THE COURTYARD

HOSTEL +

Once the beating heart of the neighbourhood, The Old Savoy has long been a place where people came together to share a singular passion: the movies. Built in the 1890s, this historic venue served as a vibrant hub of **social connection** and artistic expression. More than just a building, it was a gathering place where stories came to life and friendships were formed in the flickering glow of the screen.

Today, the building has fallen into disrepair, and this proposal envisions a thoughtful restoration of the Old Savoy, to reimagine it as a **vibrant hostel** that not only provide comfortable accommodation for all, but also a **dynamic cultural space** for a new generation. A place where collaboration, conversation, and creativity can once again flourish.

OBJECTIVE

This hostel is designed to accommodate a **diverse range of users**—from **solo travellers** to **large** and **small groups**—by offering flexible and **inclusive** spaces. The style follows a **modern** and **timeless** approach, using **natural** elements to create **warmth** and **comfort**. Emphasis on open spaces encourages social interaction while allowing for personal retreat. The result is a functional, welcoming environment that adapts to different needs and fosters meaningful connections.
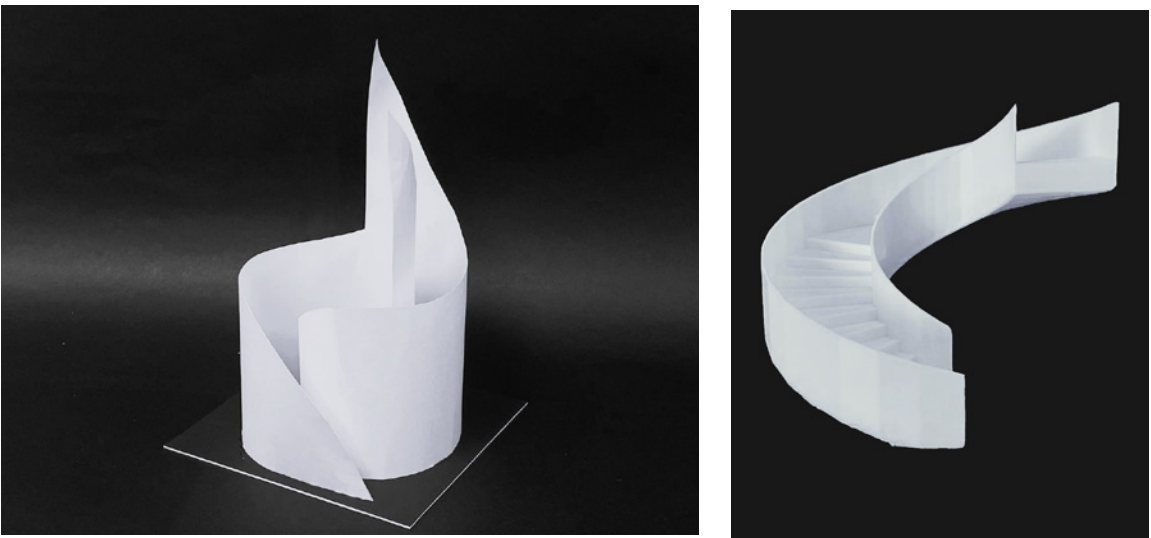
CONSIDERATIONS

- DERELICT BUILDING
- ACCOMMODATION
- SHARED FACILITIES
- FLEXIBILITY
- ADDED FUNCTION

SOLUTION

- NEW INTEGRATION OF STRUCTURE
- OPEN / ADAPTABLE SPACES
- MAXIMISE NATURAL VENTILATION

STRUCTURE ●

A new structure is reinstated in the site to support newly added floors, along with the existing columns, each space in the building is considered to work within the grid of the structure.

