

1 - DETAILED CHARCOAL ELEVATION

# CREATION IS A PATIENT SEARCH : AN EXPLORATION OF FORM

BY  
SEAN HACKETT

THIS THESIS SUBMITTED TO THE FACULTY OF THE VIRGINIA POLYTECHNIC INSTITUTE AND STATE UNIVERSITY IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARCHITECTURE IN ARCHITECTURE

HANS ROTT \_\_\_\_\_

STEVE THOMPSON \_\_\_\_\_

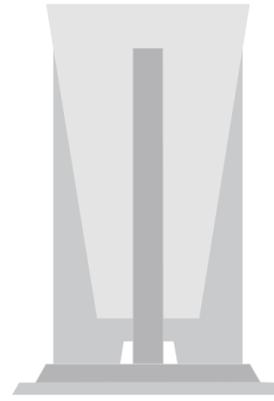
BILL GALLOWAY \_\_\_\_\_

JULY 9, 2013  
BLACKSBURG, VA

KEYWORDS : FORM, DIAGRID, SEARCH, AESTHETIC

# CREATION IS A PATIENT SEARCH : AN EXPLORATION OF FORM

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2 - ELEVATIONAL DIAGRAM



3 - ROCIKITE MODEL CONTRAST PHOTO

## 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.

## ACKNOWLEDGMENTS

THANK YOU IS NOT A STRONG ENOUGH PHRASE TO CONVEY MY GRATITUDE. TO MY FRIENDS AND FAMILY THANK YOU FOR ALL THE SUPPORT AND ADVISE ALONG THE WAY. TO MY PEERS AND PROFESSORS THANK YOU FOR THE CONSTRUCTIVE CRITICISM AND A SWIFT KICK IN THE BUTT WHEN NEEDED. NO MAN IS AN ISLAND. AND I COULD HAVE NOT DONE THIS WITHOUT EACH AND EVERY ONE OF YOU.



4 - CONSTRUCTION OF ISLAND



5 - CONSTRUCTION OF PEDESTAL



6 - CONSTRUCTION OF BUTTRESSES



7 - FULLY CONSTRUCTED BUILDING

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8 - ILLUSTRATOR MAP OF FLORIDA



9 - ILLUSTRATOR MAP OF MIAMI

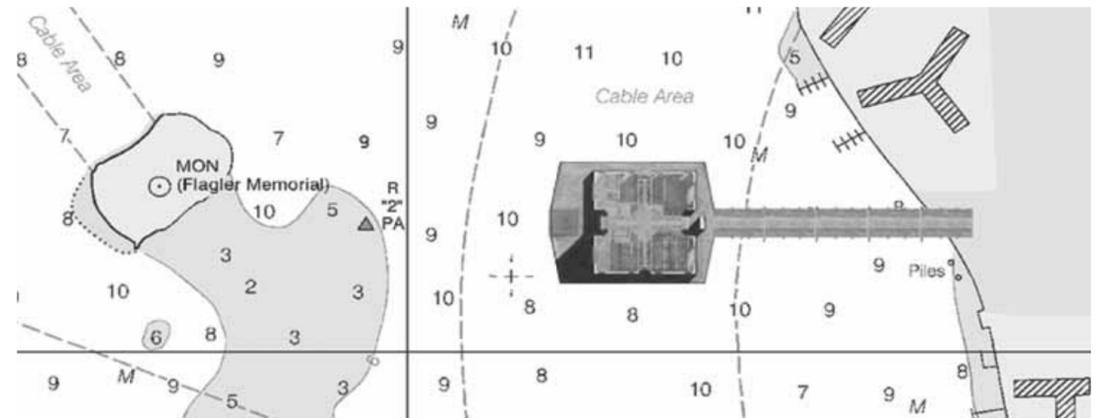


10 - ELEVATION ON MIAMI SKYLINE

## 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 HERZOG/DEMUERON AND GERY THE CITY'S DESIRE FOR EXCEPTIONAL ARCHITECTURE IS OMNIPRESENT. 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.



11 - NOAA MAP 11468 WITH SITE PLAN

# ILLUSTRATIONS

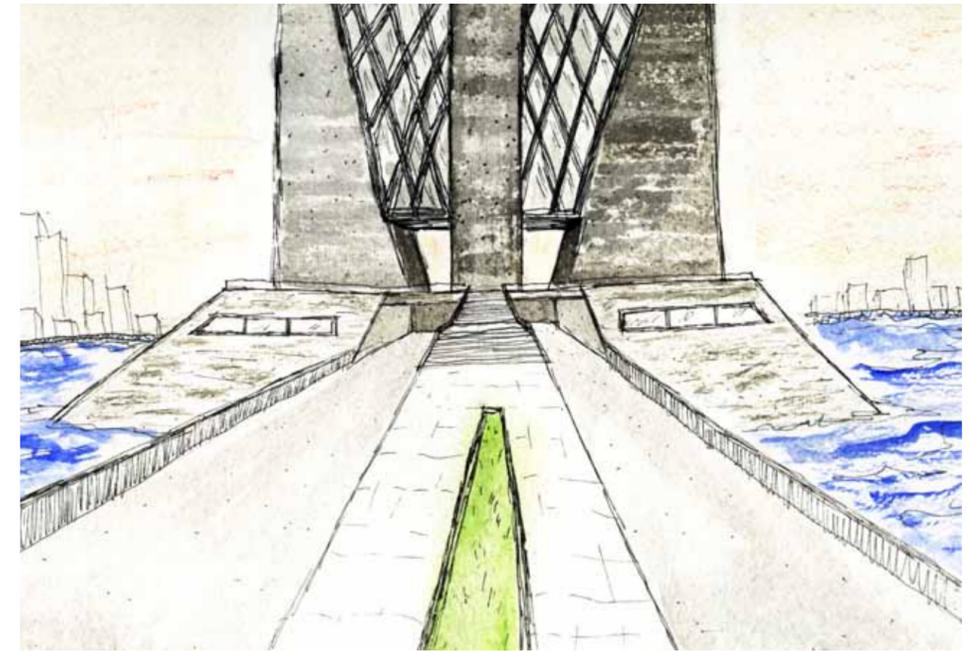
THE FOLLOWING ILLUSTRATIONS ATTEMPT TO SHOW THE EXPERIENCE OF THIS BUILDING AND ITS GROUNDS THROUGH WATERCOLOR SKETCHES.



12 - NIGHTTIME PERSPECTIVE

THE BRIDGE CONNECTS THE HOTEL TO THE CITY LIKE THE BUTTRESSES CONNECTS 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 STRONG PRESENCE OF THE BUILDING STANDS APART FROM THE CITY AND EMERGES AS ITS OWN.



