

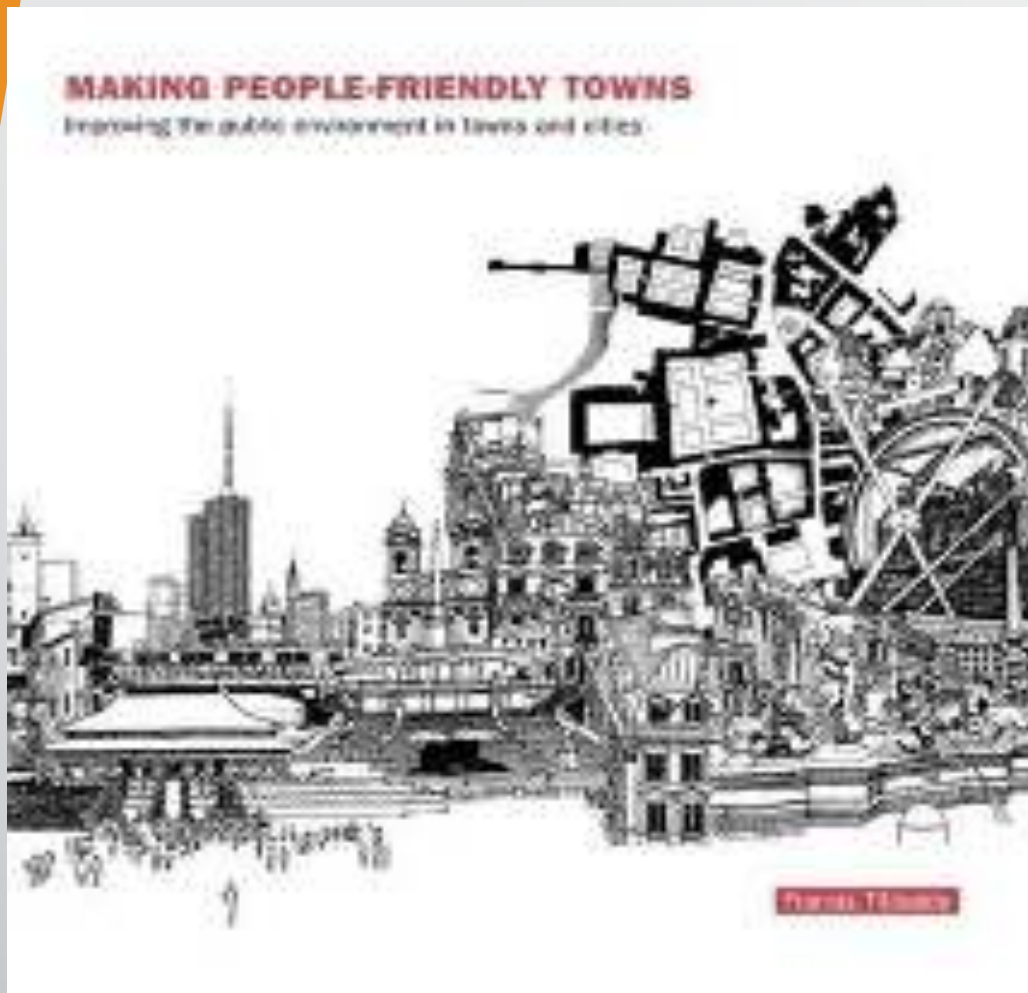


The Concept of Integration in Urban Design

**Prepared by:
Urban Design Staff**

Integration- Concept and Definition

- As Frederick (2007) observes,
- **integration is primarily about relationships**
- and, furthermore, **'beauty'** is usually due more to **harmonious relationships among elements of a composition** than to the elements themselves –
- thus it is the **ensemble (group)** that matters, both :
- 1. within the individual building
- 2. in terms of the building with its neighbors.
- Tibbalds (1992) argued that:
- in most cases, individual buildings should be subject to the needs and character of the place as a whole:



Making People-Friendly Towns: Improving the Public Environment in Towns and Cities
Francis Tibbalds (editor)

