ABSTRACT

Title of Document: DESIGNING HOSTELS: SPACES PROMOTING POSITIVE CULTURAL INTERACTION

Benjamin Bates, Master of Architecture, 2013

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The focus of this architectural thesis is to create a design process diagram that takes into account the cultural and spatial features affecting interactions and apply it to the design of a hostel. The thesis utilizes concepts from sociology, specifically, Georg Simmel's theories regarding objective and subjective culture as well as his five "fundamental qualities of space for communal life," and applies them to the field of architecture taking into account virtual space as a sixth fundamental quality of space. This process can shed light on how to design space within a hostel, enhancing positive cross-cultural interactions by focusing the user's attention on objective cultural expression rather than a sub l one. Site, program, structure, form and building skin parameters v using matrices, cross referencing design options against one another and the specific cultural and spatial features selected for analysis.

DESIGNING HOSTELS:
SPACES PROMOTING POSITIVE CULTURAL INTERACTION

By

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Thesis submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Master of Architecture
2013

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Disclaimer:

Acknowledgments

Powell Draper, Garth Rockcastle, Madlen Simon- Intellectual guidance
My family and friends – Emotional support
Mike Brewrink – Entourage in renderings
Austin Raimond – Site analysis of subway layout

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Travel

Travel has always been part of human nature. Nomadic tribes were constantly on the move searching for food and shelter. After several thousand years of nomadic civilization the first collection of cities were built along the Tigris and the Euphrates River and the first unified nation rose up along the bank of the Nile.[1] Ancient travelers used the river as their main means of long distance travel showing that accessibility was equally as important to destinations 5000 years ago as it is now. Trade and the transfer of knowledge were the main reasons for travel throughout ancient times. It may be argued today that this still remains the influential reason for travel in the 21st Century. During the age of discovery there was a change in the mindset of many travelers who began to travel for God, glory, and gold. In 1609 Henry Hudson, in search of a westerly passage through North America, revealed to the rest of the world what is now Manhattan, New York. The Dutch began establishing trade routes with the Native people in the areas surrounding their new Capital City of New Netherlands known as New Amsterdam. The cultural exchange, albeit a one sided one, that happened in the past 400 years led to New York developing from a tree covered wilderness to a bustling urban environment (Fig 1).

Cultural interactions can be either positive or negative. For the Native Americans living on Manhattan these interactions were extremely negative, yet for the Dutch they were quite positive. The reasons are many for the inequality in cultural

[1] Casson, Lionel. Travel in the Ancient World. Baltimore: Johns Hopkins UP, 1994. Print. 21

exchanges that occurred on the island of Manhattan and on a small scale the physical location of a hostel will face similar challenges because of the diversity of cultures that will all inhabit the same space. The goal in designing a hostel then should be to promote positive and informed cultural exchanges so that all parties involved will experience positive interactions. Who knows what New York would look like if the 'cultural exchange' between the Native Americans and the Dutch were not as one sided as it was? However, it is clear that the cultural growth that occurred on the island of Manhattan has produced wonders beyond its physical boundaries. The impact of its culture is global. New York City is an internationally known city because of its diverse population, its economic vitality, and its progressive and ever expanding culture. It was the clear site for this hostel designed specifically around cultural interactions. Most people in the world have for some reason heard about New York City and many aspire to visit it. For those who do come to the city, a hostel that promotes positive cultural exchanges will be beneficial for both New York City and its guests. The hope is that by designing site, program, tectonics, and form through the lenses of what Georg Simmel describes as the "objective and subjective spirit" of culture, in combination with a variance of his fundamental qualities of space for communal life, the outcome of the design will be proficient in encouraging positive cultural interactions.

FIG 1: Manhattan 1609 vs. 2009
Source:http://25.media.tumblr.com/tumblr_m68vw6W4Bq1roo1lto1_1280.jpg

Objective Culture

"The Stranger is close to us, insofar as we feel between him and ourselves common features of a national, social, occupational, or generally human, nature. He is far from us, insofar as these common features extend beyond him or us, and connect us only because they connect a great many people."[2]

Georg Simmel was a German sociologist and philosopher in the late 19th and early 20th century. His works on culture and sociology speak about these categories in

[2] Levine, Donald N. *Georg Simmel on Individuality and Social Forms: Selected Writings*. Chicago [u.a.: Univ. of Chicago, 1996. 147

terms of forms and contents. Essays written by him include works on what he called "The Metropolis and Mental Life" or what may be called today urban sociology and one titled "the sociology of space" where he describes what he declares are five fundamental qualities of space for communal life.

In a compilation of his works, *Simmel on Culture,* in the section titled, "The Metropolis and Mental Life," Georg Simmel breaks culture into two distinct categories; objective and subjective spirit.[3] He describes the 'objective spirit' as the tangible elements that define our culture such as language, demographics, laws, art, science and the objects of domestic life.[4] He claims that modern culture, especially in affluent nations, is usually defined by the objective spirit of metropolitan life. In New York City, the objective spirit can sometimes be overwhelming. It, however, is what makes New York City an international hub of cultural exchange. In the design of hostels, focus on these objective cultural features is important because of their ability to relate to a "great many people."[5]

Tourists bring with them both their objective and subjective culture and visitors from outside the New York metropolitan area may initially have negative reactions to the overstimulation of the city. Simmel says, "The concentration of men and things stimulate the nervous system of the individual to its highest achievement so that it

[3] Simmel, Georg, and David Frisby. *Simmel on Culture: Selected Writings*. London: Sage Publications, 1997 Pg 183
[4] Ibid., 183
[5] Levine, Donald N. *Georg Simmel on Individuality and Social Forms: Selected Writings*. Chicago [u.a.: Univ. of Chicago, 1996. Pg. 147

attains its peak." [6] Providing opportunities for all cultures to feel comfort in this overwhelming objective environment is a goal of a culturally aware hostel. Site selection, programming, tectonics and formal considerations should be filtered through the lens of specific objective cultural elements that relate to the specific subculture of travelers you wish to attract.

Subjective Culture

The 'subjective spirit' of culture includes all non-material forms of culture. These are the "values, role perceptions, attitudes, stereotypes, beliefs, categorizations, evaluations, expectations, memories, and opinions" that define a culture. [7] Defining and analyzing subjective cultural features is not a quantitative process as it was with objective culture, but rather it is a qualitative process. What qualities are beneficial to a subjective cultural exchange? In this design process, rather than focusing on designing for an innumerable variety of subjective cultural elements focus is placed on the location of cultural institutions which can provide access to subjective cultural interactions. Being in close proximity to these intuitions provides an opportunity to take in, as well as share, information on a variety of subjective features that make up the diverse group of cultures in New York City. However, with the understanding that the subjective cultures will come into contact with each other in the hostel, focus is also placed on fluidity of spatial organization (one of the fundamental qualities of space referenced later in this chapter). When designing a hostel that houses multiple subjective cultural backgrounds it is important to provide spaces fluid enough for a

[6] Simmel, Georg, and David Frisby. *Simmel on Culture: Selected Writings*. London: Sage Publications, 1997 Pg. 179
[7] Reisinger, Yvette, and Lindsay W. Turner. *Cross-cultural behavior in tourism concepts and analysis*. Oxford: Butterworth-Heinemann, 2003. Pg. 8

multitude of expectations. In a hotel, individuals have their own private space but in a hostel, cultures come face to face. Having the flexibility to adjust spaces, or better yet for the visitors to adjust spaces to their specific needs, relieves tensions that may arise from differences in both objective and subjective culture. Even though Simmel is speaking on the density of the metropolitan life when he says "the bodily proximity and narrowness of space makes the mental distance only more visible,"[8] I believe the same happens at the micro scale of the hostel. Instances where our guard is normally down, in spaces like the bedroom and restroom where privacy is valued in most cultures, now become public interactions. A belief about the acceptable coverage of one's skin or an opinion on a standard of cleanliness may create conflict between guests. Designing for the innumerable differences in the subjective culture of the tourist proves quite difficult, and may lead to the designer to simply address objective cultural features with the hope that these features will evoke specific subjective cultural features.

Subculture

The specific subculture of travelers who stay in hostels has recently expanded and understanding the needs of today's subculture of hostel goers will play an important role in design. The 21st century traveler has different expectations than the 20th century traveler who stayed in European hostels. Often 20th century travelers going abroad were looking for a replication of their standard living spaces. Hotels and hostels offered the comforts of being at home even half way across the globe. People

[8] Simmel, *Simmel on Culture*, 181

who tend to stay in hostels in the 21st century want an authentic experience of place but are also traveling for enjoyment and relaxation. The goal is to create a hostel that fosters a cultural authenticity without the design becoming a tacky "residual culture" that occurs when a designer attempts to paste a pastiche of cultural iconography onto a building in order to satisfy a cultural need.

In the 20th century, international tourism was dominated by the "American tourist."[9] Slowly a combination of travelers from all continents, varying considerably in the degree of their sophistication, their motivations, mode of travel, and in their particular pursuits, began developing specific subcultures in the travel industry.[10] In the absence of a dominant prototype, the stereotype of "the tourist" has been diffracted into many, more specific ones, of particular nationalities or travel styles.[11] Erik Cohen, author of *Contemporary Tourism: Diversity and Change*, reveals that designing around this subculture based on a specific travel style can be extremely beneficial for cross-cultural interactions because subcultures tend to include people with diverse backgrounds.

The subculture of hostel travelers seems to be growing in these tough economic times. As previously stated 20th century and 21st century travelers are quite different. Jim Williams, editor of "The Hostel Handbook" and a former hostel owner says "There used to be a divide between the standards required by American travelers' verses those of the European travelers. It's possible to trace that cultural divide to

[9] Cohen, Erik. *Contemporary tourism: diversity and change*. Amsterdam: Elsevier, 2004. Pg. 330
[10] Ibid., 330
[11] Ibid., 330

post-World War II, said Williams, when Europe underwent its financial recovery in the 1950s and its culture was more communal. On the other hand, the U.S. economy was booming, and there was no need for Americans to share resources. At the same time [Europeans] were creating hostels, American teenagers were focused on getting their own cars."[12] "However, 21st century Americans, as well as many other nationalities, are experiencing economic turmoil. According to Mark Vidalin, Marketing director for Hosteling International USA, 'there are a growing number of travelers called flash packers…they are usually over 30, in mid-to-late career and can afford higher-end hotels but instead choose budget options -- albeit better-furnished and well-kept ones -- because it fits their lifestyle.'"[13] The growth of this subculture reveals positive economic prospects in hostel development as well as additional benefits to cultural exchanges coming from a greater range of cultural backgrounds. This subculture of travelers also has specific subcultural standards that they tend to live by. Community and communication play a significant role in the social aspect of a hostel. Williams says "That is the heart of hostelling. You don't go to a hostel and lock the door." [14] Hostels offer "a tremendous way to meet people from different cultures and talk to people you wouldn't normally talk to" Williams said.[15] This hostel will offer a so called hotel portion where individual rooms can be rented out. The hope is that people who stay in the individualized rooms will see the vibrant communal atmosphere in the hostel section and it will encourage people to become a part of the subculture of travelers who stay in hostels.

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[12] Alban , Debra. *"Winter 'flashpackers' Prepare to Invade Hostels." CNN*. Cable News Network, 1 Dec. 2008. Web. 12 Nov. 2012. Pg. 1
[13] Ibid., 1
[14] Ibid., 1
[15] Ibid., 1

Fundamental Qualities of Space for Communal Life

In his writings on culture, Georg Simmel describes five fundamental qualities of space for communal life. In combination with the previously mentioned understanding of objective, subjective and subcultural attributes affecting the design of a hostel, these qualities will be applied at both the micro and macro scale of design. The five fundamental qualities as explained by Simmel are: exclusivity, boundaries, capacity to be fixed, proximity, and fluidity. With the final goal being a design which promotes positive and informative cultural interactions, an understanding of these five basic qualities carries an important portion of the analytical framework. Understanding these qualities of space relies on having the appropriate perspective or lens through which spaces are perceived. Simmel argues that historically spaces suited for specific psychological functions reveals that space is, "only an activity of the mind, only the human way of connecting sensory impulses that are unrelated in themselves into uniform interpretation." [16] This interpretation relies on every input the human brain receives therefore setting up the opportunity for a molding of the interpretation based upon specific moves made by the designer. In reference to this, space can play a role in how we perceive cultural interactions. Many architectural theorists have written about space and its impact on experiences, for example, "Kant defines space at one point as the possibility of being together."[17] However an interaction at this point may be either positive or negative. Simmel argues that "sociation has brought about quite different possibilities of being together in the

[16] Simmel, *Simmel on Culture*, 137
[17] Ibid., 138

intellectual sense among the different types of interactions of individuals; but many of these are realized in such a way that the spatial form in which this happens, as it does for all of them, justifies special emphasis. Thus, in the interest of ascertaining the forms of sociation, we enquire into the significance that the spatial conditions of a sociation possess sociologically for their other determinants and developments."[18] The hostels ability to function fundamentally relies on communal life and therefore its ability to promote positive interactions between guests. Below are brief descriptions of the five qualities of space for communal life followed by interpretations of their application to the design of a hostel. As a basis for design partis these five qualities have been divided into 3 categories; spatial fluidity, spatial determinacy, spatial journey.

Spatial Fluidity: Flexibility in space and contents.

Fluidity of space relies on flexibility and mobility. Movement and spatial flexibility play a large role in the way we perceive cultural interactions. "A deeply grounded relationship exists between movement in space and the differentiation of social and personal elements of existence."[19] Fluidity may also allow for a release of the standard reserve we tend to have because of the notion that the interaction is transient and "when confronted with someone with whom we will have nothing more to do with after a mutual or unilateral disclosure"[20] we are able to see this fluidity in social interaction and are more open to engaging in these types of interactions. Specifically,

[18] Ibid., 138
[19] Ibid., 160
[20] Ibid., 163

this concepts relates to travel, "because of the feeling that it creates no obligations, and that one is actually anonymous with respect to someone whom one will separate from forever in a few hours' time, an acquaintanceship made during travel often tempts us to quite peculiar confidences indeed to the unreserved indulgence of our drive to express ourselves which, from our experiences of its consequences, we have learned to restrict in our normal long-term relationships" and because "it's brevity tempts one into the greatest intensity in exploiting and yielding to it."[21] One may see spatial fluidity as the potential to provide a variety of experiences and spaces with limited expenditure.

Spatial Determinacy: A design which is spatially determinate includes Simmel's "exclusivity of space" and "the capacity to be fixed."

Exclusivity of space refers to the fact that no one space is completely identical to another, they all maintain their uniqueness through the specific geographic location which they occupy. "To conceive of a definitely localized portion of space in the plural is a complete absurdity, and it is precisely this which makes it possible for a multitude of completely identical copies of other objects to exist simultaneously."[22] As it relates to the design of a hostel, exclusivity of space reveals that rather than attempting to paste copies of cultural spaces throughout to please all possible cultures, one must instead create amalgamated cultural space which produces

[21] Ibid., 164
[22] Ibid., 138

experiences unique to this hostel in this specific geographic location, on a specific parcel of land.

Today the understanding of exclusivity of space is being challenged by our ability to connect to people around the world via the internet. People can now come together without residing in the same location, offering the opportunity for this hostel to act as a pivot point in which global interactions can occur from within the building. However, these interactions still rely on the specific space in which they occur therefore demanding a new understanding of spatial exclusivity.

The second quality of spatial determinacy is a space's capacity for fixing its contents. The hostel in this sense fixes its contents and the individual spaces within the hostel have the same ability. Along with the ability for a space to fix its contents it also has the ability to fix its interactions. Focusing on where certain interactions occur may provide insight into specific spatial arrangements for promoting positive cultural interaction. Similarly, the content of a space also has the ability to fix space around it. This type of, "fixing in space can be designated by the symbolic expression 'pivot point'. The spatial immovability of an object of interest creates certain forms of relationships that group around it. Now every immobile asset, around which negotiations or economic transactions of any kind occur, is indeed this kind of stable pivot-point for unstable conditions and interactions."[23] "The most extreme stage is, on the one side the designation of hotel guests according to their room number, and, on the other, the fact that even the streets are no longer named, but numbered

[23] Ibid., 146

consecutively, as in some parts of New York."[24] Two ways of implementing this fundamental quality of space could be making the hostel a pivot point for cultural connectivity and, at the micro scale, designing spaces or objects dynamic enough to become these pivot points.

Spatial Journey: A design including Simmel's concepts on "boundaries" and "proximity."

Boundaries divide space for practical use. In construction these boundaries are units of measurement, in spatial interactions these boundaries frame our experiences.[25] Boundaries tend to be inwardly motivated. They are not merely physical walls but they are also "psychologically active boundaries," [26] which internally leave us in a state of indifference, somewhere between an offensive and defensive state of mind. Awareness towards this both physical and psychological quality of space will play a role in designing a hostel based on the concept of a journey. All journeys have both the physical and psychological boundaries previously mentioned. Physically the means of travel, geographic features, counties, states, countries, continents all act as boundaries. Psychological boundaries maybe reveal themselves as a lack of knowledge, impressions and beliefs. Using the Nile River again as an example of these boundaries makes clear its importance in the history of travel. The Nile and its boundaries represented the physical limits which in turn created a psychological boundary of the inhabitants who live along it. "The Nile, for instance, offers those

[24] Ibid., 146
[25] Ibid., 141
[26] Ibid., 141

living alongside it, on the one hand, an extraordinary uniformity of what it provides and of the activity required for exploiting it. On the other hand, the fertility of its valley is so great that, once it has settled there, the population has no cause for restless movements."[27]

There is an opposite side to boundaries and that is boundlessness. "People seldom appreciate how marvelously the extensity of space accommodates the intensity of sociological relationships here, how the continuity of space, precisely because it nowhere contains an absolute objective border, therefore permits us to lay down anywhere such a boundary subjectively."[28] Interactions between people develop based upon their willingness to allow/disallow the boundaries of their culture to be impeded by the boundaries of another. A boundlessness provides "greater breathing space [giving] people a feeling of freedom of movement, of an ability to venture out into the unknown, of an indefinite ability to set broader goals which would be decidedly more difficult to achieve in enclosed rooms…for it must raise that collective feeling which fuses the individual into a unity transcending his or her individuality, sweeping the individual along like a flood past their personal directives and responsibilities."[29] Creating boundary-less spaces can be difficult in the sense that architecture is a boundary as built form, however, insight into specific opportunities this may provide and the types of spaces that promote or restrict interaction can be taken from this fundamental quality of space.

[27] Ibid., 142
[28] Ibid., 141
[29] Ibid., 145

In some senses the two qualities of the spatial journey category overlap each other. Boundaries set proximities and a lack of boundaries forces inhabitants to set their own proximity to others. These, "external circumstances, which translate themselves into the liveliness of sociological interactions, is offered by space through the sensory proximity or distance between people who stand in some relationship or other to one another."[30] The understanding of proximity has recently grown due to the implementation of social networking. People now can be psychologically close yet their physical proximity can vary from direct contact to indirect global connections. "The psychological effect of proximity can actually be replaced very closely by means of indirect communication and even more by fantasy. The opposing poles of human associations in the psychological sense those that are purely objective and impersonal, and those completely dependent on the intensity of emotions are precisely the ones which succeed most easily in this endeavor."[31] Clearly there is a connection between proximity and how one views objective and subjective cultural components. Therefore, when designing hostels for cultural interconnectivity, it is important to understand, "what degree of spatial proximity or distance a sociation either demands or tolerates from given forms and contents."[32]

As spoken on before, the indifference and reserve that the metropolitan life demands must be realized when developing a hostel in this environment . "Here the indifference to that which is spatially close is simply a protective device without

[30] Ibid., 151
[31] Ibid., 152
[32] Ibid., 152

which one would be mentally ground down and destroyed in the metropolis."[33] Understanding that dense urban environments put us in a defensive mindset will enhance the understanding of potential interactions among travelers in this hostel and should be taken into consideration in site selection, programming, structural design and formal considerations. "Even today, in the backwardness of small town conditions, the relationship to one's neighbors in a building plays a very different role than in the metropolis where, in the complexity and confusion of the external image of city life, one grows accustomed to continual abstractions, to indifference towards that which is spatially closest and to an intimate relationship to that which is spatially very far removed."[34] Understanding that travelers from both extremes of civilization will inhabit the same intimate spaces presents design challenges around the idea of personal proximity. Similarly though, the subculture of travelers staying in hostels is typically more open to the communal lifestyle and therefore many opportunities to design around proximities are made available. "We search in vain, because the suddenness of the physical proximity has deceived us about the slowness with which the psychological proximity develops to match it."[35] One can contribute to the understanding of cultural differences when they "no longer view the minority as the element that is variable with respect to its structure, but rather enquires of this given spatial dispersion or concentration as to the constitution of the surrounding totality."[36]

[33] Ibid., 154
[34] Ibid., 153
[35] Ibid., 157
[36] Ibid., 158

Precedent

Precedents for this project are based on tectonics and the formal qualities designated as spatial fluidity, spatial determinacy, and the spatial journey. There is also a section in this chapter which reveals specific programmatic elements that are included in a selection of hostels located in the surrounding Manhattan area.

Tectonic analysis of specific hostels reveals that hostels are not limited to specific types of constructions and that each system used provides a unique space for interactions. Figure 2 shows the plan of a hostel in Boston that adaptively reused a load bearing wall building creating a variety of unique spaces within.

FIG 2: Adaptive Reuse Hostel - Boston
Source: http://www.bergmeyer.com/solutions/hostelling-international_17.jpg

One of the most famous hostels (that term used lightly here as the building was actually a traveling businessman capsule hotel) is the Nagakin capsule hotel in Tokyo. This building used a concrete formed structure to which room capsules were attached. Figure 3 below shows the structural core and the dynamism which the varying capsule creates in the façade.

FIG 3: Concrete Core of Nagakin Capsule Hotel
Source:http://www.metalocus.es/content/en/system/files/imagecache/blog_content_images/file-images/nakagin-4.jpg

The structure also has the ability to act as mechanical, electrical, and plumbing ducts through the building. In figure 4 below the exterior structure uses the thermal properties of heat to guide the return and supply air through the building. In a project I did for the MICA campus in Baltimore, Maryland I used a similar feature to direct water and electricity through the structure as well as using it for ventilation.

FIG 4: Structure as Ventilation
Source: http://tomwiscombe.com/gallery/project_21/Large7.jpg

The spatial qualities that the partis are based on can be related to specific buildings to provide better understanding of how these terms have been used previously. Spatial fluidity reveals itself in the interior free plan layout as can be seen in figure 5 below as well as in the exterior form as in seen in figure 6.

