

[04][00][00]

DESIGN PHILOSOPHY

[04][01][00] A PRACTICAL ENVIRONMENT

This proposed Art Precinct will attract like minded people to facilities where they can enjoy social interaction and a shared interest in the arts.

They will visit the square, to cross it but also to enjoy contact with people, to make music, and to enjoy the performances and exhibitions in the open air and the surrounding buildings.

In 1906 William James gave a lecture entitled “What Pragmatism Means.” There James returned to an idea he had first developed years earlier, Pragmatism is nothing more or less than a method for testing ideas by challenging them to make a difference in our experience of the world.

William James (1842–1910)

James became professor of psychology and later philosophy at Harvard, teaching full-time until 1907. He lectured widely in America and Europe until his death on 26 August 1910

(Nobel,2001:2)

Pragmatism is a major intellectual movement which started in America in the 1870s Pragmatists have impacted politics, law, education, religion, and every academic discipline.

“Each subculture needs a centre for its public life: a place where you can go to see people, and to be seen” (Alexander, 1977:169).

The success of this node depends on the grouping of its functions and their interdependence. The functions collaborate to attract people with the same interests, at the same time of day, and in this way the concentration of activities will increase.

“To James, ideas, however lofty, prove themselves to be true only when they are carried all the way back down to Earth, examined in the clear light of human doubt, and are shown to perform” (Nobel 2001:1).

To create an area that can function as a node, where people would want to congregate, it is best to group similar functions around a small square that can form the core. The square should be small enough to keep movement patterns well concentrated; if it is too large it feels deserted. It should be big enough for small gatherings, celebrations, festivals and performances. It should be a place where the community will feel safe and would like to visit, that would become their favourite place.

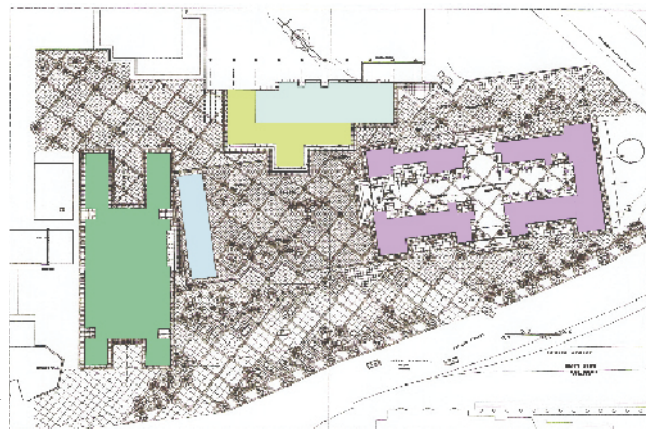


fig. [14] SITE: ORIENTATION

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‘Small squares forms the core which makes an activity node, it also help to generate a node, by its mere existence, provided that it is correctly placed along the intersection of the paths which people use most often’.
(Alexander,1977:311)

The flow of pedestrians is directed to move through the node and amongst the functions. The layout of paths and the main route through the square are not formal and structured; they are only generally indicated as routes and it is then left to pedestrians to create the crossroad and focal points. The paths should ideally pass through the centre of the site to intensify the life in the square.

The composition of the square and the relationship between the volumes of the different buildings form the basis of the project, and contained herein is the importance of the individual buildings.

