INTERSECT- On the corner of Princess Anne and William

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INTERSECT

On the corner of Princess Anne and William

MADISON GOFF
MFA | VCUarts Interior Design
Spring 2023
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Designer Barbara Barry stated, “Underneath all I design, lies the solid belief that beauty is a positive force.”

In my design practice, I believe it is important to prioritize:

**SUSTAINABILITY**
Designing sustainably helps reduce the consumption of non-renewable resources, reduce negative impacts on the environment, and encourage healthy utilization of buildings.

**CREATIVITY**
Design should be both creative and functional, as it is an art form that must meet the needs of the users while also pushing the boundaries of aesthetic expression.

**SELF EXPRESSION**
Design should be a form of self-expression, as it allows individuals to convey unique perspectives, personalities, and values through their creations. Without diverse opinions and styles, design would risk becoming monotonous and uninspiring.

**JOY**
Design should be enjoyable for the designers and push boundaries, as design is not only an occupation but a persuasive aspect of our environment that surrounds and shapes our daily lives.

**IMAGINATION**
Design should be inspiring, as it has the power to capture the imagination and spark new ideas, whether through the beauty of its form or the ingenuity of its function. There is no better feeling than walking into a structure and being awed at the beauty and sometimes mystery of a building.

**DECLARATION**
ABSTRACT

After a worldwide pandemic, perspectives towards personal space and private quarters have shifted. Social distancing procedures during COVID-19 altered the use of space, even after vaccinations have been administered. After limits on large gatherings and keeping 6 feet away from each other, what is the expectation of people when in public now? Research will include interviewing the intended user groups (students and travelers), designers who are familiar with hospitality and hostel design, and hospitality professionals. The perspective on private and public space has shifted after the pandemic, so a survey will target hostel age groups that could help understand the correct approach to the separation of the two. What are the boundaries of personal space when sharing a room? This thesis project explores how personal space has changed with COVID-19.

Edward T. Hall who created the term proxemics, defined four scales of distances between people in his book, The Hidden Dimension: “intimate (less than 1.5 feet – shared with dear ones), personal (1.5 to 4 feet – shared with good friends and family), social (4 to 12 feet – shared with acquaintances) and public (12 to 25 feet and more – shared with all)”. (Hall, 1966)

The intention of this thesis project is to research and push the boundaries of a space that explores the shift in proxemics and the expectations of hostel guests. A hostel, defined as a room occasionally shared with strangers, offers an opportunity to explore these new boundaries within shared spaces.

On a global scale, the younger generations are waiting to settle down, and instead traveling more. (Lee, 2018) Hostels have become more popular with this shift in perspective and offers a more affordable alternative to expensive hotels when traveling more frequently. (Wilkinson, 2022)

Michigan University conducted an experiment on twelve people after Covid-19 and their comfort level around others. The Doctor who led the experiments, Dr. Holt, explains that the “Findings support an idea that goes back to Freud’s original insights that our conscious worries and beliefs about our lives can influence our day-to-day behavior in ways that we are not aware of.” Dr. Holt also mentions that two feet was the average personal space requirement in public situations before the pandemic, but since the personal space requirements have expanded, certain spaces such as small rooms and elevators may be uncomfortable. (Massachusetts General Hospital, N.D.)

In contrast, Sociologist Vikas Mehta wrote an article that stated that the change in proxemics created a yearning for socialization, which led to the redefinition of both personal and public spaces. For example, neighborhoods were once seen as private spaces which then transformed during the pandemic, and became opportunities of socialization with neighbors and family. (Mehta, 2020)

The hostel offers an affordable lodging experience within a historic structure in Fredericksburg, Virginia that creates a unique separation between the private and communal spaces.
After a worldwide pandemic, perspectives towards personal space and private quarters have shifted. Social distancing procedures during COVID-19 altered the use of space. After limits on large gatherings and keeping six feet away from each other, what is the expectation that people hold when in public now? As a college student in a pandemic, there was a shift in a sense of community that I experienced on two different college campuses during my undergraduate and graduate years. When limited to solitary, a small social circle and social distancing for two principle and influential years of development of the early adult years, how can a sense of community be implemented once again? Early and mid-twenty-year-olds were highly affected during fundamental education and social years and it can be seen that there are residual effects from the distancing requirements. The intention of this thesis project is to research and create a project that will encourage gathering and creating a sense of community. The act of communicating, having affectionate and friendly physical touches, participating within groups, and hosting events are all becoming a lost art. (Lee, 2018) Community, defined by Oxford Dictionary, is “A feeling of fellowship with others, as a result of sharing common attitudes, interests, and goals.” By communicating with others and participating in events, it creates a fellowship with others. A business type that challenges privacy boundaries and limitations, and can bring people together is a hostel. A hostel includes shared rooms and encourages group activities that can assist in reinstating those behaviors mentioned previously. On a global scale, the younger generations are waiting to settle down, and instead traveling more. (Lee, 2018) Hostels have become more popular with this shift in perspective and offers a more affordable alternative to expensive hotels. (Wilkinson, 2022) Mental health and wellbeing have become more encouraged and comfortable to discuss in the past few years. Socialization has positive, influential benefits towards mental health which has been severely affected during the pandemic. (Mehta, 2020) This project will explore the new definition of a community post-pandemic, the comfortability and change in post-pandemic proxemics, and the expectations of the guests of the hostel and the local citizens. The intended project will not only create a community within the user group, but with the surrounding city that the project is located within. How can the local citizens be encouraged to gather and assist in the rebuilding of a community? This project will explore a hostel that can adjust the number of rooms and beds within each room, and a lobby and art gallery space that will bring in the residents and create an area that encourages socialization.
This hostel will propose an affordable lodging experience within a historic structure which provides an opportunity to separate and create moments of privacy within the private and communal spaces. The site is in a historical district, near multiple universities and local businesses. This business will affect a boundary within the transitional urban district. The site is bordered by two large cities, Washington, D.C., and Richmond. Virginians in their late twenties have a large student and young adult population. The design of the hostel is creating rooms that are shared while offering moments of privacy and making decisions that are consistent with the historical exterior.

