

The Grand Motel

Wenda Parkinson and the cow, *Vogue* 1954, photograph Norman Parkinson, 1954



Table of Contents

2	<i>Introduction</i>
4	<i>The Highway and the Country</i> Context Thematic
10	<i>Site</i> Information Drawings Photographs
18	<i>Discourse</i> Precedent Studies Visualized Evidence Architectural References
48	<i>Project</i> Description Outcomes and Deliverables
94	<i>Expert Interviews</i>
100	<i>Bibliography</i>
102	<i>Afterword</i> Reflection: Project in Relation to Discourse

Introduction

Using the value of scenic landscape of the West coast of Ireland, the project proposes a construction of the new type of territorial tourism, called the Grand Motel. The Grand Motel explores the idea of luxury. It does so through the XIX century Grand Hotel-type and the grandeur of landscape as an authentic form of Irish luxury, synthesized with the model of the Motel, articulated through a sequence of touristic architectures along the stretch of the West Irish coast.

The Grand Motel literally deconstructs an old model of luxury, as it was framed in the architecture of the Grand Hotel, through the context of Irish landscape. It is designed as a touring route composed of five self-sufficient day stretches around the remote county of Donegal. The vast lobby, bar, pool, shop, private room and even the ballroom are seen here as the support structures for the experience of different types of physical landscape. These structures together with a new system of service aim to unfold the authentic Irish luxury, providing conditions for an active process of engagement with nature.

What does luxury mean for architecture today? It has no fixed formal definition. Thus, it is interesting to rethink its meaning yet again.

"Elegance is refusal", argued Diana Vreeland. And I probably agree. In these terms, true modern luxury lay in appreciation of absence. Its idea is not about extravagance, but rather about reduction, removal of certain things, not least colours. In this way, the Grand Motel takes a critical attitude towards the shifting ideas of luxury, landscape, service and economy.

Egorova Lidia^(RU)



Youanpeng Zhang, *The Highway and the Country*, 2018

The Highway and the Country

In taking Ireland as a starting point to Ireland—an island in the Northern Atlantic Ocean—is separated from Great Britain by the Irish Sea, whose upper half is also a part of the United Kingdom. Located on the edge of Europe, Ireland has been largely peripheral to the continent's history at least through its industrialization and economic success. However, in purely cartographic terms, the island can be considered the center of the world. If one were to locate a pin in the middle of a world map, it would most likely land at Ireland. The Republic and Northern Ireland are separated by a border—the result of sectarian conflict—dividing the minority of the north from the majority of the south. If the border is de facto invisible due to the British membership of the European Union, the plausible new reality of a “Hard Brexit” questions the necessary relationship between the two parts of this island.

The country's population achieved its numerical maximum of eight million inhabitants in the nineteenth century; however, since then, the country has been unable to recover from such demographic strength. The Great Potato Famine of 1845—which claimed the starvation of one million people and resulted in three million emigrating abroad—can be considered as the beginning of a trajectory of steady population loss. Two centuries later, Ireland's current population consists of merely six million inhabitants. The distribution of its population is unequal across the island with up to 60% of the population concentrated in the urban centers of the east, most notably Dublin and Belfast. Consequently, these cities have attract-ed multinational companies like Google, Facebook, and Apple, contributing to highly developed eastern and southern parts of the country—operating in a stark contrast to the west which remains rural and depopulated. In this regard, the small island is divided from north to south by political and religious differences, and from east to west by economic and demographic disparity.

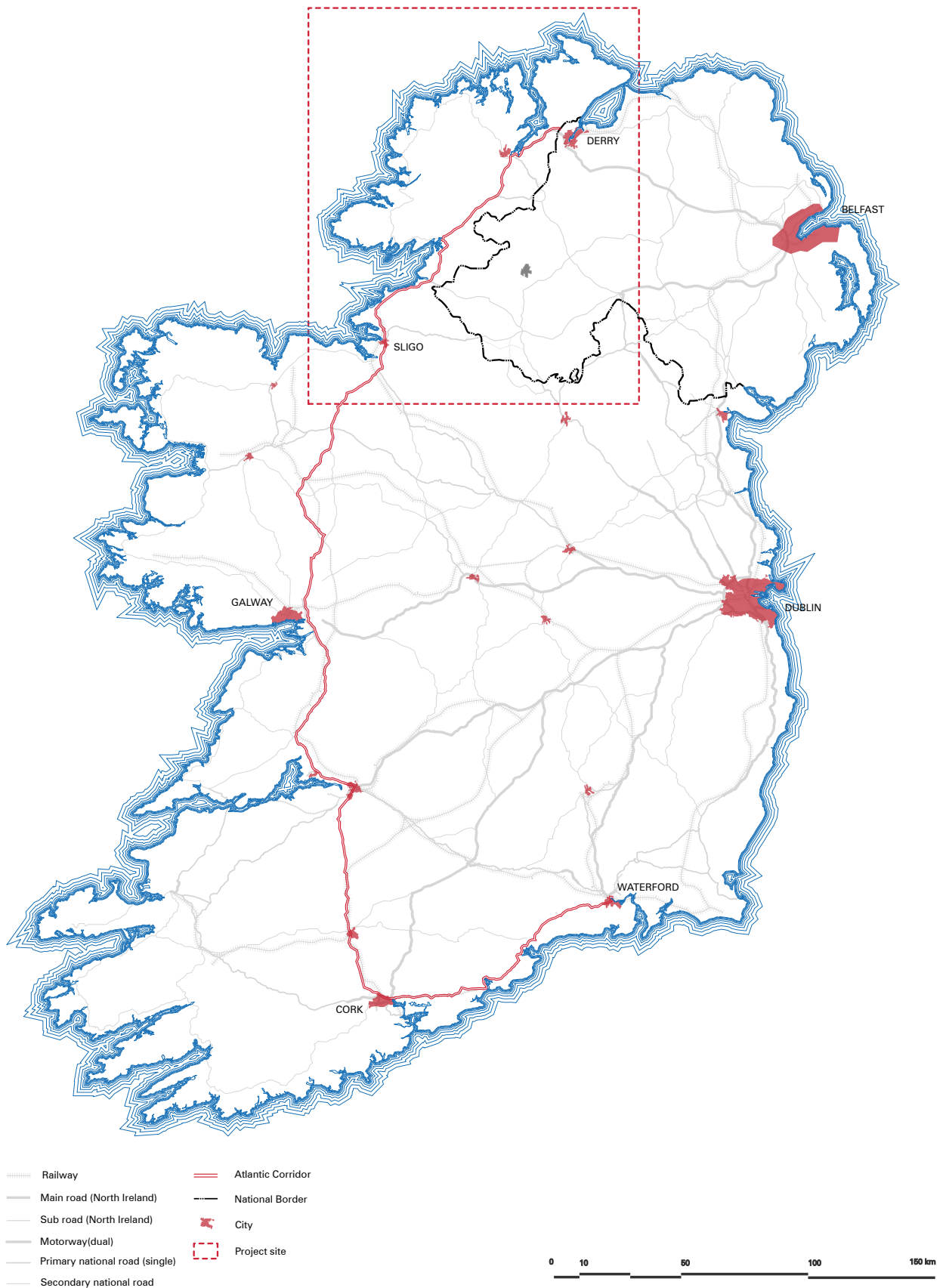
To mediate these divisions, the Government of the Republic of Ireland has proposed the construction of an “Atlantic Corridor,” a series of highways running from north to south along the western region of the island, aimed at stimulating economic growth. Furthermore, the Republic's Project Ireland 2040 National Planning

Framework, directed towards a future date of 2040, anticipates an influx of one million non-Irish migrants. Approached as an opportunity to redistribute both population and development across the island, both proposals allude to the possibility of a permanent economic route through Derry/Londonderry, thereby establishing a new set of relationships between Ireland and Northern Ireland. By imagining a new north-south link, both plans effectively seek to establish a new relationship between the east and west of the island. Although the Project Ireland 2040 National Planning Framework anticipates a widespread transformation, it lacks a clear articulation of a spatial agenda for these changes. While the Atlantic Corridor is a clearly delineated construct spanning 430 kilometers, its effect on the country remains uncharted.

One of the island's peculiarities is that the Republican South extends further north than the Unionist North. This uppermost region, both north and south, Irish and British, more than any other region in Ireland will concentrate the effect of Ireland's future redevelopment plans. This significant terrain, known as County Donegal, is where this collection of eleven projects is sited. Located between the towns of Sligo in the south and Derry/Londonderry in the north, it is one of the most economically fragile counties of the Republic. This fragility is further highlighted by its geographic position, surrounded on either side by the sea and Northern Ireland, and connected to the Republic by a narrow strip of land that makes it susceptible to the effects of a possible hard border with Brexit.

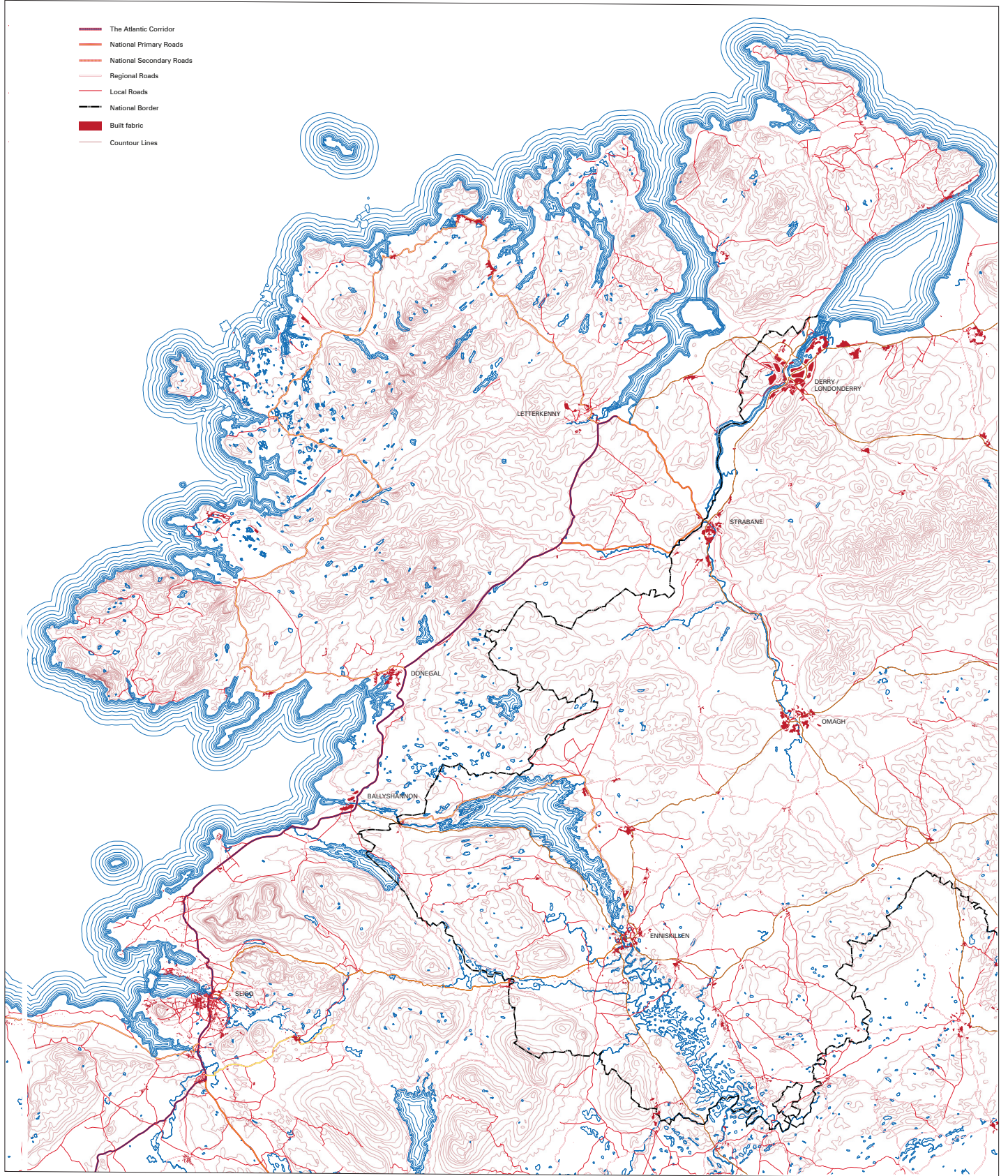
Characterized by pastures, woodlands, small villages, peat fields, and a dispersal of innumerable one-off houses, the remote County Donegal is exemplar of the coexistence between rural countryside, housing estates, and urbanized towns in Ireland.³ These settlements represent the architecture of the region; and yet historically this region has existed without any real relationship to the profession or the culture of architecture.

The following architectural project is one of eleven that speculates on County Donegal's possible architectural futures in relation to the Project Ireland 2040 National Planning Framework, the construction of the Atlantic Corridor, and the indeterminacy of Brexit—creating necessary encounters between north and south, between infrastructure and environment—or in short, between the highway and the country.



Map of Ireland

Data from Open Street Maps, 2018



Map of Donegal

Data from Open Street Maps, 2018



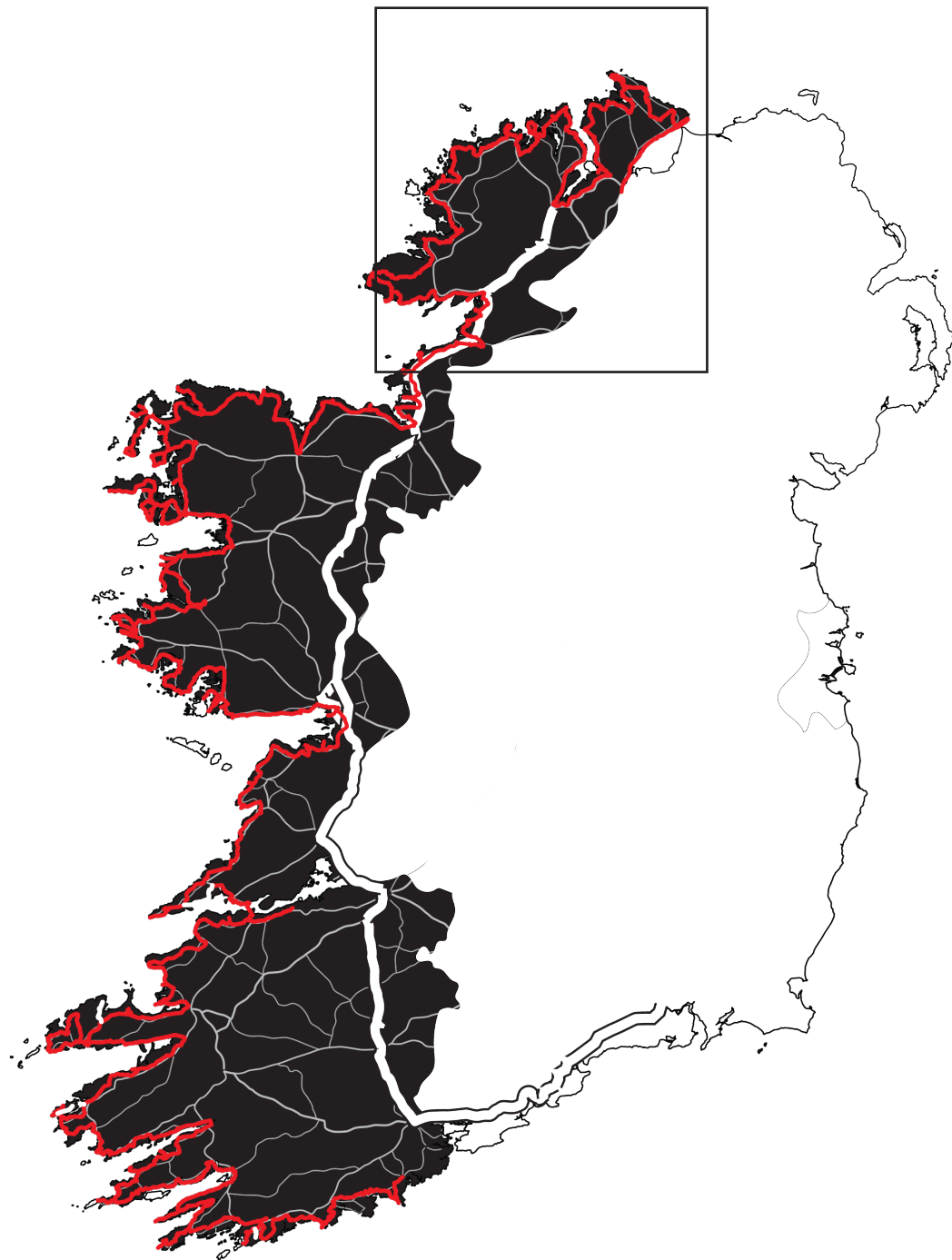
As Found Objects

Photographs from authors during fieldtrip in Donegal, Ireland, May 2018



As Found Object



Lidiia Egorova, photograph of Sliabh Liag Cliffs in County Donegal, May 2018.



0 10 50 100 150 km

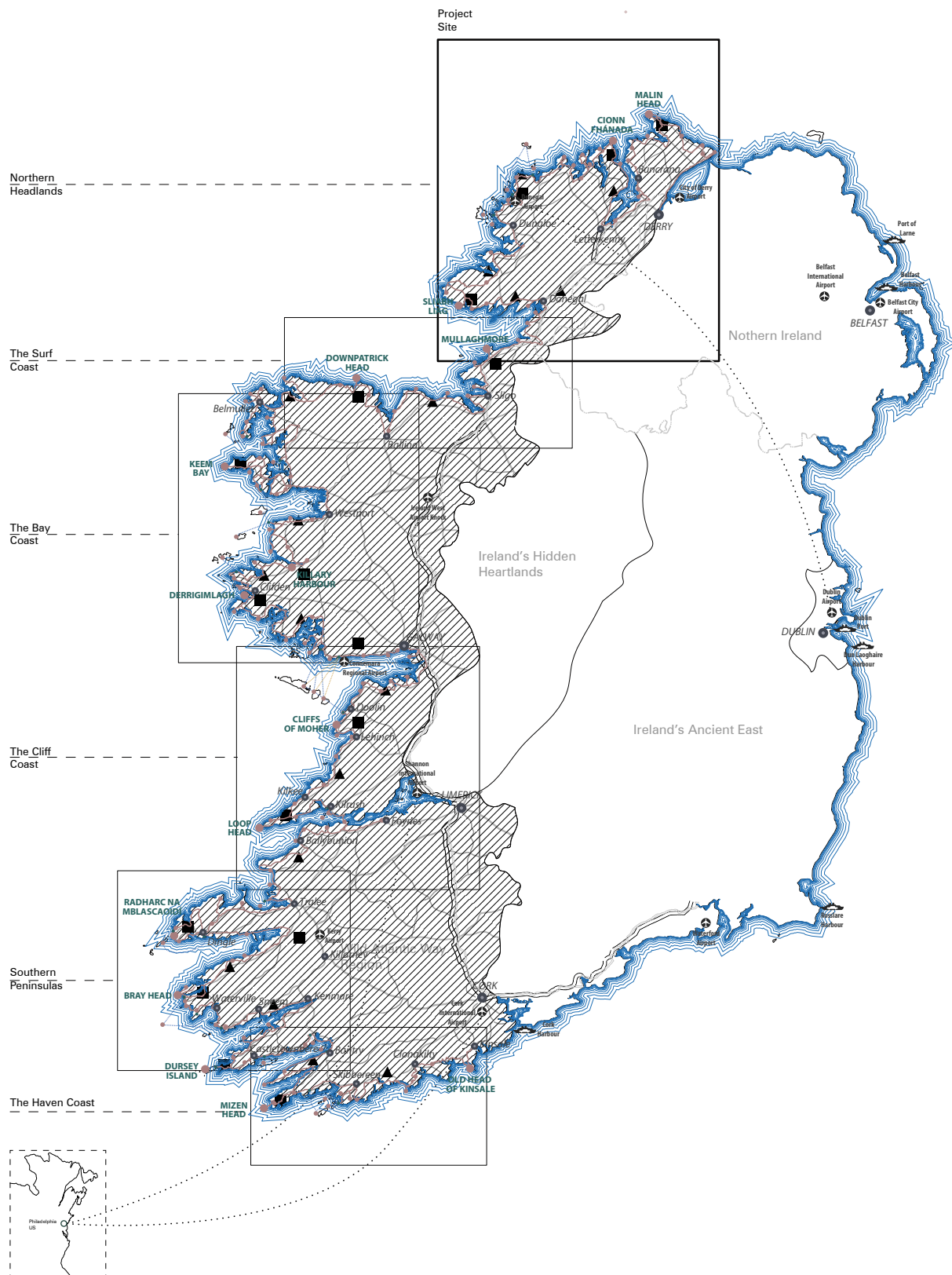
Lidia Egorova, *The Western Seaboard of Ireland*, 2018

Site Information

-  The Atlantic Corridor
-  The Wild Atlantic Way

Site

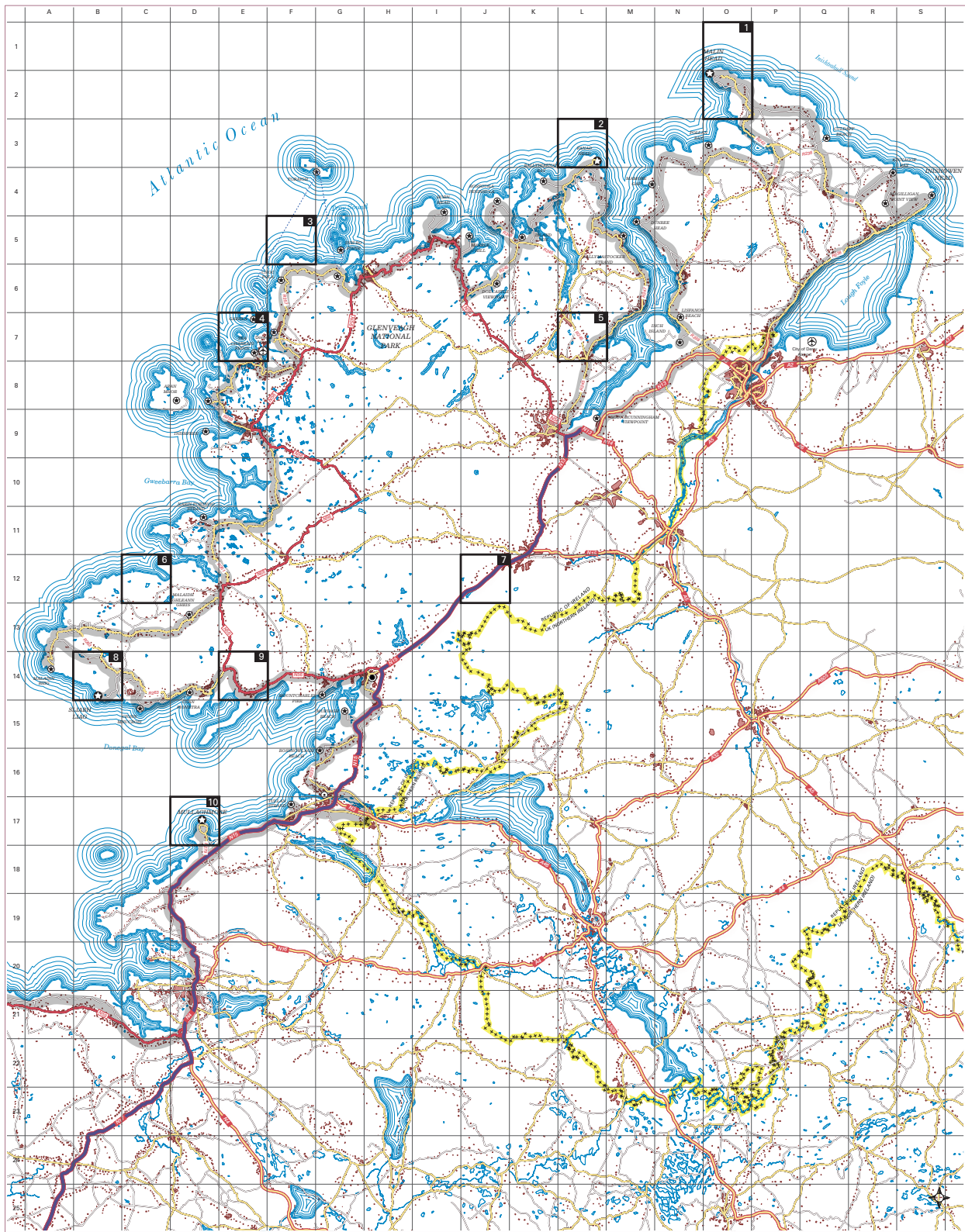
In fact, the physical context of Ireland, with its population of mere six million inhabitants, has relatively lots of un-urbanized landscape. This landscape across the country varies from peat bogs and salt marshes to cliffs and beaches. The western seaboard is particularly compelling. Being too ungrateful for agriculture the Atlantic coast of Ireland historically became an attractive location for the seaside holiday and a critical component for its economy. For the first time, this destination was introduced at the beginning of the nineteenth century and was growing onwards till the financial crisis of 2008. Abandoned coast was rebranded in 2014 as the Wild Atlantic Way. The 2,500 km scenic driving route was introduced to overseas tourists as a sequence of discovery points perfectly suitable for car tourism. The project focuses on the stretch of the Wild Atlantic Way within the remote county of Donegal. By also synthesizing the Wild Atlantic Way and the Atlantic Corridor (motorway project which is the part of the National Planning Framework 2040 plan), it creates a new system where an economically driven motorway gives a potential to the scenic driving route to be efficiently and invisibly maintained.



