FROM THE VERANDA
TO THE BALCONY:
A Study in the Evolution of Resort Hotels

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THESIS STATEMENT

THESIS will demonstrate that the social significance of tourism in the 19th century led to the origin and development of a specific public oriented architecture which reflected the content and meaning of the resort hotel. This typology was drastically reformed during the modern era, specifically between 1950-1980. The result was an architectural language that is no longer concerned with creation and expression of a public realm. Rather, the result was the predominance of a private expression in today's resort hotel which incorrectly represents the purpose and meaning of this particular building type.

METHOD chosen is a comparative analysis of the public/private aspect of the two diverse morphologies which have come to define the Resort Hotel. The three distinct elements of the traditional resort hotel are; the court, veranda and tower. Each form or space contributed to a public architecture. The modern morphology that has superseded the traditional language is conversely more privately associated in purpose and meaning; the Informal garden, porte-cochere and the balcony. An illustrative study of the evolution of resort hotels on Miami Beach which span the crucial decades of change from 1920 to 1960, will serve to substantiate the transformation.

OUTLINE will define the public/private nature of hotels from which the association of architectural elements employed in the building can be better understood. Nickolas Pevsner's definition will serve as the basis of the building's being and meaning. This will be further substantiated by a brief social and architectural history of the hotel and its predecessor, the Inn.

The analysis will be broken into three sections, with each section's subject diminishing in scale. Each subject is illustrated as evidence of the vast difference between today's resort hotel and the traditional type spawned in the 19th century. The first part will illustrate the paradoxical relationship between the "urban" image and order of the traditional resort hotel to its "pastoral" context, as well as how this association developed into a solution of one or the other in today's resort. The second part will compare the traditional public court to today's successor, the Informal garden. The third part will review the evolution of the private balcony over the public veranda and tower.
The aim of this thesis is to analyze the relative importance of language and meaning in architecture, particularly in defining a building type—the resort hotel. The role of architecture in the "external" relation of meaning to society is an essential aspect of design, which all too often is overlooked or ignored, resulting in a lack of correspondence between substance and image. Otherwise stated, what makes a resort hotel recognizable as a resort hotel? And does it matter?

Today's resort hotel is predominantly recognized by the balconies which dominate its facade, yet this hasn't always been true. Prior to the 1940's, the hotel contained few balconies and was principally identifiable by the veranda which stretched the length of the building. When the balcony came into existence, the veranda measurably reduced in size and scale until it vanished. The veranda was a grand public expression, while the balcony is a private one. The contrasting nature of the two elements reveal an interesting pattern about this building type's evolution. Besides reflecting a change in the emphasis of the hotel, it also suggests the meaning of the type has changed since its emergence in the early 19th century. It is my basic contention that the meaning of the building hasn't changed, only the morphology. The present language not only incorrectly represents the purpose and meaning of this building type, but has suppressed its role of public function. In
addition, the evolution of this building type parallels the general direction architecture has taken during the second half of this century—notably the absence of clearly defined public spaces.

The thesis will illustrate the transformation of the building type's original morphology to the vocabulary we now recognize as a resort hotel. Three distinct architectural elements will be analyzed from the traditional language which consistently appeared on resort hotels prior to the influence of modernism in the 1940's; besides the veranda, a public court and tower contributed to the public expression of the hotel. After the war, the court became consumed by the garden and the balcony replaced the veranda. The consequence of all this is the predominance of a more private realm over the building's traditional public role. Hence, not only contradicting the very essence of the resort hotel, these transformations have deprived its purpose to unify in a collective experience.
DEFINITION AND ORIGIN

Hotels in general emerged as a building type early in the nineteenth century with the increase in travel and transportation. The hotel's predecessor is the English Inn or the American Tavern, both of which were located along travel routes. The difference between these two building types, the hotel and Inn, serves as the basis of Professor Nickolas Pevsner's definition and purpose of the hotel. According to Pevsner, the Inn literally became a hotel through the emergence of assembly spaces – thus providing public areas in addition to the lodgings which traditionally characterized Inns.¹ These new spaces included courtyards, lobbies, restaurants, ballrooms, conference rooms, and theaters. The change was brought on by the industrial cities and the need to provide accommodations for business travelers. Hence, the first hotels in the world were located in urban centers – in fact, many were appropriately called "city hotels". It could therefore be said that the hotel is the urban equivalent of the rural Inn.

CITY HOTEL

The first architectural recognition of this new building type exemplifies the role and enthusiasm in providing spaces for public functions. William Latrobe's ambitious design proposal for a city hotel in Richmond, Virginia in 1797 was a hybrid of an Inn and a theater (dia. a).
Latrobe's tripartite plan placed the theater in the center, which was flanked by assembly rooms and the hotel's private rooms. In addition, the building incorporated three separate lobbies for all three functions. The addition of a theater to an Inn temporarily became the solution to the new building type. The Plymouth Royal Hotel and Athenaeum, 1811-19, by John Foulston is equally interesting for the same reasons (dia. b). But unlike Latrobe's Hotel, the Plymouth Royal hotel enclosed a formal stable yard and garden, this relationship having evolved from the English stage coach Inns. Foulston has also tried to balance the theater with the assembly rooms, with the hotel functions unifying the whole composition. This can be further interpreted by the three lobbies all located off the grand portico, unlike Latrobe's hotel. The effort by Foulston to synthesis the contrasting functions into one typological expression is further evident by the facade, which provides no clues of the theater.