CIRCULATION ●

The addition of these new floors required for a new installation of staircases and a lift for universal access. The main staircase features my concept, while the back staircase considers fire safety regulation.
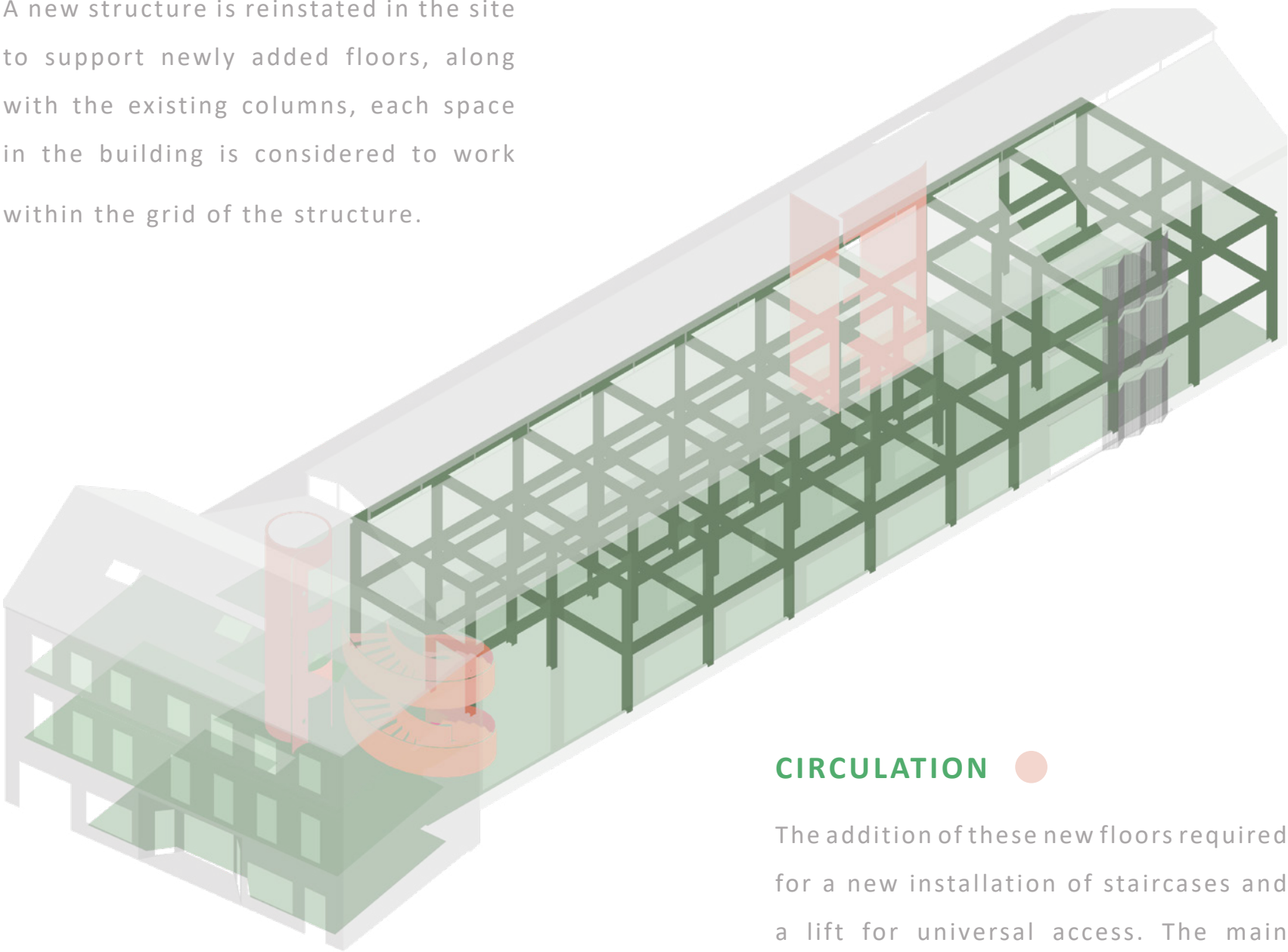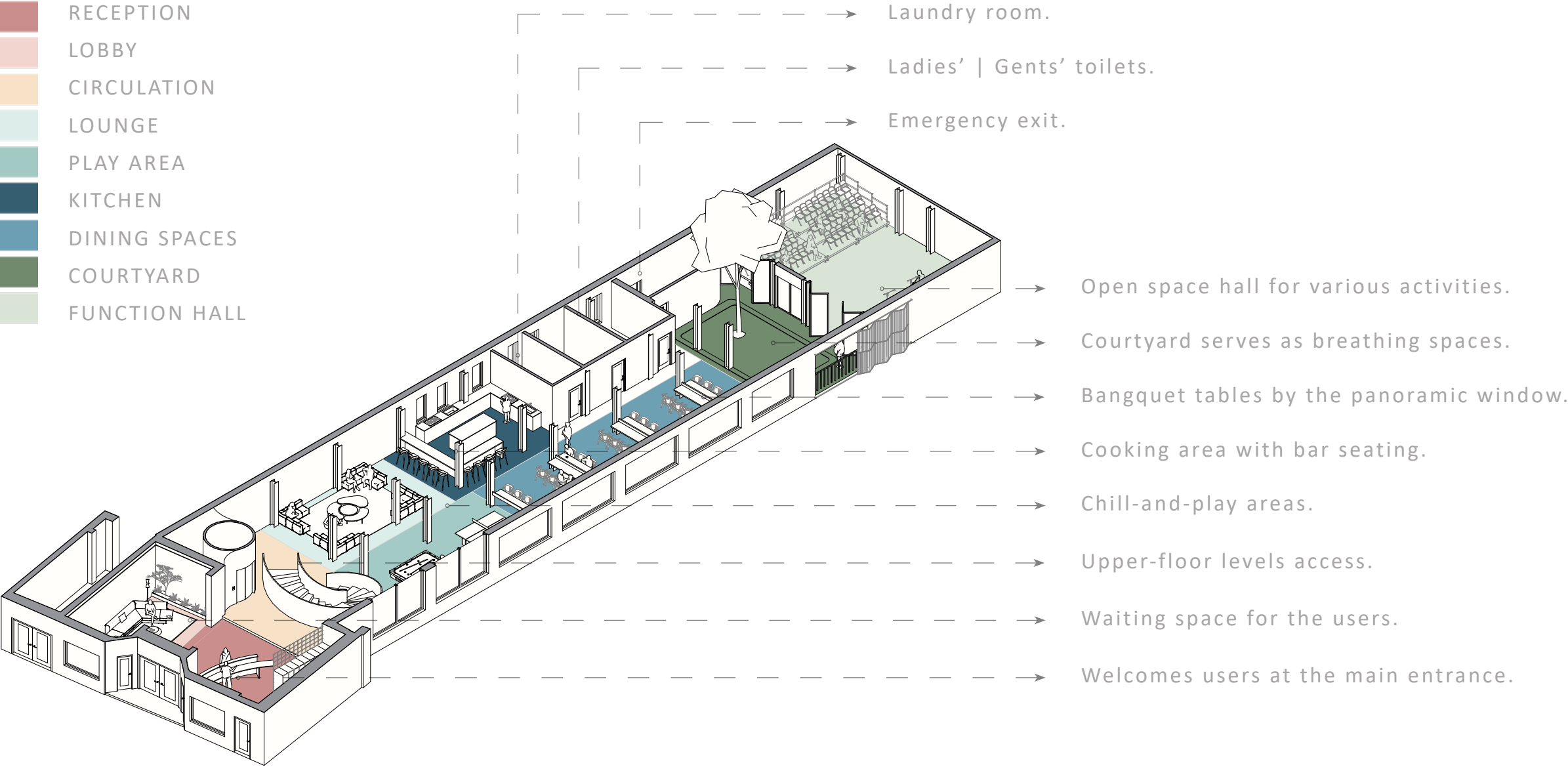
EXISTING

