

ASTORIA PLACE

Kaufman Astoria Studios

ROBERT FRENCH

Thesis II

Spring 1987

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ASTORIA PLACE
A HOTEL FOR
KAUFMAN ASTORIA STUDIOS
IN NEW YORK CITY

BY

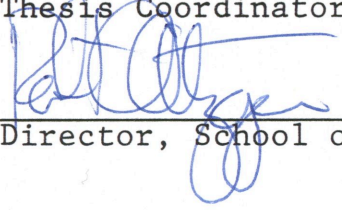
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A professional paper submitted in partial
fulfillment of the requirements for the degree
of
Bachelor of Architecture

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INTRODUCTION

If there is a single city which could be considered the epitome of American cities; what a city should be and would be if it could, that city would be New York. The fact that it is seen in this way by so many people is a partial explanation of its size and strength as a city. The diversity of features in this city is unequaled anywhere, diversity in not only demographic terms, but in physical geography, income of its residents, its variety of occupations, entertainment, etc. Such features make the city an attraction for wide varieties of people. The "pull factor" that the city possesses is evident in its population of residents and visitors. Its status as a business center brings thousands of visitors to the city for business purposes. The result is a need in this city perhaps more than any other for lodging facilities to house the daily thousands that New York is host to. This need is evident in the large number of hotels in the city. The requirement for visitor accommodation is on the rise just as the city's status as a business center is. This is a phenomenon not confined to just Manhattan. Queens has felt vast growth in recent years, and is, in fact, the city's fastest growing borough. It is also a key transportation center. The need for lodging facilities is apparent here as well, and as a result, numerous developers have begun looking at the possibility of better satisfying the need for lodging outside Manhattan. One such area is Astoria,

where real estate developer George Kaufman is planning a transient and business hotel. The site is his Kaufman Astoria Studios, a premier location for such a hotel because of the number of out-of-town studio users. A quality hotel in this location would serve the studio well and also be a draw for transient occupants from the nearby airports.

PROJECT SCENARIO

The subject of this thesis is a hotel for Kaufman Astoria Motion Picture Studios, located in Astoria, New York. Astoria is a part of the borough of Queens in New York City. The city of Astoria is in the western most portion of Queens and borders the East River which divides Long Island from Manhattan. The studios are situated in central Astoria, bordered by a residential district to the north, a commercial/retail district to the east, and a light industrial district to the south. '

Kaufman Astoria Studios is the United States largest independent movie production facility outside of Hollywood. As the studio complex has grown in size and use in recent years, the need has arisen for a high quality lodging facility in close proximity to the studios, to support the growing number of visitors, actors and production personnel who use the studio facility. In addition, the hotel would be well located to serve transient occupants from nearby Kennedy and La Guardia airports. Astoria presently has no such facility, and market analyses point to the need for a significant hotel of this type in Astoria. The Astoria Motion Picture and Television Foundation is also planning and now constructing a "museum of the motion picture" to be located in the studio complex. This museum is needed to house the foundation's extensive archive of photographs and

production artifacts of motion picture history. This museum, located across the street from the hotel site, serves as an additional visitor draw to the studio complex.

The site of the project is in the center of the studio complex, occupying a half-block just opposite the landmark main stage building. The site dimensions are 200 feet by 300 feet, with 15 foot wide sidewalks along the 35th and 36th Street sides and 29 foot wide sidewalk along 35th Avenue.

THESIS PROJECT AND STATEMENT

FOCUS

I believe the focus of my thesis will be on designing the hotel as an addition to the studio complex which will help to establish and reinforce its ability to be an independent and self-sufficient entity in terms of its ability to accommodate its visitors and workers completely. A hotel can be a strong symbol of place, and the Studio Foundation hopes to create a building which will be such a symbol for their studio complex, thereby attracting renters and business, as well as visitors. Such a project could serve as a catalyst for further development and improvement in the city Astoria. I want to focus on how the hotel can achieve this.

SCOPE

The scope of the project will include the hotel, a building of approximately 200,000 square feet. Included in the hotel program will be 175 rooms/suites, a restaurant, a health club, bar/lounge, a cafe and retail shops. The hotel will have a parking requirement of one space per two hotel rooms, and 50 spaces for staff parking. Given the type of hotel and location, I feel that this will be adequate parking capacity. Most occupants will either arrive via mass transit, or by taxi or limousine from airports. Dependent upon the design scheme, parking requirements will either be handled on-site in a below ground parking garage, or on the block immediately to the east of the hotel site in an on-grade parking structure. Given the latter case, my design solution will exclude parking garage design other than to represent its relationship to the hotel by means of a pedestrian bridge.

Because of the many intricate issues involved in hotel functional planning, I am confining my study of them to basic study of the interrelationship of parts that make up the hotel as a series of parts, rather than an in depth analysis of each part and its own function. The project will concentrate more on the larger design and organization issues of the building.

GOALS

- . Create a center/focal point within the studio complex. The hotel tower can serve as a focal point because of its size in relation to the surroundings.
- . Open up the site relative to adjacent blocks through the use of exterior open space or set-backs from the property line.
- . Take advantage fully of the desirable Manhattan views, as well as views to Queens. Minimize undesirable views to the south.
- . To create a project which is harmonious with the surrounding context and yet has a disunity which establishes it as unique within its surroundings.
- . To create an exterior space for pedestrians which can be perceived by potential visitors as not being exclusive to the hotel, and thus inviting use from passersby on the street.
- . To address the existing landmark building opposite the hotel site.
- . To create a connection between the fantasy of the motion picture and the reality of the hotel. Explore how the hotel can express this relationship by acting as a "performer".

- . To create a "place" within the project whose attraction will supersede the strictly hotel related ones. A place which will draw visitors by provoking investigation through use of a museum and pedestrian space.

PURPOSE

While the basic purpose of my thesis is to create a hotel to accommodate the studios, its more underlying purpose is for me to learn about the process of this creation. If the thesis is the culmination of 5 years of architectural study, then the project should not only utilize the experience I have gained and be the culmination of this experience, but should also be a point of embarkation to further study and learning. The purpose of the thesis is to achieve the goals that I have stated earlier. But that is not the extent of its purpose. The thesis should teach me about how I design by writing about it, and about understanding the methods employed. Further, the thesis is an exploration of the art of architecture, which transcends merely arranging spaces, but is the ability to synthesize an analytical ability with composition and beauty in an artistic sense. Bringing the two together is the challenge and the inspiration in design. The purpose of this thesis is to help develop my ability to do that.

METHODOLOGY

Design methodology involves analysis of facts combined with a concept as the basis of arriving at an appropriate beginning point in design. For the schemes studied here, the approach to the design is different dependent upon the concept explored. One concept explores an analysis of patterns in the urban fabric, as well as a study of project location and its environment. In studying the diversity which exists within the city and in its neighborhoods, the varieties and discontinuities of the various regions is realized. To repeat this theme in a more focused way, specifically in the hotel and its relationship to the surroundings is the basis for an analogy. This idea of the discontinuous "island" within the rest of the fabric can be seen at many levels in this city. Just as the studies are unique in their setting of the Astoria neighborhood, so too is the scheme unique in its setting of the studios.

Analysis also yields facts about what would be an appropriate metaphor in a scheme which takes that approach. The study of the movie studio context and the idea of theatrics led to an image related metaphor.

The methodology for my design will consist of a synthesis of analytical study, exploration of metaphor, and appropriate images, and the development of the project goals.

REGIONAL DATA

HISTORY AND DESCRIPTION OF LOCATION

Queens was originally part of a Dutch colony of New Netherland and was first settled in Maspeth in 1642. During the next 20 years, settlements grew at Astoria, Middleburg, Bayside and Douglastor. Areas of Queens that lie along the East River were settled first, those of Astoria and Long Island city. As such, these settlements are among the oldest in Queens. In 1815, steam powered ferries spurred growth in Astoria, as well as an attraction from companies such as William Steinway's piano factory. In Astoria he built a 400 acre development around his piano factory. The village of Astoria was named after John Jacob Astor and was incorporated in 1839. Queensborough bridge was completed in 1912 improving transportation from Manhattan. Also installed shortly after was BMT subway tunnel in 1920, IND subway in 1933, Triborough bridge in 1936 and Queens mid-town tunnel in 1940. In 1920 Paramount Studios settled there.

Queens is the largest of the cities five boroughs, approximately 115 square miles. Its topography is mild, with gentle, rocky boulder strewn hills left from glacial moraines from the last glacial advance 13,000 years ago. The population of Queens is the fastest growing and now has surpassed Manhattan to become the second most populous borough. Although every racial group is represented, the population is by far mostly white. Queens also has the highest median income, more than \$7,000, and the lowest

proportion of poor or destitute families.

To the south of Astoria, Long Island City is a large industrial district with a variety of light industry.

Development of air rights over the area has been proposed but not carried out to date.

Housing in the Astoria area is generally sound and well kept, with a broad spectrum of middle income families. Opportunities for new housing and recreational development exist along the river front.

The Astoria area is loosely defined as the area bordered by the Queensborough Bridge, Grand Central Parkway, the East River and Northern Boulevard. It is a pleasant residential section with an intensely developed shopping strip along Steinway Street, from 34th Avenue to 28th Avenue. Astoria is made up of mainly small detached homes and walk-up apartments. Large sections of Astoria lack any public parks or green spaces. Vest pocket parks and imaginatively designed play areas are needed. However, the river front has very good recreational facilities.

HISTORY OF KAUFMAN ASTORIA STUDIOS

Originally, the famous Players-Lasky studio, the Astoria studio, opened in September 1920. It has been the most significant motion picture production center between London and Hollywood ever since. It has produced every type of feature and short film, pioneered in such new technologies as sound film and television, operated in both commercial and non-commercial capacities, hosted dozens of film's greatest talents, and is breaking new ground today in a creative mix of commercial, cultural and education activities.

The main stage building, one of the more impressive architectural statements for a movie studio, has been considered the core of the facility since it opened. Over the years, the facility grew, additional stage buildings were constructed. In 1978, the studio complex was listed in the national register of Historic Places, the only motion picture studio in the country so honored. The motion picture studio had firmly established itself and made over 150 movies between 1921 and 1942. At that time, most film production had moved to California because of more stable weather. Thus in 1942 the studios were transferred to the War Department, and the Army Pictorial Center was born. The Army used the excellent facilities to produce more than 300 training and other types of films between 1942 and 1970. At that point, the studios were shut down. Shortly after, The Astoria Motion Picture and

Television Center Foundation was founded to reactivate the studio in an effort to attract income to New York and develop employment for the large number of skilled film makers in the area. Despite these efforts, the studios had fallen into disuse and disrepair after desertion in 1970 by the Army. The excellent facilities and potential for refurbishment and new prosperity were deteriorating. All that would need to be done would be for someone to come along and fix whatever weaknesses exist and make it easy to come and work in New York. The situation was ripe for someone to come along and take advantage of the situation.

In 1980, real estate developer George Kaufman developed the concept of creating a modern facility in New York to serve the film and television industries in New York. He organized a private group to raise necessary funds. Since an enormous amount of production for film and television takes place in New York, Kaufman seized the opportunity to capitalize on it by re-opening the Astoria facility and broadening its scope of work. Judging from its success to date, New York can be served by the facility in Astoria. The accessibility of the studios in relation to New York surpasses those in Hollywood in relation to Los Angeles. Astoria is only minutes from Manhattan, accessible by a number of modes of transport, hotels and restaurants are available in the local area in addition to those in nearby Manhattan.

The facility has flourished and expanded since Kaufman

re-opened them. He capitalized on a market area which was previously inadequately served. It has thus seen great success. That market area was the service of independent productions, and productions which are "away from home". In other words, the K.A.S. would become a center which will offer the out-of-town producer and production manager a one-stop home and location for him to be able to organize his production. The facilities are now a state-of-the-art mass communications center. Since its re-opening, dozens of major motion pictures have been made at the studios.

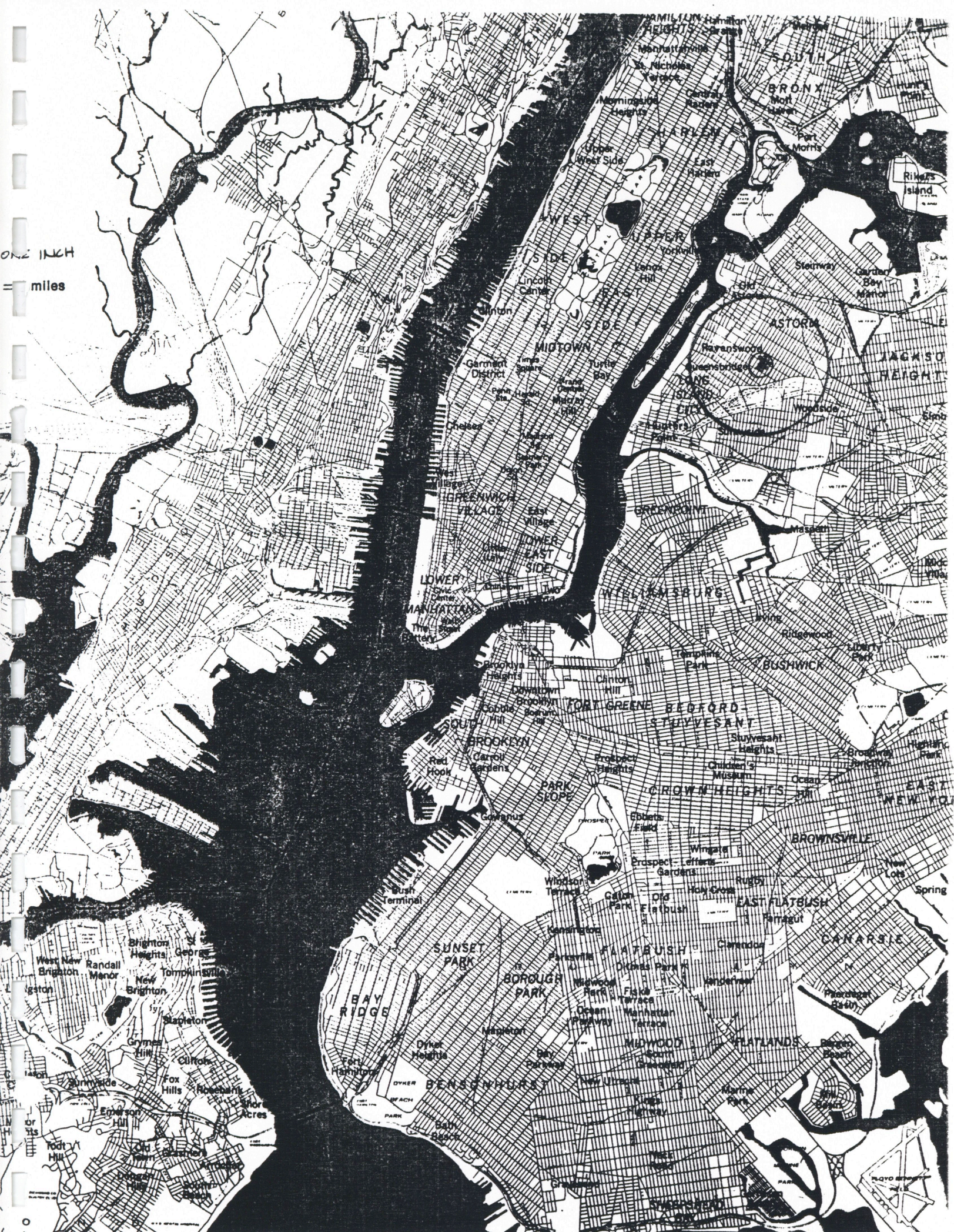
In hopes of making this facility completely self-contained, self-sufficient and able to handle every aspect of motion picture production there, George Kaufman, in collaboration with Leows Hotels, is planning to construct a hotel at the studio center to accommodate the many visitors and out-of-town producers. The facility has grown considerably in the past decade, and correspondingly, the need for such a lodging facility in close proximity to the studios has grown. In addition to fulfilling a need for on-site accommodation of workers and producers, the hotel would fulfill a need for lodging for transient occupants from nearby La Guardia and Kennedy Airports.