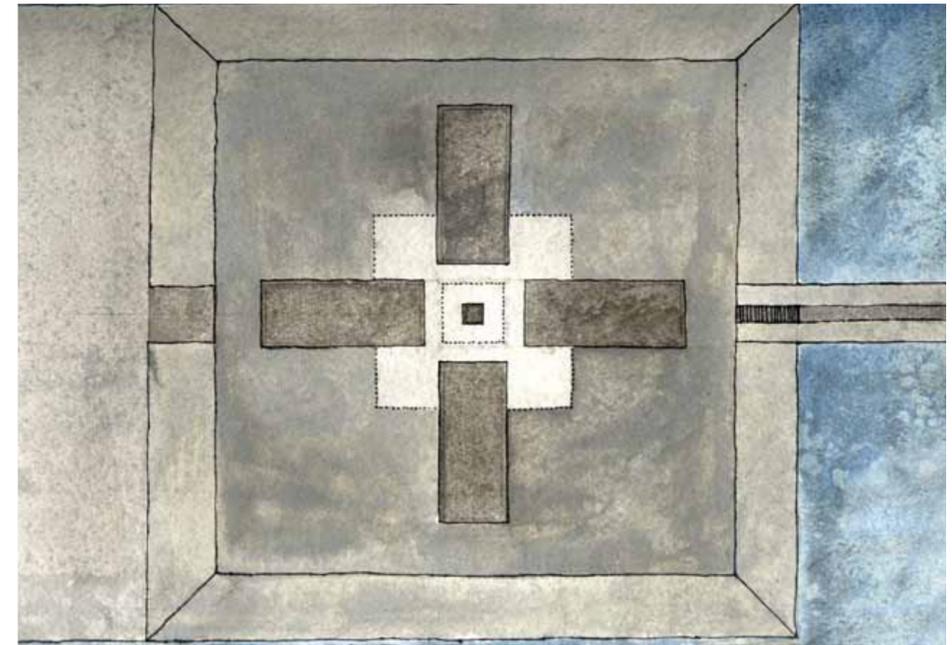
13 - APPROACH WATERCOLOR



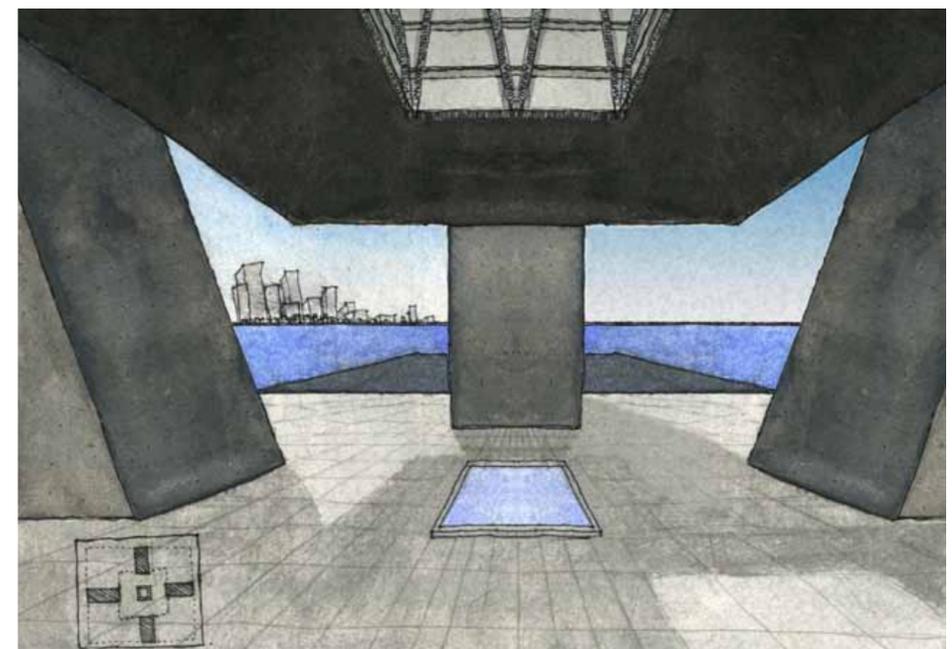
14 - POOL AREA WATERCOLOR

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.



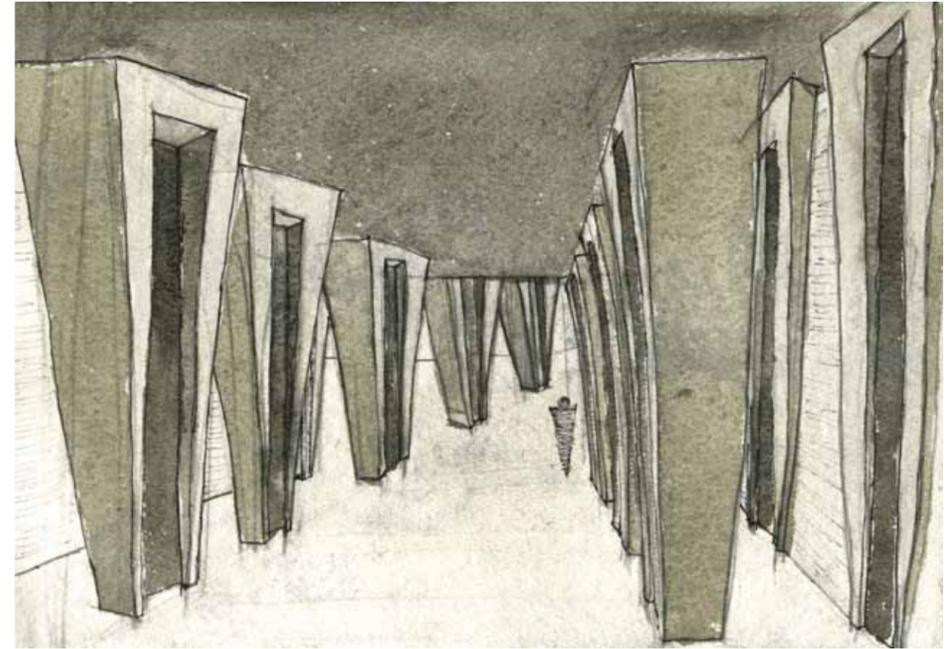
15 - PLAZA PLAN WATERCOLOR



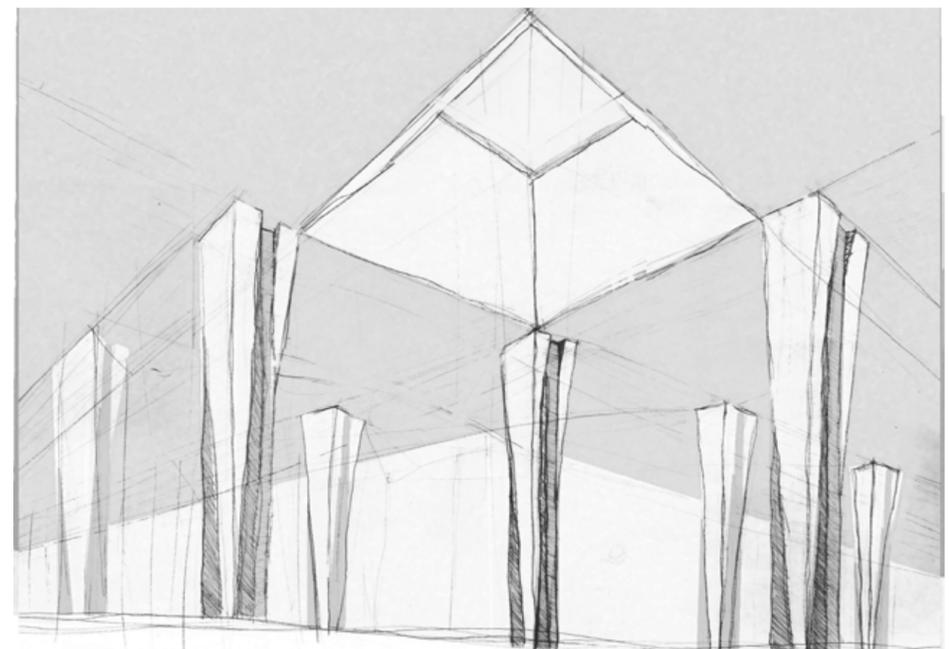
16 - PLAZA WATERCOLOR

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.



