INTEGRATED PLANNING USING A PROJECT SPECIFIC PATTERN LANGUAGE APPROACH

The book *A Pattern Language*, was written by Christopher Alexander and five colleagues at the Center for Environmental Structure, published in 1977.

The concepts and processes outlined in the book have found applications in diverse fields such as computer programming, human computer interaction, education and design.
What is a pattern language?

It is a written document, composed of Patterns, which together create a word picture of the project.
What is a pattern?

i  A written description of a problem or opportunity which occurs in the environment.

ii  An analysis of the essential field of relationships necessary to solve the problem.

iii A solution statement, worded to solve the field of relationships without providing a specific design.

Problem statement

Faculty Student Mix — Faculty & Admin. Learning and research can best flourish when informal contacts occur naturally and spontaneously between faculty and students, one on one and in small groups.
ii Field of social-spatial relationships

*Encouraging informal contact between the faculty and the students is one of the goals of the COBE program, because it is recognized that informal meetings can improve the education and knowledge base of both the faculty and the student.

*In an academic setting students are often in search of faculty and feel free to grab them whenever they see them, knocking on their doors and tracking them down after class.

*It is important that students learn to respect faculty time commitments and learn to make appointments. That said, it is important that faculty have a place where they can go to advertise that they are available for consultation and to be able to stop in on a student working group and speak with them. These meetings need to be under the control of and at the discretion of the faculty member.

iii Solution statement

Therefore, provide multipurpose spaces such as break out rooms and conference rooms where faculty and students can interact and work together. Place these rooms near faculty offices but in a way that permits faculty some privacy to do their own work and have control over the situation.
Project Pattern Language

- Makes the qualitative goals and visions of the project actionable to the design team.

- Builds and documents consensus of the problems and solutions

- Provides a basis for evaluating the schematic design.
Trust the Process. A language emerges from the users.
Eishen School
"Gary Black introduced the concept of Pattern Language to the Building Team at the Boise State University College of Business and Economics. I think that I can speak for our entire team in saying that this process forced us to do a deep think about what we really wanted for our building across many dimensions that up to that point we had not thought about. As we have moved into the detailed design, we continue to refer to the patterns and the ‘solutions’ they imply."

Patrick Shannon, Dean, College of Business and Economics, Boise State University

"The strategic mission and desired environment of the college was exquisitely captured in our patterns — much more so than in the program document."

Cheryl Larabee, Associate Vice President, Boise State University, College of Business
Participant comments

"One of the advantages of the pattern language approach is the initial focus on problems and how those problems are interrelated -- which was extremely beneficial to our committee because it was made up of a wide variety of stakeholders that saw the project from very different perspectives."

Jason McDonald, Associate Professor of Marketing, Boise State University

Site Patterns

1. A Long Thin Site
   a. Trendy location but low economic limit to integration or compacting long narrow sites
2. Sense of Arrival
3. Regional Destination
4. Framed Park
5. Industrial Ribbon
6. Access to Water
7. Public Spaces
8. Variety of Parking

Spirit of the Project

1. Activities for Multi-Generations
2. Articulation for young professionals
3. Public Market
4. Sense of Serenity
5. Urban Lakes
6. Color and Landscape Simplicity
7. Petal Anchor
8. Elijah Litts
9. Public Art
10. Pedestrian Realm

11. Shopping Street
12. Bike Paths and Paths
13. Public Square
14. High Noon
15. Main Gateways
16. Local Bars
17. Seasonal Outdoor Seating Area
18. Street Cafe

Building Patterns

1. Positive Outdoor Space
2. Sequence of Indoor Living Places
3. Courtyards with Light
4. Mischief of Open Space
5. Living Above Retail
6. Roof Top Terrace
7. Building Corridors
8. Unintegrated Parking
9. Pedestrian Street
10. Existing Thoroughfare
11. Fabric of Interiors
12. Small parking lots
13. Narrow store fronts
Programming

Provides a quantitative basis for the project. Defines the problem in terms of:

- Space allocation
- Adjacencies
- Total gross area of building
- Identifies project goals and visions

Where does “A pattern Language” fit in the design process?
21 Working Cafes

Everybody loves to be a part of a coffee shop or have a discussion or work on a difficult problem. A working cafe allows people to be focused on work and yet in touch with life. A change of place and peer environment helps people to think about a problem from a fresh perspective.