Lidia Egorova, Map of tourist strategies in Ireland with project locations, 2018






Site Information

	The Atlantic Corridor		Road (National Roads)
	The Wild Atlantic Way		City/Towns
	Ferry Route to Island		Airports
	Signature Discovery Point		Flight Route to Islands
	Discovery Point		Ports
	Embarkation Point		Grand Motel, Rooms
			Grand Motel Facilities



10 5 0 10 20 30 40 km

Site Information

-  The Atlantic Corridor
-  National Primary Roads
-  National Secondary Roads
-  Regional Roads
-  Local Roads



National boundary

Airports

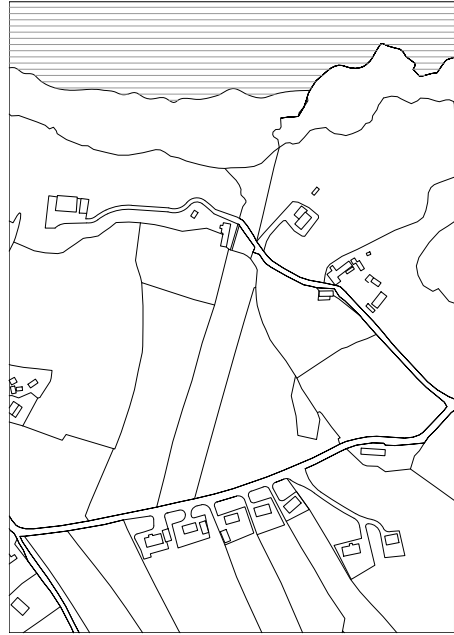
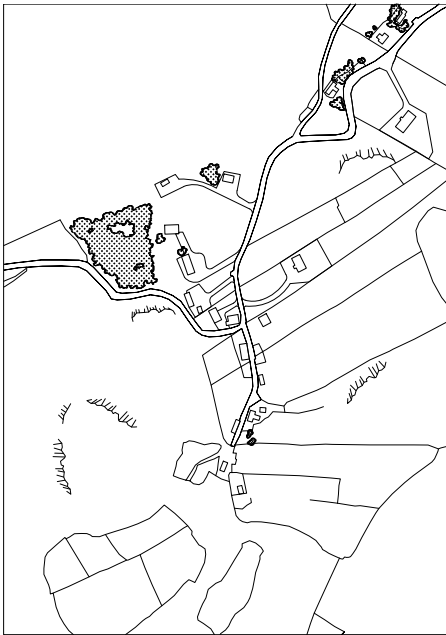
Ferry Route

The Wild Atlantic Way Route

Discovery Points

Signature Discovery Points

Lidia Egorova, Map of the Wild Atlantic Way route with project locations, Donegal, Ireland, 2018

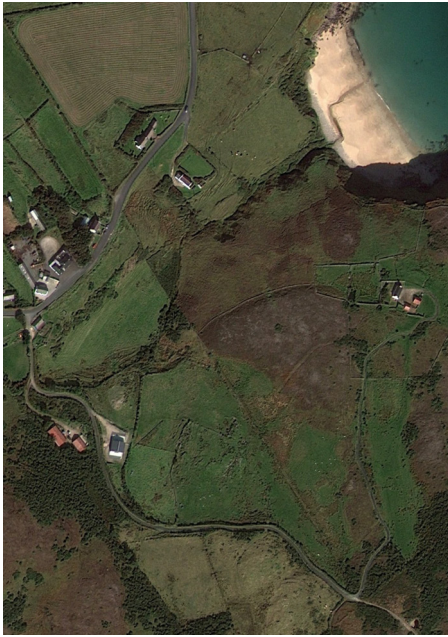


Number on the Map

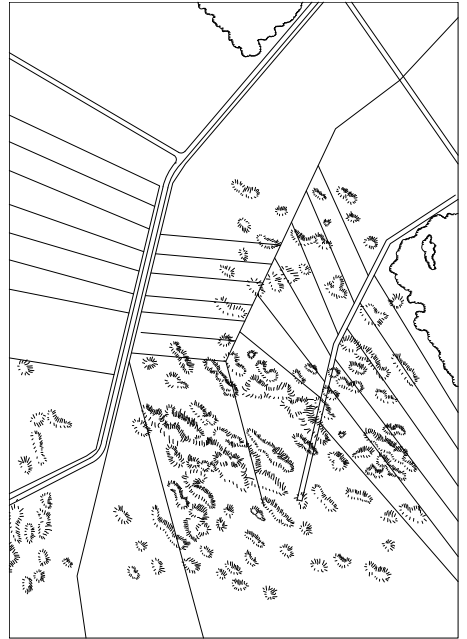
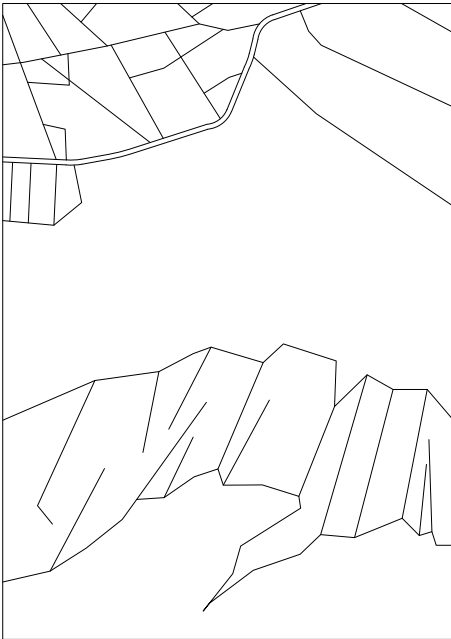
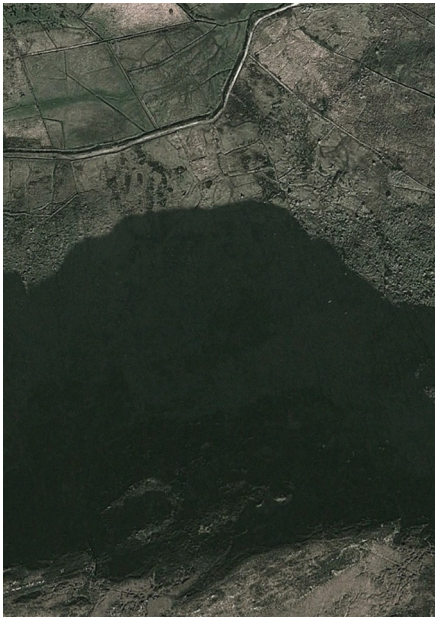
8

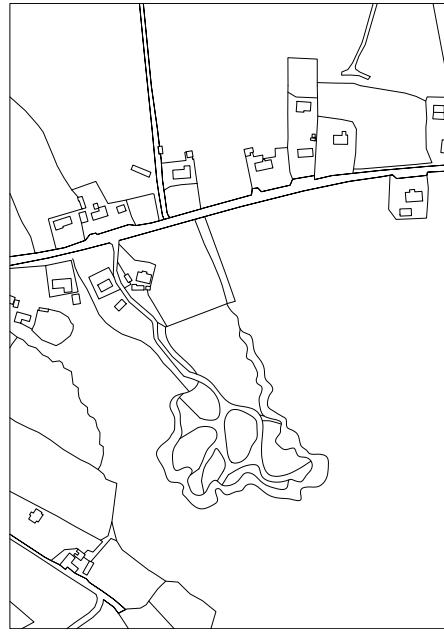
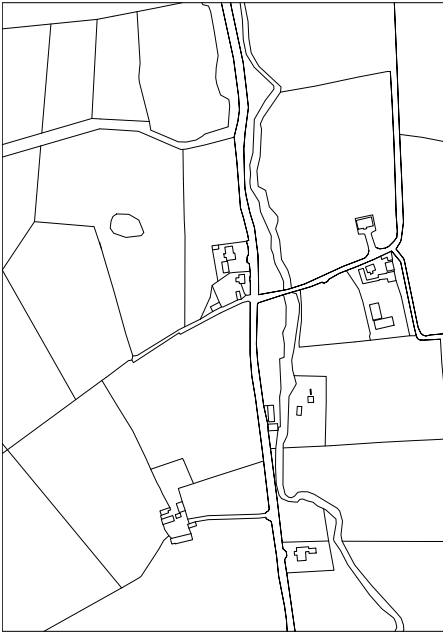
10

1



0 50 100 150 200m
| | | | |





0 50 100 150 200m
| | | | |

Discourse

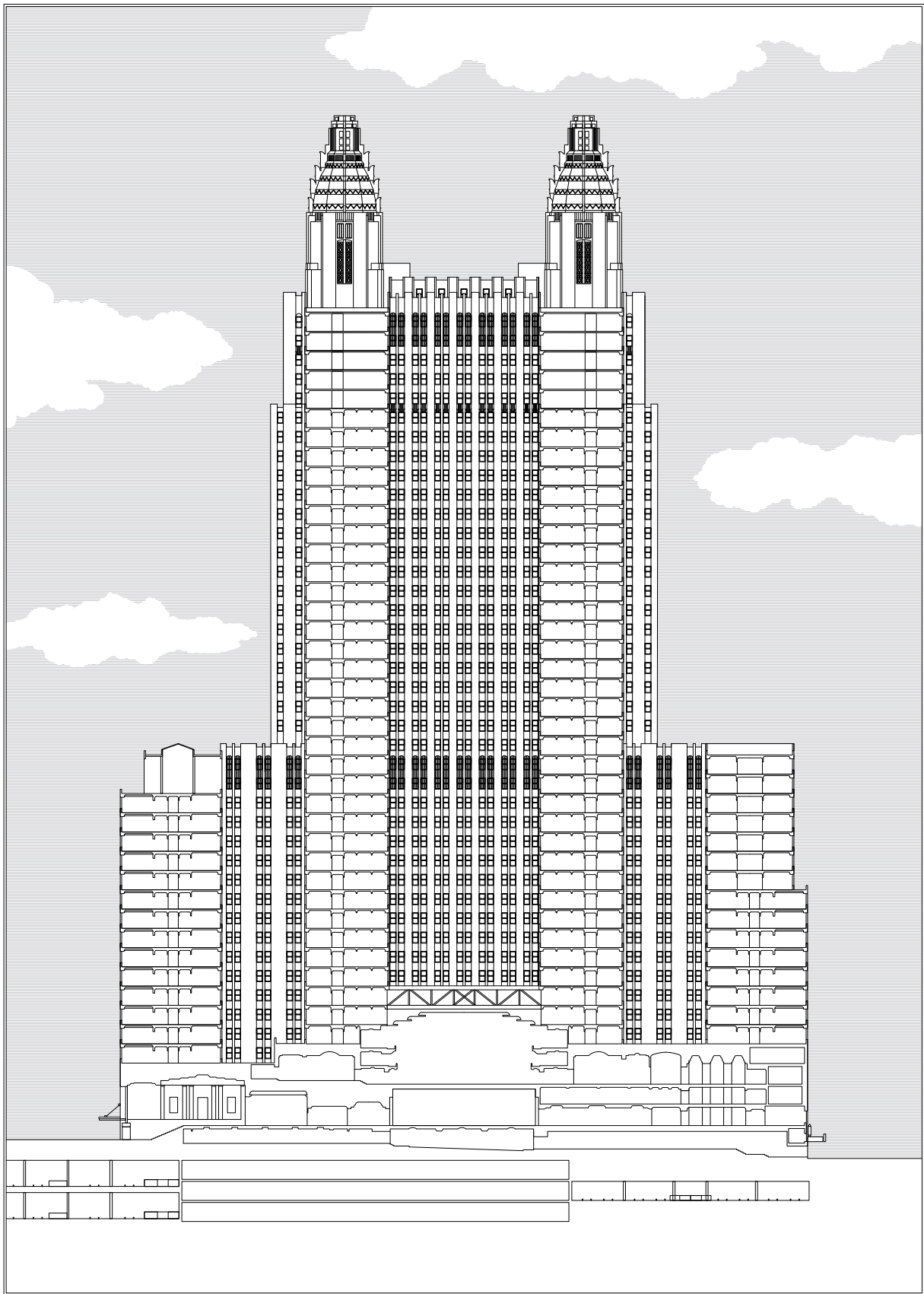
The Grand Motel speculates on the role of the idea of luxury within the discourse of architecture as well as on the landscape as a global commodity. Derived from Sybaris, the architecture of luxury has identified many types of architectural behavior, such as an ornament, material preferences, etc. The misuse of these rhetorics (the way and time) caused a lot of criticism towards luxury. Thereby, the issue of luxury in architecture stays relevant today in a more global role, rather than as an exceptional instance. The project challenges the basic parameters of luxury which are considered to be based on excess, and does it through ideas of reduction by confronting two architectural types, in particular, the Grand Hotel-type as a tradition of social rituals of elite, originated in a form of the first class hotels in Europe in the nineteenth century, and the Motel type as an American pop-culture tradition of a road trip boomed as a reaction to the automobile's adoption as a preferred way of travel in the beginning and second half of the twentieth century. In commercial terms, the type of a Grand Hotel has always been considered as for the finest stay in a majestic self-contained world, while the type of a Motel, even though served a noble objective of a shelter for a long-distance road trip, has taken a negative form in the memory of a man. The Grand Motel speculates on how to turn an ordinary roadside architectural concept of a Motel into a luxurious experience based on the system of a Grand Hotel service. It also tries to reconfigure two types in the relationship with the different territory, landscape and different time.

Precedent Studies

As an archetype of luxury, project takes the architecture of, perhaps, the most definitive Grand Hotel, called the Waldorf Astoria. Designed by architects Schultze and Weaver it was built in 1931 in New York City. At the time of its construction, it was the tallest and largest hotel in the world, covering an entire block on Park Avenue. The Waldorf Astoria replicated a microcosm of urban life with layer upon layer of entertainment facilities. Its impressive wide façade, large lobby and wide corridors, restaurants, and ballrooms were displays of decadence and spectacle. The success of the spaces to a large extent was dependent on a bigger tradition of efficient and invisible service, which together with its interiors was a reflection of society's desire for the "luxury life".

As an Irish luxury architecture one can name a Big House. However, built by the landed Anglo-Irish community, these oases of private opulence were targeted by revolutionaries in the beginning of 20th century. In the second half of the twentieth century, their opulence was restored by hoteliers. In XXth century a manor house an image of luxury became outdated.

The idea of mobility, landscape and service made popular a new type of luxury architecture 'for all', called Bungalow Bliss. "Bungalow Bliss" by Jack Fitzsimons was the best-known planbook in Ireland, published in 1971. This housing catalogue had an extraordinary effect on Irish house design and rural ways of living. Triggered by a number of cultural, economic, educational, and political shifts of the second half of XX century, these affordable 'Dream Houses' changed the Irish seashore dramatically. At one stage in the early 1980s there were over 10,000 of these types of self-initiated and self-built homes being erected across the landscape every year. As a result, the most spectacular and remote landscape became affordable to bungalow inhabitants. However, criticised for their neutral relationships with the land these houses can hardly be considered truly luxurious.



Hotel Waldorf Astoria, 49th to 50th
street - Park Avenue to Lexington
Avenue, New York, USA



A picture of the Waldorf Astoria hotel
taken on February 25, 1953



Two waiters serve two steel workers lunch on top of the Waldorf Astoria in 1930



Charity ball at Waldorf Astoria.
(Photo by Yale Joel/The LIFE Picture
Collection)



Hotel magnate Conrad Hilton stands in front of the Waldorf Astoria on November 9, 1964.



Richard Averill Smith

*Breakfast ... Room Service ...
A la carte service in one's room without extra charge ...
by table, table tray or bed tray, as desired*

Waldorf Astoria, Breakfast Room
Service



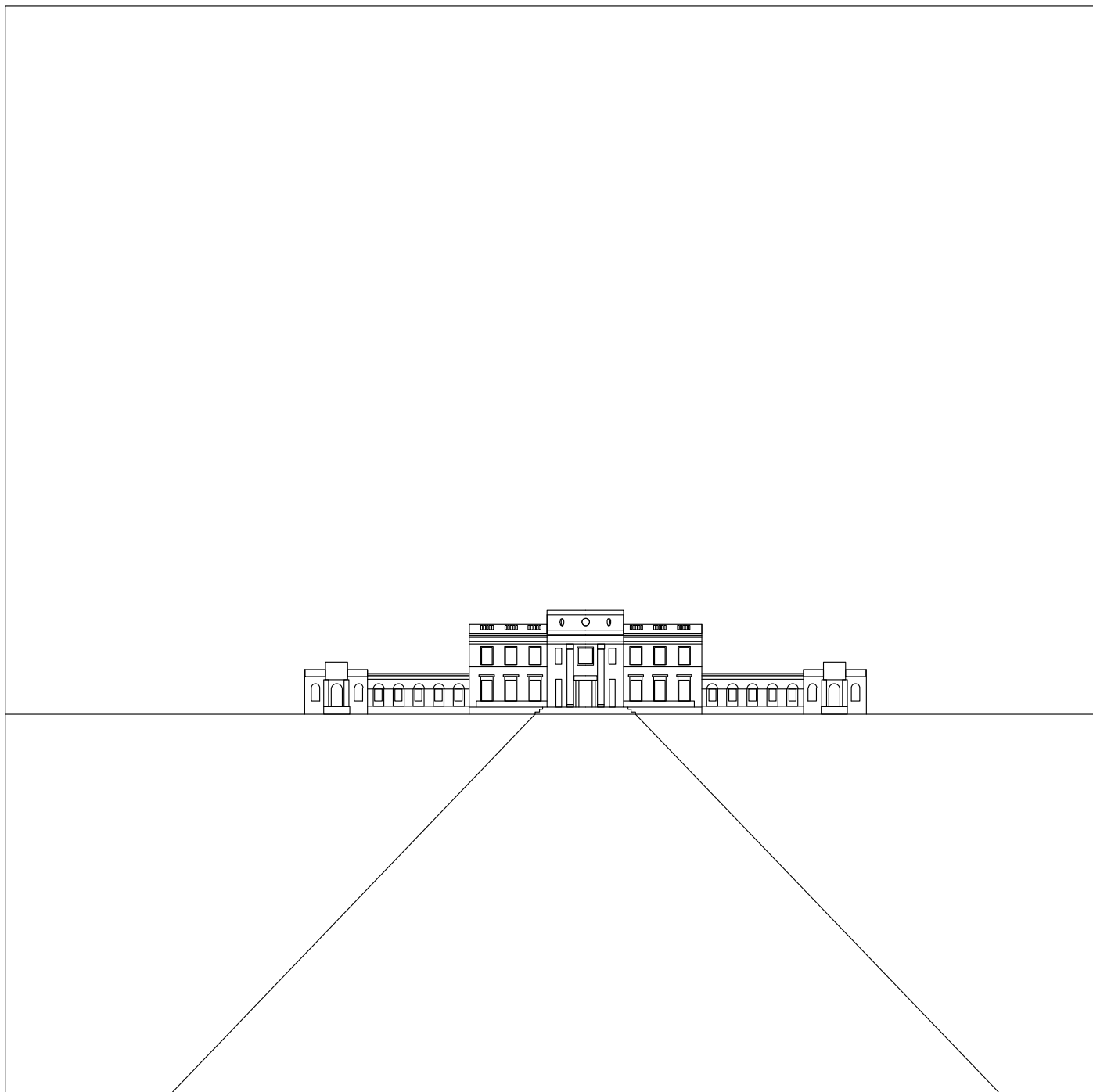
Richard Haverill Smith

*A typical boudoir-dressing room, and black and white marble bath.
Part of a suite or of an individual single or double bedroom...
Convenient as it adds closet space and the privacy of an additional small room*

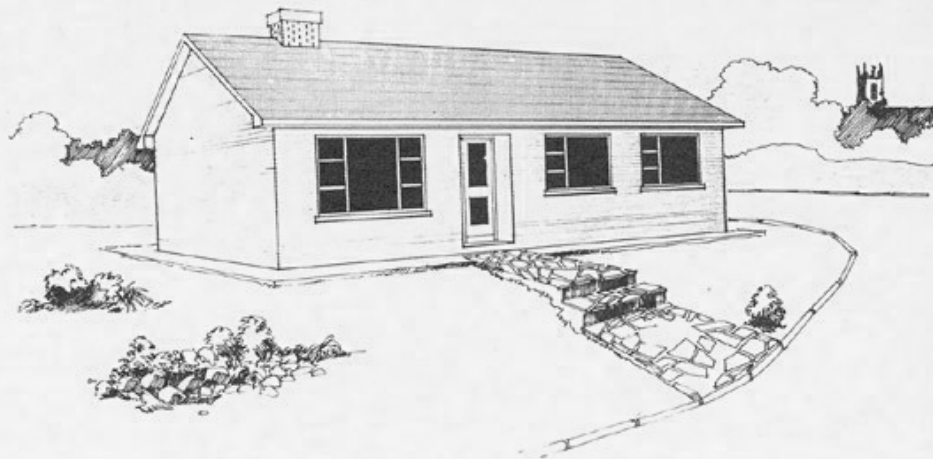
Waldorf Astoria, a typical boudoir
dressing room



Lidiia Egorova, collage of the image, *Lord Aldborough on Pomposo* by Francis Wheatley. Belan (1743), Co. Kildare, formerly the seat of the Earls of Aldborough and now a ruin can be seen in the background; it was designed by Richard Castle and Francis Bindon. (National Trust, Waddesdon Manor)



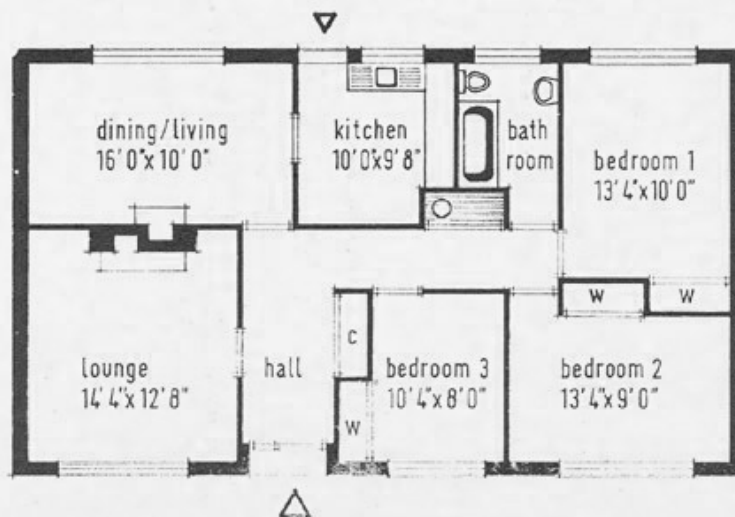
Typical Big House, Ireland,
drawing by Lidiia Egorova



design number 5

A well planned home with lots of storage space, ideal for a growing family with a large lounge and combined dining/living.