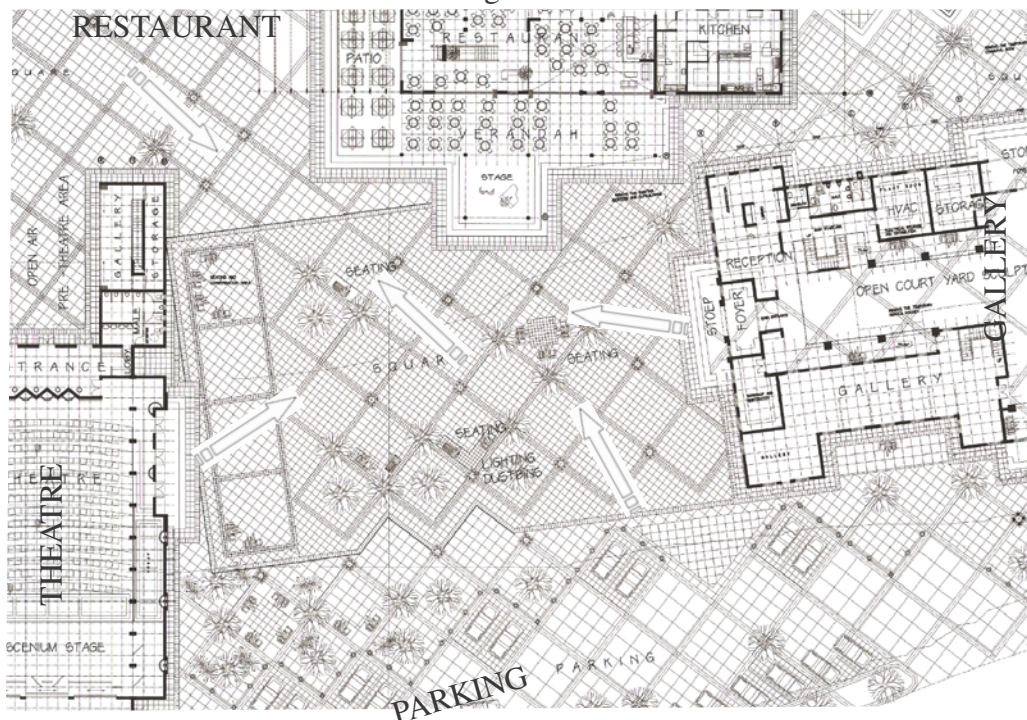


fig. [15] SITE: SQUARE The buildings will be linked through the treatment and finishes of the envelope - as a reaction to the design drivers of the existing buildings. The application of ornament will be more, not less, and in this the various aspects will tie in and melt into the buildings and create a wholeness.

The design approach will be holistic, in that each part forms a whole and that all parts work together, not only parts of the individual buildings but also the buildings as a group.

This composition, and the relationship between the buildings, forms the well organised exterior space.

The buildings surround space and every building creates a coherent and well shaped public space next to it.

The positions of the buildings dominate and define the pedestrian spaces.

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[04][03][00] CROSSOVERS

The buildings surround the square and form a defined space, with views onto the centre. The square is partly enclosed by the three buildings. The individual buildings then open onto secondary squares and courtyards that lead back to the main square.

The significance of links to the outside from each of the courtyards, together with the building's edge and its orientation towards the outside, is as important as the buildings' internal design. In consequence, the building edge remains a positive place, making it part of the social fabric, making it human. People placing themselves at the edge find themselves in a realm between realms, experiencing the ambiguity between outdoors and indoors, the crossover from the one to the other.

'Make all the outdoor spaces which surround and lie between your buildings positive. Give each one some degree of enclosure; surround each space with wings of buildings, trees, hedges, fences, arcades, and trellised walks, until it becomes an entity with a positive quality and does not spill out indefinitely around corners' (Alexander, 1977:522).

The scalloped edges of the facilities, with outcrops and extensions protruding into the square, will make it come alive with movement and conversation, making it natural for visitors to pause and get involved.

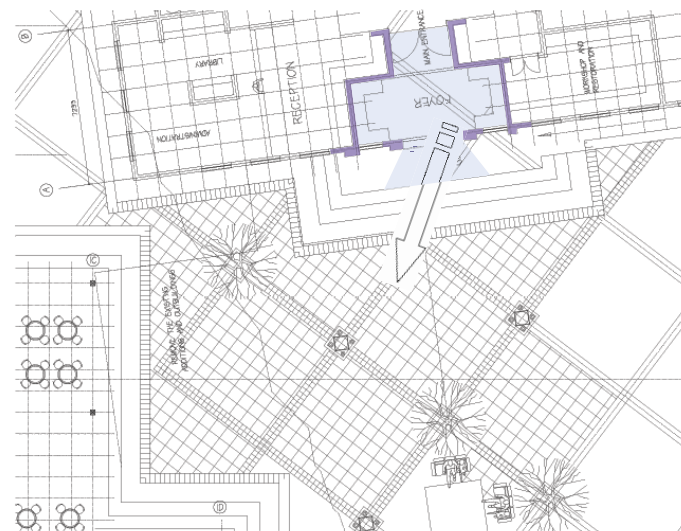


fig. [16] SCALLOPED EDGE

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[04][04][00] TRANSITIONS

The inside-outside connection and the activities in the zone are enhanced by the boundary itself. The edge is a place with volume, with depth. In the change-over from internal to external areas, the transition is achieved through a courtyard or foyer, or a roofed exit. Places to sit are provided, especially at points that overlook interesting and lively vistas.

The transitional (intermediate) areas underline the importance of the partial connectivity between the indoor and outdoor activities. This structured hierarchy, at access points to the squares and courtyards, will afford views and links to a larger open space.