The first city hotel which literally standardized the building type's vocabulary was the Tremont House in Boston in 1827 (dia. c & d). Designed by Isaiah Rogers, the first architect whose recognition became synonymous with hotel design, the hotel contained ten grand public rooms; ranging from the lobby to the grand ballroom. Grandeur also became synonymous with quantity. The dining room could accommodate more quests than the 173 rooms could hold (Taverns rarely contained more that 30 rooms). The Tremont was only three and a half stories high, but the extension of flanking wings produced a massive building which enclosed
a central courtyard. The front entrance, like Foulston's and Latrobe's hotel, was marked with a Greek portico which gave the building a striking public gesture (which taverns and Inns lacked) as well as contributing to a monumentally that dominated the city of Boston during the early 19th century. Roger's design was considered so novel that it produced the first standard textbook of hotel construction, entitled, "A Description of the Tremont House, with Architectural Illustrations", which Gray and Bowen of Boston published in 1830. It is interesting that the title of this building includes "house" and not "hotel", alluding not by accident (his later hotels almost all are entitled "house") to the American tavern of which he must have felt his design was merely an elaboration.

The Tremont inspired other American cities to build city hotels, each endeavoring to eclipse the other in grandeur, opulence, scale and quantity. During the pre-civil war years its dominance over urban America, both architecturally and socially (they became the social centers of a city), permitted one visiting foreigner to write "it (hotel) looks down on surrounding buildings in the same manner as our gracious English nobility looks down upon the peasants beneath them." The exuberance of their designs were predominantly directed towards the public spaces, where marble, mosaics, high ceilings, and eclectic decorations were unprecedented in America at the time. This contrasted with the private rooms, where amenities remained primitive as late as the 1920's when many rooms still did not possess a bathroom. The city hotel's (what is referred to today as commercial hotels) dominant place
as the social center of a city climaxed in New York in 1931 with the completion of the Waldorf-Astoria (dia. e). The elaborate public spaces ranged from ballrooms, concert halls, banquet rooms, restaurants and a theater. The all encompassing scale of the building and its program was unmatched in city hotel architecture until the Peach Tree hotel in Atlanta opened in the 1970's. The vertical rise of these hotels became one of the principal differences between the city/commercial hotel and the resort hotel. The resort hotel was not restricted by an urban site, so it naturally grew in the horizontal direction, which permitted it to accommodate even more extensive public spaces and rituals.

RESORT HOTEL

The first resort hotels evolved from rural Taverns (equivalent to English rural Inns) that had been located at natural springs to accommodate visitors to these often remote locations. The Tourists came to drink from the curative waters which sprouted from them. At first the taverns were nothing more than converted residences, but eventually they came to accommodate public spaces - thus becoming resort hotels. The word "resort" becomes the operative term in delineating the two types of hotels that existed during the 19th century, the city hotel and the resort hotel. Resort by definition is a place habitually frequented by vacationers or tourists - an alternate place to the business/work centers of a society. Anthropologist Nelson Gradburn refers to it as the "contrasting environment" from our everyday, ordinary existence.
resort hotel became distinguished from the "city hotel" by its removal from that setting into a rural landscape, as well as a redefinition of its social and cultural purpose – health and leisure as opposed to business and work.

The first architectural recognition of this building type occurred in Saratoga Springs, New York in 1830's when the Putman Tavern and Boarding House built thirty years before was enlarged to accommodate a series of public spaces and renamed the Union Hotel (dia. f). It quickly became the largest hotel in the world, while virtually establishing the vocabulary of resort hotels to follow for the next one-hundred years. The hotel was continually added onto until it reached the height of the spa's popularity in the 1870's, when it was again renamed the Grand Union. Considering its measurements the change in rhetoric is not surprising. The hotel was a U-shaped, five-story brick structure fronting Broadway with a 450 foot colonnaded veranda (dig. g). The two wings enclosed a garden and court with each nearly a quarter mile long. The scale of the building corresponded with the grand social and cultural rituals which took place there. The veranda served as a promenade from which millionaire industrialists and their entourage paraded before the general public at certain times of the day. Every evening during the summer, promenaders on horseback and in coaches would parade down Broadway to the lake in a grand spectacle of wealth and leisure. This ritual began as early as 1830 and prompted many hotels to be built along broadway, each adding their own veranda to accommodate the spectators.
The eventual growth of all these hotels created a dense urban order which dwarfed the initial reason for their existence— the springs. In addition, it no longer served as a retreat from the conditions of urbanism which tourists were seeking. The development of the train and transportation, opening the South and West to quick retreats, further eroded the tourist population to the city. By the 1880's the resort had all but collapsed. This scenario of the "life of a resort" has been played out by many resorts since then, such as Miami Beach from 1920 to 1970.

The Grand Union hotel provided 824 rooms, but like the city hotel, it was the public indoor and outdoor spaces that received most of the grandeur and attention. The vivacity in creating vast public spaces, both in the interior and exterior, carried on in resort hotel construction well into the 1920's, when winter resorts became the popular tourist destinations.

The 1920's is considered the first hotel boom in this country as well as the pinnacle of their development. The similarities between resort hotels during this period is quite remarkable, and it appears they were modeled after two hotels built forty years before, the Ponce De Leon and Alcazar in St. Augustine, Florida (dia. h & i). The architects, Carrere and Hastings, had just returned from graduating from the Ecole des Beaux Arts and their training is clearly evident in the axial organizations of the building and the garden. Obviously modeled after European Palaces, in particular Versailles, these buildings introduced historical symbolism
to the building type for the first time. In fact, Carrere and Hastings' design for a resort hotel in New York in the 1920's called the "Dominion Versailles", would have literally placed Versailles on this side of the Atlantic (dia. j). The proposal was never built - the depression and the following world war put an end to this project as well as the traditional resort hotel. But for the forty years following the completion of the Alcazar and the Ponce De Leon, resort hotels throughout Florida were often modeled after them. Besides accommodating the traditional court, formal garden and veranda - they also helped introduce towers to the basic organization of the resort hotel. It was not until the construction of the Sans Souci and the Fountainebleau in the early 1950's on Miami Beach that resort hotels returned to the grand scale and size of their predecessors, although markedly reformed as the following analysis will illustrate.
Resort hotels market to tourists who are seeking non-ordinary settings from their everyday existence. Anthropologist Nelson Gradburn refers to this form of recreational tourism as "those structurally necessary, ritualized breaks in routine that define and relieve the ordinary." The resort context serves as that alternate place. This in part explains the simple reasoning why resorts are usually located in pastoral settings away from the urban centers from which they are providing an alternative. Paradoxically, these hotels provide the amenities and luxuries of the tourist's urban existence, something they are not about to give up for a vacation in paradise. Hence, the resort hotel provided the essence of a civilized existence in a remote paradise - this became the marketable image of traditional resort hotels and still is to this day. But this dichotomy between the "urban expression" of the building and the rural landscape hasn't always been clear.

