think an awareness of good architecture toward the general public is going to have to be made from the outside in—or by educating the public on what a building might look like from the outside will also make them aware of what should happen on the inside. I had several concepts in the beginning that supported the thoughts above. First, I wanted the building to look like an "island" or water-based building. Second, I wanted the building to look like a "futuristic castle." Third, I wanted the building to appear as a "high-tech structural" image. Last, I wanted to create a "lighthouse" image. As I look back at these concepts I realize I must have had them in my mind during all phases of design. I feel I
have fulfilled all of these concepts—it does look high-tech, it does look like a futuristic castle in some ways and it could easily pass as a resort or a place to "escape to" and it does have some of the qualities of a lighthouse. People have called it "something out of a James Bond movie" or out of "Flash Gordon" and even out of "Lost in Space." With comments like the previous, I have to think that I fullfilled my concepts. Another concept was a building of "timelessness." Once again I feel that a date will not be easily placed upon the building if it were done ten years from now because of its simplicity. All in all, I feel pretty good about the bizarre outcome of my building. I even think that most of the spaces in the building would have been exciting and different. It seem to function extremely well in a simple way. On the other hand, I'm sure I could have easily had a different outcome because of the size of the building. Also, I could have had a different outcome if some inspirational criticism had been more abundant. But in conclusion, I think it is now a time to look ahead, give sound advice to incoming thesis students and move to Florida.
PHILOSOPHY

To say that I have a philosophy of architecture with only five years of architecture school would be silly. I can say that I do have a basic approach to architecture that I feel relates to what I would call "my philosophy." I don't feel that in today's world one should have a particular "style" because buildings have become so complex. Instead, I feel that an architect should satisfy five categories when designing—I cannot necessarily put these categories in any order because certain categories will be stronger in some designs than others. The five categories are 1) the architect should satisfy the client, 2) the architect should satisfy the users, 3) the architect should satisfy the contextual needs, 4) the architect should satisfy his conceptual goals, and 5) the architect should have fun with what he is doing. Sometimes these categories overlap, i.e. the users and the clients are one in the same. However, I also find that the client doesn't always know the users needs and the architect is the one responsible for educating the client. A good example of client/user conflict would be the new Michael Graves Portland Building. The client, the city of Portland, was very happy with the design of the building. The users, the people who work in the building, dislike the building because it is not a comfortable place to work. Basically, I feel the architect failed. In the third
catagory, the architect is not only responsible for designing contextually, but should use contextual limitations to his best advantage. The architect can use these limitations to create goals and concepts that he feels should be used—such as imageability of the building as it relates to the site. The fifth catagory is what I call the psychological fitness catagory of the architect—if the architect is having fun doing architecture, then he will enjoy it more and radiate that enjoyment and excitement into his architecture. I think some of the greatest architecture was radiated from the enjoyment or fun that the architect was having. A good example would be the work of Arquitectonica; but, it could also be the work of Charles Rennie Mackintosh. In conclusion, I guess I've stated "my philosophy" and I think it is a fairly simple but effective philosophy and I intend to try it out in the "real world" the first chance I get.
FOOTNOTES

THE BEGINNING....


THE SITE....


THE PROGRAM....

THE DESIGN PROCESS....


THE FINAL PROJECT....

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