People feel safer in areas that are partially enclosed.

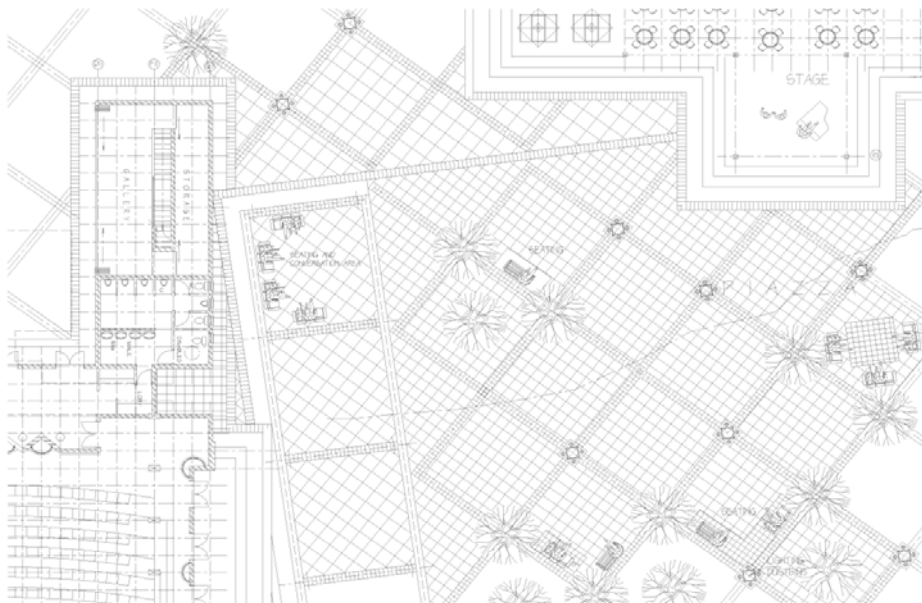
The success of the square lies in the grouping of people and their activities, and in the quality of the presentations that will be on offer. The liveliness of the square is related to the quality of performances and visitors.

Pragmatism: the fruition of the idea.

How successful will the development be?

The outcome depends on the quality of the idea and its execution.

fig. [17] TRANSITION



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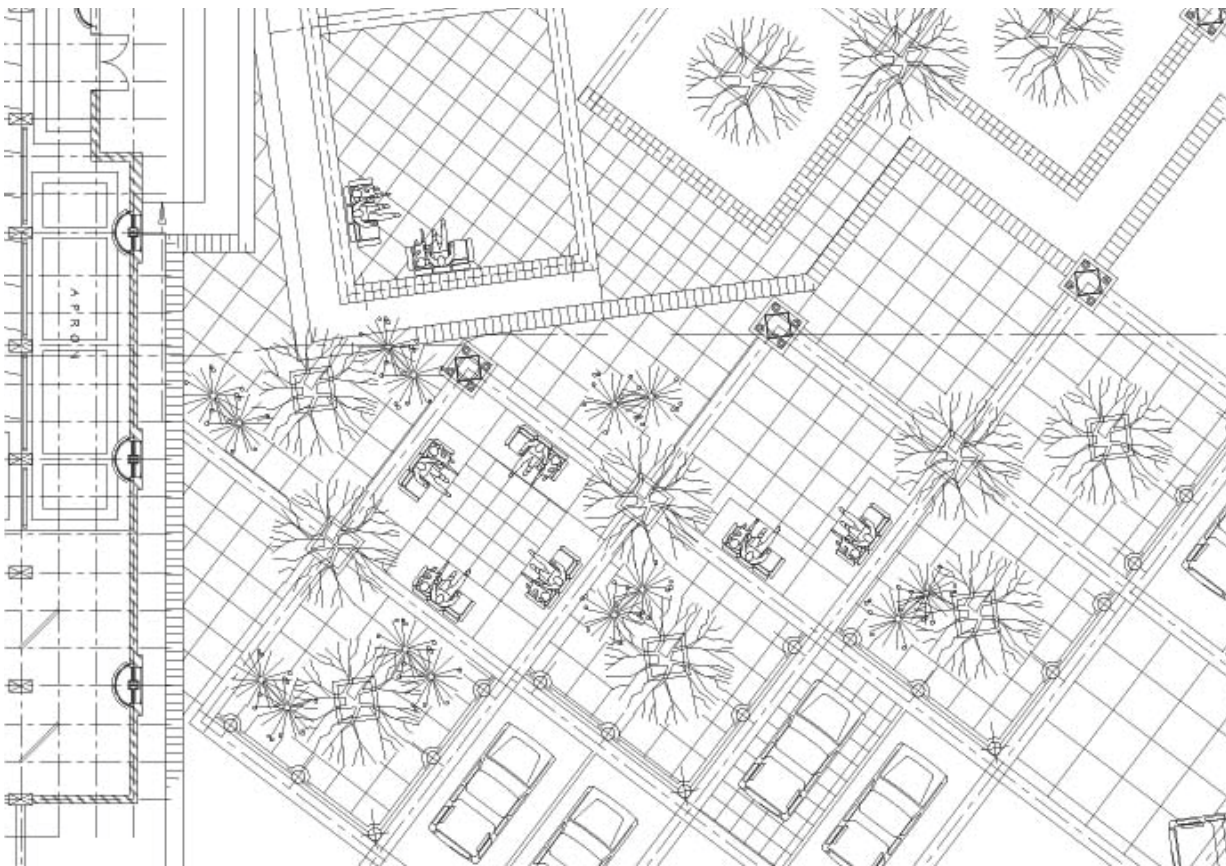
[04][05][00] THRESHOLDS

