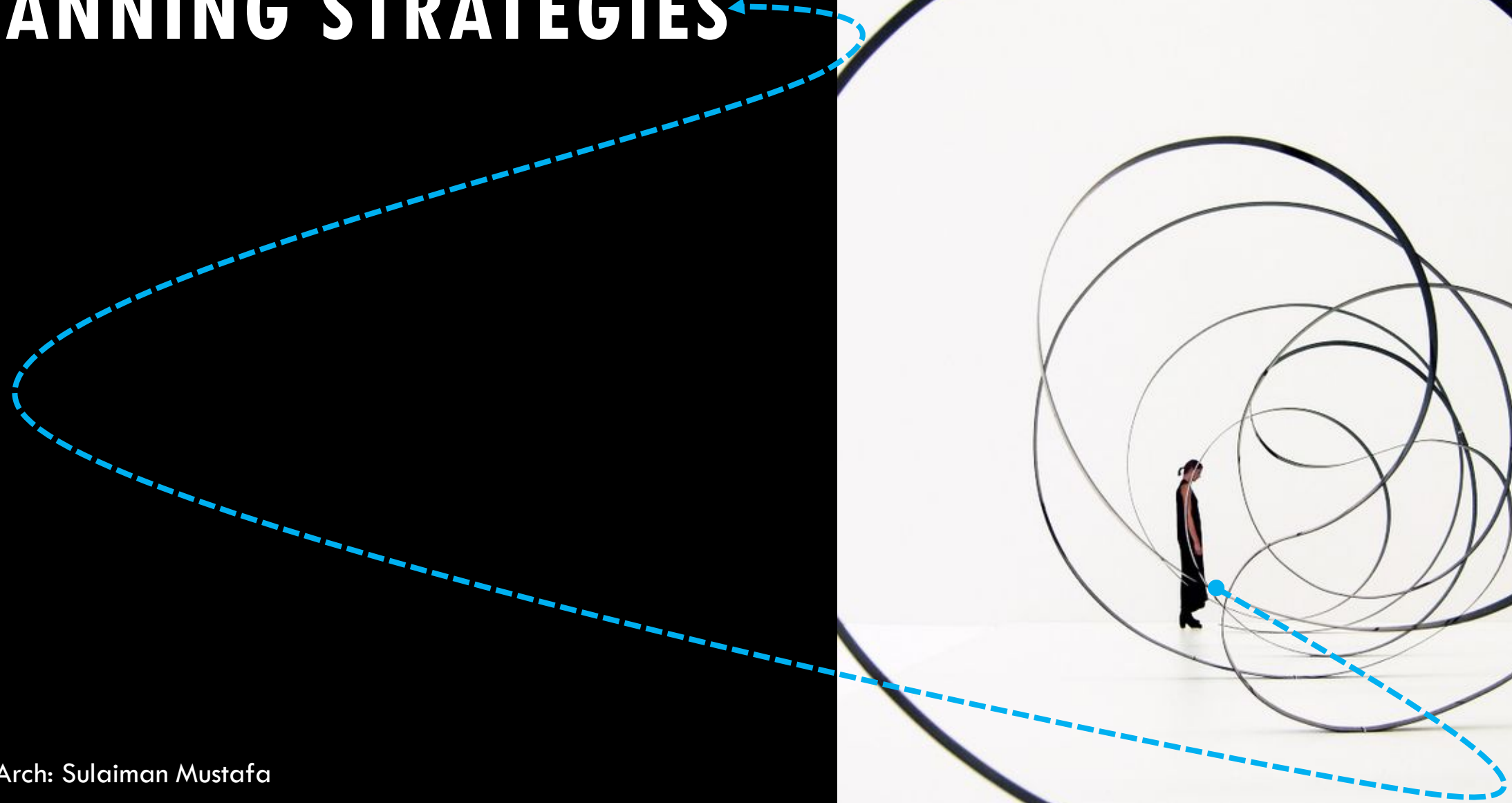


PLANNING STRATEGIES



Introduction

Planning strategies are concerned with making decisions about how these complex spaces should **relate** to each other and how they should be **organized** for the building to function as it needs to.