101 Things I Learned in Architecture School

By Matthew Frederick



Integration

Royal Fine Art
Commission (RFAC)



good building
Quality



order and unity

Expression

Integrity

Plan and section

Detail



the first five qualities
are those of
individual buildings

Integration

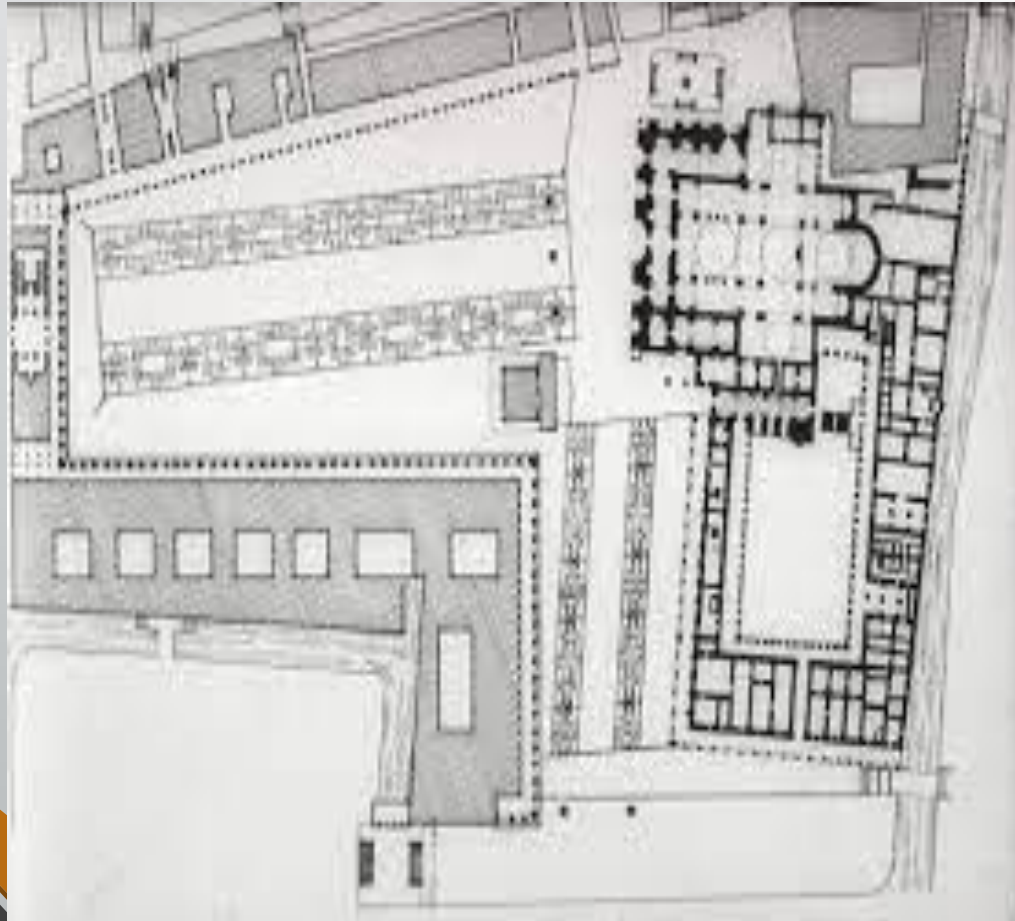


‘what matters in urban design is how
that building relates to the larger
whole.

whether a building harmonises with its
surroundings and the qualities it needs
to integrate with those surroundings.

Piazza San Marco, Venice .

Intensely different materials and styles, but few would disagree the aesthetic harmony of the composition. Note, however, that each building defines space.



