CREATION IS A PATIENT SEARCH: 
AN EXPLORATION OF FORM

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ABSTRACT

This thesis began as a search, an exploration into creating a building using strong geometric forms that were defined by the structure. The thesis was tested, and retested, forgotten then restarted. Every iteration through models, sketches, and drawings was a stepping stone for the final product: A thesis. A thesis of exploring form defined by its assembly and the inherent questions, problems and ideas that arise.

The program for this thesis is a hotel that is comprised of three parts. The pedestal which houses the lobby, is rooted to the earth. The framework which houses the guest rooms, embraces the sky. Lastly, the buttresses which house the services and vertical transport, are the connection between the earth and sky.

The true question of this thesis was when or how to stop? At what point did the figure become appropriate? It became a question of aesthetic judgement, and how did the building want itself to be? In the end the thesis is to make a building that shows a glimpse of its true nature.

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THE SITE

THE BUILDING IS SITUATED IN MIAMI BEACH, FLORIDA, WHICH IS A CITY THAT IS WELL KNOWN FOR ITS ARCHITECTURAL ADVENTURISM. FROM ART DECO AND MIAMI MODERN TO HEZOG/DEMUERON AND GERY THE CITY'S DESIRE FOR EXCEPTIONAL ARCHITECTURE IS OMINPRESENT. THIS FREEDOM OF THE BUILDING ARTS IN MIAMI ALLOWED FOR THIS THESIS TO ACHIEVE ITS TRUE POTENTIAL WITHOUT ANY PRECONCEPTIONS OR CULTURAL RESTRICTIONS.

THE PROJECT IS LOCATED IN BISCAYNE BAY WITH A BRIDGE CONNECTING IT TO THE WESTERN EDGE OF 14TH ST. SEPARATE BUT CONNECTED, THIS ISLAND ENSURES THE BUILDING WILL BE SEEN AND READ AS INTENDED WITHOUT THE URBAN FABRIC CLUTTERING THE EXPERIENCE.
ILLUSTRATIONS

THE FOLLOWING ILLUSTRATIONS ATTEMPT TO SHOW THE EXPERIENCE OF THIS BUILDING AND ITS GROUNDS THROUGH WATERCOLOR SKETCHES.
The strong presence of the building stands apart from the city and emerges as its own.

The bridge connects the hotel to the city like the buttresses connect the lobby to the guest rooms. One may enter the space above the pedestal under the framework via a staircase which fronts the porte-cochère.
The plaza is anchored by the four buttresses and centred by a reflection pool which is open to an interior void that bring the sky down into the hotel.

This plaza becomes an experiential space with the weight of the building above you and the openness of the bay surrounding you.
The entrance into the lobby is flanked by massive columns that expand outwards as they get taller. Attempt to create a feeling of weight so as to remind the visitor of the massive structure above.

Inside the central axis of the lobby, the ceiling height rises and opens up to a skylight that is the bottom of the reflection pool in the plaza. Again, a reminder of the void above.
Even in the typical guest room, the view offers glimpses of the diagrid, a reminder of how the rooms are supported.

The corridors leading to the guest rooms are offered a view into the central void. This is an attempt to combat the typical lightless double-loaded corridors in most hotels.
FINAL DRAWINGS

This set of drawings represent the building as it is in its finalfiguration.
Elevation is cut through the bridge looking at the front face of the building.
The lobby plan is cut through the first floor at 3 ft above ground level. White represents concrete, while black represents infill walls.
THE UPPER FLOOR PLANS ARE CUT THROUGH THE 16TH FLOOR AND THE 30TH FLOOR. WHITE REPRESENTS CONCRETE, AND BLACK REPRESENTS STEEL FRAMEWORK AND INFILL WALLS.
The section is cut through the steel framework and guest rooms on the left, then it turns to cut through the concrete buttresses.
These details show the diagrid. The top detail is a plan and it shows how the steel members are clad to be protected from the elements. The bottom detail is a wall section showing how the floorplates are connected to the framework.
PHOTOS

These photos show the evolution of the form. The proportions and material construction were tested.
FRAGMENTS

The images that follow are pieces of the process that led me to the final figure of my thesis.
What does it mean to be patient? It is to be tolerant or accepting. In architecture it means that time must be invested to allow the project a level of clarity and resolution. Through patience this thesis was allowed to show its true nature, and by testing it was able to reject forms or ideas that were judged unfit. The ideas present in this book were developed over time patiently searching for the appropriate answer.

CLOSING

REFERENCES