CONCEPT

This concept model embodies movement, **spatial flow**, and **interaction**. Its curves guide circulation, creating dynamic experiences of openness and enclosure. The design highlights how visual connections can **transform one's experience of space**.

The application of this concept is achieved through the implementation of the helical staircase. Its shape creates dynamic movement within the vertical circulation of the spaces. The absence of central pole to the structure serves a more open sense and encourages **visual connections** between levels, blurring boundaries between spaces, reinforcing the theory that **visual connectivity transforms the experience of place**. This concept is used throughout the building, strategically working along with the stuctural grid, and using this as part of the design element.

MARKET STREET

WEST GARDENS

THE SAVOY CINEMA

HIGH STREET

N

SPATIAL ZONING AT THE GROUND FLOOR

- RECEPTION
- LOBBY
- CIRCULATION
- LOUNGE
- PLAY AREA
- KITCHEN
- DINING SPACES
- COURTYARD
- FUNCTION HALL

→ Laundry room.
→ Ladies' | Gents' toilets.
→ Emergency exit.

→ Open space hall for various activities.
→ Courtyard serves as breathing spaces.
→ Bangquet tables by the panoramic window.
→ Cooking area with bar seating.
→ Chill-and-play areas.
→ Upper-floor levels access.
→ Waiting space for the users.
→ Welcomes users at the main entrance.