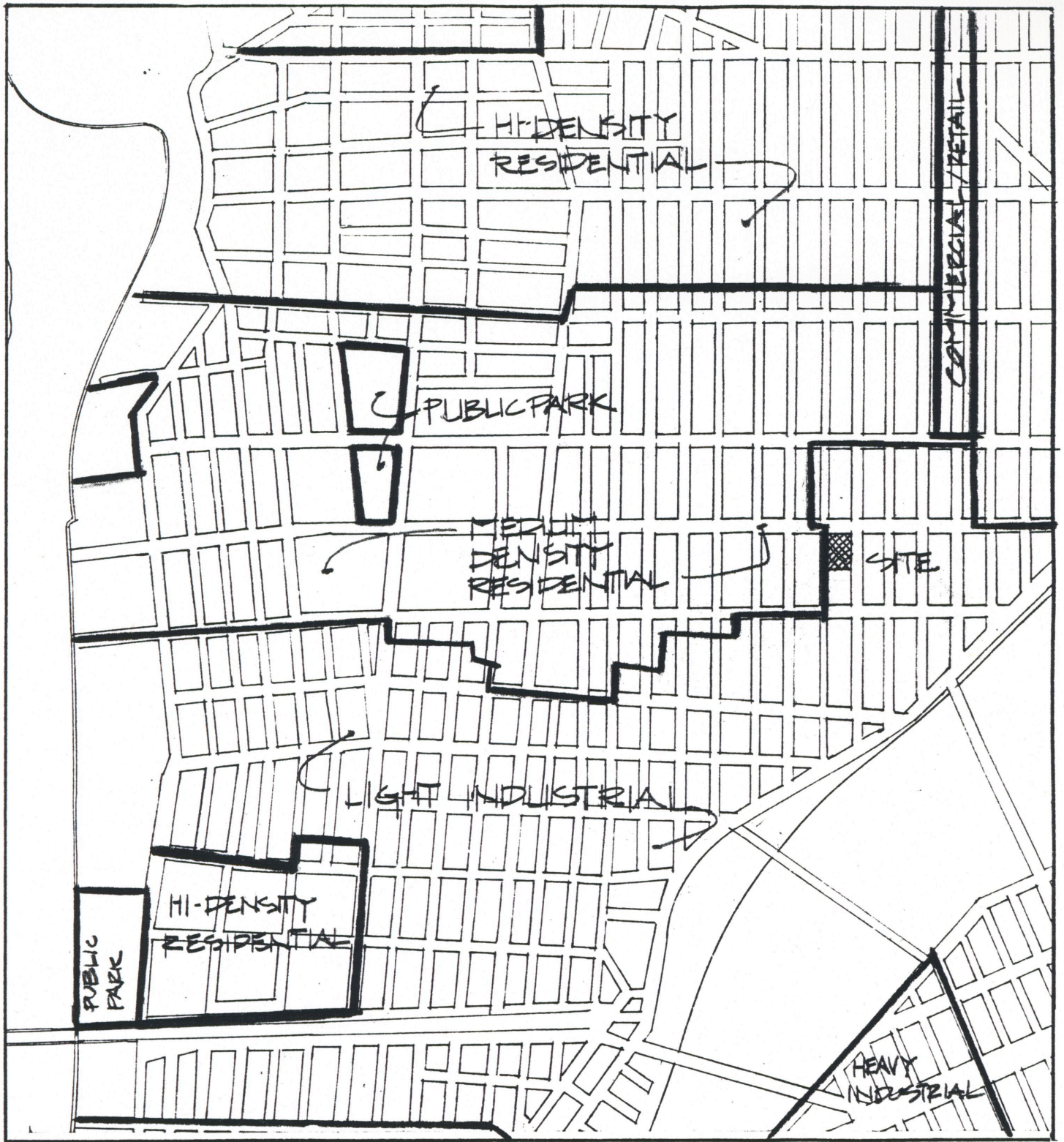
Market studies have indicated that a lodging facility in the Astoria area would fulfill a need which is presently lacking in the area and would thus be successful. The proposed hotel would be one component of this integrated film studio environment.

LOCATION OF SITE/LAND USE

The site for the project is located at the intersection of 35th Avenue and 35th Street in Astoria. The specific site is within the Kaufman Astoria Studios complex, an 11 acre facility located in central Astoria. The studio complex lies on the dividing line between a district zoned for light manufacturing and warehousing to the south, and a low-medium density residential district to the west and north. This consists mainly of two story detached homes, row houses, and garden apartments, apartments up to six stories and local commercial in designated areas, public and private institutions. Maximum densities for this area are from about 40 to 63 housing units per acre. Within a block of the studio complex is the commercial shopping district of Steinway Street, consisting of a variety of retail stores and business offices serving large sections of the city. Bordering the studio complex on the north side is a medium-high density residential district consisting of brownstones, highrise apartments, commercial and institutions, with density of 110 to 141 housing units per acre. There is a minimum of parks and pedestrian spaces in the immediate area, although a public park and outdoor pedestrian plaza is planned within the studio complex. The following maps illustrate these points.

ONE INCH
= miles



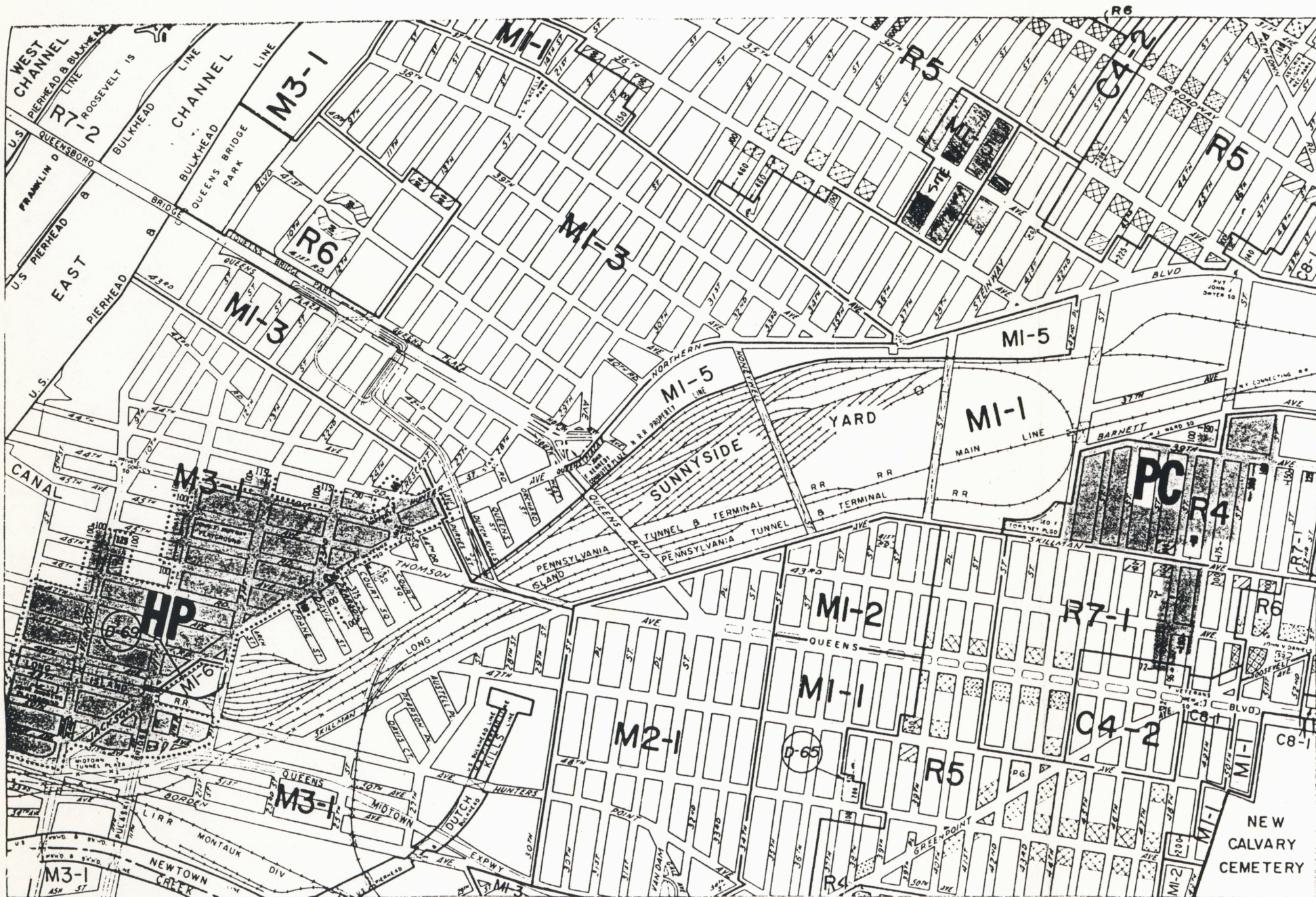


LAND USE



ZONING

The studio complex lies along the dividing line between two districts. To the west and north, the district has an R5 zoning, medium to high density residential. This allows for detached homes, low density apartment complexes, and high density apartment buildings of up to six stories. The nearby strip along Steinway Street is zoned as a commercial district, C4, and to the south is zoned M1, light manufacturing. This district includes the studio complex. Zoning for the studio complex requires no property line setback, and no height restrictions up to 85 feet. Ten foot setbacks must occur above 85 feet. Ten foot setbacks must occur above 85 feet. Floor area ratio for the district is 5 times lot area, allowing a total potential of 400,000 square feet on the site.



ZONING MAP

THE NEW YORK CITY PLANNING COMMISSION

MAJOR ZONING CLASSIFICATIONS



- R — RESIDENTIAL DISTRICT
- C — COMMERCIAL DISTRICT
- M — MANUFACTURING DISTRICT

The number(s) and/or letter(s) which follows an "R", "C", or "M" district designation indicates use, bulk, and other controls as described in the text of the Zoning Resolution.

 SPECIAL PURPOSE DISTRICTS

The letter(s) within the shaded area designates the special purpose district as described in the text of the Zoning Resolution.

 INDICATES PROPERTY REZONED BY AMENDMENT EFFECTIVE 12-3-81 A-1331

 RESTRICTIVE DECLARATION, FOR DETAIL REFER TO R.D. SHEET.

MAP KEY

8c	9a	9c
8d	9b	9d
12c	13a	13c

ZONING MAP 9b

ACCESS TO THE AREA AND THE SITE

The studio complex is well served by public transit. Numerous subway lines feed the Astoria area, with two lines stopping at Steinway Street, within 2 blocks of the hotel site. The lines run from the outermost areas of queens into central and downtown Manhattan. Bus and taxi service is also available within Queens or from Manhattan. Queensborough Bridge just to the south of the studios is a major arterial to and from Manhattan into Queens. The bridge loads directly into Northern Boulevard, which brings one within 2 blocks of the studio complex.

Specific driving times to key destinations from the site:

La Guardia Airport	10 minutes
J. F. Kennedy Airport	30 minutes
Broadway Theatres	20 minutes
Madison Ave. & 485h St.	20 minutes
Third Ave. & 57th St.	10 minutes
International Design Center	5 minutes

Public bus service is offered along Northern Boulevard to various points in Queens and Midtown Manhattan.

LOCATION OF THE STUDIO COMPLEX

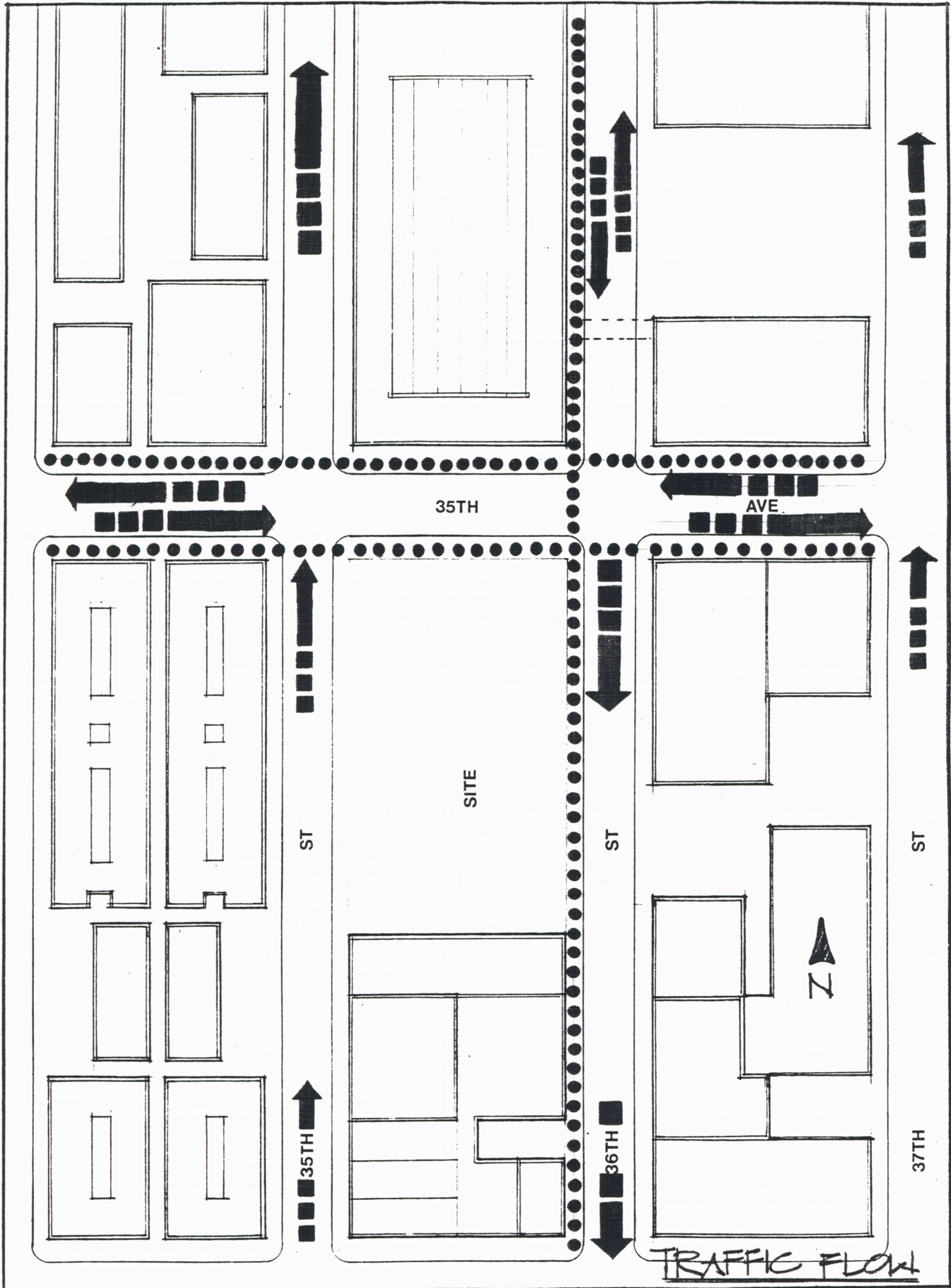
The Kaufman Astoria Studios complex is an 11 acre area in central Astoria. The complex is bound on the north by 34th Avenue, 36th on the south. The western boundary is 346th Street, eastern is 38th Street. The complex occupies 7 blocks in this region. The East River lies approximately 3/4 mile to the west, and the city's major commercial/retail district, Steinway Street, runs by the complex 1 block to the east. See map.



