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Authenticity Travels Too: Designing for Traveller Experience in the Twenty-First Century

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By Vanessa Rae Aleshka

Practicum document submitted to the Faculty of Graduate Studies of The University of Manitoba  
in partial fulfilment of the requirements of the degree of Master of Interior Design

Department of Interior Design

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**Authenticity Travels Too: Designing for Traveller Experience in the Twenty-first Century**

**BY**

**Vanessa Rae Aleshka**

**A Thesis/Practicum submitted to the Faculty of Graduate Studies of The University of  
Manitoba in partial fulfillment of the requirement of the degree**

**Of**

**Master of Interior Design**

**Vanessa Rae Aleshka © 2008**

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## Abstract

The following design practicum is an exploration of authentic traveller experience involving both the global and local community in Winnipeg, Canada, and how this experience is encouraged through the design and space planning of a travel hostel. The design of a mixed use facility consisting of hostel style accommodation, rentable apartment space, and a small grocer supports increased interaction between travellers and locals living and working in the area, and travellers occupying the space. This interaction is considered significant by the specific group of independent travellers who are the focus of the hostel design, contributing to the degree of authenticity of traveller experience (Newlands, 2004, p. 225).

The design objective involves the provision of space for authentic traveller experience, achieved while meeting the basic needs and desires of an expanding group of budget travellers. The concept of progressive authenticity implied by cultural anthropologist and ethnographer Edward Bruner is presented and defined in relation to spaces of exchange and mobility. This idea influences major design decisions directly affecting the level of interaction and communication between all users of the facility. The performative nature of hostel culture dictates the need for various levels of flexibility and control over both private and public space, contributing to the transitional quality of the hybrid culture created within the hostel and beyond. Increased relationship within and between the multinational travel and local culture is a positive outcome of successful space affectiveness, or place and community development — the

resulting authentic traveller experience encouraging tolerance and cultural appreciation.

Keywords: Authentic, community, experience, hostel, interaction, intercultural, mobility, space affectiveness, travel, traveller

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for supporting me and loving me even on the days when I didn't  
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## Introduction

Throughout the past decade, I have had the opportunity to travel to Australia, Japan, Italy, Kenya, and Turkey. Each adventure differed greatly in terms of length of travel, level of independence, and focus. The reason for each excursion varied, often including work or study, and the desire to explore the unknown. For some, travelling is an escape from the business and busy-ness of life, a time of rest and relaxation. For others, travel involves work, allowing for the possibility of transformation and personal evolution. I consider myself a traveller as defined in Chapter One, evolving individually through experience and perception with changing needs and desires. As a self-proclaimed traveller, I share in the quest for authentic traveller experience, a defining characteristic that remains foremost despite the intercultural nature of the travel population<sup>1</sup>.

My objective with respect to this design practicum is to illustrate how the desire for authentic traveller experience is supported through the design and space planning of a travel hostel<sup>2</sup>. I have studied and applied literature related to hostel culture and the travel industry including concepts such as performativity, space affectiveness, and place development. The hostel designed for this project responds to an evolving travel culture in the twenty-first century with the design adapted to a more inclusive demographic favouring length of stay over

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<sup>1</sup> Research supports the importance of "authenticity" to those who are the focus of this design exploration — the travellers as defined in Chapter One (Binder, 2004, p. 96; O'Reilly, 2005, p. 152; Richards & Wilson, 2004, p. 36).

<sup>2</sup> The definition of the terms "authentic" and "experience" in relation to this design practicum are found on pages 2 and 8 of the Introduction.

amenities while supporting the initial objective<sup>3</sup>.

The breaking down of international borders with respect to communication, economics, and cultural practices has resulted in a continued debate over the existence and nature of authenticity. The tourism industry is criticized for consisting of only simulations and experiences that are "McDisneyized" and artificial — authentic traveller experience crushed beneath the construction waste of theme parks and tourist resorts (Baudrillard, 1983; Ritzer & Liska, 1997, p. 98). In a global culture sustained by commercialization and consumption of both product and experience, it is necessary to define the term authentic in relation to this design practicum, and clarify the means by which authentic traveller experience is had.

To define the word authentic as understood and applied throughout this practicum I have referred directly to the *Webster's Dictionary*. Authentic is defined as

**2 a** : worthy of acceptance or belief as conforming to or based on fact <paints an authentic picture of our society>  
**b** : conforming to an original so as to reproduce essential features <an authentic reproduction of a colonial farmhouse>  
**c** : made or done the same way as an original <authentic Mexican fare> **3** : not false or imitation: **REAL, ACTUAL** <based on authentic documents> <an authentic cockney accent>.

(Retrieved August 16, 2007 from <http://www.m-w.com/dictionary/Authentic>)

The third definition of the word authentic is the most appropriate in relation to traveller experience and this particular design project due to its perceived and

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<sup>3</sup> According to Jo-Anne Hecht and David Martin, backpackers or budget travellers traditionally spend less money per day allowing for increased travel time (2006, p. 70). Greg Richards and Julie Wilson confirm past research by Laurie Murphy stating that the time spent travelling is one of the most important aspects of the backpacker trip (2004, p. 257; 2001, pp. 1 - 2).

possible simplicity<sup>4</sup>. I have disregarded the other definitions of authentic, for the project does not address the notion of simulation except briefly in theory. The hostel designed as part of this practicum supports traveller experiences that are real experiences within the particular time and place, the incalculable number of variables resulting in new authentic experiences<sup>5</sup>. I continue to use the word "authentic" throughout this document due to the fact that it is a common term used among travellers when describing personal experiences, and also because of the level of depth the term implies with respect to experience. Before I outline the content of the following chapters in this theoretical exploration, I will briefly present differing opinions pertaining to authenticity including Edward Bruner's idea that authenticity is an ongoing process in which "old binaries are fractured" (Bruner, 2005, p. 87). This notion of authenticity as process is a significant aspect of the underlying foundation on which the argument for this hostel design is built.

The authentic nature of an object, place, or practice is often based on history, tradition, and the origin. Jean Baudrillard, a French philosopher and cultural theorist, believes that our present society is one of hyper-reality in which life experiences consist of copies or pure representations that have replaced all originals (1983, p. 25). For Baudrillard, there is no original, authentic first, or beginning presently in existence. He does however, argue that all simulations are part of the real, and, therefore, we can conclude that simulations are indeed authentic and continually altered by and over time<sup>6</sup> (Ibid., p. 39). An object may

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<sup>4</sup> The definition of authentic as real or actual may seem too general, although it is argued by Mieke Bal that in some instances, generalization can provide a "useful way of unfixing rigid categories by stretching their boundaries" (2002, p. 178).

<sup>5</sup> Refer to the discussion of progressive authenticity on page 5 of the introduction, and the definition of experience on page 8 compared with the notion and limitation of observation.

<sup>6</sup> When discussing examples in which we try to simulate experiences, Baudrillard states that "you will unwittingly find yourself immediately in the real, one of whose functions is precisely to devour every attempt at simulation, to reduce everything to some reality . . ." (1983, p. 39).



not be the first of its kind to be conceived, designed, and constructed, but may be understood as an authentic reconstruction in and of itself.

Similar to Baudrillard, Walter Benjamin, a sociological and cultural critic, claims that "object-related" or "objective" authenticity is a quality inseparable from the original (1969, p. 226; Kelner, 2001, p. 3). Benjamin states "the unique value of the 'authentic' work of art has its basis in ritual, the location of its original use value" (1969, p. 226). He also states that tradition is "alive and extremely changeable," alluding to the fact that the inherent authenticity remains although the context and time in which an object is viewed or used has changed (Ibid., p. 225). I will note here that an object and the experience of an object are two entirely different topics of discussion, and, with regards to this project, it is experience that I am concerned with. Benjamin's theory applied to the concept of experience suggests that authenticity of experience exists within experience itself — the role of tradition, the "original use value," replaced by circumstances that are continually changing and allowing for the occurrence of such experiences (Ibid.). The cultural critic Dean MacCannell argues against Benjamin's theory by stating that an object is authentic due to the socially constructed importance placed on it, and is dependent on the relationship between the object and a shared meaning (1976, p. 48; Kelner, 2001, p. 2). In MacCannell's opinion, authentic experiences are socially defined, independent of individual participants and the defining conditions.

Authenticity in travel is continually associated with the untouched other culture, and culture that has not been influenced by a modern, Western society (Kelner, 2001, p. 6; MacCannell, 1976, p. 3). In a book titled *Culture on Tour*, the ethnographer and researcher Edward Bruner presents an idea that I refer to as

progressive authenticity, or an idea based on the reality that culture is “always contested and in process” (2005, p. 28). Culture is always changing and those changes are influenced by both internal and external factors. Changes that occur today are more easily recognized due to the increased ability of humankind to record the smallest and most fleeting of details, beyond human understanding only half a century ago. Progressive authenticity is a theory in which the concept of authenticity is presented as a “travelling concept,” not presently defined by history, tradition, or the static<sup>7</sup>. As society evolves, people, places, and things change, as does the nature of authenticity. On a microscopic level, each change is related to a re-creation or a new original. Martin Heidegger, an influential philosopher of the twentieth century, refers to authenticity as a “forerunning resoluteness,” alluding to its definitive flux and position within the margin, or an inevitable potential for change inherent in all that is material and not (Carman, 2003, p. 265). Heidegger’s thought parallels that of Bruner, challenging the inactive nature attributed to the quality and concept of authenticity.

In relation to travel, MacCannell argues that the presence of a tourist in any situation negates authentic experience (Olsen, 2002, p. 161). I disagree with MacCannell, for if authenticity exists within the experience itself as suggested by Walter Benjamin, then the experience remains authentic regardless of who, or what, generates that particular experience. Also, if authenticity is an inherent quality of an object or an individual, then nothing can change or diminish that

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<sup>7</sup> The “travelling concept” is a term presented by Mieke Bal in *Travelling Concepts in the Humanities: A Rough Guide*. Bal refers to the evolving meaning behind particular concepts — the flexibility of the concept dependent on the time in history and the geographical location of the academic community by which it is used (2002, p. 25).

quality. Authentic experience had by hypermodern travellers in the twenty-first century, or authentic traveller experience as defined for this design practicum, stems from an evolving individual perspective free from the constraints of time and tradition, and a realisation that authenticity is processional.

The conclusion I have arrived at concerning authentic traveller experience is that authenticity is not a static characteristic, but an active transformation. It is inherent in experience and manifests itself as potential, while influenced by shifting social constructions and perceptions. As previously mentioned, authentic traveller experience defined by the traveller identified in Chapter One, is closely related to the other<sup>8</sup> (Binder, 2004, p. 96; Craik, 1997, p. 114). Ironically, experience involving the other is usually limited to the observation of daily activities reflecting past and present moments<sup>9</sup>. Erik Cohen, a professor of sociology, states in *Backpacking: Diversity and Change* that very few backpackers actually "travel off the beaten backpacker tracks . . ." resulting in limited opportunity for interaction with local people (2004, p. 47). Research also shows that great value is placed on association and interaction with other travellers (Binder, 2004, p. 100; Murphy, 2001, p. 55; Richards & Wilson, 2004, pp. 26 & 36). For the traveller, this interaction within the community and the hostel is active, and affects all participants making it essential for authentic traveller experience. It is in the lack of interaction with the other that authenticity is lost.

The concept of experience as action and process parallels that of authenticity while remaining the foundation of the argument for authentic

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<sup>8</sup> According to Ning Wang, the concept of authenticity should not be "redefined away from a focus on toured objects" or people, for the new definition would "deny half of the touristic relationship (and the less empowered half, at that)" (Kelner, 2001, p. 5).

<sup>9</sup> In the following two paragraphs, I will comment on the difference between observation and experience, and define experience as it is used throughout this paper.

traveller experience. This concept, presented by philosopher and writer F. H. Heinemann, centres on the idea that we all participate in experience, and that "to experience" is a function of the human body similar to understanding (Heinemann, 1941, p. 581). As living beings, we gain knowledge of the physical world through our five senses and understand knowledge through both unconscious and conscious reasoning<sup>10</sup>. Similar to Immanuel Kant, Heinemann recognizes that the senses provide us with knowledge of the outside world to which perspective and meaning is applied, and through which concepts are understood<sup>11</sup>. He believes that the body functions as a whole in experience, the senses working together as a unit transcending any single sense, resulting in an inevitable connection between the individual and what is being experienced (Ibid., p. 572). This connection is defined by Heinemann as the "directing of attention to a certain object, the building up of a common ground between man and his surroundings" (Ibid., 574). This connection that forms between the subject and the experience is vital to the authenticity of experience, and therefore, the interaction that encourages this connection is a necessary aspect of this design practicum.

Experience requires interaction; to gain knowledge through sensory perception and mental reasoning is not enough to warrant the label of "experience". We can observe an activity requiring our sense of sight and hearing, reacting mentally to that observation through reasoning or memory

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<sup>10</sup> This is the foundation of the argument for how we gain knowledge presented by empiricists such as John Locke and David Hume. In Locke's *Representational Theory of Knowledge* he claims that knowledge is gained through the physical experience of the world, but these physical impressions are affected by our own perception of them (Pojman, 1995, p. 13).

<sup>11</sup> Kant believed that a form of knowledge incorporating both empirical and rational aspects is possible, and he called this theory "synthetic a priori knowledge" (Pojman, 1995, p. 13). He states, "For it may well be that even our empirical knowledge is made up of what we receive through impressions and of what our own faculty of knowledge supplies from itself" (Ibid., p. 12).

recollection, but the action remains mere observation since there exists no direct interaction or contact with the observed<sup>12</sup>. In *Situating "Place" in Interaction Design: Enhancing the User Experience in Interactive Environments* written by lecturer and researcher Luigina Ciolfi, the term "situatedness" is used to describe the theory that we can only think and act "through being-in-the-world" (2004, p. 56). According to this theory, how we interact with place determines its very existence in space. Following this line of thinking, our direct interaction with that which is being experienced is necessary for the existence of that experience, hence the necessity of contact. Authentic traveller experience, a concept I refer to frequently throughout the remainder of this project, is experience as action, involving participation. There exists a connection between the action and the traveller that binds the traveller to the act of travel, to place, and to others sharing in the same experience. The statement made by Heinemann that "nothing knits men more closely together than the same experiences" rings true for the travel population and hostel culture, and encourages me, as a designer, to create an environment in which contact leading to authentic traveller experience is unavoidable (1941, p. 576; Welk, 2004, p. 80; Wilson & Richards, 2004, pp. 124 - 125).

I open this exploration of authentic traveller experience by providing a brief outline of backpacker history and that of budget accommodation. This history is evidence of a continually evolving travel population that exhibits vastly different motives and manners of travelling as society changes. The demographic of those travelling and seeking new experiences is expanding to include both

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<sup>12</sup> Memory is considered one way of altering experiences, for "the present is fleeting, effervescent, uncatchable. Most of our perception is really a form of memory of the very recent past" (Pojman, 1995, p. 213).

older and younger generations. The needs and desires of hostel users are changing, but the presence of a distinct hostel culture is still prevalent. Under the subtitle *The Traveller and the Tourist*, I offer various definitions for the tourist, the traveller, and the backpacker. The user of this design project is defined. What distinguishes the traveller from the tourist is the motive behind the travel, ultimately determining the authenticity of experience while travelling, not touring.

In Chapter Two I discuss the performative nature of the hostel culture and suggest that the travel hostel is an adaptable stage set for those visiting and inhabiting both the public and private spaces within<sup>13</sup>. I explore the notion of authentic traveller experience in relation to performance and narrative, recognized tools in the formation of hybrid identities and the development of hostel culture and community<sup>14</sup>. These tools are essential to the construction of identity, but also in the formation of relationship between those sharing in experience expressed through narrative. The concept of travel hostel as stage set is related to sociologist Erving Goffman's belief that the reality or authentic experience of social performance "depends on structural arrangements like the division between front and back" stage (MacCannell, 1973, p. 590). Goffman illustrates the potential for multiple levels of intimacy with respect to performance and narrative by providing six degrees of front and back stage.

It is in Chapter Three that I focus my attention on what it means to

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<sup>13</sup> Mieke Bal argues that performance and performativity are two different concepts despite their relation to one another. The performative is "an expression that serves to effect a transaction or that constitutes the performance of the specified act by virtue of its utterance" (Bal, 2002, p. 174). A performance is the execution or presentation of a particular set of actions, dependent upon a preconceived "score" or set of instructions and directions (Ibid., p. 17).

<sup>14</sup> The definition of narrative used here is that provided by J. E. Malpas. He states that narrative is a concept "that covers a broad range of different structures loosely organised around the idea of a temporally ordered sequence of events that are viewed as being themselves organised in terms of some overall theme, direction or 'end' and that can be deployed (indeed, necessarily are deployed) in giving unity to a life or to parts of a life" (1999, p. 81).

design for authentic traveller experience and the relationship between design and space affectiveness. The difference between the concepts of space and place is established, and the concept of Thirdspace devised by professor of urban planning Edward Soja is presented as transitional and lived space. The idea that place is mobile and continually changing is the foundation for the exploration of place and community development in the twenty-first century. Ultimately, place development depends on the experiences relative to a particular space, and a re-evaluation of the terms place and home. I present the idea of space affectiveness, or the ability of a space to contribute to the experience of place, as a combination of satisfaction and place attachment (Stedman, 2003, p. 676). The connection between the affective physical environment and social interaction, necessary for community development, is highlighted in the work of professor and architect James Chaffers and GROW in Detroit, Michigan<sup>15</sup>. Through the establishment of a sense of community involving participation in community planning, a sense of place develops and social interaction increases within the neighbourhood and beyond. I also refer to the example of two hostels for women, one in Canada and one in India, along with Strachan House built in Toronto, to illustrate the importance of design in the development of a healthy, strong community. Through the opportunity for social interaction built on respect and civility, authentic experience within place and community occurs (Friedman, 2005, p. 85). The physical environment affects the level of social interaction and community development fundamental to authentic experience.

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<sup>15</sup> GROW or Grass Roots Organization of Workers is a non-profit association consisting of German, Polish, African, and Hispanic Americans living in the GROW neighbourhood of Detroit. Refer to footnote 8 on page 42 for more detail.

My focus for Chapter Four is to provide appropriate, inspiring, yet distinctly different precedents that contribute to my study of concepts presented in the previous chapters of the document. The precedents I have chosen consist of Hull House in Chicago, Illinois, Strachan House in Toronto, Ontario, and the Micro Compact Home created by Richard Horden. With respect to each precedent I have focused on particular elements that relate to this design practicum including levels of community interaction, opportunity for performance and narrative delivery, boundary variation, and flexibility of space and design. Spaces and architectural elements considered include communal gathering space, open and closed space, levels of transparency, and internal and external views.

Finally, in Chapter Five I provide an analysis of particular spaces within the hostel designed in which key design elements are incorporated to achieve desired levels of social interaction, identity formation, and community development. I analyse the final design with a focus on performance and space affectiveness — authentic traveller experience resulting from relationship formation within a dynamic environment the desired outcome. The hostel design must provide various levels of isolation and control over personal space, achieved through flexible design, facilitating intercultural and cross-generational interaction and communication between both local and global participants here in Winnipeg. The dissipation of physical boundaries will contribute to the continual changing of environment and the progressive nature of authentic experience within. I will note any project limitations and comment on the application of this design in the project conclusion.



## Chapter 1 Budget Travel and the Traveller Defined

The travel hostel is a form of budget style accommodation that is increasing in popularity among various types of travellers in the twenty-first century. Research illustrates the fact that the demographic of those utilizing budget accommodation is changing. In the following section, I list the "Baby Boomers" as one of the newer sub-segments of the contemporary backpacking culture. Older, more affluent individuals and young professionals are choosing to stay at hostels, allowing for increased travel time. Marketing to this particular sub-segment is suggested as a way to revitalise the present day hostelling industry, although this contributes to the changing nature of the industry (Hecht & Martin, 2006, p. 70).

The definition of traveller is also evolving and is affected by social trends and an increasingly dominant tourism industry. Geographer and ethnologist Peter Welk states "the backpacker infrastructure in many regions has become so sophisticated and institutionalized that it is difficult to draw a clear line where mainstream tourism ends and backpacking begins" (2004, p. 85). The definitions are blurred, and the motives of the backpacker are often similar to those of the often frowned upon tourist. In reality, this shared desire to explore and experience what is truly different manifests itself in various forms from the desire to observe, to the longing to become. It is because of this difference that the backpacker, the traveller, and the tourist are differentiated from one another within this mobile and global industry.

## A Brief History of Budget Travel

Backpacking or budget travel in Western Europe and North America developed as a response to the need for employment and the desire for work experience. This early form of "tramping" dates back to the seventeenth century although it became more common in the nineteenth century as working class men began to follow specific routes in search of work (Loker-Murphy & Pearce, 1995, p. 820). Until the nineteenth century, it was required that individuals travel as part of learning a trade. The world experience and adventure were considered aspects of education not acquired at home (Ibid.). The rise of mass tourism followed the construction of the railway between the years of 1825 and 1840, businesses in Britain at the helm of the support for increasing leisure travel (Buzzard, 2002, p. 38). Backpacking or "tramping" continued to exist as a "labour institution" throughout the Great Depression while the romanticism associated with life on the road intensified and captured the minds of many (Adler in Loker-Murphy & Pearce, 1995, p. 822).

The reasons at the heart of travel during the mid-twentieth century are still common today, and the availability and accessibility of information via the Internet lead to a much larger travel population. The continual globalization contributes to the ease by which travellers can obtain first-hand knowledge of that which is unknown. This ease of travel and access to international information has also encouraged eco-tourism and increased humanitarian or mission work (O'Reilly, 2005, p. 156). Travel and work have been closely linked for centuries,

and this relationship is the foundation of the Working Holiday<sup>1</sup>.

The Young Men's Christian Association (YMCA) and the Young Women's Christian Association (YWCA), established in 1844 and 1855 respectively, are similar to present day hostel accommodation. The centres initially situated throughout Britain, provided various cultural activities and inexpensive sleeping facilities for predominantly young people. The German Youth Movement or Birds of Passage, the movements developed by the Boy Scout and Girl Guide Associations, and the use of German schools as dormitories in 1909, played a large part in the establishment of youth hostel culture (Ibid., pg. 822).

Youth tourism was officially recognized as an alternative form of travel in 1991, the drifter mentality and mobility shared among Australians, Canadians, and Americans following World War Two contributing to the establishment of the backpacker style of travel, accommodation, and ideology<sup>2</sup> (Ibid., p. 826). Since then, backpacker communities such as Bondi Beach in Sydney, Australia, and Queenstown, New Zealand have continued to grow and flourish (Allon, 2004, p. 50). The need of the drifter for independence, and the possibility of unearthing a defined place in the world, has resulted in the establishment of

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<sup>1</sup> The working holiday visa is recognized internationally and offered by some countries, allowing travellers meeting certain criteria to work for a period of time in one particular place before moving on to another location. The details vary from country to country, but this allows for the option of long-term travel and legal employment overseas (Foreign Affairs and International Trade Canada, Working Holiday Programs. Retrieved February 13, 2008, from <http://www.dfait-maeci.gc.ca/123go/descriptions-en.asp>).

<sup>2</sup> The official recognition of youth tourism as an alternative form of travel was made at The World Tourism Organization Conference in November 1991 in Delhi. (DFST Deutsches Seminar für Tourismus Berlin, Independent Youth and Student Travel. Retrieved March 23, 2008, from [http://www.wissen.dsft-berlin.de/Independent\\_Youth\\_and\\_Student\\_Travel/Info-55-371-4-4.0.html](http://www.wissen.dsft-berlin.de/Independent_Youth_and_Student_Travel/Info-55-371-4-4.0.html)).

backpacker networks centred on popular gathering places and entertainment venues (Ibid., p. 824). Relationships with other travellers and locals are viewed as necessary for the purpose of exchanging information, and considered added value to the travel experience<sup>3</sup>.

Contrary to traditional backpacker culture, the paths of travel once considered "off the beaten track" are no longer so, and the majority of travel routes explored have become mainstream due to the popularity of travel guides such as the Lonely Planet. A focus of a younger generation of travellers or backpackers is extreme sport and adventure, or the desire for experiencing another way of living more prominent among the more independent travellers (De Cauter in Wilson & Richards, 2004, p. 140). There has also been an increase in organized backpacker tours offered by travel agencies and hostels, which appears to be how the backpacking industry is evolving (Kain & King, 2004, p. 201). In Canada, the number of travellers utilizing hostels throughout the 1990's has increased 20 – 25 % each year, and the affordability of the travel hostel appeals to the travelling senior population — a flourishing market that continues to change with the aging and increasingly mobile society (Hecht & Martin, 2006, p. 70; McDougall, 1999, p. 2).

The reasons for travelling vary from one situation to the next, beginning when travel was necessary for survival. When finding work proved difficult in Europe and North America, fathers, brothers, and sons would venture off to unknown locations in search of employment (Loker – Murphy & Pearce, 1995,

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<sup>3</sup> Due to the difficulty travellers often have meeting people living within the local community, "meeting fellow travellers from 'all over the world' is an acceptable substitute" (Binder, 2004, p. 100). With regards to interaction with the local people, Jana Binder states that the superficial interactions such as with taxi drivers and hostel owners are considered "sufficient 'otherness' in contrast to the experiences [travellers] usually have at home" (2004, p. 97).

p. 822). The wealthy enjoyed a time of leisure while travelling, and presently national and international travel is common within the global workplace and for those with increased financial capability. The demographic of those utilizing travel hostel services is expanding, but there still exists a recognized culture associated with the travel hostel defined by the community formed within its penetrable and fluctuating boundary<sup>4</sup>. The travel hostel is evolving in response to a changing society while holding on to the historical associations that define it.

### The Traveller and the Tourist

Each day creates a new terra incognita out of the whole universe, each morning a new and unexplored venue for the Tourist. To be a Tourist in the way I mean is to learn a new way of seeing freshness, a way to value even the smallest and most perfunctory actions of our days.

(Olsen, 1996, pp. 73 - 74)

The act of travel, and tourism, presented as a "search for difference," supports the theory that we can be tourists while at home and away, strolling down to the corner store or embarking on a journey to the heart of another continent (Rojek & Urry, 2004, p. 17). According to W. Scott Olsen, all who travel are tourists due to the shared desire to explore something new and unknown (1996, p. 74). To some extent, the above statement is true, although there does exist an obvious difference in the level of interaction and knowledge sought after by travellers and tourists. My focus for this design practicum is primarily the independent traveller for whom the reason for choosing hostel accommodation is driven by the desire for authentic traveller experience<sup>5</sup>.

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<sup>4</sup> See Chapter Two for an in-depth study of hostel culture and its performative nature.

<sup>5</sup> As outlined in the introduction, authentic traveller experience defined for this particular design practicum includes interaction with both the global and local community.

In *Tourist or Traveller? Narrating Backpacker Identity*, ethnologist Camille C. O'Reilly states that present day travellers commonly refer to themselves as a backpacker, a traveller, or a tourist (2005, p. 155). Jo-Anne Hecht and David Martin claim that the backpacker market actually consists of multiple sub-segments, including "the youth tourism backpacker" or those backpackers between the ages of fifteen and twenty-nine years of age, the contemporary backpacker or those thirty and over, and the "Baby Boomers", or a group of travellers opting for the traditional style of backpacking to allow for increased length of trip and new experiences (2006, p. 70). Although there are exceptions to the accepted definitions of traveller and tourist, the following information provides a basic understanding of those presently supporting the tourism market.

Backpackers have acquired a less positive association in the new millennium, the anti-tourist attitude shared by other travellers competing with an anti-backpacker bias (Welk, 2004, p. 89). In the recent past, a backpacker was simply defined as a budget-minded tourist favouring increased travel time and a flexible itinerary over amenity, social interaction with other travellers, and participatory recreational activities and sport (Murphy, 2001, pp. 50 – 51). For many backpackers, the previous statement holds true, and some travellers refer to themselves as backpackers solely because they travel with a backpack (Richards & Wilson, 2004, p. 35). It is not uncommon to hear "backpacker bashing" and backpackers described as "'tourists' playing at being 'vagabonds', enjoying the privileges of the tourist . . . A post-modern version of 'slumming it'" (Welk, 2004, p. 89; O'Reilly, 2005, p. 154). Today, the backpacker industry offers backpacker packages, much like those catering to the stereotypical tourist, including accommodation, transportation, and even "sightseeing with

commentary" (Kain & King, 2004, p. 201). These packages provide the "backpacker experience" in a rational "McDisneyized" manner, eliminating the need to work at creating experience. It is the true traveller, described by professor and historian Daniel Boorstin, who goes "strenuously in search of people, of adventure, of experience", traveller experience involving physical and psychological effort (1961, p. 85; Ritzer & Liska, 1997, p. 97).

The term traveller has evolved from past terms such as drifter and wanderer, words that describe a chosen life-style (Welk, 2004, p. 89). The journey and authentic traveller experience are the main focus for the post – modern traveller — an activity that is considered normal and in reality, ongoing (O'Reilly, 2005, p. 156; Welk, 2004, p. 89). Boorstin argues that the journey is not supposed to be fun but difficult and strenuous, resulting in a greater appreciation for the place of travel (1961, p. 97). The traveller is therefore required to avoid the weathered trail and remain independent, mobile, culturally sensitive, and adventurous (Vogt in Loker – Murphy & Pearce, 1995, p. 823). The label of being a tourist is rejected among the younger and the newer generation of life travellers, the tourist representing a lack of adventure and independence, and a "mediated experience" in which the sincere interest in a unique place and its native population is minimal (O'Reilly, 2005, p. 155). The tourist is described as expecting both the exotic and the familiar, beyond what is real and natural, travel having become a commodity in which the tourist is insured against risk and actual experience (Boorstin, 1961, pp. 79 & 91).

As a traveller, it is important for identity formation to take ownership of the title traveller, the self-proclamation as traveller allowing for a better overall

understanding of the present day travel culture<sup>6</sup>. Research carried out by the ATLAS Backpacker Research Group in 2002 provides information regarding how independent travellers view themselves<sup>7</sup>. The past survey population consisted of individuals already in contact with student travel agencies and the research team personally requested their participation. The *Global Nomad Survey* was an Internet survey including travellers from eight countries. Over half of the participants defined themselves as travellers and some listed travel as their occupation as well as interest or hobby. Under a third of the 2300 participants claimed to be backpackers, and less than 20 % considered themselves tourists (Richards & Wilson, 2004, pp. 16 - 19).

The label we choose for ourselves as travellers is an expression of our identity in flux and our personal perception of travel. Regardless of this label every traveller is a tourist in that we tour. Why and what we tour enables us to differentiate the backpacker from the traveller, and the traveller from the tourist. The dust of the earth or fine china, transition within or escape from life, all who wake in the morning thinking of experiencing something new and even venturing to the point of jumping continents, can consider themselves a post or hypermodern tourist (Risse, 1998, p. 48). Despite our efforts to avoid touring, those of us who consider ourselves travellers leave footprints in the sand somewhere. What is important is our motive for travelling and how we choose to embark on our journey.

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<sup>6</sup> Identity creation is discussed in detail in Chapter Two, under the subtitle *The Use of Narrative in Identity and Relationship Formation*.

<sup>7</sup> ATLAS or Association of Tourism and Leisure Education (Richards & Wilson, 2004, p. 4).



## Conclusion

There exists a hostel culture that was born of the young budget travellers dating back to the seventeenth and eighteenth centuries, and this culture is inherent in the majority of travel hostels today<sup>8</sup>. Although change is inevitable, the culture associated with budget travel needs to be recognized and appreciated, the traveller respected for the chosen style of travel and supported by an appropriate and encouraging social structure. The history of the travel hostel remains the foundation on which a new hostel design and purpose is constructed, the history of the backpacking culture inspiring present day life travellers.

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<sup>8</sup> Hostel culture is that which supports "budget-minded tourists who exhibit a preference for inexpensive accommodation, an emphasis on meeting other people (locals and other travellers), an independently organized and flexible itinerary, longer rather than brief vacations, and an emphasis on informal and participatory recreation activities" (Murphy, 2001, pp. 1 – 2). The desire for that which is authentic in relation to experience and culture is also part of the traditional and hypermodern hostel culture and backpacker mentality (Allon, 2004, p. 51). This desire by the backpacking or travelling community has not changed, although the definition of authenticity in relation to travel has been reconsidered as outlined in the introduction.

## Chapter Two    Performativity, Performance, and Narrative Within Hostel Culture

Performance, and the quality of performativity, is present in many aspects of tourism including post-modern traveller and the travel hostel<sup>1</sup>. Travellers experience the quality of performativity directly while immersing themselves in the experience of the hostel, for the performative "lives in the present and knows no anteriority" (Bal, 2002, p. 17). The travel hostel exists as a set for performance and narrative with the staff and local community becoming participants in the performance, sometimes unaware and at other times, willing. Hostel culture is discovered through performance, considered by some as a form of "staged authenticity," and by Edward Bruner as authenticity reinvented (Doorne & Ateljevic, 2005, p. 173; 2005, p. 87). The discussion of progressive authenticity in the introduction relates to the concepts of performativity, performance, and narrative present in hostel culture, and the question of whether or not the performances supported by the travel hostel allow for authentic traveller experience. The presence of performativity, and the concepts of performance and narrative, will contribute to the overall design and the development of personal identity, place, and community within the hostel environment<sup>2</sup>.

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<sup>1</sup> Mieke Bal argues that performance and performativity are two different concepts despite their relation to one another. The performative is "an expression that serves to effect a transaction or that constitutes the performance of the specified act by virtue of its utterance" (Bal, 2002, p. 174). A performance is the execution or presentation of a particular set of actions, dependent upon a preconceived "score" or set of instructions and directions (Ibid., p. 17).

<sup>2</sup> Place and community development is discussed in detail in Chapter Three.

## Performativity and Performance: Aspects of Hostel Culture

Performativity and performance are two different yet inseparable concepts related to hostel culture and authentic traveller experience. Theorists and social scientists such as Dean MacCannell, Erik Cohen, and Judith Adler have studied the concept of performance in relation to travel and hostel culture, yet the concept of performativity is lacking in travel writing. The writings of theorist Mieke Bal serve as a useful introduction to the idea of the quality of performativity inherent in that which "serves to effect a transaction" or in which there exists a potential for change and for the outcome of performance (Austin, 1962, p. 7). Performance is defined as the execution or presentation of a predetermined set of instructions and directions, dependent on memory<sup>3</sup> (Bal, 2002, p. 174). The two concepts are connected and are contingent upon each other; performativity requires that a performance takes place, and a performance is only possible when supported by the performative. Initially I was inclined to argue that potential is the key to performativity, but it is actually the moment of transition from potential to action that allows for the performative to exist. The exchange of power that takes place within the hostel environment, as the performative gives way to performance, is necessary in order for the experience of performativity and hostel culture.

Authentic traveller experience, as defined with respect to the twenty-first century traveller, includes the experience of hostel culture while travelling<sup>4</sup>. The

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<sup>3</sup> Memory is presented as the bridge between performativity and performance, and is performative by nature since "memory concerns the past and happens in the present" (Bal, 2002, p. 177 & 183). The performer's reliance on memory provokes the asking of questions concerning authentic traveller experience in relation to performance and performativity.

<sup>4</sup> Modern and post-modern backpackers value association with other travellers more than with the local people of a region visited (Binder, 2004, p. 100; Murphy, 2001, p. 55; Richards & Wilson, 2004, pp. 26, & 36). This is more likely due to the fact that actual interaction with the local people of a foreign space is difficult, and therefore travellers tend to stay within the spaces of increased comfort despite a desire for association with the other.

performative, considered to exist without predetermination, begets continual change and improvisation. The experience of performativity is also the experience of performance, for even improvisation "requires memorization of the structure that sustains it" (Bal, 2002, p. 176). That which is not seemingly rehearsed is a performance, for there exists a framework or structure that is maintained throughout the utterance or action. Performativity is also a performance of unrehearsed presence therefore we can not experience the performative nature of hostel culture without experiencing the performances that occur within.

The dynamic essence of the performative travel hostel supports the concept of progressive authenticity in relation to authentic traveller experience. As each new traveller, inhabitant, and local community member moves through space and time, performativity is altered, followed by how the space is perceived, inhabited, and used<sup>5</sup> (Ciolfi, 2004, p. 19). New potential for performance accompanies each individual and this influences the potential inherent in others and the community as a whole. Not unlike the concepts of performativity and performance, both dependent on one another, other travellers and the local community sharing in traveller experience are necessary for the transpiration of experience. As discussed in the introduction, Heinemann suggests that contact or interaction with the other is necessary for experience, and Judith Adler states, "The audiences for whom travellers perform are crucial to any travel world, and anticipations of their responses, as well as their direct interventions, play a constitutive role in the production of journeys" (1989,

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<sup>5</sup> It is noted that the foundation of a traveller performance is the movement of the traveller through space, time, and "the design and pace" of that particular traveller's progression (Adler, 1989, p. 1369). This movement is unstable, and the performer is capricious.

p. 1378). This aspect of traveller experience is authentic for each manifestation of the performative is new, altered by the independent evolving elements of the *mise-en-scène*<sup>6</sup>.

### The Hostel as Stage Set

The hostel and associated spaces provide the stage set or function as the *mise-en-scène* in which performances occur and hostel culture and community is formed. The hostel community consists of multiple relationships that are developed as people continue to accept and encourage performances and changing identities. The relationships are often fleeting due to the transitory nature of hostel residents, but the positive interaction between travellers, hosts and locals is necessary for a pleasing and functional set design<sup>7</sup>. The travel performance is compared to art in *Travel as Performed Art* by Judith Adler when she states "travel serves to invoke realities that cannot be encountered in the same way through any other means and yields its knowledge by recourse to some classic aesthetic devices: framing, distancing, isolating and emphasizing some senses at the expense of others" (1989, p. 1383). The setting or backdrop for performance and shared narrative within the travel hostel includes the furniture and fixtures, spatial quality, internal and external views, overlapping internal and external spaces, and all other performers or extras in the scene. The stage is defined by the physical, cultural, social, and temporal boundaries applied to

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<sup>6</sup> *Mise-en-scène* is defined by Mieke Bal as "the arrangement of actors, props, and scenery on a stage in a theatrical production" and "the environment or setting in which something takes place" (2002, p. 96).

<sup>7</sup> Refer to Chapter Three for the discussion of place development and the importance of social interaction.

each particular performance (Doorne & Ateljevic, 2005, p. 179). These boundaries are applied by the performers and the audience, and are continually in flux due to differing perspectives and interpretations.

Performances traditionally take place in a space recognized as the front stage, or public space in which there is an audience to critique and participate in the performance. The main characters during each performance are often featured front stage and centre. These performers, through "expressive control" and the use of props and set, "provide an efficient means by which individuals sort themselves socially" (Doorne & Ateljevic, 2005, p. 188). Within hostel culture, segmentation occurs as a result of varying performances, including those by the supporting actors such as the staff and locals sharing the space. Some experience of local culture takes place front stage, consisting of multiple performances created specifically for the travel population or comprised of the daily activities of the local people<sup>8</sup>. In locations saturated with tourism, permanent residents learn to view "tourists as a part of the regional scenery," continuing with a daily routine or series of performances as though undisturbed (MacCannell, 1976, p. 106). Travellers on the other hand, view local community members as key performers contributing to the substance and strength of the overall travel experience. Unlike traditional theatre in which centre stage performance is the objective, the traveller aspires to perform backstage in the spaces of close intimacy, enabling personal experience of a local performativity.

Karl Scheibe defines everyday life experiences such as eating and

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<sup>8</sup> The performances "geared towards the tourist" are the preconceived means of entertainment and presentation of culture offered within the tourism industry or community. These performances are beyond the scope of this design practicum which remains focused on the travel hostel and the potential for unscripted interaction between travellers and locals.

engaging in sex as the drama that we allow and create in order to prevent personal boredom (2000, pp. 56 - 57). These performances or dramas are examples of how we respond to the inherent performativity present in us all, and for the traveller, this performativity is supported by the travel hostel as stage set. Despite the chosen traveller performance taking centre stage, these everyday experiences or moments of transformation performed independently of circumstance and location, are still practiced<sup>9</sup> (Shaffer, 2004, p. 148). It is the constructed identity or personal performance deliberately adopted for front stage that depends on aspects of the "setting" such as audience reception and participation, and the location, or "immediate environment" (Ciolfi, 2004, p. 24; Davidson, 2005, p. 40). The performative quality inherent in both participants and location is continually shifting, resulting in dynamic performances. It is noted by Kelly Davidson, following her study of the alternative travel culture in India, "there is no singular traveller identity" (2005, p. 37). The traveller identity and the performance changes as the space is altered, the participants in the experience moving between front and back stage, "overlapping local 'scenes' and identifications" (Ibid.).

The back stage consists of the more private areas in the hostel, where one will change character and revise narratives. The performer is away from the gaze of the audience, and can rest or prepare for the next performance (Doorne & Ateljevic, 2005, p. 182). In these spaces interaction still occurs between the performer and others sharing the space, but this interaction is usually more

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<sup>9</sup> The traveller performance is a term for the performance by an individual of a traveller. This refers to the travel style and the projection of that style to the public. Shaffer discusses how even the travel baggage displayed performs; a backpack is intimate and held close to the body unlike traditional luggage and signifies the history of tramping (2004, p. 148).

informal and less scripted. Within the back stage setting, the performer may not feel it necessary to resume particular roles or identities. Goffman argues that there are actually six different stages along the continuum from front to back stage (MacCannell, 1976, p. 101). These stages include the obvious front region, the touristic front region designed to hint at the life hidden from the other, and the front region that simulates the back region (Ibid., p. 101 - 102). Stage four, the "back region that is open to outsiders," and stage five consisting of a back region that is more private but can be altered occasionally for outsider access, are the two spaces the majority of interested travellers experience (Ibid.). Stage six is "the kind of social space that motivates touristic consciousness," or the back stage spaces in which the local members of the community lives (Ibid.). Authentic traveller experience involving other travellers and the local people occurs both front and back stage within the travel hostel, but it is within the backstage spaces that the traveller desires interaction with the local community.

The stage set or hostel design influences the type of traveller and the temporary identity adopted while using the space, and consequently the changing culture of the hostel (Davidson, 2005, p. 40). Interaction between travellers, hosts and staff, and local community members can be encouraged through design and space planning<sup>10</sup>. Flexible spaces provide the performers or users with more control regarding the amount of information provided to the audience. Highly controlled settings are considered "less conducive to successful performances" or interactions (Doorne & Ateljevic, 2005, p. 181). Jennifer Petzen in *Turkish Queers Manage Space in Berlin* states, "queer space is often defined by

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<sup>10</sup> The precedents Hull House and Strachan House discussed in Chapter Four illustrate successful interaction between the residents and locals and specific design features that encourage this interaction.



its lack" and is constructed due to a conscious political resistance (2004, p. 23). Most public space is considered heterosexual therefore a new stage set for this other culture must be created (Petzen, 2004, p. 23). This example illustrates the necessity for specific design and spatial quality allowing for comfortable, successful personal and community development — a healthy environment for specific users.

The front and back stage spaces supported by the design of the hostel with respect to this project are socially created and exist within the present time. The front stage simply refers to public spaces in which initial interactions take place and boundaries are set or disrupted. The back stage regions are the more private rooms and apartments within the hostel, the design of physical elements allowing for increased or decreased levels of privacy. Of course each region has an infinite number of comfort levels depending on the individual perspectives and personal boundaries of those sharing in traveller experience and performing. Performances take place as a result of a dynamic performativity — narrative "structuring, in a similar fashion, both memory and self-identity, as well as the places, the landscapes, in which self identity is itself worked out and established" (Malpas, 1999, p.185).

#### The Use of Performance and Narrative in Identity and Relationship Formation

The traveller performance is a means by which we can construct our personal identity through the narration of traveller experiences. These experiences stem from the performative which serves to effect relation to others and relationships. The continuing influence and sharing of company is considered social interaction.

Through positive interaction, travel stories are exchanged and personal self-confidence in an unfamiliar environment and situation increases. The common desire shared by travellers for the experience of the unfamiliar leads to the "collecting of places" and increased "cultural capital" (Ibid., p. 176; Binder, 2004, p. 104). Cultural capital is a reference to the experience and gathered knowledge of the primitive, and to the level of physical endurance or tolerance necessary while travelling abroad. It is common for travellers to share and compare stories in order to gain the respect of other travellers within the backpacker culture, and contribute to the formation of the backpacker sense of community or performance team<sup>11</sup> (Adler, 1989, p. 1383).

The "post-modern hybrid identity" is a way in which a traveller can experiment with differing roles while constructing self-identity through cultural adaptation and discourse (Cohen, 2004, p. 54). While travelling in Australia in 1998, I had the desire to experience the authentic "surf culture" that is still prevalent along the east and southwest coast. To truly experience this performative culture I had to learn to surf and live the regimented lifestyle of those seeking the perfect wave. My performance as the Canadian surfer girl became a true representation of my being as the friendships developed out on the water and the discipline required while learning to surf resulted in a new personal identity. I became a part of the stories I once listened to as narration provided meaning, for

discourse not only reflects but shapes social reality, our identities and our relations with others including patterns

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<sup>11</sup> Performance team is defined as "any set of individuals who cooperate in staging a single routine" (Doorne & Ateljevic, 2005, p. 179). In this example of the travel hostel, this includes travellers, the staff, and other locals occupying all spaces.

of power, dominance and control. . . . whether in the moment-to-moment social interchanges of everyday talk or in the beliefs, understandings and principles that structure our lives.

(Pritchard & Jaworski, 2005, p.5)

It is the "enduring" identity that is often created through narrative, stemming from brief adventures and experiences (Scheibe in Adler, 1989, p. 1385). Through the temporary and permanent adoption of cultural practices, beliefs, and language, we as travellers have the opportunity to grow or validate our own existing identity. Alasdair MacIntyre, an analytical philosopher quoted in Malpas, declares of narrative that it is the "basic and essential genre for the characterisation of human actions, . . . attitudes and mental content in general" (1999, p. 81). Through narrative, we make sense of our experiences and unconsciously select aspects of those experiences to contribute to the ordering of our lives (Ibid., p. 82). This ordering includes those sharing in experience with us, ultimately contributing to the relationships formed as a result of experience and formulated narrative. It was mentioned in the introduction that the sharing of experience and the interaction required in order for that experience to take place tends to result in a form of unity. This unity is strengthened, as is identity, through the process of remembering and narrative (Barclay in Malpas, 1999, p. 81).

Similar to Scheibe, Goffman claims that we act every day and moment of our lives. We wear masks and play roles that are more real and authentic than our existing selves for the act reflects the "self" we want to be<sup>12</sup> (Goffman, 1959, p. 19). The acting is thought to be constant, the truth behind the performance

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<sup>12</sup> The "role" is defined by Erving Goffman as the "enactment of rights and duties attached to a given status" (1959, p. 16).

begging the question: Is the experience of this individual authentic? Does the individual truly believe in his or her own performance, contributing to the authentic experience of that performance by others? If we refer to Bruner's concept of authenticity as progressive, then we can trust that the experience shared with that individual at that particular time is authentic. By speaking as the new hybrid identity, the identity becomes real and is either accepted or not by other travellers and the local people. In order for these hybrid identities to be revealed, various stages similar to the six identified by Goffman must be provided, allowing for different levels of communication and trust. The writer Alain de Botton argues in *The Art of Travel* that our familiar physical surroundings and structured lives are not conducive to the development of our "true selves" (2002, p. 59). It is within the unfamiliar that we feel comfortable adjusting the scene for a particular performance, or elaborating with detail during the narration of our travel stories, attempting to find truth in the process of new experience.

## Conclusion

Personal identity and relationships are constructed within and at the periphery of a performative travel hostel. The hostel provides a flexible, varied set for improvisational performance and narrative exchange<sup>13</sup>. The set consists of multiple front and back stage spaces, altered by those using the space while influencing how the space is used and interpreted (Gaines, 2006, p. 176). The hybrid identity is the result of the collecting of authentic traveller experiences to

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<sup>13</sup> The concept of improvisational performance declared by Shaffer as a means of experiencing the authentic while socially reconstructing and changing one's identity parallels the concept of progressive authenticity, or authenticity as process (2004, p. 154).

be shared with and rejected by others through various levels of interaction during performance. A performative hostel culture is supported as roles are reversed and thresholds are crossed — the local and global forming and experiencing a transitional community culture of similarity and difference.

### Chapter Three     Designing for Authentic Traveller Experience

Authentic traveller experience is at the heart of the independent traveller and hostel culture. Authenticity of experience is dependent on the perception of the traveller, and on the awareness that places visited are "products of man's intentions and meaningful settings for human activities" for both locals and foreigners (Relph, 1976, p. 64). These places undergo changes as a result of increased tourism and the continued transgression of boundaries. They are created and each day reproduced as they allow for the development of identity, relationship, and experience through performance and narrative (Cresswell, 2002, p. 23).

Place is derived from space, and requires personal and material intervention. This lived space results in valued authentic experience that varies in degrees of success dependent on space affectiveness<sup>1</sup>. Mark Taylor, a lecturer in architectural theory and design studio professor, reflects on the essay *A Room of One's Own* by Virginia Woolf bringing light to the importance of the interior's "capacity to affect" in relation to place (2006, p. 343). He states that the quality of space is more important when defining the sense of place than the geometry, order, and material objects. Place is related to the dynamic and influential becoming of "events, 'in assemblages that are inseparable from an hour, a season, an atmosphere, an air, a life'" (Ibid., p. 343). Affective space anticipates lived space and place, and is experienced as real relationships form and community is strengthened.

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<sup>1</sup> Refer to the section titled *Space Affectiveness* on page 40 for a definition and further explanation.

### Space, Place, and Thirdspace

The importance of the experience of place or the sense of place to the post-modern or hypermodern traveller is evident in research conducted by the tourism industry, interested geographers, and ethnographers (Papen, 2005, p. 79; Relph in Rojek & Urry, 1997, p. 15; Urry, 2005, p. 26). The increasing development of tourist sites and major cities makes the quest for authentic traveller experience and place more difficult (Ritzer & Liska, 1997, p. 101). In order to understand what the traveller is searching for when references to the sense of place are made, we need to understand the definition of space and place, how they are connected, and the varying degrees of place.

The anthropologist Arturo Escobar defines space as "the absolute, unlimited and universal" (In Cresswell, 2002, p. 12). This space is intangible and difficult to rationalize for the vastness of space is inconceivable by the human mind. The nature of society as increasingly fluid and transitional has resulted in indistinct boundaries dividing space. To some individuals, the terms space and place are interchangeable, but to geographer Edward Relph "space provides the context for" and "derives its meaning from particular places" (1976, p. 8). A common definition for place is a personal centre of meaning, or a static, rooted position "from which to look out on the world, a firm grasp of one's own position in the order of things" (Relph, 1976, p. 38). When reading *Place and Placelessness* by Relph, I notice that the definitions provided for place and sense of place reference the individuality of experience relative to place<sup>2</sup> (Ibid., p. 37, 42 - 43). This suggests that the concept of place or the sense of place is dynamic and

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<sup>2</sup> Sense of place, or essence of place "lies in the largely unselfconscious intentionality that defines places as profound centres of human existence" (Relph, 1976, p. 43). The sense of place involves the feeling of security and wholeness, regardless of what state of mobility or stasis one is in.

part of a process existing within a mobile dimension.

The experience of place is related to the lived spaces of our existence, or "thirdspace" as defined by Edward Soja. In the work *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*, Soja claims that there exist three aspects of space. Firstspace, or the space perceived, is defined as the material form of social space where human behaviour and activity is influenced by the limitations of this space, and assist in creating those limitations. Conceived space, or second space, defined by Henri Lefebvre as "representations of space," is the space of thought and the imagination<sup>3</sup> (Soja, 1996, p. 65). Perspective, intention, and the understanding of place exist within secondspace, only to be consciously and unconsciously changed by personal experiences occurring in lived space. Lived space or thirdspace is defined by spaces of potential, or spaces of change, appropriation, resistance, and consequence. In the realm of thirdspace, place is experienced as we interact with our physical environment and others transitioning from first to third space, and eventually into our own personal lived space.

It is within the margin as discussed by Edward Soja, that travellers seek the different and authentic traveller experience, involving place. Place that is found within transition, this margin or space of difference, becomes "a template for practice and an unstable stage for performance" — an "open and permeable" place of inclusion<sup>4</sup> (Cresswell, 2002, p. 25 - 26). Place requires practice, performance, and the daily "living of or within" in order to be considered

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<sup>3</sup> The work of Henri Lefebvre, a French philosopher and intellectual, greatly influenced that of Edward Soja.

<sup>4</sup> Edward Soja refers to the margin or space of difference as a thirdspace, or the result of the destruction of the binary opposition of centrality and periphery (1996, p. 70). The margin is a space of mediation and transition where humankind can overcome oppression and recreate their lived space.



personally valuable. The meaning of place is not found in the location or stable foundation associated with place, but in its own mobility as space remains occupied and lived. In *The 'Consuming' of Place* John Urry, a professor of sociology at Lancaster University, explores the idea that place is present in movement. This mobility is recognized in relationships, deliberate physical actions and reactions, and in the relations between those actions and surrounding objects (2005, p. 24). We create and consume place literally and figuratively as we transition through space and continue to construct personal and shared experiences. Ironically, both place and other consume us in a reciprocal fashion.

The borderzone is a term used by Edward Bruner to describe the space of tourism as the constructed space in which place is fluid and changing, specifically along the edges of Third World countries. Similar to thirdspace, the borderzone is considered a creative space used for the invention of new culture for tourist consumption (Bruner, 2005, p. 193). In the borderzone, the traveller practices within place as the product provided by the other, or in this case the local individual, is consumed. This results in a new perception and the use of the imagination as the process of place development continues. The traveller performs a role while the native also practices within place and performs, personally interpreting a changing world (Ibid., p. 202). As the traveller moves from one borderzone to the next, the sense of place no longer rooted in location nor tied to the notion of a home or something static, proves itself to exist within mobility. The experience of place provides "a focus where we experience the meaningful events of our existence" and therefore remains with us as we move through space (Norberg-Schulz in Relph, 1976, p. 42).

Authentic traveller experience within mobile place involves the real or true experience in the present day, at the present time, of the process or continual construction of place. The notion of place existing within a mobile, global culture appears to be incongruous when reflecting on the traditional connection between authentic experience, place, and a rooted existence or home. The world consists of multiple hybrid cultures, the result of both bodily and virtual migration, and varying degrees of time-space compression<sup>5</sup> (van Alphen, 2002, p. 55). Due to film, television, the radio, and the Internet, "local culture" becomes increasingly complicated and subcultures are created "'within', . . . which changes the relationship to place" (Ibid.). The experience within mobile place, and that of the associated culture, is connected with the identity of place and open to various degrees of change (Relph, 1976, p. 45).

Post-modern authentic experience of place is related to a changing culture that needs to be reinterpreted and reinvented, as its "accuracy, completeness, or plausibility" is determined by "how liveable it is" and by the performative effectivity of the narrative<sup>6</sup> (van Alphen, 2002, p.58 - 59). The reinvention of cultural identity and the development of place is dependent on the stories told and experiences lived by both the local people and by those moving through the space contributing to the new place. The development of place and cultural identity is like the development of our own personal identity. Layers composed of different performances and experiences within the physical

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<sup>5</sup> Time-space compression is the continual process by which temporal and spatial limitations become less significant (O'Reilly, 2005, p. 153). This definition is considered too general by Doreen Massey, for she states that the power relations between those involved in this time-space compression need to be considered. She claims, "Different social groups . . . initiate flows and movement, others don't; . . . some are effectively imprisoned by it" (1994, p. 149 - 150).

<sup>6</sup> Performative effectivity refers to the ability of a culture to ensure the comfortable participation in, and understanding of, aspects of the daily life and practices presented or performed for both the traveller and local.

world form and change as time passes.

The identity of place "varies with the intentions, personalities, and circumstances of those who are experiencing" that particular place (Relph, 1976, p. 57). Therefore, place and how an individual experiences place is personally understood and dependent on perspective and association. When speaking of a specific place and the sense of place associated with it, this understanding is shared when features are "socially agreed upon and used as some form of reference point," as within a community (Ibid., p. 56). In much contemporary writing, the sense of place is related to the home or that which is familiar, local, and a refuge of sorts (Massey, 1994, p. 151). The romanticized view of the home and what it represents in an ideal society only serves as a positive example of an authentic or real experience of place in some instances. Where the home is viewed in a negative light due to disturbing associations or temporality, the representation is inappropriate of place as refuge. A post-modern view of the home reflects the dynamic nature of the global culture, and is noted in *Home: Territory and Identity* as "not the place we 'come from'" but the "place we are" (Wise, 2006, p. 391). Even in French philosopher Gaston Bachelard's *The Poetics of Space* we see that the home is considered to be inhabited space, and not necessarily that which is consistent and established over long periods of time.

Indeed, here we touch upon a converse whose images we shall have to explore: all really inhabited space bears the essence of the notion of home. . . He experiences the house in its reality and in its virtuality, by means of thought and dreams.

(1994, p. 5)

Bachelard also speaks of truth in relation to the home as place for "truth must

derive from the intensity of its essence, which is the essence of the verb 'to inhabit'" (1994, p. 32). Truth and experience is dependent on the present place of habitation, be it a place of stability and comfort, or a place of movement and transition such as the lived space of an individual or community.

Understanding the experience of place in this century requires a deliberate change in thought regarding the development of place, travel, and the act of dwelling. Cultural analyst and writer Isabel Hoving references the French Jesuit scholar Michel De Certeau in *Remaining Where You Are: Kincaid and Glissant on Space and Knowledge* stating "space is an effect and a practice rather than a given structure, and certain concepts of space are the results of the practice of travelling" and dwelling (2002, p. 125). She concludes that it is necessary to stay and dwell in one place in order to understand that specific place fully (Glissant in Hoving, 2002, p. 127). To dwell is to act and therefore, the act of dwelling allows for a better opportunity to gain knowledge about a specific place and its relation to the world. To dwell involves the dynamic act of living, not merely existing, resulting in experiences of variable depth and creating cultural experiences that are real and whole. When travelling, an individual exists within multiple lived spaces or places, and the authenticity of each travel experience depends on the motivation behind the action creating the specific experience. These actions include those performed by the traveller and all those involving other travellers and the local community. Culture exists in the expressions of people, and through interaction with the other (everyone aside from oneself) lies the opportunity to learn about and experience culture and developed place (Wise, 2006, p. 394).

## Space Affectiveness

Space affectiveness is the ability of a physical environment to contribute to the experience of place and process of identity creation. In the article *Is It Really Just Social Construction? The Contribution of the Physical Environment to Sense of Place*, the sense of place is presented as a combination of place attachment and satisfaction (Stedman, 2003, p. 676). Place attachment is related to how we identify with the space, and place satisfaction is the attitude we have towards that particular space. It is shown as a result of the study that the physical environment does affect our feeling of sense of place for the physical environment is "the basis of meanings" (Ibid., p. 682). An individual interprets an environment based on life experience and a personal experience of that environment, therefore multiple places contribute to a space reflecting a unique human culture and situation (Ibid., p. 683). Professor and philosopher J. E. Malpas is quoted in Cresswell's *Place: A Short Introduction* stating, "It is within the structure of place that the very possibility of the social arises" (2004, p. 31). Within the place defined by the mobility of independent travellers, identities are created and culture is explored. Communication and interaction occurs as the result of an inherent performativity within place. Space affectiveness is recognized as how a space allows for the continuing development of place and supports authentic traveller experience.

Despite various perceptions of place, boundaries exist within the built environment and space to allow for interaction and the construction of relationship (Stedman, 2003, p. 671). According to research completed by Argyle, Furnham, and Graham, situations, or social encounters, are dependent on the

physical environment<sup>7</sup> (Murphy, 2001, p. 51). In the essay *Exploring Social Interactions of Backpackers*, the physical environment and its affect on social interaction is studied with respect to boundaries, props, modifiers, and spaces (Ibid., p. 52). The front stage and back stage described in Chapter Two on performativity, performance, and narrative provide the basic physical separation between public and private space, although there exist design details outlined by Murphy that contribute to the further breakdown of space. Boundaries are described as enclosures, and props refer to the furnishings and objects within the space. Modifiers consist of light, noise, colour, humidity, and odour (Ibid.). Spatial behaviour is studied in relation to privacy and personal space, territoriality, and crowding. The design of a physical environment is the only controlled feature with respect to intimate interaction, therefore increased communication and suggestions made by those inhabiting the spaces of travel hostels is valuable.

With respect to hostel design, it is evident that smaller properties are often associated with friendlier, more relaxed atmospheres. Clean and comfortable hostels also helped to create an atmosphere that was more conducive to social interaction . . . "touches of home" (such as duvets) can all help to eliminate a sterile impersonal feeling and create a more welcoming atmosphere . . . several smaller communal areas, instead of one or two large ones, to encourage smaller informal groups to form within the larger whole.

(Murphy, 2001, p. 65)

The interior design and spatial planning of a location greatly affect our sense of place and the experiences had within it. With respect to the hostel I have discussed, this includes the interaction and communication between travellers,

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<sup>7</sup> There are two kinds of interaction according to Laurie Murphy. Co-presence interaction is the minimal level of social interaction in which each individual is aware of the other but communicates through body language. "Focused interaction occurs when people gather together and cooperate to sustain a single focus of attention as in conversations, games, and transactions in shops" (2001, p. 51).

staff, and locals using the facilities. The design represents the material aspect of a space that allows for the creation of place. Meaning is projected onto the space and social activities occur within, making the place experiential. Because authenticity of traveller experience is related directly to the individuals utilizing the hostel, the design will encourage place development and social interaction between locals and travellers, and positive community formation.