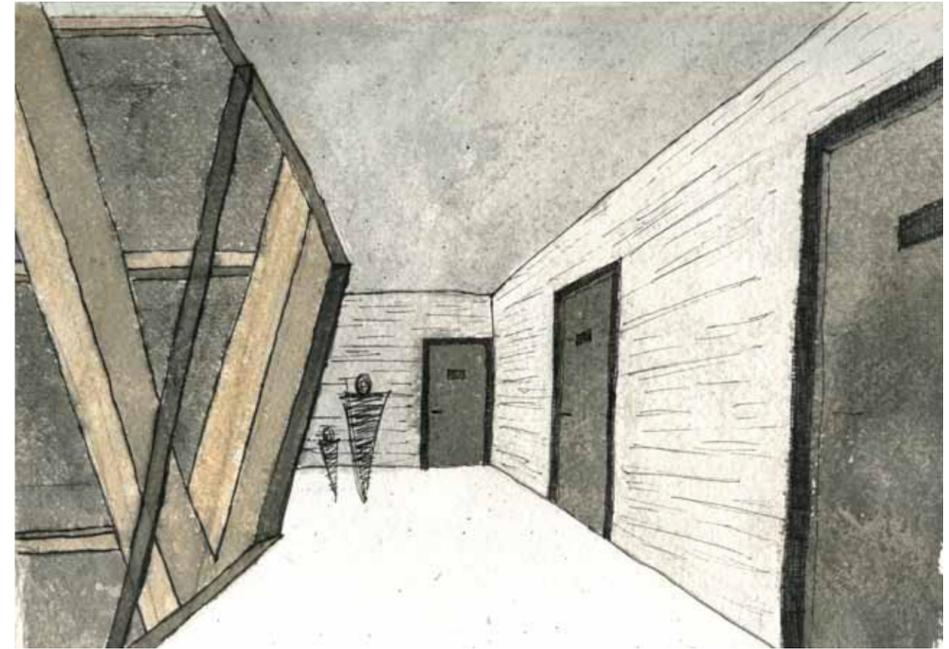
17 - LOBBY COLONNADE WATERCOLOR



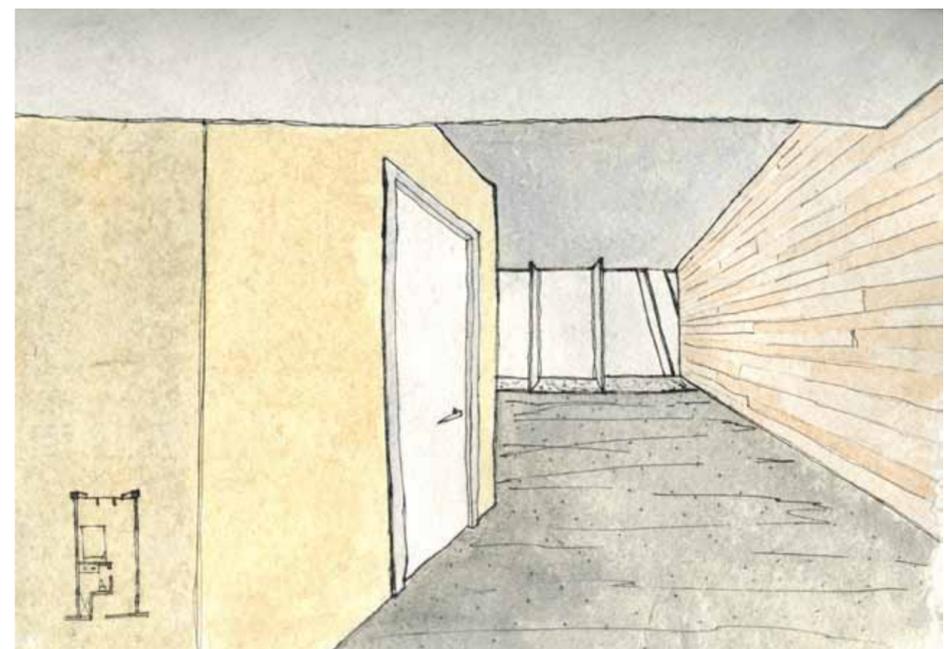
18 - LOBBY SKYLIGHT RENDERED

THE CORRIDORS LEADING TO THE GUEST ROOMS ARE OFFERED A VIEW INTO THE CENTRAL VOID. THIS IS AN ATTEMPT TO COMBAT THE TYPICAL LIGHT-LESS DOUBLE LOADED CORRIDORS IN MOST HOTELS.

EVEN IN THE TYPICAL GUEST ROOM, THE VIEW OFFERS GLIMPSES OF THE DIAGRID. A REMINDER OF HOW THE ROOMS ARE SUPPORTED.



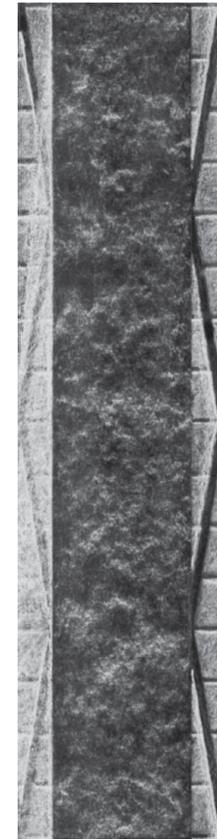
19 - CORRIDOR WATERCOLOR



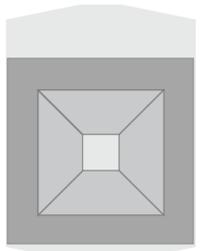
20 - BASIC GUEST ROOM WATERCOLOR

## FINAL DRAWINGS

THIS SET OF DRAWINGS REPRESENT THE BUILDING AS IT IS IN ITS FINAL FIGURATION.

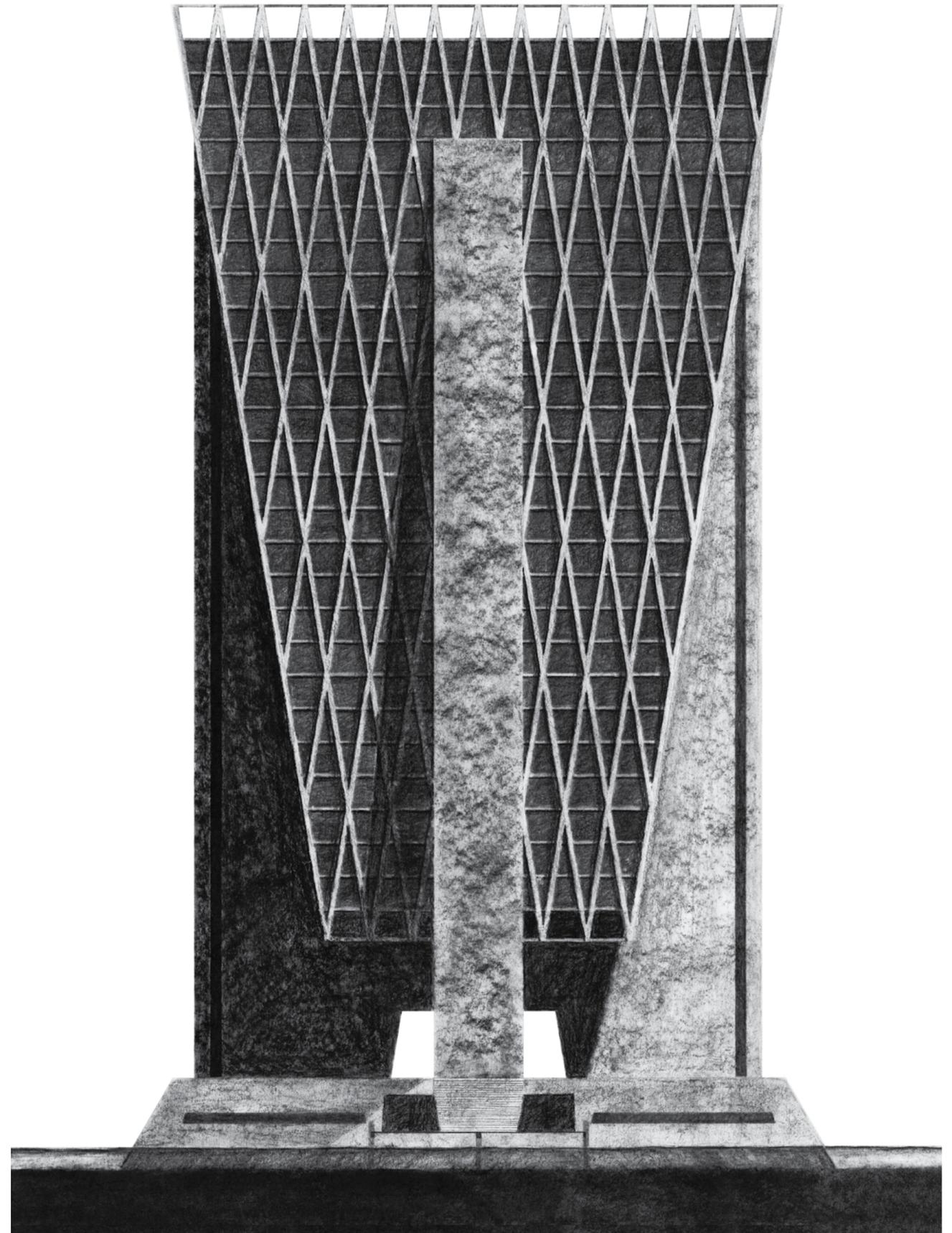


21 - INVERTED CHARCOAL ELEVATION

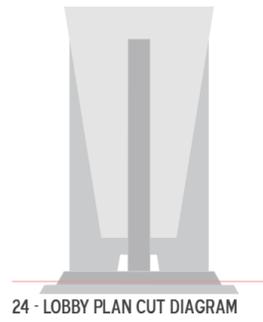


22 - ELEVATION CUT DIAGRAM

ELEVATION IS CUT THROUGH THE BRIDGE LOOKING AT THE FRONT FACE OF THE BUILDING.