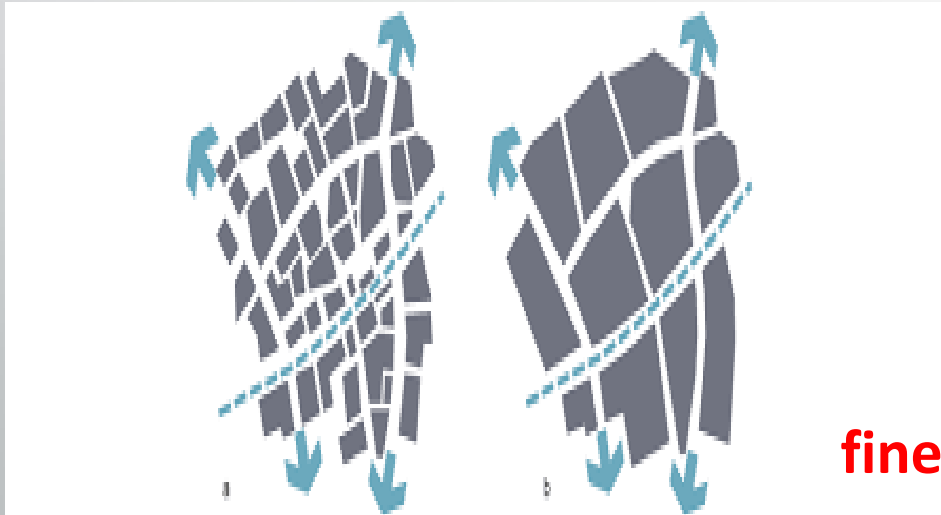
Integration – Volumetric (Spatial) Character

- **Volumetric/spatial integration** relates to the new building's overall three-dimensional form and nature relative to its setting or context.
 1. **Street patterns and block and plot sizes** aids harmonious integration.
- **Plot amalgamation**, for example, alters the scale of city buildings and breaks down the traditional grain of urban areas.





Complicated superblock designs implemented in [Troieschyna](#) neighborhood ([Kyiv](#), [Ukraine](#)).



fine-grained block and . coarse-grained block

2. Siting

- Siting concerns **how a building sits on its site** and how it relates to other buildings and to the street or other urban spaces.
- Respect for the established **building line and street frontage is important in ensuring the continuity and definition of external space**: breaks in the street line should be deliberate – rather than arbitrary or accidental – and should create positive space or incident.

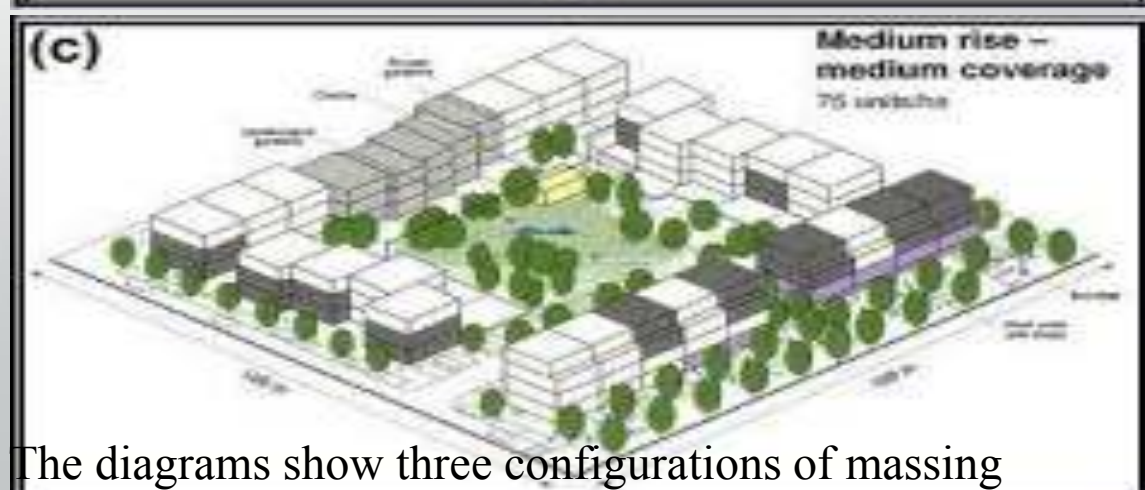


- **Highly sculptural buildings** – objects-in-space – should generally be exceptions and major incidents in the townscape, their impact being more significant for their relative scarcity.
- An urban rule-of-thumb when designing an infill building, suggested by Frederick (2007), is, there is a compelling reason to do otherwise, that its front should be placed at the prevailing building line of the street.
- Setting buildings **back from the street** makes them less accessible to passers-by, reduces the economic viability of ground floor businesses and weakens the street's spatial definition.