The earliest resort hotels were classically organized to contrast with the landscape they were situated in. They were predominantly linear buildings with extended wings measuring hundreds of feet, which enclosed a formal garden and a public court. This organizational scheme provided a sense of both recognition and well being to the arriving tourists - there was the natural setting they came for and the urban amenities which would secure their stay. But over time this relationship changed, with
the resort hotel infringing on the arcadian landscape. This is especially true of resort communities that have often developed beside resort hotels. The result is an urban order which eventually consumes paradise. The realization of this during the 1950's caused resort hotels to take on a subsidiary role in the attempt to reclaim paradise. This subsidiary role is evident by the attempts to integrate into their natural settings by using native building materials and techniques. The massive program is often segregated into disparate buildings, to create the image of a native village as opposed to a urban building which was the traditional image of the hotel's original role. For example, the court and formal garden, which were groomed and civilized landscapes were replaced by a more naturalistic/informal garden and pool arrangement which was to appear as a extension of the existing landscape. The following diagrams will illustrate this change.

The Ponce De Leon in St. Augustine (fig. 1 and 1a), designed and built by the architects Carrere and Hastings in 1889, exemplifies the traditional relationship the hotel had to its context. While the hotel was built in a floundering city (St. Augustine prior to the building of this hotel was a small and modest size fishing village, and barely that), the planners retained several blocks for which planting was brought in from the everglades to help create the illusion of a tropical paradise. Within the enclosed wings of the building were formal gardens and plazas. But
the principal motivation of building the hotel was in fact to provide more urban conveniences and luxuries which its developer Henry Flagler felt were terribly lacking in the city itself. In fact, even when the rest of the city began to prosper around his hotel, Flagler still felt the "city" was his resort hotel, and St. Augustine would never be more than a fishing village. His hotels represented a piece of the finer qualities of an urban existence and he utilized it as the springboard to an entire resort development. Linked to the population centers of the east coast by his railroad, he turned St. Augustine and other remote sites along the east coast of Florida into world tourist destinations, primarily by the establishment of a resort hotel.

The communicated symbol/image was simple, paradise was the backdrop to the hotel, which was the symbolic marker in the identity of the place. The hotel provided the romantic silhouette from which the court and garden became stages in which the rituals of leisure were enacted. This planning strategy persisted into the 1920's, when resort hotels were being built throughout Florida and California. Hotels like the Nautalis (fig. 2 and 2a) and the Biltmore (fig. 3 and 3a) were typical of this period. The Nautalis was one of four hotels first developed on a barrier Island now called Miami Beach. The developer, Carl Fisher was an admirer of Henry Flagler and utilized many of the same ideas in his development on Miami Beach. For instance, after filling in the mangrove swamps which had for years impeded its development, he preceded to destroy the everglades of the more exotic plants to create a tropical paradise out of
which his hotels would rise. This tantalizing image was placed along the bay side of the Island so it would be clearly visible to the thriving city of Miami two miles away (which was ironically filling in the everglades for future expansion). The costlier land along the ocean side of Miami Beach was retained to be sold to millionaires who visited his hotels and wanted their own piece of paradise. The Coral Gables Biltmore and other hotels built in Florida during this time were also predicated on the same rationale - to attract and provide convenient accommodations for wealthy Northerners who would eventually buy land.

Miami Beach was one of a small handful of cities to continue to prosper during the depression of the 1930's and, in fact, for the next 20 years was one of the only sites in the United States that any kind of resort hotel construction was taking place. The hotels built during this period were modest in scale in comparison to what had occurred in the first one-hundred years of the hotel's development. This was in part due to two things: the Depression and the grid of South Miami Beach, where most of the building activity occurred. Never-the-less, many of these hotels managed to accommodate some landscaping (fig. 4 and 4a) in the traditional sense. But the original conception Fisher had of Miami Beach, an Island paradise of tropical gardens and majestic hotels and houses contrasted against the urbanism across the bay (Miami), began disappearing as quick as plows demolished it and made room for more hotels.
The hotels built on the Island from the 1940's on, clearly reveal the diminishing importance of vegetation (fig. 5 and 5a). This was true of hotels even built on the North side of the Island where the huge estates of Fisher's original development were demolished. The most famous of these are Morris Lapidus's Fountainebleau (fig. 6 and 6a) and the Eden Roc (fig. 7 and 7a). This trend was also apparent in other resort areas, where the density of the development intensified, eventually paving over paradise.

The resort hotels which date from the 1960's, show a clear and decisive effort to integrate into the landscape and even into the regionalism of the native culture by using native building materials and techniques (fig. 8 and 8a). The plans are indicative of the buildings program, segregating the public functions from the private. This trend was particularly true of the popular resorts of the 1970's in the Caribbean and South Pacific. Although in the older more established resorts in the United States, such as Miami Beach, the hotels continued to evolve into a dense urban fabric.