A hostel, defined as a shelter that provides singular rooms occupied with several bunk beds, shared with strangers, offers an opportunity to explore these new boundaries within shared spaces. The aimed user group are early to mid-twenty year olds. That age group is the primary market for hostels and is prevalent within Fredericksburg. The intended purpose for the project is to encourage the hostel guests and the local citizens to gather, visit the site. As the growth of the local economy, and people moving in and out of Fredericksburg, Olde Town local economy struggled during the pandemic when businesses had to close for the safety of workers and customers. By creating a space that captures the community’s attention and encourages them to visit, it can encourage the local economy, and offer a chance to gather and socialize. The building that the hostel will be utilizing is a historic structure that has had a long past, has held many titles, and has a large involvement within the local community. This will be an adaptive reuse project, which is most common in the city of Fredericksburg due to the strict historic district regulations.

The building will be classified as a mixed-use. The program includes shared guestrooms, shared bathrooms, a lobby, a café, housekeeping, and gallery/event space. The lobby and the guest rooms will be adjustable for the appropriate group amounts. The gallery/event space will be open to the public and will encourage gatherings. The lobby will also be open to the public and available to socialize, do remote work, and dine at the café. Currently Olde Town Fredericksburg is without a space for group gatherings and places that encourage socializing.

The giant arched windows of the building are visible from both William and Princess Anne streets, especially at nighttime, and according to what is designed on the first and second floors, it could encourage the curiosity of the viewer on the street to enter and investigate. A precedent for the thesis project is Hayden Planetarium designed by Enead Architects in New York. The structure consists of a transparent glass cube structure that has a large spherical element inside the cube which is visible to the outside. By having a transparent layer of architecture, it sparks curiosity and invites the viewers inside.

A great example of a Fredericksburg icon is the railroad bridge over the Rappahannock River. It has been utilized within many artworks and logos as it became familiar and loved by the residents. How can this building’s design replicate a similar feeling as the Fredericksburg bridge?

During the pandemic, schools, businesses, and social events were all shut down and shifted into remote positions. The sense of a community was minimized and has since then become individual and isolated. (Mehta, 2020) In childhood, children are encouraged to join sports, clubs, and build up a great resume for college. In college students join clubs, Greek life, or work on campus outside of their studies. After graduation, there are less resources and opportunities to stay social, become involved with the local community, and stay active outside of their occupation. Early to mid-twenty-year-olds are still growing and need a community to stay active and social. How can this community be built and encourage the aimed user group to be active within? How can a hostel become a place to gather?

Photo of Hayden Planetarium. 
Image taken by https://www.ennead.com/work/rose

Photo of Fredericksburg railroad bridge. 
Image taken by https://www.pinterest.com/pin/397020523379026780/
Edward T. Hall, who created the term proxemics, defined four scales of distances between people in his book, *The Hidden Dimension*: "intimate (less than 1.5 feet – shared with dear ones), personal (1.5 to 4 feet – shared with good friends and family), social (4 to 12 feet – shared with acquaintances) and public (12 to 25 feet and more – shared with all)." (Hall, 1966) Proxemics has always been a principal factor in space planning. However, the distances have shifted since the year 2020. Social distancing measures were put into place right after Covid-19 where individuals were instructed to stand six feet apart. Stickers were placed on the ground to request those to stand one or two feet in a crowded area. Room dividers such as partitions and transparent acrylic sheets were used to create barriers to prevent a further spread of the disease. After following the new protocol for two plus years, it is difficult to adjust to large crowds and to be active within the community. (Mehta, 2020) Michigan conducted an experiment on twelve subjects after Covid-19 and their comfortableness around others. Dr. Holt, who led the experiments, explains that the "Findings support an idea that goes back to Freud's original insights that our conscious worries and beliefs about our lives can influence our day-to-day behavior in ways that we are not aware of." Most also mention that two feet was the average personal space requirement before the pandemic, and since experiments have proven that the personal space requirements have expanded, certain architectural features such as small rooms and elevators may contribute to discomfort. (Massachusetts General Hospital, N.D.) Sociologist Vikas Mehta wrote an article that stated the change in proxemics created a yearning for socialization which led to new definitions of personal and public spaces. For example, neighborhoods were once seen as private homes, and became opportunities of socialization during the pandemic. (Mehta, 2020)

Since the perspective on private and public spaces has shifted after the pandemic, a survey was developed and sent out to correctly identify target age groups and their prior hostel and social distancing experiences. This survey assisted in identifying the correct approach to the separation of the two and of the expectations of hostels from the age group holds. What are the boundaries of personal space when sharing a room and how can it shift into discomfort? A research includes interviewing the aimed user group (Students and hospitality professionals). A google forms survey was sent out anonymously to twenty recipients which lead to the following results. Out of twenty responses to the survey asking about prior hostel experiences, 95% were between the ages of 19 and 59. 10% were between the ages of 60-69 and 5% were between the ages of 40-49. Out of the twenty responses to the survey, 50% have been to a hostel and 50% have not. Thirteen responded yes to the question they would stay at a hostel in the future.
Seven of the respondents described their prior experience as pleasant, six as fun, and five as enjoyable. Ten of the respondents described their experience as affordable. Zero of the respondents described their experience as awful, boring, and out of their budget. Four described their experience as unexpectedly close quarters, two as isolated and empty. Five respondents described their experience as safe and secure and four stated it provided lots of amenities.