SITE ANALYSIS

TRAFFIC FLOW AROUND THE SITE

Traffic around the site and through the studio complex is typically light vehicular and pedestrian traffic. The north-south running streets are one way, alternating directions each block. Traffic on these streets is usually rather light. The east-west running avenues are considerably more heavily used, and are two-way traffic. Avenue widths are 40 feet, street widths are 35 feet. Sidewalks around the site and throughout the studio area are 15 feet wide along the streets and 20 feet wide along the avenues. On-site parking for studios is provided in a parking lot at the eastern end of the complex, as well as along street curbs. Parking shall be provided for the hotel, one stall per occupant, in an underground parking garage below the hotel site. See map next page.



35TH

SITE

ST

35TH

ST

36TH

AVE.

ST

37TH

N

TRAFFIC FLOW

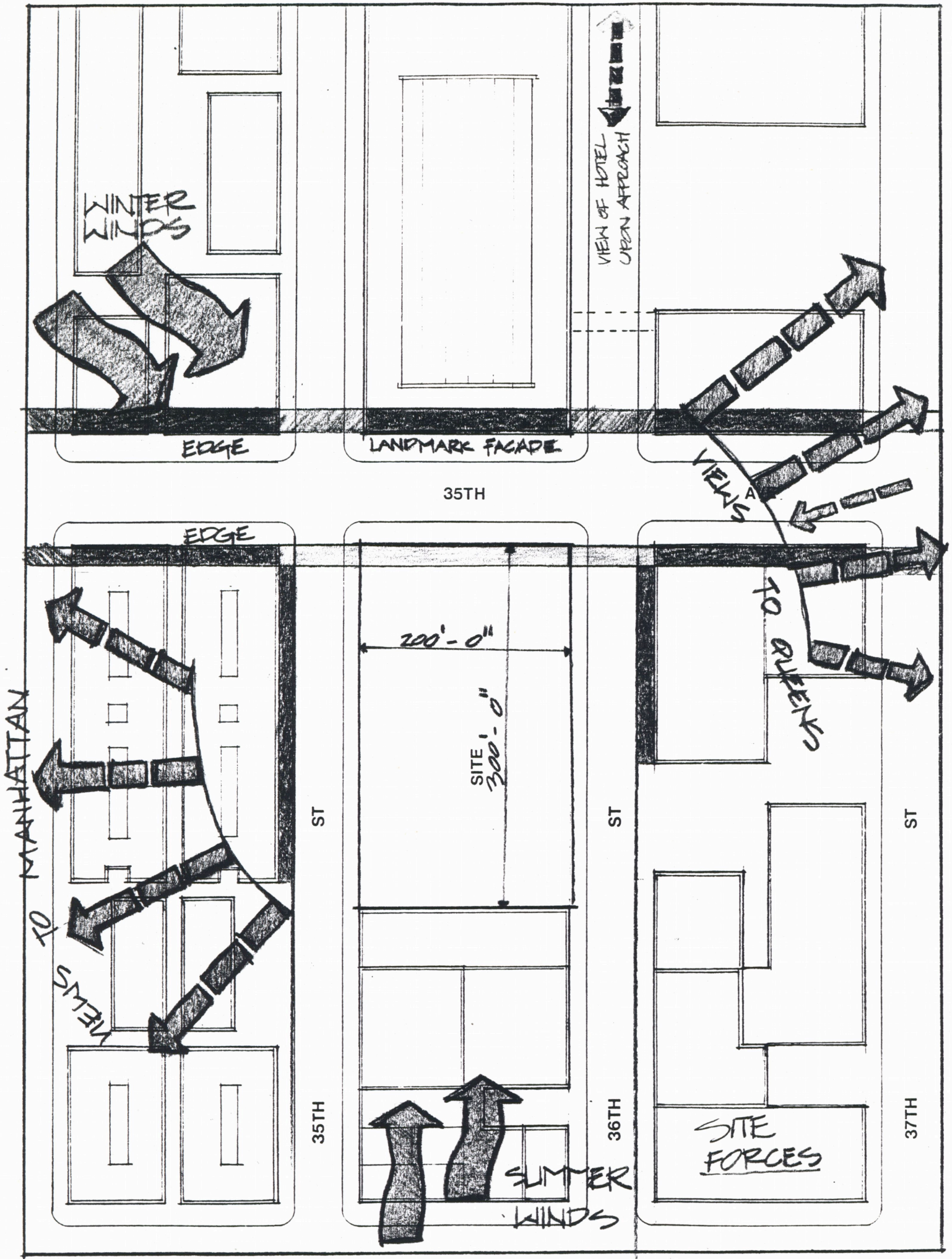
ANALYSIS OF SITE FORCES

From the hotel sites, a spectacular view of the mid-town Manhattan skyline can be seen above a height of 30 feet. This westerly view of Manhattan is the optimum view for the hotel and should be taken full advantage of. Views of Astoria to the east and north are possible but not as desirable. Views of the manufacturing district to the south are least desirable and should be minimized as the only view from the hotel room.

There are no shadows cast on the site for most of the day during the entire year. Sun angles during the summer months are from 68° at noon in May, 72° in June, 70° in July to a low of 28° at noon in mid-January. Shadows would occur in early morning and late afternoon from the east and west. The proposed hotel will shade the block to the north during part of the day in the winter months.

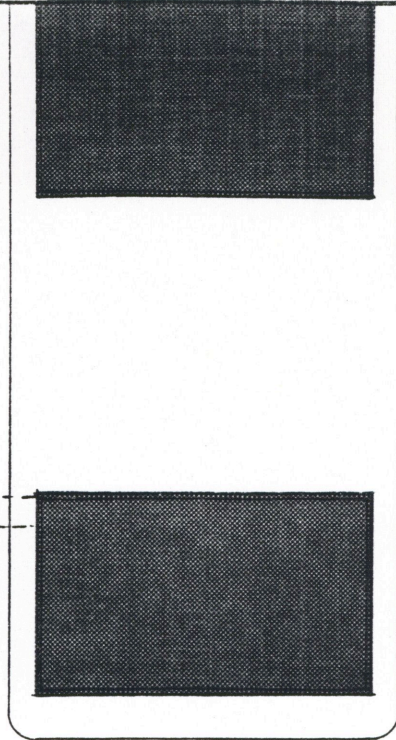
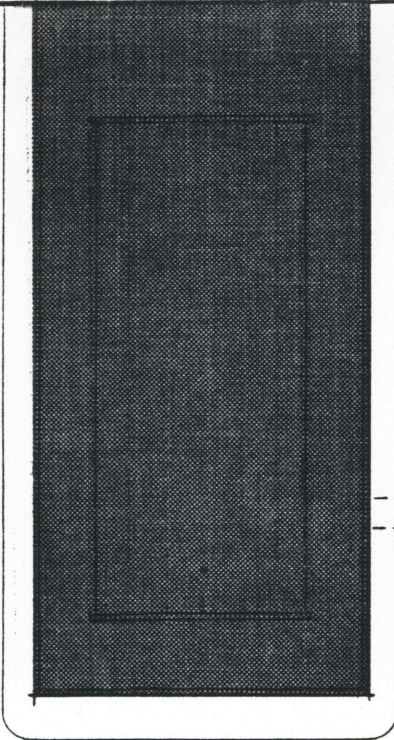
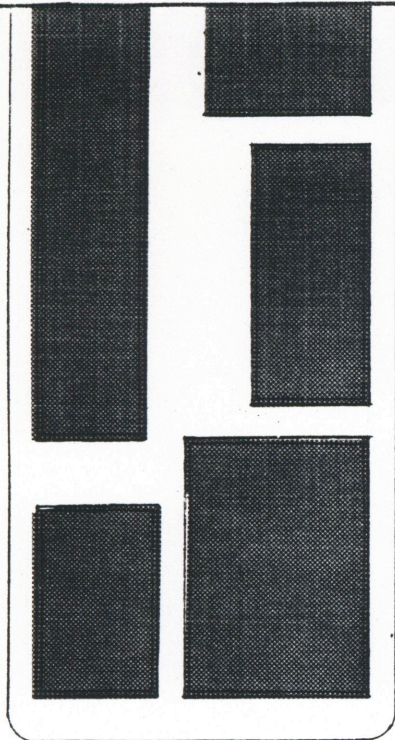
Prevailing winds on the site are mainly from the northwest for most of the year, averaging 10 mph throughout the year. Mild winds are generally constant throughout the year.

The topography of the site is flat. There is a gentle drainage to the west. The studio complex has a change in topography of approximately 10 feet elevation from its western to eastern boundary. The elevation of the site is approximately 60 feet above sea level. There is no flood danger in this region. See map next page.



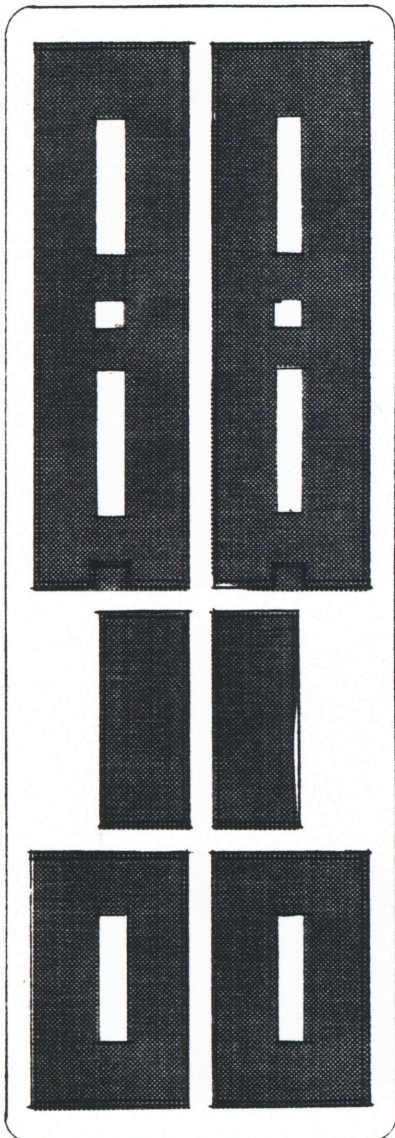
SOLID VOID RELATIONSHIPS

The following map depicts the figure/ground relationships of the area surrounding the site. It shows the relative density of the blocks in the studio complex.



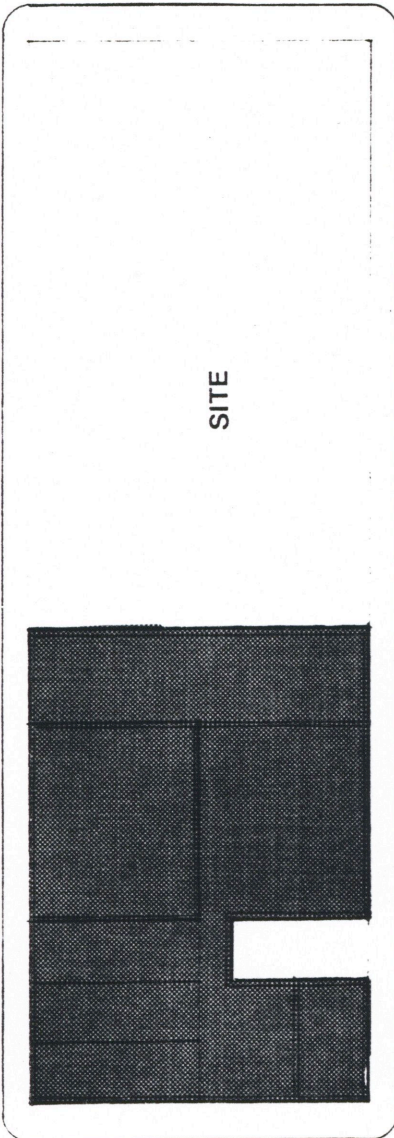
35TH

AVE

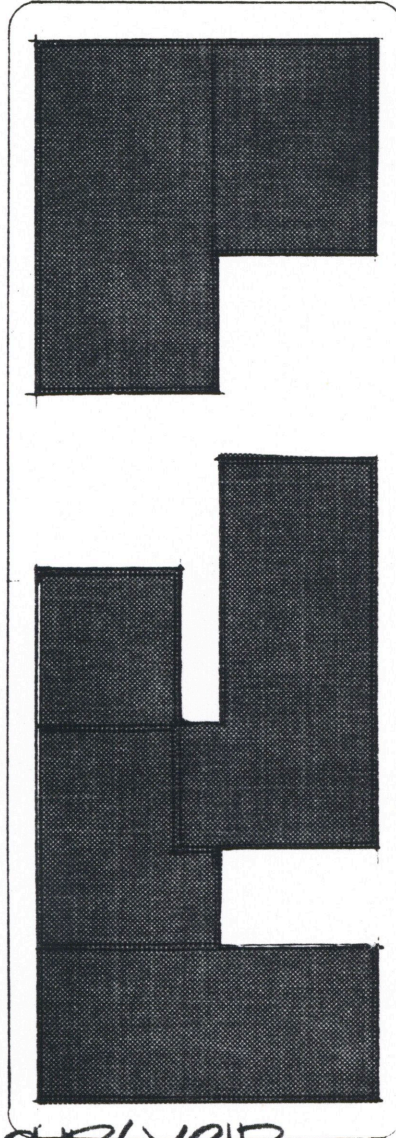


ST

35TH



SITE



ST

36TH

ST

37TH

CLIP/VOID

DIAGRAM OF ASTORIA STREET GRID

The following map is a diagram of the juxtapositions present in the street pattern of Astoria. This condition of shifting grids is indicative of various districts and neighborhoods in the area. The edges and zones created by the juxtapositions define district and unique neighborhoods in Astoria.

