

# OCCUPYING TRANSITIONAL SPACE

an interior design for a short stay hotel

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## ABSTRACT

This project seeks to investigate a hybrid type between the capsule and boutique hotel, aimed at business travelers. This will be achieved by extracting qualities of each typology through systematic analysis to establish an environment that responds to a niche user. Identifying key characteristics through a number of precedents provides the foundation for the investigation and the programming criteria for spatial development.

Owing to the technological revolution, there is an increasing need to translate the multitude of computer-driven interfaces to human-centred interaction. Computers, portable music players, mobile phones and wireless connections have fundamentally impacted social dynamisms fostering artificial identities and negating traditional notions of physical distance. Forever remaining plugged-in has led to the dematerialization of built space, the denial to the user of their sensorial abilities, the rendering of one space just the same as another. By re-awakening the senses through interactive encounters, a sense of familiarity, personal experience, and the creation of memory is lent to individual environments. In this sense,



the interior designer is no longer merely a form giver, but is rather placed in the position of a fundamental interpreter.

Focusing on the psychological impacts of place and spatial identity, this exploration will take advantage of the possibilities provided by contemporary technologies. Translating these interfaces to perform in response to body movements and presence within spaces creates a user centered model. In effect, this design approach assists the user in recognizing their existing location establishing an association between body movement and interior surroundings.



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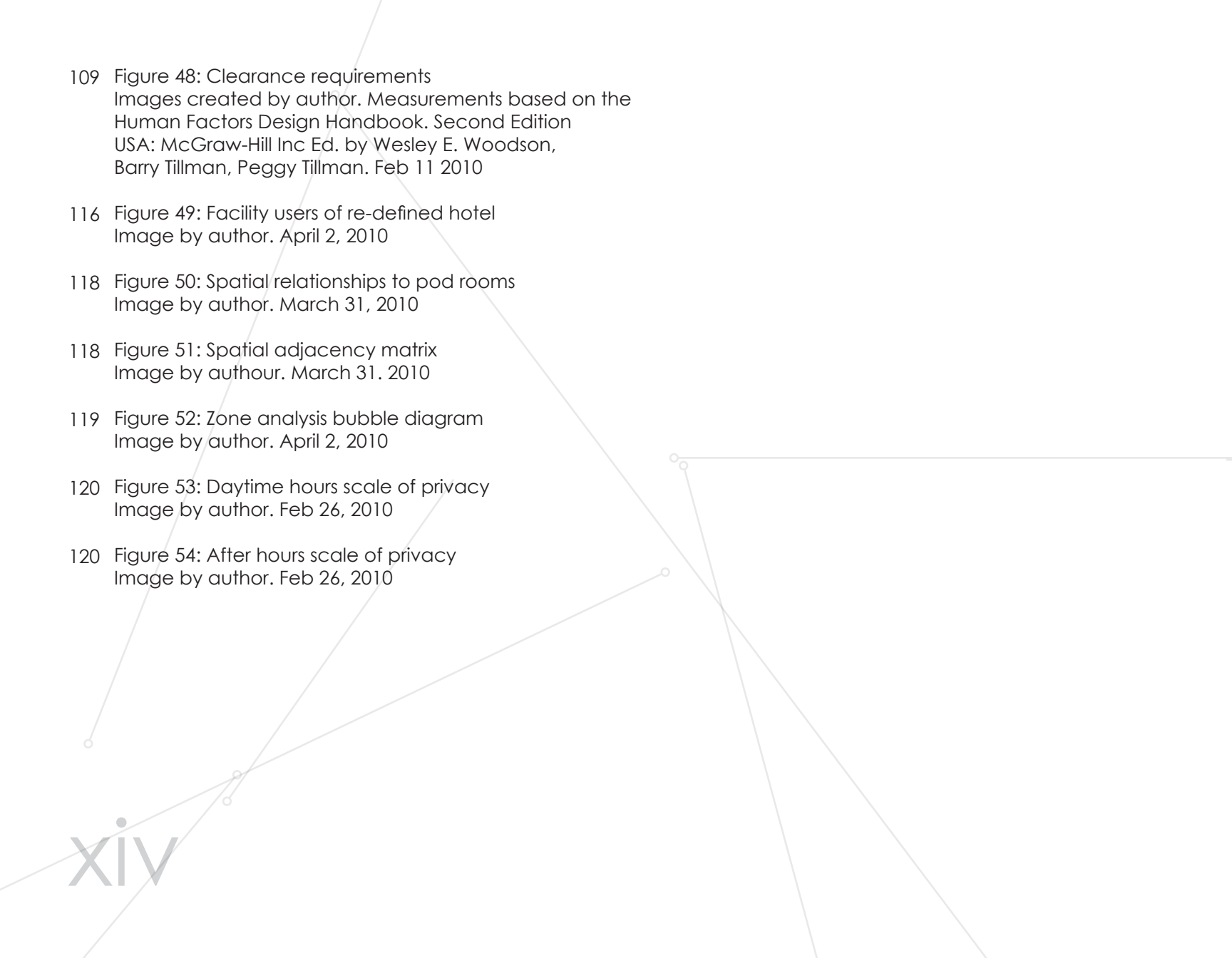
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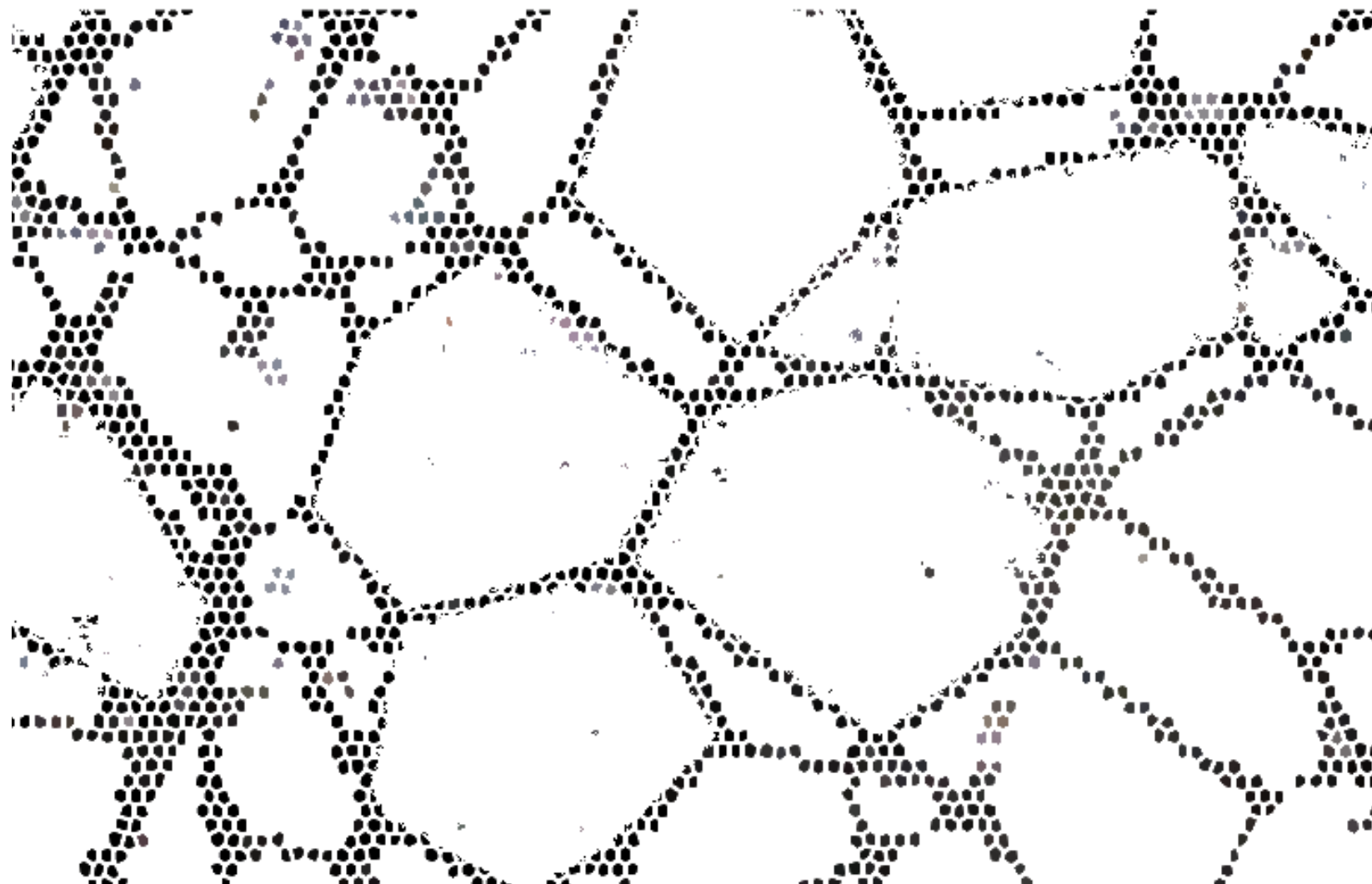
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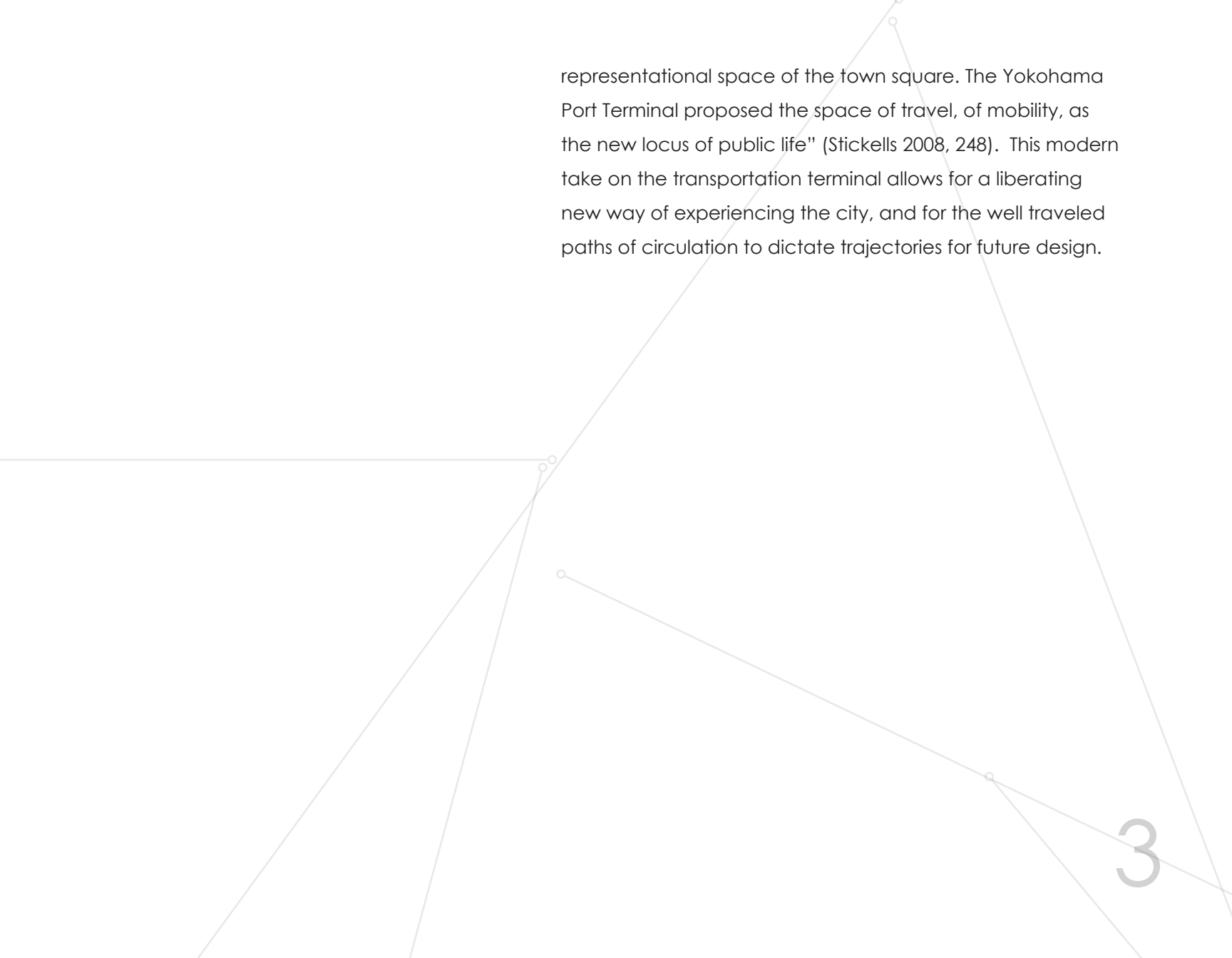
## CHAPTER ONE: INTRODUCTION

Categorized in two main sections this chapter identifies the user and the site. The user as business traveller is defined by the history of modernization, framed through developments in transportation. Further contextualized within Baudelaire's conception of the *flâneur*, my text provides a historical reference for the advent of today's business traveller. This relationship bestows founding principles that define the characteristics of the client base, which is framed through the lens of the de-centred business traveler. This categorization is necessary in regards to the parameters of the design, which is responsive to its users. This individual remains connected to the larger global matrix through communication while constantly mobile and in spaces of transition. Actively making decisions about their next move, this individual is in control of their own destiny and is by no means a drifter - ie: the opposite of the *flâneur*. 'De-centred' refers to the non-linear attitude of the travellers preferred lifestyle. Constantly in flux from one place to another, more than one location is deemed 'home.' This adaptable characteristic allows for this individual to be at ease and even thrive in public places.

Through identifying the terms of the user base the precincts for site selection define themselves. In the latter part of Chapter 1 I outline the location and physical site of the proposed study.

Amongst determining factors for site selection, the notion of mobility remained in the forefront. The link to global connectivity for the mobile individual brought forth consideration for varying modes of transport. Analysis in relation to speed, autonomy, and environment narrowed the possibilities to a rapid transit system directly connected to an international airport. By choosing a site embedded in a path of movement, the de-centred traveler remains continually connected in the flow of travel. The transitory nature of a node of transport also allows the user to maintain comfort in the public realm and familiarity within de-territorialized space. The efficiency associated with rapid transit reflects the attitude of the user, where speed represents modernity and instant connections are expected.

The recognition of the importance of the terminal space within a contemporary setting is set out by the Japanese design firm Foreign Office Architects. Responsible for the design of the Yokohama International Port Terminal, they state "spaces of flow as key contemporary public spaces, supersede the static,

The background features a complex network of thin, light grey lines that intersect to form various geometric shapes, including triangles and polygons. Small, light grey circles are placed at several of these intersection points, serving as nodes or markers within the network. The overall aesthetic is minimalist and architectural.

representational space of the town square. The Yokohama Port Terminal proposed the space of travel, of mobility, as the new locus of public life" (Stickells 2008, 248). This modern take on the transportation terminal allows for a liberating new way of experiencing the city, and for the well traveled paths of circulation to dictate trajectories for future design.

## 1.1 USER IDENTIFYING THE TARGET MARKET

As in any hospitality typology, there is no limitation on the type of user that is permitted in the space, only preferred target markets. In this case, the intended client is categorized under the title 'business traveller.' This is due in part to the location of the site within a node of transport, and the ideal of the hotel as a short stay place of pause. Considering this, it is important to contextualize the type of business traveller that would best be suited for stay and, further, the sociological framework that characterises this individual.

The profiling of the target business traveller is outlined through Sven Kesselring's model:

De-centred mobility management (Kesselring 2008, 27), as seen in Fig. 1.



Figure 1: Appropriation of the hub and spoke/tunnel structure of de-centred mobility management

The basic principle which constitutes this type of individual is that whose professional life is shaped by constant change (Kesselring 2008, 27). This means a perpetual commute from one place to another via air rather than vehicular transport. This business person spends a great amount of time in transitional spaces - for example, corridors, airports, and connection points - that do not allow for any type of contact with the environment and cultures that they may pass through. As a result the only constant and stabilizing factor for this individual lies in the virtual domain of communication via mobile phone or internet. This allows the individual to be 'at home' in many places, and not have one central base of occupancy. The omni-presence of a virtual network provides grounds for new spatial mobility, breaking with traditional concepts constituting identity. This individual regards the virtual domain as a social dynamic space that shapes their identity. As a result, this individual establishes new territory in terms of mobility and its implications within social spatialization. The choice to remain mobile is an active one that allows for the individual to maintain control over their decisions. It must be noted that these individuals are in no way drifters, as this term implies a passive attitude towards mobility and often, a lack

of direction. The de-centred business traveller often identifies their movement as autonomous and highly individualized. They do not identify themselves as part of a social group or collective but rather as a self-governing entity that is in control of their own destiny. Lastly, this individual is not defined in a linear sense, with an origin, direction, and destination (Kesselring 2008, 17). Since there is no central core of stability the business traveller is always in process.

### *FRAMING THE MODERN BUSINESS TRAVELLER*


The contextualization of the de-centred business traveller derives from larger economic shifts in industry, transportation, and technology. These individuals create positive exploration through challenging social spatialization and the limits of mobility. With this in mind, it is important to point out that as the de-centred business traveller represents a kind of avant-garde of modern society, he or she has an empirical relationship to the historical figure of the *flâneur*.

Fashioned through the literature of Baudelaire in the latter half of the 19th century in Paris, the *flâneur* was defined as the hero of modernity (Baudelaire 1994, 104). Derived from the bourgeois idleness during the Industrial Revolution, this



individual represented a new level of leisure. Embracing the leisure of city strolling was a new way of presenting oneself in the public sphere. "If someone walked for pleasure, it meant that they had the time to do so" (Peters 2006, 29). This marks a beginning of modernity where challenging social spatialization altered the relationship with travel and time. Although quite opposite to the de-centred traveller in regards to time and leisure, the *flâneur's* significance lies within his realm of mobility. In this context, both cases represent the advent of modernity in each respective period. The phenomenon of "mobility is a general principle of modernity" (Kesselring 2008, 24). The *flâneur's* mobility allowed him to remain in the domain of the public, fulfilling the role of detached observer. The meandering and fleeting interest in various civic activities left the *flâneur* with a veiled gaze (Frisby 1994, 87) between self and the city, embodying the near alienation and isolation of anonymity in a crowd. This attitude parallels the de-centralized business traveller as his or her relationship with physical space is also detached. Moving through spaces of transport, represent more of a showplace rather than an environment to physically and mentally engage with. The *flâneur* is also defined as an uprooted person who is only

at home in a crowd (Frisby 1994, 92). This characteristic allows the *flâneur* to easily adapt and change with the ebb and flow of the city. As Baudelaire wrote, he is able “to be away from home and yet to feel at home anywhere” (Baudelaire - quoted in Tester 1994, 400). This reflects the de-centralized character of the profiled business traveller in today's society. The modern sense of freedom between both the *flâneur* and the de-centralized business traveller is an optimistic response to the fluidity of change. Using the city as their interior space, both groups excel under the social and economic balance of their time. It can be said that the *flâneur* is the model for the tourist. Again, tied to developments in transportation, and speed of mobility, the tourist represents the next modern notion within the realm of social spatialization. Since the Industrial Revolution, where speed became the distinguishing feature between various forms of transit (Vance 1986) we have come to expect transportation to continue expanding endlessly. Faster is better is a modern invention presented in 1964 at the New York World's Fair by General Motors. This philosophy foresaw “travelling at higher speeds, without being obstructed by traffic jams, [as] a condition for a modern, individualist world in which people could



determine for themselves when and where they wanted to be" (Peters 2006, 38). Movement from one place to another, gleaning information along the way is how the de-centred traveler originated. Furthermore, sightseeing is an attempt to overcome the discontinuity of modernity, by incorporating its fragments into a unified experience (MacCannell 1976, 13).

## SUMMARY

The tourist, like the de-centred business traveller and his or her historical cousin the *flâneur*, all relate to each other on the grounds of their detachment from the environments they pass through. They are observers who peer through a 'veiled gaze' of the city. Additionally, they are pioneers in social spatialization, representing the flux and freedom of modernity. Found in the public sphere, the traveller, like the *flâneur*, suffers from the "temporal and spatial problem of presence and absence" (Shields 1994, 77). Time is fleeting. Positioned in the centre of metropolian activity, each is alienated within a crowd by their elite status. "Despite their proximity they keep their social distance...and preserve a discrete estrangement" (Shields 1994, 77).

Serving as a mode of comparison to frame aspects of the traveller rather than as a precedent, the *flâneur* and the tourist provide context by establishing the de-centred traveller's position within the timeline of modernity.

## 1.2 SITE

The framework for choosing a site for the de-centred traveller's short-stay environment was identified according to the following criteria:

- A de-territorialized zone,
- A place of global movement,
- A place where personal interactions are weakened,
- An Industrial space,
- A dense urban setting,
- A controlled environment,
- A space associated with speed and efficiency,
- A point of transition, intersection, or crossway,
- A node of transportation,
- Proximity to the core of an urban setting
- An area that is directly linked to major transportation destinations

These criteria reflect the qualities of the de-centred business traveller. They help identify an environment providing a place for pausing in the rapid flow.

A pause is needed for the well being of the human psyche. "The words 'hotel', 'hospital' and 'hospice' all are derived from the same latin root, hospitalitas, meaning 'of a guest'. [This was first applied] in the middle ages, [where]

monasteries provided food and lodging for travelers and pilgrims" (Interior Graphic Standards 2003, 570). Even though the purpose of a business traveler's trip is very different from that of a pilgrim, the basic human needs of comfort and respite remain. The site determining principles aim to promote the mobility of the traveller through the placement of the project in a familiar transitory atmosphere. Additionally, the siting of the short stay hotel within a node of transportation physically maintains the connection with the global space of flows.

## *A CITY IN THE INTERNATIONAL ARENA*

Through analysis of various transport systems [Appendix A] and their relationship within an urban context, the site was narrowed down to the Canadian Pacific Railway (CPR) station in Vancouver. This site is a multi-modal hub for transportation connections to the city and region, linking the downtown with North Vancouver and West Vancouver. The station houses various modes of transport including the light rail SkyTrain, passenger-only ferry SeaBus, the West Coast Express commuter trains, and city bus connections (Fig. 2). Vancouver was recently the focus of international attention as it hosted the 2010 Winter Olympics. Due to this, the city's infrastructure and transportation systems have been overhauled. In particular, the light rail SkyTrain is expanding with a new route, the 'Canada Line'. This is of particular importance as this line directly connects the CPR Railway station with Vancouver International Airport. This direct line opens up the flow of international movement with an uninterrupted connection from the airport to the downtown city centre. Located at 601 West Cordova Street, the CPR Railway station is an ideal location within which to place the proposed

design, as Vancouver is continuing to expand economically, outpacing the Canadian economy (www.vancouvereconomic.com) . This is due in part to its geographical location, as it ensures a strong connection with the Asia-Pacific rim and it is a hub of transport for Far East departures. The new transport system enhances efficient access to and from the city centre, providing a direct relationship between the multi-modal hub of the airport and the city's urban business core.

The proposed target market - the de-centred business traveller - needs a short stay hotel in an urban setting of international stature. The individuals benefit by being situated within a dense urban environment with a modern transportation system due to the proximity of services available. Being located within an actual hub of transport, the site allows for efficient connectivity to all levels of transportation, and maintains a constant link with the space of flows\* (Castells 2000) .

CITY BUS ROUTE  
SKYTRAIN ROUTE  
SEABUS ROUTE  
WESTCOAST EXPRESS

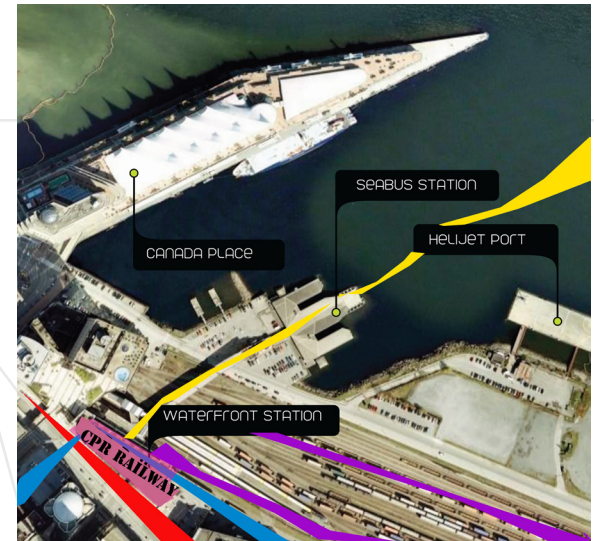


Figure 2: CPR Railway Station and surrounding transport connections



## *VANCOUVER: INTERNATIONAL BUSINESS HUB*

As this was its founding principle, transportation has always been a central topic in discussions regarding Vancouver, as this was its founding principle. Being the westerly terminus of the Canadian Pacific Railway in the 1870's, British Columbia was led to Confederation solely by the coast-to-coast link ([www.hellobc.com](http://www.hellobc.com) 2009) . The theme of Vancouver as a transportation hub was revisited in the Expo'86 World Exposition. As a celebratory centennial event, it was appropriately themed 'developments in transportation'. This occasion of international attention boosted Vancouver as a reknown city. In particular with the inception of the light rail SkyTrain in conjunction with Expo, it advanced the cities transportation infrastructure.

A quarter century later, Vancouver finds itself in the international spotlight once again as the host of the 2010 Winter Olympics. Preparing for global attention, the city has put extra effort into its transportation infrastructure for key locations. This focus affects the project at hand as the Canada Line SkyTrain has been constructed to more efficiently move people from the airport to the downtown core. Essentially, the Sky Train covers "equivalent urban routings in around

half the time of Vancouver's express bus services" ([www.railway-technology.com/projects/Vancouver](http://www.railway-technology.com/projects/Vancouver) 2009).

It is for a number of reasons that Vancouver holds a principle importance for the de-centered business traveller. The motives lie both within the economic and geographic realms. Firstly, the Pacific Time zone allows for the traveller to undertake business in the three largest centres of world commerce (London, New York, Hong Kong) in a single working day (Global Gateway [www.vancouvereconomic.com](http://www.vancouvereconomic.com) 2009). Vancouver is geographically set up as a hub for intercontinental travel with direct flights to Asia and adjacency to the United States. Being easily connected to the global arena reinforces the city's diverse, multicultural nature. "Close to 6% of workplaces report working predominately using a language other than English or French" (Demographics [www.vancouvereconomic.com](http://www.vancouvereconomic.com) 2009). The various working environments and mix of cultures in the business sector encourage foreign matters. This creates unique circumstances that foster a fusion of philosophies. This diversity provides opportunities for a multitude of interests, maintaining a strong standing for Vancouver in a global setting. Adding to the attractive working conditions in Vancouver is the economic structure of Canada. "The 2008 KPMG Competitive

Alternatives study found Canada has the lowest business costs in the G7\* . It leads the G7 in manufacturing, software and research + development...business costs in Vancouver are lower than in major cities like Seattle, San Diego, San Jose and Las Vegas" (Business Climate [www.vancouvereconomic.com](http://www.vancouvereconomic.com) 2009). For these reasons, it is plausible that an international business traveller would actively choose to undertake ventures in Vancouver. Finally, it is significant to point out that the city's downtown area includes the financial district, and more than half of all commercial office space in the region (Business Climate [www.vancouvereconomic.com](http://www.vancouvereconomic.com) 2009). Though Vancouver's lower mainland is subject to urban sprawl and covers an expansive geographic area, the core of commerce, trade and dealing is still a fundamental part of the city's urban centre. Vancouver is the third largest city in Canada and is rapidly expanding, constantly outperforming the national benchmark. A competitive business environment and attractive tax climate promote foreign interest and high rates of immigration. Growing sectors in construction, technology, and sustainability provide a firm bedrock for international relations and development. The new Canada Line encourages Vancouver as a hub of international commerce with its direct connection between

the airport and the downtown business core. The efficiency of the connection reinforces the necessity for a short term place of pause, and Vancouver's rapid growing stature provides an optimal location for an alternative hotel type.



Figure 3: 360 view showing the exterior of the building

### *CANADA PACIFIC RAILWAY STATION*

The station was chosen not only for its prime location within the urban core, but also because various transport systems meet there. The overlapping types of transport are fundamental to the project as the short stay hotel relies on the intersection of simultaneous activities for the temporal touchdown of the de-centred traveler.

The CPR station, also known as Waterfront Station, was

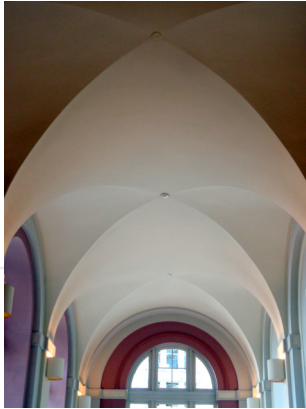
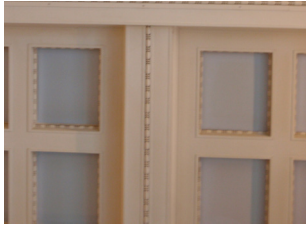


Figure 4: interiors

built between 1912 and 1914 by the architects Barott, Blackader, and Webster of Montréal. The trio set to build the fourth railway station in the City of Vancouver, which would end up to be one of their only notable projects in the city (Vancouver's Heritage 10). The station was built in a neo-classical style, with a large, two story waiting area, common to many railway stations in the pre-WWI era in North America. The façade is enhanced by a series of Ionic columns, and the interior originally contained scenic landscape murals of the Pacific West Coast (Vancouver's Heritage 11). These elements contributed to the notion of a grand terminus, creating a sense of destination and arrival in the early 1900's. In full operation as a major railway station carrying passengers to places such as Montreal and Toronto for sixty years, the transcontinental voyages were brought to a halt in the mid 70's. Re-routing passenger trips to Union station, VIA Rail deemed the CPR station a multi modal hub for local transportation systems ([www.aviewoncities.com](http://www.aviewoncities.com)). Today, colloquially called Waterfront Station after the SkyTrain stop housed in its back end, the station acts as an interchange between the Helijet, SeaBus, West Coast Express commuter train, SkyTrain, and intra-urban bus routes. Most of the building remains in its original form, as it has attained heritage

status (City of Vancouver Land Use Development). As stated in the Vancouver Heritage Resource Inventory the building is “of considerable importance to the city” and the “visual/symbolic qualities provide a civic landmark.” Minor alterations have been made to the west side and rear of the building. These include raising the west side to meet the connection with the outdoor plaza and providing a passageway in the rear for SeaBus and SkyTrain access. In spite of these adjustments, the existing railway tracks are still used as tracks for both the SkyTrain and West Coast Express routes (Vancouver Heritage Resource Inventory).

Moving from the brick-clad stone-trimmed exterior, the building maintains much of its original materials inside, including granite floors, and “the base course of the walls consisting of marble” (F.G. Consultants 1996, 56). The large front waiting room (measuring 60' by 150') has a 40' coffered ceiling with pilasters framing the perimeter (Vancouver Heritage Resource Inventory). This classic decoration mirrors the south façade Ionic colonnade that frame the front entry. Upper floors consist of hardwood. The entries to the east and west wings that flank the main waiting room maintain the grandeur and provide a stronger sense of verticality with their barrel vaulted ceilings. (Fig. 4)

The main floor plate (Fig. 5) has been retrofitted to accommodate ticket kiosks, retailers, and a restaurant (Fig. 6). It is important to note that there are no public washrooms in the station for security reasons. The main floor is approximately 4,400 sq feet in size. Areas deemed 'private' are either used for office space, storage, or have been enclosed during previous renovations.