LEGEND

| #	
1	RECEPTION
2	LIFT
3	MAIN STAIRCASE
4	CHILL-OUT AREA
5	KITCHEN
6	DINING SPACES
7	LAUNDRY
8	MEN'S TOILETS
9	LADIES' TOILETS
10	COURTYARD
11	FUNCTION HALL
12	FIRE ESCAPE
13	STAFF KITCHEN / DINING
14	STAFF OFFICE
15	4-B DORM
16	6-B DORM
17	COMMUNAL BATHROOMS
18	GALLERY / BALCONY
19	STAFF BEDROOMS
20	STAFF BATHROOMS
21	LAUNDRY
22	STAFF LOCKERS
23	TWIN BEDROOMS
24	SINGLE BEDROOMS

SECOND FLOOR

FIRST FLOOR
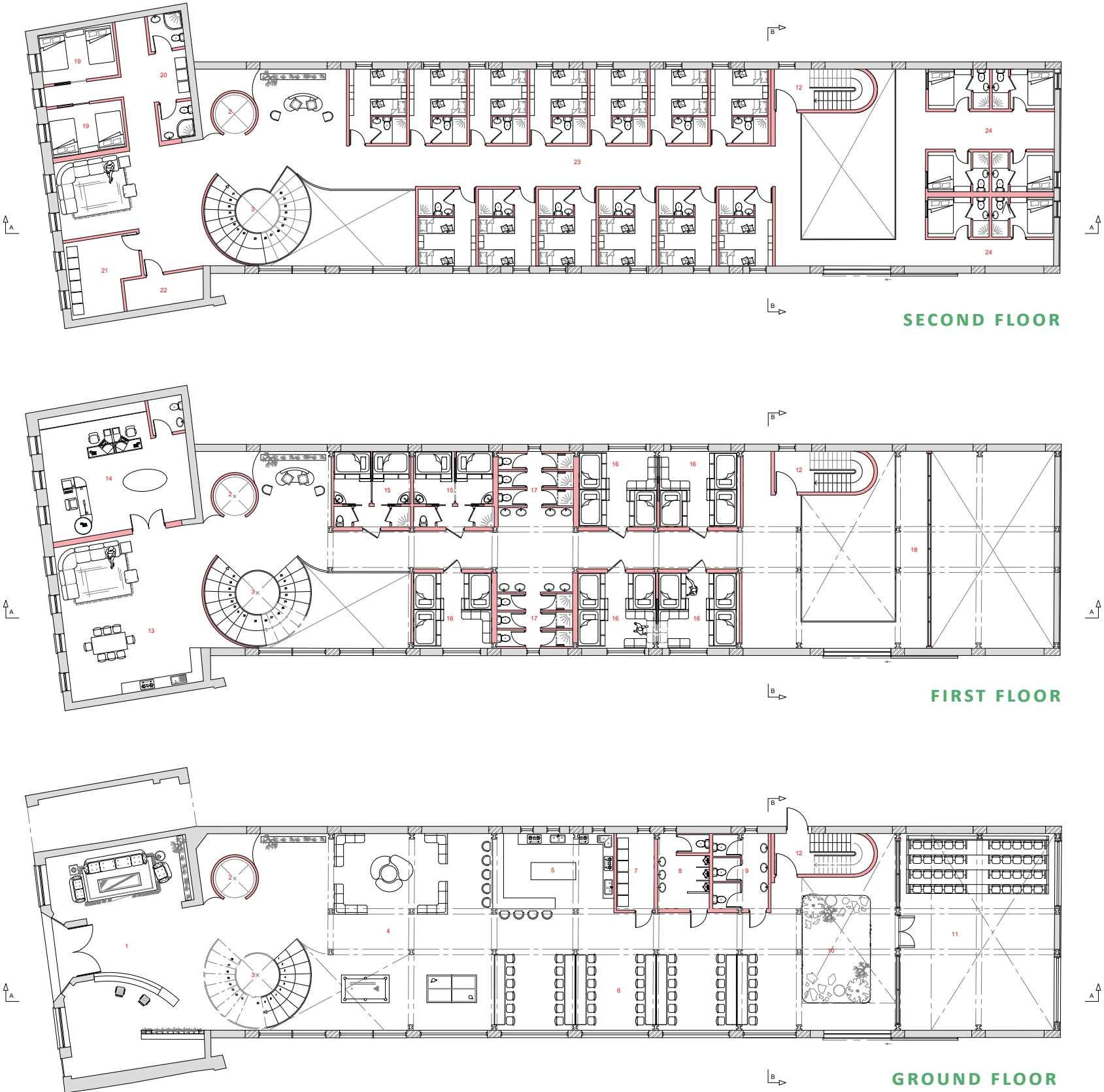
GROUND FLOOR

LOBBY AT THE RECEPTION

At the ground floor, an 'open layout' is what I chose to apply to the design. This strategy allowed for the ground floor to feel more **breathable** and less confined. This also created a visual connection from the point of entry to the end of the building, which encourages users to observe the building the moment they enter, creating a sense of **familiarity** to the space. This 'line of sight' is also guided with the repetition of muted green columns along the central part of the ground floor plan, which not only served as structure of the open-space plan, but it also served as a zoning element of the space. This aligns with Behrens' description that "Gestalt theory explains how we tend to organize visual elements into groups or **unified** wholes when certain principles are applied" (Behrens, 1998, p. 300). I chose to incorporate **natural** colours, in contrast with the grey tones, because this creates **balance** and **harmony**, especially with the addition of interior greeneries. Rompilla supports this by stating, "Color evokes emotional responses. Green tends to **calm** and **refresh**, while warm woods foster comfort and groundedness" (Rompilla, 2005, p. 84).

Behrens, R.R., 1998. Art, design, and Gestalt theory. Leonardo, 31(4), pp.299–303.
Rompilla, E., 2005. Color for Interior Design. Massachusetts: Rockport Publishers.

