



Resort Design as it Relates to the Subconscious

Anthony Wocken

views

Figure 13
Site 1

(Anthony Wocken, 2013)



Resort Design as it Relates to the Subconscious

A Design Thesis submitted to the Department of Architecture and Landscape
Architecture of North Dakota State University by Anthony Wocken.

In partial fulfillment of the requirements for the degree of Master of Architecture

Mark M. Bamkorn May 9th, 2014
primary thesis advisor

Mark M. Bamkorn May 9th, 2014
thesis committee chair

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Abstract

How can the principles of environmental sensitivity and responsiveness measurably enhance the way that hospitality is envisioned, implemented, and experienced? The world constantly becomes more interconnected and international tourism grows larger than ever. This topic will be investigated through the typology of resort design. The site of the project is Orlando, Florida. The investigation's unifying idea and theoretical premise is the measured viability of designed hospitality environments, as they are envisioned, implemented, and experienced. This project's justification lies in the growth of the hospitality industry and the key role that plays in the social, psychological, and economic connectedness of the world. This thesis is titled Resort Design as it Relates to the Subconscious, and it is a 193,900 square foot resort facility.

Key Words

Resort Design, Environmental Sensitivity, Perception, International Tourism, Hospitality, Phenomenology



Problem Statement

How can the principles of environmental sensitivity and authentic cultural responsiveness measurably enhance the way that hospitality is envisioned, implemented, and experienced.

An aerial photograph of a lush, green, terraced landscape. The terrain is covered in dense vegetation, including various types of grasses and small plants. A winding path or road is visible, cutting through the greenery. The overall scene is vibrant and natural.

Statement of Intent

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Figure 13

Site 1

(Anthony Wocken, 2013)

Project Typology

Resort

Total: 193,900 Square Feet

Site

Orlando

Claim

Intentional and engaging spaces have the ability to re-fuel the human spirit and inspire dreams. Inspired architecture can attract and unite dreamers engaging tourism at a deeper sociological and psychological level.

Premise I

Architecture - and the environment we build ourselves - reflects who we are as a culture and the values we share.

Premise II

Poor design does little to connect at a human scale; it resonates at a dimensional level with our psychology, sociology, and culture as a whole.

Premise III

Self-Evaluation is critical. Thinking 'inside the box' is the source of the problem.

Theoretical Premise / Unifying Idea

There are so few places that interface architecture with the inspiration of nature. This can be achieved via taking a step back from an area that is dubbed the Theme Park capital of the world; it becomes clear that the designed area has a need to be at human scale.

Project Justification

By 2013 the amount of tourism in America is projected to grow from 150 million, to 248 million arrivals per year (UNWTO, 2013).



Proposal

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views

Figure 13

Site 1

(Anthony Wocken, 2013)

A Narrative

I recently spent 4 months living in the Czech Republic, where my life was enriched by countless new friends. This Narrative is heavily inspired by those travelers, who shared their hearts and dreams.

Why do people go on vacations? In my recent travels, I have realized that it is because we need to dream.

Dreaming is an essential part of the journey of life. The more I think about this problem, the more perplexed I am. It's completely illogical! At an experiential level, there seems to be part of the human soul that is fed by the act of leaving. I believe dreams are the answer. We need to hold something in our hearts and minds to look forward to. There is something yet to be experienced, which give us impetus. More important than achieving dreams, is dreaming them. The energy and imagination of a Dreamer's World is the most pivotal component of being human. It is also the key ingredient in a healthy sense of adventure, and what drives us. This goes deeper than simple motivation, stress, or any other force that propels us. It is as much about separation, as it is about connection.

This holds true with regards to architecture through time, space, and the linear relationship that binds them. In a sense we are always leaving, as we journey onward. As we move from haze to haze, we look to different places for motivation. There needs to be someplace to look! As we look backwards, we can find inspiration for the future. On our journey through life, we need to foster this part of us. We need to dream. In addition to adding flavor to our lives, it connects us to people and places. This is where architecture becomes simultaneously more and less important. I would like to figure out why.

I believe that tourism is the typology through which to analyze the answers to our dreams.

social economic cultural



User/Client Description

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Figure 13

Site 1

(Anthony Wocken, 2013)

User/Client Description

The owner and developer will be a private investor interested in alternative hospitality experiences. The groups of users will use the facility in a convention center capacity, where it is a safe place for idea generation and interpersonal growth.

The individual users will be tourists ranging from local to international. The target crowd will be young couples seeking to experience authentic Orlando and looking for a chance to dream bigger.

Groups | Quantitative Requirements

There will be no requirements in this area. The campus will be organized into villages with different focuses. The central area will link these secondary areas. It will have a mix of intimate and large-scale venue capacity.

Groups | Qualitative Requirements

Dreamers young and old are welcome. Whether it is a family trying to get away from the commercial Disney experience, in favor of something more intimate. It will be branded as an experience for somebody looking to look deeper.

How Many

52 weekends open for big groups. Peripheral spaces will be reserved for those looking for a more intimate experience. Peak usage is limited to the number of seats in the convention spaces.

Major Project Elements

Garden

Hotel [includes typical amenity spaces, pool indoor/outdoor , hot tub, indoor/outdoor social space, kitchen, communal kitchen, and assorted rooms options]

Orchards

Dining Areas [indoor, outdoor, roof-top]

Bonfire Reflection area

Nature Preserve

Educational Trails

Entrance

Lobby

Suite A

Suite B

Health Services

Waterside Amenities

Public Restrooms

Mechanical

Auditoriums

Restuarants

Lounges

Club

Para-gliding Boat [on John's Lake]

The aforementioned spaces will be connected through the guests' experience. Food will be 'home-grown' and the delineation between nature and nurture[architecture] will be blurred

Site Information

[Site Maps | Region](#)

[Site Maps | City](#)

[Site Maps | State](#)

[Geographic Maps | Site Location](#)

[Geographic Maps | Site Area](#)

[Geographic Maps | Major Landmarks](#)

[Geographic Maps | Views](#)

Site Maps | Region

The South - The South is a region of the United States that has a tumultuous history, having lost The Civil War. According to TravelandLeisure.com, many southern cities are some of the dirtiest in America. It also mentions problems with litter and lack of public sanitary upkeep in cities like Atlanta, Georgia (TravelandLeisure.com, 2012).



Figure 12
Google Map Region
(Google, 2013)

Site Maps | City of Orlando

Florida has many bucolic areas, but its metropolises are some of the most visited places on earth. On my site visit, I learned first hand that Orlando's humid climate in Central Florida is one of the reasons it is such a lush environment. According to HotelNewsNow.com Orlando was the 9th most popular city for international travel(HotelNewsNow, 2009).

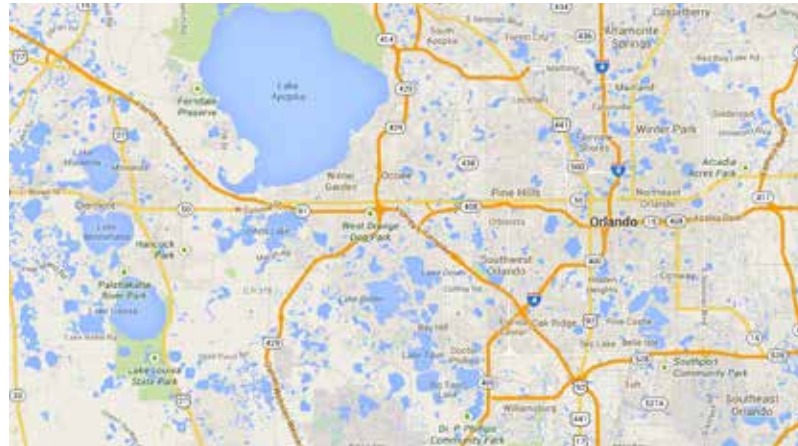


Figure 9
Google Map City
(Google, 2013)

Site Maps | State

The site is located within Orange County, Florida. According to the InfoPlease.com's website, it's economy consists primarily of tourism, manufacturing, and agriculture. The state population is roughly 18.8 million residents. It also has two international airports. It's nickname is 'The Sunshine State' and two of its most popular beaches are Major tourist attractions are Miami Beach, Palm Beach, and Daytona Beach. It is home to numerous national forests, nature preserves, theme parks, and NASA (InfoPlease.com, 2013).

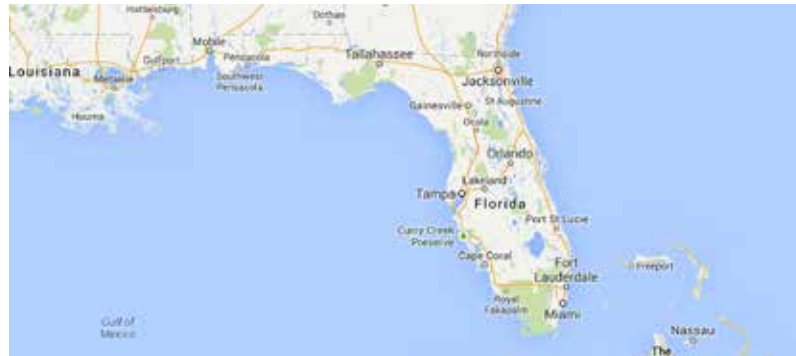


Figure 7
Google Map State
(Google, 2013)

Geographic Maps | Site Location

The site is located in Orange County on the out-skirts of Orlando. It is along the Southern Edge of John's Lake, a 14 minute drive from Disney World and a 22 minute drive from Orlando International AP.

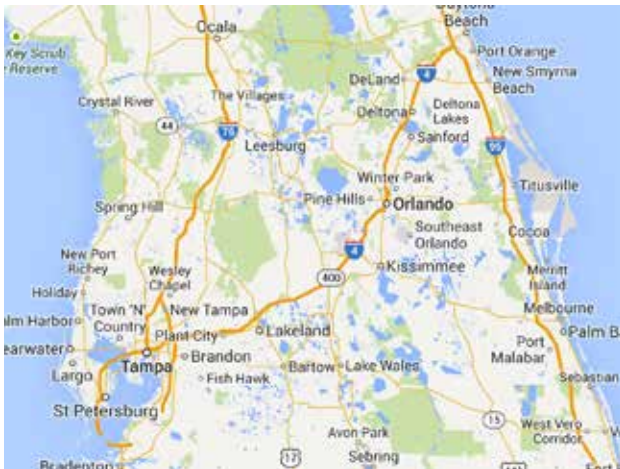


Figure 8
Google Map
(Google, 2013)

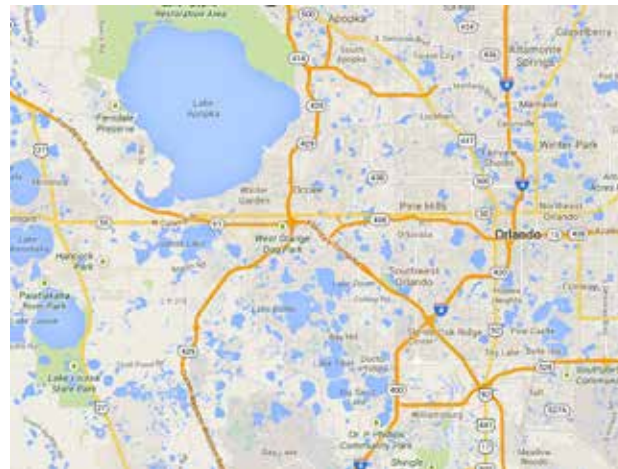


Figure 9
Google Map
(Google, 2013)

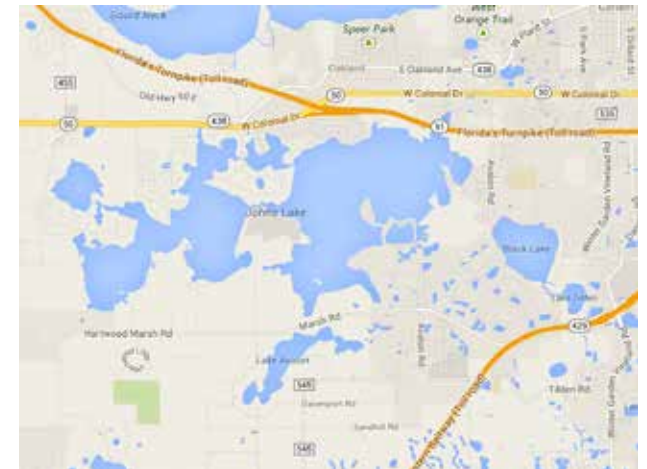


Figure 10
Google Map
(Google, 2013)

Site Maps | Site Information



Figure 3
Google Map
(Google, 2013)

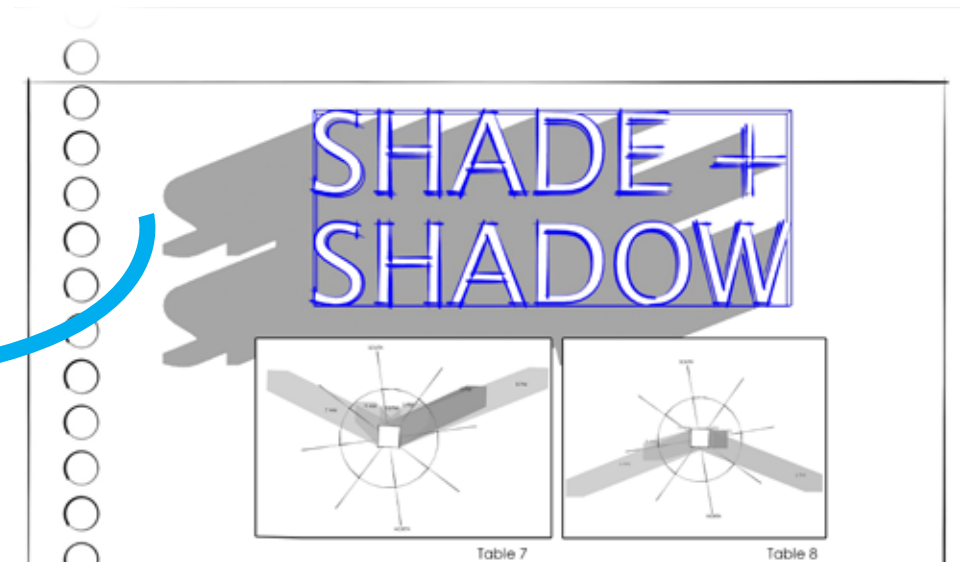


Figure 4
Google Map
(Google, 2013)



views

Figure 13
Site 1

(Anthony Wocken, 2013)



views

Figure 14

Site 2

(Anthony Wocken, 2013)



views

Figure 15
Site 3

(Anthony Wocken, 2013)

Site Maps | Major Landmarks

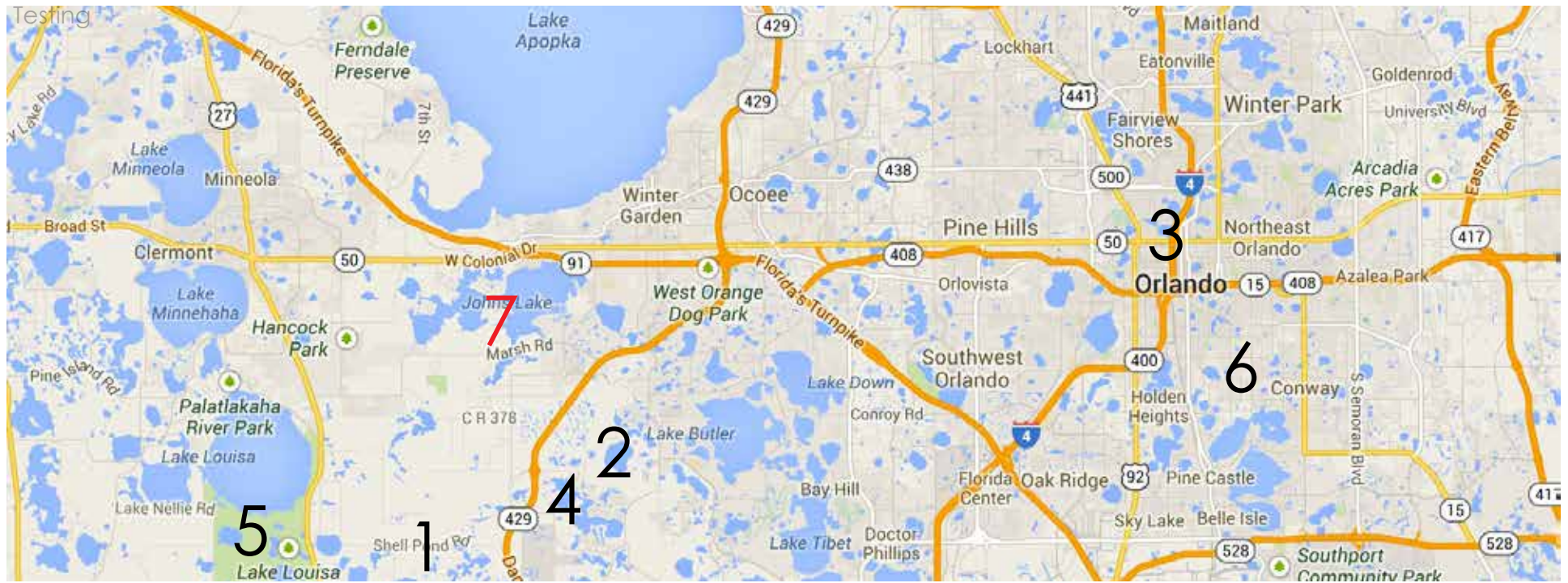


Figure 9
 Google Map City
 (Google, 2013)

- 1 - Disney World
- 2 - Sea World
- 3 - Orlando Downtown
- 4 - Universal Studios
- 5 - Largest Local Nature Preserve
- 6 - Orlando International AP
- 7 - Site

Project Emphasis

This thesis project focuses on ways that sensitively designed architecture can inform and inspire its occupants. Design begs for environmental thoughtfulness and authentic cultural responsiveness. A major focus will involve measuring the ability to connect the habitat with its inhabitants. The true measure of any architectural endeavor is time. From a socioeconomic standpoint, it will prioritize a future-oriented way of streamlining hospitality environments, as they are envisioned, implemented, and experienced.

More specifically, this thesis will deal with educating society on current social, economical, and environmental conditions. The ability for the built environment to inspire lies in blurring the border between the built and the naturally occurring. The approach will be holistic, with particular emphasis on the aforementioned objectives.



Plan for Proceeding

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Site 1

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Definition of Research Direction

Research will be conducted in the Theoretical Premise/ Unifying Idea, Project Typology, Historical Context, Site Analysis, and Programming Requirements.

Plan for Design Methodology

mixed method quantitative/qualitative analysis
graphic analysis - Edward T White diagrammatic drawing style
digital analysis - Project Vasari software - Revit Structures
interviews with Bakr, a resort design specialist
design process documentation

Plan for Documentation - Sketchbook

Documentation will rely heavily on hand sketching and rendering skills. It will be a linear approach; ideally forming a hybrid approach that includes Steve Martens 12 steps of architecture.

hand sketches - scanned weekly
writing - google drive // calendar
digital reproduction
digital representation
to be presented on full linear board in final presentation
screen recording 'snip-its' will be made into montage for final video in presentation
every friday will be the - check-up - day for documentation

This thesis will be uploaded to the North Dakota State University Institutional Repository, for interior and exterior scholars to reference.

Spring Semester Design Schedule is on the next page.

Mixed Method Quantitative-Qualitative Research Approach

I will follow a Concurrent Transformative Strategy

It will be followed by the previously stated theoretical premise/unifying idea

Implementation

Both quantitative and qualitative data will be gathered concurrently.

Priority will be assigned by the requirements of the theoretical premise/unifying idea.

Integration of the data will occur at several stages in the process of the research and will depend on the requirements of the examination of the theoretical premise.

Analyzing, interpreting, and reporting of results will occur throughout the research process.

It will be presented in both text and graphics.

Previous Studio Experience

Second Year 2010 Fall	Joan Vorderbruggen Tea House Boat House
2011 Spring	Darryl Booker Pritzker Bird House Montessori School Dwelling
Third Year 2011 Fall	Steve Martens Interpretive Center Masons Hall
2012 Spring	Mike Christenson NDSU STEM Classroom Building Part I-IV
Fourth Year 2012 Fall	Bakr Aly Ahmed High Rise BWBR Competition
2013 Spring 2013 Summer	Study Abroad in the Czech Bakr Aly Ahmed Master Planning 'Nice', France
Fifth Year 2013 Fall	Regin Schwaen London Cinema Competition Thesis Artifact



Program Document

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Figure 13

Site 1

(Anthony Wocken, 2013)

Research Results and Goals

Results from the Theoretical Premise + Unifying Idea Research

views

Figure 13

Site 1

(Anthony Wooten, 2019)

Research Results and Goals

Theoretical Premise + Unifying Idea Research

Everybody dreams. Shockingly, this bizarre mental propensity for a nightly escape from reality is not completely understood. The mysterious human disposition to expand our worlds is the foundation of this thesis. Here we will look at dreaming as a metaphor for travel and design. First we will examine the philosophical underpinnings of the human subconscious. Then we will investigate the social and psychological implications of dreaming. Lastly we will examine human travel and our proclivity for expanding our worlds outside of dreaming. Let us begin with the

philosophy of our perceptions with a glance into the subconscious..

The Subconscious

Juhani Pallasmaa had his formal education in the throws of the post-war learning environment. In this education system great importance was given to the notion of certainty. It was a product-orientated school of rationalism based on ideals of precision and linear problem solving. In spite of these stringent environmental conditions Pallasmaa retained a

powerful connection to creativity via tapping into the unconscious. The power and result of such an approach to creativity reveals another level up. In harnessing the power of the subconscious we can access the substructure of art. "Art's substructure is shaped by deep subconscious processes and may display a complex organization that is superior to the logical structure of conscious thought." Pallasmaa takes this understanding and applies it to architecture via phenomenology. The phenomena can be studied through countless lenses, it is important to note the

Research Results and Goals

Theoretical Premise + Unifying Idea Research

emphasis that Plasma placed on vision. The limitations of our perceptions are staggering when we look into the capacity of our unconscious. It is Palassama that cites the power of the unconscious in terms of untapped power. The amount of processing power that the human brain has, and perceives, is an infinitesimal amount in relation to the sum total amount. The brain processes information at a level 10¹⁵ times the amount that we can perceive. Palassama asserts that the power of the subconscious can be tapped into and despite its inherent level of uncertainty, we

would be remiss to neglect these mental states. The unconscious can have powerful influences on the conscious, as we perceive our world(Pallasmaa). What about when we perceive things that are not in the physical world around us? At this point it is important to dissect the meaning of perception, as it relates to embodied perception.

Perceiving the Subconscious

Philosophy and psychology have long pondered the nature of knowledge, and what it means to experience the tangible versus

the intangible. Philosophers have long considered the justifiability of perception. German philosopher Edmund Husserl broke away from his contemporary positivists and formed a divergent school of thought. It was the birth of phenomenology, which opened up an entirely new line of perceptual questioning(Husserl, 1960). Successors to Husserl's phenomenology, such as Heidegger and Maurice Merleau-Ponty, changed direction to a more existential phenomenology. Merleau-Ponty in particular takes embodied consciousness and questions the borders. He questions

Research Results and Goals

Theoretical Premise + Unifying Idea Research

subjectivity versus objectivity in the perceptual realm. Furthermore, Merleau-Ponty's school of thought looks to the exterior and the interior. He attempts to answer the question by drawing a line. Objectively, he views the essence of embodiment as flesh, the first element of reality. In order to bolster this argument, Merleau-Ponty further argues that we could perceive nothing if not for our bodies. Our subconscious could not dream. Indeed, our bodies are not a possession that we have, but rather the perceptual portal for phenomenon; it is what we are, not what we possess. This is called

bodily consciousness(Merleau-Ponty). Art is capable of disclosing spaces that speak and relate to our dreams through metaphor and analogy(Pallasmaa). This thesis project is a metaphor for dreaming as a human need to expand our perceptual realm.

Metaphorical Dreaming

Depth is not a third dimension. It is a quality that fills more than what is objectively seen. We are in the world and the world is in us. We are in the nucleus as we

gaze through a microscope. This is effectively a reversal of the Cartesian understanding. Descartes concluded that everything is open to doubt except for conscious experience and existence. The constitutional problem with this philosophy is that we affect reality(Husserl).

Creating Meaning

We are not passive. We are engaged in creating meaning in the world. We could not speak or have thoughts without being in the world. The language of visualization

Research Results and Goals

Theoretical Premise + Unifying Idea Research

is intensely symbolic. These symbols are processed by our conscious and unconscious, yet can never be fully understood or communicated. What 'is' and what 'is not'? Phenomenologically, this question relates strongly to architecture. Certain architecture cannot exist in the physical world. This brings us to language and communication, an inherently architectural question.

Architectural Representation

The business of architecture practiced through representation.

The first question of representation becomes the selection of medium. The limitations of physical means to substantiate architectural thought shape the design industry today. It is discussion between all clients, professionals, and researchers. Designs are made into forced perceptions. Framed renderings are generated and manifested within the construction industry. Even so, the act of framing of photos, art and rendered perspective remove perceivers from that space. The singularity of the view is forced and is both limiting and enabling. It effectively results in a discussion that

orbits a particular outlook, weather abstract or technical. In architecture we have developed sketching as a technique of representation that embodies a strong measure of fluidity. Regardless, the viewer is only allowed one view at a time. In contrast, there exists an essence within art that draws the user into the particular frame. Thoughtful art has the ability to draw the viewer into the work, effectively creating a frame of mind within the frame. This conjecture directly applies to architecture that is thoughtfully designed. The power of this is realized in the relationship

Research Results and Goals

Theoretical Premise + Unifying Idea Research

between the narrative of the intangible dream world. Profound art can transform visual space into existential space, creating a “dialogue and exchange between the space of the world and the internal space of the perceiver’s mental world.” It is a dream world. In architecture the possibility to create internal space is applied to every dimension. Architecture has the ability to be profound art that engages the human body and all its senses. Furthermore, through environmental design we have a unique opportunity to engage the viewer through a multitude scenes

(Palassama, 237).

Philosophy

Having investigated philosophical views of the subconscious let us look deeper into the drives that make us human. It is a place where the sum of our experiences connect through electrical impulses. This unseen world is the part of the mind that we do not fully understand. The mysterious nature of it makes it a matter of utmost importance. Psychologists have deduced that the subconscious influences our actions and our feelings.

Furthermore, the subconscious operates at the heart of who we are. It becomes our essence and feeds the basic human need to push the limits that are reached in normal waking hours. When we sleep we take a step towards our subconscious as it takes us on a journey through our psyche. It is a level of our being that impacts our daily lives and drives us without our asking.

Awakening

Upon waking we tend to forget our dreams. It doesn’t matter how extraordinary or trivial the dream

Research Results and Goals

Theoretical Premise + Unifying Idea Research

world with in our mind is, after we arise. When we begin to move, its memories drift away as we transition into our waking selves.

Have you ever had a dream, Neo, that you were so sure was real? What if you were unable to wake from that dream, Neo? How would you know the difference between the dream world and the real world? (The Wachowski Brothers, 1999)

-Morpheus

Morpheus

The Greeks shared many view with the Egyptians in regards to the inherently good and bad elements within dreams. It was believed that the Greek god Morpheus visited those who slept in temples. This is comparable to the way that Egyptians designed sanctuaries in which to dream. When comparing these views of dreams it is interesting to compare the connection between the physical results of dreams to the inherently

metaphysical interpretations. Greeks believed that the Morpheus would visit them through a physical keyhole, the existence of which was as important as the reality and divinity of the dream (Kearns, 1998). The temples in which dreams were incubated were an essential element of this physicality. While dreams today are understood through neurology and psychology, these early views gave them divinity and thus a connection to architectural technology. Spaces were built in which dreams could be experienced. These dream

Research Results and Goals

Theoretical Premise + Unifying Idea Research

incubators were a meeting point and a transition between the real world of dreams and the physical world in which the awoken dreamers operated.