Developing a planning strategy for a building involves considering Three principles are key for having a successful developing planning strategies

First, it is important to think about how spaces might relate to one another in terms of their **proximity** and their separation from each other. This aspect of the work is about **spatial relationships**.

Second, it is important to determine how spaces might be **organized** in relation to one another so that the building can function as it needs to. A clear policy for the location and organization of an interior's spaces can be described as a **spatial strategy**.

The third consideration is concerned with how spaces are **connected** to one another, and the **paths** people may choose or be forced to take through a building to access the facilities it provides. This involves determining the interior's **circulation strategy**.

Spatial relationships

When two or more distinct spaces are required to enable a building's interior to function, it is inevitable that those spaces will have a relationship with each other. There are four fundamental ways in which two spaces can relate to one another and these can be described in quite simple terms:

- **Space within a space**
- **Overlapping spaces**
- **Adjacent spaces**
- **Spaces linked by a common space**

These principles are relatively straightforward, but it is crucial for the interior designer to understand them, as how these principles **are adapted, developed, combined and utilized** is the key to creating interesting, stimulating and sophisticated interior spaces that satisfy the delicate requirements of a building's function.

Spatial relationships

A **space within a space** occurs when a small space sits within the volume of a larger space, so that it is perceived as an object in that space. The smaller space could be likened to a sculptural object placed in a gallery.



Space within a space

Spatial relationships

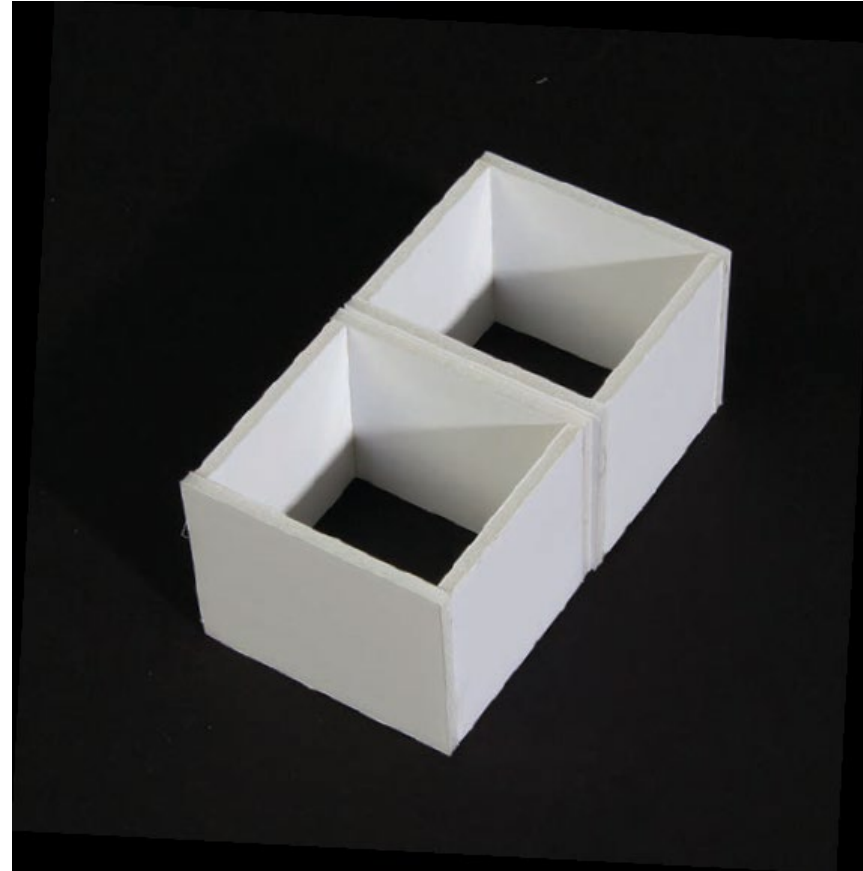
A relationship of **overlapping spaces** is established when two or more spaces are sufficiently defined to ensure that each space has its own identity but can be organized to overlap, so that it might become less obvious where one space stops and the other space starts. The overlapping space might either be perceived as belonging to one of the spaces or as being shared between them.