FIG 5: Philip Johnson Glass House
Source: http://www.architecturaldigest.com/architecture/2012-09/architect-philip-johnson-glass-house-modernism-article/_jcr_content/par/cn_contentwell/par-main/cn_pagination_container/cn_image.size.philip-johnson-glass-house-h670-search.jpg

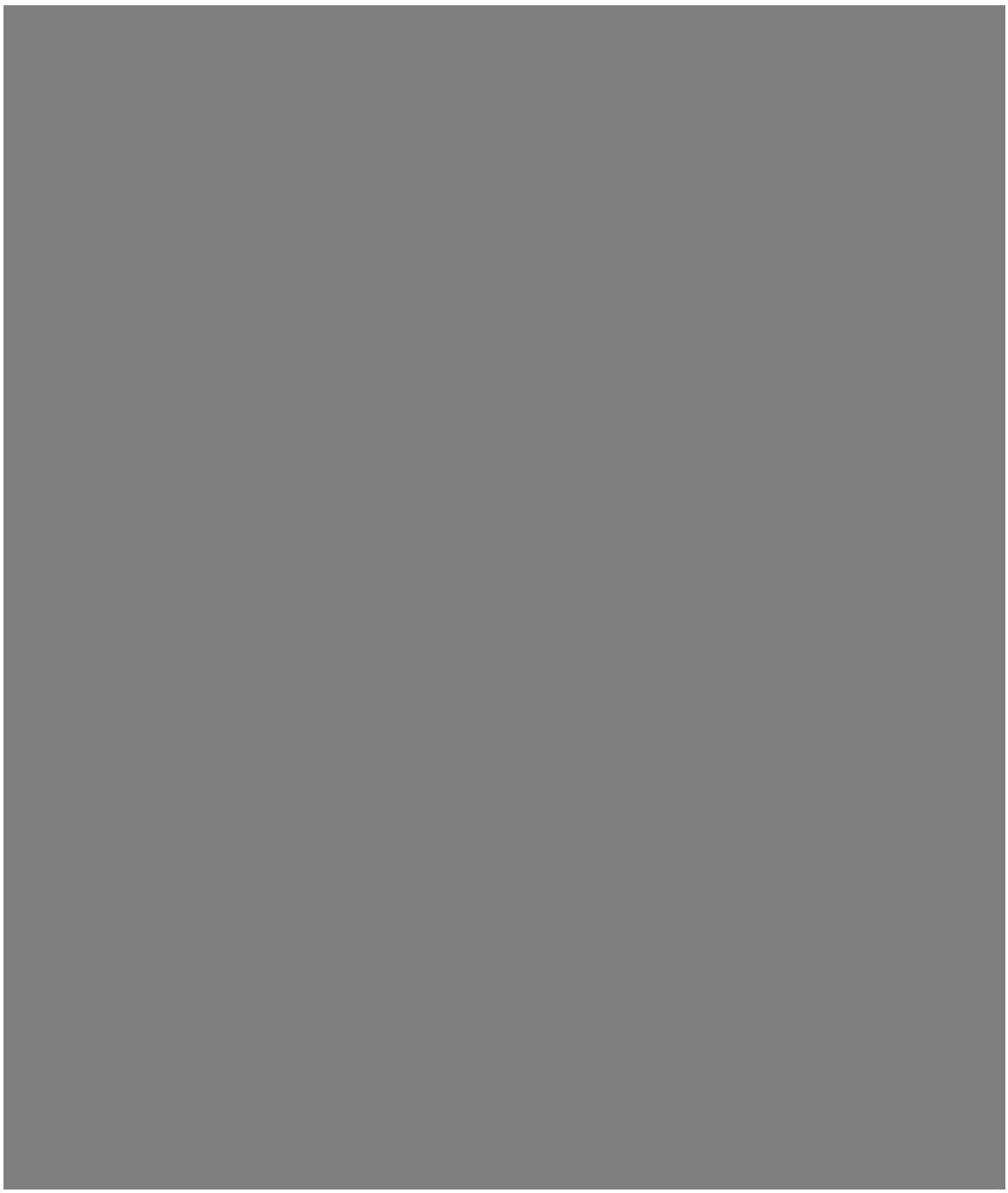

FIG 6: Aqua Building in Chicago by Jeanne Gang
Source:http://mojosimon.files.wordpress.com/2010/05/aquabuildingchicago.jpg?w=600&h=799

Spatial fluidity also relies on the ability to be flexible. Below, in figure 7, a small Hong Kong apartment designed by Gary Chang uses a mobile wall unit system to turn his 344 square foot apartment into twenty four separate rooms.

FIG 7: Hong Kong Apartment Mobile Wall System by Gary Chang
Source: http://www.youtube.com/watch?v=f-iFJ3ncIDo

The parti based on spatial determinacy focuses on the exclusivity of space and the capacity of space to fix its objects. All buildings are spatially exclusive because even if a building is fully replicated it is still a copy of the original and can never be located in the exact same space that contains the original building. The capacity of space for fixing its contents can be seen in figure 8 below which shows the Piazza Navona in Rome. Here the space has been used throughout history as a market space for the sale of a variety of objective cultural elements. The space also reveals an objects ability to fix its contents in the two fountains and monument that the surrounding buildings respect by leaving space around these objects.

FIG 8: Piazza Navona in Rome
Source:http://www.guidaroma.info/wpcontent/uploads/2012/01/piazza_navona1.jpg

The parti based on a journey is one that uses boundaries or lack of boundaries to create a process of exploration and discovery. Figure 9 below is a proposal for an observation tower in Phoenix that uses a ramped floor system to create a boundary-less procession of space.

FIG 9: Phoenix Observation Tower
Source:http://www.designboom.com/wpcontent/uploads/2012/12/phoenixtower01.jpg

Program arrangement is as important as the elements included in the building. Table 1 below reveals the variety of programmatic elements that are included in the hostels located in the surrounding Manhattan area. Figure 10 below shows a potential arrangement of private spaces around the open communal spaces.

NYC Hostel Precedent	Beds	Specific Elements
Q4 Hotel	54 Beds	Travel Desk
Hostelling International New York	52 Beds	Outdoor terrace, BBQ
Chelsea International Hostel	32 Beds	Bycycle Storage,
The New York Loft Hostel	35 Beds	Whirlpool,Parking
Royal Park Hotel and Hostel	15 Beds	Pool
Broadway Hotel n Hostel	17 Beds	Mini Supermarket, Book Exchange
NY Moore Hostel	21 Beds	Travel Desk
Central Park North	18 Beds	Mini Supermarket
ZIP112	21 Beds	Balconies

Table 1: New York City Hostel – Communal Spaces
Source: Author

FIG 10: DNB NOR Headquarters in Norway
Source: http://www.archicentral.com/wp-content/images/a-lab_dnb_nor_headquarters_oslo_norway_8.jpg

Design Diagram

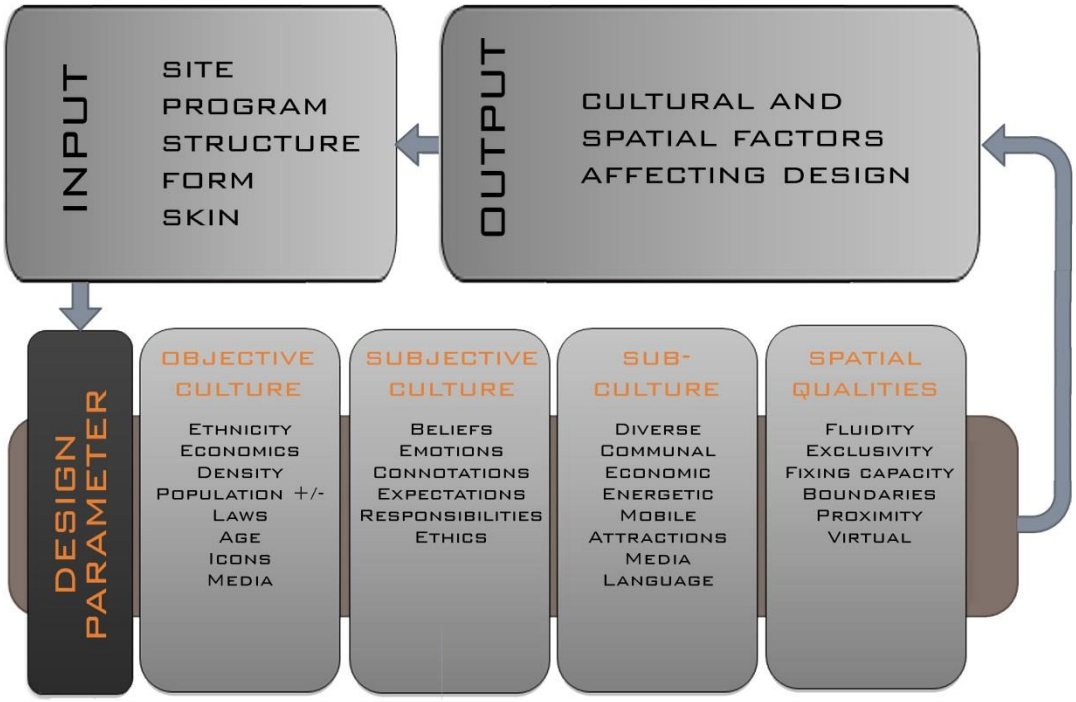

FIG 11: Design Process Diagram
Source: Author

The following sections are intended to provide an analytical framework which can be applied to the design of hostels. The framework reveals itself in the form of the diagram above (Fig 11). This list of objective, subjective, subcultural, and spatial features will be continually referred to while looking at four main areas of design. The design and selection of site, programming, tectonics, and form uses this diagram as a filter and guidance throughout design.

Chapter 2: Site

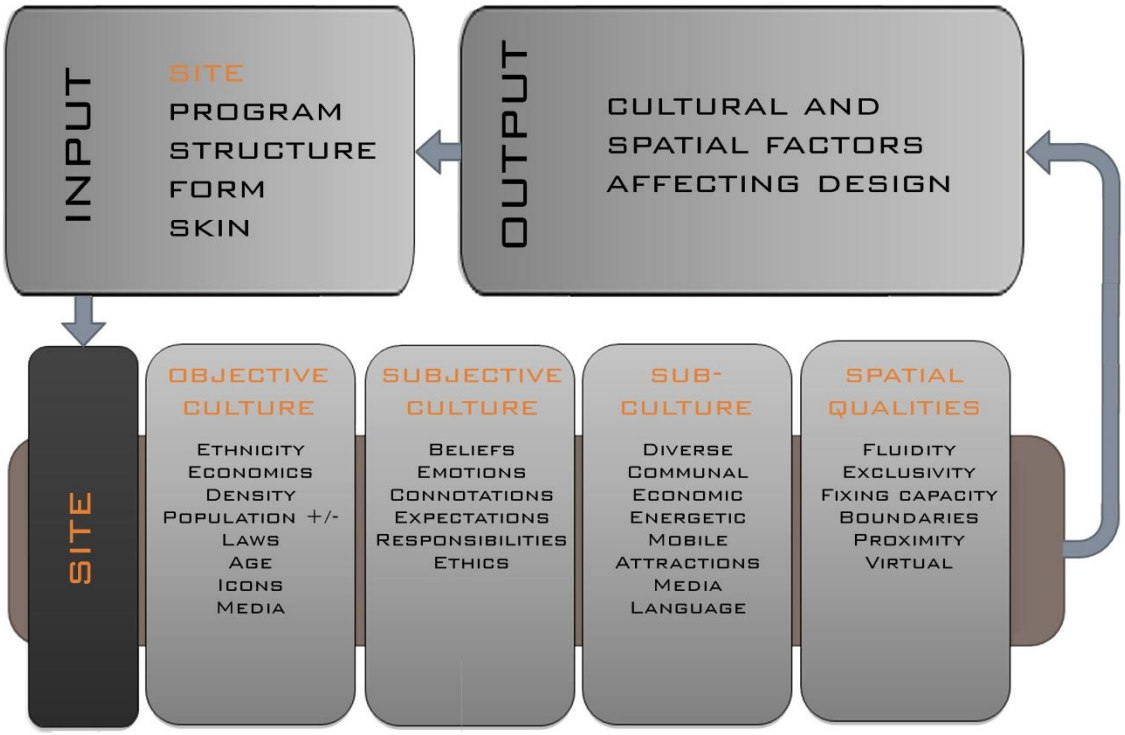

FIG 12: Design Process Diagram for Site
Source: Author

Objective Culture

New York City provides a diversity of attractions and cultures that make it a perfect place to develop a culturally aware hostel. In order to gain insight on what community district this hostel should be placed in, specific objective cultural features were selected to be analyzed: population, population growth/decline, average age, average income, demographic range, density within the areas political boundaries, and proximity to Times Square were all taken into account. Data regarding these categories is located in the matrix below (2010 United States Census) .

New York City Community Districts	OBJECTIVE CULTURE							SUBJECTIVE		
	2010 Total Pop	2000-2010 Pop % Change	2010 Density People/Sq Acre	2010 Average Age	2010 Demographics	Average Proximity to Midtown (Miles)	Estimated Average Income 2010 ($ US) (American Community Survey)	Number of Cultural Institutions	ranking	points
BRONX COMMUNITY DISTRICTS										
1 Melrose*, Mott Haven, Port Morris	91,497	11.4	66.1	29.2	126.94	5.4	30,591	0		
2 Hunts Point, Longwood	52,246	11.6	37.0	29.3	127.13	7.2	30,597	0	2.2	6
3 Claremont, Crotona Park East, Melrose*, Morrisania	79,762	16.3	77.5	29.1	127.42	7.0	31,168	0	4.4	2
4 Concourse, Concourse Village, East Concourse, Highbridge, Mount Eden, West Concourse	146,441	4.9	114.8	31.1	124.11	6.4	35,875	1		
5 Fordham*, Morris Heights, Mount Hope, University Heights*	128,200	6.1	145.1	29.6	124.28	7.9	35,193	0		
6 Bathgate, Belmont, Bronx Park South, East Tremont, West Farms	83,268	10.0	84.6	27.8	113.14	8.4	31,166	2	4.0	1
7 Bedford Park, Fordham*, Kingsbridge Heights, Norwood, University Heights*	139,286	1.5	113.4	31.4	107.5	9.4	41,078	2	4.0	1
8 Fieldston, Kingsbridge, Marble Hill (MN), North Riverdale, Riverdale, Spuyten Duyvil	101,731	0.4	47.5	39.5	97.20	10.4	73,384	1		
9 Bronx River, Castle Hill, Clason Point, Harding Park, Parkchester, Soundview, Soundview-Bruckner, Unionport	172,299	3.6	66.4	30.3	110.27	8.2	40,523	0		
10 City Island, Co-op City, Country Club, Edgewater Park, Pelham Bay, Schuylerville, Throgs Neck, Village of Bay	120,392	3.8	30.0	41.2	96.03	9.9	63,885	0		
11 Bronxdale, Indian Village, Laconia, Morris Park, Pelham Gardens, Pelham Parkway, Van Nest	113,232	2.3	49.2	36.2	70.91	9.5	56,256	1		
12 Baychester, Eastchester, Edenwald, Olinville, Wakefield, Williamsbridge, Woodlawn	152,344	7.2	42.9	34.8	109.25	11.5	56,182	0	1.0	4
BROOKLYN COMMUNITY DISTRICTS			59.3							
1 East Williamsburg, Greenpoint, Northside, Southside, Williamsburg	173,083	7.9	56.9	30.0	109.35	3.2	60,309	0		
2 Boerum Hill, Brooklyn Heights, Clinton Hill, Downtown Brooklyn, DUMBO, Farragut Houses, Fort Greene, Fulto	99,617	1.0	54.0	34.9	81.69	4.4	108,312	1	4.2	4
3 Bedford Stuyvesant, Stuyvesant Heights, Tompkins Park North	152,985	6.3	63.9	31.7	102.53	5.4	47,907	0		
4 Bushwick	112,634	7.0	86.8	29.9	104.34	5.7	44,832	0		
5 Broadway Junction*, City Line, Cypress Hills, East New York, Highland Park, New Lots, Spring Creek, Starrett	182,896	5.6	51.0	31.8	99.84	8.4	43,975	0		
6 Carroll Gardens, Cobble Hill, Gowanus, Park Slope, Red Hook	104,709	0.6	53.0	35.3	86.18	5.5	118,919	0	1.0	4
7 Industry City, Sunset Park, Windsor Terrace	129,230	5.1	50.8	32.7	103.1		57,316	0		
8 Crown Heights, Prospect Heights, Weeksville	96,317	0.3	91.9	33.8	97.73		58,092	4	2.0	3
9 Crown Heights South, Prospect Lefferts Gardens, Wingate	98,429	-5.4	84.6	34.7	107.64		50,244	3	3.0	2
10 Bay Ridge, Dyker Heights, Fort Hamilton	124,491	1.6	48.2	38.6	97.69		72,772	0		
11 Bath Beach, Bensonhurst, Gravesend*, Mapleton	181,981	5.7	76.0	39.6	102.35		54,862	0		
12 Borough Park, Kensington, Ocean Parkway*	191,382	3.4	83.5	35.5	99.53		55,409	0		
13 Brighton Beach, Coney Island, Gravesend*, Homecrest*, Sea Gate, West Brighton	104,278	-1.7	52.1	44.5	80.69		47,585	1		
14 Gilmas Park, Flatbush*, Manhattan Terrace, Midwood, Ocean Parkway*, Prospect Park South	160,664	4.8	89.2	34.3	76.47		59,664	1	4.0	1
15 Gerritsen Beach, Gravesend*, Homecrest*, Kings Highway, Manhattan Beach, Plumb Beach, Sheepshead Bay	159,650	-0.4	52.8	40.2	110.40		64,037	0		
16 Broadway Junction*, Brownsville, Ocean Hill	86,468	1.3	458.0	30.7	126.51		39,338	0		
17 East Flatbush, Farragut, Flatbush*, Northeast Flatbush, Remsen Village, Rugby	155,252	4.3	72.0	37.1	114.68		59,311	0		
18 Bergen Beach, Canarsie, Flatlands, Georgetown, Marine Park, Mill Basin, Mill Island, Paerdegat Basin	193,543	-0.6	33.7	37.1	104.51		75,324	0		
MANHATTAN COMMUNITY DISTRICTS			108.5							
1 Battery Park City, Civic Center, Ellis Island, Financial District, Governors Island, Liberty Island, South Street Se	60,978	77.2	63.8	32.4	102.05	3.3	172,556	1	3.1	6
2 Greenwich Village, Hudson Square, Little Italy, NoHo*, SoHo, South Village, West Village	90,015	-3.3	103.9	36.6	117.25	2.0	172,556	1		
3 Chinatown, East Village, Lower East Side, Two Bridges, NoHo*	163,277	-0.7	151.6	39.4	81.62	2.4	67,389	0		
4 Chelsea, Clinton, Hudson Yards	103,245	18.0	91.2	37.6	84.83	0.8	138,955	0	2.2	6
5 Flatiron, Gramercy Park*, Midtown, Midtown South, Murray Hill*, Times Square, Union Square, Herald Square	51,673	17.4	51.4	34.6	104.82	0.0	138,955	2	1,3,1,4	11
6 Beekman Place, Gramercy Park*, Murray Hill*, Peter Cooper Village, Stuyvesant Town, Sutton Place, Tudor C	142,745	4.8	160.7	36.3	111.32	1.2	148,373	0	3.0	2
7 Lincoln Square, Manhattan Valley, Upper West Side	209,084	0.7	171.0	40.9	101.41	2.2	169,841	3	3.0	2
8 Carnegie Hill, Lenox Hill, Roosevelt Island, Upper East Side, Yorkville	219,900	1.3	173.6	39.5	124.69	1.9	177,760	2	4.4	2
9 Hamilton Heights, Manhattanville, Morningside Heights, West Harlem	110,193	-1.4	114.6	31.5	107.7	5.4	68,896	0		
10 Central Harlem	115,723	8.0	129.0	34.7	103.68	4.7	55,692	1		
11 East Harlem, Randalls Island, Wards Island	120,511	2.4	79.3	33.8	94.12	3.9	52,769	2	4.0	1
12 Inwood, Washington Heights	190,020	-8.8	106.1	35.6	110.60	7.4	54,837	0	2.0	3
							155,756			
QUEENS COMMUNITY DISTRICTS			33.1							
1 Astoria, Astoria Heights, Dutch Kills, Long Island City*, Ravenswood, Rikers Island (BX), Steinway	191,105	-9.5	48.5	34.4	119.06	3.8	61,197	1		
2 Blissville, Hunters Point, Long Island City*, Sunnyside, Sunnyside Gardens, Woodside	113,200	3.0	103.9	35.7	90.73	3.6	59,001	1		
3 East Elmhurst, Jackson Heights, North Corona	171,576	1.5	90.1	34.3	95.03	5.9	60,823	0		
4 Corona, Corona Heights, Elmhurst, Lefrak City, South Corona	172,598	3.3	114.4	34.0	104.36	6.1	55,740	4	2.0	3
5 Glendale, Maspeth, Middle Village, Ridgewood	169,190	2.0	35.0	36.8	112.9	5.8	65,710	0		
6 Forest Hills, Forest Hills Gardens, Rego Park	113,257	2.3	59.7	42.4	85.71		86,085	0		
7 Auburndale*, Bay Terrace, Beechhurst, Clearview, College Point, Downtown Flushing, Flushing, Kissena Park	247,954	1.8	32.9	42.0	81.69		72,199	6	1.0	4
8 Briarwood, Fresh Meadows, Hillcrest, Hollswood, Jamaica*, Jamaica Estates, Jamaica Hill, Kew Gardens Hills	151,107	3.1	31.7	37.2	86.27		73,904	0	1.0	4
9 Kew Gardens, Ozone Park*, Richmond Hill, Woodhaven	143,317	1.2	58.2	34.8	94.73		66,577	0	4.2	4
10 Howard Beach, Lindenwood, Old Howard Beach, Ozone Park*, South Ozone Park	122,396	-3.8	31.2	38.0	95.55		72,454	0		
11 Auburndale*, Bayside, Douglaston, Hollis Hills, Little Neck, Oakland Gardens	116,431	0.0	19.4	43.3	95.92		97,116	0	3.0	2
12 Hollis, Jamaica*, Jamaica Center, Rochdale, St. Albans, South Jamaica, North Springfield Gardens	225,919	1.0	36.8	35.9	94.69		63,480	1	3.0	2
13 Bellaire, Bellerose, Brookville, Cambria Heights, Floral Park, Glen Oaks, Laurelton, New Hyde Park, Queens Vi	168,593	-3.9	23.5	39.3	77.01		86,472	0	3.4	3
14 Arverne, Bayswater, Belle Harbor, Breezy Point, Broad Channel, Edgemere, Far Rockaway, Hammels, Mott Ch	114,979	7.8	29.5	36	90.71		63,332	0	4.0	1
STATEN ISLAND COMMUNITY DISTRICTS			32.5							
1 Arlington, Castleton Corners, Clifton, Elm Park, Fox Hills, Graniteville, Grymes Hill, Howland Hook, Livingston,	175,756	8.1	19.8	35.0	80.03		72,229	4	3.2	5.0
2 Arrochar, Bloomfield, Bulls Head, Dongan Hills, Concord, Egbertville, Emerson Hill, Grant City, Grasmere, Heartland Village,	152,203	3.9	9.9	40.8	95.97		86,397	0		
3 Annadale, Arden Heights, Bay Terrace, Butler Manor, Charleston, Eltingville, Great Kills, Greenridge, Huguenot	160,209	4.8	11.5	40.1	107.0		98,971	1	1	4.0

Table 2: Site Selection Matrix
Source: Author

Manhattan Community District 5:

Population 2010: 51,637 People

Population Growth 2000-2010: 17.4% Increase

Density 2010: 51.4 People/Acre

Average Age 2010: 34.6 Years (50.6% of Pop is 25-44)

Average Income 2010: $138,995

Each New York borough and its associated community districts are represented. The filter process should be implemented based upon specific goals for the project. In this case the subculture of travelers who stay in hostels will be the target audience making specific features, and specific ranges of these features, more important than others. Analysis of the data based on the specific requirements for this hostel revealed Manhattan community district 5, Midtown, as the number one area for this culturally

interactive hostel. Manhattan community district 5, an area that includes Flatiron, Gramercy Park, Herald Square, Midtown, Midtown South, Murray Hill, Times Square, Union Square and Bryant Park actually has the lowest population out of all the neighborhoods. This statistic, in combination with physical site analysis, revealed it is a highly commercialized area with attractions on every corner. However, there are some areas such as Murray Hill and Gramercy Park that are highly residential. Although its population is the lowest in all of Manhattan the population growth in the residential areas within community district five ranks third amongst all community districts in New York City. The combination of the commercialized areas with an increased growth in population in the area provides a great environment for travelers because it shows even locals see it as an up and coming area. Community district number one ranks first in population growth and its adjacency to Midtown provides opportunities to engage with the locals. The average age of travelers staying in hostels has risen recently to include people between the ages of 20 and 50 years old. The average age in community district 5, to be referred to as Midtown from here on out, but to include all of the appropriate neighborhoods, is 34.6 years old. This is almost the ideal age for the subculture of travelers staying in hostels making the area ripe for cultural connections based on similar levels of development across a range of generations.