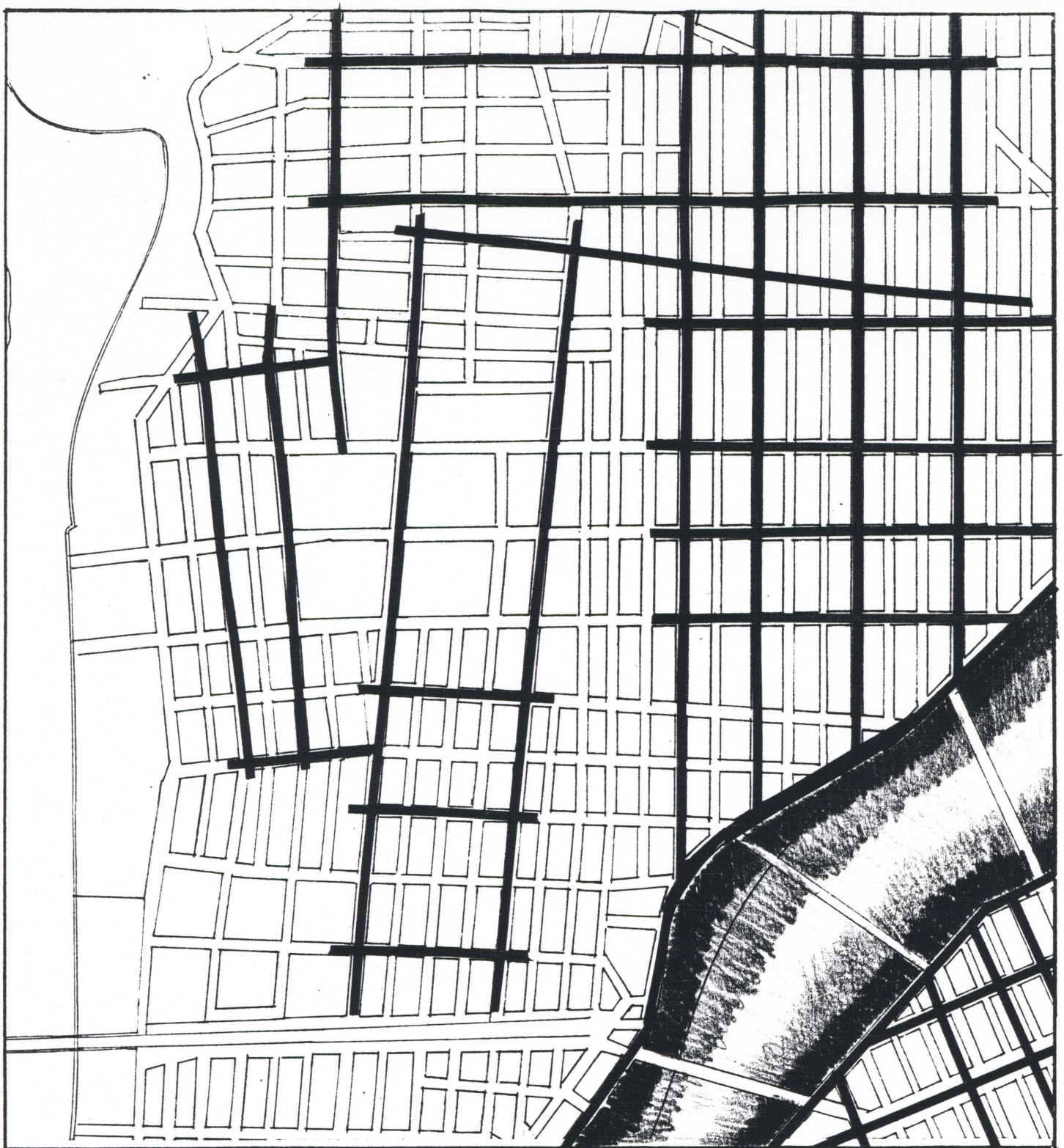


DIAGRAM OF URBAN PATTERN



TPOLOGY

HOTELS

MOTOR HOTELS

RESORT HOTELS

The basic function of the hotel has always been to provide the traveler with a place to rest his head and with food to maintain his strength. There seems little doubt that this will continue to be a primary function of the hotel. But not its only function. For the provision of lodging must also include the automobile, an indication of how travel methods have changed. The traveler can go further in less time—and he does, to remote places by air as well as by car. As transportation has changed, so has the hotel, but much more slowly, almost reluctantly, despite the urgency of its economic situation. But economics, the labor market, and the patterns of travel today are making such simultaneous impact on the hotel business that its operation and its physical planning are of necessity effecting changes. The automobile, the rise of convention business and the increasing degree of self-service are the three most important influences on in-city hotel planning and design today. The automobile generated the motel, the motel's popularity generated the more sophisticated motor hotel, and the convenience of the motor hotel for the increasingly numerous travelers-by-car pushed it further and further toward the heart of the city, where it now can—and sometimes does—rival the older hotel in dignity. Accessory to the convention business is the development of the jet plane, since it has opened up to this business many smaller and medium-sized cities previously by-passed because of their transportation condition. To attract conventions, older hotels are being remodeled and added onto, and new hotels are being built with large public facilities for meetings, banquets and exhibitions. The jet has spurred development of another type of business also, and its super versions will further extend this business: the resort hotel, thanks to the jet, has moved from near centers of population to remote locations, and even to other continents. Perhaps most revolutionary of all, however, is the trend toward self-service in all kinds of hotels, a trend which challenges the architect as much as the hotel manager. It is clear that this time of change for the hotel world is a time of opportunity for the architect. On the following pages, some of today's outstanding hotel architects discuss the changes, the potentials, the problems and the requirements of designing for today's—and tomorrow's hotel.

—Elizabeth Kendall Thompson

NEW FORCES AT WORK ON THE IN-CITY HOTEL

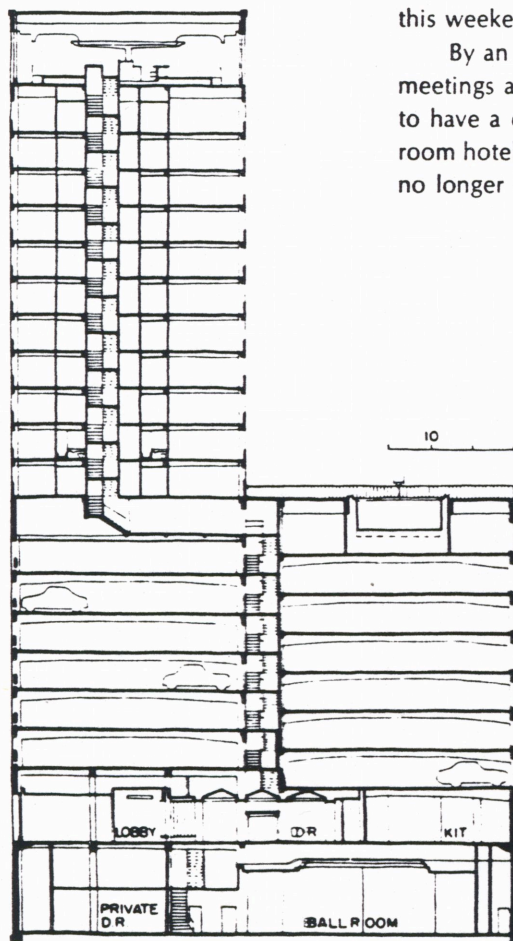
By William B. Tabler, F.A.I.A.

A hotel is a single-structure city, where thousands of people are housed, fed and entertained, whose space must be rented every night (not once every five years, as is office space), and whose structure must turn a profit for its owners. The overnight guests in a hotel may be as numerous at any one time as the entire population of many a small town: the New York Hilton and Conrad Hilton hotels, for instance, can have as many as 20,000 people each in their various types of spaces—rooms, restaurants, shops, service. The ballroom alone of the New York Hilton has room for 5,000 people at one time, the Washington Hilton, for 3,500.

A hotel's departmental profit ratios are as follows: 70 per cent, rooms; 50 per cent, liquor; 15 per cent, rentals; and 0 per cent, food. Its costs run 65 per cent for public rooms, 35 per cent for guest rooms. The in-city hotel is an expensive operation, especially in contrast to the more casual motor hotel, with its lower initial and operating costs and—usually—on-ground parking.

The first hotel (right) to be built in downtown Indianapolis in 40 years is under construction, the result of action by local businessmen. Hilton Hotels will operate it. The 440-room hotel locates all its parking on the second through sixth floors of the hotel, with elevator service direct from parking to guest room floors. Hotel rooms begin on the seventh floor, where a central terrace is landscaped and has a swimming pool. The hotel's extensive convention facilities—meeting rooms and banquet hall will seat 1,000 persons—are designed to keep it busy with meetings of various sizes. Ground floor and lower levels contain lobby, airline reservations offices, coffee shop, cocktail lounge and a formal dining room. On the twentieth floor is a restaurant and cocktail lounge. Architect: William B. Tabler.

A 150-car garage will be built into the tower of the Othon Copacabana Hotel (far right) in Rio de Janeiro, making parking accessible on each floor to the rooms on that level. In an experimental stage for this hotel proposed use of a mechanical parking system, often suggested but as yet unused. Note location of ballroom one floor above ground level; shops, night club and service are below grade. Architect: Artur Licio Pontual; consulting architect: William B. Tabler.



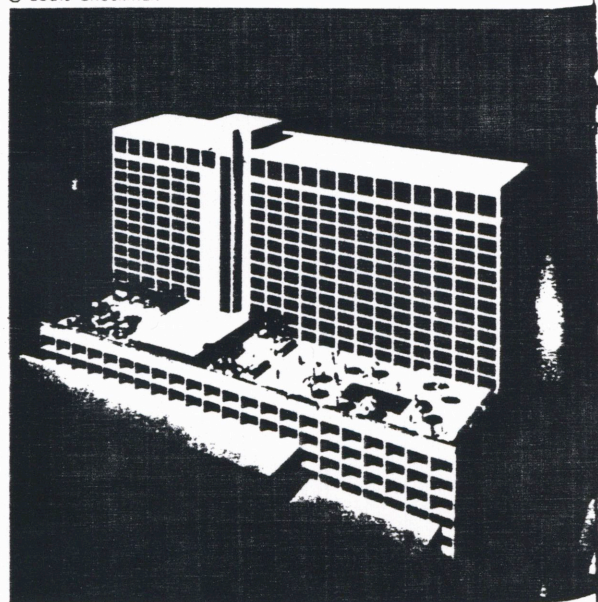
Yet every urban development proposal by a Central Business District calls for a hotel and every new suburban office building development also calls for a hotel. The visiting businessman must be housed. The Hotel Bonaventure on top of Place Bonaventure in Montreal is an in-city hotel that directly responds to this need.

But even 100 per cent five-day-a-week occupancy is not enough to keep a hotel operation profitable: it needs weekend business as well: convention, recreation and social. These are vital for successful operation of a hotel, whether it is in the heart of a city or in a resort area. Motor hotels, too, are finding it expedient to make provision for meetings and conferences and sometimes for social functions as well.

The new opportunities in the hotel field, however, are not so much in the large metropolitan areas as in the "secondary" cities, smaller cities which are not and will probably not be ports of call for the superjets and supersonic planes. Secondary cities such as St. Paul, St. Louis, Indianapolis and Hartford, Connecticut, are interested in hotels not only to stabilize their downtown business areas but also as attractions to the traveler's pocketbook: for every dollar he spends at the hotel, he spends six elsewhere in the community. For this reason civic groups now realize as well as the urban planners that to revitalize the downtown area a hotel is the first order of business and as a civic venture are raising the money and building the hotel. This was true in St. Paul and Indianapolis and is under discussion in many other cities across the country. These secondary cities are good locations for conventions, if their hotels have the facilities to accommodate such groups. In these particular instances, St. Paul, St. Louis and Indianapolis have new hotels, and the Hotel America in Hartford (none too successful as a weekend bedroom hotel) is adding large convention facilities (i.e., ballroom for banquets, conference and meeting rooms) to attract this weekend business.

By an old rule of thumb the ballroom—necessity for large meetings as well as for banquets of convention groups—used to have a capacity based on 10 square feet per room: a 500-room hotel would have a 5,000-square-foot ballroom. The rule no longer holds. The St. Paul Hilton has a 12,500-square-foot

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ballroom plus a 10,000-square-foot exhibition hall; Stouffer's River Inn in St. Louis has an 18,500-square-foot ballroom and a 10,000-square-foot exhibition hall. Each of these hotels has only 500 rooms. Each is, however, in a prime location for convention business—it is in a city accessible by various means of transportation but without the potential of becoming a supersonic jetport.

The automobile has brought a great change to hotel operation, and parking has become a primary problem. Nothing on the horizon at this time indicates that it will become less of a problem. The alternative is to provide for it. Our firm has done this in several unorthodox ways. In the San Francisco Hilton (ARCHITECTURAL RECORD, July 1965, pages 143-147) we provided what is in essence a motel-type of accommodation on certain floors, where the guest can drive his car to a parking stall adjacent to the corridor on which his room is located. In the St. Paul Hilton, we used something of the same kind as a solution, and in Indianapolis, where the Hilton is now under construction, we provide 650 parking spaces in a garage immediately under the 440-bedroom floors, with vertical (elevator) transportation direct from garage to room floor. Even more unusual is the Othon Copacabana Hotel in Rio de Janeiro where a 150-car garage is built into the hotel tower. Although this hotel is still in the planning stage and final decisions have not yet been made, we are experimenting with the idea of using a mechanical parking system. The idea is not wholly new, but its actual use would be. For another city, we have explored a spiral hotel with a continuous ramp for parking cars right outside each of the 500 rooms. Except for fire escapes, such a hotel will require no stairs.