The integration and differentiation of the building mass in today's resort hotel has redefined not only the relationship of the building to the landscape, but the role of each with regard to the traditional strategy. The hotel is down played for the purposes of paradise - no longer an essential ingredient in the identity of a site. The conflict between the value of the building and nature was raised in an article in
December 1969 Architectural Record, entitled "Resort Hotels: Symbol and association in their design" by Robert Jensen. The author quotes hotel consultant Stephen W. Brener (the popular viewpoint then and today) "good atmospheres (connotes special or uniqueness) are achieved by nature, first of all, and that if the site is well chosen, atmosphere takes care of itself...without the help of, or perhaps in spite of, whatever building is put upon it." This viewpoint, which is partially backed up by the evolution of the diagrams, gives a good explanation for the resort hotels of the past 20 years. They were either neutral or sympathetic to their sites, thereby affirming the preeminence of paradise. This new breed of hotel can be justified as reactions to the over development and desecration of 'paradise' in such locations as Miami Beach and Saratoga Springs. Yet when viewed in the light of the traditional resort hotel, they reflect a swing of the pendulum in a completely contrary direction away from the proposition that the hotel itself was the instrumental marker in identifying a resort. These structures which were once allowed to dominate and determine the creation of a public place (in which the natural setting was groomed and thus civilized) have been relegated to a subsidiary position in the attempt to reclaim paradise.
The focus of architectural space in the traditional resort hotels was on enclosed public spaces - courtyards. The hotel wings were often widely separated so that the courts could be as wide as possible, allowing for both the public spaces on the ground floor and the private rooms of the upper floors to become literally "outside rooms". This also explains the narrow width and excessive lengths in which these flanking wings were commonly designed. But today's resort hotels reflect a different trend, no longer are they concerned with enclosing public space, but developing free standing object buildings. This transformation can be seen not only in the change of emphasis in the massing, but also in the functioning purpose of the outdoor spaces. What traditionally had been a formal garden and plaza has been replaced by the building and a informal garden.

The concept of outdoor rooms appears to have been generated by the industrial urban conditions of American cities and health. While the image and amenities of a resort hotel were often urban, it did provide a retreat from the urban conditions where light, air and land are uncompromisingly restricted. Other forces, such as the writings of naturalists and authors such as Thoreau and Emerson during the mid-nineteenth century advocated the inspirational need to retreat into nature. Hence the massing of the traditional resort hotel was predicated
on two reasons; enclose outdoor space and provide a room with a view. This was substantiated in a three part article in Pencil Points in 1923, entitled "Hotel Architecture from a Hotel Man's Viewpoint", the author Roy Carruthers (hotel manager of the Waldorf-Astoria at the time) expressed that the main reason for a resort hotel's massing was to enclose outdoor spaces and to provide light and air to the guest rooms. Carruthers saw this relationship as the principal differences between the city (commercial) hotel and the resort hotel. Carruthers saw the city hotel as a "object type" building (a figure in a figure/ground composition) and the resort hotel as a definer of exterior space, or a "subject type" building (the ground in a figure/ground composition). The former is more concerned with providing interior spaces for business meetings and a shelter from the bustling city - introverted. The resort hotel on the other hand is more extroverted, with the building providing a carved out order and expression more in common with the 'villa' as opposed to the 'palazzo'. This relationship has changed in today's resort.

Prior to the 1940's, the massing of the building contained both the private and public functions in a uniform shape - U-shaped or L-shaped. Modernism, in the spirit of providing a more truthful statement of the context of the building, allowed the public spaces to diverge from the overall massing of the building. The result today is a resort hotel composed of numerous object buildings, all situated in a tropical garden - a stark difference from the expressions and order of the traditional
resort hotel. In addition, the traditional courtyard which encompassed both a formal garden and a public court, was transformed as a result of the building's mass being segregated. These spaces were often balanced in the composition of the courtyard, which usually maintained a formal shape. Their purpose besides being outdoor spaces was to function as stage sets upon which the tourist could enact his fantasies. Both the formal garden and the plaza contributed to the artificial demands of public display, reminiscent of life in an aristocratic palace such as Versailles (many resort hotels from the 1860's to the 1950's modeled their gardens after Versailles). These spaces appealed to the social elite during the 19th century, "for them, America's architectural past, no matter how romanticised, did not seem sufficiently grand". This remained true well into the 20th century, when the automobile and the middle class replaced the iron horse and the social elite as the principal patronage of tourism. The work of Morris Lapidus during the 1950's stands as testaments to this. "People are looking for illusions...this is a play...so I put them on stage at all points". Morris Lapidus used theatrical devices to create platforms and stage sets upon which tourists enacted a mythic version of a romanticised past or the fantasies of the future (they were often modeled after other forms of escape, such as James Bond movies). While the court and formal garden remained stages in Lapidus's act, their role was significantly reduced. By the 1960's, the role of the court and garden to the building was superseded by more reclusive planning, in which exterior spaces became broken up and undefined. The architectural attitude became more
concerned with providing intimate, private spaces for retreat that in creating a platform for a more mythical expression of the public realm.

The mass of traditional resort hotels was naturally horizontal for two reasons; it was not restricted by an urban site and it was less expensive to build. The most common plans were either U-shaped or L-shaped, allowing for views and enclosing outdoor spaces. These relationships and forms persisted into the 1880's, where a distinct hybrid formed. The more famous of these was the Ponce De Leon (fig. 9). The general form of a bar with extending wings became typical for all subsequent resort hotels that followed, regardless of the architectural styles employed. Another more well known example of this organization is Frank Lloyd Wright's Imperial Hotel built in Tokyo in 1923 (fig. 10). Carruthers cites both these buildings as ideal examples of the wings of the building remaining narrow enough to allow for a larger exterior space and for the rooms to participate in it. Both buildings enclosed formal gardens and courts in the traditional sense (fig 9a and 10a).

Even when the program was more complicated (fig. 11a), or smaller in scale as the art deco hotels of Miami Beach (fig. 12a), the traditional relationship of the building as definer of the court and garden was retained. The consistency of the massing carried into the actual functions of the interior spaces. The frontal bar housed the grand lobby
which often extend the entire length. The flanking wings housed the grand ballroom and the main dining hall. The private rooms were neatly stacked above, creating a unified geometric shape with few protrusions. This was retained even if the building extended for great distances, like in the case of the Mackinaw Inn and Henry Flagler's Poinciana and Ormond beach resort hotels.