#### Place and Community Development to Encourage Intercultural and Cross-generational Interaction

The community formed within the physical boundary of the hostel is significant in the establishment of place and for the support of authentic traveller experience. The combination of the mobile and the static inhabiting the travel hostel results in an interesting and challenging dynamic in which design can enable the development of relationship through various levels of isolation and flexibility. The relationships formed within the hostel consist of those that become long-term friendships to momentary, fleeting interactions. All of these relationships contribute to the complete sense of place within the physical space and the overall authenticity of experience for all those present.

Reflecting on the work of James Chaffers with the GROW community in Detroit, it is apparent how important community and family development is with respect to place making<sup>8</sup>. In the late 1970's, Chaffers became involved in a project that was to provide increased and updated housing for those living in

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<sup>8</sup> GROW or Grass Roots Organization of Workers is a non-profit association consisting of German, Polish, African, and Hispanic Americans living in the GROW neighbourhood of Detroit (1.2 square miles – 1/3 of which is public alley space, and 1/4 consisting of vacant lots). The community has been maintaining the alleys and spaces resulting in increased public gathering and children's activities (Chaffers, 1998, p. 279).

Detroit's inner city. The project was initially rejected by the community as the desire to "build families, not houses" was voiced by community members (Chaffers, 1998, p. 277). The family aspect of the home and community was an element that appeared to be lacking in the presented planning and architectural solution. The Professor of Architecture from the University of Michigan re-evaluated his personal perception of housing development for lower income communities and realized that the concept of family applied to the necessary "requirements for human 'well-being' and the more extensive relationships of 'public family'" (Ibid.). As a result of working with this concept and vision in mind, the community has continued to work together in creating a public family atmosphere with increased "face-to-face contact — beyond kin, friend, and ethnic circles," and a shared respect and compassionate attitude towards the physical environment and other citizens living in or using the space (Ibid., p. 278). It is through the establishment of a public family atmosphere and a shared vision alive with possibility, that an authentic experience of community and place is sustained. Figures 1 and 2 on the following pages are visual expressions of the connection between space, place, design, and the attitude or perception presented by Chaffers to aid in the understanding of the GROW project.



C  
r  
e  
a  
t  
(i)  
on:  
the  
source,  
wellspring,  
fountainhead  
of all existence and capacity;  
specifically, the source of all  
regenerative / recycling  
processes . . .

**Env(i)ronment:**  
a way of perceiving and comprehending  
Creation  
such that its totality can be selectively engaged and  
organized as a *resource* for human activity; that whole of Creation  
(evolving independent of human perception and human tools of assessment)  
within which life — in all of its forms— is sustained . . . or diminished,  
depending upon the "quality" of human intervention.

**Space:**  
a human conception of "environment" as a quantifiable totality— i.e.,  
as the infinite extension or deformation of a three-dimensional  
(geometric) field upon which life's daily experiences unfold;\*  
a way of perceiving and comprehending "environment"  
such that its totality can be selectively engaged  
as a *resource* for human activity.

Designed  
Space:  
a human conception of "space" as a manipulatable  
*resource*; specifically, as a *resource* capable  
of being selectively engaged and (re)-  
organized such that it sustains  
human activity.

**Place:**  
(a)  
volumetric  
composite of  
spatial/spiritual  
relationships  
drawn from:

<p>(explicit) Elements of Spat(i)al Definition and Comprehension:</p> <p>'Paths 'Edges 'Districts 'Nodes 'Landmarks 'Parks (K. Lynch)</p>	<p>(implicit) Thresholds and of Fam(i)ly Engagement and Accountability:</p> <p>Spiritualsh(i)p Personalsh(i)p Kinsh(i)p Friendsh(i)p Citizensh(i)p Stewardsh(i)p (J. Chaffers)</p>
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in such way  
as to achieve a  
"designed space"  
  
of  
spiritual, cultural,  
and  
environmental  
harmony

Figure 1. Space, Place, and Harmony (Chaffers, 1998, p. 272).



Figure 2. Making Place via designed space (Chaffers, 1998, p. 279).

The community formed within the hostel environment consists of various groups of users — a combination of the extremes from the static to the transitory. Relph states “places are ‘public’ — they are created and known through common experiences and involvement in common symbols and meanings” (1976, p. 34). Authentic traveller experience involving interaction with the local community can only be achieved if there exists a shared and an equal quality of culture within and beyond the hostel’s physical boundary. Culture in this context, is defined by Chaffers in the following paragraph.

Culture: (an) evolving/enabling reservoir of ‘values’ through which each of us makes continuing choices about our own intended self-development and about our own broader commitment to the well-being of nature and to the life quality of others; metaphorically-speaking (a) ‘filtering lens’ of ‘understanding(s)’ (that we choose to believe and through which we perceive, reflect, and act upon our surrounding ‘quo’-ante and our ‘status’ within).

(1998, p. 277)

With the arrival of tourists or independent travellers comes the arrival of each individual's history, ethnicity, value system, and present expectations. Those in literal transition attempt to share history, space, and experience with each other and native communities, resulting in temporary and permanent hybrid communities to develop. The similar human need to understand the world and each individual's position within a shifting place and realm of authenticity contributes to the strength of the foundation on which the hybrid communities exist.

As I previously mentioned, the physical environment composes the material aspect of space where place is developed and authentic experiences are had. These include the experiences constructed by the political, economical, and social aspects of human participation and creation. Confirmed by the research of Murphy, the social aspect of a hostel is one of the main reasons for choosing that form of temporary accommodation. It provides the opportunity to easily connect with other travellers and share information (2001, p. 55). This social aspect of the travel hostel is desired despite the changing demographic of users. According to research conducted by Hecht & Martin, rooms with at least five beds are preferred over private rooms (2006, p. 73). Providing the option of private rooms does not need to detract from the communal nature of the hostel as illustrated in the article *Women's Worlds, Hostels in India and Canada: A Case Study*. In this case study, the behaviour of residents with respect to their interaction with the physical surroundings is reviewed and compared. The Canadian hostel houses women from all over the world, focusing on providing short term accommodation while local connections are made and more permanent housing is found. Despite the availability of large communal spaces

within the hostel such as the cafeteria and main floor lounge, the majority of the women prefer to gather in smaller, more private spaces. "The outside steps of the residence attract the women who need to smoke . . . and the morning coffee takers in summer months" (Gibbons, 2000, p. 120). All of the women have private rooms due to the nature of this particular hostel as a rehabilitation and safe house. It is within the social spaces adjacent to the rooms "where friendships emerge and visits occur" (Ibid., p. 121). In the contemporary travel hostel, whether a traveller stays for one night or two weeks, the sense of community is a valuable offering to a transient individual. Avi Friedman, a professor and architect concerned with design and housing at a community level, claims that the only rule governing a community is civility or mutual respect, and that this is accomplished by creating opportunity for human interaction (2005, p. 85).

There exists a need for a sense of community while maintaining independence and control over our surroundings regardless of how transient we are. This notion of control related to identity was the focus of the research completed before designing Strachan House, a short and long-term shelter for the homeless in Toronto. Filiz Klassan states "the act of appropriation/ transformation and having control and choice over one's personal space is essential in shaping an individual's sense of identity and belonging" (2003, p. 46). Although the traveller chooses a temporary transient lifestyle, obviously different from that of the homeless, the way of living and physically experiencing place is similar<sup>9</sup>. The firm Levitt Goodman Architects created a design consisting of interior

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<sup>9</sup> Refer to Chapter Four, pages 60 - 65 for design details pertaining to Strachan House, a selected design precedent.

streets and transition spaces which "provides a gradation of public, semi-public and private spaces as an architectural solution to the needs of a transient group of users" (Ibid., p. 47). Through flexibility of design, and thoughtful approach to the creation of public and private space, the need for both connection and isolation can be met. The social construction of place and community is a valuable and positive consequence of affective space and design.

### Conclusion

Space planning and design affect authentic traveller experience and contribute to the process of place and community development. The material aspects of the constructed environment do not, however, solely determine spatial affectiveness. The form-function model or space-behaviour model is incomplete for the interpretations lack the human element, or that which is not static (Lawrence, 1990, p. 73 – 74). Socio-historical values, cultural meanings related to domestic space, and personal variables together create a unique spatial experience and a dynamic perspective influenced by the relationship between binary oppositions and the disruption of those oppositions (Ibid., p. 76). The individual perspective affects the experience of place, and all experiences within place. The community that develops as a result of shared place and experience is also affected by unknown elements of change. Authentic traveller experience consists of the process of experience while travelling, or the experience of the travel culture and that of the local community sharing space and place. Through particular design details discussed in Chapter Five the spatial affectiveness of the hostel is strengthened, authentic traveller experience involving place and community present yet continually changing.

## Chapter Four Precedent Analysis

Authenticity of experience while travelling is dependent on interaction with the local community as well as other travellers from various countries of origin.

Authentic experience is the "lived" experience in which the sense of place and space affectiveness contributes to how a subject interprets the surrounding environment, and interacts with and within the environment. This design practicum attempts to break down the boundary between those travelling to Winnipeg and those living and working in the Exchange District within Winnipeg. The hostel is designed to bring in those from the "outside" and encourage interaction and communication between travellers of all ages and races.

I have chosen three design precedents to inform the design of the hostel. Each design precedent is different and exhibits elements that relate to the objective of designing for increased authenticity of experience while travelling in the twenty-first century — a time of easy global communication, mobility, and the questionable real. The precedents selected include Hull House, Strachan House, and the Micro Compact Home. Themes relevant to this design include varying levels of community interaction, internal community formation, performance, privacy and boundary variation, and flexibility of space and design. The architectural spaces and elements I focus on in each precedent also varies, but include all communal gathering space, circulation space, open and closed space, levels of transparency, internal and external views, lighting, and materiality.

## Hull House

Hull House serves as a valuable precedent due to its historical function as a social settlement and "a place of exchange" (Moore, 1897, p. 640). This place of exchange and opportunity provided the stage set for thousands of immigrants and local American citizens. Hull House was a place in which authentic, positive life experiences were sought and personal identities were renewed or strengthened. With respect to architectural and interior design elements, the centrality of the initial structure and the communal nature of the various spaces reflected and encouraged the interaction between the residents of Hull House and the local community. According to Jane Adams, Hull House provided an inclusive environment within a fragmented city and society (Horowitz, 1974, p. 72). Through meeting the needs of the residents and the surrounding neighbourhood, a community of enthusiasm and appreciation developed among the uncertain and mobile (Ibid., p. 80).

Jane Adams and Ellen Gates Starr moved into an old abandoned mansion in the fall of 1889, embracing idealism and the desire to increase cultural awareness and opportunity among the poorer communities of Chicago, Illinois. What became known as Hull House, built by Charles J. Hull in 1856, was situated at 335 Halsted Street in the heart of the garment district (Schultz, 2003, para. 2). The large immigrant population of Chicago surrounded the site, resulting in the development of a diverse internal and external community. Despite the physical changes, the changing program of classes and recreation offered, and the ever-changing population of users, Hull House served as a grounded central unit for interaction and identity formation.

It is the personality of the "settlers" which determines the character of each group, and forms differ with their environment. The one necessary element is permanency. Individuals come and go; the attitude, the movement, the activity remain. Hull House itself is not unlike a rock of permanence, about which the tide of population flows and shifts and changes, bringing to it and taking away, altering it and wearing it into certain forms, but feeling it always firmly based . . .

(Moore, 1897, p. 630)

The centrality of the settlement within the local community is mimicked by the extension outward and growth over the initial twenty-three years of Hull House. The following images visually support the concepts of boundary variation, extension and inclusion, and the objective of community interaction.

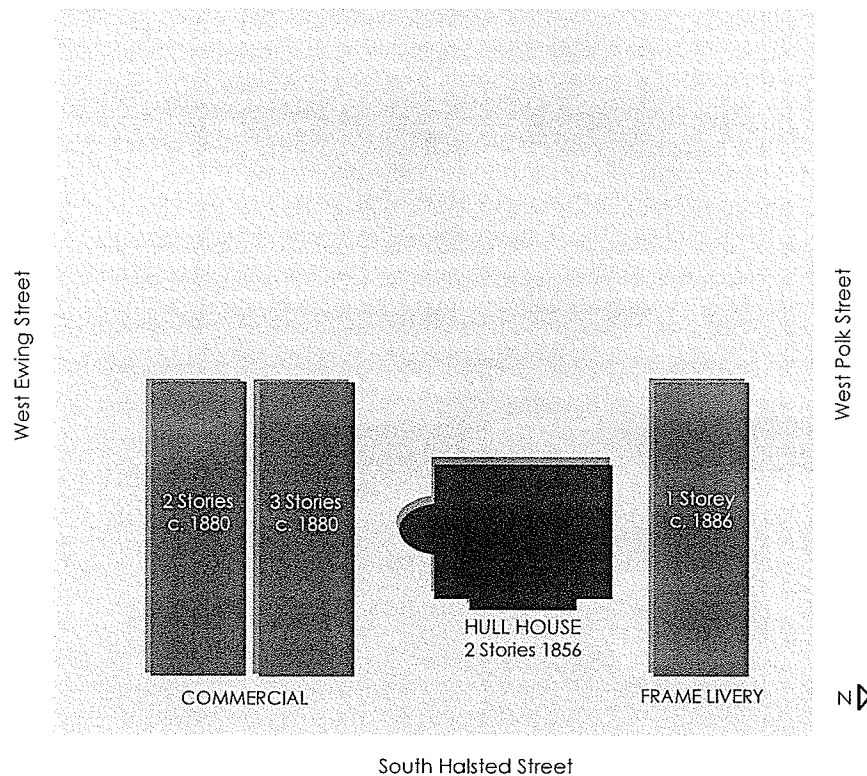


Figure 3. The Hull House mansion and surrounding buildings as of 1889. The first storey served as the office of a furniture factory while Jane Addams and Ellen Gates Starr settled into the second storey of the neglected structure (Pond, 1902, p. 178). Graphic property of the Jane Addams Memorial Collection, University of Illinois at Chicago Library.



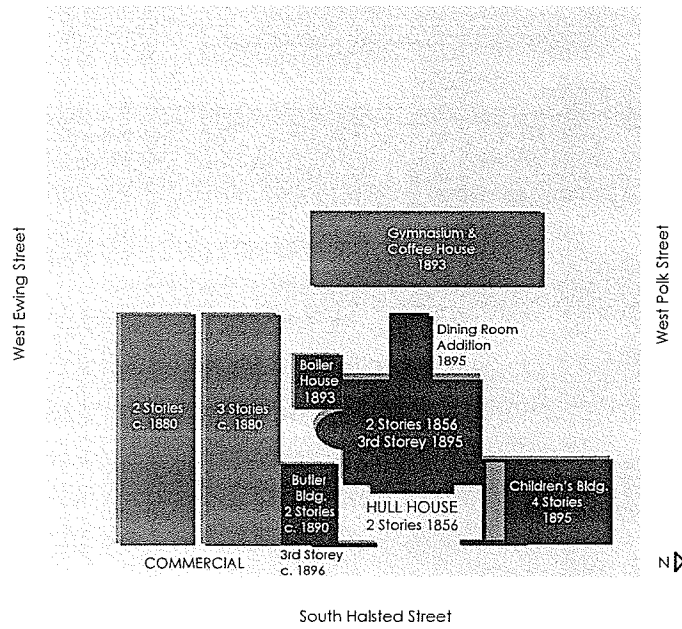


Figure 4. The Hull House Settlement in 1896, following the construction of the Children's Building and that of a third floor to the Hull House mansion. As of 1895, the main level of the Hull House mansion served as an informal drawing room, open to the public and all interested in the function of Hull House (Pond, 1902, p. 182). Graphic property of the Jane Addams Memorial Collection, University of Illinois at Chicago Library.

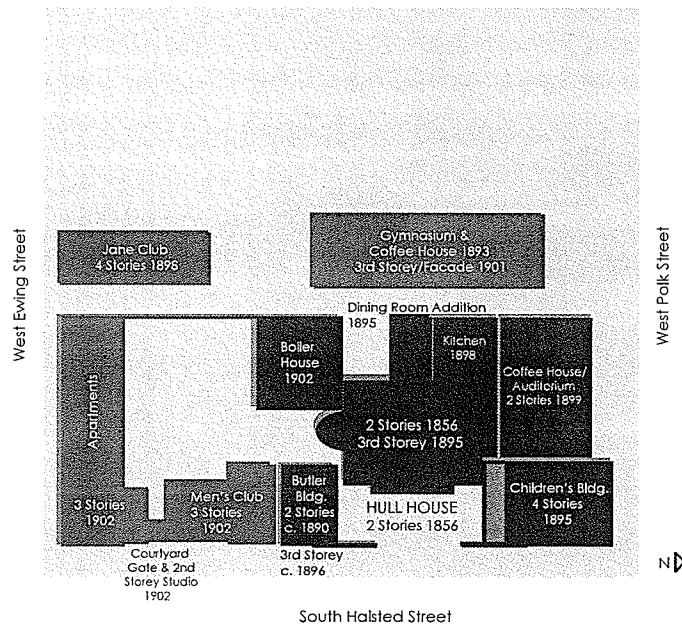


Figure 5. The Hull House Settlement as of 1902. The Jane Club provided inexpensive housing for working girls in Chicago and the Men's club served as a space for billiards and conversation, and housed bachelors' apartments. (Pond, 1902, 182). Graphic property of the Jane Addams Memorial Collection, University of Illinois at Chicago Library.

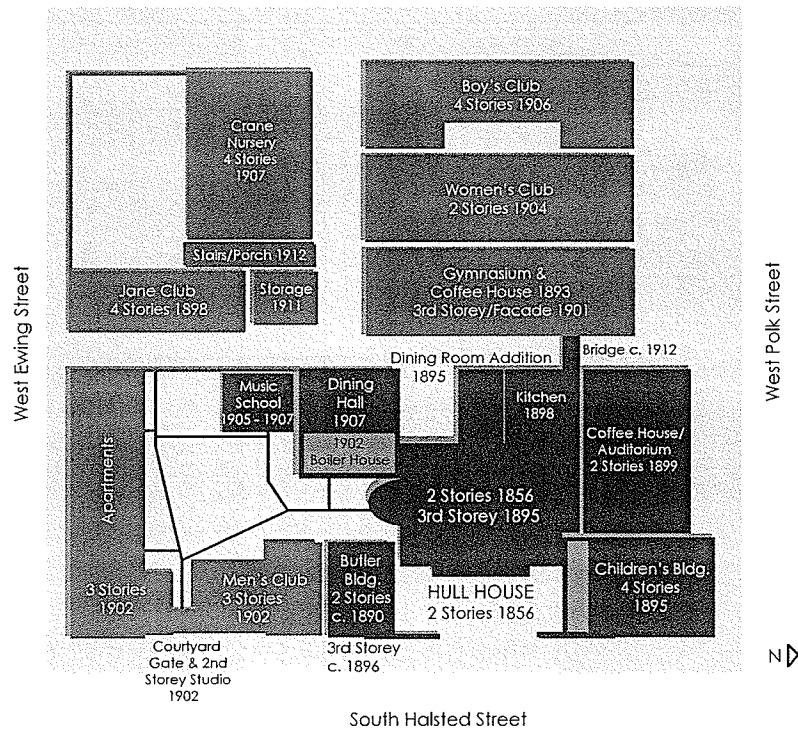


Figure 6. The Hull House Settlement in 1912 completely surrounded the Hull House mansion, eventually consisting of 13 buildings with residential, recreational, and educational purposes. The Crane Tenement at the time of construction housed the poorest families in small apartments, and contained a nursery, kindergarten, multiple classrooms, and a large, central courtyard (Pond, 1902, 183). Graphic property of the Jane Addams Memorial Collection, University of Illinois at Chicago Library.

Hull House was a social settlement that existed for those outside of the physical walls as much as for the residents living in both the dormitory and personal apartments. The central role Hull House played in the community is obvious as I study the gradual addition of social services and recreational activities. Despite the separation of structures having the potential for increased isolation of residents and visitors, the settlement maintained a sense of community focused around the mission of Hull House. The mansion served as the central core of the settlement from which opportunity was made available. The social class and ethnicity of each resident and user was inconsequential, for the experience of culture as defined by Hull House was offered to all. By offering academic classes,

hosting social events such as art shows, and teaching various trades to increase knowledge and skill or provide opportunity for social interaction, the physical boundaries that defined Hull House were severed. The first New Years Day at Hull House in 1890 is an example in which a carriage was sent into the community to collect those too feeble to walk, enabling participation in an "Old Settlers' Party" hosted by Hull House workers (Addams, 1910, p. 107). The landscaping appeared to reach into the local community with "flowers up to the last moment," benches around which to gather, and a welcoming atmosphere of appreciation and anticipation (Moore, 1897, p. 630). To encourage social interaction and the formation of community, the grounds were maintained and viewed as a way to reach out and invite the residents of the neighbourhood in.

Hull House provided the stage set for personal performance and identity formation, the spaces of Hull House providing the backdrop for relationship development and authentic experience. Jane Addams states "man's action is found in his social relationships in the way in which he connects with his fellows; that his motives for action are the zeal and affection with which he regards his fellows. By this simple process was created a deep enthusiasm for humanity" (Addams, 1910, pp. 122 – 123). Jane Addams believed that through the formation of relationships we alter our identity, strengthening and bettering ourselves through various performances. It is believed in the Christian Church that one can be known through his or her actions ; actions that reflect and build personal identity through experience with others and multiple authentic performances. The example provided by Addams of a young lawyer concealing

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<sup>1</sup> In the New International Study Bible Jesus states "No good tree bears bad fruit, nor does a bad tree bear good fruit . . . For out of the overflow of his heart his mouth speaks" (Luke 21: 43 – 45, p. 1582).

his skill as a silversmith illustrates the positive effect of human encouragement and experimental performance. While this young man attended recreational workshops at Hull House he became "a man on his own feet, expressing himself through a familiar and delicate technique" (Ibid., p. 376).

Hull House as a stage set was architecturally unobtrusive, providing a functional yet pleasant backdrop for the accumulation of lived experiences and varying performances. According to Vincent Michael, the buildings that made up the majority of the settlement were of the Arts and Crafts style, although little information is available concerning the interior spaces (2003). The simple yet elegant interior architecture was captured in the image of the Coffeehouse in which the brick and tiled arches were exposed — the lack of décor unnoticed due to the level of activity within the space (see figure 7, p. 57). The physical bodies of the other users became props and undefined barriers in each individual performance, providing various levels of privacy depending on body positioning and volume of discussion. The auditorium was also one of numerous spaces reserved for social interaction such as drama and music classes. It was open and adaptable, for the space was also rented out for numerous social events. The auditorium was consistent with the coffeehouse in terms of the visible brick and the arched ceiling and windows. The simple structure provided the set in which the participants figuratively and literally performed (see figure 8, p. 57).

Particular design elements in the coffeehouse and the auditorium encourage place development and social interaction, while others hinder the process and performance. The rooms are open with high ceilings, which may cause problems with respect to acoustic control during busy hours. The coffeehouse appears to provide limited "front" and "back" spaces determined

by the arches as seen in figure 7, but the grid seems fairly large resulting in very few of these architectural components. The spaces do maintain a quality of warmth associated with the traditional sense of home due to the material choices and particularly the wooden wall siding, the furniture, and the rod iron noticeable in the back left corner of the coffeehouse. The peaked brick wall appears to mark the centre of the room and gives the impression of a central hearth. The auditorium is successful in providing an environment similar to that of the coffeehouse, again, due to the use of the wood siding, the architectural moulding, and the natural light entering the room (see figure 8, p. 57). In contradiction to this intimate feel within the space, the auditorium appears to be quite grand, the large stage curtains blatantly marking a distinction between a literal front and back stage. When viewing this image, I feel as though the obvious nature of the division removes the sincerity of any performance taking place on stage, similar to MacCannell's conclusion that the presence of a tourist negates any experience of the authentic (Olsen, 2002, p. 161).



Figure 7. Interior image of the Hull House Coffee House, 1900. The exposed ceiling tiles is a feature described by Pond as “effective and architectural (the colours ranging from a light whitish buff to a deep sienna). . . demonstrating the possibilities of the material now universally hidden by plaster” (1902, p. 182). Photograph property of the Jane Addams Memorial Collection, University of Illinois at Chicago Library.

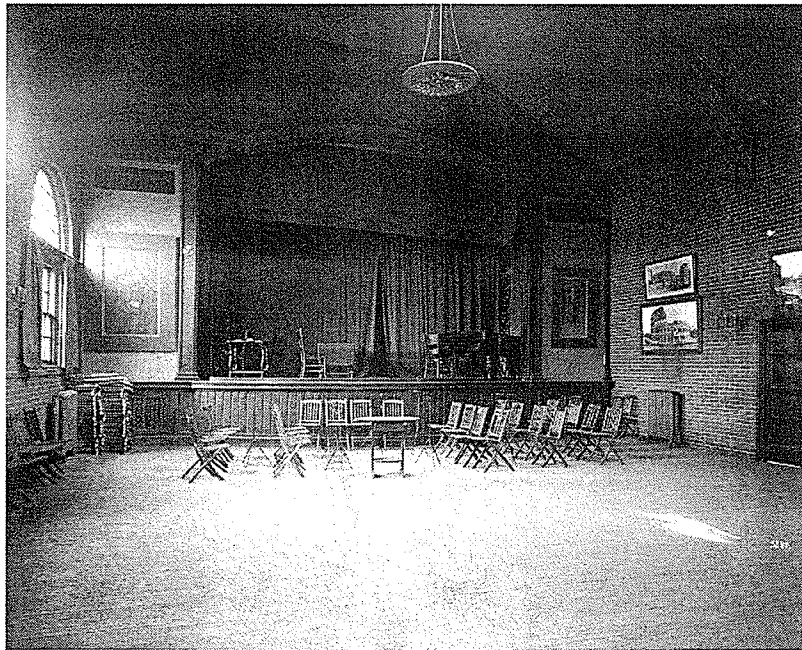


Figure 8. Hull House auditorium, 1900. Photograph property of the Jane Addams Memorial Collection, University of Illinois at Chicago Library.

The Hull House mansion is described as of the Italianate style<sup>2</sup>, set apart from the newer buildings of the settlement by its uncommon purple-red brick, broad verandas, and heavily moulded interior and exterior (Pond, 1902, p. 178). This structure and interior design reflected the valued comfort and human quality of Jane Addams' initial objective for Hull House, "its wide hall and open fireplaces always insuring it a gracious aspect" (Addams, 1910, p. 93). The mansion contained a large reception hall that merged with the old drawing room. This space became that of informal social gathering and provided an appropriate visual introduction to Hull House (see figure 9, p. 59). The welcoming atmosphere created through resident use and interaction encouraged visitors to connect with the settlement, the member-visitor dichotomy broken.

The dining room in which the residents sat together over a warm evening meal was also located in the Hull House mansion, situated on the third floor as of 1895 (see figure 10, p. 60). "From the coffeehouse are also served the luncheon and dinner for the house dining room, so that the family of twenty-four are placed in direct social and economic relations with the common kitchen" (Moore, 1897, p. 634). Within this space centrally placed within the settlement, a sense of community developed among the more permanent residents similar to the development of a hostel community and hostel culture. As the residents dined together and interacted through narration and performance, an authentic sense of place formed. The physical room provided the intimate stage set, separated

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<sup>2</sup> The Italianate Style of architecture, inspired by the fifteenth century Italian city Palazzo or palace, includes with respect to Hull House elements of design such as "brackets supporting overhanging eaves, round-arched windows set in pairs, and a small, low-pitched cross-gable above the projecting entrance bay, which was mirrored by a projecting section of the verandah, or porch" (Lockwood, 1972, pp. 145; Michael, [http://tigger.uic.edu/htbin/cgiwrap/bin/urbanexp/main.cgi?file=new/show\\_doc.ptt&doc=834&chap=32](http://tigger.uic.edu/htbin/cgiwrap/bin/urbanexp/main.cgi?file=new/show_doc.ptt&doc=834&chap=32)).

from the various other settlement spaces. The warmth of the environment created through the use of wood siding, mixed natural and incandescent lighting, personal items, and sound absorbing material, successfully contributed to the overall sense of place; the space affective due to its modest design and finishing.

The programming and space planning of Hull House illustrate the great emphasis placed on social relationships. These relationships are necessary for authentic, lived experience of place and space. Dorothea Moore closes her writing of *A Day at Hull House* by stating, "This is the heart of the movement. This is the reason of the settlement; the rest is pure façade. This only can destroy the artificial, and justify its life" (1897, p. 640). It is from the example of Hull House that I gain enthusiasm and confidence that a similar, present day objective is achievable.

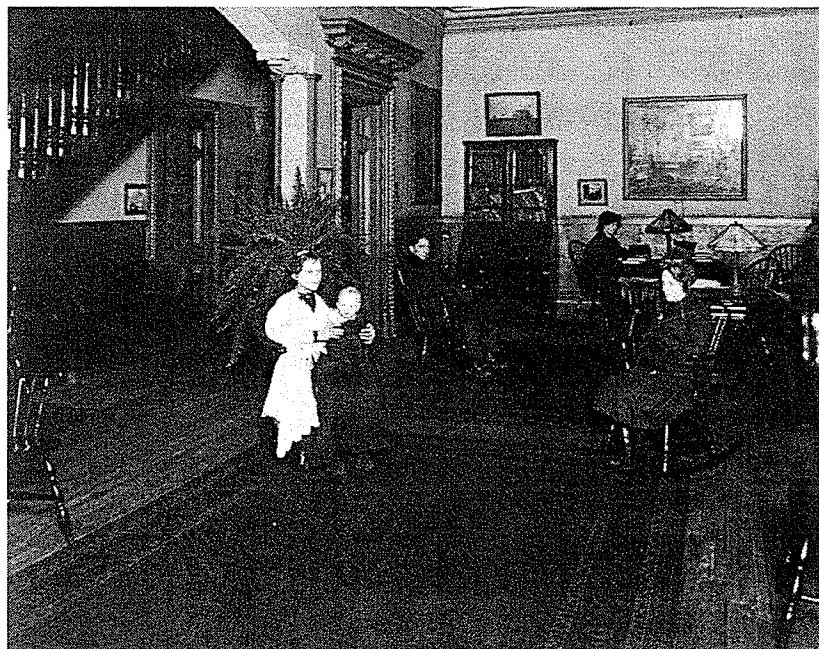


Figure 9. Hull House mansion, reception room. Date unknown. Photograph property of the Jane Addams Memorial Collection, University of Illinois at Chicago Library.





Figure 10. Hull House residents share dinner and conversation each evening in the dining room. Photograph property of University of Illinois at Chicago Library.

### Strachan House

Strachan House located in Toronto, Ontario, Canada, is a transitional housing facility that serves as an example of thoughtful architectural restoration and user-sensitive design. This facility designed in 1999 by Levitt Goodman Architects, provides short and long-term housing for the homeless population of Toronto and illustrates successful integration of private, semi-private, and public spaces. Residents maintain control of both personal and a portion of public space, the boundaries variable due to flexible design. The design reflects the familiar transitional lifestyle of those coming from the streets while allowing for a unique internal community to form within the structure. This community is supported by the shared comfort found within transition and a design that provides a "calmness that comes with being safe" (Dault, 1999, para. 3).

The interior design of Strachan House responds to the particular needs of the tenants. Through discussion with future residents, Levitt Goodman Architects learned that the space needed to reflect a familiar living environment in order to be affective. Therefore, the design incorporates interior streetscape-like elements such as large steel light fixtures and rough lumber and beams, outlining much of the main circulation and public space. The interior streets consist of poured concrete forms "hand coloured and assembled to reflect the different types of social and spatial forces within the building" (Ibid., para. 7). The imperfection and unevenness of actual street surfaces and human nature is inherent in each individual fragment. Filiz Klassen, professor, architect, and interior designer, states in *Transformable Personal Space within a Communal Setting: Housing for the Homeless* "These streets provide many alternatives for navigation and social interaction and provide vantage points for comfort and security" (2003, p. 47). Small gathering corners and nooks allow for spaces where one can settle if uncomfortable with the idea of an individual and isolated room (figure 11, page 63). These spaces serve as backstage spaces of performance and preparation, ideal for performance evaluation, revising of narrative, or experience of performativity by others. The long views provide a greater sense of security while "meandering" and experiencing different spaces, and the physical experience of the transition from one space to another parallels that of a heightened mobility (Ibid.). The long corridors, in combination with the interior windows of the private rooms, increase the possibility of social interaction between residents and visitors alike.

The three storey high atriums are spaces of recognized significance due to the use as social space and the element of performance associated with the

spaces. The shell of the building provides the stage set for various house meetings and informal gatherings or performances. The stairs within the atrium spaces connect all three floors of the facility and create various points of observation and levels for participation or stages, similar to those identified by Goffman as front stage spaces<sup>3</sup>. These stages provide the opportunity for residents to openly participate in community development by connecting with their environment and their neighbours in a manner beyond mere observation. This public environment encourages controlled confrontation and resolution of issues, along with the establishment of new authentic experiences.

The masonry chimney that serves as a symbol of the idealized home environment, and the brick and timber of the initial construction, are historical elements within this "part theatre, part observatory" (Klassen, 2003, p. 48). The outer shell of brick and timber is consistent throughout the entire design, tying each personal and public space together and creating an experience of fluidity and wholeness. The noted historical components represent the static within the mobile, contributing to the transformation from space to place. The tactile quality of these elements solidifies this stasis and contributes to the human scale maintained within these large, vertical spaces. Permanence within the urban environment facilitates recognition and relation to the particular place, providing "a feeling of social continuity" (Brown, 2003, p. 5). This feeling of social continuity created through sense of place encourages increased habitation of public space and the occurrence of performances of varying intensity and scale.

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<sup>3</sup> The three front stage spaces defined by Goffman include the obvious front region, the front region that is designed to hint at the activities carried out in lived space, and the front region that simulates the back region (MacCannell, 1976, p. 101 – 102).

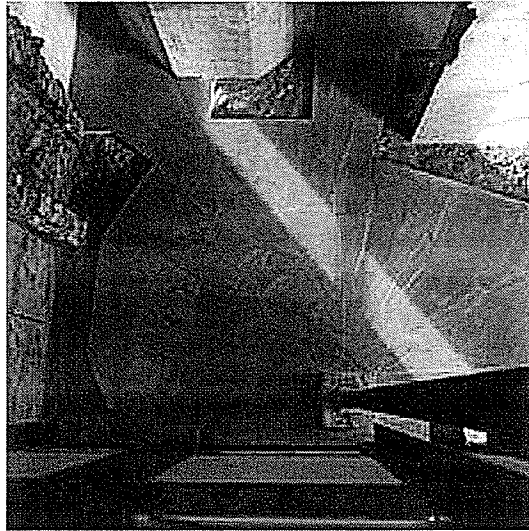


Figure 11. Example of quiet nook within public space and fragment floor detail of Strachan House. Photograph property of Levitt Goodman Architects.

Through the use of flexible interior design elements, the residents of Strachan House are given greater control over personal space and privacy, and allowed the opportunity for multiple levels of interaction with other members of the community. Each individual "home" or room consists of an interior window and a balcony. The window is situated near a lockable doorway or entrance to a 3m by 4m private room, and can be opened to allow for conversation between the resident and those on the outside (see figure 12, p. 65). This operable window and balcony result in the breaking down of defined barriers, increasing the feeling of a shared community environment and overall sense of place. This sense of place that exists within this space of transition and performance extends beyond each individual room and into the shared kitchen and dining spaces due to the continuity of materials, the penetration of sound through the interior wall openings, and the exchange of natural light for the warmth of that of the communal spaces (see figure 13, p. 65). The functional quality of each room and

the small living quarters encourage the residents to make use of the communal spaces and participate in the daily activities occurring front stage. In this particular living situation, the private rooms contribute to an increased sense of ownership necessary for stability and identity formation. This aspect of the compassionate design illustrated in Strachan House, promotes the growth of self-confidence necessary for the formation of relationship.

Strachan House at the time of conception and design was considered an experiment — an opportunity to provide stability and security to a transitional and volatile group of individuals. As a result of the shared familiar experience within the facility, a unique internal community develops and souls are nourished. Through performance and controlled personal narrative, residents redefine themselves similar to how travellers create new hybrid identities while participating in authentic traveller experience. The spaces are designed to feel familiar and therefore allow for a sense of comfort in transition, and ultimately a sense of place. The development of community that results from shared experience within shared space, or place, is willingly constructed of personal connections and relationships.

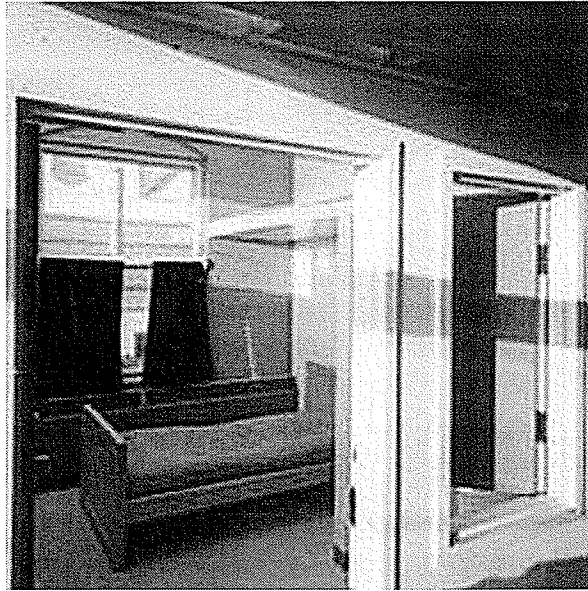


Figure 12. Private room or home with both exterior and interior views. Photograph property of Levitt Goodman Architects.

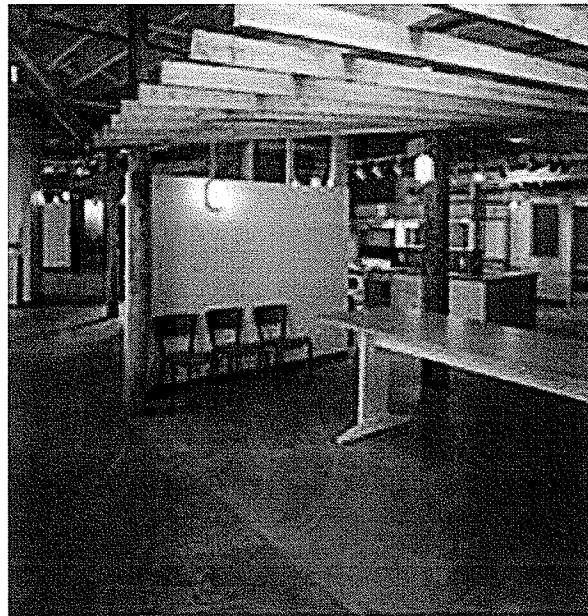


Figure 13. View to communal dining and kitchen spaces, the warmth of the interior lighting and materials successfully contrasted with the cool architectural materials and interior streetscape finishes. Photograph property of Levitt Goodman Architects.

### Micro Compact Home (The M-ch)

The Micro Compact Home serves as a precedent that illustrates efficient use of space and flexible design. This 76 square foot housing unit, conceived of by Richard Horden of Horden Cherry Lee Architects in London, was initially designed as an alternative to traditional student housing in 2001. The M-ch illustrates the use of advanced technology and space-saving techniques to maximize interior living space, the design inspired by both the Airbus and the traditional Japanese teahouse (MacIntyre, 2006, p. 38). The hostel designed as part of this practicum is to include seven small rentable apartment units, similar in adaptability to the M-ch. The reduced square footage of each apartment unit is a method used to encourage interaction with and within the various public spaces of the hostel. As with the Micro Compact Home, the apartment units are to serve as functional spaces or "instruments for living" in which the "furniture is the [interior] architecture" and the focus is to be on the community and social contact beyond the physical limitations (Horden in Lanks, 2007, para. 1 – 2).

The Micro Compact Home incorporates space-saving techniques resulting in the use of minimal space for living. The home in this example is a functional space in that it merely supports the basic daily activities to occur within the confines of the structure such as eating, sleeping, cleaning oneself, and possibly working. As mentioned in Chapter Two on performativity, these activities are performances that require a supportive set whether performed front or back stage<sup>4</sup>. The reduced interior space silently prompts the performer to venture

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<sup>4</sup> The stage set is needed for both front and back stage performances, although the level of structure will vary depending on the space in which the performance occurs. The front stage requires more knowledge of the set and control due to increased audience participation. The back stage is less formal and often a space of preparation or recreation, therefore the set may not be as contrived and rigid (Doorne & Ateljevic, 2005; Goffman, 1959; MacCannell, 1973).

beyond the protective shell of the comfortable cube, and provides an obvious yet adaptable partition between front and back stage. The structure of the M-ch, or set, is simple, consisting of a timber frame and an aluminium shell insulated with polyurethane. The design is flexible in that it provides necessary options regarding the use of a limited interior space. The ceiling height measures 198 cm or 6' 5", the measurements of the cube 266 cm x 266 cm x 266 cm. The entrance hall serves as an actual shower space and is situated between a separate toilet cubicle and storage (see figure 14, p. 70). The M-ch is designed with a sleeping capacity of four, although the space is tight and more conducive to single or double occupancy. One double bed is located above the dining space and storage, and is collapsible, and a second double bed is created when the table is dropped to the level of the built-in seating. The dining/lounging space comfortably seats four and is adjacent to a compact yet fully equipped kitchen (figure 15, p. 71). All aluminium drawers have "return-sprung slides; when you push them in, they go back into position," and the dining table slides away under horizontal drawers to create an open lounging space equipped with wireless Internet and a flat screen television (Horden in Lanks, 2007, para. 3).

This functional living space of performativity has the potential to support two means by which relationships are formed and interaction occurs via performance and narrative. The desired objective in relation to this design practicum involves the venturing out into the public, social environment or communal spaces, and interacting with others within that space and place. The Micro Compact Home also has the potential to contain intimate performance and restricted narrative. The walls encapsulate and protect the performer and the performance, similar to a mother's womb. Attempts to alleviate dependence



on the familiar through structural elements include the large window placed at seat height by the seating and lounging space, and the extra wide window situated at floor height opposite the entrance (see figure 15 and 16). Visual access of the interior space, and of the outside of the cube, allows for a shift from back stage to front stage performance, and alters experience within<sup>5</sup>. From these points performativity travels as experiences are explored beyond the cube.

The compact and intimate quality of the M-ch extends further than its structure and influences how the inhabitants live. In November 2005, a micro compact home village was constructed at the Technical University of Munich. This village of seven M-ch's was the first long-term test in which students and staff lived in the compact spaces for one full year. The attitude towards the minute, sustainable living spaces was positive and friendships developed as a result of the shared experience. Christine Lepisto reported on Treehugger that the students were inclined to cook and share meals with other participants after only two months of habitation, the small spaces proving to promote social interaction with one's neighbour (2006, para. 4). Each participant also had a vegetable garden and small patio space, encouraging increased time spent outside during warmer months and extending the interior living space beyond the physical boundary. The shared experience of living in the Micro Compact Home is reflected in the conceptual construction of the M-ch Tree Village<sup>6</sup>. The design of the vertical community requires tall vertical steel columns on which the M-ch's are suspended. There is a central space for circulation, and the rooftops provide

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<sup>5</sup> The knowledge of multiple participants and various levels of interaction, changes the dynamic of performance and narrative, and influences access to Goffman's three back stage spaces (refer back to Chapter Two, page 27 for a description of each stage of performance).

<sup>6</sup> The image of the Micro Compact Tree Village can be found on <http://www.microcompacthome.com/projects/index.php?con=tree>.

small exterior social spaces for the residents of M-ch's situated above. These rooftop spaces become stages for experience, and the uneven placement of M-ch's along with natural vegetation define various performance spaces. Vertical interaction and contact with the other residents is essential for community development, as the seemingly random placement of cubes does not allow for close neighbours on a horizontal plane. The central circulation space, similar to the central atrium of Strachan House, is the main space in which contact is made with those living in the village, and is the physical and psychological core of the community.

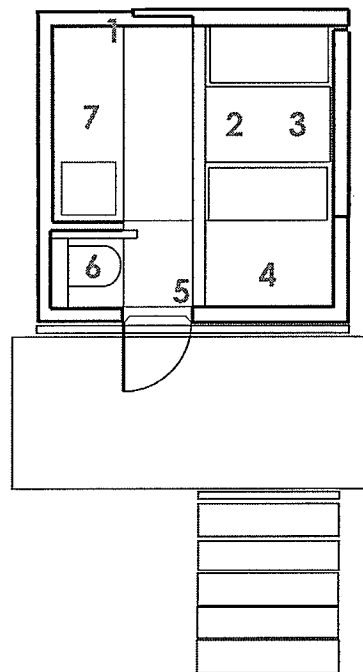


Figure 14. Plan of the Micro Compact Home designed by Richard Horden of Cherry Lee Architects in London. Each number indicates a specific element of the design. 1) Fire alarm and smoke detector, the placement of which was thought to be a problem to students inhabiting the M-ch during the test in Munich (Lepisto, 2006, para. 3), 2) sliding table, 3) location of two double beds, 4) shelves and drawers, 5) complete control panel, 6) hidden toilet adjacent to entrance/shower space, 7) kitchen with fridge, freezer, microwave, two element induction stove, sink, work surface, and over-head storage (Novak, 2007, para. 6).

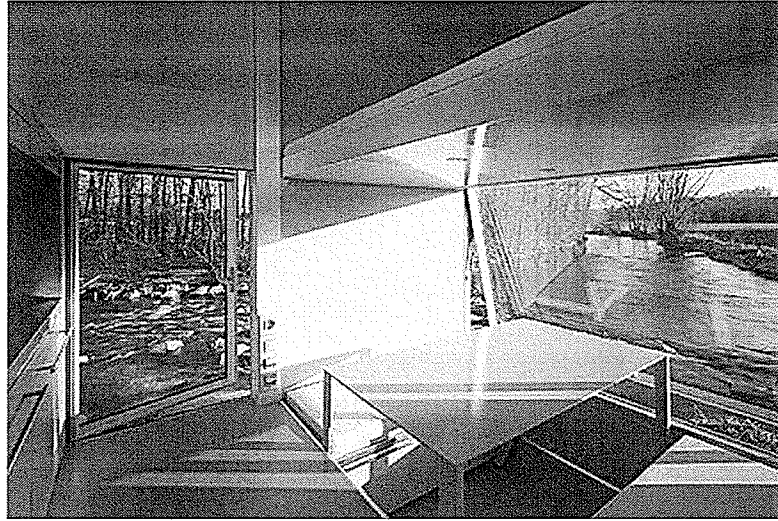


Figure 15. View of kitchen table and bed above. The large double – glazed windows allow for a greater connection with the outside. Photograph property of Richard Horden.

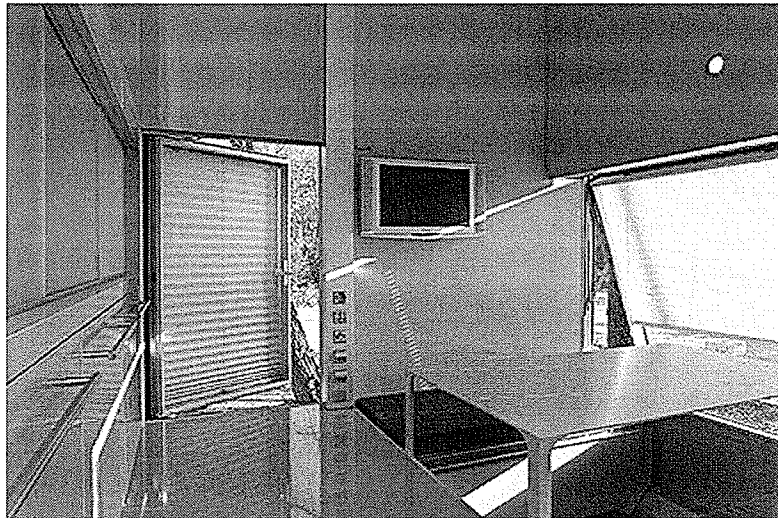


Figure 16. View of space with bed stored above dining table. The kitchen workspace is hidden behind sliding panels and placement of flat-screen television is shown here. Photograph property of Richard Horden.

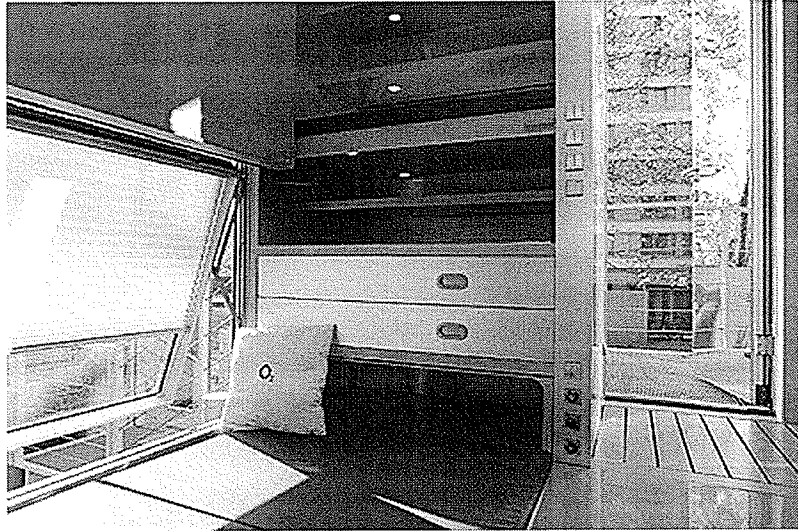


Figure 17. View of lower double bed, table storage space, and control panel. Photograph property of Richard Horden.

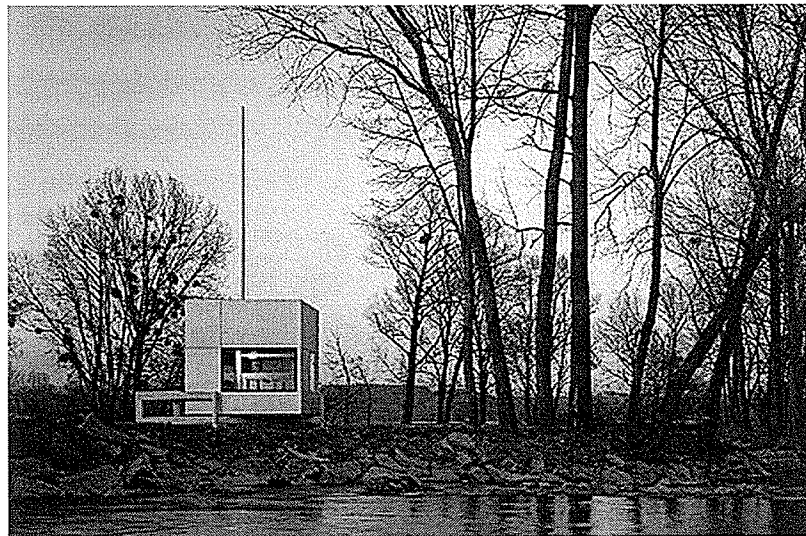


Figure 18. The Micro Compact Home with side patio space and interior view. Photograph property of Richard Horden.

The Micro Compact Home is an evolving design that is an attempt to solve the issue of housing shortage in Europe and internationally. The design efficiently uses a minimal amount of space while maintaining an aesthetic that is pleasing to the eye. The architecture incorporates a number of flexible, space-saving elements and utilizes sustainable materials and energy-efficient fixtures. The connection to the exterior is literally maintained due to specific design features and a reduced size that is of a similar scale to elements in the natural environment; this outward extension is figurative in that social interaction and experience beyond the physical structure is encouraged by the small living quarters.

### Conclusion

Design affectiveness, a concept discussed in the previous chapter, contributes to the establishment of relationship and community development, both interculturally and cross-generationally. The sharing of experience within common space by the residents and visitors of Hull House, illustrates this quality of design and the potential for authentic experience. Strachan House provides another example where performativity is evident and flexible design allows for identity and community formation through performance and narrative. Stability and ownership within transitional space promotes a sense of place and a controlled level of privacy encourages active interaction with the interior space and others. The Micro Compact Home serves as a functional space, encouraging both a removed social activity, or closer contact and interaction within. It is due to the extreme adaptability of design that allows for the reduced interior living space, and is a quality of the space I intend to apply in the design of the hostel.

## Chapter 5 Design Application

The travel hostel designed for the twenty-first century is more than a place of rest for weary travellers. It is a space of transition and potential, a place of interaction and relationship development, and a community in which the local and the foreign create authentic traveller experience together. The way I conceptualized this particular travel hostel evolved as I explored the definition of authenticity in relation to traveller experience<sup>1</sup>. The question of how authentic traveller experience is encouraged through space planning and architectural elements has become the focus of this practicum design. An inherent performativity and performance present within hostel culture is supported as the hostel becomes a stage set and serves as a means, not to an end but to a beginning — a process, and a journey. Precedents such as Hull House and Strachan House have provided evidence of the importance of place, or ultimately, spaces of potential and opportunity. Throughout the design process, I paid specific attention to the spaces of opportunity and transition as I considered relevant literature and precedent qualities. The overall design is flexible and the backdrop modest allowing for various levels of privacy and control within space to become comfortable and satisfying place. Spaces bleed into one another as place and community develop through interaction and shared experience. Chosen materials and finishes assist in this transition and provide continuity. The completed design meets the needs and desires of those

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<sup>1</sup> See the Introduction for the definition of authenticity and how authenticity is applied to travel and traveller experience.

occupying the hostel while providing potential for authentic traveller experience<sup>2</sup>.

### From Space to Place: Spatial Development

In the past the travel hostel has provided a space of transition for travellers, and opportunity for travellers to interact primarily with one another. This form of accommodation can limit authentic traveller experience by isolating the traveller from the other. The decision to combine a travel hostel with apartment-style living and a small grocery store is an attempt to break down the boundary between the traveller and the local, increasing probability for interaction and relationship building. Authentic traveller experience is continually changing and influenced by those who move in and out of spaces of transition. Space affects place as it provides a stage for performance and community development<sup>3</sup>. Both internal and external communities play a key role in the formation of authentic traveller experience, for it is within interaction with the place visited and its people that experience is present<sup>4</sup>.

The pre-design stage of this project involved the site and building selection, programming, basic spatial allocation, and the conceptual application of relevant design ideas. Transition and boundary variation, performance, interaction, community formation, and flexibility are all related topics explored throughout the design. The building chosen for the hostel was selected mainly due to its location and spatial qualities, although the existing structure historically

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<sup>2</sup> See Appendix B for the complete program and page 167 for specific needs and desires of the potential user group.

<sup>3</sup> Refer to Chapter Two pages 21 - 32 for information regarding the inherent performativity present in hostel culture and the performance necessary for relationship and community formation.

<sup>4</sup> Refer to Chapter Three pages 35 to 37 for further explanation of the connection between space, place, and the interaction that occurs with and within that space.

references a past Winnipeg supporting the idea of authenticity as progressive or continually evolving with change<sup>5</sup>. In the final design of the hostel I chose not to reference the history of the building aside from the maintenance of the interior brick and structural wood columns. This decision was consciously made due to the fact that the concept of progressive authenticity relates to a present and an inherent potential. History and authenticity bring to light the notion of simulation which is not an aspect of this particular design project. The selected building does maintain a historical designation therefore both the North and South facades are to be structurally and aesthetically restored. The wide sidewalk at the front of the building allows for the possibility of a small open patio inviting those living and working in the area to integrate. This exterior seating space along with the large windows, particularly those at grade, allow for a breakdown of the boundary between the exterior and interior spaces, and between travellers and locals, conceptually and literally.

The length and narrow width of the building gives way to a design in which the public spaces dissolve into those that are more private as one moves away from the main entrance. The building is a split-level three-storey structure and the main entrance exaggerated and processional. This results in an entry directly into the communal lounge and dining space of the hostel, or the spaces considered to be front stage spaces. This main entrance operates as the entrance to the hostel, the apartments, and the grocery store although a second accessible entrance exists at the southeast corner of the building. This shared entrance is another example of transitional space in which boundaries are

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<sup>5</sup> See pages 4 - 6 of the Introduction for an explanation of the concept of progressive authenticity and the relation of this idea to the changing hostel culture and traveller.



broken, and serves as a prelude to the nature of the place within. The following diagrams illustrate the basic adjacency and various front and back stage spaces.

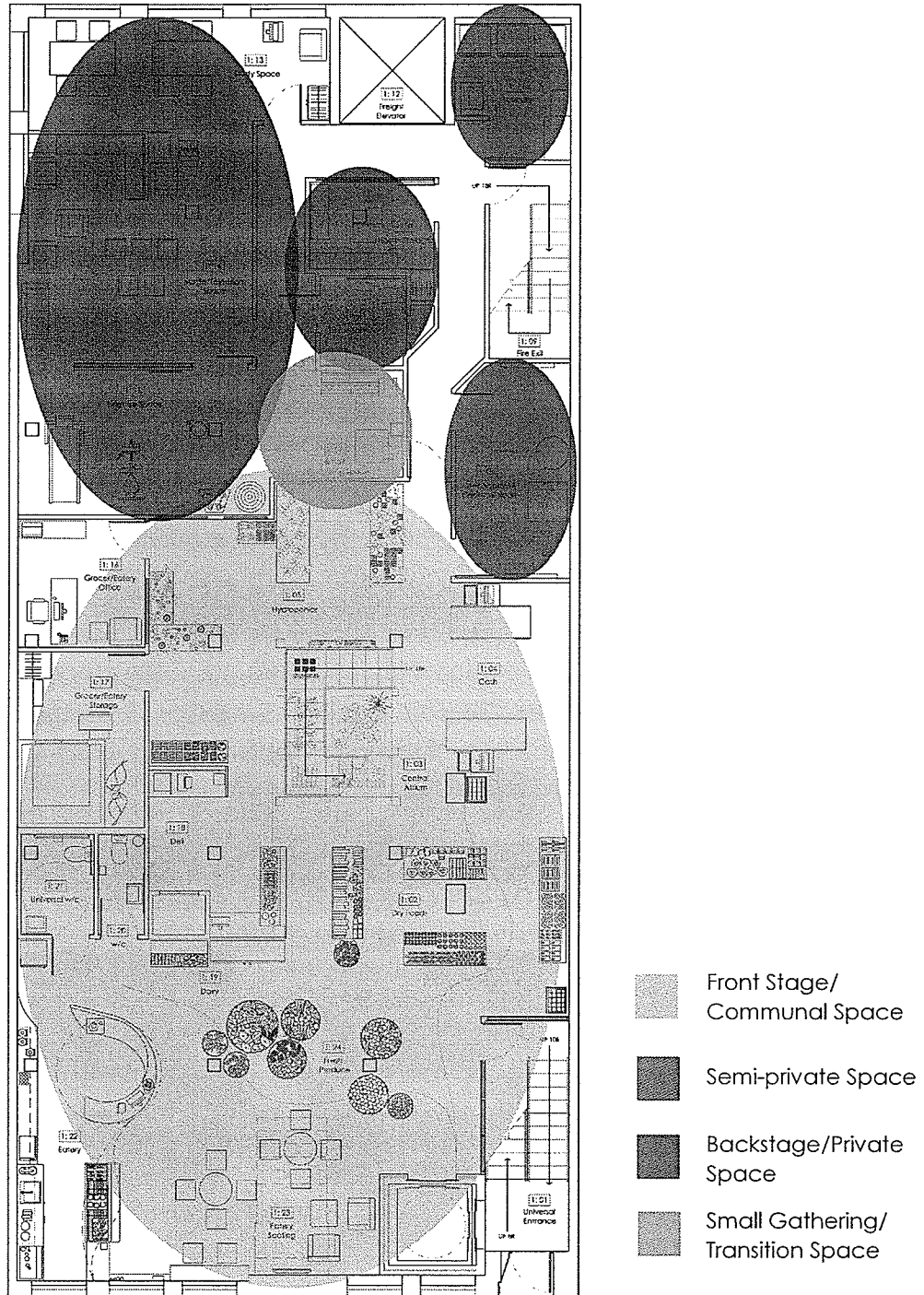


Figure 19. Lower Level Spatial Adjacency.