A series of thresholds has been developed in layers between the street and the buildings. These are visually defined in a manner that is not physically obstructive. Bollards, changes in level, dwarf walls and elaborate patterns in the paving are used to differentiate between different thresholds.

Make a transition space..., and mark it with a change of light, a change of sound, a change of direction, a change of surface, a change of level, perhaps by a gateway which makes a change of enclosure, and above all with a change of view (Alexander, 1977:552).

The individual buildings will create a system of nodes and internal paths with small internal squares and lanes.

fig. [18] THRESHOLDS

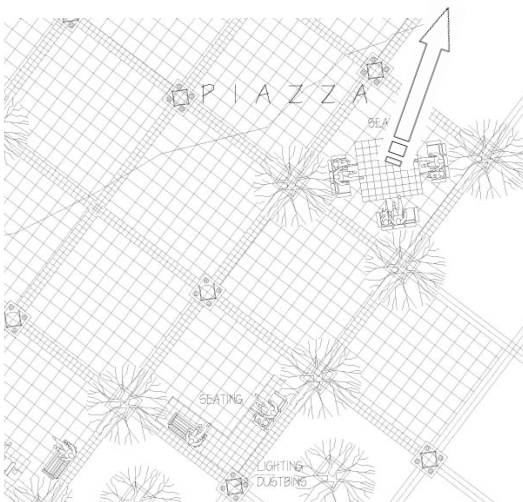


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[04][06][00] A SAFE SHIELD

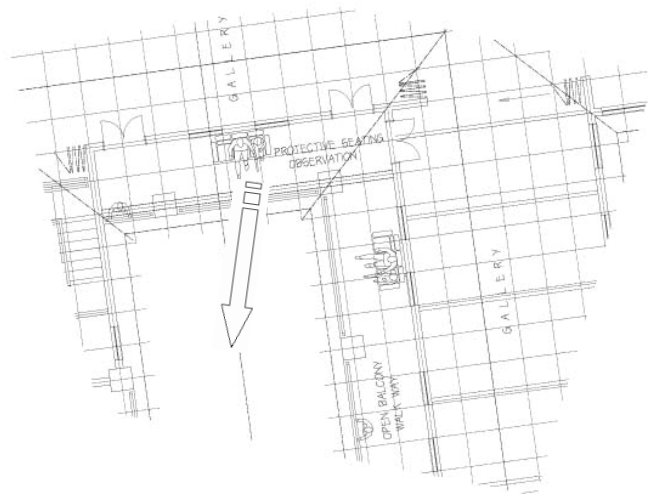
..people always try to find a spot where they can have their backs protected, looking out toward some large opening, beyond the space immediately in front of them . (Alexander , 1977: 558)

Where outdoor seats are set down without regard for view and climate, they will almost certainly be useless.



Make a quiet place..... a private enclosure with a comfortable seat, thick planting, sun. Pick the place for the seat carefully; pick the place that will give you the most intense kind of solitude.

(Alexander, 1977: 1119, 817)



Contained and secure seating will be created in selected areas of the precinct, from the various conversation settings on the square, to the seating alcoves in the restaurant, and the walkway and observation promenades in the gallery.

