

## Architectural Composition in the Design of Public Space

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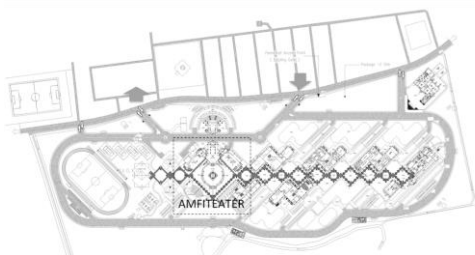
### ABSTRACT

In architectural composition, amphitheater is a focal point which in addition serves as the center of attention, also acts as a binding on the masses. On the design of the UNHAS campus in Gowa, the amphitheater that acts as the focal point. Aside from being a focal point, this amphitheater is a public open space, where campus people meet can meet and carry out social interactions outside the classroom or during class hours. In practice, the amphitheater has not fully succeeded in carrying out this function. This article discusses how the ideas and concepts of amphitheater visual design at the Faculty of Engineering Unhas Gowa as a public space and what inhibits it as a public space so that it does not function optimally. The results of this study are expected to explain and understand the role of amphitheater architectural composition on the success of its function as a public space at the Faculty of Engineering, Hasanuddin University, and can be used to reconstruct the composition of the amphitheater design.

*Keywords: composition; place; public; private; space; visual*

### 1. INTRODUCTION

In the masses layout composition of architectural design, open space is the place where joint encounters and activities occur that allow humans to interact with each other. In order of the various activities that often occur in this space, these open spaces are categorized as public spaces. This public space means a location that is designed in a minimum efforts in design, has great access to the surrounding environment, a place where humans/public space users to meet and the behavior of people who use public spaces to each other which followed the local norms.



**Fig. 1.** The location of the amphitheater in the masses layout of the Unhas Gowa campus

The campus of the University of Hasanuddin (UNHAS) Gowa is designed to have several open spaces that function as public spaces, one of which is the amphitheater. In its journey after this campus functions, the amphitheater of  $\pm 4,000$  m<sup>2</sup> with a capacity of  $\pm 500$  people shows the phenomenon as an empty space without the activities of campus residents. The amphitheater only functions when there are activities that are deliberately done through scheduled events and not as an activity that goes naturally. Preliminary observations show that since the campus opened early in the morning to late afternoon, very few humans were found moving from and/or heading to the amphitheater to meet each other. This phenomenon is interesting considering that one of the functions of open space is not only as a space, but also as a meeting place. See Fig 1.

Architecture is a work created by humans and not by it self. These works were born as a result of processed forms. Grillo states that all architecture

is created from forms [1]. The forms of architectural work not only have aspects of function and strength, but also appear to be enjoyed visually. Therefore, to make a design, every architect needs to be equipped with the ability to interpret visual language. Krier (2010), a designer can work without knowledge of one of the principles, rules, or concepts, but because of the interests of his taste and personal sensitivity to visual relationships [2]. But through understanding, they will definitely improve their abilities in visual organizations. This visual language guides humans to understand the meaning and function of architectural design as expected by the architect. The phenomenon of post-habitation amphitheater design shows that humans who are in the mass order of Gowa Unhas campus have not been visually directed to move towards the open space. Not directed humans who come to campus and enter the mass system through public roads without being moved to move to the amphitheater room give the impression that the amphitheater's public space is something separate from the mass system and/or becomes something private. The problem are: (1) How does the UNHAS Gowa campus community interpret the amphitheater as a public space?; (2) How are the ideas and concepts of the amphitheater design of the UNHAS Gowa campus as a public space?; (3) What impedes the failure of the amphitheater of the UNHAS Gowa campus as a public space?; (4) What is the role of visual communication on the failure of the amphitheater as a public space for the Gowa UNHAS campus?

## A. Literature Review

### a. *Public Space*

Space is present because of the limits produced by the field. Space is a three-dimensional embodiment produced by length, width, and

height. Three-dimensional space has: (1) The point or end where several fields meet; (2) Lines or sides where two fields intersect; and (3) Fields or surfaces that form space boundaries.