DINING SPACES
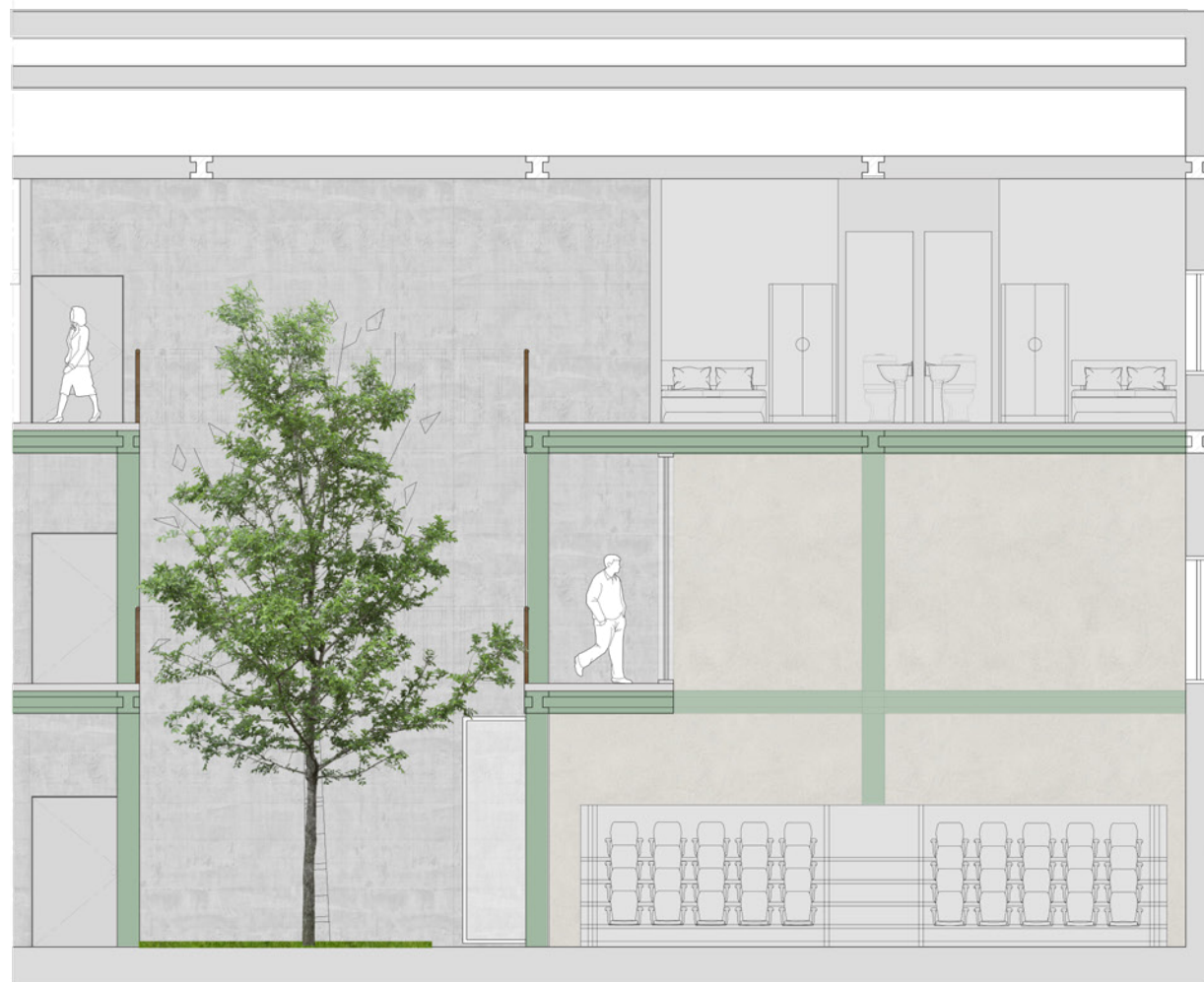
COURTYARD + FUNCTION HALL SECTION @ 1:100

The inclusion of a courtyard in my hostel design comes from my consideration for the overall **human experience** of the space. Green spaces within accommodation settings contribute to **mental wellbeing**, **comfort** and **social interaction**. By integrating a natural, open space courtyard breaks the confinement within the interiors and provides a **sense of calm and connection**. The courtyard goes all the way up to the second floor of the hostel, successfully balancing enclosed spaces to the open-air environment. This corresponds with Altman and Low's assertion that "place attachment is influenced by the capacity of environments to fulfill emotional and functional needs such as privacy, familiarity, and identity" (Altman & Low, 1992, p. 7). The courtyard continues to use the **balance** of rawness and natural through materiality choices and nature incorporation. This design element not only improves **spatial quality** but also reflects a thoughtful approach to human experience.

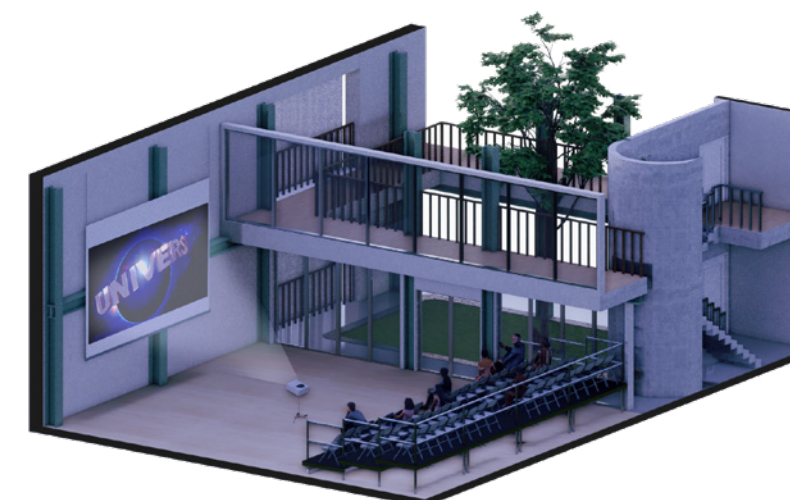Altman, I. and Low, S.M., 1992. Place Attachment. New York: Springer.