Overlapping spaces

Spatial relationships

The most common and straightforward relationship two spaces can have is as **adjacent spaces**. Here the spaces are located next to each other but remain distinct, allowing separate activities to take place in each one.



Adjacent spaces

Spatial relationships

To create a relationship where **spaces are linked by a common space**, two or more spaces are connected to one another by an additional intermediate space that is shared by all the spaces it serves.



Adjacent spaces

CLASS WORK

Based on previous lecture try to define the following with diagram and precedent studies.

1. Insertion
2. Installation
3. Intervention

And the following

- Space within a space
- Overlapping spaces
- Adjacent spaces
- Spaces linked by a common space

Sources should be excluded from my lectures.

Space within a space

The notion of a 'space within a space' provides an interior designer with an exciting opportunity to create quite **dramatic compositions** in existing buildings. For the strategy to be successful, there needs to be **a clear difference in the spatial requirements for the activities contained in the two spaces**. The 'host' space must be substantially larger than the space that sits within it, so that the smaller space can be read as an object in the larger volume.

For instance, the intimate fitting room spaces in a clothes shop could be placed as stand-alone objects within the larger expanse of the shop floor.

Perhaps one of the most famous examples of this strategy in use is **Philip Johnson's Glass House**, where a cylinder containing the bathroom is placed as an object within the open rectangular floor plan (Philip Johnson's Glass House). When using this strategy, the interior designer can manipulate a number of factors to increase the impact of the approach. They might choose to establish a simple

Space within a space

relationship between the host space and the space within it by using a similar formal language, color and materials for both. It may, however, be appropriate to set up a dialogue between the two elements by exploring how the host space might **contrast** with the smaller space sitting within it, for example using **contrasting form, color, texture and materials in the larger volume**.

Several spaces can also exist within a single host space. These smaller spaces could all receive the identical treatment or be treated in similar ways to become a family of related spaces. They could even be individual elements, each one different from the other and the space they sit within. One of the joys of interior design can be working within **an existing architectural context**: whether the structure is old or new, the qualities of the existing building can provide fantastic opportunities for setting up contrasts with the new spaces placed in it.

Space within a space

In 2001, Coussée & Goris created a center for the promotion of Flemish produce in the Vleeshuis, a medieval hall in Ghent, Belgium. A modern rectilinear steel and glass box housing a café sits within the stone and timber building fabric, making a clear statement about old and new elements in the scheme.