Space is actually something that is empty, cannot be seen (imaginary). Space can only be felt or lived after the presence of the elements forming space. In architecture, space is formed by the presence of floors, walls and ceilings. Space is felt due to the boundary fields on the bottom, side and top. Space is also felt to surround a free-standing statue. Humans feel the sensation of spacing when they are inside the building, no matter how open the building is. Perception of space outside the building is different, because space can occur due to boundaries that occur due to trees, hills at the foot of the mountain, or due to changes in soil texture. Urban space is formed by urban building masses. These spaces are void (empty space) because of the absence of solid space [3].

To understand well the concepts and meanings of the public space, like it or not, it cannot be separated from the ideas and thought that concepts developed by [4]; [5]. Arendt and Habermas linked public space to the activities of the language community and even with the common sense of humans. Therefore public space is a social space formed through interaction and social communication. The concept of citizenship by Arendt views humans in three dimensions are labor, work, and action. Of the three, expressing and constituting the human political dimension is action. Humans are still human without work and work, but without words and actions, humans are no longer human. Action means starting and initiating. The act of initiating is an expression of human freedom. Plurality is a condition or prerequisite for human action because we are all the same, that human beings in some way are

never the same as anyone who has ever existed, is there, and will be there.

The statement of paradox which shows that human equality is precisely the inequality [6]. Similarity 'is the basis for understanding one another, while' difference 'is the basis for action and speech to be understood. If humans are not the same, then they can never understand each other, but if humans are not different, they do not need actions and words to understand each other [7]; [8].

The essence of human life as 'men' and not 'man' are actions (praxis) and speech (lexis). In action and speech, humans show who they are, reveal their distinctive personal identities, and thus manifest themselves in the human world. Actions and speech rely on two basic conditions of human togetherness, namely 'plurality' and 'freedom'. That means there are two 'ways of being' in human being together with others, namely 'expression' and 'communication' which are mutually dependent and complementary. Arendt's anthropological philosophy considers that humans are 'beings who act and speak, expressive, and communicative' [9]; [10].

Public space has meaning as a visual space and a shared world. As a 'space of sighting', it means that everything that appears in the public can be seen and heard by anyone and has the opportunity to be published as widely as possible. In the apparition space, 'I as a human being is recognized as a human by another', because 'I am among humans'. The space of sighting will separate what is not relevant to life together as 'private problems'. Therefore, 'public light' will illuminate something private, and not vice versa.

Public space as the 'common world' is a world that we understand together, live together, a world that is common or the same for us all, which is

different from our place with private things in it. Public space as a shared world is an 'in-between' space that allows humans to live together, unite us together and prevent us from mutually interrupting each other. If the world is lost, then the togetherness is lost [11].

Public space is also a spatial space and a democratic space. As a spatial space, public space refers to a space that is 'accessible to all', limiting itself spatially from the existence of other spaces, namely private space. The public space in this description is a citizenship locus and a public civilization that is different from the private space which is the locus of intimacy, such as family and home. Public spaces are formed by citizens who respect each other's rights. Here, private matters want to be protected from public attention or regulation of public policy, which allows freedom and pluralism.

As a democratic space, public space refers to spaces that protect user rights. The spaces are accessible to all groups and provide freedom to act. Public space can be a place to act more freely when necessities, coercion from home or residence. In many situations, a person can at any time place a lawsuit on a field, even if someone does not have it. Finally, public space can be changed by public action, because it is owned by everyone [12].

We call events as 'public' when they are open to everyone, contrary to closed or exclusive things - same when we talk about public places or public buildings [13]. Therefore, four conditions are needed to create a public space, namely: (1) The status of the person is not questioned; (2) The material discussed is what has not been questioned before, both by the state and by the community; (3) The decisions taken are based on rational

discussion; and (4) The public in question is inclusive (not exclusive).