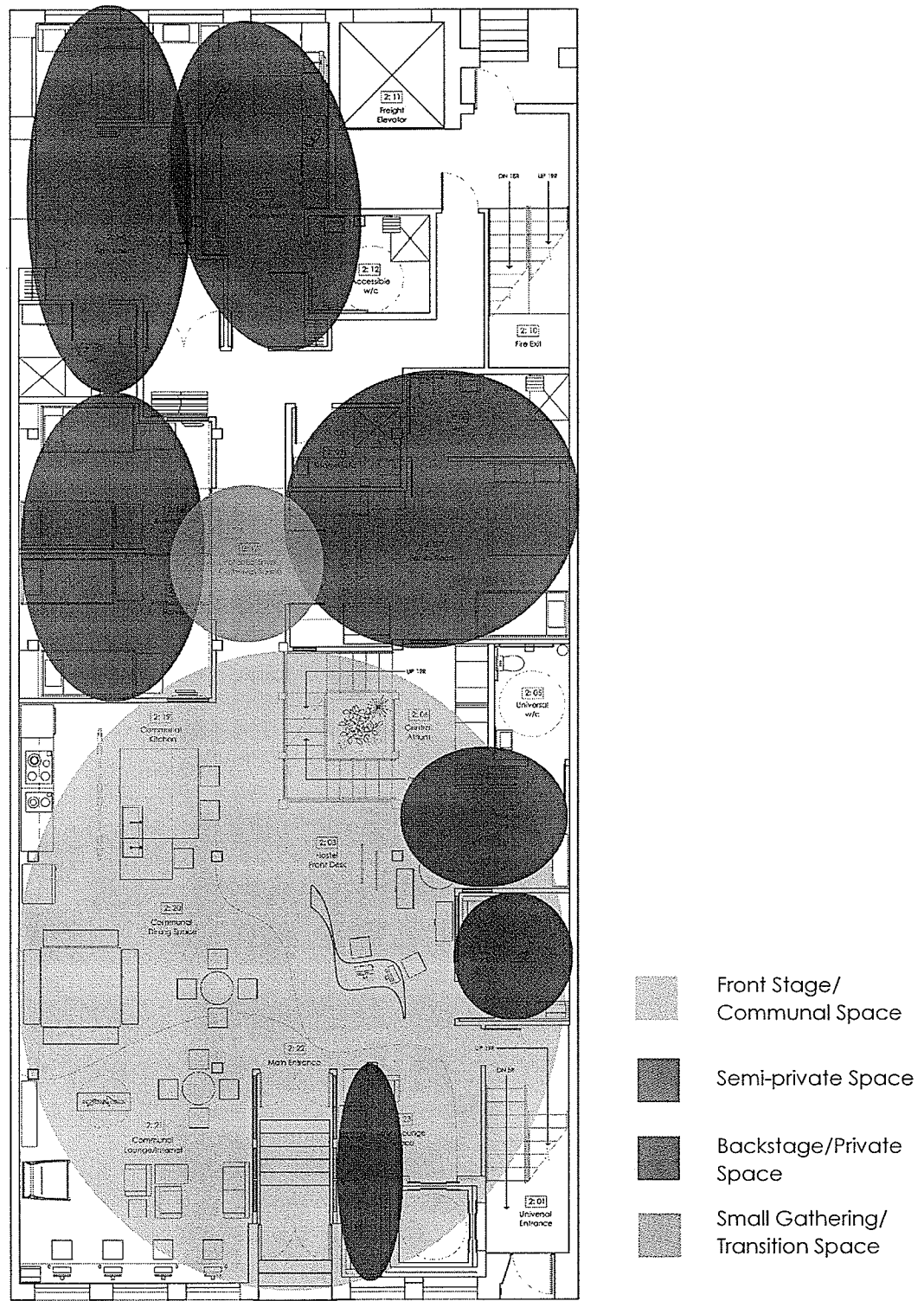


Figure 20. Main Level Spatial Adjacency.

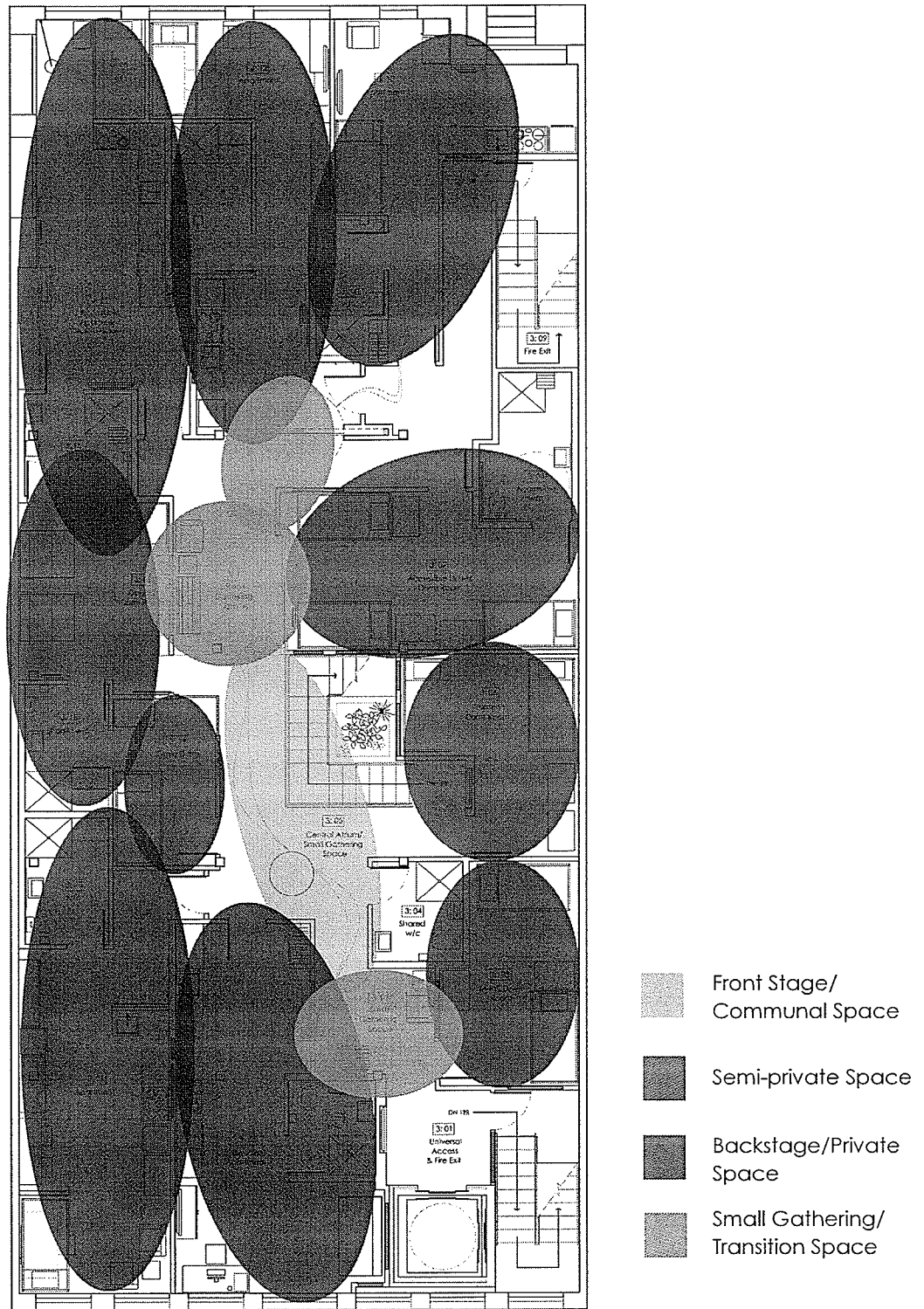


Figure 21. Upper Level Spatial Adjacency.

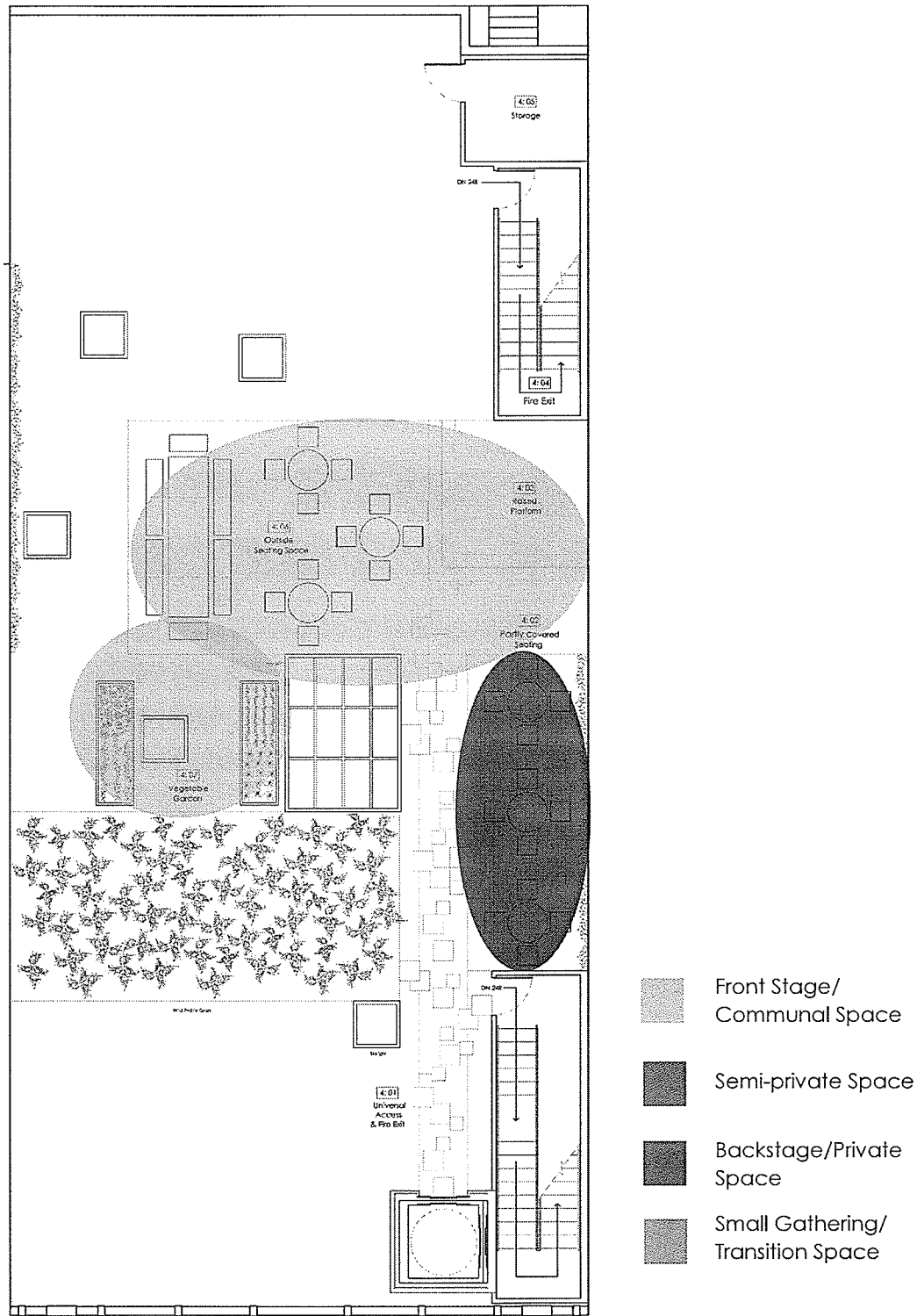


Figure 22. Roof Level Spatial Adjacency.

Upon entry into the building the traveller, resident or shopper is greeted by the staff at the front desk and by the space and the activity creating a sense of place. The space opens up in a welcoming gesture as the visitor finds him or herself immediately situated among those occupying the communal spaces. The ten-foot ceiling height and the visual connection to the core of the building, or the central atrium amplifies this gesture. Similar to a performer whose gaze is drawn upwards by the crowd situated in the upper balcony of a theatre, the central atrium draws the visitor in and upwards, first visually and then physically. This welcome is enhanced by and present within the design, and is maintained as the visitor moves from Goffman's stage one to stage six, or into the more private and controlled spaces within the hostel<sup>6</sup>.

As I previously mentioned, staff serving as both host and security immediately greets the visitor when entering the building. The front desk is situated directly opposite the communal dining space of the hostel. This desk operates as the check-in for the hostel, security for hostel and apartment residents, and an information desk for the public who intend to shop at the grocery store or have breakfast or lunch on the lower level. This desk is physically designed to encourage movement forward and into the communal hostel space. The organic shape, soft lines, and angled placement of the desk prevent a harsh boundary from deterring possible visitors. The bulkhead situated directly overhead highlights this organic and dynamic space. The abstracted world map is connected to the computer system enabling small lights built into the bulkhead to be turned on indicating where visitors are from. These lights are

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<sup>6</sup> See Chapter Two page 27 for an explanation of Goffman's six stages along the continuum from front to back stage.

noticeable when looking up from the front desk location. A video screen mounted on and following the lines of the desk is viewed as one enters the building. Interviews with travellers, travel documentaries, and other travel related information can be shown and viewed on this screen as well as smaller flat-screen televisions mounted throughout the hostel and grocer. As the visitor or resident passes the desk, a floor-to-ceiling touch and write screen displays messages, photographic images, or information such as that about local events (see figure 23). This screen along with another semi-transparent screen of the same size creates an unobtrusive boundary between the staff space and public space, while partially hiding the small filing units behind the front desk. These particular design elements require the active participation of the current travellers and residents. As individuals access information available to them, share travel stories and personal images through video, and interact with their physical environment, performance contributing to hostel culture and a changing environment transpires. Space becomes place as affective space and design supports interaction with the interior environment (Stedman, 2003, p. 671).

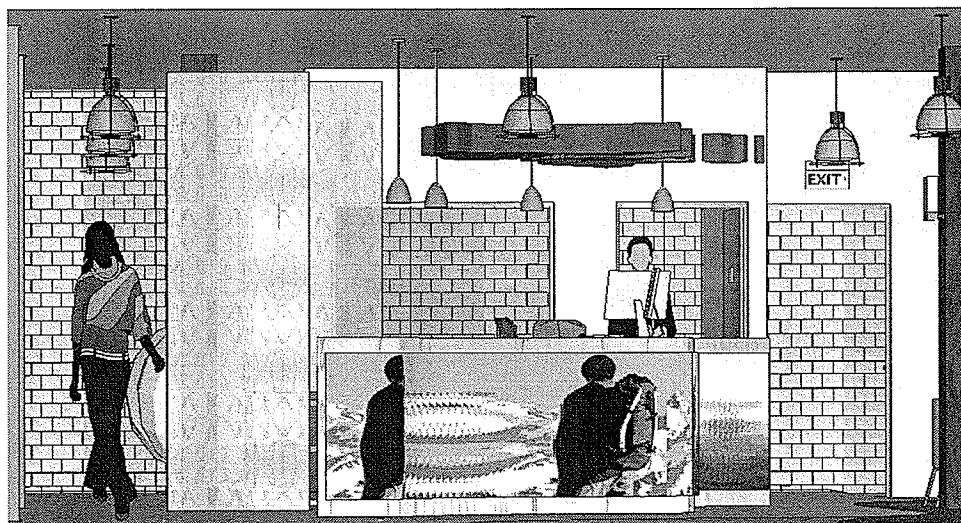


Figure 23. East Elevation of Hostel Reception/Grocer Information Desk.

Public spaces and spaces of performance that vary in size and level of privacy are located throughout the hostel. The communal lounging and dining space in the southwest corner of the main level is open and flexible to encourage user interaction with the space. This creates place and sets the stage for performance leading to identity formation and assisting in community formation. The performative nature of the hostel is experienced as travellers interact with one another in this space, eating and sharing stories, moving chairs and tables around to create situations that are pleasing to them. There exist some more private seating by the elevator and just beyond the front desk, as well as some fixed seating adjacent to the central atrium and main path of circulation.

The communal kitchen is a space that encourages interaction and reflects the community formed within this facility. Although all private apartment units are designed with small fully equipped kitchens, the residents of the apartments can access the communal kitchen and dining space at all times. The communal spaces are open to the residents enabling the travellers to engage more fully with the local community, or people who live and work in downtown Winnipeg. The communal kitchen within the hostel is equipped with a large central work surface or island and is situated adjacent to the dining space and the central circulation path. This space is a shared horizontal space in which the travellers and locals can socialize while cooking and eating. The lighting provided in this space is focused and warm, and a bulkhead constructed of a painted, fine metal mesh hovers above creating a more intimate and focused gathering space.

The concept of performativity is related to authentic traveller experience and hostel culture in Chapter Two, and exists in the transitional spaces of the

travel hostel. The performative hostel culture gives way to performance as travellers and locals manipulate the environment or stage set together. Reflective of Goffman's analysis of front and backstage, spaces of varying levels of privacy and physical closeness allow for control and flexibility with respect to what is being viewed and experienced. The central atrium is the main path of circulation between all floors, and is left open to allow for visual access to the lower and upper level. The stairs consist of three small sets, requiring one to move across a landing before continuing up or down. These landings are similar to platforms or stages and create alternate and changing views of the spaces one is moving between. The light from the operable skylight above creates a space that is more evenly lit throughout the day and spotlights the activity on the staircase similar to stage lighting. As a traveller follows the central staircase to the upper level, a television enclosed in the wall displays traveller interviews, location information, or even live video feed of any activity taking place on this central staircase. The images collected throughout each day may be periodically displayed on the television screens located throughout the hostel, bringing attention to the inherent performativity of each moment. The central location of this suggested stage parallels the centrality associated with the Hull House mansion of the early 1900's.

The design of the hostel encourages interaction and physical openness as private and public spaces are explored. The communal space on the main level quickly dissolves as one continues beyond the central staircase. The rooms that hug the central corridor consist of four person dorms, the family suite, and two small apartment units, one of which is an accessible suite. The two dorm rooms are directly adjacent to one another with large sliding solid wood doors that



open up and create one larger room. The double doors of the family suite along with the sliding doors of the dorm rooms can be opened and moved to create a social intersection (see figures 24 and 25 below).

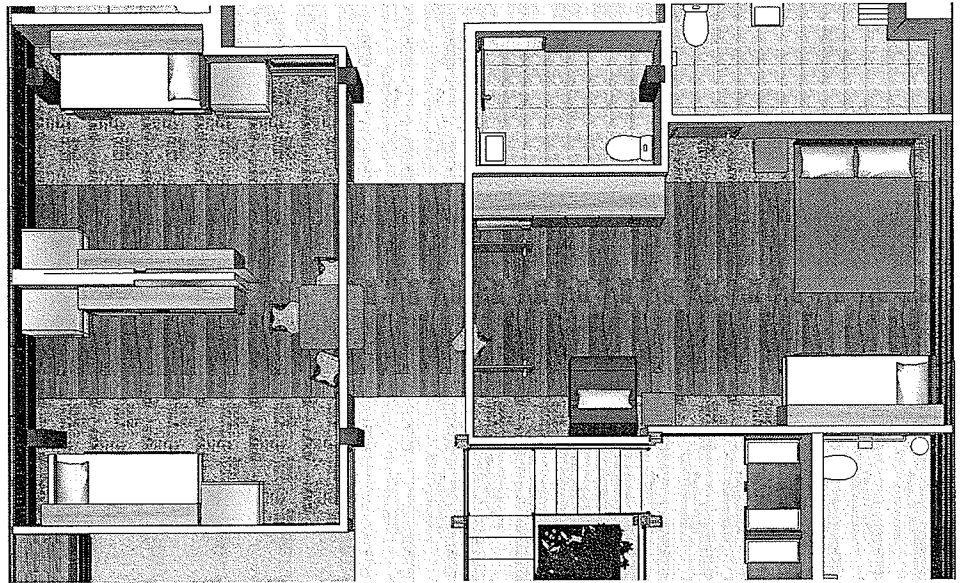


Figure 24. Plan of social intersection on the main Level.

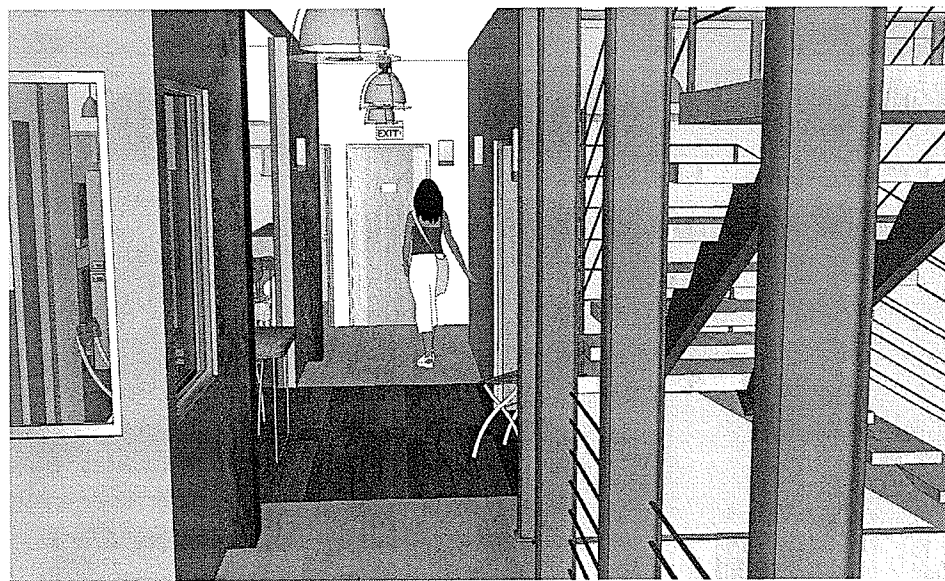


Figure 25. Perspective of potential gathering space or social intersection.

On the upper level, there are four small spaces similar to this intersection creating stages for performance and resulting in the breaking down of difference between travellers and locals living in the apartments. A small open seating space is within feet of the central atrium, and moving further south, a more intimate corner for semi-private conversation can be found. This small corner located between a four-person dorm room and a double apartment unit becomes a space of interaction as the apartment resident opens the large garage-style door that separates the local from the traveller (figure 26).

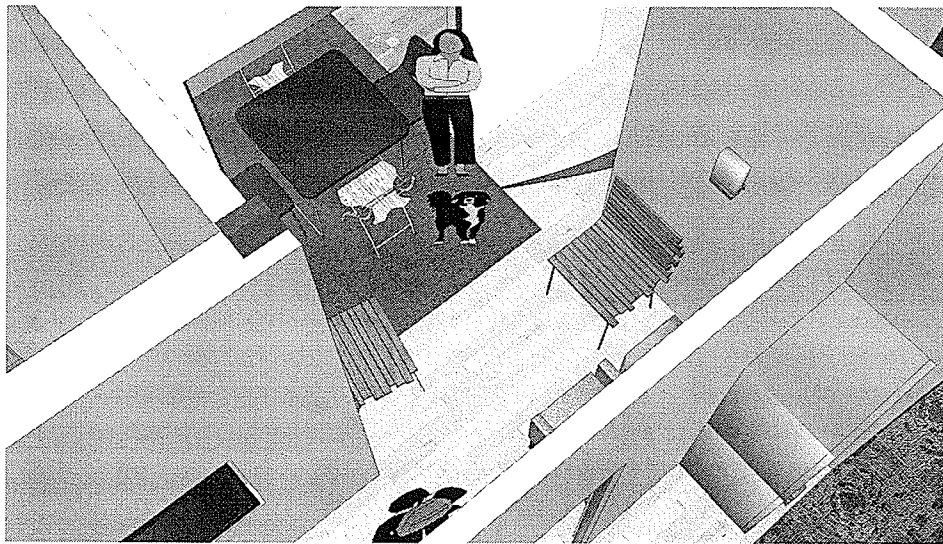


Figure 26. Small gathering space on the upper level between apartment and dorm room.

As an individual moves north of the central staircase, another social intersection is created with the opening up of the private dorm, the double dorm, and the six-person dorm room (figure 27). Both the private and six-person dorm room is fitted with sliding wood doors, and the double room with a steel garage-style opening. The apartment unit located further north is also fitted with sliding wood doors, again creating a space for interaction and relationship building (see figure 28).

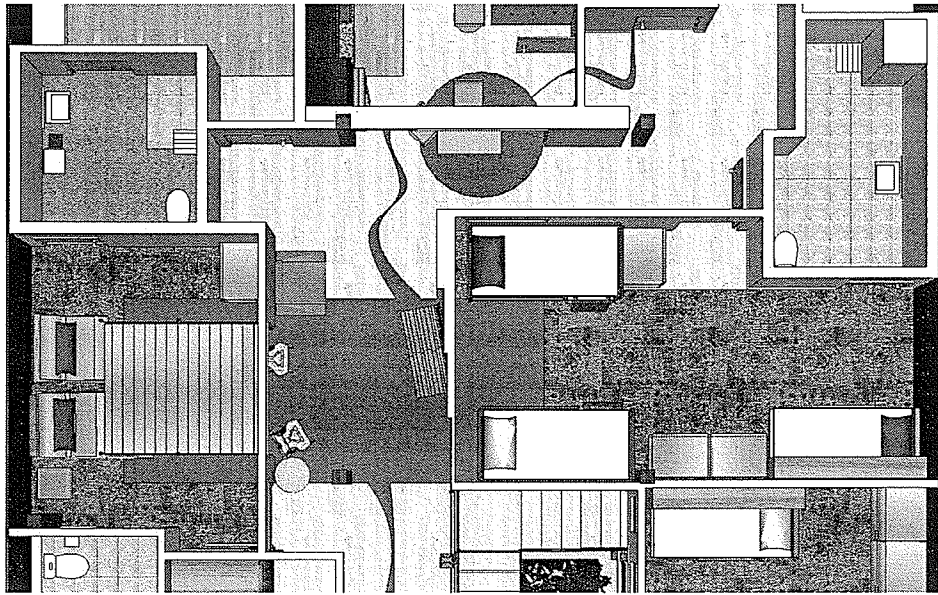


Figure 27. Plan of social intersection between dorms and private apartments.

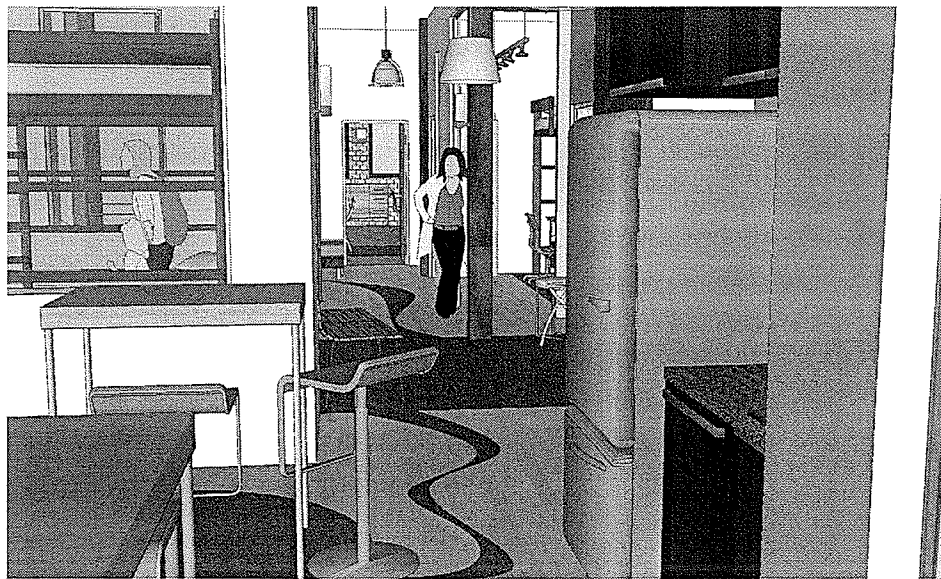


Figure 28. Perspective of social intersection between dorms and apartments.

These spaces of interaction become places of identity and community formation as they encourage engaging performance. They function as front stage spaces from which the performers and audience can temporarily view the backstage or private places of transformation and preparation contained within the private rooms and apartments. These semi-private and private spaces become places of authentic traveller experience as a traveller shares a meal with a local resident or a local student discusses her practicum with a travelling professor from a foreign country.

The apartment units are designed to be mainly functional spaces, the limited interior space encouraging the residents to utilize the communal spaces throughout the hostel. Each unit contains a small but fully fitted kitchen along with flexible seating for up to four people. The double apartment unit has flexible seating that can be moved and shared with others exploring the public space of the hostel. The single apartments contain a combination single bunk and desk unit, along with high storage that can be reached with the use of a ladder. A double folding futon and separate desk is specified for the double apartment, and the two accessible apartments contain single beds with separate accessible and non-accessible storage and a desk. All apartment units are unique with respect to layout but offer the same utilities and basic spatial breakdown (figures 29 - 32).

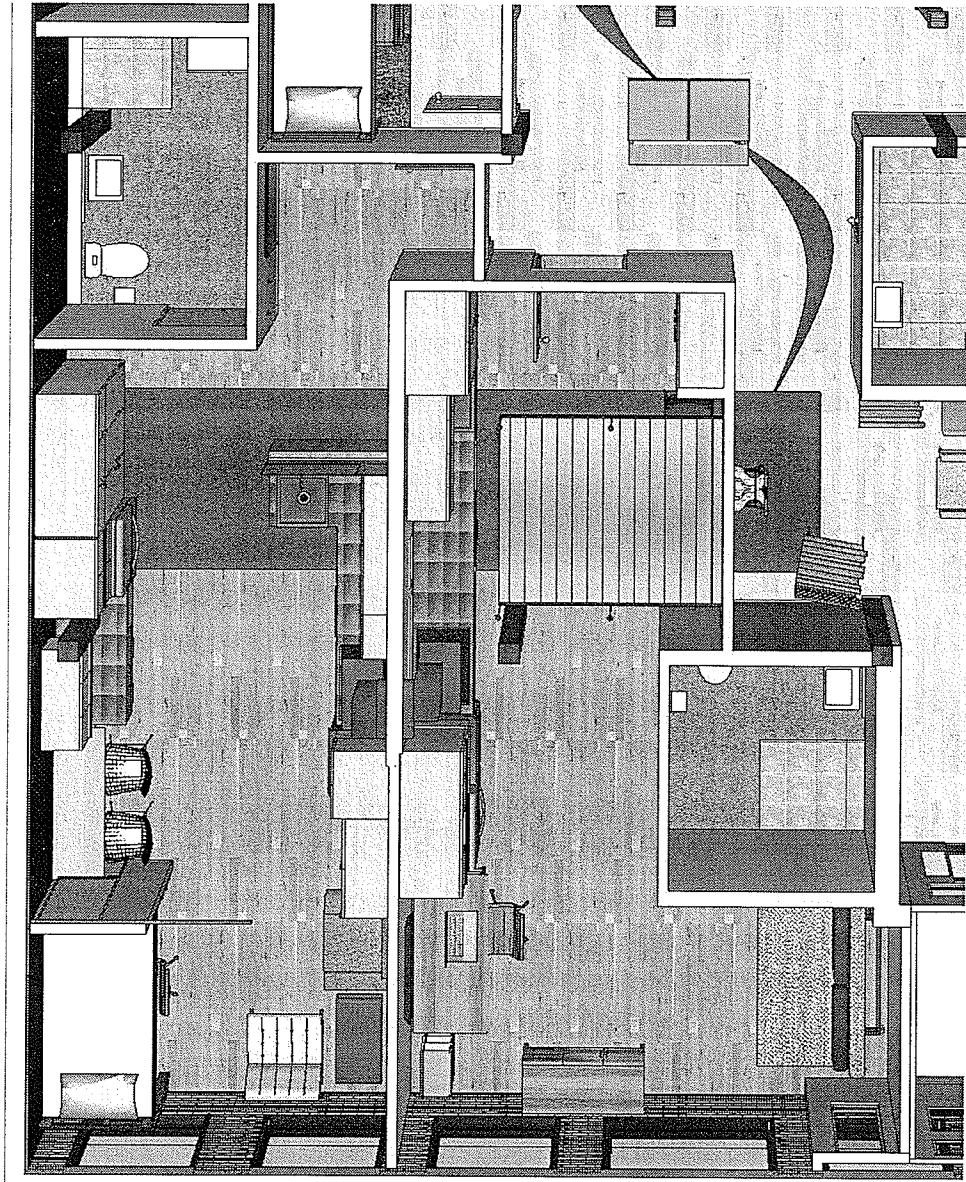


Figure 29. Plan of single apartment 3:21 (on left) and double apartment 3:22 (on right) located on the upper level of the hostel.

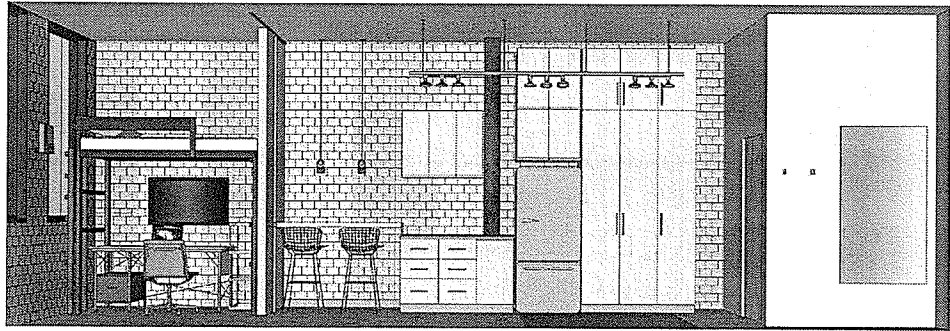


Figure 30. West Elevation of apartment 3:21.

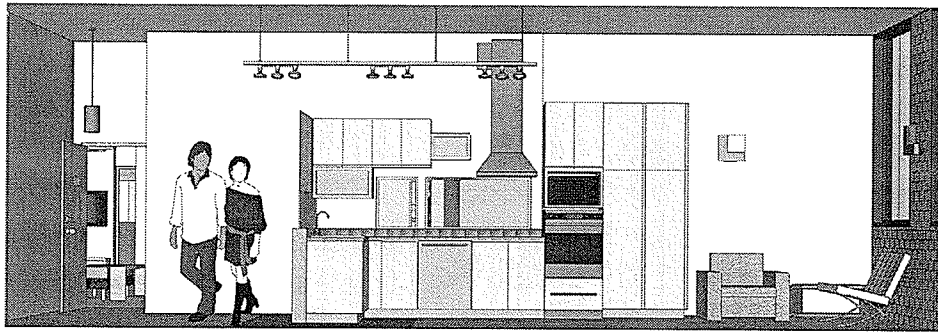


Figure 31. East Elevation of apartment 3:21.

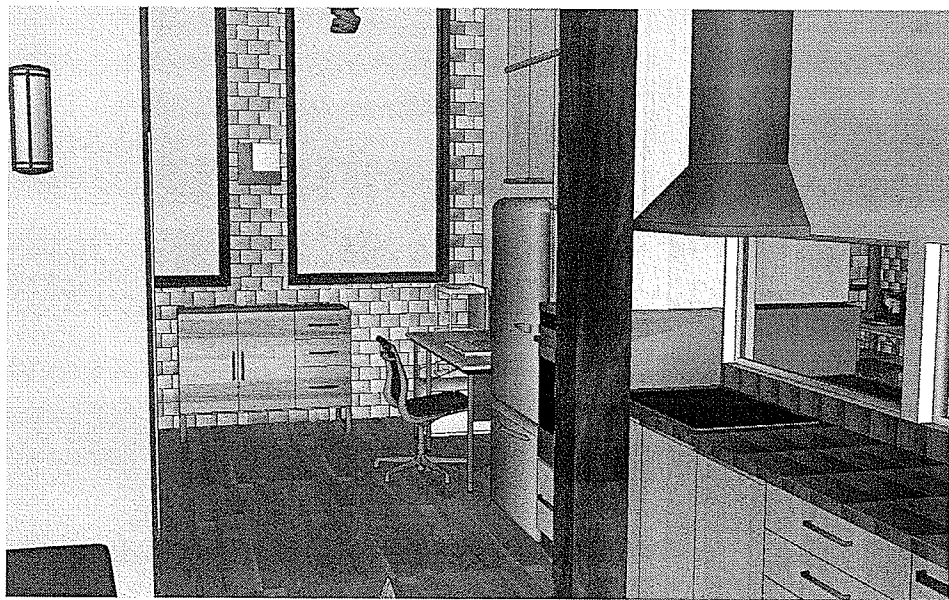


Figure 32. Perspective of double apartment, 3:22.

The grocery store and eatery on the lower level is another way of encouraging the interaction between the travellers, the residents, and those working and living in the Downtown district. The main entrance and interior views into the eatery and communal spaces of the hostel pull the others in. The progression from entrance to central atrium stairs and down to the grocery store gives the locals the opportunity to familiarize themselves with the surroundings and interact with those occupying the communal spaces. The grocery store is centred on the central atrium but bleeds into the space allocated to the eatery. The produce display along with the pattern created by the changing flooring material offers an organic transition space reflecting the idea of progressive authenticity and evolving experiences (figure 33). The eatery is visually connected to the grocer by a bulkhead and lighting that extends from the eatery counter across the produce display (see figures 34 - 36). The bulkhead is an abstract shape symbolic of the space of transition or thirdspace in which performativity lingers and authentic traveller experience is had. Spaces of transition are always changing as physical and psychological limitations are challenged and reshaped, resulting in an unpredictable situation. Again, the eatery seating is a combination of fixed and flexible, hard and soft seating. The flexibility of the furniture affects how the space is used and the eatery becomes a place of participation as a result.

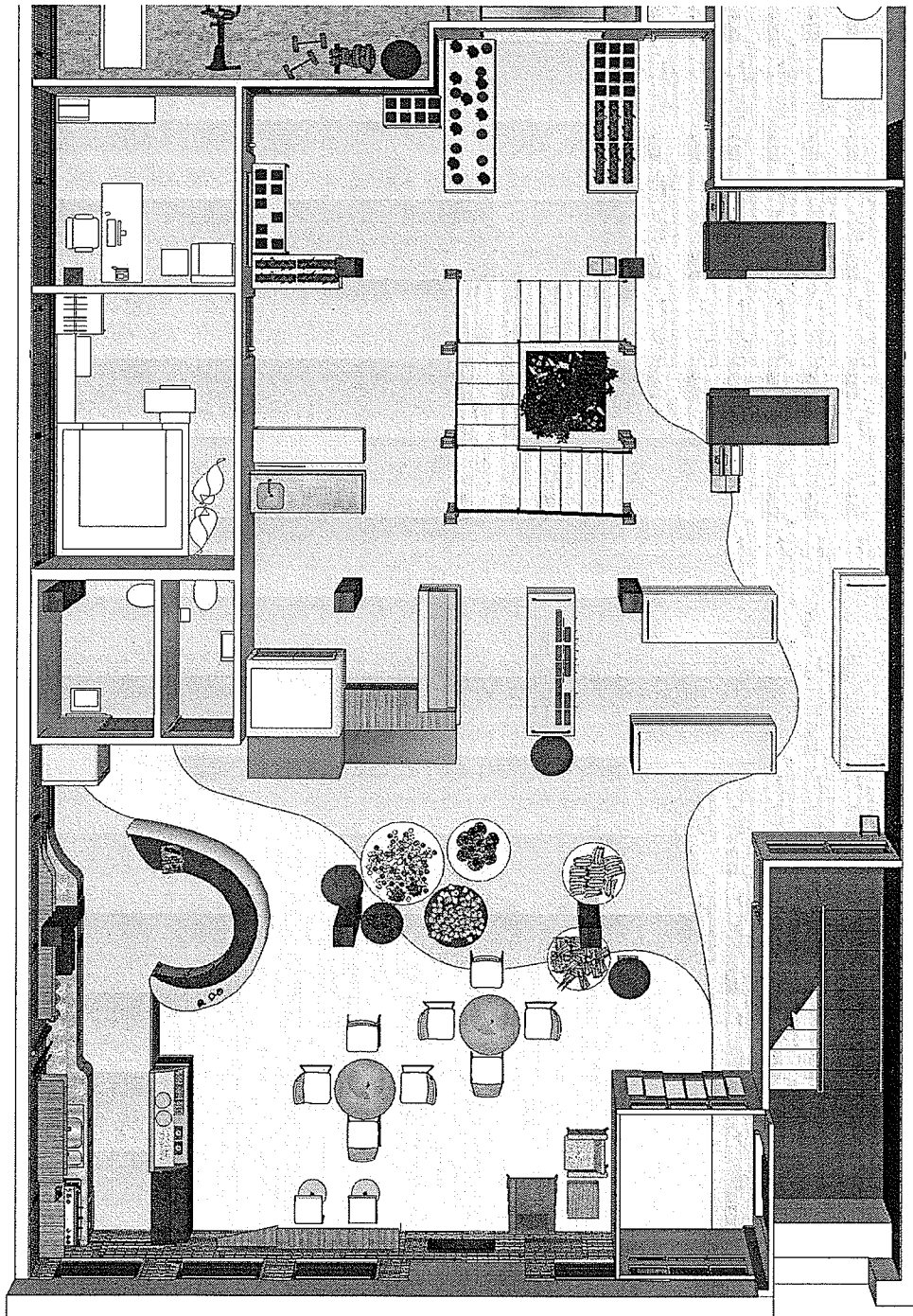


Figure 33. Plan of grocery store and eatery.



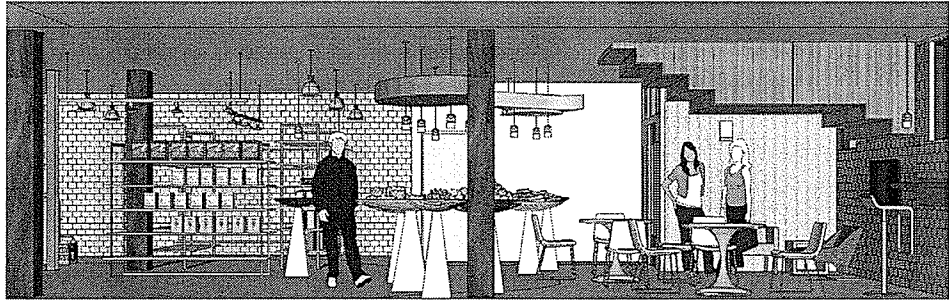


Figure 34. East Elevation illustrating connection between grocer and eatery.

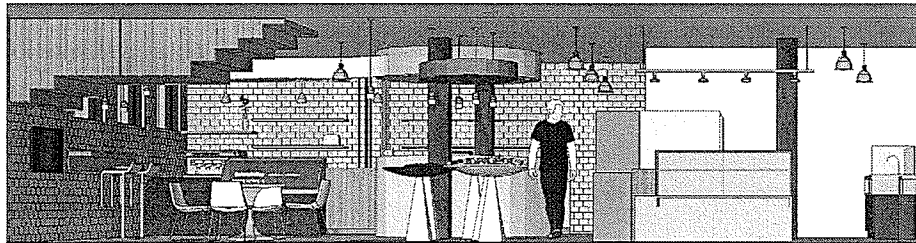


Figure 35. West Elevation of Eatery and deli counter.

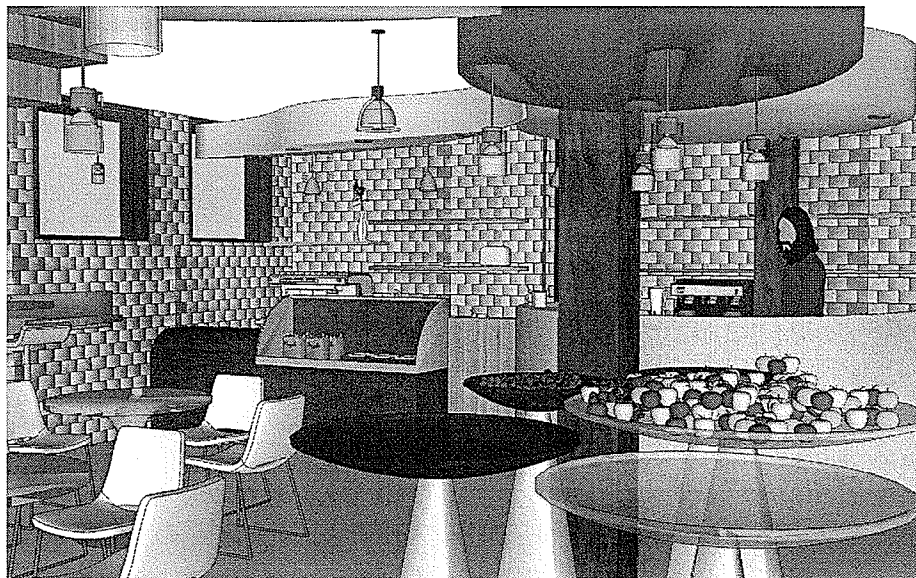


Figure 36. Perspective of eatery counter as seen from produce display.

At the north end of the grocery store is another space in which those staying at the hostel have a chance to interact more fully with those shopping at the grocery store. Among the hydroponics tables is another garage-style door that can be opened from the hostel. Beyond this door is a small seating area adjacent to the fitness room, television, and study space. The travellers, residents of the apartment units, and the hostel staff maintain control over the level of interaction within this area of the hostel. Despite the visual connection due to the interior windows within this space, the garage door acts as form of stage curtain dividing the audience and performers. This division is negated as the door opens and the audience, actors, and backstage hands share in the creation of place.

#### Affective Space Through Colour and Material

Concepts such as performativity and performance, space affectiveness, and place and community development related to authentic traveller experience have supported the design of this hostel and are reflected in the thoughtful space planning and spatial unity apparent throughout the facility. The materials and finishes chosen are used to highlight particular spaces and the transition between spaces. They connect all aspects of the facility, supporting the sense of community that forms within and between the visitors, residents, and the local environment. Sustainability is the responsibility of all those working in the design industry and I believe that designers need to encourage clients in that direction. Energy related design suggestions are noted in the program such as the inclusion of a geothermal heating source, and sustainable materials incorporated in the design are discussed in the following paragraphs.

The importance placed on the spaces of interaction and relationship building has influenced how I have used colour and finishing material in this project. The hostel in its entirety is a backdrop for performance, identity formation, place and community development therefore I have chosen three fairly muted colour palettes with this idea in mind. For each floor I have looked to one of the three more dominant seasons here in Manitoba and from personal experience I have derived the colour palettes. The main level reflects the colours of summer or the green, gold and blue of the prairies. The colours are quiet and light so as not to detract from the activities occurring within the space. Spaces that are considered transitional spaces, spaces of increased interaction, or semi-private and private spaces are highlighted with brighter and more vibrant tones. The blue of the bar stools and bulkhead that surround the kitchen island parallel the increased activity and interaction that occur at that location. The bright blue of the fixed seating adjacent to the central atrium stairs on the main level highlight this space as one of increased communication and participation<sup>7</sup>.

Authentic traveller experience is dynamic and in flux, similar to the changing seasons, although the means by which this experience is gained remains the same. The overall colour palette is different on each floor but there are materials that are consistent throughout the design assisting in the transition from one space to another. The colours of the lower level are again, muted and light, the whites, greys, and browns interrupted by bright pinks and oranges like those of the setting sun over the prairie horizon. As the traveller or resident makes his or her way to the upper level of the hostel, the colours take on the tones visible during the autumn months. The deeper reds, oranges, and yellows are

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<sup>7</sup> See pages 254 - 256 of Appendix C for images of the material and colour boards.

used to highlight the spaces in which relationships are nurtured as private spaces are opened up and become places of stability within flexibility and fluidity. The lighting throughout the hostel is used in the same manner as the varying density of colour. Lower set pendants and custom bulkheads contribute to the feeling of increased intimacy and connection.

As previously argued, sustainable design is no longer an option but a responsibility of any designer. I have incorporated sustainable material wherever possible in this project. Sustainable flooring materials such as carpet tile, cork, and FSC certified hardwood allow for a sense of home while providing increased acoustic control in much of the communal and private spaces<sup>8</sup>. The linoleum, Ecocycle and Ecotech tiles, and stained concrete are all sustainable materials used in spaces where moisture control is required such as the washrooms, kitchens, and throughout the grocer and eatery. The consistent maple hardwood flooring assists in movement through public spaces, and simple flooring patterns or lines created encourage the transition from front to back stage. All of the materials mentioned above either contain a large amount of recycled content and can be recycled reducing waste production, or are made of natural materials that are returned to the earth or recycled after use.

The furniture and millwork chosen and designed for the hostel and grocer are a combination of both the fixed and the flexible. All custom millwork is constructed using wood and wood products that are certified by the Forest Stewardship Council. Materials such as 3 Form 100% and Chroma, Eleek

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<sup>8</sup> FSC certified hardwood refers to that considered sustainable by the Forest Stewardship Council, an international non-profit organization created to assist in the development of sustainable forest management and protect natural resources and the communities that rely on them (Retrieved October 25, 2008 from <http://www.fscus.org/>).

aluminium tiles, and stained concrete are specified for horizontal surfaces. In order to reduce the shipping of product, local furniture is suggested such as seating designed by Hut J located on Alexander Avenue East in the Exchange District. Custom furniture is also constructed here in Winnipeg including the large communal dining table consisting of four smaller tables and benches allowing for separate or joint dining configurations. The existing interior brick and wooden columns are cleaned and showcased, providing a comfortable, warm interior environment due to the colour and texture of the structural elements. By not hiding these original materials less product is being used and this contributes to the overall sustainable design objective.

### Conclusion

The hostel designed for this practicum affects its users. The space as a whole encourages interaction by playing with an inherent potential for performance and place making within space. Authentic traveller experience is possible as travellers and locals are brought together under one roof, sharing space and participating in similar daily activities. The spaces of transition are highlighted with more vibrant materials and colour, luring the observer and creating a desire for experience. The movement through the building is fluid and discreetly guided as flooring material changes and interior views draw travellers and residents deeper into the "auditorium" and from front to back stage. The semi-private and private spaces are visually attractive, tactile, and intimate, offering various stage sets for different experiences of place and performance. Flexibility and interactive technical devices allow visitors and residents to manipulate and change the evolving community and structure in which the community exists.

## Conclusion

My desire for this practicum was to design a hostel that would encourage and enable increased interaction and relationship with the local community of the place visited. Over the past year I have conducted an extensive literature review and design investigation in relation to the travel industry with a focus on the independent traveller. Research conducted by scholars and those working in the travel industry has indicated a strong desire for authenticity while travelling. The definition of authenticity in relation to traveller experience informs this project, and it is authentic traveller experience requiring the participation and interaction of both traveller and other that the design and space planning supports.

I noted the distinction between the backpacker, the traveller, and the tourist in Chapter One although there is unavoidable overlap (Risse, 1998, p. 48). The active traveller engages in identity formation beginning with the proclamation that he or she is indeed a traveller and continues this exploration through performance and narrative. The desire for experience of the real extends beyond the traveller and includes the people and the culture within the new environment. Authentic traveller experience is continually changing and progressive — “a future oriented” objective dependent on continually shifting ideas, opportunities, and circumstances (Macey, 2000, p. 24). Hostel culture and the hostel provide the context and backdrop for authentic traveller experience while space is transformed and community is created. In order to prevent an isolated environment in which authentic traveller experience is limited, boundaries need to be broken and the other made welcome. Through the

inclusion of apartment suites providing more permanent accommodation and the public grocery store individuals living and working in the region are invited into the process.

It is imperative that place and social interaction extend beyond the walls of the hostel and remain a dynamic element in the life of the traveller. Unwilling visitors and staff may limit this extension outward into the community, along with the drawing in of the local community. This unwillingness to participate in the creation of authentic traveller experience negates the success of the hostel design as a supportive structure. Further research involving actual case studies would have been beneficial and is a project to be developed in the future. Hull House dating back to the mid nineteenth century is the only precedent that was similar with regards to objective and method. I am curious to know the extent of the relationships formed in this particular environment, especially in a time when technology has reduced the need and possibly the desire for face-to-face communication and interaction.

As I look back over this project, my design investigation and precedent analysis, I become increasingly excited. I feel that this design would function as it should and that those seeking authentic traveller experience, the residents of the hostel, and the immediate community would be pleased. Although this hostel design is specific with respect to location and the building selected, I believe that the concepts discussed in the preceding chapters and the way authentic traveller experience is supported architecturally can be applied or useful in other locations. Design details, spatial allocation and method will vary depending on the culture in which the facility is constructed, but the yearning within the traveller and humankind remains the same. Relationship is the key and as Alain

de Botton states in *The Art of Travel*, "what we have in common with others looms larger than what separates us" (2002, p. 56).

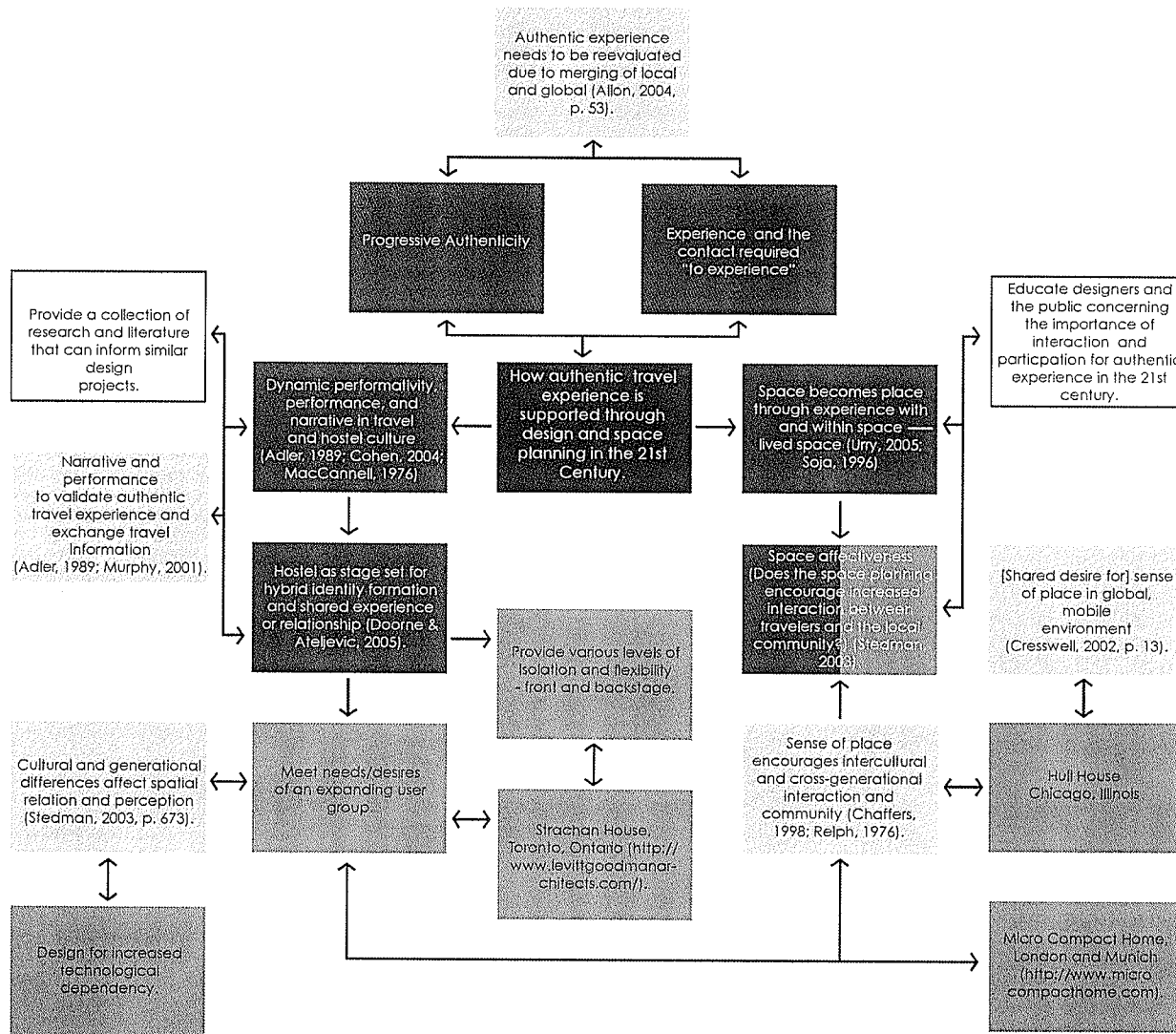




## Appendix A Theoretical Framework



- Main Topic
- Related Theory
- Rationale
- Design Issues
- Precedents
- Benefit to Design Profession





## Appendix B Project Program



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## Introduction

Travellers in the twenty-first century belong to an evolving group of individuals with changing needs and desires. This pertains to both accommodation and the travel experience of an expanding demographic. Hostel design contributes to the experience of hostel culture and the surrounding community by providing opportunity for communication and interaction between temporary inhabitants and local residents. The performativity of the travel hostel, an evolving sense of place, and space affectiveness encourage lived experience and the progressive authenticity associated with experience while easing the transition between locations. Elements of performance and narrative inherent in identity, community, and culture formation dictate a need for various levels of privacy and flexibility with respect to design and space planning. Through this design practicum I choose to explore the hostel culture in Canada with a focus on design as a medium for authentic traveller experience involving cross-generational and cross-cultural communication, interaction, and transition.

Winnipeg has been referred to by historians as the gateway between eastern and western Canada — a common stopover for those travelling across the country (The City of Winnipeg Archives, p. 17). The historical Exchange District in which the hostel is to be located was the centre of economic and social prosperity only a century ago and considered the heart of Canada. The chosen building is situated in this district providing an environment of character and intimacy. The building consists of three levels and approximately 12, 083 square feet of interior space. The central location of the proposed hostel will

allow for easy access to public transportation and is within walking distance of the train station and bus depot. The developing Exchange District, the Forks, and Waterfront Drive offer various cultural, recreational, and retail experiences characteristic of a growing urban centre.

The hostel itself will provide small, interconnected spaces encouraging various levels of interaction and privacy for those seeking authentic traveller experience as defined in the literature review, while meeting the desires of an aging travel population. Flexible design will provide increased adaptability necessary in an industry focused on comfortable mobility. A small grocer and eating facility will serve those staying at the hostel, as well as the increasing number of residents in the surrounding area. The hostel proposed is to provide a combination of temporary living space for travellers as well as more permanent apartment style living for locals working or attending university or college in Winnipeg. Through thoughtful design and shared space, increased interaction with the local community will allow for more authentic traveller experience within Winnipeg.

## Site Analysis

### History of the Site

The site chosen for this design practicum is the Dawson Richardson Building located at 169 - 171 McDermot Avenue, near the intersection of McDermot and Rorie Street, downtown Winnipeg, Manitoba, Canada (see figure 1, p. 121). I chose this particular building for numerous reasons discussed in detail throughout the site and building analysis, although primary concerns included the location with respect to public transport and the arts, and the character of the building and district in which the building is located. The building is situated in the commercial and cultural, art and theatre centre of Winnipeg referred to as the Exchange District. The Exchange District, declared a National Historic Site in 1997, is home to 150 heritage buildings and is architecturally unique.

The Exchange District was at the centre of the grain exchange in Canada from 1881 to 1918 (Heritage Winnipeg, The Exchange District, para. 1). Through the use of ox-driven carts and the railway, goods including wheat were shipped south to St. Paul, Minnesota, and to parts of eastern Canada. Winnipeg began to grow in population and in relation to its economic footprint as Europeans travelled to Manitoba to farm the land (Heritage Winnipeg, The Exchange District). Many of the historical buildings within the area are due to the increase in the trade of wholesale goods from the east for which large warehouses were built. The increasing number of financial institutions attracted newcomers to the booming market in the 1880's and 1890's, hence the large number of beautiful bank buildings constructed on Main Street and Portage Avenue (Ibid).

Winnipeg offers the traveller an opportunity to experience culture and art unlike that experienced in any other city in Canada, much of which takes place within the Exchange District. Despite the small size of the city, Winnipeg is home to the Royal Winnipeg Ballet, the Manitoba Theatre Centre, the Prairie Theatre Exchange, and is the location of the annual Fringe Festival, Folk Festival, and the Festival du Voyageur<sup>1</sup>.

### Zoning

The Exchange District “illustrates in a particularly vivid fashion the opening of the Canadian West at the turn-of-the-century, and especially the key role which Winnipeg played in the development of the early western economy” (Heritage Winnipeg, The Exchange District, para. 10). This district reflects its past influence through the multiple small private businesses, art galleries, restaurants, and theatres, dispersed throughout 20 city blocks extending south to Water Street and Notre Dame Avenue and north to Alexander and James Street. The western edge is defined by Adelaide Street, and the eastern edge by the Red River (see figure 1, p. 121).

The site for my design practicum is situated in what the city refers to as a “Character Sector” (figure 2, p. 122). This sector is defined as such due to the importance of “the built form ranging from the compact massing of the Exchange District to the monumental Tyndall stone buildings near the Legislative, to the engaging variety of buildings and structures at The Forks” (Downtown

---

<sup>1</sup> The current population of Winnipeg is just under 650,000 (approximately 648,600 as of July 1, 2006) (Retrieved October 2, 2007 from [http://198.163.53.93/search?q=population+&btnG.x=0&btnG.y=0&site=default\\_collection&client=05092007&proxystylesheet=05092007&output=xml\\_no\\_dtd](http://198.163.53.93/search?q=population+&btnG.x=0&btnG.y=0&site=default_collection&client=05092007&proxystylesheet=05092007&output=xml_no_dtd)).

Zoning By-law No. 100/2004, Part 1, p. 33). The area adjacent to the west riverbank is considered a "Downtown Living Sector" due to the desire for increased residential and recreational use (Downtown Zoning By-law No. 100/2004, Part 1, p. 33). The exchange consists of a mix of commercial and residential occupancy with increasing development on Waterfront Drive, overlapping the Riverbank Sector of the city.