3. Size/massing

- Massing is the three-dimensional nature of the building volume.
- Although sometimes used to control the volume of development acceptable on a particular site,
- plot ratios (gross floor area divided by site area)
- floor area ratios (FARs) are a rather crude tool as the same volume of development can be organised in a variety of different ways



The diagrams show three configurations of massing

4. Building scale

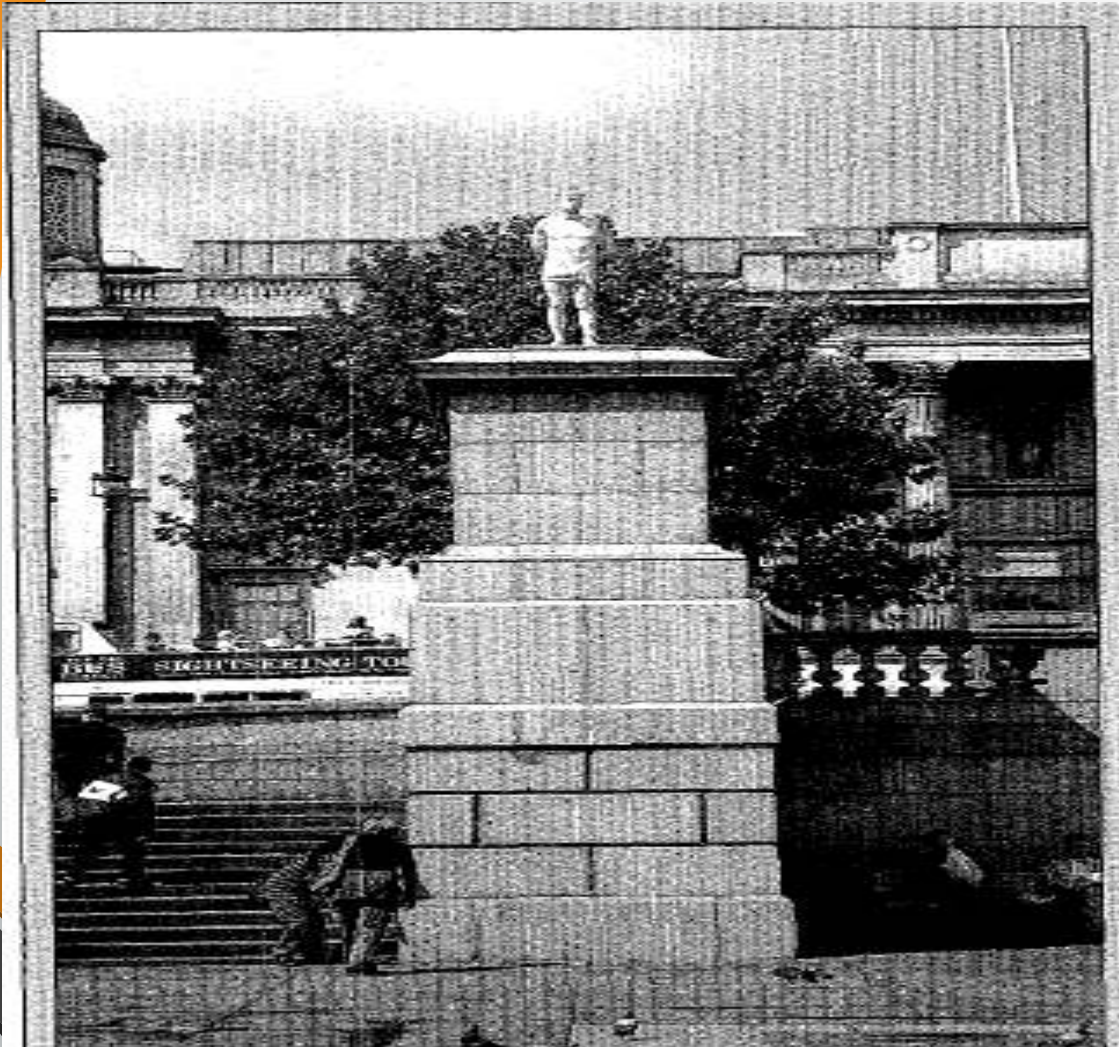
- Scale is different from size:
- **Size:** represents the exact dimensions of an object;
- **Scale:** is the perception of that object relative to other objects around it and to our perception of those objects.
- Scale concerns,
 1. **Human scale:** The building's dimensions and all its parts relative to the dimensions of a human being
 2. **Generic scale :** Its dimensions relative to those of its setting (Figure Below).
- Hence, a building can be understood to be in or out of scale with its surroundings and, separately, to be of human scale or not.