As in the previous descriptions, the thoughts of Arendt and Habermas are dominated by views that associate the public domain with meetings of citizens of one another who are considered ideal in order to discuss political issues and to produce a free and open public debate. This understanding shows as if Arendt and Habermas only expressed political nuances. Pachenkov & Voronkova [14] emphasizes that the work of Arendt and Habermas is not only political thinking, but also cultural thought as was done by Senneth [15], Goffman [16], or anthropologist Clifford Geertz [17].

Arendt and Habermas not only connect the meaning of 'public' as space or domain, but also as 'place'. The attention of the public space to Arendt on Agora and Forum which is defined as a gathering place for citizens, to meet, talk, or spend fun time. As for Habermas [13], a typical public space is a coffee or tea house, where the bourgeoisie collects reading newspapers, talking, discussing, interesting general matters.

What happened in the public space exemplified by Arendt and Habermas [11]; [13] shows that public space is 'meeting place', and not just that 'people move through space'. The difference between public and non-public meeting places appears in the definition of public space by Richard Sennet. He defines public space simply as 'the place where foreigners meet'. The main quality of public places is anonymity. If the meeting places that are not public can only be entered by people who know each other, the meaning of public space can be entered by anyone who does not know each other. The interaction that occurs in the public space is a meeting, and

not just a silent and stupid movement through the boundaries and boundaries of space [15].

#### *b. Amphitheater*

The amphitheater is an open arena and open air venue used for entertainment, art performances, and sports. The term derives from the ancient Greek *amphitheatron*, from *amphi*, meaning 'on both sides' or 'around' and *théātron*, meaning 'place for viewing'[18]. The amphitheater is also defined as a large oval or circular building with multi-storey chairs around open spaces in places for games and drama shows [19].

The ancient Greek amphitheater was built in a semicircle, with tiered seating around the show area. Whereas the ancient Roman amphitheater was an oval or circle with seating made around it, similar to a modern sports stadium. Modern amphitheatres are in various shapes, such as amphitheatres whose location is only on one side, circular amphitheater or amphitheater that resembles a stadium.

Roman Amphitheater is a public place and is used for various events such as gladiatorial battles, horse carriage races, animal slaughter and executions. About 230 Roman amphitheaters were found throughout the Roman Empire. Their form, function and name distinguish them from Roman theater which is usually semicircular, from the Hippodrome which is usually a longer circuit designed for racetrack or horse-drawn races, and from a smaller *Stadia*, designed for athletic sports. Although the amphitheater is generally part of the design of open spaces in Greece or Rome, this design pattern has been used generally in open spaces or theaters throughout the world.

The amphitheater as an open space has social functions and ecological functions. As a social function, the amphitheater is: (1) A place to play and exercise, (2) A place of social

communication; (3) Place to get fresh air; (4) Means of connecting between one place and another place; and (5) Divider between building masses.

As an ecological function, the amphitheater is useful for: (1) Air refresher which affects and improves the microclimate, (2) Absorbs rainwater; (3) Flood controllers and water regulators; (4) Maintain certain ecosystems and germplasm protection; (5) Architectural softener of buildings; and (6) Air circulation.

### *c. Quality of Visual Design Composition*

Sachari states that something that is irregular does not have meaning. A new sentence has a meaning if it is arranged according to the correct rules [20]. If it is not arranged correctly, then the sentence does not express a meaning or meaning. In carrying out its function as a designer, the architect processes something from a form that was not there to exist, from a form that has no meaning to a meaningful form. The meaning can only be produced through order. For visual matters, the order in question is the regularity of visual language.

Physically the constituent elements of a space are (1) The spheres forming, (2) The form, expression and function of space (3) The position of an object against space, (4) The shape of space, (5) Color and texture, and (6) Space value. The quality of the overall design of the elements forming the space will be perceived harmoniously if it meets the conditions of the existence of proportion, focus and accent, balance, rhythm, scale, light/shadow, and unity [21].

Forms, lines, fields, spaces and volumes/values cannot be assessed individually because they are always related to each other as a single design. Color fills the fields formed by the line. Through balanced proportions, the light-dark game with

various contrasts, and the volume/value of depth of field and space can be manipulated to suit the design goals. The fine quality of the rough texture of the field that is colored will affect the light-darkness of the color. Every alternative thought about one of the design elements already mentioned must involve the participation of other elements simultaneously.