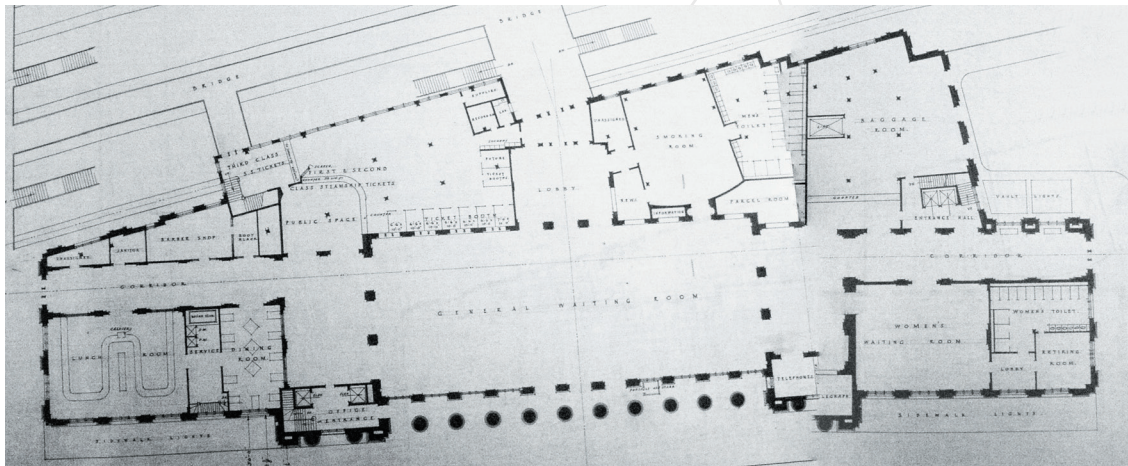


Figure 5: Original Floor Main Plan, 1914

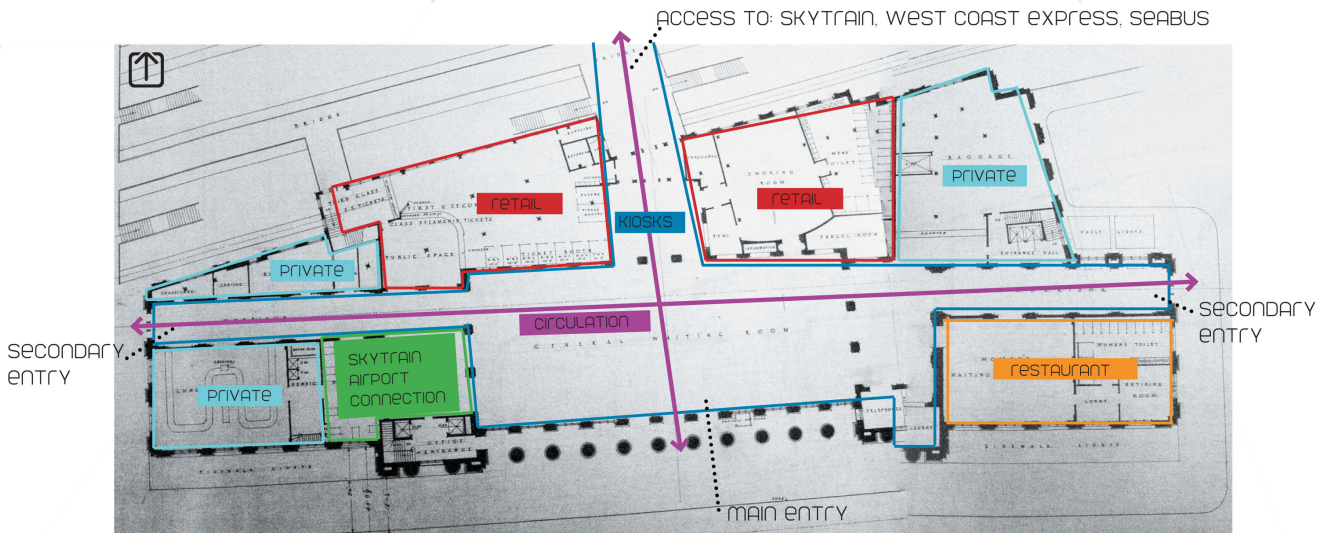
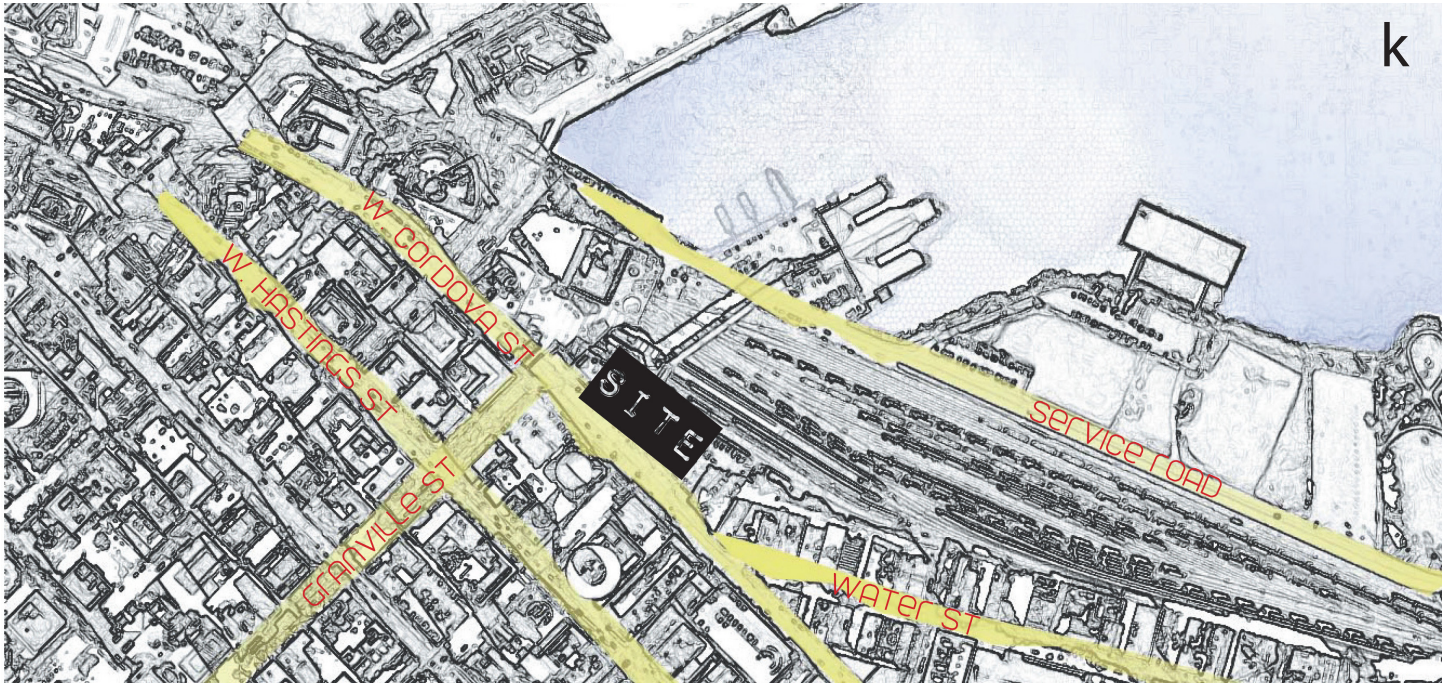


Figure 6: Main Floor Plan in 2009, shown with key entry points, circulation and access to transportation

## SITE ANALYSIS

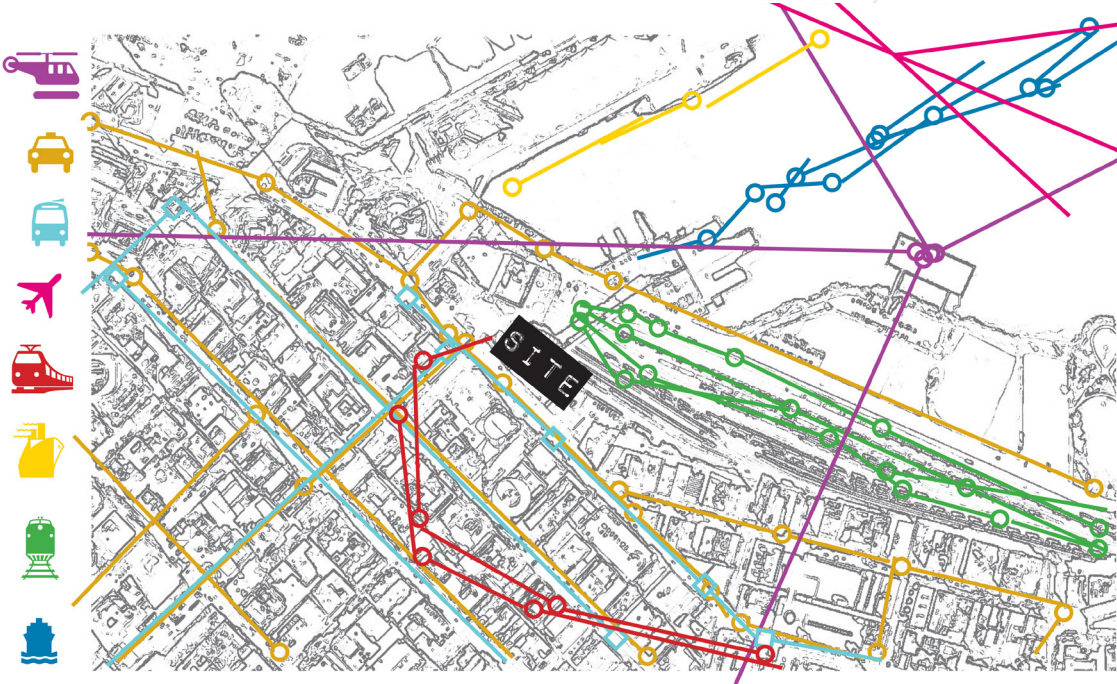
601 West Cordova Street as seen through graphic filters. The various investigations provide an evaluation that allows for the extraction of information regarding distinctive features of the site.



context



This plate focuses on all of the various motorized pathways that exist in and around the site. There are 8 major forms of transportation that either directly affect the station, or intersect with it on one or more sides. The aim of this plate is to show how inter-modal the site is, and how much movement is passing around



and through it. Built to house train passengers, the CPR station has now transformed to a multi layered zone traversed by both land and water passengers alike. The scale of this plate is too large to track pedestrian movement. This will be shown in the phase containing the interior analyses.

transportation paths

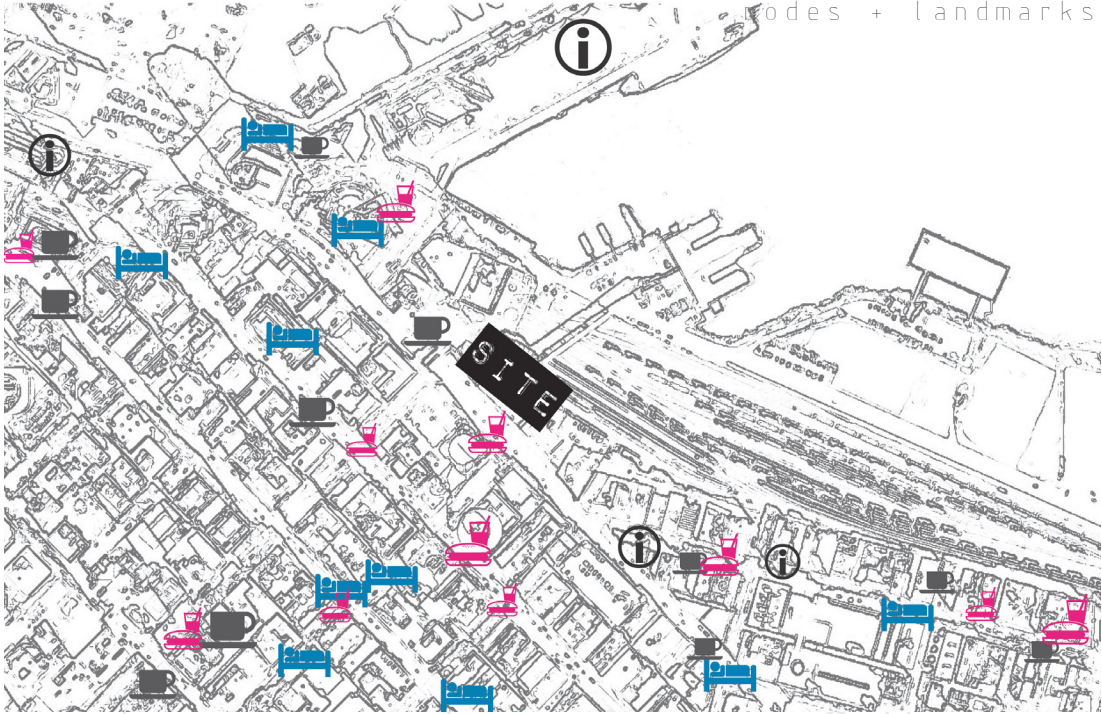


Figure 7: Vancouver Convention Centre

This plate focuses on the surrounding hospitality facilities that influence Waterfront Station's interior activities.

This plate's symbols are used as communicators. The beds represent a form of hotel, motel, or hostel; coffee cups signify café's or places for quick bites to eat, and the food icon shows a more formal sit-down service setting. Note that

there is a significant number of places to stay on the map; they are not in close proximity to Waterfront Station. This is attributable to the fact that most of the area is deemed a business district. The business district provides many places to eat during the work week, but has much less activity into the later evening and on weekends. When looking at the plate in its entirety, there is a greater variety of icons in close proximity to one another the further you move away from the site. This variety has to do with the categorization of zones which is more clearly presented in the following plate. The 'information' icon represents places of interest or of historic significance. These include the Vancouver Convention Centre, the steam clock, historic Gastown and the Marine Building. These signify the architectural importance of the surrounding area both historically and contextually.



Figure 8: Historic Gastown



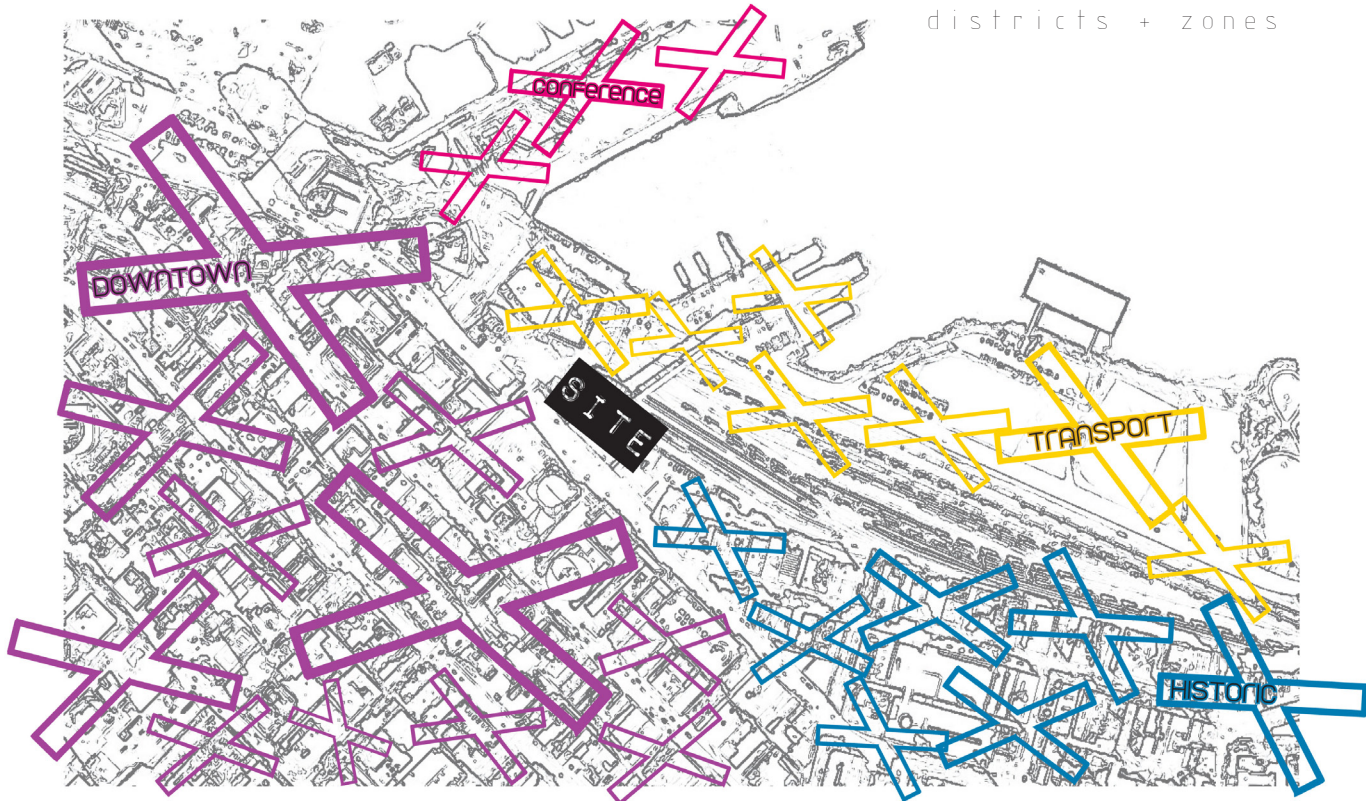
Figure 9: Steam clock



Figure 10: Art Deco doors of Marine Building

Divided into areas where borders are formed through a variance of activities, four distinct zones in proximity of the site have been set out. These have been labelled according to the images that mark the relevant city blocks. As with any delineation, the margins of threshold bleed together at any given point. What is to be noted in this analysis is the juxtaposition of zones in proximity to one another. The first area - the 'transport' zone - is a zone of industrial activity. This land, albeit at the waterfront, is designated for offshore shipping, a service road, and parking lots. Converted warehouses for residential use - the 'historic' zone, known as Gastown - overlook this mechanized environment to gain a view of the water. In spite of this attempt at scenery, a sense of community is lost in the two small parks within the transport zone as they are largely used by inhabitants of the Downtown Eastside, for illegal or seedy dealings.

Adjacent to the transport zone is the historic neighbourhood of Gastown. Known for its cobblestone streets and historic architecture, it is a haven for tourists. The sightseer must take heed as to which streets they navigate, as the crossover between Gastown and Vancouver's Downtown EastSide is not immediately apparent. On the whole, the further east one goes in relation to the site, the greater chance of encountering low-income occupants in a haphazard and run down environment. Westward from the site we find an area that is much more upscale and chic both in terms of architecture and its residents. The 'downtown' zone includes the greater part of the financial and business district. City blocks are dotted with skyscrapers filled with offices and work week bustle. The north area of the downtown zone overlaps with the 'conference' zone that has a rhythm of its own. Servicing the cruise lines, the docks of the conference zone team with visitors at varying hours of the day and week. Additionally, the conference zone holds many of the city's trade and industry shows, bringing in a range of attendees. This allows for a colourful mix of people drawn to the area for limited amounts of time.



Overall, the historic and conference zones provide grounds for the most fluctuation in population, as they are heavily tracked by tourists. The Transport and Downtown zones with their workday rhythms offer more predictability in population.

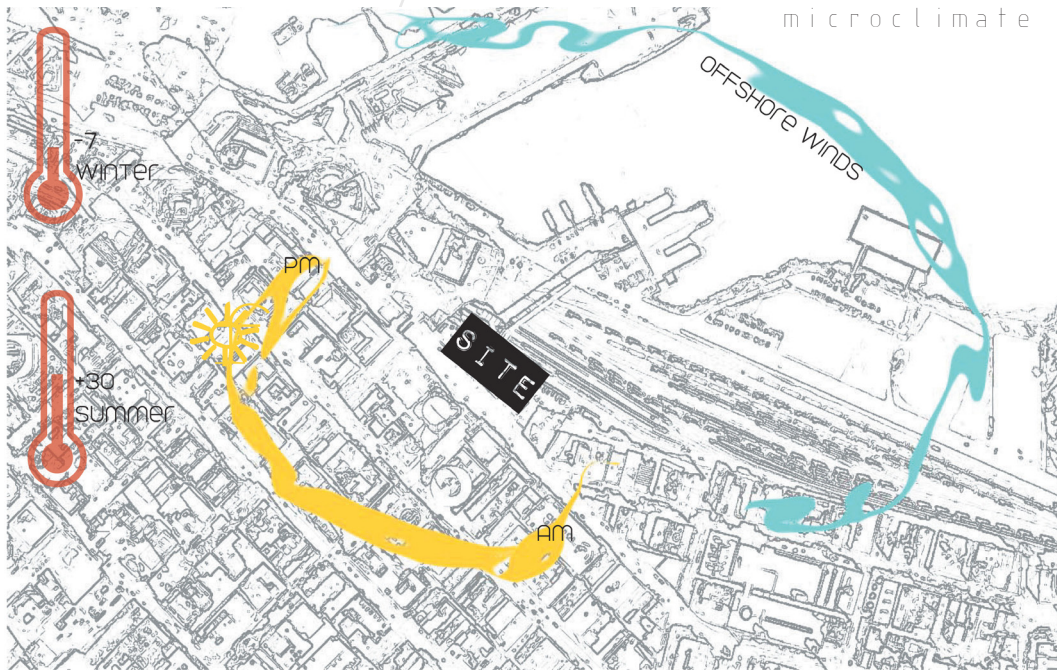


Figure 11: Interior of Station showing natural light

Vancouver weather is damp and rainy, which is why it is nicknamed 'the Wet Coast.' There are three long seasons without extreme fluctuation in temperature. The occasional storm blows to the mainland from the ocean, shown on the map as the area in blue. The main direction of the wind is from the water. Waterfront Station's main entry faces south, and large windows allow for as much daylight as possible to stream in. This is slightly compromised by the surrounding skyscrapers. However, it still allows for a decent amount of natural light to enter the station (Fig.11). Entryways on both the east and west sides of the site also allow for some natural light to



Figure 12



Figure 13: Skylights allow for as much natural light as possible

enter, as the massive windows that exist in the front façade are carried through the perimeter of the building (Fig. 12). In addition, the corridors leading to transportation connections such as the SkyTrain, SeaBus, and West Coast Express mirror the construction methods of a greenhouse (Fig.13). Albeit additions to the original structure, these pathways enclosed in glass allow for a view of the harbour, aiding in orientation and wayfinding through the station.

This plate allows for a greater understanding of the context in which Waterfront Station is situated. The west view allows for a peek at the downtown zone, showing the financial district to the south of the site. This view is notable as the northwest side of the site is completely open and landscaped. It provides a small oasis in the heart of a downtown atmosphere (Fig. 14). The southeast and north view show the site tucked into a skyline of vertical structures. They allow us to recognize the historical character of Waterfront Station in relation to more contemporary buildings of glass.

The northeast view shows the vast industrial 'transport' zone, with railway tracks and red shipping cranes in the background. A walkway extending over the rail yard meets the logistics of connections, but does not match the brick neo-classical style of the station.

Perhaps the view of the east side of the site is the most captivating. Despite the commercial skyscrapers behind the street, Waterfront Station in this view is virtually standing alone in a vast area of open land surrounding it. Shown here is an adjacent parking lot, which allows for unobstructed views of the entire east face. The architectural quality of the station is thus made apparent. Intentionally preserved, Waterfront Station's property lines extend well beyond its built structure, preventing sight lines from being compromised by newer construction.



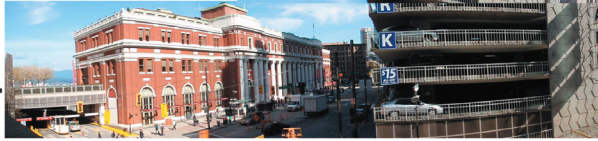
Figure 14: A small park area in the heart of downtown



w



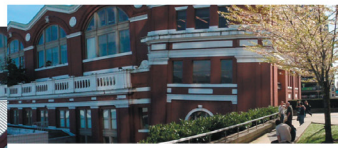
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views + scale

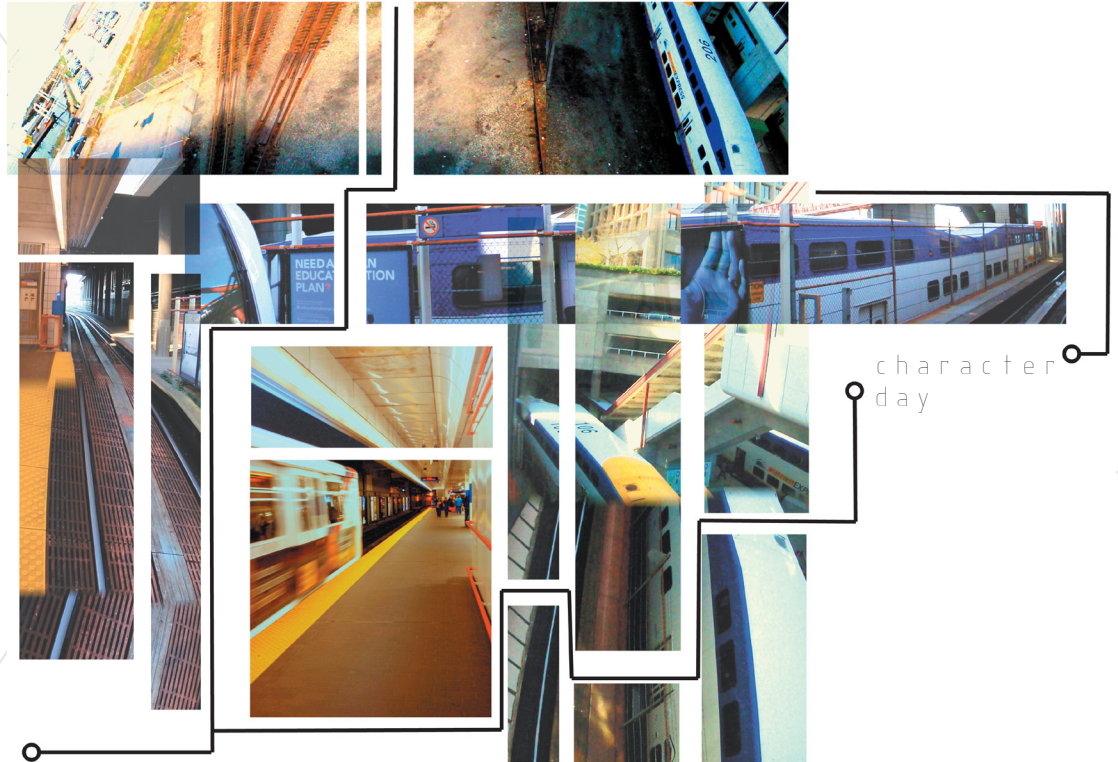


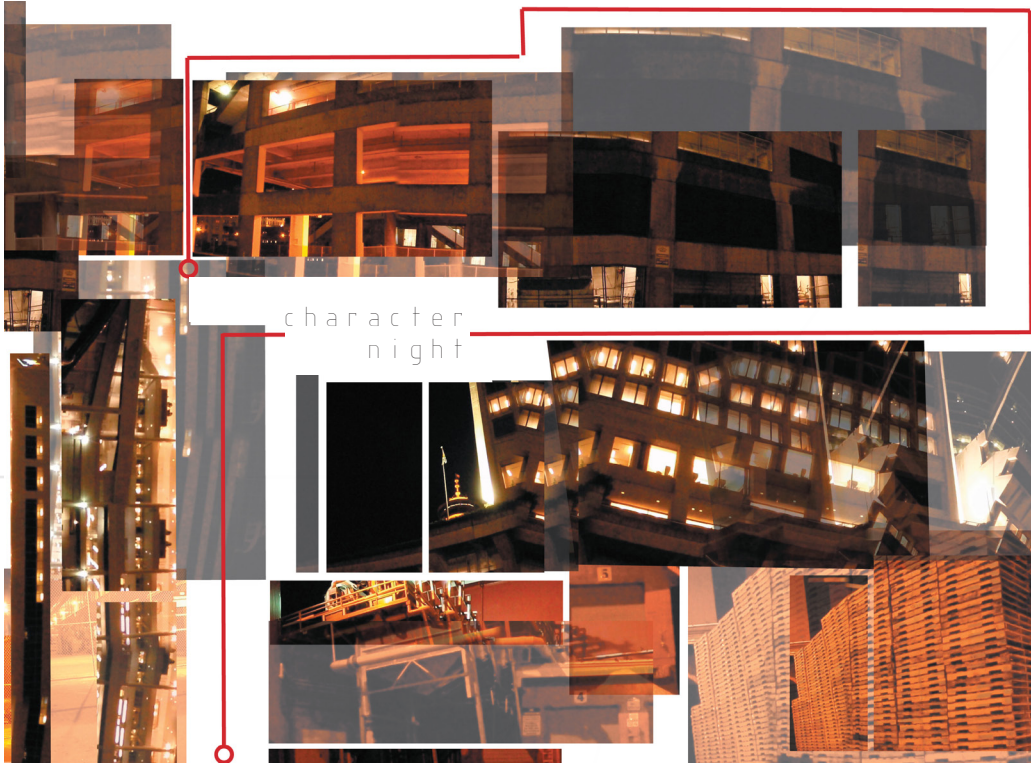
identity

The background features a large, light gray triangle that points downwards, with its apex at the top center. Several thin, light gray lines intersect to form a network of smaller triangles and polygons. Small white circles are placed at several of these intersection points. The overall aesthetic is clean and architectural.

This analysis is based on the flow of activity through and around Waterfront Station. The images are shown as split into fragments, representative of breaks in time or schedules. The images are passengers, wayfinding signs, implying the notion of speed and movement of trains in relation to those riding on them. Some images are repeated to further enforce the rhythm of stop and go, busy and quiet in-between arrival and departure. Street views are also part of the overall identity. Amongst all the rapid movement, there are outdoor patios for dining adjacent to the station, providing small pockets of observation and opportunities for pause.

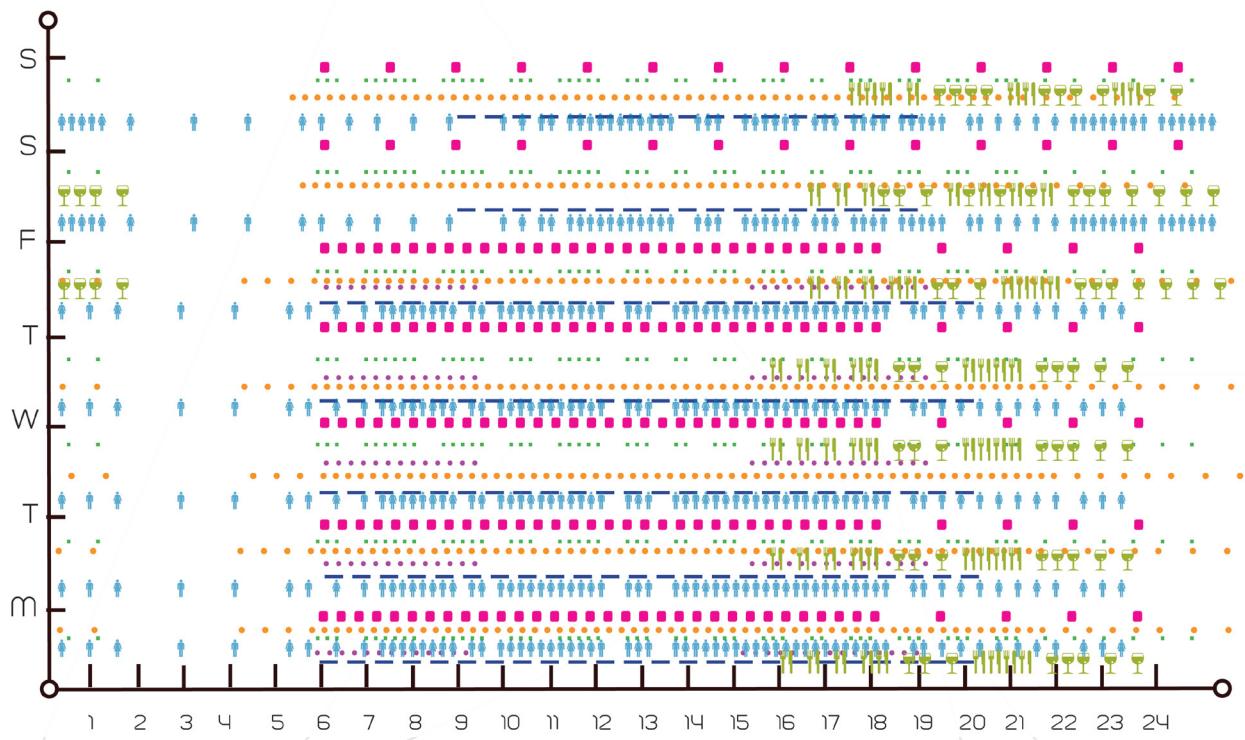
Closely attuned to the identity analysis, the Waterfront Station's daytime character is related to speed of travel and connections to make this viable. Without alteration of the images, the main colours that stand out are primary, as they are used as signifiers for orientation and wayfinding. The collage is composed of vertical lines, long perspectives with vanishing points, and rectangular shapes that cross over one another. The language that is created speaks of efficiency, organisation, and repetitive movements.





character  
night

The shapes of Waterfront Station's character carries through into the night, with lights shining through square forms pieced together through fragments of motion. The major difference between night and day is the frequency and type of activity surrounding the station. There is an eerie desolation after hours, creating more opportunity for arbitrary tourists to cross paths with down on their luck locals who loom in the transport zone behind the site. Visually, Waterfront Station is bathed in the warm glow of orange street lights, creating a cosy yet unnerving atmosphere.



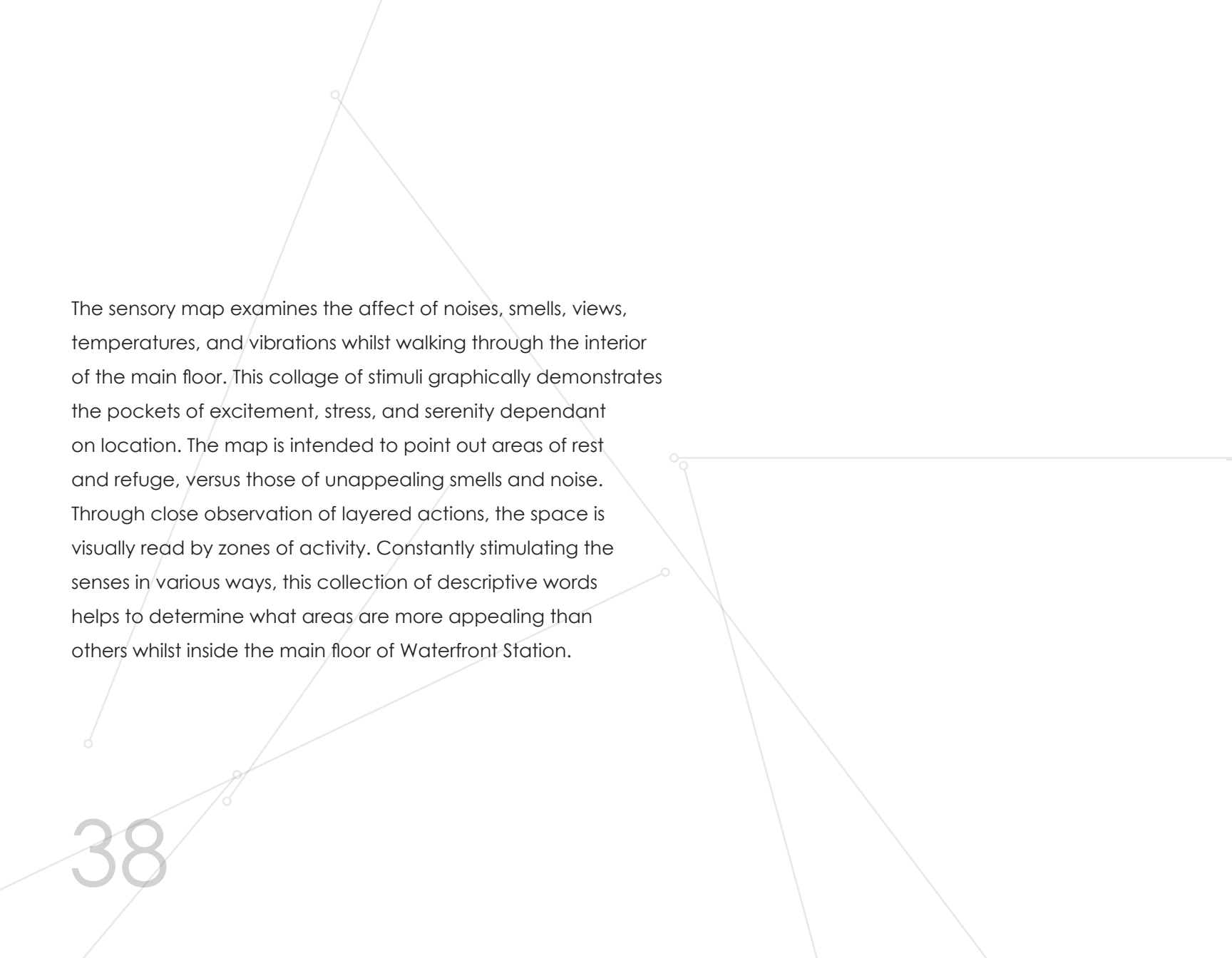
24 hour  
rhythm

36

Analyzed through the filters of transportation schedules, passengers, and retail services, the rhythm of Waterfront Station is an important study to recognise the diversity and patterns of use that the site encounters. Based on a 24 hour timeline, the analysis shows that the busiest times are Mondays through Fridays, between 8:00 and 18:00. The second influx of activity is the night crowd, beginning at rush hour and staying on until midnight. The most telling aspect of this graph is the quiet period between 2:00 and 5:00. As no public transportation is in operation during this period, the station stands empty, almost as if it has a chance to sleep before the busy hours to come.