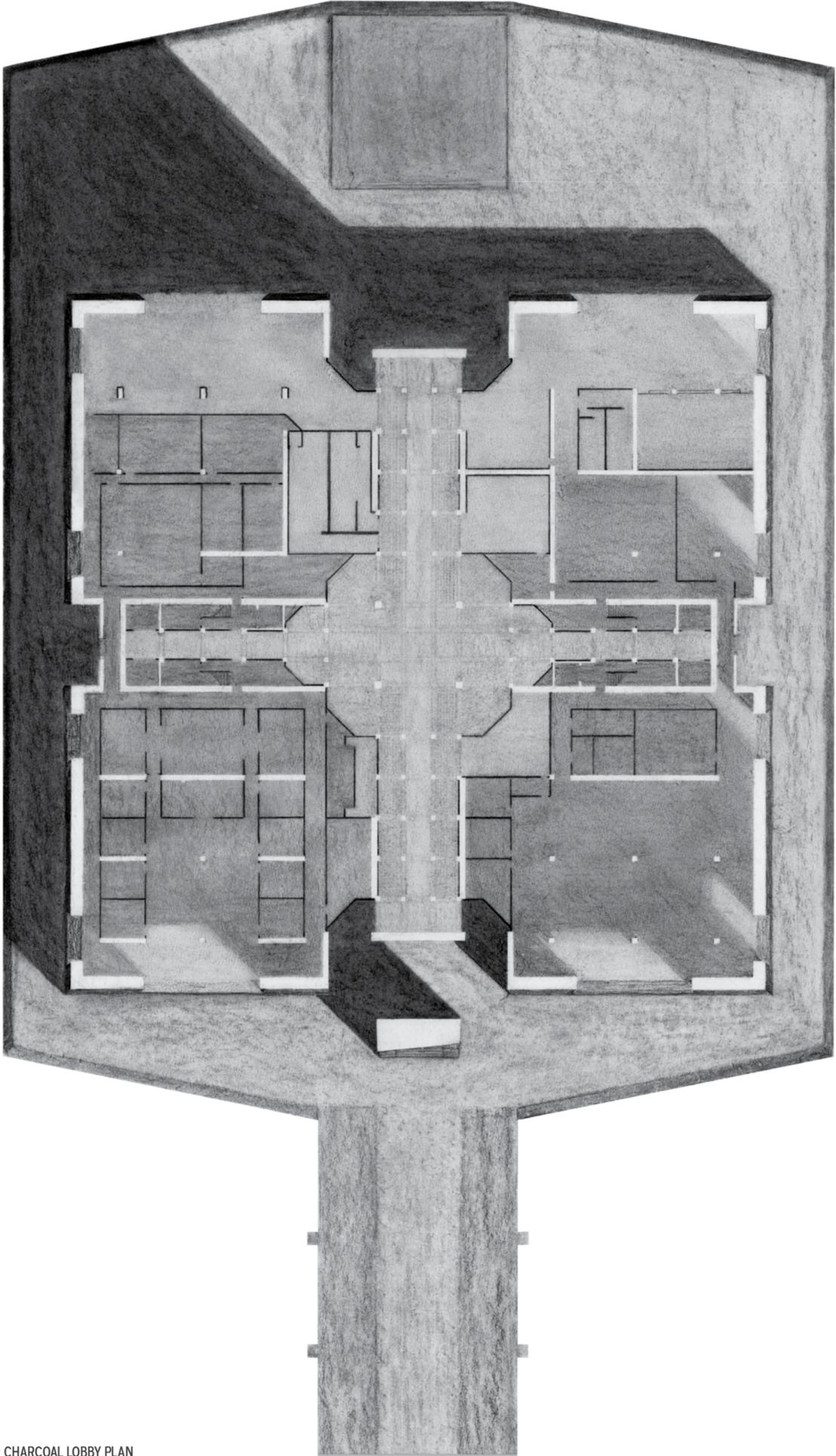


23 - CHARCOAL ELEVATION

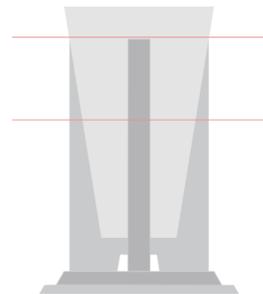


24 - LOBBY PLAN CUT DIAGRAM

THE LOBBY PLAN IS CUT THROUGH THE FIRST FLOOR AT 3 FT ABOVE GROUND LEVEL. WHITE REPRESENTS CONCRETE, WHILE BLACK REPRESENTS INFILL WALLS.

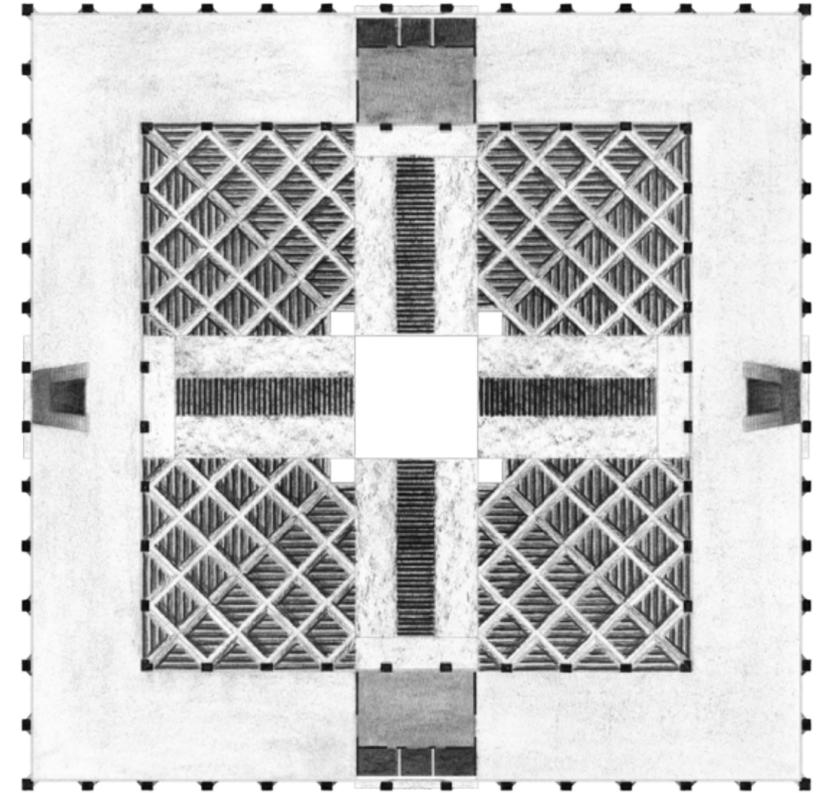


25 - CHARCOAL LOBBY PLAN

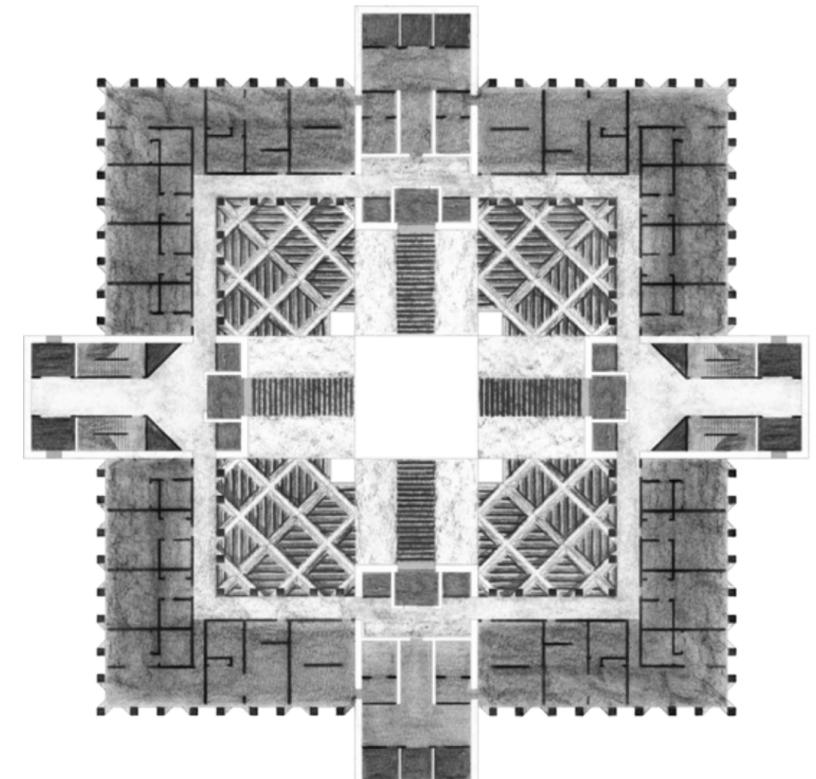


26 - UPPER LEVEL PLAN CUT DIAGRAM

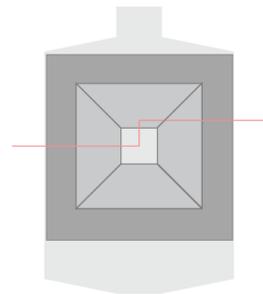
THE UPPER FLOOR PLANS ARE CUT THROUGH THE 16TH FLOOR AND THE 30TH FLOOR. WHITE REPRESENTS CONCRETE, AND BLACK REPRESENTS STEEL FRAMEWORK AND INFILL WALLS.