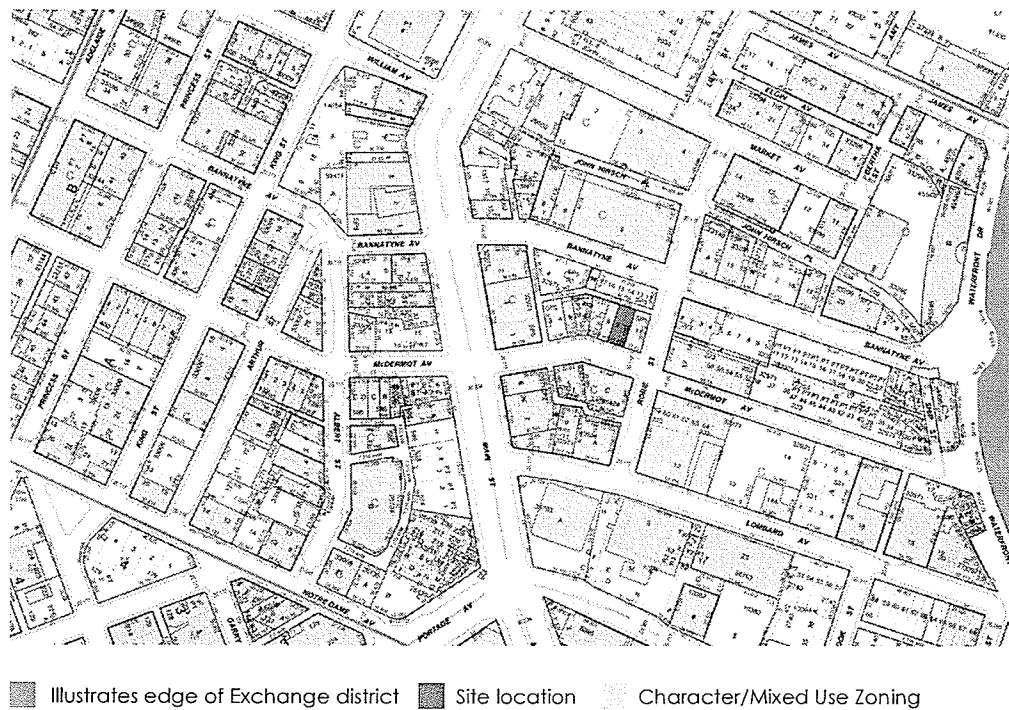
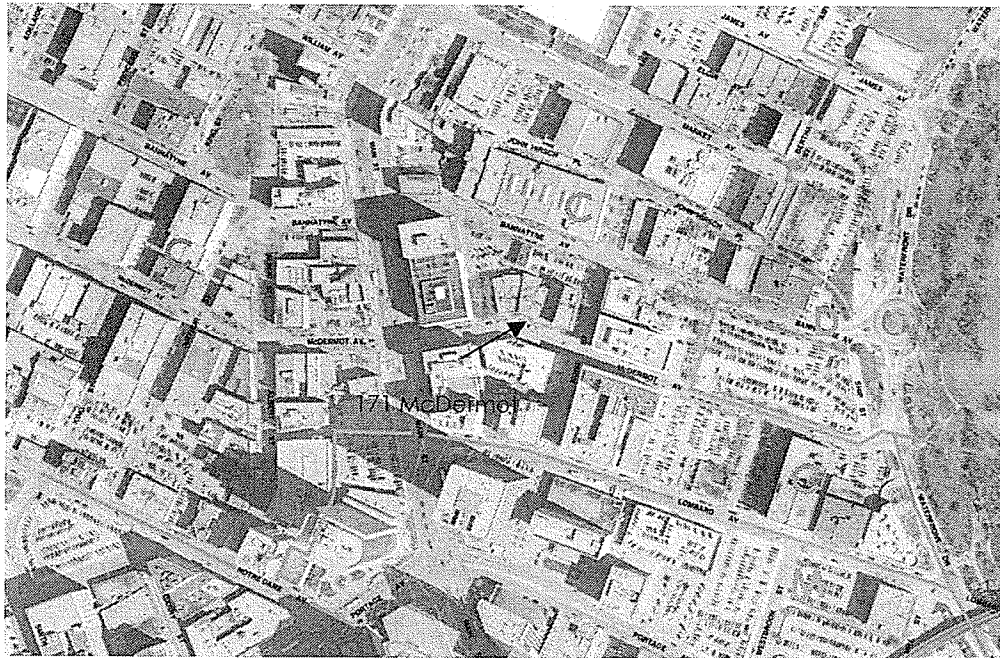


Figure 1. The Exchange District Zoning Map. Aerial Image Property of ATLAS Geomatics Inc.



- C Character Sector      D Downtown Living Sector      M Multi-use Sector  
 R Riverbank Sector

Figure 2. Aerial map of the Exchange District. Aerial Image Property of ATGIS Geomatics Inc.

#### Adjacent Buildings & Amenities

The Dawson Richardson Building at 169 – 171 McDermot Avenue was completed in late 1921 and has a Grade 3 historical designation<sup>2</sup> (see figures 3 & 4, p. 123 & 124). This is similar to the majority of buildings that line McDermot and Bannatyne Avenue. The Porter/Galpern Building at 165 McDermot Avenue, commonly known as the old Galpern Candy Factory is directly east of the site selected. Directly west of the site is the Grange Building/Mitchell Block housing

<sup>2</sup> The building was once occupied by a firm that published news for the grain trade under the authority of Dawson Richardson. Due to its historical designation, only suitable exterior alterations and modifications may be permitted. There is usually no restriction on interior alterations (Virtual Heritage Winnipeg, Vignettes, The Exchange District/McDermot).

the Italian restaurant Tre Visi, a fine dining restaurant known for its creamy northern Italian cuisine (figure 5, p. 124). An aboveground Impark parkade is situated at 170 McDermot, just south of the selected building.

The view from the back of the building consists of a ground-level Impark Parking lot, the rear of the vacant Franklin Press Building at 168 Bannatyne, and the J.H. Ashdown Warehouse (see figure 6 & 7, p. 125, & figure 8, p. 126). Both the Kelly Building located at 181 Bannatyne and the Ashdown Warehouse provide loft spaces with commercial occupancy on the main level of both buildings. Restaurants include the Japanese restaurant Blufish and The Taste of Sri Lanka located at 179 Bannatyne. A single lane alley separates 171 McDermot and the ground-level parking lot.

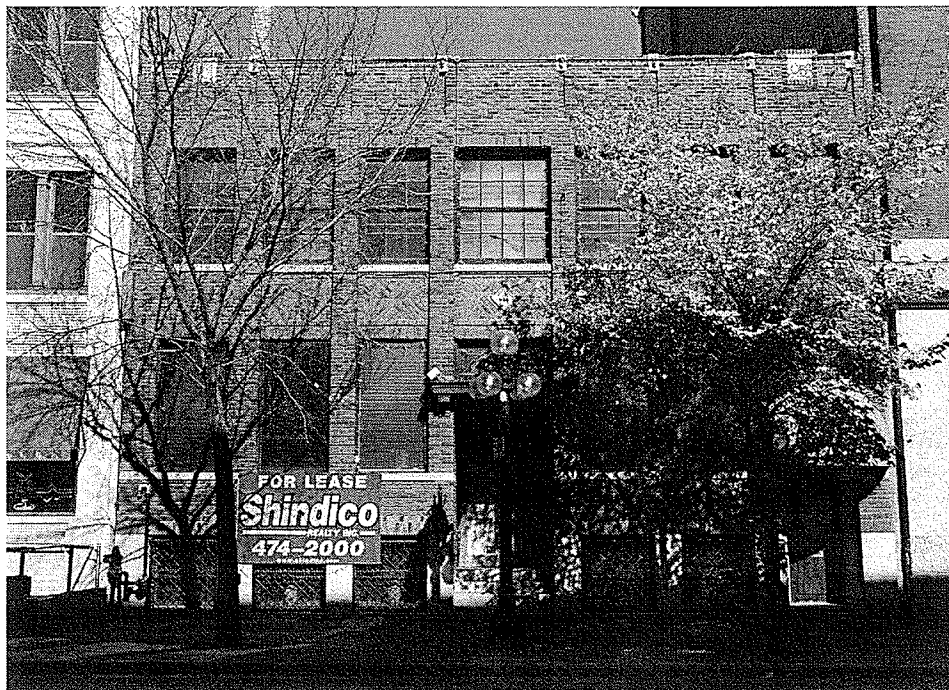


Figure 3. Dawson Richardson Building — 169 – 171 McDermot Avenue.



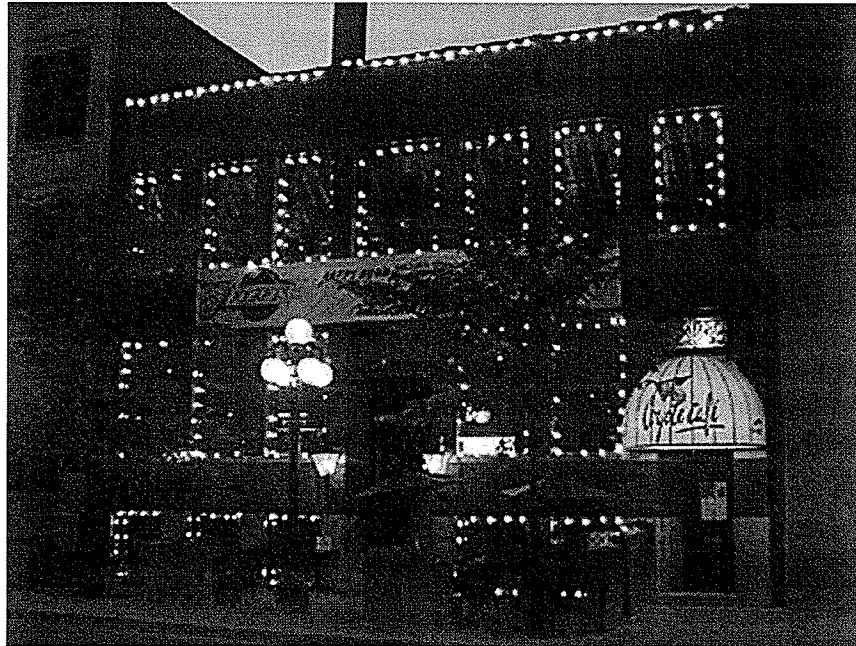


Figure 4. Site at night as the past Coyotes Restaurant. Photograph property of the Provincial Archives and retrieved from Virtual Heritage Winnipeg.



Figure 5. Adjacent buildings to 169 – 171 McDermot Avenue.



Figure 6. View from inside 171 McDermot Avenue, main level. Parking lot at the back of the building, the Ashdown Warehouse, and Lofts on Bannatyne at 181 Bannatyne.



Figure 7. View, looking west at back of site — loading dock visible down back lane.



Figure 8. View, looking east down the back lane, towards Rorie Street.



Figure 9. View of back of 171 McDermot and neighbouring buildings from Bannatyne.

As I previously mentioned, the district is composed of numerous businesses related to various interests. Table 1 is a list of businesses within walking distance, the address, and the nature of each business.

Table 1. An example of the variety of businesses in the area, listed in order of proximity to site. Information retrieved February 13, 2007 from The Exchange District, National Historic Site.

Name of Business	Address	Nature of Business
Tre Visi Restaurant	173 McDermot Avenue	Italian Restaurant
u.n. Luggage (Est. in 1945)	175 McDermot Avenue	Sale and repair of travel luggage, handbags, wallets, travel accessories
Space2work.ca	3 - 179 McDermot Avenue	Property Management Company (office space for rent)
Capelli Academy	80 Rorie Street	Hair/Skin/Nails - Private Vocational School
Manitoba Theatre Centre	174 Market Avenue	Production of 10 plays/year, Fringe Festival & Master Playwright Festival
Prairie Architects Inc.	200 - 141 Bannatyne Avenue	Architecture Firm
Moda Fini Hair Designers	179 Bannatyne Avenue	Hair and Beauty Salon
First Capital Group	101 - 181 Bannatyne Avenue	Investment and insurance, RRSPs, financial advice
Ted Motyka Dance Studio	460 Main Street	International Ballroom Dance Studio
Sole Spot Sneaker Boutique	1 - 214 McDermot Avenue	Designer sneakers and clothing
Ragpickers Antifashion Emporium & Books	216 McDermot Avenue	Sale of vintage clothing, accessories, costumes, antiques and books
Hoopers Bazaar	217 McDermot Avenue	Sale of vintage and designer clothing and furniture

Table 1 continued from previous page.

Name of Business	Address	Nature of Business
Shanti Yoga Studio	40 - 221 McDermot Avenue	Yoga, belly dancing, and Tai Chi classes
Commonwealth Blend	223 McDermot Avenue	Designer clothing for women
Cake Clothing	225 McDermot Avenue	Sale of stylish clothing and accessories for women
Pastry Castle	237 McDermot Avenue	Bakery and bistro open daily
Cinematheque	304 - 100 Arthur Street	Viewing and discussion of Canadian and independent films
Metis Culture and Heritage Resource Centre Inc.	504 - 63 Albert Street	Genealogy, resources, metis traders store, general information
The Exchange Community Church	84 Albert Street	Christian Church and meeting place
Artists Emporium	88 Albert Street	Art Supplies
Mondragon	91 Albert Street	Political bookstore and vegan restaurant
The Fyxx Espresso Bar	93 Albert Street	Coffee Shop
Winnipeg Folk Festival Music Store	103 - 211 Bannatyne Avenue	Alternative Music Store
Plug In Institute of Contemporary Art	286 McDermot Avenue	Art Gallery
Metamorphosis Custom Tatoo & Body Piercing	101 - 290 McDermot Avenue	Tatoo and Body Piercing
King's Head Pub	120 King Street	Pub and Pool Hall

## Landscape of the Site

The Dawson Richardson Building is situated in a very dense area of Winnipeg therefore the site is somewhat protected from extreme weather conditions such as harsh wind and direct sunlight. The multilevel parkade south of the site provides shelter from the wind throughout the months of January and April when the wind direction is predominantly north (The Weather Network, Statistics, Winnipeg Int'l, MB, Canada). Despite the location of this parkade, direct sunlight enters the front windows at various times throughout the day (see figures 10 - 14, pp. 129 - 131). Of course this varies depending on the time of year.

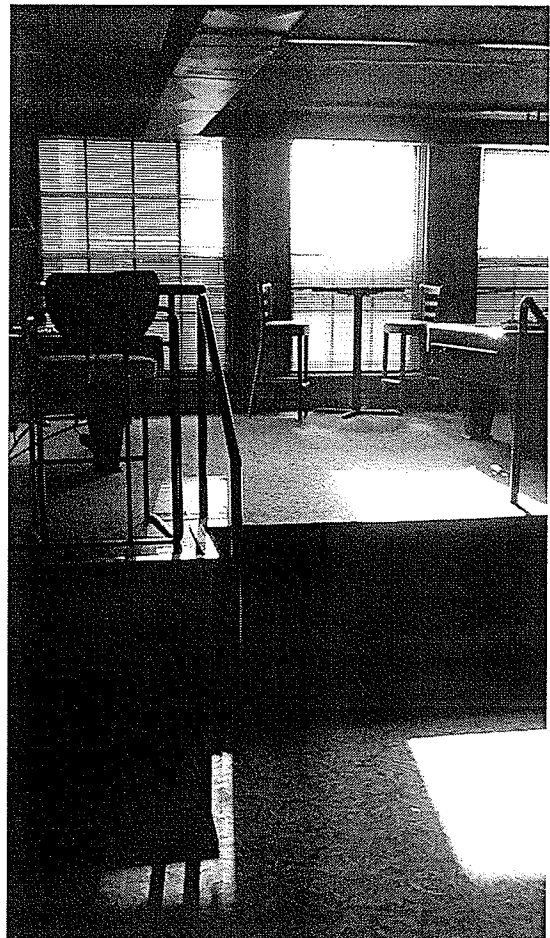


Figure 10. Direct sun through third floor south windows, 2:18 pm, February 10, 2007.

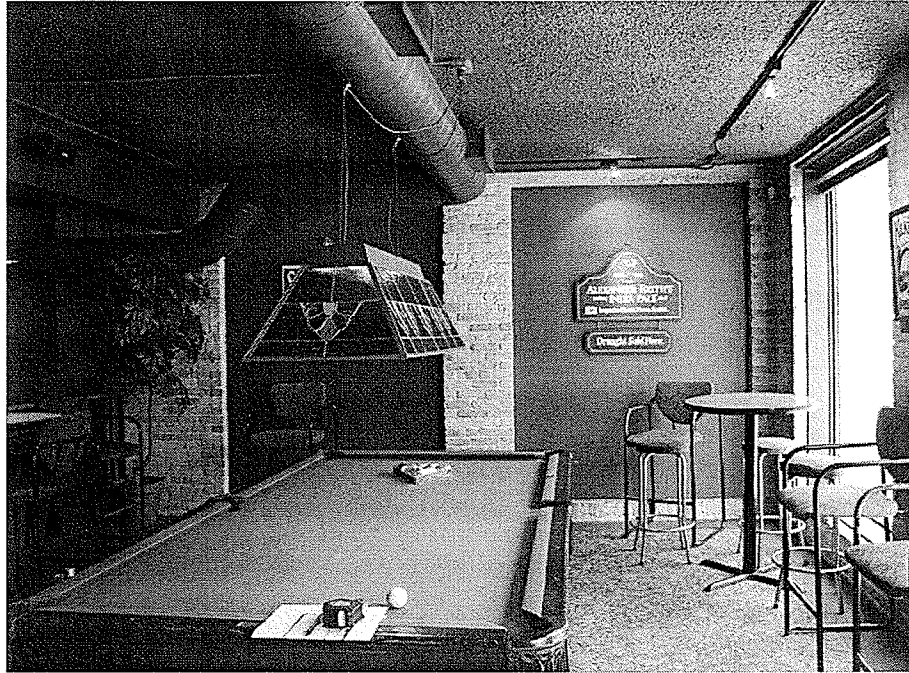


Figure 11. Diffused natural light penetrating the main floor, north windows, February 24, 2007, 11:30 am.

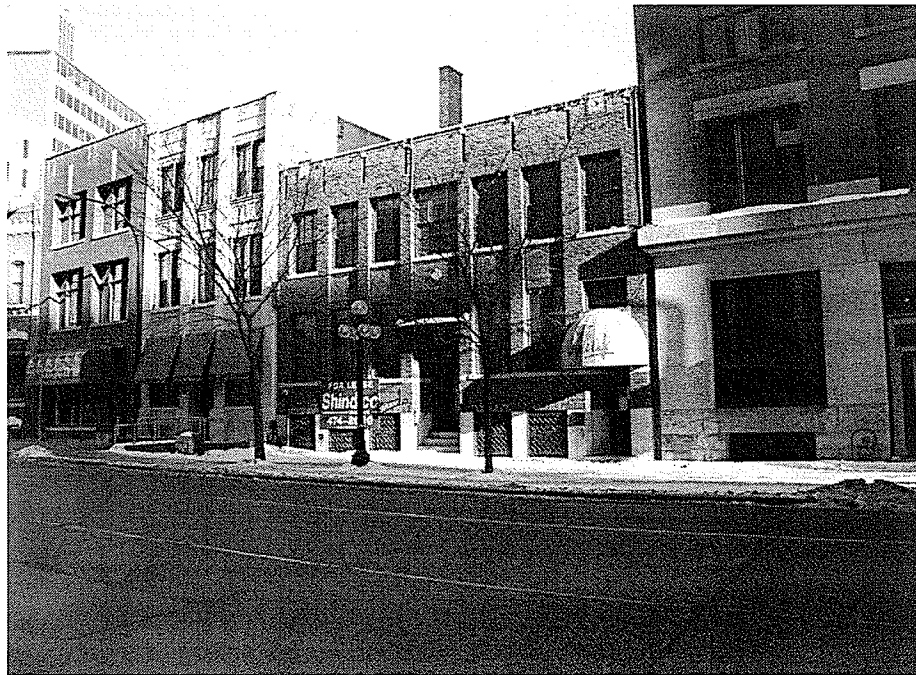


Figure 12. Morning sunlight, Saturday, March 10, 2007, 9:05 am.



Figure 13. Sun cast on building, Saturday, March 10, 2007, 12:40 pm.

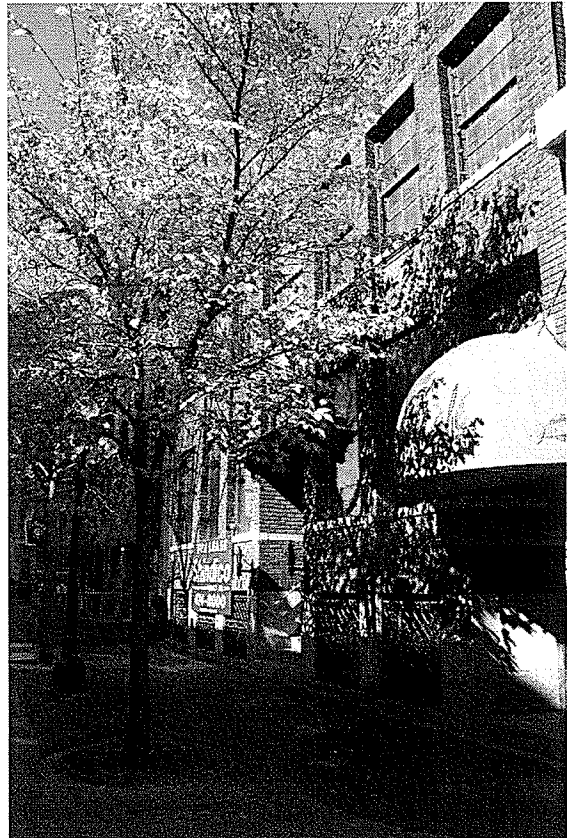


Figure 14. Afternoon sun falling on front façade, October 3, 2007, 1:32 pm.





Figure 15. The north wall of 171 McDermot Avenue consists of large windows contributing to the vulnerability to south moving wind. Image shows diffused light on October 3, 2007, 1:36 pm.

The north side of the building is exposed to the wind due to the fact that there is no structure located directly north (see figures 9 & 15, pp. 126 & 132). Throughout ten months of the year, the wind moves south therefore increased insulation at the back of the building may be necessary. The six storey Porter/Galpern Building at 165 McDermot Avenue situated directly east of the site prevents direct sunlight from entering the building through the back windows throughout the entire year, although the large windows allow for diffused natural light to enter the interior spaces.

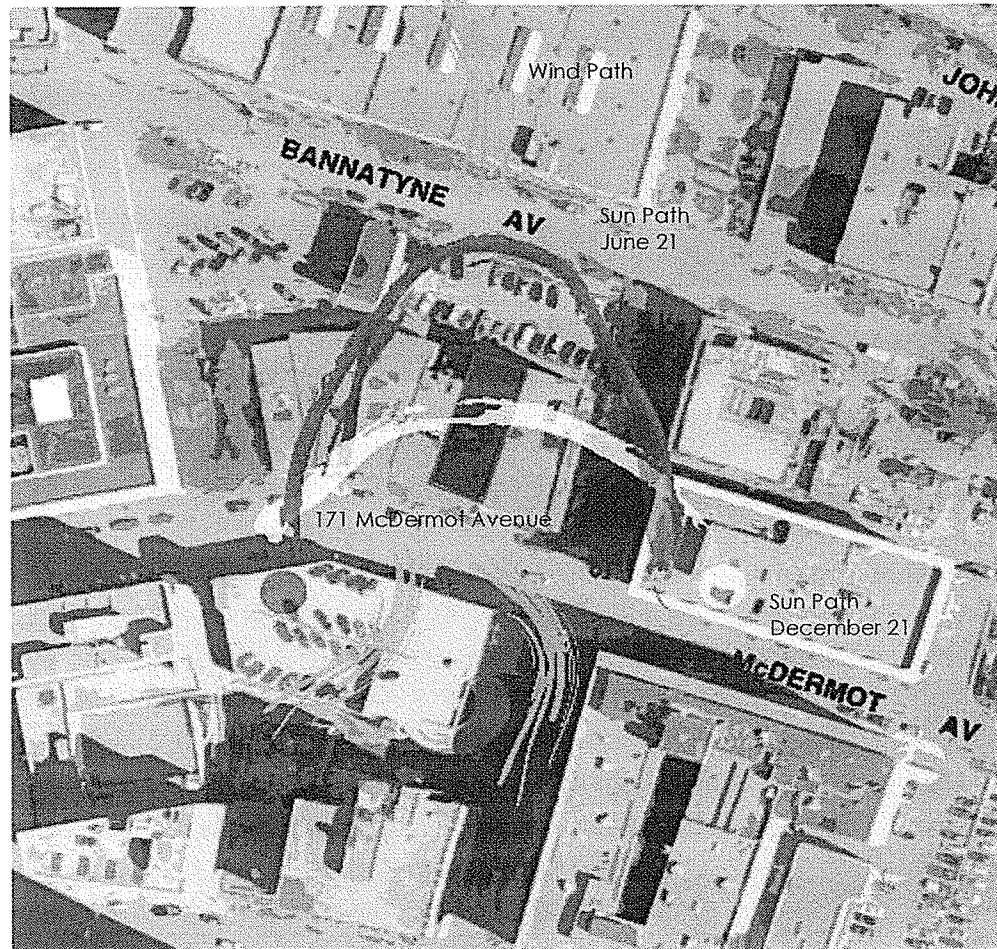


Figure 16. Sun and Wind Path around 171 McDermot.

The front entrance to the building is off of McDermot Avenue, and the distance of 14.5 feet from the edge of the street to the edge of the building provides an open space for gathering and dynamic movement. In the past, the outside space near the front entrance of the Coyote Cafe operated as a small patio during the warmer months (see figure 17). Within this space at the entrance to the building are two planted Elm trees. These trees are the only vegetation on site, although McDermot Avenue is minimally lined with Elm trees and Rorie with

Green Ash trees<sup>3</sup> (see figures 18, 19, & 20, pp. 135).

A small green space exists west of the site, along with an enclosed playground servicing the Bumper Crop Daycare located at 423 Main Street. One block east of McDermot and Rorie is the Waterfront and the Stephen Juba Park. This park is small, but provides an outdoor space with wild and planted vegetation. The park is adjacent to the west riverbank of the Red River and is the perfect place for summer gatherings and relaxing. The park is frequented by the growing number of downtown residents and their dogs (see figure 21).

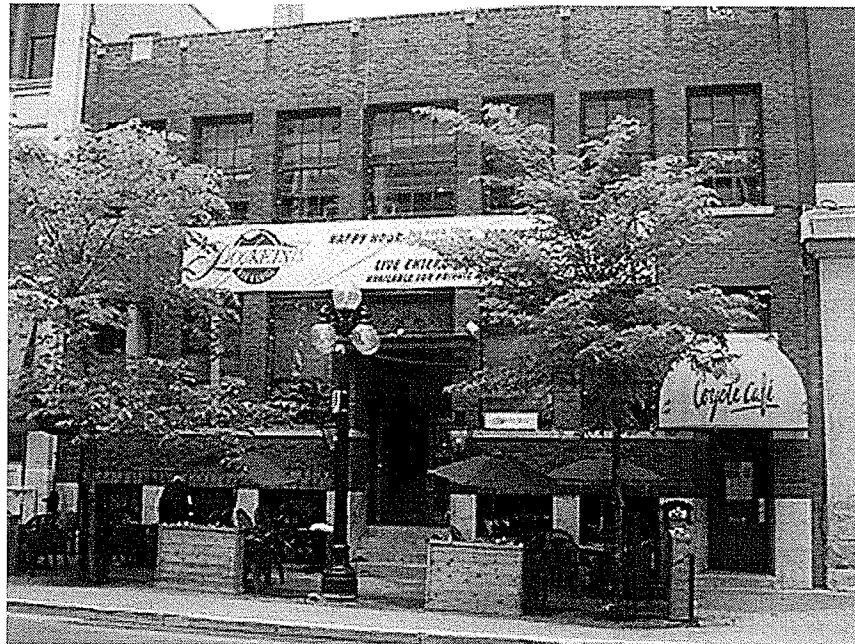


Figure 17. The patio of the old Coyote Café during the warm season. Photograph property of wcities.com Inc.

<sup>3</sup> Personal communication with Jennifer Antoniuk, Master of Landscape Architecture student, University of Manitoba, February 21, 2007.



Figure 18. Image of Elm trees that line the streets of the Exchange District.

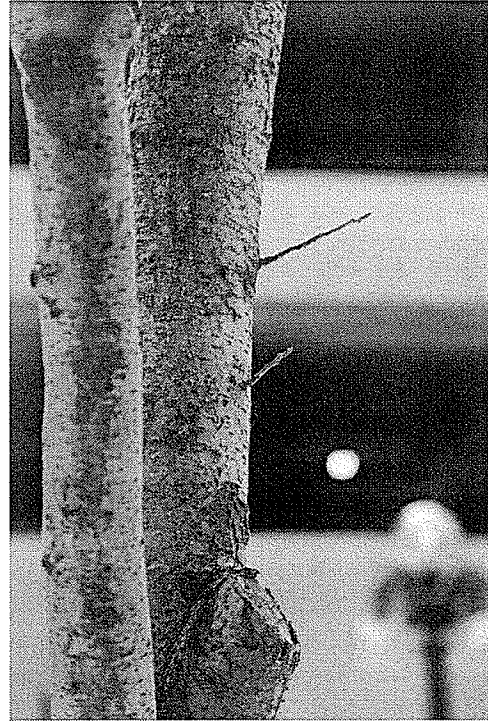
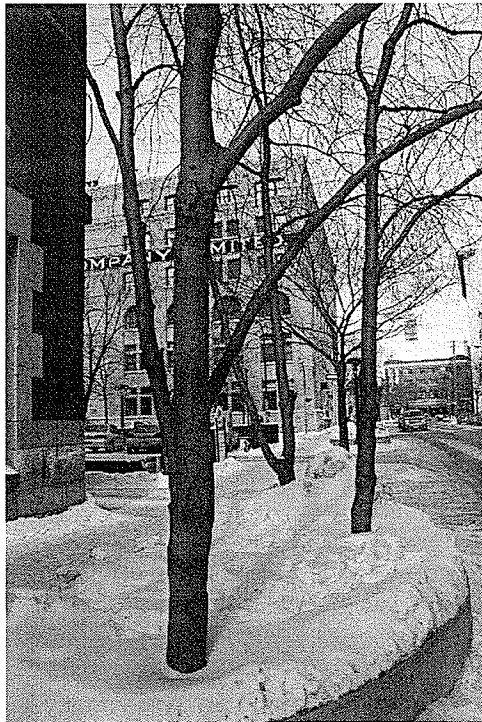


Figure 19 & 20. Image of the Green Ash trees that are planted along Rorie Street and McDermot Avenue.

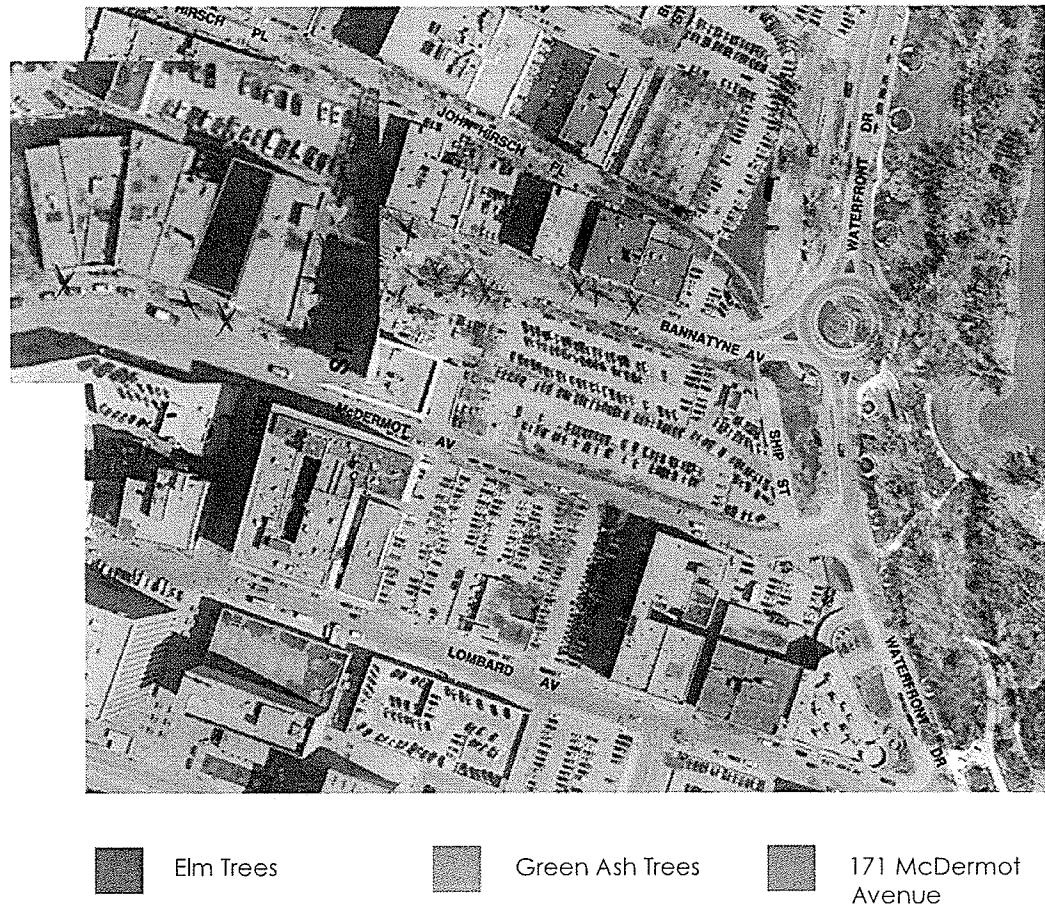


Figure 21. Aerial map of Stephen Juba Park and placement of vegetation around the site. Aerial Image Property of ATLIS Geomatics Inc.

Old Market Square is another small public green space within walking distance of the site. Located at the intersection of Bannatyne Avenue and King Street, this space is lined with Elm trees, planted and cared for by the city. Throughout the months of May through September, this open space is popular during lunchtime hours with the downtown working community. The Old Market Square is also the location of numerous public gatherings and festivals such as the Jazz Festival and Canada Day celebrations.

### Pedestrian & Vehicular Access

The building I have chosen to house the proposed hostel is within walking distance of both the bus and train stations. The walk from the bus station to 171 McDermot Avenue is approximately 20 – 30 minutes. The walk from the train station is also 20 minutes. The site is three blocks from the intersection of Portage Avenue and Main Street therefore directions are easy to follow for both travellers and locals. Taxis can be arranged from both stations, and a shuttle to and from the hostel is recommended.

The location of the hostel is also within walking distance from major city bus stops at Portage Avenue and Fort Street, and in front of the Winnipeg Centennial Concert Hall on Main Street (see figure 22, p. 138). The city also provides a free shuttle bus that operates between the bus depot and the Main Street - McDermot Street intersection, or City Hall, during the afternoon and early evening hours (see figure 23, p. 139). In terms of vehicular access, McDermot Street and Bannatyne Avenue are both one-way streets possibly making navigation around the site difficult for travellers (see figure 24, p. 140). The parking lot across McDermot is convenient for those driving cross-country and renting vehicles in the city. It is suggested that the hostel rent or purchase spaces for those residing at the hostel. The parking lot at grade situated behind the hostel will provide additional parking.

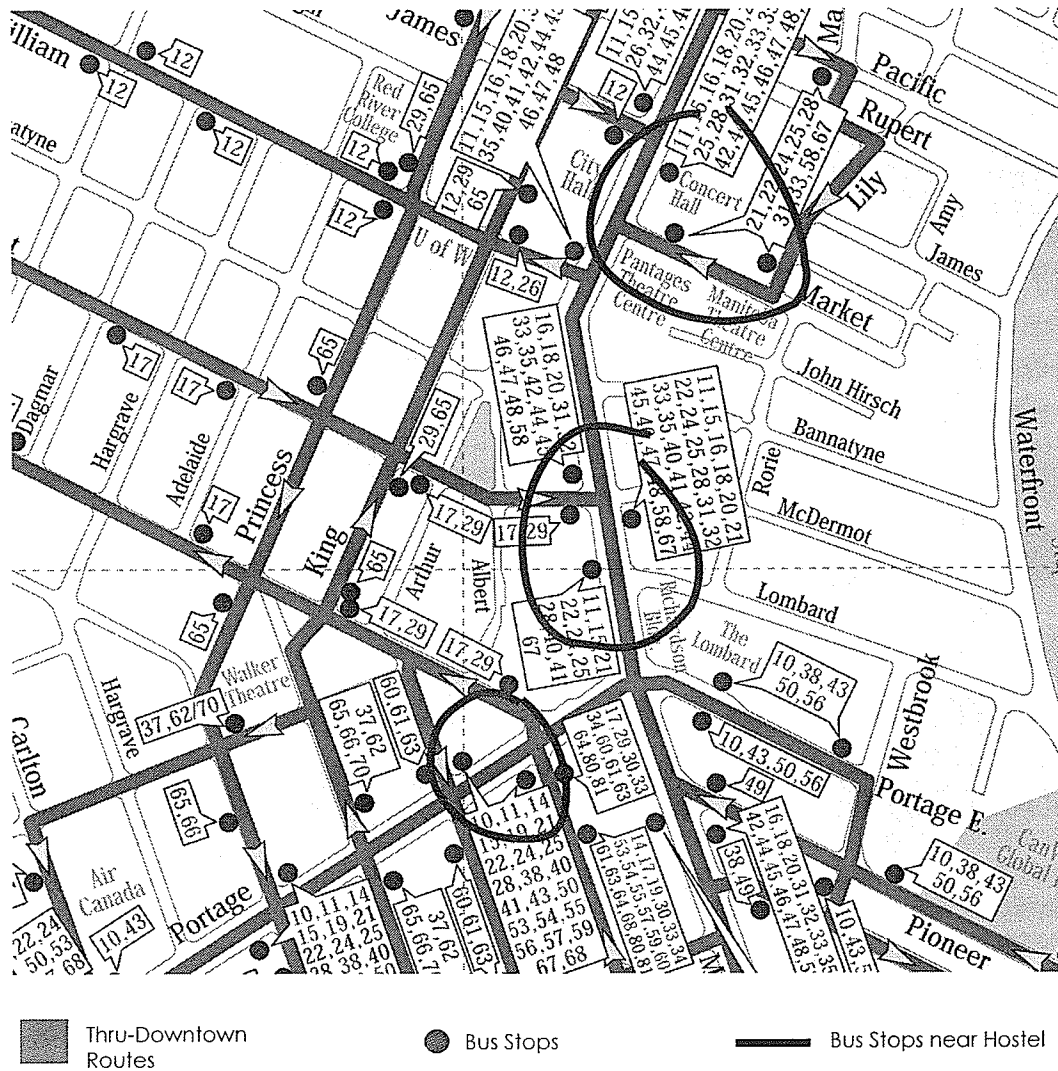


Figure 22. Major bus routes within walking distance of Hostel location. Circled top to bottom: Centennial Concert Hall, Main Street and McDermot, Portage Avenue and Fort Street. Map courtesy of Winnipeg Transit.

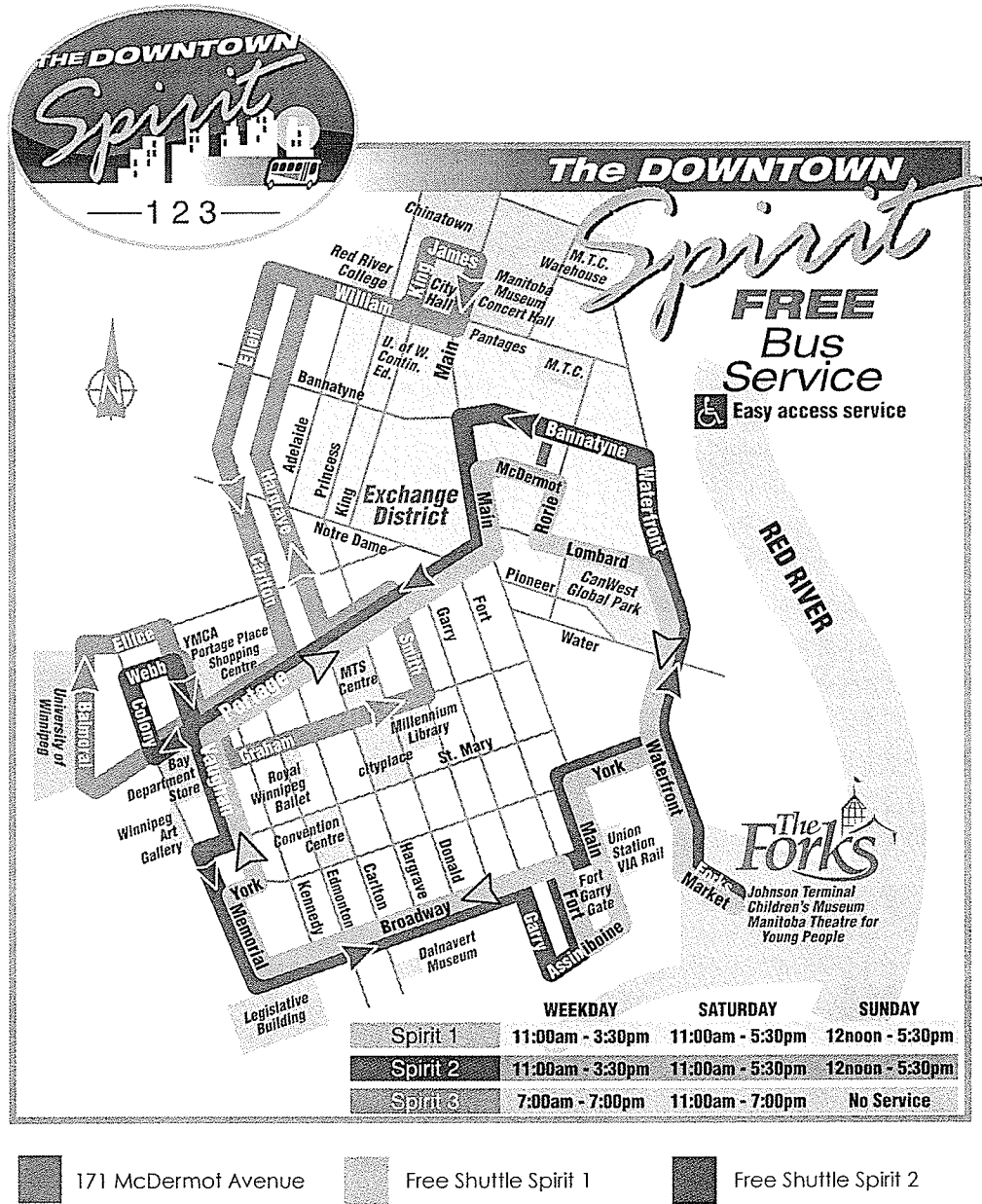


Figure 23. Free shuttle bus map. A bus stop is present directly south across McDermot Avenue along the Spirit 1 bus route. Map courtesy of Winnipeg Transit.



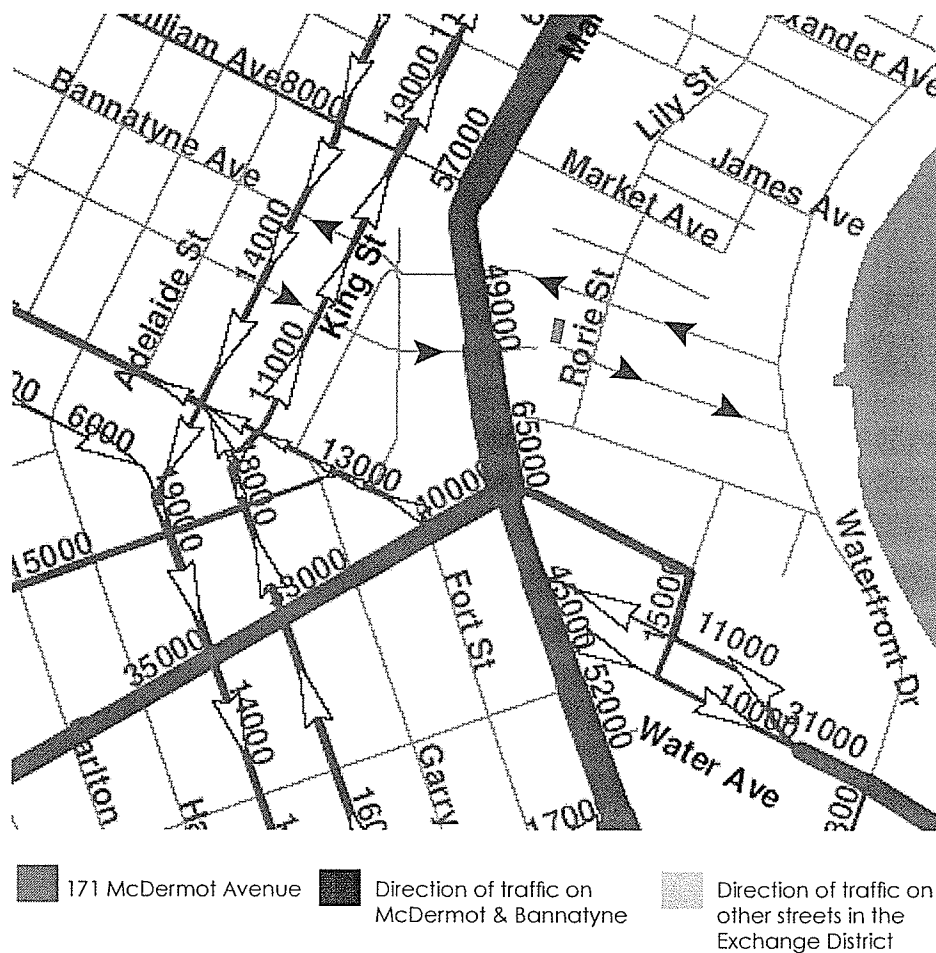


Figure 24. One-way streets and daily two-way traffic on major streets in Exchange District and downtown Winnipeg (2005). The numerical values represent the daily two or one-way traffic count. Map property of City of Winnipeg Public Works Department, Transportation Division.

### Future Plans

Downtown Winnipeg is expanding by increasing the number of residential units on Waterfront Drive. This will affect the overall character of the area with the development of a:

thriving, pedestrian-oriented, mixed-use residential neighbourhood that conserves and strengthens the unique identity of this historic warehouse precinct. Valued features include: the picturesque river edge, rare views of the downtown skyline, massive stone and brick warehouses, and narrow, angled streets and covered alleys that recall the time when this area was the commercial centre of

Winnipeg.

(Waterfront Drive, Expectations For New Development, p. 2, para.4)

Development of the area requires a focus on pedestrian activity, residential and commercial occupancy, and the establishment of a “gateway” into downtown Winnipeg (Pioneer & Waterfront Development Principles & Guidelines, pp. 12 - 13). Four new buildings currently under construction include Ship Street Village, The Excelsior, The Strand on Waterfront Drive, and Sky Waterfront Condominiums (see figure 25). The ground level of each new building will consist of small, private businesses, which will increase the number of services available to residents and workers in the area. The “buildings will have transparent and active storefronts through the use of glass and entrances” allowing for a more inviting and secure neighbourhood feel (Waterfront Drive, Expectations For New Development, p. 4, point 5).

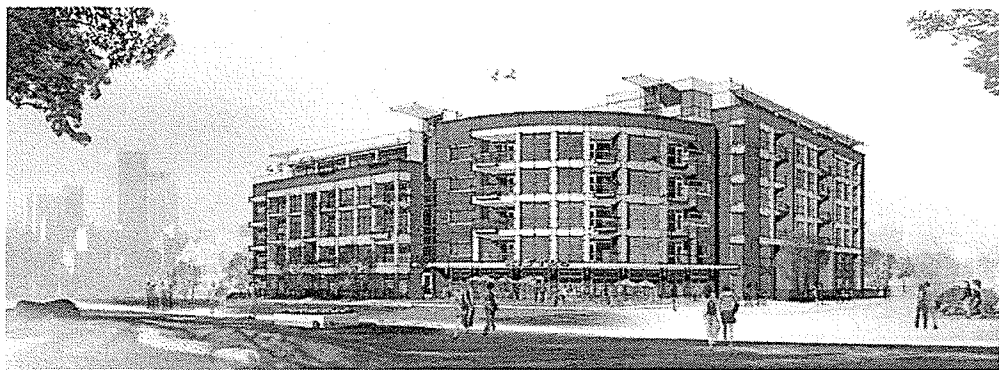


Figure 25. Full view rendering of Sky Waterfront Condominiums, an example of the new residential and commercial units available for purchase on Waterfront Drive. Rendering property of Sun Stone Resort Communities.

## Summary of Site Analysis

The Dawson Richardson Building located at 169 – 171 McDermot Avenue captures the intimate character of Winnipeg and contributes to authentic traveller experience within Winnipeg. The quiet beauty and humility of the structure reflect the nature often associated with Canadian culture and the building's history speaks of the important role Winnipeg played in the growth of the nation. Aside from the architecture, there exist a number of benefits in relation to the proposed site:

- The building is located within the historical centre and art/theatre district of Winnipeg
- There exist a number of small shops and restaurants within walking distance of the proposed site
- The building is within walking distance of both the bus depot and train station
- The proposed building is only a few blocks from major city bus stops
- The area is a commercial and residential district, allowing for increased interaction with local residents
- The Waterfront, the Forks, and Old Market Square provide communal green space, all within walking distance
- The parking lot in front and behind the building make it easier for those travellers renting vehicles
- The building itself provides space for the hostel facilities, bachelor style apartments, and a grocer
- The roof provides an outdoor space for communal gathering

There are a few negative qualities in relation to the site chosen for the hostel, none of which pose any major problem with respect to the design and space planning, or general use of the space.

- Many of the streets in the Exchange District are one way streets, making navigation difficult for those new to Winnipeg
- The building has a grade 3 historical designation, therefore only minimal changes to the exterior of the structure is allowed — making the building universally accessible requires the use of the second front entrance and increased circulation space
- The building is sandwiched between two other buildings, therefore natural light entering the space is presently limited to the front and back

- windows (natural light does not presently penetrate into the centre of each floor which needs to be addressed during the design stage)
- Natural ventilation, a way in which to reduce air conditioning costs, may prove difficult due to the plan of the building and the lack of operable windows in the east and west walls
  - There is no natural green space directly on site
  - The exit at the back opens onto a back lane

## Building Analysis

### Existing Building: Structural Analysis

The Dawson Richardson Building, built in 1921 and located at 171 McDermot Avenue, retains its Grade 3 heritage status of July 15, 1985 with respect to its façade<sup>4</sup>. Built by Charles Bridgman, the building is a solid brick structure with the load-bearing walls resting on a stone foundation. The stone of the foundation and windowsills contrast with the dark brown brick of the facade. Decorative wrought-iron screens protect the windows at grade from damage and provide a softening, organic element in opposition to the symmetric placement of building elements. The exterior dimensions of the building are approximately 98'-1" in length, 43'-5" in width, and 32'-6 5/8" in height<sup>5</sup>. The length to height and length to width proportion of the structure contribute to the symmetrical presence of the building, especially once inside the structure itself<sup>6</sup>. The total interior square footage is approximately 12, 083 square feet inclusive of all three levels.

As previously designed, the main entrance to the building consists of four risers, the first 7-1/4" above grade and the next three risers 7-5/8" in height. This original entrance provides the feeling of grandeur and anticipation due to the slow progression from the exterior to the interior, or grade to the main floor. It is recommended that this quality be maintained in the new design of the hostel,

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<sup>4</sup> Designated a historical building by the City of Winnipeg, only suitable exterior alterations and modifications may be permitted. There is usually no restriction on interior alterations (Virtual Heritage Winnipeg, Vignettes, The Exchange District/McDermot; Planning, Property, and Development, [http://www.winnipeg.ca/ppd/historic/historic\\_municipal.stm](http://www.winnipeg.ca/ppd/historic/historic_municipal.stm)).

<sup>5</sup> The height is measured from grade.

<sup>6</sup> The width of the building is slightly smaller than half of the length of the building, and the length to height proportion is 3 to 1.

possibly serving as the main entrance. Another entrance to the east of the central entrance is situated 7-1/4" above grade. The width of this entrance is defined by the width of the front windows, resulting in a narrow and intimate entryway. The building is presently not universally accessible, an issue that is to be addressed in the design of the proposed hostel.

The interior structure consists of heavy timber post and beam construction, the floor planes constructed using a wooden truss system (see figures 26, 27 & 28, pp. 146 - 147). The wooden truss system does not function as a quality sound barrier therefore other means by which to control vertical sound transmission will need to be explored. The floor plans illustrate the grid formed by the timbers and the unusual placement of the timbers with respect to the west wall (see figures 32 - 34, pp. 149 - 151). This structural grid can be used during the design stage along with the building proportions to assist in space allocation. The weight bearing timber beams must be considered when designing for internal views and visual accessibility. The raised basement allows for large windows increasing the natural light penetrating the spaces below grade, and the interior brick, a light natural colour, allows for increased light reflection (see figure 29, p. 147).

The windows on the north, south, and west walls are large allowing an abundance of natural light into the building, but due to the extreme length of the building, little light penetrates the central space<sup>7</sup>. The majority of natural light entering the interior space is diffused and retains a cooler appearance enhanced by the existing paint colours visible throughout the space (see figure 30).

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<sup>7</sup> See figures 32 – 34 for plan drawings, and figures 30 – 31 for examples of limited light penetration.



Figure 26. View of basement level restaurant — load-bearing timber posts are painted an olive green, which could be sandblasted before renovation begins.

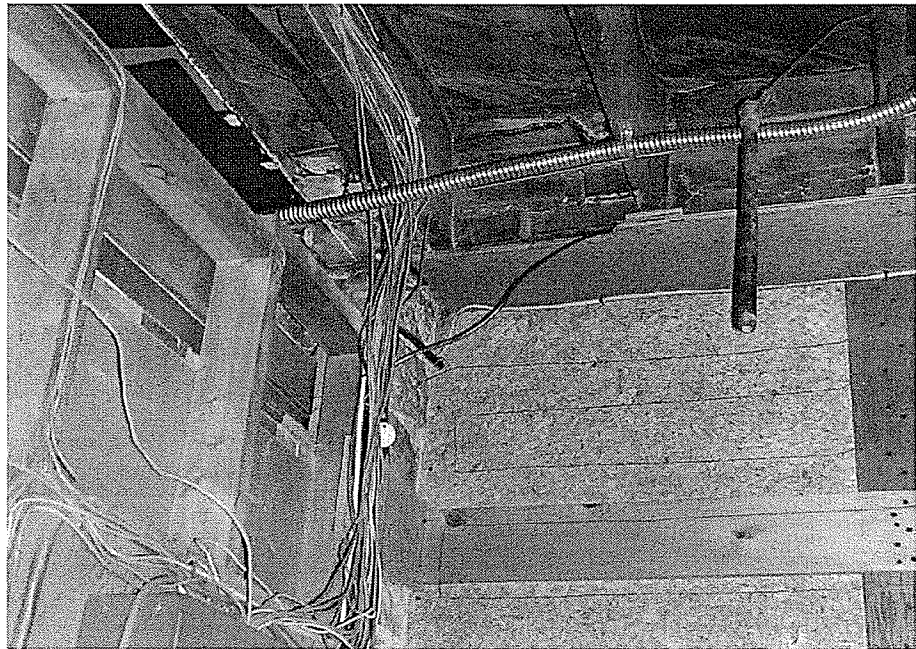
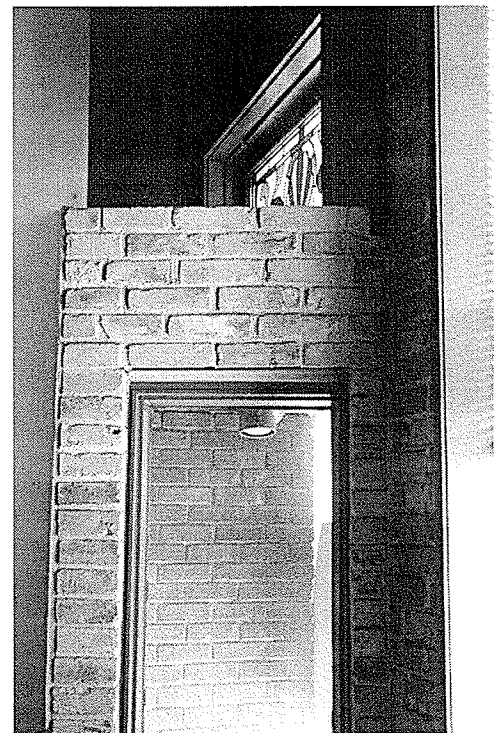


Figure 27. Image illustrating basement ceiling/main floor plane and wooden truss system.

Figure 28. Natural wood timbers used in construction of 171 McDermot Avenue.



Figure 29. Interior brick contrasted with dark brown exterior brick as seen through window.





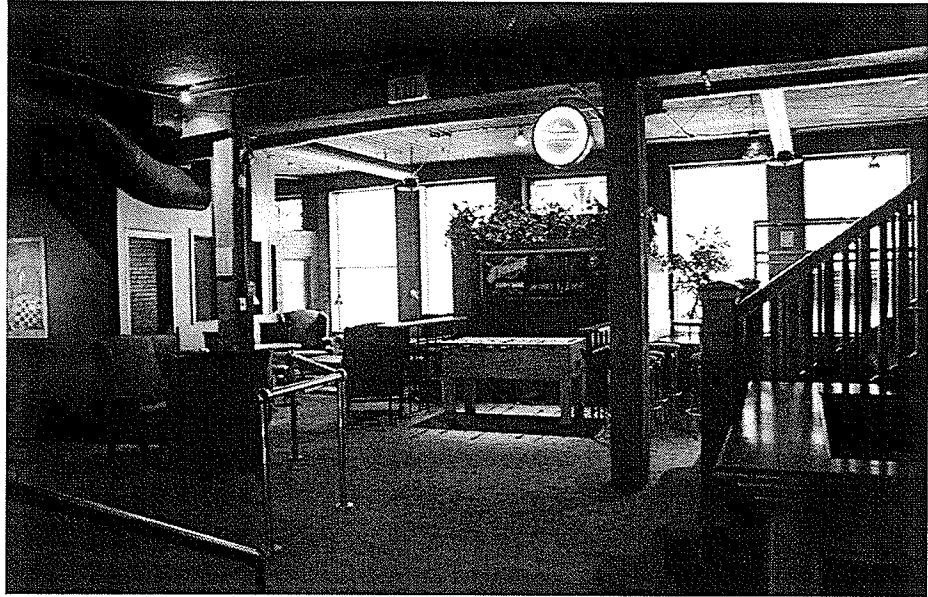


Figure 30. Light entering main level from south facing windows, reaching approximately twenty feet into interior space.



Figure 31. Light entering upper level from south facing windows, limited by length of space.

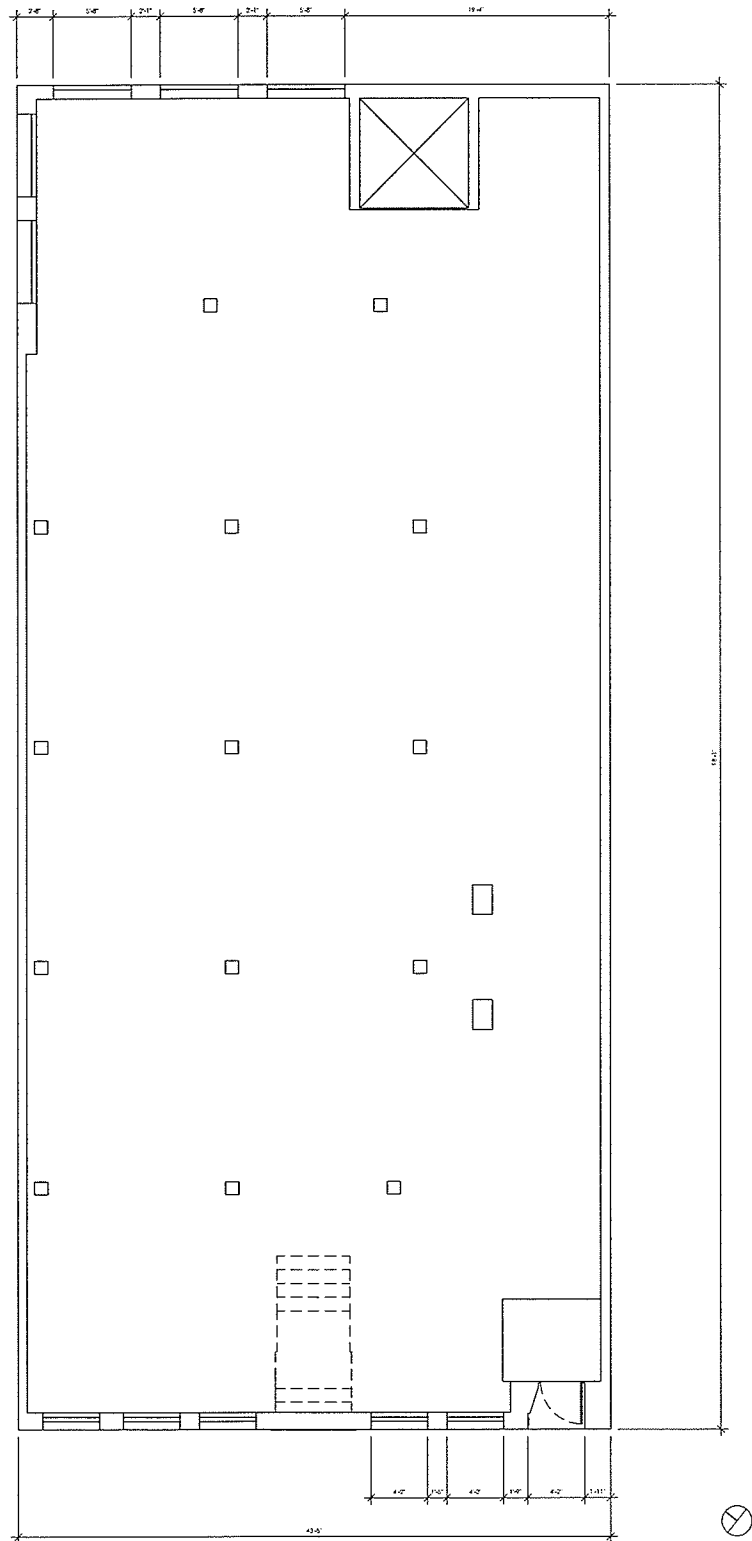


Figure 32. Plan of Lower Level, without furniture and fixtures. Not to scale.