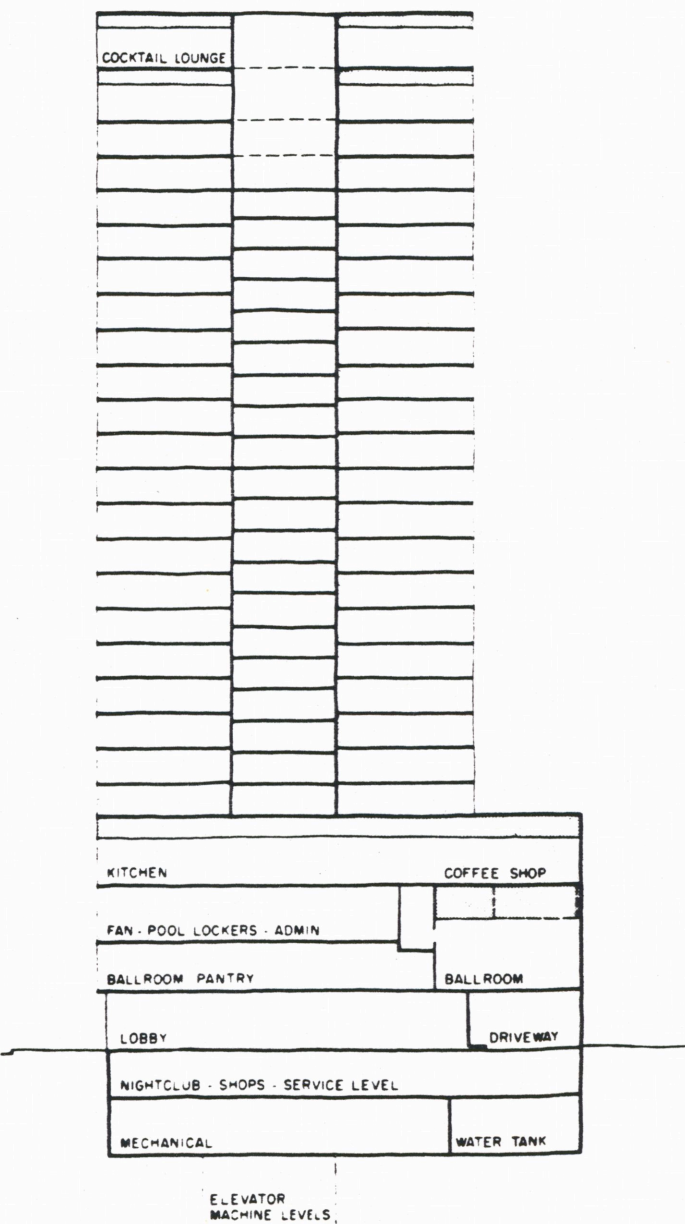
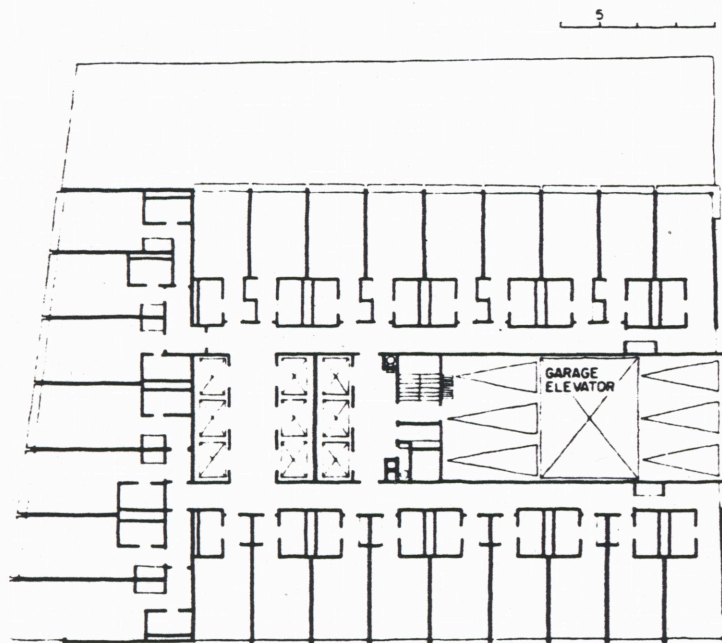
But these are fairly radical answers to today's problems. Hotel construction traditionally lags behind the transportation on which hotel operation depends. While we are still struggling with the automobile age, we are beginning to build for the jet age.

Basically there are three types of hotels to suit three types of travelers: commercial hotels, for the commercial traveler who comes by air, or perhaps by rail, and who, once settled in his

hotel, needs local public transportation; the motor hotel, for the traveler who arrives in his own car (or rents one to achieve mobility); and the resort hotel to which people at leisure come for recreation and entertainment. Although there is a boom in hotel construction in far-away places, due to increased travel for business and for pleasure, and to greatly increased and improved air transportation to the places appropriate to resort development, I leave discussion of this type of hotel to the article which appears on page 143 of this magazine, and will consider only the first two types.

Commercial hotels can exist only in cities with adequate transportation systems. New York is a good—perhaps the best—example of this sort of city. The commercial hotel is caught, however, in a life-and-death struggle right now, due in part to the labor and profit squeeze in which it finds itself and to the decline of great free-spending wealth and in part to the stiff competition it is getting from the motor hotel.

The motor hotel is assuming the place of the hotel in the "secondary" cities whose transportation (into the city and



within the city) is below adequate standards (i.e., there is general dependency on the private car). The motor hotel enjoys certain advantages over the traditional in-city hotel, with a reputation as a formal and elegant place where service is a by-word, and these make for strong competition to the hotel. The motor hotel location has been on the fringes of the city, where sites were cheaper and more land was available. However, it is more and more true that as the location of the motor hotel approaches the center of the city, its occupancy rate goes up. At the same time, its costs increase: center-of-the-city sites cost more, and are smaller. The old notion of a one-story, spread-out motel has to go by the board. Instead, the multi-story building, cheaper to build and to operate, becomes an economic necessity, and an answer to a contemporary need. As the motor hotel becomes more formal, as the hotel absorbs the automobile into its walls, the hotel and the motel become less unlike each other than seemed possible a few years ago. There is no question in my mind that the hotel of the future—except in those relatively few cities where adequate transportation exists—must be a motor hotel.

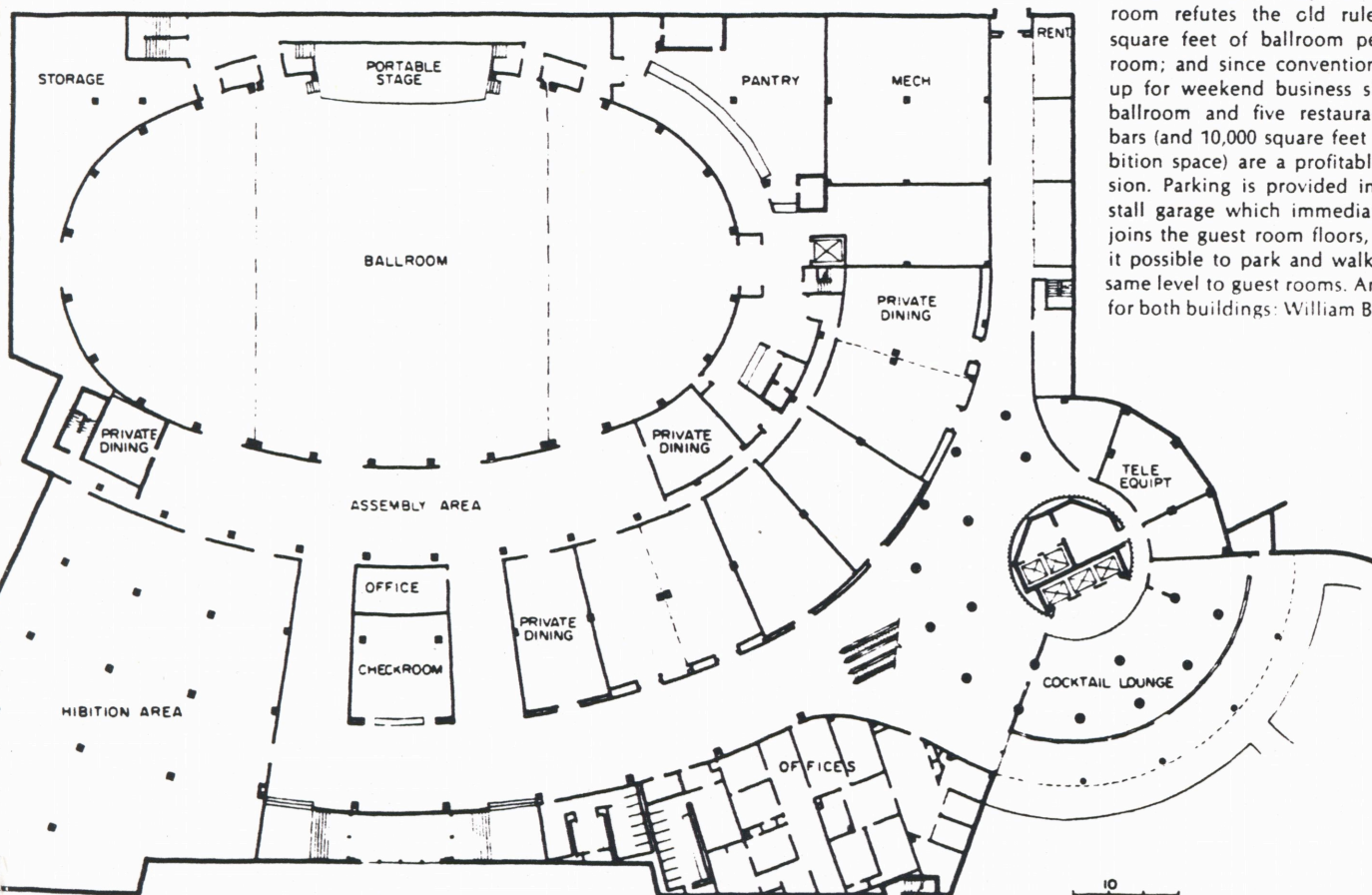
One of the major influences on hotel operation is the increase in self-service, and this is bound to have repercussions on the design of hotel buildings. The motor hotel, in its early version as motel, depended on self-service for its very life, economically speaking. The traveler drove up to the door of his room, carried in his luggage, did all the things a bell-boy usually does. It turned out that he did not mind doing these things for himself as long as provision was made for doing them without too great inconvenience. As a matter of fact, great numbers of people showed signs of actually preferring the independence that this

represented, and they patronized the motel increasingly as proof. Now hotels, hard-pressed to maintain their profits, are adopting many self-service features: the automatic message indicator on the telephone, direct dialing for outside calls, floor ice machines and canteens for beverages and sandwiches, even hand carts for baggage and room coffee makers (well-established in motels and motor hotels) are familiar manifestations of this trend.

Disposable items—towels, sheets, pillowcases, dishes and glasses—will further reduce the service of the traditional hotel. They must all be of acceptable quality (the airlines have shown the way here), of course, but they can help considerably in the relief of labor pressures.

Yesterday's hotel had maids, porters, floor clerks, waiters and watchmen on each floor to handle a variety of services for guests. Today the guest does—or can do—most of these services himself. Television cameras in the corridors have replaced the night watchman as a means to continuous protection. The other servitors have simply been absorbed elsewhere.

The importance of ballroom and other large-gathering facilities is clear in the plan for the ballroom area of Stouffer's Riverfront Inn, St. Louis, Missouri (left). This 500-room hotel has an 18,500 square foot ballroom and 10,000 square feet of exhibition area plus private dining areas. Conventions and parking are two important influences on type and design of hotel. The 500-room St. Paul Hilton (opposite), a downtown hotel in a "secondary" city, makes provision for both of these demands: its 12,500 square foot ballroom refutes the old rule of 10 square feet of ballroom per hotel room; and since conventions make up for weekend business slack, its ballroom and five restaurants and bars (and 10,000 square feet of exhibition space) are a profitable inclusion. Parking is provided in a 300-stall garage which immediately adjoins the guest room floors, making it possible to park and walk on the same level to guest rooms. Architect for both buildings: William B. Tabler.



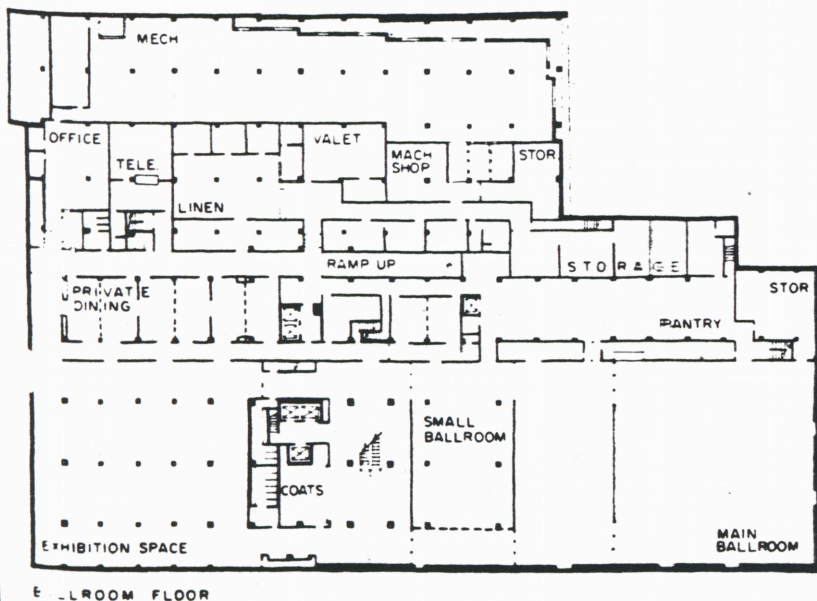
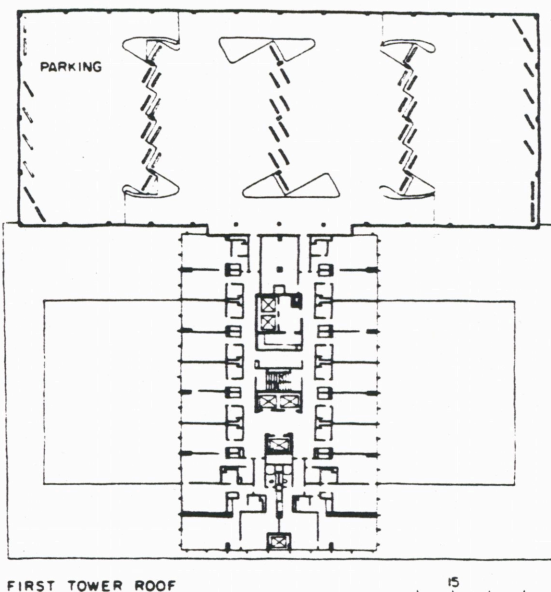
Each item of self-service is designed to accomplish one thing: to continue a favorable profit/cost ratio in the room-rental end of hotel operation. Unfortunately, in food service the ratio of profits to costs is as small as can be imagined. Costs far outrun profits, principally because of the high costs entailed in providing the level of service which the public expects—or which the hotel restaurant believes it expects. A waiter is expected to walk the length of the dining room to sell a half-penny pat of butter, or to keep a glass filled with free water. No wonder the food business is unprofitable. I go to a country club dinner dance and pay \$15 to wait on myself at a buffet, yet when I enter a hotel coffee shop, I expect the amount and kind of service that prevailed in the Gay Nineties, a vastly different era of labor and economics.

A revolution has to come in the food department. I am certain that before long packaged meals, ordered electronically, will be served as beautifully as the bedroom fruit basket that never fails to thrill the arriving guest. Single-purpose dining rooms will give way to private dining rooms and function rooms, and more people will eat in their rooms. Today's ultrasonic silver cleaning will be replaced by non-returnable tableware and dishes. The really penny-wise hotel operator may even encourage his guests to take his cups and saucers away as souvenirs, saving himself the trouble of disposing of them.

Other changes are also to be expected. Electronic equipment already in use in larger hotels will be incorporated in the smaller operation, making possible smaller service and lobby areas. Microfilming of records, no longer a novelty, has already reduced the amount of storage space required. Telephone equipment for a group of hotels will be located in a remote building where telephone operators will be pooled for better service and the equipment, centralized, will be serviced better and more easily.

It goes without saying that new materials and products will make for improved—and less expensive—construction, once the obstacles of obsolete codes and ordinances are cleared away.

The hotel of tomorrow—and of day after tomorrow—will still provide the traveler with the basic needs of his sojourn, food and lodging, even entertainment. But the potential is real that the in-city hotel in the "secondary" city will be less distinguishable from the motor hotel in many of its aspects than it has been. And the motor hotel, as it gets closer to the heart of the city will be more sophisticated even while it retains some of the casual informality which has always been its charm. It is doubtful that the automobile will be any less of an influence on hotel design, or that labor and economics will, in their ways, force changes on hotel operation and, inevitably, on hotel planning. But new ideas will also come in design, as direct responses to these changes.



PROGRAM

The hotel program is adapted from an existing program for the proposed hotel which was prepared by the architectural firm who is working on the hotel project.