But by the mid 1920's, the uniformity of the massing began to separate (fig. 11 and 12). The ground floor public functions were beginning to slip out of the major mass of the building. The ground floor was left to retain the enclosure of the garden and the court. This "first floor slippage", is evident by the 1950's (fig. 13 and 14). The ground floor massing is clearly defined from the major massing of the private rooms. In addition, the massing of the private rooms is now also freed up to retain a more efficient organization (which partially explains the vertical expression hotels began to take on). But in this evolution, the court and the garden began to lose formal definition, becoming part of the residual spaces (fig. 13a and 14a). In addition, the balance between the two dissipates. In some instances, the court with the introduction of the pool becomes the dominate focus of the exterior (fig. 15 and 15a).

This trend continued in resort hotels of the 1960's where the traditional relationships of the building form to the court and garden had completely evaporated. The building forms were predominantly object buildings. The formal definitions of the exterior had been dissipated into irregular
organizations. The building's public functions had been completely segregated from the major massing, and the exterior grounds which had traditionally been vast havens for public rituals were separated into informal landscapes and gardens. The court had been reduced to a few tennis courts and a small area around the pool. The formal garden became a thing of the past.

Space, which had been the principle medium of the resort hotels development up to the 1940's, united the public and private aspects of the hotel ensuring a balance between the two. But this radically changed, as a process of cultural and social changes altered that balance in favor of the private realm. Free standing object buildings (private icons) replaced the enclosed public space as the focus of the type, completing the transformation. On a larger scale, this parallels the evolution of the traditional conceptions on the city based on positive-space to that of the modern city of free standing buildings in a garden.  

In addition, during the 1970's there was further attack on the public realm in resort hotels. The "stage set" concepts utilized in resort hotel design by Morris Lapidus and since the very beginning of the type's development came under heavy criticism from a number of hotel design books published during this period. In the book, Principles of Hotel Design, published in 1970, the author states; "both hotels and the public have outgrown their self-conscious attitude towards each other. Hotels
often assumed an image of patronizing luxury in the past and clients were inclined to feel their status had risen by entering such premises. Social changes have eradicated this "phony" attitude and hotels today quite rightly concentrate on catering at their customers' actual level. Any attempt therefore to over design and any inclination towards sumptuousness, rather than "pure" practicality within an acceptable level of comfort, should be resisted if for no other reason than economy".15
The difference functionally as well as symbolically between the veranda and the balcony provides the clearer example of the transformation of the resort hotel. The clarity rests in the predominance of one over the other. The veranda was the principal recognizable feature of a traditional resort hotel. When balconies did exist at this time, they were almost always associated with terminating a corridor or providing scenic views from the ballroom. Occasionally they would be featured on penthouse suites. Likewise, you would be hard pressed to find a veranda or terrace on today's contemporary resort hotels. The duality of the two elements and the perseverance of the balcony demonstrates the rise of the private domain over the public realm.

The colonnaded veranda first appeared on the Union Hotel in the 1840's as an integral part of both the exterior face of the hotel as well as enclosing the interior gardens. It was quickly adopted at seaside resorts along the New England Coast, where it was placed along the beach side of the hotel. Similar to the evolution of the verandas along Broadway in Saratoga, the seaside verandas eventually unified and evolved into a boardwalk along the beach. Both were integral to the urbanism that developed, such as the case in Atlantic city, where the boardwalk became the essential fabric in the knitting of the natives and the tourists together. As Robert Stern states, "the veranda was the social
center of the 19th-century resort hotel...providing us with some of the most public expressions of our collective identity".16 Stern draws an analogy between the veranda and the promenade deck of a riverboat or ocean liner, referring to resort hotels as landlocked luxury liners "dedicated to the rituals of conversation, promenading and people watching."17 The most overt example of this is the Grand Hotel on Mackinac Island in Michigan, constructed in 1887 and still operating as a resort hotel. Its veranda extends the entire length of the hotel - 880 feet. Stern states, "the Grand combined the democracy of a small town with the allure of a private club. On its enormous veranda, ordinary men and women sat or strolled beside famous guests..."18 Neither the Grand Union or the Grand hotel contained towers in their massing, the veranda was the principle element - functionally the entrance to the building and symbolically uniting the elements of the inside and the outside into one, as Vincent Scully states,"urbanism complete in vernacular terms."19 This role was partially replaced in the mid to late 19th century when the tower became a part of the morphology of resort hotels.

Towers and pinnacles began to appear on seaside resort hotels in the Northeast in the early 19th century. At first they were rather randomly placed along the mass of the building, their purpose being to create an evocative silhouette against the flatness of the sea and shoreline. It wasn't until the influences of the late 19th century Ecole des Beaux Art graduates that their use had any definitive meaning to the organization of the hotel. Tower or Pinnacles were added to delineate the grand entry
axis and provide a figure for the ground composition, a monumentally memorable public object. This was the predominate change in the hybrid parti that developed in the late 19th century from the traditional U-shaped and L-shaped plans mentioned earlier. The tower acted as a symbolic monument to the public functions of the hotel, and provided a marker to the site's identity as a resort which could be seen from great distances. Additionally, both the tower and the veranda reinforced and contradicted the form and context of the building it adorned. For example, the Veranda, particularly on the Grand Union and its successors, was the sole expression of the facade. Together with its base, it unified the facade into one giant, monumental front which contradicts the actual five stories of the building behind it. In a similar fashion, the tower (see Art Deco example) reinforces the public spaces at its base while contradicting the guestrooms which it encloses in the upper floors. The contradictions are based on the elements association to a public expression and the perception of its forms. Therefore in theory, the hierarchy of the public spaces read more importantly than the private wings of the building. This was reversed by the modernists who subjugated the entry to a smaller element, the porte-cochere, and the backdrop became the bedroom mass with its balconies. Although the smaller element still reads as the more important of the two parts (public entry and private bedrooms) and the correct typological priority is recovered, the dominance of the building's mass is entirely of the private realm. Modern architecture's endeavor to correctly express the structure and function, by concentrating on the expression of
architectural elements as opposed to the content of the building being communicated has obliterated the correspondence between substance and image. 20