Legend



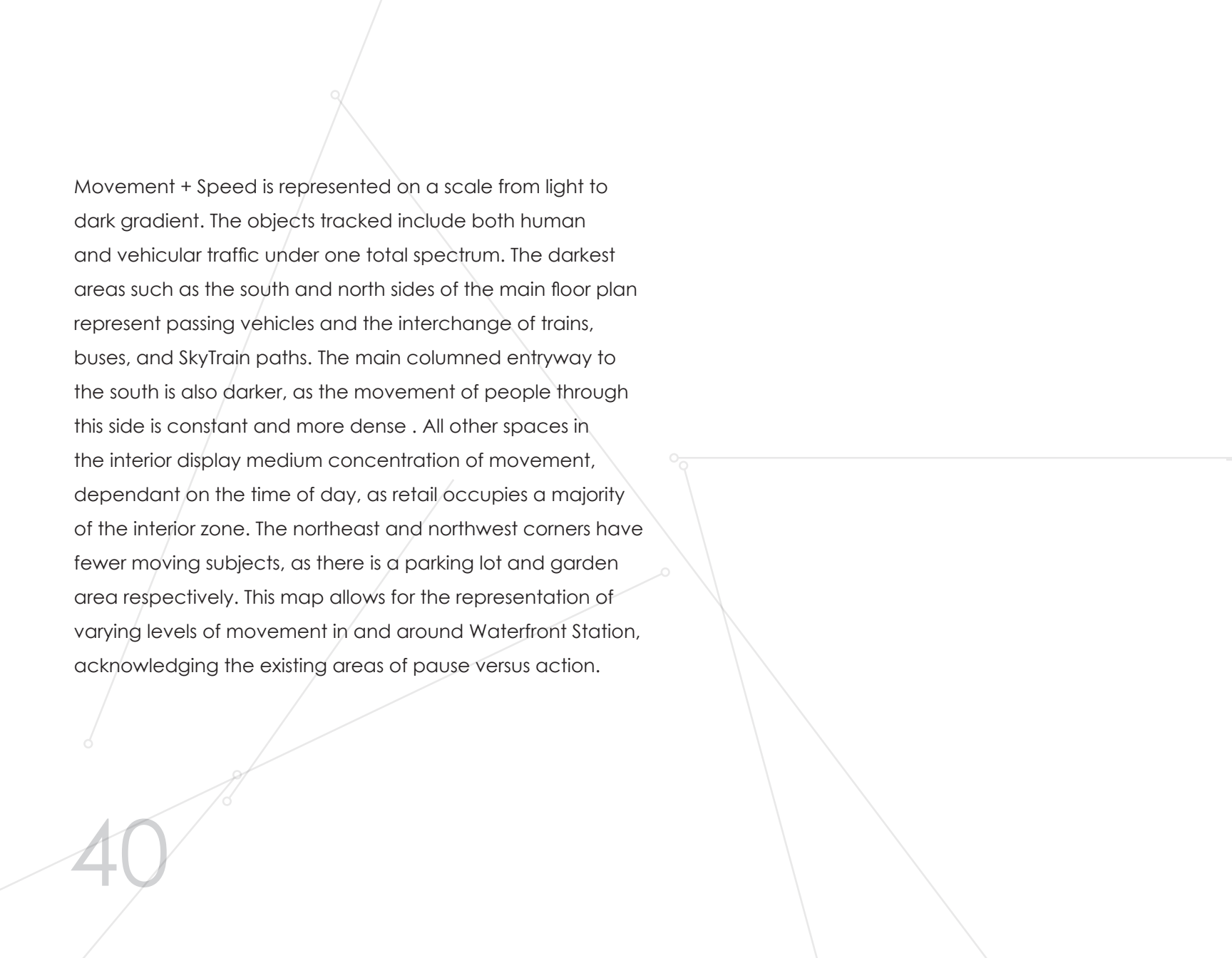
The background features several thin, light gray lines that intersect to form various geometric shapes, including triangles and polygons. Small, light gray circles are placed at several of these intersection points, serving as decorative elements or markers. The overall aesthetic is clean and modern, with a focus on geometric patterns.

The sensory map examines the affect of noises, smells, views, temperatures, and vibrations whilst walking through the interior of the main floor. This collage of stimuli graphically demonstrates the pockets of excitement, stress, and serenity dependant on location. The map is intended to point out areas of rest and refuge, versus those of unappealing smells and noise. Through close observation of layered actions, the space is visually read by zones of activity. Constantly stimulating the senses in various ways, this collection of descriptive words helps to determine what areas are more appealing than others whilst inside the main floor of Waterfront Station.

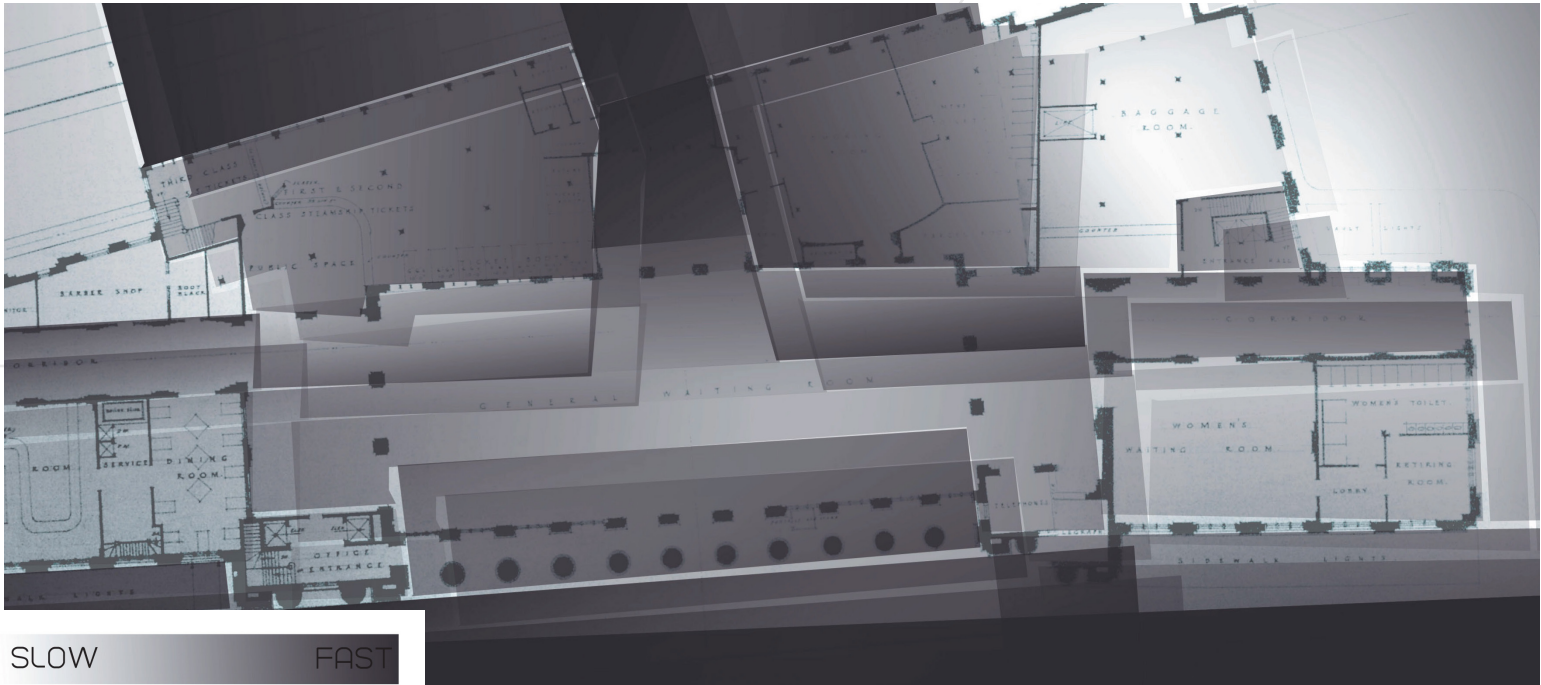




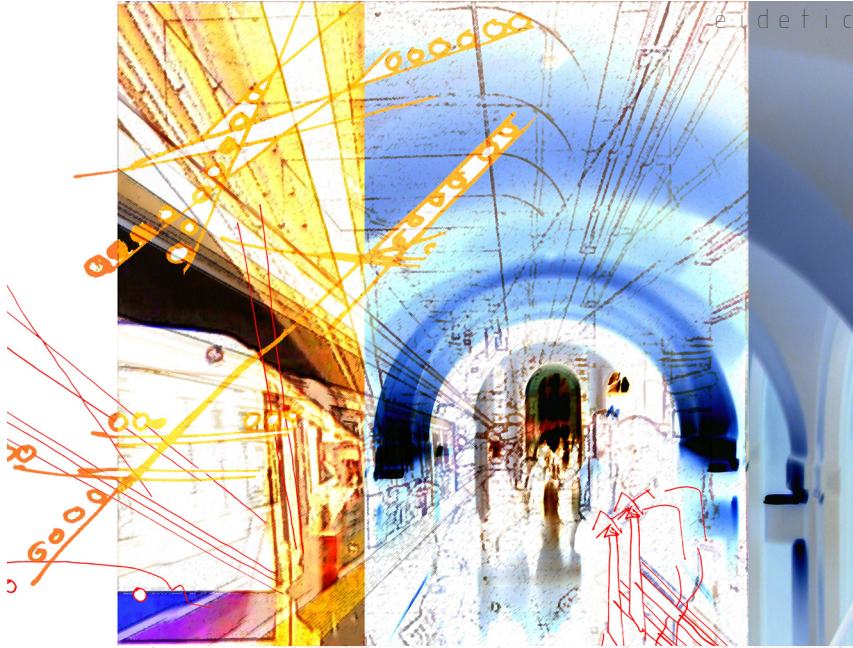
sensory mapping

The background features several thin, light gray lines that intersect to form various geometric shapes, including triangles and polygons. Small, light gray circles are placed at several of these intersection points, serving as nodes or markers. The overall aesthetic is clean and modern, with a focus on geometric forms and movement.

Movement + Speed is represented on a scale from light to dark gradient. The objects tracked include both human and vehicular traffic under one total spectrum. The darkest areas such as the south and north sides of the main floor plan represent passing vehicles and the interchange of trains, buses, and SkyTrain paths. The main columned entryway to the south is also darker, as the movement of people through this side is constant and more dense. All other spaces in the interior display medium concentration of movement, dependant on the time of day, as retail occupies a majority of the interior zone. The northeast and northwest corners have fewer moving subjects, as there is a parking lot and garden area respectively. This map allows for the representation of varying levels of movement in and around Waterfront Station, acknowledging the existing areas of pause versus action.



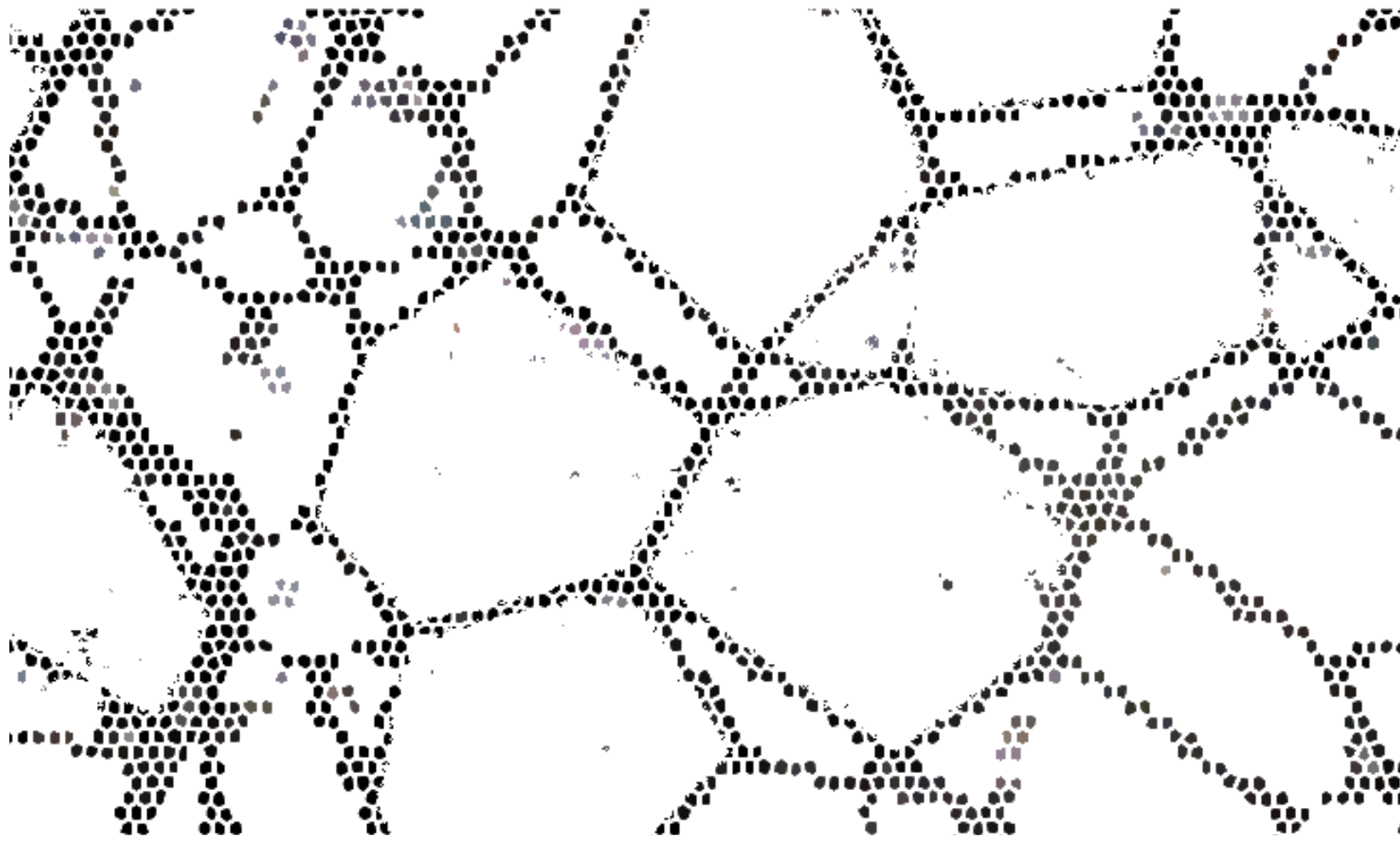
movement + speed

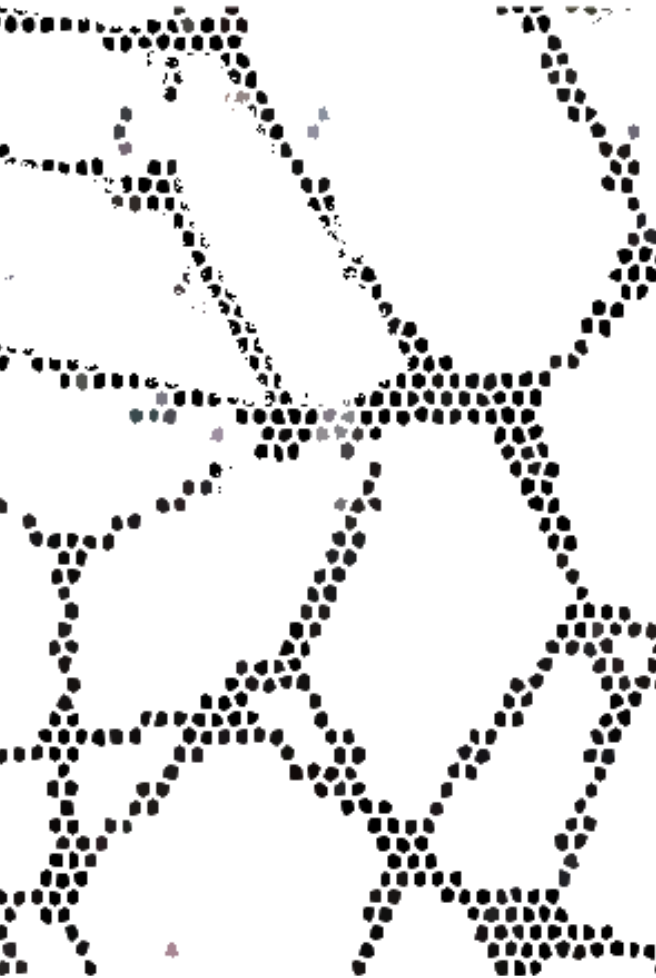


This plate is an abstract visual representation of the essential elements which make up Waterfront Station. The multitude of perspective lines and the layered effect of colour display the movement and short bursts of energy related to the rhythm of the connecting transit systems; fragmented yet linked. Additionally the curved lines of the heritage interior are juxtaposed next to the linear narrow shapes created by transit platforms and passageways.

## SUMMARY

Through this visual analysis of the site, I was able to document the various influencing factors that affect the train station both day and night. Each study provided useful information that will transfer to my final design. One of the most useful studies that immediately affects my process is the rhythm and the sensory plate. The rhythm of peoples as a result of transportation schedules allowed me to draw on circulation studies, and determine possible key placement areas for the short stay hotel. The sensorial map also aided in placement studies, as strong smells or noisy areas will be considered in relationship to pod rooms. The characteristic studies were also useful in determining the overall feel of the site. These studies, along with the eidetic plate will influence future color schemes.





## CHAPTER TWO: CONCEPTUAL FRAMEWORK

As discussed in chapter one, the user as de-centred traveler is located within the larger realm of global flows, economic shifts, and trade. The dynamics of the individual are wrapped into overarching philosophies that define our modern world. The main points of analysis, described in more detail throughout the chapter, include gaining a sense of place through environmental factors and awareness of self through active response with the interior domain.

The focus of this chapter is to establish a framework to support the design of the project. The first section accounts for the notion of placemaking, and how this can be achieved for a transitional user. Through the acknowledgement of 'non-place', the definition and context of place is classified.

The latter part of the chapter applies placemaking theory to the design context. This is achieved by identifying capsular theory as a growing phenomenon through technological developments. By recognizing capsularization in relation to the built environment, interior environments can be re-activated with a sense of place through responsive design methods.

## 2.1 NON PLACE TO PLACE *THE LOSS OF PLACE*

Due to globalization and the rapid development of Information Communication Technologies [ICT's], "the modernization of our world is moving faster than we can grasp" (Michell + Townsend 2000, 33). This rapid change and development within recent years is now showing signs of unexpected outcomes. Primarily, globalization promotes movement, mobility, and portability. This contributes to a loss of culture and identity, as geographical location is no longer the defining principal of an individual (Poldma + Samuelson 2006, 37). In addition, the opportunity for the world to become smaller through the constant invention of new technologies has allowed for the user to be everywhere, yet nowhere at the same time. This concept has contributed to the obliteration of place, where "any prospect of fixed destination is neutralized and exchanged for the circulatory constancy of information flow trajectories. It is a changed spatial realm where all points are made equal and interchangeable" (Vladimir 2006, 25).

Cultural anthropologist Marc Augé coined the term 'non-place' as "a space which cannot be defined as relational or historical or concerned with identity" (Augé 1995, 118). The



quintessential non-place is the traveler's space, where one is traversing a space, but not stopping or staying in it. It is essentially temporal, fleeting, and ephemeral (Cresswell 2004, 46). Thus, this provides an experience but without real historical precedent. It is a state of suspension that is eternally present. "Non-places demand new mobile ways of thinking" (Cresswell 2004, 46). As the de-centred traveler remains in a realm of constant movement and transition, they can be said to live for a significant portion of their working lives in non-places.

Aligned with non-place is the notion of 'supermodernity', as defined by the two words excess and time. Drawing from Paul Virilio, who can be credited with defining the term 'hypermodernity', Augé directly links his version of this concept to the explosion of development in technology. Addressing 'excess' in this context, stems from the bombardment of images viewed on a daily basis through media, advertising, and signage. It spotlights the modern trend to create overwhelming spectacles of technology and architectural scale. There is only so much that can be taken in by the senses, so in effect, this world of imagery creates blindness. This results "in spaces that are mediated yet somehow remote from our senses" (Weinstock 2005, 47).

Moreover increased mobility has resulted in a time-

space compression and this has had consequences for spatial organization. The amplified movement of people and development in transit systems creates the illusion of a smaller world (Augé 1995, 31). This leads to a sped-up life, in which attention spans become shorter and the urgency of immediate results is not considered to be a lack of patience, but rather has become an expectation. Not only are we experiencing a dynamic shift in our relationship to space, but we are also involved in what Virilio has coined 'an urbanization of time'.

## *RESTRUCTURING PLACE*

Considering the way space is experienced and the changing environment which the de-centred traveler moves through, the link to place and identity is inevitable. As interior design encompasses the study of psychological and sociological aspects of the user, the relationship of these in the setting of a transitional space is of noticeable importance. The intention is not to reclaim place as its own domain, but to identify that its properties have changed. In doing so, the interior designer is able to better understand the methodology of the users and is able to best adjust the design to suit intrinsic interactions. As Creswell states, place is at the “very centre of humanity” (Cresswell 2004, 123).

In her article “Reading Human Geography: The Poetics and Politics of Inquiry”, Massey addresses place as a process rather than a fixed condition. She rethinks how our sense of place is formed to be suitable within the current era of interconnecting flows. Threaded with the multitude of environments experienced in a route of travel, the de-centred traveler identifies place from space in a unique and individualized way. The identity of place is composed of multiple ubiquitous factors, not just one singular root. “What gives a place its specificity is not some

long internalized history, but the fact that it is constructed out of a particular constellation of social relations, meeting and weaving together at a particular locus" (Massey 1994, 322).

The individual experience of places in Massey's terms is further reflected in the writings of the human geographer Yi-Fu Tuan. In this instance, place is framed through experience. This allows for constructed realities that formulate individual understanding between the body and the perceived world. Of course, the mediating factor of vision is greatly attributed to spatial reality, but Tuan is careful to acknowledge that spatial meaning is created through the body's movement through space. In other words, "place achieves concrete reality when our experience of it is total, that is through all the senses as well as the active and reflective mind" (Tuan 1977, 18). This concept of spatial knowledge consents to an all encompassing proposal of the human body and its relationship with its external environment. In fact, Tuan further connects his philosophies to our innate directional knowledge by identifying the body as a navigational tool. "The space behind the body is less visible and usually attuned to alternate sensory states. Every person positions themselves at the centre of their world, and as a result, allows space to be differentiated

in accordance with the schema of the body" (Tuan 1977, 31). The human body is therefore the measure of direction, location and distance in space.

While taking into consideration the multitude of relational factors that contribute to a sense of place, it must not be overlooked that a paramount constituent is the notion of time. This is a prevailing objective for undertaking a design for a short stay hotel. Time for the de-centred traveler is one long flow, defined by fragmented points of connection to a network of communication. "The importance of place seems to be reduced to the computer terminal as a pointing of in-out connections. The place has no limits, only time is present. It is imagined and programmed by the telecommuter-self" (Kwiatkowska 33). It is these pauses in the flow of movement that underpin the formation of place. The quality and intensity of experience matters more than duration of time spent in a place when forming attachments.

The de-centred traveler spends most of his or her time in transitional spaces, using network connections to facilitate the familiarity of place. Consequently, place is not necessarily a fixed location, but rather a perception, or as Tim Cresswell describes it, a pause. "Places have space between

them, and are often characteristic of pausing or stopping" (Cresswell 2004, 13). This perception of place is formed by its user through knowledge and familiarity. In other words, the formation of place is framed through the user's spatial identity, and identity is constructed through a person's experience.

## 2.2 CAPSULAR TO RESPONSIVE *THE PHENOMENON OF CAPSULARIZATION*

With the advent of the communications technology revolution of the last 25 years, not since the Industrial Revolution has there been so much rapid change in a concentrated period of time. Thus, our era has been designated the 'Information Age'.

New technologies have enabled us to improve transportation systems, allowing for ease of movement and travel between international destinations. We are now able to connect with one another in ways that were once unimaginable. Mobility has contributed to the accessibility of information, causing a compression between time and space (Harvey 1990). Consequently, our lifestyles have sped up, leading to overexposure and a bombardment of new ideas. "All that once was directly lived has become mere representation" (Debord 1992, 142). As a response to increasing speed and mobility in our daily lives, Lieven de Cauter has introduced the notion of capsular theory, wherein humankind requires protection.

The most basic forms of capsular protection are physical, wherein bodily extensions are carried out with active participation by the user, such as a bicycle, roller skates, or skis. More advanced capsules lie within machinery where the user

is a passive traveler, such as planes, cars, and trains. However, the basic notion of protection has quickly moved beyond the physical and into the domain of the virtual, where the user is in a closed mental space. This occurs when using a mobile phone, iPod or anything involving a screen, as you are shut off from your surrounding environment. "We isolate ourselves in the middle of crowds with individual bubbles of technology" (Antonelli 2009, 16). The Information Age has brought forward this new conception of space, moving towards extensions of the mind, rather than the body (De Cauter 2005, 79).

As a result, digitality is turning architecture flat.

Many of us live and work in buildings that are temperate cocoons that do their best not to stimulate our senses and are designed for appearance and for some perfectly bland comfort zone. Ever more advanced technologies, such as computers, mediate our corporeal and sensuous relationship to all our surroundings, anaesthetizing our senses and reducing bodily movement. (Franck 1998, 18)

The way for designers to wake up passive spectator's is to engage the physical body within the capsule. These designed moments give a sense of self-consciousness within a particular environment. They also allow for the user to remain in the present moment, where the mind is directly linked with bodily awareness.



## ANIMATING EXPERIENCE THROUGH INTERACTIVE INTERIORS

People have always been expected, more or less, to adapt to the spaces provided them. If a space could adapt to our desires, however, it would also shape our experiences, and if our experiences are shaped through interactive environments, we have a new design set to which we can respond (Fox + Kemp 153).

The term 'interactive' can be very broad, especially in terms of the built environment. It is important to note that built space has been interactive since the inception of shelters. This relates more on an environmental responsive level where sun patterns, wind directions or water paths are considered. However, on another level, active responsive environments within built structures consider body movements within the space. This implies an engagement with the participant on a more humanistic level.

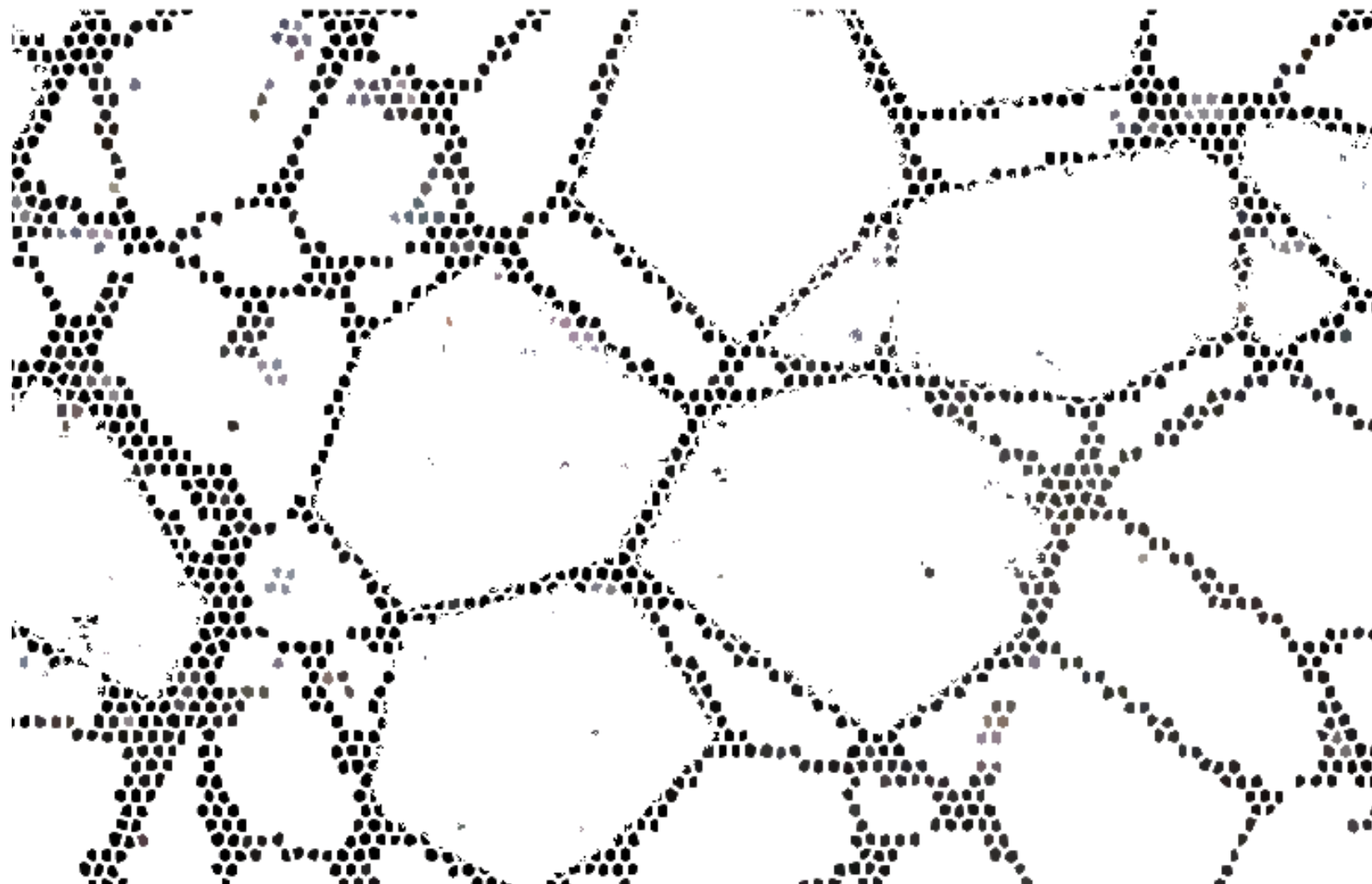
Juhani Pallasmaa believes that humans experience space in terms of seven senses: sight, sound, smell, touch, taste, skeleton and muscle. Through the active engagement of these senses, the entire body is able to more fully identify with a given environment. Emphasis on the user rather than the object forms a stronger involvement for the senses.

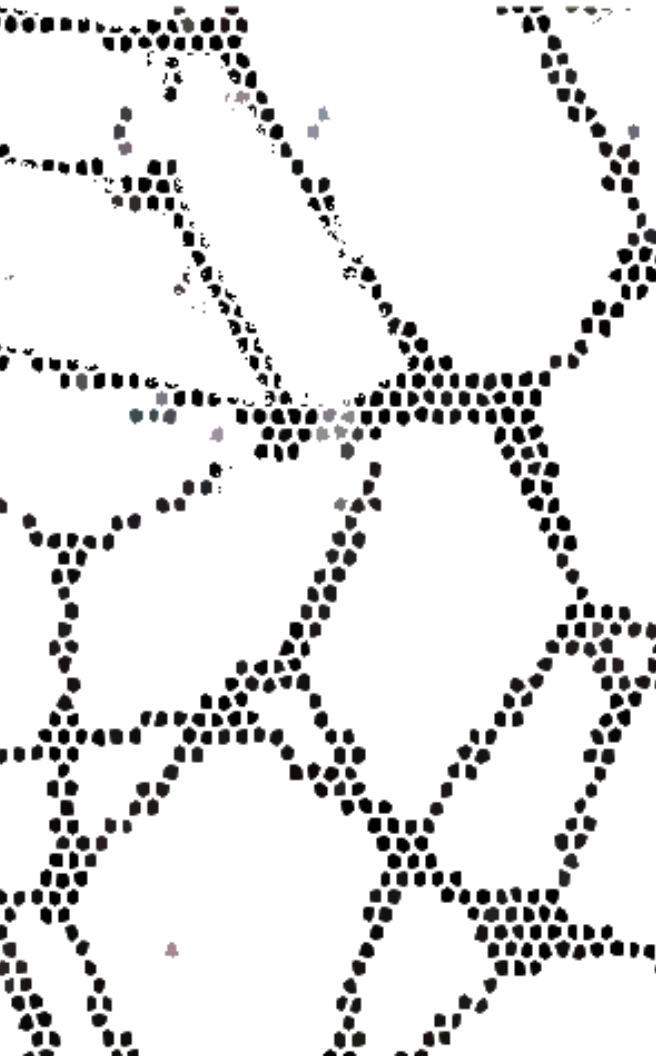
If design is to help enable us to live to the fullest while taking advantage of all the possibilities provided by contemporary technology, designers need to make both people and objects more elastic. A recurrent theme is a stronger involvement of the senses...and an appeal to people's sense of identity (Antonelli 21).

Experiential stimulation for all the senses allows for a more intimate connection with a particular atmosphere. This in turn permits for an appreciation of time, revealing the temporal condition of activating a space. For instance, interactive surfaces - such as a sensory enhanced wall that lights up upon entering a room, or thermal material embedded into a seating surface leaving your temperature mark behind - initiate consciousness of presence. Applications in interior design of this nature harness technology in a way that it is no longer encapsulating. Instead, it is intuitive, as an extension of the human body. The design intention is to harness the dematerialization of technology and apply it in such a way that it engages the physicality of the human body in an interior space.

## SUMMARY

Owing to the fast paced lifestyle of the de-centred traveler and the abundance of time spent in transitional environments, it is fair to conclude that a connection to place is weakened. Prolonged time spent in transitional surroundings enforce relationships between commodities, supplanting relationships between people. Furthermore, the excess of choice provided to cater towards individuals brings about isolation. Ultimate freedom, movement and portability generate a capsular mindset, further disconnecting the body from its immediate surroundings. Recognition of disengagement from the built environment elicits an re-inventive approach towards interior design. Creating an environment that responds to human presence emphasizes the physicality of the human body rather than the mind. This type of reactive communication between the user and their interior space generates a grounding effect. Rather than passing through a sterile hotel environment, the traveller becomes engaged with his or her surroundings, raising awareness of spatial identity. Through this, a link to place is strengthened. "Clear communication between users and the environment fosters emotional attachment" (Fox + Kemp 2009, 156). Tagging places through interactive encounters gives rise to playfulness, creating memories of personal experiences and thus, providing a sense of familiarity to an environment.





## CHAPTER THREE: METHODS

### 3.1 HOTELS AS INVENTION: BOUTIQUE + CAPSULE

Travel, whether for business or leisure, is socially embedded in the framework of a modern lifestyle. With the increased mobility of peoples on a global scale, the travel and hotel industries have reinvented themselves to keep up with the expectations of consumers. Hotel typology was born in the early 19th century with the rise of the bourgeois class and the introduction of 'leisure' time. Since then the evolution of the hotel has been based on five major themes: urbanism, mobility, business, nature, and fantasy (Albrecht 2002, 11).

By creating an atmosphere that was different from that of the home, hotels were able to push the boundaries of interior design, implementing new inventions. This allowed for ideas to be tested on a market without the pressure of soliciting sales (Albrecht 2002, 11). As Claus Sendlinger mentions in his interview with Frame Magazine, "the hotel introduced the lock, the en-suite bathroom, [and] the lobby as gathering place" (Szita 94). Through experimentation, hoteliers redefined the meaning of private and public spaces, allowing for social customs to slowly be transformed. The allowance for local and foreign users alike provided an intoxicating mix of culture,

fashion, design, and attitude, where uniqueness was paramount. The poignant atmosphere characteristic of hotels holds no less importance in the present day, as designers and business investors aim to outperform previous inventions with cutting edge concepts.