Scientific Approach

It wasn't until the twentieth century that dreaming became a matter of real scientific investigation. In his book *The Interpretation of Dreams*, Austrian psychologist Sigmund Freud introduced his technique of scientifically understanding dreams. Through a series of guidelines; the implications of dreams could be translated as messages from the

dreamer's subconscious (Freud, 2000). The Father of Psychology brought the study of dreams and the human subconscious out of the dark, and into the light of real scientific investigation. These are the origins of of Oneirology, which is the scientific study of dreams.

You have the look of a man who accepts what he sees because he expects to wake up. Ironically, that's not far from the truth. (The Wachowski Brothers, 1999)

-Morpheus

Consequence

While it is crucial to study philosophy and our origins of knowledge, it is also important to take a step forward. How do dreams relate to reality? There are two modes in which we can approach this scenario. First we look to metaphor. A metaphor is regarded as a representation that is symbolic of something else (Merriam-Webster).

Environmental Implications

Appraising the significance of anything is a fundamentally design related activity. There are simply

Research Results and Goals

Theoretical Premise + Unifying Idea Research

too many things that we can give our attention to. The confines of our perceptual realm are greater than the attention span. When we question our perceptions, we realize that after asking what they are, we must ask ourselves why do they matter? These question are part and parcel. The degree to which the effect our lives can be the measure of their importance. Looking through the scope of history, we realize that dreams can have adverse effects. Architecturally speaking, the Egyptians erected great structures that redefine the meaning of canonical (Kearns, 1998). The consequences of dreams

hinge on the time and culture in which they are experienced. It becomes something of a sociological quandary.

Traveling to New Worlds

This thesis carves into the basic psychology of dreams and the human need to expand our realities. This cursory glance into the psychological and social historical context of dream has given us a foundation. Throughout history humanity has escaped waking

realities in the realms of sleep and dreaming. First we examined the philosophical underpinnings of the human subconscious. Then we investigated the social and psychological implications of dreaming. Lastly we examined our proclivity for expanding our worlds outside of dreaming. From philosophy, sociology, and psychology to architectural design, this conceptual investigation is an early step on the path to ultimate architectural experiment.

Resort Design as it Relates to the Subconscious



Summary of Research Results and Goals

Results from the Theoretical Premise + Unifying Idea Research

views

Figure 13

Site 1

(Anthony Wooten, 2013)

Summary of Research Results and Goals

Theoretical Premise + Unifying Idea Research

Resort Design as it Relates to the Subconscious

Everybody dreams. Shockingly, this bizarre mental propensity for a nightly escape from reality is not completely understood. The mysterious human disposition to expand our worlds is the foundation of this thesis. Here we will look at dreaming as a metaphor for travel and design. First we will examine the philosophical underpinnings of the human subconscious. Then we will investigate the social and psychological implications of dreaming. Lastly we will examine human travel and our proclivity for expanding our worlds outside of dreaming. Let us begin with the philosophy of our perceptions.

The Subconscious

Perception is the basis for human experience. In spite of stringent post-war learning conditions Pallasmaa retained a powerful connection to creativity via tapping into the unconscious. This powerful approach

to creativity unlocks a new world of possibilities. According to Pallasmaa, in harnessing the power of the subconscious we can access the substructure of art. "Art's substructure is shaped by deep subconscious processes and may display a complex organization that is superior to the logical structure of conscious thought." (Pallasmaa) Pallasmaa takes this understanding and applies it to architecture via phenomenology. The limitations of our perceptions are staggering when we look into the capacity of our unconscious. Having investigated our perceptions, let us now take a look into the substructure of human reality.

Perceiving the Subconscious

Philosophy and psychology have long pondered the concept of reality. We question the nature of knowledge and what it means to experience the intangible. Questions of perception were notably brought forth when Husserl broke away from his contemporary positivists with a

divergent school of thought. It was the birth of phenomenology. This new approach opened up an entirely novel line of perceptual questions. Merleau-Ponty views flesh as the first element of reality. In order to bolster this argument, Merleau-Ponty further submits that we could perceive nothing if not for our bodies. Our subconscious could not dream or experience architecture. There is a gap to be bridged. Art and architecture are capable of creating spaces that speak and relate to our dreams through metaphor and analogy. This thesis project is a metaphor for dreaming as a human need to expand our perceptual realm.

Architectural Representation

In design representation is a key to expanding the perceptual realm. Through limited physical means we substantiate architectural thought. Profound art can transform visual space into existential space, creating a "dialogue and exchange between the space of the world and the

Summary of Research Results and Goals

Theoretical Premise + Unifying Idea Research

internal space of the perceiver's mental world." It is a dream world. Architecture has the ability to be profound art that engages the human body and all its senses. (Palassama, 237). Each way our environment engages us adds depth. Looking deeper, we realize that there is much more to the spatial concepts of depth.

Dimensional Thinking

Depth fills more than what is objectively seen. We are in the world and the world is in us. We are in the nucleus as we gaze through a microscope. This is effectively a reversal of the Cartesian understanding. Descartes concluded that everything is open to doubt except for conscious experience and existence. The glaring problem with this philosophy is that we affect reality. As elements of reality let us now examine ourselves.

Human Drive

Let us look deeper into the experiences and electrical impulses that connect us. This unseen world is the part of the mind that we do not fully understand. The subconscious operates at the heart of who we are. It becomes our essence and feeds the basic human need to push the limits that are reached in normal waking hours. When we sleep we take a step towards our subconscious as it takes us on a journey through our psyche. It is a level of our being that impacts our daily lives and drives us without our asking.

Awakening

Upon waking we tend to forget our dreams. This means that the dream world within our mind is silenced when we arise. As we begin to move its memories drift away as we transition into our waking reality. How do dreams relate to reality? There are two modes in which we can approach this scenario. First

we look to metaphor. A metaphor is defined as a representation that is symbolic of something else. As we experience our environments we interpret these symbols and connect with their deeper meanings. This is the architecture of our human spirit and it connects our every experience.

This thesis carves into the human need to expand our realities. We escape our waking world in the realm of dreaming. The mental propensity for a nightly escape acts as a metaphor for architecture and experiencing reality. These questions are the core of this architectural investigation. First we examined the philosophical underpinnings of the human subconscious. Then we investigated the social and psychological implications of dreaming. Lastly we examined our proclivity for expanding our worlds outside of dreaming. This architectural investigation is the first step on the path of architectural experiment.



Typological Research

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views

Figure 13

Site 1

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Case Study Series and Typological Summary

Anthony Wocken

Common characteristics and their effects on the Theoretical Premise or Unifying Idea.

Each case study had a site that was drawn to water and inspired by its natural context. My thesis is located on a lake and a hill. These natural factors will contribute to the reflective qualities of public and private spaces within the thesis design. Reflecting pools and natural air currents will be critical answers when designing spaces for dreaming.

Uncommon characteristics and their effect on the Theoretical Premise.

Every resort that I researched had a pristine and polished appearance. While they were studies of materiality and form, they lacked a certain patina and richness of texture. This will have an impact on the way that materials translate in my thesis' theoretical premise.

The effect of perceived underlying conceptual ideas on the Theoretical Premise or Unifying Idea.

The notion of an underlying concept was an foundational piece in each of the studied cases. From the onset, these concepts were accentuated in different architectural modes, especially structure. Without exception, they took cues from their surroundings and the variety of forms that is required to create a rhythmic structural array.

The effect of the different sites on the type.

This topic will be dissected in the following report. Site was the fundamental deciding factor in the form and type of each resort. Their remote locations and scenic surroundings qualified them to be resorts. More specifically, their surroundings suggested a particular type of resort, such as the Suncheon Golf Resort which is located on a gentle area of topography with surrounding vistas.

Case Study Series and Typological Summary

Anthony Wocken

The effect of the different cultural, political, or social contexts had on the type.

The very existence of these resorts speaks to social and cultural trends. Since two of the designs (one built) are located in Korea, it becomes clear that the context of resort design is becoming a perversely economic factor. These resorts have been crafted in undeveloped areas with bright futures. While Korea's economic strengths do not necessarily play a major role

in the designs, it does speak to the growing amount of international tourism.

Functional relationships + Spatial Relationships

Axes. This biggest lesson from these studies was clarity in form. In most cases, this is seen as an arrangement of simple forms which accentuate a central node or axis. One interesting feature in the Golf Resort is the axis of the building that stretches out onto the golf course, playing with the line between

nature and architecture.

Technical Issues.

Each of these resorts is an artifice that has many complicated architectural moments. The most effective ones accentuate central areas, and tend to be repetitive in nature. Beyond individual spaces, the technicalities of the design came primarily in the intersection of forms and structural limitations (ArchDaily.com).

Case Study Series and Typological Summary

Anthony Wocken

Introductory Statement

Resort design takes cues from the spatial and material qualities of each site. As each resort is designed, it effectively becomes a product of its surroundings as it exploits site strengths and weaknesses.

Three resorts have been analyzed as cases in this typological study.

They are as follows:

1. Saffire Resort in Coles Bay, Australia
2. Marine Terrace Resort in Nam-Gu, Korea
3. Lake Hills Suncheon Golf Resort in South Korea

A fourth case study was visited while conducting my site visit:

4. Disney World in Orlando

Context

While there are endless differences between these projects, there are also striking similarities. There is an unspoken attraction to water and views. Each developer had a tough choice to make when searching for prospective sites. From a marketing standpoint, architecture can be placed in the scenery or it can be positioned for a view, to take full advantage of surrounding beauty. It's a framing question, and it is not black and white. The Marine Terrace shares both qualities, being perched on the hill for a vantage point of the new marina. The Suncheon Golf Resort is limited by the need to be on gentle topography. Ironically,

that gives the resort and its golfers unique opportunities to view the sunset and mountains from afar. In contrast, the Saffire Resort is placed on the far side of a bay, framing a solitary set of peaks. That view was critical in shaping the resort and is seen clearly in the shape of the roof structure.

Context + Potential

Each resort that was studied has been designed within the last 10 years. While they have a myriad of inspirations, site is a fundamental consideration for all of them. With the site selected, each of these designs was designed with it at the center of their process.

Case Study Series and Typological Summary

Anthony Wocken

Inspiration and Water

One notable common thread between the three primary case studies was special attention to materiality and form. Let us first look at two examples of strong forms that have sparse amounts of textural character. In the heart of The Theme Park Capital of the world, is Disney. This park has as surreal and plastic quality to it. While it is an inspiring and impressively designed artifice, the faux timbers, brick, and mortar are cause for concern to this student of architecture. No doubt preservation and upkeep were at the center of these material choices, however there is a lack of materiality in the fiberglass installations that populate the entirety of Disney's parks. Epcot is an expansive park centered around water. The Marine Resort competition winner chose to use a neutral material, lacking strong material expression. This project drew attention away from its materiality, in favor of repetitious terrace forms. There is beauty in its simplicity and ability to draw

attention to the lush greenery and deep blue water of the seaside. The strength of the Marine Terrace Resort design is its ability to inhabit and optimize the site without completely detracting from its beauty.

Texture + Material

Upon careful examination of the materiality, I realize that there are as many lessons of what not to do as there are examples of what to do. Positive examples seem to choose a materiality that closely links to the site, it's original materiality, and the forms that can be created. The strength and clarity of design intent stemmed directly from the way that each material related to its structural system. Crisp gestural curves create expressive glulam spans. In contrast, bold masses of concrete set the stage with their foundational qualities. This harmonious combination of elements is important to consider when making material selection. The Suncheon Golf Resort shows

us that one material can be a strong enough element to create a desired effect; the curtain wall covers the entire entrance facade showcasing the sun as it sets behind the mountains. All the same, the harmonious compositions of juxtaposed materials has a rich potential to inspire dreams.

Structural

Comparing three very different projects, it is clear to see how some inspiration is direct imitation of the context, while others are merely informed by the sites' limitations. For example, the Marine Terrace Resort is perched on a hill, giving it structural opportunities and spatial cues that are very unique to that site. In contrast, Saffire Resort has a remote location which limited the structural options for the owner. It is more logical to ship numerous smaller members to a remote site, than to transport large structural elements along the steep and treacherous coastal mountain roads(ArchDaily.com).



Case Study I

Lake Hills Suncheon Golf Resort

views

Figure 13

Site 1

(Anthony Wooten, 2013)

Lake Hills Suncheon Golf Resort

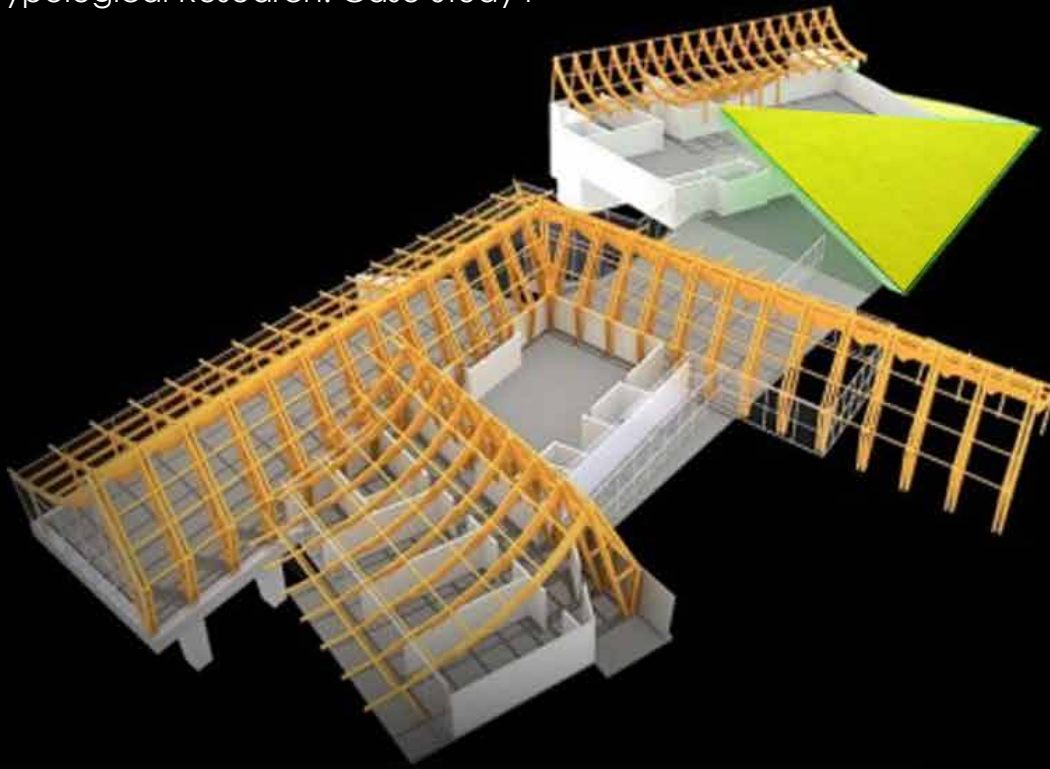
Jeollanam-do, South Korea

Ken Min Architects

Typological Research: Case Study I

Traditional Origins

In addition to being traditionally inspired, the designers of this resort did not shy away from strong gestures of environmental consideration. The roof is inclined to form yet another dramatic gesture within the heart of the structure. This breaks up the spaces and allows for an incredible amount of light to stream through the clerestory windows. In addition to improving indoor light quality, the architect saw this gesture as an opportunity to install an angled green roof. The structural beauty of the vernacular was considered in every instance, while simultaneously working for sustainable features.



FRONT ELEVATION



REAR ELEVATION



RIGHT SIDE ELEVATION



LEFT SIDE ELEVATION

Lake Hills Suncheon Golf Resort

Jeollanam-do, South Korea

Ken Min Architects

Typological Research: Case Study I

Material Inspired Forms

The strength of this design comes more from its simplicity, than its complexities. This is a fundamental lesson of design, that must not be forgotten in a thesis project. The readability of its forms comes from a simple material palette. Concrete is used for most interior spaces, from the locker rooms to the saunas. In order to create a dialogue between the materials, they decided to use simple masses and mostly wood and concrete. Each of these materials is used in accordance with its nature. The striking curves from the glulam beams create a strong gesture. In contrast, the heavy masses of concrete accentuate the warmth of the wooden fixtures. According to one design team member, "The feelings of a box-like solid and simple mass, rendered by the concrete and the soft, elegant and warm feeling of the curved wooden structure, are balanced together while creating a juxtaposed tension." (ArchDaily)



Lake Hills Suncheon Golf Resort

Jeollanam-do, South Korea

Ken Min Architects

Typological Research: Case Study I



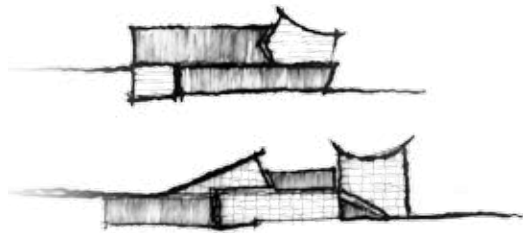
Golf Resort 4

Traditional Origins

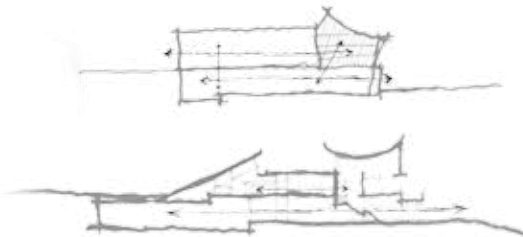
Lake Hills Suncheon Golf Resort is a uniquely inspired structure, axially oriented to maximize views of the sunset and mountain vistas. According to the architects, "the building focuses on representing the aesthetics, space perception and sentiments(emotions) of general Korean architecture."(ArchDaily) This case study pays particular attention to traditional inspirations while attaining an uncanny amount of attention towards form and function. The vernacular of this area

has a design language of ornately pitched roofs with gestural curves. While taking formal notes from the vernacular, one of the most intriguing balancing acts that this architecture plays is between the traditional forms and the modern materiality. The honest application of materials is celebrated in the transitional spaces. As the architecture transitions into the golf course, the Korean temple-inspired pavilion structure extends into the greenery. The polished

exterior appearance is also due to a modern application of glulam beams, in contrast to the solid timbers traditionally utilized. The value of this resort as a case study come not only from its inspired form and materiality, but also from its program and attention to detail. This project takes a complex array of tectonic elements and melds them with the needs of golfer in need of a luxury resort.



Golf Resort 3



Lake Hills Suncheon Golf Resort

Jeollanam-do, South Korea

Ken Min Architects

Typological Research: Case Study I

Scenery

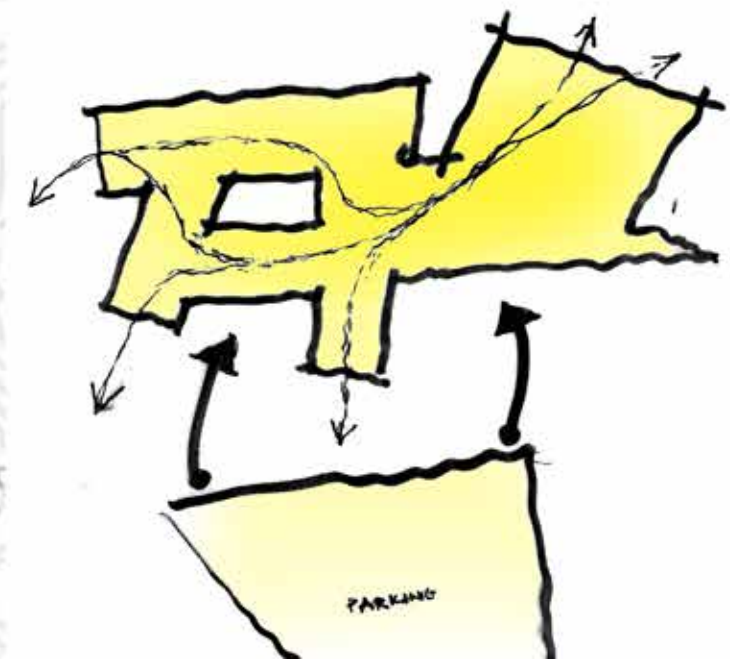
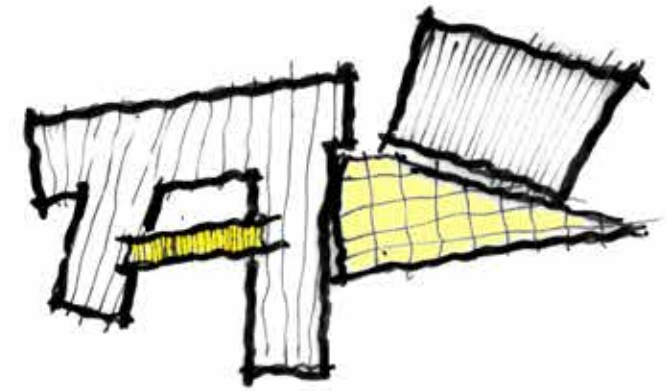
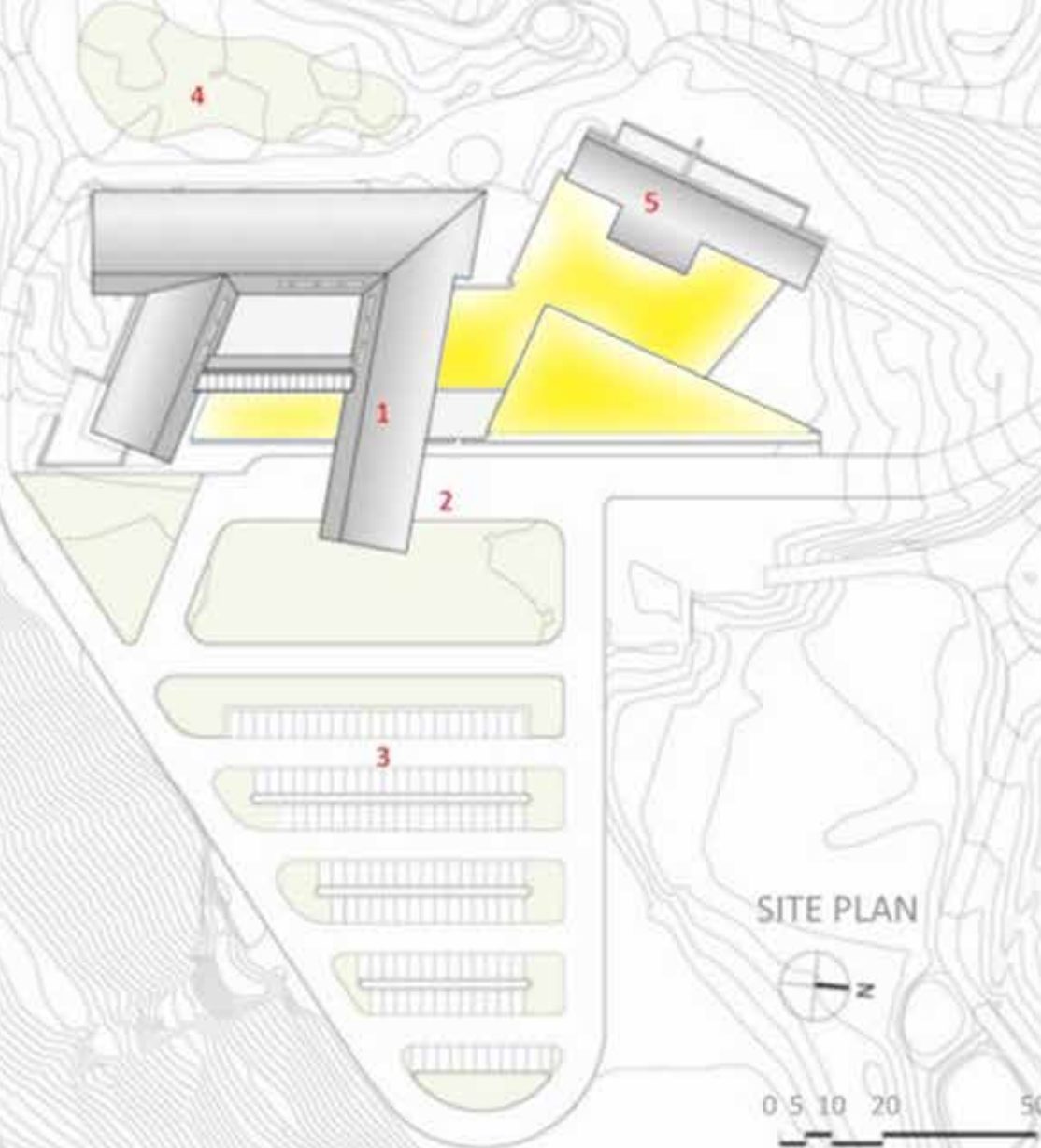
The physical location of this project is a similar distance from the airport, as the site in Orlando is. With a focus on the incredible scenery, there are many thesis lessons to be taken from this architecture. One interesting element that is recurring seems to be a central activity that each resort is focused on. As a result of economic and marketing factors, expressive architectural forms seem to populate the world of resort design. Additionally, use of local construction materials is an influential element when analyzing possible structural systems in a resort. Unfortunately this resort falls short in this respect. The glulam features were made in the USA and then assembled in Japan, before being transported to South Korea.