In order to determine which districts had the most diversity a system was implemented to determine the "demographic range" of the area. The demographic range is a quantitative way of determining how culturally diverse an area is based

upon 2010 United States Census information. Census data is broken into 6 different demographic backgrounds; White Non-Hispanic, Black Non-Hispanic, Asian and Pacific Islander Non-Hispanic, Other Non-Hispanic, Two or More Races Non-Hispanic, and Hispanic Origin. If the community district was evenly diverse each ethnicity would comprise of 16.7% of the population (100% divided by 6). The actual percentages of each ethnicity are then subtracted from this percentage then all 6 numbers are added together. See example from Manhattan Community District number 5 below:

Manhattan community district number 5 demographic analysis: (note ABS stands for absolute value)

White Non-Hispanic: ABS (67.7 – 16.7) = 50.99

Black Non-Hispanic: ABS (4.1 – 16.7) = 12.56

Asian and Pacific Islander Non-Hispanic: ABS (18.1 – 16.7) = 1.41

Other Non-Hispanic: ABS (0.4 – 16.7) = 16.28

Two or More Races Non-Hispanic: ABS (2.1 – 16.7) = 14.60

Hispanic Origin: ABS (7.7 – 16.7) = 8.98

Total = 104.88

The total deviation from the projected average demographic range of New York City as a whole is 100.40% and although Midtown did not rank in the top ten in this category, it only is 4.48 % off the average. The fact that the diversity in this area

reveals the actual diversity of New York City is important so the tourist interacts with an authentic sample of the cultural range of the City as a whole.

Proximity to specific locations may influence the location of a hostel's. In this case, proximity to Times Square was selected as a driving factor. Times Square was selected because of its global fame and the variety of its attractions. Obviously, with community district number 5 containing Times Square, it would rank number one in this category.

Average income of the area also plays a factor in the economic vitality of the area. Midtown area has an average income of $138,000 a year. This may not be in the rage of the travelers who are going to be staying in the hostel; however, the added economic vitality in the area should provide safer environments.

In addition to the site selection matrix, physical site analysis revealed six main attractions and amenities that played an important role in site selection: subway access, landmark buildings, park space, museums, theaters, and art galleries. The addition of a graphical analysis of the surrounding attractions and amenities will also provide great information for the visitors of the hostel. Below are the site analysis diagrams, a land use diagram, and a select number of site pictures.

FIG 13: Subway Lines and Entrances - Scale 1:400
Source: Author (map underlay from googlemaps.com)

As noted in the introduction, accessibility to and from a site has played a very important role in the popularity and success of a site for any program. Among many other benefits, this site sits directly outside of the 6th Av and 40th St SW corner subway entrance. Direct access to this subway line allows for easy access to all the surrounding museums, theaters, landmark buildings, and public art galleries. The subway will also provide tourists the opportunity to travel outside of Manhattan to New York City's surrounding boroughs.

FIG 14: Landmark Buildings - Scale 1:400
Source: Author (map underlay from googlemaps.com)

Within a ten minute walking radius of the site there are a variety of what may arguably be the most iconic buildings and plazas in New York City; Madison Square Garden, Penn Station, The Empire State Building, Grand Central Station, The New York Public Library, Town Hall, The New York Times Building, Rockefeller Center, Times Square, and Bryant Park. Locating the hostel at the heart of all of these iconic spaces will provide added draw to this hostel and added benefits for the guest's experience. These buildings and plazas become elements which provide both objective and subjective components of culture to the traveler. It is also interesting to note the juxtaposition of the densely packed streets with the openness of Bryant Park.

FIG 15: Park Space - Scale 1:400
Source: Author (map underlay from googlemaps.com)

Although open park space is limited in Manhattan this site is located on the corner of Bryant Park. This public park is one of two in the midtown area. The hostel's adjacency to a large open space will provide a relief from the overwhelming density of New York City for travelers who are not used to the density of an urban environment such as this. Bryant Park's history goes all the way back to the beginnings of New York and was designated public land in 1686. It houses many attractions throughout the year such as a public market, an ice skating rink, and exhibit areas. If more reprieve is required from the compression of Manhattan, Central Park is located a quick subway ride to the North. One can easily forget the density of the city when they wander this park.

FIG 16: Museums - Scale 1:400
Source: Author (map underlay from googlemaps.com)

The site has a variety of museums within a couple minutes walking distance; The International Center for Photography, New York Tolerance Center, Mexican Cultural Institute of New York, Discovery Times Square Exposition, and Madam Tussaud's Wax Museum, and The Scandinavia House: The Nordic Center in America. The museums provide cultural information and allow visitors to engage in exhibits that can bring out subjective cultural interactions.

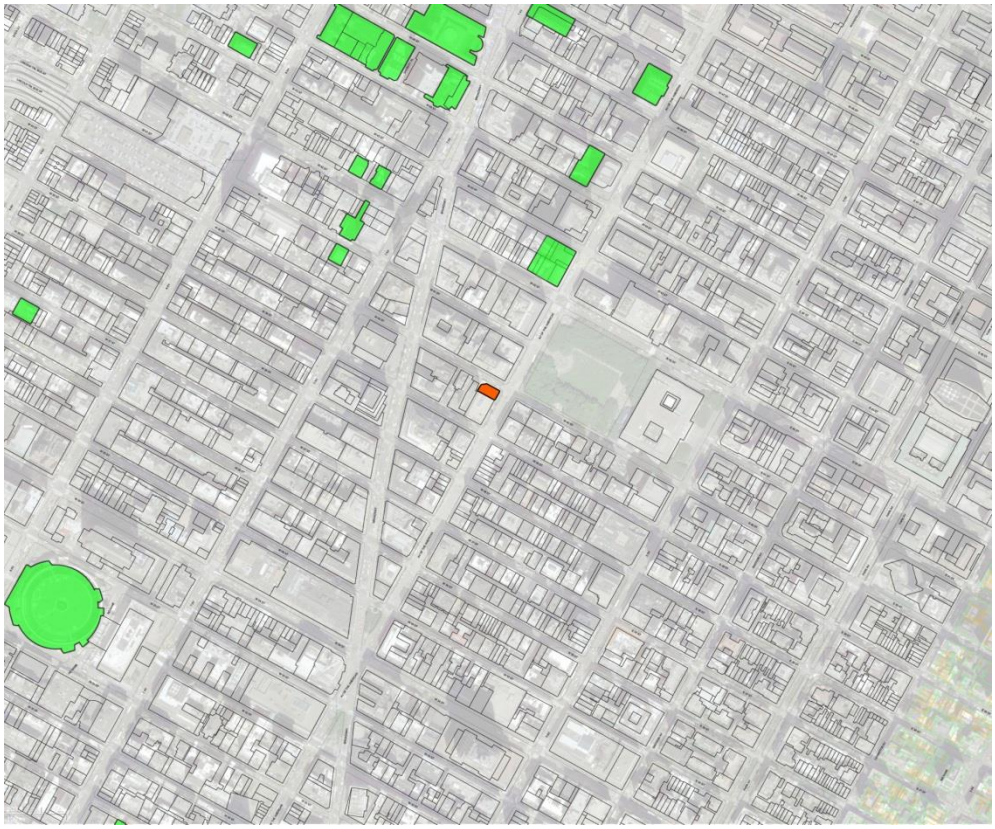

FIG 17: Theaters - Scale 1:400
Source: Author (map underlay from googlemaps.com)

The theater district is filled with a great number of places to see shows from a diverse group of people. Theaters provide the opportunity for guests to experience a variety of show types. The physical show presents a great deal of objective culture, using music, art, and the objects of daily life. However, the benefit of theater is the emotions that they can bring up in the people who watch them. They also can present other subjective cultural features of specific subcultures through acting.

FIG 18: Art Galleries - Scale 1:400
Source: Author (map underlay from googlemaps.com)

There are a great number of art galleries surrounding the site. As with the museums and theaters they also act as a pivot point for cultural interactions. The art shows can bring a diverse group of people and it is here where guest can engage with a wide variety of subcultures.

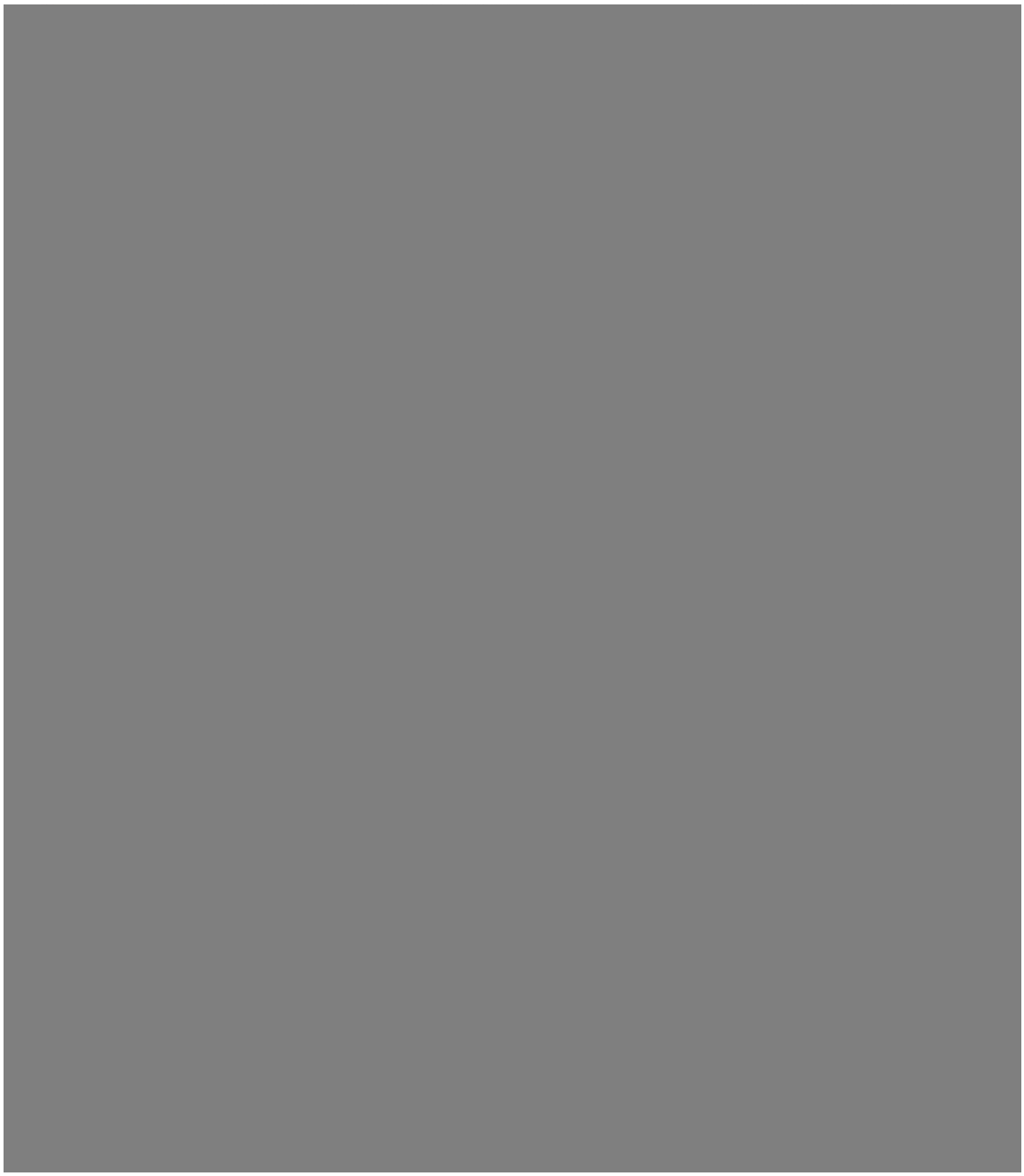

FIG 19: Land Use in Community District 5
Source: http://www.nyc.gov/html/dcp/pdf/lucds/mn5profile.pdf#profile

Subjective Culture

The above site diagrams reveal both objective and subjective cultural features surrounding the site. Midtown contains two buildings designated as cultural

institutions; Carnegie Hall and New York City Center. It does not rank first in this category but the sheer fact that the district has a couple of institutions which can provide some subjective cultural information and interaction is highly beneficial to cross cultural understanding. Taking advantage of cultural institutions already in place rather than attempting to recreate them seems like a more logical approach in terms of revealing subjective cultural authenticity of New York City.

Site design must also evoke emotional interest. The emotions felt may be different for every culture but providing opportunity for discussion of those emotions can enhance cross cultural interactions. The goal is to design a site that taps into subjective cultural emotions. The new World Trade Center in the financial district of New York City uses negative space to evoke emotions from anyone who visits this site (Figure 20). Although the hostel's site will not evoke emotions like the World Trade Center site, the lesson is that it should create some sort of emotional dialogue between host and guests.

FIG 20: World Trade Center Site Design
Source: http://www.pwpla.com/national-911-memorial

FIG 21: View of Site from Bryant Park
Source: Author

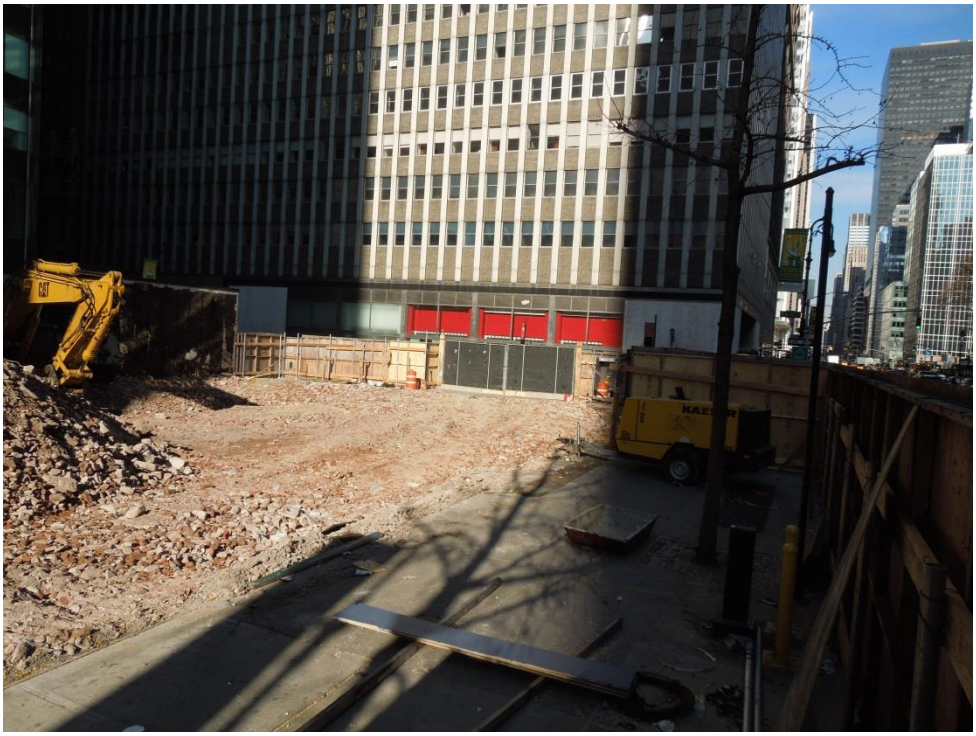

FIG 22: Current Site Condition from 6th Ave
Source: Author

FIG 23: Site Upon Leaving Subway
Source: Author

Subculture

The subculture of travelers staying in hostels is one which has specific expectations and required amenities. Site selection will have basis in the type of traveler you are trying to attract. In this case New York City was selected to attract the type who enjoys exploring these dense urban environments. If the goal is for a more nature oriented experience then the site selected may be in a more suburban area. A hostel in New York City also provides the opportunity for travelers from less affluent nations to travel to this extremely famous city where a typical hotel can cost upwards of 400 dollars a night.

However, there is a delicate balance between customer affordability and developer profits that must be managed in this high value market. Making sure the building is economically viable for the traveler as well as the developer also plays an important role in design. Where cost must play and important role in all aspects of design, site selection may be the deciding factor in the economic viability of a project. Hostels in Manhattan tend to house somewhere between 40-60 people at a time. This hostel plans on doubling that number to 120 people with the hope that the advanced design of the communal aspects of this hostel will attract a higher than average number of customers. However, even with this number of people many sites offer maximum floor area ratios much higher than would be possible to fill with this amount of program. In order to pursue these sites, a leasing of the remaining air rights will provide added economic benefits. During site selection and design the variety of people the location will service must be kept in mind.

Chapter 3: Program

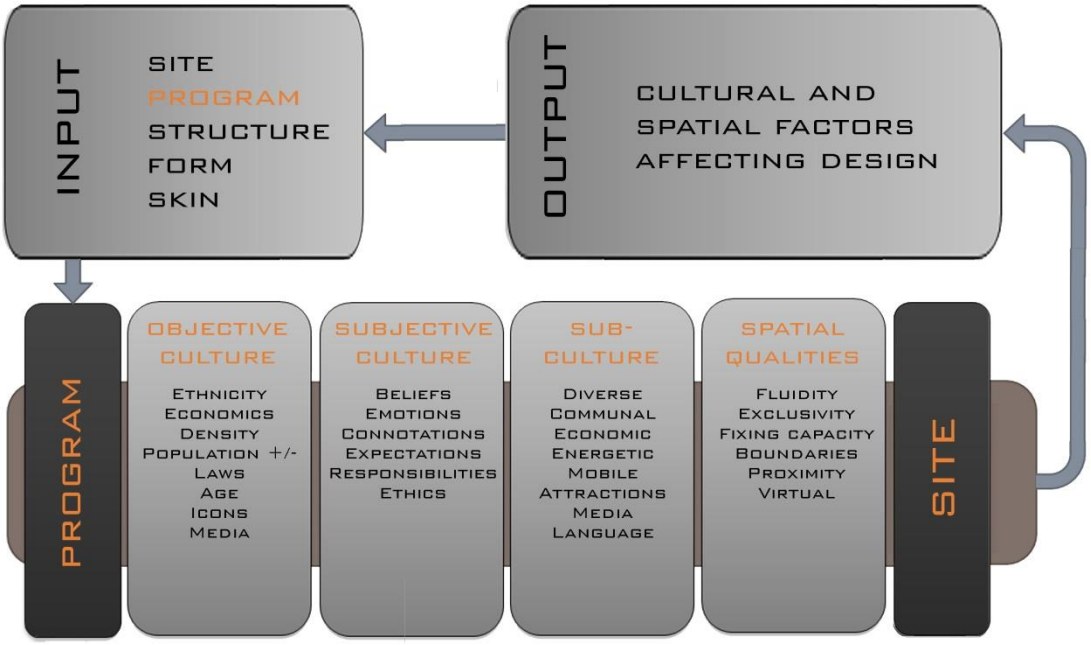

FIG 24: Design Process Diagram for Program
Source: Author

Objective Culture

A typical programmatic break down of hostels has not been published; therefore a program must be created. In order to do this a typical 200 room hotel program has been taken from *Hotel Design, Planning, and Development* by Rutes, Adams, and Penner and has been amended based on the cultural and spatial features that have been selected. Objective cultural elements affecting program as seen in figure 24 are attractions and amenities, costs, access to information, sustainability, social foci, and zoning.

The area surrounding the site contains a variety of amenities and attractions. A portion of the siting process was focused on the proximity to Times Square. The

attraction is one which is known globally and may be a leading factor in a traveler's reason for coming to New York. Times Square is known for its variety of attractions as well as its yearly New Year's Eve ritual of the ball drop countdown. Times Square may also be defined as an area of social foci for this reason. Tourists pack themselves into this 4 block area where cultures from all over the world come to be part of this single event.

The hostel's program takes into account the surrounding attractions with the hopes that the main communal programmatic elements will be used by both the tourists and the citizens of New York City. In order for certain attractions to be accessible to both the city and the hostel, these items should be located in the base of the building allowing for delineation between publically accessible spaces and spaces only available to those staying in the hostel. The distance to certain amenities may also provide insight into those programmatic elements which should be provided by the hostel.