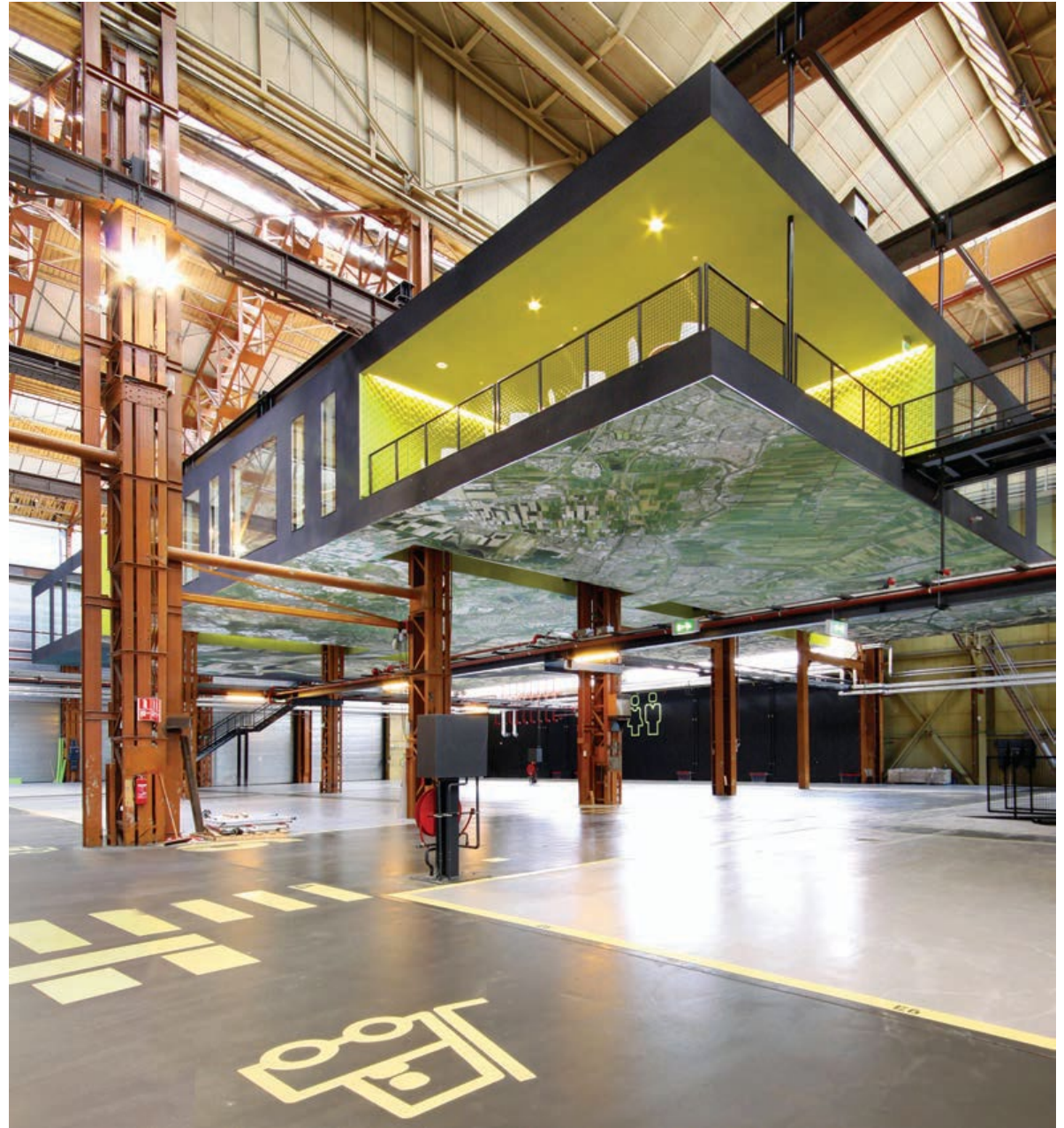
Space within a space

The Wapping Project, a gallery and restaurant in London, UK occupy a building constructed in 1890 as a hydraulic power station, which closed in the 1970s. As part of the redesign and conversion completed by Shed 54 in 2000, the original building's condition has been preserved; new elements have been placed in it to meet the needs of its new uses. Here a caravan housing a temporary art installation becomes a space within a space.