Lake Hills Suncheon Golf Resort

Jeollanam-do, South Korea

Ken Min Architects

Typological Research: Case Study I





Case Study II

Marine Terrace Resort

views

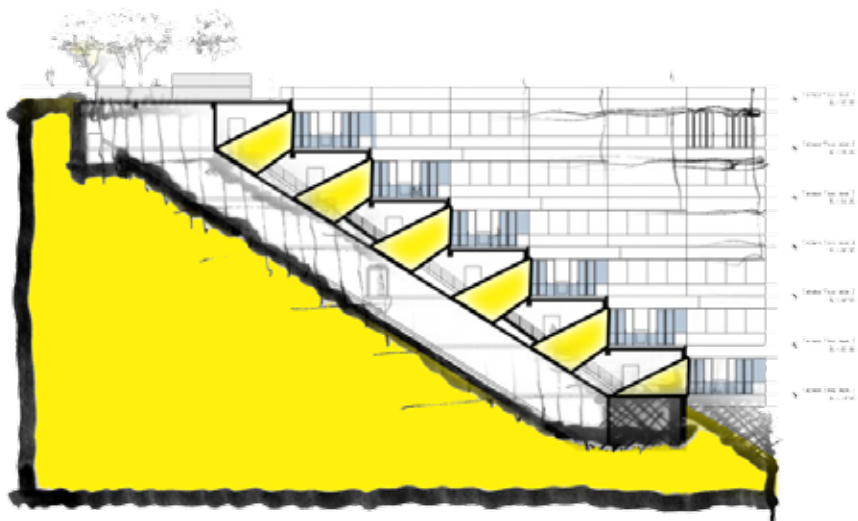
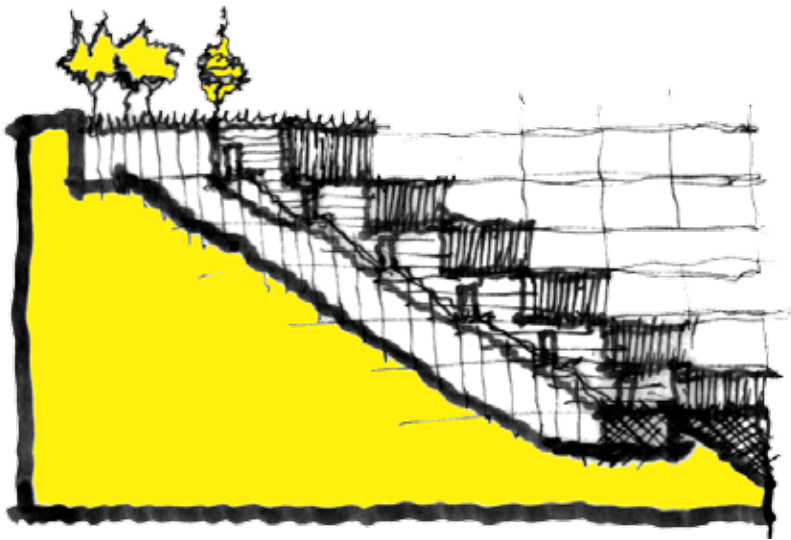
Figure 13
Site 1

(Anthony Wooten, 2012)

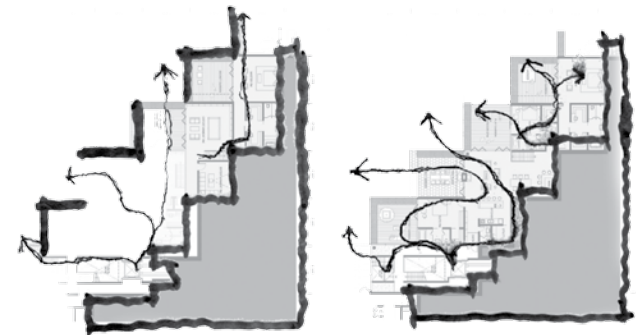
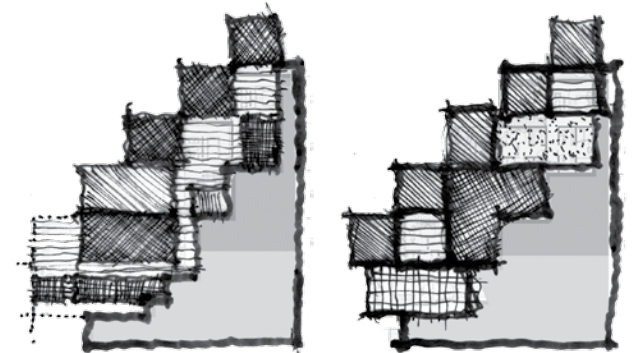
Marine Terrace Resort
Yongho-dong, Nam-gu, Korea
Yamasaki Ku Hong Associates Design Lab
Typological Research: Case Study II



Marine Terrace Resort
Yongho-dong, Nam-gu, Korea
Yamasaki Ku Hong Associates Design Lab
Typological Research: Case Study II



Marine Terrace 2



Marine Terrace 3

Marine Terrace Resort

Yongho-dong, Nam-gu, Korea

Yamasaki Ku Hong Associates Design Lab
Typological Research: Case Study II

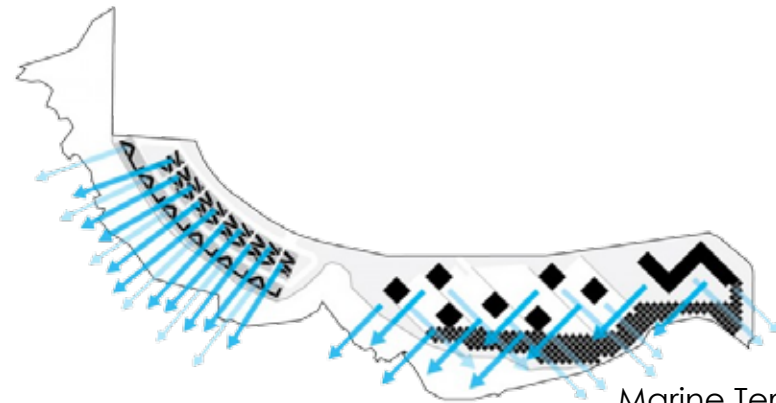
Super Terrace Idea

One unique and flexible component of this typographical study is large seaside terrace overlooking Oryukdo Island. This allows more visitors to have more views more often. While privacy is sacrificed on one hand, there are still very flexible and private spaces that would be available. This is a clear case of formal design maximizing marketing potential on a constrained site. Since the social aspects in Orlando are so critical to the design, this is also an element that should be considered for inspiration. The limitations of this site served as inspiration to the designer. The public accessibility

to wonderful views is a powerful addition to the added security of the interior spaces.

Public + Private

This resort design is split into three distinct areas, or clusters. Each cluster takes advantage of a different topographical situation within the parameters of the site. The area that this typological study focuses on, is the terraced seaside cluster. The multi-phased nature of this development is especially important, as it involves



Marine Terrace 3
Courtesy of ArchDaily.com

the marketing and ongoing funding of the complete vision. This is a quality that would be remiss not to consider for the Orlando site. In addition to adding a dimension of rhythm to the architecture, the phasing would also allow the owners to more reliably find private parties interested in leasing in the 'Private' Cluster. The thoughtful and delicate balance of public and private spaces in this resort condominium have a multitude of added values(ArchDaily.com).



Case Study III

Saffire Resort

views

Figure 13

Site 1

(Anthony Wooten, 2013)

Saffire Resort

Coles Bay, Australia

Circa Architecture

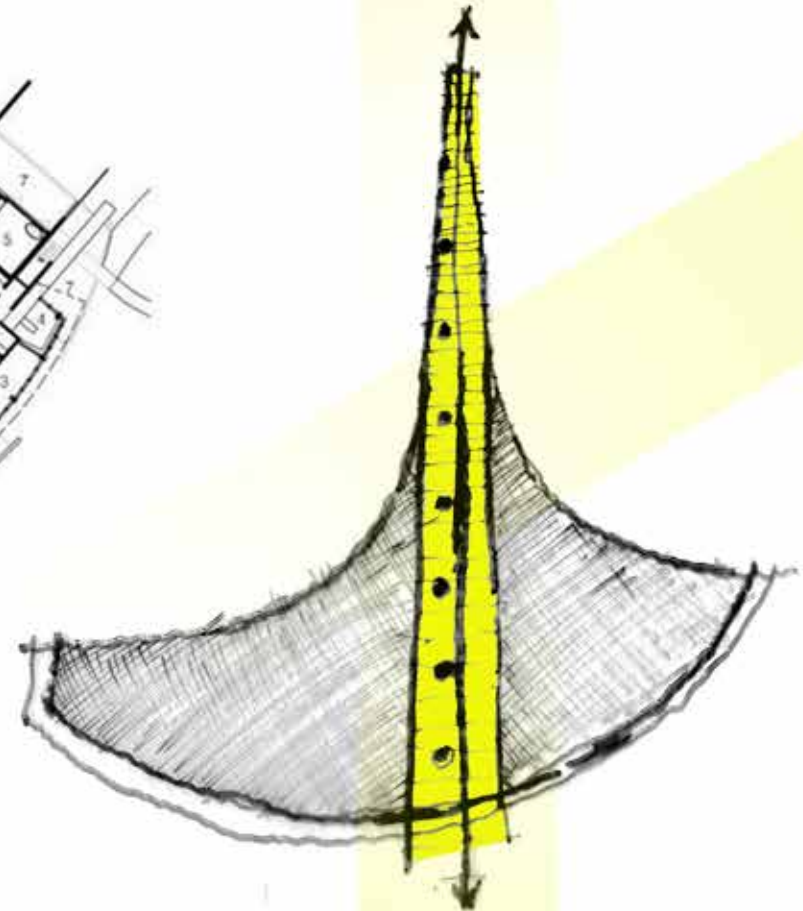
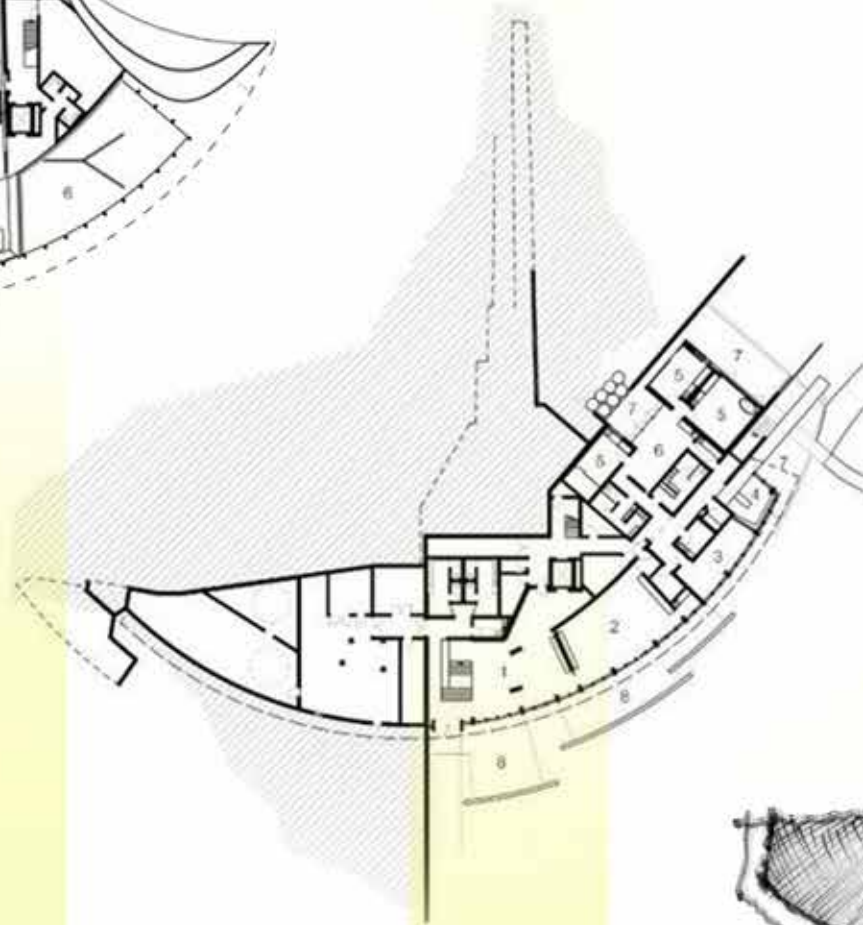
Typological Research: Case Study III

Geography

Saffire Resort is located on the east coast of Tasmania in Coles Bay, Australia. It is a unique resort in an incredible geographic location. Perhaps the most notable feature in the Saffire Resort is its form. It is evocative of the unique topography that surrounds the site. In addition to having an iconic shape, this form also caters to the functionality of the spaces within the central resort building. In studying its form, it becomes clear that the entrance is located at one end of a powerful axis that is designed to focus the visitor towards the southern vista. In addition to guiding the visitors, the forms articulated in the central space also cleverly block and reveal views along the entirety of the axial enfilade.



Saffire Resort
Coles Bay, Australia
Circa Architecture
Typological Research: Case Study III



Saffire Resort

Coles Bay, Australia

Circa Architecture

Typological Research: Case Study III

Materiality

One critical factor when determining materiality was the remoteness of the site. The structure was designed to be an attraction all on its own. The design also takes into account the old adage, quality over quantity. The owners aimed to make an "intimate luxury resort, of 20 private suites... intended to be a destination in its own right and mainly cater to inbound interstate or international – guests." (ArchDaily) The organic curves were crafted with steel and wood. The site is strongly influenced by water which influences the site in a more profound way than any of the other materials. The designers integrated

passive and active systems of environmental control, including reflection pools fed by rainwater from the natural roof form. The site is also heavily influenced by the sun since it is southern facing. With the view to the south, the principles in charge were influenced to employ high performance glazing. All other elements of the resorts enclosure were heavily insulated for the frigid climate.

Site

Before being developed, this site was home to a derelict caravan park. The scenic coastal landscape

of this project's site was primed for beautification. With this challenge in mind, the project became more about interpreting the original qualities of the site as they should have been. Economic forces drove this project from its inception. One unique challenge that the designers faced, was to "reconcile the client (and market's) perception of luxury and still capture elements of the unique Tasmanian context." (ArchDaily) Design elements such as scale and a keen eye on local materiality helped keep the project on track while retaining the thoughtfully articulated building form.

Saffire Resort
Coles Bay, Australia
Circa Architecture
Typological Research: Case Study III





Historical Context

Historical + Social + Physical

Historical Context

historical + social + physical

Human Need and Expanding Reality

Throughout history dreams have been viewed through countless social and psychological lenses. Various cultures, religions, and scientists have interpreted dreams and their relationship with the physical world. The psychological human impulse to attain new realities and seek greater enjoyment in life has expanded our worlds; this happens both in waking hours and as we sleep. Through the ages dreaming has been hailed as a nightly visit from the gods, or merely as a sequences of neuron impulses. Egyptians built temples to the gods that would come while they slept, a special architectural incubator for their dream world (Kurt, 12). There is a basic human need to push the

limits that are reached in normal waking hours while we seek out enjoyment in life. The mysterious human disposition to expand our worlds is the foundation of this thesis. First we will investigate the social and psychological historical context of dreams, and how early humans interpreted the reality of their dream worlds. After that we will look at human exploration and our proclivity to expand our worlds. Lastly we will investigate the history of travel for enjoyment and the birth of the hospitality industry. Let us begin with a glance at our origins, when we first dreamed.

Before being developed, this site was home to a derelict caravan

park. The scenic coastal landscape of this project's site was primed for beautification. With this challenge in mind, the project became more about interpreting the original qualities of the site as they should have been. Economic forces drove this project from its inception. One unique challenge that the designers faced, was to "reconcile the client (and market's) perception of luxury and still capture elements of the unique Tasmanian context." (ArchDaily) Design elements such as scale and a keen eye on local materiality helped keep the project on track while retaining the thoughtfully articulated building form.

Historical Context

historical + social + physical

Ancient History

More than five thousand years ago humans started recording their dreams. We all dream, yet most people would say that they don't fully understand why they dream. Dreaming has been a long-standing mystery of humanity. Mesopotamians believed that their souls were having out-of-body experiences (Roger, 7). Babylonians believed that gods and demons constituted good and bad dreams. Egyptians extensively recorded dreams on papyrus. Anthropologists have discovered that Egyptians designed special places to sleep; sanctuaries with dream beds were designed for receiving messages, healing, and comfort from the gods. For Egyptians, greater significance

was given to vivid dreams and oracles could be consulted to translate them as messages from the gods (Kurt, 11).

Classical History

Ancient Chinese believed that while sleeping, there are two souls. As the dreamer sleeps one of these souls is freed from the confines of the human body while the other remains. Early Indian writings -called Upanishads- tell of two divergent views of dream significance (Bulkeley, 71). In one system, the dreams are merely expressions of inner desires. This is an interpretation that is typically credited to Sigmund

Freud more than a thousand years later. The second ancient Indian view describes something more akin to the Mesopotamian view in which the soul leaves the body and is guided until it is awoken. Throughout time it is clear to see that there are more connections between views of dreaming, than there are differences.

One time, while I was having an out of body experience, my body went to Vegas...with all my credit cards...do ya think I could explain that to my wife? (Jim Carey, 2009)

Historical Context

historical + social + physical

Morpheus

The Greeks shared many views with the Egyptians in regards to the inherently good and bad elements within a dream. It was believed that the Greek god Morpheus visited those who slept in temples. This is comparable to the way that Egyptians designed sanctuaries in which to dream. When comparing these views of dreams it is interesting to compare the connection between the physical results of dreams to the inherently metaphysical interpretations. Greeks believed that the Morpheus would visit them through a physical keyhole, the existence of which was as important as the reality and divinity of the dream (Kearns, 1998). The temples in which dreams

were incubated were an essential element of this physicality. While dreams today are understood through neurology and psychology, these early views gave them divinity and thus a connection to architectural technology. Spaces were built in which dreams could be experienced. These incubators were a meeting point and a transition between the real world of dreams and the physical world in which the awoken dreamers operated.

Scientific Approach

It wasn't until the twentieth century that dreaming became a matter of real scientific investigation. In his book *The Interpretation of Dreams*, Austrian psychologist Sigmund Freud introduced his technique of scientifically understanding dreams. Through a series of guidelines; the implications of dreams could be translated as messages from the dreamer's subconscious (Freud, 2000). The Father of Psychology brought the study of dreams and the human subconscious out of the dark, and into the light of real scientific investigation. These are the origins of Oneirology, which is the scientific study of dreams.

Historical Context

historical + social + physical

Traveling to New Worlds

This thesis carves into the basic psychology of dreams and the human need to expand our realities. This cursory glance into the psychological and social historical context of dream has given us a foundation. Throughout history humanity has escaped waking realities in the realms of sleep and dreaming. Now that we have briefly overviewed the historical context of dreaming, let us take a look into the history of human travel. Upon waking we rise to expand our worlds, in a constant pursuit of new places, realities, and information. The impetus has driven humanity through the ages, bringing us to

a connected world. The need for expansion has ironically made our world smaller.

The Importance of Hospitality

As the world gets smaller, the speed at which we live reaches a break-neck pace. To ground this discussion, let us first take a look back to the origins of hospitality within various cultures. In early times travel was a way of life. As humans evolved, civilizations developed and travel became a means of commerce, rather than for survival. Early on, warring factions made travel a risky proposition, since foreigners

could be at the mercy of strangers. Overtime, civilizations developed and traveling became a possibility. Ancient Greeks believed hospitality to be a godly concept which they called Xenia. Zeus protected travelers and welcoming was a reciprocal establishment (Louden, 31). In India, there is a saying that translates as the guest is God. There is an expectation of graciousness and hospitality (Love India, 2013). Today there a discipline called Hospitality Ethics and it is socio-economic cross-section of one of the most prominent and prospective world markets.

Historical Context

historical + social + physical

Dactylic Hexameter

Xenia is a prominent theme in two timeless literature classics, Homer's Iliad and The Odyssey (Louden, 32). The Iliad tells the tale of the Trojan wars, which were a ten year long siege of the city of Troy, by a cohort of Greeks. The onset of this dispute was the result of neglecting the godly principle of xenia. A grievous error. The story escalates and more serious transgressions take place especially in the abduction of Helen, the wife of the host. Blood thirsty revenge is sought upon the offense of Zeus's role as the protector of travelers. Clearly the hospitality concept of xenia is a godly concept (Monro). As we fast-forward we see hospitality emerging as the tourism

industry within the Roman Empire.

Throughout Classical Antiquity hospitality brought expectations: a warm welcome, food, a comfortable place to sit, charming company and entertainment. Since the traveller would not usually be wandering from their home into the dangers of the world, it was assumed they were on some mission. Hospitality in Rome was never exercised in an indiscriminate manner, as in the heroic age of Greece, but the custom of observing the laws of hospitality was probably common to all the nations that make up modern-day Italy. (O'Gorman, 2007)

In Commerce

That vast territories of the autocratic Roman Empire brought tourism and consumerism to new levels. The transportation of goods across new expanses brought people of different trades and origins together in new situations. Roman ruins tell the story of early Roman hotels, called hospitia, which were essentially homeowners offering a place to stay for a fee. The expansion and monetization of hospitality services led to a viewing of travel as a means of exploration through which one can attain new experiences. The time between the rise and fall of the Roman Empire was foundational, as it turned tourism and hospitality into an industry.

Throughout the City the front

Historical Context

historical + social + physical

(Commerce Quote Cont.)

gates of the houses were thrown open and all sorts of things placed for general use in the open courts, all comers, whether acquaintances or strangers, being brought in to share the hospitality." (Livy, History of Rome)

Birth of Modern Tourism

Modern tourism didn't surface until more than a thousand years later, when wealthy aristocrats were able to take the Grand Tour. This was the name given to a typical journey around the European continent, especially Italy. Early on, leisurely travel was a luxury afforded by few. The 19th century was when

affordable travel was extended to the middle class as industrial technologies such as the steam engine, ships, and locomotives became fixtures in industry (Singh, 29).

The Birthplace of the American Dream

Fourteen thousand years ago Florida was home to Native American tribes, who left behind them very few archaeological traces. Europeans arrived to Florida in the 16th Century, which was the first area of mainland North America to be discovered, ushering in waves of Europeans from various nations (History of Orlando). It was the birth of America. It was a critical moment

in history. Like many fundamental moments in time, there was a dream and a journey that lead to a new world of possibilities (Dickinson 22). Today Orlando is the largest inland city in Florida, with over one hundred square miles. Orlando tourism industry began before World War I and it has acted as an inland crossroads with problems of suburban sprawl during the Florida Land Boom (History of Orlando). In 1965 Walt Disney announced that plans for The Florida Project, also known as Walt Disney World. Disney picked the site because its position in relation to an important highway intersection. As the most important economic development in Orlando's history, it has become

Historical Context

historical + social + physical

Site Context

In 2008 the site I have selected for this thesis experienced a great hardship. It is a housing development on the south of John's Lake, and after completing initial civil engineering the project came to a halt. Housing values were dropping and building and selling houses was a shadow of the market that it had once been. Before that the site was farm land used for growing sugar cane. It is adjacent to a co-op orchard and hydroponic greenhouse facilities

that populate the area between Marsh Road and the southern end of the winding shore of John's Lake.

Contextual Conclusion

In Conclusion, there is a basic human need to push the limits that are reached in normal waking hours while we seek out enjoyment in life. The mysterious human disposition to expand our worlds is the foundation of this thesis. First we investigated the social and psychological historical

context of dreams, and how early humans interpreted the reality of their dream worlds. After that we will look at human exploration and our proclivity to expand our worlds. Lastly we investigated the history of travel for enjoyment and the birth of the hospitality industry. As we push our limits, let us be inspired by the dreams that we have attained and the things that we have yet to discover.



Goals of Thesis Project

academic + professional + personal

Project Goals

academic
professional
personal

Introduction

This thesis project has a three-fold set of goals that are inextricably intertwined. These goals go beyond the designer, his project, and the profession as a whole. It begins by taking an in depth look at more complex psychological and societal issues. The vast scope of sources make it an interconnected architectural analysis of the human soul. Within architecture is a human connection to the environment in which we live. While psychology, sociology, and economic factors are important, the fully developed architectural solution will be of the most measurable. Furthermore, it is the architectural successes that will have the most directly measurable implications. As a study of human

connectedness there is an endless array of metrics that can measure the significance of this study. However, by definition, its success hinges on the ability of this project to connect with its premises and architectural origins as they compare to the original intent. In essence, there are three primary areas of goals for this thesis: architectural, academic, and professional. Zooming out, these categories will guide in the production of this research. Their purpose are more than mere means of organization. Each area creates an opportunity to demonstrate the connections between the boxes in which we compartmentalize our world. Furthermore, these categories ground the research

premises and serve as a means of communication throughout academia.

Academic Goals

This research can particularly serve as a resource to my colleagues in academia. It's format and style is a result of five years of study in the NDSU Architecture Program, and a lifetime of education. The end product has potential to inspire and guide future Bison in their architectural research. Beyond the Institutional Repository, this thesis has the ability to inspire and inform students in larger academia. The architectural learning environment begins in school, and is a staple of

Project Goals

academic
professional
personal

Academic Goals (Cont.)

all design. Academia is a formative experience which informs the futures of its participants, and the worlds they shape. Since the hospitality industry has projected growth, resort design must be studied where architects are educated. Thus, resorts of the future will be designed by students who are in design school currently. Furthermore, current trends of Western Design influence make american architecture schools increasingly important in regards to international design. Academia serves both as an ideal time and place to raise questions about resort design. This thesis is compiled as a tool for students and designers of the future.

Professional Goals

The Profession of Architecture is one of many traditions. Perhaps more than anything else, there is a

tradition of creativity and ideation. This is evidenced in the seemingly endless list of architectural styles that have manifested themselves in different places throughout time. They are a signature of the collection of influences that define their particular cultures. The research in this thesis has the power to influence the professional realm of architecture. The act of writing it down makes these annals of value to developers, researchers, and other architects.

Personal Goals

This thesis is an academic, professional, and personal exploration. As a personal pursuit, the questions that are raised have the natural tendency to expand the mind of their inquirer. Indeed, the very act of research expands the world of the researcher. Speaking personally, connecting

seemingly dissonant theories and critically applying architectural concepts is inherently an act of self-improvement. Just as a lifetime of experiences fuels the author, the author uses that energy to increase knowledge. The passion and contemplation of considering these architectural questions creates a personal investment. The author's social and environmental climate are aspects that inevitably play key roles in the research process; they must be considered. This appreciation for large-scale connectedness points out a bigger picture in which everything is connected in deeper ways. Furthermore, the process of analyzing these connections is a personal exercise that refines the soul of its creator and challenges the designer's mind within an architectural environment.



Site Analysis

Qualitative + Quantitative

Site Narrative

Qualitative Analysis

The site is sunny and warm. A pleasant contrast to Fargo. I think back to the frigid bike ride to Hector Airport this morning. Everybody on the plane was with somebody else. I think about who would visit a dream resort. Perhaps these are potential visitors. Regardless, I am on a mission. It has become something of a personal pilgrimage rather than a vacation. When I get out of the airport the air is muggy. It was a long flight across the country and an enjoyable car ride from the Orlando airport. As I cruised along the highway winding my way to John's Lake, I rolled down the windows and cranked the music. I think about the hypnotic way that Walt Disney described Orlando as the perfect place for his park. As

I cruise by lakes and palm trees, I realize that it is a place fit for such an attraction. After investigating a few sites and getting the rental car stuck in the back of a private orchard, I find an abandoned development along the southern rim of John's Lake. I pull the drive in along the empty wide roads of an abandoned housing development project. After a couple of minutes the road curves along the lakefront. I'm here now and the water is beautiful.

The development vaguely resembles one in my hometown of Sauk Rapids. The roads and infrastructure are all laid out before me. There was an empty quality in the center of the site, which drew

me towards the water. The northern edge is dominated by lush palm trees, low-lying cacti, and bristley grasses. It is lush and I wish I could go into the water. The water is glistening in the afternoon sun as a paraglider whizzes overhead. I think about giving him my camera to take some aerial photos. The colors of the lake and vegetation must be stunning from overhead.

The shade by the water is refreshing. That is where my other senses kick-in. Now that I'm out of the sun and next to the cool water I realize that there is a unique textural quality to this area in Florida. There is a contrasting relationship between the water that is smooth and the trees that are prickly. The site has

Site Narrative

Qualitative Analysis

(Continued)

burning piles and debris that have long since been forgotten. The earth had been excavated years ago and hardy plants grew out of the cracks in the earth. Along the elevated section of the shore where bulldozers had cut into the soil there were remnant tree roots. They shoot out of the soil with lethal spikes, an ironic gesture of gratitude. As I walk I pick up on different smells. The wind picks up and the humidity carries with it a hotness that is surprising at first. It's different next to the water than it is on the plateau with the abandoned cul de sacs. I am naturally drawn to water features and the rhythm of the palm trees that dot the shoreline.

As I look out over the water I am reminded of my family's summer

cabin in Minnesota. The water twinkles in the afternoon sun. The waves lap the shoreline and the rhythm is soothing. As the wind picks up I see it brush the surface of the water before I feel it cool my skin. As it sweeps across the site the trees sway rhythmically.