Cost's affecting program may come from the materiality required for specific elements or from the technology required for certain types of spaces. Keeping costs low for the guest is part of what brings the specific subculture of travelers to a hostel. Program should focus on keeping the costs accrued by the guest to a minimum. The hostel may include a mini grocery store providing the traveler an alternative to eating at expensive restaurants for every meal. Direct access to public transportation also provides an alternative to the expense of using taxis to travel around the city. Even

the specific siting of the building and its location in Midtown limits the range of travel required in turn saving the guest money. Providing public access to some of the buildings amenities will keep costs lower for the guests so specific locations of income providing program should again be carefully located within the building. Program that provides access to local and global information will benefit the traveler's integration into the local culture and provides virtual links to the traveler's home. Access to information about the surrounding area and New York City in general may help a guest feel more comfortable in the sometimes overwhelming objective culture of New York. Specific programmatic elements the hostel will provide are a media room for sharing information (pictures and videos), an information center providing assistance to the traveler to make their stay as easy as possible and a translation room for people who wish to communicate in depth but may not speak the same language.

Understanding that the building's program may have effects on sustainability can play a role in the guest's impact on the environment. Providing areas for collection of recyclable materials could potentially spread understanding of environmental dangers we face as a global culture. Furthermore, the sharing of amenities may also reduce the impact of the surplus of people which tourist destinations must deal with. Focus on programming communal spaces will become what can be termed social foci. Objects or spaces of social foci provide opportunities for interaction around or in them. Program should be adjusted to include a variety of social foci spaces as pivot points for conversation and interaction. A multi-story rock climbing wall could be

one of these areas of social foci. The rock climbing room will be one of a kind, providing views into the city that will spark conversation amongst strangers by providing a conversation piece that is objective, belonging to neither participant. Lastly, a standard objective cultural element known as zoning will always affect the potential program. The site of this hostel is zoned as a commercial district which allows hotels. The addition of public attractions becomes a possibility with this designation. The requirements of this zoning will set maximum building square footages. However, as previously stated the program of a hostel will not fill the maximum allowable floor area ratio. The possibility of selling or leasing the air rights to this building may provide an added economic benefit to the hostel.

Subjective Culture

Subjective cultural features to take into account in programming are the use of virtual space, guests' emotional interests, and the connotations of the use of certain spaces. Implementation of virtual space should keep in mind people's beliefs about what travel entails. In the Hostel Van Gogh in Amsterdam each room had a television in it. In a hotel this is typical but in a hostel where there may be up to 20 people in one room it may not be the best idea to have a television in the bedroom that could bother other travelers. Furthermore, an area for travelers to post their opinions on everything from the hostel to culture interactions they have had is an important programmatic element. People are more inclined to give their honest opinions when there is not direct communication with the recipient of this information.

Care to include program that has the ability to evoke a guest emotions is one way to tap into the subjective culture of the traveler. These programmatic elements may come in the form of social foci rooms or exhibit halls.

Connotation about the use of specific spaces should also be taken into account when programming a culturally aware hostel. The communal rooms are ones which travelers can choose to inhabit; however, the areas where all travelers must go are the sleeping and bathing areas. Different cultures value the privacy of these spaces differently. The answer to the variety of connotations towards public versus private spaces is in the variety of room types provided. This hostel will include rooms and bathing areas that are single occupancy as well as multi-occupancy. Variety in accommodation types will increase the number of potential travelers as it provides opportunities for those with different subjective cultural backgrounds to stay in this hostel.

Subculture

The subculture of travelers staying in hostels is the driving force behind the programming of the building. Every programming move should be made with this group in mind. This specific group of travelers is expecting low cost guestrooms with shared amenities but other subcultures may intend on using this hostel as well. The program will provide a range of room types to satisfy a variety of needs. Single occupancy rooms will be included in the program for those who may not fully be comfortable with the communal lifestyle of travelers staying in hostels. The hope is that those who choose these individual occupancy rooms will, in their interactions in

the communal space, have a change of heart about the dorm like rooms. In addition to the ten single occupancy rooms this hostel will provide, five mixed sex four person rooms, five mixed sex eight person rooms, one women only four person room, one women only six person room, and one twenty person social suite. The total square footage of this program is approximately 11,000 square feet. Both communal and en-suite bathing areas will be provided and access to them will be dependent on the room type. The standard hostel goer expects to share amenities like these with others yet; careful design is still required to make sure these spaces are flexible to be private enough for all users.

The focus on including communal spaces in the program stems from the communal environment that comes with staying in hostels. Features that are provided in the standard hotel were adjusted to meet the needs of this subculture. For example a ballroom can bring revenue to a hotel but in a hostel it is doubtful that people will rent out a large ballroom for events. However, as some travelers may still want to hold events, including a large gathering space may provide the ability to hold small functions. Other items in the program specific to the subculture of travelers staying in hostels are the inclusion of a game room, a dinner party room, a pool and hot tub area, a cocktail lounge, communal cafe and recreation facilities. Below are other adjustments made to the program of a hotel based upon the needs of a hostel as well as the complete program to be included in the final design.

Hotel (200 Room)	SF	Total SF	Cultural Feature	Hostel (40 Room)	SF	Total SF
Single Occupancy (200)	350	66,550	Subculture	Single Occupancy Room(10)	350	3500
Suites (10)	700	7000	Subculture	Suites -Mixed Dorm 20 People (2) -Mixed Dorm 4 People (5) -Mixed Dorm 8 People (5) -Womens Dorm 4 People (1) -Womens Dorm 6 People (1)	 1400 300 600 300 600	8200 2800 1500 3000 300 600
Support (Linen Storage, Vending)		2000	Amenities	Support (Linen Storage, Vending)	1/6th	350

Table 3: Hotel vs. Hostel Guestroom Comparison
Source: Author

Hotel (200 Room)	Total SF	Cultural Feature	Hostel (40 Room)	SF	Total SF
Coffee Shop	2700	Costs	Coffee Self Service	1/6th	450
Cocktail Lounge	2000	Costs	Cocktail Lounge	1/6th	350
Lobby Lounge	600	Amenities Social Foci Fluidity	Lobby Lounge		1000
Restaurant	4000	Subculture Costs	Cafe		4000
			Grocery Store		500
Support	400		Support	400	400

Table 4: Hotel vs. Hostel Amenities Comparison
Source: Author

Hostel Program (Site 4405 SF)	Hostel Square Footage Numbers
GUESTROOMS: 22 (100) Beds)	11,100
Single Occupancy Room @ 350ftsq (10)	3500
Social Suites Mixed Dorm 20 People @ 1400sqft (1)	1400
Mixed Dorm 4 People @ 300sqft (5)	1500
Mixed Dorm 8 People @ 600sqft (5)	3000
Womens Dorm 4 @ 300sqft (1)	300
Womens Dorm 6 @ 600sqft (1)	600
Support (Linen Stroage, Vending, Ice)	800
LOBBY:	0.4
Flow Area	800
Seating	80
Retail	3845
Assistant Manager	0
Support (Bellman, Luggage, Toilets, Phones)	160
FOOD & BEVERAGE OUTLETS:	0.4
Coffe Shop	1080
Specialty Restaurant	0
Theme Restaurant	2000
Quick Service	0
Lobby Lounge	240
Cocktail Lounge	600
Enterainment Lounge/Sports Bar	0
Pool Bar	0
Support (Bar Storage, Toilets, Coats, Phones)	160
FUNCTION AREAS:	0.4
Game Room	1600
Ballroom Foyer	0
Media Room	1600
Junior Ballroom Foyer	0
Banquet rooms	0
Meeting rooms	2000
Boardroom	0
Amphitheater	0
Exhibit Hall	0
Support(Function & AV Storage, Projection booth	400
Recreation:	0.4
Swimming Pool	800
Pool including deck whirlpool	1200
Lockers, Toilets, Sauna	120.00
Exercise Room	200.00
Spa Facilities	0.00
Childerns Playroom	0.00
Reception/ Manager	0.00
Support (Pool Equipment and Storage)	40.00

Front Office:	1.00
Front Desk	120
Front Office Manager	0
Assistant Manager	100
Credit Manager	0
Director of Rooms	100
Reception Secretary	80
Reservations Area	0
Reservations Manager	80
Safe Deposit Boxes	30
General Cashier	0
Count Room	125
Work Area/Mail	40
Storage	40
Executive Office:	1.00
Reception/Waiting	120
General Manager	150
Executive assistant Manager	0
Resident Manager	0
Food and Beverage Mananger	120
Secretary	100
Conference room	0
Copying & Storage	60
Sales and Catering:	0.40
Reception/waiting	60.00
Director of Sales	100.00
Copying & Storage	24.00
Food Preparation:	0.40
Main Kitchen	800.00
Banquet Pantry	0.00
Specialty Restaurant Pantry	0.00
Bake Shop	0.00
Room Service Area	100.00
Chefs office	100.00
Dry food Storage	120.00
Refridgerated food storage	80.00
Beverage Storage	60.00
Refridgerated Beverage Storage	40.00
Cina Silver, Glass Storage	80.00
Food Controller Office	100.00
Toilets	100.00

Receiving & Storage	0.40
Loading dock	80.00
receiveing area	100.00
receiveing office	100.00
purchasing office	100.00
locked storage	40.00
trash/recycling area	80.00
grounds equipment storage	80.00
General storage	400.00
Employee Areas:	0.40
Reception	48.00
Personal Manager	100.00
Files and Storage	40.00
First aid	32.00
Security	80.00
Employee Facilities	0.40
Mens lockers/toilets	160.00
Womens lockers/toilets	200.00
Employee Cafeteria	240.00
Laundry:	0.40
Soiled Linen Room	40.00
Laundry:	400.00
Laundry Supervisor	0.00
Supplies Storage	20.00
Housekeeping	0.40
Housekeeper	100.00
Assistat Houseekeeper	0.00
Linen Storage	200.00
Unifrom Storgae	100.00
Supplies Storage	30.00
Lost and Found	40.00
Engineering	0.40
Engineer	100.00
Shop	120.00
Storeroom	120.00
Mechanical Areas:	0.40
Mechanical Plant	480.00
Transformer Room	160.00
Emergency Generator	120.00
Meter room	20.00
Fire Pumps	40.00
Electrical Switchboard	80.00
Elevator machine room	40.00
Telephone Equiptment room	40.00

Table 5: Hostel Program Breakdown (colors correspond through paper)
Source: Author

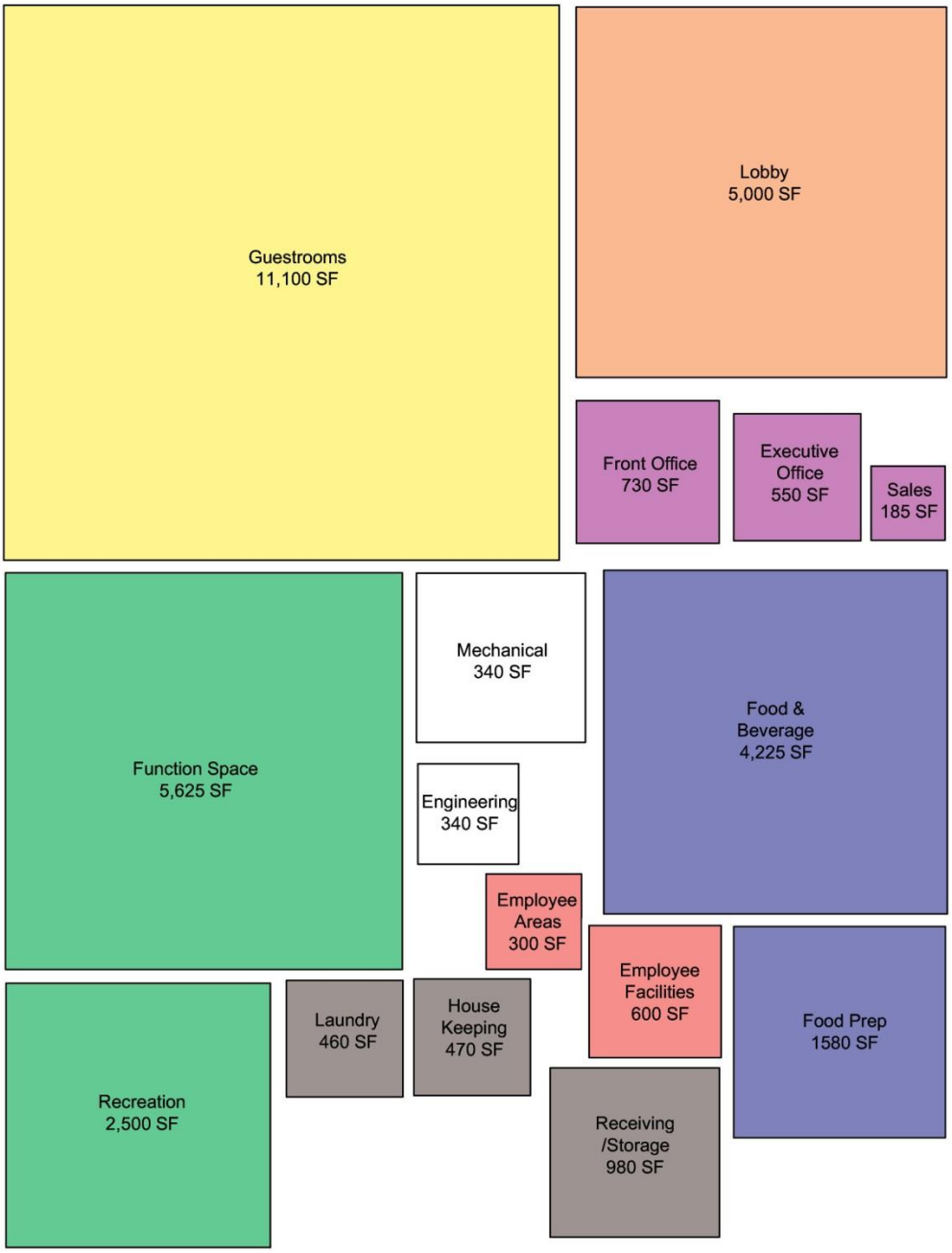

FIG 25: Hostel Program Adjacency Diagram – Scale 1/32” = 1’-0”
Source: Author

Chapter 4: Structure

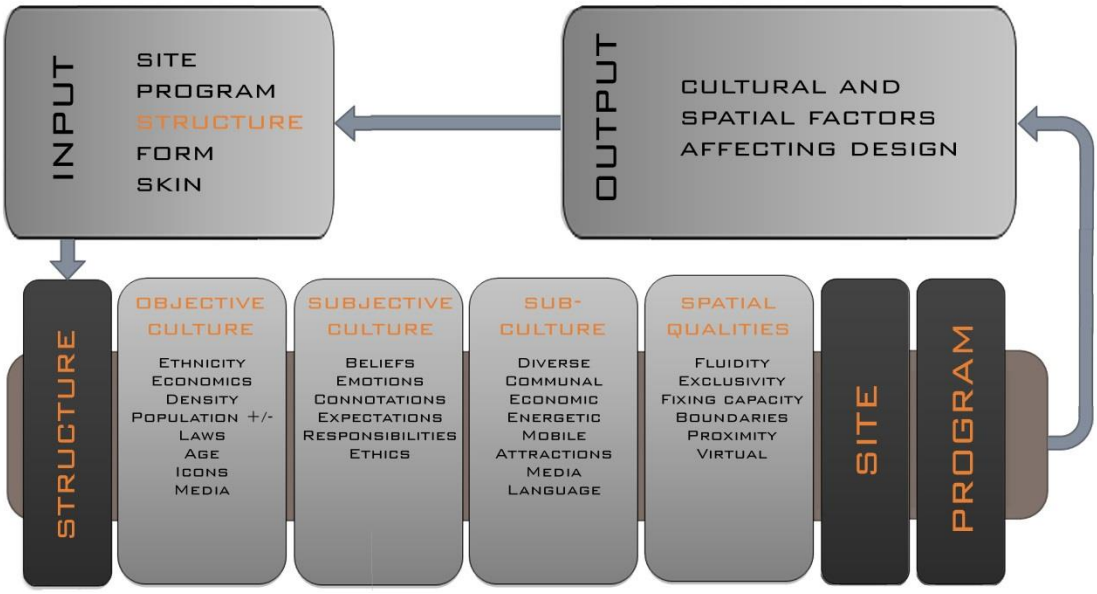

FIG 26: Design Process Diagram for Structure
Source: Author

Objective Culture

Structure and form are more affected by spatial qualities than objective and subjective features; however, a couple of these objective, subjective and subcultural features will affect the specifics of a hostels tectonics. The density of the people in the building will affect live loads on each floor and the fact that a typical floor in a hostel will house more guests and their luggage than a hotel should be taken into account. This density not only affects the sizing and type of structure to implement but it also should provide insight into the spacing and location of structure. The structure of the building should allow the inclusion of large open communal spaces which become social foci areas. The tectonics of the building should enhance these areas rather than limit them.

Structural costs should be taken into account while in the early planning stages. These are costs that will be carried over to the guest and the lower the costs of construction, the lower the rates for the rooms can be. Tectonic design includes how materials and objects come together as well. Care should be taken to provide flexible and high quality spaces. The flexibility will allow for multiple uses at a lower prices and high quality in materiality will limit the amount of upkeep and renovation the building owner will have to spend money on.

Zoning's effects on tectonics is limited, however, all cities have certain requirements which the building must comply with. An overview of the C5-3 zoning code for this area reveals no limitations on the tectonics of design, freeing up the structural possibilities.

Subjective Culture

Just as zoning requirements affect design possibilities there are also certain beliefs in cities that affect how buildings should look. New York City provides the perfect opportunity for designing a building that makes a statement, yet, there are still a great number of connotations of how these buildings should look or what materials they should be composed of. The images of steel workers high above the New York skyline brings up a great deal of emotions for many who have seen the city grow over the past century.

The possible introduction of the TTG concrete slip forming structural system may have an impact on the connotations of how buildings are built. This system would

limit the time of construction and locals as well as tourists seeing it go up will be amazed by the speed which it can be built. The limited impact to the surrounding streets because of the technique will change cultures understanding of construction.

Subculture

The subculture of travelers staying in hostels will affect the tectonics of the building a great deal. As mentioned in the objective cultural section it is clear that costs passed on to the guest should be kept to a minimum as the price range which these guest look for is usually much lower than the average hotel. The communal aspects of this subculture lead to a more spatially fluid set up then a spatially determinant one, however, both of these extremes will be explored throughout the design process. The tectonic expression of these two extremes is quite different. Although structure is required to be spatially determinant the arrangement of the structure in the space will determine whether or not people move fluidly through the space or sequentially. At the scale of each floor spaces can either be open to each other with limited boundaries or determinant with vestibules and individualized rooms. Spatial fluidity is also important in how the furniture is put together. Flexible space should provide the opportunity for the user to rearrange them to their liking. But mobility is as important as adaptability and furniture should be malleable. This allows the host to provide a variety of spaces for people or groups with different requirements.

Chapter 5: Form

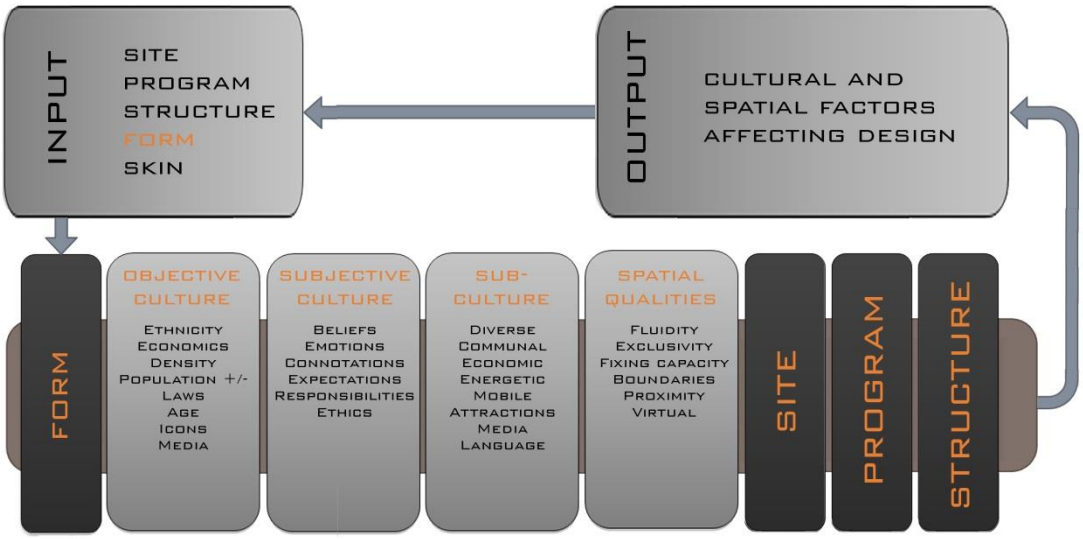

FIG 27: Design Diagram Filter for Form
Source: Author

Objective Culture

Formal considerations during the design phase of the hostel are influenced by the site, program and tectonics of the building as well as the cultural features outline in the figure above. The objective cultural features that affect the formal qualities of a building are costs, virtual space, and the surrounding attractions. The form of the building should also become an attraction. Again, costs required to build the building will end up being passed onto the guest and care should be taken to design with this in mind. Repetition of specific features and simplification in materiality can lower cost as well. Formal design considerations could include interactive virtual space. The traveler is continually becoming more involved with social networking during travel and the form of the building may impact how one interacts with other people

virtually. These interactive environments may require certain forms but the inclusion of them is key for a hostel in the 21st Century.

Formally the building should be an attraction for not only the traveler staying in the hostel but also for all travelers and even the locals. Making the building an attraction with formal qualities unmatched by the surrounding buildings will give the building a exclusivity of space. All objective cultural features taken into account will play a part in making the building memorable to everyone who sees it. Evoking emotions with objective formal features shows the overlap between objective and subjective cultural.

Subjective Culture

Evoking an emotional interest in the building form should be a main subjective feature considered during design. Designing for a variety of cultures makes it hard or nearly impossible to design for specific spatial expectations. Trying to do this may result in a "residual culture," and instead formal qualities should draw attention to the building. This will add to the dialogue the building creates in turn providing opportunities for discussions about connotations of certain cultural forms. Sharing these ideas and emotions may change the expectations of the subculture of travelers who stay in hostels.

Subculture

The propensity for travelers staying in hostels to live in a more communal environment is an important feature informing the design of the building. Large

communal spaces in combination with guest rooms can create a dynamic building shape as well as dynamic cultural interactions. The building form can also reflect the activities inside the building. Creating spaces for specific activities and juxtaposing them could lend itself to a building that is distinct amongst the surroundings. This also helps the tourist locate the building if they can recognize the buildings form from the website. The hope is the design of this building will bring the subculture of travelers out of the 20th Century and into the 21st Century.

