Thesis Project Proposal Plan
Both wild and ancient and high. Meanwhile, the tech industry in Ireland has thrived promoting a modern image of luxury in Ireland, an image that is at once nostalgic and contentious. Ireland is a historically poor country, by western standards, and therefore has had a complex relationship with luxurieness. In the late 16th century, the landed Anglo-Irish community built luxurious 'Big Houses' across the countryside. These oases of private opulence were targeted by revolutionaries in the beginning of the 20th century. In the second half of the twentieth century, their opulence was restored by hoteliers. Sixteenth century Big Houses and castles dominate the image of luxury in Ireland, an image that is at once nostalgic and contentious. Meanwhile, the tech industry in Ireland has thrived promoting a modern image of a high-tech, progressive nation both wild and ancient and high-tech and global. At the same time, the idea of luxury has evolved. If in 20th century Ireland was an image of luxurieness, it is the component of a continuous eco-car journey, which is accompanied by a complex choreography of personnel, using the advantages of the completion of the Atlantic Corridor.

The whole journey becomes a cinematic sequence of the designed luxury moments: an approaching route (M1), welcome runway (M2), a promenade (M3), a room-garage (M4), façade in a rear-view mirror (M5), drive-in (M6), podium (M7), etc. – these moments are focused on the three drive rupture points – Grand Motel, the Grand Diner, the Scenic Point. Moments will be designed as an image (dioramas) and supporting drawings. These moments are focused on the three drive rupture points: Grand Motel, the Grand Diner, the Scenic Point. Moments will be designed through images and drawings.

Relevance to architecture
In the contemporary discourse project rises the question of type: Can a motel type, which was designed in 1920th as an inexpensive accommodation for motorists, be luxurious as a Grand Hotel in the beginning of 20th century? How within the notion of luxury the grandeur space and time (length of stay) are connected? What should be excluded from a space to make it luxurious for a short stay?

Through design and elaboration of ‘moments’ project explores contemporary and historical desires, update and redesign the motel for the 21st century Irish context and take a critical attitude towards shifting ideas of luxury, landscape, country branding and economy.

Relevance to the site
Ireland is a historically poor country, by western standards, and therefore has had a complex relationship with luxurieness. In the late 16th century, the landed Anglo-Irish community built luxurious ‘Big Houses’ across the countryside. 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. Sixteenth century Big Houses and castles dominate the image of luxury in Ireland, an image that is at once nostalgic and contentious. Meanwhile, the tech industry in Ireland has thrived promoting a modern image of a high-tech, progressive nation both wild and ancient and high-tech and global. At the same time, the idea of luxury has evolved. If in 20th
century it was represented by the grandeur spaces of the Grand Hotels, in 21st century advertisement shapes the experiential desires of aspirational luxury.

Brexit will stress the importance of the change in the Irish tourism market. Its presence has already led to the decline in UK visitors who are by far the Republic’s biggest overseas clients. The Ireland’s Tourism Body estimates that Brexit will have meant 300,000 less British trips here which, would represent €88m in revenue and an estimated 1,900 tourism jobs lost. The first step to avoid this has been made in a form of ‘Get Brexit ready’ initiative which launched a research and promotion strategy of Ireland to the high end American and European travellers.

The relevant ground which allows luxury tourism to happen is cultural and natural heritage presented through the tree ‘experience brands of Ireland’: Dublin, Ireland’s Ancient East and The Wild Atlantic Way which is the longest defined coastal drive in the world, stretching 2400 kilometers along Ireland’s West coast. For the first time this destination was introduced at the beginning of the nineteenth century as ‘the bearer of the authentic Irish identity in a rural, archaic and unspoiled landscape, an instructive contrast to modern, industrial and urbanized Britain’. The West coast is still highly regarded for its cinematic wildness and, I claim, should not be overcrowded by the mass tourism. Following the completion of the Atlantic Corridor, motorway project which is the part of 2040 plan, the scenic coastal route will be complemented by the logistic advantages of the motorway. Hence, the natural heritage stage will get its own ‘back of the house’.

Bibliography of literature, precedents, and references

Hospitality architecture
Volland Jennifer M. and Grenville Bruce and Rebick Stephanie, edit., Grand Hotel: Re-designing modern life (Germany: Hatje Cantz Verlag, 2013).
Avermaete Tom; Massey Anne, edit., Hotel Lobbies and Lounges: the architecture of professional hospitality (New York: Routledge Taylor and Francis Group, 2013).

Theory

History

Precedents
Lapidus Morris, Fontainebleau Hotel, 1954
Killingsworth Edward A, Kahala Hilton, 1964

Structure, method, and deliverables

Research method
Drawings
In order to make a projection in 2040, the history of the notion of ‘luxury’ will be studied (and drawn as a diagram) as it is presented in Christopher J. Berry’s book The Idea of Luxury: A Conceptual and Historical Investigation.

A typological study of a motel, as a roadside architecture, will be used as a design framework for test and implementing luxury moments in it.

Comparative matrix
Comparison of the ‘luxurious moments’ (one-day experience) from different periods (19th century – Big House, 20th century – Grand Hotel, 21st century – advertisement). And speculative drawings in 1:200 scale of how they can be constructed. The outcome parameters will be used for the design.

Study of the local qualities of the scenic wild landscape.
Interviews (with travelers, hoteliers)

Design techniques

The tree elements of Irish journey (luxuries) - Grand Motel, Grand Diner, Scenic Point will be designed in the following way:

Dioramas and their photo analogue as representation of moments (e.g. Joseph Cornell, Untitled, Pink Palace, ca. 1950)

Supported extensive drawings, showing architectural space, speed, light, temperature, texture, smoothness, etc.) and text (service manual).