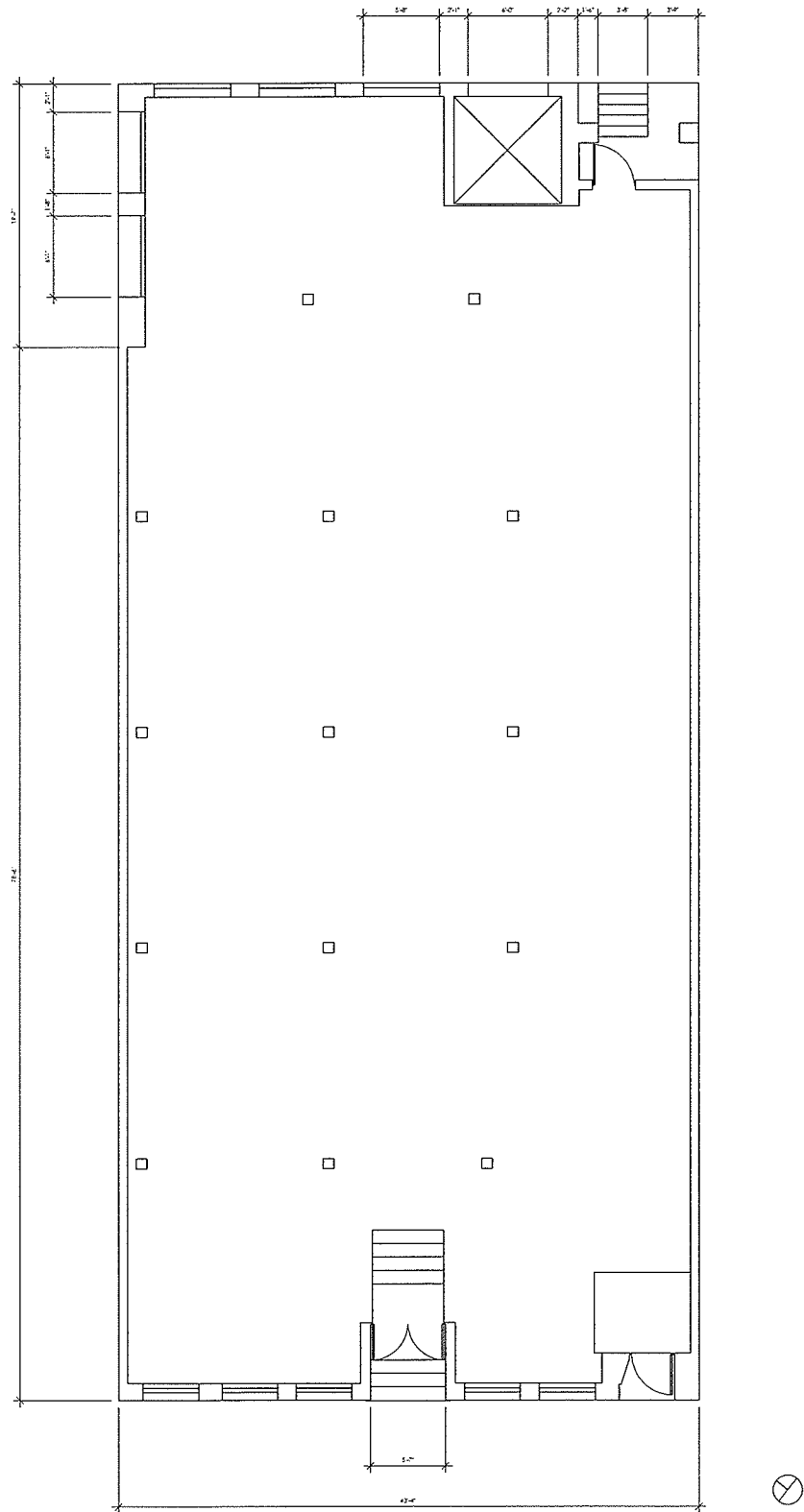


Figure 33. Plan of Main Level, not to scale.

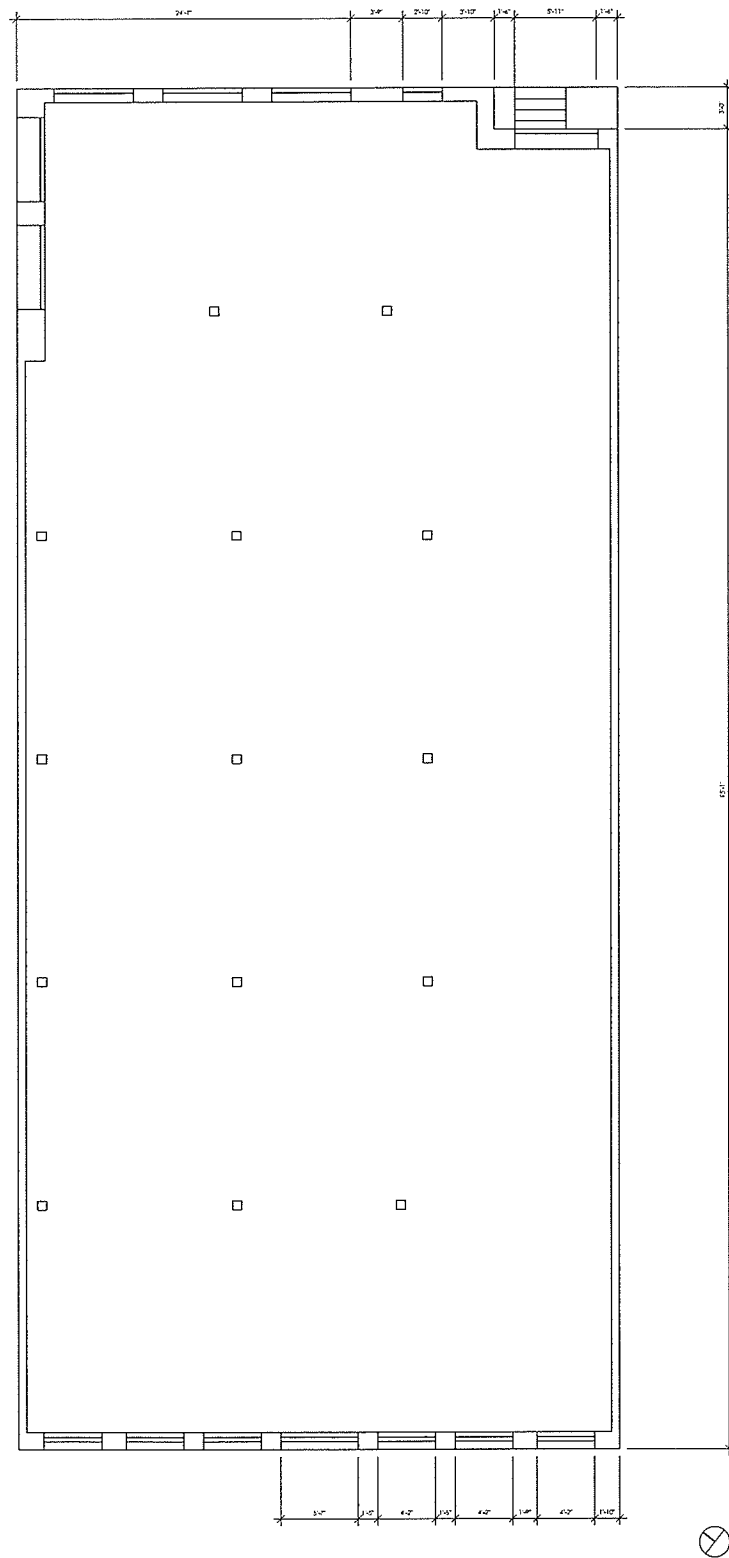


Figure 34. Plan of Upper Floor, not to scale.



Figure 35. South Exterior Elevation (Front Façade). Not to scale.



Figure 36. North Exterior Elevation & East Exterior Partial Wall. Not to scale.

## Internal Building Systems

Presently, the building systems consist of an HVAC system with the main unit located on the roof, and the air ducts visible throughout much of the space (see figures 37 & 38, pp. 153 & 154). The largest ducts providing air and heat stem from the main duct seemingly hidden in the interior walls built around the washrooms. The return air is exhausted through the roof and the entire system is just barely visible from the back lane directly north of the building. The electrical room and mechanical room are situated in the basement, the mess of wires and conduit requiring reconfiguration. The rewiring must also meet building code requirements (see figures 39 & 40, pp. 154 & 155). The three hot water tanks are also located in the mechanical room in the basement (figure 41, p. 155). The ductwork that exists within the building is bulky therefore in-floor heating may be an energy efficient alternative that reduces the aesthetic heaviness at ceiling height while providing a consistent level of heating and cooling.

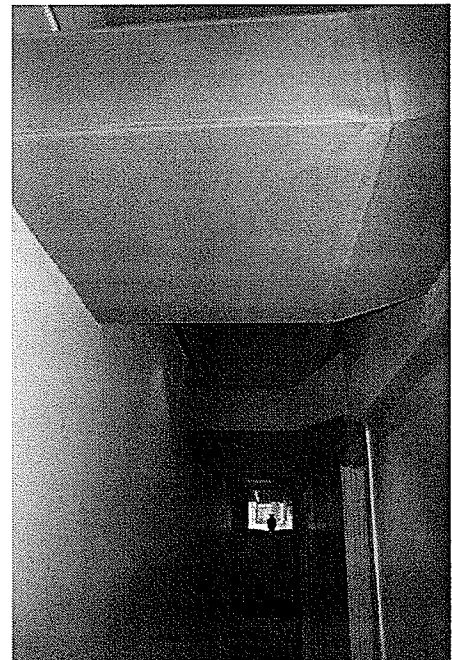


Figure 37. Main ducts protruding from interior walls built around washrooms on the lower level.

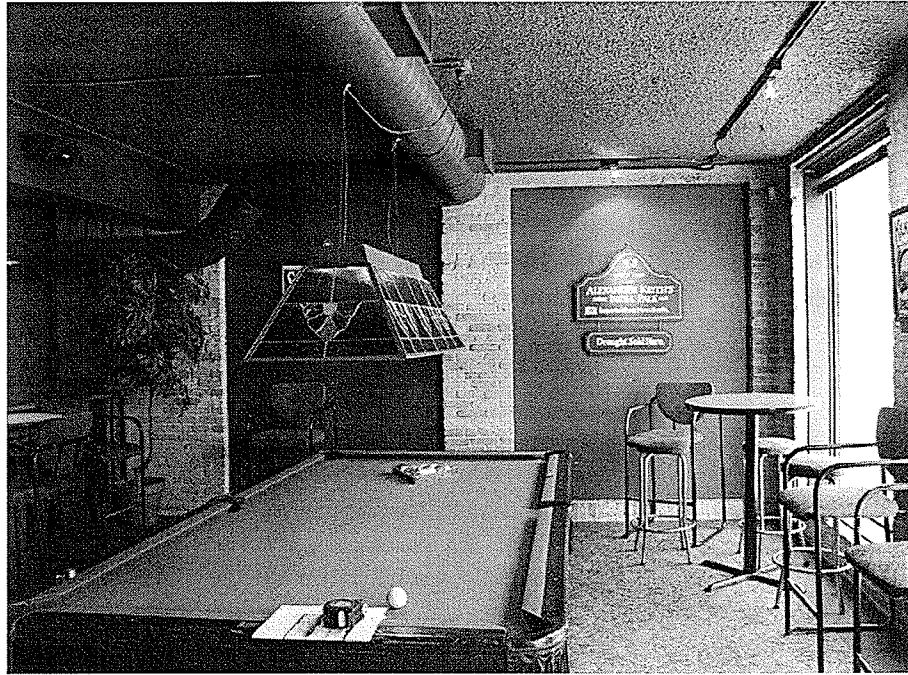


Figure 38. Duct system is visible throughout most of the space — second level lounge and pool hall.

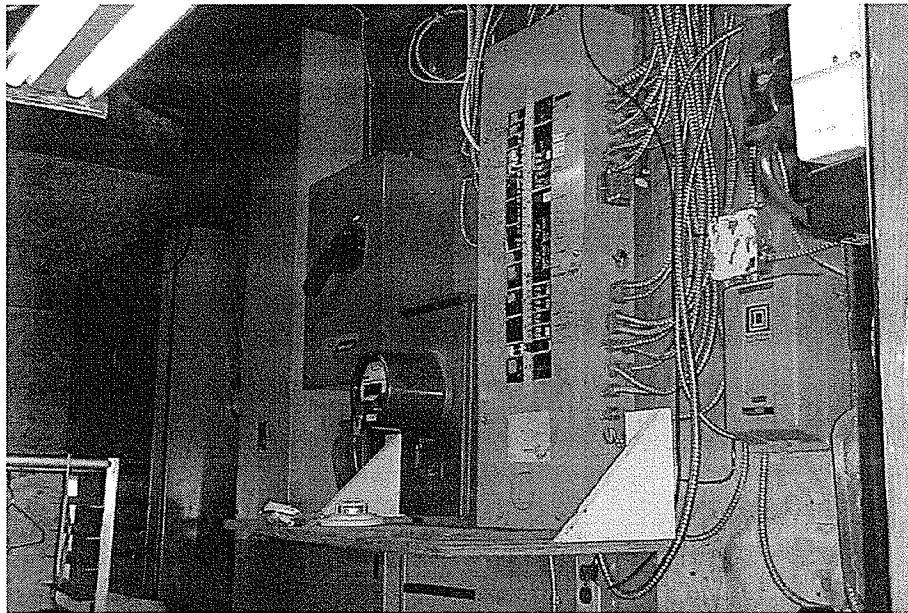


Figure 39. Electrical room in basement of 171 McDermot Avenue.

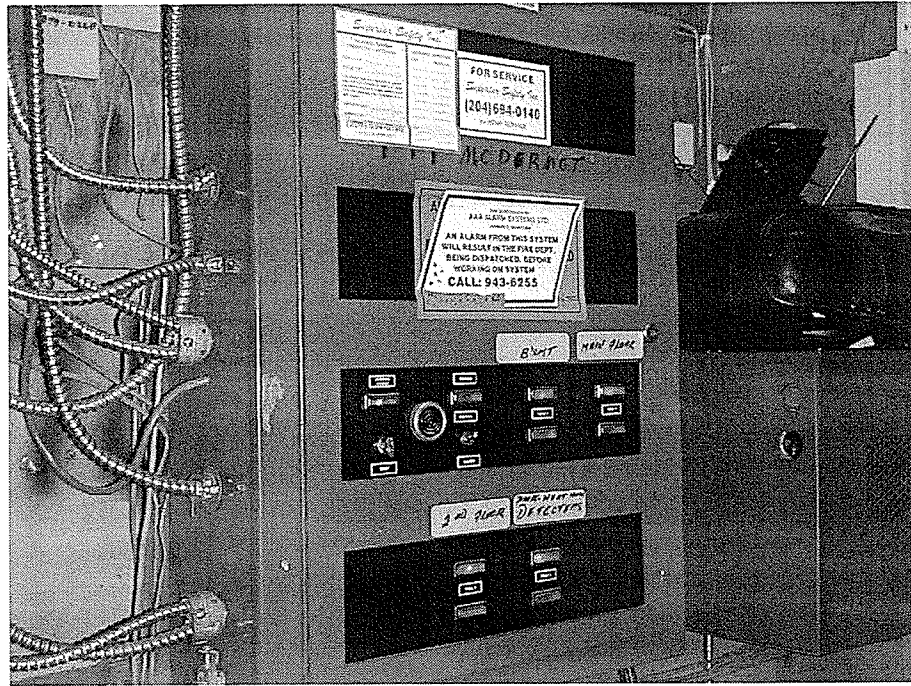


Figure 40. Electrical room in basement of 171 McDermot Avenue.

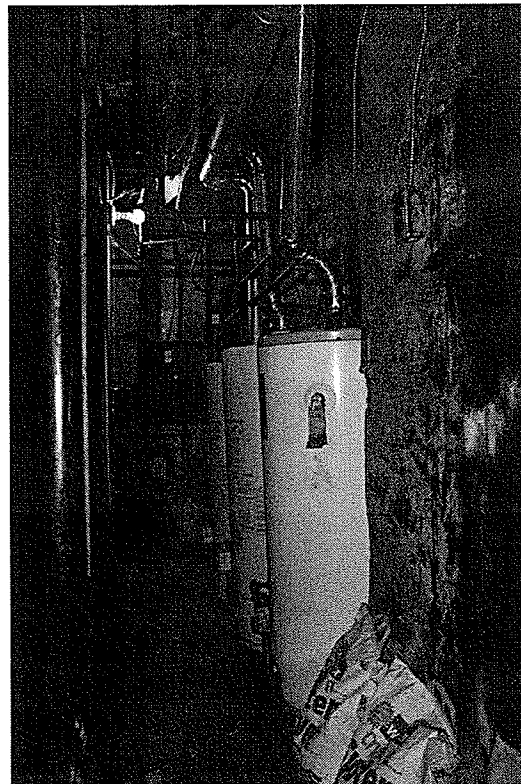


Figure 41. Mechanical room in the basement of 171 McDermot Avenue.



The following map illustrates how the building connects to the main water supply and the sewer lines around the site. Electricity is supplied to the building at the back, as seen in figure 45, p. 157.

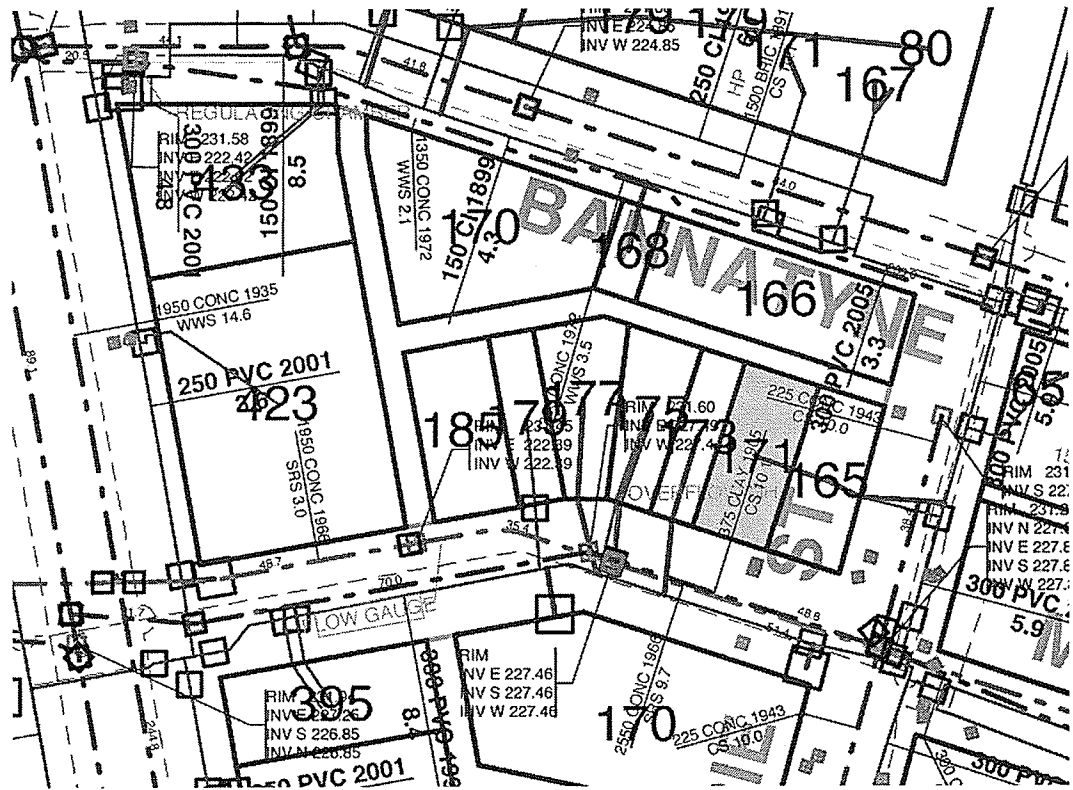


Figure 42. Water and sewer lines entering and exiting 171 McDermot Avenue. Aerial Image Property of ATLLS Geomatics Inc.

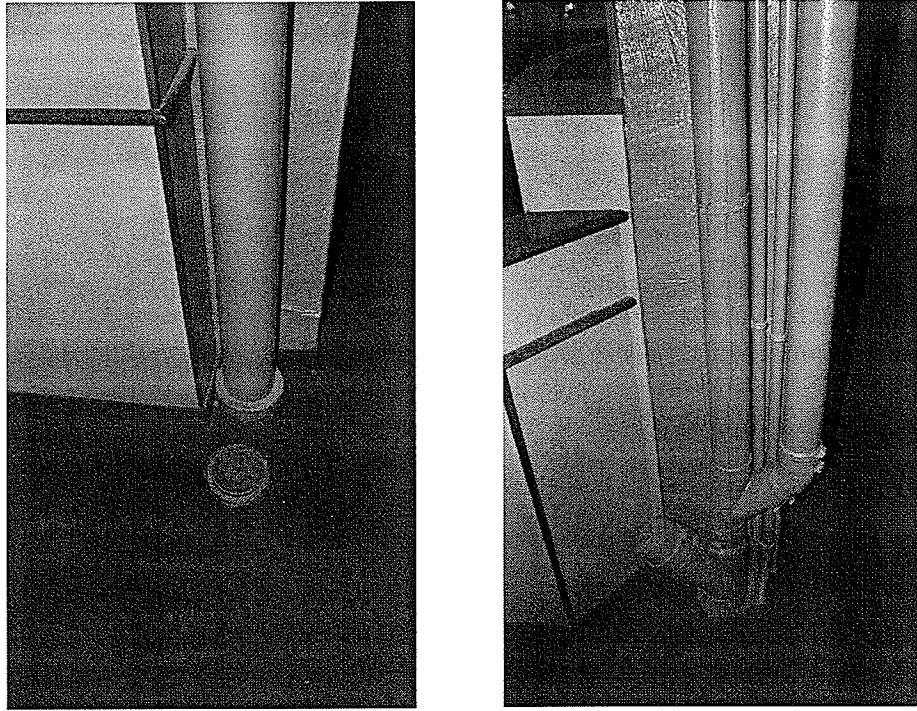


Figure 43 & 44. Lead raw sewage pipes present in existing building.

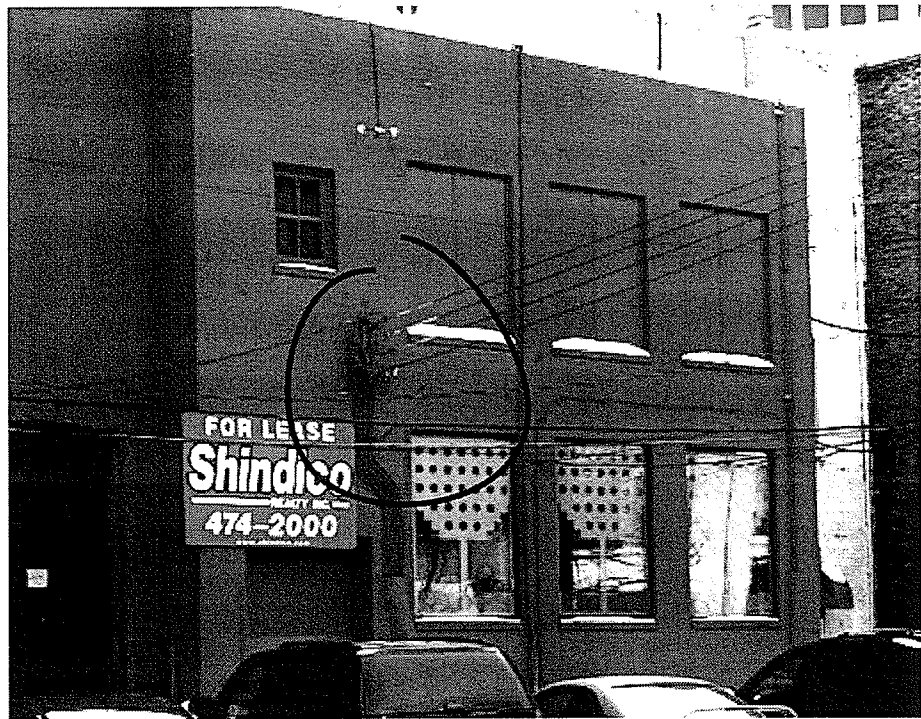


Figure 45. Supply of electricity to 171 McDermot Avenue.

## Present Circulation

Presently the main entrance to the building is located on the east corner of the façade (see figure 13 & 14, p. 131). The entrance, as it exists, is complicated and does not allow for universal accessibility. The new design should allow for universal accessibility — a small design challenge due to the fact that the main level is not at grade, but is 64 inches above grade. A large main staircase between the main level and the second floor is situated beside the west wall measuring approximately 9 feet 6 1/2 inches by 15 feet. There are no elevators, although there used to be a freight elevator at the back of the building for loading. It is my suggestion that the new design include one elevator for public use and a freight elevator serving the main and lower level for loading. A narrow stairwell at the back of the building previously served the staff and functioned as a second means of egress in case of fire. This stairwell does not meet present day building code requirements and will need to be redesigned. Figure 46 on the following page illustrates the present placement of stairs and circulation paths between all three levels.

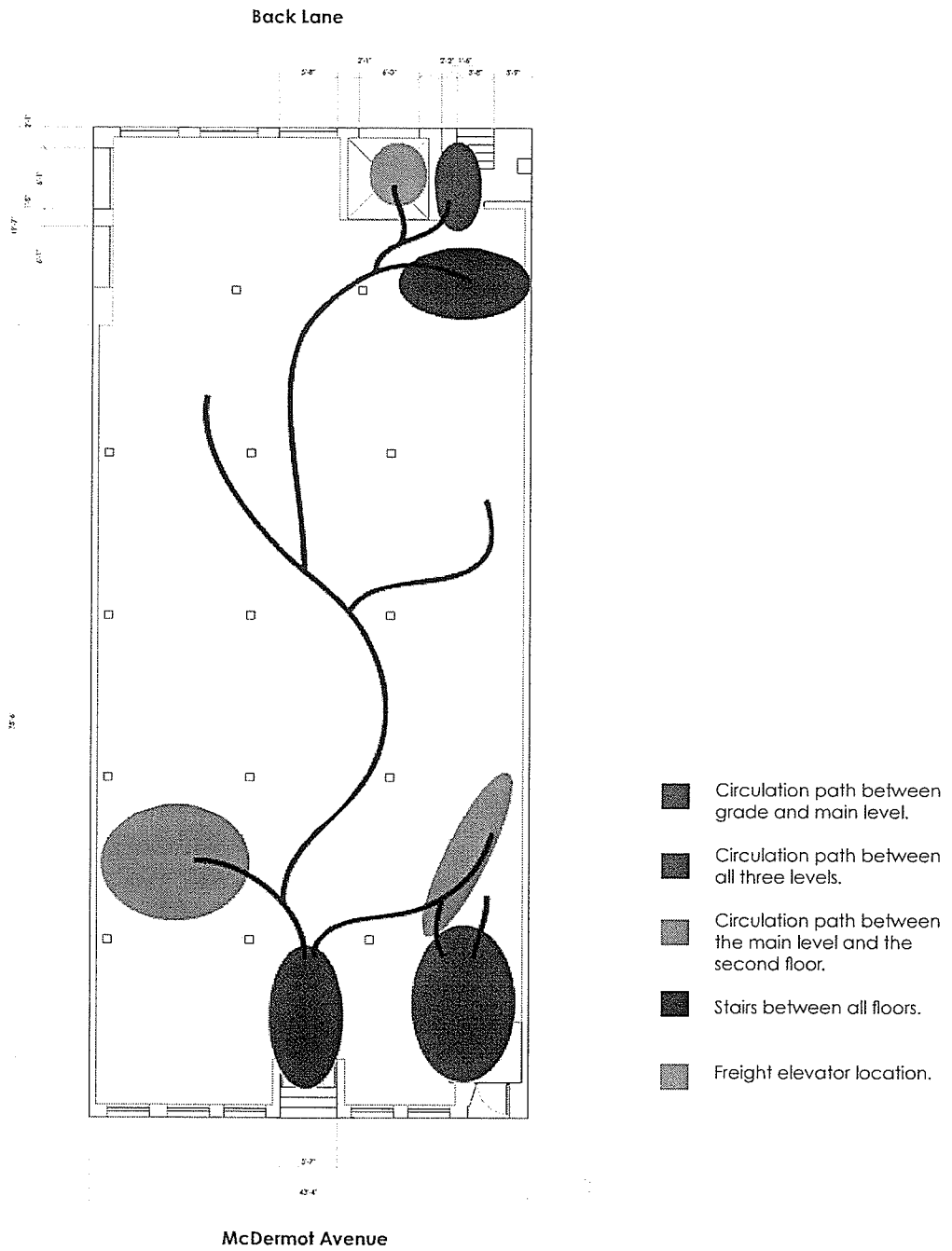


Figure 46. Location of means of egress and circulation in present building.

## Summary of Building Analysis

Due to building code requirements and the difference between the past and proposed occupancy, nothing aside from the natural brick and timbers of the interior will likely be retained<sup>8</sup>. I propose that the exterior façade should be restored in order to reclaim the historic appeal of the building, and the basement walls and timbers sandblasted to remove layers of unwanted paint and stucco. This will reveal the natural wood and brick, increasing light reflection and providing a clean slate on which to work and build authentic traveller experience (see figures 28 & 29, p. 147). The amount of light entering the building needs to be increased, possibly by creating a central atrium and stairwell with a skylight, or through the installation of light tunnels. The electrical and mechanical systems should be updated and reconfigured and must meet all national standards. A new energy efficient HVAC system is recommended to assist in the reduction of long-term operation costs, and operable windows should be installed to increase fresh air circulation and reduce cooling costs during warmer months.

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<sup>8</sup> Refer to the section titled *Access and Life Safety Requirements – Building Code Analysis* for a detailed review of occupancy and fire exit requirements, along with accessibility standards (pp. 174 - 192).

## Human Factors Analysis

### Client Profile

The client in relation to this design practicum is fictive and created for the purpose of simplicity. There are a number of possibilities concerning the operation and ownership of this facility but I see this particular facility functioning well under the guidance of a private owner with a personal interest in the hostelling industry. The owner is likely an individual with a passion for travelling or backpacking and has stayed at hostels in the past while travelling both nationally and internationally. The individual's family is also involved in the general operation of the hostel, contributing to a family oriented environment. The hostel owner plans to act as the general manager during the daytime hours, taking care of business related matters. The client will also oversee all business matters associated with the apartment units, the life partner possibly assisting in the management of the facility. The social contact between the travellers and both the residents of the apartments and the community is the focus of this design exploration as well as the desire of this particular client. The provision of inexpensive, comfortable, quality sleeping accommodation encourages prolonged stays and the opportunity for greater relationship formation and community development.

The company's mission statement will reflect the owner's personal desire for the hostel. With respect to the proposed hostel, the mission statement relates directly to the concept of authentic traveller experience and how design can encourage particular activity within the hostel and beyond. An example of

the hostel's mission statement could express similar concepts and goals to those discussed in the related theory.

The *Name of Hostel* exists to provide space for temporary habitation and transition that aids in the facilitation of cross-cultural, cross-generational interaction within an evolving travel industry. Through the provision of various intimate social spaces and flexible design, combined with comfort, cleanliness and friendly service, the hostel will satisfy the needs and desires of all travellers while providing the means for authentic travel experience within the local and global community while travelling.

#### Client's Current & Future Goals

The following is a list of possible client objectives and business goals that relate directly to the literature supporting this design practicum and the operation of the hostel<sup>9</sup>.

- To provide a means by which travellers can meet and interact with local Canadians, increasing the authenticity associated with the traveller experience
- To increase interaction and communication among the widening demographic of travellers within the hostel
- To assist in the easing of transition between travel destinations
- To make available quality accommodation (both temporary and permanent)
- To maintain the tradition associated with hostel culture<sup>10</sup>
- To maintain full occupancy throughout both the busy and slow season
- To provide a service that is much needed by both travellers and the local residential community — a well-stocked grocer to serve the hostel users, residential community, and those working in the area

The three elements of the proposed mixed-use facility will run under the guidance of the owner and partner, although the grocer will operate under a hired general

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<sup>9</sup> The goals are fictive although based on research conducted by Binder, Hecht & Martin, and Murphy concerning what is desired by the travellers utilizing hostel style accommodation, as well as the theory that informs this design practicum.

<sup>10</sup> Hostel culture is that which supports "budget-minded tourists who exhibit a preference for inexpensive accommodation, an emphasis on meeting other people (locals and outsiders), an independently organized and flexible itinerary, longer rather than brief vacations, and an emphasis on informal and participatory recreation activities" (Murphy, 2001, pgs. 1 – 2).

manager as a separate business. The owner will act as the general or day manager with respect to the hostel and apartment units — a night manager will be required due to the nature of the facility. The main desk upon entry to the building will serve the hostel and grocery store, access to the main and upper levels restricted to the travellers and residents, and possible guests of the residents. Access to the lower level grocer will be available to the public and all users during business hours, controlled by the front desk staff. The southeast entrance will serve as the accessible entrance.

The communication between employees working in both the hostel and grocer is to remain open for a relaxed, welcoming atmosphere begins with the staff. The hostel manager's office should be relatively close to the front desk to allow for easy communication and assistance when needed. It is my recommendation that there be a communal gathering space near the entrance where family members of the owner and apartment residents can interact with the travellers and staff. The manager of the grocer must also have quick and easy access to the cash counters to aid in customer service and encourage increased interaction with those visiting the store. The eatery should be near the entrance to the store for those who only want to drop by for a cup of coffee or bowl of soup. The noise created in the grocer needs to be considered when space planning and choosing interior materials.

The operation of each aspect of the facility is to reflect the fluidity and dissolution of borders in society today. Each element is to remain connected through conversation and the sharing of work, made easier with thoughtful space planning and design. The authentic traveller experience as defined in the literature review is dependent on the connection formed between other



travellers and the local community, and this interaction takes place within and at the periphery the physical structure of the hostel.

### Organizational Structure of the Hostel

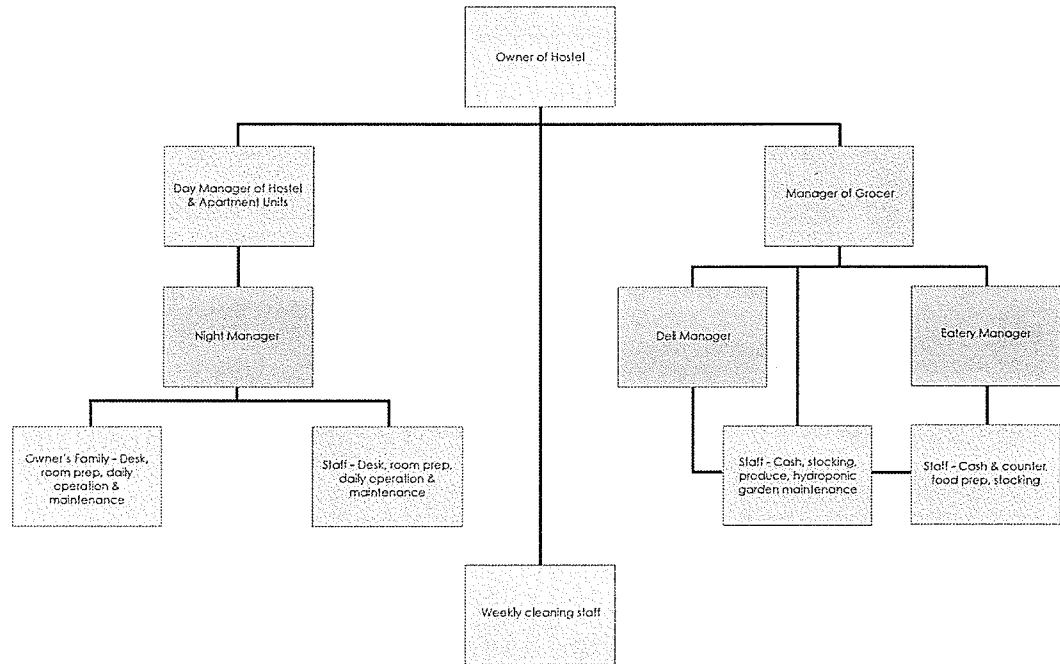


Figure 47. Organizational Structure of the business.

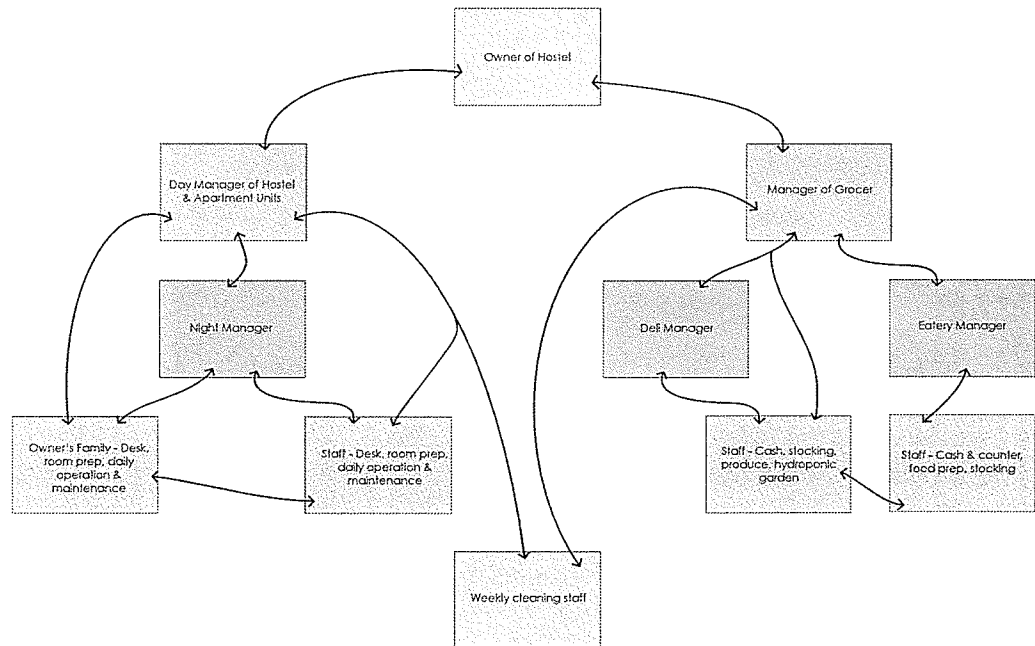


Figure 48. Communication paths within the organizational structure of the hostel.

## User Profiles

### Hostel & Apartment Residents

International tourism is continuing to grow despite the increasing cost of travel and increased security with respect to country entrance requirements. The World Tourism Organization has illustrated a slight decrease throughout 2003 and 2004 in Canada, but there remains a steady rise since then (see figures 49 & 50, pp. 165 & 166) (2005, 2006). According to McCullough in *Canada Joins the Backpacker Revolution*, since 2001 backpacking in Canada has increased, and is the only segment of the hospitality industry to do so (2003, p. 1).

International Tourist Arrivals by Country of Destination

Series	International Tourist Arrivals (1000)						Market share in the region (%)			Change (%)		Average annual growth (%)	
	1990	1995	2000	2002	2003	2004*	1990	2000	2004*	'03/'02	'04/'03	'90-'00	'00-'04*
Americas	92,804	109,029	128,164	116,755	113,161	125,739	100	100	100	-3.1	11.1	3.3	-0.5
North America	71,744	80,663	91,506	83,306	77,417	85,854	77.3	71.4	68.3	-7.1	10.9	2.5	-1.6
Canada TF	15,209	16,932	19,627	20,057	17,534	19,152	16.4	15.3	15.2	-12.6	9.2	2.6	-0.6
Mexico TF	17,172	20,241	20,641	19,667	18,665	20,617	18.5	16.1	16.4	-5.1	10.5	1.9	0.0
United States TF	39,363	43,490	51,238	43,582	41,218	46,085	42.4	40.0	36.7	-5.4	11.8	2.7	-2.6

Figure 49. Information concerning arrivals/year in Canada from 1990 to 2004.

## 1. International Tourist Arrivals

International Tourist Arrivals, 1950-2005<sup>1</sup>

	World	Africa	Americas	Asia and the Pacific	Europe	Middle East	World	Africa	Americas	Asia and the Pacific	Europe	Middle East		
	International Tourist Arrivals (million)						Change over previous year (%) <sup>1</sup>							
2000	687.0	28.3	128.1	110.5	395.9	24.2	7.4	4.7	5.1	12.0	6.9	12.4		
2001	686.7	29.1	122.1	115.7	395.2	24.5	0.0	3.0	-4.7	4.7	-0.2	1.4		
2002	707.0	30.0	116.7	124.9	407.0	28.5	2.9	2.8	-4.4	7.9	3.0	16.1		
2003	694.6	31.6	113.1	113.3	407.1	29.5	-1.7	5.3	-3.1	-9.3	0.0	3.7		
2004	765.1	34.5	125.7	144.2	424.4	36.3	10.1	9.1	11.1	27.3	4.3	22.8		
2005*	806.8	37.3	133.5	155.4	441.5	39.0	5.5	8.3	6.2	7.8	4.0	7.6		
	Average annual growth (%)													
	1990-2000		4.6		6.4		3.3		7.0		4.1		9.6	
	1990-1995		4.2		6.1		3.3		8.0		3.5		7.3	
	1995-2000		4.9		6.7		3.3		6.0		4.7		12.0	
	2000-2005*		3.3		5.7		0.8		7.1		2.2		10.0	

Source: World Tourism Organization (UNWTO) ©

(Data as collected in UNWTO database November 2006)

<sup>1</sup> Before 1995, data are simple aggregates of country results and are not corrected for changes in series, so changes on previous year might not be in all cases correct.

Figure 50. Information illustrating rise in arrivals in Americas between 2000 and 2005.

With the increase in travel comes a more inclusive demographic with respect to those utilizing travel hostels. Presently, there are three sub-segments of the backpacking market defined in *Backpacking and Hostel-picking: An Analysis from Canada* by Jo-Anne Hecht and David Martin (2006). These groups consist of:

1. The youth (ages 15 – 29 yrs.)
2. The contemporary backpacker (ages 30 yrs. and older), also referred to as the 'Peter Pan' traveller
3. The 'baby boomers' (age 65+)

(2006, p. 69 – 70)

As a result of the greater variation of users, the differing needs and desires of each group must be considered when designing the hostel. Table 2 provides a summary of the associated characteristics and desires of each defined traveller sub-segment.

Table 2. Information regarding main user groups of the current travel hostel (Allon, 2004; Hecht &amp; Martin, 2006; Loker-Murphy &amp; Pearce, 1995; Murphy, 2001)

Backpacker Subgroups Basic	Characteristics	Reasons for Hostel Stay	Desires	Necessary Requirements	Current Activities w/in Hostel
Youth & Transition Backpackers (ages 15 – 29)	Usually at a crossroad in life, seeking independence, excited about the adventure, price-conscious	Meet other travellers, gain knowledge about other destinations	A hostel with more flexible regulations, dorms with more than five beds, authenticity of experience	Space for informal and participatory recreation activities, same sex dorms, friendly and helpful staff, location near attractions and close to public transportation	Socializing with other travellers, eating and preparing meals, information seeking concerning culture, laundry, sleeping
Contemporary Backpacker (ages 30 yrs.+)	View hostels as form of accommodation over experience, willing to pay for increased privacy, more educated/stable user group	More economical, gain knowledge about other destinations	Values more privacy, offer of different room styles (private single, dorm) authentic travel experience, home-like environment	Updated technology and online reservation, private rooms and w/c's, friendly and helpful staff, relaxed atmosphere, location close to transportation, cleanliness, security such as lockers	Information seeking, eating and preparing meals, socializing, relaxing, reading and planning travel itinerary, laundry, sleeping
Baby Boomers (age 65+)	View hostels as form of accommodation, over experience, new desire for increased length of trip, usually retired	More economical allowing for greater length of stay	Value more privacy, offer of different room styles, greater acoustical control, home-like environment	Universal accessibility, double rooms, increased lighting and circulation space, friendly and helpful staff, relaxed atmosphere, close to public transportation, cleanliness	Sleeping and relaxing, information seeking, laundry and personal care after busy days

It should be noted that there is no target age group with respect to the proposed hostel and its design. As stated in the introduction, the goal is to encourage cross-cultural and cross-generational interaction and communication. The facility

is to be designed to meet the needs of children as well as adults. Families seeking economical accommodation may also choose a hostel over other forms of lodging.

Due to the fact that the busy travel season in Winnipeg begins in April and ends at the beginning of November, the hostel will operate in conjunction with apartment-style living — small, well-designed apartments to be rented on an annual basis to those working or attending school in Winnipeg<sup>11</sup>. The apartments will allow for increased communication between travellers and locals, the size of the apartments encouraging use of the public gathering and service spaces. Authentic traveller experience while in Winnipeg is to be found in the dynamic spaces of interaction and existence, or the lived spaces vibrant with international and national influence. Staff members will assist both those staying at the hostel on a temporary basis and those living in the apartments, helping to ease the transition between locations and countries by creating a home-like environment within the unfamiliar.

### Secondary User Group

Hostel staff account for the secondary user group. The staff will complete basic job requirements and must be willing to interact, socialize, and provide information for those staying at the hostel. This also applies to the staff of the grocer and small eatery situated on the lower level. The following table provides information concerning staff duties, characteristics, and necessary requirements, the information based on personal observation of both hostel staff while

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<sup>11</sup> Winnipeg travel season as determined by Dylan Rutherford, Hostelling International Manitoba, personal communication, September 2006.

travelling, and grocery store staff in Winnipeg. The chart outlines the ideal staffing situation and will be subject to change once the hostel is operating.

Table 3. Staff members, characteristics, and job requirements in relation to the hostel, apartments, and grocer.

Staff Member	Characteristics	Job Requirements	General Information
Hostel Owner	Passionate about travel and hostel culture, desire to meet travellers and socialize with those from other countries	Day-to-day business in relation to the hostel, apartments, grocer, day manager in this context, hiring staff, viewing applications for apartments, addressing issues	Probably mid-30's or older, university education, well-travelled, personal vision for hostel
Day/Night Manager Hostel	Enjoys hospitality industry, has experience, capable of multi-tasking & solving problems, approachable and enjoys meeting new people	Overseeing other staff, scheduling, organizing activities such as BBQ's and in-house movies, dealing with issues that arise, working with staff at front desk	Probably mid-20's or older, usually university education or much experience in hospitality industry
Full/Part-time Staff Hostel & Apartments	Outgoing, sociable, values the hostel environment, willing to work in hostel for free night stay	Cleaning and room prep, taking reservations, welcoming travellers, provide information, schedule shuttle, assisting travellers with documents and information exchange	Usually between 18 and 30 years old, loves travelling and meeting people from other countries
Grocer Manager	Responsible, organized, friendly and approachable, attentive, regards quality of product as most important	Scheduling, ordering, hiring/firing, oversee operation of business, communicate with owner concerning business, training new staff	Late 20's and older, experience of a similar nature is necessary, responsible for reaching out to local community

Table 3 (con't). Staff members, characteristics, and job requirements in relation to the hostel, apartments, and grocer.

Staff Member	Characteristics	Job Requirements	General Information
Deli Manager	Responsible, organized, friendly and approachable, works well with general manager, regards quality of product as most important	Product ordering, overseeing staff, scheduling, addressing customer and staff issues, training new staff, operation of specialty service	Late 20's and older, experience in other similar work environments
Full & Part-time Staff Grocer & Eatery	Outgoing, sociable (interested in global-local interaction), responsible, hard-working	Cash, specific customer service, stocking, counting, general cleaning, maintenance of hydroponic garden	Often 16 yrs. of age and older, usually students working part-time, do not need experience
Eatery Manager	Responsible, organized, friendly and approachable, works well with general manager, quality of service and product most important	Product ordering, overseeing staff, scheduling, addressing customer and staff issues, training new staff, knowledge of area and entertainment	Mid 20's and older, experience in other similar work environments
Full/Part-time Staff Eatery	Outgoing, sociable (interested in global-local interaction), responsible, customer-oriented, great at multi-tasking	Product order, stocking, food prep, cash, customer service, general cleaning of work space and any seating provided	Often 16 yrs. of age and older, usually students working part-time, do not need experience
Cleaning Staff	Time-sensitive, efficient, trust-worthy	Basic cleaning of spaces while closed or during night, including washroom facilities, floors, flat surfaces, windows (about twice a week)	The staff will be responsible for basic cleanliness throughout the remainder of the week

### Tertiary User Group

The local community that supports the grocer and eatery constitutes the tertiary user group. The Exchange District lacks the presence of a grocery store, and with the increasing residential community, access to grocery goods is important. The proposed hostel existing in conjunction with a small grocer will allow for interaction between locals and travellers, and may also encourage increased interaction between travellers. One way for travellers to save money is to cook for themselves, and this will be supported by the close proximity of the grocer. Residents living in the apartments and throughout the Exchange District, as well as the 68,000 workers employed in downtown Winnipeg, can benefit from this convenience (Downtown Winnipeg Profile, 2002, p. 2). One can easily walk to the grocer before heading home instead of making a special stop along the way.

The eatery will provide healthy quick snacks or small meals, appealing to those travellers who have more disposable income, such as the contemporary backpacker or the "baby boomers." It will also contribute to the bringing together of the local community and the travellers. There are very few places to eat in the Exchange District, considering the number of working public and the increasing number of residents in the area. This is mainly with respect to the east side of Main Street, which is lacking in quality cafes and bistros. The working public in the area will provide the eatery with business during coffee and lunch breaks. The population visiting the downtown area for the theatre, dance, music, and art may be drawn to the nature of the facility in which performativity is inherent and the opportunity for participation exists. Those staying at the hostel and visiting the city for business purposes may choose to grab a quick bite due to



a lack of time, and the convenience will appeal to those who have no desire to prepare a meal.

### Summary of Human Factors

The client has a personal interest in the proposed hostel, the intention that it becomes a backdrop for traveller - community engagement and the fulfilling of the desire for authentic traveller experience. The client's investment extends beyond the financial and includes both time and personal sacrifice. The direct involvement of the family contributes to the comfortable, grounded environment serving as the backdrop for performance and narrative. The hostel community including all staff and the local residents living in the apartment units are active participants in identity and relationship formation as space becomes place within and at the periphery of the hostel. The grocer and eatery provides the working and residential community with a much-needed product, and the travellers with an alternative means by which to personally engage with those living and working nearby. The interaction and communication between all users of the facility is essential to the development of place and community culture, creating a unique living environment.

## Functional Requirements

The total square footage of the interior space is 12, 083. The proposed space includes the following:

Hostel	5, 880 s.f.
Apartment Units	3, 500 s.f.
Grocer & Eatery	2, 500 s.f.
Mechanical & Electrical Rooms	200 s.f.
 Total	 12, 080 s.f.

The allotment of space may change slightly throughout the design stage, although the majority of space is required by the hostel. Table 3.1.17.1. of the *National Building Code of Canada 2005* outlines the minimum spatial and design requirements for particular activities such as sleeping, cooking, and assembling (see p. 182). Tables 9 and 10 outline the proposed spatial requirements and character of each aspect of the mixed-use facility (pp. 208 - 215).

The proposed building for the hostel is not universally accessible, therefore work must be done to allow for wheelchair access and to accommodate those with varying capabilities. The building code has strict guidelines requiring that circulation paths, washrooms, counters, seating spaces, and signage be accessible. In the following subsection, the building code is studied with respect to the mixed-use facility proposed, including all accessible requirements and fire safety regulations. Due to the historical nature of the south façade, the southeast entrance will serve as the accessible entrance, and a small incline will serve instead of a ramp to maintain the aesthetic quality of the south side of the building. An elevator at this entrance will service all levels, opening from two

sides.

### Access and Life Safety Requirements – Building Code Analysis

The following is an analysis of the *National Building Code of Canada 2005*, Volume 1. The summary below outlines the requirements that are directly related to the design of the hostel, apartments, and grocer, with safety and universal accessibility the two main concerns.

#### 3.1. General

##### 3.1.2. Classification of Buildings or Parts of Buildings by Major Occupancy

Major Occupancy Classification

- C Residential Occupancy — Hostel/Apartment Units
- E Mercantile Occupancy — Grocer
- F-3 Low Hazard Industrial Occupancy — Hydroponics Garden
- A-2 Assembly occupancies not elsewhere classified in Group A — Eatery

##### 3.1.3. Multiple Occupancy Requirements

- Major Occupancy Fire Separations according to Table 3.1.3.1., Division B 3-3 National Building Code of Canada 2005 Volume 1

Major Occupancy	Minimum Fire-Resistance Rating of Fire Separation, hours Adjoining Major Occupancy			
	C	E	F-3	A-2
C	—	2	1	1
E	2	—	—	2
F-3	1	—	—	1
A-2	1	2	1	—

## 3.1.17.1. Occupant Load

Total number of occupants when at full capacity is 74.

- Hostel                      33 temporary residents at full capacity  
4 staff maximum/shift including manager
- Apartments                7 permanent residents
- Grocer                      1 day/evening manager  
3 staff (including deli manager or 1 deli staff)  
1 staff for hydroponics garden  
12 customers
- Eatery                      1 day/evening manager  
2 staff at peak hours  
Seating for 10

According to Table 3.1.17.1. the minimum space requirements depending on the use of space are as follows:

Occupancy	Type of use of Floor Area	Minimum area per person (ft <sup>2</sup> )
C	Dormitory Style Room	50
C	Dwelling units (minimum 2 persons/unit)	50 x 2 = 100
C, A - 2	Spaces with non-fixed seats and tables	10.2
C, A - 2	Spaces with non-fixed seats	8
C, A - 2	Dining/beverage space	12
C	Reading/writing space, lounges	20
C, A - 2	Kitchen	100
C, A - 2, E, F - 3	Office Space	100
E	Grocer	39.8
F - 3	Hydroponics garden	50

### 3.2. Building Fire Safety

Building Area(s)	Exterior footprint	4, 254 ft2 (395 m2)
	Interior area (lower & main level)	4, 024 ft2 (374 m2)
	Interior area (upper level)	4, 035 ft2 (375 m2)
Total Project (Interior) Area		12, 083 ft2 (1123 m2)
Building Height	32.5 ft. from grade (9.91 m)	
Number of floors within building	3	

It is proposed that the building be **sprinklered** throughout.

#### 3.2.2. Building Size and Construction Relative to Occupancy

##### 3.2.2.6. Multiple Major Occupancies

- In a building containing more than one major occupancy, and in a situation in which they are not located one above the other, the requirements of the subsection for the most restricted major occupancy contained is to apply to the entire building.

##### 3.2.2.7. Superimposed Major Occupancies

- Where a major occupancy is located entirely above another major occupancy, the requirements in the subsection for each portion of the building shall apply to that portion as if to the entire building.

##### 3.2.2.10. Streets

- The building faces 1 street in conformance with section 3.2.5.5. requiring that a fire department pumper vehicle connection plus the unobstructed path of travel for the firefighter be no more than 90 m from the building, and that the unobstructed path of travel for the firefighter from the vehicle to the principle entrance to the building be no more than 45 m.

##### 3.2.2.24. Group A, Division 2, Up to 6 Storeys, Any Area, Sprinklered

- Combustible or non-combustible construction providing sprinklered throughout and not more than 6 storeys
- The floor assemblies shall consist of fire separations with a fire-resistance rating not less than 1 hour
- Mezzanines shall have a fire-resistance rating not less than 1 hour
- Load-bearing wall, columns, and arches shall have a fire-resistance rating not less than 1 hour

3.2.2.45. Group C, Up to 4 Storeys, Sprinklered

- Combustible or non-combustible construction used singly or in combination is permitted provided building is
  - Sprinklered throughout
  - Not more than 4 storeys in building height, and
  - No more than 2400 m<sup>2</sup> in building area
- Fire separations are to have a fire-resistance rating of not less than 1 hour
- Mezzanines shall have a fire-resistance rating of not less than 1 hour
- Load-bearing walls, columns, and arches shall have a fire-resistance rating not less than that required for the supported assembly

3.2.2.60. Group E, Up to 3 Storeys, Sprinklered

- Combustible or non-combustible construction used singly or in combination providing the building is
  - Sprinklered throughout
  - Not more than 3 storeys in height, and
  - Not more than 2400 m<sup>2</sup> with respect to the building area
- The floor assemblies shall have fire separations with a fire-resistance rating of no less than 45 minutes
- Mezzanines must have a fire-resistance rating not less than 45 minutes if combustible construction
- Load-bearing walls, columns, and arches supporting an assembly must have fire-resistance rating of no less than 45 minutes and be of non-combustible construction
- Load-bearing walls, columns, and arches supporting a fire separation must have an equivalent fire-resistance rating

3.2.2.77. Group F, Division 3, Up to 4 Storeys, Sprinklered

- Combustible or non-combustible construction used singly or in combination, providing building is
  - Sprinklered throughout
  - Not more than 4 storeys in height, and
  - Not more than 4, 800 m<sup>2</sup> in building area
- Floor assemblies are to be fire-separations with a fire-resistance rating of 45 minutes
- Mezzanines shall have a fire-resistance rating of 45 minutes
- Load-bearing walls, columns, and arches must have a fire-resistance rating of no less than 45 minutes and be of non-combustible construction

Due to the fact that the space of the hostel is to dissolve into that of the eatery and the grocery store during day-time hours, the fire separations and fire resistance ratings will meet those of the hostel space which is the most

restricting of all the major occupancies listed above (see Section 3.2.2.45, p. 177).

The apartment units are directly connected with only that of the hostel space, therefore the fire separations and fire resistance ratings will meet those required by a residential occupancy (see Section 3.2.2.45, p. 177).

### 3.2.3. Spatial Separation and Exposure Protection

#### 3.2.3.1. Limiting Distance and Area of Unprotected Openings

Unprotected Opening Limits for a building or fire compartment that is sprinklered throughout:

In Table 3.2.3.1.C, the allowable area of unprotected openings between the exposed building face and the property line, the centre line of a street or lane, or to an imaginary line between 2 buildings is outlined.

Exposed Building Face	Area of unprotected openings for Groups A, C, and F - 3 Limiting Distance (ft)		
	0 ft.	7 ft.	26.25 ft.
South Wall 1497.6 ft <sup>2</sup> (139.3 m <sup>2</sup> )			96 % or 1437.7 ft <sup>2</sup>
North Wall 1497.6 ft <sup>2</sup> (139.3 m <sup>2</sup> )		19 % or 285 ft <sup>2</sup>	
East wall 0 ft <sup>2</sup> (0 m <sup>2</sup> )	0 %		
West Wall 600 ft <sup>2</sup> (55.8 m <sup>2</sup> )	0 %		

\* The limiting distance is with respect to the centre of the closest lane of McDermot Avenue, and the centre of the lane situated directly north of the building.

\*\* The windows situated on the west wall can be protected openings in that they meet the required fire-protection and fire-resistance rating.

The area of unprotected openings must be noted should there be any changes to the total area of window openings or area of operable windows during the

design stage. This percentage is used to determine the square footage of glazing that does not need to be fire rated according to the requirements of the major occupancy.

### **3.2.4. Fire Alarm and Detection Systems**

#### **3.2.4.1. Determination of Requirement for a Fire Alarm System**

- A fire alarm and detection system is required, and is to serve all occupancies
- The alarm is to be a single or two stage system<sup>12</sup>

#### **3.2.4.11. Fire Detectors**

Smoke detectors are to be installed in

- Each public corridor in portions of the building classified as a Group C major occupancy
- Each exit stair shaft

### **3.2.5. Provisions for Firefighting**

#### **3.2.5.5. Location of Access Routes**

- The building does not have a fire department connection therefore the distance between the nearest connection and pumper vehicle plus the path of travel for the firefighter between the vehicle and the building cannot be more than 90 m. This requirement will be met.
- The path of travel for the firefighter between the vehicle and the building cannot be more than 45 m.

#### **3.2.5.10. Hose Connections**

- Hose connections shall be located in exits, in accordance with NFPA 14, "Installation of Standpipe and Hose Systems"

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<sup>12</sup> A single stage fire alarm system when activated, results in "an alarm signal to sound on all audible signal devices in the system upon the operation of any manual station, water flow detecting device, or fire detector" (National Building Code of Canada, 2005, Division B, p. 3 – 73). A two-stage fire alarm system consists of an alert signal activated manually, by a waterflow detecting device, or fire detector, followed by an alarm signal if the alert signal is not acknowledged within 5 minutes (National Building Code of Canada, 2005, Division B, p. 3 – 73).



### 3.2.7. Lighting and Emergency Power Systems

#### 3.2.7.1. Minimum Lighting Requirements

- According to article 9.34.2.7. the lighting in all public spaces must be controlled by wall switches or wall panels
- Lighting provided by incandescent lamps are to meet the following requirements as listed in Table 9.34.2.7. Lighting for Public Areas, Division B

Table 9. 34.2.7. Lighting for Public Areas

Room or Space	Minimum Illumination, lx	Minimum Lighting Power Density W/m <sup>2</sup> of floor area (incandescent lighting)
Storage Rooms	50	5
Service Rooms and Laundry Spaces	200	20
Public Water Closet Spaces	100	10
Service Hallways and Stairs	50	5
Recreation Rooms	100	10

- With other types of lighting, the equivalent illumination is necessary
- Due to the residential nature of the building, lighting is to be provided at each entrance, controlled from a switch within that entrance space (9.34.2.1.)
- Lighting is to be controlled by a wall switch in kitchens, sleeping spaces, lounging spaces, utility rooms, laundry rooms, dining rooms, bathrooms, water closets, and hallways (9.34.2.2.)
- All stairways are to be lighted and a 3 – way switch is to be located at the head and foot of every stairway with 4 or more risers in dwelling units

#### 3.2.7.3. Emergency Lighting

- Emergency lighting shall be provided to an average level of illumination not less than 10 lx at floor or tread level in exits, routes of access to exits and service rooms, public corridors, and food preparation areas in commercial kitchens

#### 3.2.7.4. Emergency Power for Lighting

- Emergency power supply from batteries or a generator is required to assume the electrical load automatically for 30 minutes if need be

#### 3.2.7.8. Emergency Power for Fire Alarm Systems

- Emergency power supply from batteries, a generator, or a combination of the two is to be provided for the fire alarm system. It is to supply supervisory power for 24 hours and emergency power under a full load for a minimum of 30 minutes

### 3.2.8. Mezzanines and Openings through Floor Assemblies

#### 3.2.8.1. Application

- The portions of a floor area or a mezzanine that do not terminate at an exterior wall, a firewall or a vertical shaft must conform to the following if there is to be no fire separation or vertical wall with a fire-resistance rating
- The building must be sprinklered throughout if containing an interconnected floor space (3.2.8.4.)
- The building must be of non-combustible construction, except that heavy timber construction is permitted if subsection 3.2.2. permits the building to be constructed of combustible construction (this requirement is met according to 3.2.2.24.)