When asked to select what amenities were provided, seven respondents stated there were gender specific guestrooms and six responded with gender specific bathrooms. Six of the respondents responded with gender neutral guestrooms and five with gender neutral bathrooms. Eight respondents stated there was secure storage space (lockers) and nine selected a lounge. When asked how their hostel would create a better environment/stay, responses were to have 24/7 reception, wristbands with important information such as address and phone numbers, clear signage, locked towels, quiet hours in lounges after a certain time, and better cleaning. When asked if cleanliness was important, the most selected answer was yes/always (27 respondents). There were no TVs in the guestrooms. When asked if there were TVs in the lounge, seven responded yes/always and six responded no/never.

When asked to scale their comfort level towards sharing rooms pre-pandemic (with 1 being least comfortable and 5 being most comfortable), three listed 1, five listed 2, three listed 3, four listed 4, and five listed 5. When asked to scale their comfort level towards sharing rooms post-pandemic (with 1 being least comfortable and 5 being most comfortable), five answered 1, four answered 2, two answered 3, five answered 4, and four answered 5. When asked if the respondents felt themselves planning to travel after the pandemic, seventeen answered yes (85%) and three answered maybe (15%). These questions are vital to the research behind the design of the hostel and its ability to correctly create a space for travelers and the residents to gather and socialize post-pandemic.
A hostel could provide an affordable lodging option for young travelers and space for the city’s citizens to congregate and socialize. 20 year olds are delaying setting down and raising families and instead traveling more which requires affordable lodging. A hostel is a place to safely stay the night and possibly create acquaintances with other visitors. Socialization outside of college has become more difficult than usual due to the longstanding effects of the pandemic and the new proxemics it has created. Being involved outside of an occupation and having companions to talk to is vital to brain development and mental health. The hostel will have a public lobby and gallery space which will also bring the city residents in to gather and socialize. The location for the hostel will assist with the local economy and its marketing as it sits on the two main one-way streets in Olde Town Fredericksburg. This hostel will be a resource and a positive experience for travelers and the local community surrounding.
Three design project case studies were analyzed considering their site and floorplans, their furniture, and functionality. These hospitality spaces included Mumokuteki Concept Bookstore in Beijing, China, Native Hostel in Austin, Texas, and Ace Hotel in Sydney, Australia. These case studies are great precedents for this thesis project and how to create a separation of private and public spaces within a shared space.

The firm LUO Studio designed a bookstore in Beijing, China that can move and change the layout of the retail space. There are five rotating walls with two different sizes, larger screens near the bookshelves and the smaller screens in front of the coffee bar. The rotating walls consist of an industrial steel frame that are encased in a translucent plexiglass screen. Wooden pegs are placed within the holes of the wall to be utilized as shelving. These walls were created to create a “transition area” between the bookshelves and the coffee bar. The architects state that the “metal bookcases are an embedded structural installation.” Which is an interesting approach to designing the space to be structural around the room instead of just decoration.

For thesis, I am exploring the ability to shift the number of guestrooms and the number of beds within the rooms. The bookstore has moveable walls within the space. The walls are attached to the ceiling and floor by a pole that the wall can rotate around. Not only are the walls a great example of movement, but also of functionality is more than just separating a space. The wall is translucent which is an interesting material to explore within my thesis project and the wall has an organized grid pattern of holes for the bookstore employees to change the shelving. The ability to change the shelving within the wall is another aspect that will be studied for the bunkbed section of the project and its boundaries of its functionality.
Un.Box Studio in Austin, Texas renovated a historic 1940’s brick warehouse into a hostel. At 18,000 square feet the hostel is called an “Experiential hostel” with a variety of sleeping quarters, a restaurant, a bar and an event space. For the design, the studio wanted the hostel to embrace the historic background of the Texas warehouse and utilize the exposed brick walls.

The designers for this project approached organizing the sleeping area plan arrangement by aligning the 6 bunkbeds against one wall, the capsule hotels in Japan instead of grouping three bunk beds opposite of each other. The designers stated that they were “trying to balance out more authentic and traditional materials and ideas with modern construction and concepts.” The designers succeeded in creating a warm environment even with cold concrete floors and walls by using warmth and wood millwork and by exposing the historic past and striking the beautiful structural elements. The ceilings were also left open to remind the guests of the historic past and show off the beautiful structural elements. The hostel states on their website that this space was limited solely by their imagination, a place for free play and privacy.

The Ace Hotel currently resides, was originally a factory and distribution center in 1917. The designers also stated that the site, pre-building, was where one of the oldest ceramic kilns in Australia rested dating back to the early 1820s. The designers made sure to incorporate the pottery and factory history into the contemporary design for the hotel. For example, the ceilings were left open which reinforces the industrial aesthetic, and clay molds were used for decor on the reception desk. This is a great precedent for designers who reflect the history of the building in their design. This boutique hotel is a great representation of a playful aesthetic in a historic adaptive reuse project.

The ability this precedent project has to incorporate aspects from the past identities of the building, such as the clay molds on the reception desk, is admirable and a great homage to the local community. Incorporating small details like that is important to bringing in the local community and representing the valuable culture and art of the area. This approach will be utilized within the thesis project and hopefully pay homage to the bank’s past. The designers created a welcoming space by incorporating warm colors and materials to override the cold concrete and open ceilings.