Chapter 6: Partis

Spatial Fluidity

A parti based on spatial fluidity must be flexible and mobile at all scales ranging from detailed furniture integration to the building form as a whole. Beginning with site design, as seen in figure 29 below, flexibility is key to both the public and private portions of the site. The design shall include portions of the site that are public at some hours and private during others. The site, being quite small, takes advantage of its adjacency to Bryant Park which provides a great deal of space and fluidity for public and private events. The site also has direct access to the subway system providing fluidity in movement throughout the city for access to programmatic elements the hostel cannot provide.

Fluidity in programmatic elements of the building can provide a dynamic experience for the guests of this hostel. The features of this building not only physically change but what is contained in the building will also be fluid. Certain programmatic elements such as exhibit space and areas of virtual space will be included. These types of spaces are constantly in flux. The exhibit space can provide insights into a wide range of cultures from specific subgroups of artists to worldwide subcultures. This also provides the opportunity for guests to display their own exhibits and a chain of these types of hostels could act as gathering spaces for artists without the type of funding that is required to display their work internationally. Furthermore, implementing virtual space may also provide opportunities for the sharing of both objective and subjective cultural information. It has the ability to connect globally

while also functioning locally. Both of these programmatic elements call for specific tectonic features in order to succeed as functioning programmatic elements.

Tectonically, this parti relies on its capability to be flexible and efficient in how it comes together at the micro and macro scales. A structure that allows for a free plan creates spaces which flow together more organically. The concrete and steel rebar slip form system allows for this fluid blending of spaces as well as complete freedom of the exterior skin because no structure is required along the window walls. At the ground floor this parti allows for fluidity in the movement of people through and around the site. The limited structure at the ground floor allows for freedom in movement of guests and pedestrians. The possibility of a café on the ground floor to provide economic benefits to the building will also provide flexibility in the arrangement of tables and seating areas providing a dynamic feature at ground level. The tectonics also provides the capability of creating spatial indeterminacy in exterior and interior zones. Mobility in wall systems as seen in figure 29 below will adjust the defined zones of movement for guests and pedestrians. Dynamism at the ground floor rarely occurs in this highly commercialized heart of Manhattan and by providing the exception to the rule the building will become an attraction to tourist and locals alike.

The ‘typical floor’ as seen in figure 30 above uses the word ‘typical’ loosely because fluidity implies the ability to be continually and innumerably different in arrangement and program. Each floor will have the capability to relocate sleeping zones, number

of guests, and interior/exterior space. This parti will allow for flexibility during the booking process, something that often creates difficulties in the standard hostel. An elastic floor plan and building form provides the opportunity for rooms to vary in the number of beds they provide in turn making booking more flexible. Furthermore, flexibility in furniture design will allow for seamless integration of a variety of cultural expectations. Adjustable privacy shading on beds and lockable storage areas will provide varying levels of privacy as required. Allowing spaces to adjust the amount of interior and exterior space it provides based upon the seasons also provides a dynamism yet seen in the hospitality business. Below is three dimensional diagram of a parti based on spatial fluidity (Fig 28).

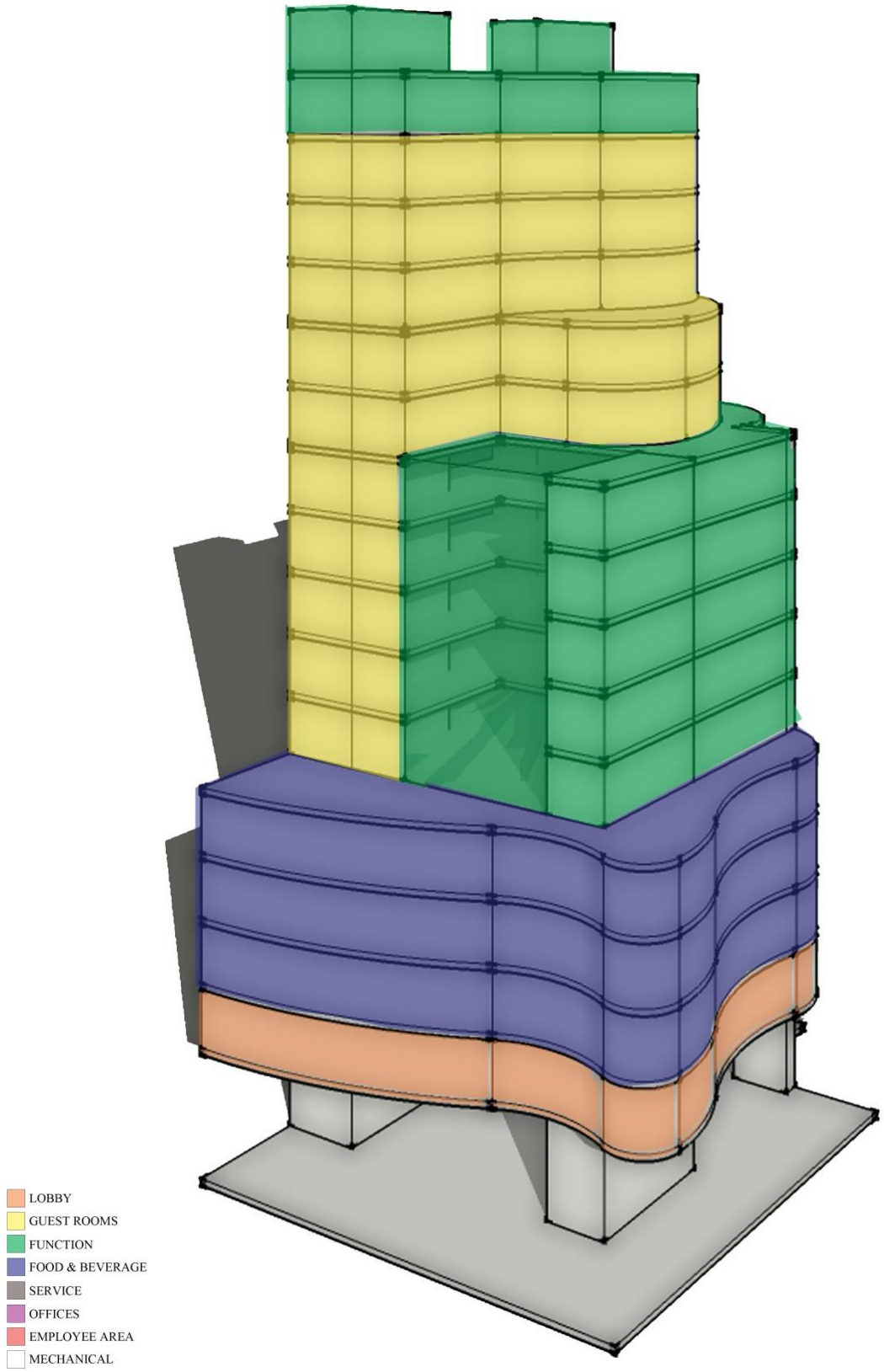

FIG 28: Spatial Fluidity Parti
Source: Author

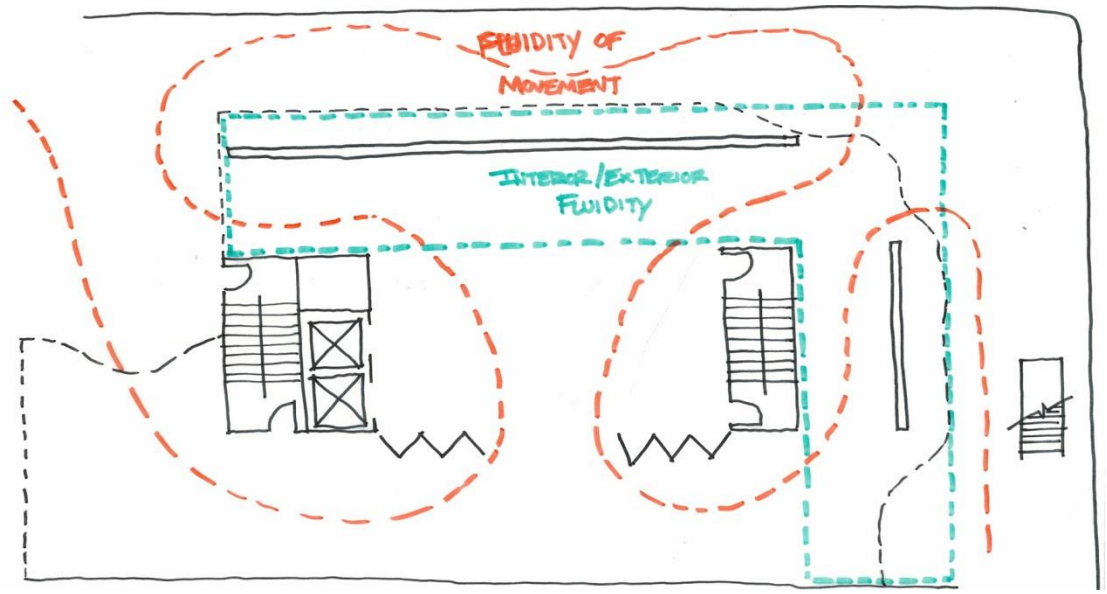

FIG 29: Spatial Fluidity – Ground Floor Diagram
Source: Author

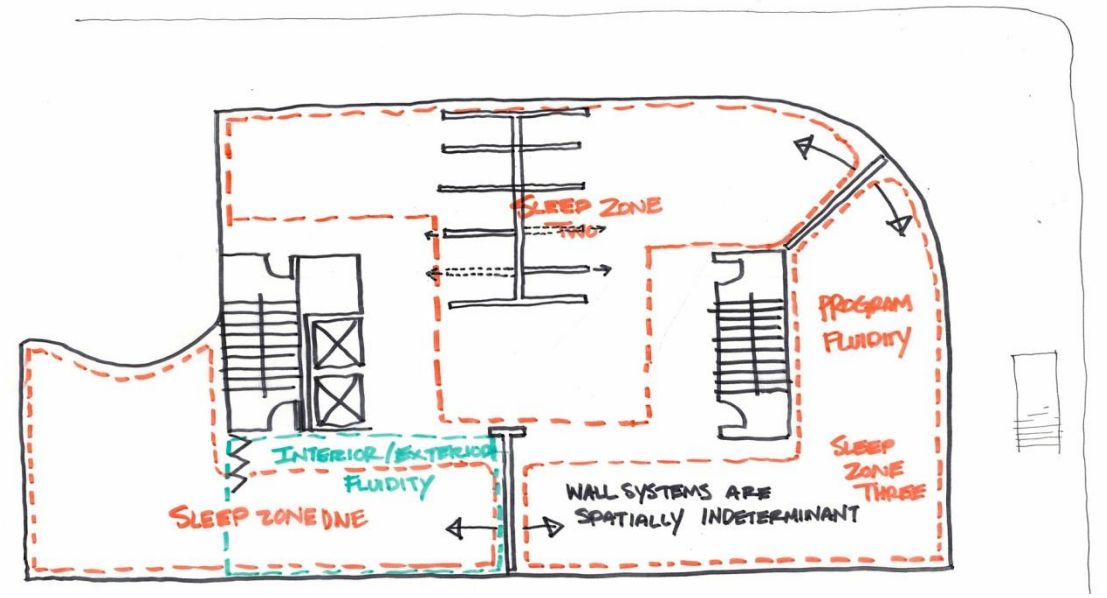

FIG 30: Spatial Fluidity – Typical Floor Diagram
Source: Author

Spatial Determinacy

A parti based on spatial determinacy is one that focuses on defining spaces for their appropriate use. It uses exclusivity of space and the capacity to be fixed as described in chapter one to create spaces that promote positive cultural interactions. The site itself is both exclusive in the sense that it is a parcel of land with a specific address and it has the capacity to fix objects in and around it. The fact that it abuts another site means there will be a demising wall between the hostel and the buildings adjacent to it, fixing the building against it. The site which will have a hostel built on it will have the ability to fix the object on the site. As land in Manhattan is quite expensive, the site itself would usually fix retail in the ground floor. With this in mind the specific program will fulfill this spatially determinant feature of the ground floor. The typical floor seen in figure 33 below uses a pivot point to fix the objects around it. In this specific parti a central atrium is used as the pivot point in which all communal spaces, sleeping areas, and amenity space shall be arranged around. Each floor houses only one use so that the sleeping and communal areas are spatially determinate. This allows for a clear separation between public and private space allowing interactions to be specific to the area the guests inhabit. This varies from spatial fluidity in many ways because the spaces in that parti blend into each other whereas the ones in this parti remain separate. In the sleeping areas, each room has a specific number of beds and is clearly divided by permanent walls. The individual space which a guest rents out is also clearly marked to limit confrontation between guests. Amenities and communal spaces are clearly delineated as well.

The design of spatially determinate tectonics requires the creation of efficient micro and macro scale features. Structurally the standard New York City steel structure will shoot directly up through the building. Column locations remain stagnant throughout the height of the building creating a grid that has the capacity to fix rooms inside of it. Care should be taken to account for costs, connotations, and density of guest during the implementation of a specific structural design. At the micro scale, furniture has the ability to fix objects around it. Furniture selection should take into account the interactions happening both on and around them. Interesting formal qualities of a piece of furniture may be able to influence the communications that guest have while using it just as much as the formal qualities of the building can influence these interactions.

The building's form is defined by the size of the site and zoning requirements. The ground floor covers the entire site, clearly defining the space associated with the hostel. As the building goes up in height, each floor's volume is maximized within the allowable sky exposure plane. The form is determined by the zoning laws and specific programmatic requirements of a hostel. The ground floor seen in figure 32 below reveals distinct zones, clearly divided by permanent walls. A vestibule clearly identifies the entrance located directly adjacent to the subway stop. Upon entering, a clear distinction between public and private allows for easy navigation through the check in/check out process and into the rest of the hostel. The form is simple to maximize the square footage of each floor and each form defines a specific part of the

program with the public spaces being on the outside face of the building and the private service spaces are defined internally.

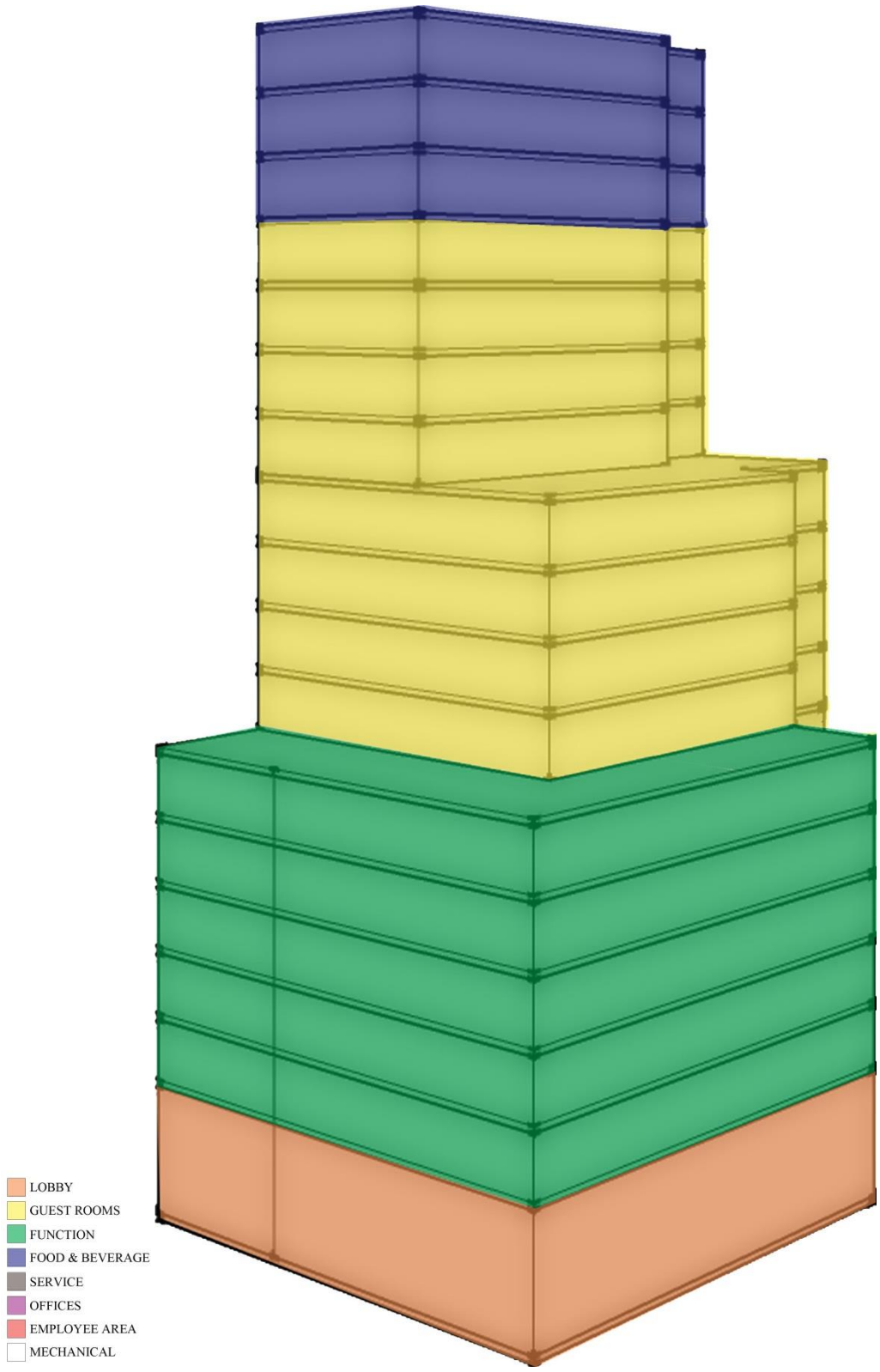

FIG 31: Spatial Determinacy Parti
Source: Author

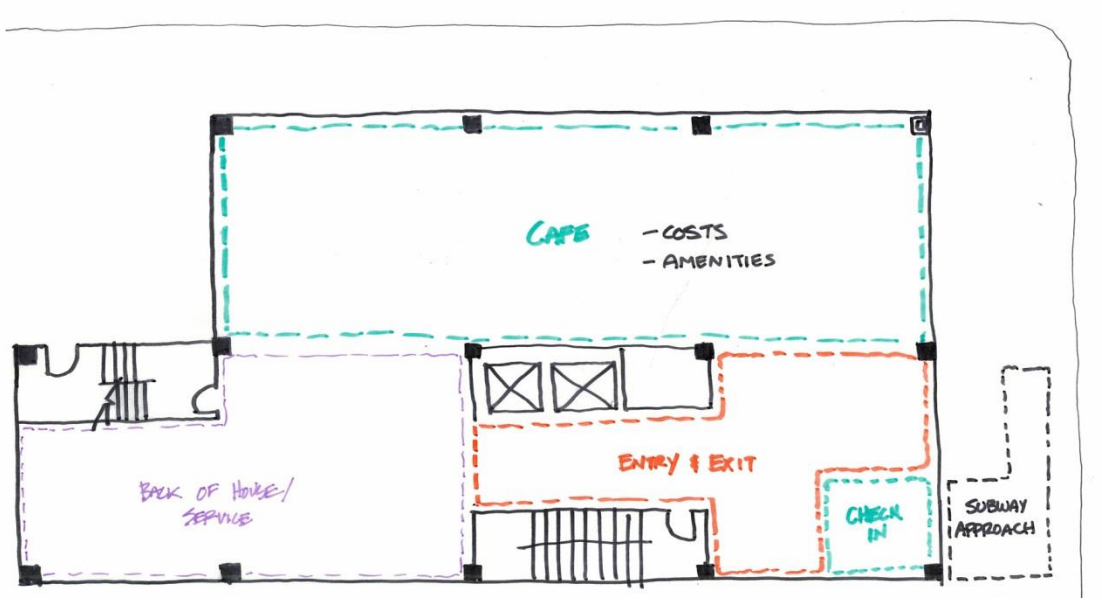

FIG 32: Spatial Determinacy – Ground Floor Diagram
Source: Author

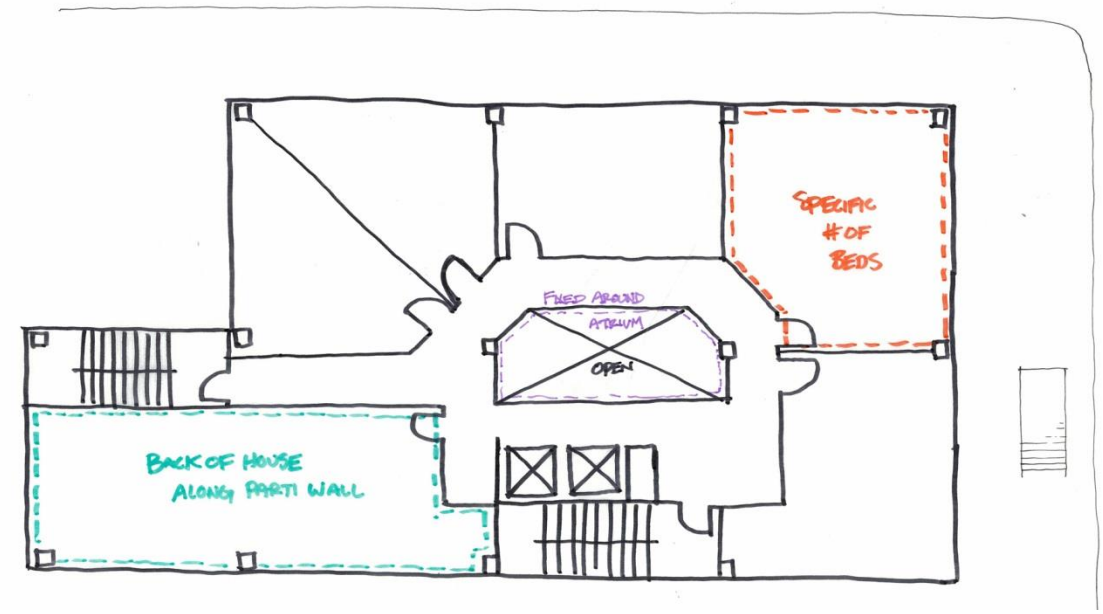

FIG 33: Spatial Determinacy – Typical Floor Diagram
Source: Author

Spatial Journey

A parti based on the concept of a journey is one that focuses on defining spaces with boundaries and proximity awareness. It also plays on the idea of a traveler's journey with key attractions laid out along a path. The site itself, as seen in figure 35, acts as both the start and the end of the journey. The entry provides resources and information about the hostel and the surrounding city including costs, amenities, and attractions. The ground floor also acts as the end to the journey programmatically including areas for reflection. Space is provided to leave reviews of the hostel and the city and people may also upload photos to the system they wish to share with anyone who stops by. The program on the ground floor defines the site as one that is focused on the traveler interacting with the building and the program of the rest of the building enhancing the guest's vacation.