#### 3.2.8.8. Mechanical Exhaust System

- A mechanical exhaust system must remove air from an interconnected floor space at a rate of 4 air changes per hour and this system must be controlled by a switch on the storey in which the firefighter access exists

#### 3.2.8.9. Combustible Content Limits

- In the space where the ceiling is more than 8 meters above the floor, the combustible contents (not including interior finishes) are limited to 16 g of material for each cubic meter of volume of the interconnected floor space (3.2.8.9.)

### 3.3. Safety Within Floor Areas

#### 3.3.1. All Floor Areas

##### 3.3.1.1. Separation of Suites

- The fire separation between suites must have a fire-resistance rating of no less than 1 hour

### 3.3.1.5. Egress Doorways

- Except for dwelling units, a minimum of 2 egress doorways must be present in a floor area that is sprinklered throughout and does not contain a high-hazard industrial occupancy, and
- The travel distance to an egress doorway is more than 25 meters, or
- The area of the room or suite is more than 150 m<sup>2</sup> (Table 3.3.1.5.B.)

Table 3.3.1.5.B. Egress in Floor Area Sprinklered Throughout

Occupancy of Room or Suite	Maximum Area of Room or Suite (m <sup>2</sup> )
Group A	200
Group C	150
Group E	200

### 3.3.1.9. Corridors

- Minimum width of a public corridor is to be 1,100 mm or 3.6 ft
- Obstructions located within 1980 mm of the floor shall not project more than 100 mm horizontally into an exit passageway or a public corridor
- If the distance between the obstruction and the floor is less than 680 mm or 2.2 feet, then the projection may exceed 100 mm or 0.33 feet

### 3.3.1.11. Door Swing

- The door is to swing in the direction of the exit, and if a pair of doors provides access to the exit in both directions, the door on the right hand side is to open in the direction of the exit

### 3.3.1.12. Sliding Doors

- Sliding doors providing access to exits must swing on a vertical axis in the direction of travel when pressure is applied
- The sliding doors must be identified as a swinging door by means of a label or sign

### 3.3.1.13. Doors and Door Hardware

- A door opening into a public corridor is to have a clear opening of 800 mm or 2.6 feet and not open onto a step

- Door release hardware shall be operable with one hand and require only one releasing operation
- Door release hardware is to be installed no more than 1, 200 mm or 3.9 feet above the finished floor

#### 3.3.1.18. Guards

- A guard no less than 1, 070 mm or 3.5 feet high is to be provided at each raised floor, mezzanine, and at other locations where the difference in level is more than 600 mm or 1.97 feet

#### 3.3.1.19. Transparent Doors and Panels

- These must be readily apparent with non-transparent hardware, and be constructed of laminated tempered safety glass or wired glass
- This is also applicable to sliding glass partitions
- If glass is within the entrance to dwelling units, the glass is to conform to the requirements of article 9.6.6.2.
- A window in a public area that extends to less than 1000 mm or 3.28 feet above the floor and is located above the second storey is to be protected by a barrier or railing to not less than 1, 070 mm or 3.5 feet or the window is to be inoperable

#### 3.3.1.20. Janitor's Rooms

- No fire separation with fire-resistance rating necessary because building is sprinklered throughout

#### 3.3.1.21. Common Laundry Rooms

- No fire separation with fire-resistance rating necessary because building is sprinklered throughout

### 3.3.2. Assembly Occupancy

#### 3.3.2.14. Risers for Stairs

- In a Group A – 2 occupancy used for serving food and drinks, an interior flight of stairs with fewer than 3 risers is allowed providing
- The risers are not less than 900 mm or 3 feet wide
- The risers are illuminated continually while occupants are on the premises
- The stairs have a handrail on each side

### 3.3.4. Residential Occupancy

#### 3.3.4.2. Fire Separations

- The fire-resistance rating of the fire separations between the residential occupancy and other major occupancies is to be no less than 1 hour

- The floor assemblies are to be constructed as fire separations

#### 3.3.4.3. Storage Rooms

- Sprinklers are to be provided in storage rooms within a residential occupancy but not contained within a suite, and the fire-resistance rating of 1 hour applies to fire separations

#### 3.3.4.4. Egress from Dwelling Units

An egress door from the upper or lower level need not be provided if that level is served by a stairway that

- Leads to a public access to exit
- Has not direct access to any other level in the dwelling unit
- Is separated from the other storeys by a fire separation having a fire-resistance rating not less than 45 minutes

If two egress routes are provided, one means of egress is permitted to pass through

- An interior corridor served by a single exit
- An exterior balcony served by a single exit stairway
- An exterior passageway served by a single exit stairway

#### 3.3.4.5. Automatic Locking Prohibition

- Only in hotels and motels can a door opening into a public corridor providing access to an exit be designed to lock automatically

### 3.4. Exits

#### 3.4.1. General

##### 3.4.1.10. Combustible Glazing in Exits

- Combustible glazing is not permitted in wall or ceiling assemblies or in closures used to construct an exit enclosure

#### 3.4.2. Number and Location of Exits from Floor Areas

##### 3.4.2.1. Minimum Number of Exits

- Two exits are required by code

##### 3.4.2.3. Distance between Exits

The least distance between two exits from a floor area shall be

- One half the maximum diagonal dimension of the floor area, but not more than 9 m if there exits a public corridor, or
- One half the maximum diagonal dimension of the floor area, but not less than 9 m for all other areas

#### 3.4.2.4. Travel Distance

- The travel distance from a suite or room not within a suite is permitted to be measured from an egress door of the room to the nearest exit provided
- The suite or room is separated from the remainder of the floor by a fire separation, not needing to have a fire-resistance rating due to the sprinklers throughout the space
- The egress door opens onto a public corridor in conformance to article 3.3.1.4. (sprinklered and with a travel distance less than 45 m)

#### 3.4.2.5. Location of Exits

- Travel distance to at least one exit is to be no more than 45 m provided it is sprinklered throughout and not a high-hazard industrial occupancy
- Exits are to be clearly visible and locations clearly indicated

### 3.4.3. Width and Height of Exits

#### 3.4.3.2. Exit Width

- 0.3" per occupant providing the exit stair rise is no more than 7 inches in height and the run no less than 11 inches (0.3" x 74 occupants = 22.2 inches)
- 0.36" per occupant providing stairs are other than those stated above
- The required exit width for exit stairs that serve an interconnected floor space shall be cumulative unless
- 3.24 ft<sup>2</sup> of area of treads and landings is provided per occupant of the interconnected floor space
- If more than one exit is required, each exit is to contribute to not more than one half of the required exit width
- The width of the exit is to be no less than
- 3.6 feet for corridors and passageways
- 2.95 feet for stairs that serve not more than two storeys above and one storey below the lowest exit level

#### 3.4.3.3. Exit Width Reduction

- No projection is to reduce the width of an exit
- Door swing shall not reduce the width of exit or landings to less than 2.5 feet or the minimum required width
- Handrails and the like cannot project into the required width of means of egress more than 4 inches

#### 3.4.3.4. Headroom Clearance

- Headroom clearance of every exit is to be no less than 6' 10 1/2", and the clearance for doorways is to be no less than 6'8"

### **3.4.4. Fire Separation of Exits**

#### 3.4.4.1. Fire-Resistance Rating of Exit Separations

- The fire separation of every exit is to have a fire-resistance rating of 1 hour

#### 3.4.4.2. Exits Through Lobbies

One exit may lead through a lobby providing

- The lobby floor is not more than 4.5 m above grade
- The path of travel through the lobby cannot be more than 15 m
- The adjacent occupancies cannot consist of a residential or industrial occupancy
- The lobby is not located within an interconnected floor space other than as described in sentence 3.2.8.2.(6)
- The lobby conforms to the requirements for exits, although the fire separation need not be fire rated for the building is to be sprinklered throughout

### **3.4.5. Exit Signs**

#### 3.4.5.1. Exit Signs

- Every exit of the building shall have an exit sign placed over it or adjacent to it, be visible from the exit approach, and be illuminated

### **3.4.6. Types of Exit Facilities**

#### 3.4.6.1. Slip Resistance of Ramps and Stairs

- Surfaces of ramps and stairs are to be slip-resistant with clearly marked edges (with respect to treads, landing, and edges of ramps)

#### 3.4.6.2. Minimum number of Risers

- Except with respect to food serving environments, every flight of interior stairs shall have not less than 3 risers

#### 3.4.6.3. Landings and Maximum Vertical Rise of Stair Flights

- Maximum vertical rise of flight of stairs between floors is 3.7 m or 12.14 feet
- Length and width of landing is to be at least that of the width of the stairs, except in a straight run where the landing need not be more than 3.6 feet
- A landing must be provided at the top and bottom of all flights of stairs and ramps

#### 3.4.6.4. Handrails

- A stairway that is less than 3.6 feet wide only requires one handrail, but if wider, a handrail on both sides is necessary

- Handrails are to be between 2.8 feet and 3.16 feet in height and at least one must extend 10.8 inches beyond the top and bottom of stairway or ramp

#### 3.4.6.5. Guards

- Guards are required in every exit at edges of stairs and landings if no wall is directly adjacent
- The height of a guard is to be no less than 3 feet at the edge of stairs and 3.5 feet around landings and ramps
- An opening of no more than 3.9 inches is allowed in a guard present in an exit, unless it is proven that there is no hazard

#### 3.4.6.6. Ramp Slope

- Maximum slope of a ramp in assembly and residential occupancy is 1 in 10 inches, 1 in 6 inches in mercantile occupancy, and 1 in 8 inches in other floor areas

#### 3.4.6.7. Treads and Risers

- The run is to be no less than 11 inches between successive steps with a rise between 5 and 7 inches
- The run must be uniform in any one flight of stairs of an exit, with minimal change between successive flights

#### 3.4.6.10. Doors

- The distance between the edge of a door during its swing and a stair riser is to be no less than 1 foot

#### 3.4.6.11. Direction of Door Swing

- Exit doors must swing in direction of travel and on the vertical axis

### 3.5. Vertical Transportation

#### 3.5.3. Fire Separations

##### 3.5.3.1. Fire Separations for Elevator Hoistways

- Fire separation of 1 hour is required according to Table 3.5.3.1.
- Passenger elevators may be present in interconnected floor spaces without being enclosed in a hoistway separated from the remainder of the building providing the elevator machinery is located in a room with a fire-resistance rating of at least 1 hour, and that it is separated from the rest of the building



### **3.5.4. Dimensions and Signs**

#### **3.5.4.1. Elevator Car Dimensions**

- Interior dimensions of at least one elevator must be a minimum of 6.6 feet by 2 feet to accommodate a stretcher
- The elevator referred to above must be clearly marked and access all floors

### **3.6. Service Facilities**

#### **3.6.1. General**

##### **3.6.1.3. Storage Use Prohibition**

- Service spaces are not to be designed as storage spaces

#### **3.6.2. Service Rooms**

##### **3.6.2.1. Fire Separations around Service Rooms**

- Fuel-fired appliances and particular electrical equipment shall be installed in a service room with a fire-resistance rating of no less than 1 hour
- Where a service room contains a limited quantity of service equipment or equipment that is not a fire hazard, fire-resistance ratings do not apply

### **3.7. Health Requirements**

#### **3.7.2. Plumbing Facilities**

##### **3.7.2.2. Water Closets**

- Occupant load of hostel when full is 37. According to sentence 3.7.2.2.(10), one water closet is to be provided for every 10 persons of each sex. Water closets will be provided in each apartment unit, two of which will be universally accessible.
- The occupant load of the grocer is 17. According to sentence 3.7.2.2.(16) and Table 3.7.2.2.B., 1 water closet is to be provided for every 25 males and 25 females in a suite of mercantile occupancy of less than 500 m<sup>2</sup>. In this design, one universally accessible water closet will be provided for customer use while the staff will be served by one universally accessible water closet located in the staff room.
- The occupant load of the eatery is 13. According to Table 3.7.2.2.A., 1 male and 1 female water closet is to be provided. Since the eatery is connected with the grocer, the universal water closet will service both occupancies, along with one smaller unisex water closet.
- Urinals may be substituted for two thirds of the number of water closets required for males, unless only 2 water closets are required.

##### **3.7.2.3. Lavatories**

- 1 lavatory is to be provided in a room with 2 water closets or urinals, and 1 additional lavatory is to be provided for each additional water closet or urinal

- If a circular lavatory is provided, each 1.6 feet of circumference is considered as one lavatory

#### 3.7.2.4. Safety Glass

- Safety glass is required in a shower or bathtub enclosure

#### 3.7.2.5. Surface Protection

- Wall and floor surfaces below the uppermost surfaces of a urinal is to be protected from deterioration by durable material from the edge of the urinal to 3 feet
- The above requirement is to be applied to water closets and the floor space surrounding the edge

### 3.8. Barrier-Free Design

#### 3.8.1. General

##### 3.8.1.2. Entrances

- 50 % of entrances into building are to be barrier-free

##### 3.8.1.3. Barrier-Free Path of Travel

- Width of barrier-free path of travel is to be no less than 3 feet
- Interior and exterior walking surfaces to have
- No break in surface wider than 1/2 inch
- No elongated openings perpendicular to direction of travel
- Slip-resistant, stable, and firm quality
- Be bevelled at maximum slope of 1 in 2 at changes in level no more than 1/2 inch
- Sloped floors or ramps when change in level is more than 1/2 inch
- Ramps, elevators, and other elevating devices are to be used to address differences in level

#### 3.8.2. Occupancy Requirements

##### 3.8.2.1. Areas Requiring a Barrier-Free Path of Travel

- A barrier-free path of travel shall be provided throughout the entrance storey, and all other floors that are served by a passenger elevator or any other elevating device

##### 3.8.2.3. Washrooms Required to be Barrier-Free

- A barrier-free washroom is to be provided in a storey to which a barrier-free path of travel is required unless a washroom is located within a suite of a residential occupancy

- A barrier-free washroom is to be provided in the entrance storey unless a barrier-free path of travel is provided to barrier-free water closets elsewhere in the building

### 3.8.3. Design Standards

#### 3.8.3.1. Accessibility Signs

- Signs displaying the international symbol of accessibility are to be clear and indicate the location of barrier-free facilities or the path of travel to those facilities
- The same applies to the symbol of accessibility for those with hearing disabilities

#### 3.8.3.3. Doorways and Doors

- The width of a doorway located along a barrier-free path of travel shall be no less than 2.6 feet when door is open
- Door operating devices cannot require tight grasping or twisting of the wrists
- The threshold for a doorway cannot be higher than 1/2" above the floor level and must be bevelled to facilitate easy passage of wheelchairs
- Every door that provides a barrier-free path of travel through an entrance shall be equipped with a power door operator allowing one to open the door from either side
- For a door not equipped with a power door operator, a door in a barrier-free path of travel shall have a clear space on the latch side of
  - 2 feet beyond the edge of the door opening if the door swings toward the approach side
  - 1 foot beyond the edge of the door opening if the door swings away from the approach side
- The floor surface on each side of a door along a barrier-free path of travel must be level within a rectangular area as long as the door plus the clearance required on the latch side of the door, and as wide as the barrier-free path of travel up to 4.92 feet

#### 3.8.3.4. Ramps

- Ramps must have
  - A width of no less than 2.85 feet between handrails
  - A slope not more than 1 in 12
  - A level landing no less than 4.92 feet by 4.92 feet at the top and bottom, and at intermediate levels leading to a door
  - A level area not less than 3.9 feet long and at least the same width as the ramp itself at intervals not more than 29.52 feet along its length, or where there is an abrupt change in direction
- Handrails and guards in accordance to articles 3.4.6.4. and 3.4.6.5.

#### 3.8.3.8. Water Closet Stalls

At least one water closet stall or enclosure in a washroom must be barrier-free and

- Be not less than 4.92 feet wide and 4.92 feet deep

- Be equipped with a door that
  - Can be latched from the inside with a closed fist
  - Provides a clear opening of at least 2.6 feet
  - Swings outward unless interior space is large enough to allow for internal door movement
  - Is provided on the inside with a door pull that is 5.5 inches long with the midpoint 9.8 inches from the hinged side of the door, and between 2.95 and 3.28 feet above the floor
  - Is provided with a door pull on the outside near the latch
- Have a water closet located so that the distance between the fixture and the wall is between 11.2 inches and 1 foot
- Be equipped with grab bars that
  - Are mounted on the wall beside the water closet horizontally, extending no less than 1.5 feet in both directions, beyond the edge of the water closet
  - Are 2 feet in length mounted horizontally behind the water closet
  - Are mounted between 2.76 and 3 feet above the floor
  - Have a clearance of between 1 and 1.77 inches from the wall
- Be equipped with a coat hook mounted no higher than 3.9 feet above the floor, and projecting no more than 2 inches from the wall

#### 3.8.3.9. Water Closets

- Must be equipped with seat between 1.3 and 1.5 feet above the floor, hand operators that are easy to use or an automatically flushing toilet, and be equipped with a seat lid or other form of back support

#### 3.8.3.11. Lavatories

A barrier-free washroom shall have a lavatory that

- Is located so that the distance between the centre line of the fixture and the side wall is not less than 1.5 feet
- Has a rim height no more than 2.83 feet above the floor
- Has a clearance under the lavatory that is 2.5 feet wide, 2.4 feet high at the front edge, 2.25 feet high at a point 8 inches back from the front edge, and 9 inches high from a point 11 inches to 1.4 feet back from the front edge
- Has insulated pipes to prevent burning
- Has a soap dispenser and hand dryer or towel dispenser located near the lavatory and not more than 3.9 feet above the floor
- If a mirror is provided, must be mounted with the bottom edge no higher than 3.28 feet above the floor or inclined to the vertical to be useable by a person in a wheelchair

#### 3.8.3.12. Universal Toilet Rooms

- This room must be served by a barrier-free path of travel
- The door must be able to be locked from the inside and released from the outside in case of an emergency
- The water closet must be situated between 11.2 inches and 1 foot of the wall,

- and have a clearance of no less than 2.87 feet on the other side
- There must be no internal dimension between walls less than 5.58 feet
- The space must be designed to allow the individual to back up alongside the water closet and be designed to allow for the wheelchair to turn around in an open space with a diameter of 4.92 feet
- The space is to be designed with respect to the requirements concerning the water closet, the lavatory, and grab bars as mentioned above

#### 3.8.3.13. Showers

- A barrier-free shower stall is to be no less than 4.92 feet wide and 2.95 feet deep
- The shower is to have a clear floor space at the entrance into the shower that is no less than 2.95 feet deep by the width
- The floor must be slip-resistant with a bevelled threshold of not more than 1/2 inch higher than the finished floor
- The seat provided must be hinged but not spring-loaded, and must not be less than 1.48 feet wide by 1.3 feet deep, must be mounted 1.48 feet above the floor, and designed to carry a minimum load of 1.3 kN
- A grab bar must be provided that is no less than 2.95 feet long, between 2.3 and 2.6 feet above the floor, and located on the wall opposite the entrance

#### 9.7.1.2. Bedroom Windows

Since the building is sprinklered throughout, bedrooms do not need to have a window or door opening to the exterior.

### Mechanical & Electrical Requirements

The heating, cooling, and electrical requirements of this design project will vary with respect to each space, and will depend on the use and occupant load. The eatery requires different ventilation than the hostel's communal lounging space due to the use of particular food preparation equipment. In order to maintain the appropriate level of comfort regarding air temperature, humidity, and fresh air circulation, the HVAC system must be regulated with respect to the heat created in the hostel kitchen and the eatery, the fresh air entering the space, and the natural ventilation.

The Heating, Ventilation, and Air Conditioning system that is recommended for the proposed hostel is a Geothermal Heat Pump System (see

figure 51, p. 194). This system will provide the required heating and cooling while reducing the energy consumption by 60 %. The vertical closed-loop system of piping would need to be installed behind the building under the ground level parking lot; the proposal of a green space situated at this site could be made to the city of Winnipeg since this particular parking lot is rarely full. The geothermal heat pump system should be designed to supply 60 – 70 % of the required heat, the remaining demand met by a supplementary heating system during severe weather conditions (Natural Resources Canada, 2005). With natural ventilation created during the warmer months, the main purpose of this system will be to heat the majority of the spaces during the winter, the generated heat used for hot water during the summer. In Table 4 on the following page, I outline the design requirements, benefits, and negative aspects of the two sources of heating and cooling for the proposed hostel.

Table 4. Summary of recommended heating and cooling sources including basic requirements, benefits, and negative aspects.

Heating & Cooling System	Design Requirements	Benefits	Negative Aspects
Closed Loop Geothermal Heat Pump (Earth Energy System)	Space for the heat pump unit inside basement, underground closed loop liquid heat exchange medium, space for ductwork (forced air) or in-floor piping (radiant)	Energy efficient (for every unit of energy used = 3 – 4 times that amount is generated), reduces heating and cooling costs by 60 – 65 %, improved comfort, smaller mechanical room needed, decreased noise, pipes last at least 25 years, little maintenance is required, may provide a source of hot water	Initial installation can be more costly than conventional HVAC systems (average of 18% cost premium for EES), a supplemental heat source is needed for extreme weather conditions such as a packaged water heater installed in the building loop
Variable Air Volume Dual Duct System	Space for unit in mechanical room or on roof (comprised of condenser, evaporator, etc . . .), space for supply and return air ducts	Lower initial cost than EESs, low operating costs if using energy efficient system, smaller ductwork than constant-volume, less noise created with newer systems	Control not as rapid or accurate as other HVAC systems (this is becoming less of a problem with newer systems), water heating is separate therefore more space is required, more maintenance than EESs, not as energy efficient as EES

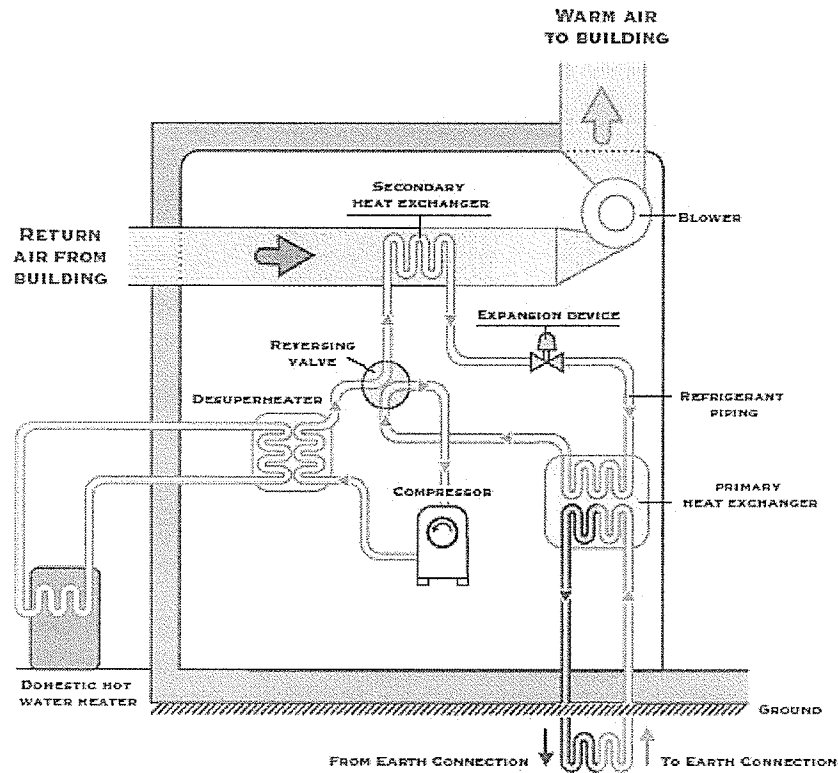


Figure 51. Simplified Earth Energy System Heat Pump Unit Layout. Image property of Natural Resources Canada.

The windows at grade and the main level windows of the façade are fixed glass therefore they should be replaced with operable windows to increase the natural air circulation. The window glazing used on the façade could be replaced with a low-emissive glass allowing for "increased reflectivity of sunlight during the summer while permitting the warmth to enter the building during the winter" (McGowan & Kruse, 2003, pg. 275). The second level windows of the façade are capable of being opened, so natural air can enter the building to cool the surrounding spaces. The back of the building has fixed glass windows also to be replaced with operable windows allowing for increased natural ventilation.



The electricity entering the building will be used for both functional and aesthetic purposes. Lighting will likely include accent and feature lighting, adding to the dynamic nature of the hostel gathering spaces, the main entrance, and the internet/communication space after dark. Natural light will provide much of the light during the daytime hours on the main and upper level, although the depth of the space requires increased lighting at the core. The possibility of a central atrium should be considered as part of the circulation between the main and upper floor. This would allow for more daylight to penetrate the space (see figures 52 & 53, pp. 196 & 197). Another option for allowing natural light into smaller enclosed spaces is through the placement of sun tunnels or skylights (see figures 54 - 57, pp. 193 - 195). This option would provide increased natural light to enclosed spaces on the third level, and should be considered during the space planning.

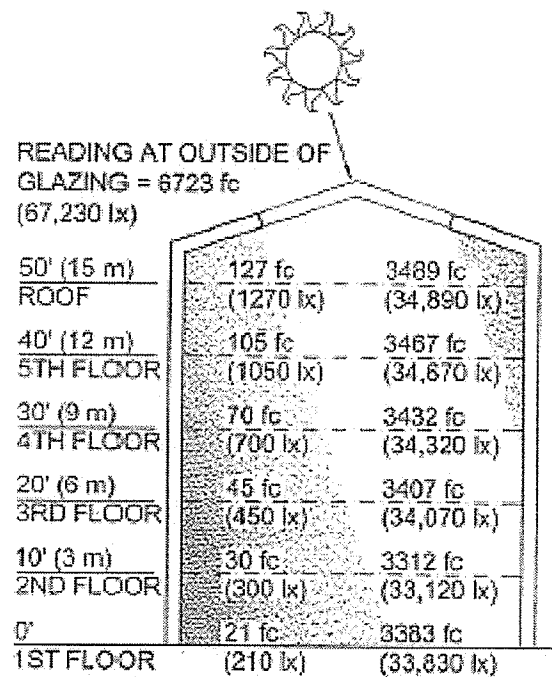


Figure 52. Computer model of light levels in atrium, March 21, noon, Latitude of Detroit, Michigan. According to McGowan & Kruse, direct sunlight loses only 3% of its intensity from skylight to the atrium floor while indirect light loses 83%. Property of The American Institute of Architects, 2003. Copyright permission granted by John Wiley & Sons, Inc.

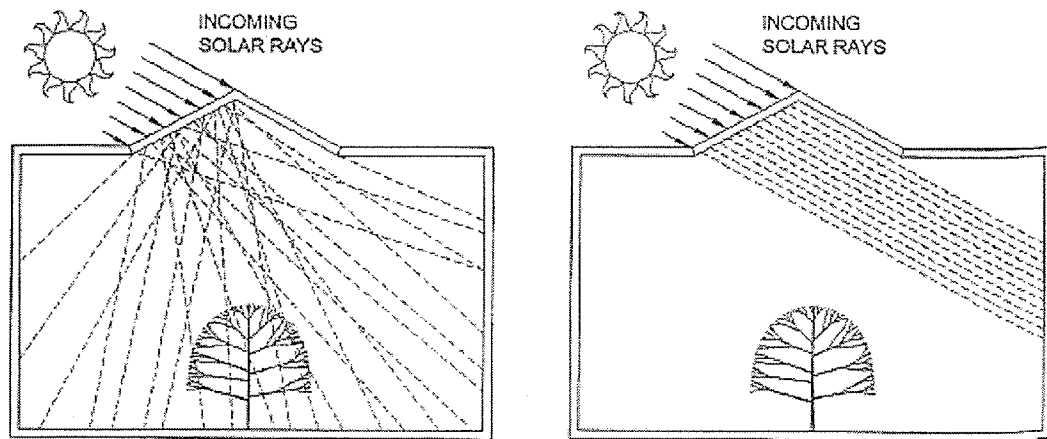


Figure 53. Image illustrating effect of translucent glazing on left versus transparent glazing in atrium design. Property of The American Institute of Architects, 2003. Copyright permission granted by John Wiley & Sons, Inc.

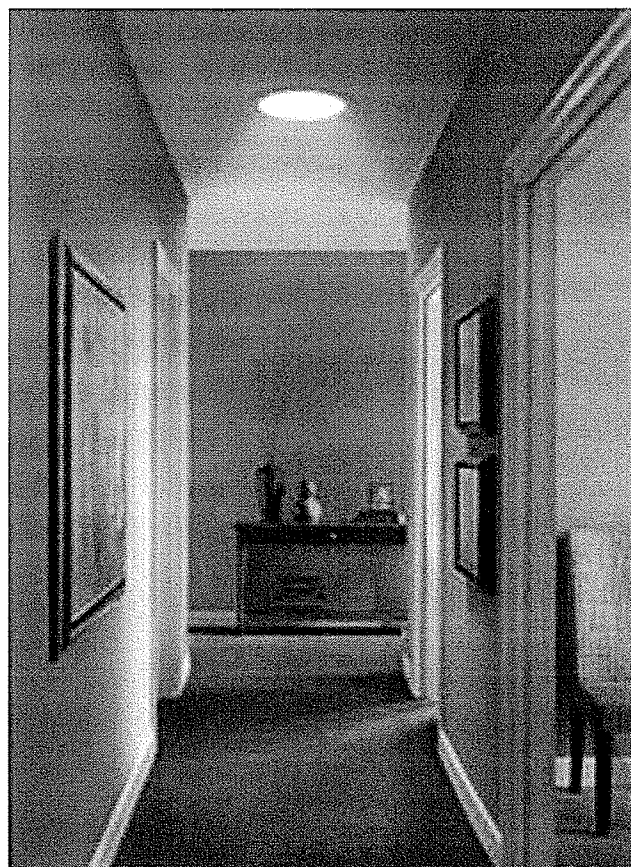


Figure 54. Example of Velux sun tunnel in residence hallway. Image property of Velux Canada.



Figure 55. Office space illuminated by standard fluorescent lighting on left side of image, and Velux sun tunnel skylights on the right. Image property of Velux Canada.

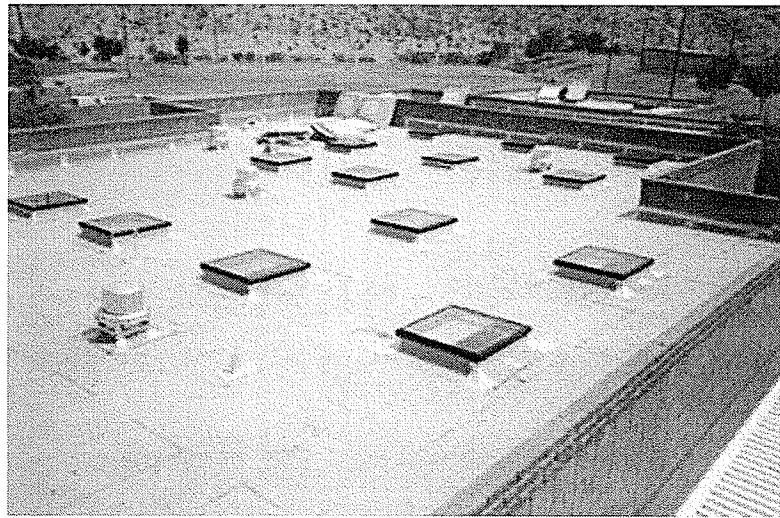


Figure 56. Exterior image of FCM flat roof skylight by Velux. Image property of Velux Canada.

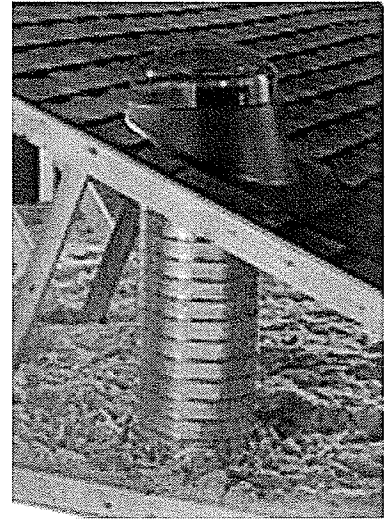


Figure 57. Example of installed sun tunnel in private residence. Image property of Velux Canada.

The grocery store and eatery require an increased amount of energy, therefore energy-efficient equipment is to be specified. Other systems to thoughtfully consider are the wireless Internet access that is desired throughout the entire space, and the security system consisting of mounted cameras in public spaces and an alarm system for the grocer.

### Security

The hostel and apartment units will operate as a separate facility from that of the grocer and eatery, therefore security must be in place to ensure the safety of all users and prevent theft. The proposed hours of operation of the facility depend on the time of year, for throughout the busy travel season, the hours of both the grocer and eatery will be extended. The hours of the grocer may be reduced during the winter season, although the eatery may stay open to accommodate those visiting the theatre or ballet. The hostel will function as a twenty-four hour facility, although the entrances will remain locked after a specific time, only to

be opened by the night staff or residents. The proposed hours of operation of the grocer and eatery are listed in the table below.

Table 5. Hours of operation during each season.

Facility	April 1st - November 1st Hours of Operation	November 1st - March 31st Hours of Operation
Hostel/Apartments	24 hours (Doors Open 6 am – 11 pm)	24 hours (Doors Open 7 am – 9 pm)
Grocer	8 am – 9 pm	8 am – 6 pm
Eatery	7 am – 11 pm	8 am – 8 pm

The elevator that services all levels will operate by swipe card when accessing the third level at all times. This will prevent the public from venturing into private hostel and resident space. After the eatery closes for the night the elevator will no longer service the lower level unless staff uses an appropriate swipe card. The stairs at both the front and back of the building will operate the same way in that swipe card access will be necessary to the third level and to the lower level after hours. This swipe card security system will have to be automatically shutdown with regards to both the north and south exits when the fire alarm is activated to allow for quick exit of the building. For increased security and safety of users, it is recommended that security cameras be installed in spaces that are less visually accessible and contain valuable goods and information. This does not include private spaces such as those for sleeping and personal hygiene, but includes all entrances, stairwells, elevators, the exercise and laundry rooms, and by the office and storage room entrances.

The security of hostel users individual belongings is also of great importance therefore lockable storage space is to be provided in all rooms. The locker assigned to each individual will be accessible with the use of the swipe card that allows access to the building, floor, and room. If the card is lost while one is staying at the hostel, the master card can be used to open doors and lockers and a new card will have to be assigned. This will negate the previously used card, maintaining security.

### Plumbing

Sustainability is a common goal of the majority of new businesses and the design of a partial green roof can contribute to a decrease in fresh water used throughout the facility<sup>13</sup>. Hot and cold fresh water will need to service the hostel kitchen, the washrooms, the eatery and grocer. The laundry room requires only cold water, and a sink for hand washing with a low flow faucet. All toilets, sink and shower faucets throughout the facility should be low flow and dual flush. Within the grocer, the deli space needs access to clean water for cleaning product and sanitation. The eatery requires fresh hot and cold water for food and drink preparation and cleaning. The produce and hydroponics garden can utilize the rainwater collected on the roof for the watering of herbs and vegetables throughout the wet season. A system that allows the use of snowmelt during the winter months can also reduce fresh water use (see figure 58 & Table 6, p. 202).

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<sup>13</sup> Rainwater collected can be used in the grocer for watering the small hydroponics garden and for the misting of produce. The partial green roof proposed would consist of prairie grass and plants requiring minimum maintenance. The roof garden would also contribute to the design of the rooftop gathering space proposed.

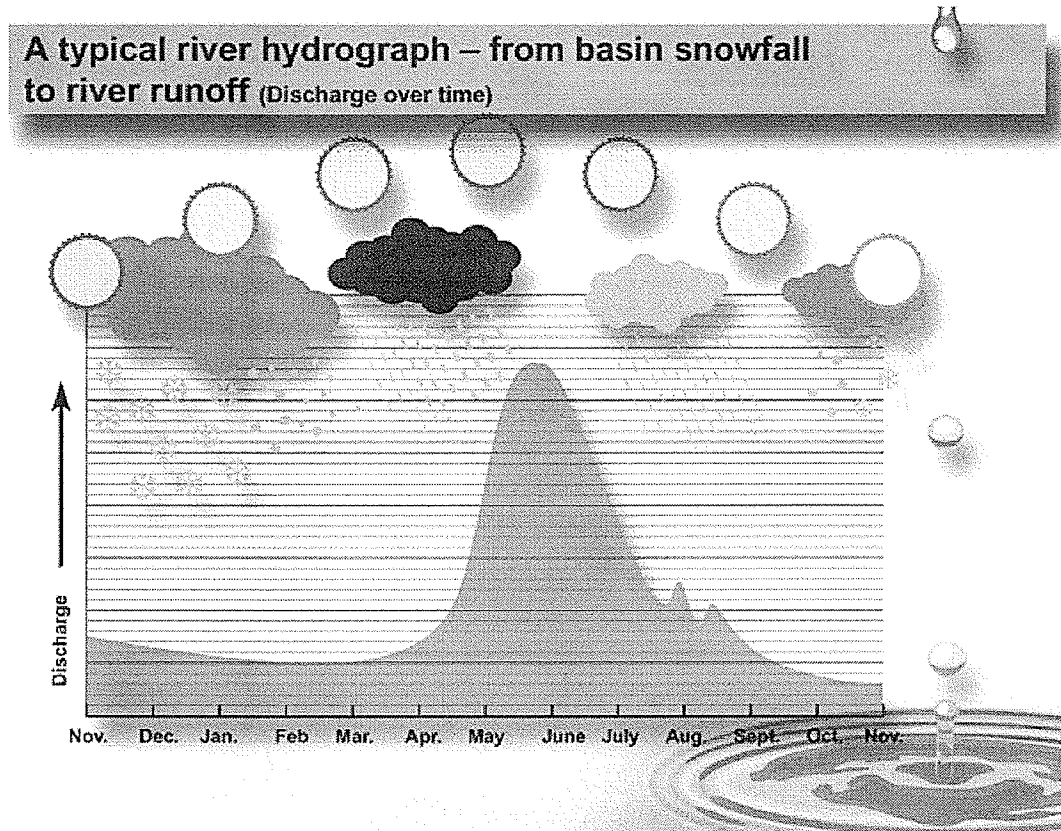


Figure 58. This typical river hydrograph depicts the variation in river flow in Canadian rivers occurring as a result of periods of snowmelt runoff through to winter freeze-up. The height and intensity of the sun emphasizes the impact of solar energy and its ability to change snow accumulation to snowmelt runoff. The size and colour of the snowflakes, along with the size and number of raindrops illustrates the changes in climatic conditions common in most Canadian watersheds during a year long period (Environment Canada, 2007). Image property of Environment Canada.

Table 6. Average annual precipitation in Winnipeg, Manitoba, Canada.

Form of Precipitation	Month											
	J	F	M	A	M	J	J	A	S	O	N	D
Rain (mm)	0	0	6	26	58	84	72	75	51	25	5	2
Snow (cm)	23	17	19	9	2	0	0	0	0	5	19	20
Total (mm)	19	15	23	36	60	84	72	75	51	30	21	19

\* The average is determined over 30 years from data collected between 1961 and 1990 (The Weather Network, 2007).

## Acoustic Control

The social aspect of the hostel is an element that contributes to the authentic traveller and hostel experience. The common gathering spaces are to encourage the development of the social environment but the transmission of sound must be controlled. This control will be achieved by the construction of thicker interior walls where necessary, and the use of sound absorbing materials. Due to the fact that there is greater sound reflection in smaller spaces, sound-absorbing materials will need to be placed on multiple surfaces, and furniture and fixtures will have to be selected with the desired level of sound absorption in mind (McGowan & Kruse, 2003, p. 62).

As one moves from the front to the back, and from the main to the upper floor of the hostel, the level of privacy increases along with the desire for increased quietness. Particular rooms such as the exercise room, the television and movie room, and the mechanical/electrical room require increased sound isolation. The eatery and the grocer also create more noise that will contribute to the level of background noise experienced in the eatery seating space and communal gathering spaces on the main level. *The Interior Graphic Standards* outlines three ways in which sound transmission can be reduced by design and construction (see Table 7). In Table 8 I provide data relating to various building materials and the sound-absorbing coefficients for those materials<sup>14</sup>. This information will assist when choosing flooring, wall construction, finishing materials, and furniture — the majority of which should incorporate sustainable material and material to be reused.

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<sup>14</sup> The sound-absorbing coefficient is the "percentage of incident sound energy that is absorbed by a material, divided by 100". This measurement varies with a change in frequency, measured in Hertz (Hz; cycles per second) (McGowan & Kruse, 2003, p. 61).



Table 7. Design principles in relation Noise Transmission Loss (McGowan &amp; Kruse, 2003, pp. 61 – 63)

Design Principle	Applied Principle	Example
Mass	Increased weight of construction = increased transmission loss. Lightweight materials do not block sound.	With each doubling of surface weight of wall, transmission loss increases by 6 decibels (dB).
Separation	Increased space between materials = increased transmission loss. Minimum effective space = 2 inches. The transmission loss varies with frequency.	A double wall with air space between wall elements performs better than the same weighted single wall.
Absorption	Soft, porous materials convert sound energy to unnoticeable heat energy. The material also restricts the vibration of rigid panels when used as wall insulation.	Absorptive material in the cavity between wall surfaces (eg. Fibreglass), carpet, acoustic panels.

\*The amplitude (pressure) of sound waves is measured in decibels (dB) (Ibid., p. 60).

Table 8. Sound-Absorbing Coefficients for Various Materials (McGowan &amp; Kruse, 2003, p. 61).

Typical Data/Material	125 Hz	250 Hz	500 Hz	1,000 Hz	2,000 Hz	40,000 Hz
Gypsum Board, 1/2 in.	.29	.10	.05	.04	.07	.09
Wood, 1 in. thick, w/ air space behind	.19	.14	.09	.06	.06	.05
Heavy Carpet, on concrete	.02	.06	.14	.37	.60	.65
Acoustical Tile, surface-mounted	.34	.28	.45	.66	.74	.77
Audience Area, empty, hard seats	.15	.19	.22	.39	.38	.30
Audience Area, occupied, soft seats	.39	.57	.80	.94	.92	.87
Glass Fiber, 1 in.	.04	.21	.73	.99	.99	.90
Thin Fabric, stretched tight to wall	.03	.04	.11	.17	.24	.35
Thick Fabric, bunched 4 in.	.14	.35	.55	.72	.70	.65

\* The range of human speech is between 125 Hz at low frequency to 8,000 Hz at high frequency. The highest note on a piano is approximately 4,000 Hz and a desktop computer with a disk drive operates at about 100 – 1000 Hz (Ibid., p. 60).

### Summary of Functional Requirements

The *National Building Code of Canada* is an outline of the minimum requirements for safety and accessibility, which contribute to the psychological and physical comfort within a space. Other aspects of a space such as indoor air quality, acoustic control, and lighting affect the perspective of and experience within place. A healthy environment supporting interaction and community

development can be obtained by considering the functional aspects of the project carefully. The following requirements and suggestions should be seriously considered during the design of the hostel, and will assist in the creation of place within space as residents and travellers interact and engage in authentic traveller experience.

- The building is to be made accessible and the fire safety regulations surpassed
- An elevator near the main entrance is to provide accessibility between all levels
- The HVAC system installed should provide heating, cooling, and continuous fresh air circulation in the most energy-efficient manner appropriate for the building
- Natural ventilation and light penetration will ease the stress on the HVAC system during certain times of the day throughout the varying seasons
- Hot and cold water is required in most spaces and the installation of a geothermal heat pump would provide the majority of the hot water needed during the warmer months
- A partial rooftop garden and rain water collection system can help provide water for the hydroponic garden and toilets
- A security system with swipe card access and security cameras is recommended
- Acoustic control is needed in the more public spaces such as the grocer, eatery, and entrance to the facility — sound absorbing materials should be utilized
- Transmission loss needs to be decreased with respect to the television room, exercise space, laundry, and water closets through construction and the use of sound absorbing materials

## Spatial & Aesthetic Requirements

### Space Allotment & Character

The proposed hostel creates a unique living environment combining the local, permanent resident and the mobile traveller situated under one roof. Authentic experience desired by the majority of post-modern or hypermodern travellers is continually changing and is a result of the personal interaction with both other travellers and the local community. This personal interaction is experienced when living within thirdspace and participating in shared performance. This space is supported by undefined boundaries and opportunity for relationship formation. In Table 9 I list the spaces within the hostel, the minimum spatial requirement for each space, the suggested furniture and fixtures, special colour or material requirements, and the proposed spatial character. This table includes the apartment units and the mechanical/electrical room (pp. 208 - 213). Table 10 is a summary of the spaces associated with the grocer and eatery, a space that is to draw in the local community by offering that which is needed in the expanding residential community (pp. 213 - 215).

Table 9. Defined space, square footage, functional and aesthetic requirements of hostel and apartment units.

Space in Hostel	Furniture, Fixtures, Equipment Requirements	Special Material/ Colour Requirements	Desired Atmosphere or Spatial Character
Front Entrance Space	Approximately 150 s.f., front desk, 2 stools, computer system w/ Internet access, cash register, security cameras & safe for access cards and cash, bright lighting & accent lighting while maintaining atmosphere at night	The flooring should be easy to clean and durable throughout entire space due to high traffic area, space contributes to first impression of hostel, some sound absorbing material to offset higher activity level	Open and welcoming, abundance of natural light, clean and minimal yet warmth of materials and colour
Communal Lounging Space	260 s.f., soft seating for about 10 people, a few tables, ambient lighting and accent lighting for evening, abundant of natural light during day, moveable fireplace (between lounge and dining space)	Soft seating to aid in sound absorption	Minimal and clean design yet warm, home-like environment, small private spaces within communal whole
Communal Kitchen	550 s.f., stove, 2x microwaves, 2x ovens, refrigerator, large sink, dishwasher, accessible sink and stove, work space for 6 people, storage for dishes and cooking utensils/pots, dry storage space, view to communal dining space	Counter space that is universally accessible should be considered along with stove heights, etc . . . , materials that are easy to clean & durable, a counter that can be cut on directly, materials that do not stain, slip-resistant flooring, bright colour, lighting accents	Comfortable, contemporary, focus on central preparation area, skylight above central workspace to bring in natural light if positioned away from central atrium
Communal Dining Space	240 s.f., seating for up to 16 people, one large communal table, some smaller tables for more private dining, visual access to kitchen and fireplace, focus on ambient and accent lighting	Surfaces and seating that is easy to clean, seating that is comfortable, stain resistant, and very durable	Natural and clean design, earthy, atmosphere created with lighting, open plan

Table 9. Defined space, square footage, functional and aesthetic requirements of hostel and apartment units (con't from previous page).

Space in Hostel	Furniture, Fixtures, Equipment Requirements	Special Material/ Colour Requirements	Desired Atmosphere or Spatial Character
Universally Accessible Washroom	60 s.f., accessible w/c, lavatory, hand dryer, grab bars, ambient lighting, small counter space	Must meet code requirements for Universal Accessible Water Closet Room	Simple and natural, roomy
Television Space	Approximately 200 s.f., large flat screen television, DVD player, surround sound system, comfortable non-fixed seating for up to 14 guests, less lighting, security cameras, swipe card access to space	Darker wood, natural brick, material of furniture to aid in sound absorption, construction of interior walls to decrease sound transmission, carpet tiles	Cozy and comfortable, a space to settle in and enjoy a good movie with a group of travellers and locals
Internet Space	240 s.f., 4 flat screen computers with keyboard and mouse (Mac & PC), one printer, seating and table space for 4 people, security cameras, task lighting and diffused natural light during day	Easy to clean, cords and connections well hidden, furniture reasonably comfortable but to encourage quick use of computers, fun accent colours	Minimal and clean design of space, open plan
Smaller/Private Gathering Spaces	(2x) 100 s.f., non-fixed seating for 4 people in each space, a few small tables, focused local lighting and ambient lighting, small storage for board games and books	Soft, comfortable seating, possibly carpet tile and wall textiles	Cozy spaces with calming atmosphere, adjacent to dorm rooms

Table 9. Defined space, square footage, functional and aesthetic requirements of hostel and apartment units (con't from previous page).

Space in Hostel	Furniture, Fixtures, Equipment Requirements	Special Material/ Colour Requirements	Desired Atmosphere or Spatial Character
Six Person Dormitory with Washroom	400 s.f., 3 single bunk beds, lockable space for 6 (2 ft w x 2 ft d x 3 ft h) and bedside units with reading light, 1 universally accessible water closet and shower, hanging space for towels, universally accessible grab bars	Wooden bunk beds, slip-resistant flooring in washroom and shower area, window coverings or natural light through light tunnels if third floor location without window access	Bright and inviting, natural colours and materials, earthy and clean design, open plan
(4x) Four Person Dormitory	200 s.f. per room, 2 bunk beds, 4 bedside units (mountable), lockable space for 4 (2 ft w x 2 ft d x 3 ft h), bedside lights and soft ambient lighting	Wooden bunk beds, window coverings or light tunnels if located on third floor without window access	Natural colours and materials, earthy and clean design
Two Washrooms b/w 4 Dorm Rooms	Approximately 70 s.f. for universally accessible washroom with shower, w/c, sink, counter space & mirror, 50 s.f. for washroom with shower, w/c, sink and counter space, mirrors	Slip-resistant flooring by shower, material that is easy to clean, task lighting for personal grooming	Simple w/ clean lines, open and roomy
Double Room with Shared Washroom	270 s.f., double bed (splits into singles), night stand, closet space with storage for bags, ambient lighting with accents, window coverings, washroom with w/c, shower, sink and counter space, hanging space for towels, etc. . .	Slip-resistant flooring by shower, task lighting for personal grooming, bedside light by each bed	Cozy, comfortable, open with natural light during day

Table 9. Defined space, square footage, functional and aesthetic requirements of hostel and apartment units (con't from previous page).

Space in Hostel	Furniture, Fixtures, Equipment Requirements	Special Material/ Colour Requirements	Desired Atmosphere or Spatial Character
Family Room with Washroom	Approximately 250 s.f with 70 s.f. washroom, 1 double bed (splits into singles), 1 bunk bed, 1 single futon, 2 night stands with bedside lighting, closet space for 3, storage for bags, soft chair, window coverings, w/c, shower, sink w/ counter (accessible)	Wooden bunk beds, slip-resistant flooring by shower, task lighting for personal grooming, window coverings or light tunnels if located on third level without window access	Bright and inviting, cozy with natural light during day
Single Room (shared washroom)	Approximately 120 s.f., single bed, nightstand, storage for luggage, lockable storage for laptop, etc. . . , small desk with comfortable work chair, task lighting and ambient lighting	Slip-resistant flooring by shower	Bright and inviting, natural light during day time hours, peaceful and natural feel
Hostel Office	Approximately 100 s.f., 1 desk, 1 work chair, 1 computer system, 1 printer, 1 telephone, security camera, safe, fax machine, storage, seating for two, task and ambient lighting	Acoustical control required — separation of space from other spaces	Comfortable yet minimal in design, inviting
Space for Gym Equipment	220 s.f., 1 treadmill, 1 elliptical machine, 1 set dumbbells, 2 mats, filtered water dispenser, small television/music system mounted on wall with surround sound, ambient lighting, swipe card access, security cameras in space	Slip-resistant flooring with cushioning factor, increased air circulation/ventilation, acoustical control, natural light desired but not necessary	Functional space therefore minimal and clean design, open feel



Table 9. Defined space, square footage, functional and aesthetic requirements of hostel and apartment units (con't from previous page).

Space in Hostel	Furniture, Fixtures, Equipment Requirements	Special Material/ Colour Requirements	Desired Atmosphere or Spatial Character
Hostel Laundry Room	Approximately 120 s.f., 3x small stackable washer/dryer units, folding space, soft seating for two, ambient lighting and task lighting	Acoustical control (construction to minimize sound transmission)	Functional space therefore minimal and clean design
Hostel Storage Space	Approximately 150 s.f., shelving, lockable storage, ambient lighting, security cameras at entrance	Flooring material to be durable and easily cleaned	Functional space therefore minimal and clean design
Hostel Circulation Space	Approximately 880 s.f.	Spaces to be easily marked throughout circulation space, universally accessible	Dependant on total area of hostel
Apartment Units	7 units approximately 380 s.f. each — bachelor style single units (option of unit becoming a double with adjacent single hostel room), double apartment, includes two universally accessible apartments, swipe card access	Durable, sustainable material, window coverings, increased acoustical control through construction	Natural light required, variety of warm and cool spaces, minimal and clean design
Apartment Circulation	Approximately 700 s.f.	Spaces to be easily marked throughout circulation space, universally accessible	Dependant on total area of apartment suites

Table 9. Defined space, square footage, functional and aesthetic requirements of hostel and apartment units (con't from previous page).

Space in Hostel	Furniture, Fixtures, Equipment Requirements	Special Material/ Colour Requirements	Desired Atmosphere or Spatial Character
Mechanical/ Electrical Room	200 s.f., heat pump systems, external water heater, electrical boxes with clear space, ambient lighting, clear identification of electrical outlets and connections, etc . . .	Slip-resistant flooring, must meet all building code requirements	

Table 10. Defined space, square footage, functional and aesthetic requirements of grocer &amp; eatery.

Space in Grocer	Furniture, Fixtures, Equipment Requirements	Special Material/ Colour Requirements	Desired Atmosphere or Spatial Character
Grocer Cash	100 s.f., 2x cash registers and stations, magazine and newspaper racks, one counter to be universally accessible, task lighting, clear signage, security cameras, swipe card system for registers	Durable materials, materials that are easy to clean	Consistent with grocer interior
Grocer Produce	300 s.f., produce refrigerated and open displays, scales, accent lighting for vegetables, ambient lighting, rounded corners, accessible pathways	Surfaces of units to be easily cleaned, along with flooring and wall surfaces	Warm lighting and accent lighting to enhance colours of veggies and fruit, open and spacious, bright colours with natural material for displays
Grocer Dry Goods & Dairy	325 s.f., shelving for dry goods (number of units dependent on design and to be determined later), large refrigerators for dairy, accent and ambient lighting, clear signage		Natural materials, warm lighting, open design with clear circulation

Table 10. Defined space, square footage, functional and aesthetic requirements of grocer &amp; eatery (con't from previous page).

Space in Grocer	Furniture, Fixtures, Equipment Requirements	Special Material/ Colour Requirements	Desired Atmosphere or Spatial Character
Grocer Deli	230 s.f., large refrigerator and freezer, display cases for product, slicing and cutting equipment, work surfaces, cleaning station, undercounter storage, increased ventilation	Slip-resistant flooring, stainless-steel work surfaces and equipment, rubber or similar flooring material, materials to reduce sound transmission	Consistent with grocer interior — natural materials, warm lighting
Grocer & Eatery Storage	175 s.f., dry storage shelves, large refrigerator and freezer	Slip resistant flooring and durable materials, easily cleaned	Functional space therefore simple design
Grocer Office Space	100 s.f., desk, work chair, computer, telephone, fax machine, printer, security camera, safe, filing cabinets, task and ambient lighting		Comfortable, clean design
Public Washrooms	100 s.f., universally accessible water closet, sink, mirror, grab bars, hand dryer, ambient lighting, smaller water closet	Materials to be easily cleaned and durable.	Minimal and natural with warm lighting
Hydroponic Garden	Approximately 300 s.f., squirrel fan, 8 deluxe light kits with 400 watt lamps, 4 AeroFlo 2 General Hydroponics Systems including a 40 gallon water reservoir, 6x 6ft. grow chambers each, water pump, support structure, grow cups, and nutrients	The squirrel fan is needed to reduce the heat and humidity in the space, natural light is beneficial and will reduce the need for fluorescent lighting, electrical and water source must be separated	Functional space but in conjunction with grocer, therefore similar material choices — natural and fresh atmosphere, well-lit space

Table 10. Defined space, square footage, functional and aesthetic requirements of grocer &amp; eatery (con't from previous page).

Space in Grocer	Furniture, Fixtures, Equipment Requirements	Special Material/ Colour Requirements	Desired Atmosphere or Spatial Character
Grocer Circulation Space	260 s.f.	Easily marked spaces and universally accessible	Consistent with grocer design
Eatery	300 s.f. for counter space (part universally accessible), prep space, large sink, fresh food storage, large fridge, under-counter refrigeration, microwave, dishwasher, small oven, toaster, soup wells, water dispenser, espresso machine, blenders, goods display, ambient and feature lighting, increased exhaust and air circulation	Material — stainless-steel for it is easy to clean and durable, must meet sanitation and construction standards of Canada, flooring to be slip-resistant and aid in absorption of sound, walls and ceiling to be easily cleaned	Consistent with grocer but more subtle lighting, small partition, colourful design features, functional therefore must meet code requirements and material specifications
Eatery Seating	150 s.f., seating for 10, three small non-fixed tables and small counter space, comfortable seating & stools, universal seating space, ambient and accent lighting	Flooring and horizontal surfaces to be easily cleaned and durable, seating to be stain resistant and comfortable	Consistent with eatery but softer materials and lighting
Eatery Circulation	Approximately 80 s.f.	Easily maneuvered spaces and universally accessible	Consistent with eatery design

## Adjacency/Zoning

The travellers and the residents inhabiting the hostel space are encouraged to interact in a number of ways, including sharing meals in the communal dining space, or playing scrabble in the television space while doing laundry. The following diagrams are the initial proposals with respect to the adjacencies and zoning within the proposed hostel, grocer, and eatery. Changes may occur with regards to the square footage and spatial adjacencies during the design stage. The arrows signify the desired connection and possible circulation between spaces. The design is intended to be fairly open, particularly on the first and second level, although the third floor will be designed so as to encourage communal gathering within smaller public spaces. The open spaces will be limited due to the presence of sleeping and washroom spaces requiring increased privacy, but boundaries can be pushed and physical borders dissolved. The residential units and the single and double hostel rooms, along with the separate water closets will require greater acoustical control and placement of entrances to these particular spaces must be thoughtfully considered.

The desire for increased interaction and communication between the travellers and locals living and visiting the hostel and grocer has resulted in various communal gathering spaces. These spaces include the open communal lounging space located near the entrance to the hostel, the Internet and communication centre situated directly west of the entrance, and the smaller, private gathering spaces on the upper level. The eatery on the lower level also has seating for up to 10, encouraging the public to stay for coffee or lunch. The apartments are deliberately small, the intention that the residents will spend time in the communal spaces of the hostel.

## Proposed Circulation

The basic desired circulation of the new space is illustrated in figures 59 – 61 on the following pages. The main entrance to the building will be moved back to the original entrance, centred on the front façade. Those entering the building will either make their way to the front desk of the hostel if checking in, or downstairs to the grocer and eatery. The residents living in the apartments can access the third floor with a swipe card from the southeast entrance and can by-pass the reception desk within the main space of the hostel if so desired. The front desk will be located near the main entrance to the building. The biggest challenge with respect to this site is making the building universally accessible. Being a heritage building, the front façade cannot be changed. The entrance is not at grade therefore a second entrance at the southeast corner of the building will serve as the accessible entry.

The circulation will allow for a progression from the front entrance to the back exit, which will serve as the second emergency exit. The spaces become more private as one progresses further towards the back of the building on the main and upper level. The vertical circulation consists of stairs and an accessible elevator located between the main entrance and the southeast corner of the building. It is from the main entrance that the public will have access to the grocer and eatery on the lower level, just below grade. Security measures will be necessary in order to prevent the public from venturing to the upper level and the open central atrium allowing access to all levels requires that twenty-four hour hostel staff monitors the main space. A second set of stairs will

be located at the back of the building near the north fire exit, along with a freight elevator for moving product between grade and both the main and lower level. The possibility of a rooftop gathering space is being considered and access will most likely be from the southeast stairwell. This space will be accessible through the use of the main elevator located at the southeast corner of the building.

The lower level of the building will consist of the grocer and eatery located at the south end, separated from the spaces that are associated with the hostel and apartments. There will be access to the exits at both ends of the building should there be a fire, although an alarm will sound if the doors between the two major occupancies are opened at any other time. These doors must be properly marked to avoid any confusion. One way in which the restricting physical boundary between spaces may be addressed in the design is through large garage style doors or sliding panels, allowing for greater physical connection and interaction between the users of multiple spaces. The circulation through these spaces is monitored by the staff with respect to the grocer and hostel connection, but remains fluid and inviting for all users. This fluidity of space is present throughout the hostel gathering spaces and the central core via the central atrium connecting all three levels.

