

The Berlage Master of Science in Architecture and Urban Design
Faculty of Architecture and the Built Environment
Delft University of Technology

Thesis Project Plan

The Berlage.

PERSONAL INFORMATION	
Name	Jesse Honsa
Student number	4518179
Mobile number	0646 780 709
Private email address	jfhonsa@gmail.com
TU Delft email address	J.F.Honsa@student.tudelft.nl

ABOUT THE THESIS PROJECT	
Thesis project title	The Lobby Lobby
Thesis advisor 1	[name]
Thesis advisor 2	[name]
Thesis project description	
Lobbying for the lobby as a spatial type.	
Thesis project site	
Multiple locations in dense urban environments.	
Thesis project outcome	
A film, produced with large-scale stage sets, modelling an idealized type of lobby interior.	
Relevance	
<p>People in developed countries spend 90% of their time indoors. Yet the binary division of a figure-ground is still used to discuss public and private relationships, even as urban life has moved to the interior. If a good life is a life in public, where is it still possible to find common space in an increasingly atomized, introverted city? The lobby, once an airlock between black and white, has become an extensive grey zone, public yet protected. Filtering users and defining boundaries, this liminal space is an important collective ground in big buildings in modern urban space.</p> <p>Lobbies diverge from other collective spaces in their indifference, their transient quality making them ideal places for casual “lobbying.” The word in its verb form was first used to describe constituents soliciting their parliamentarians in the lobby of Westminster Palace. It gained further popularity to describe President Ulysses S. Grant, who would often make himself available to meet with special interest groups in the lobby of the Willard Hotel in Washington, D.C. Though often understood as a trivial space for <i>moving</i>, the lobby becomes a deceptively important space for <i>staying</i> precisely because of its lack of definite program.</p> <p>Siegfried Kracauer described the hotel lobby, in contrast to the communality of a church assembly, as a collective space where individuals remain strangers. From its generic decor to background <i>muzak</i>, the lobby projects an image of estrangement, distance. “Hospitality” and “hostility” come from the same etymological root, relating to attitudes towards absolute foreigners. As Jacques Derrida notes, in order to be hospitable a host must welcome any and all strangers, yet in order to remain host s/he must maintain absolute control over space. From the feral city outside, the lobby projects an order through a series of filters between public and private: portico, revolving door, metal detector, concierge, staircase.</p> <p>Yet the lobby is usually the last room to be designed in a building, a remaining space punctured by structure and service shafts, squeezed by insufficient budgets. From the grand hotel lobbies of the 19th century, “palaces of the people,” lobbies have been diminished to meager corridors between facade and elevator as private space has trumped the collective. But with the growth of the “access economy,” where the temporary use of goods is favored over traditional ownership, space in the city is becoming increasingly impersonal. The “urban nomad,” moving through the city without appropriating space, is a stranger ultimately dependent on the institution of the lobby for protection and provision. The space can be the starting point of a design, no longer relegated to the discipline of interior decoration, but addressed through architectural parameters: scale, ambience, procession, thresholds.</p> <p>From Hong Kong to Montreal, cities are often described through their delirious networks of elevated pathways and tunnels; smoothly linking airports and shopping malls as a continuous junkspace. Or, they are described as archipelagos of hermetic interiors, pleasure-gardens onto themselves à la John Portman. This project focuses on the liminal, rather than the hermetic: what are the elements that bridge and divide a procession through an expansive interior? What is an ideal lobby in the modern metropolis in 2016?</p>	

Bibliography of literature, precedents, and references

Avermaete, Tom and Anne Massey, ed. *Hotel Lobbies and Lounges: The Architecture of Professional Hospitality*. Oxon: Routledge, 2013.

Derrida, Jacques. *Of Hospitality*, trans. Bowlby, Rachel. Stanford: Stanford University Press, 2000.

Groth, Paul. *Living Downtown*. Berkeley, CA: University of California, 1994.

Hayden, Dolores. *The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities*. Cambridge: MIT Press, 1981.

Koolhaas, Rem. *Delirious New York*. New York: Monacelli Press, 1978.