For the design, the studio wanted the hostel to embrace the historic background of the Texas warehouse and utilize the exposed brick walls.
TOGETHER HOSTEL
Cao Pu Studio
Beijing, China
Built in 2017, 2,624 ft²

The Together Hostel is a youth oriented hostel located in Beijing, China. This hostel is situated in the middle of a hotel. The hostel is separated into sections designated by the sizes of the “tents” within the area. There is a large tent, medium tent, and small tent area. These are shared spaces within the hostel such as a cinema area, a public space area, a kitchen, and an office space.

The architects describe wanting to create a space for the youth to be able to “fulfill the function of experiencing new things.” The experiences the architects list are “traveling together, watching movies together, cooking together and more.” The designers approached this hostel uniquely as they created individual masses within this floor plan that are stacked, rather than creating rooms around the edges of the floor plan. The masses are deemed the term “tents” by the architects because they are triangular shaped structures similarly representing camping tents. The materials utilized for the tents are plywood and translucent acrylic panels.

Spaces within Together Hostel:
- Double bed tent area
- Full bath
- 2 half baths
- Smaller tents area
- Huge tent area
- Public space
- Reception
- Coffee bar
- Kitchen
- Office
- Meeting space
- W.C. w/ 3 stalls, 2 urinals, 2 sinks
- W.C. w/ 3 stalls, 4 showers, 3 sinks
- Hallway w/ 6 sinks

Final Statement:
This hostel is a great precedent for a strong concept driving the design and floor plan choices. This project has allowed me to visualize outside of the box and imagine unique hostel layouts. The architects were able to create successful layouts for the guests to socialize and gather.
The architects start their article off with the quote, “Architecture is basically a container of something. I hope they will enjoy not so much the teacup, but the tea. —Yoshio Taniguchi.” Chin’s hostel is located in Hangzhou, China outside of an ancient trail. The hostel focuses on creating a peaceful environment for the guests without interrupting the environment.

The designers kept the programming minimal to assist the focus of the guests towards the ancient trail and the peaceful environment outside of the structure. The programming lays the shared spaces such as living room, dining room, and cafe on the first level and the guest rooms on the second level. The materials utilized within this project reflect the materials within the environment. The designers utilized mainly wood within the hostel as seen on the bunk beds, shelving, and floor.

The designers discuss the importance of creating an environment that encourages the guest to explore the environment surrounding the structure. The designers attempted to blur the edges of the building and the outdoors by including large glass windows and an outdoor viewing platform. A great design decision was to include a shoe changing area at the entrance. Although it is a cultural decision that is not common in the United States, it is also a continuation of the idea of “minimizing the ecological disturbance.” It creates a peaceful transition figuratively and literally.

Final Statement:
This hostel is a great precedent for a layout that blurs the boundaries between the exterior and interior. The site for a design project is important to consider and I hope to bring the urban setting from my thesis project’s site into my project.

CHIN’S HOSTEL
Veive Architects
Hangzhou, China
Built in 2022
1,295 ft²

Spaces within Together Hostel:
- entrance hall
- shoe changing area
- living room
- dining room
- courtyard
- kitchen
- coffee bar
- full bath
- 4 guestrooms w/ 2 bunks each
- linen room
- womens W.C. 3 showers, 2 stalls, 3 sinks
- mens W.C. 3 showers, 3 sinks, 1 urinal, 1 stall

Circulation diagram
Solid/ void diagram
Private vs Public diagram
Soho House is a modern approach to an urban country club. Soho House defines themselves as "a place for our diverse membership to connect, grow, have fun, and make an impact." The "houses" are located all around the world within major cities. The Soho House does require a membership in order to participate in the events they host and the amenities. The Soho House's usually include amenities such as an outdoor pool, several restaurants/cafes, and event spaces (such as a gym for exercise classes and a movie theater). The Soho House brand has printed three books including exclusive images within their "houses" recipes from the restaurants, and design tips that they have incorporated into their "houses".

This specific Soho House brand is located in Los Angeles, California. The downtown warehouse used to be utilized as an industrial building and recording studio. There is a rooftop and pool, several restaurants/cafes, and event spaces. This Soho House approached the studio, Undisclosable, to assist in the development of their LA location. This brand and studio were inspired by the site's history and drew inspiration towards their design.

This modern approach to create a social club within an urban city not only has created beautiful designs, but creates inspiring spaces for creatives, guests, and members to gather and create a community. My thesis proposal is to create a space for young adults to gather and socialize and create a sense of community. Soho House has successfully created spaces where guests want to visit for inspiration, to "work from home", and to socialize. This specific LA location is also a boutique hotel. The ability for the Soho House brand to create a space not only for the local members to enjoy and utilize, but also the temporary hotel guests is significant for my thesis project.

Final Statement:

This club/hotel business is one of my favorite precedents due to its great consideration for socialization and creating spaces for gathering and events. The layout for the warehouse is very similar for the goal of my thesis project in terms of programming and floor plan layout.

SOHO WAREHOUSE

The firm "Undisclosable"
Los Angeles, CA USA
Built in: 2019
29,261 ft²

SOHO WAREHOUSE

Gym.

A drawing room, a sitting room, a club bar, and a recording studio. There is a rooftop and pool, several restaurants/cafes, and event spaces. This Soho House approached the studio, Undisclosable, to assist in the development of their LA location. The brand and studio were inspired by the site's history and drew inspiration towards their design.

This modern approach to create a social club within an urban city not only has created beautiful designs, but creates inspiring spaces for creatives, guests, and members to gather and create a community. My thesis proposal is to create a space for young adults to gather and socialize and create a sense of community. Soho House has successfully created spaces where guests want to visit for inspiration, to "work from home", and to socialize. This specific LA location is also a boutique hotel. The ability for the Soho House brand to create a space not only for the local members to enjoy and utilize, but also the temporary hotel guests is significant for my thesis project.