A case in point is the invention of the boutique hotel in 1984 by Ian Schrager with Morgan's in New York. As a response to the lodging industry's monopoly of chain hotels, Schrager recognized an opportunity in the market for a more intimate, personal experience for travelers (www.ianschragercompany.com 2009). The founding concept was to create a one of a kind experience in gateway cities, allowing for a connection between user and place. It is in this context that the term 'intimacy' is so closely related to that of boutique. Almost 25 years later, the term 'boutique hotel' has become so popular and commodified that it is used interchangeably with the labels "lifestyle" and "design hotels." In fact, when surveying the public in Germany about the term 'design hotel,' "85% of the people approached knew the phrase" (Szita 2009, 93).

Though recognizable amongst the general public, there is less clarity as to what are the defining characteristics of the boutique hotel type. The Merriam Webster dictionary defines boutique as "a small company that offers highly specialized

services or products." Key expressions such as 'intimate,' 'unique,' 'theme oriented,' 'luxurious,' and personal frequent the description of the boutique hotel, yet do not provide any indication of the programming involved.

Since the inception of the original concept, the hotel type has changed, and the founding principal of a small hotel is no longer of primary importance. Whereas the Chambers Dictionary provides a short definition describing the boutique hotel as "a small hotel, with an intimate and individualistic atmosphere and style" (Lim + Endean 2009, 39), it does not hold true to current brands existing in the market. This is fundamentally challenged by Starwood Hotels, as its W Hotel brand is indeed a chain of boutique hotels embedded within a large corporate framework.

Taking this into account, I will have to offer my own definition of 'boutique hotel' for the purpose of my project. Drawing from criteria written in the hospitality industry, two particular articles that broke down the constituents most appropriately are "Elucidating the aesthetic and operational characteristics of UK boutique hotels" by Wai Mun Lim and Mel Endean, and "The Definition of Boutique hotels" by Lucienne Anhar. Drawing from their quantitative research, I established the following parameters that

define a boutique hotel in context of current usage.

They are as follows:

- Anticipating guest needs rather than responding to them;
- Unique atmosphere that is anti-homogeneous;
- Emphasis on service to create a bond between staff and user;
- Re-use of an existing building to provide historical grounding;
- Emphasis on experience through a theme; and
- Authenticity of place through regional foods, culture, art, and architecture.

To sum up, the boutique hotel may not have restrictions upon size, number of rooms, or location in a geographical context.

The most important factor lies within the connection of user to place through service and 'real' experience of the geographical location. The attitude of the boutique typology allows for the user to step into an environment that is unlike a daily experience to feel pampered and important and to identify with their surroundings. Emphasis on the guest's experience whilst checked in is paramount, fostering a relationship that attracts repeat visits. This business tactic allows for a "smaller degree of volatility when



going through difficult economic times" (Anhar 2009, 1) due to the loyalty of consumers through lifestyle and identity branding.

In opposition to the concept of boutique, is the 'capsule'. Defined in terms of "condensing into or devising in a compact form" (Merriam-Webster 2009), the derivative of the word is utilitarian based. Belgian philosopher Lieven De Caeter contextualizes this thought in terms of the human body and its relationship to the outside world. Providing a shell for the human body allows for a defense from the bombardment of mobility, speed, and excess of external imagery. "The capsule is defined as a space which guarantees complete privacy for the individual. It assures the physical and spiritual independence of the individual" (Kurokawa 1977, 82). De Caeter's theory addresses the human body in its most essential condition, by recognizing the cellular structure of humankind in relationship to the built environment.

The capsule hotel was first introduced in Japan in the 1970's in response to population growth, urban density, and business commutes (Albrecht 2002, 100). Designated only as spaces to sleep for a night or a number of hours, the design reflects just that. This extreme type of hotel originally catered to a niche market of business men in Japan. Kisho

Kurokawa, the designer behind the pod-like concept addresses the idea of capsule design from “studies in 1959, using the words ‘unit space’ and ‘cell’” (Albrecht 2002, 100). He further developed this design strategy with the construction of the Nakagin capsule Tower in Tokyo in 1972. Intended as a docking station for commuters, the utilitarian spaces provided the essentials in a modular environment.

Discussed in more detail later in the chapter, the fundamental observation to be noted at this stage is the body centred human scale approach of capsular design. Unlike boutique hotels, the capsule centers on functional necessities rather than creature comforts. Considered avant-garde in its approach, the elements and dimensions of construction are based on the Japanese tatami mat. In this manner, the futuristic application is in fact rooted in traditional methods. The innovative methodology signals the advent of a mobile society, where the capsule institutes a system centred on individuals. Each unit represents the autonomy of the human within our mobile society, yet strips the individual of unique character and identity. The institution of the capsule type is not meant to foster identities, but only to serve as a mediator between the self and the built world. Kurokawa is prompt to assert that “the capsule



Figure 15 : Capsule hotel



Figure 16: Nakagin Capsule tower

referred to here is a capsule without which what is contained in it would be perfectly meaningless" (Kurokawa 1977, 75). In other words, the capsule unit has no meaning without an occupant. Embodiment within the enclosure is principal to its existence.

Drawing from De Cauter and Kurokawa's ideologies, the capsule in terms of hotel type includes the following characteristics:

- Emphasis on functionality, not aesthetics;
- Short stay environment;
- Body centred compartmental design;
- Pre-fabricated and modular construction methods;
- Compact unit providing physical enclosure; and
- Cellular method of organization, with no distinction of individuality.

## 3.2 ANALYSIS THROUGH FILTERS

Outlining the definitions for boutique and capsule hotel types lays a foundation for precedent analysis. Given the opposing characteristics of each hotel type, the method for analysis is based on a comparative system of key filters. This hermeneutic approach allows for a critical analysis of space based on knowledge gained through interpretive reason and sensorial conditions. By way of systematic investigation, I will be able to draw conclusions that will contribute to programming.

The filters applied to each precedent fall under the headings of 'performances' and 'affordances.'

The filter 'performances' encompasses the social domain of the space, including:

- What activities are offered and the atmosphere they create;
- The level of community, if any, that is fostered;
- The level of interplay between public and private space, and these implications; and
- Responses, if any, to the materials and physical design of the space

The second filter, 'affordances,' is based on a term coined by JJ Gibson. He states that "different layouts afford different behaviour" (Gibson 1986, 128). Adapted from his application of the animal domain, I have applied it to examine human environments. In doing so, I am looking at the interior of hotels as a multitude of surfaces. This allows for an analysis of volumes and their relationship to one another. In doing so, the terms of analysis cover:

- Implications of the use of certain materials;
- Prioritization of scale;
- Colour schemes;
- Set allowances of space; is it enough or too much?; and
- Appropriateness of architectural interventions for the given environment.

### 3.3 PRECEDENT REVIEW

VITALS: NAKAGIN CAPSULE TOWER, 1970 -1972

ARCHITECT: KISHO KUROKAWA

SIZE: 10,141 SQ FT

LOCATION: GINZA, TOKYO JAPAN

Despite general assumptions regarding capsule hotels in Japan, The Nakagin Capsule Tower was the first example of capsule architecture built for actual use. "Establishment of the capsule as room and insertion of the [unit] into a mega-structure, expresses its contemporaneity with other works of liberated architecture from the later 1960's, in particular England's Archigram Group"(www.kisho.co.uk 2009).

#### PERFORMANCES

Designed as containing properties to be purchased, the Nakagin Capsule Tower is not really a hotel. However, the short-term nature of the intended use of its units lends itself to a traveler's perspective. Aimed at the business traveler, 30% of dwellings were bought by companies with head offices in other cities for their employees when visiting Tokyo. This approach brought down costs for the company in the long run. Another 30% of spaces were purchased by families, who intended to use the units



Figure 17: Interior of a room

as transposed living rooms, since traditional Japanese culture permits entertaining guests outside of the family home.

Seemingly avant-garde in its methodology, the Nakagin Capsule tower sets conventional exchanges into a new context. This is rooted in Kurokawa's belief in the decline of the nuclear family and the increase of individualism and diversity. Ultimately, he envisioned that we "will lose the age-old desire to own possessions and stately homes, and instead will go after the new status symbols of free movement and extensive credit...capsule architecture will promote these trends" (Kurokawa 1977, 17).

#### AFFORDANCES

The units were pre-fabricated off site out of shipping containers. The all welded, lightweight, steel-truss boxes were then inserted onto a central core to construct a tower of 140 dwellings. The intent of the assembly was to promote the idea of replacing capsules as seen fit by the owners. With eight variances of layouts, dependant on door or window placement, the single room dwellings epitomize modular design to accommodate the user. The units can be further customized with the specification of interior finishes, colours, and detailing. This encourages a sense of place in a transitional environment.

Besides the intent of short term occupancy, the properties of the tower itself are meant to change with the speed of its interior metabolisms. More specifically, the tower realized concepts where architecture fluctuates and expands depending on its environment. This reflects its symbiotic properties, where the built structure is presented as a living entity in tune with natural cycles of change, ultimately enriching the lives of its users. Exchangeable and recyclable for future sustainable architecture.

Interiors are based on proportions determined by traditional tatami mat dimensions of 13' x 8'. Because of the compact space, essentials are built into each room. This includes: a bed, storage space for clothing, desk, bathroom, phone, audio equipment, and room for service items such as toothbrushes, blankets, and sheets (Japan Architect 1977). Although color schemes are neutral, it is appropriate in this case as the rooms are meant to be a backdrop for temporary occupancy.

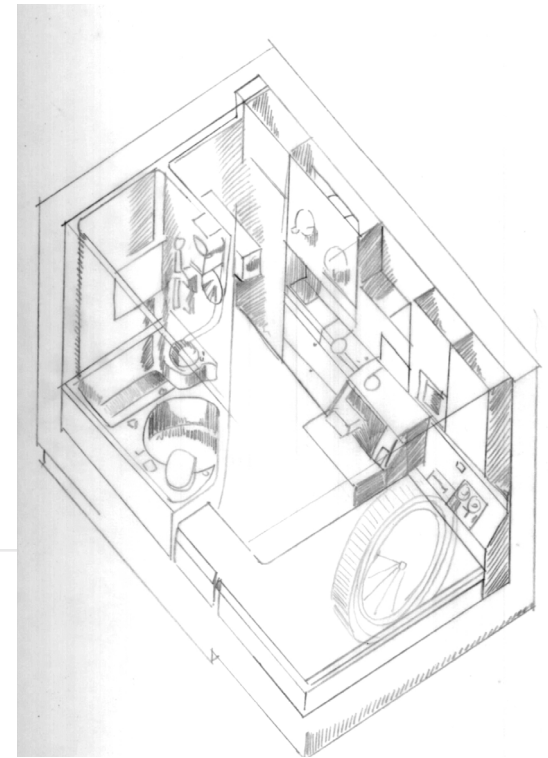


Figure 18: Axometric of a room



## *FINDINGS*

- Pre-fabrication of units allows for easy renewal of interior space within the larger framework of the built structure
- Traditional proportions transfer to modern applications
- Private space of the capsule fostered a new activity-based community model
- Mass production can create a sense of place through changeability of interior layouts
- Metabolic architecture enriches the life of its users
- Implementing responsive properties in architecture fosters a link between the built environment and its user

VITALS: JAPANESE CAPSULE HOTELS, 1979 – PRESENT

ARCHITECT: KISHO KUROKAWA [FOUNDER]

SIZE: CAPSULES ARE 3' X 6'5"

LOCATION: ALL OVER JAPAN

Built out of the necessity of having a place to stay for the night, the capsule hotel serves as a short term hotel environment aimed at the businessman. Established in 1979 by Kurokawa in Osaka, the concept didn't gain popularity in Japanese culture until 1985 when the typology was implemented at a Science Expo as a place of rest for visitors (Richie 2009).

### PERFORMANCES

Traditionally only open to men, there are now some hotels that also accommodate women. In doing so, the compartmental nature extends itself, as there are designated floors for women only, often offering more of a pampered experience than that of the men (McDonald 2009).

The only private space within the capsule hotel is in one's own sleeping quarters. All other areas are communal, including the bath. This is a common Japanese custom that can be quite foreign to a westerner.

Much trust is placed on safety and security in the



Figure 19: Sleeping capsules



Figure 20: Common areas

capsule environment, as the sleeping units are not lockable. Instead, only small lockers are provided to store personal belongings. The users of the space are all under the common understanding of the short term implications, and thus, there is little emphasis put on individuality. As a result, almost the entire hotel is comprised of common areas. This includes the lounge, showers, open air rooftop bath, small restaurant, and bar. The layout provides ample space to run into other patrons; however the short term occupancy does not afford the time to do so. One is reminded of this during the early hours each morning when announcements are broadcast over loudspeaker to get up and get out (McDonald 2009).

The short stay environment has all of the basic amenities on site, and users are provided with towels and a robe, upon check in. All services are made available via vending machines. The exception is the front clerk who sells key clothing items businessmen may need for the next working day, such as, ties, pants, and shirts (McDonald 2009).

The rest stop environment of a capsule hotel is comparable to checking into a human vending machine. Even though amenities are accounted for, there really is no soul to the place. The 24 hour access, over 18 policy

and no allowance for outside food or drink, emphasizes its dispensary atmosphere. The space propagates anonymity, as no personal identity or individual choice is cultivated. Servicing to meet a need remains the capsule hotel's only constant in the speedy turnover of multiple guests.

### AFFORDANCES

Pre-fabricated capsule units are stacked on a two tier system, with a pull down bamboo blind at the foot for privacy. The entire base of the unit is covered with a twin size mattress [39" x 75"], allowing for one person maximum occupancy. The bed allows for an average person to sleep comfortably, but those beyond 6' 3" will find their feet poking out.

As the units are built to sleep in, you can only sit in its interior. As such, getting in and out involves some climbing and crawling. Noting this, the user must be agile enough to crouch and bend - and there is no unit for those with disabilities. It is functional for the amount of time spent in a unit.

Built into the capsule interior is a panel that houses a TV, radio, and alarm clock, all within arm's length. A monochrome color scheme wraps the interior, as units are uniformly yellow. This dull tone emphasizes the cell like



Figure 21: Communal bathing area



Figure 22: Guest in capsule

properties of the unit, effectively motivating the user to spend the least amount of time possible inside. Smooth, prefabricated surfaces sterilize any remote coziness that can be brought on by being in a small space. In effect, the interior is quite successful in its aim to limit each patron's stay.

### FINDINGS

- Compartmental designs first debut in hotel typology
- Maximum emphasis on common space
- Uniform interiors and carbon copy units negate personal identity
- Inventive approach to sleeping quarters
- Services a niche user
- Amenities intended for user not having packed personal belongings

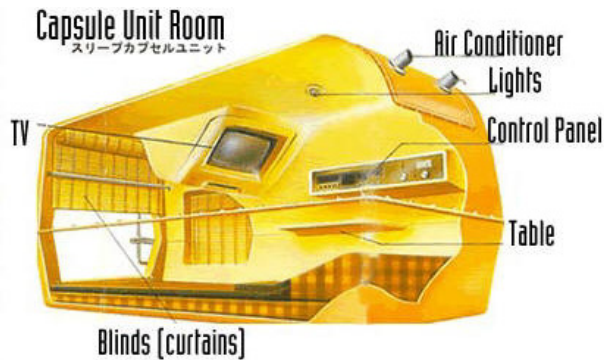


Figure 23: Capsule Diagram

VITALS: YOTEL, 2008

ARCHITECT: PRIESTMAN GOODE,  
THE MANSER PRICE ARCHITECTS + SIMON  
WOODROFFE [FOUNDER]

SIZE: PREMIUM + STANDARD CABINS = 32 SQ FT,  
STANDARD CABINS = 11-1/2 SQ FT

LOCATION: SCHIPHOL AIRPORT, AMSTERDAM + HEATHROW  
AIRPORT, LONDON + GATWICK AIRPORT, LONDON

Yotel was modeled from the container environment of Japanese capsule hotels, and the compact luxury sleeper beds in First Class on British Airways. The short stay hotel is located behind security in airport terminals after passing through customs. Appealing to travelers with connecting or delayed flights, an hourly based check-in provides a convenient place for those in transition to rest up.

## PERFORMANCES

Yotel's distinguishing factor is its location. Embedded in a hanger and branded through air travel, its sterile atmosphere de-territorializes any indication of place. Unlike its founding precedent - the Japanese capsule hotel - almost the entire space of Yotel is private. Main corridors, as the only common

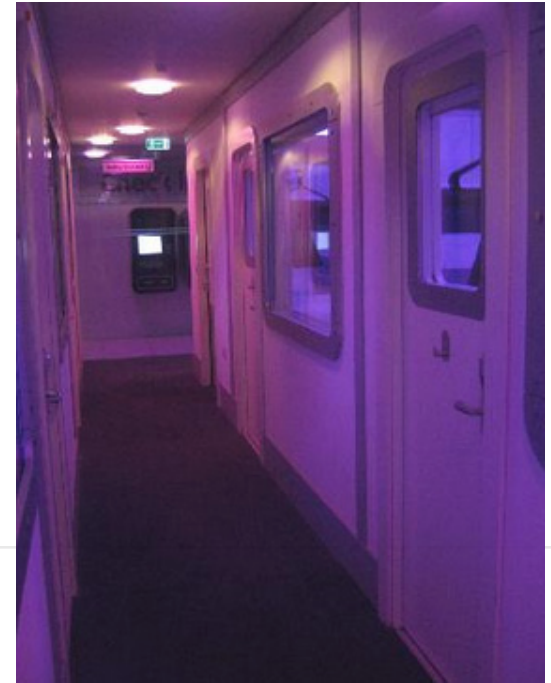


Figure 24: Yotel Corridor

areas, leave no space for social interaction, negating the possibility of community within the hotel. Lack of a lobby and staff further leave out any opportunity for human connection. This separation of individuals reflects airport spaces, where an invisible social barrier prevents strangers from interaction with one another, despite their close proximity.

### *AFFORDANCES*

Compact utilitarian design combined with a touch of luxury comprises three room options. Referred to as cabins rather than rooms, each space includes an area for sleeping, washing up, and working. The capsule, like units, have only one window facing the main corridor [figure 23]. While not providing for a viewl this does increase privacy and block sounds from the hotel's exterior public environment.

Cabin interiors are comprised of neutral finishes that reflect air travel. Surfaces such as flip up desks and pull out beds, reflect the room's small scale. Designed for function, the cabins are dressed up to create a more comfortable environment.

Compact does not necessarily mean uncomfortable. All cabins have mattresses made of hand-layered organic coir, latex, and lamb's wool, and topped with percale pillows and a duvet. The luxury ensuite bathroom includes an overhead monsoon rain shower, a revitalizing body wash, a heated mirror, and soft towels. Each cabin has a flatscreen TV, wi-fi, internet access, and cozy local lighting. A 24-hour in-cabin service completes the picture (Kokhuis 2009, 113).

Given the short term duration of stay, the crisp modern interior provides a refreshing atmosphere to take a break from the speedy outside pace. Additionally, the compactness of the floor plan reinforces the efficiency of the hotel's principle.

## FINDINGS

- Western adaptation of Japanese capsule hotel
- Modern crisp interiors provide a re-charging atmosphere
- Lack of exterior windows increase privacy in a bustling setting
- Technologically driven interface leads to little interaction between guests; no community



Figures 25: The layout of the Premium cabin includes a retractable sofa to king size bed, bedside tables for storage use and flip out desk for flexibility of work space with access to wi-fi.



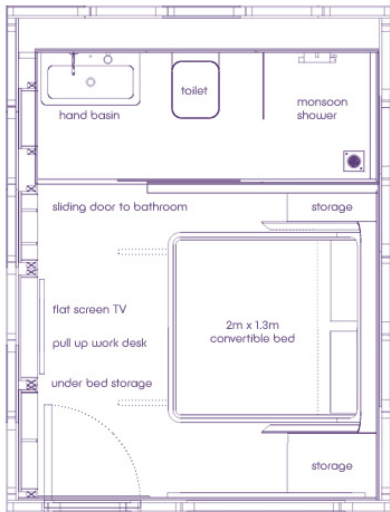


Figure 26: Plan of Premium cabin

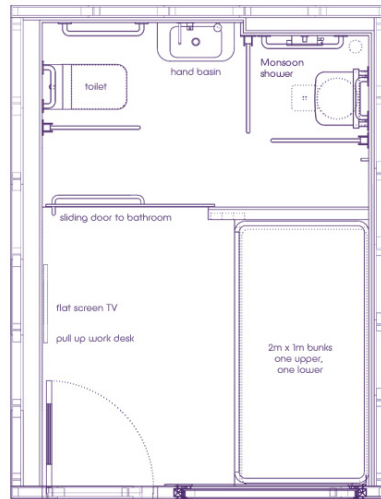


Figure 27: Plan of Twin cabin

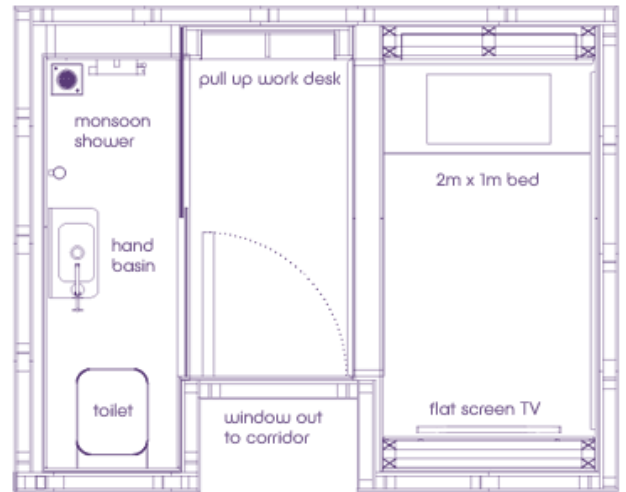


Figure 28: Plan of Standard cabin

VITALS: QBIC, 2007

FOUNDERS: PAUL RINKENS, RINO SOETERS, MARCEL VOERMANS

SIZE: CUBI'S ARE 74 SQ FT

LOCATION: AMSTERDAM, MAASTRICHT, ANTWERP

Qbic is marketed as a self service hotel that combines high quality style with low prices. With three locations, the hotels are centred in the heart of each city to provide convenience to their target market of business travelers and budget minded urban local (Perman 2009, 17).

### PERFORMANCES

Established hoteliers hatched Qbic's concept to appeal to the do-it-yourself minded individual. They also recognized the need for a cost efficient hotel in a city centre for short term occupation. Centring its main concept on a pre-fabricated cube-like structure, the near instant installation of these 'cubi' allow for the hotel to virtually pop up anywhere. Each location is housed in a pre-existing building, of substantial importance to the particular city. For instance, the Amsterdam site is situated in their World Trade Center, allowing for convenient access to a multitude of central activities.



Figure 29: Cubi in room



Figure 30: Cubi in use

The interior of the Qbic hotel includes a self check in kiosk, front lobby area with a digital fireplace, breakfast breakout room, and private rooms located on upper levels. The public to private circulation of the short stay environment functions as a conventional hotel typology, by honoring the social space of the main level and entry area. Although geared for self service, the tag line attached to Qbic's marketing trailer deems the lobby is a place that creates "energy and sense of belonging" (Qbic Trailer YouTube 2009). This demonstrates that aside from the pre-fabricated units set up in each room, the intent of the hotel is to create a welcoming atmosphere where the user gains a sense of attachment to the local setting. Interior finishes support the city branding, as each room has at least one window and a wall comprised of photographic images of the particular city. This translates to the common areas as each lobby space is branded towards the local fare and the self serve breakfast room's vending machines supply food from neighborhood caterers and bakeries (Perman 2009, 17).

## AFFORDANCES

Promoted via the capsule concept of the cubi, this hotel chain has boutique characteristics that are not obvious at first glance. Options are programmed into the pre-fabricated cubi as its frame is outfitted with LED lighting to change the 'mood' of the room. The colors "create several atmospheres and moods: Mellow Yellow, Red Romance, or Deep Purple Love..." (www.qbichotels.com 2009). This element of interaction with the unit substantiates the individuality of the user, creating a sense of place. The cubi's simplistic design contains a bathroom, sleeping area, and eating space. Outfitted with extra long Swedish beds by Hästens, and Philip Starck fixtures in the bathroom, the cubi incorporates high end design in compact format. It is also wired for internet, and features a flat screen TV. The size of the cubi divides the space between modern pre-fab construction and a traditional authentic interior.

This juxtaposition of surfaces and materials creates an eclectic interior setting that makes this hotel unique. Furthermore, the details included in the cubi, such as an extra long bed, take into consideration the variety of users who will occupy the space.



Figure 31: Photographic wall

## FINDINGS

- Pre-fab cubi allows for hotel set-up in any existing interior
- Existing interiors, regional foods, and iconic imagery in rooms provide a sense of locale and attachment to place
- Cubi's color choice and tailored fixtures foster personalization
- Combination of modern and traditional materials creates depth



Figure 32: Red Romance



Figure 33: Deep Purple Love

VITALS: W HOTELS, 1998 - PRESENT

ARCHITECT: ROCKWELL GROUP, RICARDO

BOFILL + CHARLES SWATHMEY IN ASSOCIATION WITH STARWOOD  
HOTELS + RESORTS

SIZE: VARIES

LOCATION: HIP URBAN CENTERS WORLDWIDE

The W Hotel is a chain of high end, boutique hotels managed under the Starwood Hotels + Resorts empire.

The properties are branded as luxury lifestyle urban escapes, and literally cater to guests' every need.

### PERFORMANCES

The W Hotel concept has taken the idea of hotel to a level beyond most. With the vision of the early 1900's 'hotel as a space for gathering', the W chain as re-invigorated this idea. Their aggressive identity branding has blurred the line between self identity and media sponsored consumerism whilst upon an 'urban escape.' Unlike some previous precedents, this hotel chain is not known for its inventive design per say, but rather for its imaginative pairing of escapism through the emotional connections via nature. That is to say, all 29 properties have one consistent concept: a calming and restorative environment through branding the rejuvenating power of nature (Albrecht

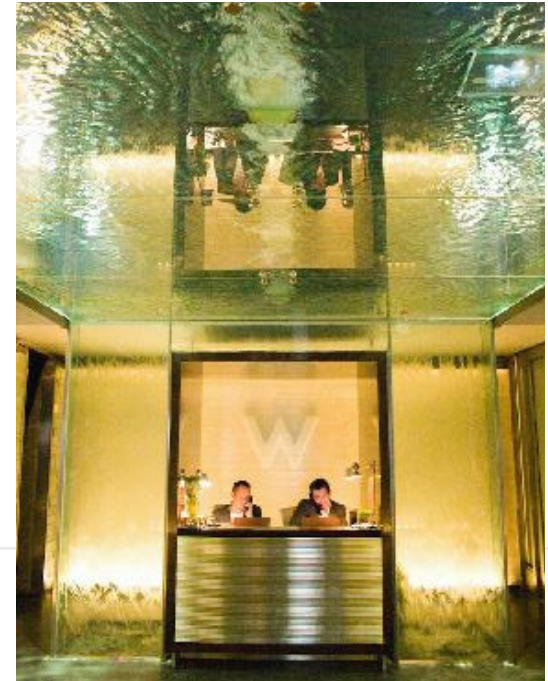


Figure 34: Reception in New York Times Square



Figure 35: Water wall

2002, 91). Earth, water, wind, and fire are conveyed through design and implemented on a variety of scales. For example, the concept is ensured in each location with the design of the spa being of primary importance, influencing the flow of the remaining spaces. Guests even have plants to water, or wheatgrass to trim in some locations (Albrecht 2002, 91). These mega concept havens - ranging from 150 - 180 rooms - include a lobby area renamed 'W Living Room,' meeting and conference rooms, a concierge, front desk reception, W retail store, in house bar, restaurant, nightclub amongst rooms, presidential suites, and penthouse levels. Claiming many industry firsts, such as "branded W CD compilations, lifestyle experience through their W retail store, presidential suite as a 'wow' suite and the whatever/whenever concierge," (www.starwoodhotels.com 2009) the W hotel concept is embedded into each detail of its entire interior, down to its own lingo for the complete packaging of attitude. For instance even the elevator has been re-branded to 'lift.' The privileges and insider access that guests may take advantage of, hold the clout comparable to walking on Hollywood's red carpet. Extreme pampering and personal service is W Hotel's number one priority. Corresponding sensorial experience, such as signature scents in

the lobby area and music playing throughout, aim to intoxicate the user into a dream like state of diversion from a daily routine.

Marketed towards an affluent and young business traveler, the W hotel chain is really “a business hotel dressed in an intimate boutique hotels clothing” (Albrecht 2002, 91). It is the service provided that personalizes the experience for the user, rather than the design. From a choice of pillows in your room, to text message notices for dry cleaning pick-up; from delivery of luggage to your home door, to buying the actual furniture in your room, W hotel does not draw boundaries between check in and check out time. W hotel creates walking branded identities in each guest, carrying the status of exclusivity worldwide. This creates a community of users who connect on a level of lifestyle branding via material comforts. Social interactions of guests are like any other chain hotel in terms of circulation and public to private areas. However, W Hotels hold an elite status within their city of locale, deeming the hotel a hot hipster spot to see and be seen in. Thus, the chain draws in local users, but only of a certain status.

Unique amenities that this typology offers for the business traveler include wireless in all common areas, iPod docking



Figure 36: Lobby aka 'Living Room' with foliage on walls



stations in each room, conference facilities, and quick gourmet meals to take with you. In addition, there is the option to attend in house workshops that offer knitting, yoga, or cooking, to break up a mundane work day ([www.starwoodhotels.com](http://www.starwoodhotels.com)).

### AFFORDANCES

Mentioned above, this precedent is not renowned for its design inventions but rather than the following through of a consistent concept. Rooms are of standard size with standard beds, two bedside tables and an ensuite bathroom. When stripped down of its services, the W Hotel is like that of any other chain hotel experience.



Figure 37: i-pod docking station in your room



Figure 38: Union Square, New York reception desk lined with wheatgrass

## *FINDINGS*

- Branding disguises mundane design
- W hotels has re-enlivened the hotel as meeting spot
- Personal pampering services hold true to attract an affluent user
- Checking in at this hotel deserves a longer stay than one night
- Vast size and amenities offered do not promote interaction with local destination
- Natural concept distinguishes amongst boutique hotels reputation of nightclub glitz



Figure 39: Mexico City 'Living Room' bar



Figure 40: Mexico City 'Living Room'



Figure 41: San Diego location, typical room

VITALS: GRAMERCY PARK HOTEL, 1925 + RENOVATED IN 2006  
ARCHITECT: BING + BING, RENOVATED BY IAN SCHRAGER, MICHAEL  
OVERINGTON, ANDA ANDREI, JULIAN SCHNABEL  
SIZE: 185 ROOMS RANGING FROM 200 – 600 SQ FT  
LOCATION: NEW YORK

Once a spot where the Kennedy's and Babe Ruth frequented, the long established A-list hotel was renovated by renowned hotelier Ian Schrager in 2006. Retaining the aura of its cultural legacy, the hotel aims to be the new precedent for the boutique typology that Schrager invented in the 80's. Conveying old world charm and a sense of authenticity in craftsmanship, Gramercy Park Hotel raises the bar by re-inventing the boutique hotel.

#### PERFORMANCES

New York's elite as clients of this hotel is embedded into its very construction. The attachment to place and identity of the privileged goes hand in hand with the site since the hotel's inception. Ironically, Schrager's aim for re-inventing the Gramercy Park Hotel is tag lined: 'eclectic bohemian,' meaning the "ultimate anti brand and anti design hotel" (Lee 2006). Aspiring to challenge the hotelling industry, the renovation of Gramercy's interior is heavy on the authenticity front. As a "very personal



Figure 42: Lobby



Figure 43: Rooftop lounge

response to what [Schrager] sees as an over designed, over branded and over accessible idea of luxury" (Betts 2006, 61), this hotel was designed as the opposite, in an attempt to create a unique, opulent atmosphere. This is conveyed through the use of a textured interior where materials such as velvet curtains, hand tufted rugs, antique furniture, and hand carved wood burning fireplaces set the tone for a worldly bohemian heritage that cannot be categorized by one movement. The mixture of objects meant to reflect the chaos of an artist's studio (Betts 2006, 61), creates an exclusive setting that cannot be replicated. In doing so, the Gramercy Park Hotel has defined a fresh fingerprint in the realm of differentiation from the boutique concept. Through the reuse of its interior and strong connection to site, the hotel fosters a sense of place via historical references. In addition, custom designed artwork and furniture contribute to the one-of-a-kind package that Gramercy offers.

This precedent is not specifically geared towards the business traveler so much as a high society crowd. Clientele are self-possessed affluent hipsters, who already occupy the same circles beyond the community created inside the Gramercy. The sense of belonging fostered in the hotel only underpins the already abounding network between guests.

Schrager's dramatic vision avoids an institutional approach where he sees "a great hotel [as] not just a building, [but] an individual, with personality, spirit and authenticity". Furthermore, the director of architecture and design Anda Andrei comments that "being too conservative lands you in a corporate hotel". (Architectural Record 2006, 100).

### AFFORDANCES

Re-structured from a 600 room hotel, to that of 185 suites and 6 private residences, the hotel's re-design is spacious. The exclusivity of this hotel is paramount with its unique details and custom design. In the upper levels, guests have the choice of superior, deluxe, double deluxe, loft, and double loft spaces. These all range from 220 – 515 sq ft ([www.gramercyparkhotel.com](http://www.gramercyparkhotel.com) 2009).

Each room is custom leaving no two spaces alike. Business services are available, and guests can rent computers upon request, although the dark colorings of the rooms are not conducive to a work environment. One exposed bulb and the dimly lit lighting scheme in conjunction with the lack of a real desk and limited outlets in the rooms attest to the fact that the Gramercy is not a business hotel (Gimbel



Figure 44: Eclectic atmosphere



Figure 45: Rich textures in the bar

2006, 227). Additional spaces in the hotel include a double height lobby, gym, spa, penthouse suites, private roof club, meeting rooms, and access to New York's exclusive outdoor private park. Gramercy's interior priorities lie in its lavish materials and eclectic pairing of customized furnishings. The re-organization of the renovated space allows for a roomy environment amidst a sea of baroque details.

## FINDINGS

- Attachment to place and identity through authenticity of materials and furniture
- Dim lighting and lack of desks in rooms create poor environments for business clientele
- Re-use of an existing building provides strong connection to site and historical reference
- Eclectic interiors prevent duplication
- Dynamic use of floor plate creates 11 types of suites to choose from



Figure 46: Dark colours





Figure 47: Little work area

## *SUMMARY*

Through the analysis of each precedent in terms of the filters, the following can be applied towards both the boutique and capsule typologies.

### *CAPSULE HOTELS*

Derived from necessity, and utilitarian in design, their modular components promote plug-in architecture. This allows for renewal and easy access in updating units throughout time. The capsule model also cultivates more humanistic design, as its dimensions are closely aligned with the body.

Disadvantages of the capsule type lie in its pre-fabrication.