PROGRAM SUMMARY

Hotel

Lobby.....	5000	s.f.
Check-in Area.....	500	"
Restaurant with kitchen.....	4000	"
Bar/Lounge.....	1500	"
Cafe/Coffee Shop.....	1000	"
Accounting.....	1000	"
Restrooms.....	500	"
Offices.....	1500	"
Housekeeping.....	1500	"
Storage.....	750	"
Health Club.....	5000	"
175 rooms @ 425 s.f. +/-.....	75000	"
Meeting rooms/Ballroom/Banquet.....	4000	"
Parking for 150 cars.....	60000	"
Service/Storage.....	7500	"
<u>Structure/Mechanical/Circulation.....</u>	<u>50000</u>	

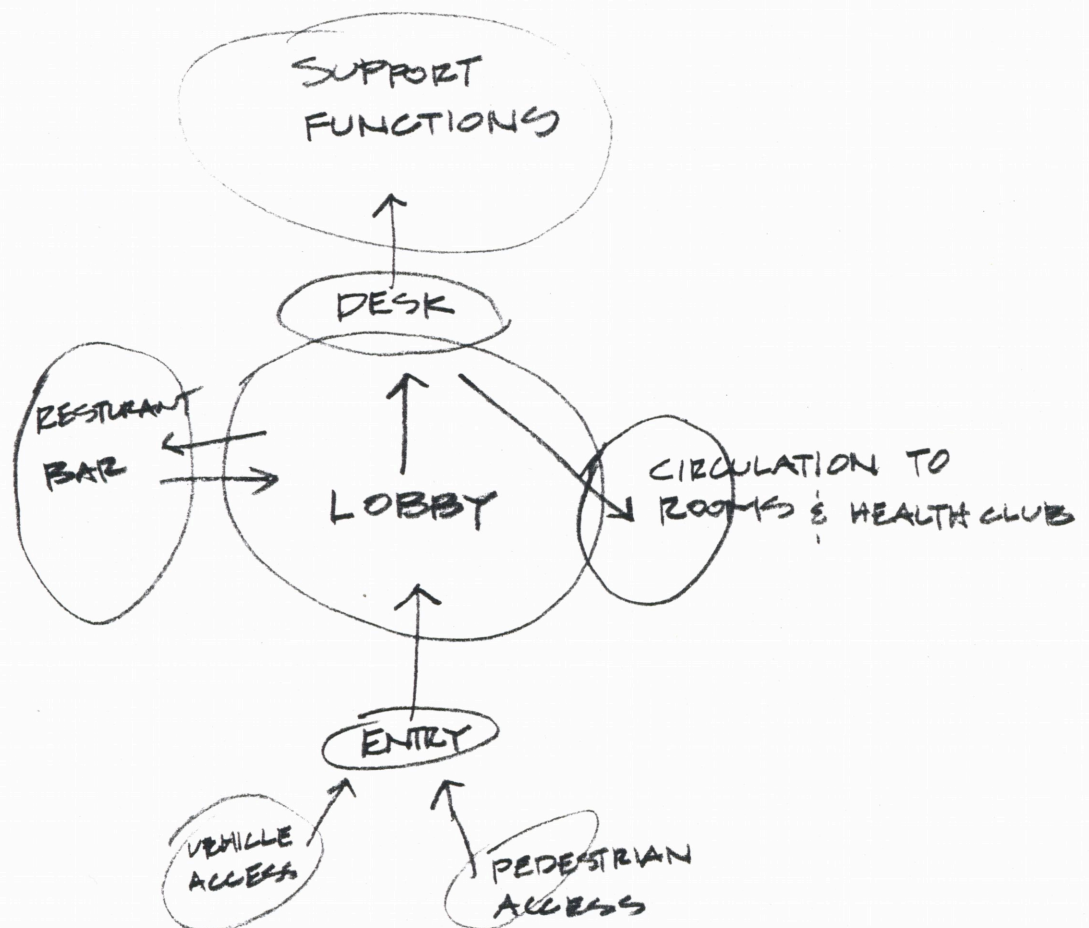
Total square footage: 225,000 s.f. +/-

PROGRAM RELATIONSHIPS

LOBBY.....5000 s.f.

Objectives

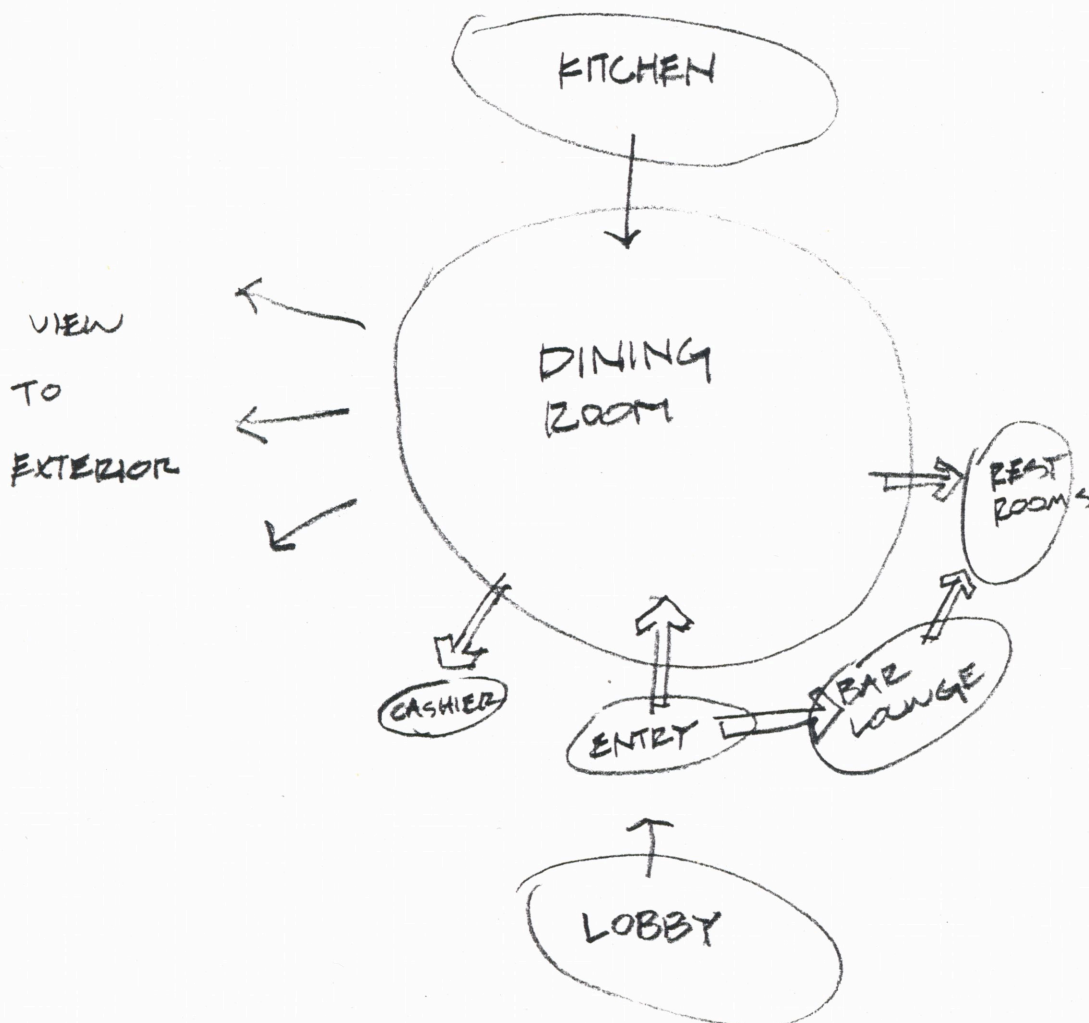
- . Visual connection between entry and check-in desk.
- . Visual connection between check-in and circulation to rooms.
- . Orientation of visitor.
- . Skylit lobby.
- . Strong sense of entry.



RESTAURANT.....4000 s.f.

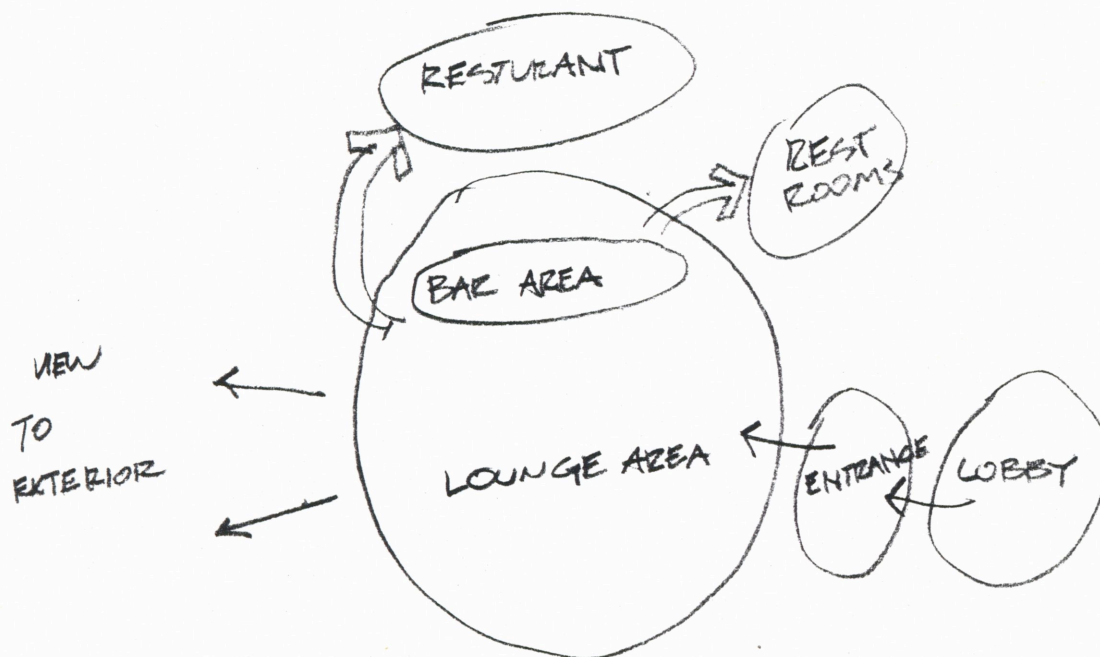
Objectives:

- . Dining room, views should be maintained to the outside.
- . Direct adjacency to lobby.
- . Direct adjacency to restrooms.
- . Direct access to bar/lounge.
- . Circulation through dining room along divisions.



BAR/LOUNGE.....1500 s.q.

- . Connection with Restaurant as waiting area.
- . Direct adjacency with hotel lobby.



SUPPORT GROUP.....4000 s.f.

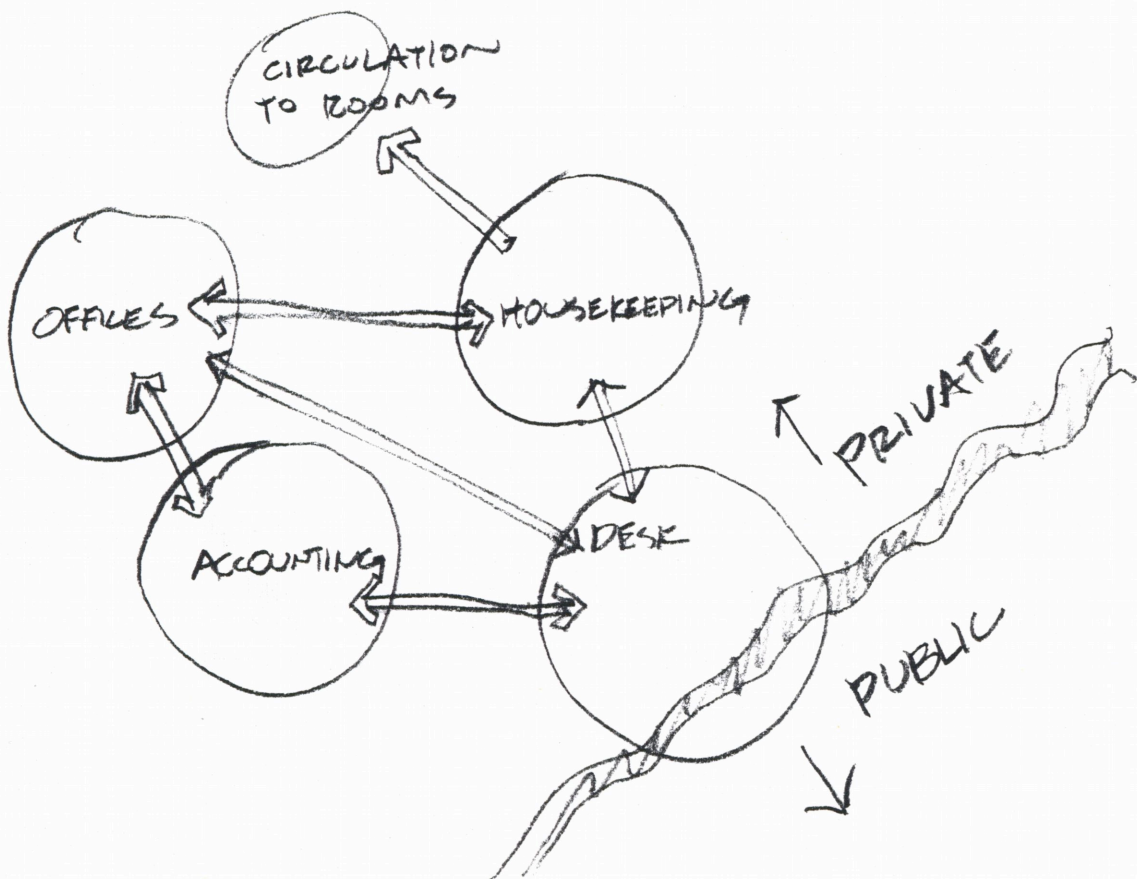
Accounting

Housekeeping

Offices

Objectives:

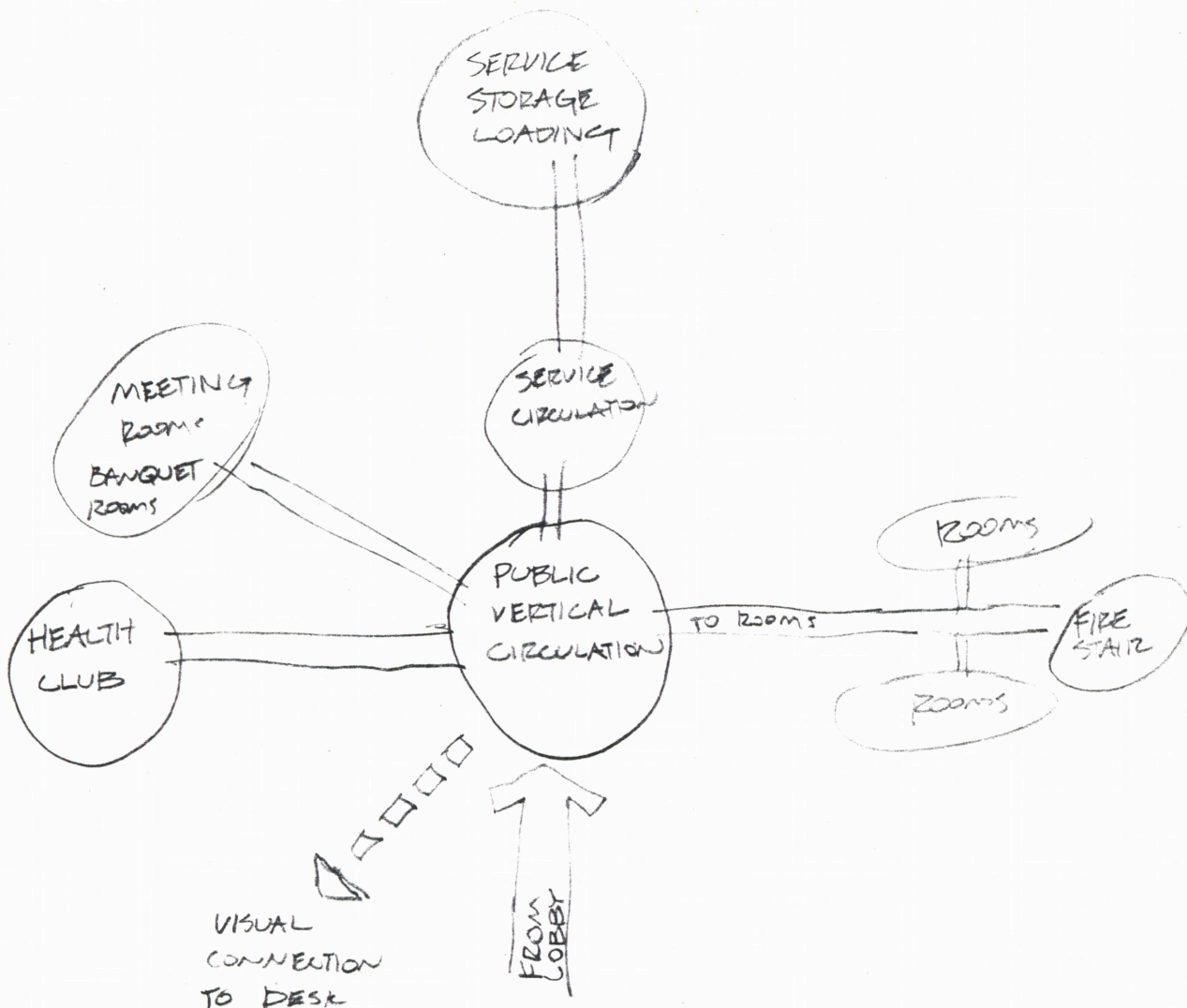
- . Direct connection must be made between service circulation to rooms and housekeeping.
- . Offices, accounting and housekeeping need a relationship and proximity to one another.
- . Access to service circulation from housekeeping.



CIRCULATION.....35,000 s.f.

Objectives:

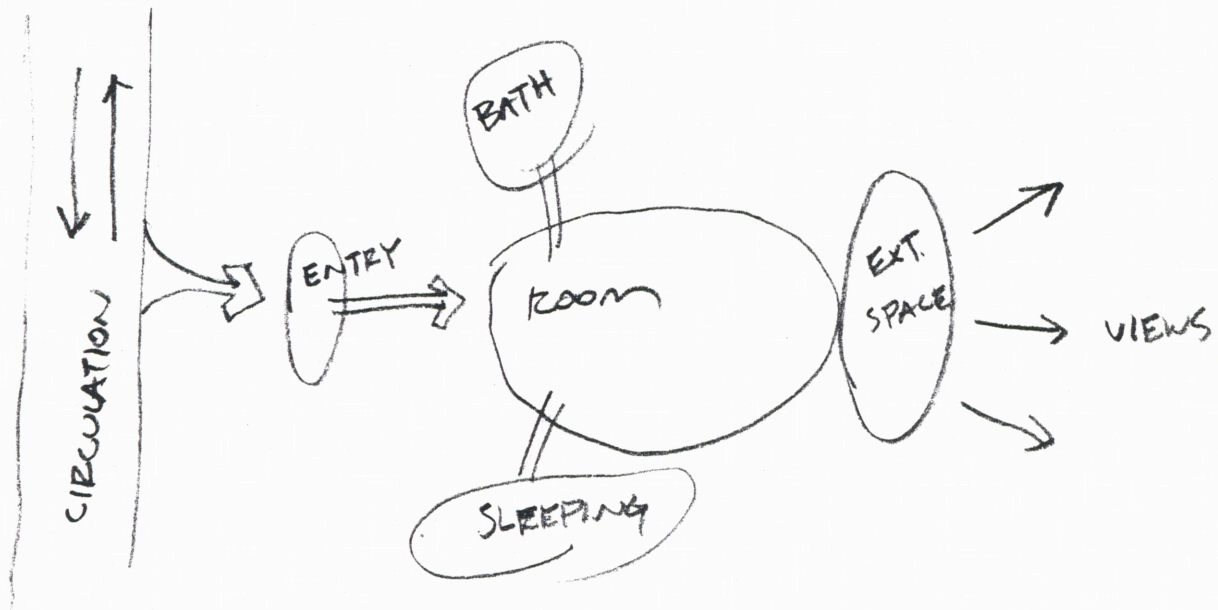
- . Clearly organized vertical circulation to rooms and other upper level functions.
- . Separation of public and private circulation.
- . Separation of hotel room circulation from strictly health club patrons.
- . Clear access to circulation from lobby.
- . Visual connection between elevator bank and hotel check-in.
- . 20% of hotel square footage (approx.).



GUEST ROOMS.....75000 s.f.

Objectives:

- . Privacy of external space, if provided, should be maintained.
- . Views should be taken full advantage of.
- . Thematic ideas of hotel as a whole should be carried through rooms.
- . Clarity of circulation to rooms should be maintained.

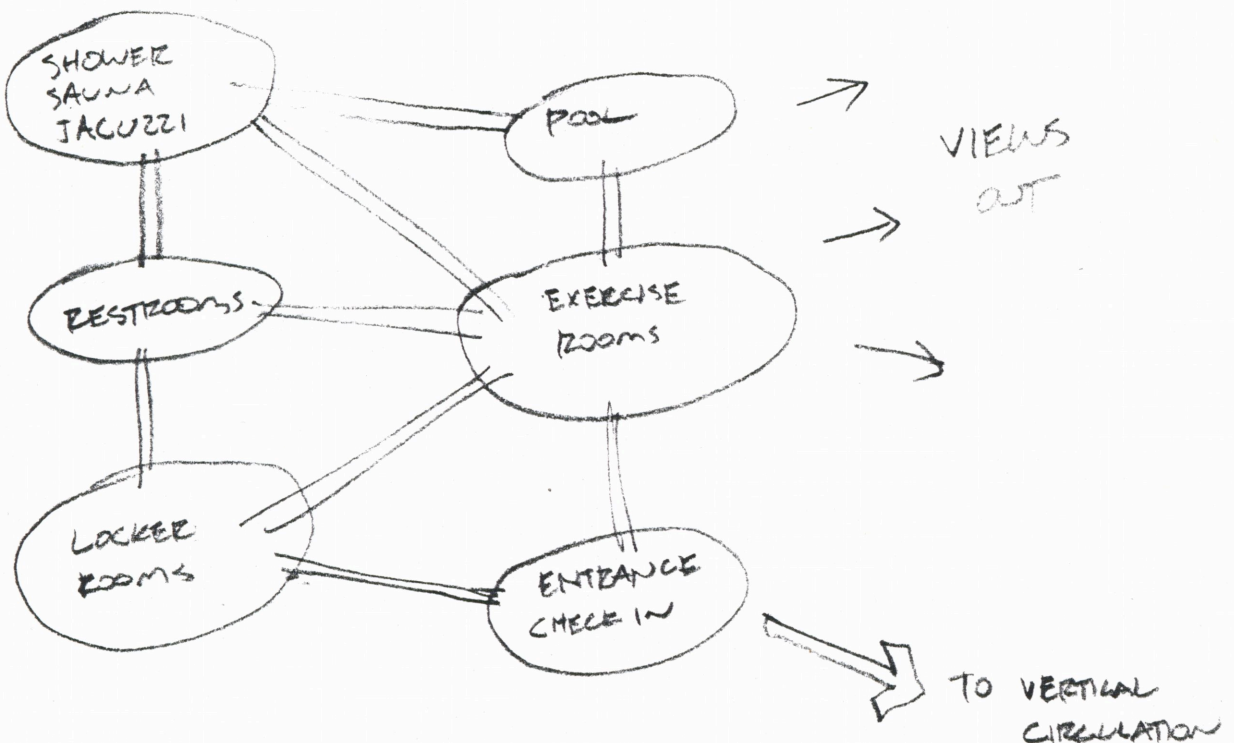


HEALTH CLUB.....5000 s.f.

Objectives:

- . Upper floor location.
- . Views to exterior desirable from exercise rooms, and pool room.
- . Separation from hotel rooms (noise considerations).
- . Separate vertical circulation for health club, meeting and banquet rooms.
- . Use by non-hotel patrons.
- . Rooms for various types of exercise.
- . Sauna, jacuzzi, shower, pool rooms.

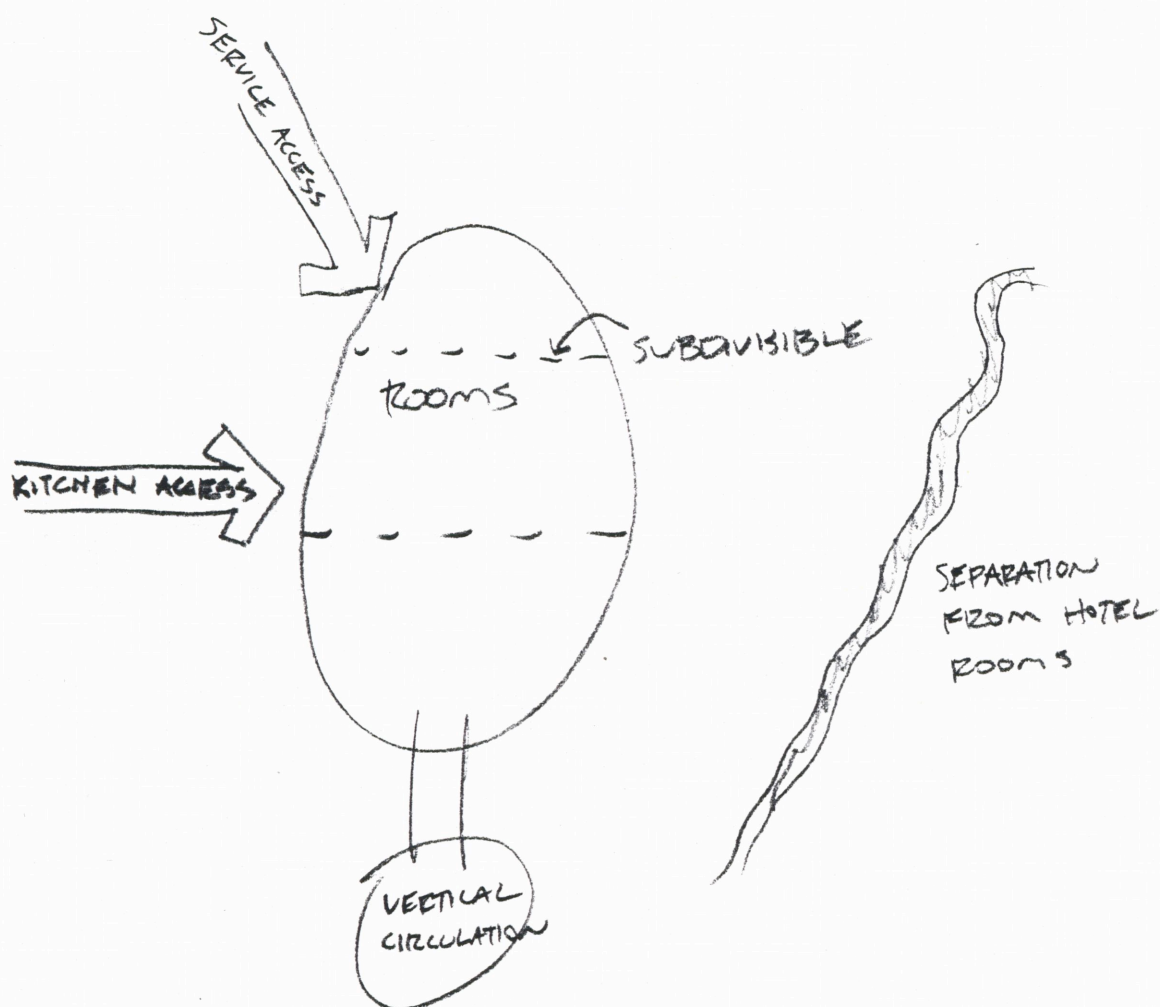
SEPARATION FROM HOTEL RMS.



MEETING/BANQUET/BALLROOMS.....4000 s.f.

Objectives:

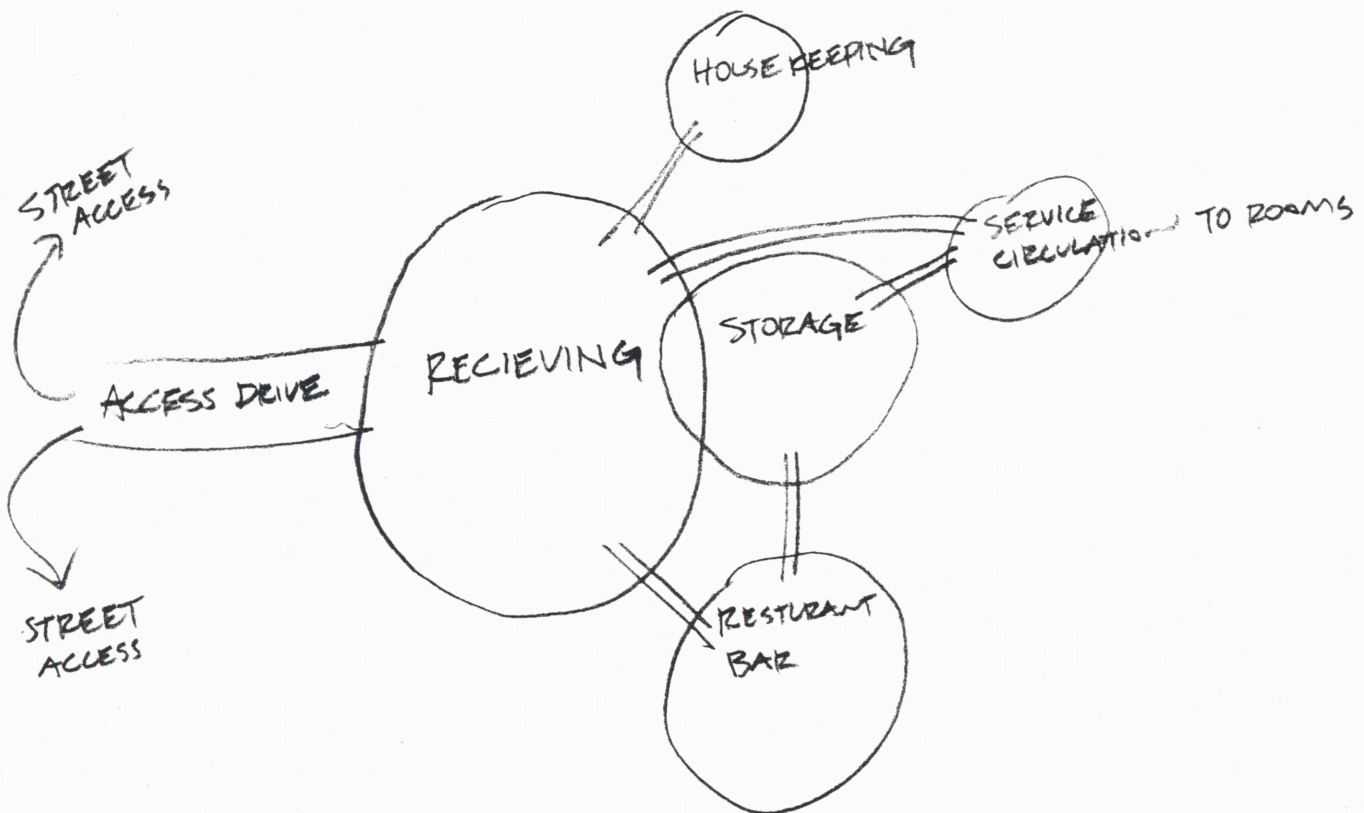
- . Separation from hotel rooms.
- . Use by non-hotel patrons.
- . Proximity to service access and restaurant kitchen.
- . Views to exterior not as critical.
- . Expandable or subdivisible space.