Kracauer, Siegfried. "The Hotel Lobby" in *The Mass Ornament*. 1927. trans. Levin, Thomas Y. Cambridge: Harvard University Press, 1995.

Murgatroyd & Ogden, Barbizon Hotel for Women, NYC 1927.

Pimlott, Mark. *Without and Within: Essays on Territory and the Interior*. Rotterdam: Episode Publishers, 2007.

Sandoval-Strausz, A.K. *Hotel: An American History*. New Haven: Yale University Press, 2007.

Vidler, Anthony. *Warped Space: Art, Architecture, and Anxiety in Modern Culture*. Cambridge: MIT Press, 2000.

Wharton, Annabel Jane. *Building the Cold War: Hilton International Hotels and Modern Architecture*. Chicago: University of Chicago Press, 2004.

Structure and method

Case studies into lobbies in different cities will be documented to understand attitudes towards liminality, and to build a position for the ideal lobby. The scope of the research includes lobbies attached to various programs, but always connecting private spaces to the city. Giambattista Nolli's *Pianta Grande di Roma* serves as a graphic reference for distinguishing the lobby space relative to the city and poched private space. Consideration of the performative aspects of their thresholds, processions, proportions and ambience will be analyzed. Space-creating elements will be dissected and catalogued.

While lobbies are usually designed last as bridges between two known variables, an ideal lobby will be designed as a space unto itself, before assigning a program above or context outside. The objective will ultimately be to make a stopping point between city and the private cell, with a criteria of ambience, filtration, and enclosure.

With the goal of designing a building type rather than one definite form, film is an ideal medium in the production of a *mise-en-scène*. The aspects of time, continuity, movement, ambience, and perspective are central the focus. Coming of age around the same time, the lobby became the favorite setting for films in the early twentieth century: it served as a *deus ex machina* for chance encounters. The "city within a city" of the lobby was an ideal microcosm for scenography.

1:10 scale sets will be used in combination with full-scale elements and figures. Stage sets provide an opportunity to design a lobby as a spatial type: one-sided, they are used to define a purely interior environment; and as flexible components, they can shift to describe a variety of spatial arrangements. *Last Year in Marienbad* (1961) by Alain Resnais is an important cinematic reference, with shots filmed in three different locations that allow the viewer to suspend disbelief in order to view the piece in continuity.

"Lobbying" will be considered as a model for architectural practice. As opposed to "making a pitch" as architects normally do, how can ideas be fought for through methods of inception and collusion?

Preliminary schedule and time planning

WK 35

Compulsory kick-off workshop

WK 36

Compulsory presentation

WK 37

Presentation reflection - refine project intentions.

Write a project brief to set a criteria. What are the urban conditions?

WK 38

Revisit case studies in accordance with criteria. What format does the taxonomy take?

Identify general principles for an ideal lobby type.

WK 39

Development of scaled stage sets, initial photography.

Go through the Bibliography.

WK 40

Development of scaled stage sets, initial video shots and masking. Test the relationship between "interior" (close-up) and "exterior" (wide-angle) shots.

Initial creation of a storyboard using production photography. What needs to be communicated? What are the principle shots?

WK 41

Develop the elements for the presentation.

Integrate ideas about cinematography, staging, masking, and editing into the presentation film.

Consider a strategy for "lobbying" in the film.

WK 42

Compulsory midterm presentation

WK 43

Presentation reflection - refine project intentions, reconsider criteria.

Revisit case studies, organize drawings.

WK 44

Revise storyboard along a clear agenda, with a refined idea about continuity and narrative.

Development of the project - stage sets, costumes.

WK 45

Development of the project - stage sets, costumes, lighting, sound.

Production shooting

WK 46

Production shooting, editing

WK 47

Video editing/post-production video work.

Write a statement to explain the project.

Format supporting documents (case studies, production drawings) to support your project.

WK 48

Dress rehearsal

WK 49

E2

WK 50

Presentation postproduction workshop

WK 51

Presentation postproduction workshop

WK 2

Presentation postproduction workshop

WK 3

Presentation postproduction workshop

WK 4

Presentation postproduction workshop

WK 5

E3