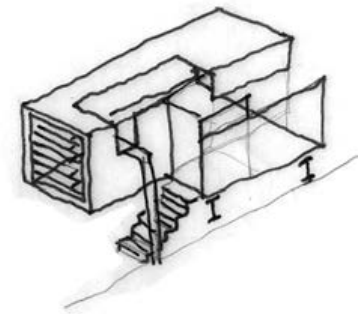
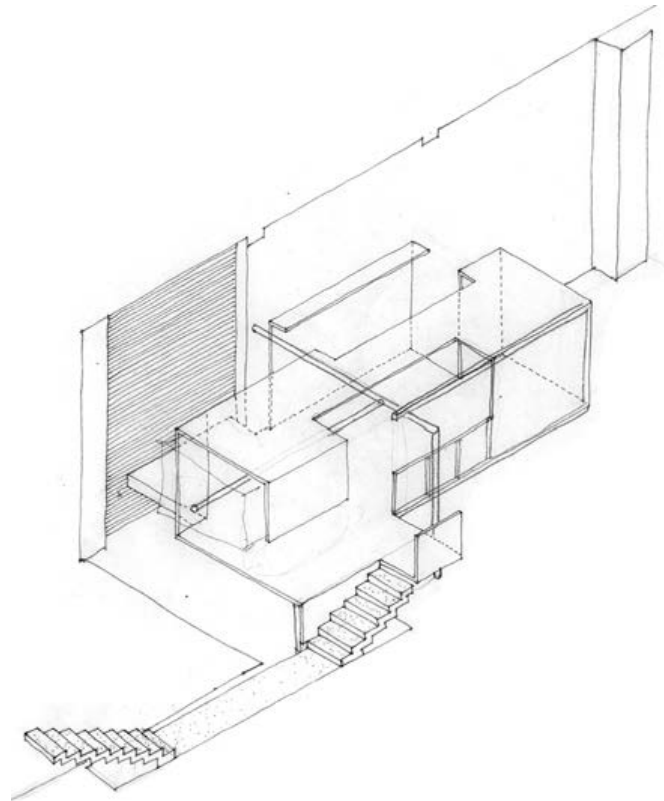
Space within a space

The Innovation Dock is a Dutch education and technology centre housed in the former premises of the Rotterdam Dry Dock Company. The vast existing space has been refurbished and in 2012 a new level containing offices and meeting spaces was constructed in this volume by Groosman Partners. Conceived as a rectilinear object, the new box is perceived as a space within a space.



Space within a space

In this project to create a workspace for Reactor Films in Santa Monica, California the designers Brooks + Scarpa Architects transformed a shipping container into a conference room. Although, as the architects put it, this found object 'has been deconstructed to reveal a richly textured geometry of surfaces and voids', it is essentially an existing space that has been deposited inside a larger volume to create a fantastic example of a space within a space.



Overlapping spaces

For many interior situations, it is important for spaces to be more loosely defined, so that they overlap or flow into each other. The identity of each space involved in the composition can be dominant, and space can be shared by several zones. The form and positioning of floors, walls and ceilings can allow spaces to be defined as separate and combined, as necessary. For instance, three spaces may form an overlapping relationship where one space is defined by a base plane (floor), another by a vertical plane (wall) and the third by an overhead plane (ceiling).

In the late nineteenth century, Frank Lloyd Wright began exploring the concept that spaces could overlap, and his ideas emerged in the house he **built for his family in Oak Park**, Illinois in 1889. In a series of studies and buildings dating from the 1920s, Mies van der Rohe developed ways in which interior spaces could cease to be separate cellular entities and begin to flow into one another. His proposal for a Brick Country House (1923) introduced a composition of free-standing brick walls that were arranged to create a series of overlapping and interconnecting spaces. **The Villa Tugendhat** (Brno, Czechoslovakia, 1928–30) and the **Barcelona Pavilion** (1929) delivered overlapping spaces in a built form for the first time and revolutionized the way in which internal spaces could be planned and used.

Overlapping spaces



Canadian practice RUF Project designed the Nike Football Training Centre in Soweto, South Africa. Completed in 2010, the scheme features interior spaces in which finishes, and materials are layered to create a collage of overlapping spaces that are at once dynamic and informal.

Overlapping spaces

Combiwerk Delft, completed in 2012, is a 'social workplace' company that helps people with physical or mental problems back into employment. Dutch design practice i29 created a grey envelope that is then occupied by islands of bold colours. Within each zone identified by a single colour, the spaces overlap and interlock, softening the boundaries between different activities taking place within the same space. Layers of various tones of the same hue are carefully used to enhance this spatial strategy



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Adjacent spaces

Adjacent spaces are the most common form of spatial relationship. While the idea of creating a series of fluid, interconnected and overlapping spaces is seductive, in many circumstances it is necessary to create a collection of spaces that are separated by physical divisions, allowing each space to have its own **identity** and host the required activity. Adjacent spaces might be completely divorced from each other (located next to each other on plan but the user cannot transfer from one space to the other) or they may have a very open relationship – two adjacent spaces could be defined as being different by a simple line drawn on the floor, like the two halves of a football pitch.