SERVICE ACCESS/STORAGE.....75000 s.f.

Objectives:

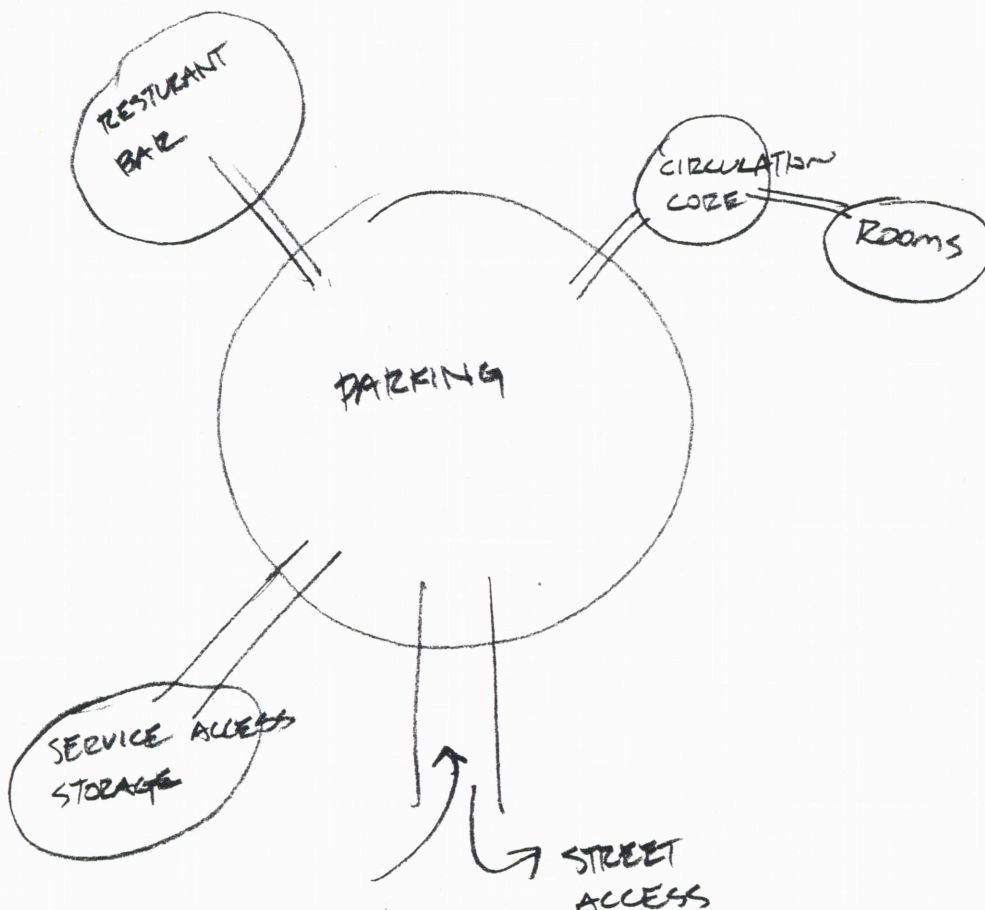
- . Readily accessible loading area from street.
- . Proximity between service loading and restaurant, bar and storage areas.
- . Proximity of housekeeping area to service area.
- . Proximity of service access and storage to service circulation.



PARKING.....60000 s.f.

Objectives:

- . Parking for hotel guests in parking garage beneath or adjacent parking structure.
- . Parking for restaurant patrons with separate access to restaurant.
- . Direct access to room banks from parking.
- . Direct access to restaurant.
- . Separation of hotel patron parking and temporary parking for restaurant, bar.
- . Parking for 150 cars total.



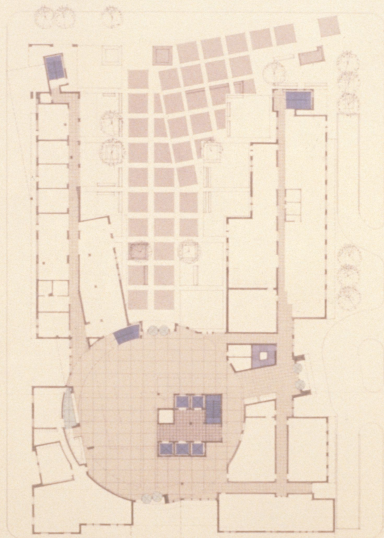
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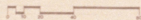
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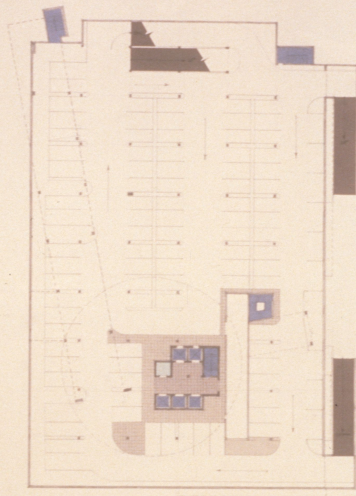
GROUND FLOOR PLAN





TYPICAL ROOM PLAN

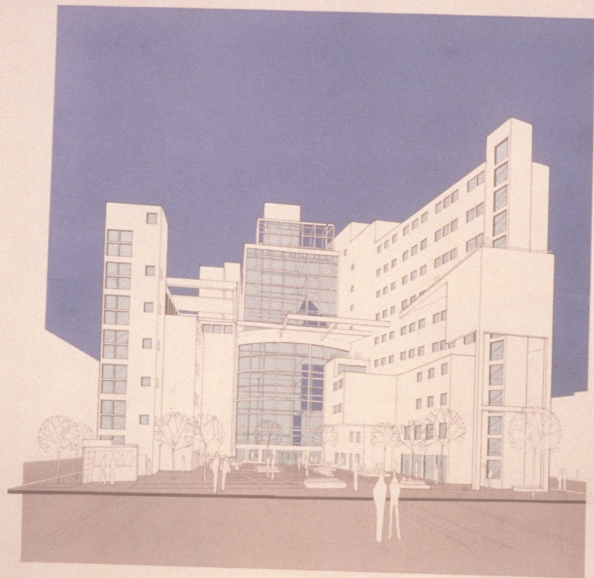


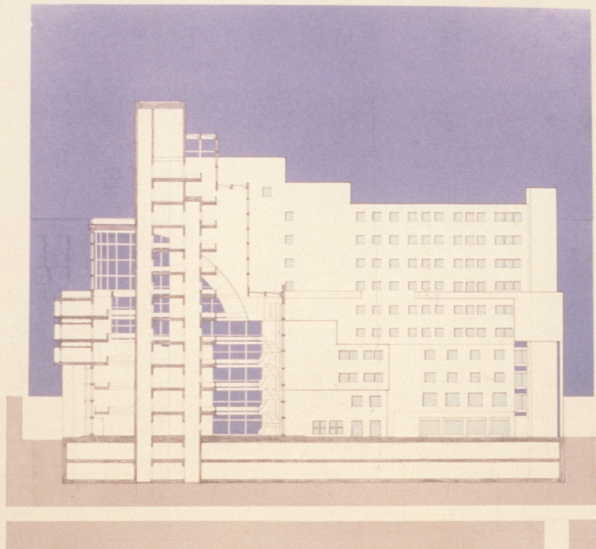


PARKING LEVEL PLAN



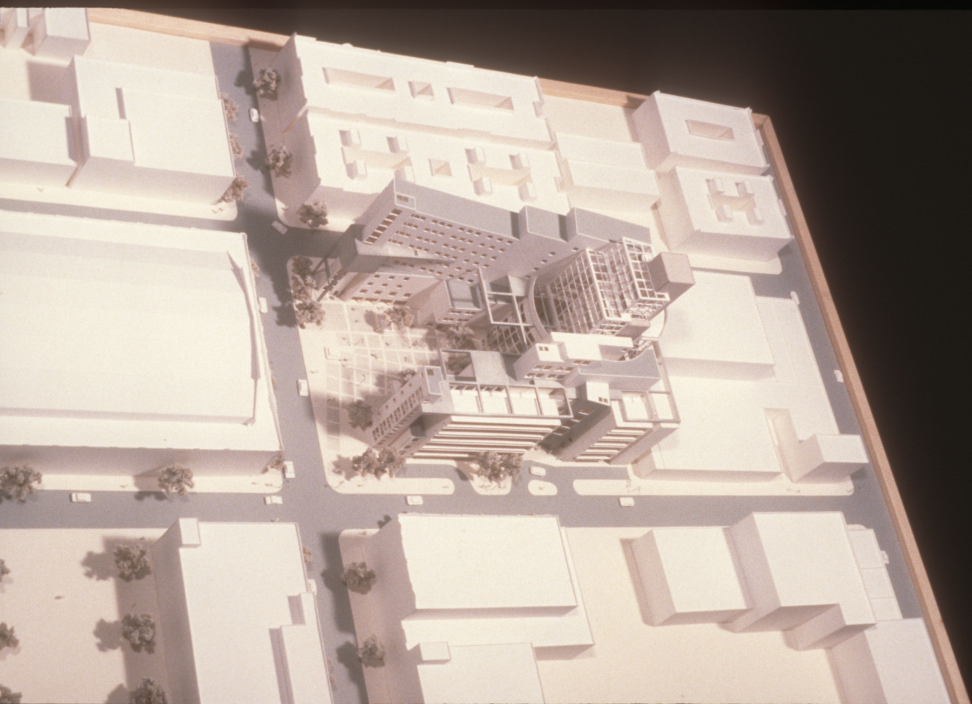




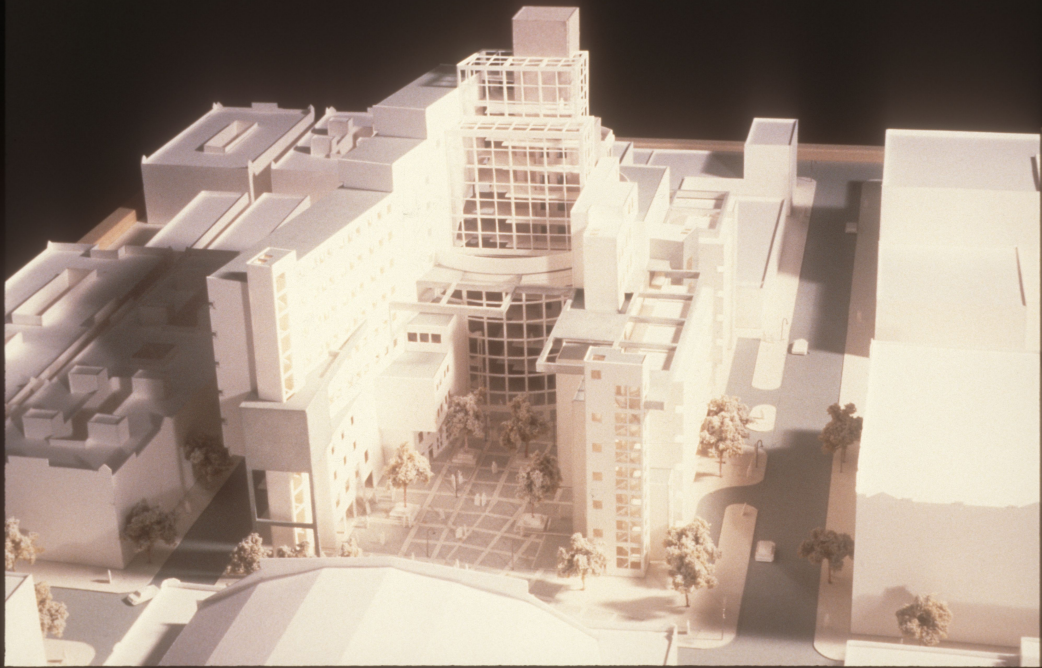


SECTION





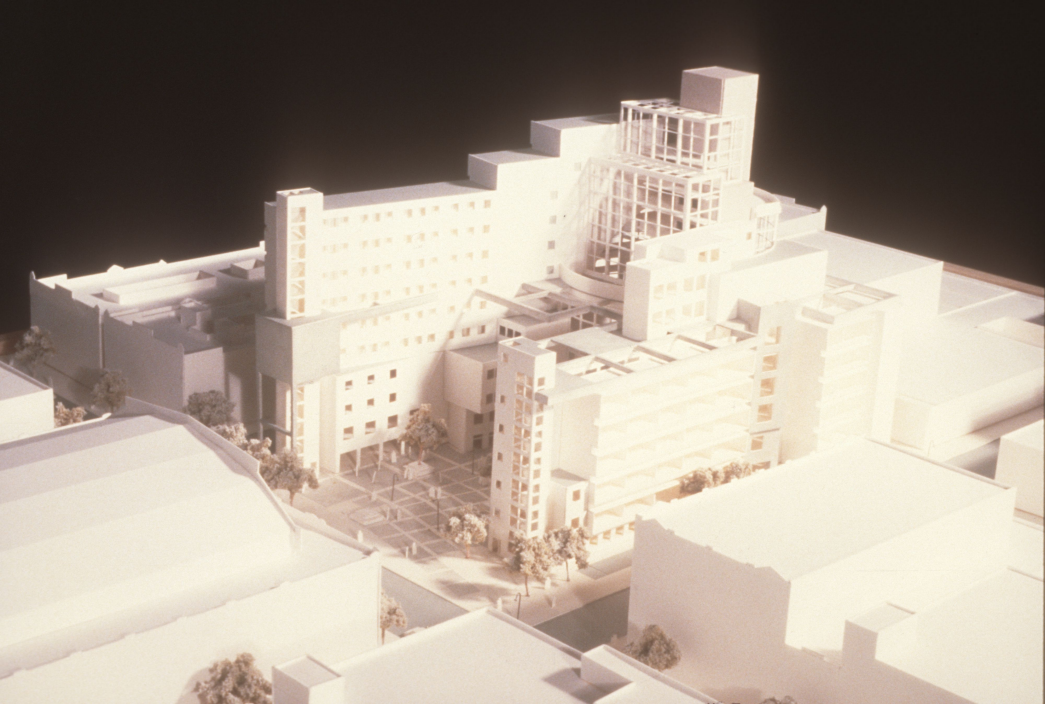
















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