Hotel and Conference Center for Foreign Dignitaries
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Thesis submitted to the faculty of the Virginia Polytechnic Institute and State University
In partial fulfillment of the requirements for the degree of

Master of Architecture
In Architecture

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May 8, 2013
Blacksburg, Virginia

Keywords: elements, composition, masonry, hotel, conference center

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Abstract

Located along the bank of the Potomac River in Langley, Virginia, this Hotel and Conference Center is a place of gathering and refuge for foreign dignitaries. Each building shares the characteristic of protruding volumes and surfaces reinforced by parallel load-bearing masonry walls. These brick walls buffer the interior from the exterior and demarcate the program. Punched voids provide natural light. Each element including entry, wall, stair, column, and fireplace is designed to comply with the collective composition. The circulation is situated along the building’s edge, thus guiding people from center to edge across diagonals and through corridors naturally lit from adjacent windows. Drawing played an essential role throughout the design. In the following drawings the process of design and discovery in architecture is intelligible. The question of “how” is more revealing than the question of “what.”
Dedication and Acknowledgements

This book is dedicated to my grandparents, Jack and Susan Poole, and the late John and Doris Hershey, in recognition of their loving support and encouragement throughout my life. It is also dedicated to my family, Paul, Cheryl, Peter, Jeff, and Rachel.

Thanks to my committee members, Scott, Steve, and Bill for sharing their enthusiasm and knowledge about architecture.
we all must let our creativity flow and experience the magic. for a sensation that is magical. Architecture is magical for what is created and the stories and people behind these creations. Ultimately, finding what you like about architecture and pursuing this with integrity and discipline is what matters most. As architects we should search through drawing or even sketching is the most efficient way to test your ideas. if the drawing you produce looks correct based on general perception. The only thing that matters is that the drawing shows the process of decisions about building concepts, material representation, textures, structure, light, and shadow. These decisions are not pre-determined as a mediator between the ideal world and the real world. In order to draw a representation of a building, an architect is forced to make expressed fully. The first line on paper is less" (Kahn 63). This does not make drawing less important, but rather reinforces its importance as a direct means of discovering more to us about the human mind than most studies in psychology. Art is a direct means of music or architecture is by the measurable means of composition or design. The first line on paper is already a measure of what cannot be expressed fully. The first line on paper is less” (Kahn 63). This does not make drawing less important, but rather reinforces its importance as a mediator between the ideal world and the real world. In order to draw a representation of a building, an architect is forced to make decisions about building concepts, material representation, textures, structure, light, and shadow. These decisions are not pre-determined but rather discovered through the process of drawing. Art isn’t dead in architecture. Art reveals more to us about the human mind than most studies in psychology. Art is a direct means of showing the human mind at work as it is working. You can see this for yourself by sketching the room you are sitting in. It doesn’t matter if the drawing you produce looks correct based on general perception. The only thing that matters is that the drawing shows the process of your thoughts and how those thoughts are transferred from your mind to the paper. Mistakes show learning and learning shows progress. Thus, without drawing, architects will stop evolving and progressing. Drawing or even sketching is the most efficient way to test your ideas. Drawing is plural, offering the possibility of understanding different aspects of the design simultaneously including size, proportion, shadow, light, material, etc. I am writing these things in part to remind myself of a sense of values and inspiration I’ve gained as a student. Over the last six years, I have highs and lows that have led me in different directions but ultimately towards a self-identity and self-confidence in architecture. Ultimately, finding what you like about architecture and pursuing this with integrity and discipline is what matters most. As architects we should search for a sensibility that is magical. Architecture is magical for what is created and the stories and people behind these creations. Ultimately, we all must let our creativity flow and experience the magic.
Site Plan, Plan, Perspectives and Composition
Located on the bank along the Potomac River, this elevated site provides protection and peaceful view of the river. Entry into the site snakes through the woods in Turkey Run Park seven miles west of Washington DC. The topographic change allows the building to be embedded into the ground on two levels.
4. Site Map and Roof Plan, graphite line drawing
5. Entry Scenario 1, graphite rendering
6. Viewers Perspective in Plan, CAD line drawing and graphite
7. Entry Sequence 2, graphite rendering
8. Viewer’s Perspective in Plan, CAD line drawing and graphite
9. Entry Sequence 3, graphite rendering
10. Viewer’s Perspective in Plan, CAD line drawing and
11. South Elevation, graphite rendering 1/16" = 1'
12. North Elevation, graphite rendering 1/16" = 1'
“Elements include such simples things as doors, roofs, chimneys, and fireplaces, which, if misplaced or ill-considered, could compromise the integrity of entry, shelter, ventilation, and warmth both functionally and psychologically” (Kahn 197).
16. Guest Suite Perspective 2, graphite rendering
17. Viewer's Perspective in Plan, CAD line drawing and graphite
18. Guest Suite Perspective Bird's Eye View, graphite rendering
19. Partial Plan, CAD line drawing and graphite
24. Second Level Plan, CAD and graphite, 1/16" = 1'
25. East Elevation Iteration 3, color pencil and graphite, 1/8" = 1'
26. East Elevation Iteration 4, color pencil and graphite, 1/8" = 1'
“All Previous experience in architecture is the inherited property of America, and should be taken every advantage of. Each beautiful thought, form, and mode that is not unsuited to the climate and the people, ought to be studied, sifted, and tested, its principles elucidated, and itself improved on, but the past should always be looked on as a servant, not as a master” (Calvert Vaux 217).
25. Floor Plan and Elevation of Hotel, Entry Level, graphite, 1/8" = 1'
26. Floor Plan, Spring Level, graphite, 1/8" = 1'
27. Exterior Perspective of North Side, color pencil and graphite
41. East Elevation Iteration 1, graphite, 3/64" = 1'
42. Photograph of Model
43. Photograph of Model, Bird’s Eye of Guest Suite
44. Perspective of the Entry Lobby Iteration 1, color pencil and graphite
Structural Purity vs. Formal Purity