FRONTAGE:	44'7"	13.59m
DEPTH:	26'7"	8.10m
AREA:	1042sq. ft. 96.8 sq. m	
ESTIMATED BUILDING COST:	£12,521	



Bungalow Bliss by Jack Fitzsimons was the best-known book, but there were other planbooks in Ireland during the 1970s



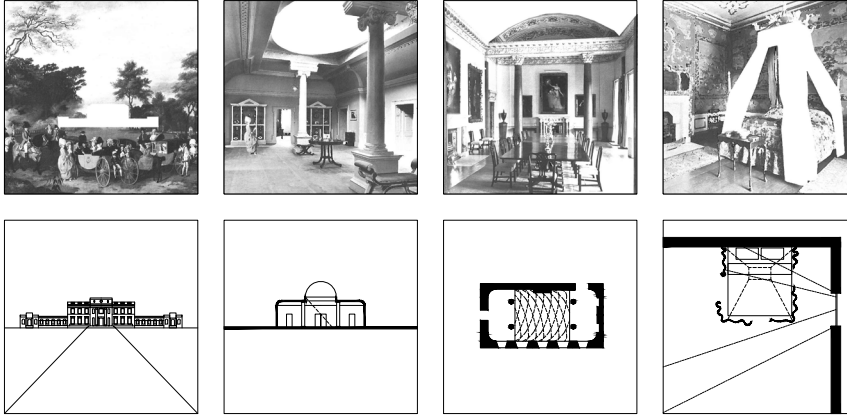
Martin Parr, photographer. Bungalow in front of rock formation, Glencar, County Sligo, Ireland, 1980. (top)

Martin Parr, IRELAND. County Roscommon. Keadue. Bungalow Bliss. From 'A Fair Day'. 1980-1983. (bottom)

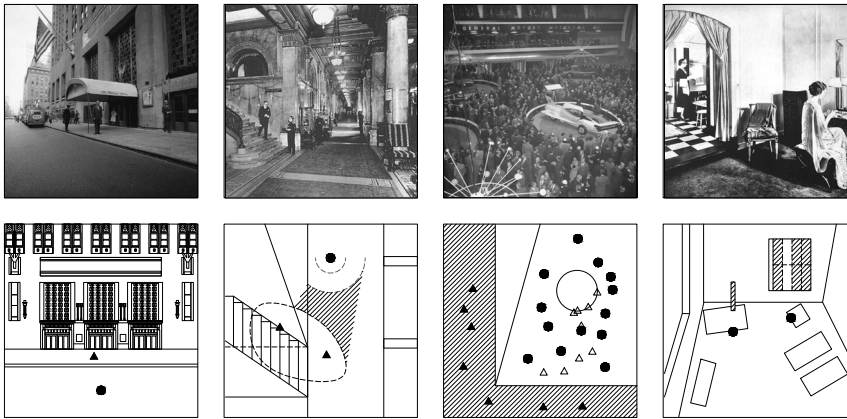
In the context of Ireland, the notion of luxury was not without challenges. Ireland is a historically poor country, by western standards, and therefore has had a complex relationship with luxuriousness. In the late XVI century, the landed Anglo-Irish community built luxurious 'Big Houses' across the countryside. These oases of private opulence were targeted by revolutionaries at the beginning of XX century. In the second half of XX century, their opulence was restored by hoteliers, who promoted them as the ultimate Irish luxury, an image that is at once nostalgic and contentious. Meanwhile, the global idea of luxury has evolved. If in the XX-century luxury life was synonymous with the grandeur spaces of the Grand Hotels, in the dynamic XXI the idea is conveyed with the wild exteriors.

This shift towards the landscape becomes obvious when one looks to the Irish countryside. Grey sky; hills covered with green fields, divided by stone walls and bushes; sheeps; tiny roads form irregular grid; some farms and private houses; wild cliffs and stone ruins. In the same manner Ireland was depicted on the pages of British Vogue 1959, photographed by Eugene Vernier. Can this approach towards the landscape shown by the fashion industry be used in architecture?

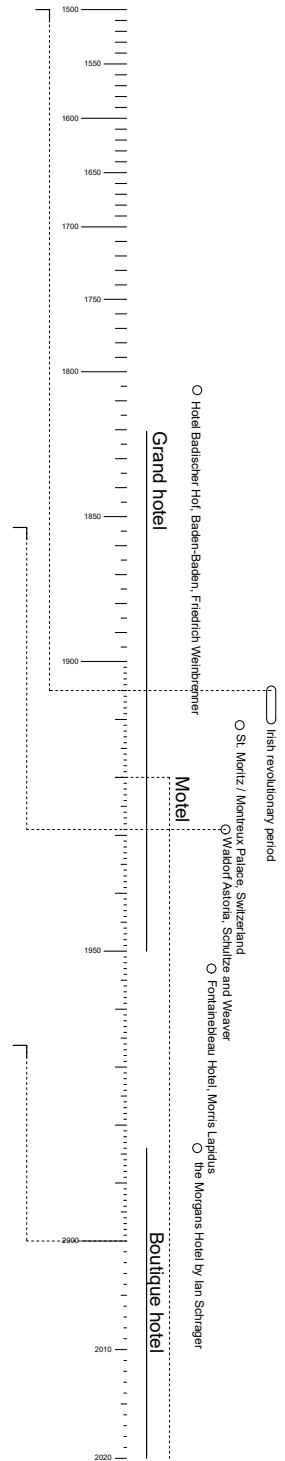
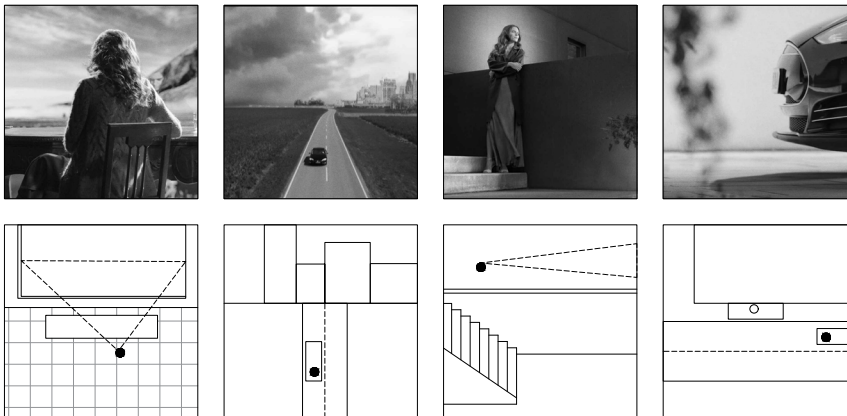
Irish Big House



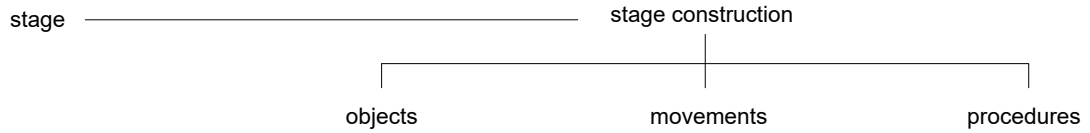
The Waldorf-Astoria, NY



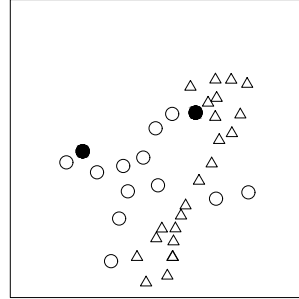
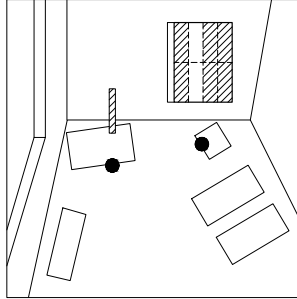
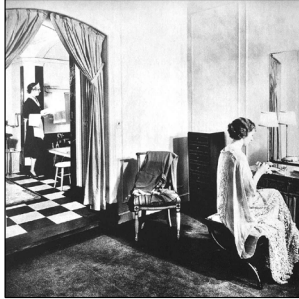
Tesla commercial



A day in a luxury life



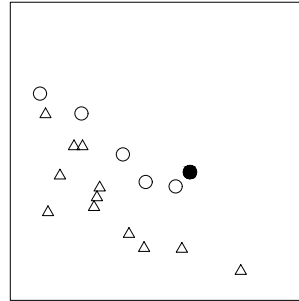
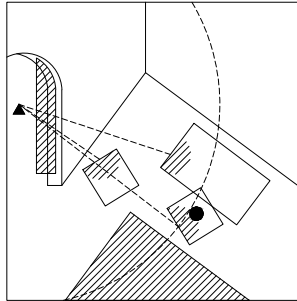
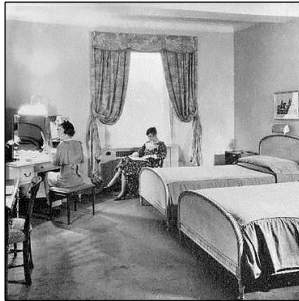
1.



"Make sure that window shades are drawn half-way down in winter and tree-quarters of the way down in summer"

Make sure that lace curtains, draperies, window shades and pictures hang straight and even, and that lamp shades are on straight".

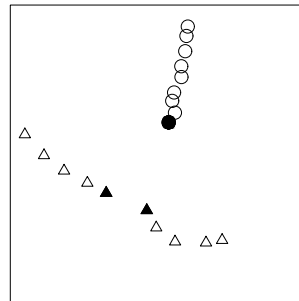
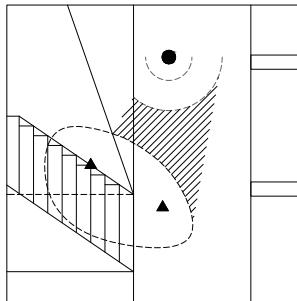
2.



"See that furniture matches and harmonizes with the draperies and carpet and is adequate for the room".

"Before living the room, stand in the doorway in order to get the impression which the room will make on the incoming patron".

3.



"Do not speak above a Whisper in the Corridors or Closets".

- patron's movement
- patron's movement trace
- ▲ maid's movement
- △ maid's movement trace

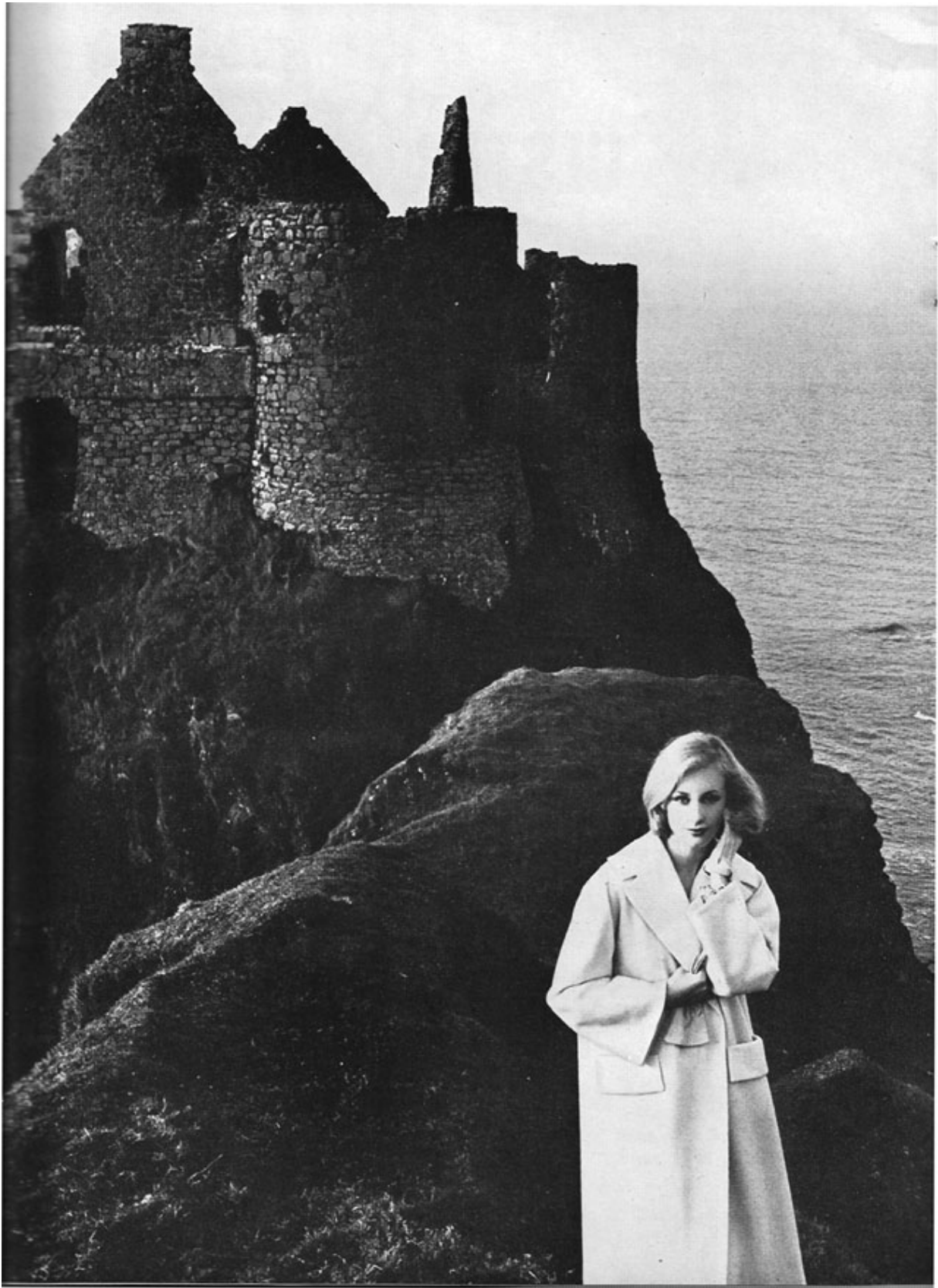
Arrangement of Room:

from the 1931 manual of procedures for the Waldorf Astoria.

Construction of a moment,
analytical diagram



Connemara, *Vogue* 1959, photograph
Eugene Vernier



Dunluce Castle Co Antrim, *Vogue* 1959,
photograph Eugene Vernier



Mulroy Bay, Donegal, *Vogue* 1959,
photograph Eugene Vernier

Architectural References

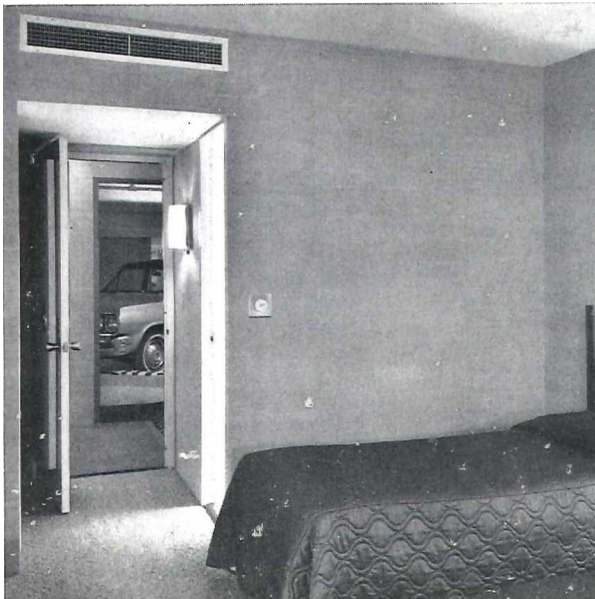
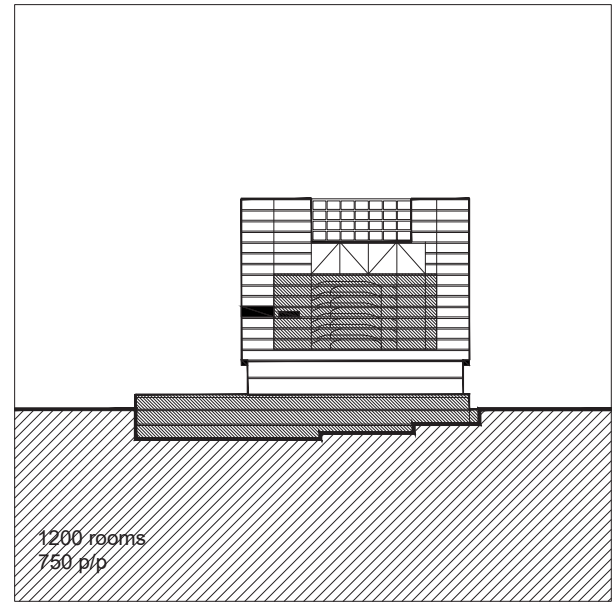
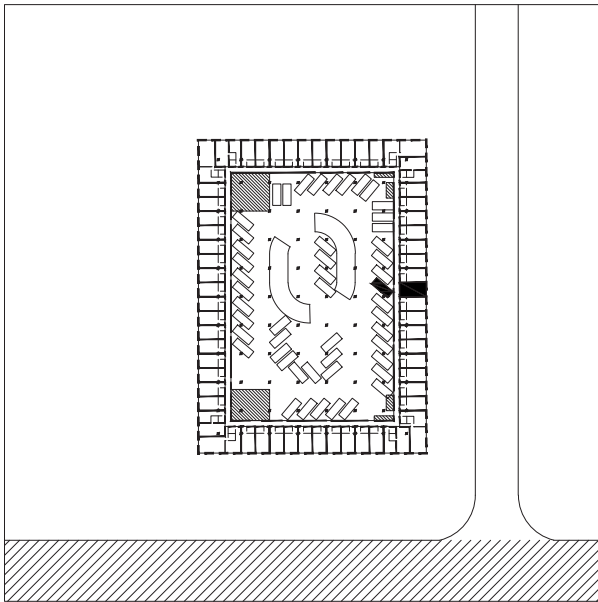
As the title suggests the project rises the question of typology, in particular, the Grand Hotel type as a tradition of social rituals of elite, originated in a form of the first class hotels in Europe in the nineteenth century, and the Motel type as an American pop-culture tradition of a road trip boomed as a reaction to the automobile's adoption as a preferred way of travel in the beginning and second half of the twentieth century. Both types share some important characteristics of a larger Hotel group, which represents a wide range of buildings for temporary living.

The Grand Hotel belongs to a hotel type as a destination. Its breakneck grandeur spaces always contain vast leisure facilities and diverse services which allow client to stay in a designed microcosm for a long time without a need to move anywhere else — like an ocean liner, as it is represented by Le Corbusier in *Aménagement de Paquebot Ile de France*, in 1936. Impressive wide façade, large lobbies and wide corridors, restaurants and ballrooms — these displays of socialisation and spectacle — are of the same importance for the Grand Hotel as its efficient but invisible service. "Make sure that window shades are drawn half-way down in winter and tree-quarters of the way down in summer. Make sure that lace curtains, draperies, window shades and pictures hang straight and even, and that lamp shades are on straight" — these procedures from the Waldorf Astoria shows the role of staff operations in contracting a luxurious setting for a patron.

In contrast, the Motel type promotes the notion of mobility — which comes with a private automobile — and thus, the building itself provides only minimal facilities for a short-time stay. The mobility of the client is paradoxically controversial to the motel's dependance on a larger range of car oriented facilities, such as gas stations, car services, drive-in restaurants, etc. — ingredients of a linear Strip element. Motel's fundamental language is thus, unlike the Grand Hotel's, based on outdoor elements such as a sign — which outweighs the meaning of the facade and a parking lot (sometimes combined with the swimming pool) — to which the main public areas of the hotel are reduced. This roadside architecture

— as well represented in case of Las Vegas Strip of 1940s — in the first place, is "designed to be seen from the highway and accessed by car", what on territorial level give it a shape of the decentralised urban sprawl.