I spend the remainder of the evening enjoying Disney Boardwalk before returning to the site to sleep in the rental car. I parked in the middle of the abandoned development, turned off the car, and stepped into the night air. The vastness of the space gave me chills. It was a perfect autumn night and the moon reflected off the water. Self preservation came to mind, and I quickly got back into the car to settle in for a strange night of

disjointed dreams. At hourly intervals I was awakened by some shift in conditions outside of the car. I would check the locks and then drift back to sleep. It happened again. As I slept I dreamt that I was in the car peering out into the darkness when suddenly I felt something move by the car, and I awoke with a shock. Was there something out there? It was confusing to feel something go by in reality, when I was looking at the place where it would have been in my dream. When the line between my dream perceptions and existing conditions was blurred. The confusion was frightening and the only thought that got me through the night was the prospect of seeing Disney World the following day.

RESORT DESIGN AS IT RELATES TO HUMANITY



Views - Figure 1 - (Anthony Wocken, 2013)

TEMPERATURE HUMIDITY +

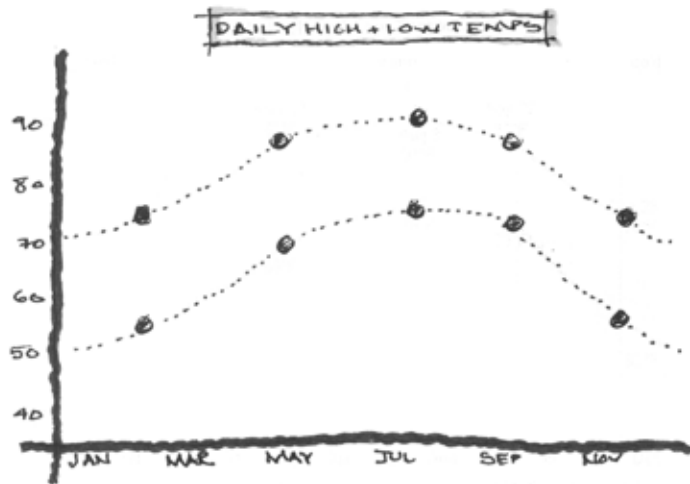


Table 1

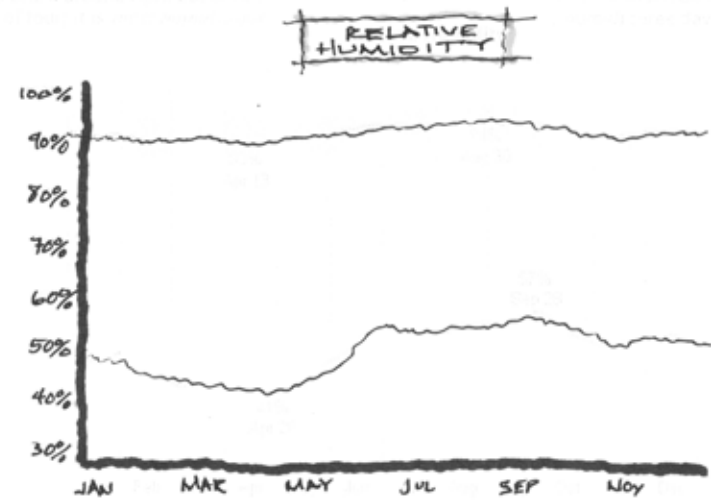


Table 2

AIR MOVEMENT

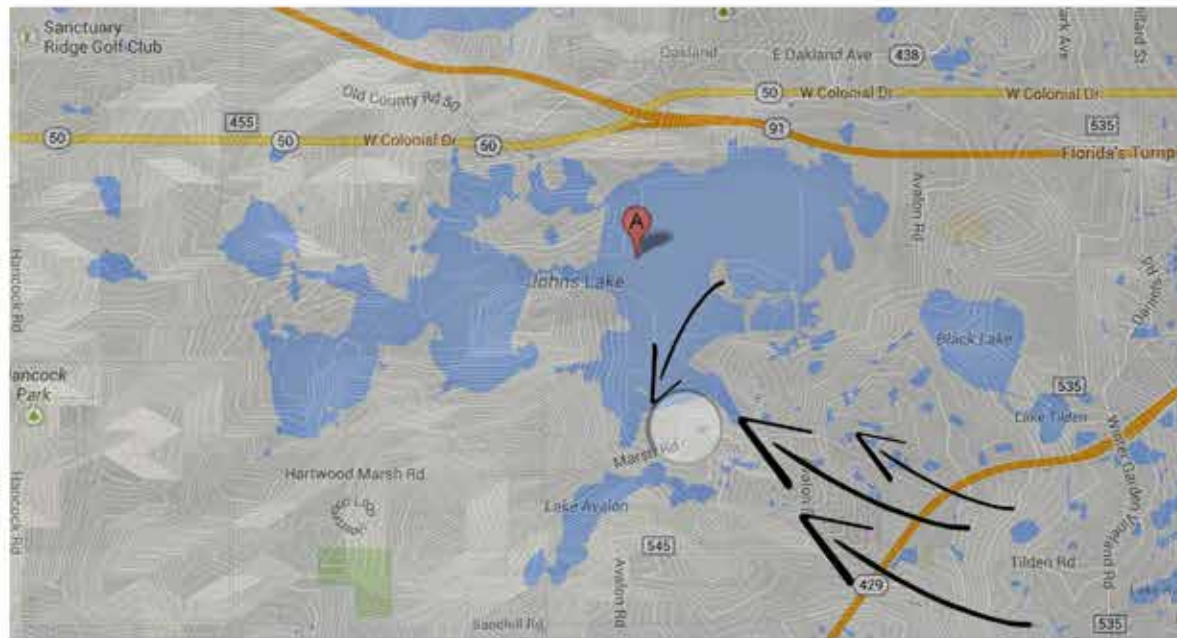


Table 18

PRECIPITATION

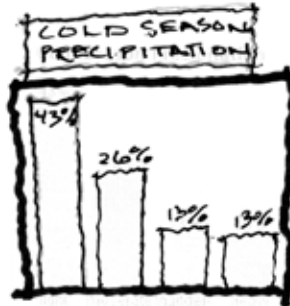
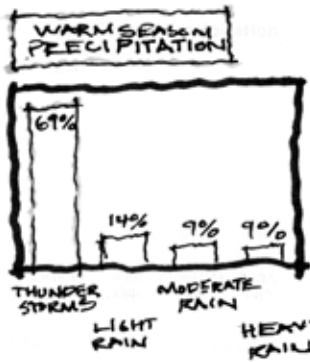


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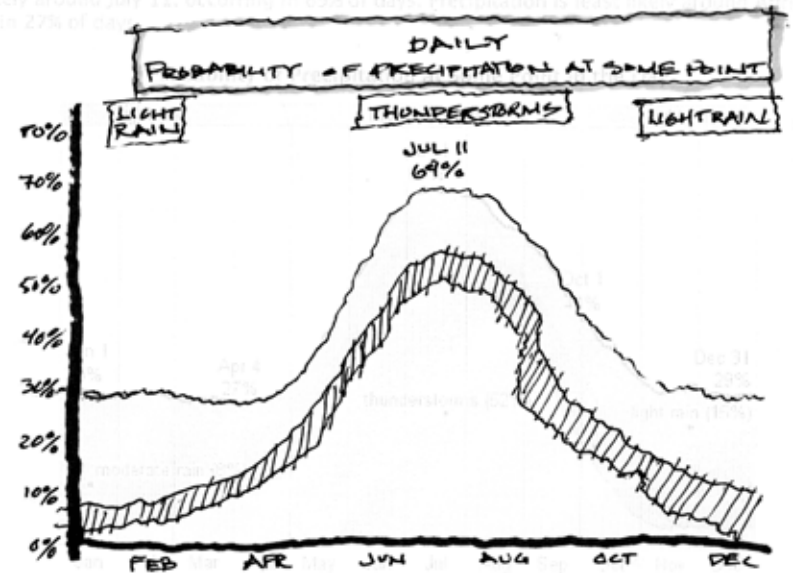
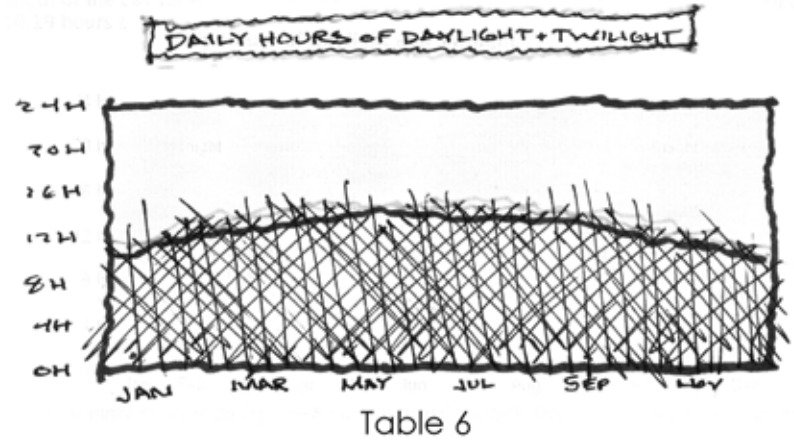
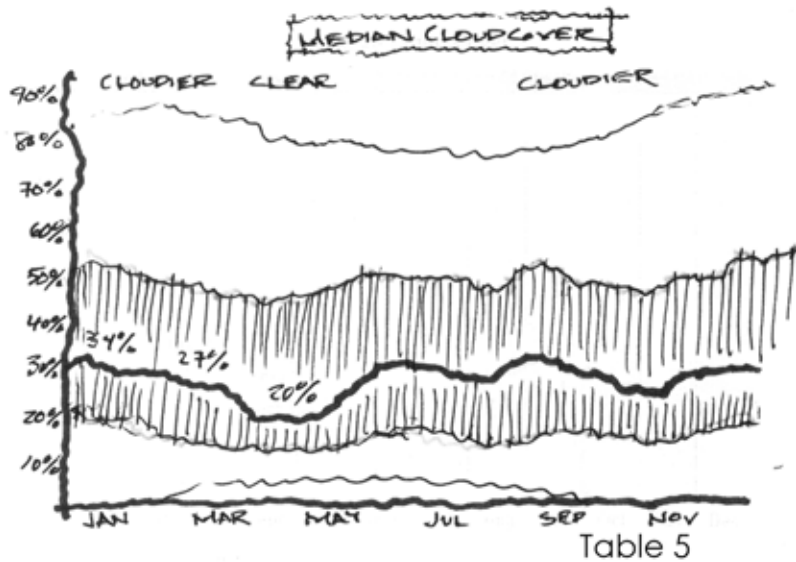


Table 4

Site Analysis
Quantitative Aspects

SUN + CLOUDS



Site Analysis
Quantitative Aspects

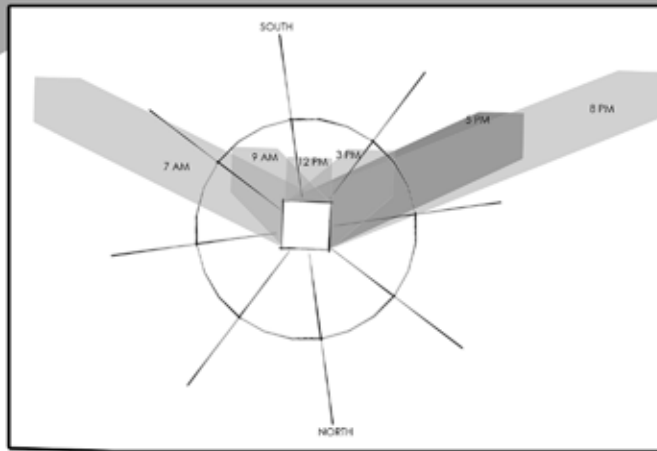
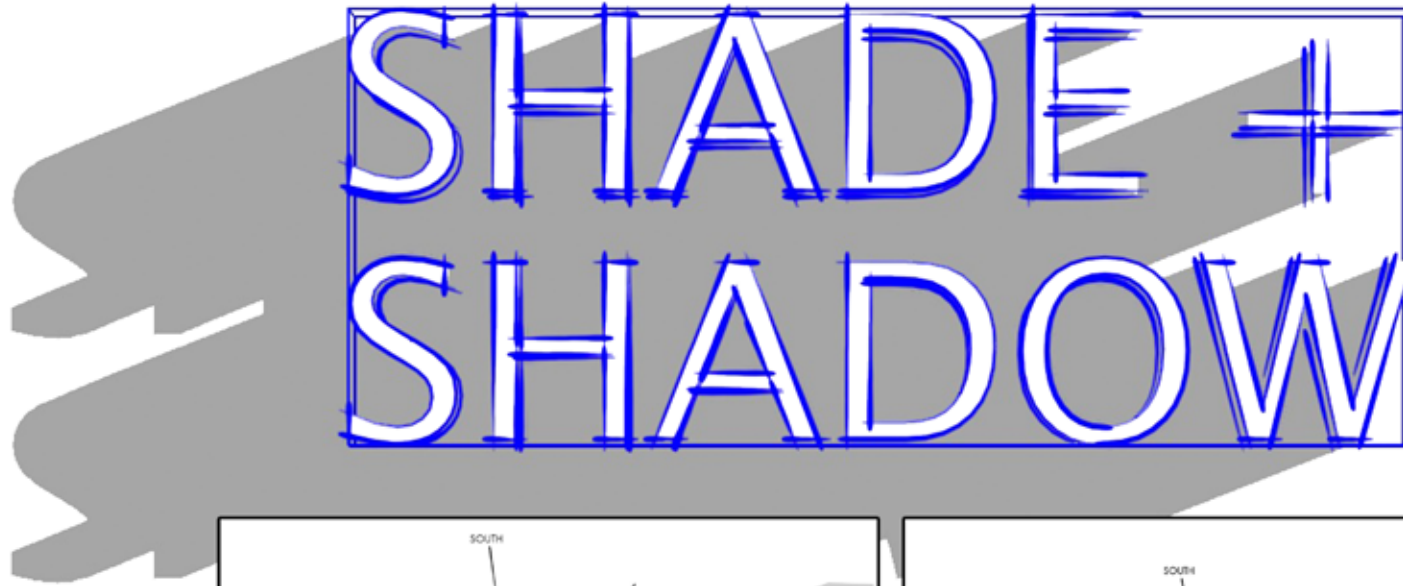


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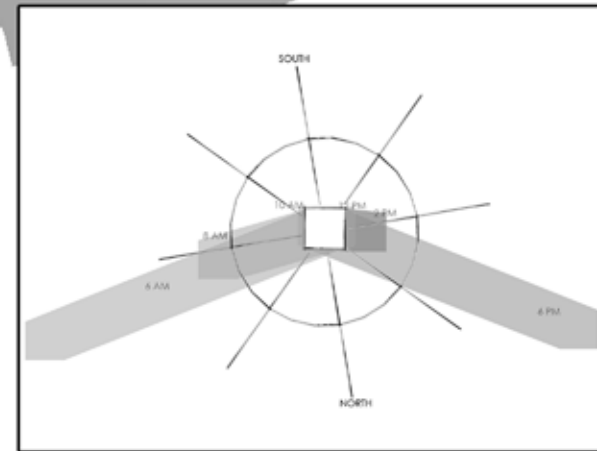


Table 8

AVERAGE

Site Analysis
Quantitative Aspects

WIND SPEED

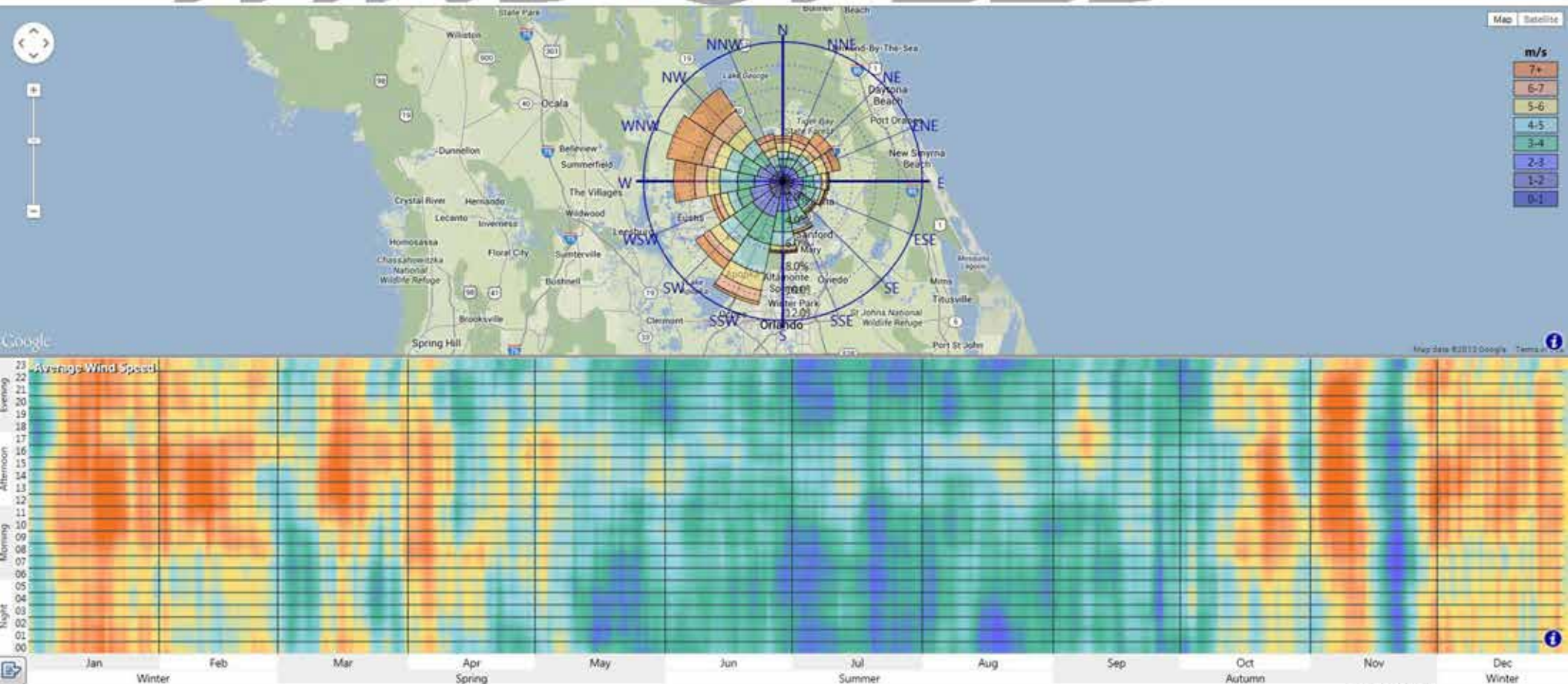


Table 9

Site Analysis

Quantitative Aspects

WIND

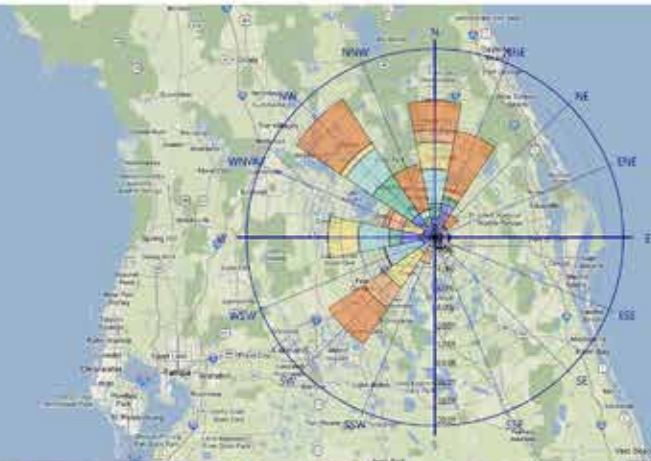


Table 10
Table 11
Table 12
Table 13

Site Analysis
Quantitative Aspects

MATRIX OF INTERACTION

- essential
- desirable
- unnecessary

	entrance	lobby/reception	parking	community garden	auditorium	breakout spaces	health services	public restrooms	standard room	triple or family suite	idea lab	lakeside	docks
entrance	○	■	■	●	●	○	●	○	○	●	○	○	○
lobby/reception	○	○	■	●	■	○	■	■	○	○	○	●	●
parking	○	○	○	●	●	●	■	●	○	○	○	○	○
community garden	○	○	○	○	■	■	■	○	○	○	○	●	■
auditorium	○	○	●	●	○	■	■	○	○	○	○	■	●
breakout spaces	○	○	○	●	●	○	○	○	○	○	○	■	●
health services	○	○	■	○	○	○	○	■	○	●	○	○	○
public restrooms	○	○	○	○	●	○	○	○	○	○	○	■	○
standard room	○	●	■	○	○	○	○	○	○	○	○	○	○
triple or family rooms suite	●	●	■	○	○	○	○	○	○	○	○	○	○
idea lab	○	○	○	○	○	○	○	○	○	○	○	○	○
lakeside	●	●	●	○	○	○	○	○	○	○	○	○	○
docks	○	○	○	○	●	○	○	○	○	○	○	○	○

Table 15

Site Analysis
Quantitative Aspects

SPATIAL RELATIONSHIPS

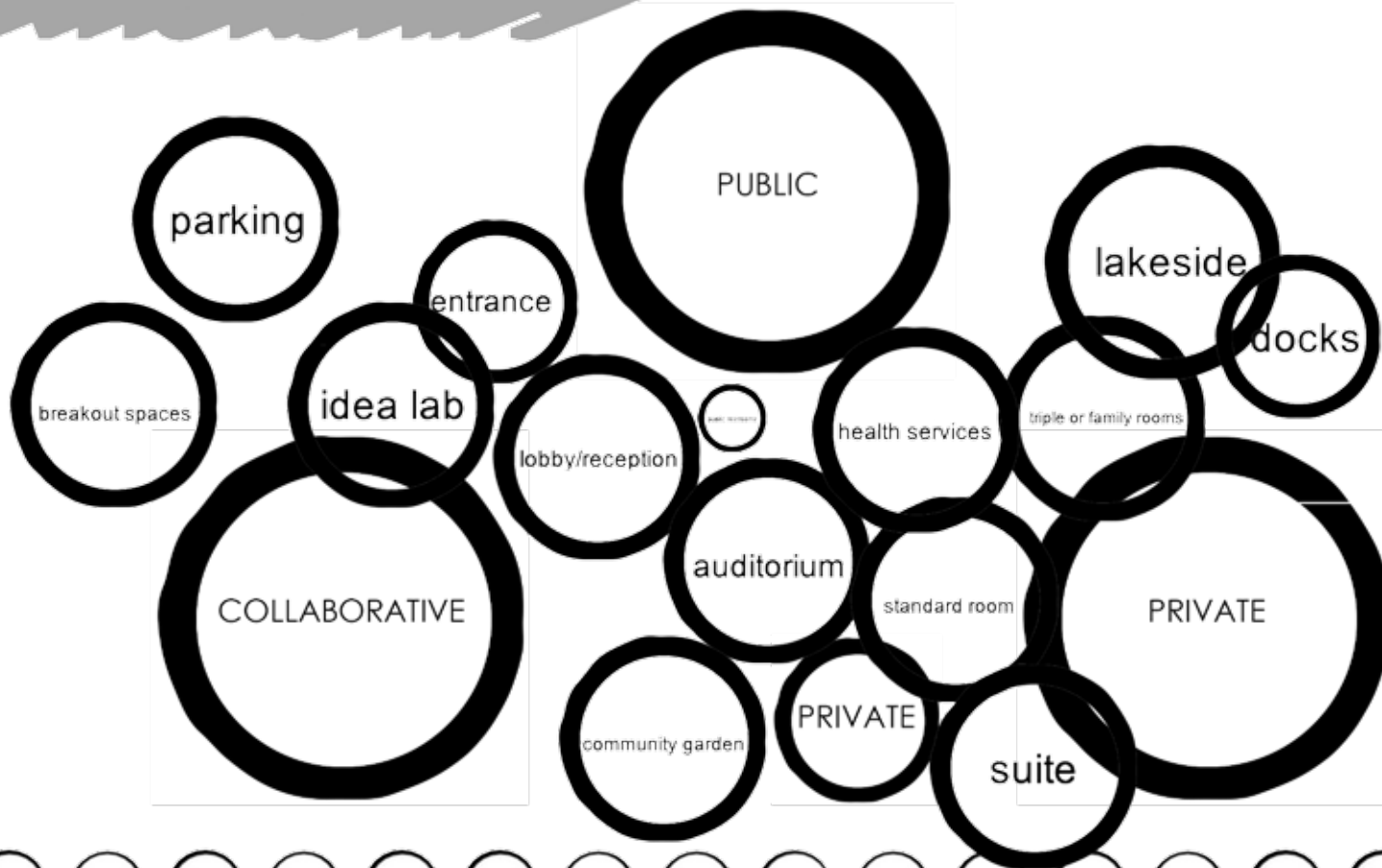


Table 16

Site Analysis
Quantitative Aspects

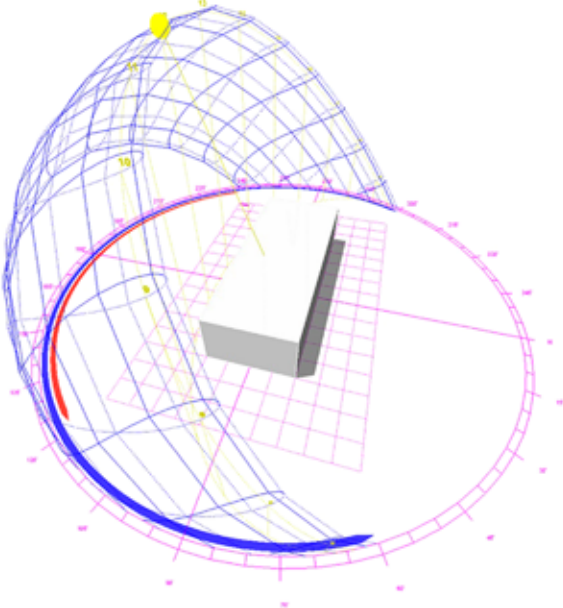
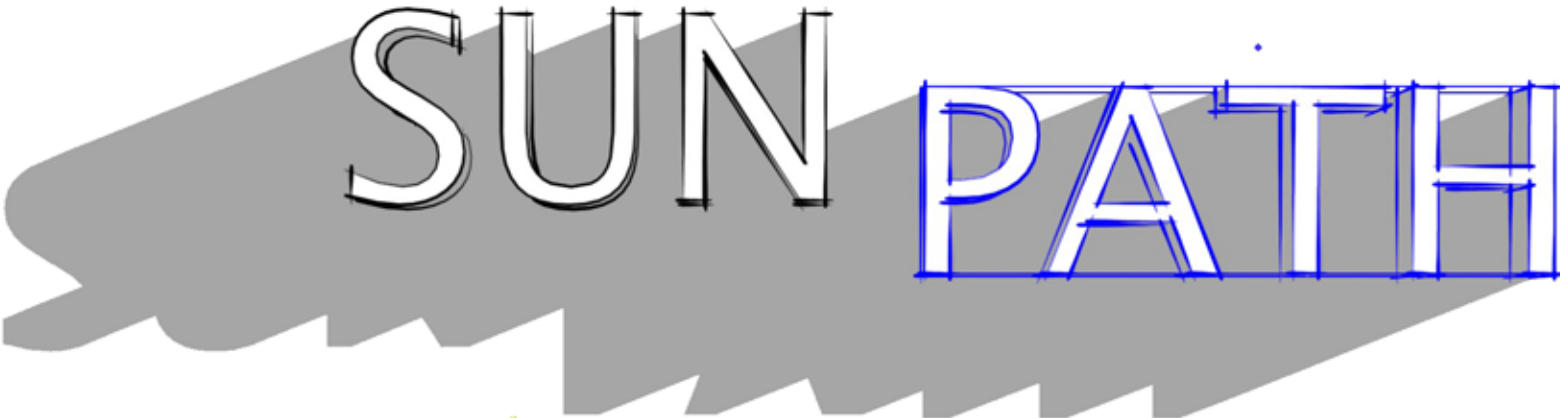