Good architects command the tension between structure and form in two ways:

1) Relieve the tension between structure and form.
2) Make tension between structure and form.

- Materials: Materials have inherent qualities that inform their structural capabilities.
- Structural Purists - The structure is sovereign. The form is derived from structural characteristics. The building is organic. It propagates from a single structural form. This is often the result of material characteristics, for example, a pure masonry building that only has compressive forces.
- Formal Purists - Form is sovereign. Structure is secondary. Structural characteristics are only considered in order to make the form.

Problem:
The same form can be constructed with different materials.

Solution:
A different structural approach is appropriate in different circumstances. In this project a balance is achieved by taking from both strategies to achieve the goals of the project both aesthetically and architecturally. The walls are pure masonry and thus work compressively while the floors are cast concrete thus spanning in compression on top and tension on bottom.
53. Building and Site Plan, graphite
54. Photograph of View from Site, Potomac River, from Turkey Run Park
55. Building and Site Plan, color pencil and graphite
56. Photograph of Site, Turkey Run Park
Perspective Drawing and Massing Studies
59. Sketch of Frank Lloyd Wright’s Wingspread, color pencil
60. Exterior Perspective, color pencil and graphite on paper
61. Exterior Perspective, color pencil and graphite on paper
“Everything that is made however obeys the laws of nature. The man is always greater than his works because he can never fully express his aspirations. For to express oneself in music or architecture is by the measurable means of composition or design. The first line on paper is already a measure of what cannot be expressed fully. The first line on paper is less” (Kahn 63)
Design Through Sketching
66. Sketch, color pencil
67. Sketch, color pencil
68. Sketch, color pencil
69. Sketch, color pencil
70. Sketch, color pencil
71. Sketch, color pencil
72. Sketch, color pencil
73. Sketch, color pencil
Schematic Design: Site and Massing Development
Furniture Design and Construction

86. Massing Study, graphite on trace
87. Massing Study, graphite on trace
88. Photograph of Bookshelf
Bibliography