In terms of non-physical, the expression of beauty is influenced by the sensation of the place, space and time where a design is located. The elements of place, space and time play an important role in the design process to produce unique designs. All three are strong supporters of the creation of design results that blend and harmonize with the environment. Although subjective, place sensations greatly affect the quality of the design. The place sensation is very much determined by the identity of the place. How a design can affect a person's perception as part of his environment, makes him feel at this place and not in another place.

Psychologically a person will feel comfortable in a location where physical, mental, and spiritual are connected to that location. The object design is not only connected with the visual environment, but also will be connected with the community, culture or history that surrounds it. We can even feel the touch, hear the sound, or smell the unique aroma of the place. The place sensation is able to display strong local sense and character. Space sensation is connected to a scale far, small, high-low, length, characteristics and material dimensions of a space for whom it is intended.

Personal space requires touch related to the needs of certain people, while public space is related to general needs that are more universal. The mistake of placing private space as a public space will make it difficult to create the energy

field needed to serve public functions. Time sensation is connected to the user's memory, when the design is used. Time can lead someone to be in the present space or in a certain time space according to the design purpose. For the function of nostalgia, design themes for a certain period of time can melt the user into the nuances of those times.

## 2. METODOLOGY

This type of qualitative research is based on constructive paradigm. With phenomenology, researchers observe the symptoms that appear around the amphitheater activities of the UNHAS Gowa campus as they are without prejudice. The researcher will try to understand by interpreting all the meanings related to the amphitheater from the viewpoint of the activity. Culture is a network of meaning (web of significance), so to analyze it cannot be done by experimental science, but by means of interpretation. Symbol systems are seen by people who do that activities [22]. Therefore it is necessary to do an interpretation to capture the meaning contained in the culture. With a hermeneutic approach, cultural processes must be read, translated and interpreted.

Three fundamental hermeneutic meanings are: (1) Expressing something that was still in mind through words as a medium of delivery; (2) Explain rationally something before it is still vague so that its meaning can be understood; (3) Translating a foreign language into another language. These three meanings are summarized in the sense of interpreting, interpreting and understanding.

Initially researchers entered the world of interpretation of the meaning of the actors in the campus amphitheater activities of the UNHAS Gowa campus. What are their respective concepts

about 'open space' and 'public space', and how are they connected to the amphitheater? Thus, in this study researchers used interpretation methods from their point of view. Geertz considers that no one knows better than themselves [23].

Furthermore, researchers as part of non-value-free research subjects conduct a process of dialogue with the people under study who are also not value-free. The process of dialogue between researchers and the people under study is done to jointly understand the concepts of meaning related to 'public space' and 'open space'. Transactional interaction between researchers and the people under study is urgently needed to produce new realities and become one of the results of research that is useful for improving the quality of amphitheater designs as a public space for UNHAS Gowa campus.

The data collected in this study is related to how campus residents interpret the interconnection between amphitheater and system components in their mass design and environment. The research data obtained from direct observations in the field involving participants as actors of activities around the location of the amphitheater.

Data was collected by the method of: (1) participant observation to get an idea of what the people at the amphitheater were doing; (2) focused interviews and in-depth interviews with participants to get in-depth information about their perceptions of the existence of an amphitheater; (3) focus group discussions (FGDs) were conducted for groups of architectural students to get an overview of the design components that affect the amphitheater's visual composition; (4) desk review of secondary data.

Data recordings are made with optimal fidelity, in the form of: (1) *Writing*. Field data

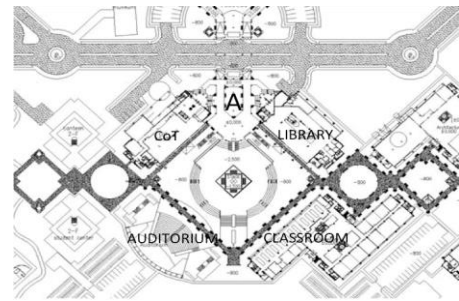
when research through surveys will be collected and written on a field notebook which is then rewritten structurally in a manual or digital diary; (2) *Photos*. Some data situations and events that are rather difficult to write quickly require support in the form of pictures in the form of photos and videos taken using a digital camera. The participants are students, lecturers, and staff.