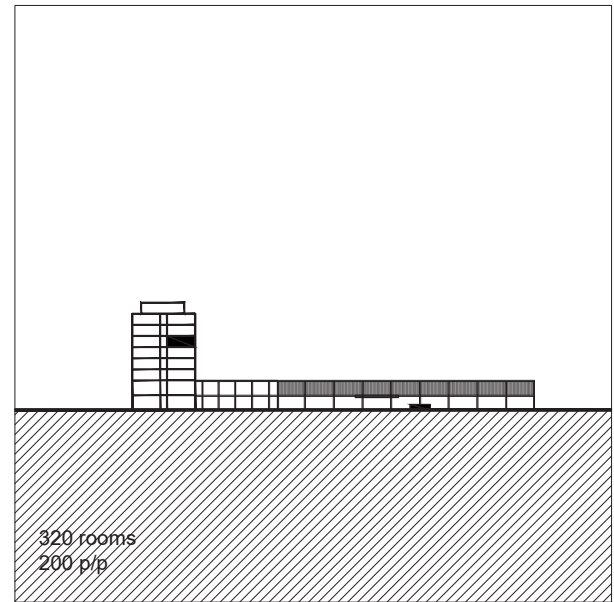
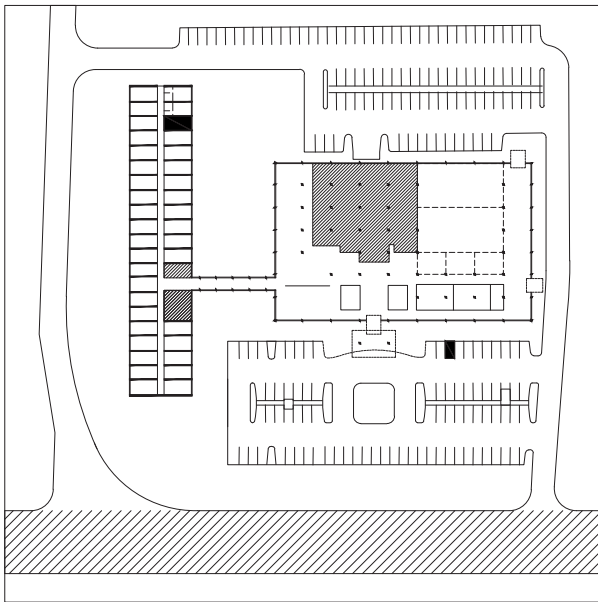
In quantitative commercial terms the type of a Grand Hotel has always been considered as for a finest stay in a majestic self-contained world, while the type of a Motel, even though served a noble objective of a shelter for a long-distance road trip, has taken a negative form in the memory of a man. The Grand Motel speculates on how to operate with a notion of type as a tool in a situation when the status of one has to be used in a mode on another, it tries to reconfigure two types in the relationship with different territory, landscape and different time.



0 10 50 m

■ room
■ car

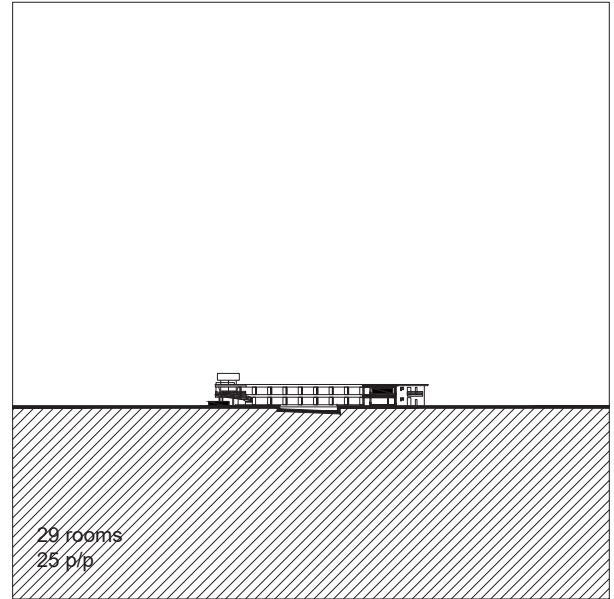
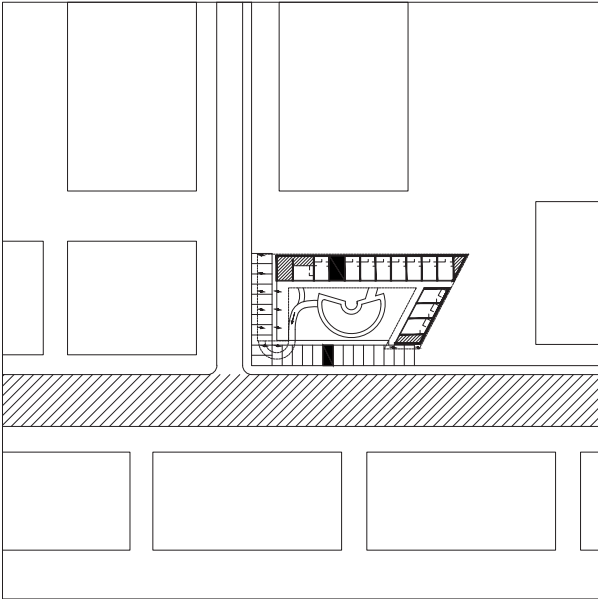
Motor Pool Hotel
Hilton Hotel, San Francisco, California,
William B. Tabler



0 10 50 m

■ room
■ car

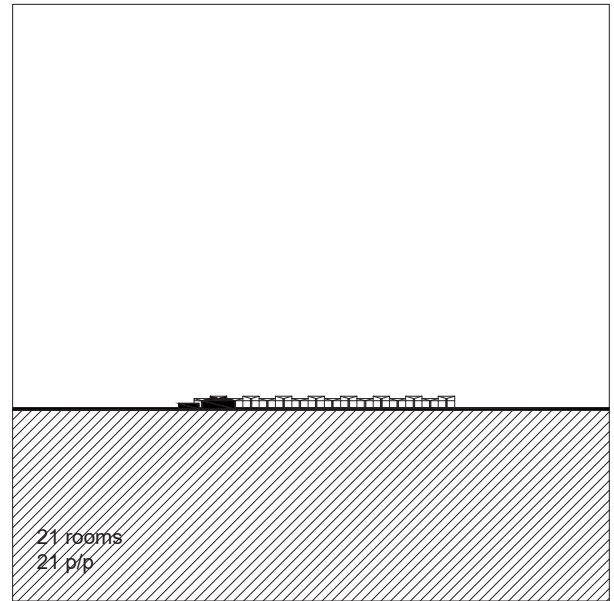
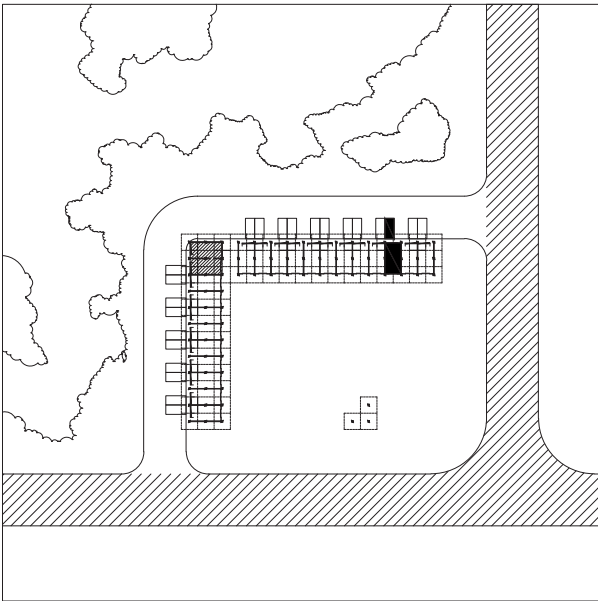
Motor Hotel,
Hotel Intercontinental, Dublin, William
B. Tabler



0 10 50 m

room
car

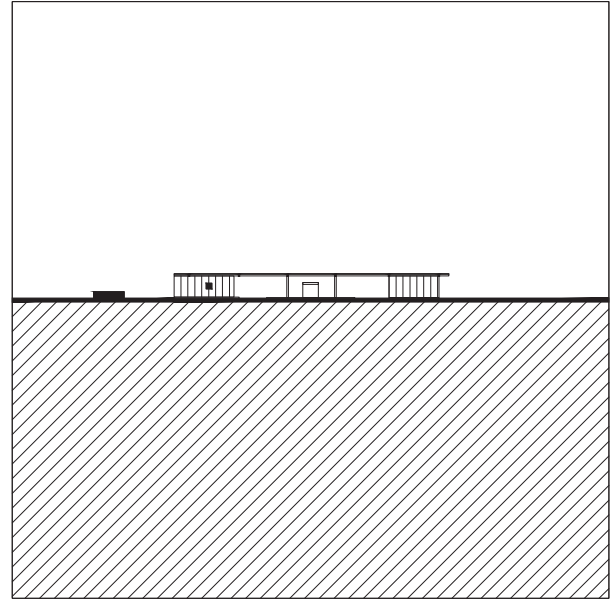
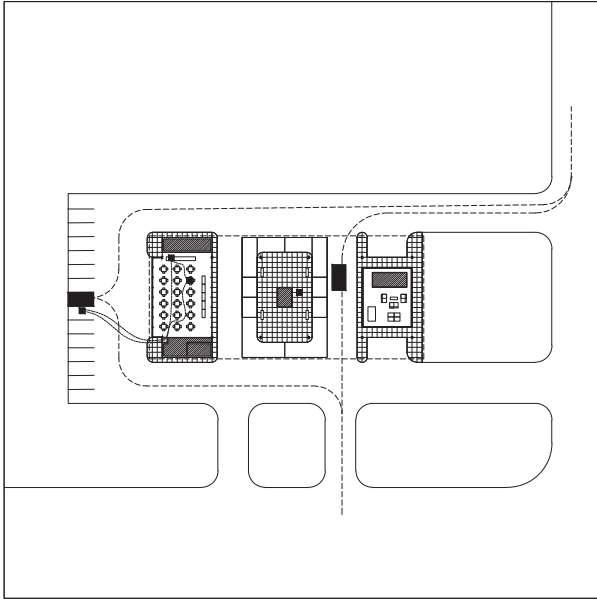
Resort Motel
Caribbean Motel, Wildwood, Lou
Morey, 1957



0 10 50 m

room
car

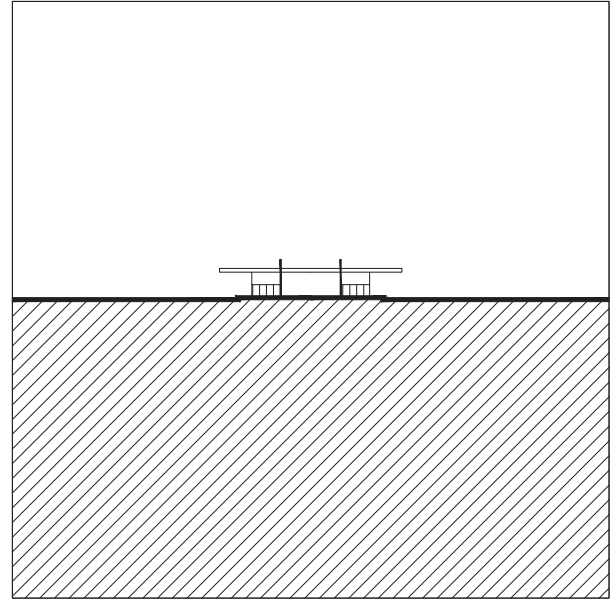
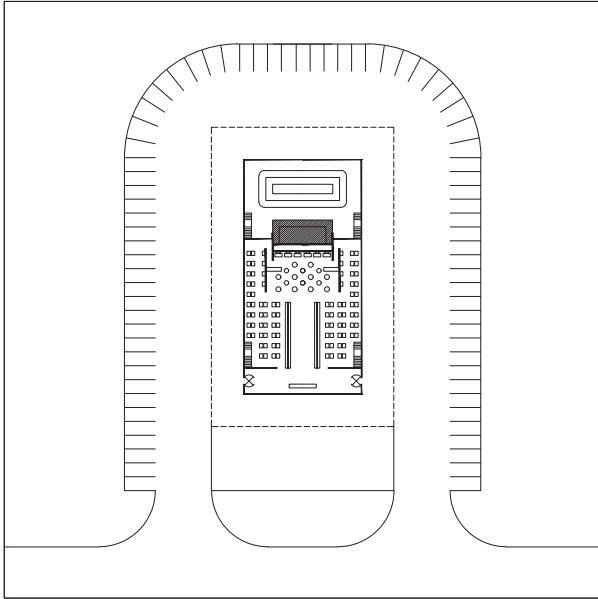
Highway Motel
Motel Warm Mineral Springs Inn,
Venice, Florida, Victor A. Lundy



0 10 50 m
| | | | |

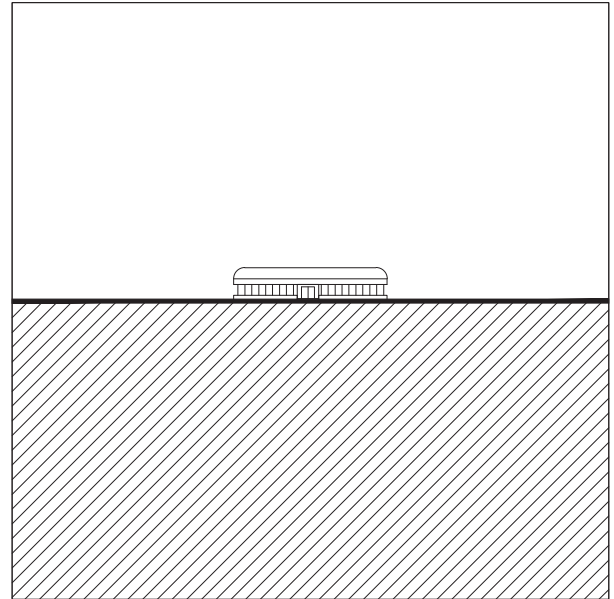
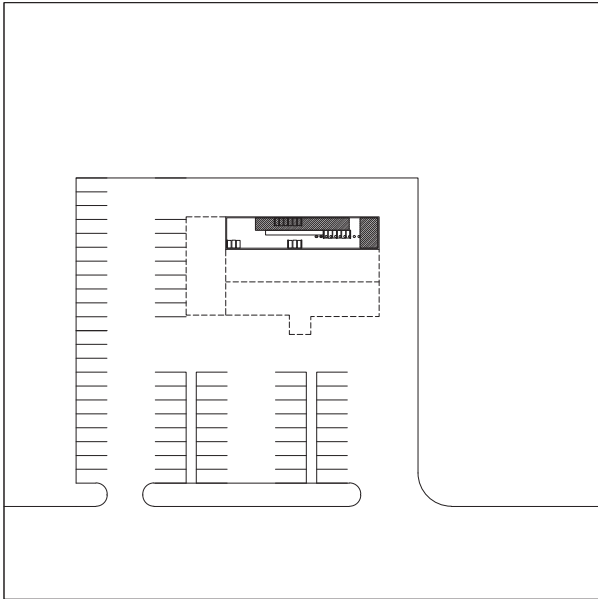
— car

Gas and restaurant station
Ludwig Mies van der Rohe



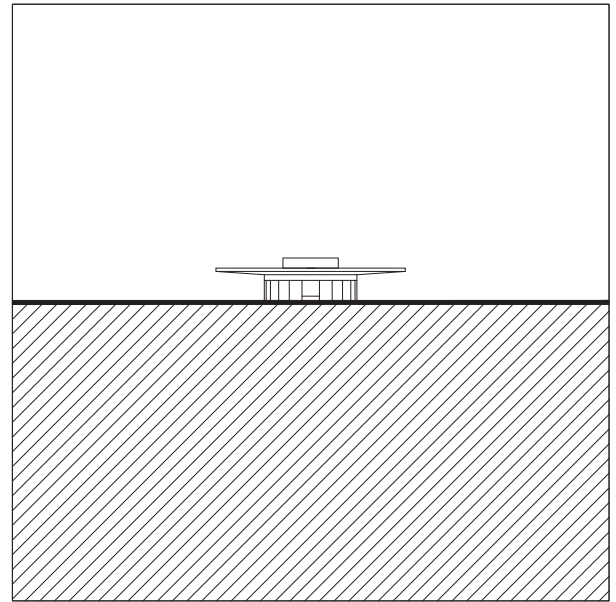
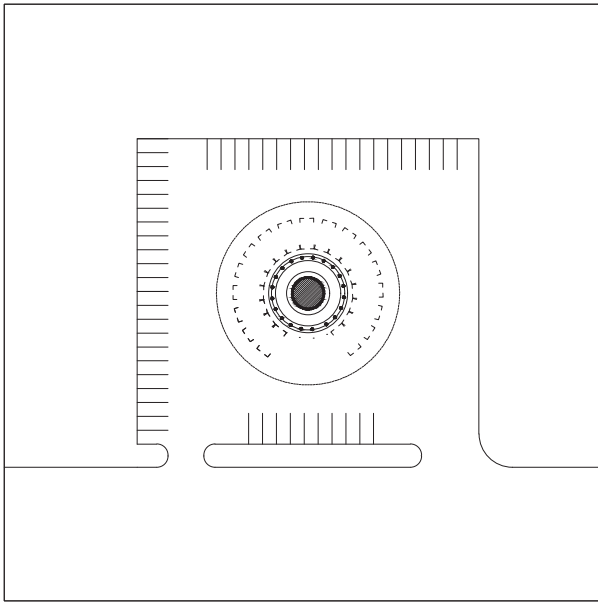
0 10 50 m

Drive-in restaurant
Ludwig Mies van der Rohe



0 10 50 m

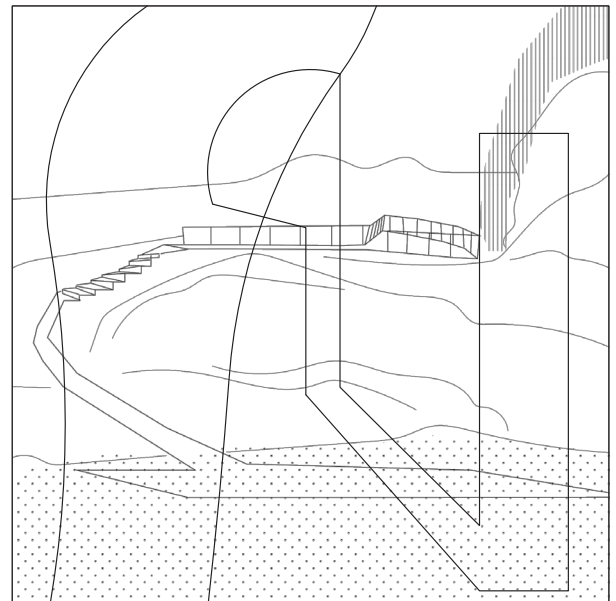
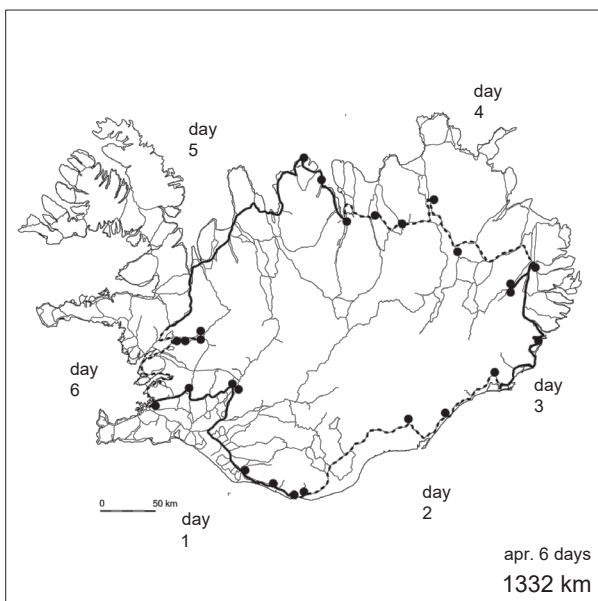
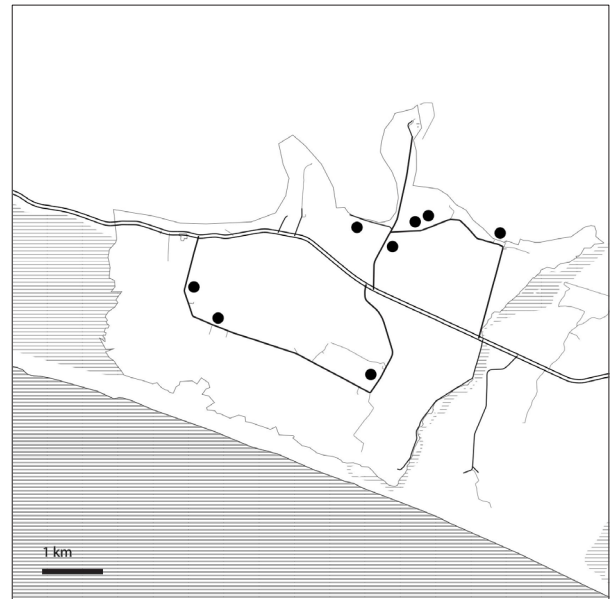
Modular drive-in restaurant
Starlite Diner



