IV Schematics

Restaurant Level Schematics

The restaurant is out away from the hotel complex. It is out, set on piles in the inlet of Tampa Bay. This location was chosen for two major reasons. One, by breaking away from the hotel, I was able to do a total structure, one not already extant, but a part of the complex whole in the end. Two, the point location allows for clear views to the downtown area, back toward the hotel complex and out across Tampa Bay to Tampa itself.

The restaurant took its shape from 3 major ideas, privacy, view, and the 27° angle. Privacy is an important part of dining out. There should be a "cushion of space" around the diner to create a sense of privacy. This concept was the generating factor of the 10X10 grid off of which the seating and structure work. The 10X10 bay is generous, affording luxury in its space and in the feeling of privacy.

The idea of view and privacy came into play in the stepping down of the bands of seating toward the waters edge. The steps (24" down) increased the feeling of separation, while making it easier to view out the windows, as there considerably less obstruction of view.

The slicing angle, again, is a dominant feature in the complex, adding an additional layer of cohesiveness. The angle is reinforced by the merging of elements. A number of mergings take place in this area, the land meets the water, the site
meets the influence of the Pier building, and the grid of the structure/seating meets the slicing angle.

The Pier exerts a powerful presence across the water. Its steel and glass structure is a sharp contrast to the mediterianian heaviness of the stuccoed Vinoy Park Hotel. The steel and stucco meet here, the result is the slicing of the restaurant by the heavy stucco kitchen/support block.
what if, just what if there was a restaurant.
this would be like a floating island.

entrance only - located into the restaurant

prices/supplies run the same way...

empty

park reservations

maitre'd

exit, do they have to

exit where they

enter

kitchen

lounge

dining rooms

access - by boat
by foot
by tram
V. Design Development

The decision to pick areas of concentration and to develop those was made at the beginning of the second quarter of thesis. The site, although it did undergo some reworking, and the hotel were to remain at the conceptual elvel. The restaurant and nightclub provided the greatest opportunities design-wise and so were chosen as points of concentration. With concepts set the design development progressed.
V  Design Development

Nightclub

Resolving the issue of structure played a major part in gaining control of the design. The structure of the building (before major repair) would not have been sufficient to open the space for the required activities. Due to extensive damage, this portion of the hotel required virtual rebuilding, in this way the structural grid was rethought to incorporate design ideas. The structural bay system has been integrated with the angle which slices the nightclub. It becomes a path, both overhead and down to the floor, taking the patron in and through the club.

Entry is a very important part of any socially based building or function. In the nightclub the act of entry is given the importance it deserves. The entry process actually begins as one approaches the Vinoy. The palm lined walkway leads to a series of columns which spring out from the nightclub below, giving an indication of what lies "Belowdecks" ("Belowdecks" being the name of the club). The stairs, which lead down to the club, as well as the secondary entrance to the hotel, can be seen as one approaches from the palm lined boulevard. The stairs lead down to the club, at the base of the stairs, the final set of doors are opened by the doormen, and you have arrived. You are on stage, conspicuous in your nonchalance as you step through the lights and off the "stage."
The lighting, which is a glow of color, is primarily the result of the neon, which is on the walls, steps and ceiling, as well as on the columns and stalactite columns. The stalactite columns are neon tubes which hang from the ceiling and terminate at the 7' level, above head height. The "columns" hold a yellowish and incandescent light which, through the smoke, completes the column to the floor. There is of course emergency and "standard" lighting within the coffers of the structural system.

In addition to lighting, the coffers also allow for the HVAC neon transformers and the many other lights and equipment needed in stage performance and dance floor aesthetics.

The elements of the club design began to come together much more coherently in the design development stage. The lighting, the structural grid, the floor patterns and plan forms began to shape themselves into a whole. Many of the advances made at that time and into the final design stage as well were due to a much more "liberal" or "free" attitude which was adopted at this point. The freedom to go a little "off the wall" can be related back to fantasy which, in a broad sense, is the essence of the club.
"neon
columns"
V. Design Development

Restaurant

The Design Development phase of the restaurant ("Pier-point ") was marked chiefly by the concern for the privacy view issue of the patrons experience as well as the development of elevations.

The issue of privacy and view was further resolved through the manipulation of the east, south and west facades to create niches. The niches responded to the mass which slices the restaurant while at the same time creating a metaphorical allusion to waves in the water.