The analysis is done alternately with the data collection process by: (1) Performing domain analysis to obtain the data atmosphere of the amphitheater; (2) Undertake taxonomic analysis based on domains that have been found to obtain complete and detailed taxonomy of phenomena occurring at the amphitheater location; (3) Performing a compound analysis to find contrasts between amphitheater design elements; (4) Conduct a theme analysis to find out the relationship problems in the amphitheater design composition system as part of the overall design of the UNHAS campus Gowa.

### 3. RESULTS AND DISCUSSION

#### A. Site

Inside the site, the amphitheater of the Faculty of Engineering UNHAS Gowa campus is surrounded by the Library Building, Center of Technology Building (CoT), Class Room Building, and Auditorium Building. This amphitheater chamber can be reached from the various directions of the corridors surrounding the amphitheater. See Fig. 2. From the composition of the mass order it seems as if the amphitheater is a connecting space that binds the main functions of the campus masses. Physical facts show that the amphitheater seems to be separated from the surrounding buildings.



**Fig. 2.** Amphitheater is connecting room of CoT Building, Library Building, Class Room Building, and Auditorium Building

If the amphitheater is designed as the center of surrounding buildings, the facades of these buildings should be faced with an amphitheater room. Thus the amphitheater space becomes the front yard of these buildings. Visually it is seen that the facades of these buildings are actually backing the amphitheater room. Even the facade of the Auditorium Building is very clear against the amphitheater so that the amphitheater's shape as a positive space object is somewhat disturbed, and becomes blurred. It is known that forms can be perceived as positive or negative. In general, the space occupied by the form is seen as occupying space, but can also be seen as an empty space around the space occupied. If the form is perceived as space occupying, we call it a positive form [24]. Conversely, if the form is perceived as surrounded by occupied space, we call it a negative form. In the composition of the amphitheater being an object that is perceived as the foreground is a positive form and the buildings as the background are negative forms. Here, the position of the Auditorium Building is not clear as the background of the amphitheater.

The amphitheater room is only connected with the sides of the buildings surrounding it. Thus, people are only connected with the amphitheater when walking in the hallways that are next to the building. There are no significant

gates on the side of the building that can function as a liaison for public areas that can direct the building to connect with the amphitheater.

### B. Circulation

The UNHAS Gowa campus has various sources of people coming from outside the campus such as from the point of stopping the city transportation and parking for four and two-wheeled vehicles scattered in various points on campus. People come and go from / to campus with orientation at these points. See Fig. 3 it appears that the main arrival point into the campus is an open hall that connects the Library Building and the CoT Building. This open hall visually also functions as the main door to the amphitheater room.

When someone is in the open hall, he has several options to determine which steps to go in the direction. The choice of this direction is influenced by visual elements in the environment. When people move in the hallways, they are visually directed by fields that limit the hallway. Areas which limit the hallway include floors, walls and columns, and ceilings.

In the design drawings it is seen that the four breezes that surround the amphitheater have a pathway to the amphitheater which is located in the middle of the side of the corridor. but in fact, the only thing that has a relationship is the hallway on the edge of the Class Room Building and the Auditorium Building. The corridor on the side of the Library Building and the CoT does not have a connecting line with the amphitheater. The human movement from the hallway to the amphitheater is done by passing the concrete rebate that surrounds the staircase in the corners of the amphitheater area. Closure of views makes it difficult for people in the hallway to see the connecting lane. In addition, the width of the concrete rebate that

tends to be narrow with a different level of surface between the floor of the hall and concrete rebates makes people who are watching are reluctant to go through the connecting lane. See Fig. 3.