Table 17

Programmatic Requirements

Space allocation by square feet
Interaction Matrix and Net

Programmatic Requirements

Interaction Matrix

MATRIX OF INTERACTION

- essential
- desirable
- unnecessary

	entrance	lobby/reception	parking	community garden	auditorium	breakout spaces	health services	public restrooms	standard room	triple or family suite	idea lab	lakeside	docks
entrance	○	■	■	●	●	○	●	○	○	●	○	○	○
lobby/reception	○	○	■	●	■	○	■	■	○	○	○	●	●
parking	○	○	○	●	●	●	■	●	○	○	○	○	○
community garden	○	○	○	○	■	■	■	○	○	○	○	●	■
auditorium	○	○	●	●	○	■	■	○	○	○	○	■	●
breakout spaces	○	○	○	●	●	○	●	■	○	○	○	■	●
health services	○	○	■	○	○	○	○	■	○	●	○	○	○
public restrooms	○	○	○	○	●	○	○	○	○	○	○	■	○
standard room	○	●	■	○	○	○	○	○	○	○	○	○	○
triple or family rooms suite	●	●	■	○	○	○	○	○	○	○	○	○	○
idea lab	○	○	○	○	○	○	○	○	○	○	○	○	○
lakeside	●	●	●	○	○	○	○	○	○	○	○	○	○
docks	○	○	○	○	●	○	○	○	○	○	○	○	○

Table 15

Programmatic Requirements

Net

SPATIAL RELATIONSHIPS

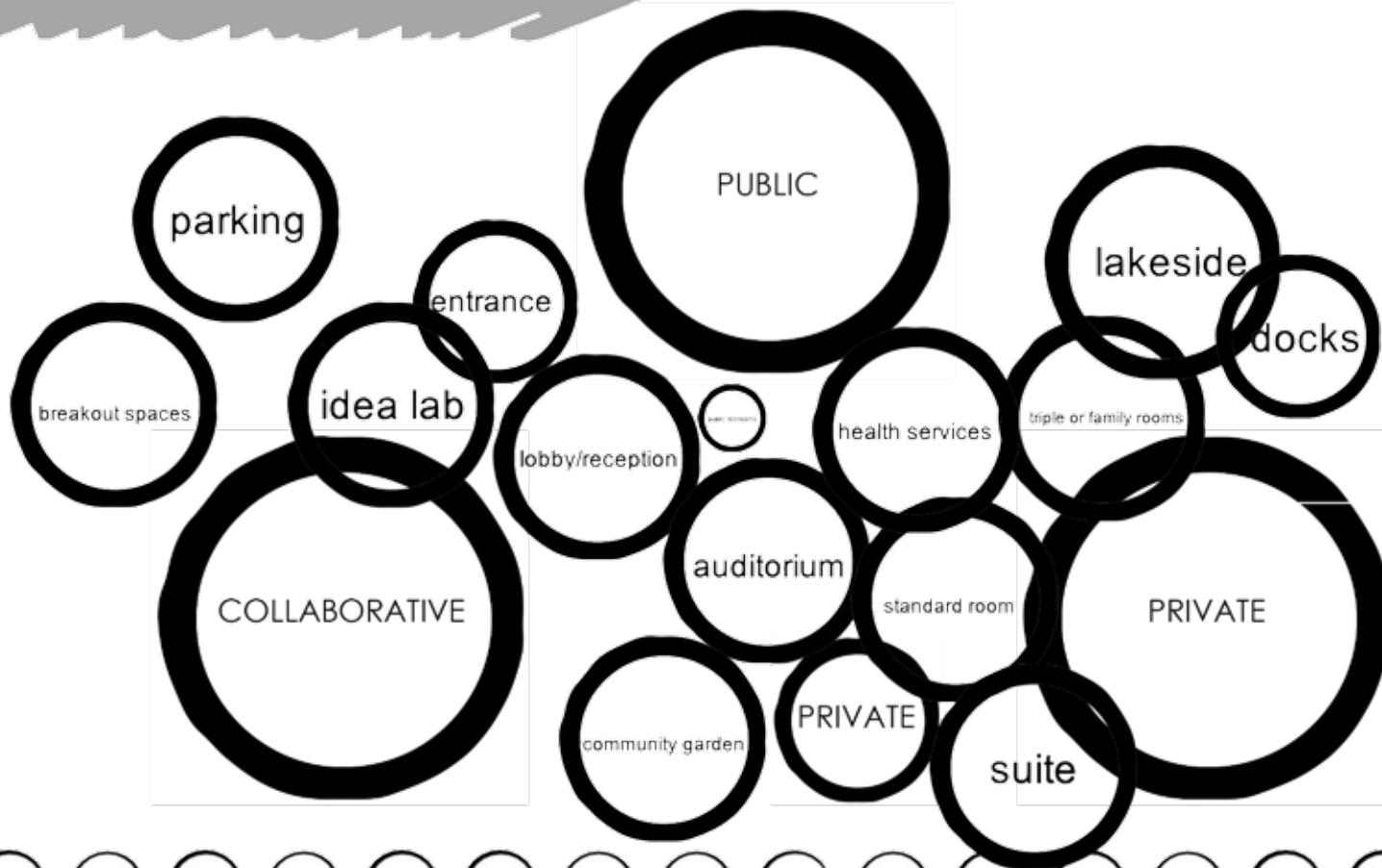
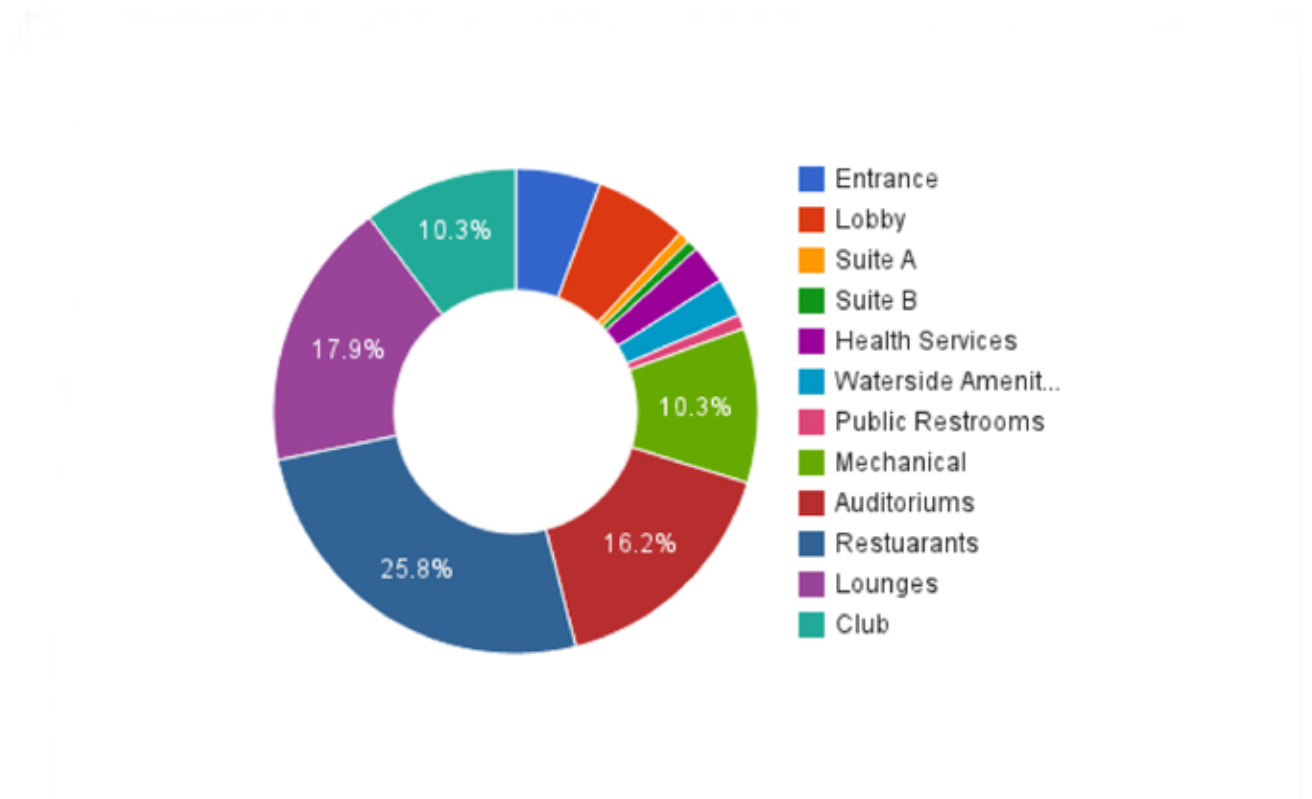


Table 16

Programmatic Requirements

Space allocation by square feet

Space	Square Feet
Entrance	11000
Lobby	12000
Suite A	1500
Suite B	1400
Health Services	5000
Waterside	5000
Public	1800
Mechanical	20000
Auditoriums	31500
Restuarants	50000
Lounges	34700
Club	20000
Total	193900





Process

Anthony Wocken

views

Figure 13

Site 1

(Anthony Wocken, 2013)