The overhangs, which give the building much of its character, also serve as shading devices. In Florida the sun can be quite harsh, these overhangs shade the glass and reduce heat gain. The sun never penetrates directly into the building, by the time it has dropped low enough into the sky, it is blocked by the buildings of the downtown. This is a striking scene, to watch the sun set behind the downtown, (and Vinoy Hotel, of course), without the customary glare and sun in the eyes.

Elevations of the restaurant were a long while in coming. Preliminary sketches felt too heavy and box-like to be perched on the water. A reevaluation and closer look at the desired attributes of the facade suggest a more linear, light approach. The meeting of the gridded and the angular also began to take on new levels of meaning in the design, which are evident in
the elevations. The gridded structure of steel can be likened to the Pier Complex and the angular functional spaces to the angular Vinoy Hotel. It is here, on the water that the two geometries have met. They have not met due to some whim of the designer, but rather for reasons developed in the programmatic, schematic and development stages of the design. It seemed only proper that this light vs. heavy be expressed in all its various implications.

Once the horizontality had been established and the bands of overhang were allowed to create their own light/darkimagry, the elevations began to fall together.

The puncture of the grid by the angular begins as one steps onto the path which leads out over the water to the restaurant. Again there is the process of entry exposed, from the formality of the slightly skewewed approach through the gradual break down to the privacy of the finely served meal. The "wall" continues out beyond the building furthering the path to a small area of tables for outdoor seating. This wall serves a dual function as the screen between the eating area and kitchen and refuse pick up/delivery areas.

The layering of meaning and the variety of functions served adds a complex dimension to a very simple form and statement. It is the simplicity and implied complexity which creates interest and excitement.

Materials used on the facade are, "plastic" stucco, grey, applied to a concrete block wall. The overhangs are also of stucco, white, with a thin line of pink neon which runs
the length of the elevation. The columns are set back from
the curtain wall of glass, to create a "free facade" and
simplify the elevation through the elimination of extraneous
vertical lines.
VII Final Thoughts

I have found the "thesis experience" to be a very valuable time in my college career. It has served to strengthen my views, opinions, and methods of design, as well as give new meaning to the words "budget your time."

The scope of this thesis is quite broad, from the conceptual to the final design, encompassing an entire complex of facilities. This range from broad to specific has created a variety of learning experiences I am grateful for. There is much which could still be done, but the process has been the learning experience, and the "final design" is but the result of the process as far as time allowed me to take it.

As I look back to the distance covered, the knowledge gained, the excitement had, and the results, inspired, I feel assured that all the work was justified. The five years are over and I feel a sense of profound relief and deep happiness due to the experiences of the years spent within these several walls. The exploration of issues I have studied in this thesis have made a lasting impression, and have improved and expanded the manner in which I design.

There is a moment, not just any moment, but the moment in which a thing becomes real. This, as I finish, is my moment. The leaving is not the difficult part, it is the leaving behind and taking along which is hard to accomplish. I leave, with optimism for the future and no regrets in the
in the past. The desk lamp is turned off, the locker is empty and by jove, there's a whisky sour waiting for me on the ledge.
Iron gates crash closed in the face of cold steel.
Eyes which listen, and speak, still refuse to reveal.
Sentiment the danger, the shadows close in.

Brickclad image later, resting on a shelf,
locked within steel, stone, a circle of self.
Crime of the century, molten steel of an age.
The jester laughs, shrilly, trapped in a cage.
"The highest of Arts, dance with a mask,
Drowning all tears, yet seeking repose."

Cold gates of iron, wrought of deep fire
In defining the mark, the letter mounted, the pyre,
Incondescent, the glow of an inner repose.

The image of self rocks on the stage.
Aside, on it, the other, awaiting the days were number as strange as the arc swung to close.
Jester steps forward with such a feat, and steel blazes
The echo of laughter resonates in the brain.
The porcelain image shatters, but the gates do remain.
Caught between the hammer and the anvil sits time, in its ever changing standstill—leaves life tumbling in the wind.
Elan, touched with disenchantment, lies within his hollowed walls of stone. By stumbling ever onward,
the old man's voice begins to drone:

"Caught between the hammer and the anvil
Caron will offer his outstretched palm.
Leaves barren of all their aura,
must stand against his storm."

Elan's chalice ever emptying
has no time to be refilled.
The milieu will demand its water,
the sarcophagus reason for their meat.
Elan tumbles into darkness,
he must reach the hidden door,
eternally, he safely slumbers—
Until the hammer meets the wall.
VIII Bibliography and Sources

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