Duplication of cellular units creates a homogenous atmosphere negating identity and personalization. This is counteracted in the boutique hotel type, where the primary intention is to create an environment which is personal and unique for its user.

### *BOUTIQUE HOTELS*

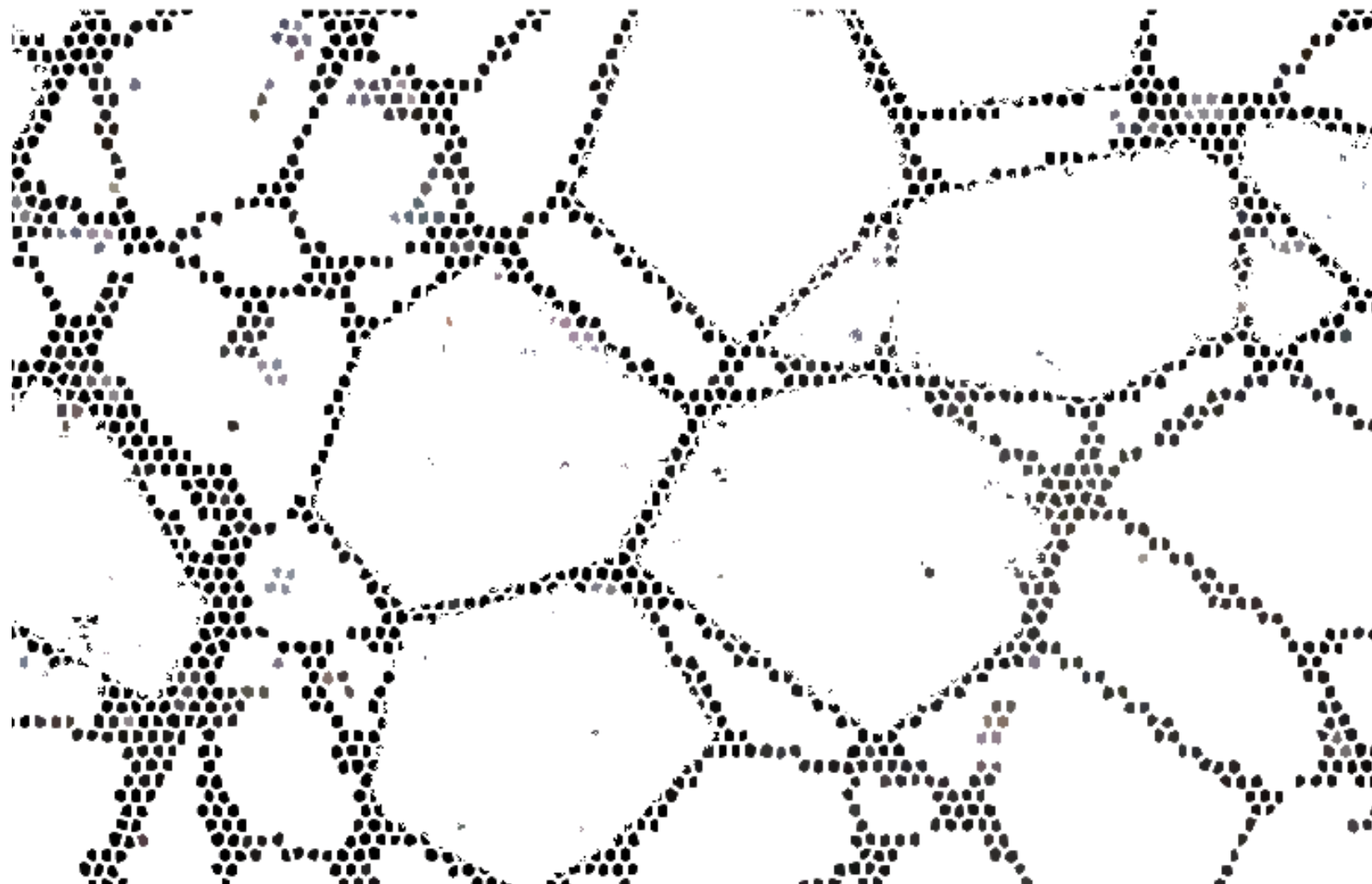
Not cutting edge in design, the fundamental concept of boutique concept centres on personal services. Anticipating the guest's needs rather than responding to them strengthens the theme-based design that this hotel type is recognized

for. Creating an authenticity of place through local foods, culture, and art promotes a sense of belonging. Moreover, lavish bars, restaurants, cafes, and lounges draws in the local population, enlivening the hotel as meeting spot.

### 3.4 APPLICATIONS

Extracted from the precedent review, the below points provide the foundation for programming the short stay hotel.

- Strengthening of place through regional foods, art, and culture
- Flexible interiors create a personal identification with the space
- A choice of services beyond the hotel room promotes interaction with the local destination
- DIY options are efficient alternatives to service based
- Make amenities available for guests not having packed personal belongings
- Traditional proportions transfer to modern applications
- Implementing movement in architecture creates a strong link between the built form and the user
- Details tailor a space
- Juxtaposition of materials creates texture and depth

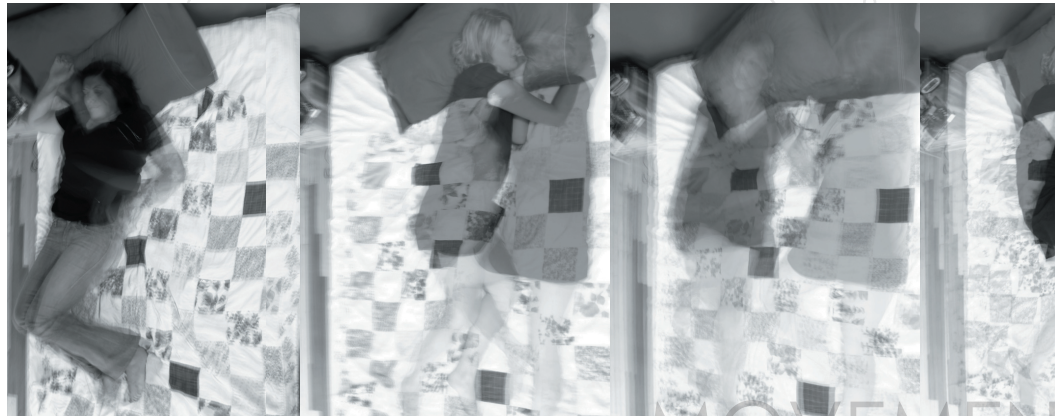




## SLEEP STUDY



Captured through time lapse photography, I documented a myriad of sleeping positions. By superimposing one on another, transition and movement from one position to the next is shown.



# MOVEMENT

# 100

By way of abstraction, the images transform themselves into a series of shapes, creating a fusion between the body and bed surface. Body positions become less recognizable and a collage begins to form its own language. The series of photographs positioned next to one another allow for common silhouettes and forms to reveal themselves. The repetition of shapes reflect angles and lines that can be used to plan interior spaces.



SHAPE

101



Further to gaining information on shape, is the relationship of body to bed. The images above show the massing and scale of the body in comparison to bed sizes. This study determines the space used amongst a series of sleeping positions, and can be used to challenge standard bed sizes.

As documented by Bart Haex in *Back and Bed: Ergonomic Aspects of Sleeping*;

The dimensions of a sleep system noticeably influence(s) sleeping comfort. Bed width should be at least shoulder width plus .40m; length should be at least body length plus .20m; bed height should be at least .45m (for ventilation purposes) while high beds (+.55m) make it easier to get in or out (Manneken 1996). As illustrated in Table 2.1, standard dimensions of sleep systems (dimensions are given for double beds) depend on demographical aspects, where anthropometrical parameters such as body length play a prominent role (Central Bureau voor de Statistiek 1996, Kroemer and Granjean 1997, Pheasant 1996) (Haex 2005, 55)



Table 2.1: Dimensional Diversity of Sleep System

country	sleep system width (avg m)	sleep system length (avg m)	female body length (avg m)	male body length (avg m)
Holland	1.60	2.10	1.696	1.825
Germany	1.60	2.00	1.635	1.745
U.S.A.	1.50	2.00	1.625	1.755
U.K	1.50	2.00	1.610	1.740
France	1.50	1.90	1.600	1.715
Japan	1.40	1.90	1.530	1.655

(Haex 2005, 55)

### FINDINGS

By studying various sizes of beds, the designer gains a better understanding of the parameters that define the surfaces we sleep on. Like Frederick Kiesler and his design for the 'Endless House', questioning the representation of built surfaces leads to new design. In this vein, surfaces that typically act as boundaries (floors, walls, ceilings), can be arranged to form a transition and continuum reflecting flexibility in the layout of an interior space (Kiesler 2001, 16). I aim to break down the separation between surfaces - such as the bed and the floor - to create a sinuous interior environment where texture and material suggest their intended use.

### SLEEP REQUIREMENTS

DARKNESS

NATURAL LIGHT

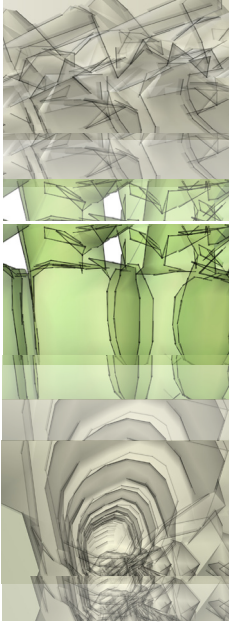
QUIET

SECURITY

COMFORTABLE SURFACE

TEMPERATURE CONTROL

CLEAN ENVIRONMENT



## CONNECTION STUDY

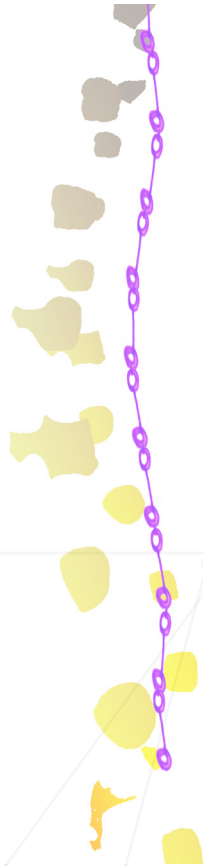
This explores the juxtaposition and congruity between the human spine and the travel route of the Canada line on the skytrain.

Using the spine to represent the body as a continuous medium, it is contrasted by the fragmented slots of time spent at each stop along a skytrain route. Chosen for its vital connection between the Vancouver airport and the Waterfront station, the Canada line links international travellers to the city centre, serving as a proverbial spine to Vancouver's transportation system.

By merging 13 skytrain stops with the 33 vertebrae of the human spine, this study plays with the abstraction between body + machine, flow + fragment.

Removing the outline of the spine and filling in each vertebra changes the image to reflect that of capsules within our own bodies. The areas in-between provides a poetic spacing between the natural flow. These forms can reflect those of rooms, linked together on a continuum to create a whole.

Distortion of the Canada line route as shown in purple, also creates capsule like spaces within the contour of the spine. Fragmented yet joined, this abstraction creates areas of junction and intersection.



The concepts brought forward by manipulations of form, and layering of figures provoke consideration relating to flow and trajectory of movements between the two images.

### *FINDINGS*

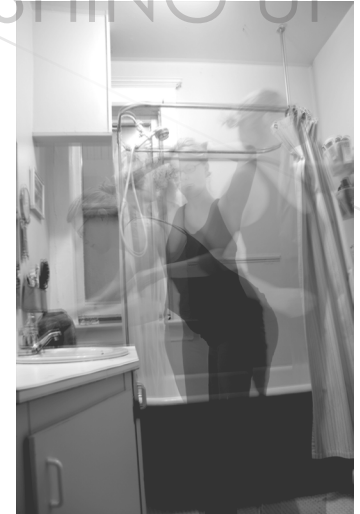
This study is important to interior design as it highlights transition areas. This encompasses movement between interior and exterior environments. Recognizing both psychological and physical realms, this investigation is two-fold. Psychologically it considers movement through thresholds and exposure from the private to the public domain. On a physical level, materials and their appropriateness are taken into account. Recognition of rhythms and movement through transition spaces choreographs the organization of connecting areas within the short stay hotel. This gives consideration to placement of rooms, adjacency of space and materiality of form when moving from one space to another .

## MOVEMENT STUDY



## WAKING UP

In order to design an environment as a pause in the rapid movement of flow, I did a study to understand movement in interior space. Based in the setting of a dwelling, the subject is captured while performing daily activities such as waking up and washing up. Shown through multiple exposures, the body is juxtaposed to the static space of the built environment. The body as active subject flowing from one position to another creates a continuum of various shapes. Through observation of body gestures, the collages determine frequent motions and positions habitual to the given setting.

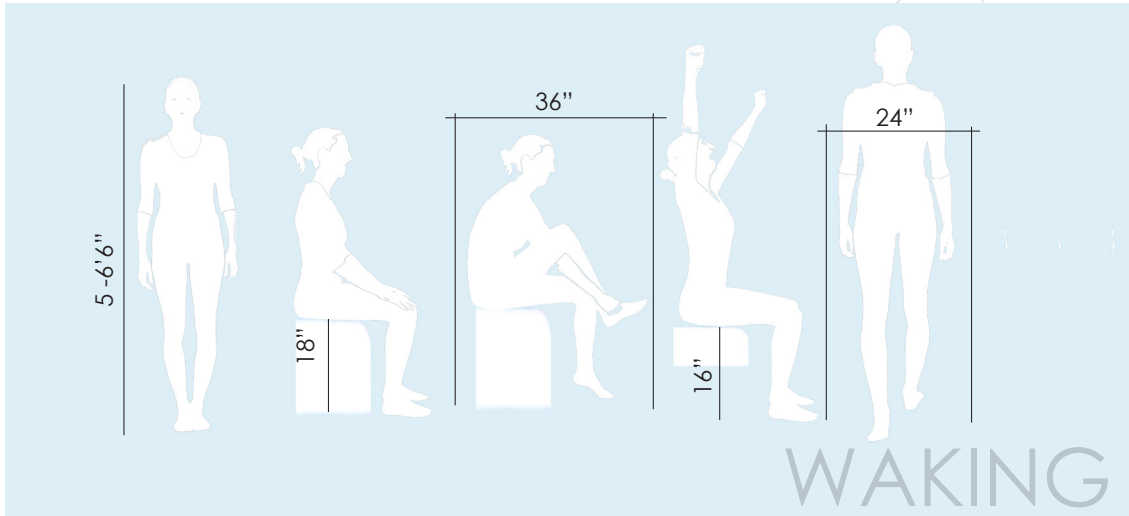


WASHING UP

## *FINDINGS*

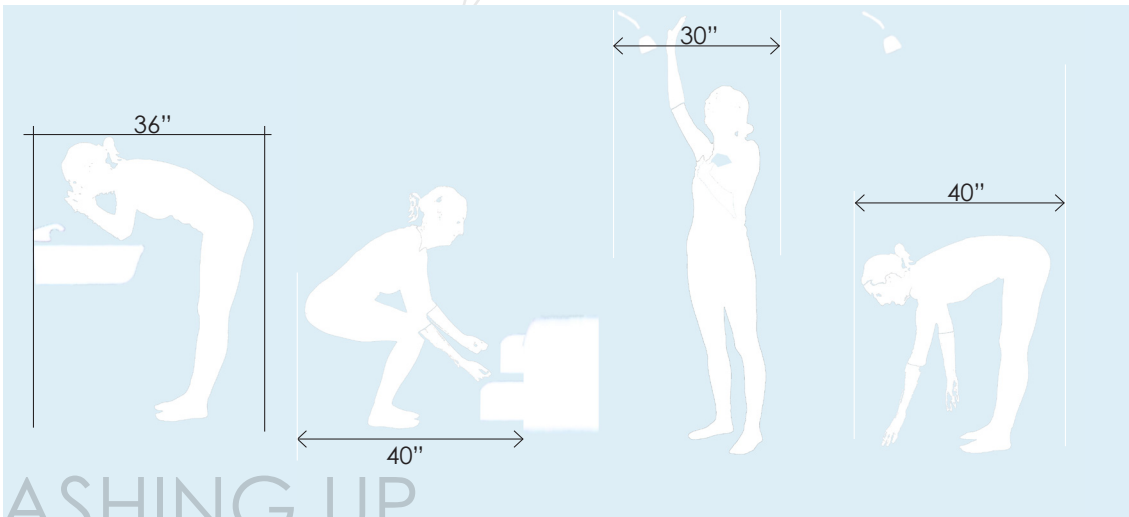
Capturing the body's paths of motion led me to explore the range of spatial standards that have been set out to use as principles of design. Through this study, the measurements of the body framed against the dimensions of the built environment aid in a user centred final design. By using the shown diagrams [Fig 48] as a guide for body measurement, I can create a space that is aware of spatial capacities.

This study will aid in my design, as body proportions will be reflected in the scale of the interior environment. Creating a space using the human body as the primary source of measurement establishes a functional design, and encourages a progressive environment for the user.

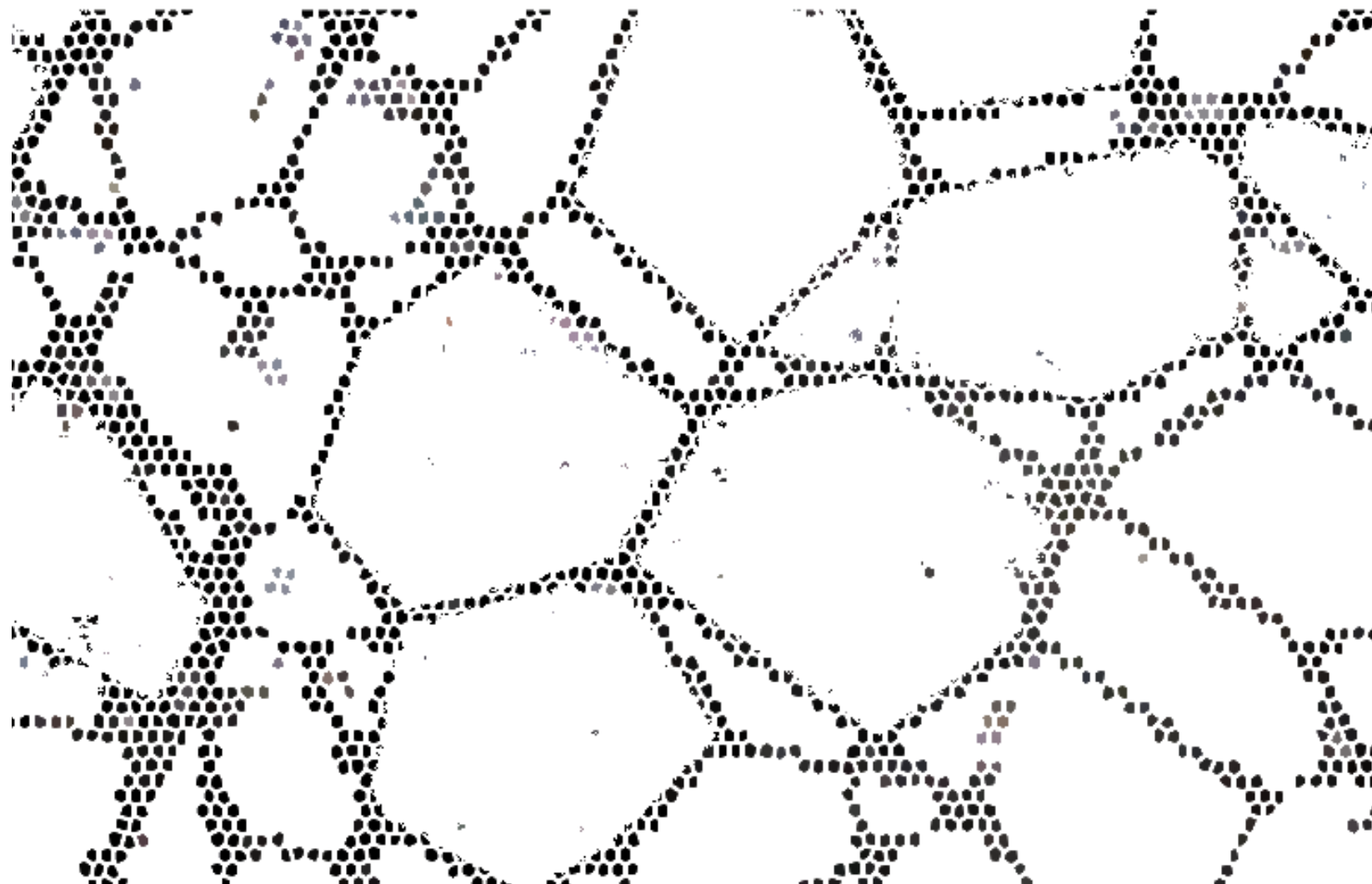


WAKING UP

Figure 48: Basic Measurements for human factors



WASHING UP







## 5.1 PROGRAMMING CLIENT PROFILING

<i>user group</i>	<i>values</i>	<i>activities</i>	<i>environmental needs</i>	
<b>business traveller</b>	quiet privacy comfort efficiency urban centrality convenience connectivity	sleep wash up eat watch tv exercise wireless communication loungue explore work read	sleep surface toilet shower sink task light seating surface storage work surface	
<b>maintenance staff</b>	security accessibility organization efficiency privacy communication	clean wash laundry fix service deliver eat	surface for laundry washing machines dryers seating surface storage toilet	sink break out area fridge microwave access to parking service entrance
<b>administrative staff</b>	security accessibility organization efficiency privacy communication	customer service fax email make calls eat	work surface seating surface task light storage toilet sink	break out area fridge microwave access to parking

*amenities*

*emotional needs*

hair dryer  
alarm  
hangers  
telephone  
wireless internet  
iron  
safety deposit box  
towels  
robe  
media library  
tourist info

darkness  
natural light  
climate control  
acoustically  
sound env.  
connection  
to nature

security cameras

discreet  
circulation

computer  
security cameras

natural light  
public views

SPACES

<i>hotel activities</i>	<i>traditional space</i>	<i>level of privacy</i>
-------------------------	--------------------------	-------------------------

reserve a room	lobby	semi-public
check-in/out	lobby	semi-public
visitor info	lobby	semi-public
sleep	room	private
bathe	room	private
wash-up	room	private
exercise	fitness area	semi-private
eat	hotel restaurant	semi-public
relax	hotel lounge/bar	public
read	room/hotel lounge	semi-private/public
work	room/lobby/work area	private to public
socialize	hotel lounge/bar	semi-public
loungue	room/hotel lounge	semi-public
storage	room/lobby	private/semi-public



*re-defined space*

*re-defined level of privacy*

online	private
online	private
in room	private
room	private
room	private
room	private
outdoors	public
local eateries	public
public space	public
room/public space	private/public
room/public space	private to public
public space	public
public space	public
room/locker	private

Re-defining the spaces of a traditional hotel eliminates semi-private/semi-public environments. This creates a programme where spaces either lend themselves to total privacy or completely public. Forcing the user to leave their room and engage in activities beyond the space of the hotel allows for integration with the local environment. In turn, the local population enjoys the use of hotel amenities that would not conventionally be offered.

## RE-DEFINED HOTEL SPACE REQUIREMENTS

room (pod)	see CLIENT PROFILING pg. 108 - 109
marketplace	serves local and fresh foods located in a public space located in a transitory area open 7 days a week flexible seating to accomodate a variety of people views to the outside wide circulation paths for those with luggage washrooms
vending area	serves local and fresh foods open 24 hours compact and convenient servicing modern design to appeal variety and choice of food and beverage
DIY retail	convenience store efficiency variety of amenities provided open 24 hours secure access for afterhour purchases modeled on vending machine properties

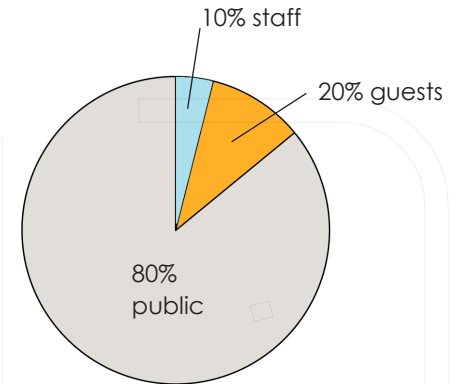


Figure 49: Facility users of re-defined hotel

A floor plan diagram showing three distinct areas: spa, lounge, and meeting rooms. The spa area is at the top left, the lounge is in the middle left, and the meeting rooms are at the bottom left. The diagram includes various geometric shapes representing furniture and room boundaries.

spa

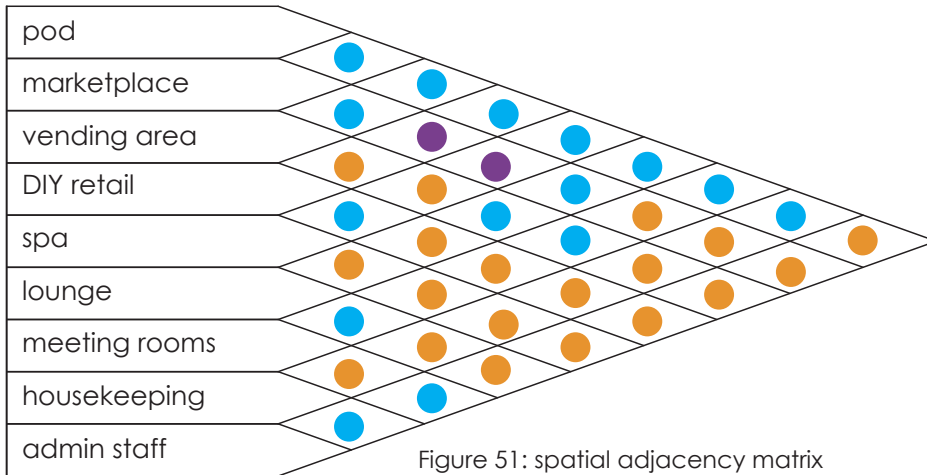
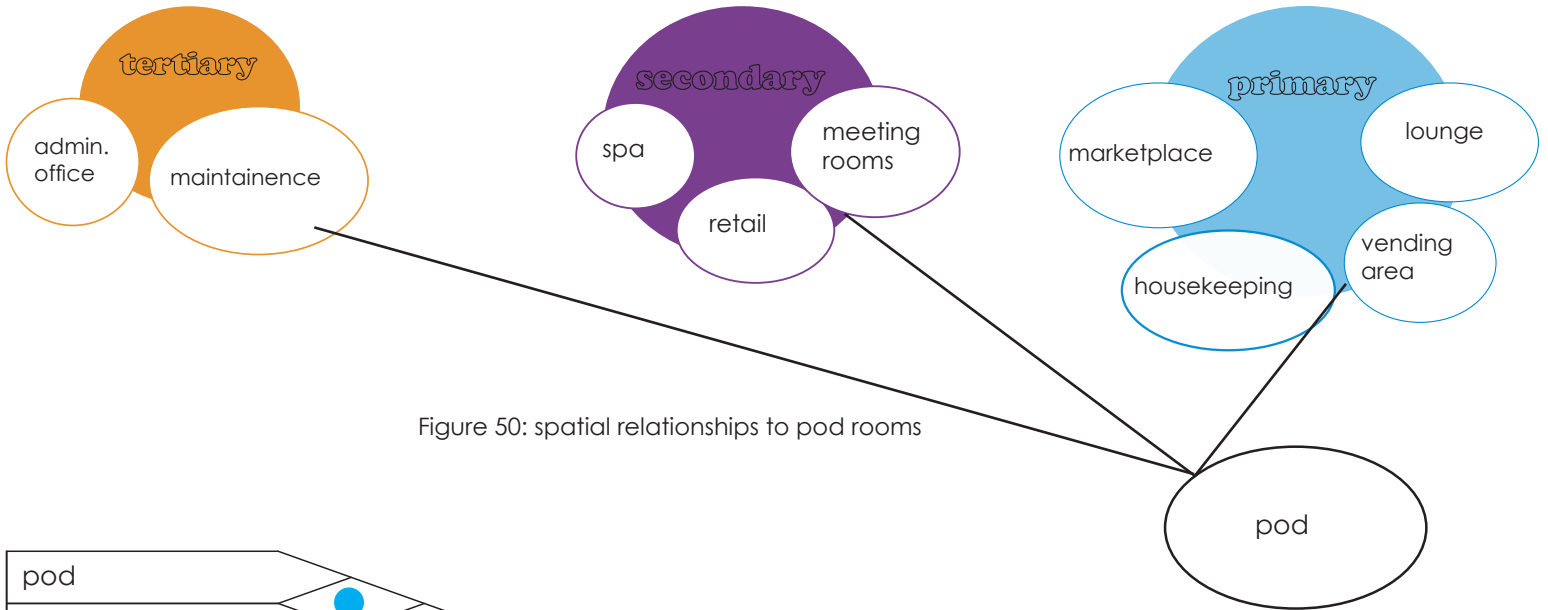
calming and restorative environment  
convenient and efficient services offered  
views to outdoors/access to natural light  
priority for hotel guests  
adjacent to the retail component  
quiet atmosphere

lounge

flexible seating with a work surface  
views to outdoors/access to natural light  
adjacent to marketplace or vending area  
lockers or storage for luggage  
booths for mobile phone privacy  
available 24 hours  
priority hotel guest access afterhours

meeting rooms

private space to book for work purposes; open to the public  
movable seating with a work surface  
adjacent to marketplace or vending area  
secure access  
priority hotel guest access





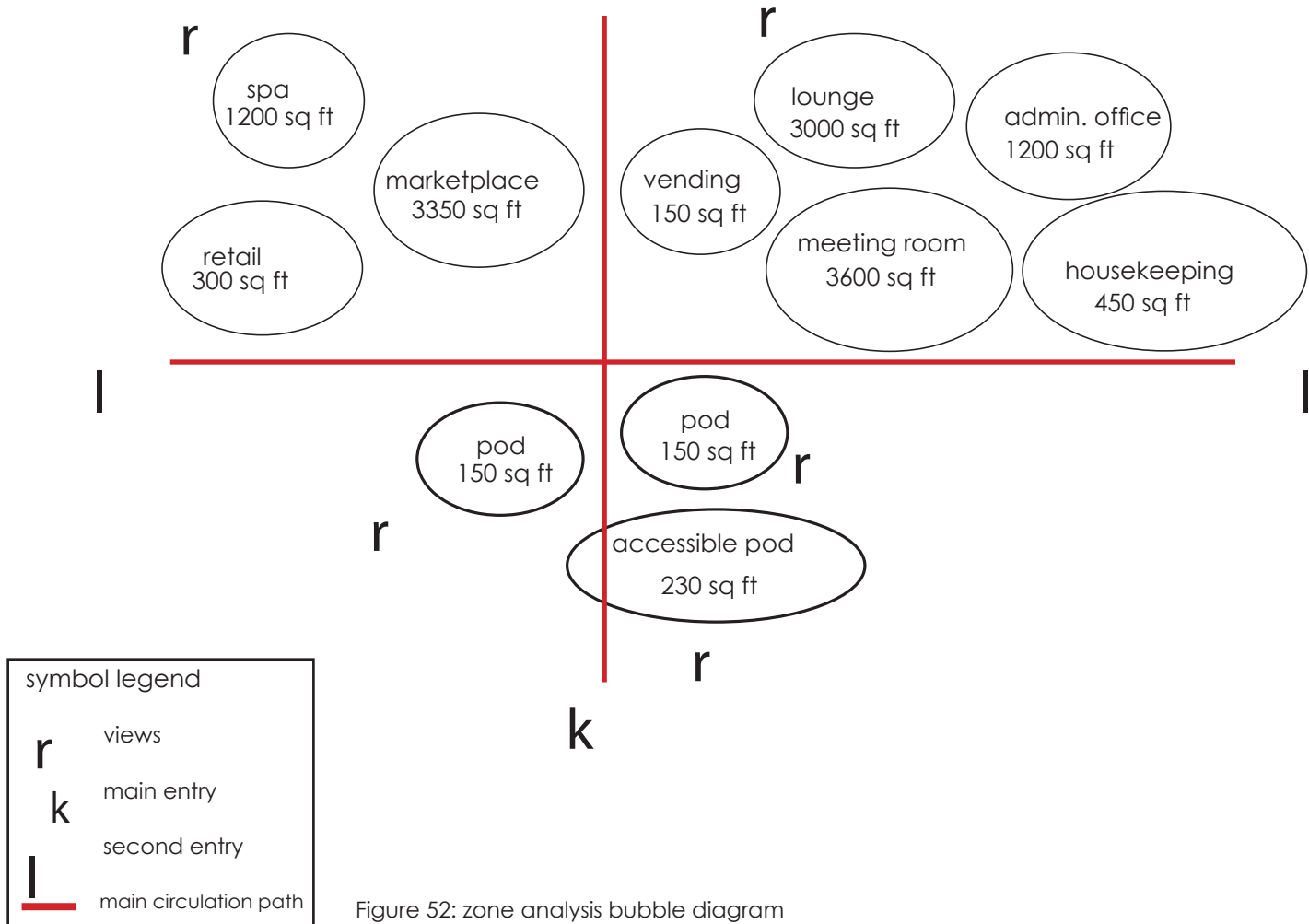


Figure 52: zone analysis bubble diagram

PRIVACY SCALE

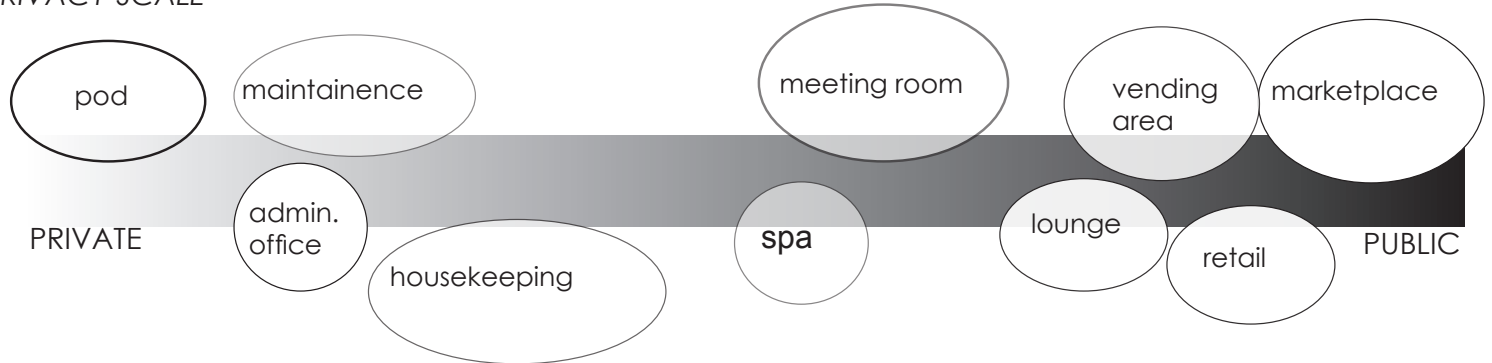


Figure 53: daytime hours scale of privacy (9:00-17:00)

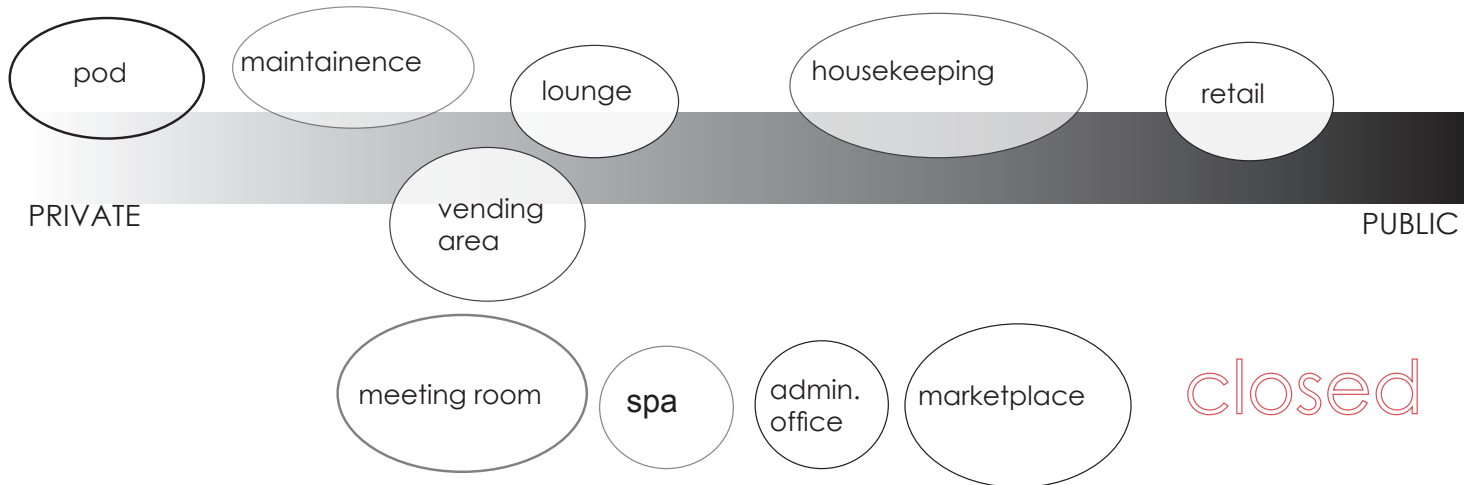


Figure 54: after hours scale of privacy (17:00 - 9:00)

## SENSORY REQUIREMENTS

### **Light**

- use of daylighting where available to reduce energy consumption
- use daylighting in pod rooms to address natural body clock rhythms
- use ambient light on outside of pod rooms to create an accent during the night time

### **Colour**

- overall palette of the interior to compliment the existing tones of Waterfront Station's historical interior
- incorporate the surrounding landscape's natural colors
- warm tones to offset often rainy and cloudy weather in Vancouver

### **Visual/Materials**

- aesthetics that create a 'wow' factor for the public to enjoy
- contemporary materials such as steel + glass to offset the historical interior of marble + brick
- smart technologies to allow for dynamic interface between building and user

### **Tactile**

- touch and/or weight sensed surfaces that activate upon presence in the pod rooms
- textured materials on surfaces to identify certain spaces; furniture, flooring
- easy to clean surfaces both in pods and public areas

### **Sound**

- high R factor in walls of pods to diffuse outside sounds. Place acoustic insulation between gypsum board interior partitions and ceilings.
- appropriate choice of interior finishes to limit sound transmission and reflectance.
- installation: translation of train schedules into natural sounds in stairwell of pods

### **Smell**

- provide commercial grade ventilation system in marketplace and vending area
- scented colourless glaze by artist Heribert Friedl on partition walls in pod rooms at nose height

## MECHANICAL REQUIREMENTS

### Heating + Cooling

- floor slab of pod rooms to have radiant heating to provide warmth, both in washroom and sleeping area
- floor covering to be ceramic or tile
- pod rooms to have individual thermostats to control interior temperature
- forced air heating provided by a central furnace to act as main heating and cooling system for each pod room

### Plumbing

- pipes to be encased in the mechanical shaft next to main circulation staircase
- install low flush toilets and low-flow shower heads in pod rooms

### Electrical

- hot water tank of commercial grade, to support the needs of guests. Insulated for maximum efficiency
- electrical panel for pod rooms to be located on ground level lobby area by staircase. Panel to be surge protected.
- Ground fault circuit interrupters (GFI) outlets to be located in all washrooms

### Lighting

- incandescent, warm light to be provided in each pod room. In addition, ambient and task lighting to be available as options.
- dimmers and occupancy sensors as main operational switching.
- emergency lighting to be provided in main staircase and entry area. This is to be connected to its own battery pack and circuit.