Final Statement:

This club/hotel business is one of my favorite precedents due to its great consideration for socialization and creating spaces for gathering and events. The layout for the warehouse is very similar for the goal of my thesis project in terms of programming and floor plan layout.
The development of Olde Town Fredericksburg revolved around the two primary one-way streets, named Princess Anne and William Street. The chosen building for this project holds historical significance and comprises of two structures that were merged together in the last two decades. The main structure located on Princess Anne street, originally known as the “The Planters National Bank”, was designed in the Georgian Revival style. Made from local limestone, it comprises of three stories and features five large arched windows. Built in brick and designed in the colonial style, the second structure comprises of five levels and originally functioned as a printing store. The two structures were merged by demolishing the shared wall, resulting in a building with a total of five floors named as follows: Basement, Ground floor, Level 1, Level 2, and Level 3.
EXISTING BUILDING

Site image taken by Madison Goff
The thesis project site is in Old Town Fredericksburg, Virginia. The structure was originally built on Sept. 6th, 1927, in the Georgian Revival/Federal Revival style. Sand-molded Virginia brick and Aquia stone from a local quarry were utilized for the bank structure which are harmonious. The building consists of two different structures that were combined, netting an area of 17,236 SF. In past years the building has split the two buildings again, separated by locked double doors to the shared stairwell and elevator. Since the building was originally two separate structures, the building has two entrances. Entrance is the main entrance to the site located facing north on Princess Anne Street. The other is a suburban entrance facing south, located on William Street. The building consists of four levels including a basement. The structure on Princess Anne Street has three levels, with a mezzanine on the second floor and a corner office on the third. The structure located on William Street has three levels, including the basement, but not the top floor. Important interior elements in the bank are: skylights located on the second and third floors, and the large windows, and the cornice above the door on Princess Anne Street. Boundaries for the Olde Town are the Rappahannock River and the streets, Route 1, and Lafayette Boulevard. The Chatham bridge, the market center behind the new Fredericksburg Museum, and the library are nodes within the Olde Town neighborhood. Each of these places are on edges near the site and good indicators of transition within the downtown. The railroad station and the Rappahannock River are landmarks for Olde Town. Before the existing building was built, the location was host to an office, printing store, and a market. The previous structure was torn down and then rebuilt as a bank. The co-founder of the bank, Frank C. Baldwin hired local Fredericksburg architect Philip N. Stern and they designed the building together. The structure was originally “The Planters National Bank”, it later became “Farmers & Merchants State Bank”, “First Virginia Bank” and BB&T bank. After BB&T it became Fredericksburg Museum and is now a bridal store. The second part of the building was divided after the Museum sold the building and became a retail store. With its location on the corner of the two main streets in Old Town Fredericksburg, it has the perfect position to host events and persuade those around to enter.

The city was founded in 1728. It originally was home to the Indigenous tribe Manahoa. A colony was established in Spotsylvania County which established a post on the Rappahannock River named Fredericksburg after Frederick, Prince of Wales. The city originally evolved when the county court relocated from Spotsylvania to Fredericksburg 1781. The city established its charter as an independent city in 1879 and from there gained a railroad and mills along the river for electricity which strengthened the city’s prosperity. Old Town Fredericksburg has been successful keeping the historical town preserved. Fredericksburg’s Old Town is recognized as a Historic District so changes to the exterior of buildings have to go through a review process with the city and obtain approval to be modified. Materials like brick, wood siding, and colorful paints are utilized on historic buildings in Olde Town Fredericksburg. Federal, Romanesque Revival, Greek Revival and Gothic Revival architectural styles are utilized on the main streets of Old Town Fredericksburg. Bungalows, Colonial Revivals, and Queen Anne styles can be found in the neighborhoods to the west of Olde Town.
The building chosen for the thesis project was previously two separate buildings that later combined. The ornate limestone structure with large windows entrance is facing Princess Anne Street. The storefront retail building's entrance is facing towards William Street. The combined structures equal 5 floor plans including basement and ground level entrances on William Street and levels one, two, and three on Princess Anne Street.

EXISTING FLOOR PLANS

The building chosen for the thesis project was previously two separate buildings that later combined. The ornate limestone structure with large windows entrance is facing Princess Anne Street. The storefront retail building's entrance is facing towards William Street. The combined structures equal 5 floor plans including basement and ground level entrances on William Street and levels one, two, and three on Princess Anne Street.
Model created out of chipboard, cardboard, and dowels. West and north walls are removable. Scale 1/8" = 1'.
This project aims to explore and strengthen the connection between two buildings by creating a shared space that serves as a hub for the local community and temporary guests. Through a variety of programming and design strategies, the space will encourage communication and interaction between these two groups, fostering a sense of community and belonging.
The concept design phase initially began by exploring the ability to create a form of wayfinding to suggest the concept of ‘Guidance’ through negative and positive space, light and shadows, and density. The concept later transitioned into ‘intersection’ and exploring the connection of the one way and the one-way streets and the connection of the two structures that were combined into one.

This sketch was created to explore the negative and positive space that could suggest a form of wayfinding.

This sketch was exploring wayfinding and the ability to transform into two paths, one highlighted, and one not.

This sketch explores the ability to suggest wayfinding by developing two forms and to suggest the separation of private and public spaces.

This sketch explores negative and positive space by subtracting from within a form to suggest a form of wayfinding.
This model was developed from two overlapping Fredericksburg city grids. The model demonstrates the connection between the two grids and the buildings involved.

This model was developed to represent the different materiality of the conjoined structures and how the opposite materials and shapes combine.