0 10 50 m

Circular drive-in restaurant Herberts

Ring Road, Iceland



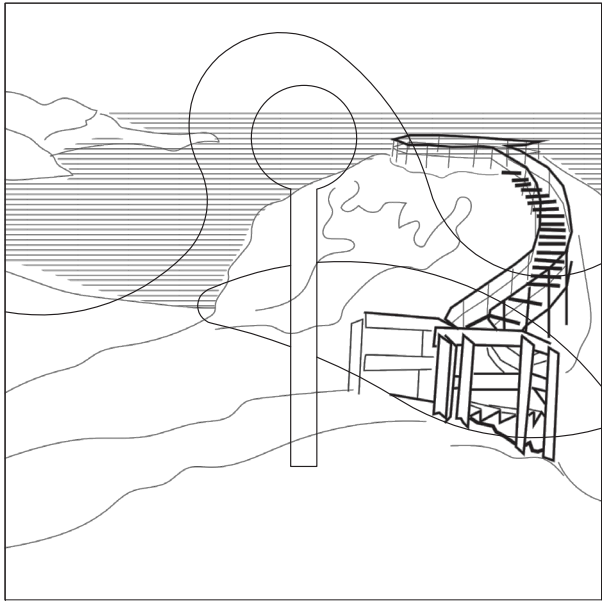
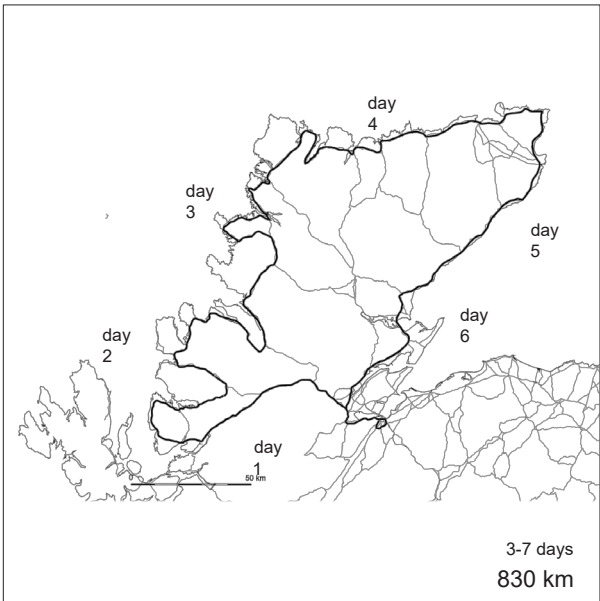
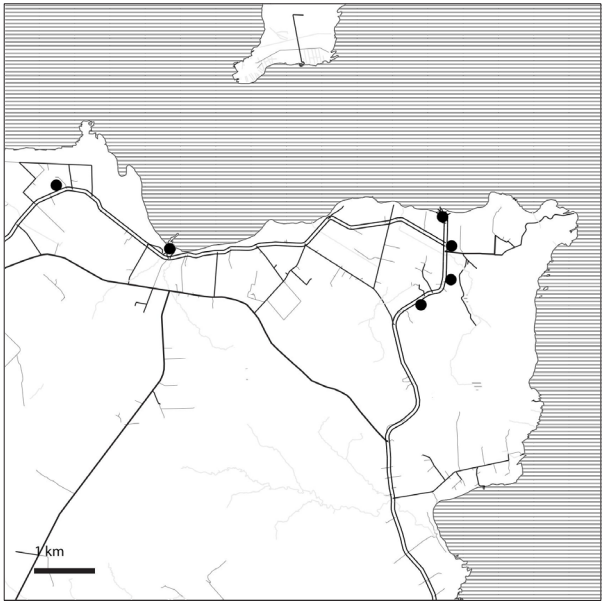
Ring Road, Iceland

(top to bottom, left to right)
Image of the road
Hotels along the road
Map of the route
Skogafoss Waterfall

North Coast 500, Scotland

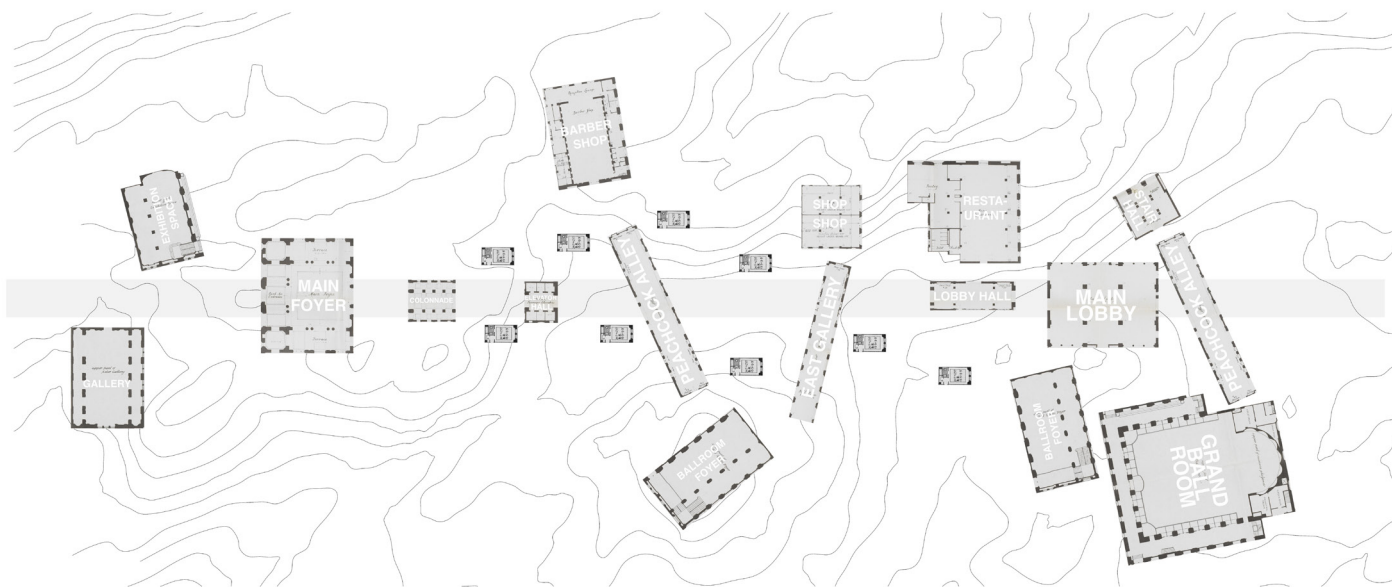
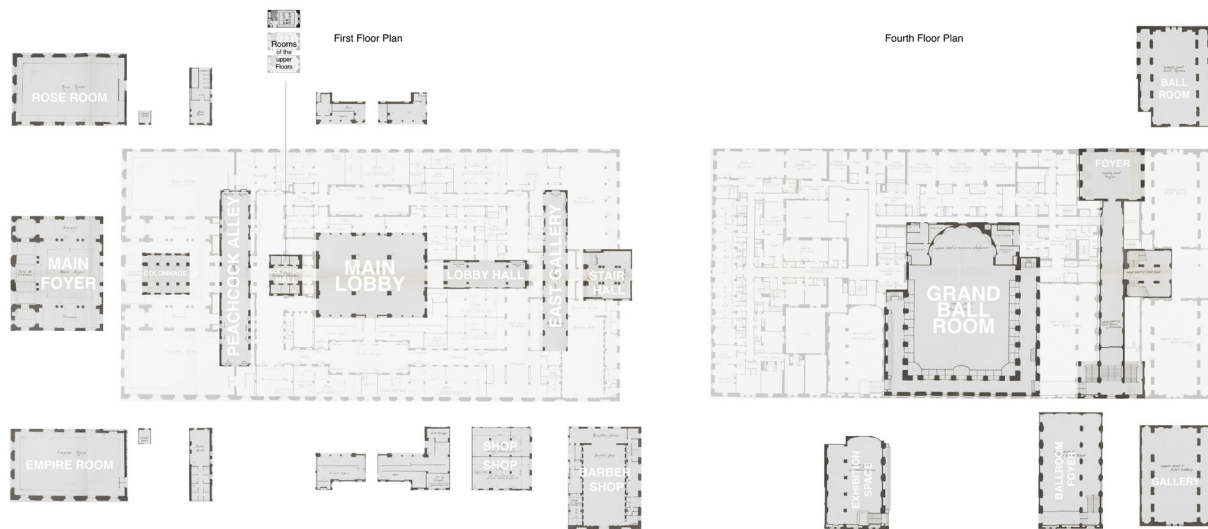


map of the route



North Coas 500, Scotland

(top to bottom, left to right)
Image of the road
Hotels along the road
Map of the route
Scenic point



Lidia Egorova, Deconstruction of the Grand Hotel type:
 The Waldorf-Astoria (top);
 The Grand Motel, first idea of integration the Grand Hotel - like spaces with the landscape (bottom)



First sketch of the Grand Motel,
Photo from the Model

Project

Using the value of scenic landscape of the West coast of Ireland, the project proposes a construction of the new type of territorial tourism, called the Grand Motel. The Grand Motel explores the idea of luxury. It does so through the XIX century Grand Hotel-type and the grandeur of landscape as an authentic form of Irish luxury, synthesized with the model of the Motel, articulated through a sequence of touristic architectures along the stretch of the West Irish coast.

The Grand Motel literally deconstructs an old model of luxury, as it was framed in the architecture of the Grand Hotel, through the context of Irish landscape. It is designed as a touring route composed of five self-sufficient day stretches around the remote county of Donegal. The vast lobby, bar, pool, shop, private room and even the ballroom are seen here as the support structures for the experience of different types of physical landscape. These structures together with a new system of service aim to unfold the authentic Irish luxury, providing conditions for an active process of engagement with nature.

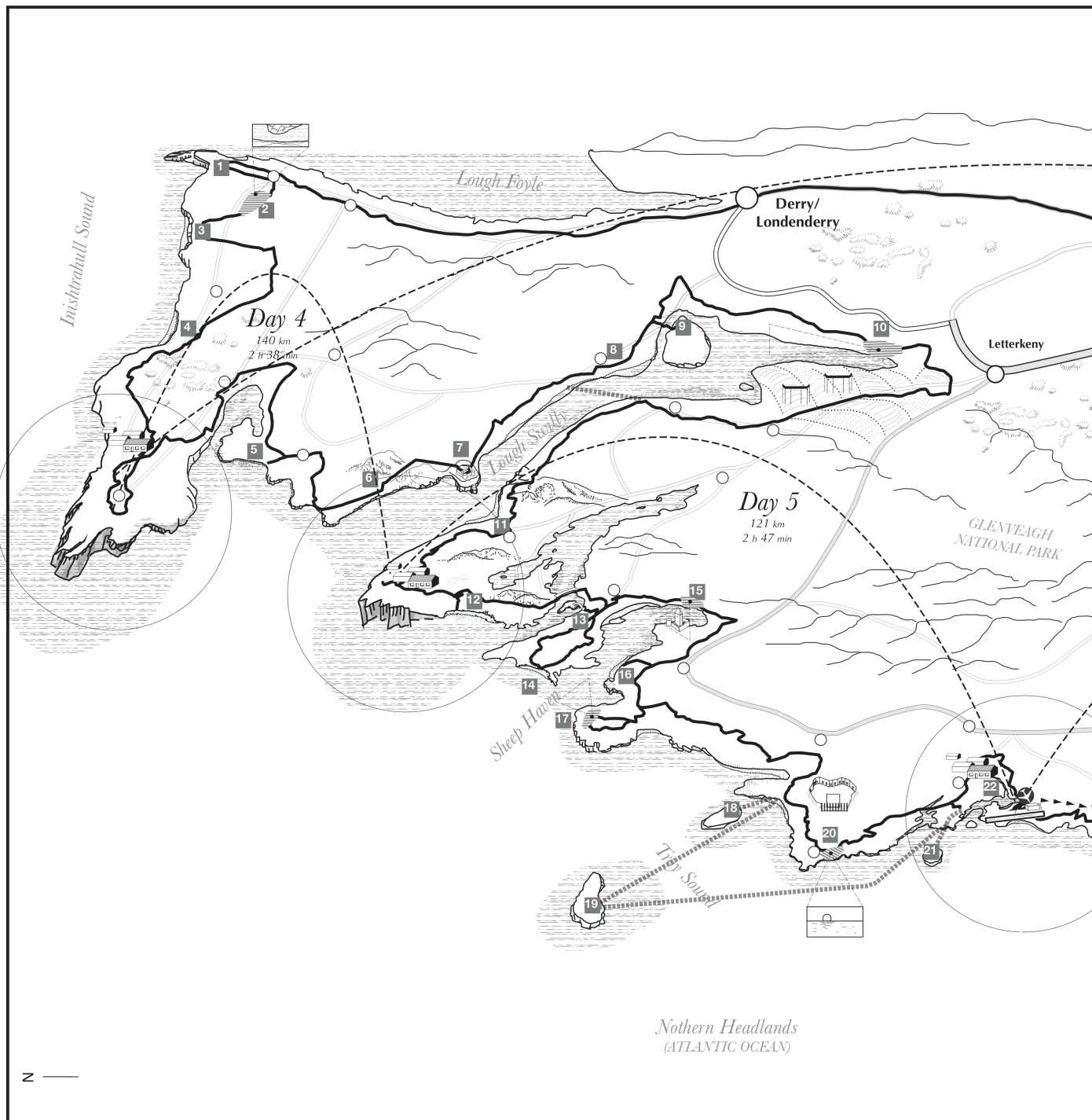
On the first day, the function of the Grand Motel Lobby is assigned to the scenic cliffs, supported by the service of luminosity. The woods of the second day provide a spring water which is served in the Irish crystal in the Grand Motel Bar. On the third day, the grandeur Irish peat bogs with their natural filtration system prepare waters which are warmed up in the Grand Swimming Pool. The fourth day and the Gift Shop opens up the Irish agricultural fields to the Grand Motel guests by introducing the new shopfronts and a service of packing. The last day of the trip sets a stage in a sand pit, dressing it up as a ceremonial space of the Ballroom. The full experience of luxury is supplemented by the Grand Motel rooms sited in the corresponding context, introducing the locality.

The full experience of luxury is supplemented by the five Grand Motel rooms sited in each of the five days of the journey. If the leisure facilities cover the day-time experience, the rooms complement it while being situated by the Significant Discovery points, defined by the Wild Atlantic Way strategy. Bedroom, traditionally being a generic hotel unit, here uses the particularities of the context. All infrastructure is provided by the

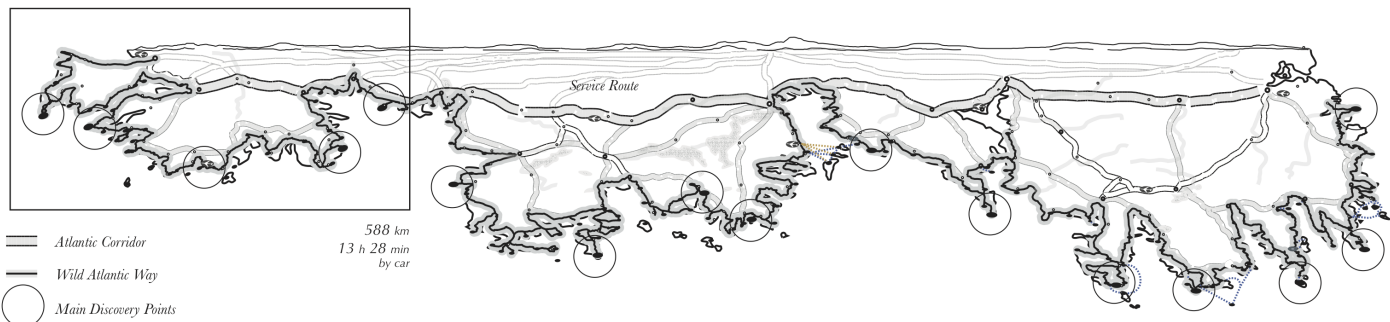
existing built structures, Bungalow Bliss, which already benefit from taking the closest locations nearby the landscape attractions. Sewage, electricity, clean water and even concrete foundation are ready to be used and thus they serve the Grand Motel needs and prevent the new construction on yet untouched landscape. Grand Motel rearrange Bungalow Bliss for a luxurious living by establishing a new dialog with the landscape. Typically neutral to the 'outside' bungalows, are redesigned here based on the idea of the picturesque view.

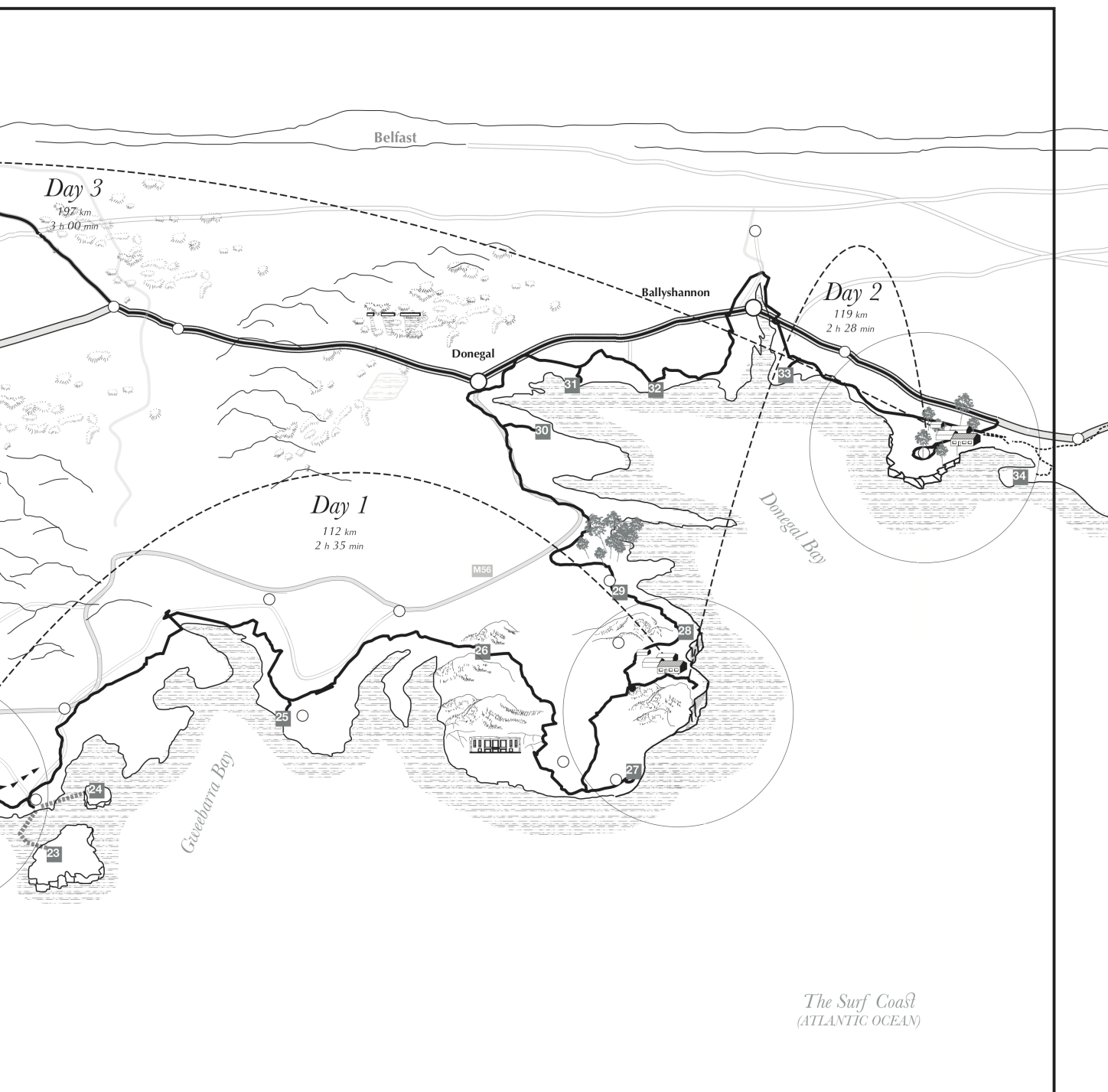
In addition, in each of the five locations several houses of the settlement are re-appropriated for a function of service. 'Back of House' is maintained by a local community. This way, project situate itself in relation to the existing culture.

Being, in the first place, a Motel room, it establishes a new relationship not only with the landscape, but also with a car. Thus, a bed and a private automobile are of the same importance for the Grand Motel room layouts.



The West coast of Ireland





DAY 1

12. Bá Bhaile Uí Thiarnáin (Ballyhiernan Bay) 13. Oileán an Bhráighe (Island Roy View) 14. Rosguill Peninsula (Ros Goill) 15. Doe Castle View 16. Marblehill beach 17. Horn Head 18. Inis Bó Finne (Inishbofin Island) 19. Toráigh (Tory Island) 20. Cnoc Fola 21. Gabhla-Gola Island Donegal Airport

DAY 2

22. Trá na Carraige Finne (Carrickfinn Beach) 23. Arainn Mhór Island (Arranmore Island) 24. Inis Fraoigh (Inishfree Island) 25. Narin and Portnoo Strand 26. Malaidh Ghleann Gheis (Glengesh Pass) 27. Málainn Bhig (Malinbeg) Slieve League Cliffs

DAY 3

28. Cionn Mhucrois (Muckros Head) 29. Bá Fhionntrá (Fintragh Bay) 30. Mountcharles Pier 31. Murravagh Blue Flag Beach 32. Rosnasclogh Blue Flag Beach 33. Tullan Strand Mullaghmore Head

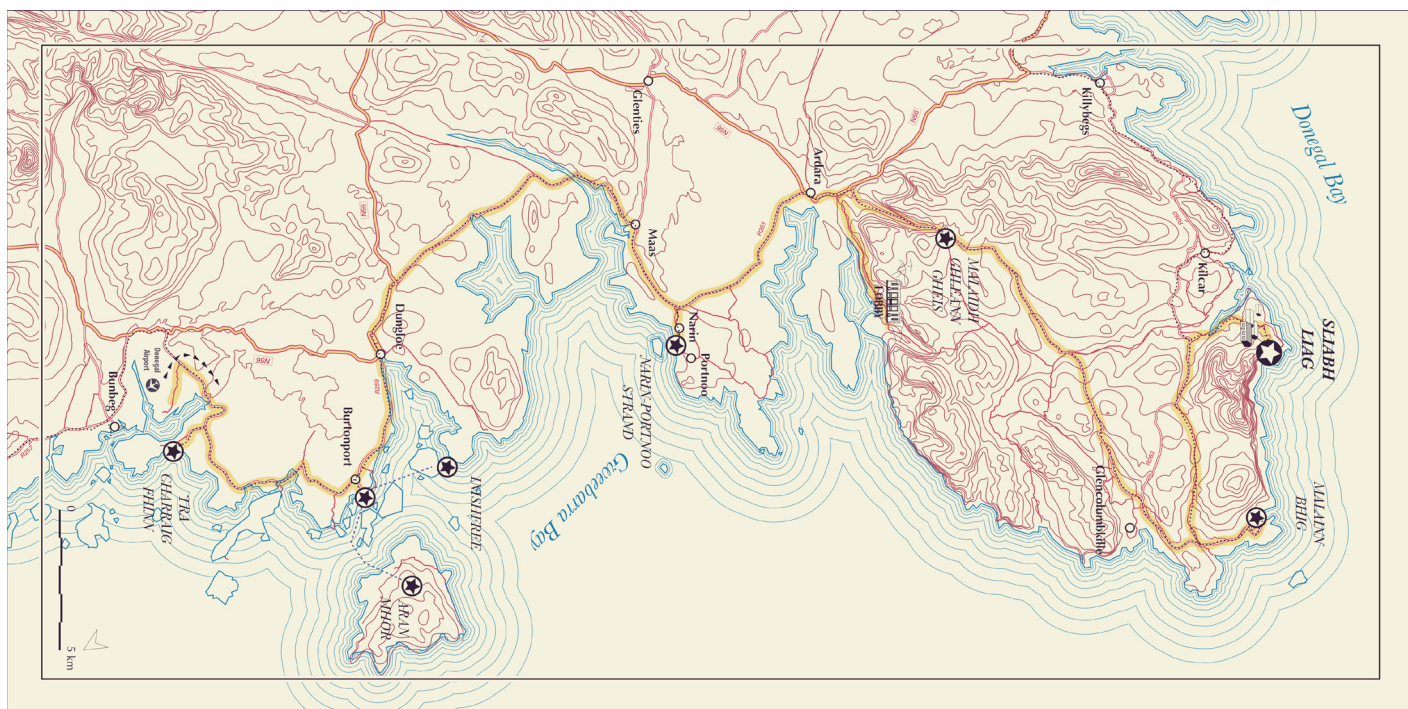
DAY 4

1. Inishowen Head Ceann Inis Eoghain 2. Magilligan Point View 3. Kinnagoe Bay 4. Culladuff beach Malin Head

DAY 5

5. Pollan bay 6. Gap of Mamore 7. Dunree Head 8. Lisfannon beach 9. Inch Island 10. Manorcummingham View 11. Ballymaulock Strand Fanad Head