### Other

- wireless internet in all pod rooms and public spaces such as; the lounge, meeting rooms, marketplace and vending area.

## BUILDING CODE

### Project Description

The short stay hotel involves an intervention to a portion of an existing commercial development in Waterfront Station, Vancouver BC. The existing historical railway station's front lobby will contain 3 hotel towers. Existing mercantile spaces will be renovated, and a portion of the basement will be allocated to housekeeping and maintenance space.

### Building Code Summary

This summary is based on a review of the Manitoba Building Code 2005 as it applies to the above noted project.

### SECTION 3.1 GENERAL

Major occupancy classification Group D, Division 2

Building area [main floor] : 30,000 sq ft

Lobby area: 8,400 sq ft

Hotel pod unit intervention: 1,635 sq ft

Pod intervention height: 2 stories

Firewalls: 1 hour

### 3.1.16 OCCUPANT LOAD

Occupant load calculation is based on table 3.1.16.1 as follows:

Business and Personal use [Pod towers]: 1,635/

4.6 sq m (49.5 sq ft) per person: 33

Total Short stay hotel occupant load =

Mercantile Use: 8.832sq ft/4.6sq m (49.5 sq ft) per person = 178

Offices: 4,820sq ft/9.30sq m (30.6 sq ft) per person = 157

Basement: 965 sq ft/3.70sq m (12.1 sq ft) per person = 79

Total Mercantile occupant load = 414 persons

Total Occupant load = 447persons

### 3.2 OCCUPANCY CLASSIFICATION

The proposed occupancy conforms to Article 3.2.2.50

Group D, up to 6 stories and the following criteria:

The building is not more than 6 stories in building height

The building area is not more than 7,200sq m (23,622 sq ft) facing one street

The building shall be of noncombustible construction

Floor assemblies are required to be 1h rated fire separations

Roof assemblies shall have a fire-resistance rating of not less than 1 hr

Loadbearing walls, columns and arches shall have a fire-resistance

rating not less than that required for the supported assembly

### 3.2.4 FIRE ALARM AND DETECTION

A fire alarm system shall be installed in a building that contains an occupant load more than 300. A fire alarm system is required.

### 3.2.7 EMERGENCY LIGHTING

Emergency lighting is required.

### 3.3 SAFETY WITHIN FLOOR AREAS

1 hr fire separation as per 3.3.1.1

#### 3.3.1.3 MEANS OF EGRESS

Each suite in a floor area that contains more than one suite shall have an exterior exit doorway or a doorway to a public corridor.

#### 3.3.1.4 PUBLIC CORRIDORS

Minimum width of a public corridor shall be 1100mm (3'6")

If a public corridor contains occupancy, the occupancy shall be located so that for pedestrian travel there is an unobstructed width not less than 3m (9'10") at all times; adjacent and parallel to all rooms and suites that front onto the public corridor.

#### 3.3.1.5 EGRESS DOORWAYS FOR POD UNITS

One means of egress is required if the distance measured from any point

within the room to the nearest egress door is less than 15 m (49 ft).  
Exit signs shall be placed in passageways to indicate the direction of exit travel  
Emergency lighting shall be provided in principal routes provided in exits

### 3.6 SERVICE FACILITIES

Service rooms shall have a 1 hr fire separation  
Electrical equipment vaults shall be enclosed by a 3 hour fire separation constructed of masonry or concrete or a 2 hour fire separation constructed of masonry or concrete if provided with an automatic fire extinguishing system

### 3.7 HEALTH REQUIREMENTS

Plumbing Fixtures:

#### 3.7.2.3 Business and Personal (mercantile)

414 persons/2 = 212 of each sex = 3 w/c for each sex plus 1 for each additional increment of 50 persons = 11 w/c total

\*existing bar/restaurant has w/c's that serve as the alternative to those provided in the lounge/lobby area

### 3.8 BARRIER FREE DESIGN

If the building is not equipped with an elevator, the barrier free path of travel need only be provided on the entrance level

At least one barrier-free entrance shall be provided to a suite

Every barrier-free path of travel shall provide an unobstructed width of at least 3'-6" for the passage of wheelchairs

Barrier free washroom(s) shall be provided

The doors for the entrance shall be equipped with a power door operator

#### 3.3.1.16 STAIRS

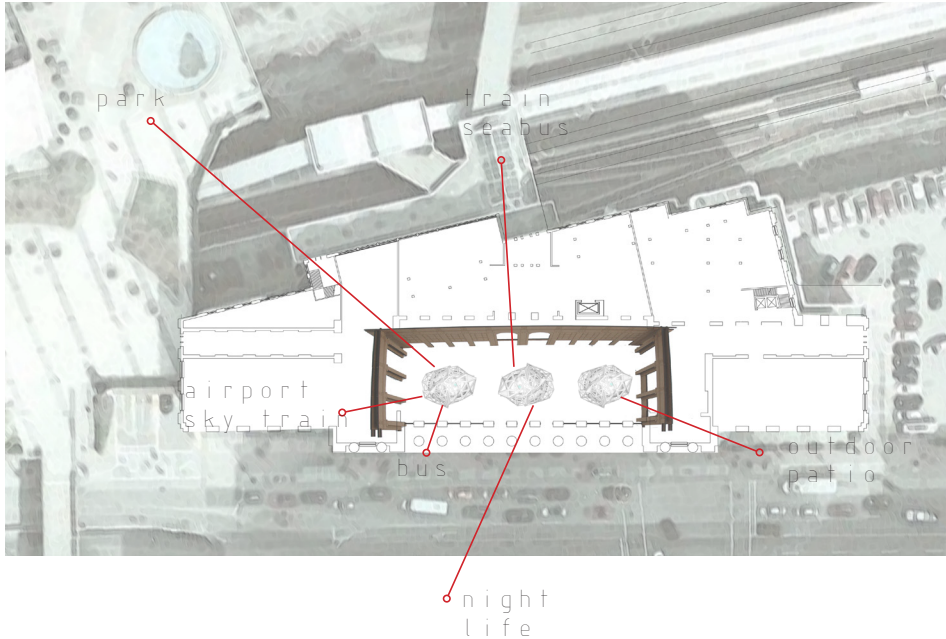
Required exit stairs and public stairs shall have a width of not less than 900mm (2.9 ft)

### 9.11 SOUND CONTROL

Every unit shall be separated from every other space by a sound transmission class rating of at least 50

## 5.2 DESIGN DRAWINGS

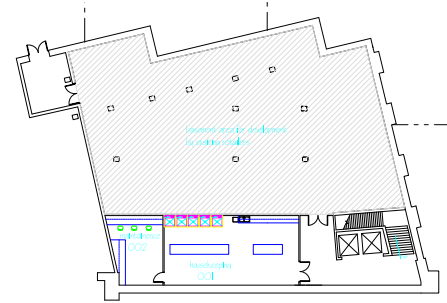
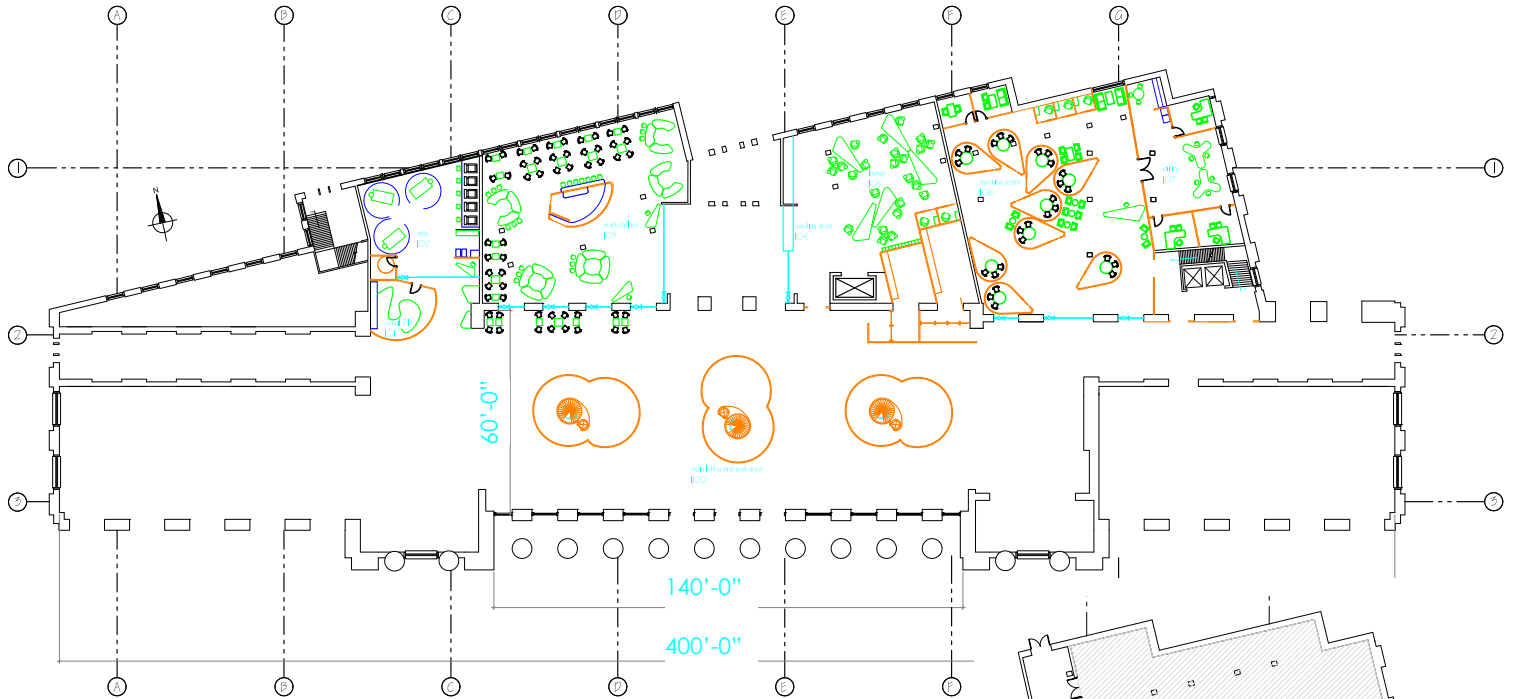
### site plan



The site plan is focused on the lobby area, as this is where the pod units have been placed. The main floor plan shows the pod units in relationship to the surrounding services, which are shown in more detail in the following pages. In addition, part of the basement has been developed - in consideration for housekeeping and maintenance services.



main floor plan



basement floor plan

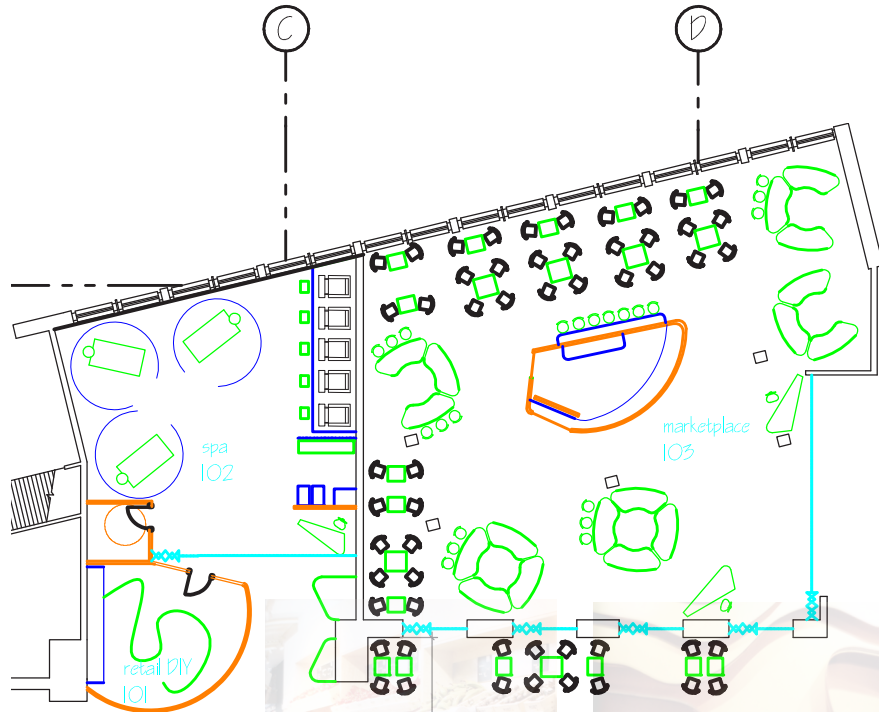
## SUPPORTING SERVICES

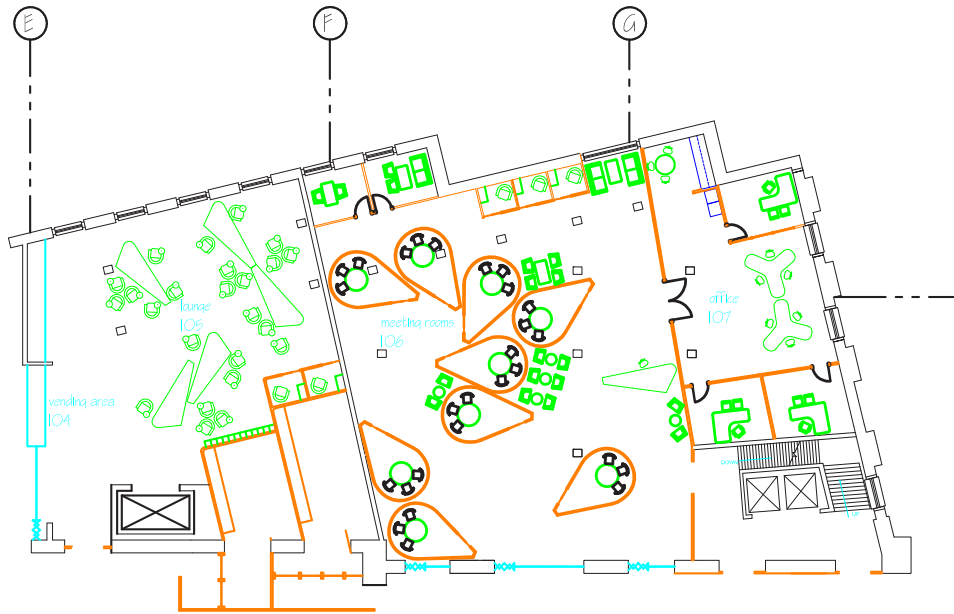
The supporting services include a retail 'DIY' vending machine - where you can access items for sale no matter the time of day. This serves as a small convenience store, where travellers can purchase anything from newspapers, to business attire. Tucked in behind is an express spa, offering a handful of treatments. Adjacent to these is a marketplace. This area serves as a casual, local spot to grab a bite to eat, or sit down for a coffee. Its open layout allows for sight lines to the surrounding area and easy access to transportation connections to the north.

Across the corridor are the business oriented services. This includes a lounge, rentable meeting pods, and the hotels administration.

The lounge serves in place of a hotel lobby, where furniture can be easily moved around to accommodate various groups of people. Serving as a touch down point, the lounge also includes fresh, pre-made meals in vending machines, lockers for luggage storage, and private cell-phone booths.

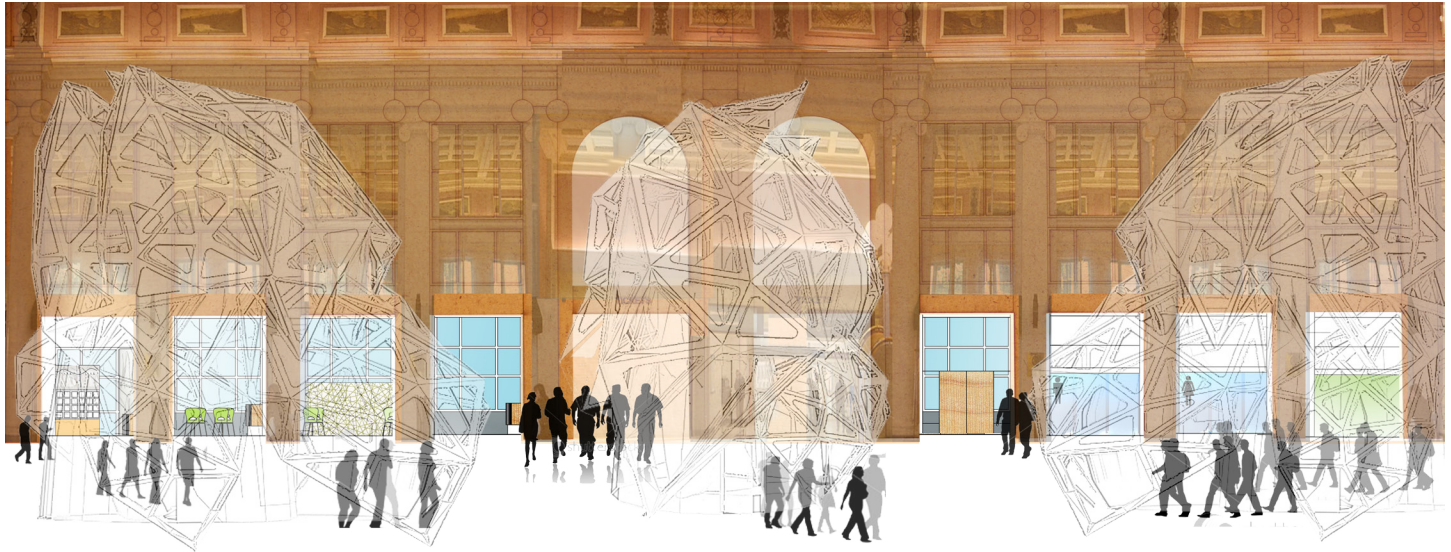
Hotel guests have privileged access to this area after hours via swipe card.





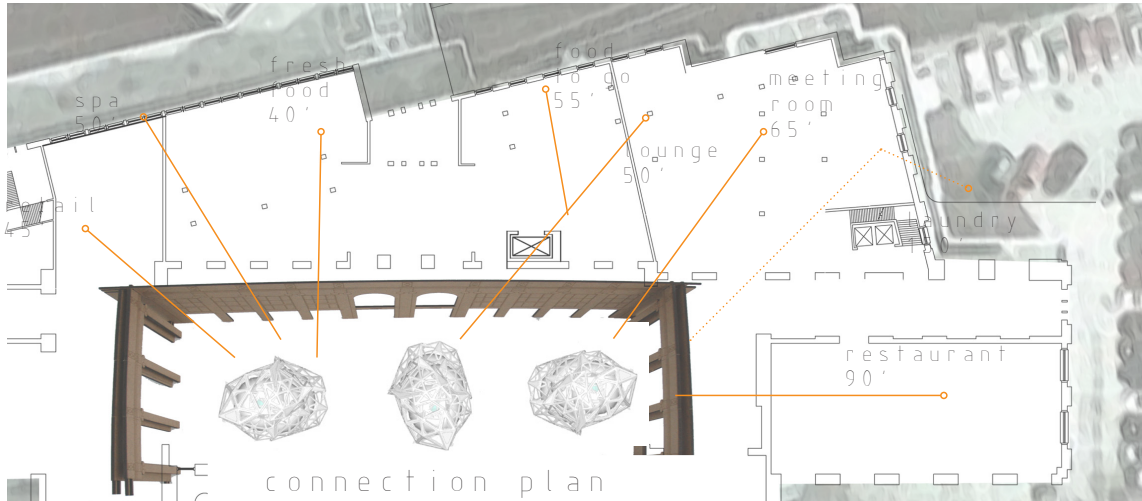
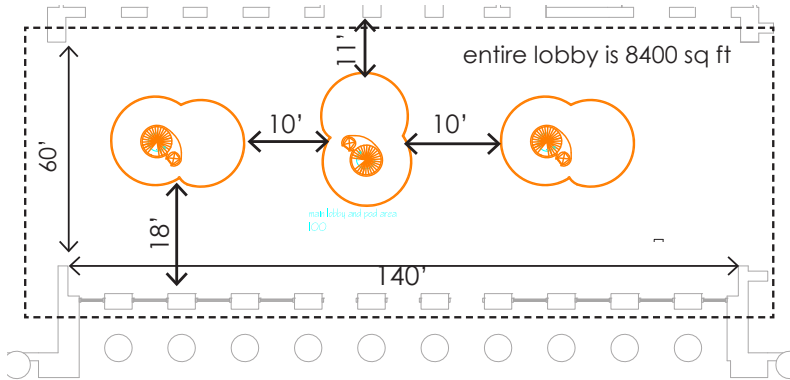
lounge

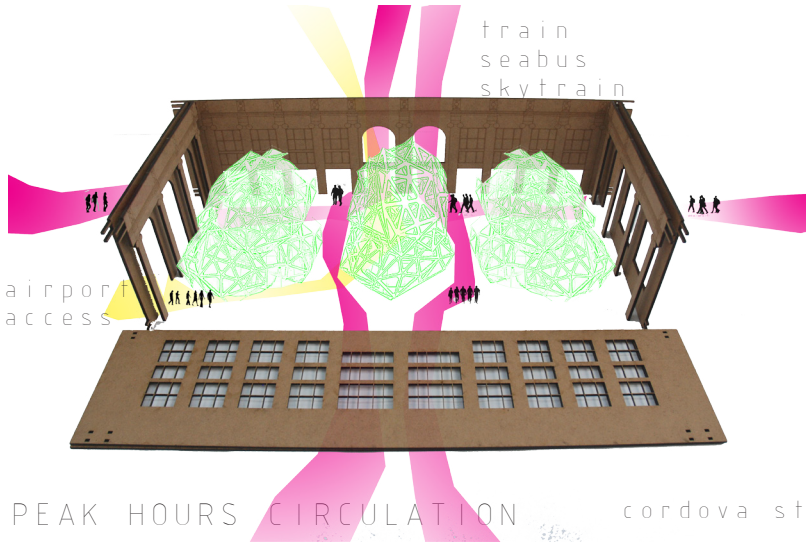
meeting room



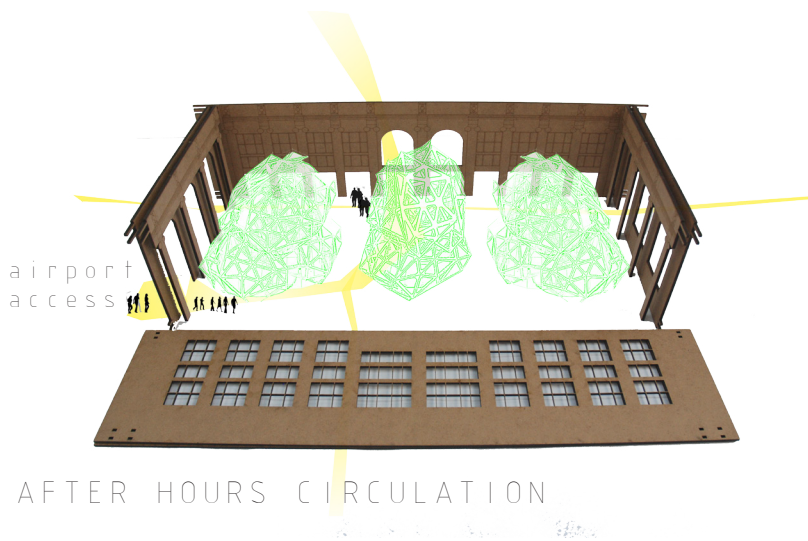
supporting services north elevation

# CONNECTION + PLACEMENT





Drawing from site analysis plates the pod towers have been placed in the main lobby area. The central location of the pod units allow for ease of access and minimal walking distance to the supporting services. In response to studies shown in Chapter 1 [particularly sensory mapping, movement + speed and 24 hour rhythm] - the towers are placed evenly apart from the lobby walls, and also each other. Considering entry points and transportation connections, the space between each tower and lobby wall is at minimum 10'. This allows for the lobby to remain navigational during busier hours, as access to all points of entry/egress are maintained. Further, the even spacing between towers mimic's the neo-classical rhythm of the historic interior. This balances the vistas within the lobby space, avoiding preference from one side to another.

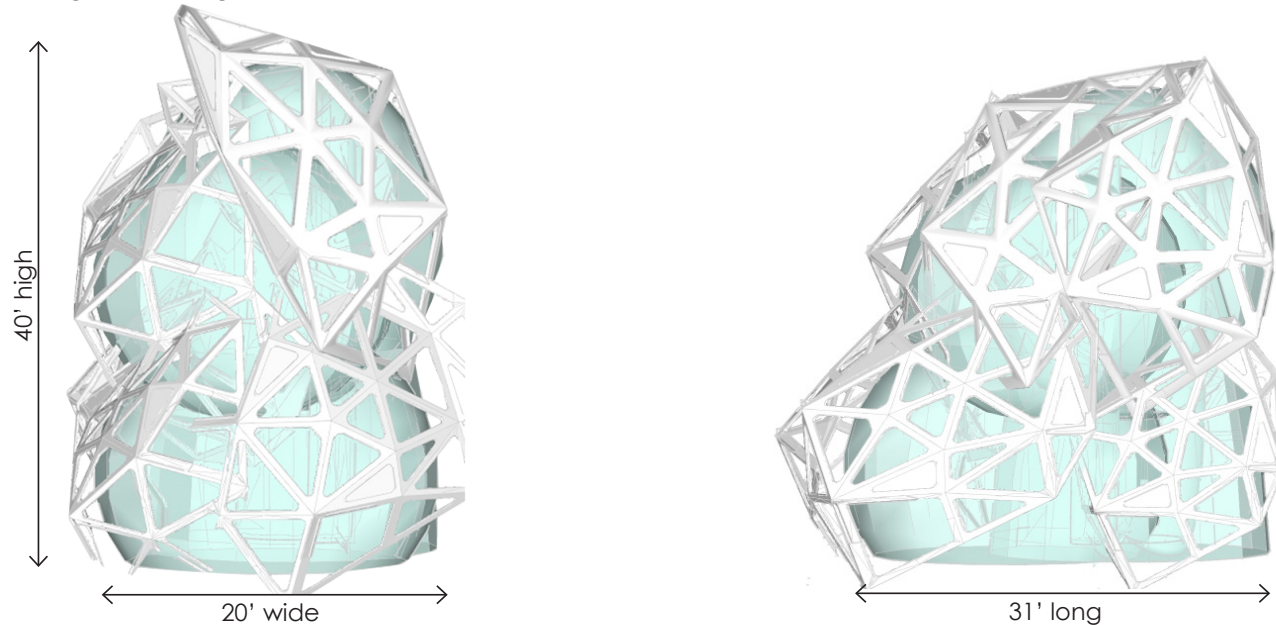


## MATERIAL RELATIONSHIPS: *EXTERIOR OF PODS*

Two layers of material act as skins, creating boundaries between the public and the private realms of the interior. The transparency of the innermost layer allows for permeability where vistas preserve a visual connection to the lobby.

The exterior layer - comprised of steel - serves as the structural skeleton. A wrap around frame obscures the inner layer and creates a buffer zone between public foot traffic and private guest pods.

The choice of material and shapes of the pod towers derives from abstractions shown earlier in the placemaking study. Using the vertebrae of the spine as a starting point, consideration was given to negative areas of form and points of connection within the structure.



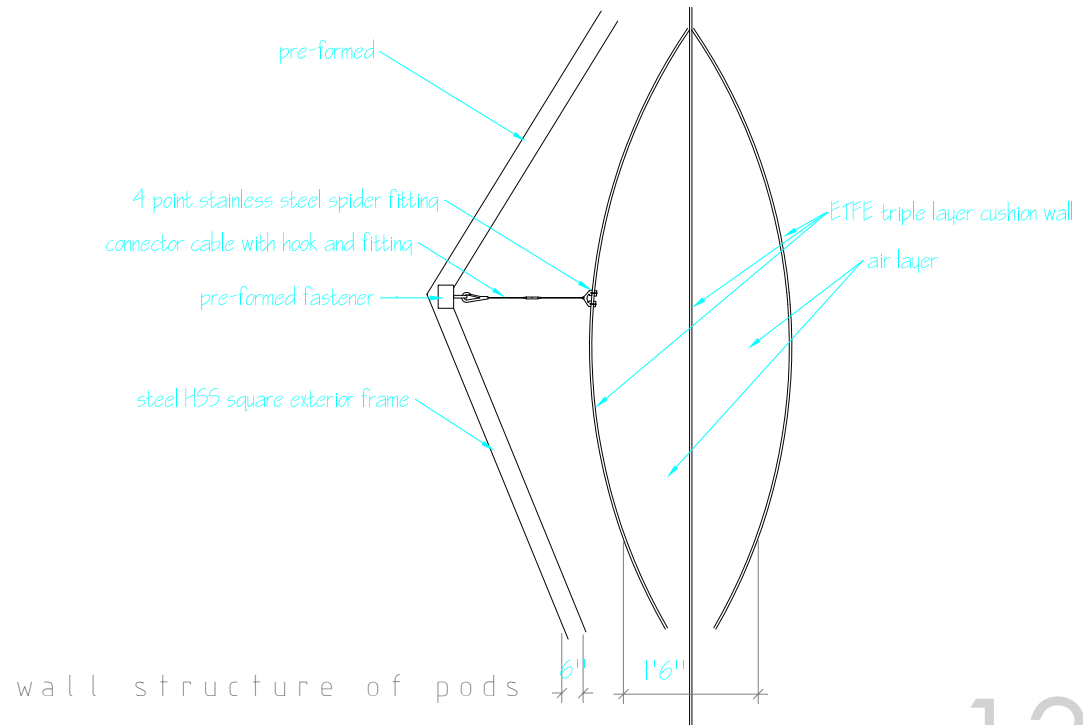


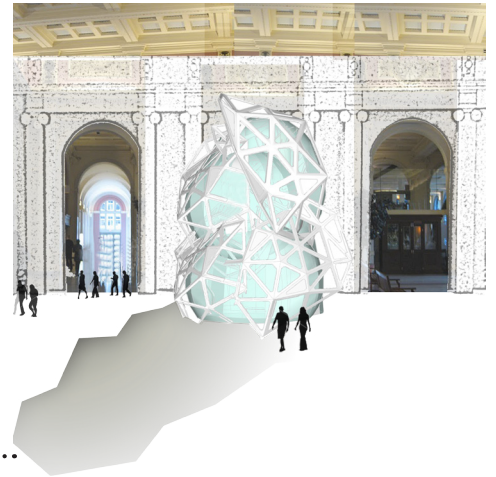
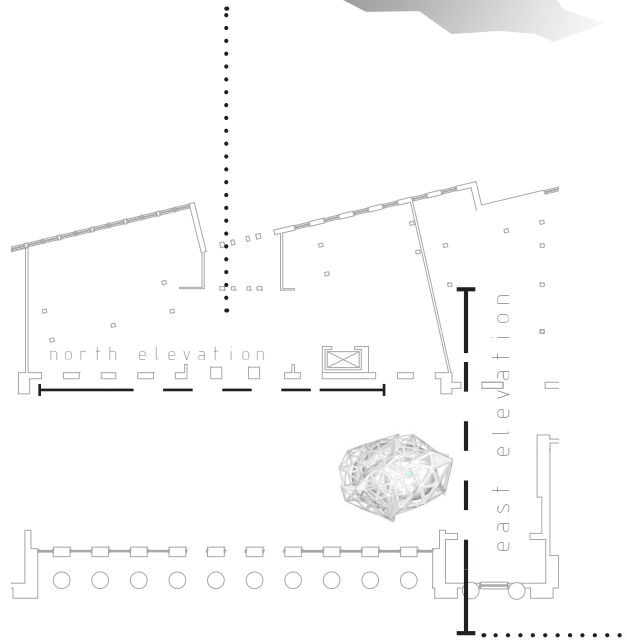
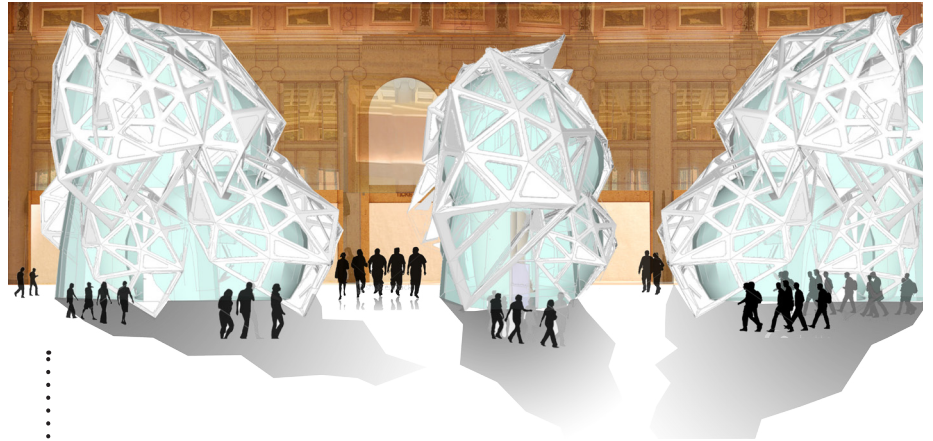
## MATERIAL COMPOSITION

ETFE or ethylene tetrafluoroethylene, is a lightweight copolymer that is much like glass. It is a tough, recyclable material that weighs 1% of a same sized glass panel.