This model was developed from a parti diagram representing the massing of the two structures and their connection.

This model was developed from a parti diagram to represent the symmetry of the interiors and the relationship to the different structures and site.

This model was developed from a parti diagram to represent the column grid within the two structures and their overlap.

CONCEPT MODELS
OPEN GATHERING SPACE

Programmed space at the entry of the structure on level one. Has a variety of seating opportunities for the local Fredericksburg community and the hostel’s temporary guests. Floor-to-ceiling arched windows open to the mezzanine above.

Minimal staffing required at the reception desk.

GUEST ROOMS

2,450 SF
Occupant Load: 32
R-1 Occupancy Class

Enclosed rooms with one window, located on the second level. There are ADA bathrooms, located on the second level. Used by temporary guests. No staffing required.

BATHROOMS

1,250 SF
Occupant Load: 11
R-1 Occupancy Class

Enclosed rooms with no windows, located on all levels. There are ADA bathrooms, located on the second level. Used by all patrons. No staffing required.

EMPLOYEE BREAKROOM

500 SF
Occupant Load: 5
B Occupancy Class

Enclosed rooms with no windows, located on the basement level. There are two ADA bathrooms. Used by staff.

ADMIN OFFICE

500 SF
Occupant Load: 6
B Occupancy Class

Enclosed rooms with no windows, located on the basement level. There are two ADA bathrooms. Used by staff.

LOUNGE

700 SF
Occupant Load: 25
A-2 Occupancy Class

Open gathering space with a variety of seating options located on the second level and level two. Small windows located above the lounge on the ground floor. The second floor lounge is open to the mezzanine of the great hall where natural light from the arched windows above flood in. Used by patrons. Minimal staffing required.

SALOON

700 SF
Occupant Load: 25
A-2 Occupancy Class

Open gathering space behind the reception desk at the entry of the structure on level one. Has a variety of seating opportunities for the local Fredericksburg community and the hostel’s temporary guests. Four windows located on the south wall next to the bar. Used by patrons. Minimal staffing required.

ROOF TERRACE

1,400 SF
Occupant Load: 25
A-2 Occupancy Class

Outdoor gathering space on level three. Has a variety of seating opportunities for the local Fredericksburg community and the hostel’s temporary guests. Used by patrons. Minimal staffing required.
To account for the building’s unique shape, the program was layered on top of the existing floor plans in order to explore the most effective layout for the program. The bubble diagrams were layered on top of the 2D floor plans, 2D sections, and 3D axons.

Bubble diagram 1
This diagram explored the possibility of the public community space within the building and the guest rooms on the second level.

Bubble diagram 2
In contrast, this diagram explored the possibility of the public community space on the second level and the guest rooms on the third level.

These diagrams assisted in the exploration of the separation between the private guest rooms and the public community lounges.
These diagrams represent the previous diagrams in a three-dimensional form, aiding in the comprehension of the structure's volume.

These diagrams depict the section cut of the structure in a two-dimensional form, based on the previous diagrams.
SCHEMATIC FLOOR PLANS
The design project paid tribute to the building’s history as a bank by incorporating a metallic, warm-toned color scheme. The use of metallic elements, such as brass, was a nod to coin currency, while the green color palette of the furnishings and art installations evoked the imagery of paper money. Together, these design elements effectively created an inviting space where historical elements blend with contemporary design.

The guest room utilized a warmer color palette and softer materials to create a distinct and inviting atmosphere that signaled to guests that they were entering a separate space. By incorporating these elements, the design effectively conveyed a sense of coziness and comfort, encouraging guests to feel at ease.

The materials utilized within this project each reflect the concept of intersection. In the guest rooms, the bunk bed structure is wrapped with a woven material that reflects the weaving and meshing together of two elements. In the great hall, the furnishings’ upholstery features geometric shapes that intersect with one another.
FINAL FLOORPLANS
PRIMARY SPACES
The great room demonstrates the intersection of the multipurpose spaces of the art gallery, the saloon, and the great room.

Upon entering the great room, visitors are welcomed by a reception desk positioned in front of the bank vault. The vault has been opened on both the front and back elevations to open the layout of level one. Adjacent to the entrance, there is an open stairwell leading to the mezzanine level, while a range of seating options are located to the right, inviting guests to gather and socialize.

- Italian printed velvet 5 H. Textiles
- Chair in Great Room
- Linen fabric Pierre Frey
- Couch in Great Room
- Walnut veneer Custom
- Floor, walls, reception desk
- Velvet fabric Pierre Frey
- Chair in the Great Room
Located on the left side of the great room is an accent wall crafted from rich walnut wood. The wall seamlessly curves at the ceiling below the mezzanine level, creating a harmonious flow between the floor, wall, and ceiling. Inside the circular design, the logo of the Hostel Hostel is repeatedly featured, represented by the initials, HH. The two H's of the logo symbolize the concept of intersection, reflecting the overarching theme of the space.
The installation reflects the concept of intersection, with planes from different directions intersecting with one another. To the left of the mezzanine there is a brass screen which was generated from the parti diagrams of the column grid of the structure. Similar to the installation, the screen has elements crossing from each direction. The brass screen facilitates the entry of natural light from the arched windows positioned at the entrance, illuminating the back room where additional seating is provided.
The saloon provides an opportunity for interaction between the guests and the local community over refreshments. The walnut wood flooring extends from the back wall behind the bar and seamlessly continues up to the ceiling on level 2, creating a harmonious visual connection between the floor and ceiling. The ceiling drops down behind the bank vault, creating a cozy and intimate ambiance that’s perfect for conversations.