The transformation of the Veranda to the balcony slowly evolved between 1920 and 1960. The elevation of Union Hotel in 1870 was entirely dominated by the colonnaded veranda which rose to the 3rd floor of the four story structure, masking the private rooms behind it (fig. 17, 25 and 25a). The veranda was 450 feet long, on a one story plinth with stairs entering at the ends. This monumental gesture was retained on subsequent hotels built in Saratoga Springs well into the 20th century. But the introduction of the tower seemed to no longer necessitate the need for the veranda to rise the entire height of the building. This can be explained both stylistically and as typological expressions of a public realm, hence the recovery of the hierarchy that this building is public.

Returning to the Ponce De Leon, the veranda which wrapped the interior formal gardens was only one story high, the rest of the building is allowed to rise up past it. In a similar fashion, the first hotels built on Miami Beach in the 1920's wrapped portions of the buildings elevation with the veranda (fig. 18, 26 and 26a). Both buildings contained flanking towers which became a popular typological device in the resort hotels built in Florida during the 1920's.
The modest Art Deco Hotels with their limited sites consistently contained a large porch on their street side which extended the length of the building (fig. 19, 27 and 27a). Those that were located on the beach provided verandas along their bath houses. In addition, some of these hotels contained balconies and deco styled towers. The towers were located on the street side of the building, facing the city and marking the entrance. The first inkling of the balcony emerging from the facade can be detected by the eyebrow bands which began to appear during the 1930's (fig. 19c). Prior to this, resort hotels contained simple punched windows, such as the ones on the Grand Union (fig. 17a). As the hotel migrated south, the awning became an important shading device from the bright sunlight. While the first resort hotels in the south were seasonal, opening in the late fall and closing just before the summer heat in late spring, the sun could still leave a room unbearable. In fact, the garden provided the necessary shelter from the heat of the day, as well as the lobby, which was often dark and cool.

The first Resort Hotels built after the war in the United States added consistently the Porte-cochere to their front entrances. Ironically enough, they often chose not to discard the public porch or veranda (fig. 20a, 26 and 26a). The windows are becoming horizontal in expression, with the sun screen creating a aperture around it - the "Neanderthal" in the evolution of the balcony (fig. 20a). This represents a hybrid of styles, internationalism and early modernism.
The Fountainebleau lies at the crossroads between the traditional hotel and the contemporary one in many respects. It certainly was one of the first hotels to begin to allow the balcony to become an expressive statement of the building (fig. 21, 21a, 29 and 29a). Borrowing from the vocabulary of early modernists, the architect, Morris Lapidus, wrapped the upper three floors with a continuous balcony serving the penthouse suites. Ironically, the veranda is also incorporated, but its role has been removed from the main public massing of the building and delegated to the bath houses, which serpentine along the front of the beach, providing a gateway to his large court and formal garden. The porte-cochere became the single statement of the main entrance on the street side, as the porch and the towers became a thing of the past.

Morris Lapidus's Eden Roc which was built directly after the Fountainebleau and next to it, provided balconies for non suite rooms (fig. 22, 30 and 30a). In addition, many of the windows of rooms that did not have balconies became protruded forward, filling what had been a sunscreen. This was typical of the few hotels built in the 1940's (fig. 22a). The Americana Hotel in Bel-Harbour, constructed a year after the Fountainebleau, also by Morris Lapidus, became the culmination of the development of the balcony and the final farewell to the veranda on Miami Beach (fig. 23 and 23a). The fifteen-story Americana advertised rooms with lanai (means Hawaiian for veranda), which are actually private balconies, each independent of the other. Each balcony contained its own tropical garden and overlooked a vast pool deck and promenade. The
exclusion of the tropical garden from the exterior public space and into the realm of the private balcony became an ironic twist to the evolution of this building type. More ironic than that was the major attraction in the lobby, a tropical terrarium - the remnants of paradise enclosed in glass for preservation for future tourists. The location of the terrarium did correspond with its traditional location in the center of the court, the only difference being the building now occupied that space. The predominance of the form over the space is clearly evident in the succeeding years in which the shape of the building becomes the emphasis.

The 1960's and 1970's are characterized by the International style, which reduced the building down to its bare minimum in expression. The buildings form was either rectilinear or pyramidal, with bands of balconies as the principal elements in the composition, only the porte-cochere retains any evidence of this building's public role and image (fig. 24, 24a, 31, and 31a). No matter what form the building took, even when there was no form, the balcony provided the sole expression of the resort hotel (fig. 32 and 32a).
The absence of public spaces in today's resort hotels parallels the general direction that the modern city has taken during the second half of this century. The "increasing rationalization and articulation of solids (object buildings) instead of defined spaces and freestanding buildings instead of (the traditional city) contiguous ones", has resulted in the destruction of the public spaces. If the hotel, like the city, requires both public and private accommodation, as Michael Dennis suggests, "then the architecture must mediate between the two related realms", - the traditional providing clues to the reconstruction of a public realm and the modern city to the accommodation of the private domain.

Defined space in the traditional hotel had served to mediate between the public and private functions. The facade served as edges between the two, often masking the private role to express a more unified public expression. In the modern hotel and city, the facade functions as a private symbol. It would be prudent to say that the traditional model holds all the answers. As Michael Dennis appropriately wrote, "both traditions (modernism and pre-industrial cities) may on occasion be useful; they might be made to compliment each other; and neither need necessarily be disposed of as obsolete cultural debris, nor nostalgically preserved as solution-by-default. Rather, they might be realigned and
reexamined as mutually beneficial adjacencies."