The triple layer cushion with interior air layers, act's as a sound barrier for acoustic transmission. ETFE has excellent insulation properties, yet its transparent nature allows for excellent natural light transmittance. It is also weather proof, and self cleaning.

The steel HSS square frame is hollow, allowing for a lightweight exterior structure.

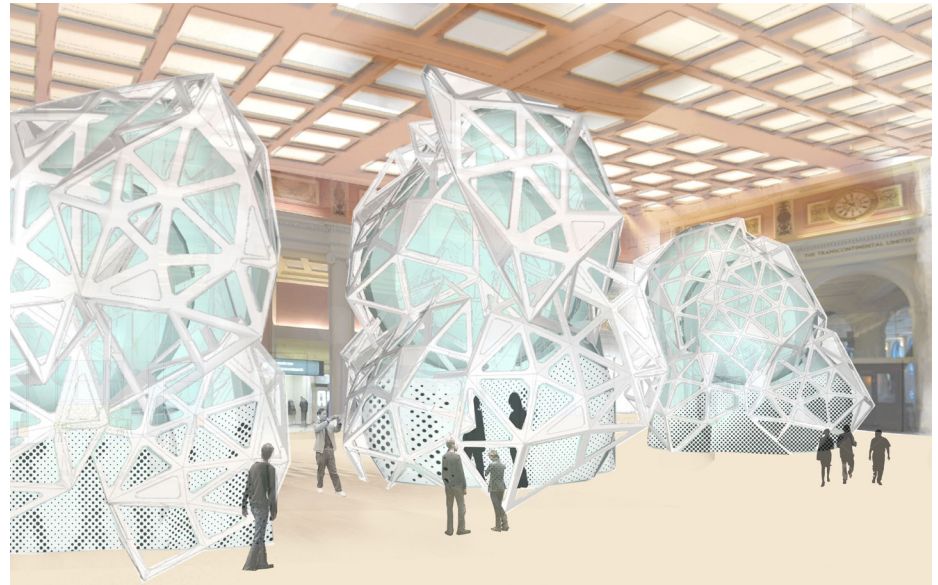




## POD ELEVATIONS

A 10' gap between each pod tower as per building code, deliberately slows foot traffic, forcing passers by to be aware of the change in proximity between others, and the pod towers. To further awareness of immediate surroundings, a sensory installation is built into the bottom portion of the towers. This installation is fit into the first floor of the structural frame, addressing public health and safety issues preventing any climbing of the structures.

A façade installation - *aperature*, by Frédéric Eyl and Gunnar Green - is inserted into the HSS steel frame of the pod towers from floor level to approximately 10'. The sensor-controlled matrix of photo lenses creates a dynamic facade of pixels as people pass by. The traces left behind from the movement of people creates a continuous dialogue and responsiveness between the pods and the public nature of the lobby area.

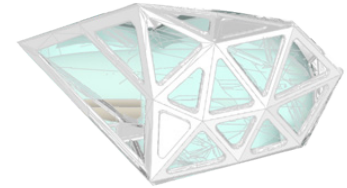


## RELATIONSHIPS

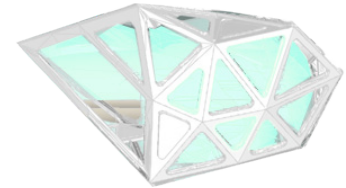
The lobby as seen from the front of the building on Cordova Street shows the juxtaposition of modern materials and the neo-classical facade. The transparency of materials suggests lightness, allowing for the lobby to be seen in a contemporary manner without physically modifying existing surfaces. The towers reach to a height of 40' in the 45' tall lobby, leaving the coffered ceiling untouched. The wall of windows frame the pod towers from the front, generating curiosity about the contemporary intervention inside.

## ETFE PROPERTIES

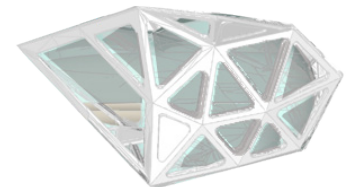
The window walls of the pod towers have the ability to change in properties. As there are no window coverings in the pod interiors, users can choose to fog or darken the space to increase privacy levels. During the night, occupied spaces light up, creating a glow through the building facade to street level.



f o g



t r a n s p a r e n t



d a r k e n

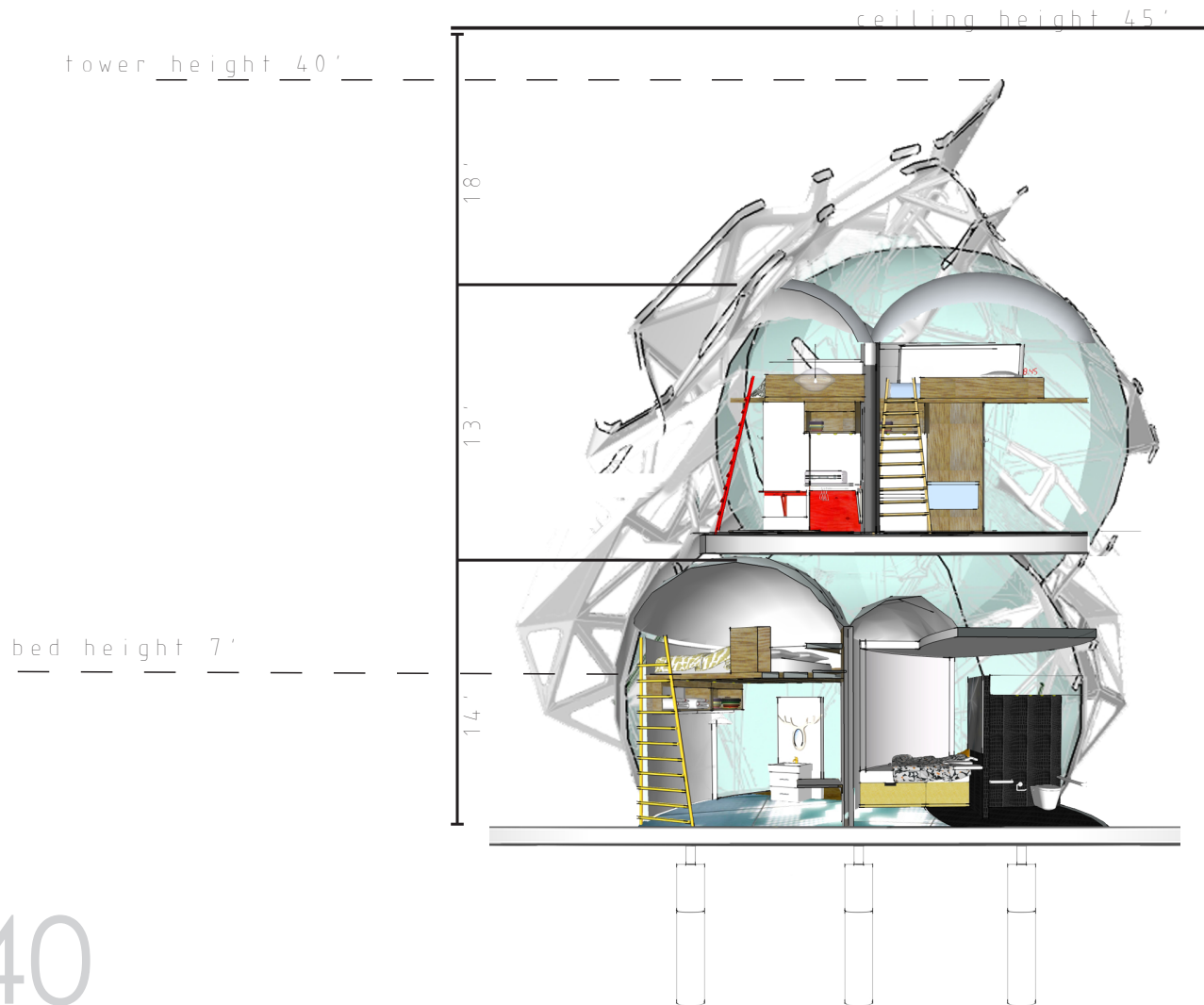


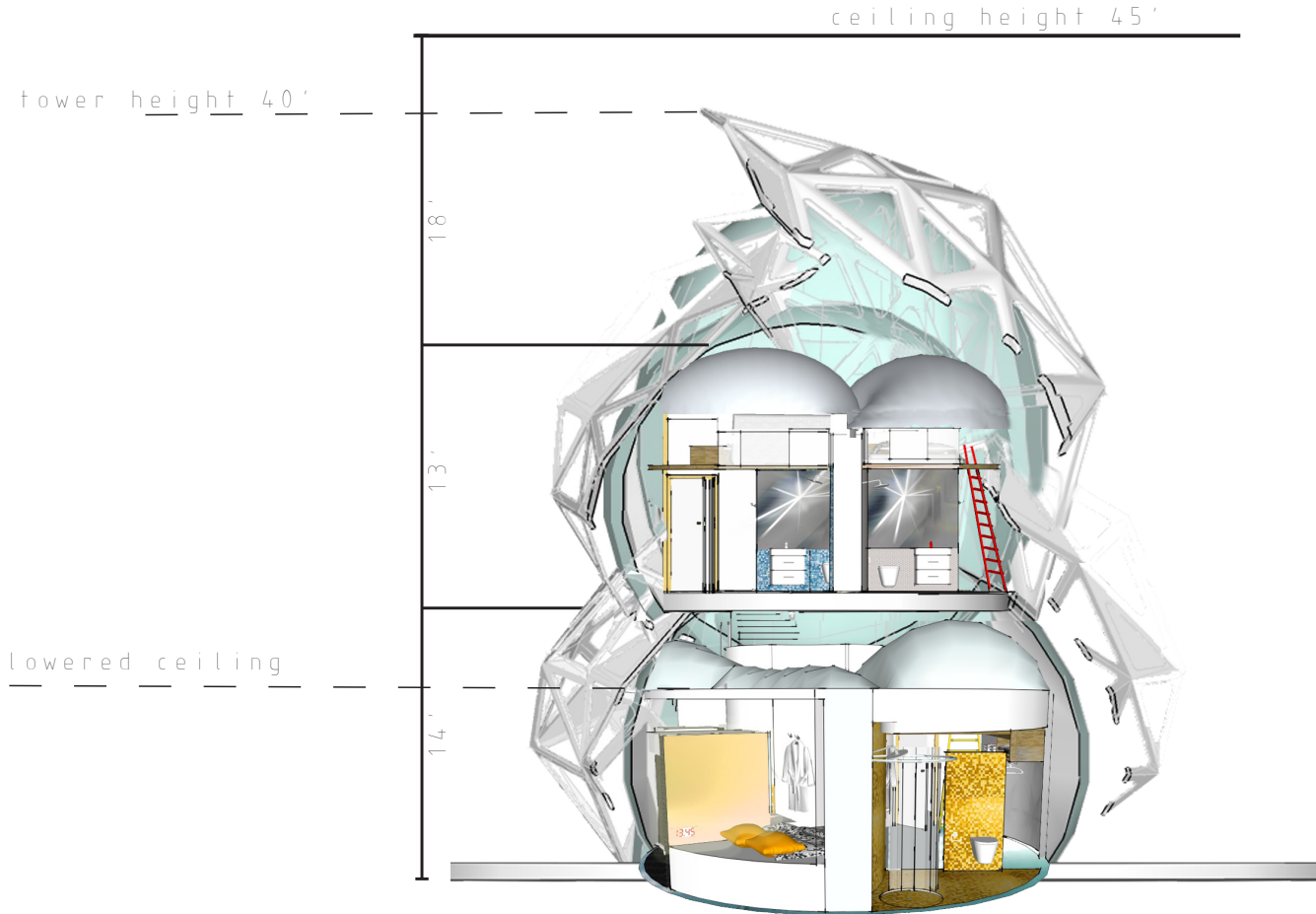
day



night

SECTIONS: FRONT OF TOWER



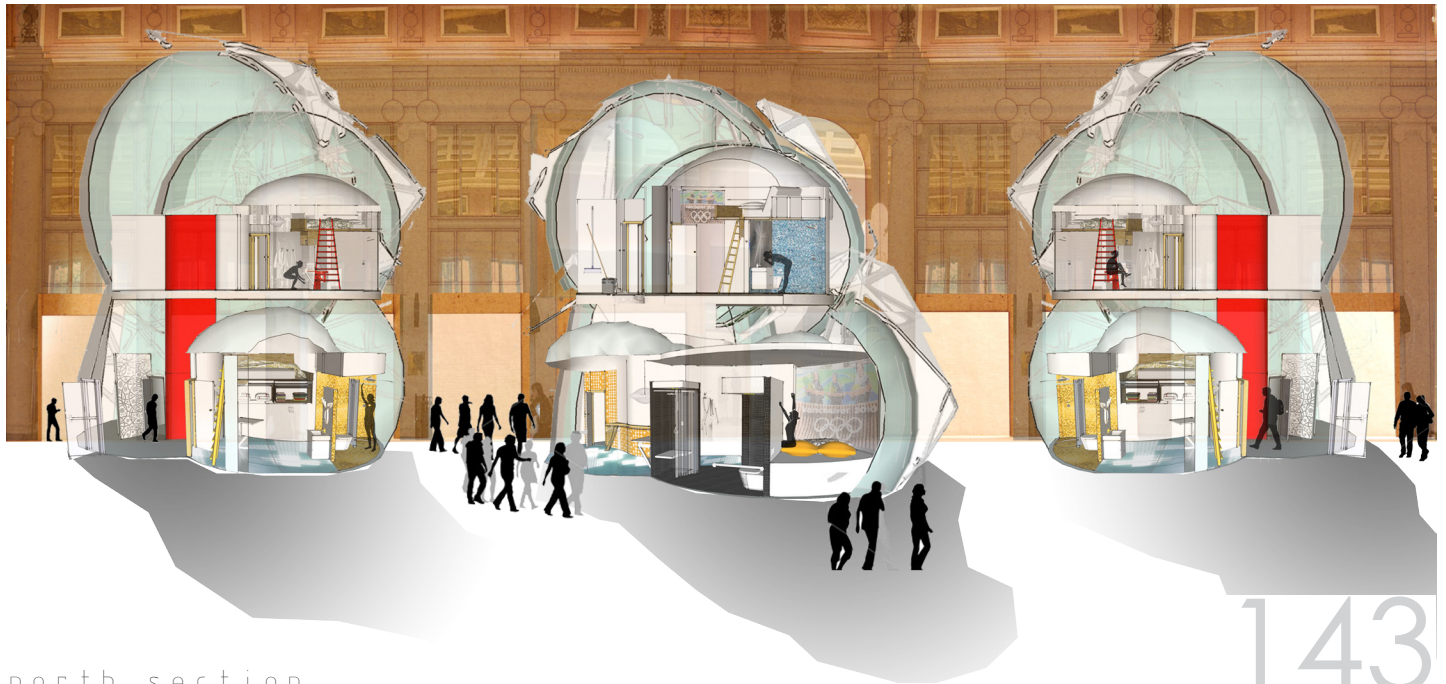


## SECTIONS: *IN CONTEXT*

A total of three pod towers occupy a footprint of 540 sq ft each. Four pod units are included in each tower, which consists of two levels; two pods per level. With a total of 12 units, space is limited to a handful of guests per night. The supporting services act as an offset of cost to the handful of units. Each pod unit ranges from 150 to 230 sq ft for the accessible room. Entry by swipe system, and online reservations ensure that the operational programme of the towers is autonomous.



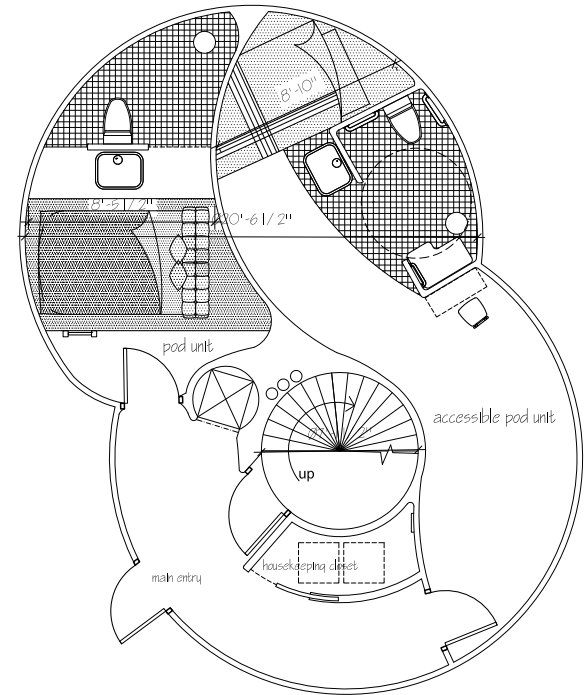


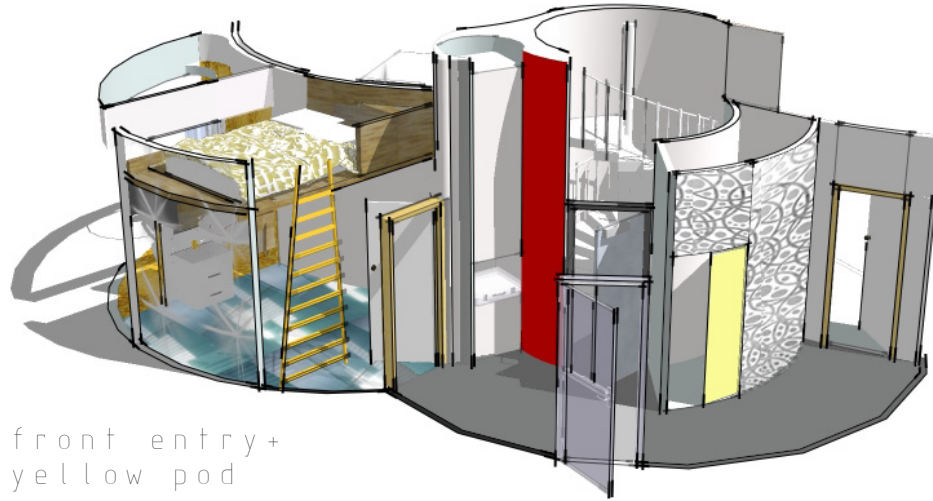


north section

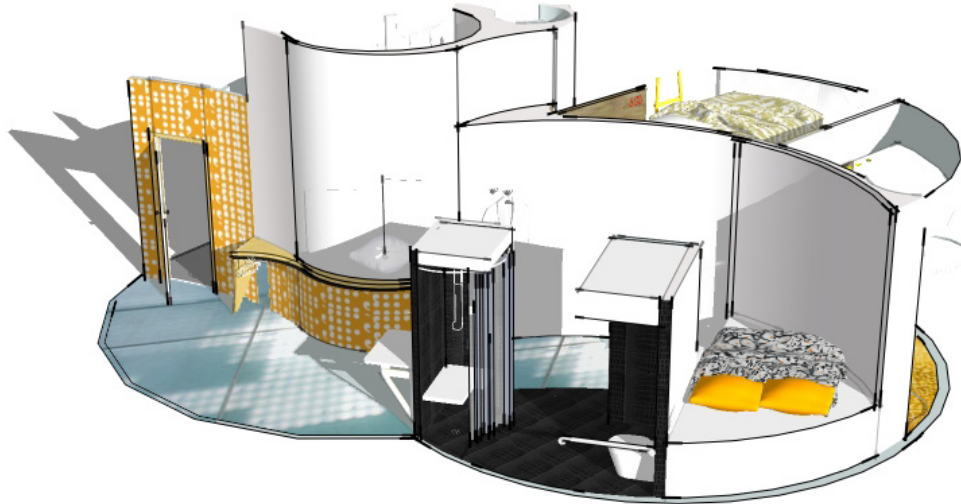
## PODS: GROUND LEVEL

Each pod unit is designed to be activated by the presence of its user. The compact space of each unit is a series of surfaces [soft, hard, wet, warm] that gives off cues as how to be used. Lighting is integrated into vertical surfaces - activated by touch or weight sensors. Sensacell flooring material leaves traces of footsteps, tracking movements within the space. The loft bed space is coated with a clear varnish that heightens the smell of wood when friction is created. Optional flip out surfaces act as temporary storage, or can alternatively be used as desk space. A spiral staircase connects the ground and second floor units - and a dumb waiter carries luggage for ease of access upon arrival and departure.



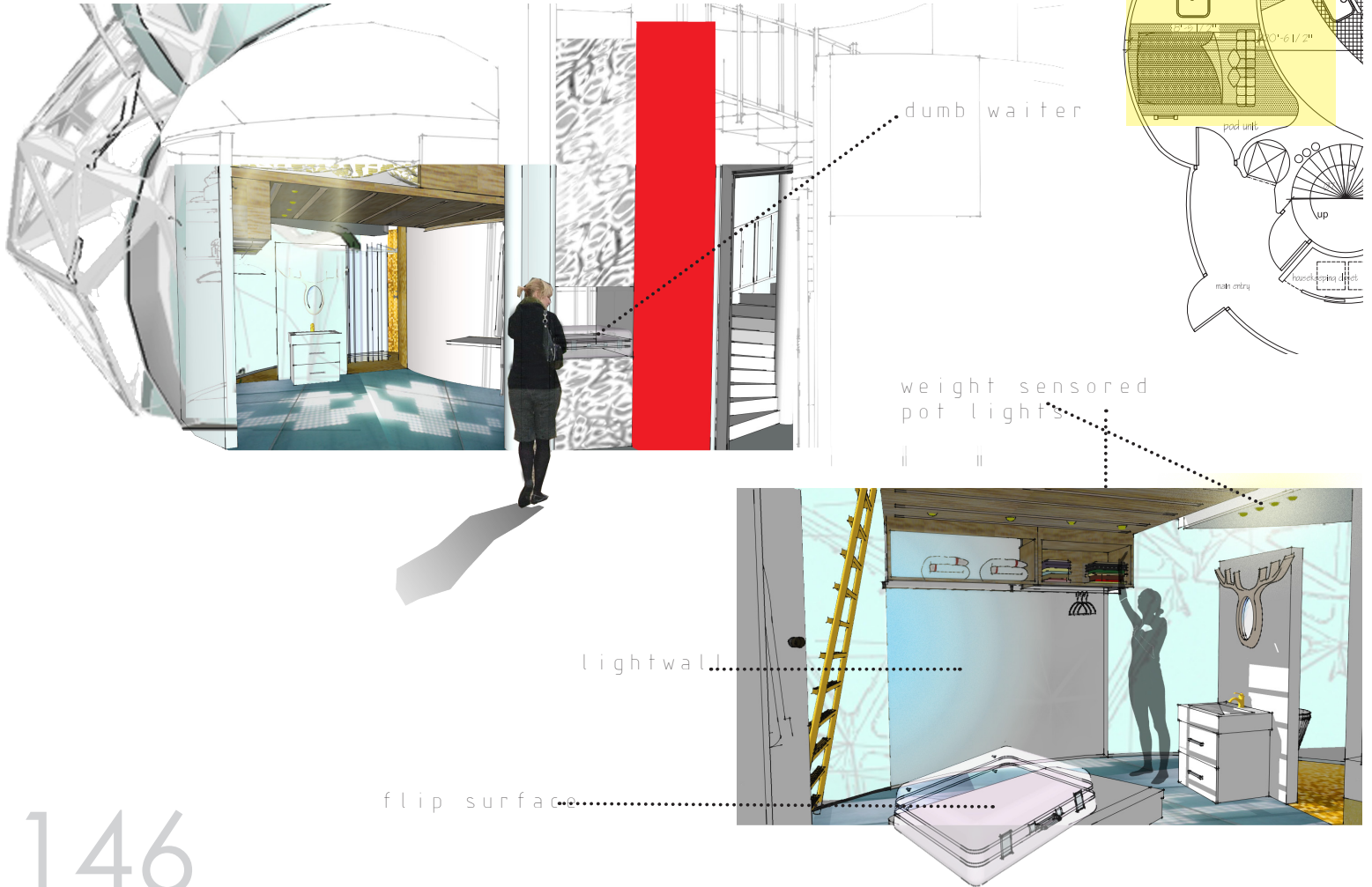


front entry +  
yellow pod

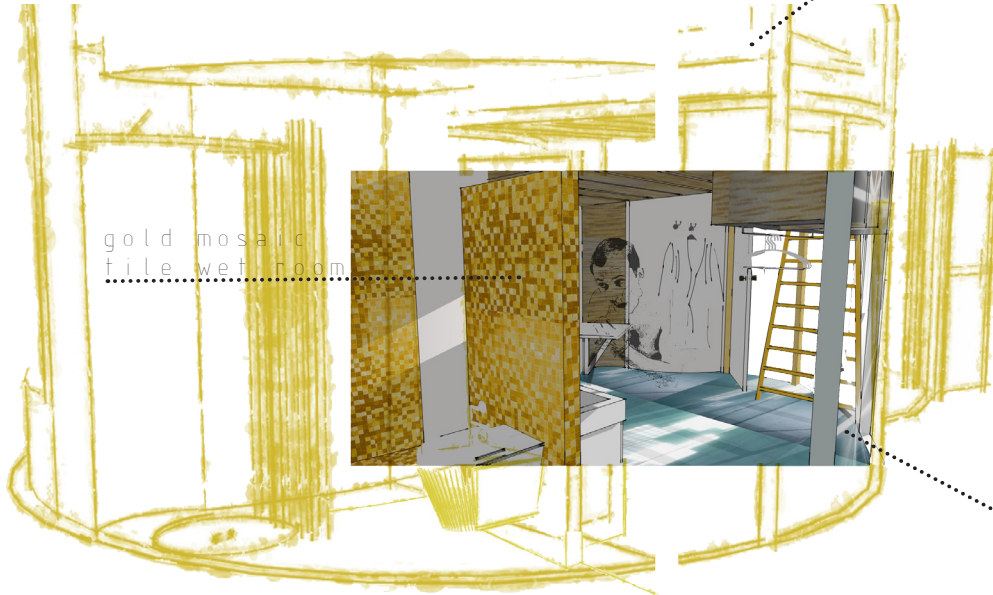
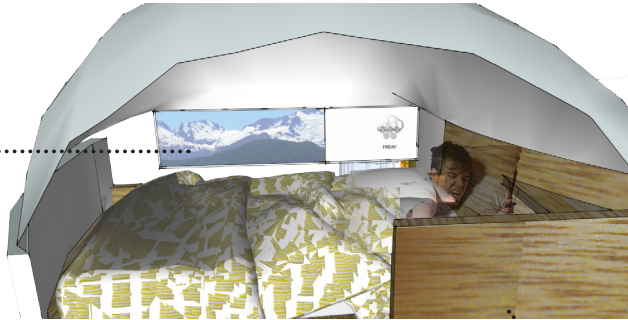


accessible axio

GROUND LEVEL: YELLOW POD PERSPECTIVES



OLED surface  
for lighting

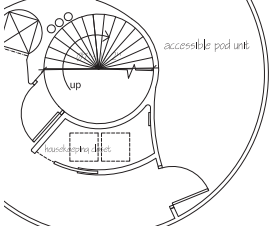
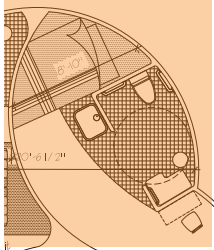


gold mosaic  
tile wet room

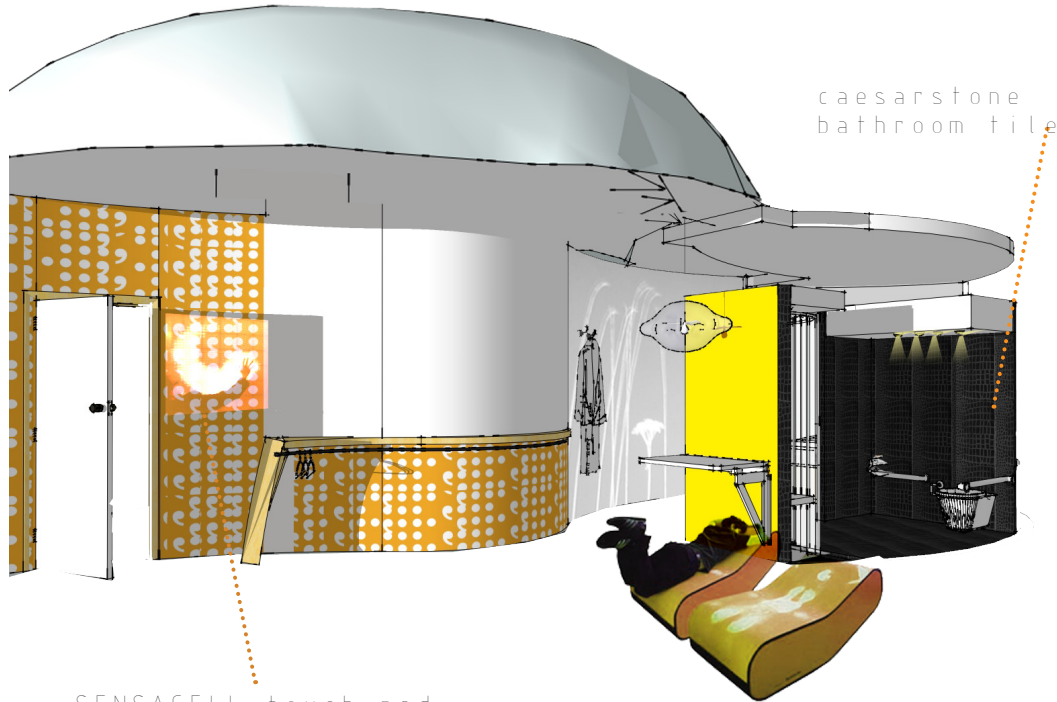
wood surface  
impregnated with  
invisible aroma  
by herbert friedl



SENSACELL sensor  
surface flooring



LIGHTWEEDS by simon heijdens



caesarstone  
bathroom tile

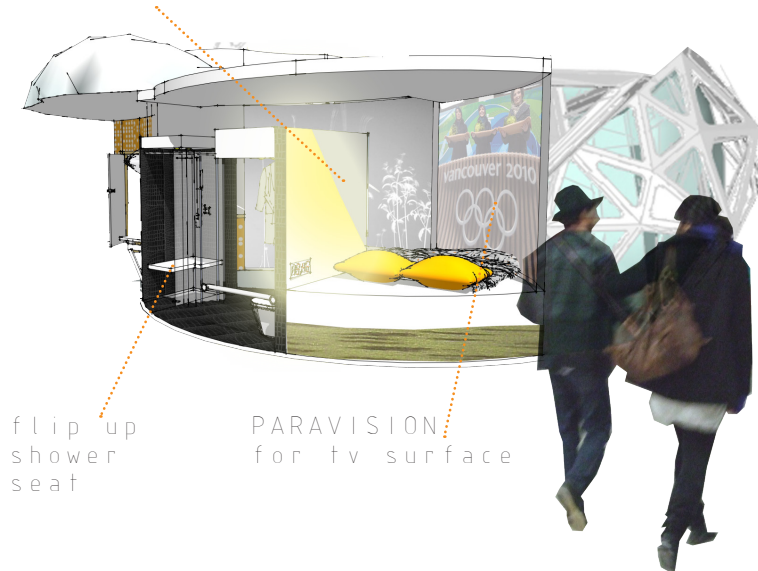
SENSACELL touch pad  
for lighting control

HEATSEAT by Jürgen Mayer

## GROUND LEVEL: ORANGE POD PERSPECTIVES

Sleeping space for all pods is designated to the loft area, 7' AFF. Referencing the notion of affordances [see Chapter 2], the units target a user that is able bodied and agile - not afraid to climb up a ladder. Alternatively, the 'orange' pod is accessible - with lowered surfaces easily reached by wheelchair, a flip-up shower seat and clear space beneath the sink. A touch activated light wall next to the bed acts as a bedside lamp, and a projected image wall at the base of the bed takes the place of a television. 'Lightweeds' installation connects the user to outside activity, as the projected plants move, grow and seed depending on foot traffic patterns around the perimeter of the towers. The pod units mimic the spatial effects of technology - dispersed and fragmented - yet connected through unseen networks.