Process
Site Investigation



Process
Site Investigation



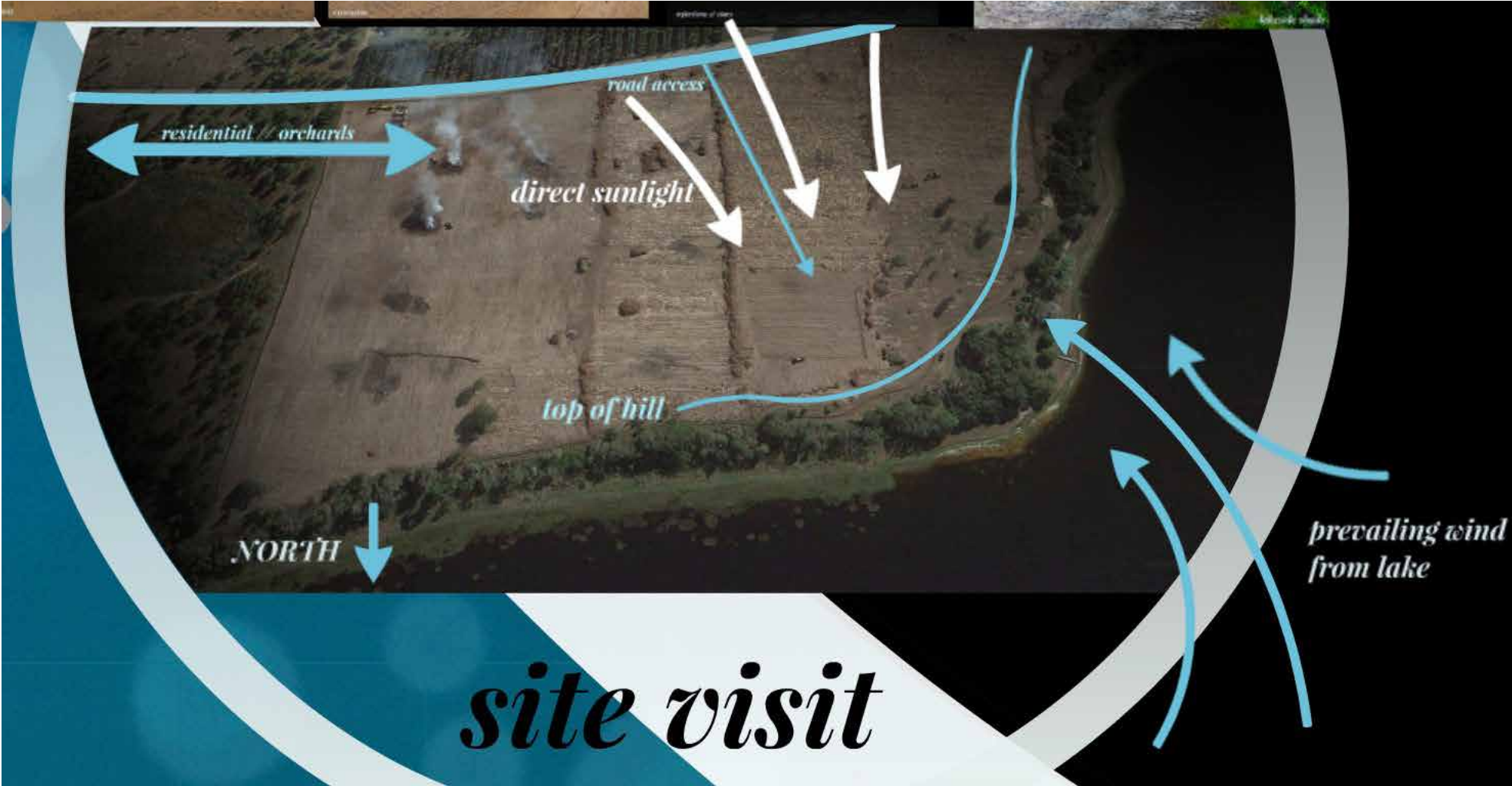
Process
Site Investigation



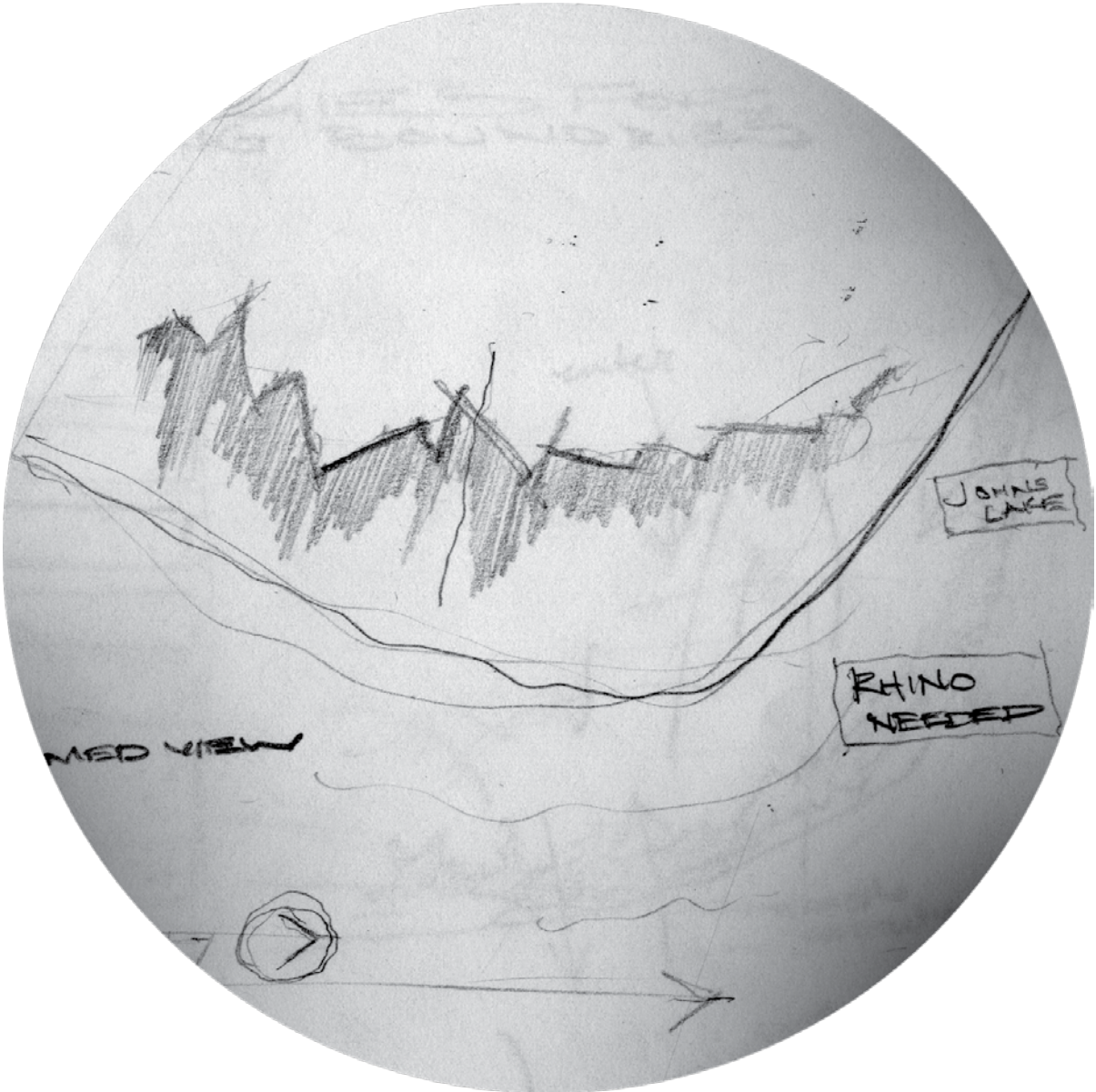
Process
Site Investigation



Site Analysis

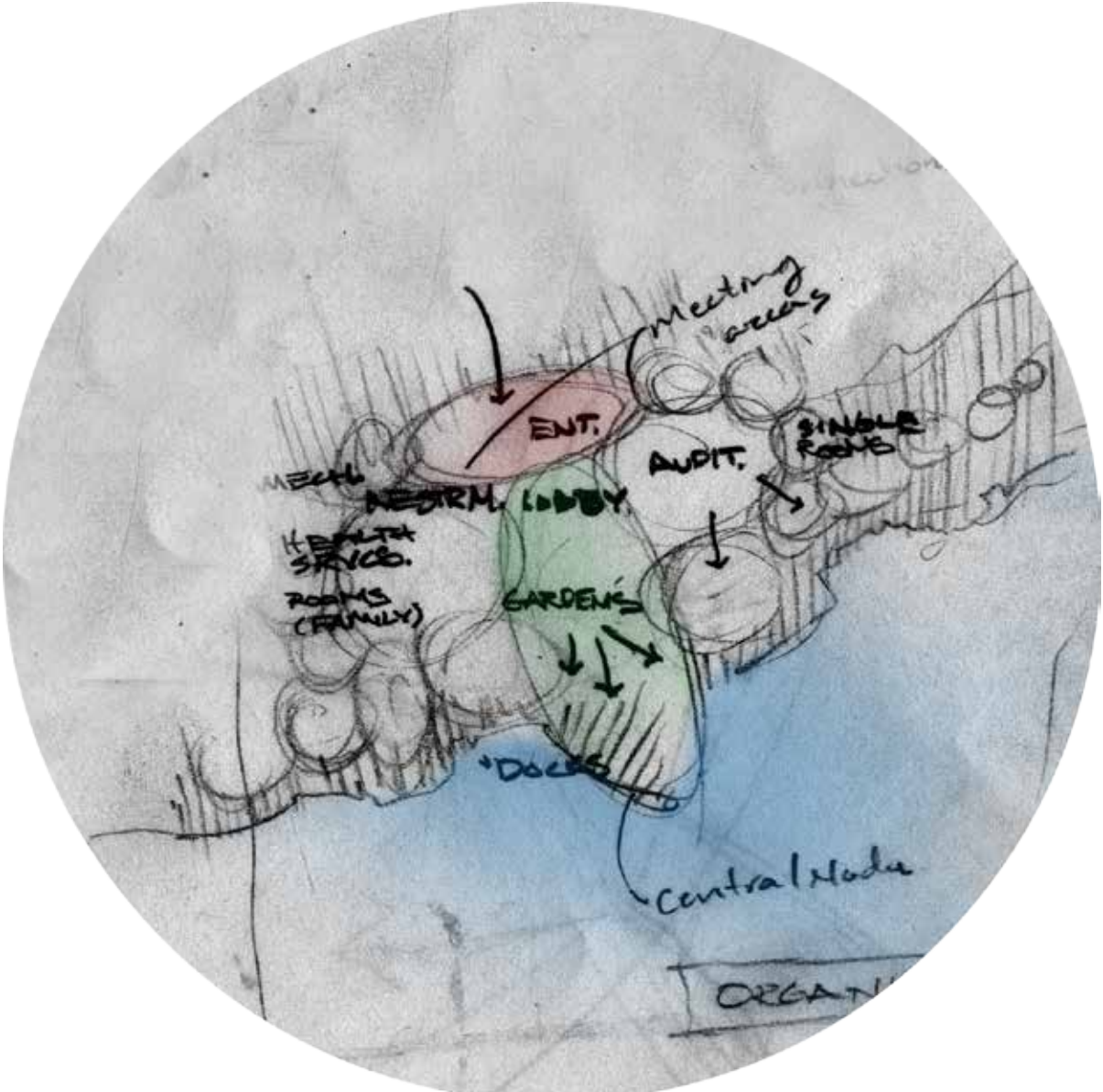


Process
dissecting the hill



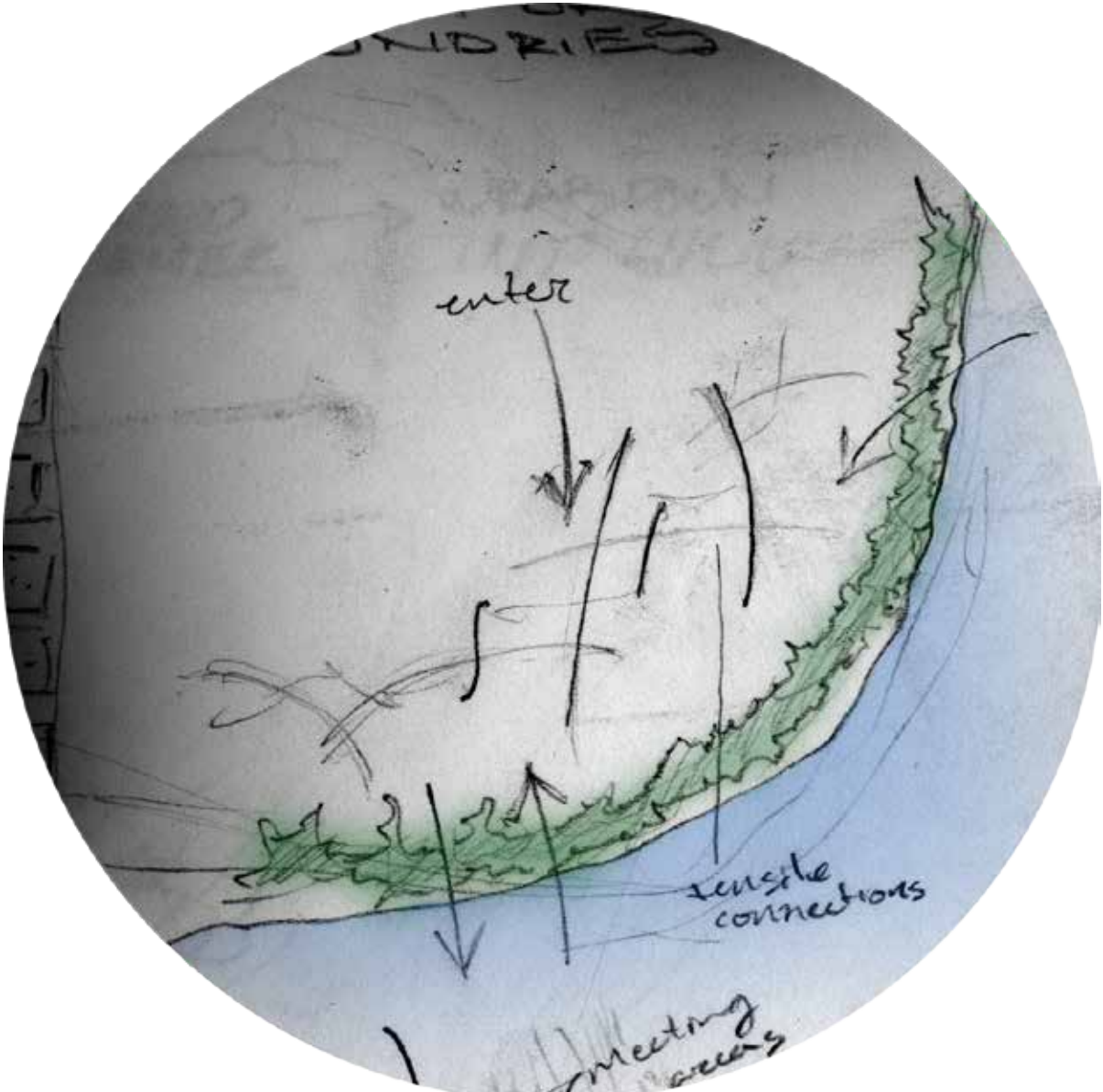
Process

program allocation



Process

foliage and dream forms



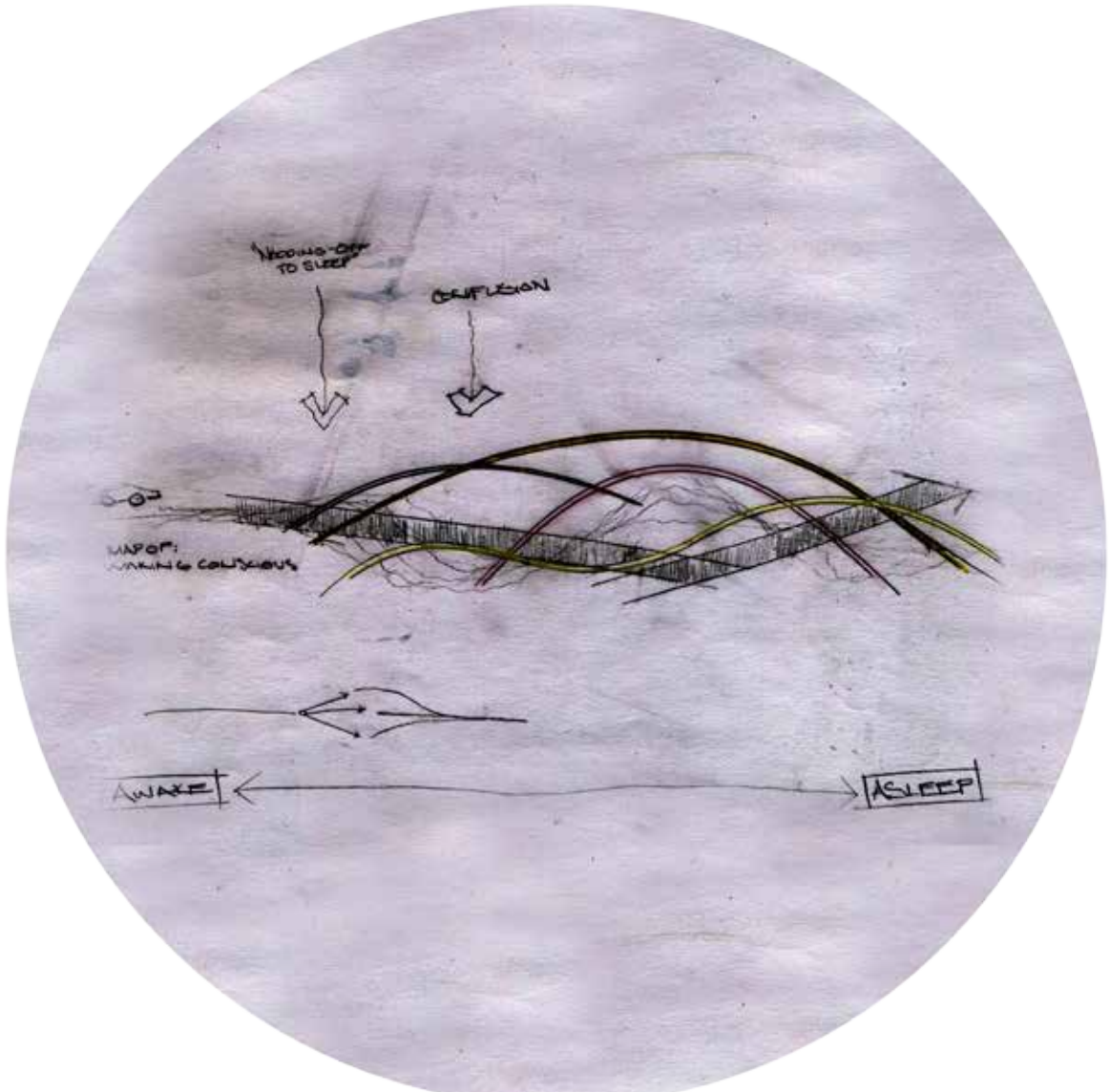
Process

scratch and tear models



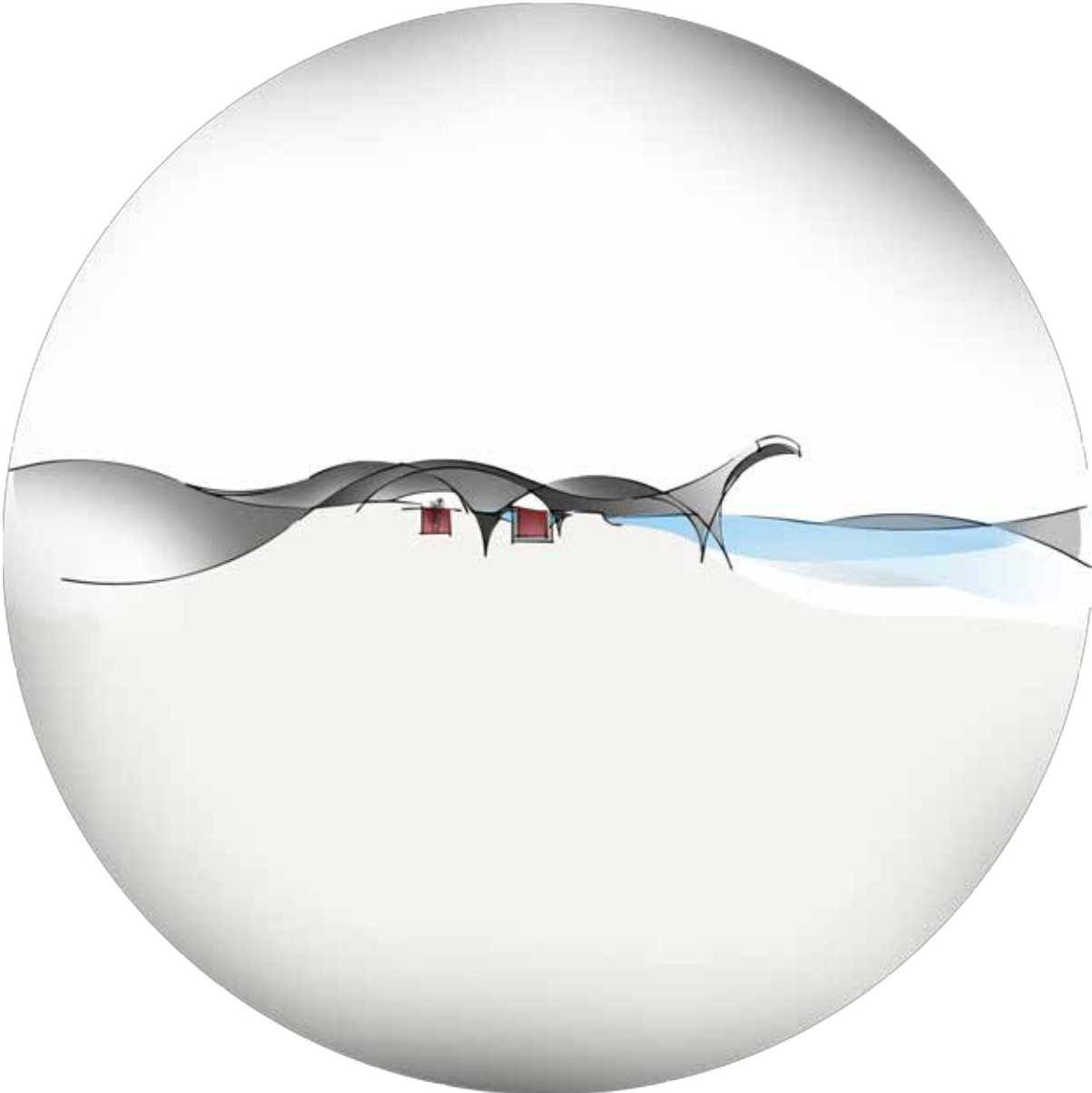
scratch and tear models

Process
entrance concept



Process

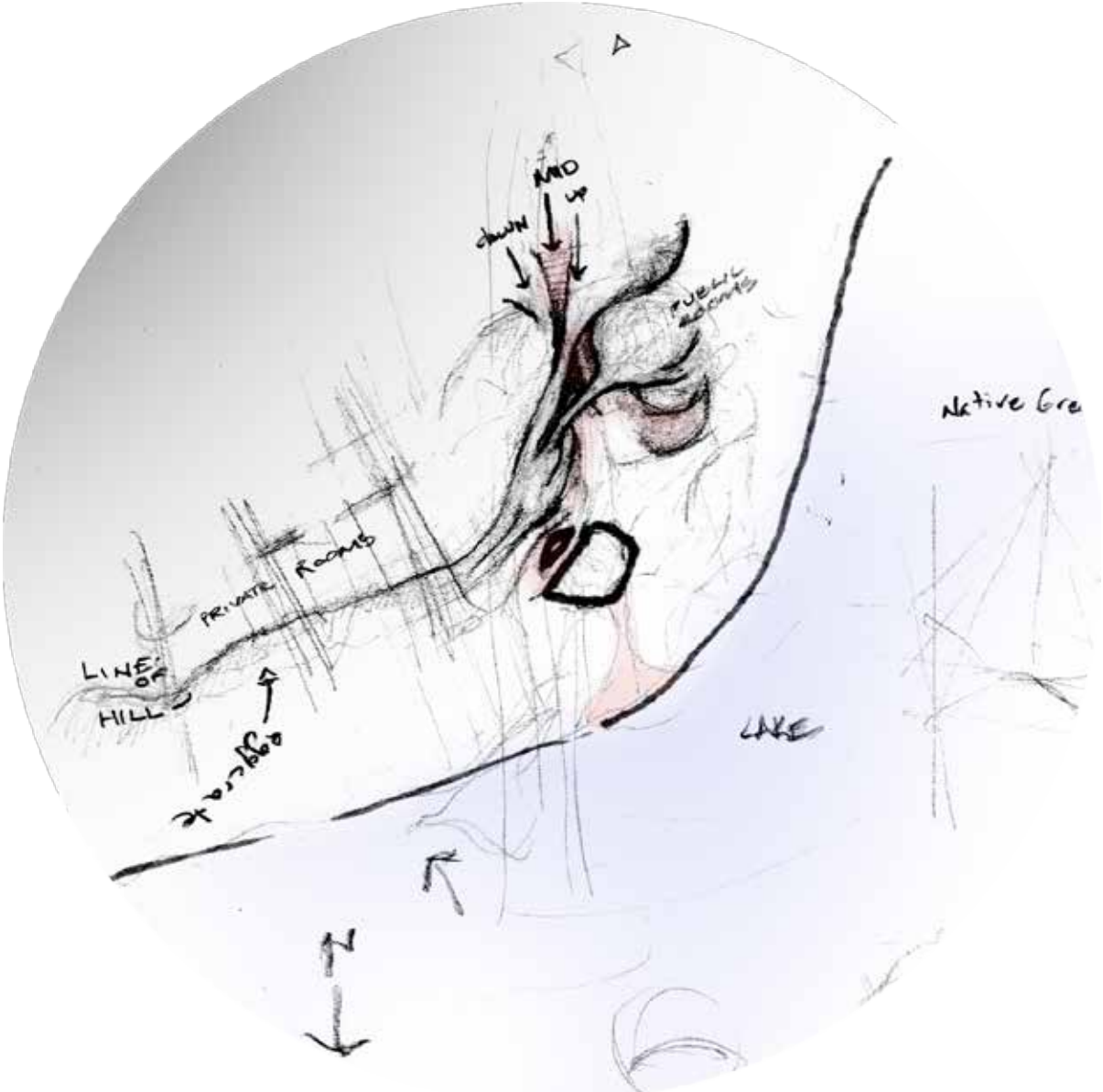
landscape + architecture



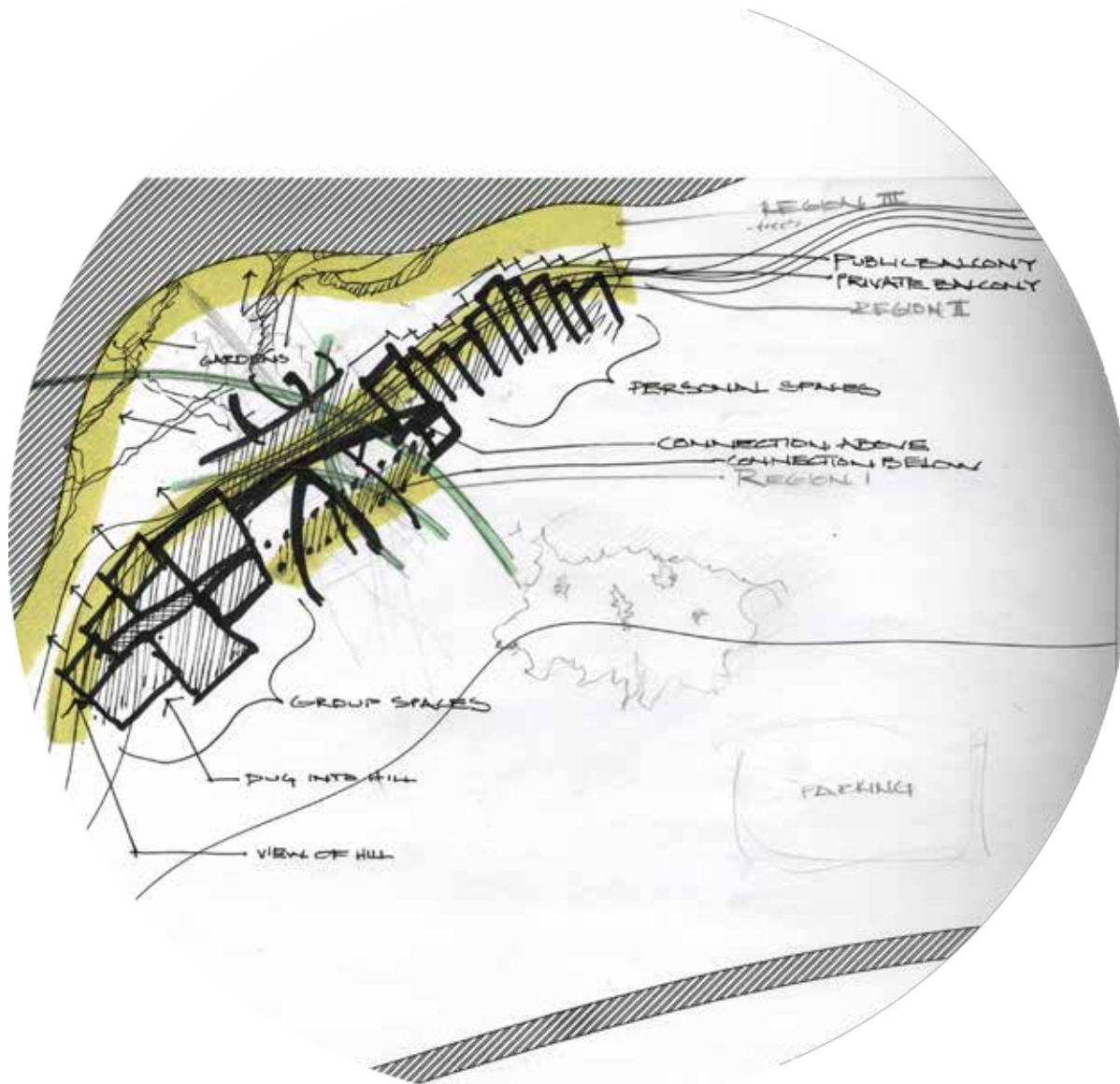
Process
rhino



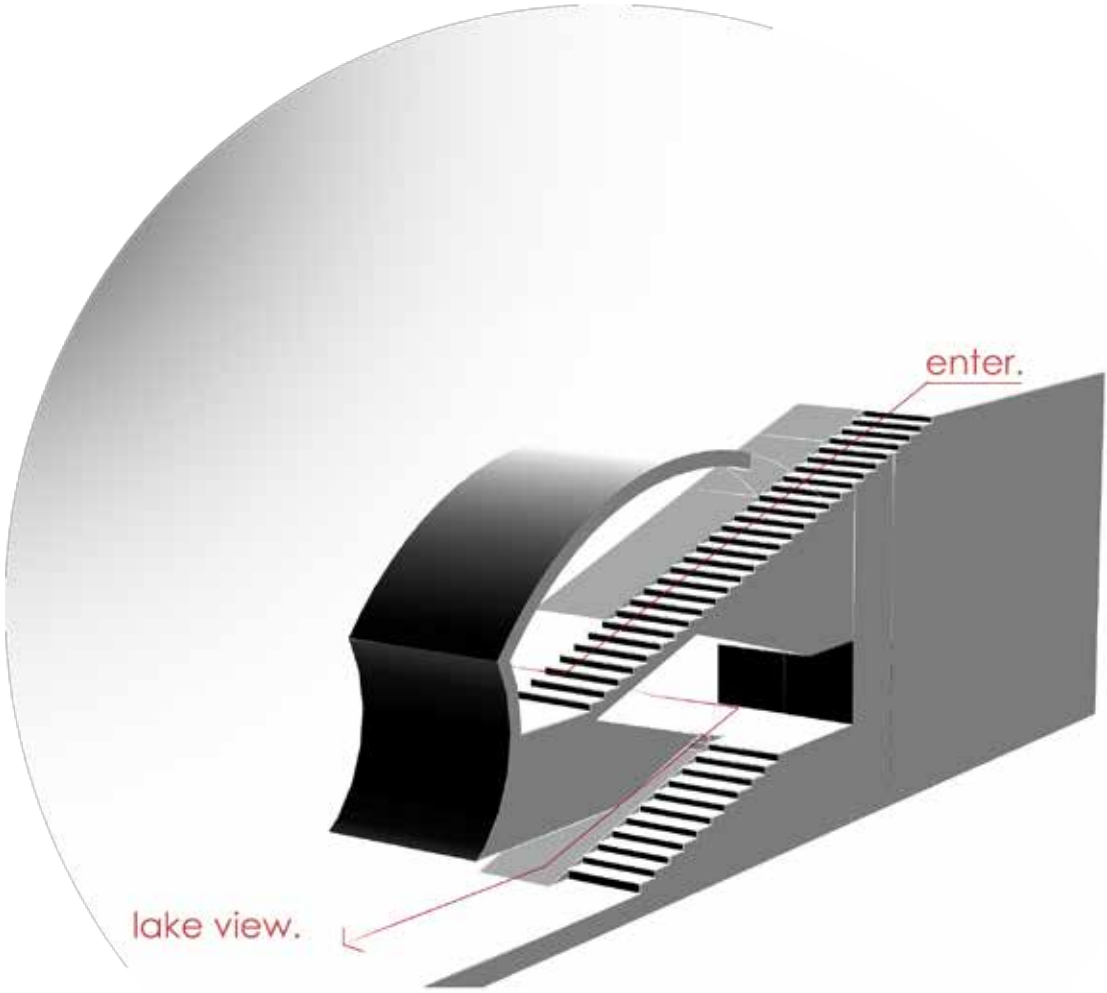
Process
pod concept



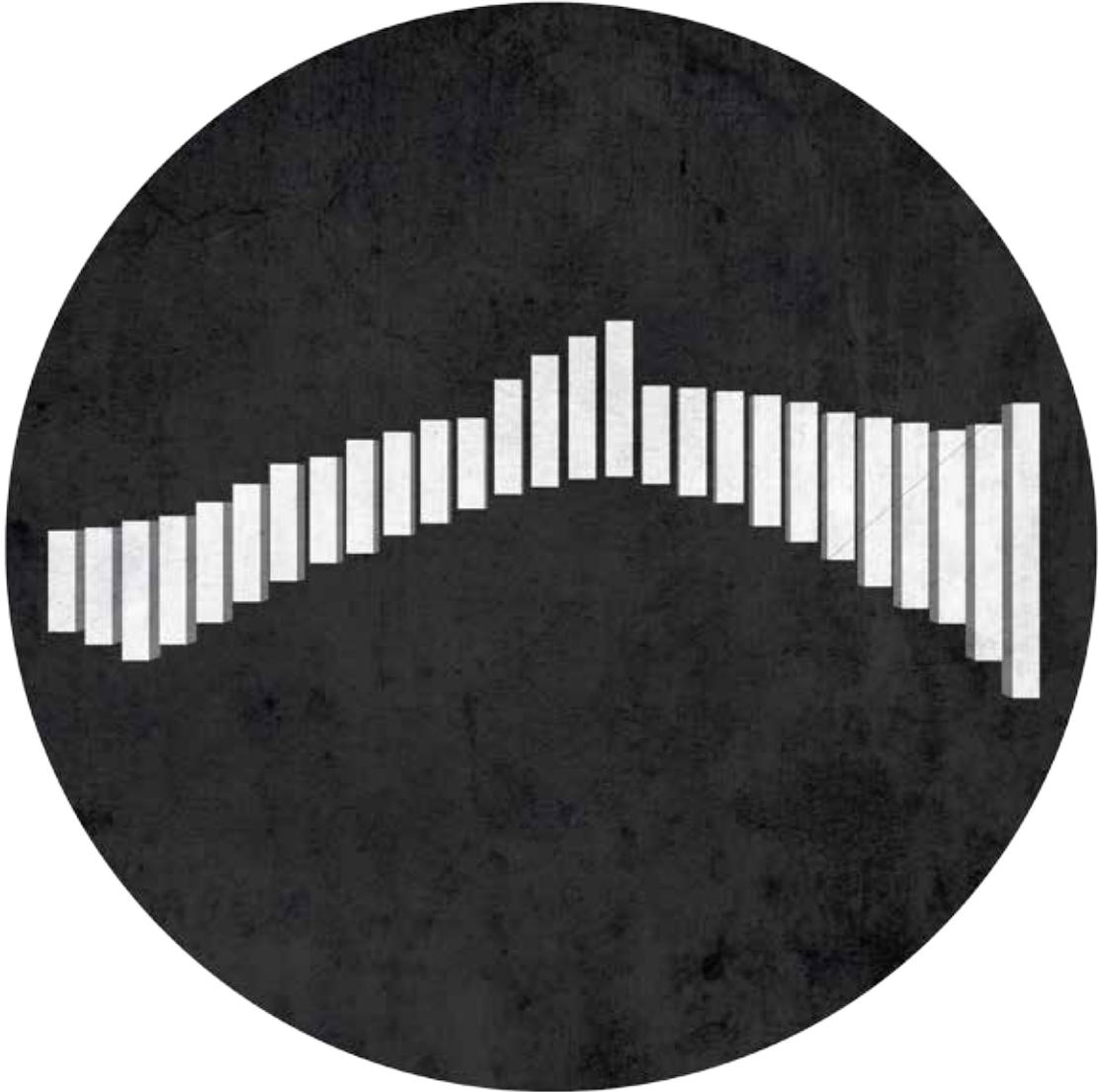
Process
linear arrangement



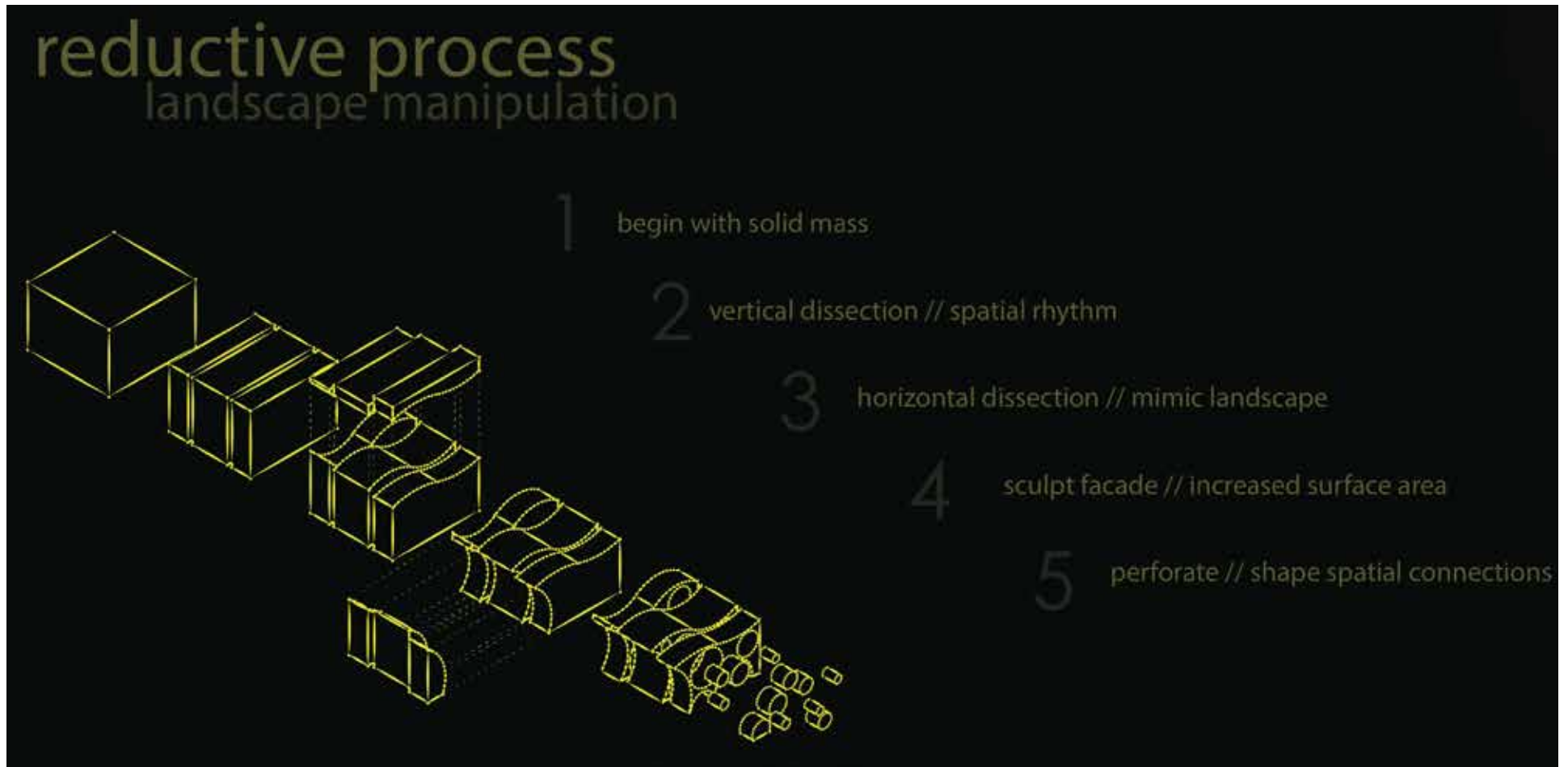
Process
working in section

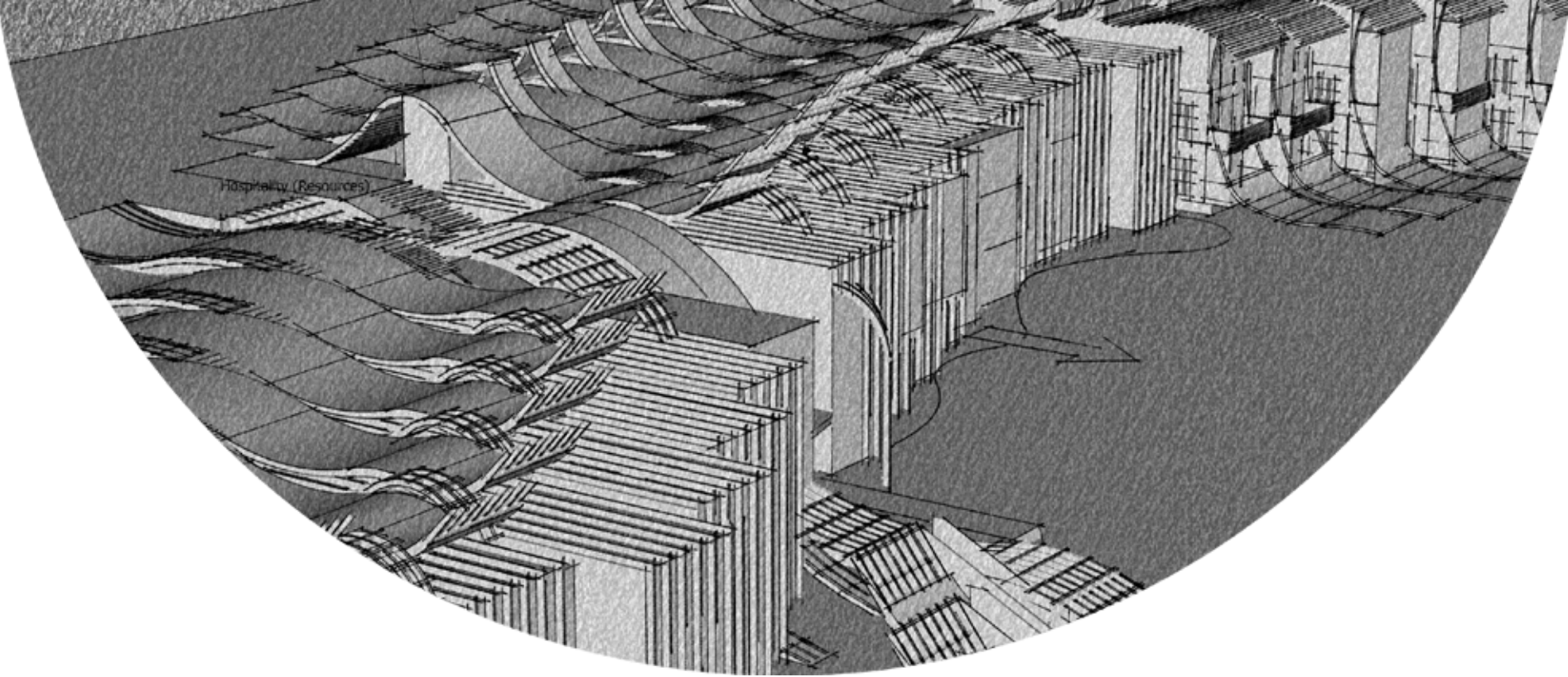


Process
fragmentation



Process



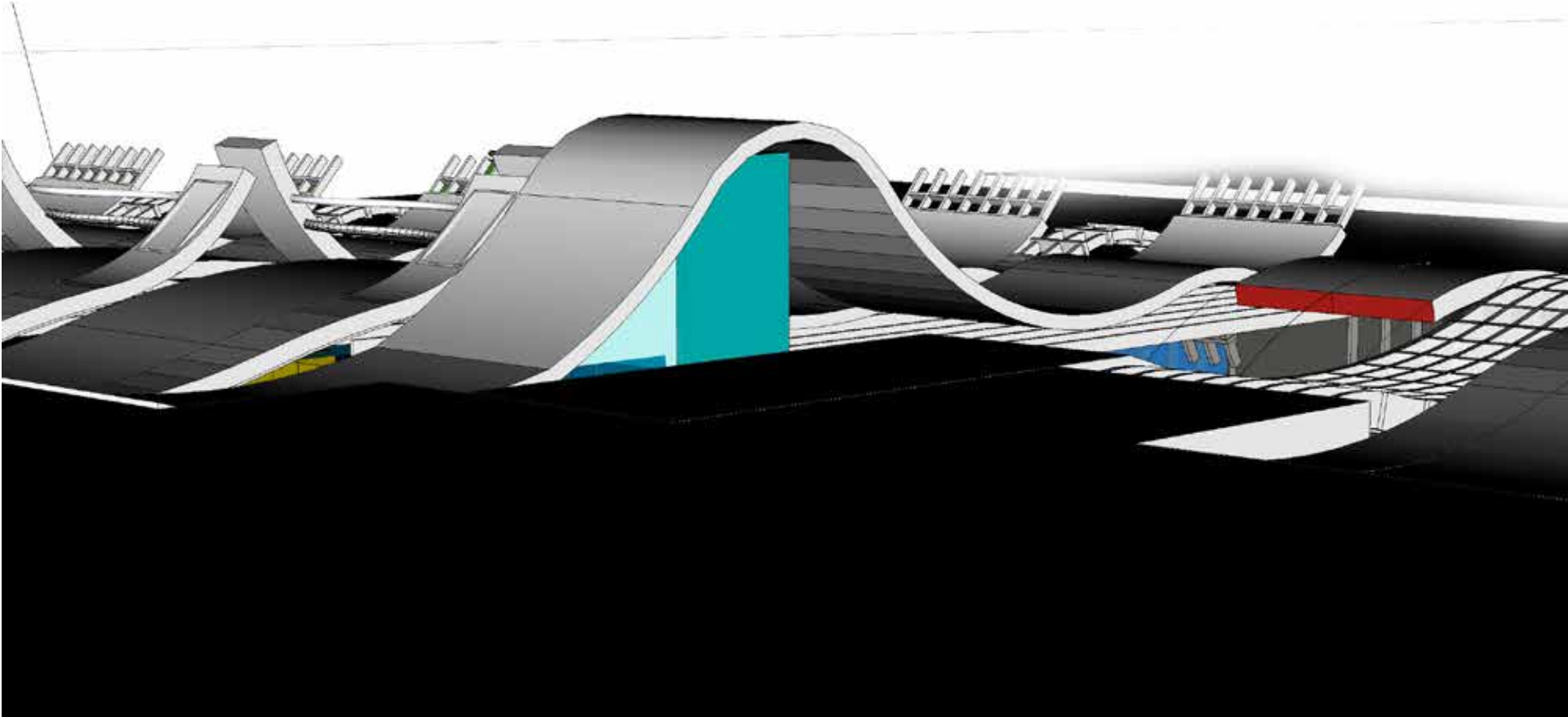


Process
Dissecting the Hill



Process

Looking North at Entrance



Process
Suite Airflow