27 - CHARCOAL 15TH FLOOR PLAN

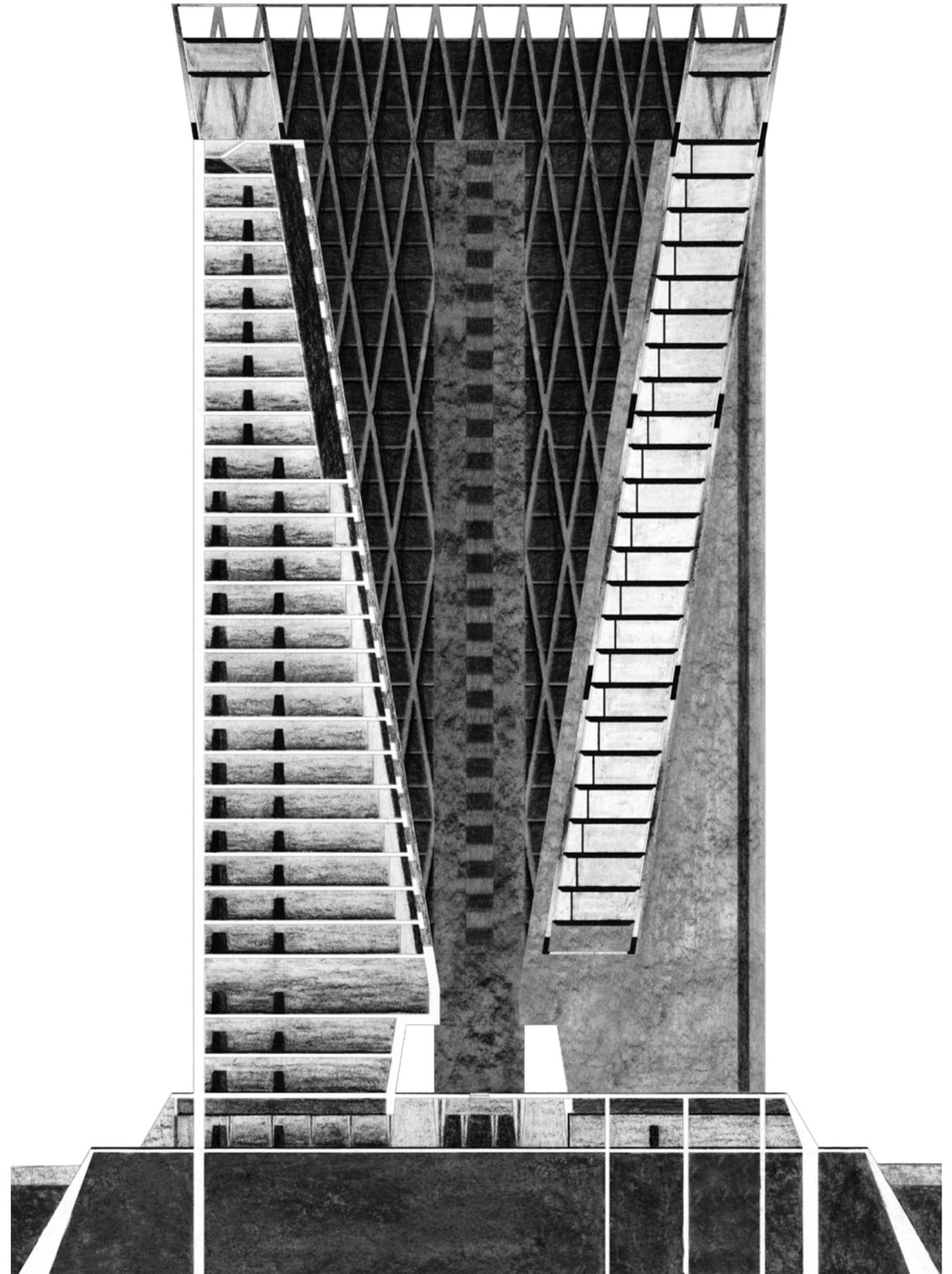


28 - CHARCOAL 30TH FLOOR PLAN

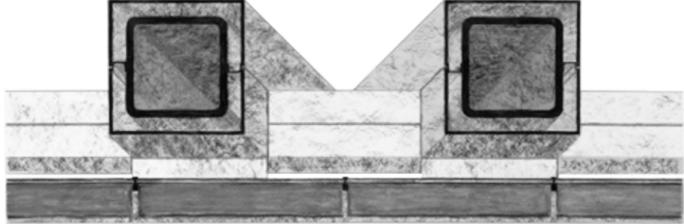


29 - SECTION CUT DIAGRAM

THE SECTION IS CUT THROUGH THE STEEL FRAMEWORK AND GUEST ROOMS ON THE LEFT THEN IT TURNS TO CUT THROUGH THE CONCRETE BUTTRESSES.

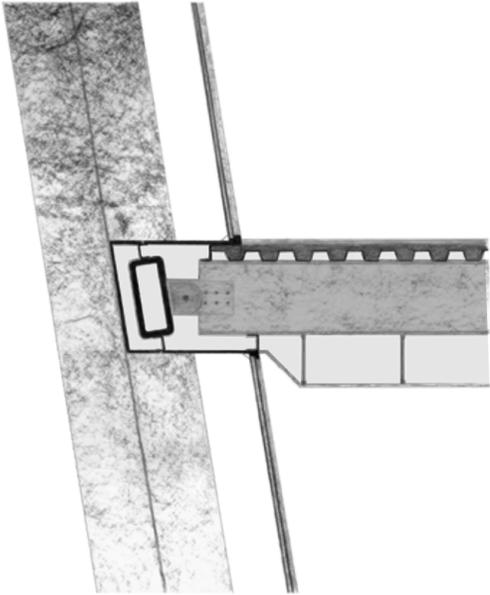


30 - CHARCOAL SECTION



31 - CHARCOAL DETAIL PLAN

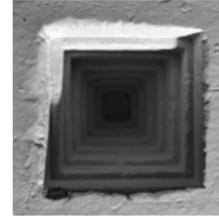
THESE DETAILS SHOW THE DIAGRID . THE TOP DETAIL IS A PLAN AND IT SHOWS HOW THE STEEL MEMBERS ARE CLAD TO BE PROTECTED FROM THE ELEMENTS. THE BOTTOM DETAIL IS A WALL SECTION SHOWING HOW THE FLOORPLATES ARE CONNECTED TO THE FRAMEWORK.



32 - CHARCOAL DETAIL SECTION

## PHOTOS

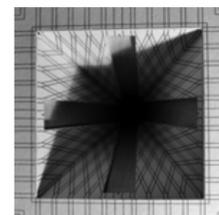
THESE PHOTOS SHOW THE EVOLUTION OF THE FORM. THE PROPORTIONS AND MATERIAL CONSTRUCTION WERE TESTED.