These adjacencies were first tackled in resort hotels by Morris Lapidus, in particular, the Fountainebleau of 1953. Both the architect and the hotel were at that moment between the values of the traditional vocabulary and that of modernism. Morris Lapidus had been schooled in the principles of the Ecole des Beaux Arts and later became a practitioner of early modernism. The influences of both are evident in the Fountainebleau, where the building's order is complex and often contradictory. It is neither the traditional "ideal" of a resort hotel nor the rational box of modernism. For example, the curved solid of the guest rooms swings away from the street symbolizing the "death of the street", in conjunction with the modernist's tradition. The form also conveys a reluctance to conform to the urban fabric of the surrounding environment. Lapidus' design didn't entirely turn its back on the city. Traditional elements (verandas, plazas and formal gardens) were utilized to create a vast public realm along the beach side of the complex. The interior public spaces help define these figural spaces. Unfortunately, the building's original endeavor to facilitate between the realms of public and private (introverted and extroverted), have been eclipsed by renovations that have taken place during the past twenty years. The grand exterior spaces have been broken up by informal planting. A wall has been erected between the beach and the hotel completely internalizing the complex from the exterior. Whatever potential the hotel had for accommodation of both public and private spaces no longer exists.
FOOTNOTES


2. The addition of a theater and public spaces evolved from the social and architectural evolution of England's stage coach Inn's. These Inn's were dispersed at the perimeter of the cities and served as gateways - receiving transients and dignitaries from the surrounding countryside as early as the 15th century. According to Brian McGrinity, the stable court changed functions when it began to serve numerous public functions; an exchange where business was transacted, a place of entertainment and a town meeting space. The galleries, which rarely exceeded three stories, served as access to the single loaded rooms and for viewing performances in the courtyard. Ironically, Henry Latrobe (who would have been quite aware of the stage coach Inn's development since he began his architectural practice in England) literally replaced the courtyard with a theater in his hotel proposal for Richmond, Virginia. The inclusion of a public realm allowed the Inn to transcend its basic function which had characterized the type for twelve-thousand years - lodging.


4. Ironically, the architects where Shultz & Weaver who's previous work included several famous resort hotels such as the Breakers in Palm Beach and the Nautalis on Miami Beach. This helps explain the twin pinnacles on top of the Waldorf-Astoria.

5. In a recent book put out by the Whitney Library of Design, the authors listed twenty one different hotel types today, and that's just in the context page. There are hybrids of hybrids, all specializing in special standards and features which supposedly make them different.

7. Ibid., Gradburn, p. 22.


9. This section is indebted to Michael Dennis and his book "Court and Garden", from which the title of this section is taken. His book traced the effects of Modernist sensibilities in the evolution of the French Hotel (aristocratic town house). He documented, in a similar style as mine, the rise of the private icon over the public space, form over content, and object over subject. MIT Press, Cambridge, Massachusetts 1986.


11. Ibid., Dennis, p. 1.


13. John S. Margolies, Now, once and for all, Know why I did it. Progressive Architecture, Sept. 1970, p. 120.


17. Ibid., Stern, p. 193.


21. Ibid., Dennis, p. 216.

22. Ibid., Dennis, p. 215.
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A Structure for an Attraction
A Resort Hotel for Miami Beach

Tourism: the sacred Journey

It has been argued by many Sociologists and Anthropologists that tourism today is the modern equivalent for secular societies of other institutions that humans use to embellish and add meaning to their lives - the Crusades, European and Asian pilgrimage circuits and Medieval student travel. In the "Holy Land", the tour has followed in the path of the religious pilgrimage and is replacing it. Similarly, the rewards of pilgrimages were accumulated grace and moral leadership, while the value of modern tourism is expressed by: mental and physical health, social status, and diverse, exotic experiences. Fundamental to this, is Durkheim's (1912) postulation of the contrast between sacred - nonordinary/ritualized state and the profane - ordinary/routine work state. The former providing those structurally-necessary, ritualized breaks that relieve the ordinary and mark the passage of time and thus life itself.

The ritual attitude of the tourist originates in the act of travel itself and culminates when he/she arrives in the presence of the sight. Travel involves not only geographical change, but a symbolically altered state from which we are recreated and renewed for our return back to our former selves. The tourist journey is a segment of our lives in which we act out self-indulgent fantasies in environments often created for these purposes. Miami Beach from 1920-1960 was the culmination of these journeys. It provided an alternative environment for the millions of tourists from the populated cities of the north-east who where seeking an exotic and recreational experience.

Sight: Staged Authenticity

Miami Beach in 1911 was a barren sandbar overgrown with mangrove swamps typical of most of Florida's coastline at this time. This was in stark contrast with Ratso Rizzo's Florida which existed vividly in his mind as well as other New Yorker's:

"In Florida you have the two things necessary for the sustenance of life... sunshine and cocunuts... for all that sunshine you needed wide brim hats, special glasses and cream. As for the cocunuts... each Florida town had to
commission great fleets of giant trucks to gather them up just so traffic could get through."

Therefore, the first act in the stages of site sacralization performed on the Island was to create a sight markably different from the realities of the state and in conjunction with the elaborate conceptions Northern's like Ratso Rizzo had of Florida in general. The mangroves where filled and the land replanted with tropical plants that were retrieved from the everglades. In addition, Flamingo's (the mythical bird of Florida) and other exotic animals not native to the state were captured and released on the Island to further authenticate the sight. The boundary which delineated the sight was naturally the water surrounding the Island, which enhanced the image from the city of Maimi across the bay. The only thing that remained in its evolution towards being a tourist resort destination was a landmark.

Marker: Signifier

The presence of a marker announcing the sight is usually the first contact a tourists has with a particular place (eg: the presence of palm trees is often associated with entering Florida). What makes a setting a resort is not necessarily the setting but the marker which in this case is the resort hotel. The resort hotel is the public signifier that this place is a tourist destination and not just another natural setting. The first buildings on the Maimi Beach were hotels located purposely along the bayside to announce the presence of a resort to the city of Maimi across the bay. This is in addition to providing the necessary comforts of progress which so often contrasts with the actual sight.