- ❖ It is difficult to read the scale of this building.
- ❖ It initially reads as a three-storey building, until the evidences given by the traffic signs and the cars are noted –
- ❖ it is realised that it is a much larger building than initially supposed,
- ❖ but also seems to be a small building trying to be large.



Mansion House, London, UK

**The Statue is out of scale
with the base**



**Sense of Human scale without
human being present**



Exercise

Write A Report

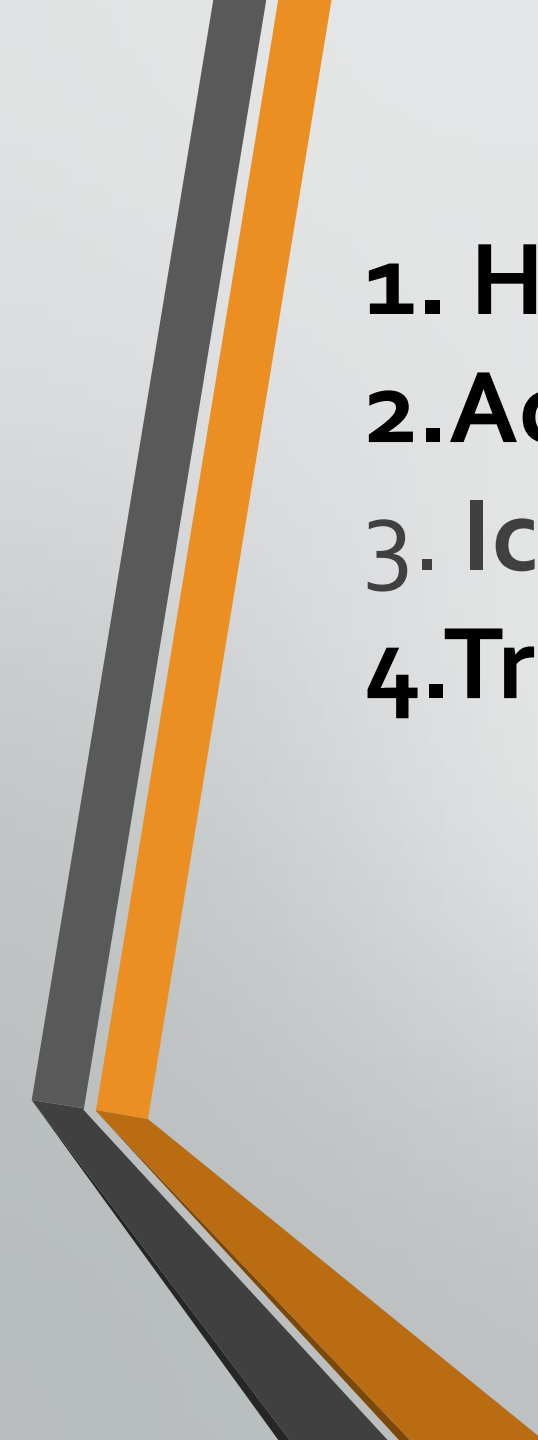
Integration – Visual Character

- **Visual integration relates mainly to the design of a building's facade(s).**
- **(i) Proportions and relationships**
- **(ii) Relative visual scale**
- **(iii) Articulation and richness**
- **(iv) Pattern and rhyme**
- **(v) Rhythm**
- **Horizontality and verticality**

Integration – Social and Functional Character

- **functional’ and ‘social’ considerations are as much, and perhaps more, significant in successful integration .**
- **That is, how a building integrates with the social context and how it is designed to achieve its functional programme.**
- **It relates, for example, to how taxis arrive, queue and load at the entrance to a hotel.**



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- 1. Human scale**
 - 2. Active frontages**
 - 3. Iconography and visual cues to functionality**
 - 4. Transition from public to private realm**