STORY-TELLING SESSIONS

YOGA MORNINGS

MINI-SPORTS DAY

MOVIE NIGHTS

PHYSICAL MODEL @ 1:50

A double height function / events hall is my plus function for my hostel design for the Savoy. My vision of this element is to serve as a **versatile** and **inclusive** space. This decision comes from the understanding that hostel guests are likely to come from **diverse** cultural backgrounds, interests and experiences. The hall is a dynamic setting that can accommodate a wide range of activities, such as, **social** gatherings, **cultural** events, music gigs, classes, etc. Its double-height volume not only enhances the **spatial experience** but also allow for a viewing point from the first-floor gallery, encouraging 'curiosity'. Additionally, the hall features sliding / folding glass walls that open directly to the courtyard, creating a seamless transition from the inside to the green outdoor space, making the space more **engaging**. French and Kahn note that "privacy, territoriality, and control over space are essential in promoting adjustment and satisfaction in shared environments" (French & Kahn, 1962, p. 37).
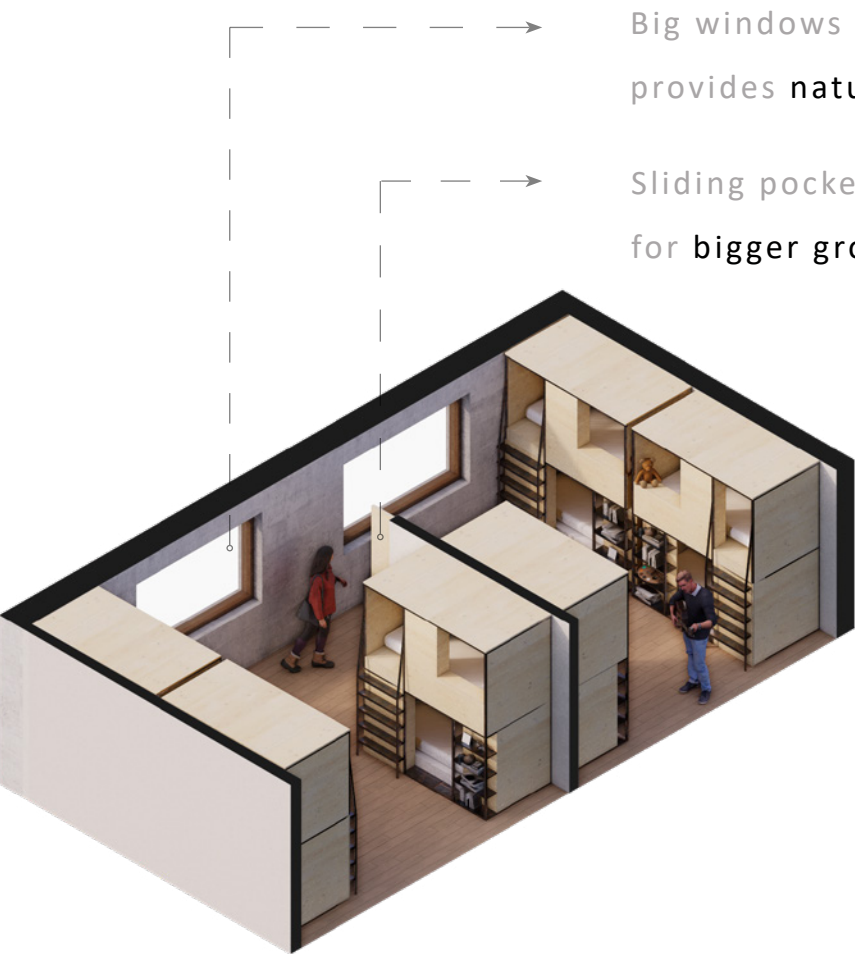
French, R.D. and Kahn, R.L., 1962. Adjustment to the college dormitory. Journal of Social Issues, 18(1), pp.29–49.

6 - 12 PERSON BEDROOM

Big windows for each room, provides **natural ventilation**.

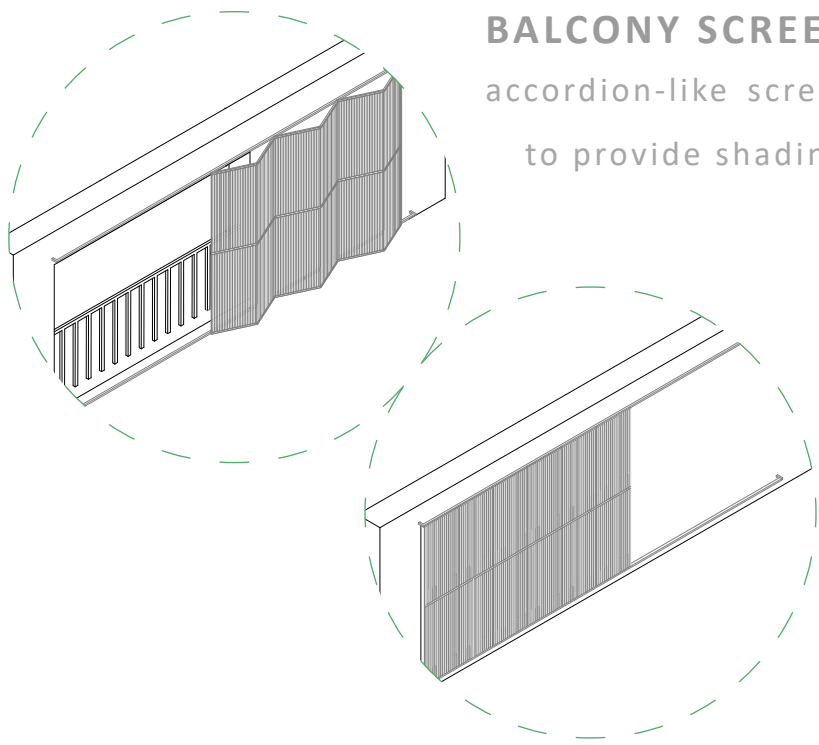Sliding pocket wall allow for **bigger groups**.