The program laid out in the building becomes a processional. Each floor has both public and private space which is clearly defined by boundaries setting the appropriate proximity between the two polarities. As can be seen in the three dimensional diagram below, the journey begins in the lobby, moves through each communal space located in the middle portion of the building, and ends in the food and beverage area. During a journey one often is in a state of exploration and discovery. The goal is to include programmatic elements that feed this type of exploratory desire. Specific program in this parti may include a dinner party room where groups can make meals together and learn the specifics of a variety of types of

cooking and virtual space rooms that allow for the discovery of new information related to their specific interests.

The tectonics of the building may also produce the feeling of a journey. Varying structural member locations and adjusting how features are put together provide a diverse experience through the building. As is typical the structure will affect the formal characteristics of the building.

The form may relate to the structure or it may be independent from it. A typical floor layout may have floor to floor heights of ten feet, however, in a building that attempts to create a process of discovery, floor to floor heights may vary greatly and could potentially be hidden from the exterior by defining the features on the outside differently than what is actually inside the buildings skin. There is also the opportunity to have split level floors and multi-story spaces with a separate means of circulation to provide dynamic movements through the building.

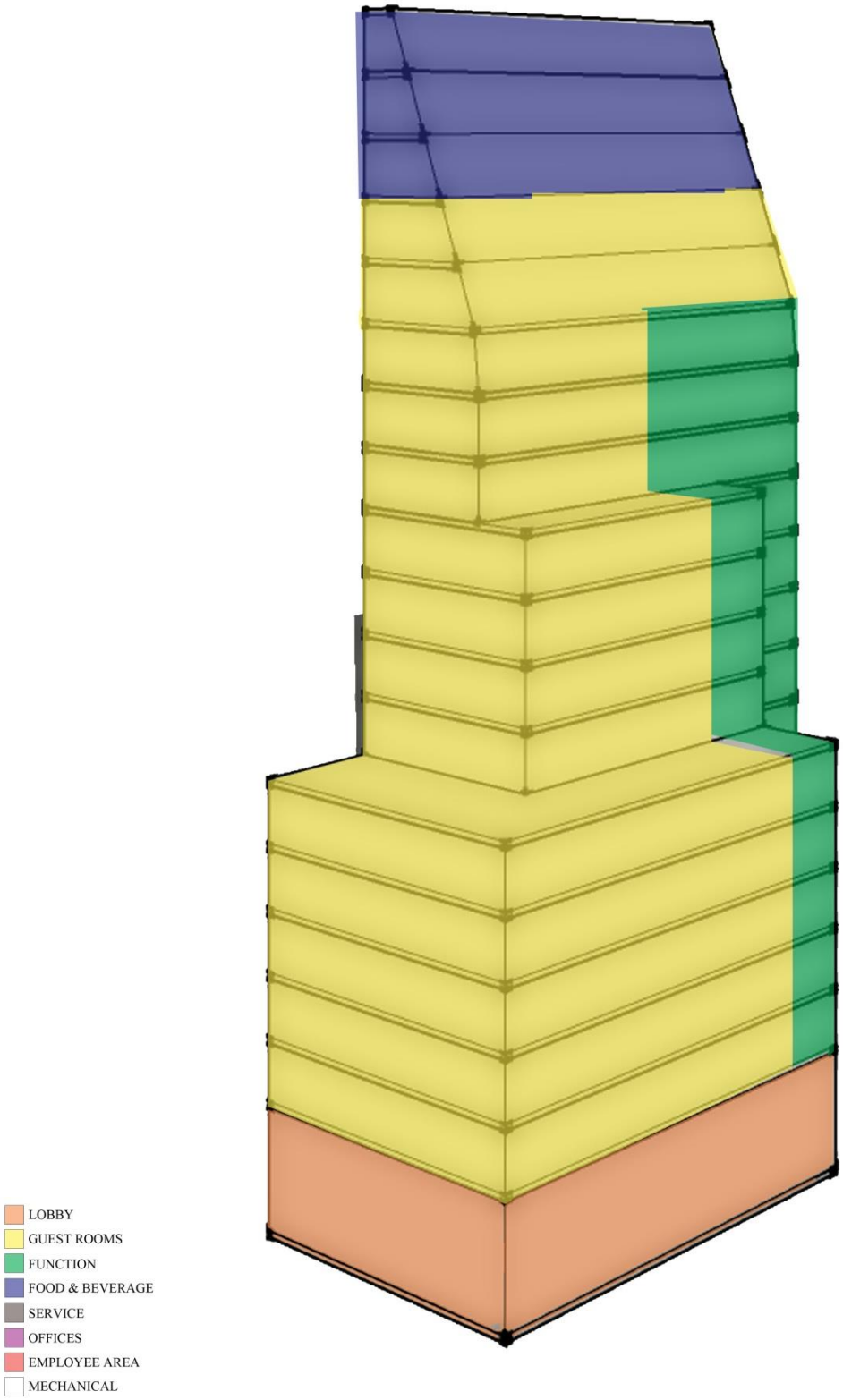

FIG 34: Spatial Journey Parti
Source: Author

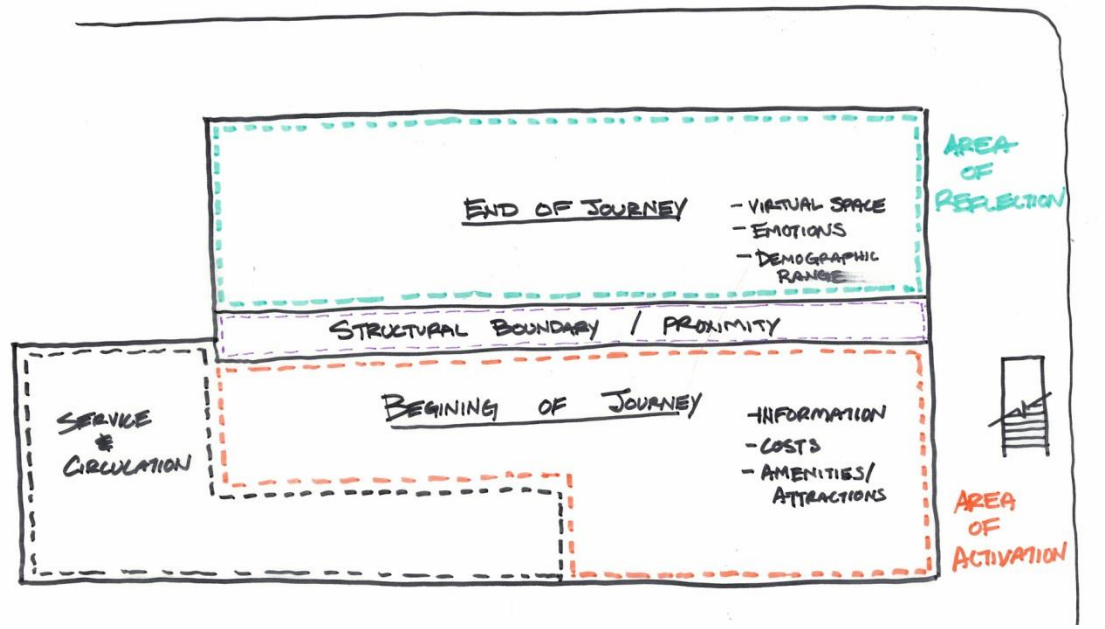

FIG 35: Spatial Journey– Ground Floor Diagram
Source: Author

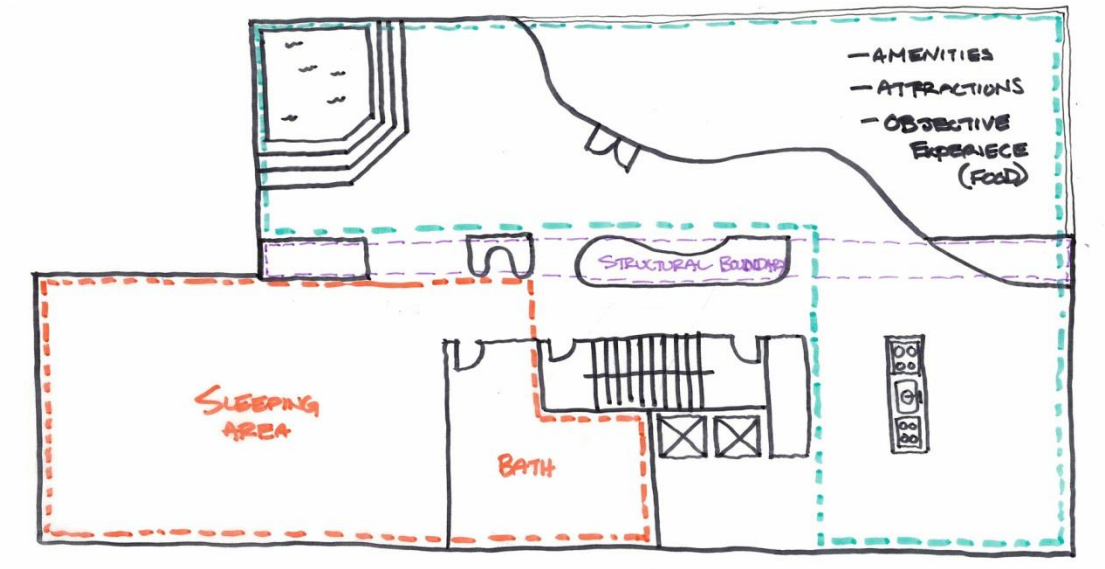

FIG 36: Spatial Journey – Typical Floor Diagram
Source: Author

Chapter 7: Design Implementation

Programmatic Layout

With these partis in mind the next step was to further develop the program. The program of the hostel had to be supplemented to make the building economically feasible and culturally vibrant. The site selected, on the corner of 40th street and 6th avenue caddie corner from Bryant Park has constant pedestrian traffic because of its proximity to Times Square and The New York Public Library. To take advantage of this constant foot traffic the ground floor level was split into a virtual media space and a café on the mezzanine level (Figure 37 & 38). The brightly colored interactive virtual media space catches the eye of the pedestrian and draws them into the building (Fig 39). This is a spatially fluid zone which utilizes boundaries to guide movement rather than restrict it. From the sidewalk, on both the North and East Facades, the mezzanine level café is also visible, again drawing people into the building. Both of these features can increase profit for the building and utilize objective cultural factors, art and cuisine, as pivot points for positive interactions.

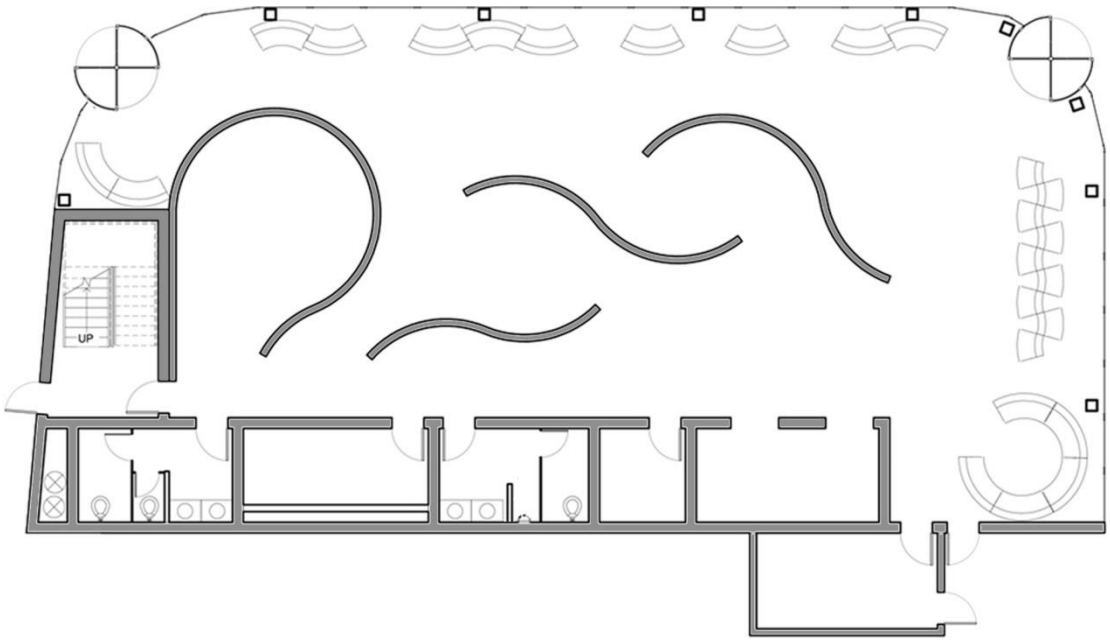

FIG 37: Ground Floor Plan
Source: Author

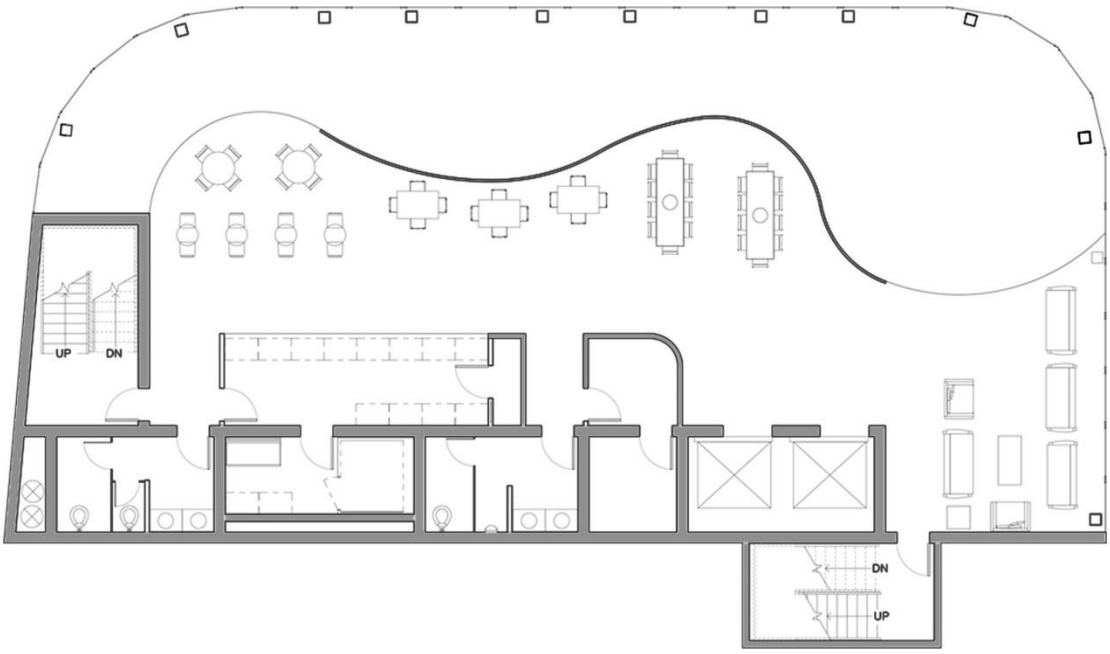

FIG 38: Café Floor Plan
Source: Author

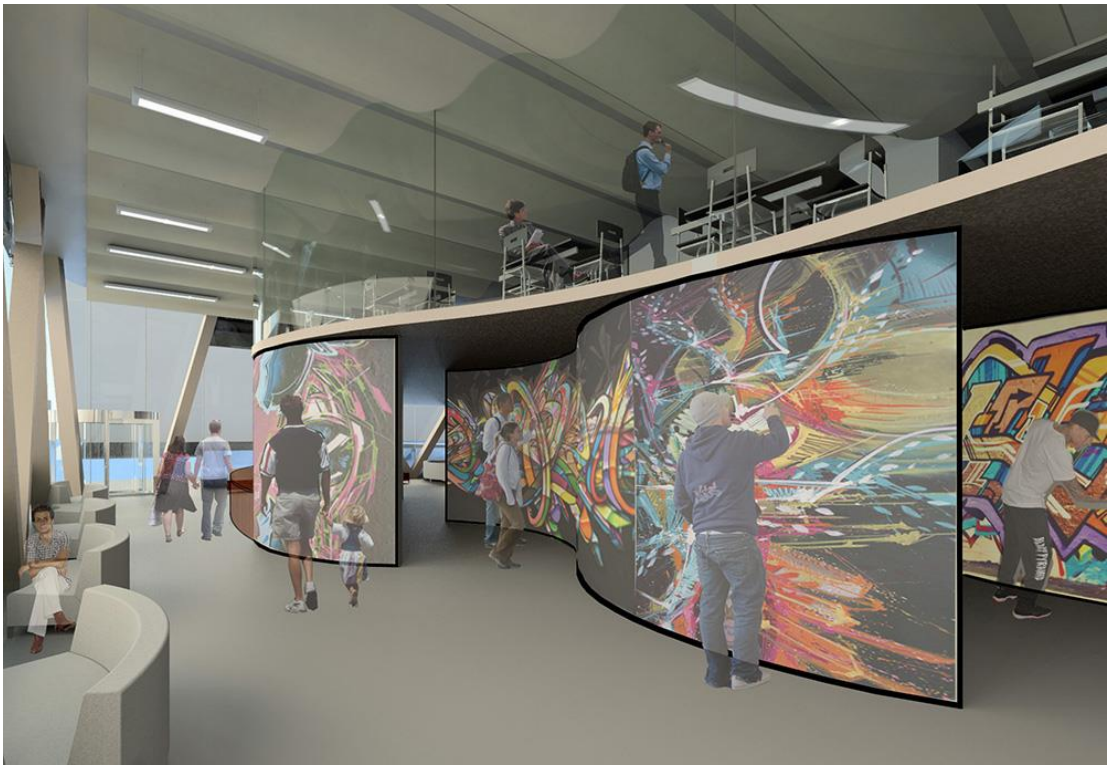

FIG 39: Virtual Media Lobby and Cafe
Source: Author (Entourage done by Mike Brewrink)

Moving further up into the building, floors two through five contain startup office space (Fig 40). This programmatic element allows for a density and flexibility similar to that of the hostel. It provides added economic benefit to the building owner and incorporates a subculture of people with similarities to that of the travelers who stay in hostels. The flexibility of startup office space allows the users to modify their space as needed, provides both public and private meeting areas, and with short term leases provides high end office space for young companies that cannot afford pricey yearlong leases. Figure 41 shows one of the many possible layouts of the office space.

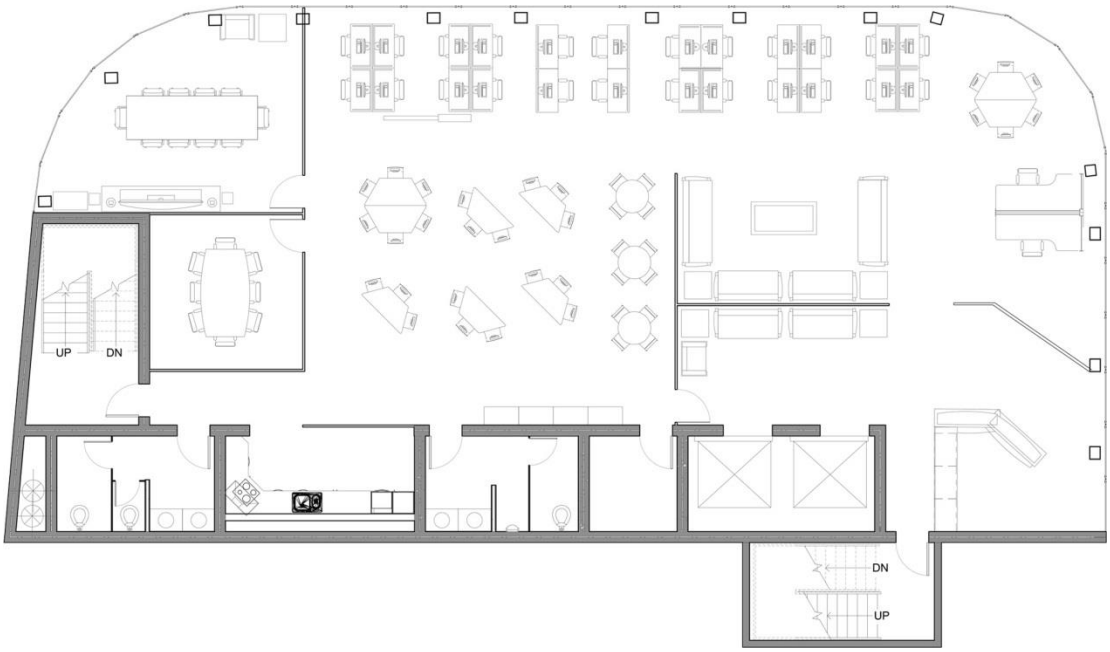

FIG 40: Typical Office Floor Plan
Source: Author

FIG 41: Startup Office Space
Source: Author

The sixth floors program is an international bar and restaurant (Fig 42 &43) This floor slab reaches out towards Bryant Park, is visually distinct on the façade and acts

as a destination for both locals and tourists. This social zone is physically located between the office space and the hostel space utilizing cuisine again as an objective pivot point for potential subjective cultural interactions. The bar and restaurant adds to the economic feasibility of the project because it has both an in-house customer, renting the office and hostel space, and a citywide consumer drawn to it by its cultural vibrancy and views to Bryant Park and the Empire State Building.