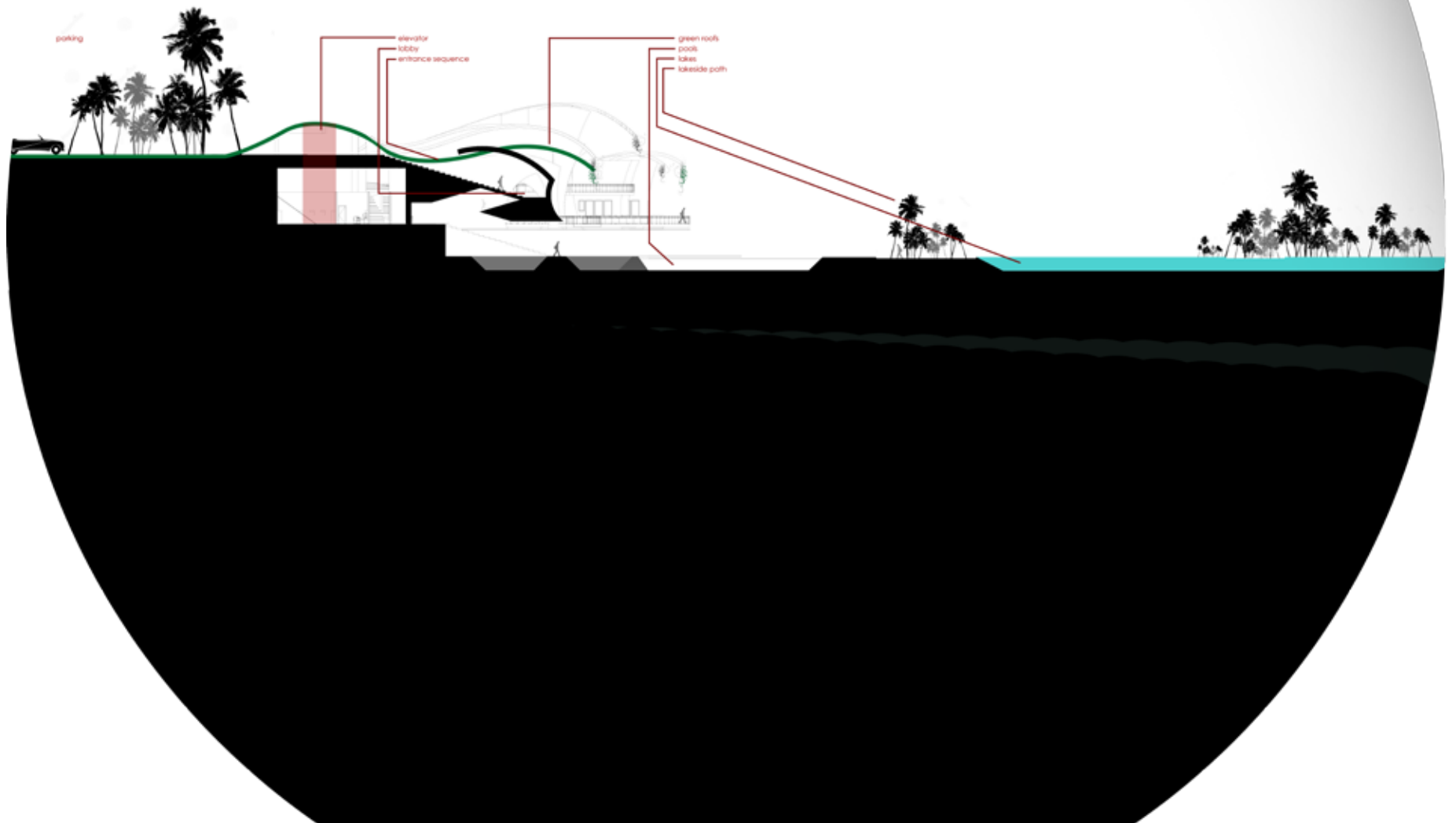


Site



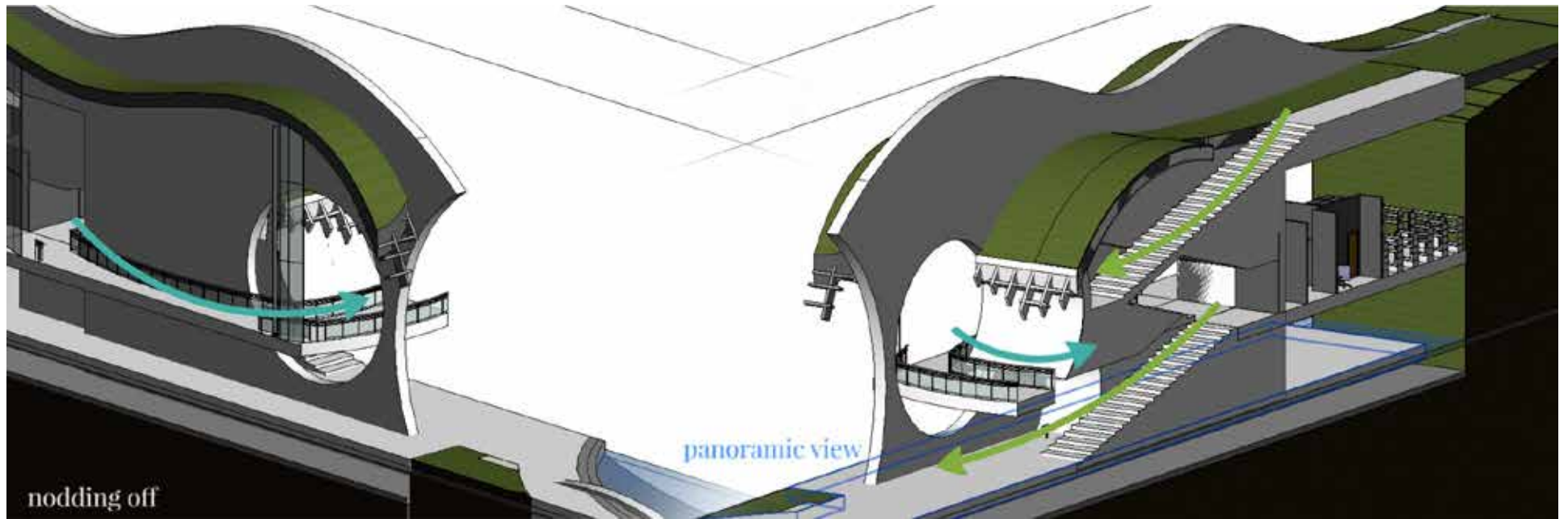
Entrance
the approach

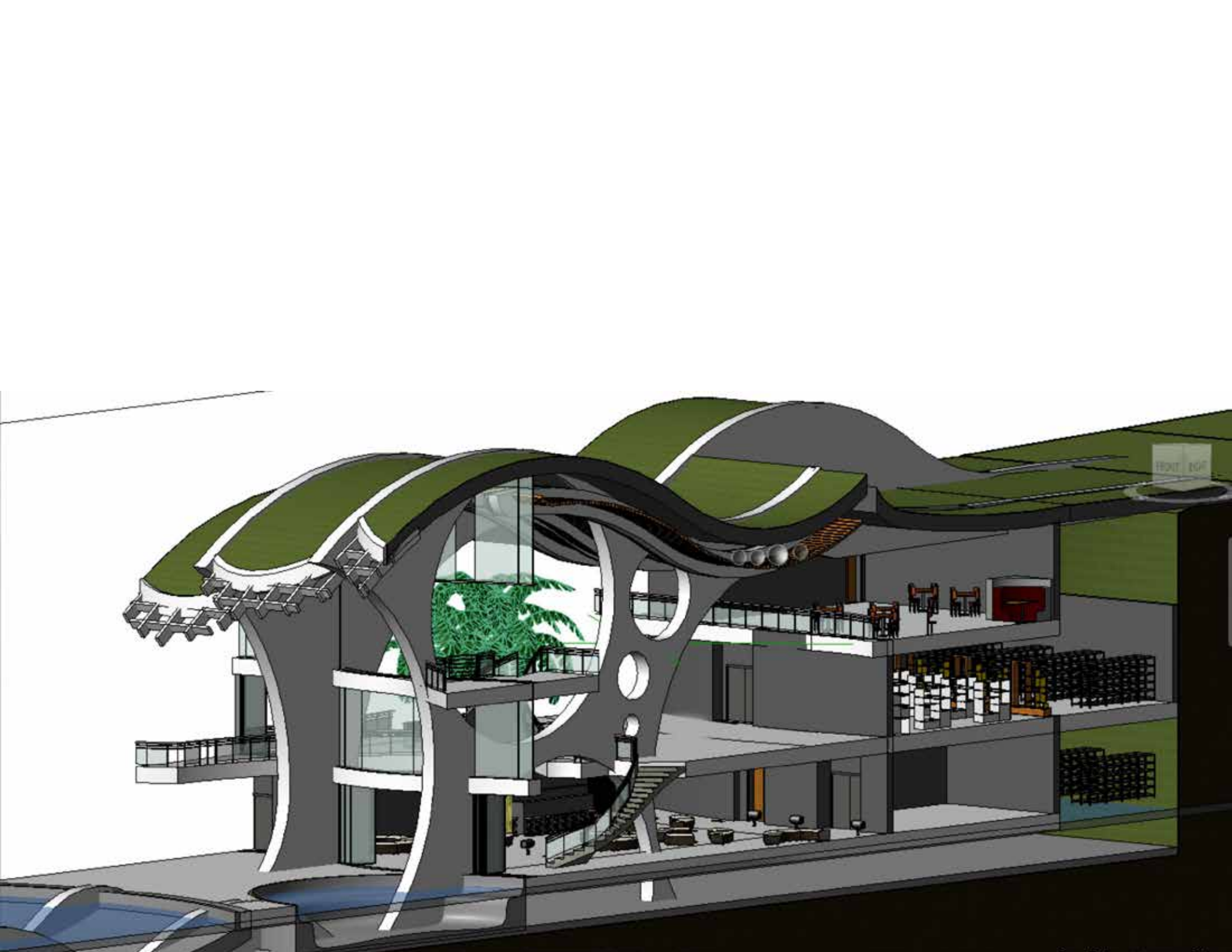




Entrance

'nodding off' entrance sequence

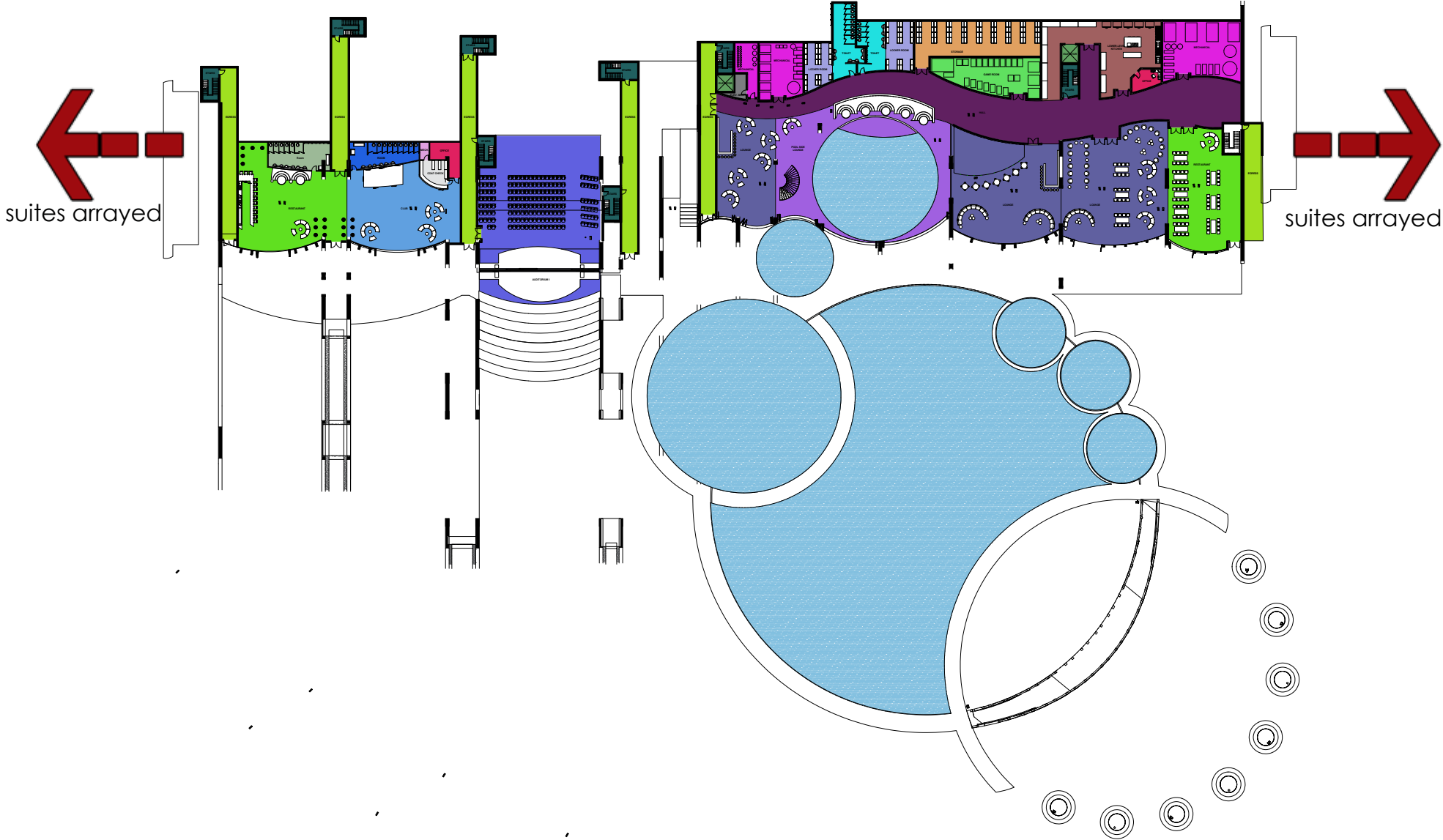




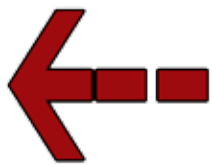
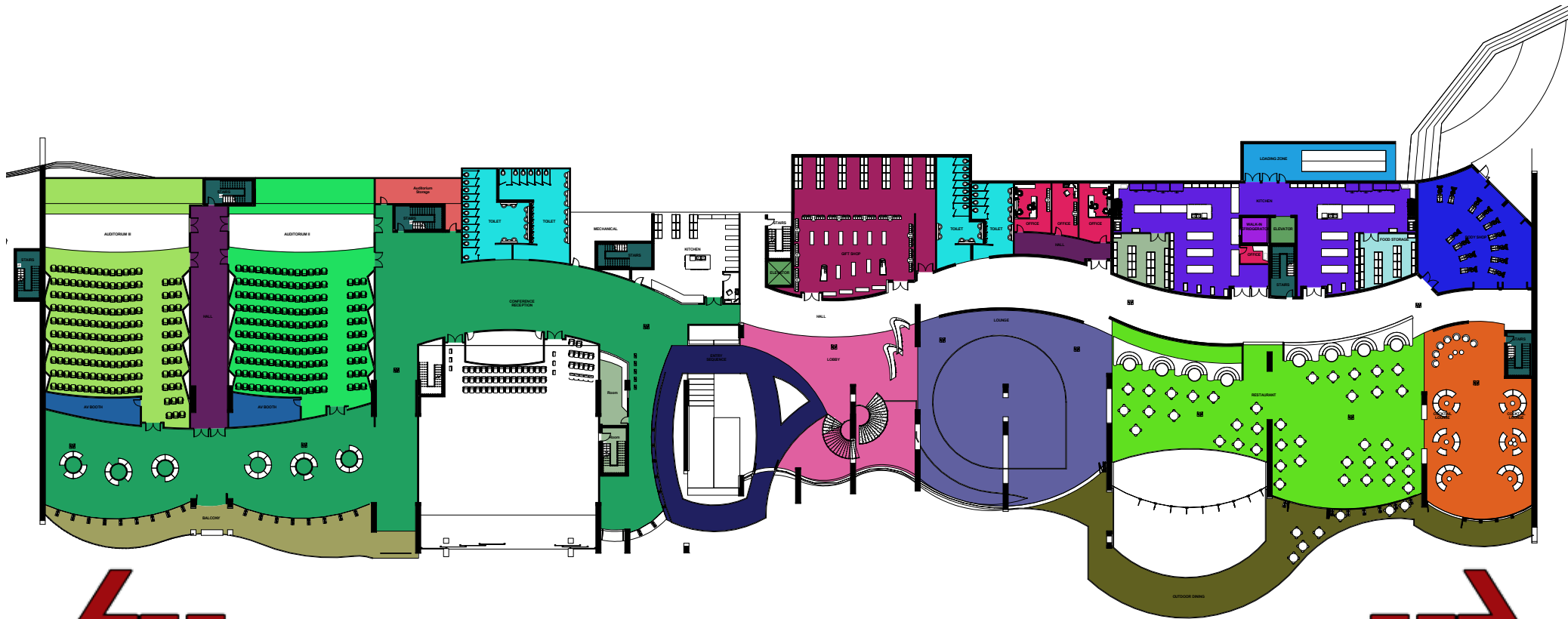
solution



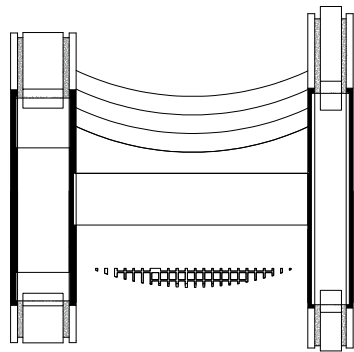
Floor 1



Floor 2

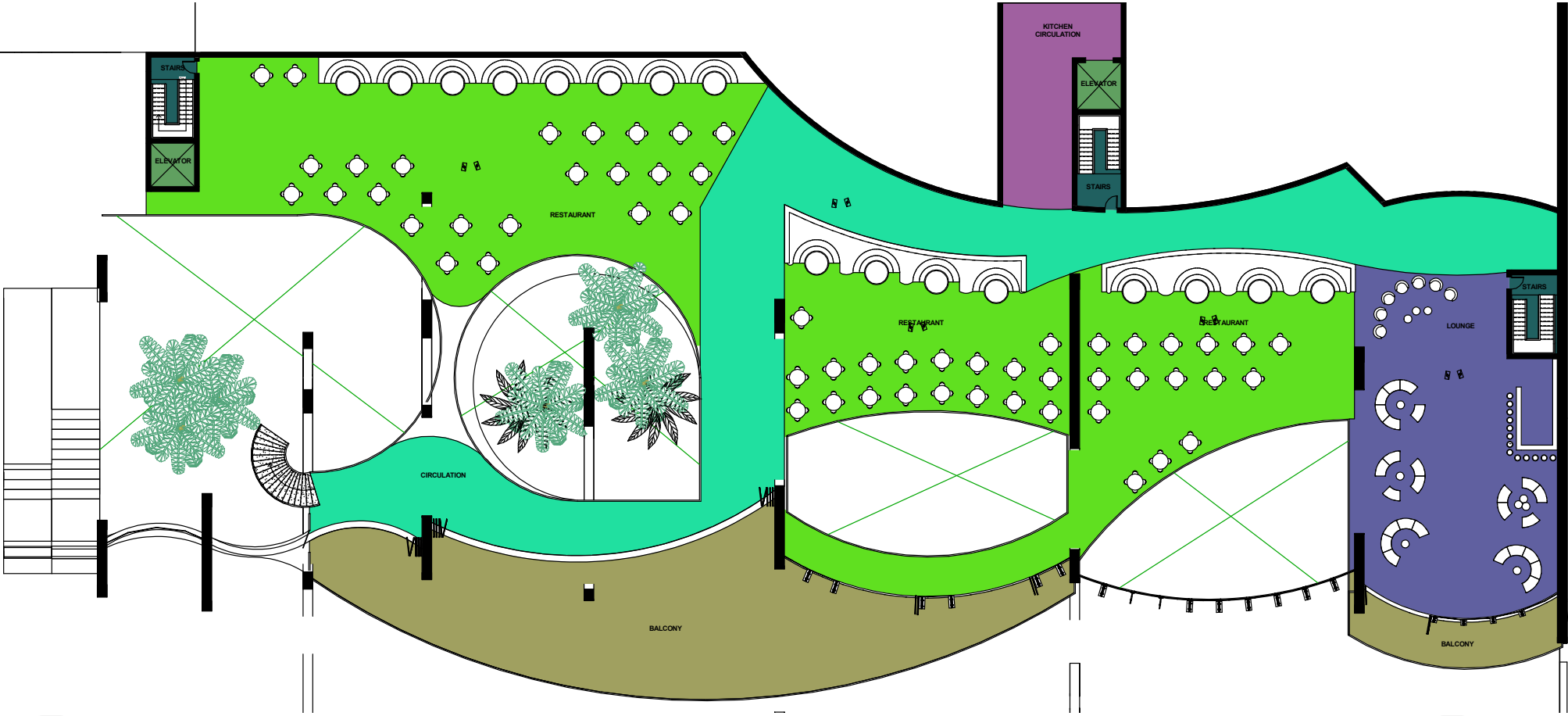


suites arrayed



suites arrayed

Floor 3

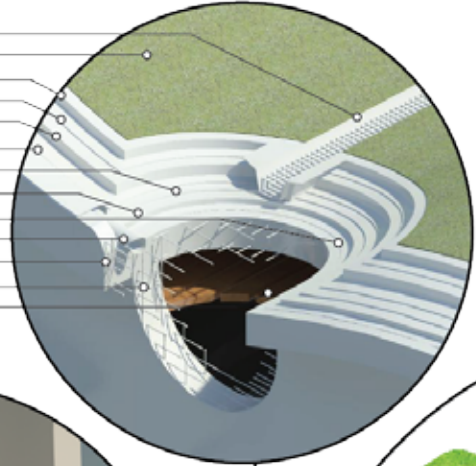


suites arrayed

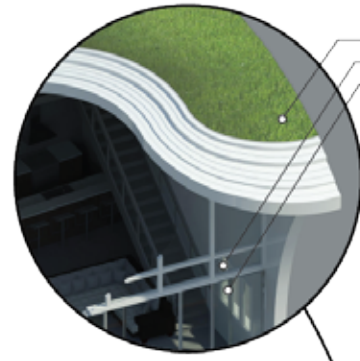


suites arrayed

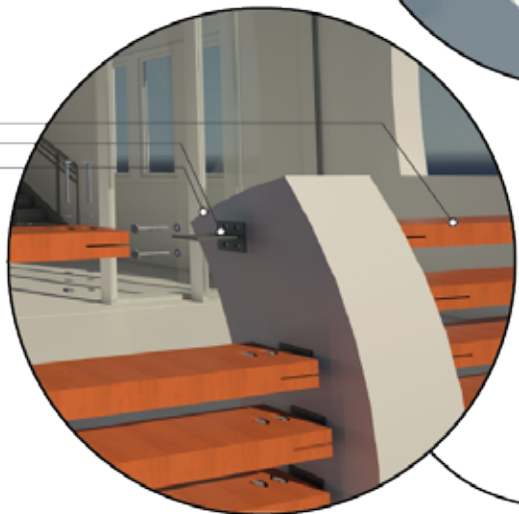
trench drain at low point // to scupper
 plants // vegetation
 extensive growing medium
 root permeable filter layer
 geotextile filter
 support plate
 drainage // capillary layer
 protection and storage layer
 deck // insulation // waterproofing
 perforated drain pipe
 concrete
 reinforcement bar
 suspended cedar decking // hvac // sprinklers



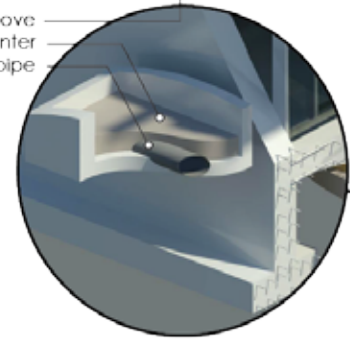
green roof // water harvesting
 operable windows
 sliding glass doors