33 - PLASTER VOID PHOTO



35 - ROCKITE VOID PHOTO



37 - CHIPBOARD VOID PHOTO



34 - PLASTER MODEL PHOTO



36 - ROCKITE MODEL PHOTO



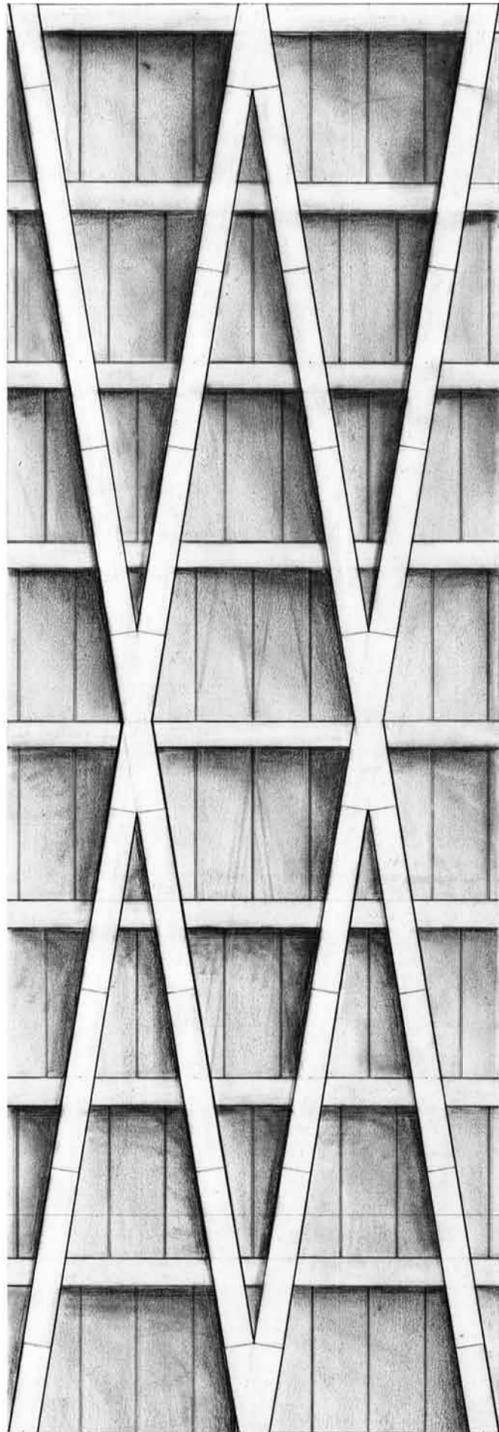
38 - CHIPBOARD MODEL PHOTO

## FRAGMENTS

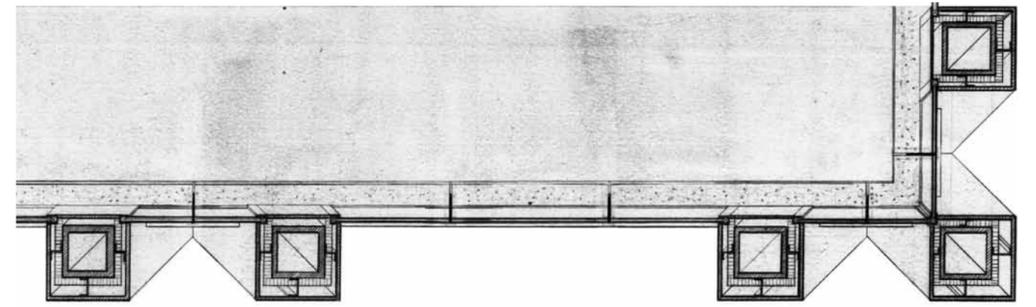
THE IMAGES THAT FOLLOW ARE PIECES OF THE PROCESS THAT LED ME TO THE FINAL FIGURE OF MY THESIS.