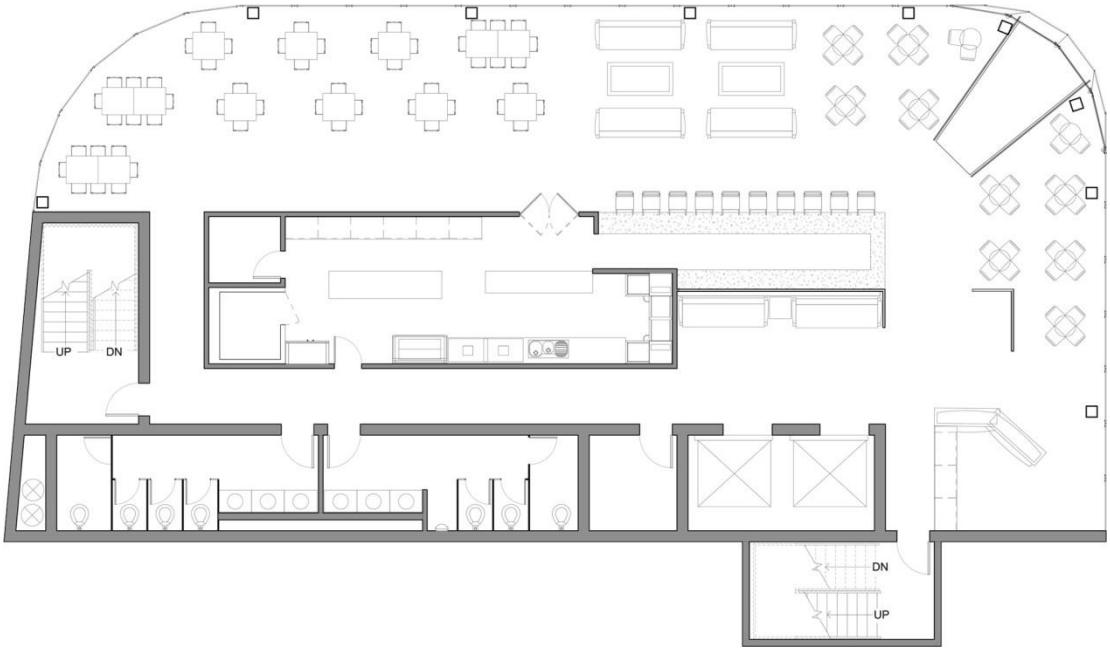

FIG 42: Bar & Restaurant Floor Plan
Source: Author

FIG 43: Interior View of Bar & Restaurant
Source: Author

Directly above the bar and restaurant is the building terrace lounge and the check in for the hostel (Fig 44). This floor acts very similar to the other social zones in that it becomes an area of interaction for all users of the building. When a guest arrives at the hostel check in they can drop their bags in the secure baggage storage area and walk out onto the terrace for amazing views into Bryant Park and down to the busy New York City streets below. The terrace, and similarly the virtual media lobby, café, and bar, are all designed to be flexible allowing them to be transformed into event space. This brings added economic benefits to the building owner and acts as an attraction for a diversity of subcultures. Figure 45 shows the building terrace as it receives the early morning sun.

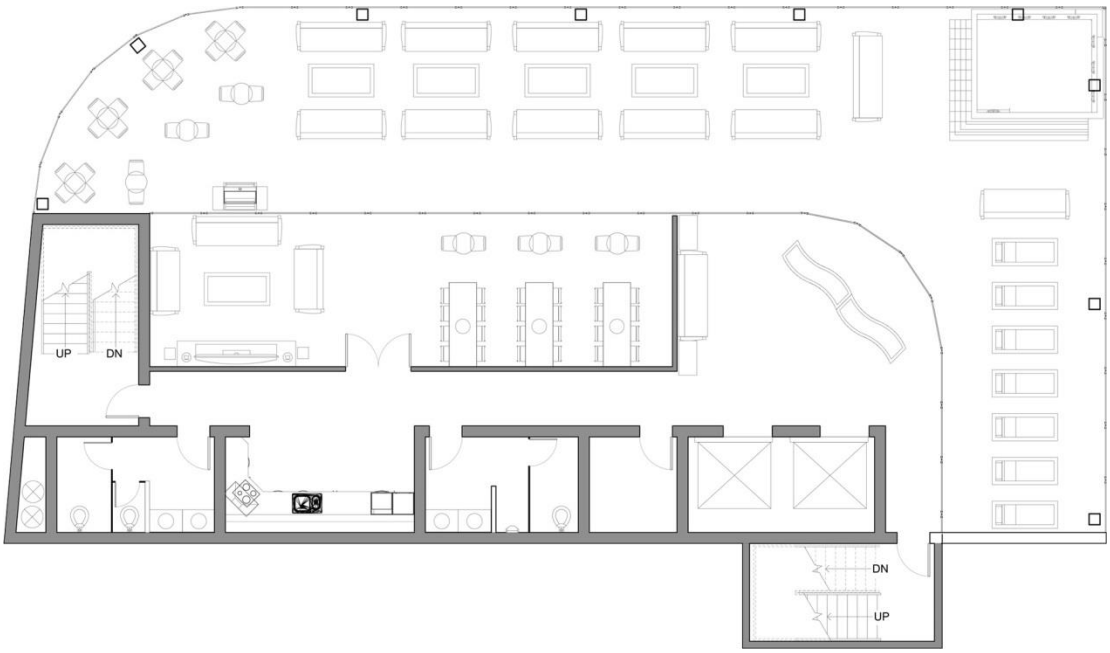

FIG 44: Terrace Floor Plan
Source: Author

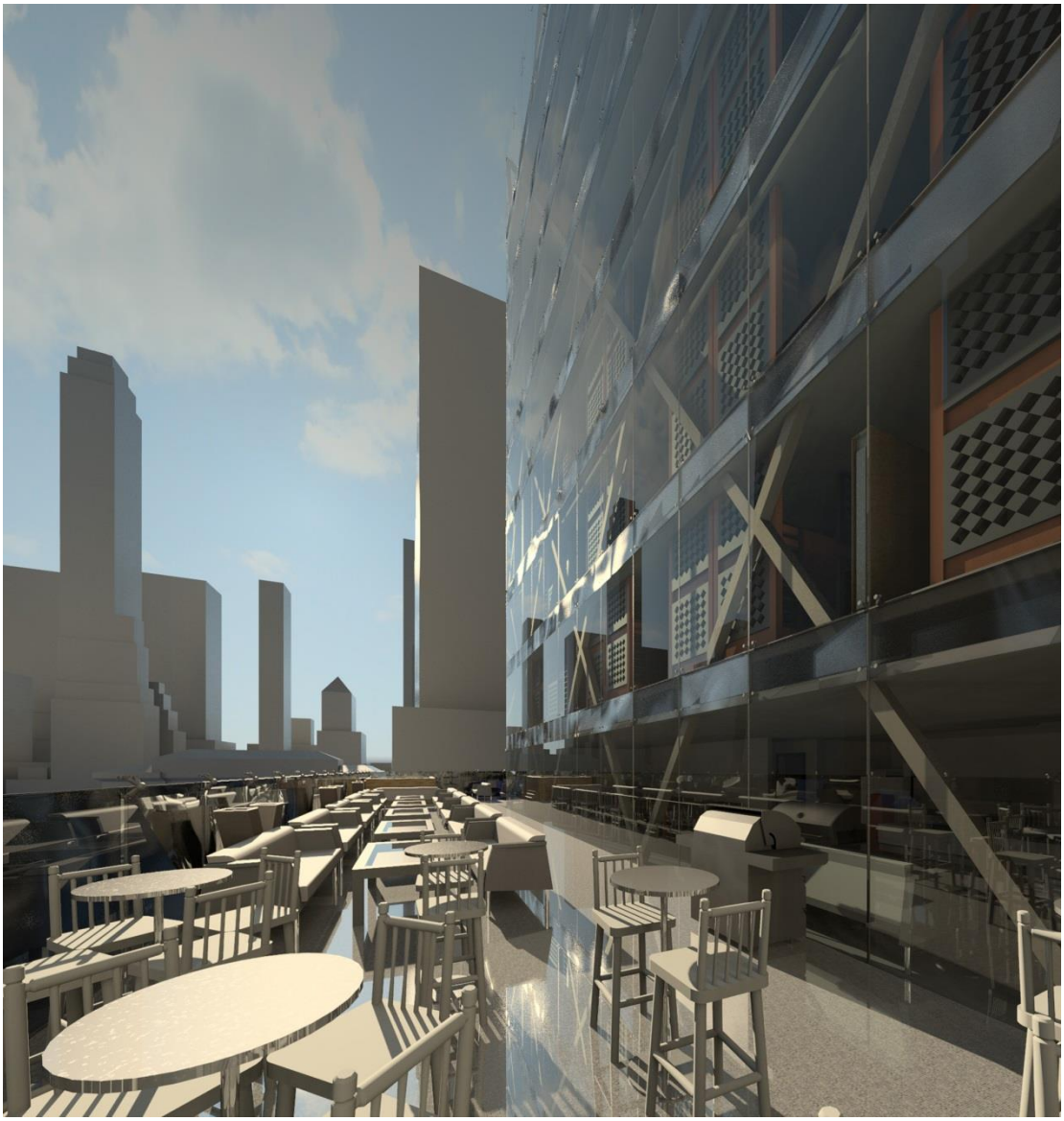

FIG 45: Exterior Terrace View
Source: Author

The programmatic element driving this building in the early phases of development was the hostel. The sleeping areas are located on floors eight through fourteen (Fig 46). The floor plan is divided into a spatially determinate zone, the restroom facilities and services, and a spatially fluid zone, the sleeping area and floor lounge along the façade. The floor lounge is a designated interaction zone directly outside the

elevators. This subdivision of space provides specified areas of interaction for the guests and should help to deter negative exchanges by placing emphasis on where and when interaction should occur. The sleeping area is flexible allowing up to sixteen people to be grouped together. Utilizing screening devices within the bed units as well as mobile wall units allows for users to also have individually accessible rooms if a certain level of privacy is required. The floor to ceiling windows provide amazing views into Bryant Park and personalized screening devices act as both privacy shades and virtual media screens where users can display their unique personal media (Fig 47).

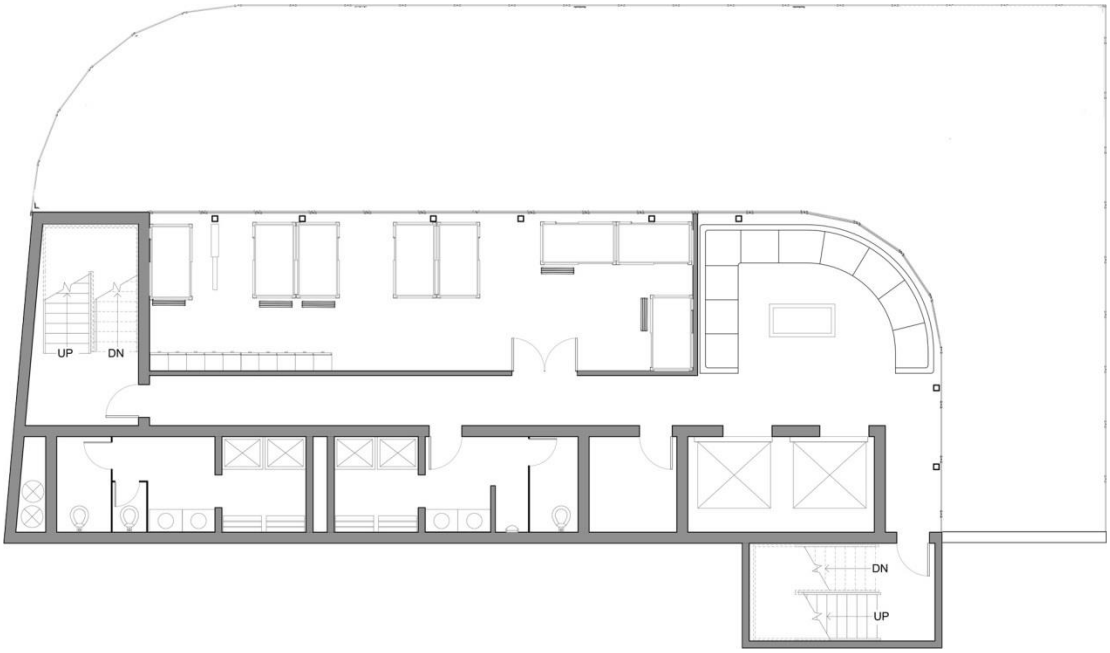

FIG 46: Typical Hostel Floor Plan
Source: Author

FIG 47: Hostel Bedroom
Source: Author (Entourage done by Mike Brewrink)

The top level acts as a mechanical level and observation deck. The systems are subdivided based on the program and therefore the roof has room for an observation deck where the views into the city act as a pivot point for conversation (Fig 47).

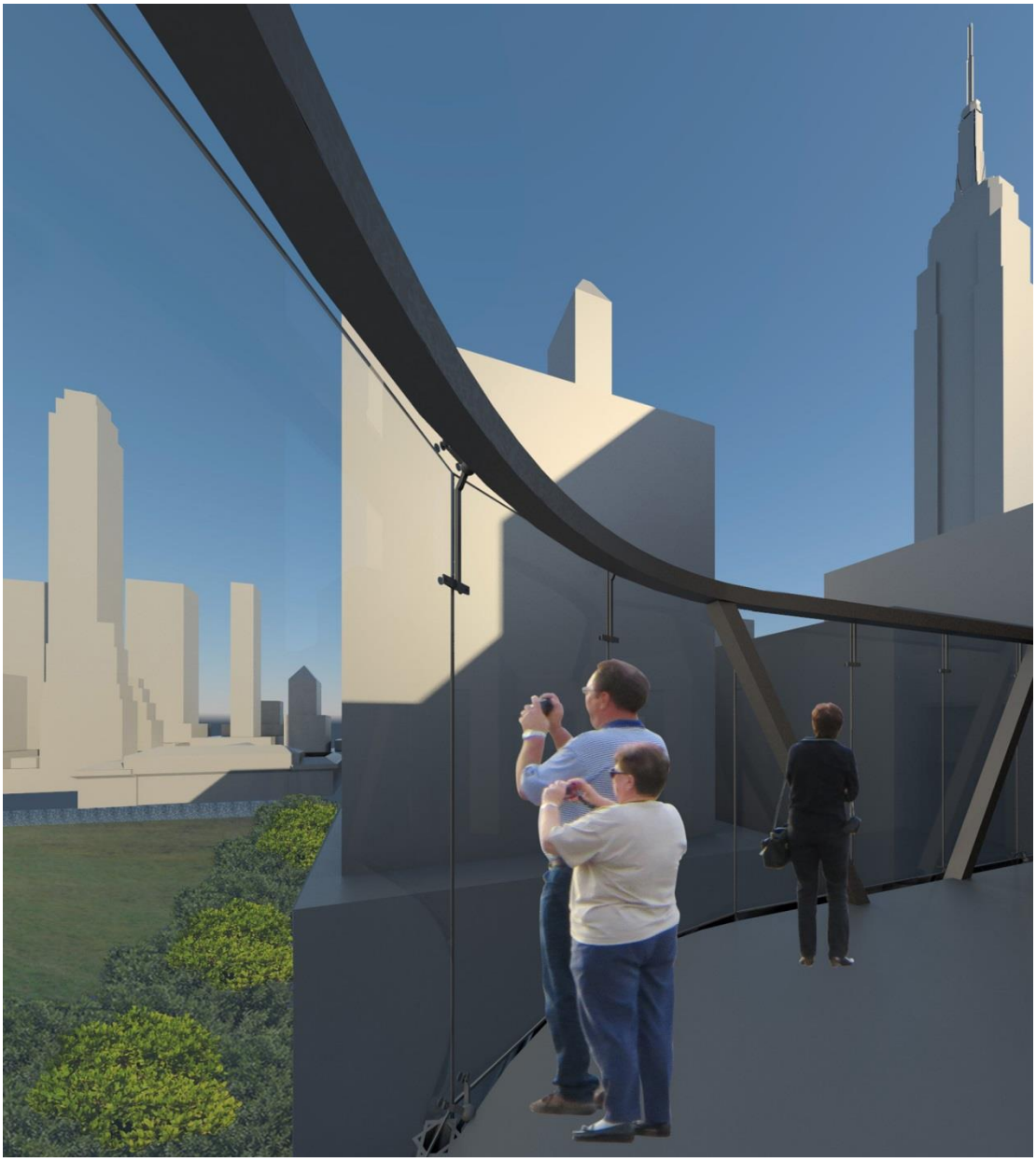

FIG 48: Observation Deck
Source: Author (Entourage done by Mike Brewrink)

Structural Analysis

With the programmatic elements selected and their vertical arrangement set up the next step was to select a structure that would allow these spaces to have a gradient of determinate and fluid zones while displaying relationships to specific cultural

features. Three main structural types were analyzed; post and beam construction, slip form construction, and a diagrid structure (Fig 47, 48, &49). These strcutural systems were cross referneced agaist each other to determine which one enhanced the cultural and spataial features of the programmatic elements selected. The main goals of the strucure were for it to be visually and functionally dynamic, economically feasible, and to provide an open floor plan for flexible arrangements of program on the selected site. The final structral design is a hybrid combining the slip form and diagrid structural types (Fig 50). The slip form portion of the building acts as the determinate zone throughout the whole building containing both the private programmmtic areas and the building core services. It also reveals the determinacy of the site itself by acting as the demising walls between the adjacent properties on 40th Street and 6th Avenue. The diagrid portion of the structure transfers loads to the ground dynamically across the façade. The angled columns in combination with the skin of the building produces a visually dynamic facade with minimal economic downside. The diagrids economic feasibilty was cross referneced agaisnt the other systems using Revit 2013 by calculating the volume of structural steel. Using tube colunms and the self supporting rigidity of the diagrid system allowed for smaller member sizing making the post and beam and diagrid structures almost identical in terms of material use. The loads from the diagrid of the upper portion of the building are transferred to the lower portion of the diagrid via a space frame at the sixth floor. This transfer frame acts in a simlar fashion as the diagrid with each member relying on the other members for its strength and rigidity. Care was taken to create a minimal number of connnection details to keep the costs the structural system down.