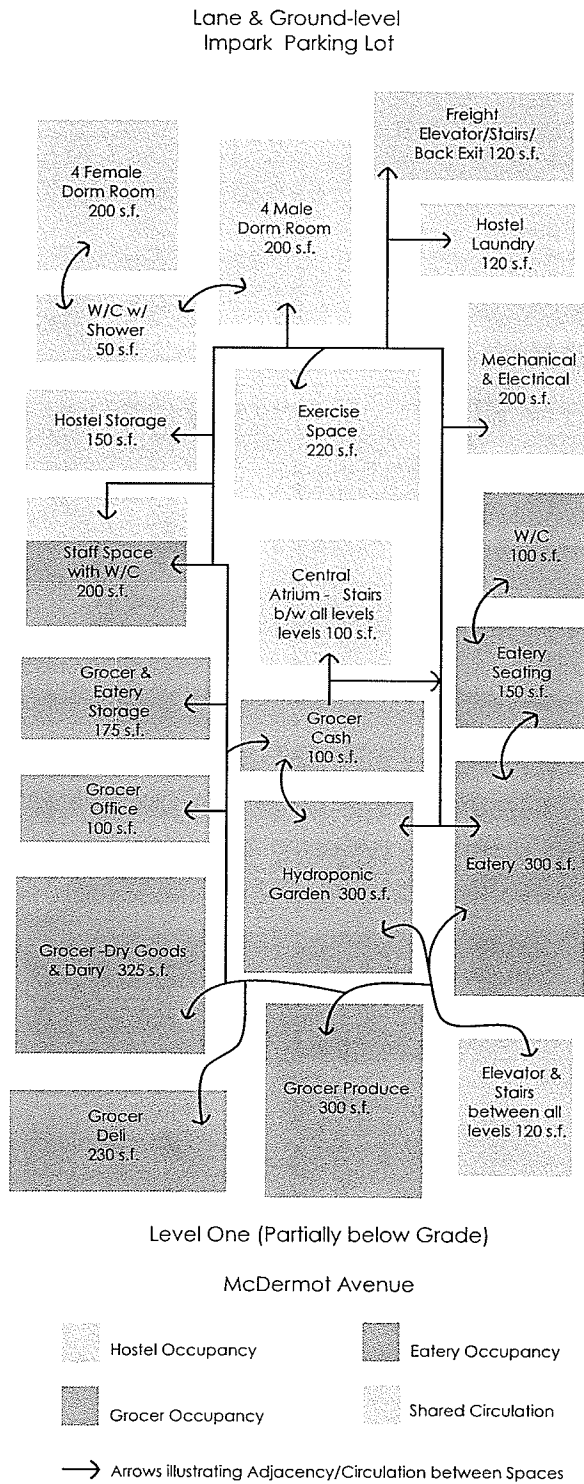


Figure 59. The adjacency and possible zoning of the first level/basement of 171 McDermot Avenue. The desired circulation between spaces and approximate square footage is noted.



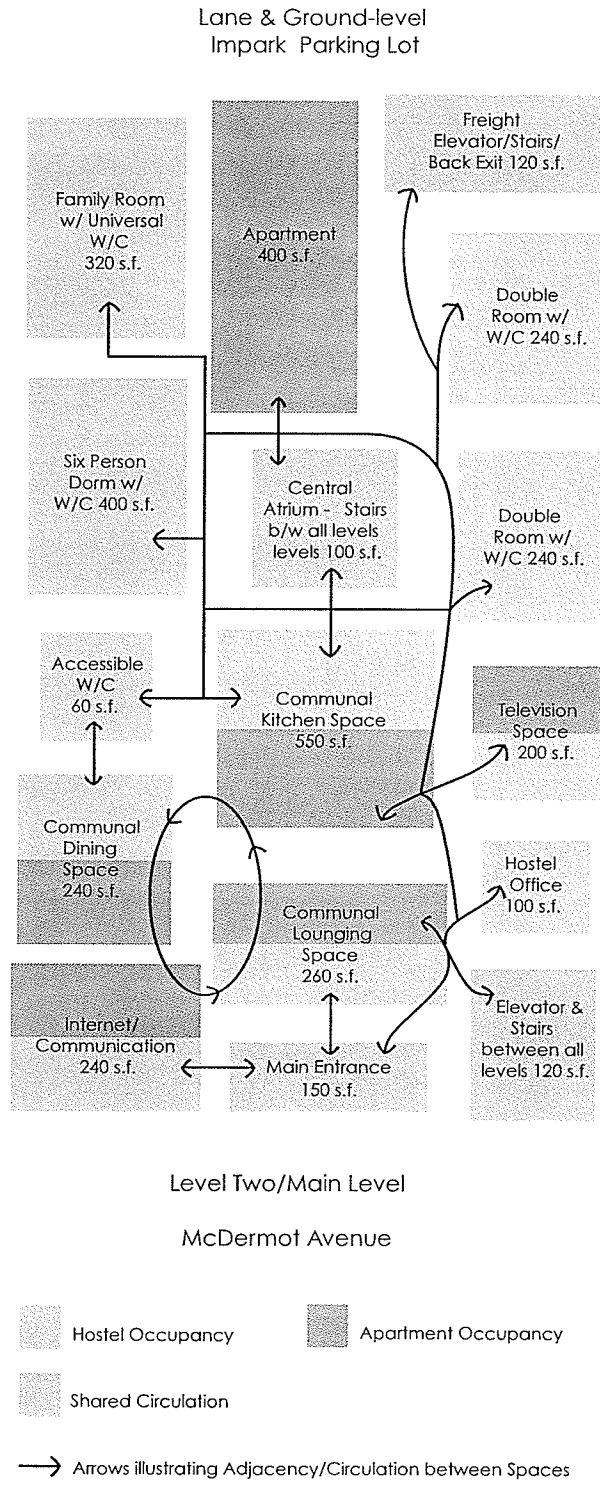


Figure 60. The adjacency and possible zoning of the main level of 171 McDermot Avenue. The desired circulation between spaces and approximate square footage is noted.

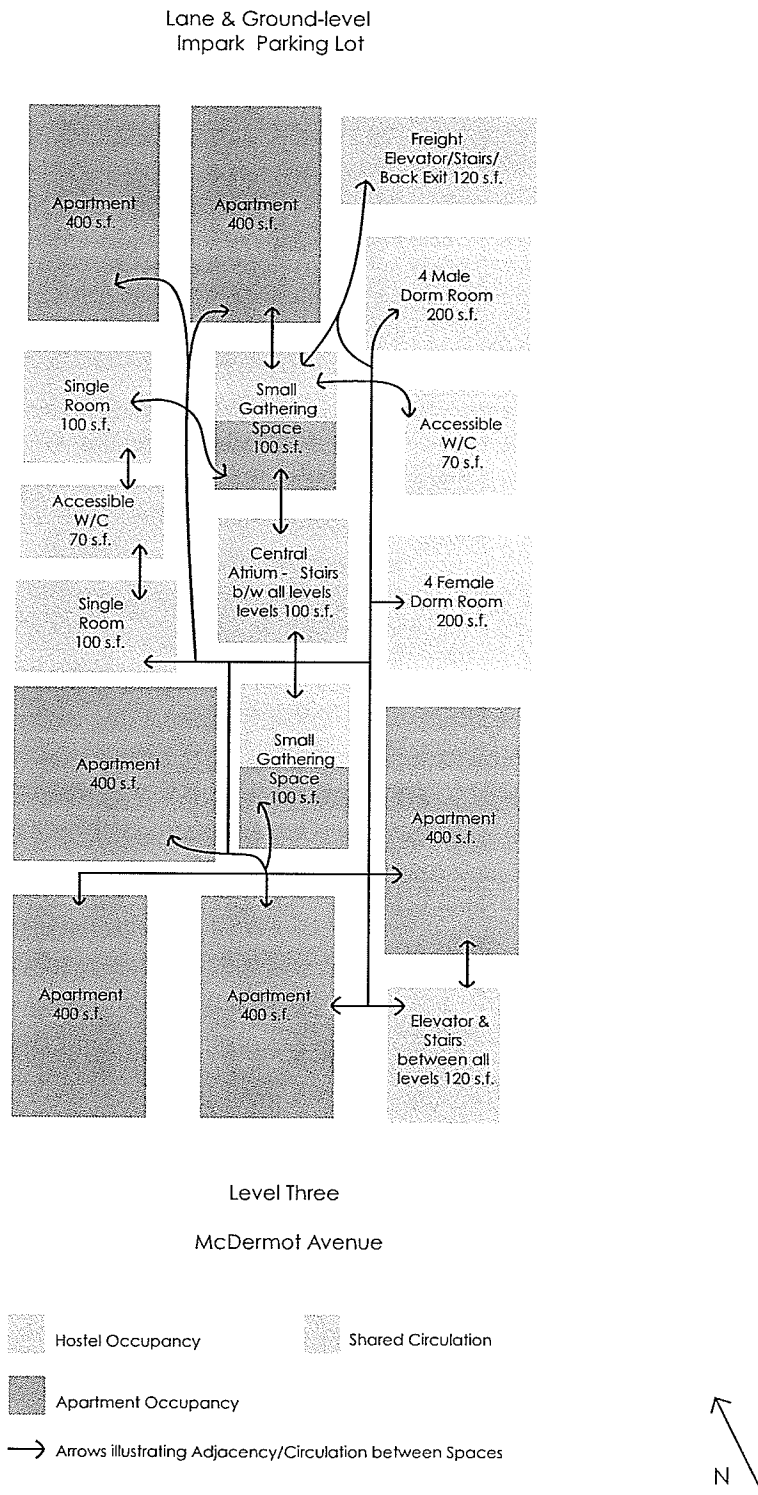


Figure 61. The adjacency and possible zoning of the upper/third level of 171 McDermot Avenue. The desired circulation between spaces and approximate square footage is noted.

## Summary of Spatial & Aesthetic Requirements

The hostel design is to encourage interaction and communication between those travelling, as well as between the primary, secondary, and tertiary user group.

The degree of privacy will increase as one moves from the front to the back of the main level, and to the third floor consisting of private apartments, sleeping spaces, and intimate gathering areas. The communal spaces will serve as a tie between public and private, the grocer and eatery serving all users and the local community. Visual access between all three levels through glazing and dynamic circulation paths creates another layer of interaction and performativity.

The spaces created are to be open and welcoming, allowing for a sense of home and familiarity within the unknown and mobile. Natural, sustainable materials are to be used, and a simple, minimal design is to provide the backdrop for various levels of relationship and identity formation within a multi-cultural, multi-generational group of individuals. Flexibility of space and various levels of isolation will contribute to the meeting of differing needs and desires with respect to sleeping arrangement and daily personal practices.

## Program Summary

Authentic traveller experience is supported through inclusive space planning as space is transformed into individual experiences of place. The location encourages community involvement, as the hostel is situated downtown in the urban and art centre of Winnipeg. The historical nature of the building proudly reflects the history of the city and its size, and the intimacy of place.

Through sensitive interior space planning, focusing on relationship development within the context of mobility, space becomes place and is experienced by all contributing parties. The changing demographic of those travelling the world informs the interior design, along with the requirements of those with varying physical capabilities. The stress of the building on the physical environment encourages the use of sustainable systems and materials while maintaining an aesthetic quality of simplicity in transition — a quality of comfort, openness, and humanness. Through the engaging design of the communal gathering spaces and the grocer, and through thoughtful spatial adjacency, boundaries dissipate and space becomes truly global. The bringing in of the local community and the extension out by the hostel community as a whole is an essential element in the creation of authentic traveller experience in the twenty-first century.

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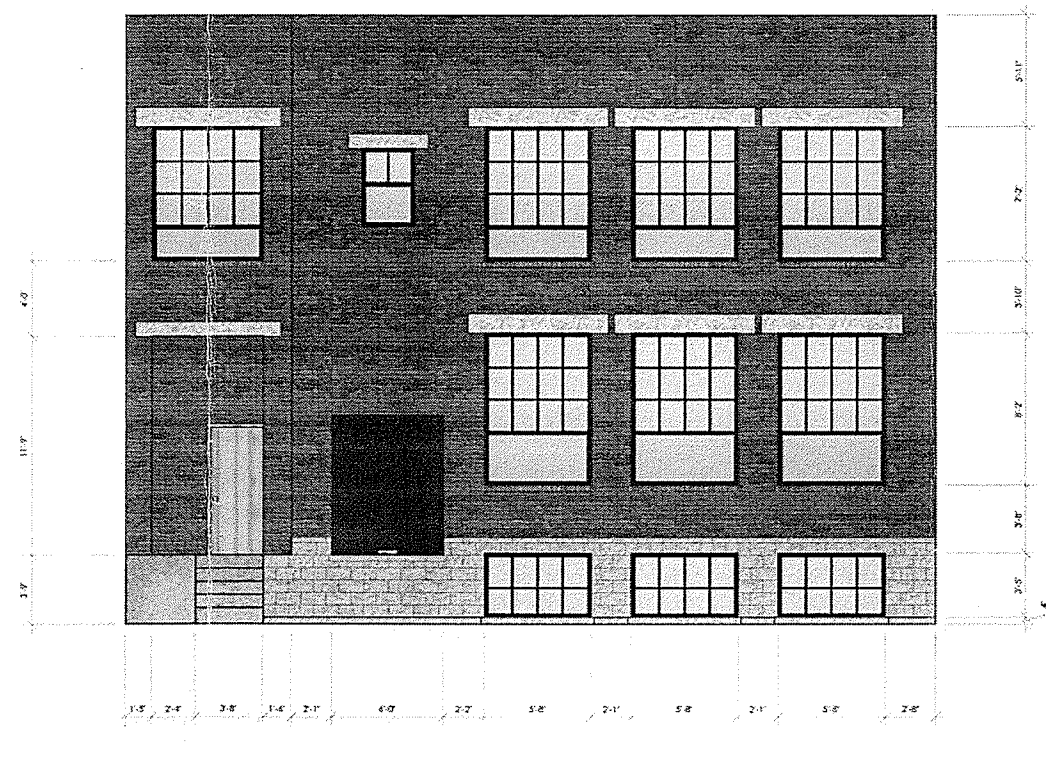
## Appendix C Design Drawings



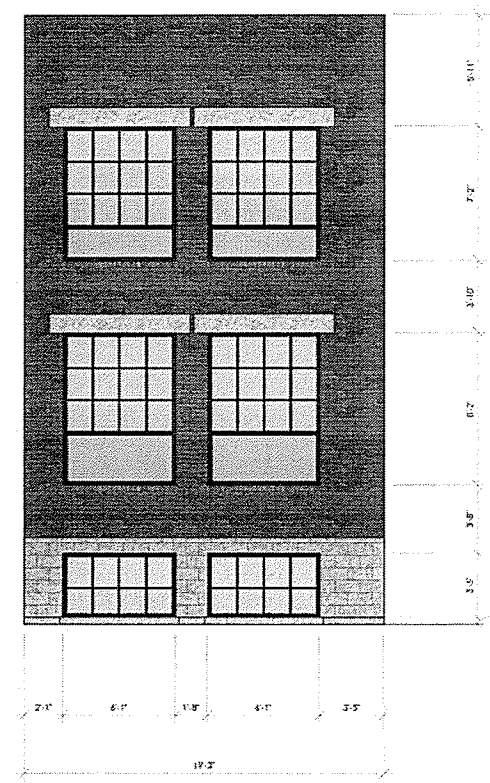




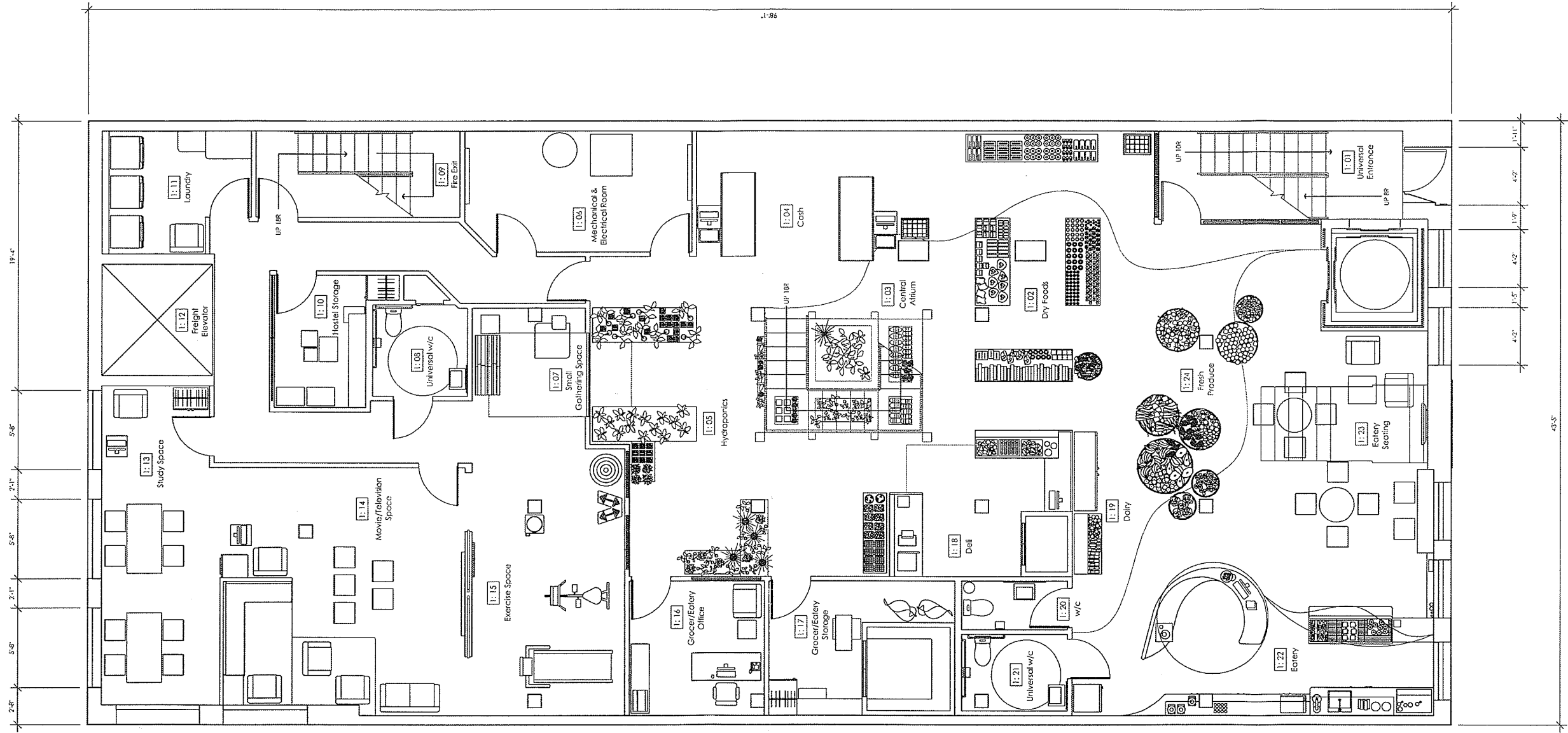
SOUTH ELEVATION - 171 McDERMOT AVENUE E.1

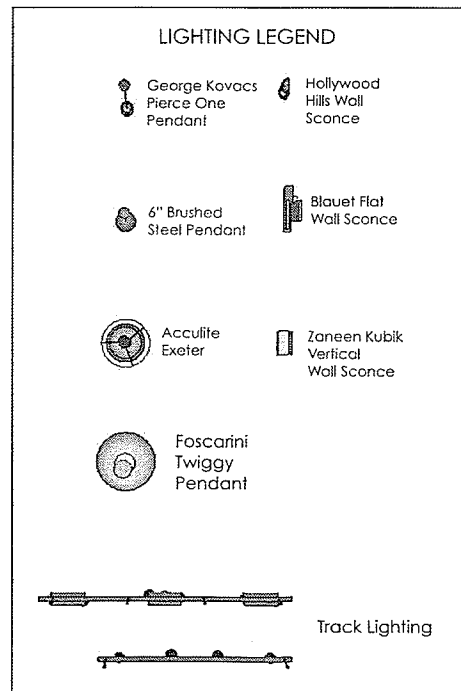
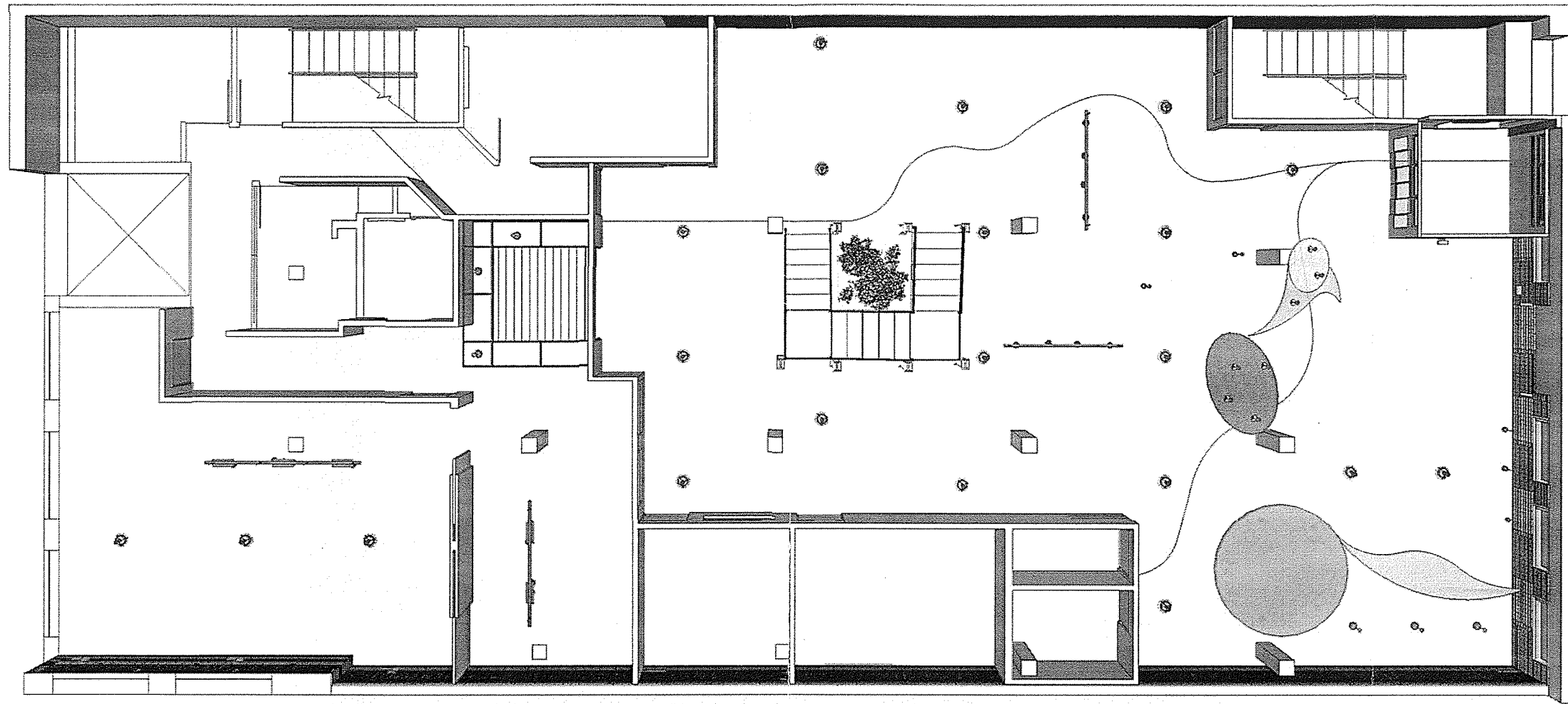


NORTH ELEVATION - 171 McDERMOT AVENUE E.2

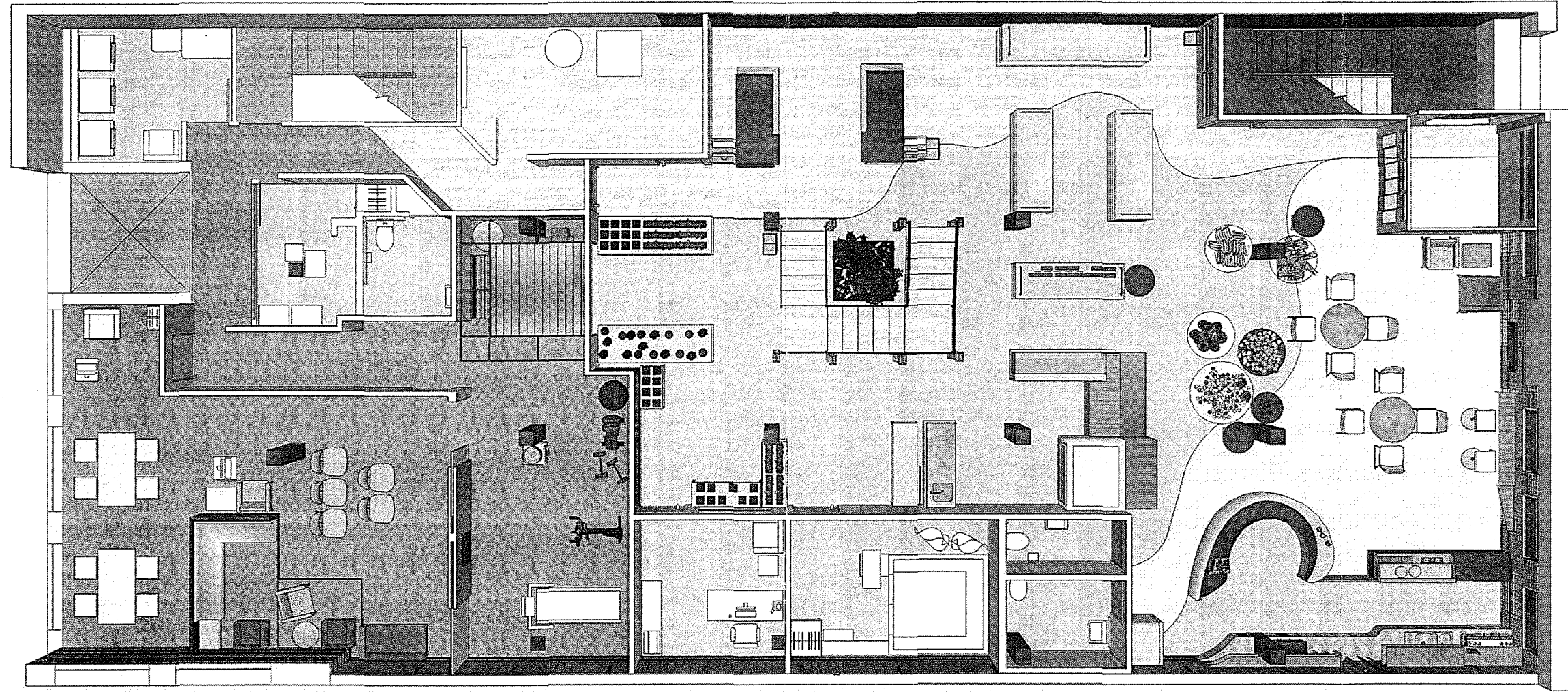


WEST ELEVATION - 171 McDERMOT AVENUE E.3



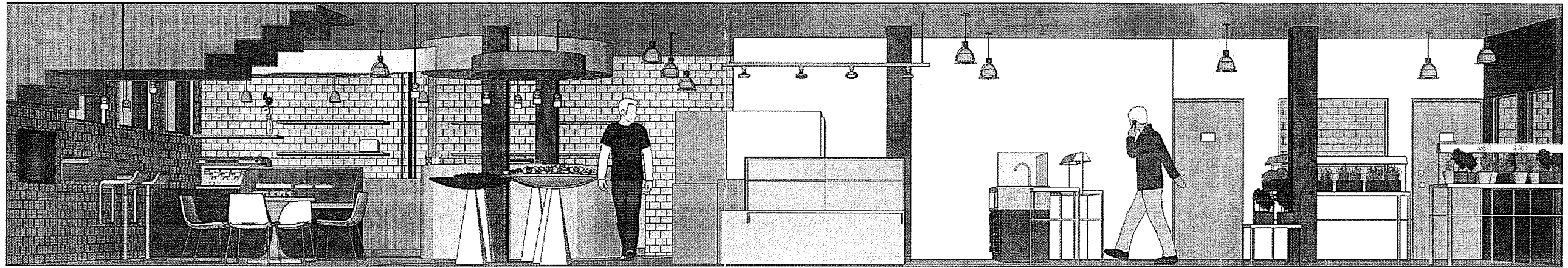


LIGHTING PLAN - LOWER LEVEL R11

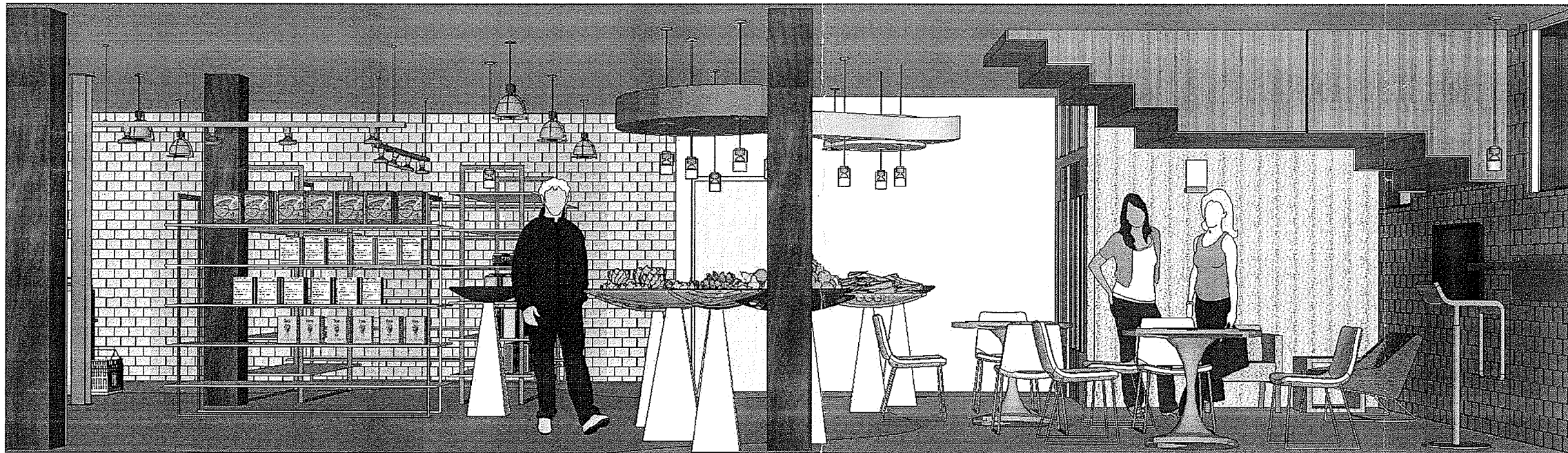


LOWER LEVEL PLAN - 171 McDERMOT AVENUE





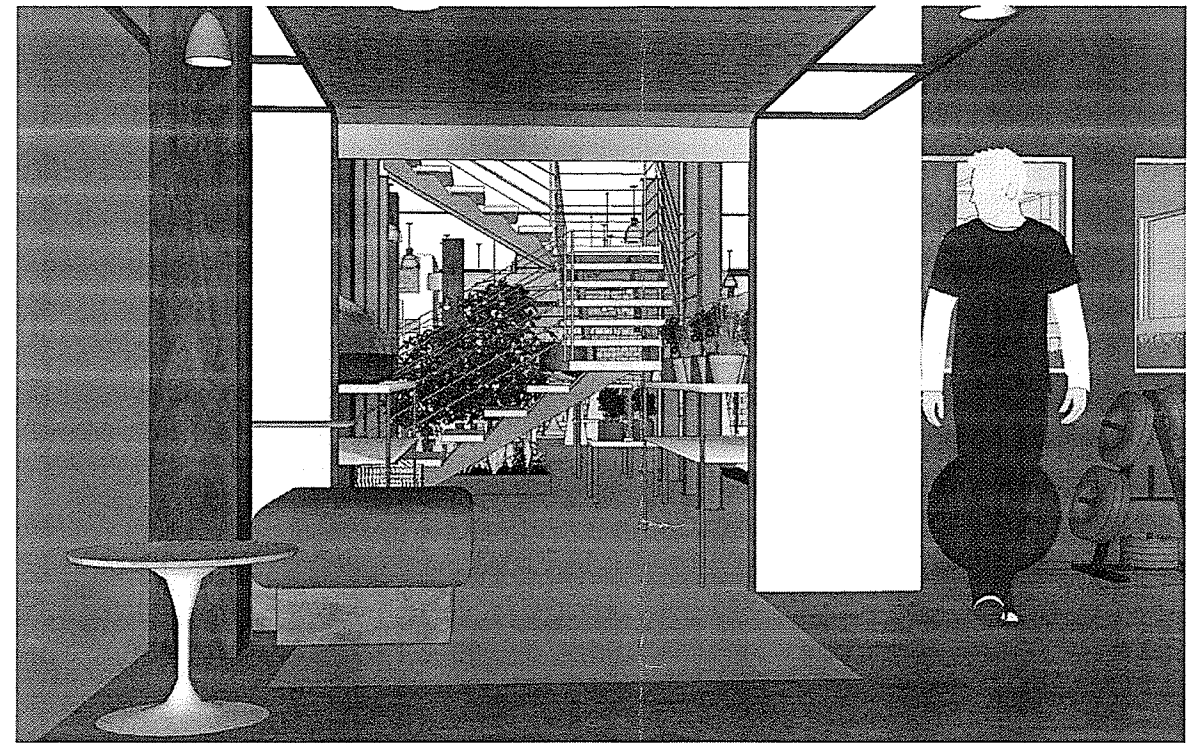
LOWER LEVEL GROCER - WEST ELEVATION



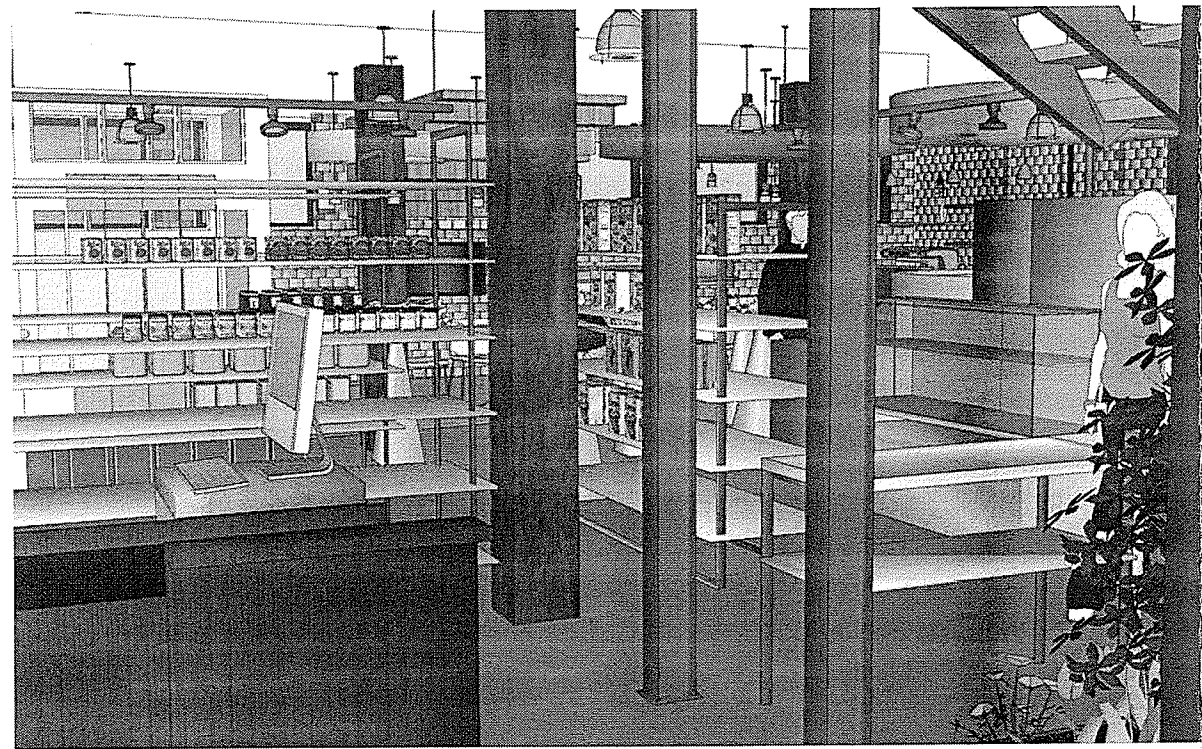
LOWER LEVEL EATERY - EAST ELEVATION



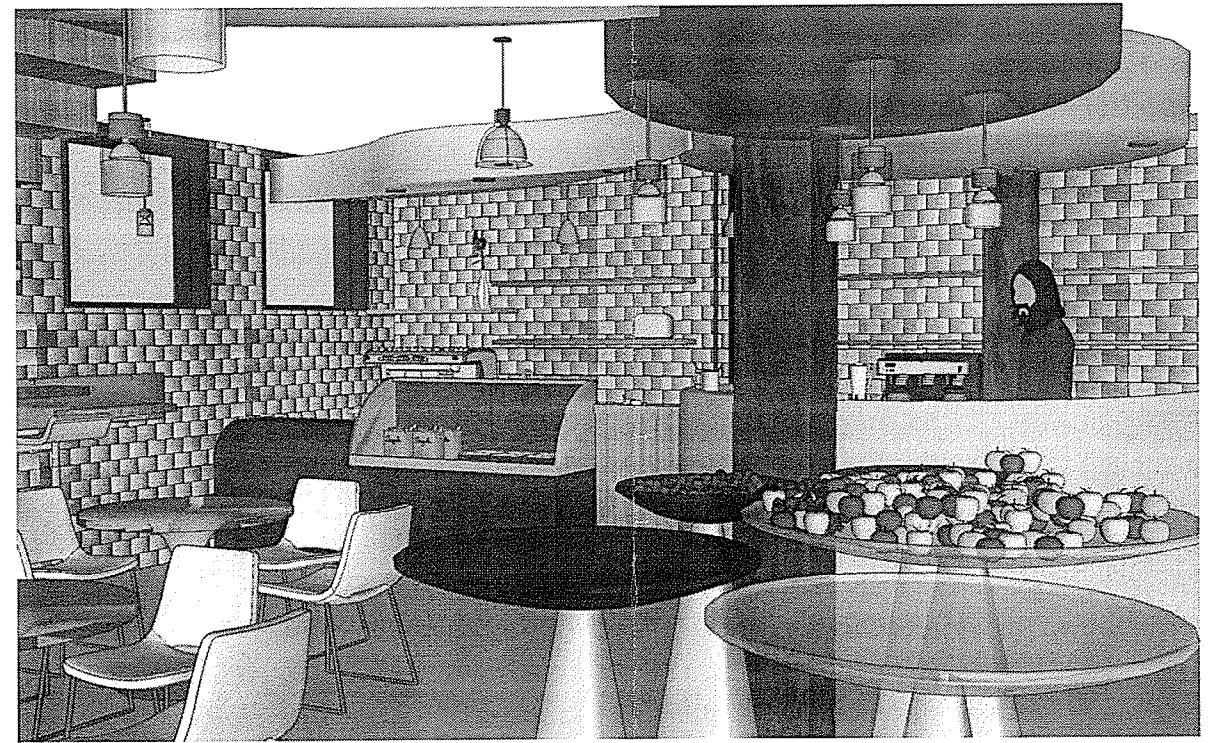
VIEW OF SMALL GATHERING SPACE FROM ATRIUM STAIRS - LOWER LEVEL GROCER, HOSTEL



VIEW SOUTH FROM SMALL GATHERING SPACE - LOWER LEVEL HOSTEL, GROCER

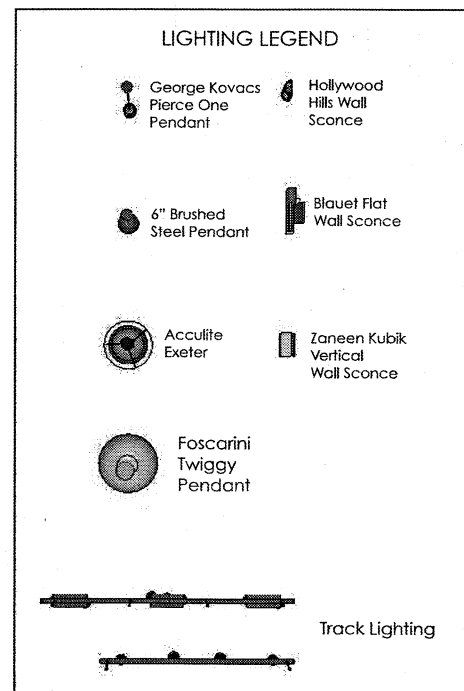
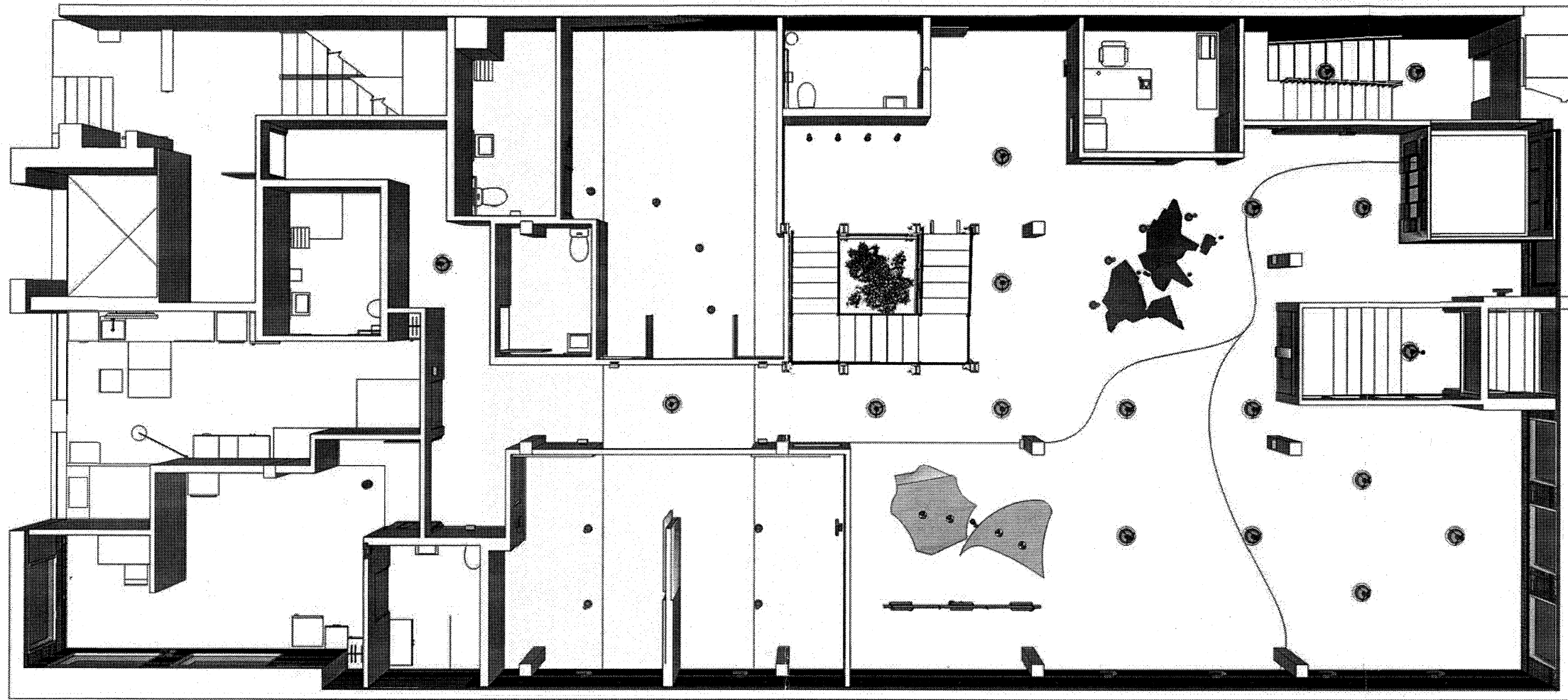


VIEW OF GROCER FROM CHECKOUT COUNTER - LOWER LEVEL GROCER



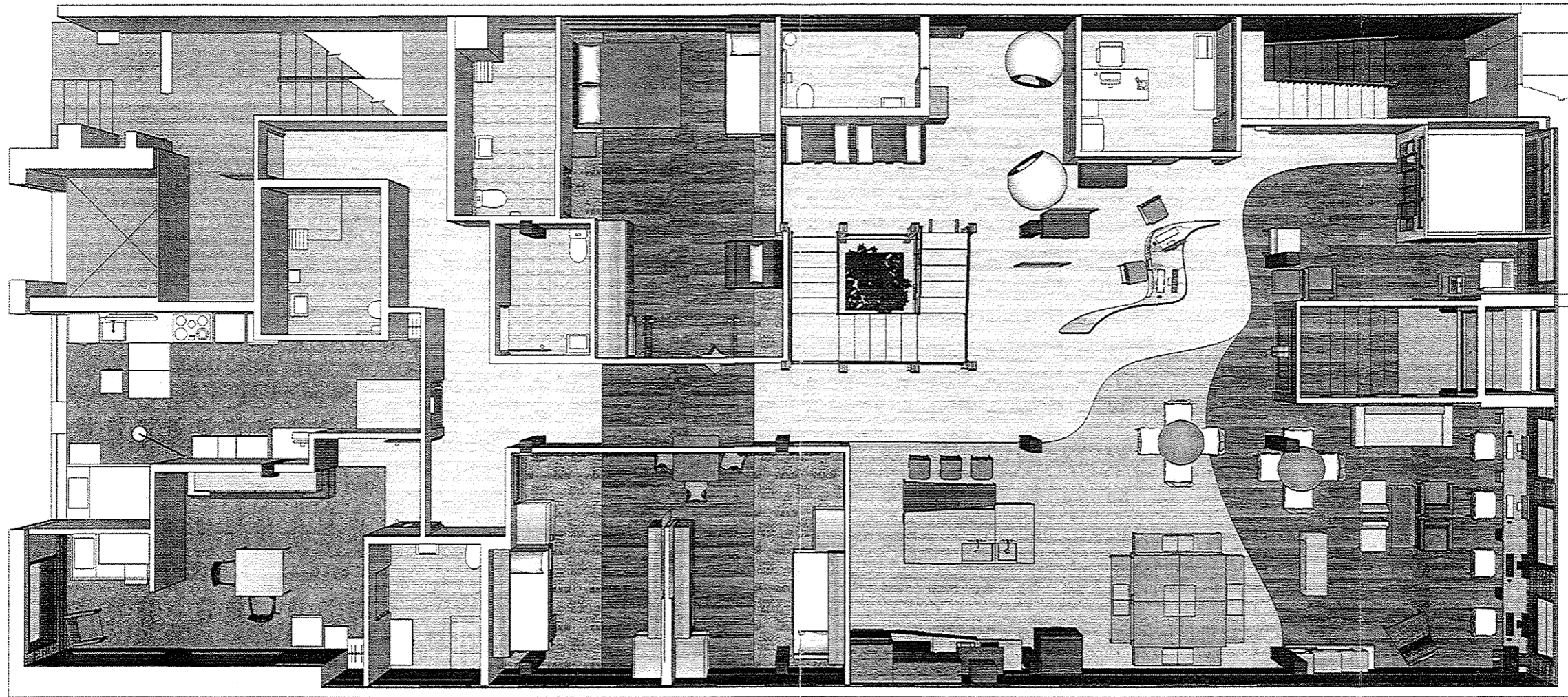
VIEW OF EATERY FROM PRODUCE DISPLAY - LOWER LEVEL GROCER





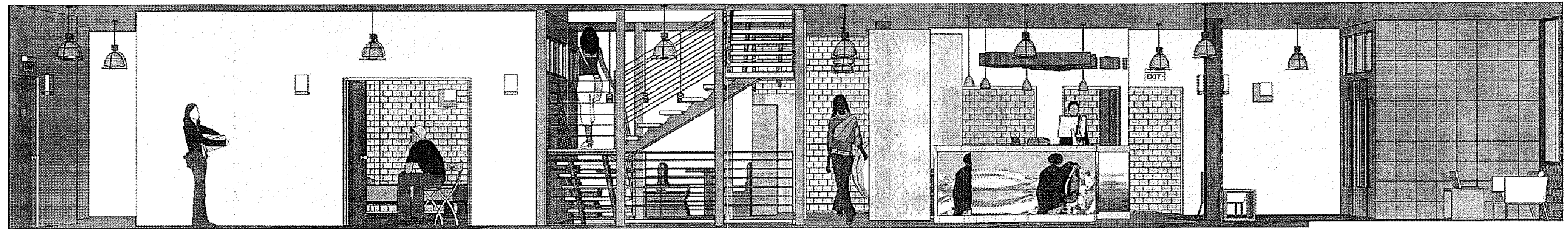
LIGHTING PLAN - MAIN LEVEL

R12

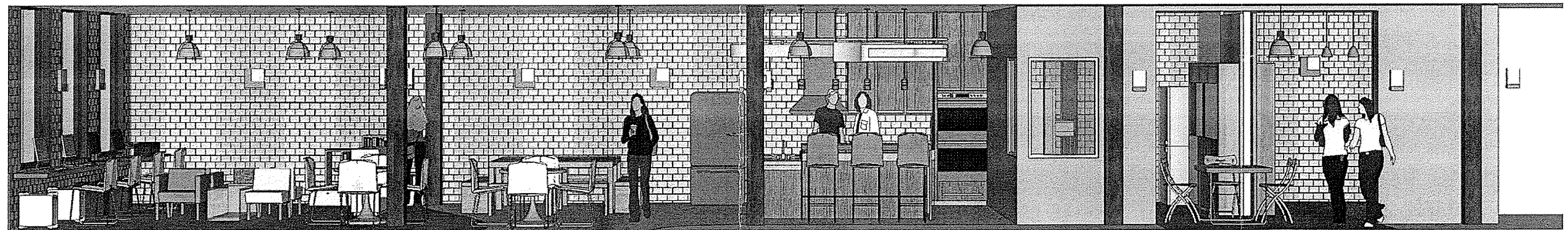


MAIN LEVEL PLAN - 171 McDERMOT AVENUE

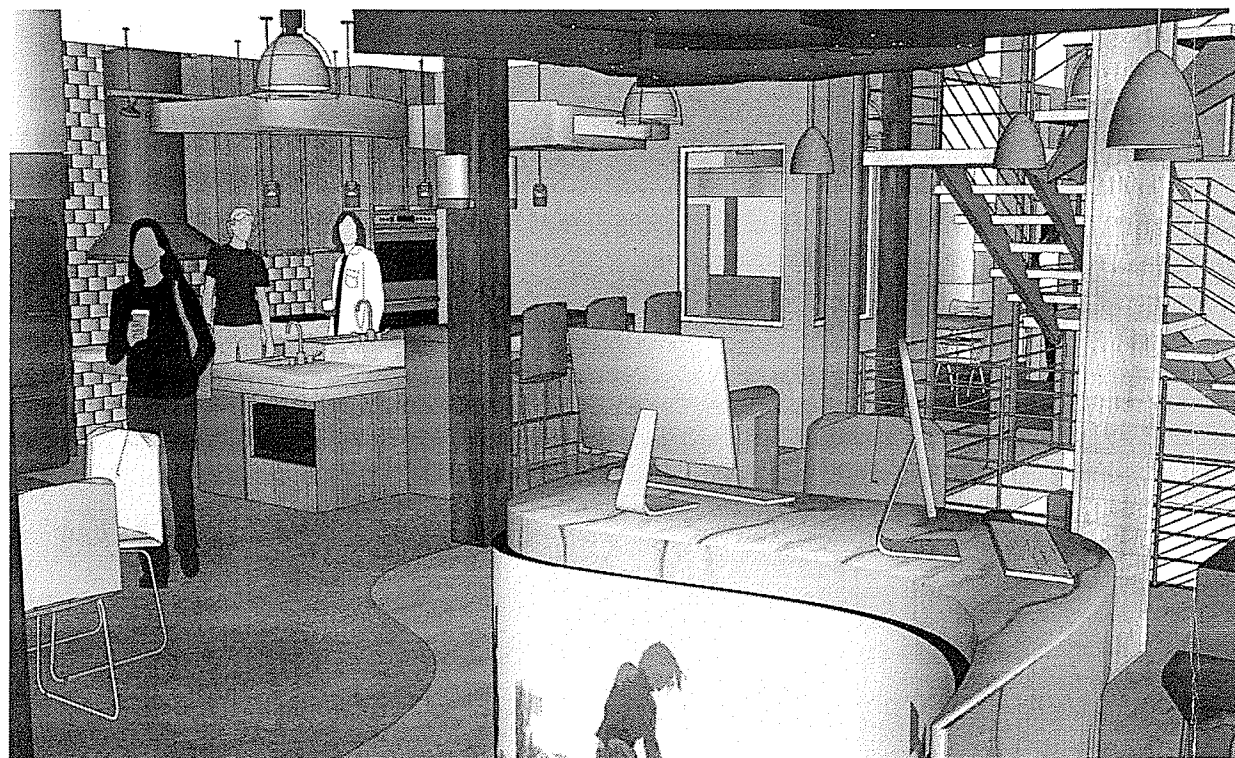




MAIN LEVEL HOSTEL - EAST ELEVATION



MAIN LEVEL HOSTEL - WEST ELEVATION



VIEW FROM FRONT DESK, LOOKING NORTHWEST - MAIN LEVEL HOSTEL



VIEW FROM ISLAND SEATING, LOOKING SOUTH - MAIN LEVEL HOSTEL



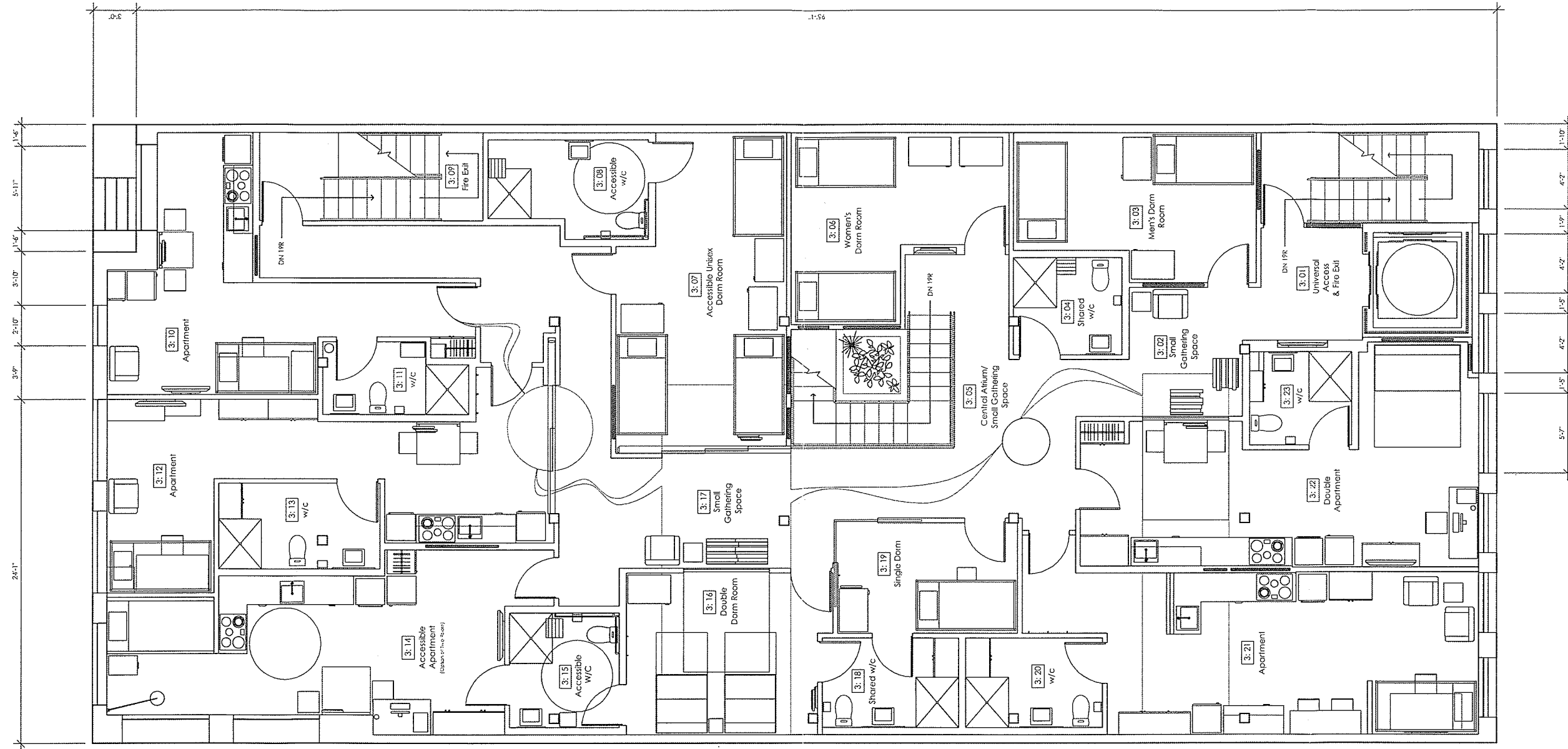
FIXED SEATING AND QUIET CORNER - MAIN LEVEL HOSTEL

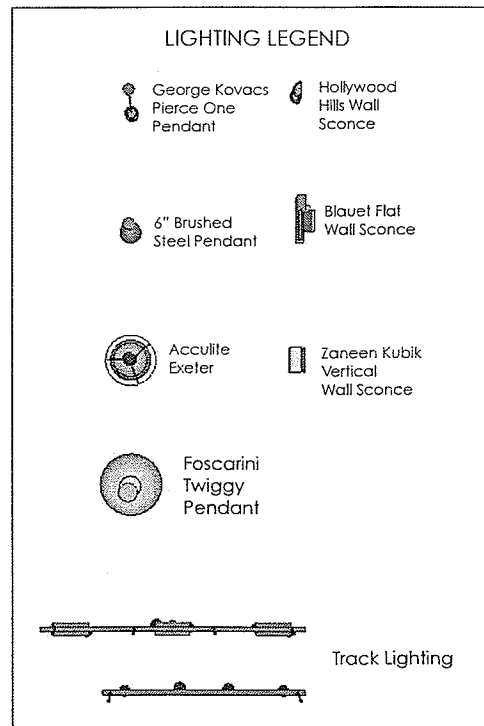
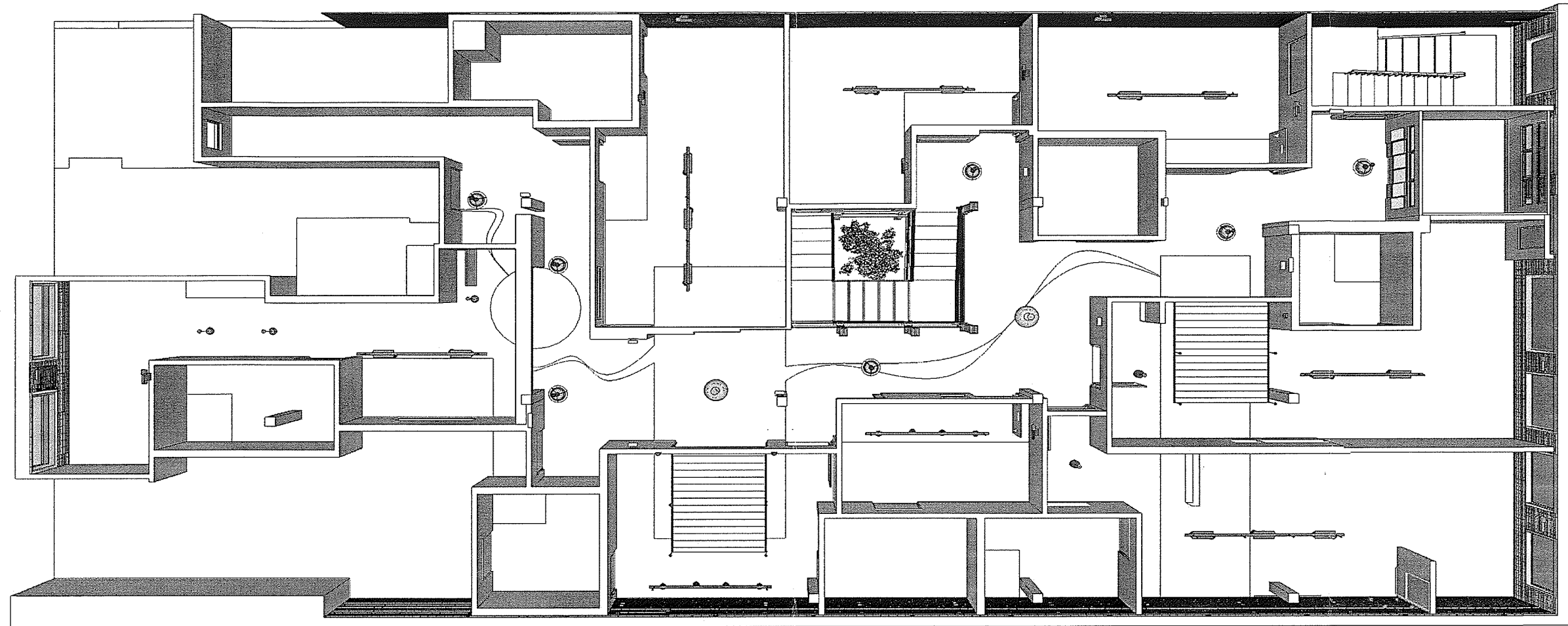