Materials:
- Porcelain tile
- Rocky Point Tile
- Bar
- Walnut veneer
- Custom floor, walls, reception desk
- Stone tile
- Francisco Segarra
- Level One
- Limewash
- Custom ceiling

The saloon provides an opportunity for interaction between the guests and the local community over refreshments.
The guests are provided the opportunity to socialize with fellow guests or seek solitude within their individual bunk.

The geometric shape of the opening within the bank vault is echoed in the design of the bunk bed structure, which is built from plywood and wrapped in a woven wooden basket material.

Hostel Hostel logo was developed from the two initials HH. The logo reflects the concept of intersection.
DETAIL OF GUESTROOM

- Storage for guests
- Second level bunk bed entrance over stairs
- Dormer window
- Bench for seating and possible storage
- Curtains providing privacy

RENDERED AXON OF THE BUNKS
Overlooking the skyline of historic Fredericksburg, the rooftop terrace provides an urban sanctuary for the guests.

The same pattern of the brass screen was repeated on the pergola of the rooftop terrace. While Rooftop 1 was intended for individual rest, Rooftop 2 was designed to encourage socialization and group gatherings.
### FLOORING

<table>
<thead>
<tr>
<th>MANUFACTURER</th>
<th>MATERIAL/FINISH</th>
<th>WEBSITE</th>
<th>LOCATION</th>
<th>SUSTAINABILITY</th>
<th>NOTES/RATIONALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Francisco Segarra</td>
<td>High traffic stoneware flooring FS YARD Stone tile</td>
<td><a href="https://www.franciscosegarra.com/en/furniture/high-traffic-stoneware-flooring/">https://www.franciscosegarra.com/en/furniture/high-traffic-stoneware-flooring/</a></td>
<td>Level One floor tile</td>
<td>Stone tile could sustain high foot traffic.</td>
<td>Fun flooring that represents the concept of intersection</td>
</tr>
<tr>
<td>WiseWood</td>
<td>Walnut Veneer</td>
<td><a href="https://wisewoodveneer.com/product/walnut-wood-veneer-flat-cut/">https://wisewoodveneer.com/product/walnut-wood-veneer-flat-cut/</a></td>
<td>Floor, walls, reception desk, ceiling on level one</td>
<td>Treated with eco-friendly products, such as non-toxic sealers and finishes.</td>
<td>Connects the walls, ceiling, and floor together</td>
</tr>
<tr>
<td>BareDecor</td>
<td>Wood deck tiles</td>
<td><a href="https://www.wayfair.com/home-improvement/pdp/bare-decor-ez-floor-12-x-12-teak-wood-snap-in-deck-tiles-in-oiled-bdcr1001.html?cjevent=65dbf6eae92711ed8366b63c0a82b82c&amp;refID=CJ314743-CJ5370367&amp;PID=CJ100068186">https://www.wayfair.com/home-improvement/pdp/bare-decor-ez-floor-12-x-12-teak-wood-snap-in-deck-tiles-in-oiled-bdcr1001.html?cjevent=65dbf6eae92711ed8366b63c0a82b82c&amp;refID=CJ314743-CJ5370367&amp;PID=CJ100068186</a></td>
<td>Rooftop Terrace on Level Three</td>
<td>Treated with eco-friendly products, such as non-toxic sealers and finishes, this can reduce the environmental impact of the tiles and increase their lifespan.</td>
<td>Fun flooring that represents the concept of intersection</td>
</tr>
</tbody>
</table>
**MANUFACTURER**

Rocky Point Tile - Oakville, ON

**MATERIALS/FINISH**

Glazed Porcelain

**WEBSITE**


**NOTES/RATIONALE**

Bathroom tile above the sinks

---

**MANUFACTURER**

3Form - Chicago, IL

**MATERIALS/FINISH**

Pistachio Chroma 1"

**WEBSITE**

https://www.3-form.com/color/pistachio?sampleType=chroma

**NOTES/RATIONALE**

Installation on ceiling on Level Two

3Form seeks to achieve zero-waste in manufacturing and has a take-back program.

Drops the ceiling and reflects the concept of intersection

---

**MANUFACTURER**

CheMetal - New York, NY

**MATERIALS/FINISH**

Brass

**WEBSITE**

https://www.chemetal.com/designs/337-aged-brass/

**NOTES/RATIONALE**

Screen on Level Two, bar head on Level One, and logo details on Level One and Level Three

Represents the bank by using metallic materials

---

**MANUFACTURER**

3Form - Chicago, IL

**MATERIALS/FINISH**

Pistachio Chroma 1"

**WEBSITE**

https://www.3-form.com/color/pistachio?sampleType=chroma

**NOTES/RATIONALE**

Stairwell on Level One and Two

3Form seeks to achieve zero-waste in manufacturing and has a take-back program.

Divides the large room without fully blocking the view by being translucent

---

**MANUFACTURER**

CB2 - Los Angeles, CA

**MATERIALS/FINISH**

Foley Mink Velvet

**WEBSITE**


**NOTES/RATIONALE**

Offices

Fun chair that encourages relaxation

---

**MANUFACTURER**

CB2 - Los Angeles, CA

**MATERIALS/FINISH**

Matra Deep Teal Velvet

**WEBSITE**

https://www.cb2.com/matra-deep-teal-velvet-lounge-chair/

**NOTES/RATIONALE**

Level One Lounge

CB2 utilizes sustainably sourced materials in their products, including FSC certified wood, preferred fibers and recycled packaging,

Comfortable chair that matches the color palette

---

**MANUFACTURER**

Aster - San Francisco, CA

**MATERIALS/FINISH**

Mark - Black Oak Stain Matte Wood, Fabric, Brushed Brass

**WEBSITE**


**NOTES/RATIONALE**

Level One Bar

Utilizes sustainably sourced materials in their products, including FSC certified wood