The actual role the hotel plays is public drama - it provides the main vehical for a collective experience which otherwise could only be experienced individually. As Rem Koolhaas states, "the hotel is a plot - a cybernetic universe with its own laws generating random but fortuitous collisions between human beings...a movie, featuring guests as stars and the personnel as a discreet coat-tailed chorus of extras."

Problem: Reconstruction

Miami Beach no longer is playing at tourist theaters, its plot has gone urban like so many previous resorts in the United States. It no longer affords an alternate environment - paradise. Today's Miami Beach has two faces. Both these faces occur along the hotel strip, Collins Street, at different time periods and at opposite ends. The first prospered during the 1930's, when the automobile and the middle class contributed to the development of a city of small hotels at the Southern end of Collins Street (this area is now preserved in the historical art deco district). Collectively,
these hotels are analogous to the city as a resort hotel. The hotels provided only rooms, while the rest of the city provided the public functions—eating, entertaining and shopping. This relationship contributed both economically and socially to the development of the city.

As the street progressed north, it chronologically catalogued the development of the resort hotel from 1920 to 1953, at which point the street takes a sharp jog around the Fountainbleau, and continues up into the northern end—the second face, what natives call the "canyon". The canyon is an artificially created valley of resort hotels which date from the 1960's to the 1970's. These hotels which rise well over fifteen stories are in dramatic contrast to the southern end of the Island where the three story deco buildings make-up the fabric. Unlike the deco hotels, these buildings are self sufficient—neither relying on the rest of the city and even the beach. The Fountainbleau, the most famous and popular resort hotel on the Island, lies at the intersection (both in time and place) between these two faces. It is both symbolic and functionally representative of the high point of the resorts popularity and like the jog in the road, instrumental in the destructive planning which followed.

The southern tip of the Island, where Collins Street begins, is the site for the reconstruction of paradise. Rumor has it the first building on the Island, a refuge house for ship wrecked survivors, was located here. Unfortunately, the house wasn't their in 1939 when a ship full of thousands of Jews escaping Germany sought refuge. It was denied entry to the city. Ironically, just a mile out in the Atlantic from the channel, located at the bottom is Hitlers pleasure yacht, sunk there as a memorial to the Holocaust.

The reconstruction of a public architecture—restructured around the resort hotel—is the major goal of this problem. At the core of the problem is the question of tourism, site and the landmark hotel which will terminate the southern axis of Collins Street.

Tourism — conventioners and cultural tourists are the major pilgrims now to the Island, can a resort market to this clientel?

Site — the Island is no longer representative of a "paradise" setting, can a resort hotel exist in an urban center for which it has traditionally provided an alternate environment?

Marker — is the addition of another hotel on the island feasible?

Program Description:

The architectural firm of Spillis Candela & Partners located in Coral Gables, Florida have been officially selected by a
prominent developer to look into a proposal for the South Point site. The following program is the basis for their submission, which is scheduled later in the year. This will also serve as my program. The site was previously occupied by a dog track, and recently a condominian tower has been erected on part of the lot. It is my intention to ignore this building.

Program: 400 Room Resort Hotel

Facilities

I. Guestrooms 460 - 480 bays, approx. 400 keys.

Standard room to fit within 15' x 30' = 450 sf
module; 14'-6" clear width; 9'-0" (min.)
floor-ceiling.

II. Convention Areas

Ballroom (650 seats x 12 sf) 7,800 sf
Banquet (350 seats x 12 sf) 4,200 sf
Meeting (150 seats x 12 sf) 1,800 sf
Boardroom (20-25 seats x 18 sf) 450 sf
Boardroom (15 seats x 18 sf) 270 sf
Breakout Rooms
(50-75 seats x 12) = 600/900
5-6 times 3,000/5,400 sf
Pre-Assembly Area (@ 30%) 5,800/6,520 sf
Total (approx. 1,790 seats) 25,120/28,240 sf

III. Food and Beverage

Cafe/3-meal restaurant
150 seats x 22 sf = 3,300 sf
Theme restaurant (110 seats x 20 sf) 2,200 sf
Gourmet restaurant (80 seats x 20 sf) 1,600 sf
Main Lounge (100 seats x 22 sf) 2,200 sf
Lobby Bar (40 seats x 18 sf) 720 sf Rooftop Club
(180 seats) 10,000 sf
Total (approx. 660 seats) 20,020 sf

IV. Amenities

Swimming Pool and Sundeck with bar (veranda)* Fully
equipped health club/spa
Balconies on all rooms viewing bay
Valet Parking (approx. 650 spaces - ?)
Public court *

Summary:

Lobby: Seating, lounge, grand stair, registration desks, concierge, cashier, elevator lobby 10,000 sf

Offices: Cashier, luggage, telephones, switchboard, front office, managers, receptionist, accounting 6,000 sf

Convention: Bathroom, banquet meeting, boardroom, pre-assembly 27,000 sf

Food/beverage: Cafe, 2 restaurants, main lounge, bar, club 20,000 sf

Health Club: Squash, exercise, swimming pool, lockers, showers 15,000 sf

Support Services: receiving (trash compactor, dock) 900/1,200 sf kitchens 10,000/12,000 sf catering offices 1,000 sf employee facilities (lockers, dining, security, personnel) 4,000 sf housekeeping 1,500 sf laundry 3,000 sf maintenance/engineering shops 2,500 sf general storage 3,000 sf public toilets 3,500 sf quest.rooms 480 modules x 450 sf= 216,000 sf (10% circ)
circulation (guess 10%) 40,000 sf mechanical (guess 2%) 8,000 sf

TOTAL AREA approx. 375,700 gsf
divided by 480 modules
approx. 783 sf/module

Parking Garage:

650 cars x 350 sf = approx. 227,500 gsf