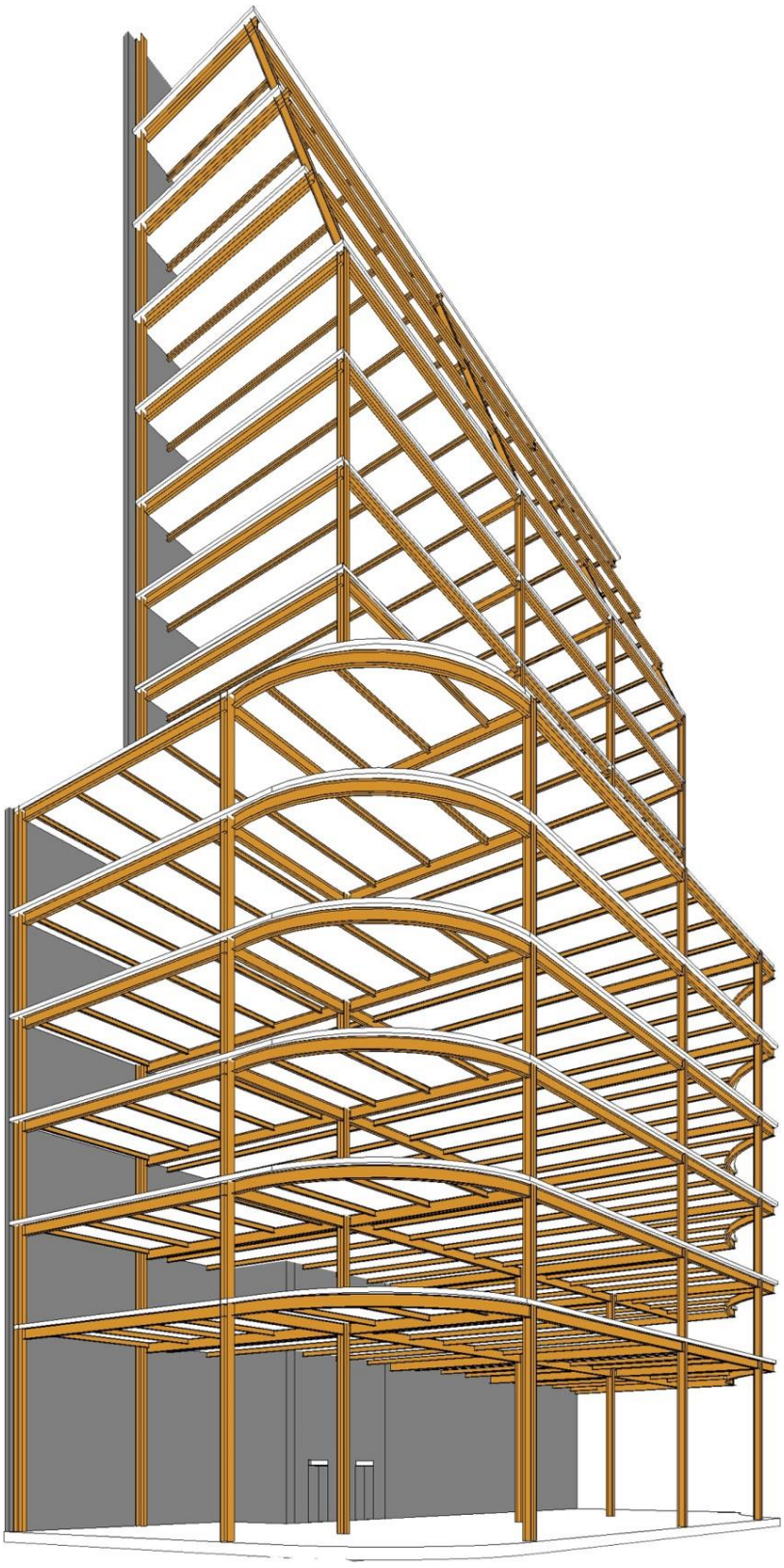

FIG 49: Post and Beam Structure
Source: Author

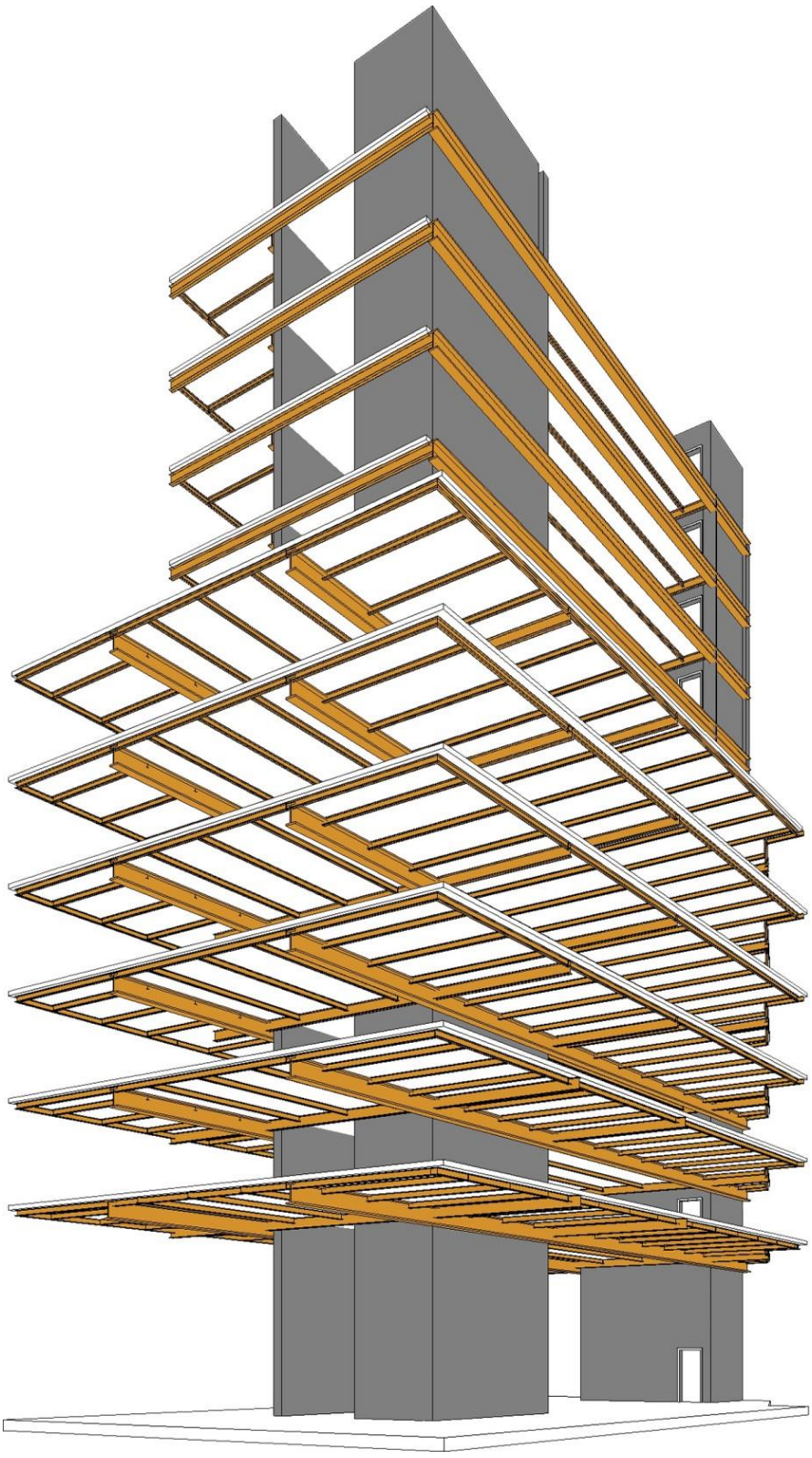

FIG 50: Slip Form Structure
Source: Author

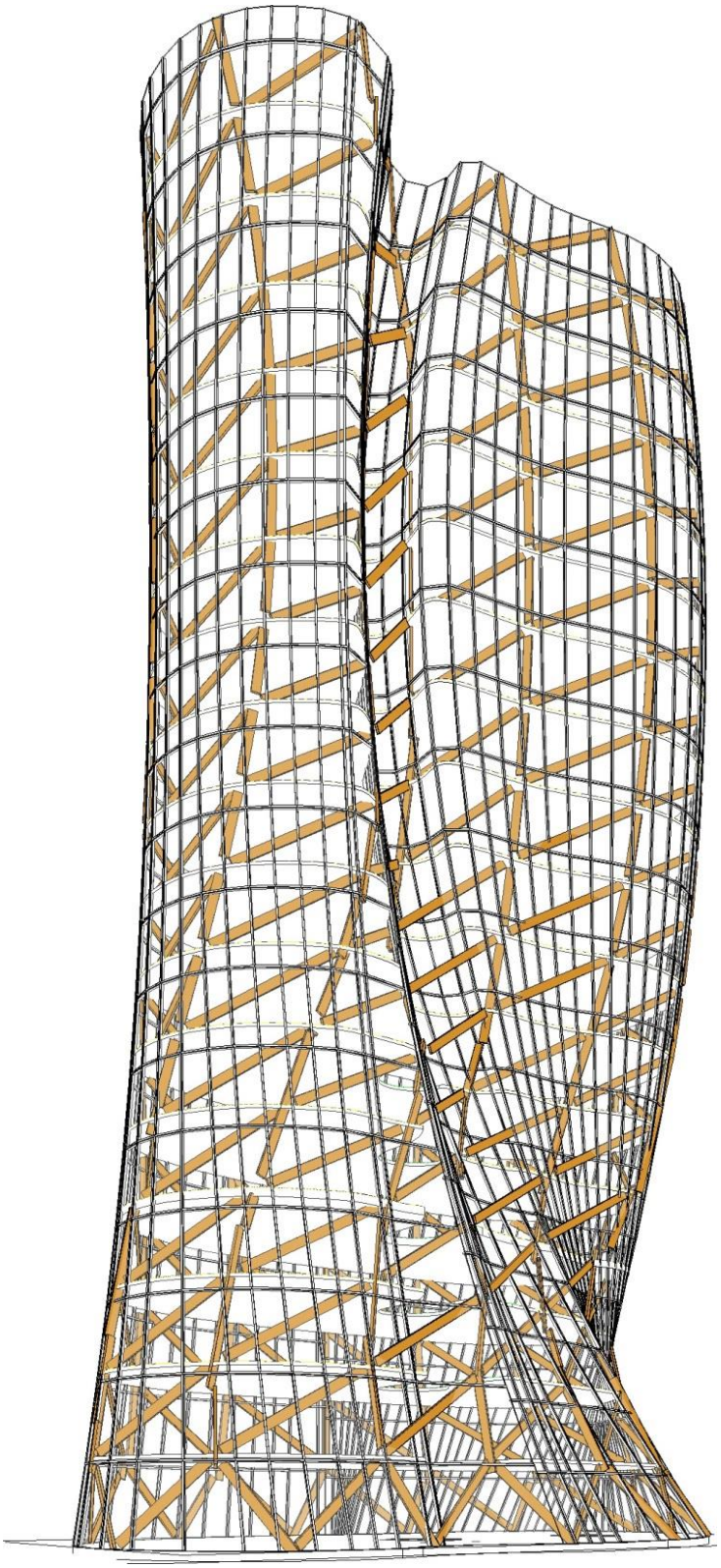

FIG 51: Diagrid Structure
Source: Author

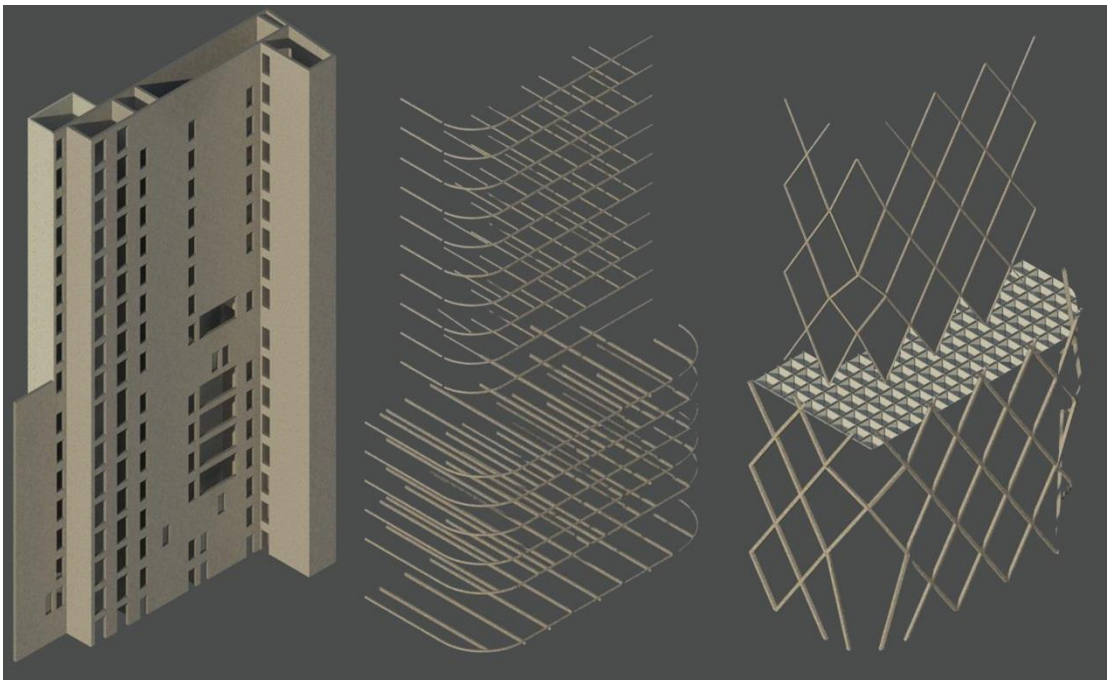

FIG 52: Exploded Axon of Hybrid Structure
Source: Author

Formal Considerations

Creating a visually dynamic form was important for the building to enhance its iconographic stance within the city. A visually distinct building helps people using the building locate it and acts as an attraction for tourists. The structural analysis revealed the diagrid's ability to create a variety of fluid formal designs. However, during the analysis process, economic factors drove the building away from a form like the one seen in figure 49 towards the one seen in the final exterior rendering in figure 51 below. It was important on this site, as with most sites in New York City, to maximize square footages. Therefore, large portions of the floor slabs could not be removed because of the potential profit to come from leasing that square footage. However, an exception was made at the corner of 40th Street and 6th Avenue. Rounding the corner of the façade gives the building a face towards Bryant Park,

rather than just a face to 40th Street and 6th Avenue. The amount of square footage lost was minimal and the added benefit of the building addressing the park rather than coming to a sharp corner creates directed views into Bryant Park. The zoning laws of the area had a large impact on formal considerations as well. The different formal considerations were tested against the sun exposure envelope to ensure the building would be legal in its final form.

Building Skin Design

The goal of the buildings skin was to add to the visual dynamism of the façade and still be economically feasible while maintaining its relationship with a variety of other cultural and spatial features. A simple skin system was created using a custom spider clips anchored into the floor slabs. The repetition of this detail, and the fact that each piece of glass is identically sized (except for at the base and at the bar), adds to the ease of construction and lowers costs. A simple fritting pattern is applied to the glazing acting as a spandrel panel hiding the mechanical and electrical systems. This horizontal banding juxtaposes the diagonal movement of the structure across the façade making for visually dynamic elevations (Fig 52 & 53).

FIG 53: View of the Bates Hostel from Bryant Park
Source: Author

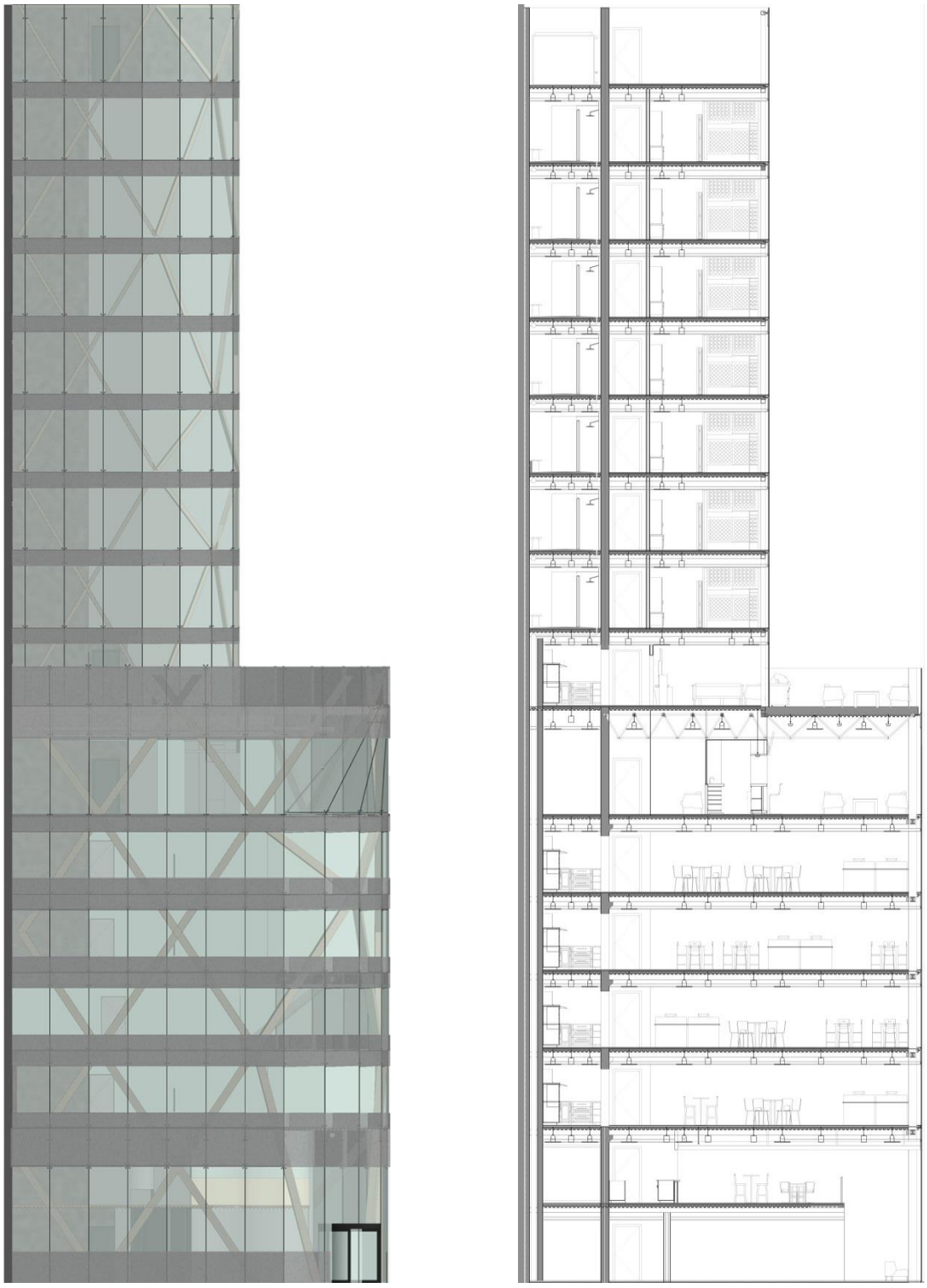

FIG 54: East Elevation & North/South Section
Source: Author

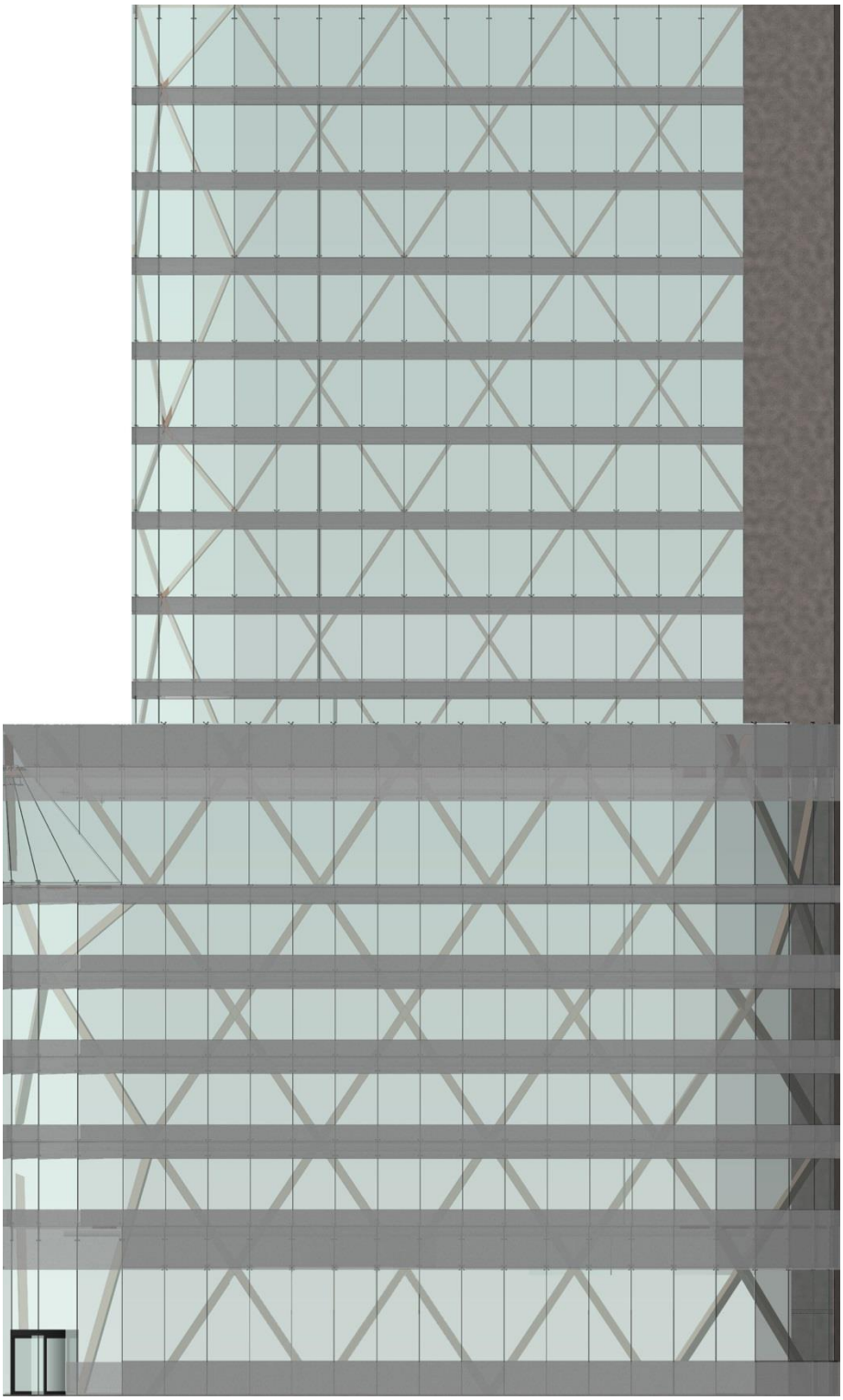

FIG 55: North Elevation
Source: Author

Further Development and Conclusions

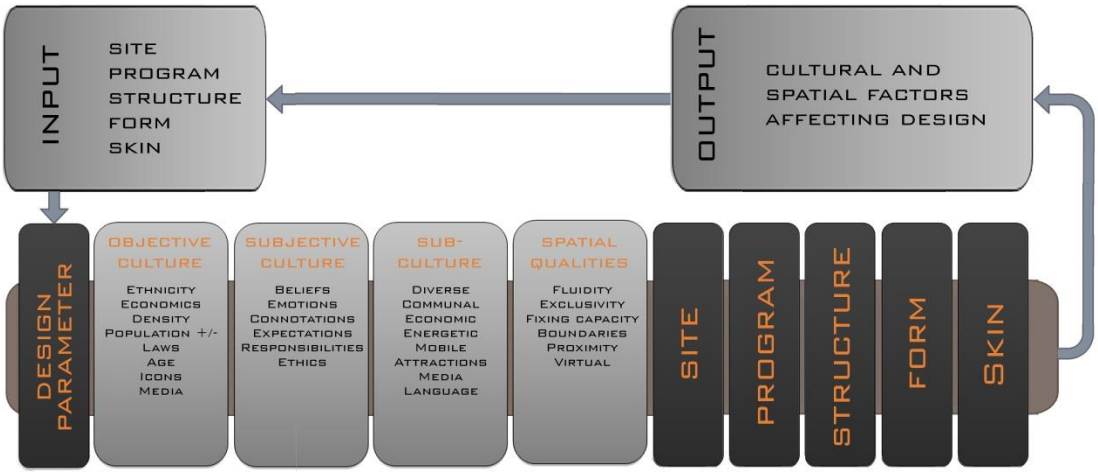

FIG 56: Design Process Diagram
Source: Author

After filtering the architects subjective design ideas regarding the five parameters studied in this thesis through the design process diagram it became clear that this diagram could continue to grow. New design parameters such as interior furnishings and finishes, building mechanical and electrical systems, and construction detailing could be added to further develop the buildings compliance with specific design goals. The detail in figure 55 below takes into account the economic factors affecting connection methods, the visual fluidity into and out of the building, as well as opportunities for objective cultural expression through the virtual media screening devices which allow guests to display artwork or pictures from their travel experiences.

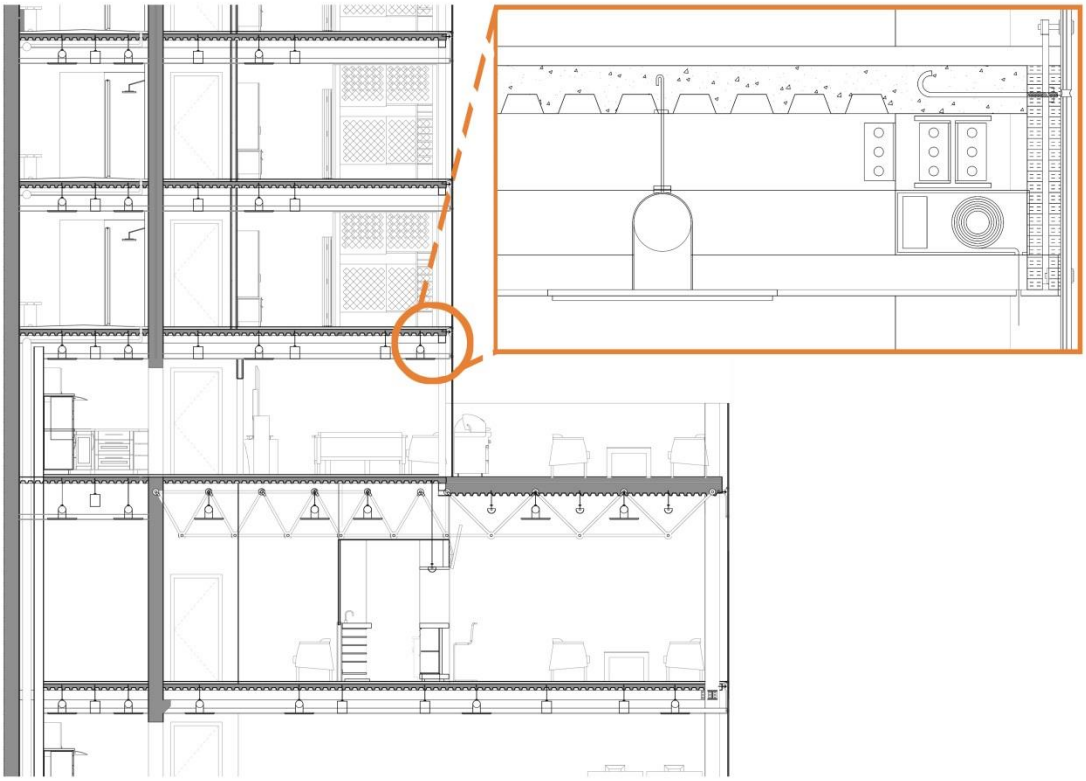

FIG 57: Skin Connection & Screening Detail
Source: Author

The process for this thesis was specific to the design of hostels. It utilized theories from sociology regarding objective and subjective culture and the fundamental qualities of space for communal life and organized them in a way which would allow the architect to use them as a reference during the design process. Just as culture has both an objective and subjective side to it, so does design. This design process diagram acts as an objective filter which the architect can reference during the subjective journey of design. In a similar way the objective features of this hostel provide pivot points for subjective interactions among building occupants. This balance between objectivity and subjectivity is an important part in promoting positive cross-cultural interactions and enhancing the design of hostels.

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