PHYSICAL MODEL 1:20

The bunk bed features a **modular**, **space-efficient** design with sturdy metal framing and warm wooden panels. Each unit includes individual storage compartments and integrated shelving, combining **functionality** with a clean, modern aesthetic.
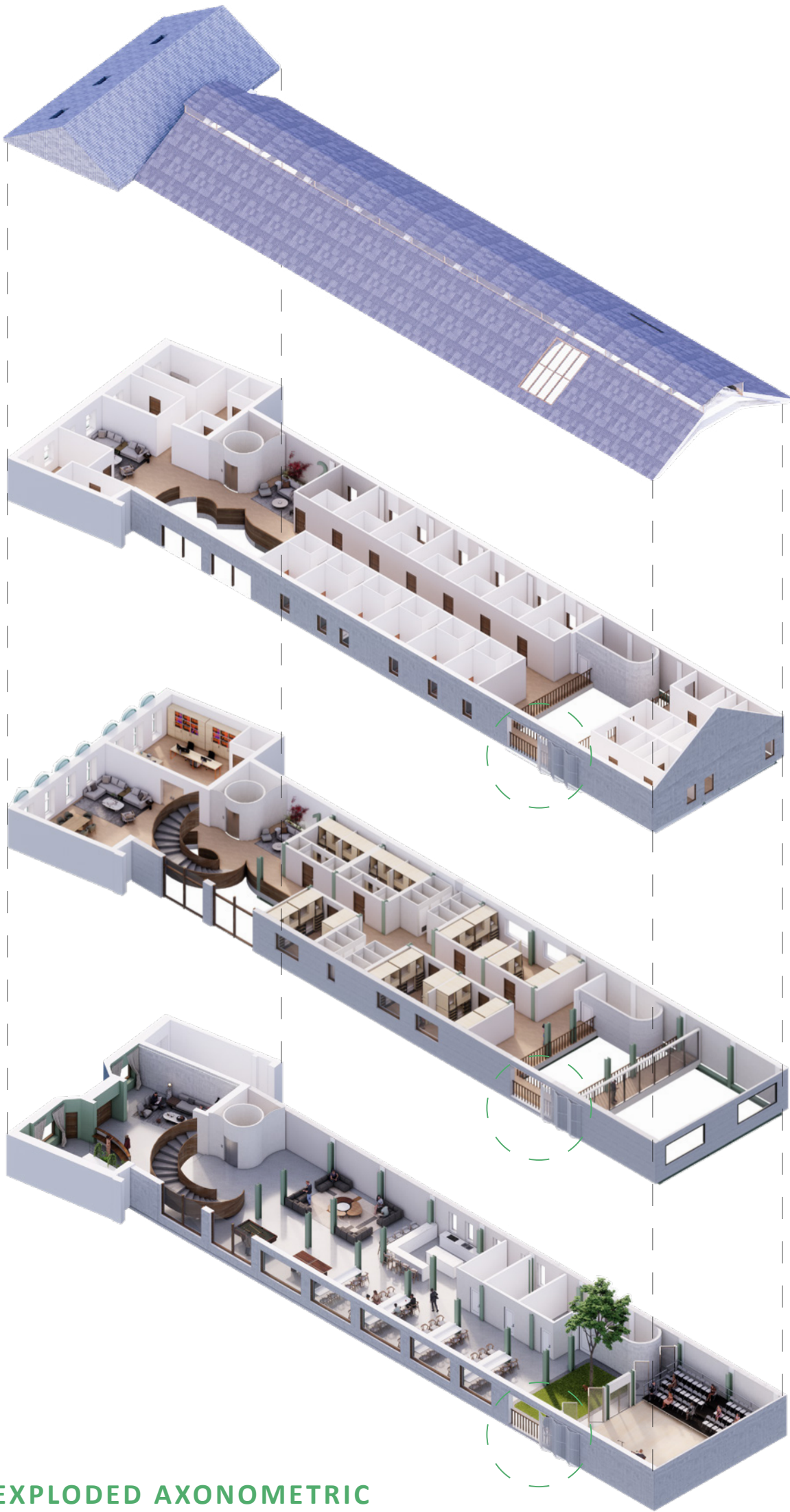
EXPLODED AXONOMETRIC

BALCONY SCREEN
accordion-like screen to provide shading.

Staff spaces are all located in the front building of the hostel, separating private use from the public.

The spatial arrangement separates the **private** and communal areas to enhance both functionality and comfort. The bedroom spaces are all situated in the upper floors of the hostel, providing a greater sense of privacy, **security** and **quiet** – away from the busy environment of the ground floor.

The ground floor is where all the communal spaces are located. This decision is made to intentionally **gather** the users and create **social** interactions.

PHYSICAL MODEL @ 1:100