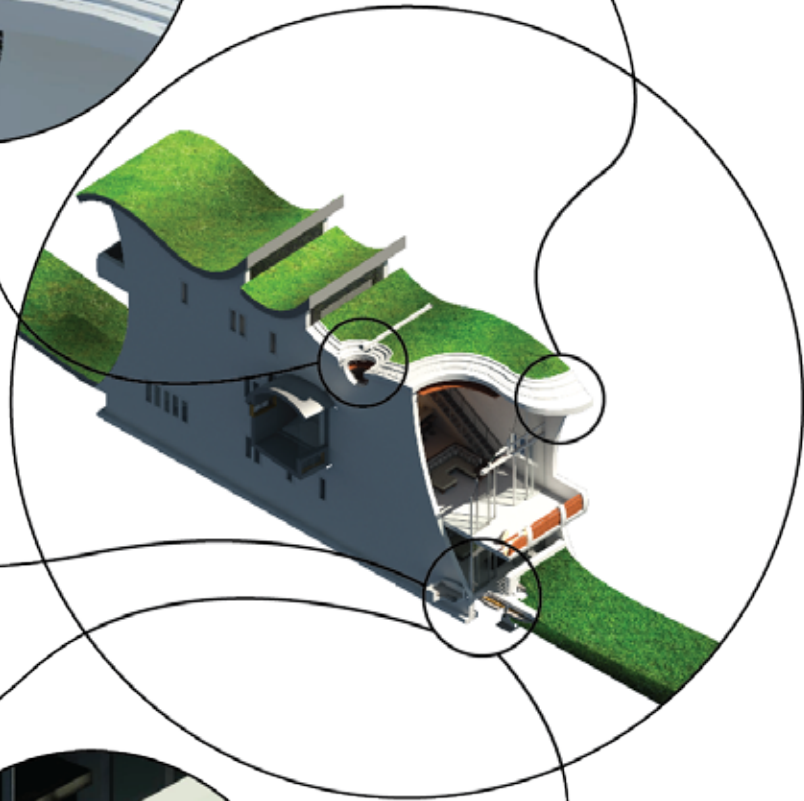
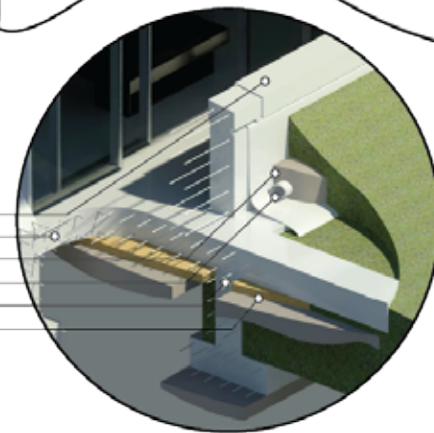
cedar railings
 steel bracket
 concrete silecast concrete

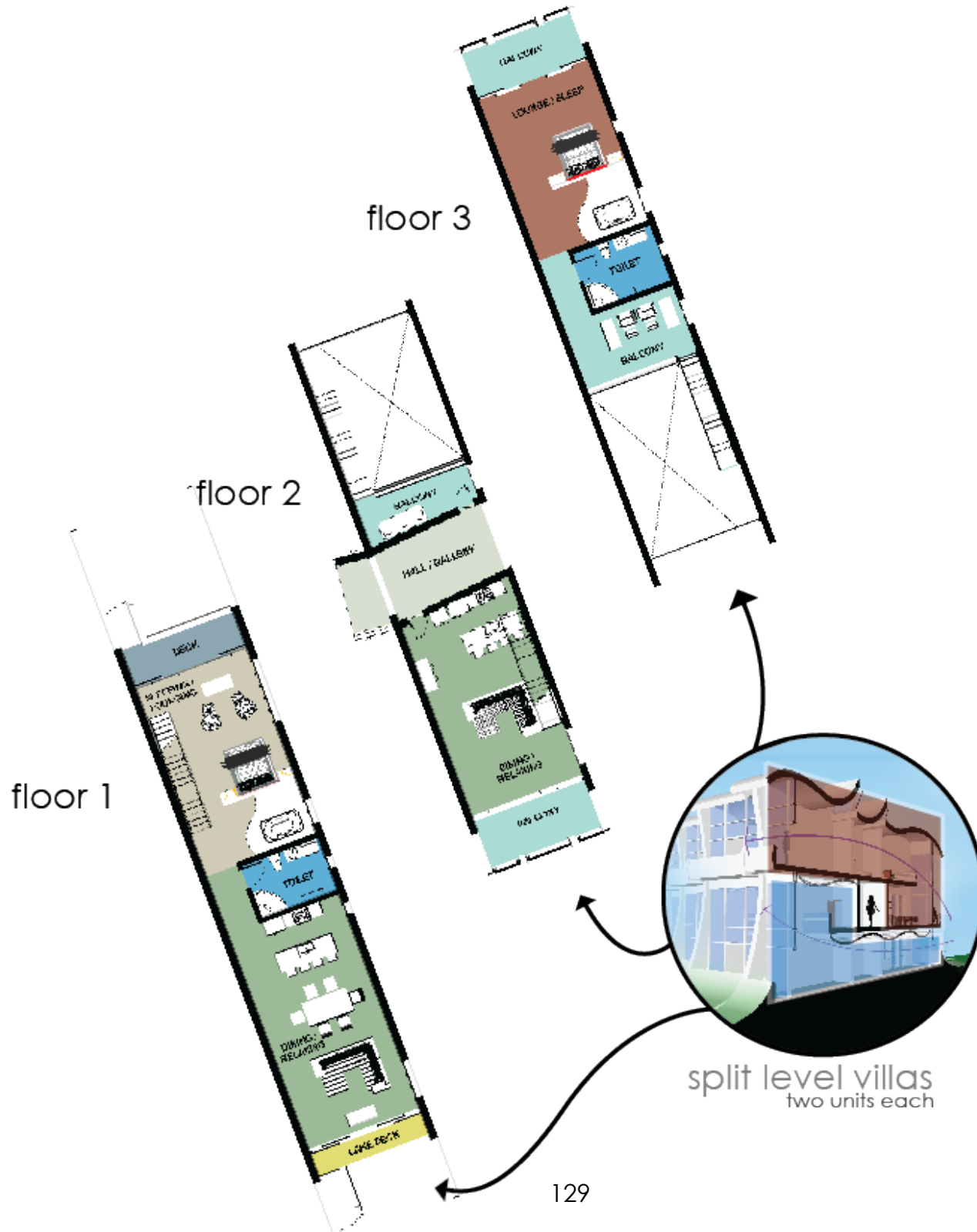


scupper above
 drainage planter
 rainwater pipe



galvanized flashing
 reinforcement bar
 drainage membrane
 drainage pipe // water harvesting
 concrete raft foundation
 sand fill



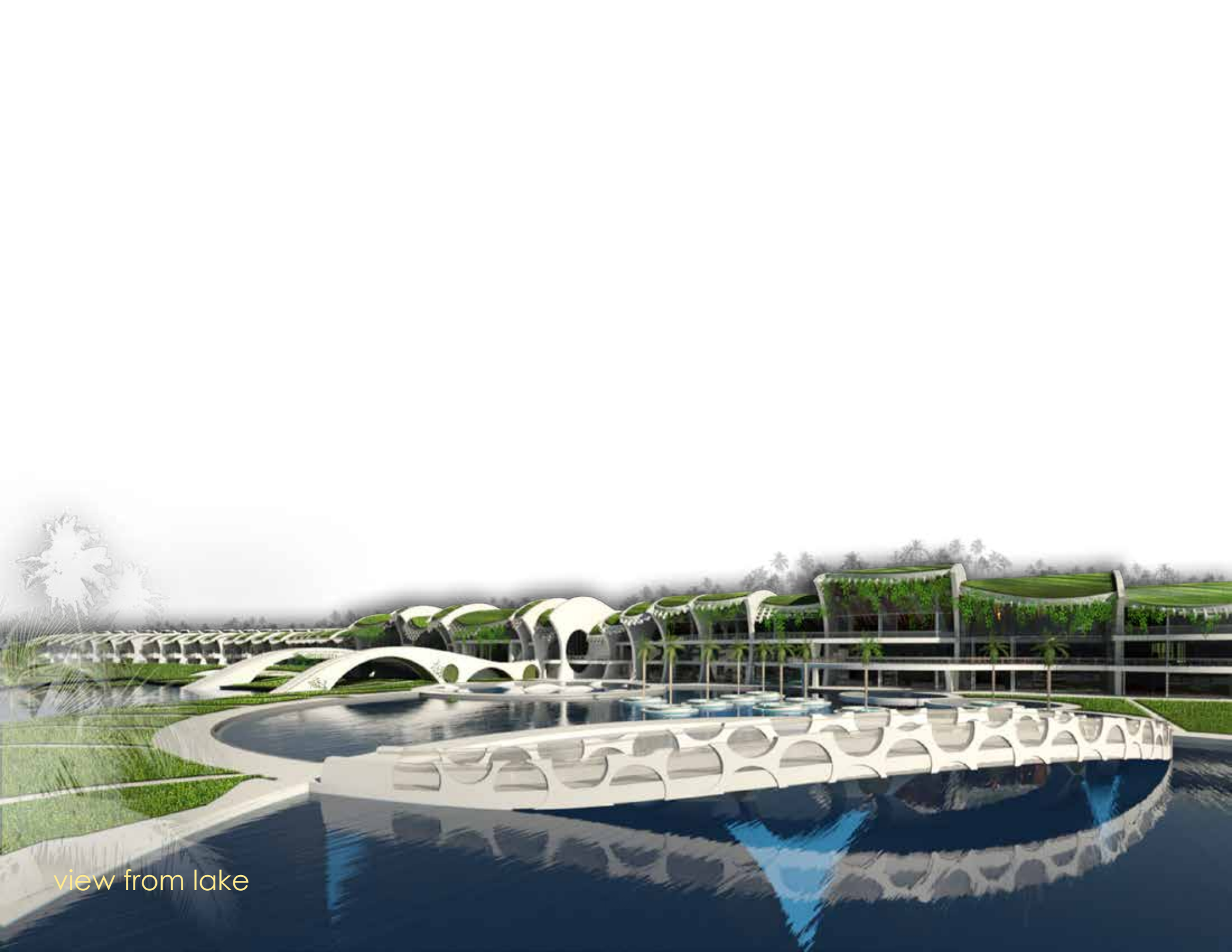




lobby

solution





view from lake

Presentation Boards

views

Figure 13

Site 1

(Anthony Weston, 2013)

dream resort

an architectural dreamscape
anthony wocken



transcend

entrance // slipping int dream

board 2



lakeside view // dream reflections

board 3

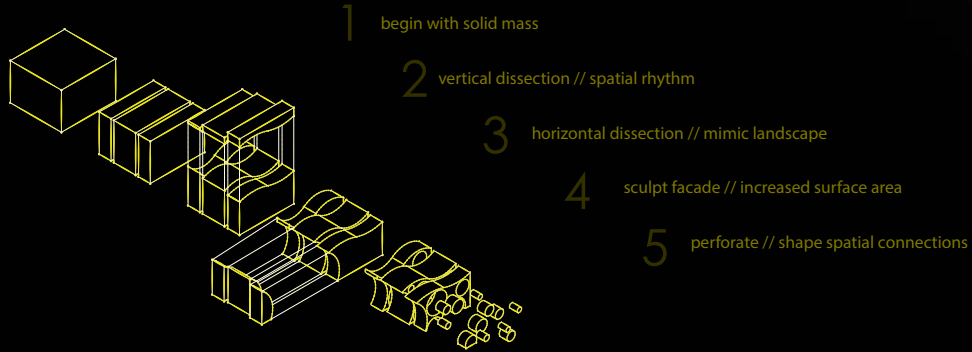
suspension

entering the dreamscape

suspended walkway // first glimpse of dreamscape

board 4

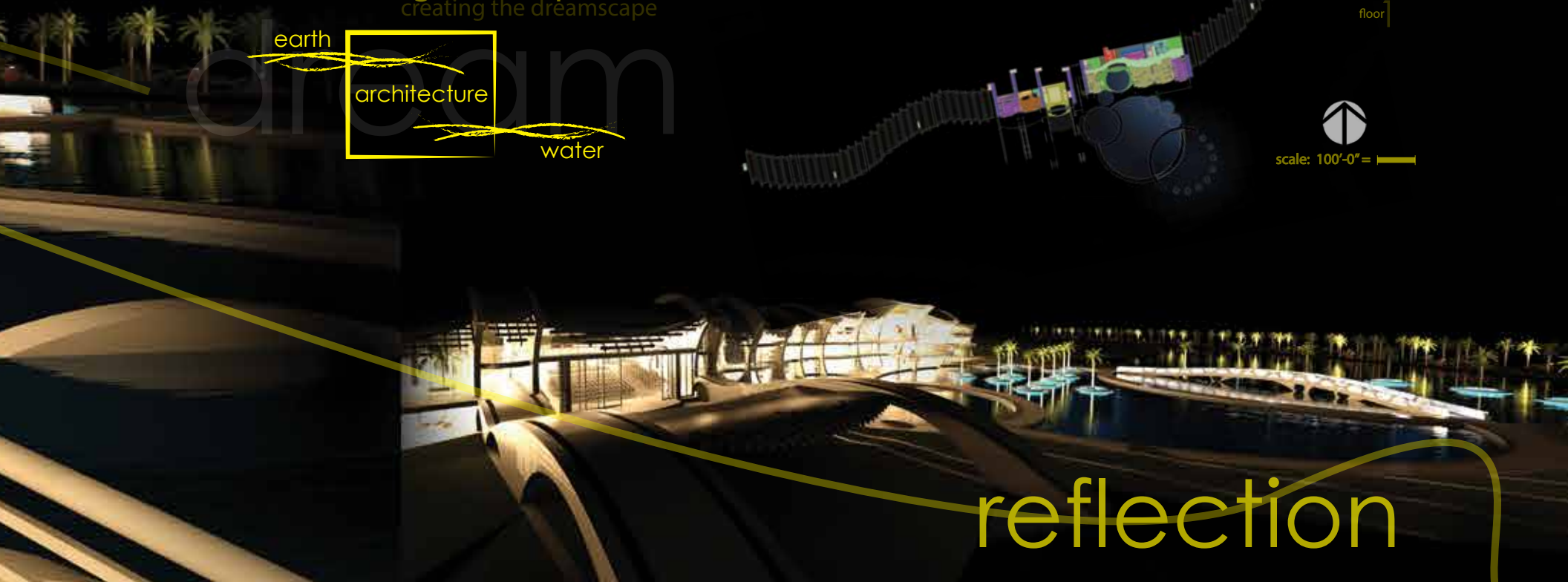
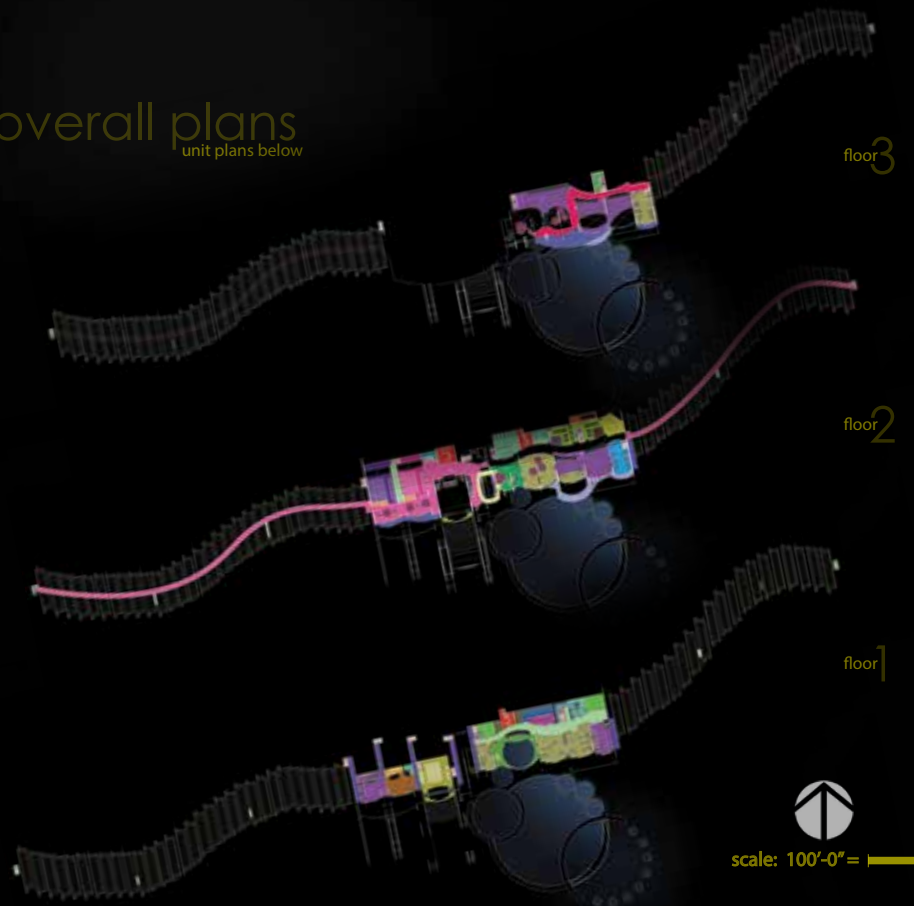
reductive process landscape manipulation



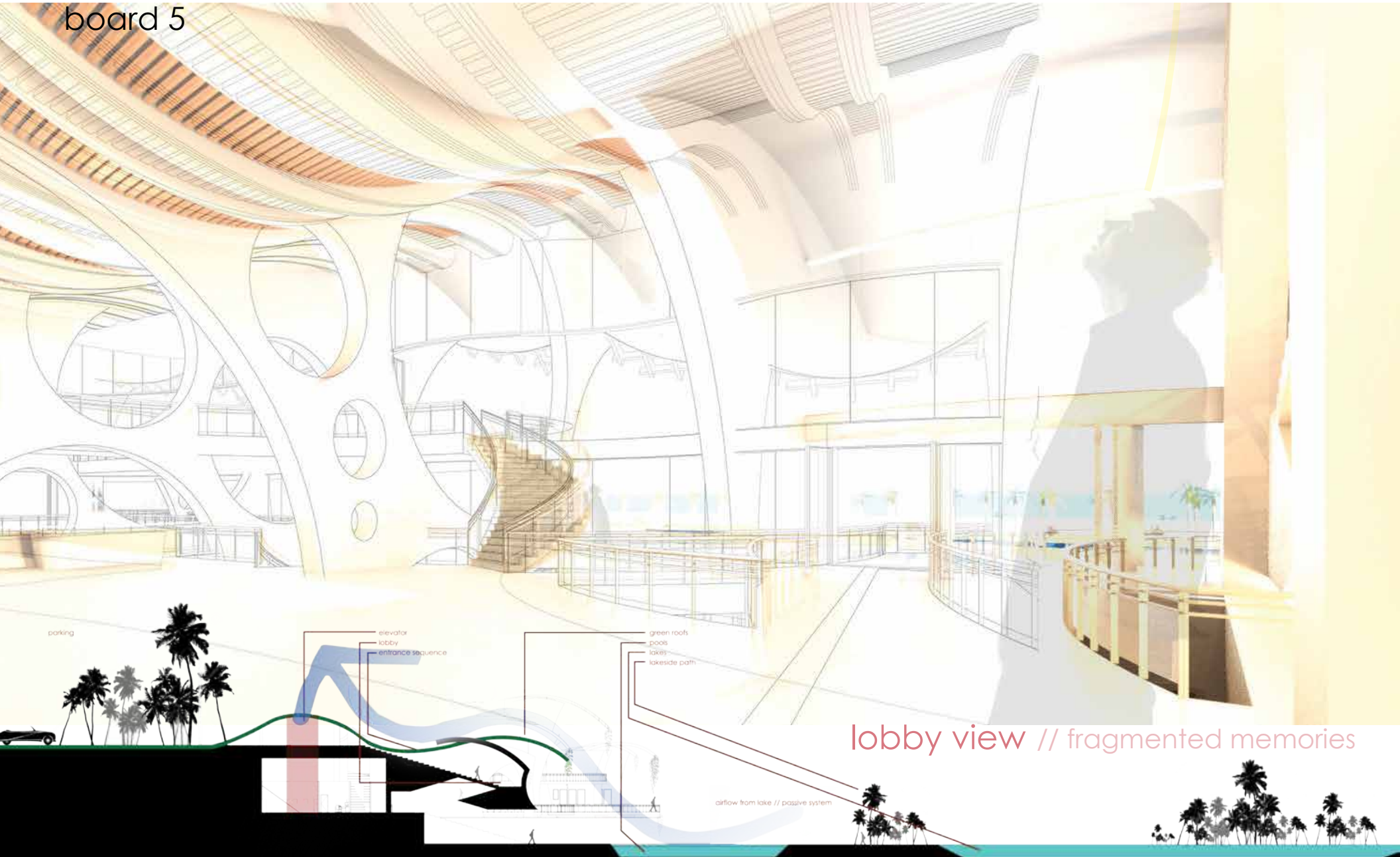
design concept creating the dreamscape



overall plans unit plans below



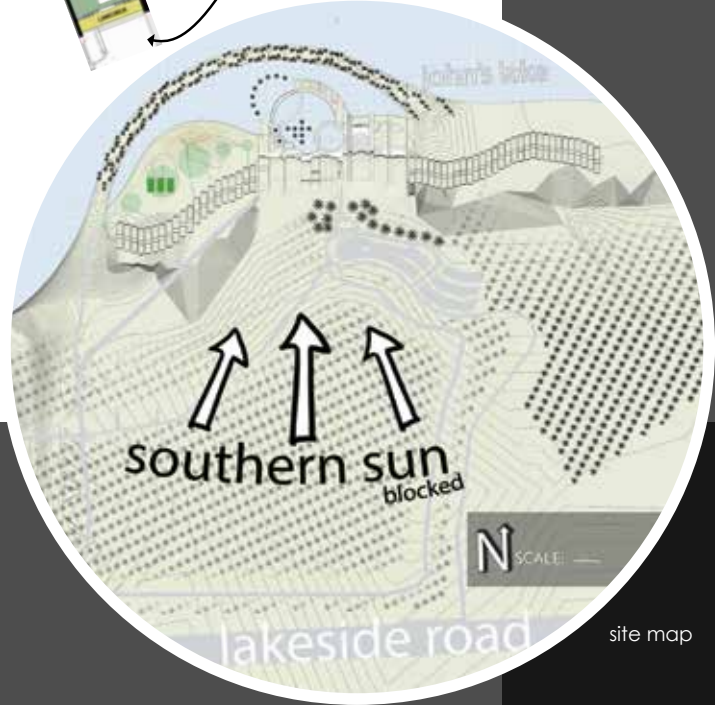
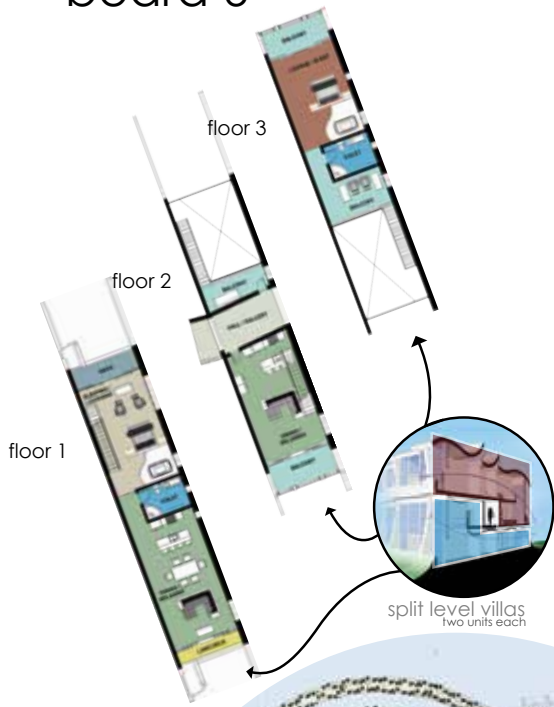
board 5



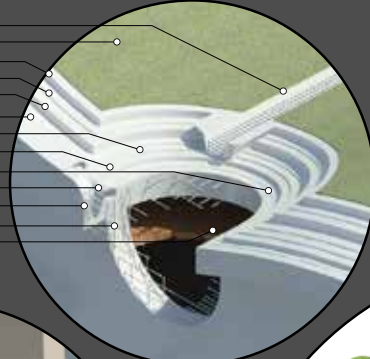
lobby view // fragmented memories

STUDENT | ANTHONY WOCKEN
ADVISOR | MARK BARNHOUSE
PROGRAMS USED | REVIT // RHINO // SKETCHUP // PHOTOSHOP CS6 // ILLUSTRATOR CS6 // LUMION

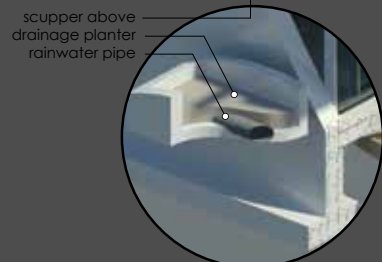
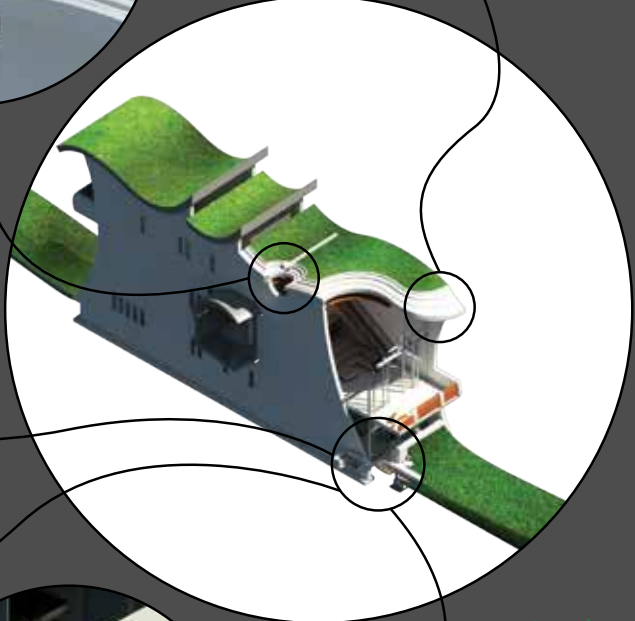
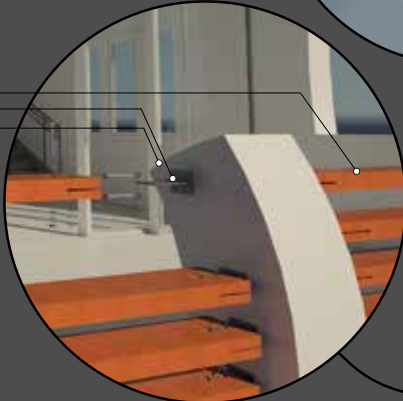
board 6



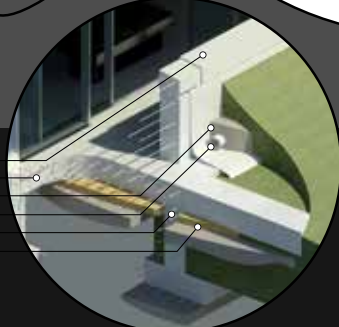
- trench drain at low-point // to scupper plants // vegetation
- extensive growing medium
- root permeable filter layer
- geotextile filter
- support plate
- drainage // capillary layer
- protection and storage layer
- deck // insulation // waterproofing
- perforated drain pipe
- concrete
- reinforcement bar
- suspended cedar decking // hvac // sprinklers



- cedar railings
- steel bracket
- concrete sitecast concrete



- galvanized flashing
- reinforcement bar
- drainage membrane
- drainage pipe // water harvesting
- concrete raft foundation
- sand fill



suite details



Presentation

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Figure 1
Anthony Route 66
USA (Anthony C. Wocken, 2012)

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“Go Bison!” -Thundar [NDSU Mascot]