1. Trá na Carraige Finne (Carrickfinn Beach)
2. Árann Mhór Island (Arranmore Island)
3. Inis Fraoigh (Inishfree Island)
4. Narin and Portnoo Strand
5. Malaich Ghleann Ghéis (Glengesh Pass)
6. Málainn Bhig (Malinbeg)
7. Slieve League Cliffs

The Grand Motel route, Day One



Egorova Lidia, oil painting on canvas,
Cliffs



1. Cionn Mhucrois (Muckros Head)
2. Bá Fhiontrá (Fintragh Bay)
3. Mountcharles Pier
4. Murragh Blue Flag Beach
5. Rossnowlagh Blue Flag Beach
6. Tullan Strand
7. Mullaghmore Head

The Grand Motel route, Day Two

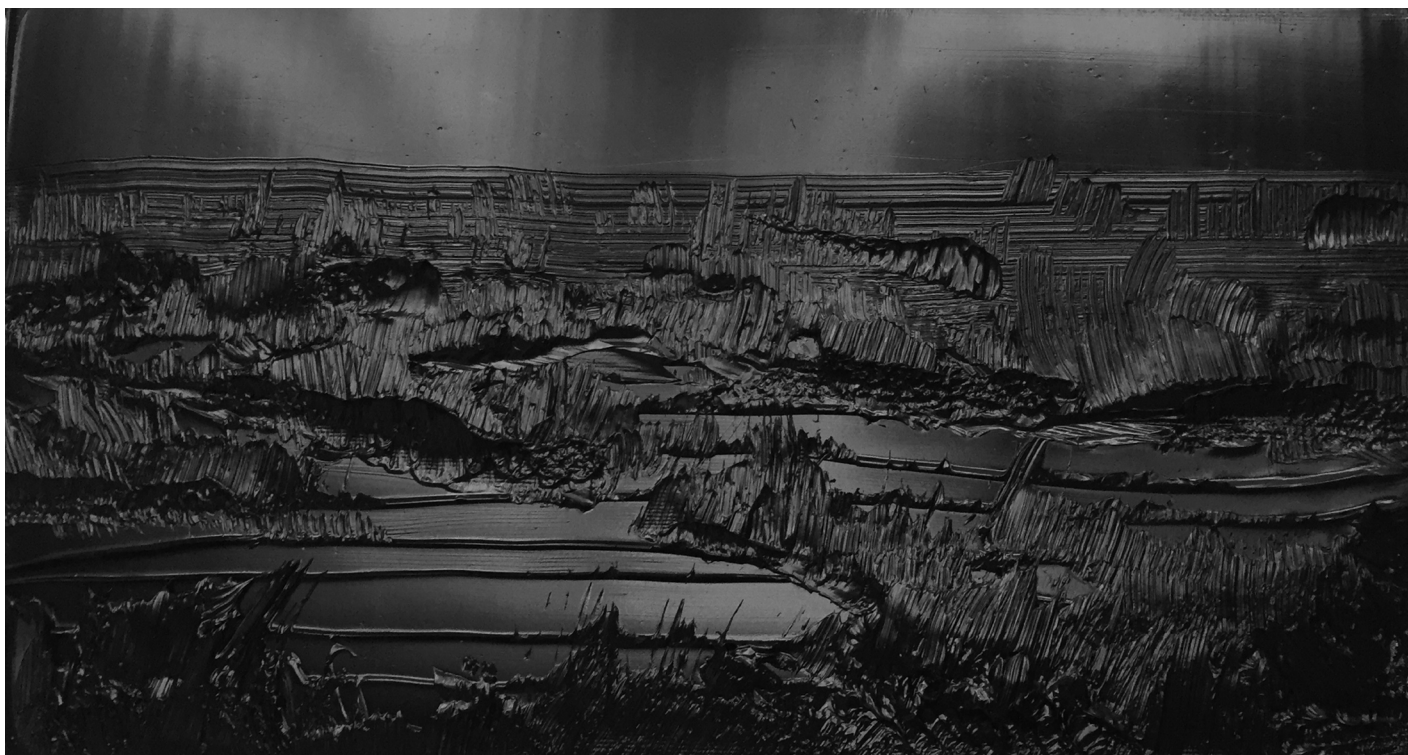


Egorova Lidia, oil painting on canvas,
Woods



1. Inishowen Head Ceann Inis Eoghain
2. Magilligan Point View
3. Kinnagoe Bay
4. Cullinagh beach
5. Malin Head

The Grand Motel route, Day Three

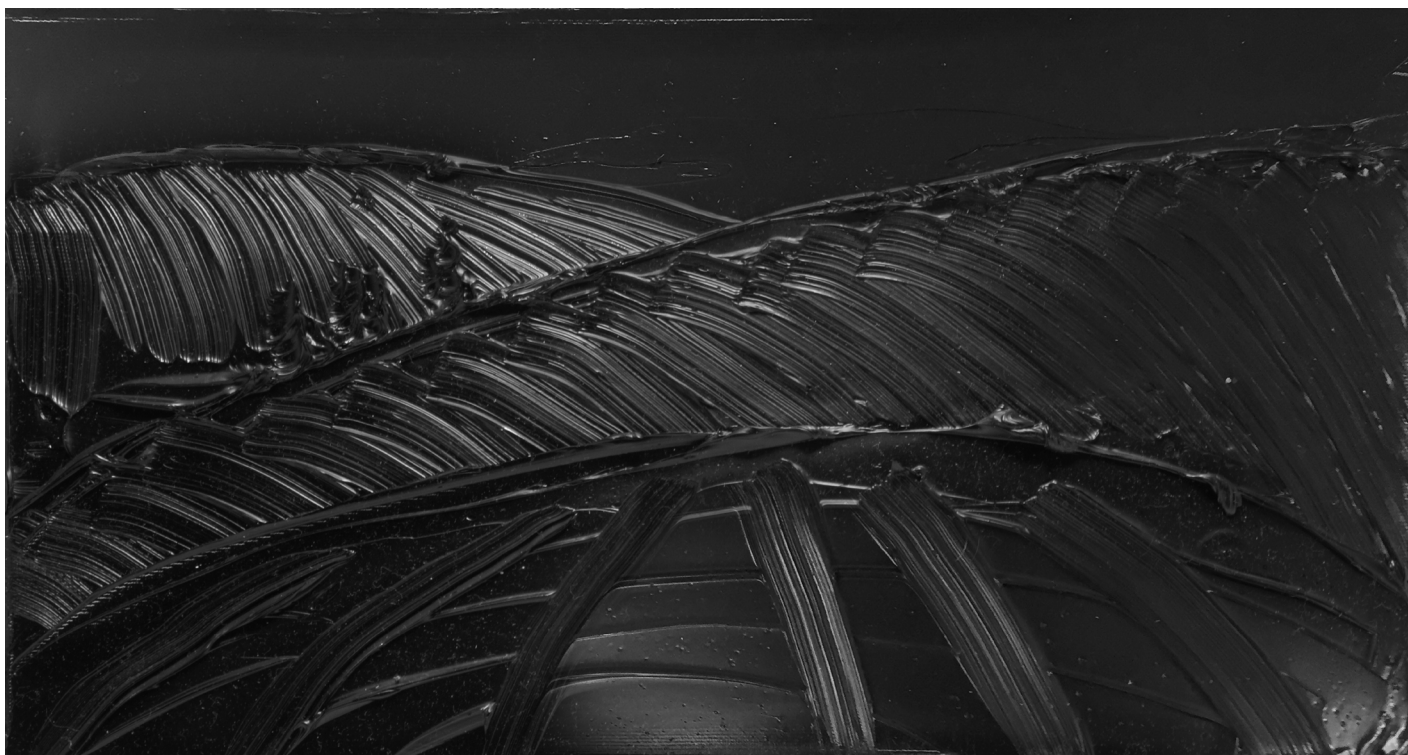


Egorova Lidia, oil painting on canvas,
Peat Bogs

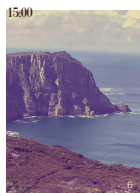


1. Pollan bay
2. Gap of Mamore
3. Dunree Head
4. Lisfarnon beach
5. Inch Island
6. Manorcunningham View
7. Ballymaddock Strand
8. Fanad Head

The Grand Motel route, Day Four

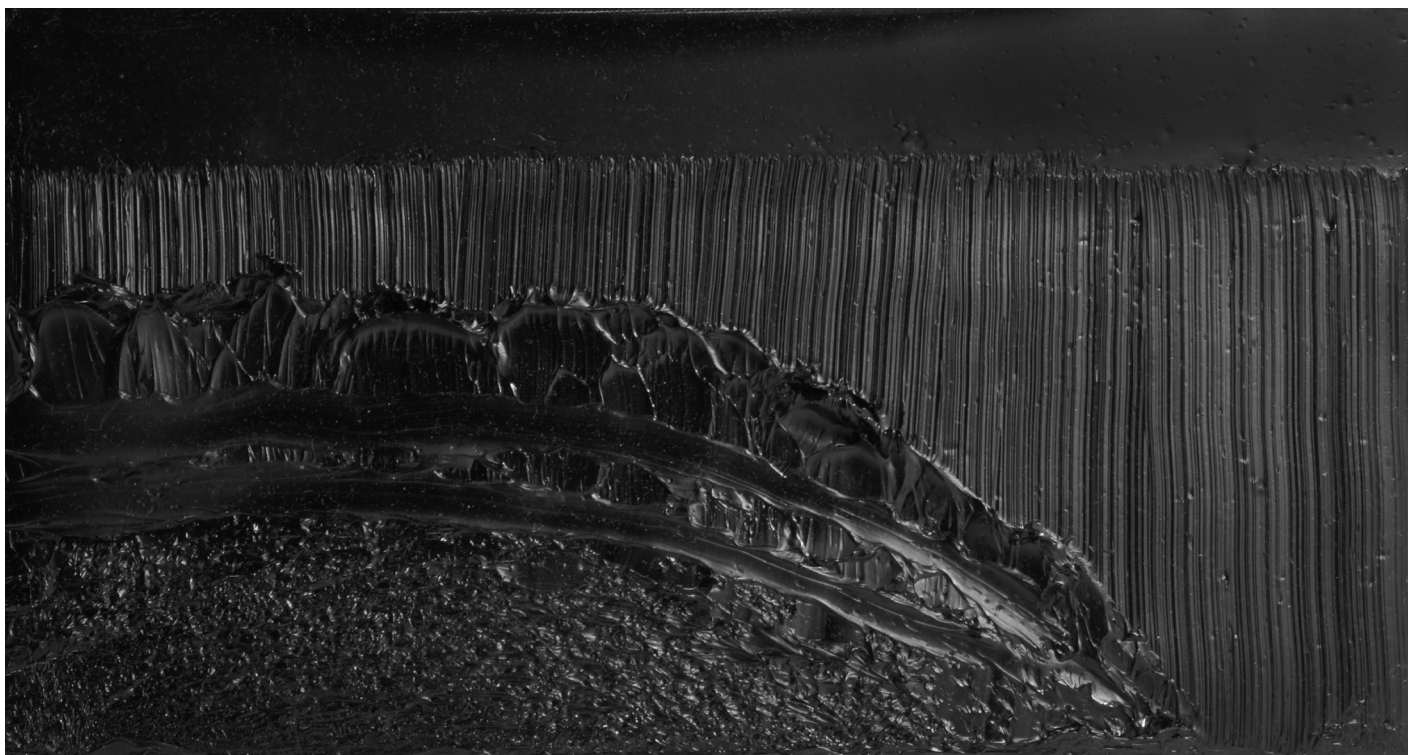


Egorova Lidia, oil painting on canvas,
Agricultural Field



1. Bá Bhaile Uí Thiaráin (Ballyhiernan Bay)
2. Oileán an Bhráighe (Island Roy View)
3. Rosguill Peninsula (Ros Góill)
4. Doe Castle View
5. Marblehill beach
6. Horn Head
7. Inis Bó Finne (Inishbofin Island)
8. Toraigh (Tory Island)
9. Cnoc Fola
10. Gabhla-Gola Island
11. Donegal Airport

The Grand Motel route, Day Five

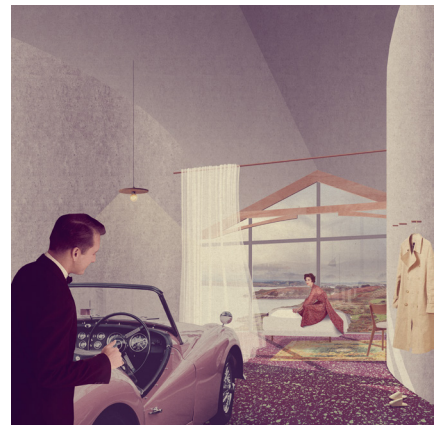


Egorova Lidia, oil painting on canvas,
Sand Pit





Grand Motel panorama drawing



Day 1
The Grand Motel Lobby (top)
Room Type 1 (bottom)

Facade, plan and site plan of the Grand
Motel Lobby

Facade, plan and site plan of the Grand
Motel Lobby



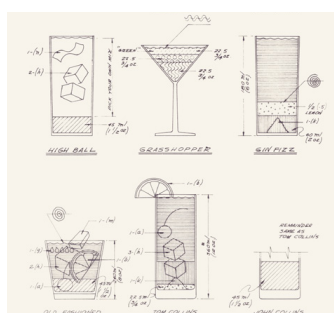
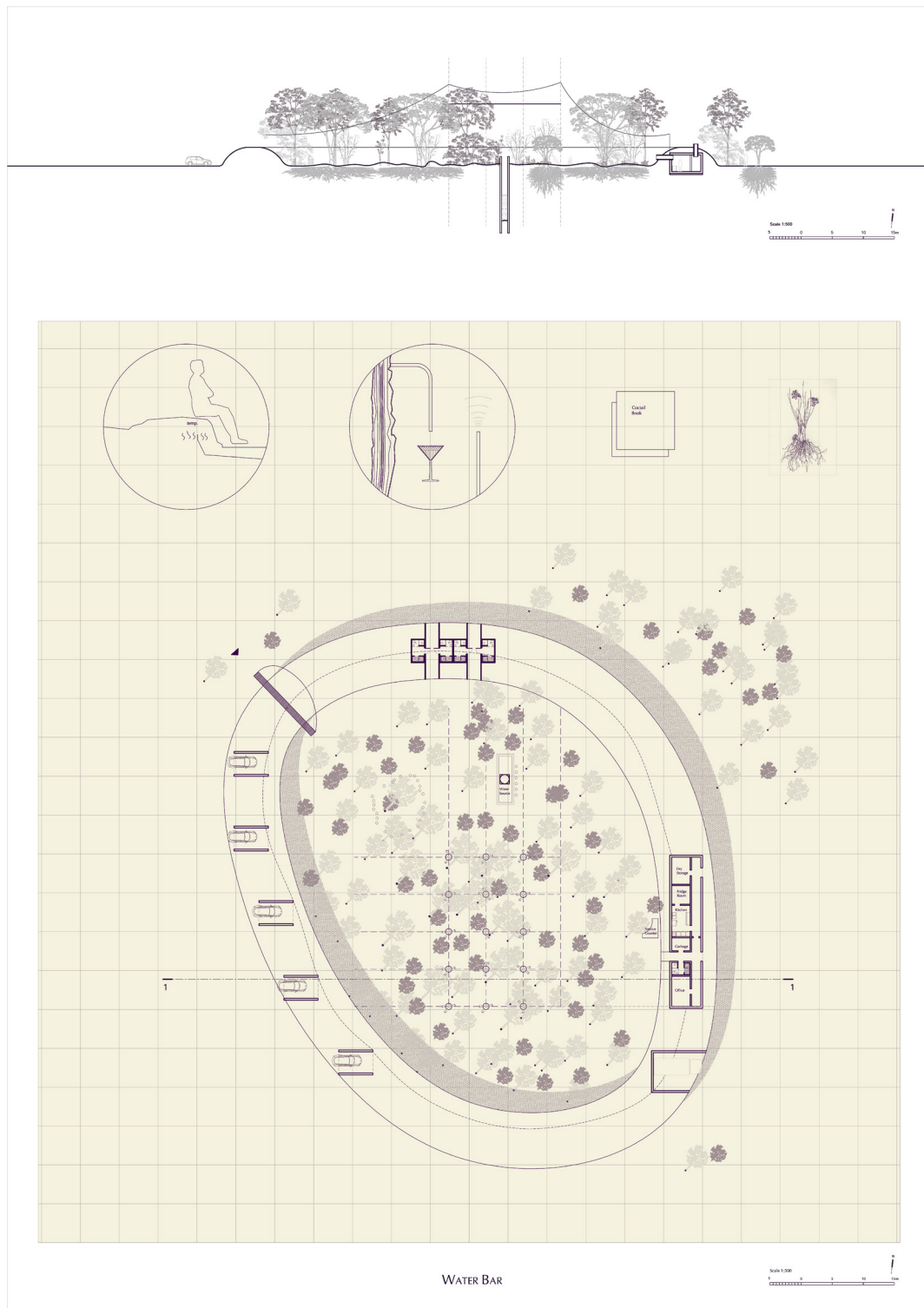
Collage of the Grand Motel Ballroom

Collage of the Grand Motel Ballroom

An overview of the five day Grand Motel journey



Collage of the Grand Motel Ballroom



Section and plan of the Grand Motel Bar



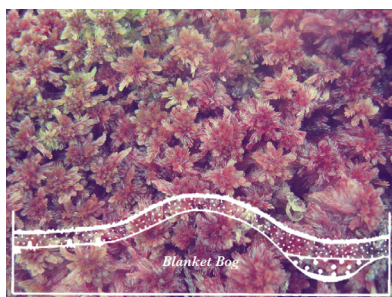
Collage of the Grand Motel Bar



Collage of the Grand Motel Bar,
entrance view



Collage of the Grand Motel Bar,
water source



Section and Plan of the Grand Motel Pool



Collage of the Grand Motel Pool



Facade, plan and Isometric view of the Grand Motel Shop



Collage of the Grand Motel Shop



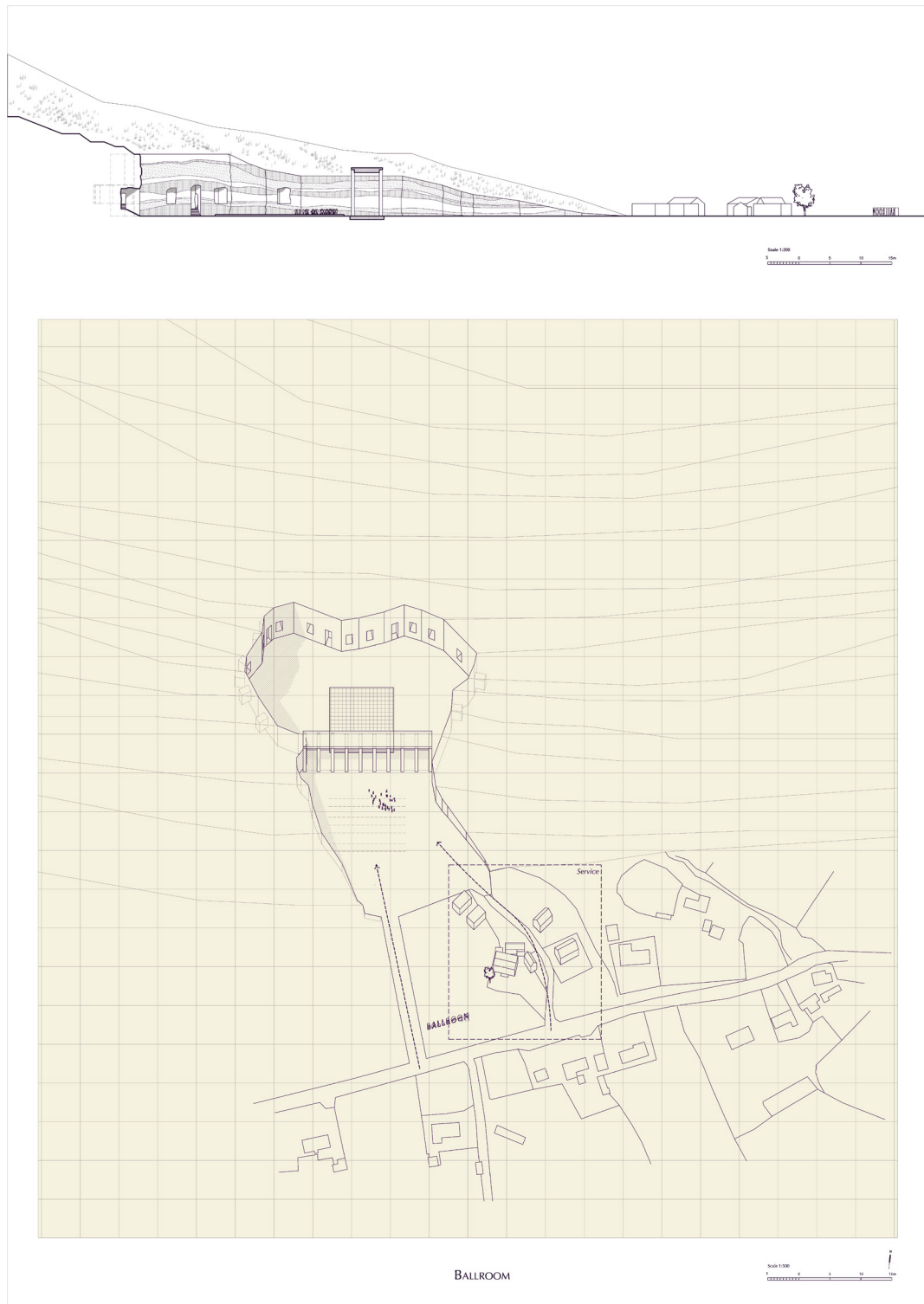
Section and Isometric view of the
Grand Motel Ballroom