touch  
activated  
light  
wall OLED



flip up  
shower  
seat

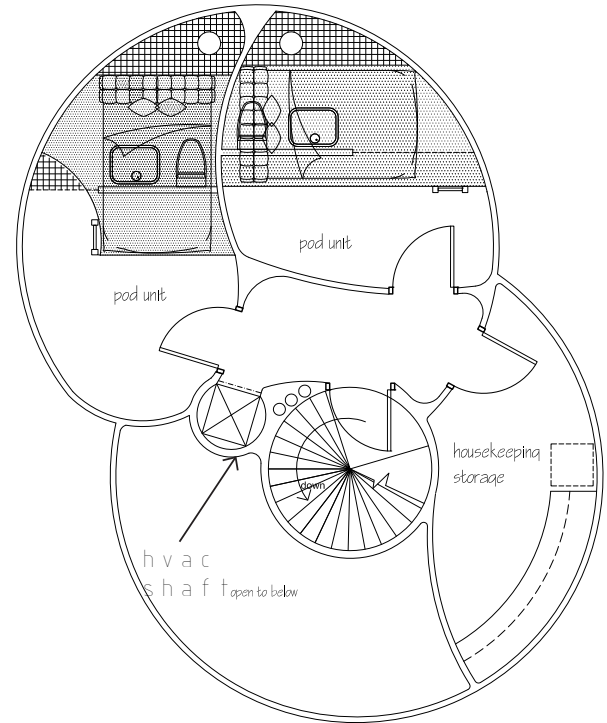
PARAVISION  
for tv surface



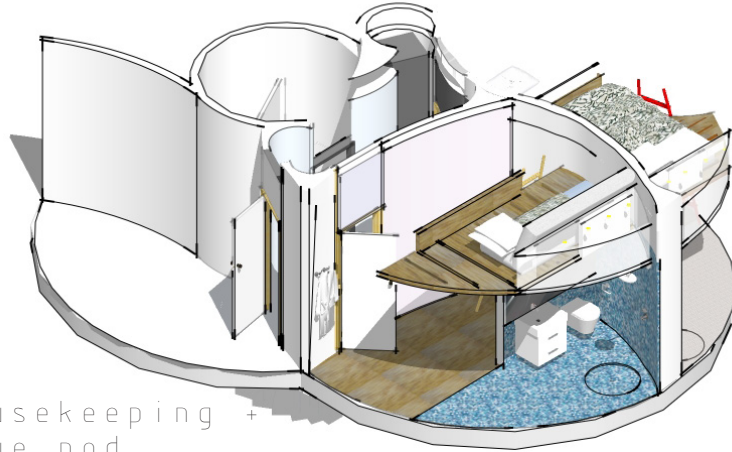
under bed  
storage

## PODS: UPPER LEVEL

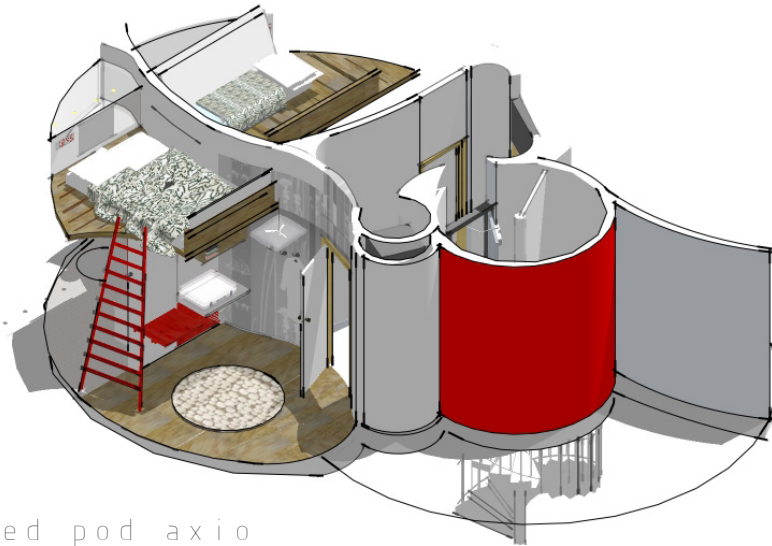
Layout of upper level pods are similar to the lower 'yellow' pod - compact and versatile. Space is almost equally divided between sleeping space, and washing up - the two most occupied areas for a short term stay. The washing up area is completely covered in mosaic tile - allowing the user to shower in the open. As a result of this, the floor is slightly depressed beneath the shower head, allowing for water to drain in the designated area. In addition, the bathroom vanity is raised up and the toilet is wall mounted as to avoid creating water traps.







housekeeping +  
blue pod

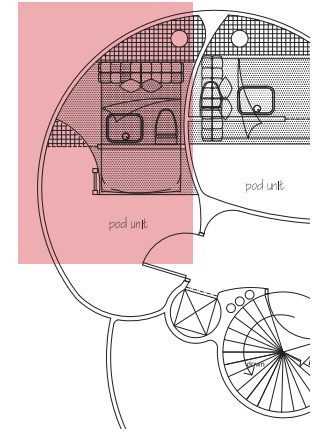
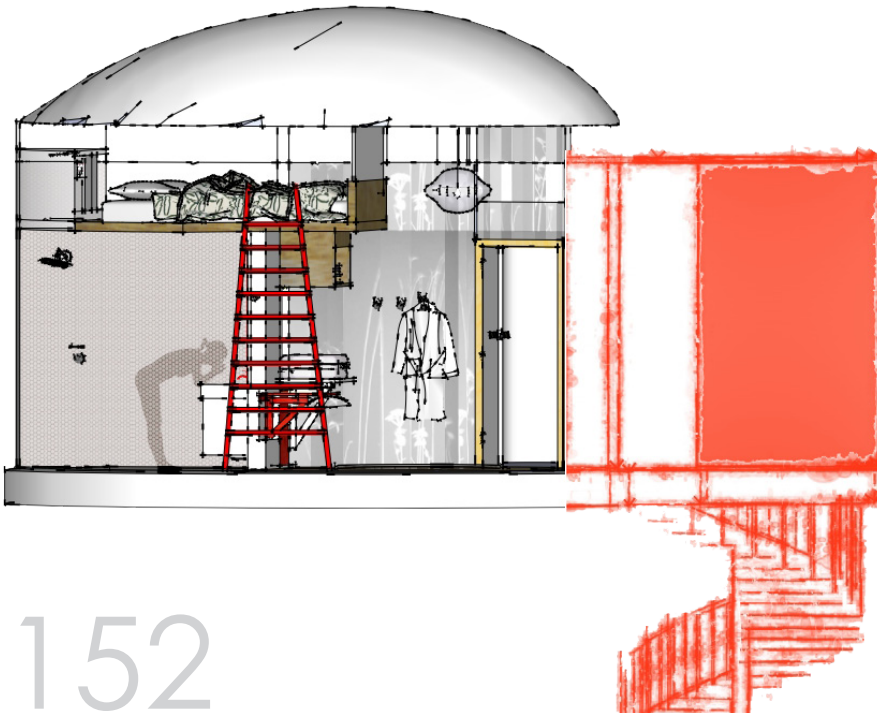


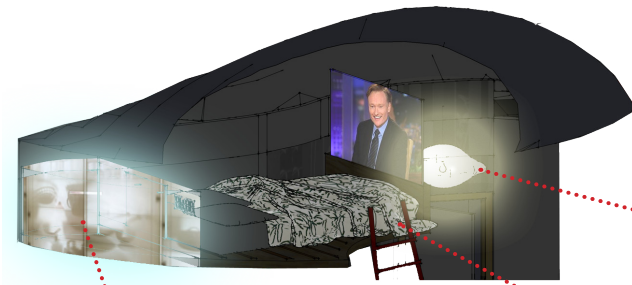
red pod axio

## UPPER LEVEL: RED POD PERSPECTIVES

Lighting is embedded into the storage unit at the head of the bed - which also creates a glow when taking a shower beneath. Located in each pod, the 'Globlow' lamp activates its shape when turned on - as a tiny fan inside inflates its outer skin, ballooning it to maximum size while in use.

Surfaces are used in place of furniture, and painted to reveal and conceal dependant on use. Bedding and seating are flexible and can be rolled away for storage.



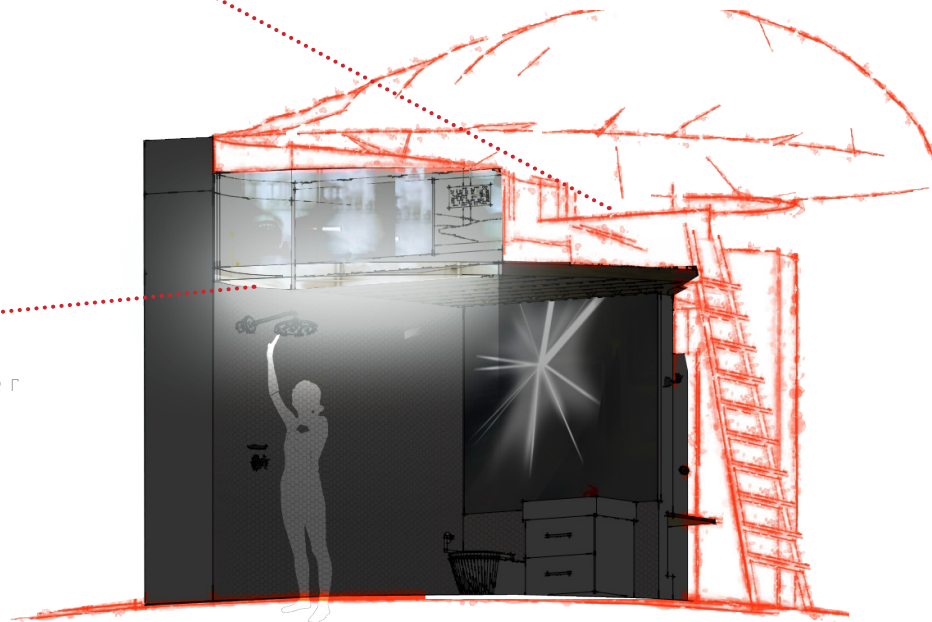


dupont corian  
transparent  
storage unit



GLOBLOW lamp by vesa hinkola

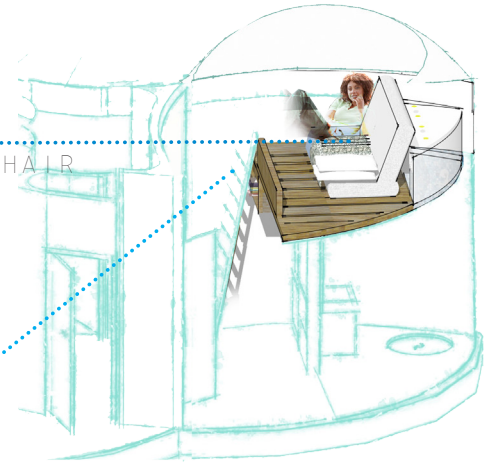
weight  
sensors  
for shower  
lighting



UPPER LEVEL: BLUE POD PERSPECTIVES

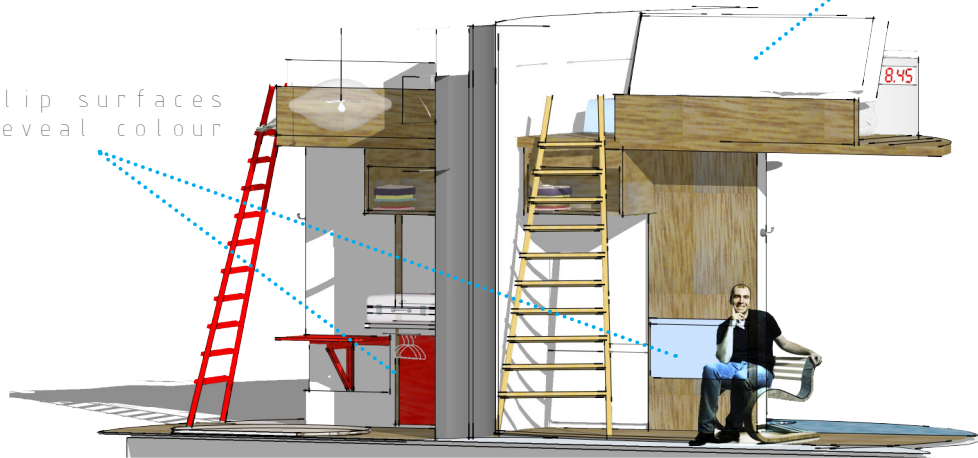


ANTIDIVA MICAMA CHAIR

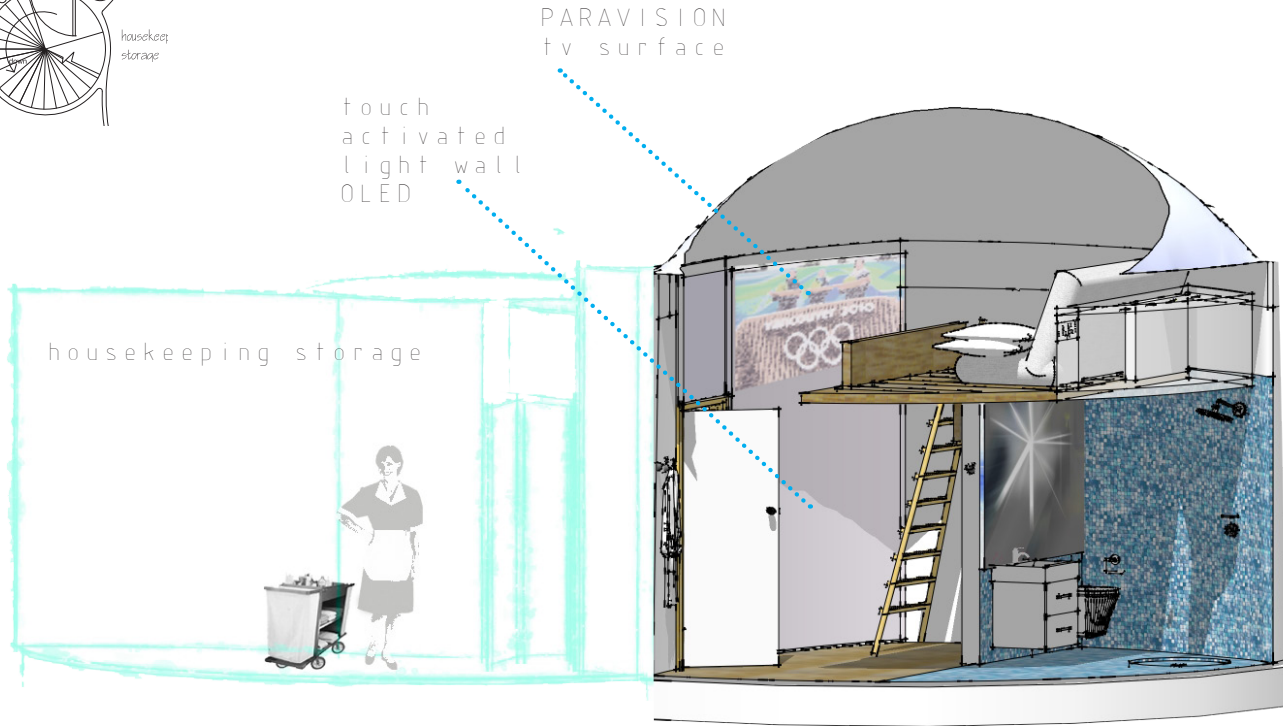
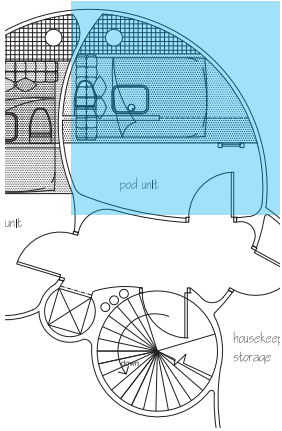


flexible loft space

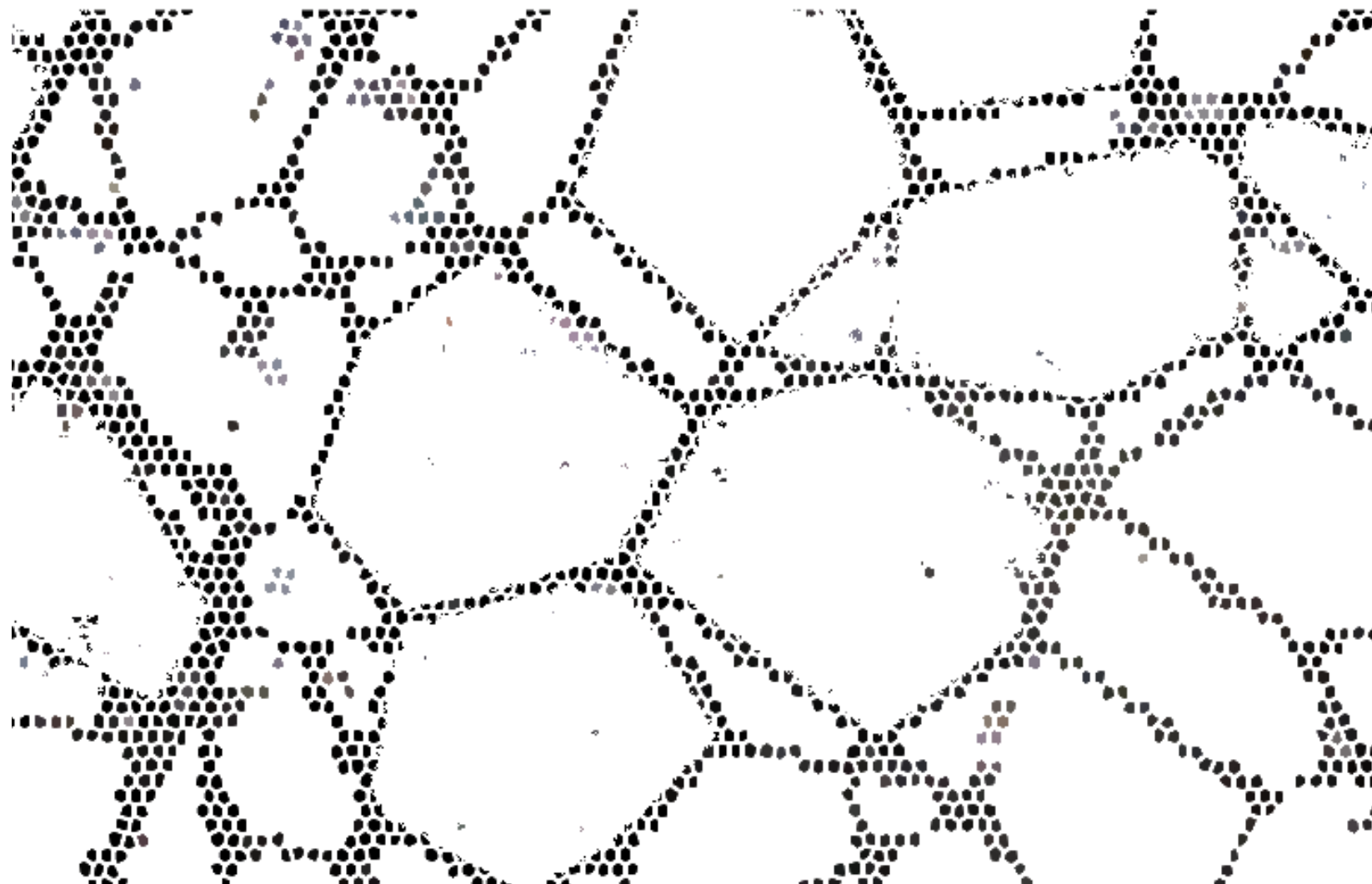
flip surfaces  
reveal colour



MIESROLO chair by uros vita



155





## CHAPTER SIX: CONCLUSION

The results of this study are based on theoretical research and an analysis of precedents. The final design of a short stay hotel in a transitional environment amounted from initial queries that addressed matters of a niche client - the de-centred business traveller. Contextualized through Baudelaire's *flâneur*, the de-centred business traveller relates to this historical figure through detached contact within public environments, and therefore alienation within a crowd via elite status. These pioneers in social spatialization, representing the flux and freedom of modernity, led to the design challenge of creating a sense of place in a space of transition. This was achieved by proposing a new hotel type, one that was situated between the capsule and the boutique.

## SENSE OF PLACE

Owing to the fast paced lifestyle of the de-centred traveler and the dematerialization of built environments due in part to the introduction of information communication technologies [ICT's], a sense of place is weakened. As a result, forever remaining plugged-in denies the user of their sensorial abilities, rendering one space just the same as another.

By re-awakening the senses through interactive encounters, familiarity and the creation of memory is lent to individual environments. By anchoring the de-centered business traveler environments that responded to body presence are manifested in a dialogue between body and space. Stimulating the senses through augmented reality technologies where computer generated information extends sensory capacities; interior environments provide a more holistic experience.

Driven by body presence and response, the de-centred traveller is no longer thought of as a user, but rather as a participant. The activation of interior space through bodily contact grounds the de-centred traveler's temporal nature. Having the de-centred business traveler directly affect an interior space simply by their presence engages and breaks down any distancing spatial boundaries.



## HYBRID HOTEL

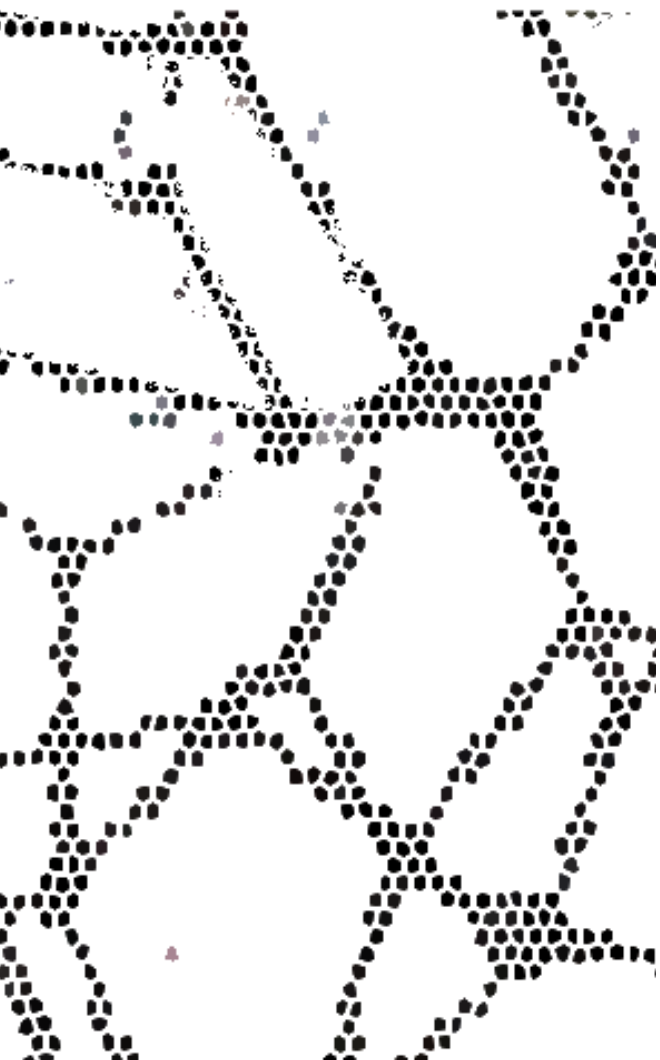
Travel is socially embedded in the framework of a modern lifestyle. The increased mobility of people on a global scale has forced the hotel industry to reinvent itself in order keep abreast of consumers expectations. Founded on the principle of creating an atmosphere that is different from that of home, the hospitality industry is able to push the boundaries of interior design and implement new design interventions. Aiming to outperform previous inventions through experimentation gives rise to new hotel types with cutting edge concepts. Analyzing both boutique and capsule hotel types, I combined findings that allowed me to design a hybrid, one that is appropriate for the de-centred business traveller. The re-defined space of the design proposal eliminated semi-public spaces that traditional hotel types often have. Placing hotel amenities in the public sphere fosters the model of hotel as meeting spot. This establishes a point of destination and cultivates a local draw. Open and available to all, the services are integrated into the train station, thereby operating with the rhythms of the greater public. Integrating the de-centred business traveler with the resident population breaks down sociological boundaries between

visitor and local, and connects the de-centred traveller to a place through experiences beyond their pod unit.

The design therefore provides a tailored space for the de-centred business traveler. Combining elitism with body centered design methods; the new hotel type addresses the need for a place of pause in the speed of global flow. Examining two existing hotel types allows for a hybrid to be more efficient and customized than their predecessors.

## CONTRIBUTIONS

With the rising influx of new technological inventions, the designer must act as mediator. Effectively interpreting changing conditions and psychological impacts of place and spatial identity, will lead to a new set of parameters that can inform design. Critically analyzing built space and its relevance in relation to the emerging needs of users, will keep the field of interior design in the forefront of research based design solutions. Realizing the capacity of embedded technologies to extend the sensorial relationship between body and building will allow for the humanization of interior design.



## APPENDICES

## APPENDIX A: TRANSPORT SYSTEM ANALYSIS

Based on my own observations, this study is provided as an efficiency ranking system of various modes of public transit.

Factors: traffic - weather - adjoining connections - dependency on city rhythms

K

### *Subway/Underground*

Most efficient. Not affected by traffic patterns, stop lights or weather. Connected within a city centre and beyond to major transportation nodes. Independent of what is happening on street level.

p

### *Sky Train*

Efficient. Not affected by traffic patterns, or stop lights. Effected by weather occasionally. Connected within a city centre and beyond to major transportation nodes. Independent of what is happening on street level.

f

### *Train*

Efficient. Not effected by traffic patterns or stop lights. Effected by weather occasionally. Usually connected to perimeter routes in urban contexts. Not as diverse of routes within city centers.

g

### *Tram*












Less Efficient. Effected by traffic patterns, stop lights and weather. Select routes that connect to other transportation systems.

d

### *Bus*

Less Efficient. Effected by traffic patterns, stop lights and weather. Multitude of routes that enable a widespread connection in an urban context.

## APPENDIX B: FINISH SCHEDULE

NAME	LOCATION	MANUFACTURER	ITEM	IMAGE
P1	GENERAL WALLS	ICI PAINTS	SNOW WHITE CLC-448	
P2	STAIRCASE	ICI PAINTS	CLC-338 ROOF	
P3	LOBBY WALL	CROWN WALLPAPER	RICOCHET R421-26	
P4	ACCESSIBLE UNIT	CROWN WALLPAPER	SPLINE R221-78	
M1	LOFT BEDS	FORMICA	SWEET OAK P-129	
M2	STORAGE UNITS	CORIAN	NEW FROST 3345	
F1	ORANGE POD BATHROOM	JULIAN TILE	STORM SERIES RG6793	
F2	YELLOW POD BATHROOM	JULIAN TILE	GOLD TONNE RG8940	
F3	BLUE POD BATHROOM	JULIAN TILE	PEBBLE WASH RG 7760	
F4	RED POD BATHROOM	JULIAN TILE	METRO SERIES RG 3340	
F5	ALL POD ENTRYWAYS	ARMSTRONG	CARAMEL 5188	

APPENDIX C: FURNITURE, FIXTURES + EQUIPMENT

Activity/Space	SIZE (sq ft)	Furniture/Fixtures/Equipment	Qty
<b>pod</b>			
sleeping area	45	soft surface area	1
		storage (lineal feet)	6'-0"
		night stand	1
work area	10	horizontal work surface	4'-0"
		chair	1
		task light	1
entrance (integrated into work area)	10		
		hooks for coats	min 1
		shelves for travel items	3
		hangers	min 4
		area rug	1
wet area	28	toilet	1
		sink/vanity	1
		mirror	1
		shower	1
		surface for personal goods	3'-0"
<b>pod - accessible</b>			
sleeping area	45	soft surface area	1
		storage (lineal feet)	6'-0"
		night stand	1
work area	20	horizontal work surface	4'-0"
		chair	1
		task light	1

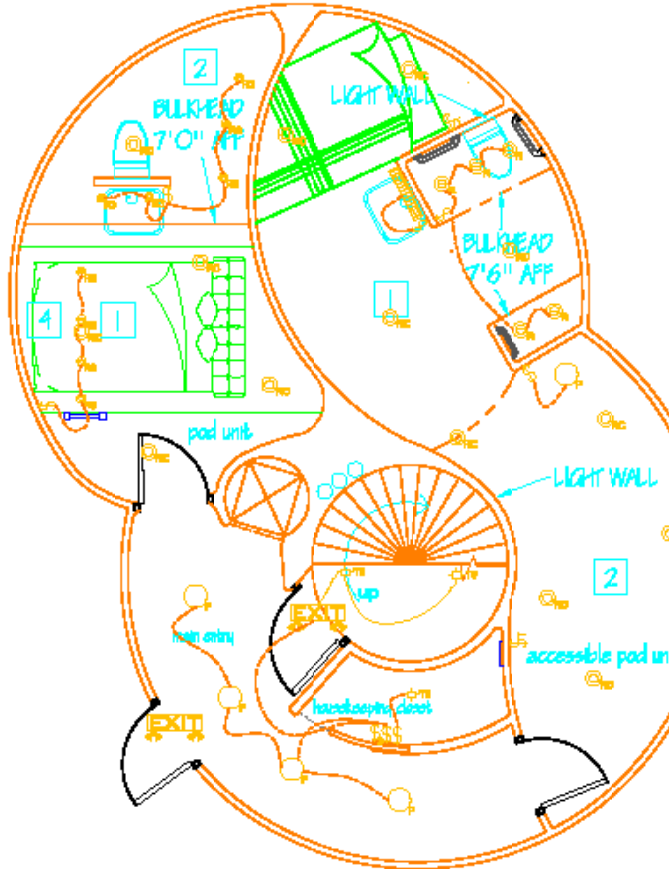
Activity/Space	SIZE (sq ft)	Furniture/Fixtures/Equipment	Qty
entrance (integrated into work area)	25		
		hooks for coats	min 1
		shelves for travel items	3
		hangers	min 4
		area rug	1
wet area	32	toilet	1
		sink/vanity	1
		mirror	1
		shower	1
		surface for personal goods	3'-0"
<b>spa</b>			
reception	110	horizontal work surface	6'-0"
		chair	1
		lounge seating	2
		coat rack	1
massage room	33	moveable storage	1
		chair	1
pedicure area	110	massage chair	5
		bins/baskets for small items	7
service area	60	sink/vanity	1
		mirror	1
accessible w/c	60	toilet	1
		sink	1
		mirror	1

Activity/Space	SIZE (sq ft)	Furniture/Fixtures/Equipment	Qty
<b>retail</b>			
display area	260	hangers	100+
		conveyer belt	1
storage	35	built in wall unit with doors	1
<b>marketplace</b>			
eating area	3000	tables	21
		chairs	65
		stools	15
cashier	60	horizontal work surface	6'-0"
		chair	1
		cash register	1
dish pit	300	double sink	1
		trayholders	3
		shelves for storage	6
<b>vending area</b>			
food to go	150	vending units	4
<b>lounge</b>			
open area	2500	lounge seating with work surface	30+
		lounge surfaces	5
		lockers for luggage	15+
mobile phone booth	10	horizontal surface	3'-0"
		chair	1
<b>meeting rooms</b>			
meeting pod	85	table	1
		chair	3
		projector	1



Activity/Space	SIZE (sq ft)	Furniture/Fixtures/Equipment	Qty
open area	200	lounge chair	6+
		coffee table	3
		small table	2
private room	80	lounge chair	2
		couch	1
		coffee table	1
<b>admin office.</b>			
reception (shared with meeting rooms)	130	horizontal work surface	10'-0"
		chair	1
		lounge chair	2
		small table	1
		area rug	1
open work area	565	workstation	6
		task chair	6
private office	145	desk	1
		filing cabinet	1
		storage	1
		task chair	1
		chair	2
		movable storage unit	6
kitchen	150	double sink	1
		bar fridge	1
		microwave	1
		table	1
		chair	3

## APPENDIX D: REFLECTED CEILING PLANS: MAIN FLOOR



### GENERAL NOTES

In accessible pod mount wall switches 36" AFF

All lighting is weight sensor. Wall mounted switches are provided as alternatives.

Recessed pot lights (RCL) are controlled by a master switch in the housekeeping storage.










These are to be activated for cleaning purposes only. Provide a master switch for each room.

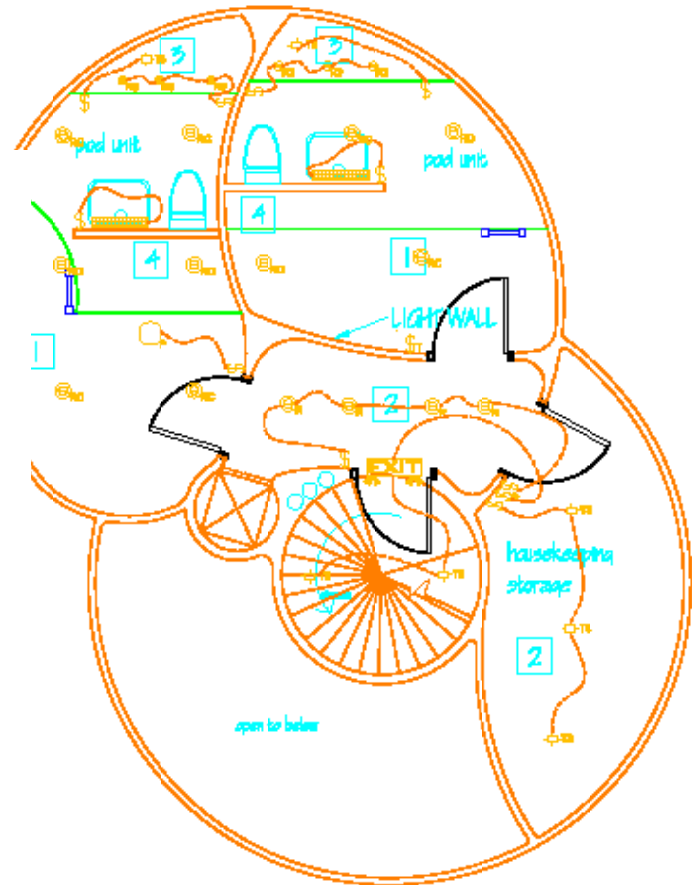
### KEY NOTES

- 1 DOME CEILING AREA
- 2 FINISHED DRYWALL CEILING
- 3 CORIAN MILLWORK UNIT, FITTED WITH ONE FLUORESCENT TUBE FIXTURE INSIDE + RECESSED LIGHTING UNDERNEATH. WEIGHT SENSORED
- 4 UNDER BED LIFT MILLWORK TO BE OUTFITTED WITH RCL POTLIGHTS & WEIGHT SENSORED.

### LIGHTING LEGEND

All electrical shall be installed as per the electrical codes. This plan is to be used for general location only with the owners approving the final locations with contractor.

-  Wall switch, single. Mount 48" AFF unless otherwise noted.
-  Integrated touch sensor wall switch
-  Vanity 18" wall mounted
-  TB Fluorescent 2 5/4" x 12"
-  Pendant fixture
-  Recessed pot light 4" - CLEANING CREW
-  Recessed pot light 4"
-  Recessed pot light 3"
-  Exit sign - Emergency lighting



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