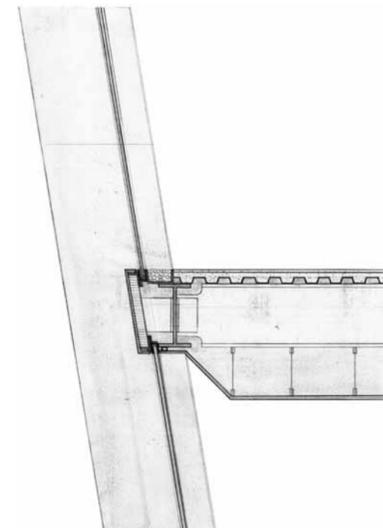
39 - COLUMN SECTION SKETCH



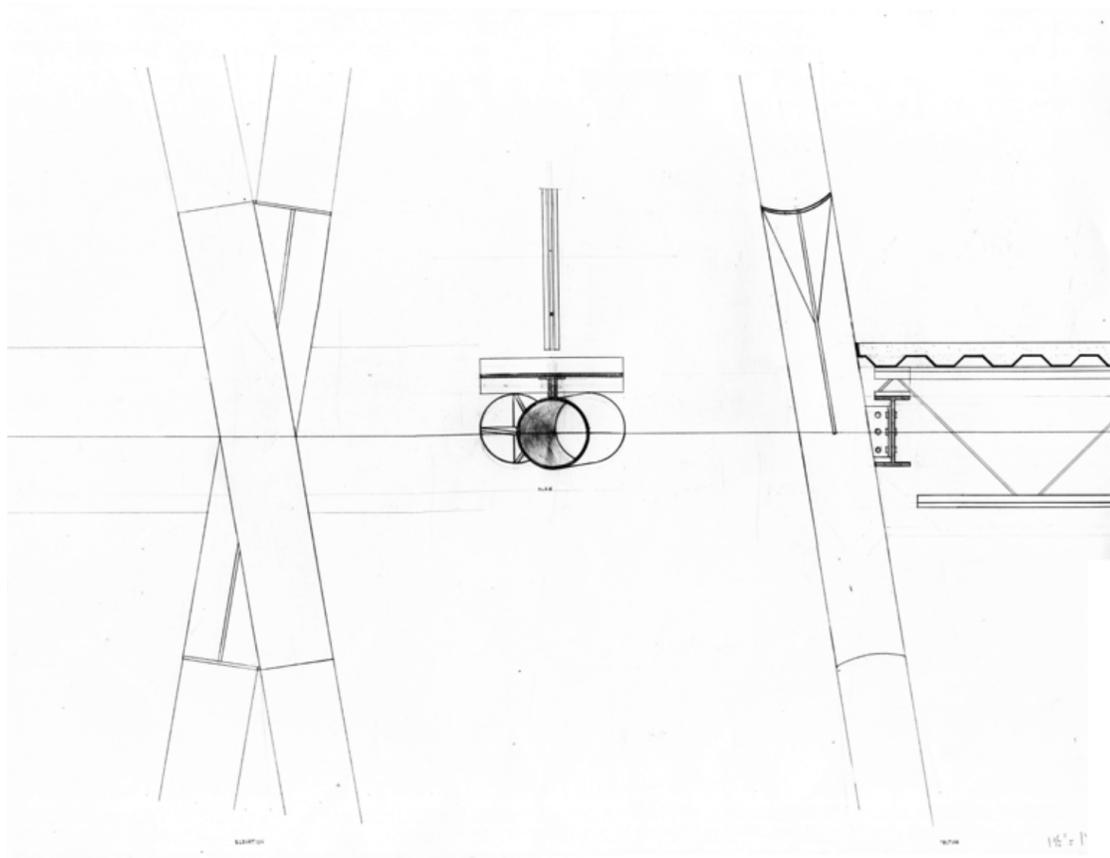
40 - DIAGRID DETAIL ELEVATION



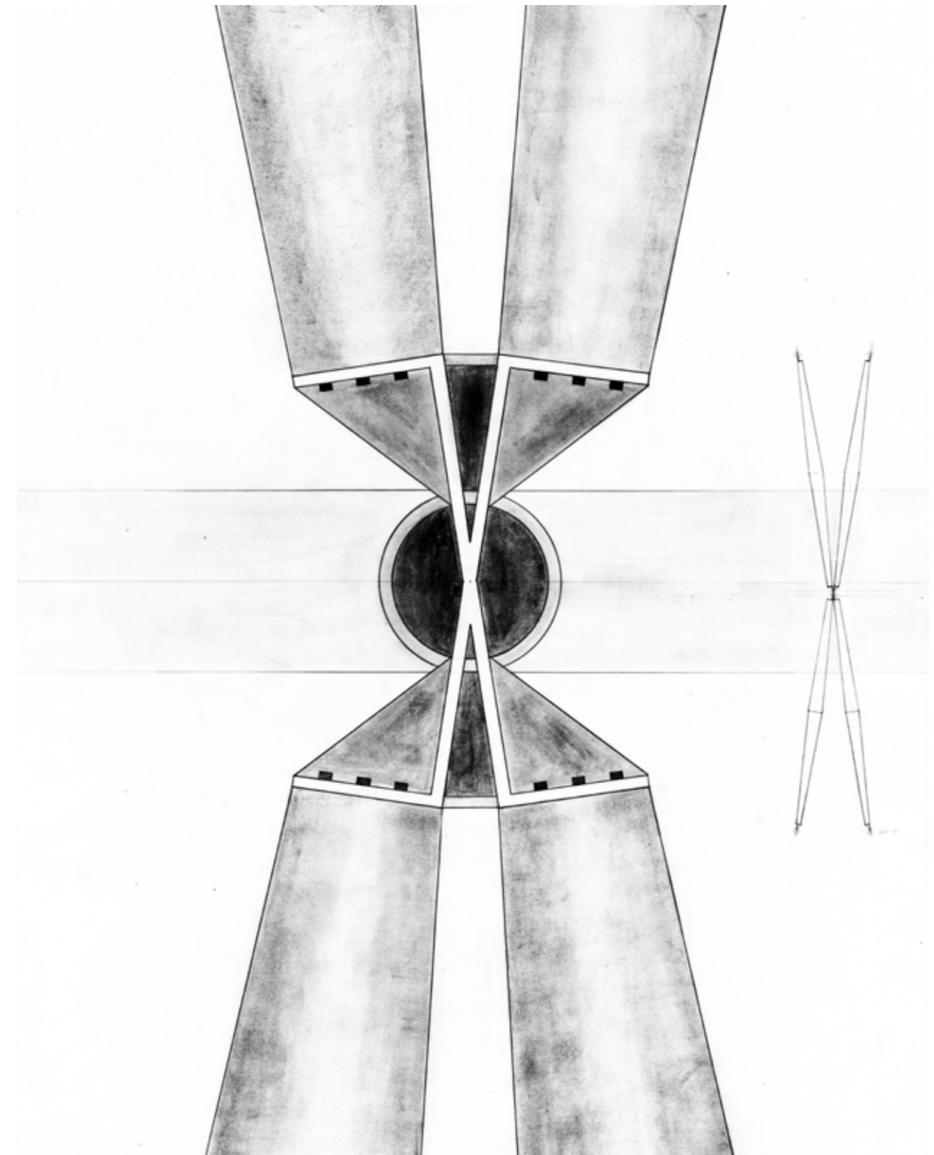
41 - DIAGRID DETAIL PLAN



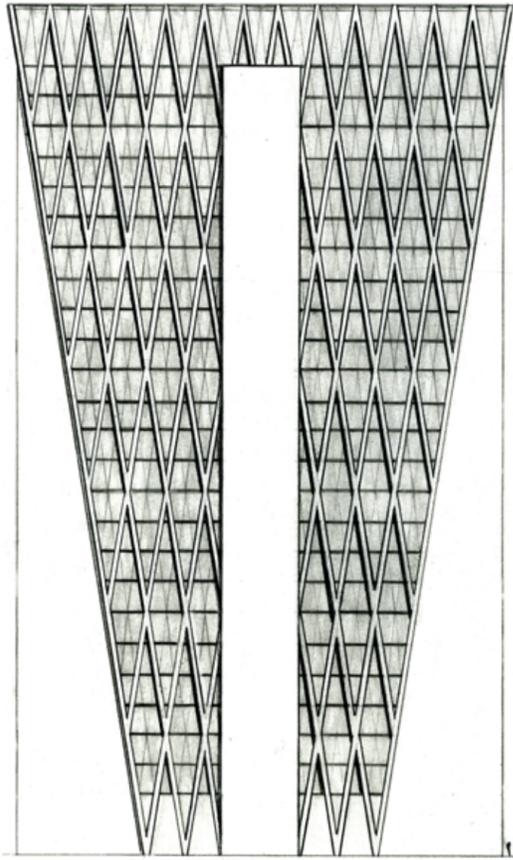
42 - DIAGRID WALL SECTION



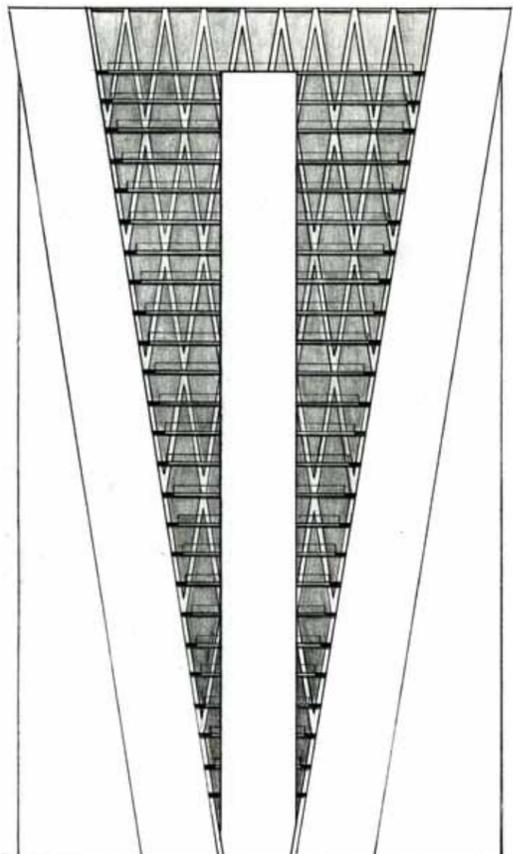
43 - DIAGRID TUBE CONNECTION DETAILS



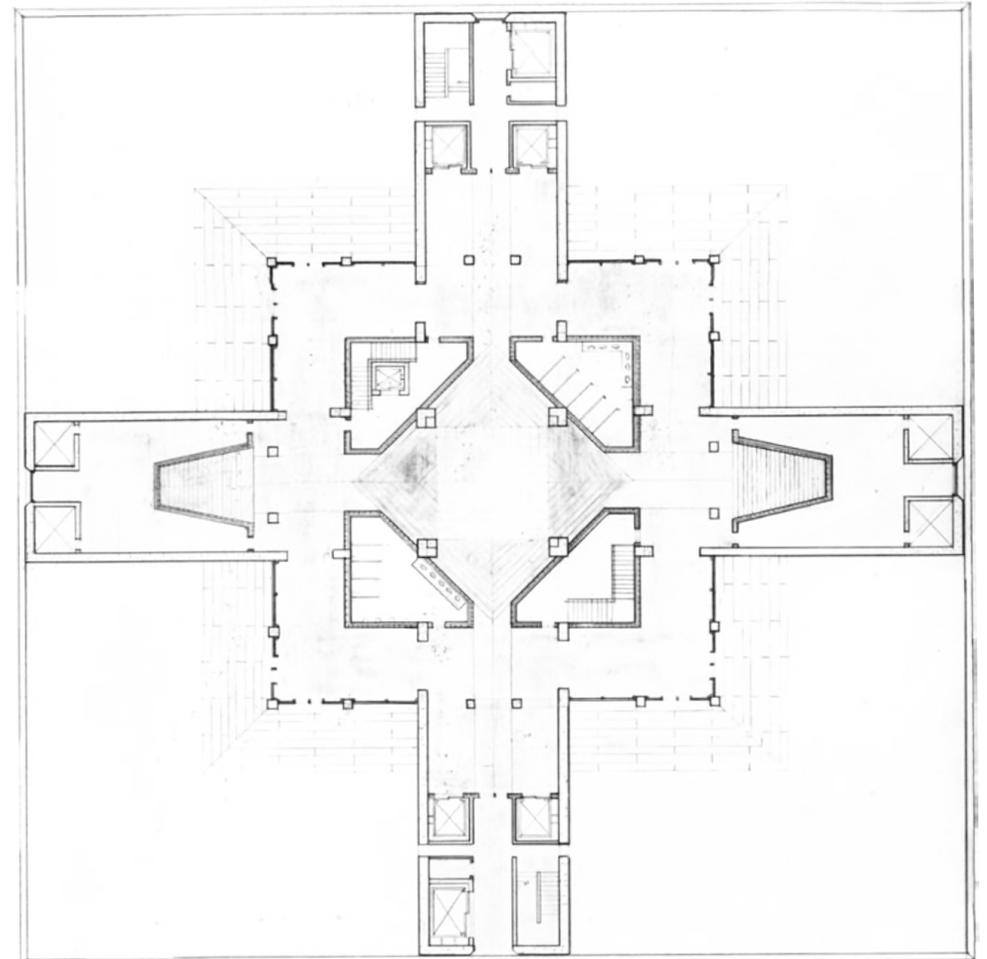
44 - DIAGRID TUBE CONNECTION



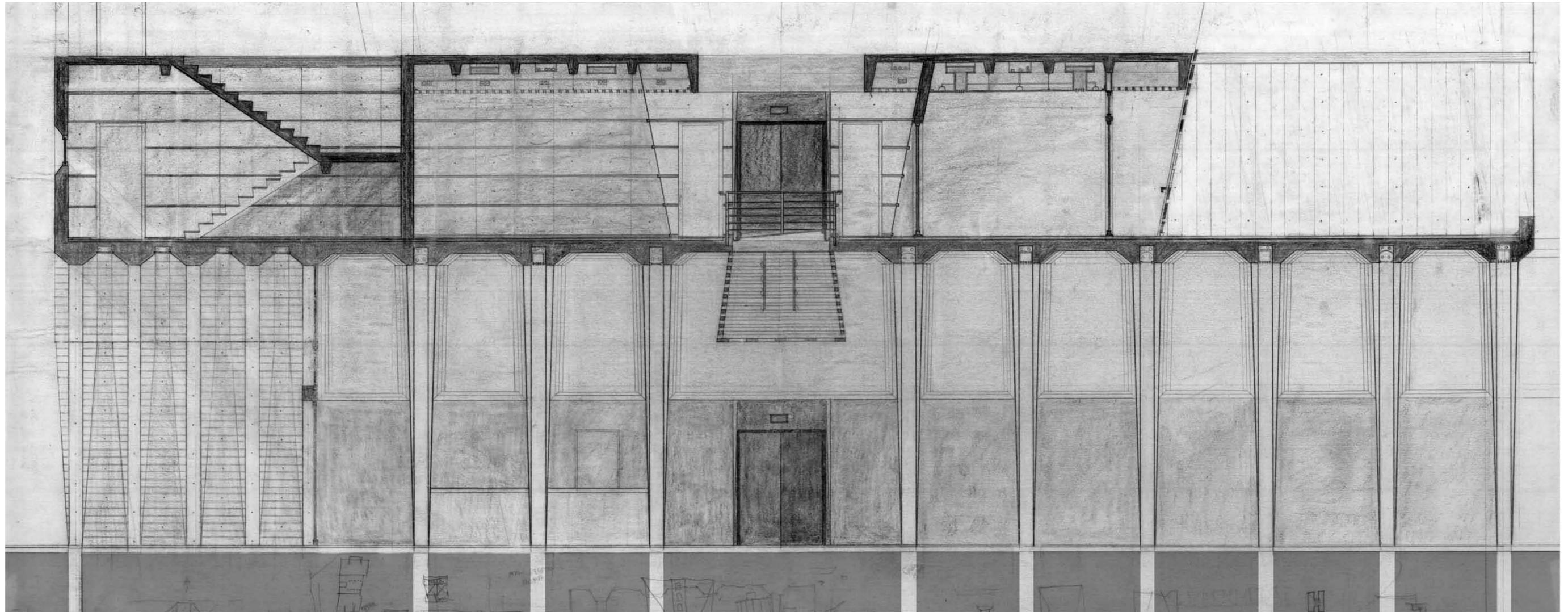
45 - EARLY DIAGRID ELEVATION



46 - EARLY DIAGRID SECTION

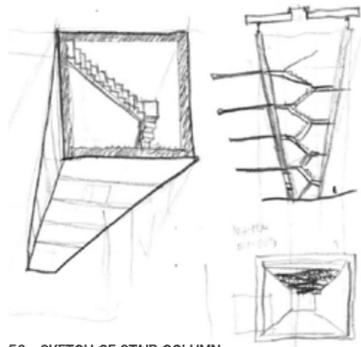


47 - EARLY PLAZA LEVEL PLAN

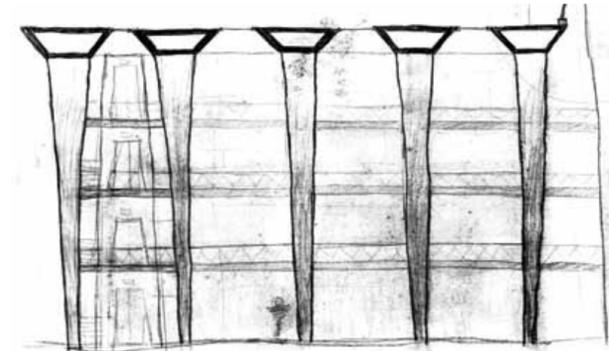


48 - SECTION ELEVATION OF LOBBY - L