Section and Isometric view of the
Grand Motel Ballroom



Collage of the Grand Motel Ballroom



Section and Isometric view of the
Grand Motel Ballroom



Collage of the Grand Motel Ballroom



Collage of the Grand Motel Ballroom,
'Back of House' in existing houses



Collage of the Grand Motel Ballroom,
loggia

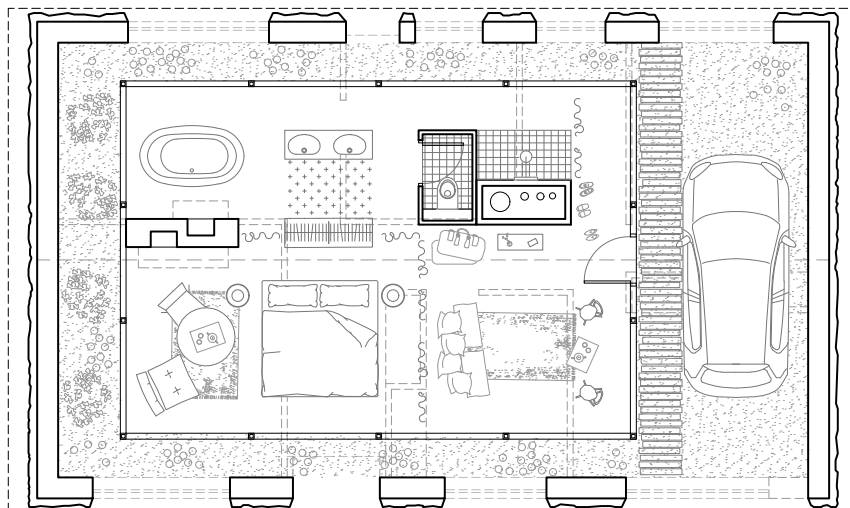


Panorama of the Grand Motel Rooms with an overview of the Signature Discovery Point (Malin Head in the Wild Atlantic Way plan)



1 0 50m
| | | | | | |

Site plan of the Grand Motel Rooms and the 'Back of house' facilities, Day Three, Location by the Malin Head

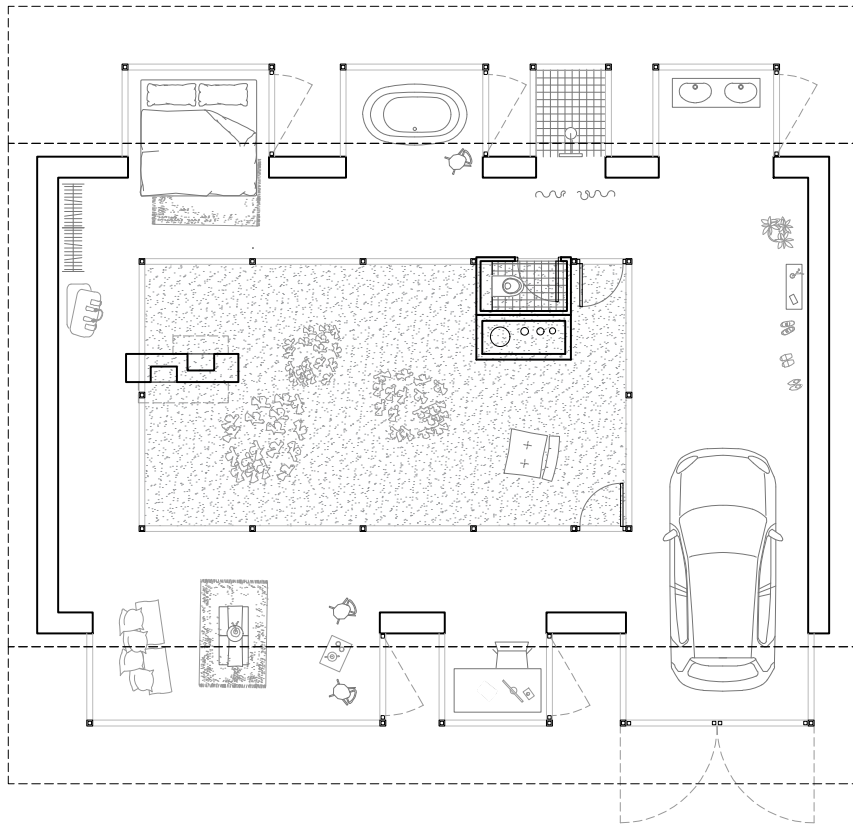
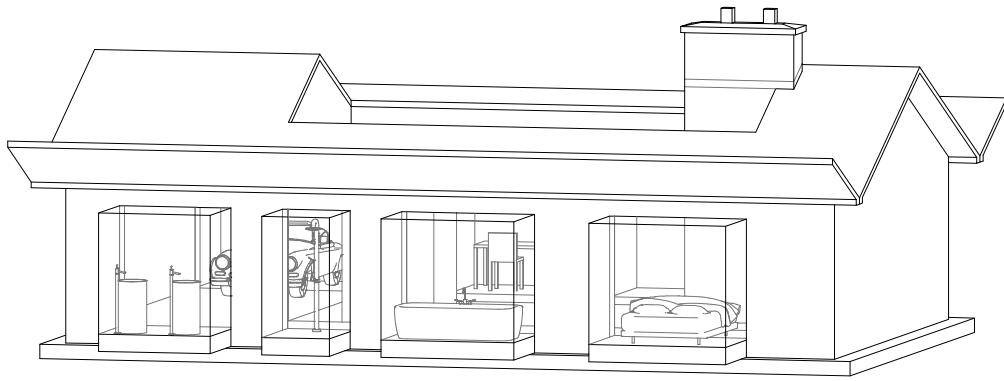


1 0 5 m
| | | | | | |

Axonometry and plan of the Grand Motel Room, Type 1



Collage of the Grand Motel Room,
Type 1

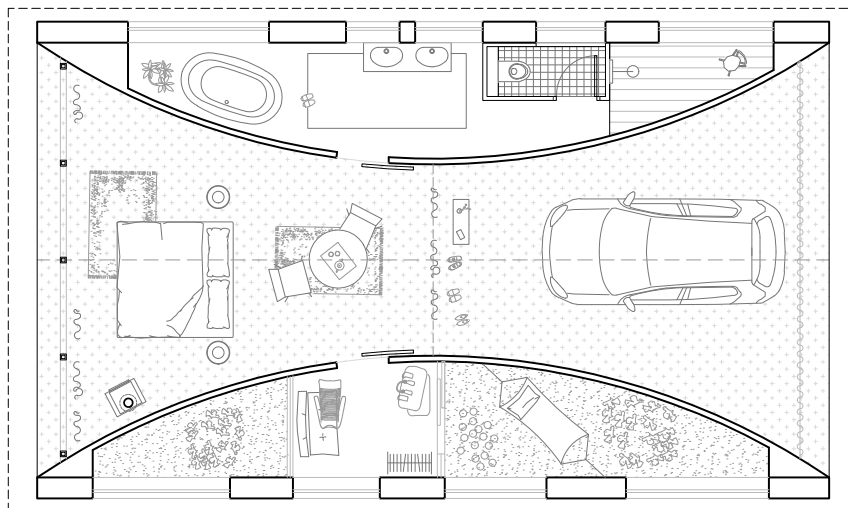
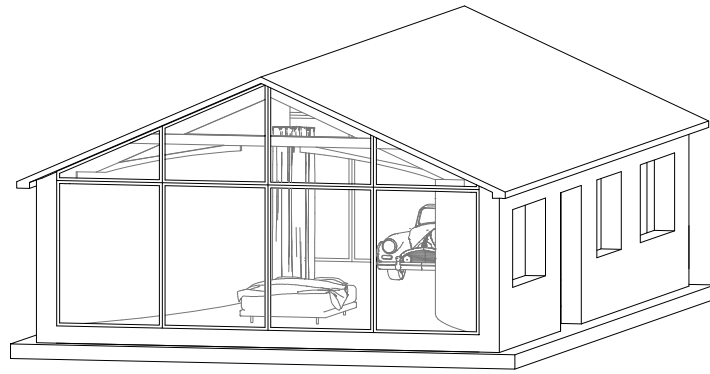


1 0 5 m
| | | | | | | |

Axonometry and plan of the Grand Motel Room, Type 2



Collage of the Grand Motel Room,
Type 2

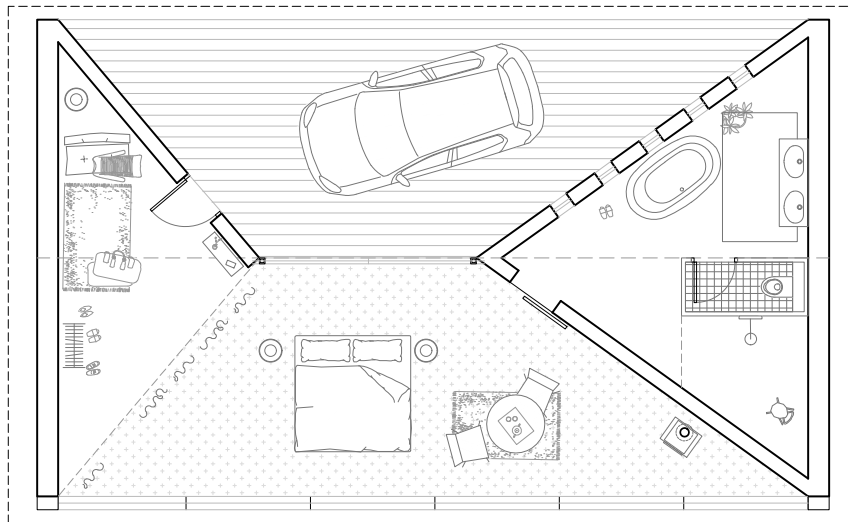
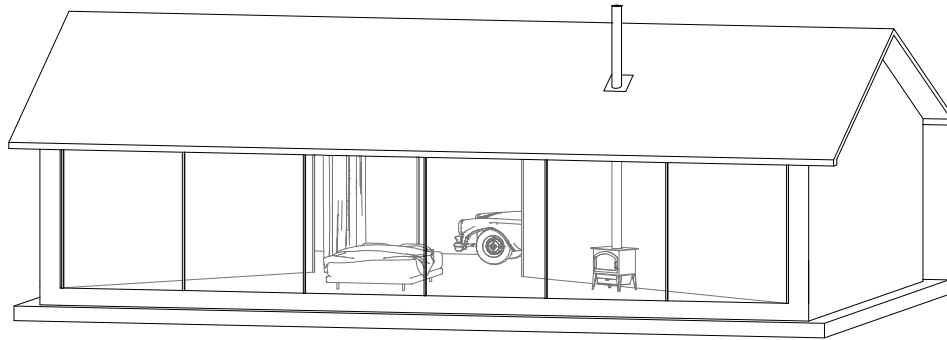


1 0 5 m

Axonometry and plan of the Grand Motel Room, Type 3



Collage of the Grand Motel Room,
Type 3

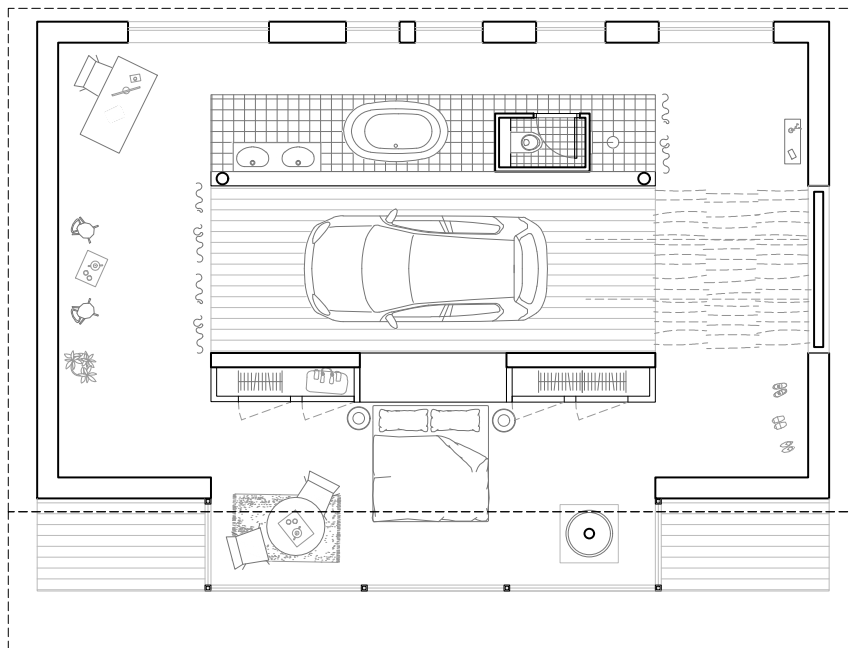
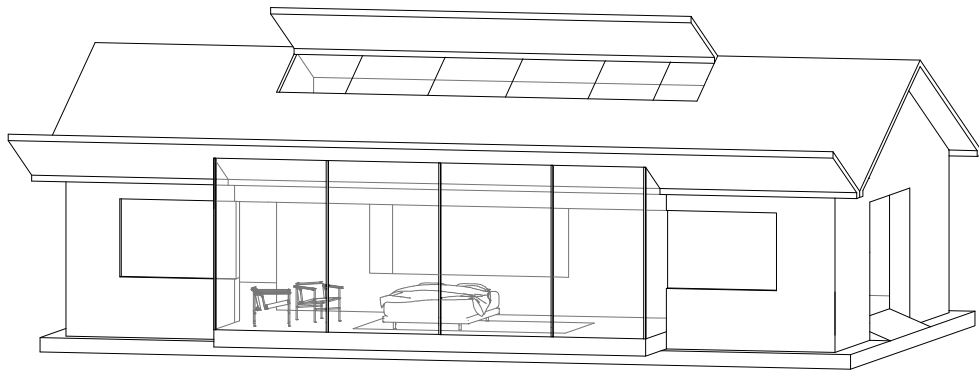


1 0 5 m

Axonometry and plan of the Grand Motel Room, Type 4



Collage of the Grand Motel Room,
Type 4



1 0 5 m
| | | | | | | |

Axonometry and plan of the Grand Motel Room, Type 5



Collage of the Grand Motel Room,
Type 5

Expert Interviews

Christopher J. Berry, Honorary Professorial Research Fellow, School of Social and Political Sciences, University of Glasgow

1. Luxury has often been criticized as the only limited number of people have an access to it. Criticism comes from the historical opposition between rich and poor, aristocrats and proletariat. An example of it within the hospitality industry could be festivities that surrounded the reopening of the Waldorf-Astoria hotel in 1931, during the height of the Great Depression. An architectural example within the Irish context – Anglo-Irish Big Houses, many of which were destroyed or attacked during the Irish revolutionary period. At the same time luxury is constantly transforming towards democratization – from ‘true’ luxury towards aspirational luxury.

Q 1a: Does it mean that in future it will be even more simplified and diminished?

A: This begs the question that there is a ‘true’ luxury. The sociological/historical fact that a higher % of the population can enjoy ‘goods’ previously restricted to a few does not mean ‘luxury’ diminishes, it just changes form – in my terms luxury is a qualitative refinement and that is, by definition, indefinite. It also conflates rarity with luxury – not all rarities are liable to be widely desired (part of my analysis in Pt 1 of my book).

Q 1b: Does it mean that more and more people will have a possibility to experience luxury?

A: The above answer is relevant: what is seen by any individual as a ‘luxury’ is relative to that individual’s circumstances, so a poor person can still look upon a particular good or experience as a luxury (say, clean sheets or damp-free dwelling). It is a conceptual confusion to equate ‘luxury’ with ‘expensive’

Q 1c: Does it mean the criticism toward luxury will disappear or it will be always a conflict?

A: There will be conflict but it is rather over what ‘luxury’ is taken societally to symbolize. For example, it is a (disputable)moral judgement that access to some goods should not be restricted by price, that the engines (advertising predominantly) that drive consumerism (disputably)instil dissatisfaction and produce a distortion of social and individual responsibilities etc.

Q 1d: Do you think that there is a

necessity or at least possibility to reconcile luxury and society?

A: This is ambiguous esp. over what ‘society’ means here. That there is an issue over ‘reconciliation’ presupposes the potency of the criticisms from Q1c. My answer to Q1a means the notion of a ‘society’ without ‘luxury’ is another conceptual confusion; even per impossible a perfectly uniform or egalitarian society with identical houses, furniture and fixtures could exist it still doesn’t mean individuals won’t differentially value different goods/ experiences (a bottle of wine can be a luxury for me; a new carving knife for you etc etc)

2. I would like to claim that ‘luxury is a deviation from standard’.

Q2a: Can we define some luxury standards or should we say luxury is always a deviation from standards, as soon as it become standard, luxury elements disappear?

A: Understanding luxury as non-standard is common; the problem is whether a supposed fixity to the definition of ‘a standard’ is tenable. My book says a lot about this in the context of ‘needs’ or the ‘natural life’. I also put forward the idea of the ‘socially necessary’[ie what is taken to be the ‘standard’(so now internal sanitation)]. This reflects a shift from what was once perceived as a ‘luxury’ (having internal sanitation)to what is now seen as a ‘necessity’ (no house can legally be built without it). Hence if ‘the standard’ changes so must what counts as a deviation change and so like the issues in Q1c ‘luxury’ by your definition will persist as will the criticism it can invite

Q2b: What is the role of heterogeneity within luxury?

A: I have implicitly dealt with this both in the sense that different individuals will differ as to what they judge to be a luxury and in the sense that there are temporal differences (the status of sanitation)

Q3a. Do you see the trajectory of the notion of luxury as towards a social responsibility?

A: As above what is a social responsibility is not fixed. In the Middle Ages it was socially appropriate (worshipping God with grandeur) to build cathedrals (and tax/extort to support). Today these are monuments valued for their architectural/historical significance and on those grounds have some claim on the public purse like state support for opera, and typically in both cases individuals still choose to pay to visit.

Q3b: And if so, what is the common thread?

A: Given [i] the historical shift from ‘luxury to socially necessary’ then the ‘thread’ is toward welfare provision but given [ii]the almost ubiquitous increased value placed on individual choice then the ‘thread’ is toward personal satisfaction. These do not always coincide – think of plastic surgery [a] to repair damage from burns and [b] to make one feel good. The latter would typically be seen as a ‘luxury’ the former as a ‘necessity’ (a social responsibility).

Q4a: You mentioned in one of your lectures that ‘re-moralization’ of luxury might find its way in the sustainable approach, what do you think might be the next architectural/ spatial dimension of luxury?

A: I’m not sure on the connection here. Taking ‘sustainability’ as the best case for re-morlzn (which is what I tentatively suggested)the architectural manifestation is buildings that conform to that goal. This presumably could mean that ‘luxury’ dwellings of a large size with elaborate fixtures (heated swimming pools, internal cinemas etc) are wasteful in terms of energy. BUT of course that doesn’t preclude ‘hyper-green’, dwellings/offices being qualitative refinements that could be judged to manifest a new dimension of ‘luxury’ ie would replace the former manifestation.

Q 4b: Is it possible to predict the next shift of the notion of luxury?

A: Any answer has to be tendentious. My guess (no more) is increasing individuation/specification of goods (customization); more emphasis on the non-reproducible in the form of ‘experiences’; technology/robots etc becoming more prevalent [cf Q7 below]..

Q5a. Could you name the crucial Spatial parameters of luxury?

A: I’ve not thought about this and I’m not sure there is an intrinsic spatial dimension. Size is only a proxy (so a suite in a hotel is more ‘luxurious’ than a basic room – and a bigger suite in the Ritz more than one a smaller one) but small (cf ‘bijou’) hotels can claim luxury status (there is a collection of ‘small luxury hotels of the world’). If one takes a seemingly obvious example of spatial luxury like Versailles Palace then what is going on there is a projection of power (‘majesty’); like any form of conspicuous consumption it performs a demonstrative function and its very size and splendour do NOT conform to my definition of luxury as ‘painless substitution’.

Q5b: Material parameters of luxury?

A: 'material' is here ambiguous: if Italian marble is an example then the answer to 5a applies; if tangible goods (haute couture etc) then the indefiniteness of luxury (as above) applies but if material is contrasted to 'experience' (a one-off exotic holiday etc) then any parameters are elastic. I do however think that any experience still has a 'material' component (the comfort of the room on holiday or the equipment necessary to participate in an experiential event).

Q6: While examining the issues of the notion of luxury its predictable to dive into a social approach. Do you see any other ways for a provocative response, instead of thinking how to reconcile luxury and society?

A: see in part my answer to Q1d above. The most provocative is to hold that the only values that count are those that require self-command; it is 'better' (morally and psychologically) to be satisfied and not dissatisfied by desiring more (Diogenes declaring that living in a barrel was all that was required –anything more was an indulgence [another aspect of my definition of 'luxury']).

Q7. Is hierarchy an integral part of luxury? Here I'm trying to group luxuries according to their spatial relations. Qualitatively refined necessities, commodities, are more object related, based on possessions; while the experience of luxury relies on provided service, on a constructed situation. Key aspect of the second group is inequality between workers and guests, thus hierarchy (e.g. an abandoned castle is open for anyone to come in, but without complex labour operations it is not luxurious). In that context, luxury is an experiential fabriqué.

A: On the object/experience difference see above. I don't see hierarchy as integral (as the cliché as it – one person lux is another's necessity (cf my examples of plastic surgery or wine vs carving knife). There is a lot of ideological baggage to transfer social inequality into luxury/necessity. I say something about this in my book in the context of 'poverty' and its conflicting definitions. If your idea of spatial relations is about 'distance' (luxury lives are lived apart whether in gated communities or on private islands) then congested slum dwelling is a case (on this dimension) of non-luxury (if you've not read Bourdieu on "Distinction" you might find it useful). Related to the point about Versailles (or medieval cathedrals above) then their location vis-a- vis other dwellings is part of their projection of their significance

(as they 'command' the human and topographical environment).

Q8a Regardless of all negative aspects, luxury architecture over the time becomes iconic. A lot of luxurious hotels are located in castles, palaces or old manor houses.

Is it because status and sense of history often derived from the background of their prestigious occupants?

A: This would only seem to apply in particular cases (most lux hotels in my experience brand their new-ness). Simply being venerable (or having some associations "Q. Elizabeth I slept here") are insufficient without the typical 5* amenities

Q8b: What is the role of time in the perception of luxury?

A: There is a lot of references to this in the Brand Management literature, so eg L Vuitton play up their origins in saddle or trunk making; P.Phillipe watches have as a slogan "you never own a PP merely look after it for next generation"). Authors like Ricca & Robbins in their book "Meta-Luxury" (2012) make much of 'time' as a mark of 'luxury'. What this trades on is what you refer to at the beginning as 'true' lux and links to craftsmanship as 'time-consuming' in contrast to the mass produced – factories producing the stitching on 'designer handbags'.

Q8c What is the perception of time within the luxury Hotel as a space of transition, as a 'non-place' (I am trying to think of heterotopias within luxury)?