Can be customized - W 24.41", D 24.02", H 33.46" Seat Height: 17.71"

---

**MANUFACTURER**

Crate and Barrel - Chicago, IL

**MATERIALS/FINISH**

Upholstery

**WEBSITE**

https://www.crateandbarrel.com/costes-oversized-armchair/

**NOTES/RATIONALE**

Second level

Crate and Barrel utilizes sustainably sourced materials in their products, including FSC certified wood, preferred fibers and recycled packaging,

Can be customized. W: 44", D: 42", H: 28"

---

**MANUFACTURER**

Crate and Barrel - Chicago, IL

**MATERIALS/FINISH**

Upholstery

**WEBSITE**

https://www.crateandbarrel.com/products/space-oversized-armchair/

**NOTES/RATIONALE**

Can be customized. Upholstered in canvas, eco-friendly and 100% recyclable materials
<table>
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<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>CB2</td>
<td>Boucle in black</td>
<td><a href="https://www.cb2.com/plinth-armless-black-boucle-sofa/s298620">Link</a></td>
<td>Level One lounge</td>
<td>CB2 utilizes sustainably sourced materials in their products, including FSC certified wood, preferred fibers and recycled packaging. Encourages communication within the seating arrangement as it does not have arms on the edges which limits the amount of seats on the sofa.</td>
</tr>
<tr>
<td>Eichholtz</td>
<td>Bouclé fibre</td>
<td><a href="https://shop.mohd.it/en-us/morten-sofa.html">Link</a></td>
<td>Level one lounge</td>
<td>The furnishing is located within a cornered space so the one armed sofa emphasizes the corner.</td>
</tr>
<tr>
<td>LamppoDesign</td>
<td>Milk Pink Glass</td>
<td><a href="https://www.etsy.com/listing/1226053334/lamppodesign-milk-pink-glass-pendant?gpla=1&amp;gao=1&amp;variation0=3053981130&amp;landingpageview=true">Link</a></td>
<td>Level One</td>
<td>Glass can be customized.</td>
</tr>
<tr>
<td>Mcgee and Co.</td>
<td>Iron and gold leaf</td>
<td><a href="https://www.mcgeeandco.com/products/florko-chandelier?variant=39852754206795&amp;epik=dj0yJnU9SE5OSm9fX2ZSbS1aaXE0NFBzIyIlSkMyNDZSV0VncG1PcFomcD0wJm49R29XUTdkZ3lsaTdOU0VuM0ZrRVgxQSZ0PUFBQUFBR1FQcmVR">Link</a></td>
<td>Reception desk</td>
<td>Overall: 31&quot; Dia. x 17.5&quot; H. Represents the concept of intersection with the layers of the glass.</td>
</tr>
<tr>
<td>RW Guild</td>
<td>Burnished Brass</td>
<td><a href="https://rwguild.com/products/calyx">Link</a></td>
<td>Lounge</td>
<td>RW Guild’s Calyx is a stunning piece in the use of transparency, replication, light, and color.</td>
</tr>
</tbody>
</table>
Exploring and producing this thesis project has been a delightful experience. I found it highly engaging and it consistently kept me on my toes, never boring me. This project has been a fantastic learning experience for me this semester. From working with the intricate building CAD files to creating numerous iterations of floor plans and models, every aspect of this project has been enriching. I was so excited to dip my toes into hospitality and it has been such a rewarding experience. The exploration of private and public spaces has captivated me since my undergraduate studies, and the hostel project presented a unique opportunity to delve deeper into these ideas.

The feedback I received was invaluable in enhancing my skills and refining my approach. I deeply appreciate the insightful and constructive suggestions that were provided to me. Some of the suggestions included removing the shadows from the floor plans and instead, photoshopping the material being utilized on the floor as it was unique and important towards the concept. Another suggestion was to consider using metal instead of plywood for the bunk beds, as it would provide greater sturdiness and weight capacity. One comment suggested the exploration of different communal bathroom layouts. Hearing these recommendations were crucial as they provided unique perspectives and professional advice within the hospitality industry. Several positive remarks were made, including that the concept was strong and consistently reflected throughout the project. The concept models were easy to understand and effectively integrated into the floor plans and materials. The materials were sophisticated and seamlessly suited the historic building, forming a cohesive whole. The professors also appreciated the connection between the materials and the structure’s history, particularly how it represented the bank.

I am grateful to my professors for their invaluable assistance, patience, and unwavering support throughout the project.
ACKNOWLEDGEMENTS

To Roberto Ventura, Kristin Carleton, Tim Hammet, Stacey Lampman, and Miller Blackburn for providing me with invaluable guidance and support. Their knowledge and expertise have been instrumental in shaping my ideas and improving my work. Thank you.

To Sarah Alrumayh, Tawny Chamberlain, Chelsey Durham, Caitlin McLean, Nadia Mechboukh, Cindy Perdomo, Sholeh Salsim and Tessa Trowbridge for truly being my inspirations and making this collaborative journey a rewarding experience.

To my family for their unwavering support and understanding. Their love and encouragement have been my foundation throughout this process, and I am forever grateful.

To my mom- Thank you for introducing me to design, for being my rock and my number one fan. Thank you for the memories of sick days in elementary school where we would play in the materials library and I would create my own “blueprints”. Your knowledge, expertise, and passion for this field have been a constant source of inspiration for me, and I feel so grateful to have had you by my side every step of the way. Your guidance and encouragement have meant the world to me, and I will always be grateful for the influence you have had on my life and career.

Thank you,