As adjacent spaces can be established by complete physical division at one extreme through to a barely defined delineation of the spaces involved at the other, the interior designer is presented with countless opportunities between these approaches. Indeed, a key aspect of the interior designer's work involves considering how adjacent spaces can be defined in ways that are neither black nor white, neither completely open nor completely closed. The grey area in between provides the opportunity for spaces to be distinguished from each other in interesting ways.

Adjacent spaces

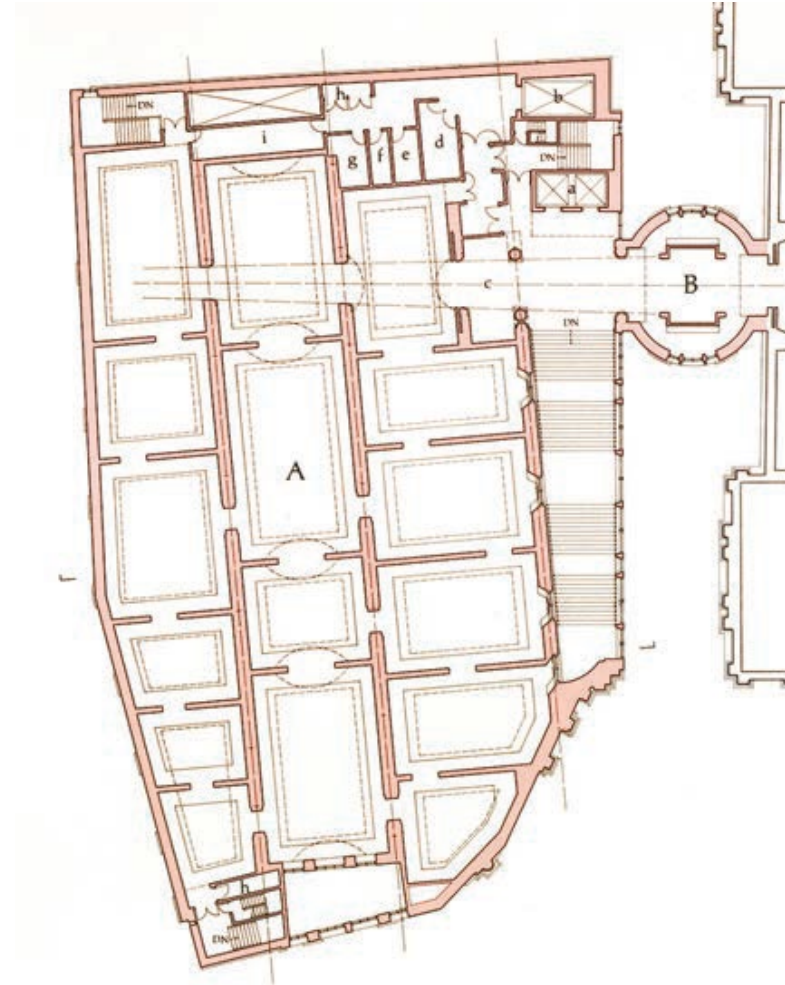
Opened in 1991, the building features gallery spaces conceived as clearly defined rooms that enjoy adjacent spatial relationships. A view through the central galleries shows four adjacent spaces, each defined as a separate room that allows small-scale paintings to be viewed in intimate surroundings, while the arched openings arranged around a central axis make it possible to view large-scale works from an appropriate distance.