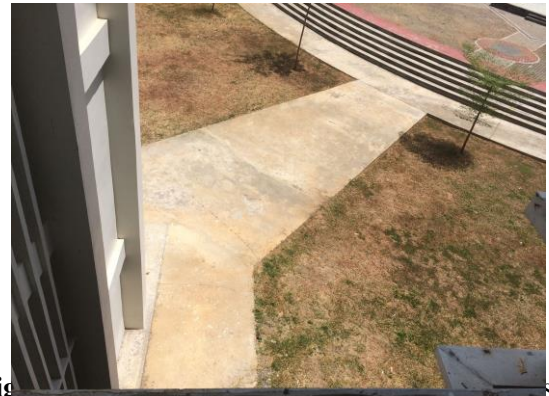


Fig. 3. The main arrival point into the campus is an open hall that connects the Library Building and the CoT Building.

difficult to invite people to go to the amphitheater

### C. The Visual Elements

The hallway floor has a variety of patterns and textures ranging from straight cement floors and flat texture, square patterns and rough gravel texture, and straight patterns and coarse-tiled textured circles to guide blind people. The patterns and textures of the floor surface have the same shape and monotony that creates a regular rhythm that regulates the views and footsteps of people who walk on it continuously. For people who first come to the location, the interchange makes them pause to ask about the direction of the intended location, while for campus residents who are accustomed to, they will go to the destination they already know.

Visually, the floor patterns and textures do not have the contrast of shapes, patterns, and textures that can be a visual beat and make people through the hallway find out what is behind the visual beat, in this case to find out that there is an amphitheater beside the hallway they passed. Not all floors in the lobby area have a direct connection to the amphitheater. Between the floors of the south boulevard and the amphitheater area are separated



by the area where the plants are along the corridor. In the Southern part of the circulation to the amphitheater as previously described, there is only a rebate on the staircase that is placed in the corner of the meeting of the South and West corridors.

In the initial design drawings there appears to be a road/connecting door located in the middle of all the corridors on the sides of the amphitheater. But the physical fact shows that all the roads are lost except those located on the side of the Class Room Building and the hallway on the edge of the Auditorium Building. Between the surface of the floor of the hallways on the sides of the building that surrounds the amphitheater with the amphitheater floor are separated by areas of grass plants. Thus, the only entrance to the amphitheater is directed at the open hall between the Library Building and the CoT Building as discussed earlier. When people are at the point of arrival of Point A as a lobby node connecting the library area and the CoT. with the amphitheater. The entrance to this node is split in two by the open garden area. The corridor wall in the area leading to the amphitheater is fully open and only has columns.

In the entrance area right in front of the amphitheater, there are 8 (eight) columns that function as supporting concrete plate on the top. From the direction of the entrance to the eight columns this covers the view of the people towards the amphitheater. Thus the presence of the amphitheater is not clearly visible by people passing by in the lobby area. In addition to the eight columns that cover the view towards the amphitheater, there are 3 (three) buildings of hard landscape elements that are relatively high and large enough to function as pot areas where plants grow. Two buildings to the right and left where the flamboyant tree grows, and one in the middle of

the entrance where bush plants grow. The three buildings of the landscape element also cover the view towards the amphitheater, so that the amphitheater area seen from the lobby node is very limited. This causes people passing by in this area to not get enough information visually to function to make people aware of the existence of an amphitheater. See Fig. 4.



**Fig. 4.** The columns block the view towards the amphitheater.



**Fig. 5.** Column E is removed and the dimensions of the four columns A, B, C and D are enlarged.

It seems clear that the relatively large number of columns is due to the construction system pattern which is bound to a square/rectangular shape that is not synchronized with the dynamic form of the building on the top of the building. As a result, even the columns are present right in front of the focal point of people passing by in the main hall. As a comparison, we made an alternative design by removing the middle column and making changes to the placement of the beams bound to the columns and floor bearers as shown in Fig. 5.

On the passageway, the wall plane and columns that limit the vertical hallway vertically continuously direct people to walk straight ahead. The same and monotonous walls and columns

make people walk from the beginning to the end of the hall without moving the direction of view from the hallway. Just as on the lobby floor, there is no distortion or contrast to the shape of the walls and columns that make people slow down or stop to find out what's outside the hall.