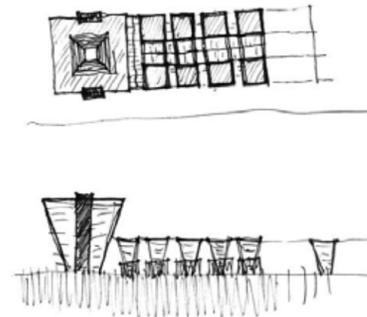
49 - SECTION ELEVATION OF LOBBY - R



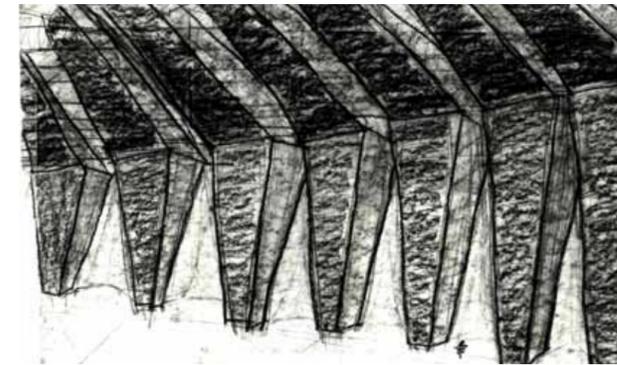
50 - SKETCH OF STAIR COLUMN



54 - DRAWING OF TAPERING COLUMNS



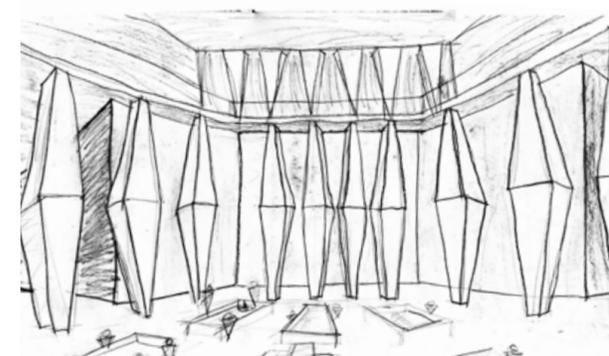
51 - SKETCH OF ELEVATION



55 - PERSPECTIVE OF COLONNADE



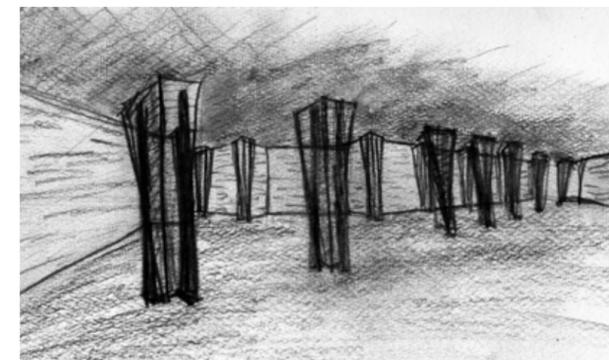
52 - SKETCH OF PLAZA AND BAY



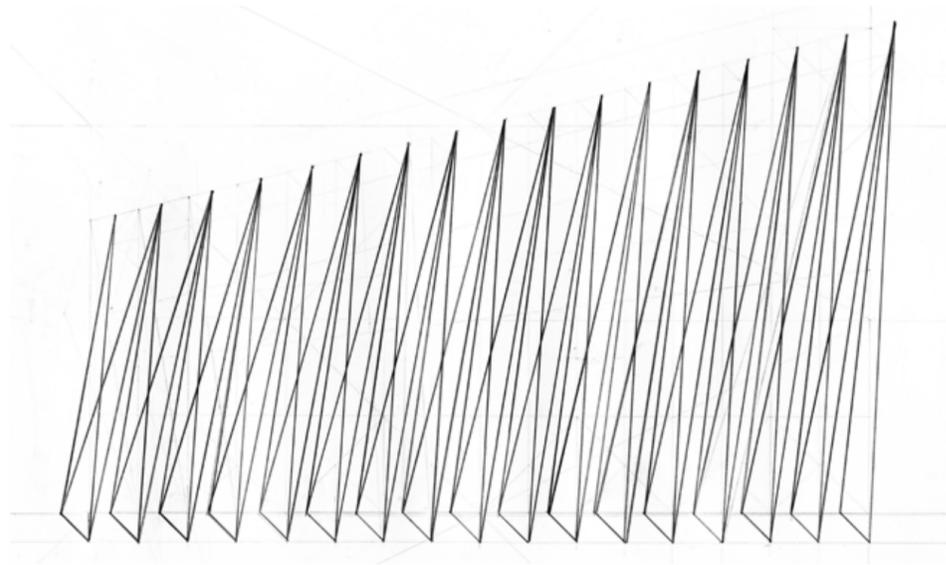
56 - DRAWING OF CASINO INTERIOR



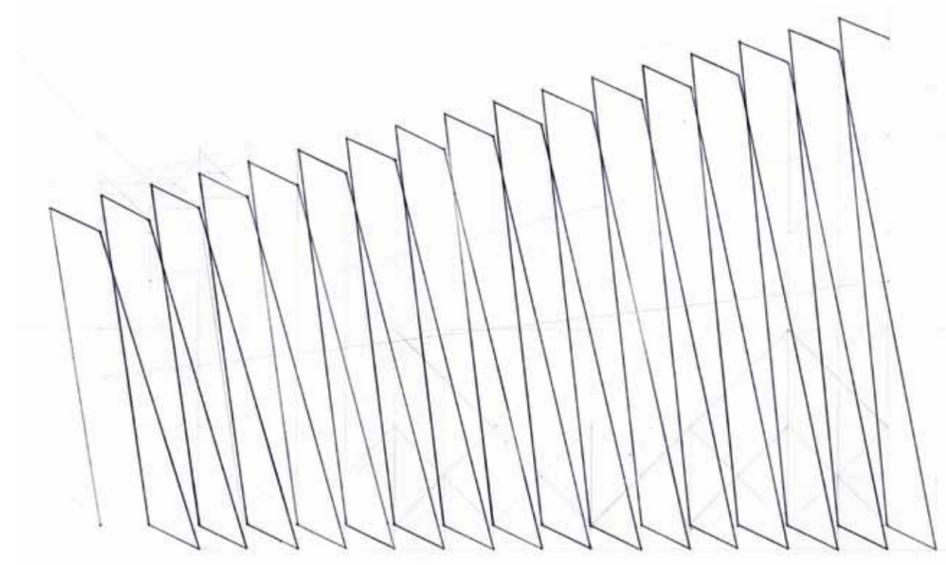
53 - SKETCH OF HOTEL ON ISLAND



57 - PERSPECTIVE OF LOBBY



58 - SPIRALLING TRUSS A



59 - SPIRALLING TRUSS B

## CLOSING

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.

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