The COBE program includes spaces for car traffic lanes and sidewalk seating areas. The quality of these public spaces can be enhanced by study of successful street cafes. For an example, we refer to the Frozen Yogurt shop as it has an ambient interior designed with a community in mind. However, there is an outdoor space open to visitors or high traffic areas and there are several other spaces with gardens, fountains, outdoor seating, and newspaper. This allows a variety of people to sit outside, something to slightly different social styles. Similarly the store serves simple food and drink which is adapted to the times of day in some way, with the coffee in the morning and a crescent, broth, and sour cream in the evening.

4 Precedent and Prophecy

To create a stable connection with the campus, the new building will be seen as a continuation of the buildings that came before it and an extension for those that will follow.

The essential question is this: How are new campus buildings related to other buildings on the campus? For example, the University of Orleans, Rouen, and the Barnes building at the University of Maryland, College Park, or the new study on the University of California, Berkeley? Or should there be some kind of middle ground between these two extremes? The new COBE building can be a true influence of the campus, which refers to the indigenous buildings with outdoor spaces. The building will have a central courtyard and the buildings will be connected to the streetscape in a manner that is both functional and aesthetic.

The building will be open to the public and will serve as a hub for community events and social gatherings. The building will be designed to minimize its environmental impact and will incorporate sustainable building practices, including solar panels and energy-efficient lighting.

In conclusion, the new COBE building will be a unique and innovative addition to the campus, providing a space for study, collaboration, and social activities.

Identify some principles that are going to be followed as a precedent. Discuss with the more superficial principles that are going to be included to set the precedent.

3. The building is to be a cube with equal sides of 60 feet, NOT as an actual cube.
4. Make window openings with a vertical slot and NOT as an infant with a horizontal slot.
5. Devise a relationship to the campus by means of an enclosure.
6. Make monochromatic use of exposed concrete as an exterior feature but avoid red brick. Designing for massing of buildings is to add to the mass and the effect of the mass limitations, and height is not at height alone. To get an idea of height limitations, the building is set on a hill side.
7. Use bricks and stone at the edges and not in many spaces. Use the maximum of bricks and stone to make the building design as one.
8. Build no published ordinary designs. Do not try to make a record of brick look like a real brick built with a brick wall.
9. Use a metallic and stone frame, the exterior wall clean and purple door around them as not they need like not to have all glass on the exterior.
10. Consider some of the public spaces with double floor heights and provide a large space of placing with areas and changing areas of natural light to avoid any windows that the building "hate".
11. However, recognize that the building's outlook is to be measured in window sizes. It will add to the human spirit to change a window or a space.

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6 Campus Connection

A building’s influence does not stop at the site boundary. In some cases the experience of the building can even begin before it comes into view. When one steps on the path to begin the journey to or from the building, views are given and mark expectations are established.

The New COSE building is located on a site that has water views of the campus. One cannot see the building from the outer campus. Part of the approach is adjacent to a group, adjacent to a parking lot and across two intersections.

Port of Research Pattern Language: a Spirit of the Project

16 Cluster of Tasting Rooms

To go wine tasting is, at its heart, to have a small taste of what is available from a winery and then change frontiers and environments.

