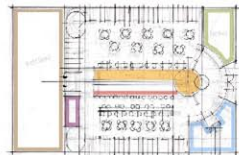
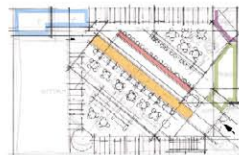


68. THE STILL FROM THE BAR/RESTAURANT 1



69. THE STILL FROM THE BAR/RESTAURANT 2



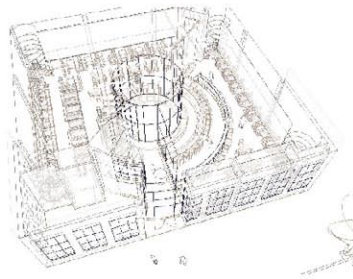
70. THE STILL FROM THE BAR/RESTAURANT 3

68-70. Three approaches to plan organization of a micro-distillery bar and restaurant. The very rough first hand sketches are visible below these tighter versions. Still in the master plan stage, the space is *flexible* but reasonable in terms of structural bay, height and overall square footage. The Still, various locations.

71. The client liked the circle, and the design was developed utilizing an A/CAD model. Restaurants and bar have well-tested minimum and per-person dimensions, and they're often much tighter than you would think.
72. Bar area, with the dramatic deep-sea-diver-looking distillery equipment featured in the central glass cylinder.



71.



72. Study sketch of bar area. The CAD model is particularly helpful when looking around in all this circular stuff.

73. View from maintenance cat-walk overlooking bar and distillery, with much-sought DJ and young, with-it, free-spiriting clientele.



73.

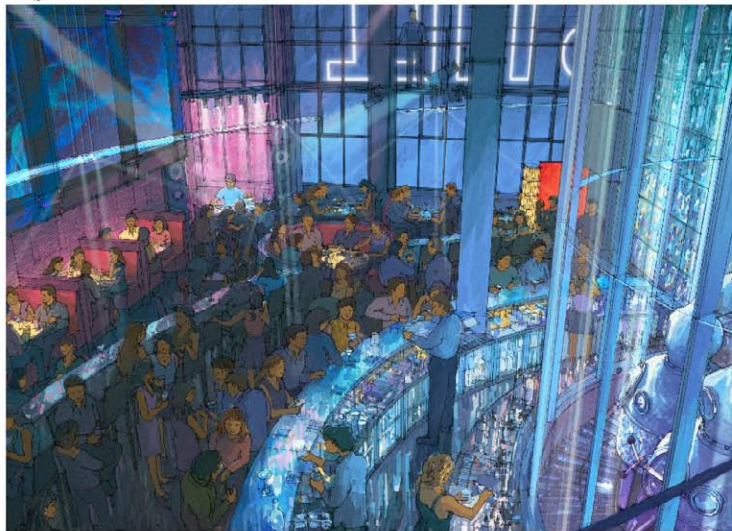
This well-resolved story does not spring full-blown from the designer's forehead. It has taken time and evolves, and that's okay, but just remember that you have to stay ahead of everyone else. Composing and orchestrating this tale is the designer's job, based on the contributions of potentially dozens of others. If it's a good story, an elegant story that everyone can understand, it's much easier for everyone to get behind it. Self-evident though it should be, in the design phase, everyone is contributing to the design, so a good design concept makes everything easier. A good design concept accommodates everyone's criteria reasonably well, with minimal backtracking to put in bigger rocks.

VERIFYING THE PROGRAM

The only place to begin, of course, is with the program and the conditions your preparation has familiarized you with. The first step is to verify

the scale and scope of the program, reminding yourself of the design criteria. A proper program has already tested the basic feasibility and the fit on the site, but in many cases the programming and initial design effort are rolled into one (regardless of what Mr. Teich might recommend). So for a while design is likely to be some planning, some geometry, and some arithmetic to be sure this thing is actually possible. But soon, and much better sooner than later, you will begin to think about the experience part of the program. By experience part, I don't just mean the mood, but rather the entire experience created by its eventual execution. What's it like to live there, work there, sleep, eat, or explore there? What's it like to own, or to have as your neighbor, to approach from afar, to come up in the middle of, or even just to pass by? There is a nearly infinite list of these questions, and they are of course prioritized, but they weigh every bit as heavily in the evaluation as how big, how tall, and how much does it cost. There's just a lot harder to answer with a simple number.

It's possible that the client has spelled out some of the experiential criteria clearly. "I want it to be like a Greek temple." As literal as that sounds, there are still many types of Greek temples. A thorough program might identify what it is the client likes about Greek temples. Is it the sit-



74.