MAIN LEVEL CORRIDOR, LOOKING NORTH - MAIN LEVEL HOSTEL



GATHERING SPACE BETWEEN DORM ROOMS - MAIN LEVEL HOSTEL

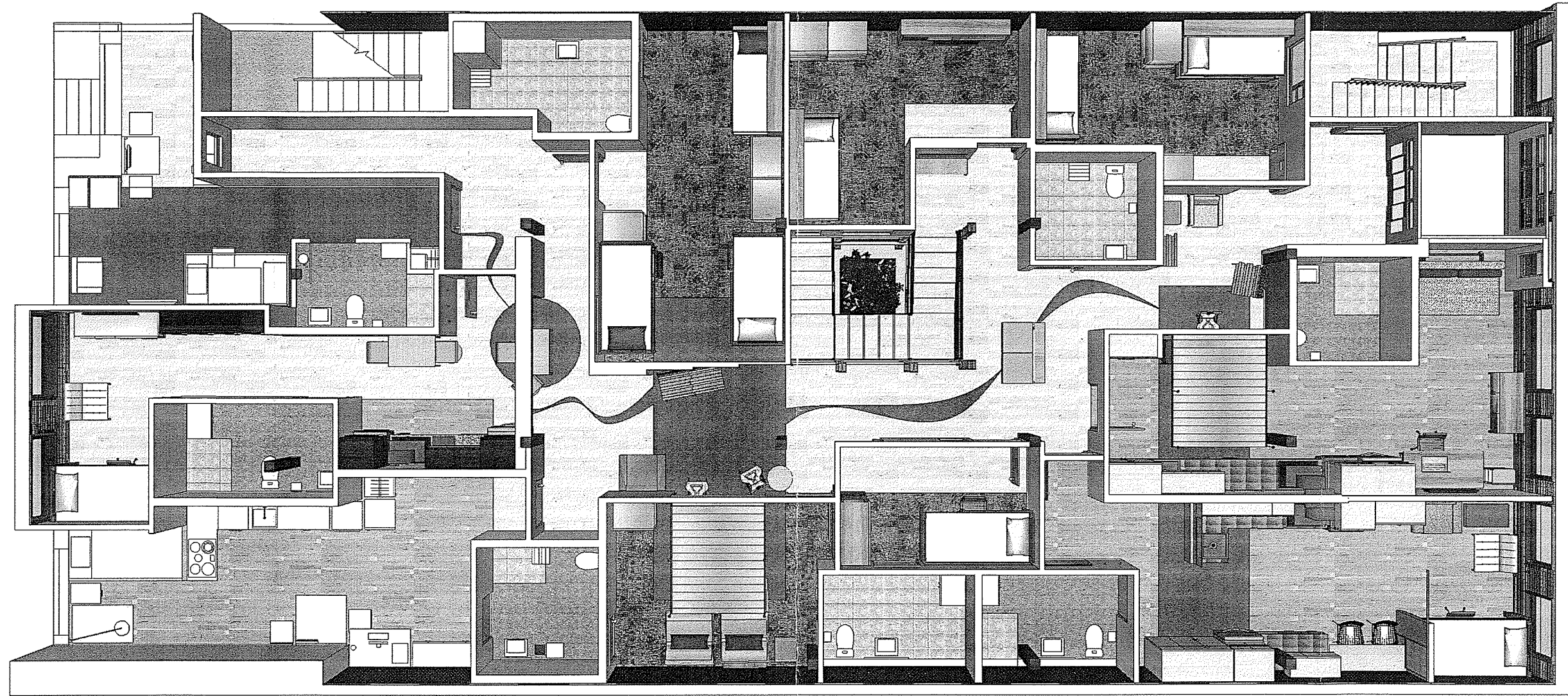




LIGHTING PLAN - UPPER LEVEL

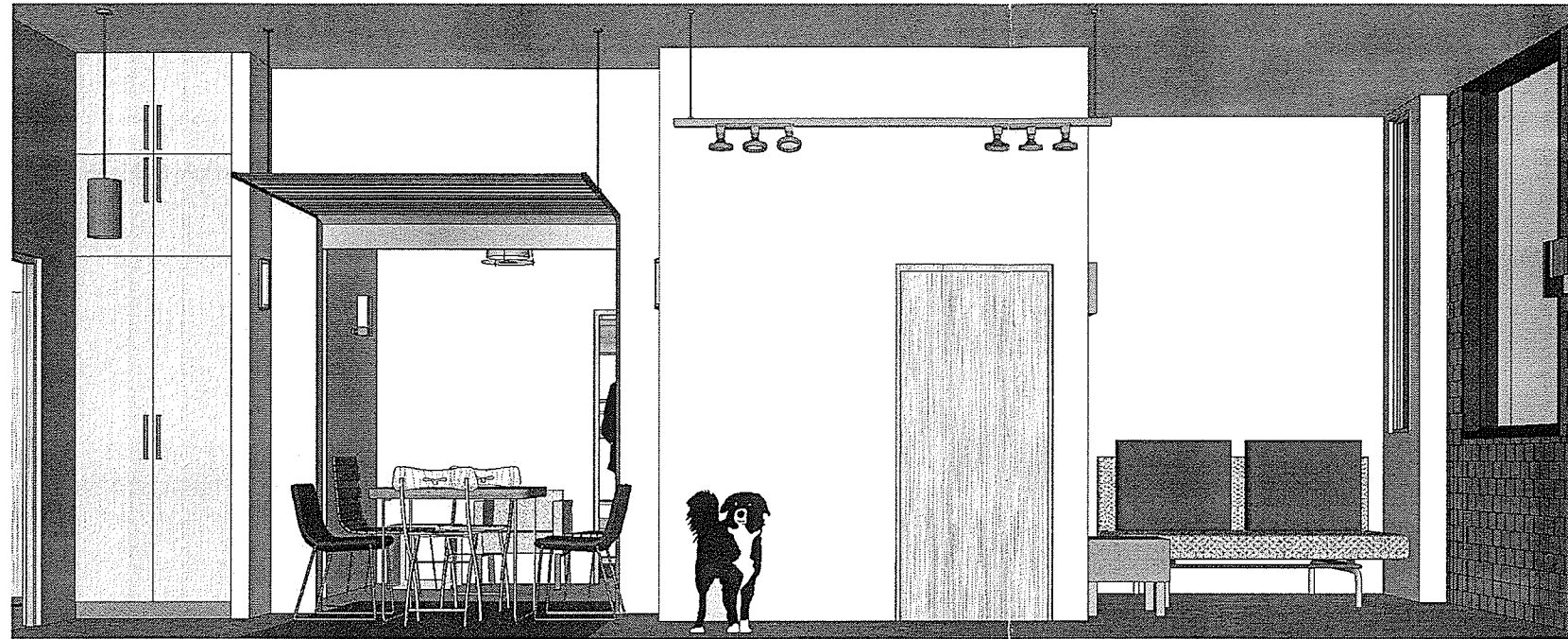
R3



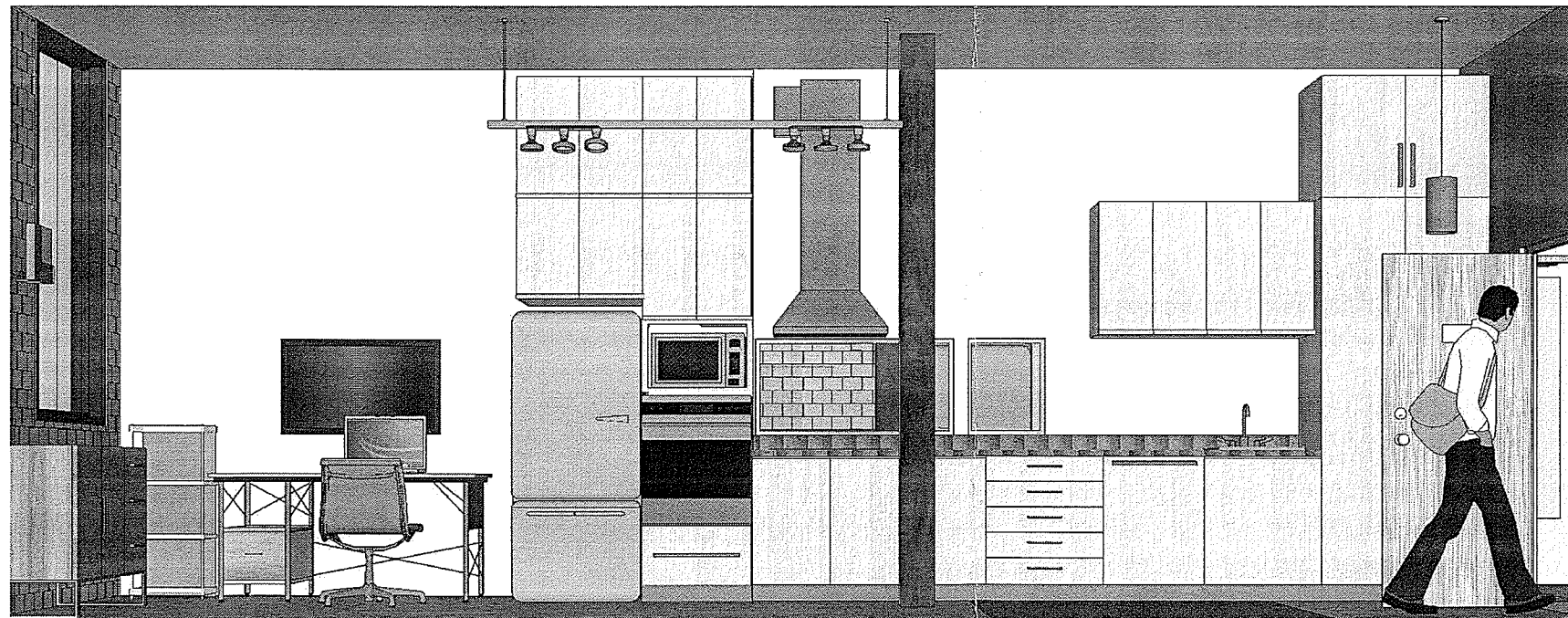


UPPER LEVEL PLAN - 171 McDERMOT AVENUE

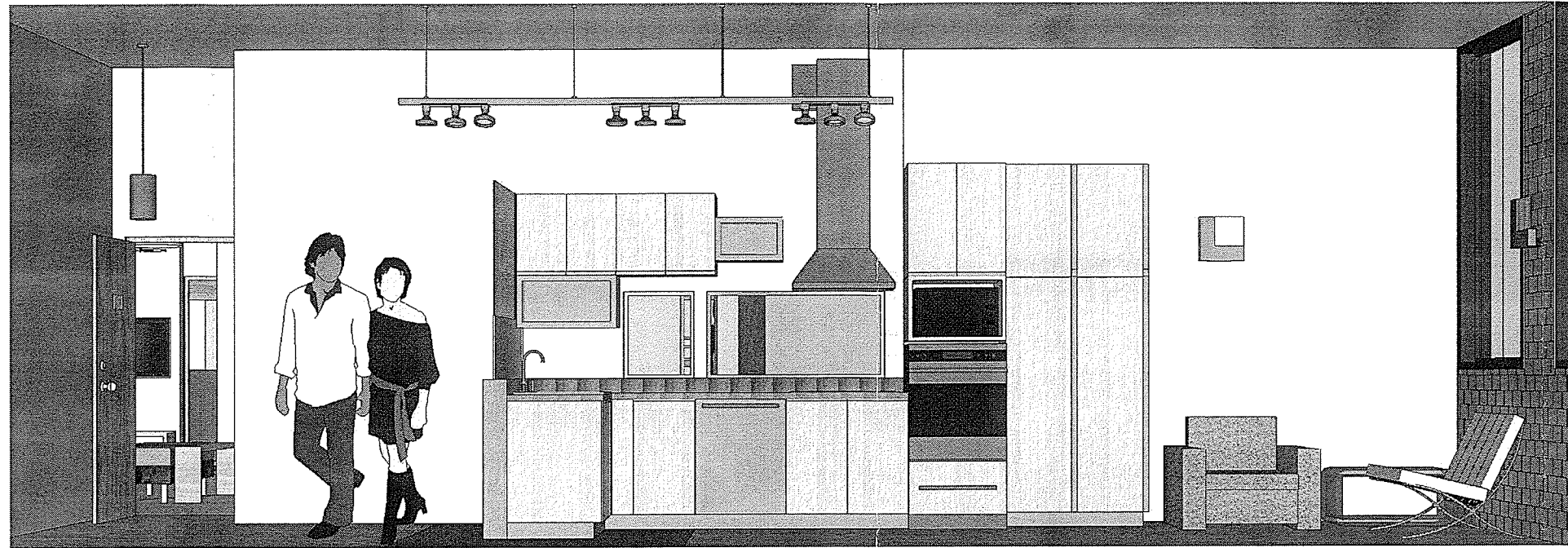




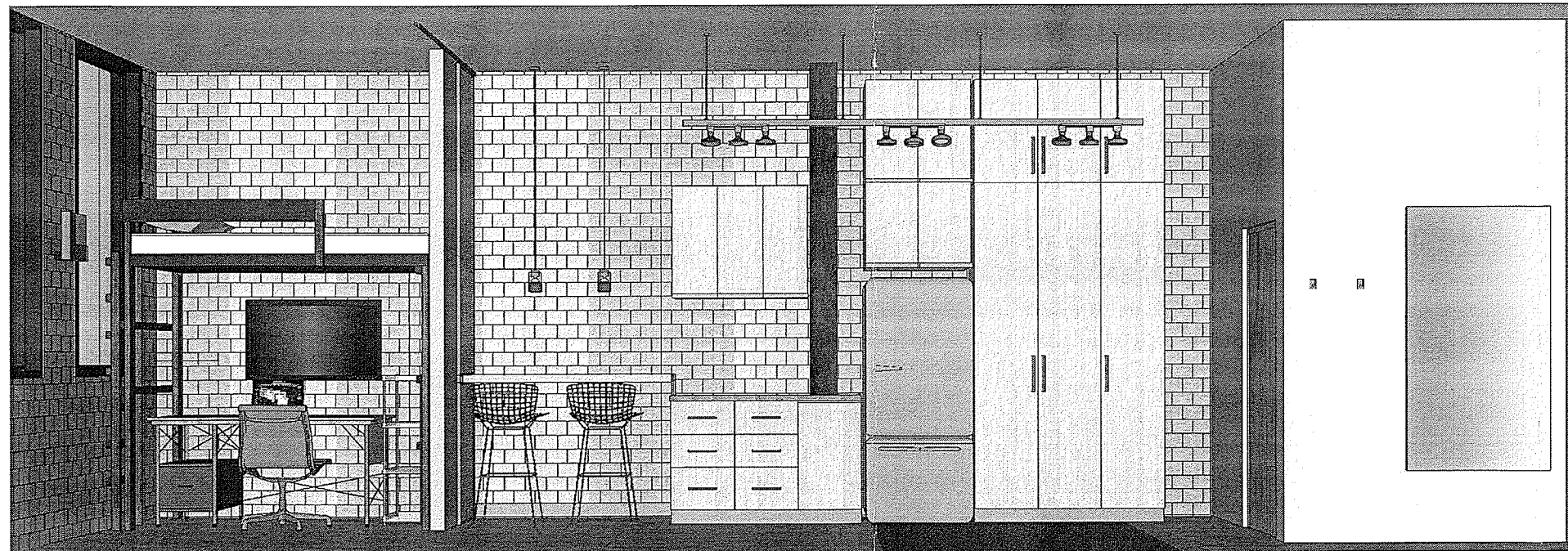
DOUBLE APARTMENT 3:22, EAST ELEVATION - UPPER LEVEL HOSTEL



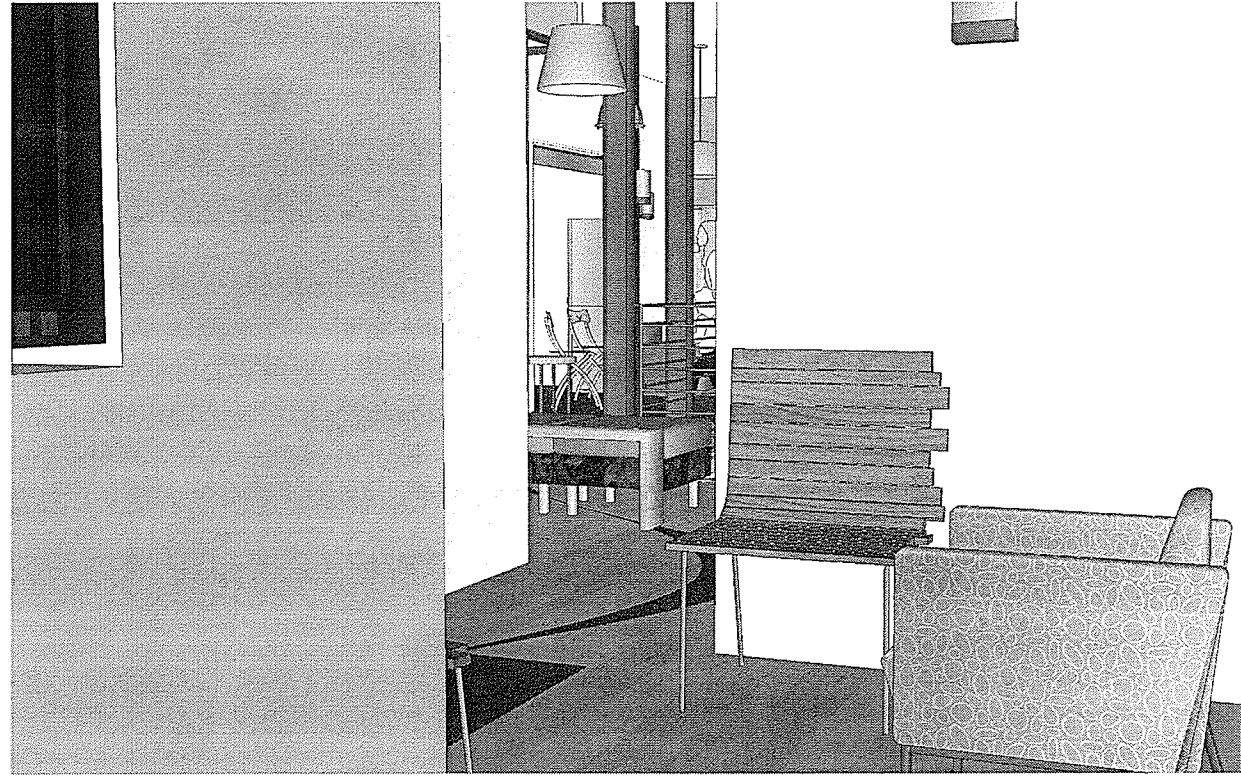
DOUBLE APARTMENT 3:22, WEST ELEVATION - UPPER LEVEL HOSTEL



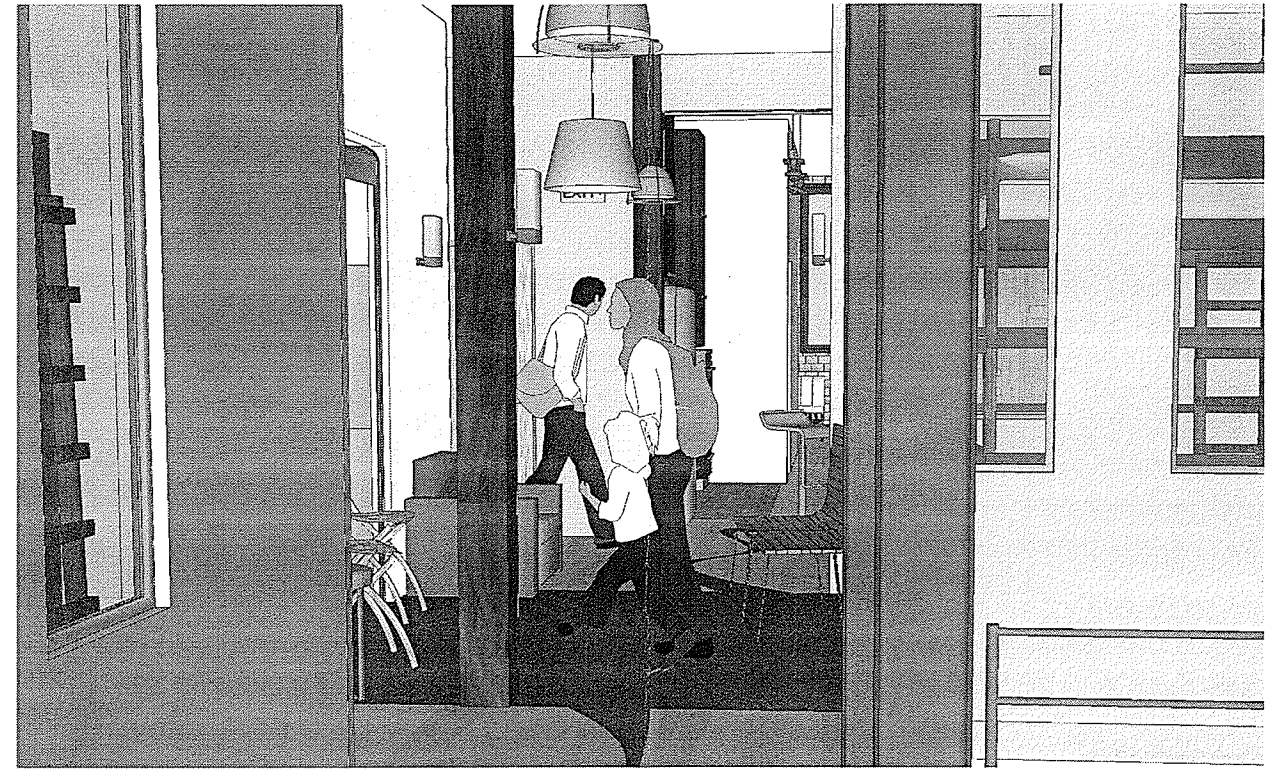
SINGLE APARTMENT 3:21, EAST ELEVATION - UPPER LEVEL HOSTEL



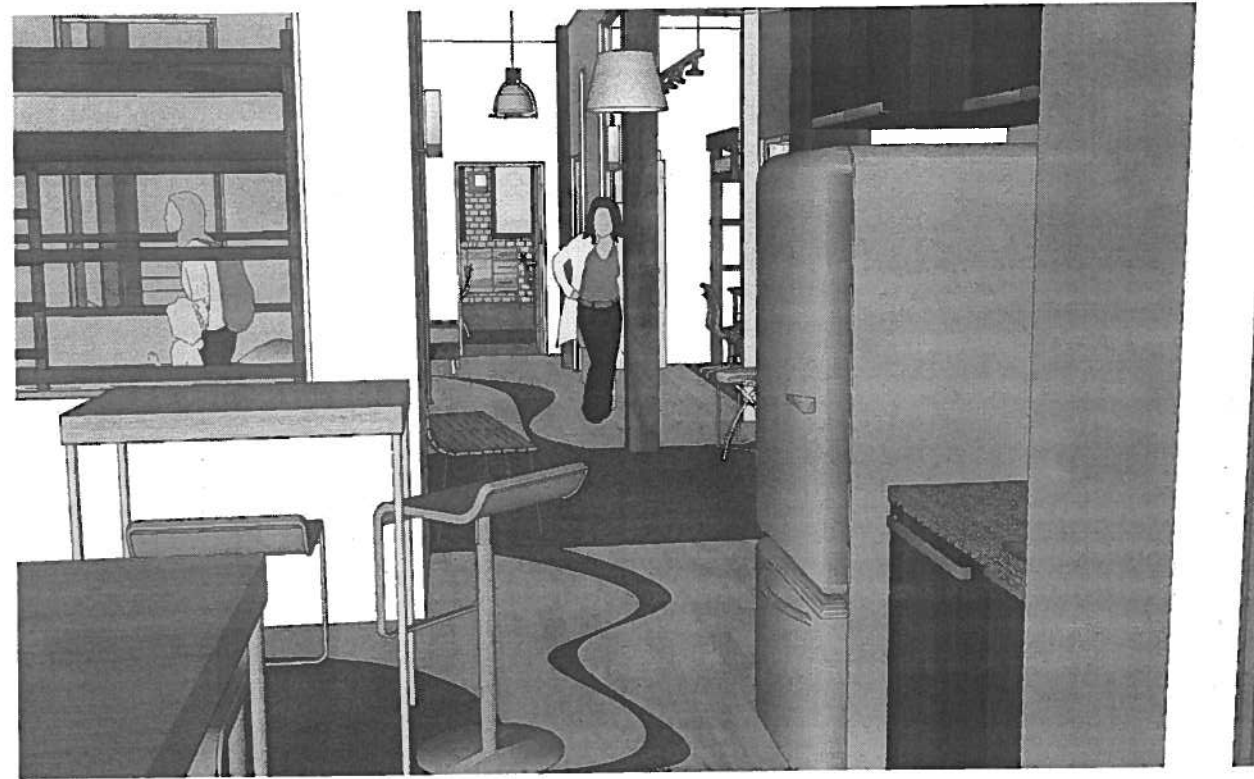
SINGLE APARTMENT 3:21, WEST ELEVATION - UPPER LEVEL HOSTEL



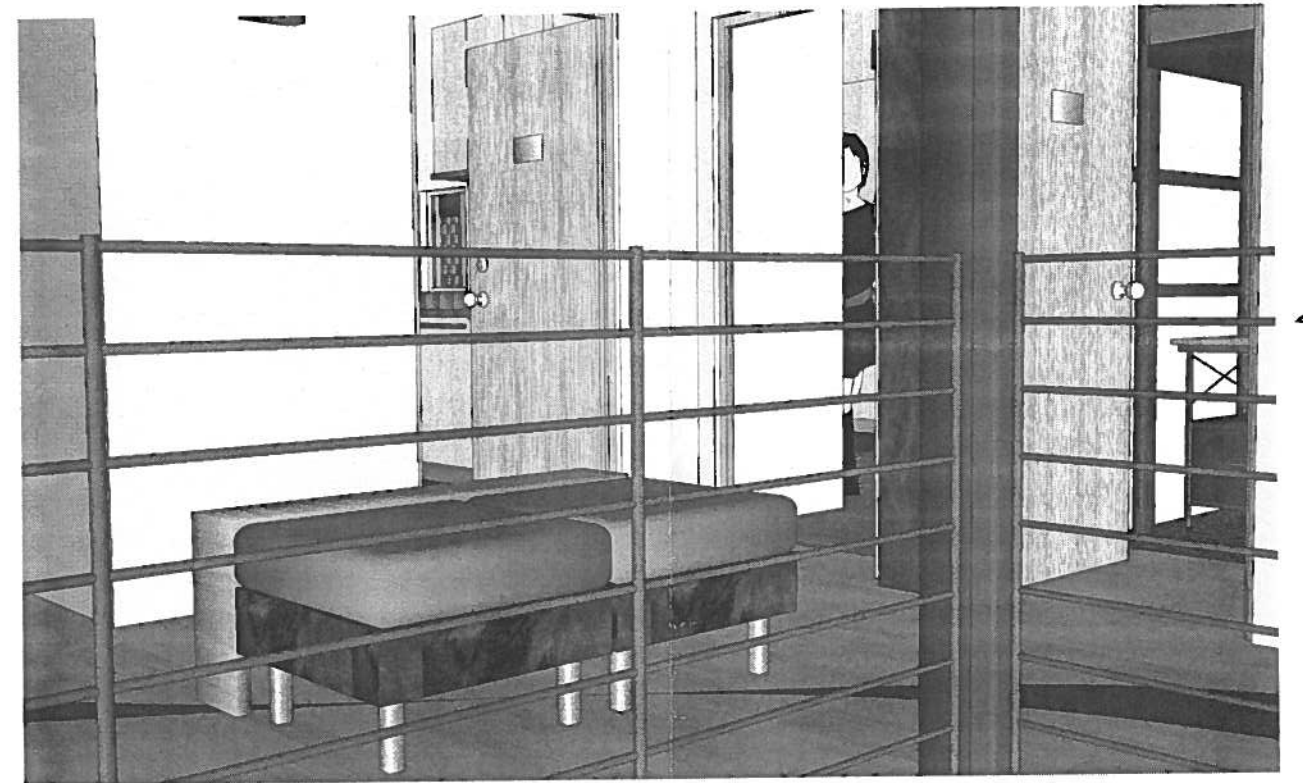
SMALL GATHERING SPACE - UPPER LEVEL HOSTEL



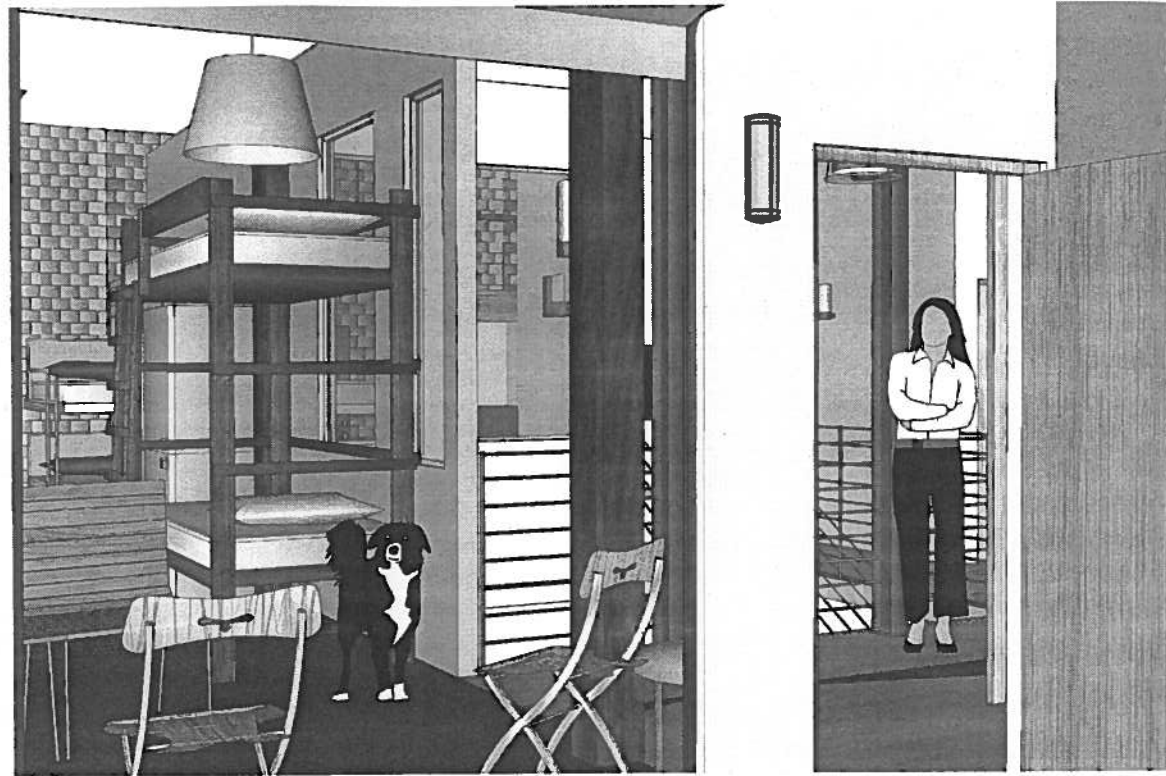
TRANSITION SPACE/GATHERING SPACE - UPPER LEVEL HOSTEL



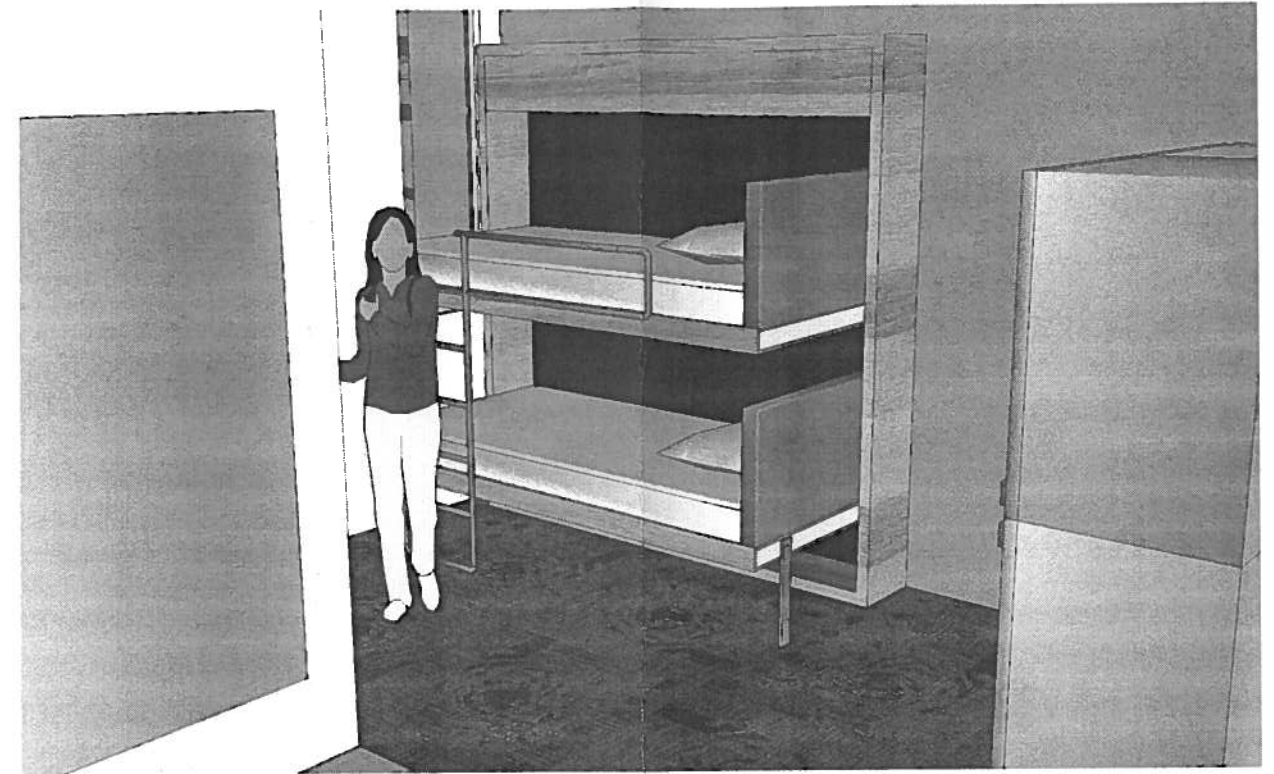
VIEW OF CORRIDOR FROM NORTH APARTMENT - UPPER LEVEL HOSTEL



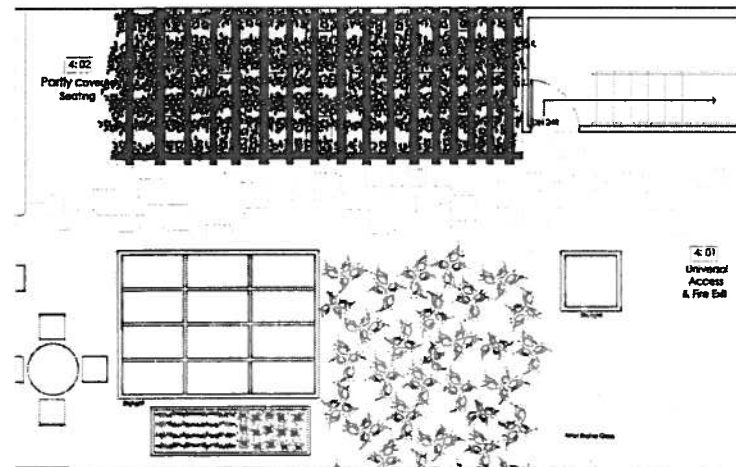
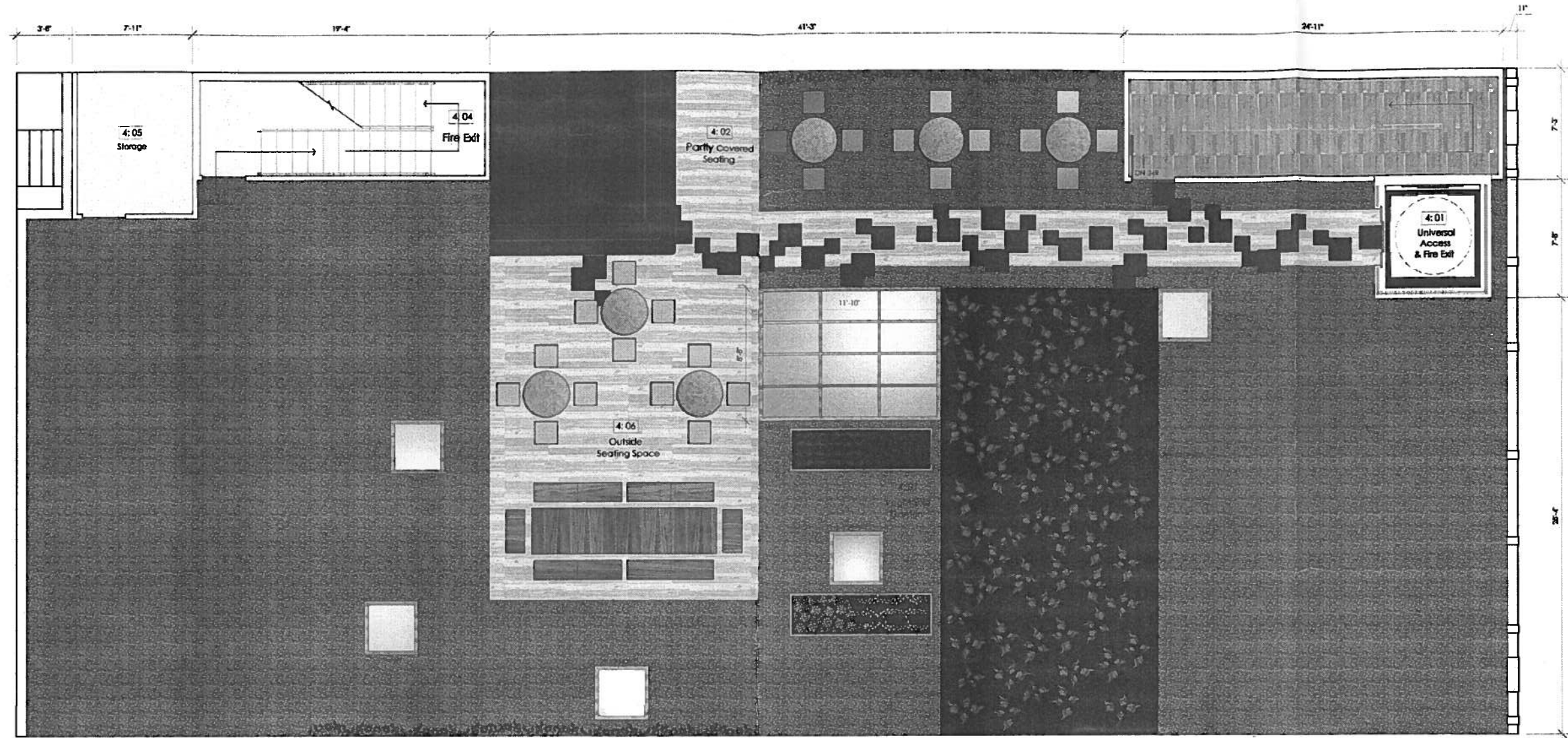
UPPER LEVEL CORRIDOR/VIEW FROM ATRIUM STAIRS - UPPER LEVEL HOSTEL



VIEW OF SMALL GATHERING SPACE FROM DORM ROOM - UPPER LEVEL HOSTEL



WALL SYSTEM IN UPPER LEVEL DORM ROOM - UPPER LEVEL HOSTEL

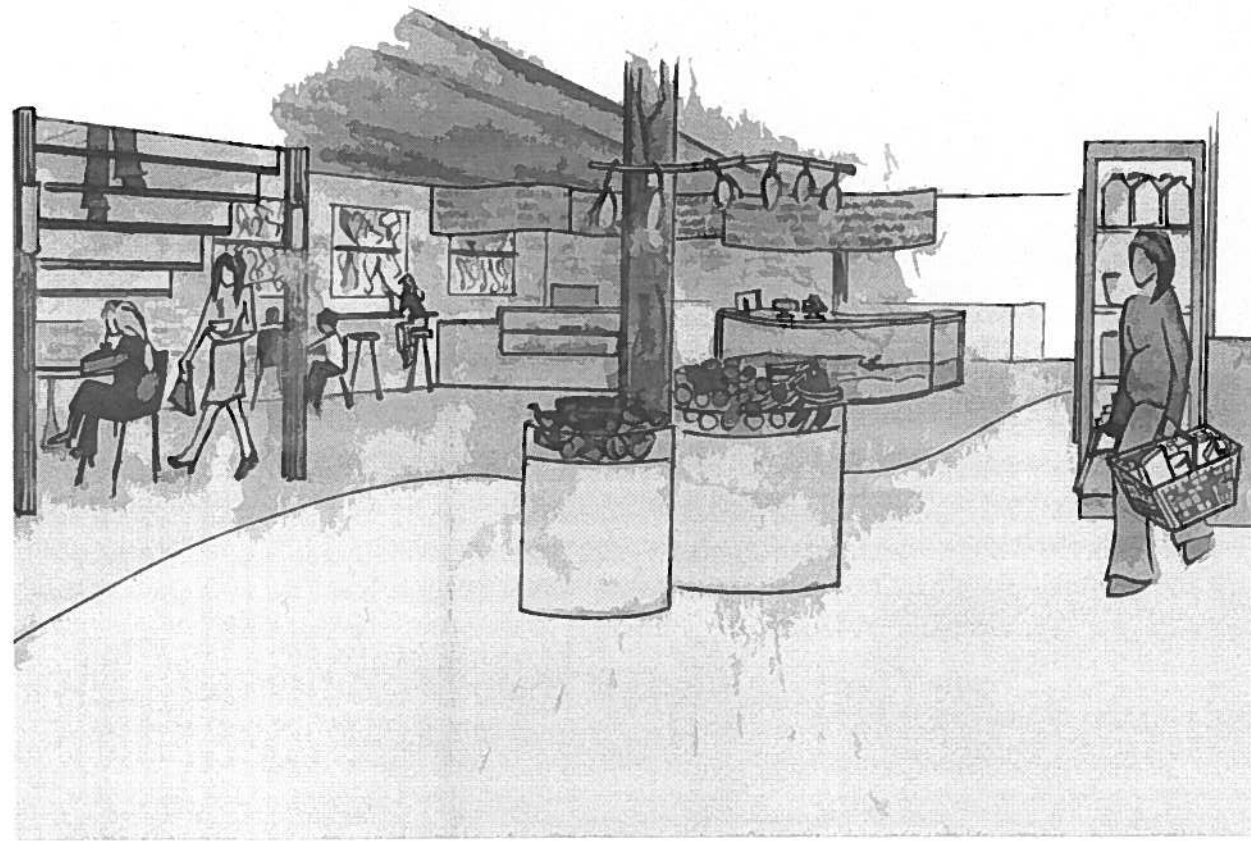


PARTIALLY COVERED SEATING, ROOF PLAN

P 9

ROOF PLAN - 171 McDERMOT AVENUE

P 8

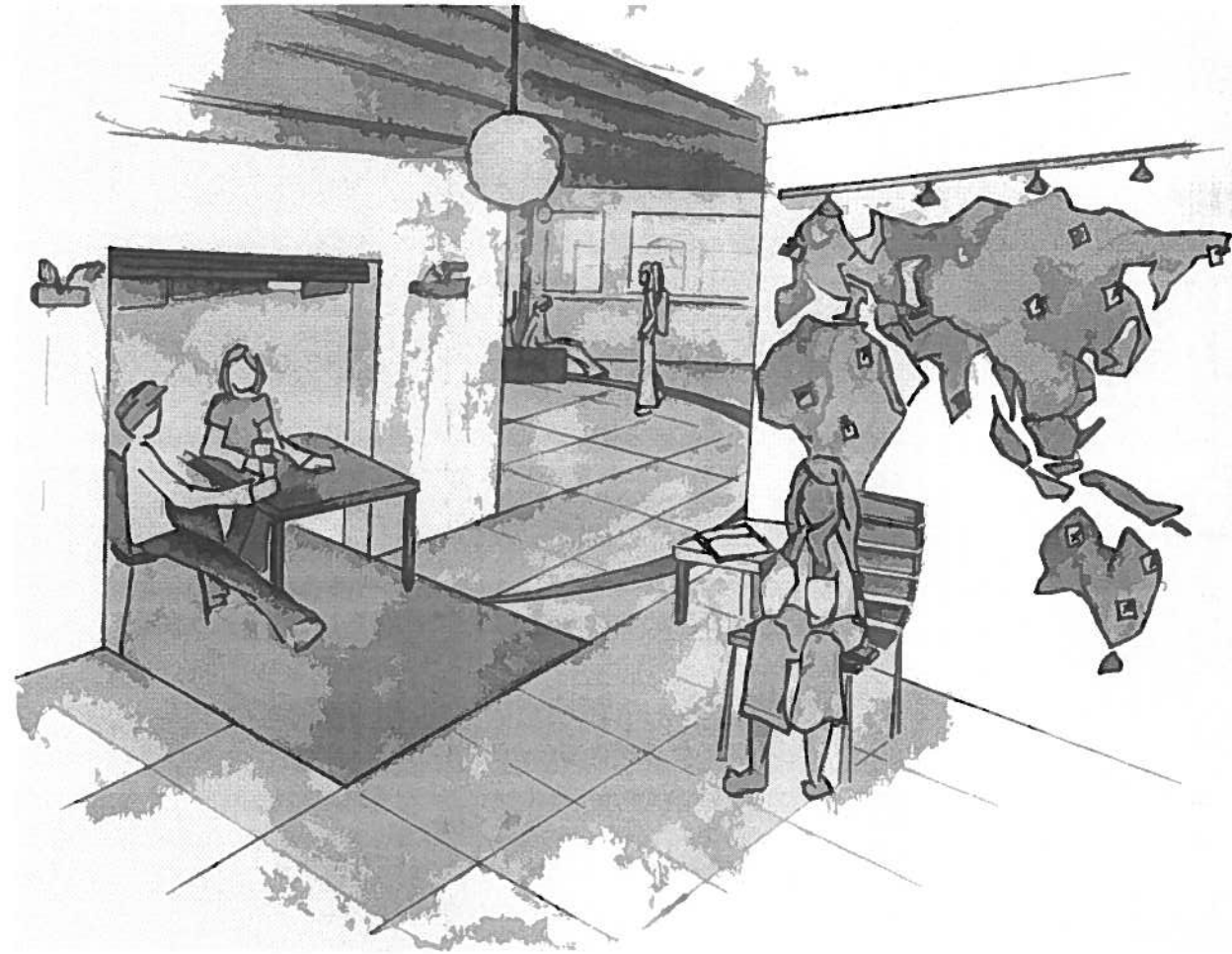


VIEW OF EATERY FROM PRODUCE DISPLAY - PERSPECTIVE FROM INTERMEDIATE PRESENTATION

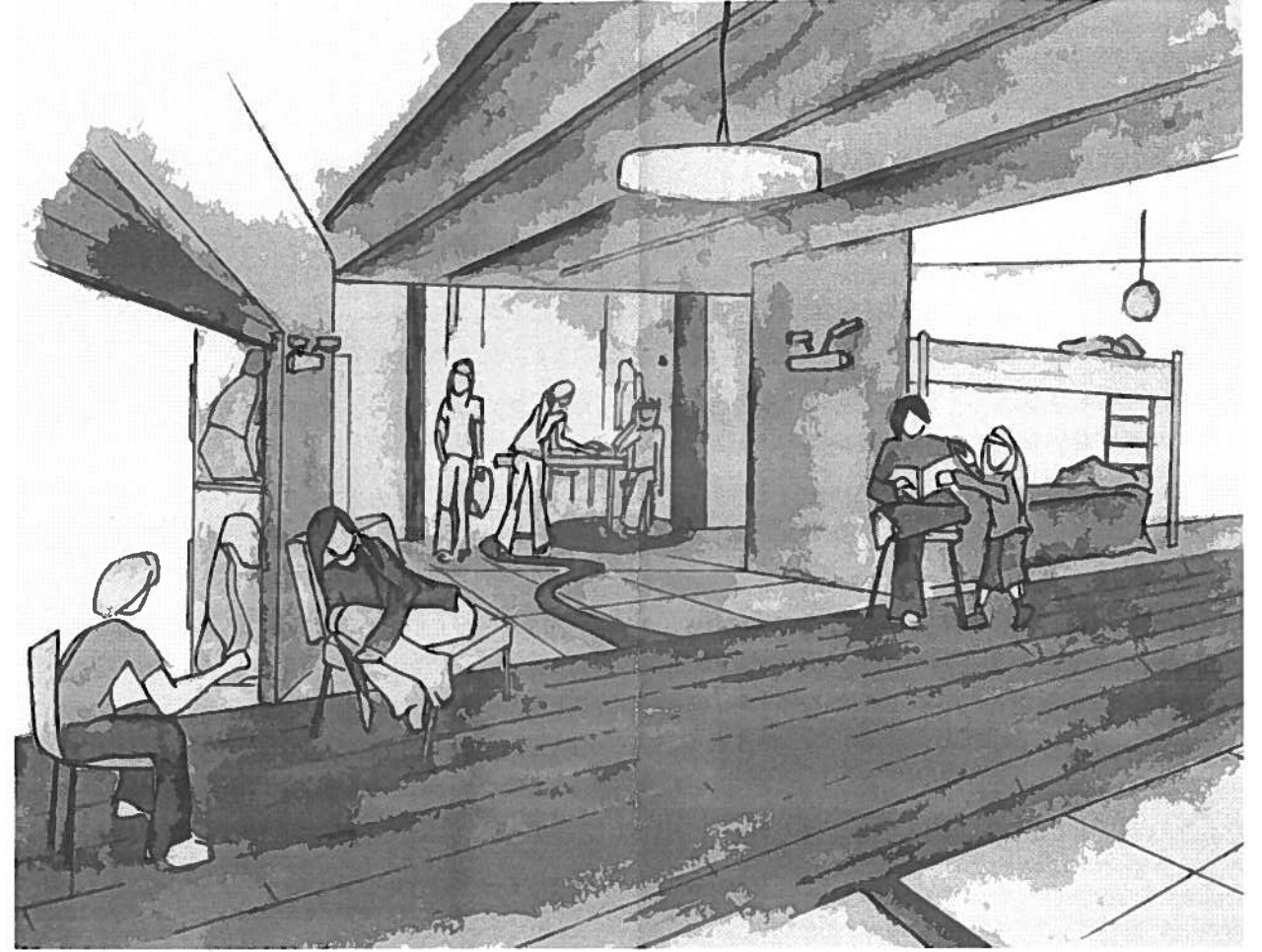


VIEW OF COMMUNAL DINING SPACE - PERSPECTIVE FROM INTERMEDIATE PRESENTATION





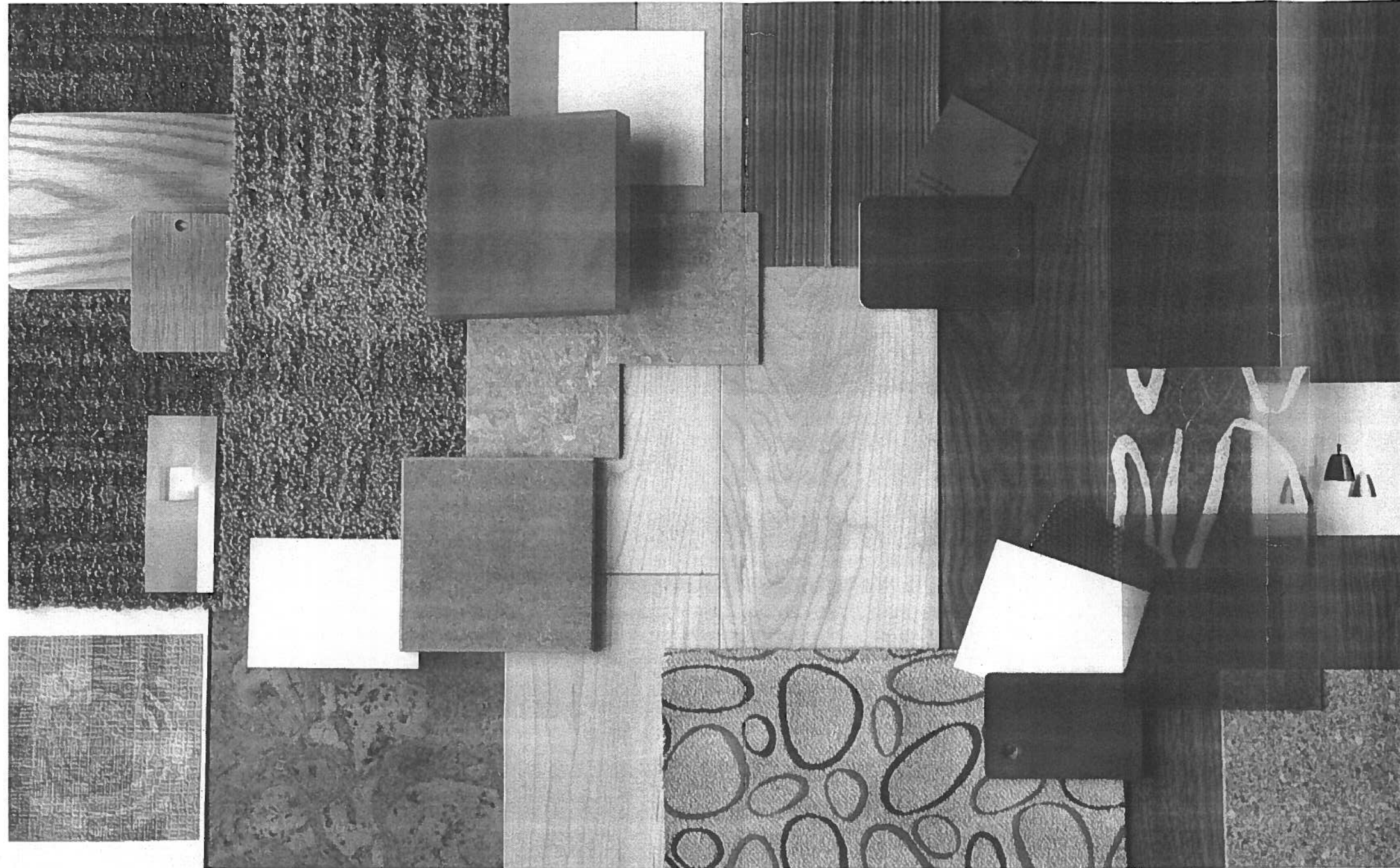
SMALL GATHERING SPACE, UPPER LEVEL HOSTEL - PERSPECTIVE FROM INTERMEDIATE PRESENTATION



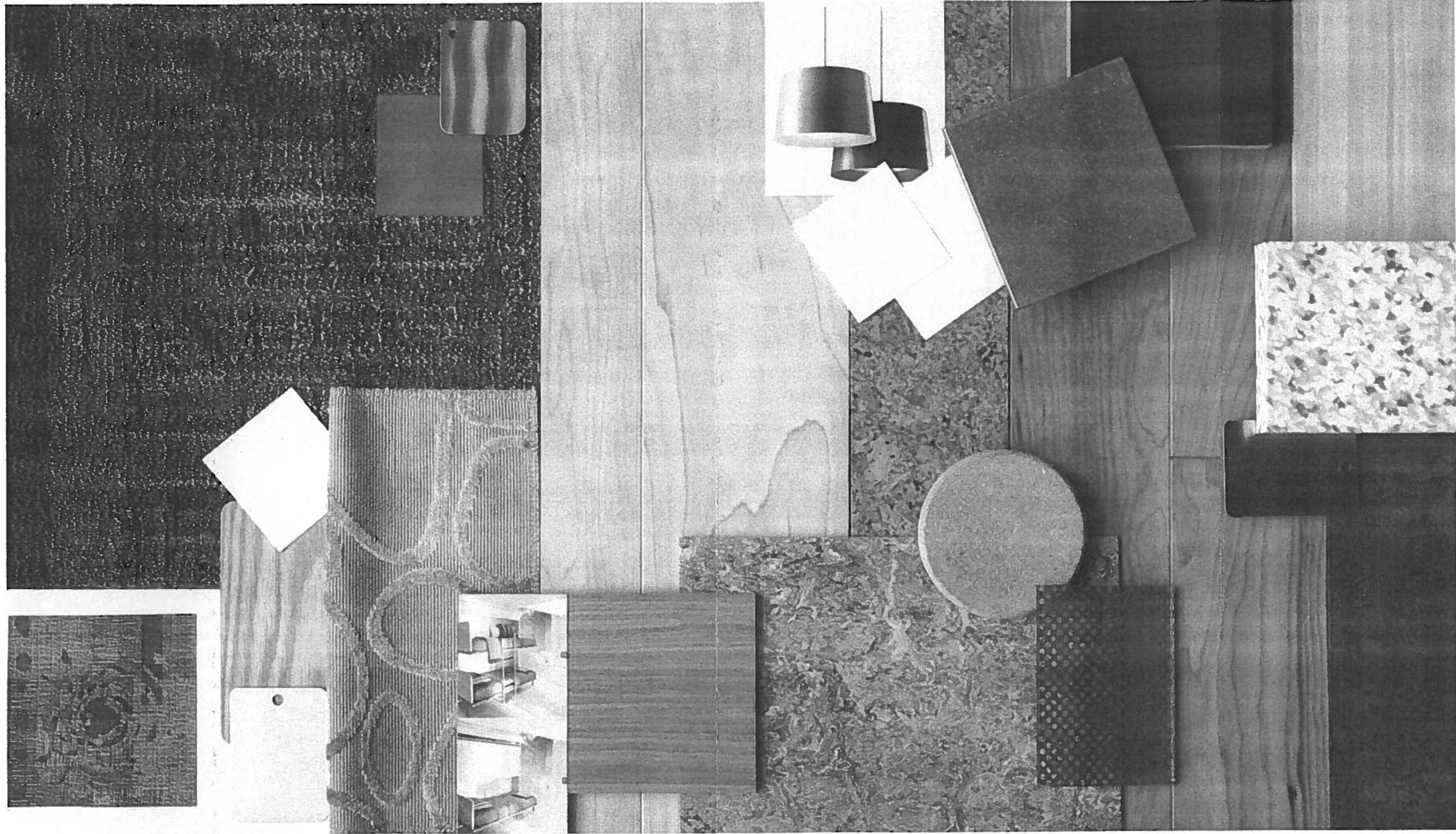
TRANSITIONAL SPACE, UPPER LEVEL HOSTEL - PERSPECTIVE FROM INTERMEDIATE PRESENTATION

## Material and Colour

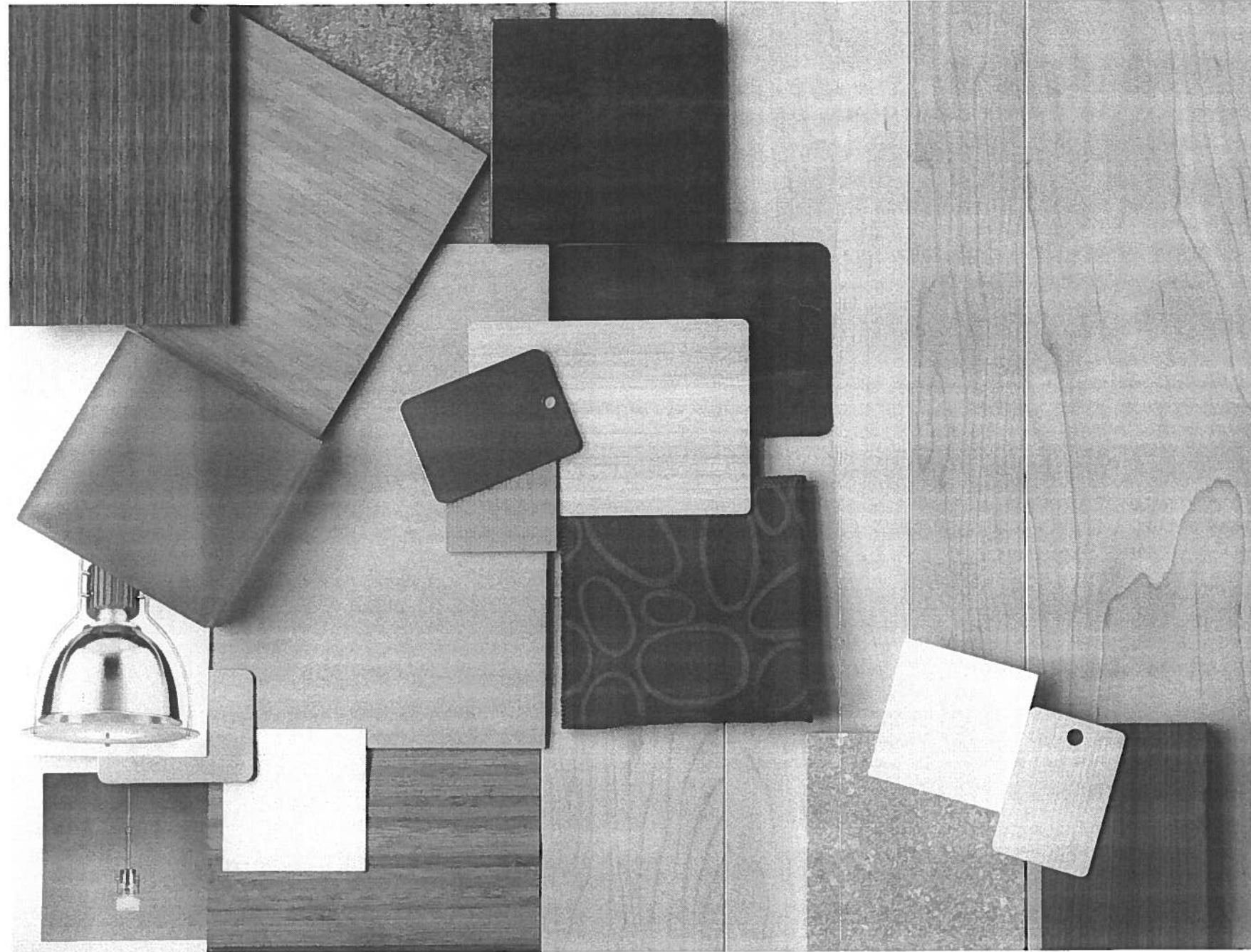
### Main Level, Hostel



### Upper Level, Hostel and Apartments



### Lower Level, Grocer, Eatery, and Hostel



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