At any winery, the consumer samples the different wine varietals and styles while the wine maker and/or sommelier offers the same wine in a different way. After each, a bold move are ready to move location and try another at another winery. It is through this process that a consumer’s education and interest begins. A winery is an exercise in location and wine tasting can become a whole day event, which happen independently, usually with others. In addition to a few more special situations. An extension to this would engage a set of wine tasting rooms that blended with walking, tasting from each other. The extension would follow an exercise in location and wine tasting can become a whole day event, which happen independently, usually with others. In addition to a few more special situations. An extension to this would engage a set of wine tasting rooms that blended with walking, tasting from each other.

One of the defining characteristics of a perfect experience of pleasant strolling in the process of arrival. The journey provides tranquility, peace and space to view mentally from the everyday to the extraordinary. It provides suddenness to the change of the fantastical. In the best examples, the process of arrival engenders movement and unforgettable experiences with another infinitesimal touch on the path of travel. Building Complexes often contain the idea of three spaces connecting stations in a “Water Walk” as in “Exposition Road” (the Oregon Trail) or other characteristic unique highlighting places in the lively business community.

Upon “arriving” at the great Tokajuk temple in Asia, a visitor first passes through a small gate and then enters a bridge which proceeds over a body of water with views to distant places. This area was a kind of barrier to the main path, a magnificent stage for any encounter where every purpose is to reach the next valley. Upon passing through this barrier, the arrival visitor continues with an upward journey following the river. The river is not allowed so that for each of the length a pedagogical function is served. If the river were blocked, to the main path has yielded its access and entered the first portion that has been made; this river has acquired a new and prodigious meaning – a place designated by human hands – quite unlike anything ever previously experienced.

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Therefore, the Wineries should provide a series of individual tasting rooms that are essential to move distance as well in the winery space and the environment will change in each location. The tasting rooms should represent the area being produced on site at the Winery as well as high lighting and greenery with surrounding rural exterior. The space will create mystique and depth to the experience.
Port of Koksijde Pattern Language: a Spirit of the Place

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History and Education

In highlighting the history of an area we show respect for those who came before us, completing the newest group of stories by re-telling those about the past and understanding the complexities of the place.

The Chapman street built in the 1930s does not appear entirely significant. However, it was meant to become the principal street that transformed the American Midwest.

Disputes over the location of the street’s design led to a change in its direction. This change led to the formation of thousands of feet of the street directing different people walking. From the tin, he got the furrowed and up and down movement of their hands and down a tunnel of stories that have less curiosity "the human city." He was a to design the new canal to match this and at one end, speed. One of its seven streets, stop as ready as a car ride is because of this magazone. Through a winter of wind...

Port of Koksijde Pattern Language: a Spirit of the Place

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Hospitality

Cafe in the Garden

People love to sit in a cafe filled with space, comfort and the smell of fresh flowers. The setting provides a unique setting a place where people can sit loudly, happily, and watch the world falling outside or people coming and going.

We have shown that people enjoy mixing in public, it puts, square, and public spaces and some are drawn to social scenes. The communities seen in the meeting place the right to be there, in my opinion, there are few things to do at any part of the area, almost student reading the environment, silently, reading a coffee in a bar, and people had enough to relax, and not see each other, perhaps even meet. A good café

Hospitality

with an outdoor area never under conditions. This has an additional, special quality of life area, a person may sit there for hours - 'in public'. Seating, a person must keep up a pace, seating is only for a few minutes. You can eat in a public, shared environment. And sitting at home as an area can appear different. It is the same person, and then it is the how of people meeting and going. But on the café terrace, you can sit still, relax, and be very polite.

It is this experience that the café supports. In European cities and houses, there is a seating area and the existence of such places provide social glue for the communities. They become the places to meeting and a place to relax (frequently become familiar). It helps enormously to increase the ability of a building complex. It is one of the few settings where a newcomer in the community can start learning the open and meeting the people who have been there many years.