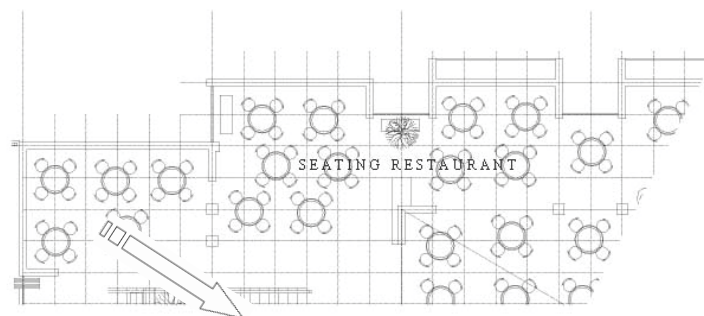


fig. [19] SAFE SHIELDS

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[04][07][00] INTERMEDIATE NODES

From the pre-concert courtyard at the theatre to the seating in the new auditorium, a feeling of well-being will be created, where people would like to congregate and enjoy the arts being performed and exhibited.

This will ensure that the space is alive with movement and conversation - activities that will help to make the theatre experience more than just a performance.

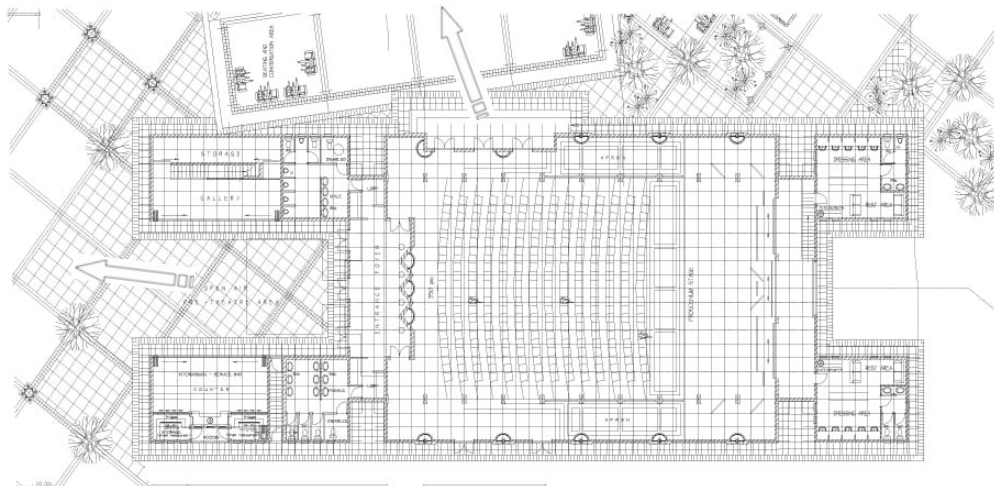


fig. [20] VIEW TO THE SQUARE

Place every courtyard in such a way that there is a view out of it to some larger open space; place it so that at least two or three doors open from the building into it and so that the natural path which connect these doors pass across the courtyard.

(Alexande,1977:564)

The threshold areas are structured to form important links and orientation points to the outside. The view from the courtyard will help to form a link to the larger open space.

The scalloped edge with interesting extensions will create a positive place, making it part of the social and educational functions of the facility.

The links between the inside and the outside, and the activities in these intermediate nodes of intensity, consist of the service bar and gallery, as well as the management areas of the theatre and administration of ces on the rst o or.

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[04][08][00] CONCLUSION

The basis of this design philosophy analysis is the pragmatism theory: the fruition of the idea.

The success of the development is dependent on the quality of the design idea and then on the execution of that design idea.

The project demands sensitivity towards its important environment, not only by preserving the buildings and clearing from insensitive additions, but through the re-modulation of space.

A keen responsibility was felt for creating a public urban space, particularly in terms of multi-functionality, people-friendliness and attractiveness, for creating a place where people would like to congregate and enjoy the arts being performed and exhibited, and for creating a development that would ensure that this space will be alive with movement and conversation.

The newly formed square and the relationship between the volumes of the different buildings form the basis of the project, and contained herein is the importance of the individual buildings. The placing of the buildings will ensure that the outdoor spaces which surround and lie between the buildings remain positive.

This small square will form the core of the new activity node. Naturally formed paths that pass across the courtyard connect the different facilities, and the movement they direct will indicate the interdependence of the functions. The fruition of the idea will be that the visitors enjoy social interaction, rooted in their shared interest in the arts.

fig. [21] Model
SOUTH ELEVATION
TO THE RESTAURANT