Preliminary schedule and time planning

WK 30-34
Study the diorama’s technique.
Draw a diagram of ‘definition of luxury’ as it is presented in the book “The Idea of Luxury” by Berry Christopher’ and defined by interview.
Develop a drawing technique.
Revise the assigned collective part (maps).
Visit the site and make photographs and interviews with hoteliers, meet local experts: Rebecca , “Crafted Ireland” (tourism agency; Dr Ronan Foley (Senior Lecturer in the Department of Geography at Maynooth University).
Talk with an expert (Annette Condello)

WK 35
Monday, August 27–Friday, August 30: Compulsory kick-off workshop

WK 36
Monday, September 3–Friday, September 7: Workshop 1 with Olaf Gipser

WK 37
Monday, September 10: Presentation of collective work
Thursday, September 13 and Friday, September 14: Workshop 2 with Ido Avissar
Sketch diorama for the first ‘moment’.
Draft urban scale drawing of the designed trip, 1:25 000.
Revise the assigned collective part.

WK 38
Monday, September 17: Submission of proposal for collective publication
Thursday, September 20 and Friday, September 21: Workshop 3 with Olaf Gipser
Sketch diorama for the first ‘moment’, continue.
Draft photography and film documentation of the diorama.
Draft Text revision of the project.

WK 39
Monday, September 24–Monday, October 1: Excursion to the Poland [Exact dates TBC based on travel]

WK 40
Thursday, October 4 and Friday, October 5: Workshop 4 with Ido Avissar
Finalizing urban scale drawings, scale 1:25 000.
Draft drawings of in-between dioramas ‘moments’.
Talk with expert (Giorgio Rondelli, Marketing director, BrandCAP, London)

WK 41
Monday, October 8: Presentation of draft collective film for midterm presentation
Thursday, October 11 and Friday, October 12: Workshop 4 with Olaf Gipser
Friday, October 12: Submission of select midterm materials to thesis examiner and transcription of new conversation with expert
Design the exhibition layout.
Draft video – combination of drawings, dioramas and text.
Draft drawings of in-between dioramas ‘moments’, continue.
Draft diorama of the third ‘moment’.

WK 42
Monday, October 15: Presentation of draft proposal for thesis exhibition and event

Wednesday, October 17: Submission of final draft text for publication
Finalizing all materials: dioramas (3 items), drawings 1:200, photo and video documentation, text.
Finalizing interviews booklet.

WK 43
Monday, October 22: Pencils down, submission of collective work
Wednesday, October 24: Pencils down, submission of individual work
Thursday, October 25 and Friday, October 26: Compulsory midterm presentations
Wednesday, October 24 and Thursday, October 25: Workshop 5 with Thomas Weaver
Revise materials presented at the Midterm.
Revise the project text.
Start building three final dioramas.

WK 44
Thursday, November 1 and Friday, November 2: Workshop 6 with Olaf Gipser
Continue drawings, 1:200.
Continue building three final dioramas.
Documentary in video and photographs.
Test montage techniques.

WK 45
Monday, November 5: Submission of final draft images for publication
Continue building three final dioramas.
Finalizing materials for the publication.
Finalizing collective materials for the publication.

WK 46
Thursday, November 15 and Friday, November 16: Workshop 7 with Ido Avissar
Continue building three final dioramas.
Working on the project text.
Working on interviews.

WK 47
Thursday, November 22 and Friday, November 23: Workshop 8 with Olaf Gipser
Finalizing all materials: dioramas (3 items), drawings 1:200, photo and video documentation, text.
Finalizing collective materials.
Put interviews into a booklet.

WK 48
Monday, November 26: Pencils down, submission of collective work
Wednesday, November 28: Pencils down, submission of individual work
Thursday, November 29 and Friday, November 30: Workshop with Thomas Weaver; and dress rehearsal (including collective material, individual projects, draft publication, draft design for exhibition, and draft outline of final public event and presentations)
Friday, November 30: Submission of final project dossier to examiner
Finalizing all materials: dioramas (3 items), drawings 1:200, photo and video documentation, text.

WK 49
Monday, December 3: Pencils down, submission of all collective work
Wednesday, December 5: Pencils down, submission of all individual work
Thursday, December 6 and Friday, December 7: E2 (go/no go presentation)
Finalizing all materials: dioramas (3 items), drawings 1:200, photo and video documentation, text.
Adjusting material for publication.

WK 50
Monday, December 10: Submission of all final collective and text for publication
Tuesday, December 11: Submission of final exhibition design
Wednesday, December 12: Submission of draft portfolio
Friday, December 14: Submission of draft final film and short. Book sent to graphic designer.

WK 51
Monday, December 18: Submission of all final individual drawings and text for publication
Wednesday, December 20: Submission of draft draaiboek for final event
Friday, December 22: Presentation of revised final film and short. Completed publication sent to printer
Thursday, December 21 and Friday, December 22: E2 Retakes

WK 2
Monday, January 7: Dress rehearsal for E3 and submission of final portfolio
Friday, January 11: Dress rehearsal for public final event and presentations

WK 3
Wednesday, January 16: Send all individual panels to print
Friday, January 18: Send all collective panels and banners to print. Second dress rehearsal for public final event and presentations
WK 4
Monday, January 21: Submission of all final models for exhibition
Tuesday, January 22 and Wednesday, January 23: Exhibition build-up
Thursday, January 24: Exhibition installation
Friday, January 25: Submission of all required final materials to the TU Delft Repository.

WK 5
Monday, January 28: Dress rehearsal for public final event and presentations
Tuesday, January 29: Second dress rehearsal for E3
Wednesday, January 30: Final preparations for public final event and presentations
Thursday, January 31: Public final event and presentations
Friday, February 1: E3 with thesis examiner and graduation ceremony