The ingredients of a successful café are to be:
1. There is a comfortable place to sit. That is, it is warm, inviting, and staff, the café is very much comforted in the place it is located.
2. It is an area where a small group of the room can or is in a counterpoint, the café contains several other spaces with games, food, and chain, computers. It offers a variety of people can go around the café, which provides a variety of people can go around it.
3. The café serves simple food and drinks - some alcoholic drinks, but it is not a bar. It is a place where you can be friendly to go to have a meeting, to meet the day, as in the evening, for a celebration.

When these conditions are present and the café taken hold, it offers something unique to the time of the people who come to it offers a setting for private and intimate discussions, as well as more open gatherings, a place for drawn meetings. Therefore...

Place a café in the complex. Make it an integral piece, but open to a busy path or a place center with people, where people can sit with coffee or a drink and watch the world go by. Provide space to relax. This is not facing minutes to catch the morning sun and open it in a garden or courtyard to bring the outdoors in.
Hospitability

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Welcome Walk

When the main focus in a building is from a walking lot, it is important to provide special transitions allowing visitors to move through a green space from the exterior environment to the interior, making the building feel more welcoming and hospitable.

The experience of entering a building influences the way you feel inside the building. If the transition is too abrupt, there is no feeling of arrival and the inside of the building feels to be an inner sanctum.

The following arguments may help to explain it. When people are on the street, they adopt a style of street behavior. When they enter into a building, they naturally want to get rid of the street behavior and settle down into the more interior space.

Excitement of Events

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Casual Elegance

At the public face of the university the student center must convey quality without overwhelming visitors.

There are actually two problems that have to be addressed. On the one hand the student and friend building areas are constructed of materials that speak of quality, but on the other hand it can't be made of materials that give a sense of space or fixed woodwork which could turn off some of the visitors.

Most modern buildings are constructed with an easy to assemble and relatively inexpensive structure which is then covered over with various to provide the woodworking, the drainage and the finish. If this building is budget-priced cheaper means are specified and it's driven to be more "slapped" or more expensive means are specified. In both cases the structural costs are about the same and the "quality" appropriation is in the finishes. But it seems likely that they cannot do this easily here in a transition floor run from the interior which helps them from the street behavior. The transition must also allow the accommodation of the students and distance which are appropriate to the behavior before people enter into and feel comfortable inside the building.

One of the most beautiful solutions to this problem is the "holla walks" at the University of Idaho, which can only provide casual space, but has become a campus tradition. People walk it on, see it billow in the air and say be to the people they pass.

My main concern is that the transition exists as an actual physical space, between the outside and the inside, and that the time, and context, and light, and surface upon which we walk or change as you pass through this place, for the physical change and above the change of view which creates the psychological transition in your mind.

Excitement of Events

is also about the same. Holidey speaks of casual elegance, because both are certainly false — Hackney as gold plated Ion.

To get to the heart of casual elegance, the building isn't be a thing. It has to be something. That means that it must have an aesthetic that you experience on the level. If the cutting of the grass had to be made from wood tron or stone then these materials would have to be designed. hanya fabrics would be needed, fabric and detail, so the exposed, and because part of the elegance and character of the architecture will set the stage in the typical main. They will work and detail but they will not be the most to - decorate and it's expression of that inner curtain is what constitutes casual elegance. The coloring and touching of fabric design is inseparable from their beauty. In areas where a higher level of finish is sought such as the presidential finish, the same concept applies. Instead of applying an expensive rope over a deep structure, more expensive base materials should be used. Examples are stone faced oak, vertical pine columns, all colored fabricated, fabric, etc.

Therefore, construct the building from authentic materials like brick, stone, concrete, wood or steel. Show the structure and finish left by masonry, painting, painting, building, polishing that make sure that the nature of the material obvious through. Select materials appropriate for the postmodern function and other materials that are durable. Offset the use of expensive materials with non-expensive wood and when expensive materials are used use them in limited quantities as highlights. Above all avoid the current construction practice of building so as to erect structure which is then hidden and clad in a variety of veneers.

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