A: Are you pursuing Foucauldian analysis (heterotopia is his term [I think])? I don't want to engage with that but I presume the fully modernised 5* hotel in (say) a Venetian Palazzo –of which there are several examples-is what the issue is for you (???)

Q9a. If you were asked to represent luxury through a story which genre would you use? (novel, black comedy?)

A: Nothing meaningful to say about this: given 'dreams' figure a lot in the lux marketing literature (eg Kapferer) then fantasy??

Dr Ronan Foley, Senior Lecturer in the Department of Geography at Maynooth University, Ireland

Could you please distinguish a couple of different Irish landscape types?

I guess the main ones would be between coastal and inland, but there are also spas alongside rivers and lakes. The old Anglo-Irish country (manor) house is a popular example, but most of these are inland.

What are the rules of the 'micro-geographies' of spa sites?

There are different rules here and perhaps one of the interesting things to consider is to what extent a spa is 'native' or 'international'. Monart for example made an explicit decision to replant the woods around the house with native species. Other spas have a sort of 'international generic' format for their spas, but there's always a little local variation in the micro-geography. It also probably depends on the specific setting, e.g. Inchydoney is on a beach, Cliff House on (as the name suggests) a cliff, whereas others like Monart or Farnham are on old houses, but with new parts added on. So some interesting issues around the hybrid identities of specific micro-spaces.

What is the historical relationship between Irish people and the coast? (Most of the manor houses are located by the lakes, not by the coast.)

Historically Irish people have had an ambivalent relationships with the coast. Historically for example fishermen refused to learn how to swim. Anna Ryan's book is quite good on this, but there has definitely been a big push on the 'sea-view' in recent decades and it has become more visibly commodified. Even those newer spas that are not directly on the sea try to 'bring it in' in some way or other. But an interesting observation about the Irish country house – I think because they were usually self-sufficient and were surrounded by big demesnes, this might have been harder to achieve with coastal estates and these perhaps survived less well also.

Is the view / integration in the context important for Irish clients? What is the relation between the location / neighbourhood of the hotel and how you program the space?

I do think this does matter – much of the newer spa designs (and even formal medical spaces like private hospitals) are big on glass, wood etc. and there is quite a lot of permeability in the designs for this reason. Again selling something as native or 'local' is a big selling point

as well and it might be good to contact Spa Ireland on this as well. I think they might now be called <https://www.spas.ie/>

Are there any particular Irish rituals regarding travel and health?

The only very specific one in contemporary terms might be seaweed baths, which were very popular and are being revived. There are some very basic public ones in places like Enniscrone and Ballybunion and then more contemporary ones like Voya in Strandhill who also sell a lot of products to other modern spas. In terms of an older ritual, visits and small pilgrimages to holy wells continue to be important to many rural people and continue as everyday and special events. But the clientele would be very different perhaps. Yet I did talk to the owner of Monart about another unusual Irish example, the sweat-house, which is a native stone igloo that was used for sweating-cures – very much like a rough sauna or banya – in the countryside. I could imagine a modern spa incorporating some of those holy well/sweat house concepts linked to perhaps the spiritual side of things and the idea of traditional/native cures so that might be interesting to explore.

If you had to propose a series of sites for resorts along the Wild Atlantic Way, where would they be and why?

Hard to say – there are some very nice parts of Donegal, especially the coast between Dungloe and Glencolumbkille that are quite neglected. No really big spas on Sligo coast either so good choice.

Do you know any specific ecological, economical, social, etc. problems in the county Donegal and Sligo? (it is the site of my design project)

Both are relatively deprived counties so would be argued to be a boost for local economies and employment of younger peoples. Don't underestimate the potential links with surfing as well – Sligo and South Donegal are good surfing locations and there's a small but growing local economy in places like Strandhill, Easley, Bundoran and Rosstown.

Could you tell a bit more about the Health Farms in Ireland?

Don't know much about these to be honest – they are I think a little less organised and visible than the luxury spa end of the market, though there is a bit of overlap I suspect.

What are the most important elements of the Irish SPA (Irish Identity)? In American Grand hotel's Lobby had

always been an iconic space. Are there any Irish spaces like this (maybe a tea room)?

If I'm honest, probably the bar. But this would sort of be against the grains of the intent of a healthy retreat. I think the public spaces, entrance lobby, chill-out rooms etc. Also if you look at places like Samas or Farnham or even Monart, its that directly link into the countryside that's a sort of image.

Is the history of a place important for a choice of a hotel? I've noticed that most of luxurious hotels in Ireland are located in castles or old manor houses. Are there any famous modern hotels or do you see a necessity for them to develop more?

It's a mix – again not really by area, but its likely that the older hotels are using their tradition in a bog way and building this into the selling of the newer spa spaces within them. I am thinking of the Slieve Donard as a good example. One that is quite contemporary but pulls in its remote mountain location a lot is Delphi in Mayo (also on the wild atlantic way) which has a hybrid design that looks old but is quite new. The redesign of the Cliff House is a nice example of a new building on an older hotel site that was a bit ramshackle but had an interesting literary/cultural history.

People who work in the hotel and spa, are they Irish? where do they stay?

Actually a mix of Irish and many Eastern Europeans - not sure where they live but some live in I think, others come in from local area.

Is it warm enough in summer to swim in the Atlantic ocean?

That's a big question. There's a big revival in outdoor or 'wild' swimming in the UK and Ireland and some good guides to it. I have also written about it and many people now wear wetsuits pretty much all year round. But it does demand an effort and its only really warmish in August/September but rarely gets over 16/17 degrees. But there are some interesting proposals for sort of enclosed warmed water in harbours (a bit like the ones in Berlin) in some locations like Dun Laoghaire.

If you were asked to critically take a look at the hotel/ spa market in Ireland and to propose provocative transformation, what would it be?

Something that did fit a little bit more into Irish culture and was a little bit quirky – something that maybe brought in elements of holy wells/sweathouse/Turkish bath with some swimming/surfing built in.

Are there any Irish films / fiction books about the hotels and spas? Are there any famous Irish stories/traditions regarding hotels and spas

There was a film made that used Slieve Donard as a setting. And some of the older hotels feature in some anglo-irish literature but they are actually quite underused. William Carleton wrote about the spa in Ballyspellan (Johnstown, Co. Kilkenny) and Swift wrote bad poems about them though never visited. But they have rarely featured in modern fiction or cinema as far as I noticed.

What is the Irish luxury?

Family and time I think, space to chat and have a warming/cooling drink depending on the season. Lots of spas also focus on good food.

Do you have a favourite hotel?

Like the Slieve Donard a lot and also the Cliff House for the views and its proximity to a really nice holy well.

Rebecca from Crafted Ireland tourism agency, Ireland

Regarding the 'Get Brexit Ready' initiative - which supposes to attract luxury travel market - do you think Ireland can become one of the world's famous resort destinations, like French Riviera, Cote d'Azur?

In terms of Ireland's popularity, and current status as an ideal travel destinations, it was just listed on trip advisor as "IRELAND has been ranked second in a list of the world's 'Most Excellent' countries, according to travel website TripAdvisor." Tourism numbers have grown year over year in Ireland. (The entertainment industry gives a boost – as Ireland serves as a key filming locations for favorites like Star Wars and Game of Thrones franchises.

Do you already experience decline in UK visitors? Who can then become a new main overseas client?

There has been. Here is a helpful link <http://www.failteireland.ie/Utility/News-Library/CSO-Data-Shows-Strong-Growth-in-Tourism-Revenue-fo.aspx> and <http://www.failteireland.ie/Utility/News-Library/Overseas-Visitors-to-Ireland-January%E2%80%93September-201.aspx>

Do locals spend their vacations in Ireland?

Yes .. quite a bit! Here is a helpful link http://www.failteireland.ie/FailteIreland/media/WebsiteStructure/Documents/3_Research_Insights/5_International_Tourism_Trends/Failte-Ireland-s-Tourism-Facts-2017-preliminary.pdf?ext=.pdf

Could you give a collective image of the Crafted Ireland's client? Where is he/she from? How old is he/she? Do they come on a family vacation? Is it their first time in Ireland? For how long do they stay in Ireland? In which other countries do they like to spend their vacations?

Crafted Ireland's clients are predominately luxury travelers looking for not only luxury accommodations but also world-class cultural experiences. The majority of our clients are coming from the United States, but also the UK, mainland Europe. About 60% of our clients come from the U.S. – the typical group size traveling together is 4 (2 couples) but we do a lot of multi-generation families as well – up to 20 traveling together all ages and just couples and smaller families. We have a healthy mix of clients coming on private jet and commercial air. Many times it is their first time visiting Ireland. We always ask up front if this is the case and if there is a family connection to any roots in Ireland. Very important

to know on the on-set! A typical stay would be 6 or 7 nights from the east coast of the US. For those who traveling further to get to Ireland (even from the west coast US), we would recommend a longer itinerary. We do get a fair amount booking 10-12 day trips. And perhaps shorter for those traveling from closer destinations. I don't have any details are where else they travel, but the majority of our clients are well traveled.

Which route among the three 'experience brands of Ireland' - The Wild Atlantic Way, The Ireland's Ancient East, Dublin – is the most popular? Why?

These would be the most popular routes because they are actually marketed brands by our Tourism Board. To be fair, this is great for Ireland as it has really shown to potential travelers to Ireland that there is more to Ireland than a 3 destination trip. In years past, it was quite popular for one to stick within a box of destinations: Dublin/Killarney or Dublin/Belfast or Dublin/Galway. These brands have shown travelers that Ireland has a story to tell .. I highly recommend a quick revisit to the brands websites and see how wonderfully focused and diverse their stories are on highlighting the amazing gifts that each region has to offer! <https://www.wildatlanticway.com/home> <https://www.irelandsancienteast.com/> <https://www.ireland.com/en-gb/destinations/republic-of-ireland/dublin/dublin-city/> The Wild Atlantic Way is probably the most popular as it has a broad appeal – it covers many destinations and caters to every aspect of Ireland the one would be drawn to upfront: Food, Culture, Scenery, Cliffs, Adventure, Castle and History.

Have you heard about The Atlantic Corridor? It is a new motorway project along the west coast of Ireland, which intended to link Letterkenny, Sligo, Galway, Limerick and Cork. Do you think that the new level of connectivity will be an advantage for the development of The Wild Atlantic Way as luxury tourism destination?

Yes, I have. Quite honestly, I haven't spent enough time yet on the plans to give you a well-informed opinion. The Wild Atlantic Way is a coastal route and it's that is a huge part of it's appeal. It is a wild and rugged coastal route. – so again, I'm not sure I am the best equipped with the knowledge of Ireland's overall infrastructure to answer this one!

Which part of the year you would call the 'high season'?

June – September

Which positive/negative experiences do people mention in their feedbacks (regarding Ireland, in general, and their stay in hotels, in particular)?

Positive – always the people, the guides, the service/friendliness of all, the scenery

Negative – Self-driving, false perception that Ireland is only made up of Irish people. Some aren't expecting that Ireland is a very diverse European country. – But rest assured! They WILL be immersed in Irish culture and heritage, history and charm! (These answers would be specific to our clients)

What do luxury tourists appreciate and value most (history of a place, technological equipment, service)?

They appreciate the service but it is always the experiences that they speak of in the highest regard when they look back. They may remember and greatly appreciate where they laid their heads, but they'll speak of what they did and who they did it with. We always team up our clients without standing experiences that are lead by very engaging guides, experts, mastercraftsmen, specialists, musicians etc – these are the stories they'll tell you about – and this is the ultimate definition of luxury to Crafted Ireland. The properties are indeed very important as well and we have relationships with the General Managers and Directors and we know who to talk to and where to go to make the perfect trip. – It's always a comfort when you rest after your long day of touring, to come back to a place that feels like home and where you are taken great care of.

How important are hotel's social facilities? What is more valued sense of community or privacy?

This would solely depend on the client. Typical visitors to Ireland desire to blend in and mix it up with the community/the locals. But if a client is seeking solitude and privacy, we are more than equipped to arrange all of the services they need. Pub culture is a huge part of this. In Ireland, pubs are considered the hearts of communities, they are not "just bars" for drinking, but a place to gather with family, friends, neighbors and hash out the day, talk about the class match – sing a song or two – and visitors would be very much included.

Are your clients looking for a remote 'gated experience' by staying in one resort destination with SPA, golf club, etc. or for more dynamic type of vacation – changing hotels every other

day, exploring the country?

Many of our clients want to be city centre .. going with the above as the reason .. any many would like to stay in a castle at least one night – We always ask up front what their desires are and happy to accommodate a healthy mix of all. Golfers would of course need to be at more remote resorts. Many clients like pick multiple destinations and use one hotel as their base for 2 or 3 nights. Again – this all depends on the client and we always tailor their itineraries to suit their wishes in a way that promotes the very best possible overall experience. – Very rarely will someone come to visit Ireland for the spas (although we have some FABULOUS spas) – most visitors have little time and a lot of county to see and experience, they quite often want to be out: seeing and doing. Summers in Ireland are great for those who really want to pack in the touring as they days are long – staying light until 11.30 pm.

What do your clients expect in regard to local flavour? (staying in castles, local products, seaweed SPAs, golf, etc.)
Said a bit above. Local products are great – we always want to showcase the very best of Irelands culture, heritage, history, crafts, sports, song, dance, etc . We really want our clients to have a full sensory experience. Ireland's culture is quite unique in all of these areas.

Is the history of a place important for a choice of a hotel? I've noticed that most of luxurious hotels in Ireland are located in castles or old manor houses. Are there any famous modern hotels or do you see a necessity for them to develop more?

The history of a place is very important =and most will have a story that they can and will tell you. – Ireland is developing more in-fact as it continues to grow in popularity.
<https://www.irishtimes.com/business/commercial-property/dublin-will-see-more-than-5-000-new-hotel-rooms-by-2020-1.3255219>

In American Grand hotel's Lobby had always been an iconic space. Are there any Irish spaces like this (maybe a tea room)?

Yes indeed! Ashford Castle is iconic for not just a stay, but the service, the activities on site, the architecture, the décor – the service – guests are treated as family.
The Shelbourne in Dublin - <https://www.shelbournedining.ie/afternoon-tea-dublin>
There are so many iconic institutions

from food, to sites to folklore to sport, dance - - you name it .. the destination is truly unique in what it has to offer and it's celtic culture is ancient and filled with it's own special history – but these are two off the top of my head.

Do you see a trend in grand (or even skyscraper hotels) or in smaller, more intimate projects? What accounts for it?

At the current moment – there is a cap on how high any building can be in Dublin – but with the growth in the tech business sector and the need for city centre housing, this is being challenged. Here is a helpful link"
<https://www.irishtimes.com/news/environment/minister-s-plan-to-lift-building-height-cap-will-backfire-experts-warn-1.3263459>

Can you recommend the most luxurious resort for me to visit?

All depends on what you're looking for! If you want city-center, castle, resort – what Ireland has to offer in terms of luxury accommodation is simply second-to-none! My personal recommendation if you had only one wish: To stay in a castle. -- Would be Ashford Castle – Just an exceptional and stunning experience all around. BUT! That being said, there are fabulous castle properties that would be perfectly suited for a luxury travel dotted across different routes through Ireland. All depends on the client and their wishes. For City centre in Dublin – I LOVE the Westbury Hotel . But that's my personal opinion – It's a former convent perfectly situated on a quite corner just a stone's through away from St Stephens Green and Grafton Street. The service is impeccable and the décor hits the tastes of diverse styles, but perfectly blended for such a great atmosphere. However, There are many absolutely stellar 5* city-centre luxury properties in Dublin City-centre that would cater to different types.

The Shelbourne: for a touch of history and though it offers more rooms than the others, it feels more like a boutique hotel on the inside and the private dining rooms and meeting rooms have a place in Irish history. To celebrate and commemorate its central role in the life of Dublin, The Shelbourne has a museum in the lobby of the hotel, designed to showcase some of the fascinating memorabilia and items describing the engrossing history of The Shelbourne Hotel in Dublin. <https://www.marriott.com/hotel-info/dubbr-the-shelbourne-dublin-a-renaissance-hotel/history/wqhhdg/home-page.mi>
The Merrion: for those who are looking for a really historic and quite spot. The

whiskey bar has a great vibe and also brings in the locals, but the common rooms are designed to resemble more of a home feel, so you'll find people reading the paper, or enjoying the extensive fine art collection
The Conrad for an upscale more contemporary vibe

Are there any famous Irish stories/traditions regarding hotels?

As you mention above, some of the estates and manors have a long standing history with the family name (ie: Dromoland Castle, The O'Briens or Ashford Castle: the Guinness family) however these would be two that have stories more significant to the history of the nation: The Shelbourne Hotel in Dublin: <https://www.irishcentral.com/roots/shelbourne-hotel-history>
The Europa Hotel in Belfast: <https://www.irishtimes.com/life-and-style/people/life-goes-on-at-the-most-bombed-hotel-in-the-world-1.2901861>
<https://www.belfasttelegraph.co.uk/life/features/europa-hotel-belfast-forty-and-fabulous-28650261.html>
http://www.belfasthistory.net/europa_hotel.html

What is the Irish luxury?

Irish luxury is about cultural immersion. You'll find that the predominant goal is to provide opportunities for guests to experience the destination through activities, food, song, dance, sport, crafts, art, history – Ireland has a very unique offering from its upscale luxury accommodation choices. Whether they are castles or estates, or former convents. It's such a rich destination that thrives on quality service and hospitality. It is a culture that inspired the moniker "the land of a hundred thousand welcomes," and the goal of a luxury holiday is to ensure that every journey will immerse travelers in the spirit of all that is uniquely Irish and result in what we always hope to be a trip of a lifetime. a very unique offering from its upscale luxury accommodation choices. Whether they are castles or estates, or former convents. It's such a rich destination that thrives on quality service and hospitality. It is a culture that inspired the moniker "the land of a hundred thousand welcomes," and the goal of a luxury holiday is to ensure that every journey will immerse travelers in the spirit of all that is uniquely Irish and result in what we always hope to be a trip of a lifetime.

Bibliography

Hospitality Architecture

Jakle John A. and Sculle Keith A. and Rogers Jefferson S., edit., *The Motel in America* (Maryland: The John Hopkins University Press, 1996).

Lapidus Morris, *Too Much Is Never Enough: An Autobiography* (New York: Rizzoli International Publications, Inc., 1996).

Volland Jennifer M. and Grenville Bruce and Rebick Stephanie, edit., *Grand Hotel: Re-designing Modern Life* (Germany: Hatje Cantz Verlag, 2013).

Lamonaca Marianne and Mogul Jonathan, edit., *Grand Hotels of the Jazz Age* (New York: Princeton Architectural Press, 2005).

Avermaete Tom; Massey Anne, edit., *Hotel Lobbies and Lounges: The Architecture of Professional Hospitality* (New York: Routledge Taylor and Francis Group, 2013).

Theory

Berry Christopher J., *The Idea of Luxury: A Conceptual and Historical Investigation* (Cambridge: Cambridge University Press, 1994).

Condello Annette, *The Architecture of Luxury* (New York: Routledge, Taylor & Francis Group, 2016).

Armaitage John and Joanne Roberts, *Critical Luxury Studies: Art, Design, Media* (Edinburgh: Edinburgh University Press Ltd, 2016).

Venturi Robert, Brown Denise Scott, *Learning from Las Vegas*, edit. Izenour Steven, (Cambridge, Massachusetts; London, England; The MIT Press, 2017).

Rafael Moneo, "On Typology" in *Oppositions* (Cambridge, Massachusetts; London, England; MIT Press, 1978).

History

Hill Jacqueline and Lennon Colm, *Luxury and Austerity* (Dublin: University College Dublin Press, 1999).

Afterword: Reflection of Project in Relation to Discourse

As the title suggests the project rises the question of typology, in particular, the Grand Hotel type as a tradition of social rituals of elite, originated in a form of the first class hotels in Europe in the nineteenth century, and the Motel type as an American pop-culture tradition of a road trip boomed as a reaction to the automobile's adoption as a preferred way of travel in the beginning and second half of the twentieth century. Both types share some important characteristics of a larger Hotel group, which represents a wide range of buildings for temporary living. Its function is implicitly suggested by its name, as the etymology of the word stems from the French 'hôtel particulier' – an aristocratic urban residence for a short-time stay. However, differently from its roots, hotel type is mainly a public building where semi-private cells are at disposal of changing guests. This combination of two realms is inscribed in the hotel type as a basic geometrical logic, where the most public – lobby – and the most private – room – share services, performed by operations of the 'back of the house'.

The evident possibility of certain categorisation of hotels as a whole according to their form and function, is however vague when it comes to different location and class. Aldo Rossi clearly advocates this idea in his book "The Architecture of the City", where he emphasises the importance of time and context (the city) in construction the memory of the 'constant' type. As follows, the Grand Hotel belongs to a hotel type as a destination. Its breakneck grandeur spaces always contain vast leisure facilities and diverse services which allow client to stay in a designed microcosm for a long time without a need to move anywhere else — like an ocean liner, as it is represented by Le Corbusier in Aménagement de Paquebot Ile de France, in 1936. Impressive wide façade, large lobbies and wide corridors, restaurants and ballrooms — these displays of socialisation and spectacle — are of the same importance for the Grand Hotel as its efficient but invisible service. "Make sure that window shades are drawn half-way down in winter and tree-quarters of the way down in summer. Make sure that lace curtains, draperies, window shades and pictures hang

straight and even, and that lamp shades are on straight" — these procedures from the Waldorf Astoria shows the role of staff operations in contracting a luxurious setting for a patron.

In contrast, the Motel type promotes the notion of mobility — which comes with a private automobile — and thus, the building itself provides only minimal facilities for a short-time stay. The mobility of the client is paradoxically controversial to the motel's dependance on a larger range of car oriented facilities, such as gas stations, car services, drive-in restaurants — ingredients of a linear Strip element. Motel's fundamental language is thus, unlike the Grand Hotel's, based on outdoor elements such as a sign — which outweighs the meaning of the facade and a parking lot (sometimes combined with the swimming pool) — to which the main public areas of the hotel are reduced. This roadside architecture — as well represented in case of Las Vegas Strip of 1940s — in the first place, is "designed to be seen from the highway and accessed by car", what on territorial level give it a shape of the de-centralised urban sprawl.

The foregoing discussions have highlighted the exceptional architectural features of two types. In quantitative commercial terms the type of a Grand Hotel has always been considered as for a finest stay in a majestic self-contained world, while the type of a Motel, even though served a noble objective of a shelter for a long-distance road trip, has taken a negative form in the memory of a man. The Grand Motel speculates on how to operate with a notion of type as a tool in a situation when the status of one has to be used in a mode on another, it tries to reconfigure two types in the relationship with different territory, landscape and different time.