Adjacent spaces

The galleries of the Sainsbury Wing, an extension of the National Gallery in London, UK are accessed either via a grand staircase or lifts (elevators) from the new groundfloor entrance foyer or by a link bridge from the existing building.

The new second-floor galleries are made up of 16 separate rooms arranged in three adjacent rows. Within these rows, rooms have an adjacent relationship with each other. Architects Venturi, Scott Brown and Associates considered this traditional arrangement of spaces to be an appropriate response to the world-class collection of early Renaissance art the new galleries would house.



Spaces linked by a common space

Several spaces can be arranged so that they are separated from each other but connected by an additional common space. This spatial relationship can enable related spaces to retain their individual autonomy while retaining their connection to a single entity. Shared by the separate spaces, the common space acts as a transitional zone from one space to another, providing the user with a choice as to which spaces they enter and in what order they encounter them. Typical examples of this kind of arrangement include a multiplex cinema where several separate screens are connected by a large vestibule; a museum where a series of exhibition spaces are arranged around a communal space; or a school building where classrooms are organized around a common social zone.

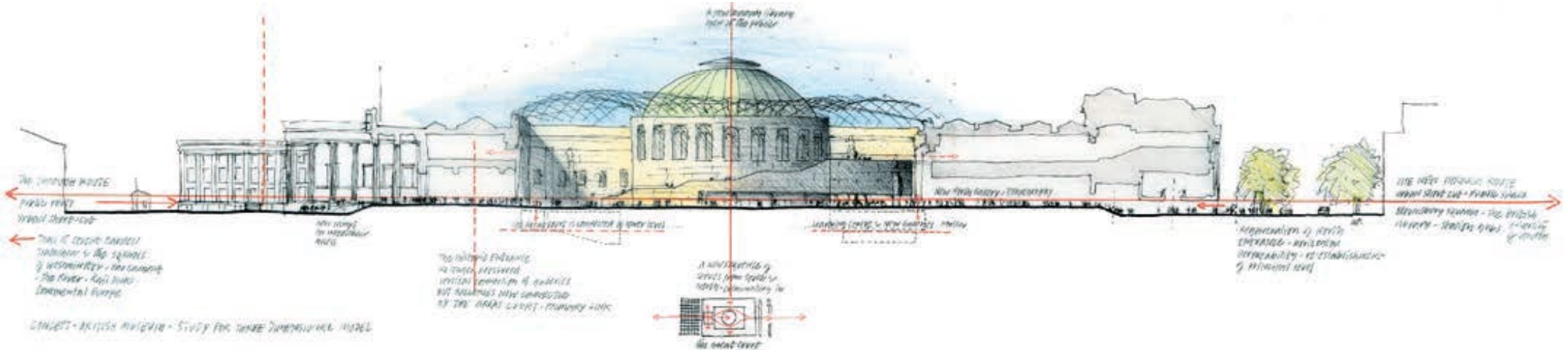
Depending on the activities taking place in them, the spaces being linked may be larger or smaller than the common space they share, they may all be the same size or different sizes, and they may be organized in a formal or informal manner. The opportunities offered by the existing site and the precise nature of the building program will determine these decisions.

Spaces linked by a common space

Completed in 2000, Foster + Partners' scheme for the Great Court at the British Museum in London transformed a neglected exterior space into a magnificent light-filled interior space that has become the 'hub' of the museum.



Spaces linked by a common space



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Spaces linked by a common space

Prior to the redevelopment, the courtyard was used as an impromptu storage area and closed to the public. As the existing galleries were arranged around the courtyard, they became a series of adjacent spaces organized in a linear configuration that had become confused over the years. The under-utilized space between the galleries and the cylindrical reading room provided an opportunity to reinvent the museum.



Spaces linked by a common space

A previously redundant lost space has become a spectacular light-infused volume enjoyed by visitors all year round. The new common space plays host to a number of visitor facilities, including information points and temporary exhibitions as well as shops, cafés and restaurants. The Great Court also provides users with a clear reference point that helps them make sense of the gallery spaces it links together.