The relatively high ceiling is 4 meter from the floor, making the width of the views of people crossing the hallway not adequately observed. In addition to lighting, there are no other accessories that function as ceiling decorations. The pattern and texture of a plain and monotonous ceiling are not visually connected with spaces outside the hall. From the beginning to the end of the hall, no accent can be found that can break the monotony.

In the FGD with students, they stated that when they went to college to the lecture halls and walked in the hallways around the amphitheater, they knew that there was an amphitheater next to the hallway. Even so they do not have the attention to look at the amphitheater because there is nothing that can visually interest them to divert their attention there. Their steps were directed straight at the rhythm of the floor, wall and column patterns, and the monotonous and rhythmic ceiling was flat without accents and was unstoppable to pause to see something interesting towards the amphitheater. See Fig. 6.



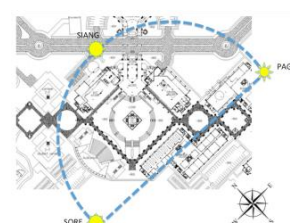
**Fig. 6.** Fields of floors, walls and columns, and flat monotonous ceilings.

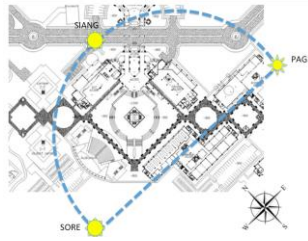
#### *D. Shadowing*

The shadow of open spaces becomes important for users to feel comfortable in it. This shadow can be produced by shading that protects open space from the sun's heat. Shadowing can be done by making horizontal shields for example by using roofing like a pergola that blocks direct light from the sun. Shadowing can also be done with a vertical shield such as placing vertical walls in the direction of the sun. It can also be done by utilizing elements of a tree landscape.

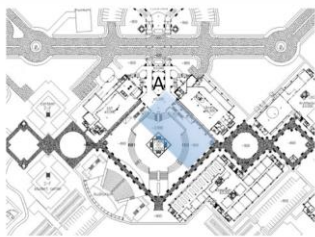
The shadow that occurs in the amphitheater moves as the sun moves. Since morning the shadow moves from the east where the Library Building is located, to the West in the afternoon where the Auditorium Building is located. The most moving time for people around Amfitetaer is before the morning lecture, which is around 08.00, during the break between 12.00-13.00, and after finishing the lecture at 16.00. See Fig. 7.

In the morning the amphitheater on the edge of the Library Building was shaded by shadows. But at that time people were busy doing activities in the room to study or work. During the midday break, the amphitheater is so hot that it doesn't attract people to spend time here. In the afternoon when the learning and work activities are finished, the evening shadow that occurs in the Western area of the amphitheater is relatively narrow due to the height of the hall building which results in relatively short shadow. At that time the sun filled the amphitheater to the East of the Library Building. If the landscape trees planted around the amphitheater are shade trees with a wide canopy, the shade from the trees in the afternoon will occur in the Western and not in the Eastern area of the amphitheater. See Fig. 8 and 9.

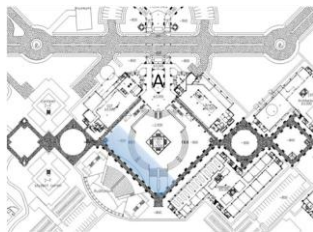




**Fig. 7.** The track of the sun to the amphitheater site.



**Fig. 8.** Shadowing which occurs in the morning in the Eastern area of the amphitheater.



**Fig. 9.** Shadowing which occurs in the afternoon in the Western area of the amphitheater.

#### 4. CONSLUSIONS

This study found the fact that the amphitheater design as a public space was not entirely successful because the composition of the visual design did not completely make the amphitheater a positive space that binds the surrounding buildings where the facade of the building actually backs the existence of the amphitheater. The location of the amphitheater is closed from the view of the people due to the presence of columns obstructing the direction of view of the amphitheater. Floor, wall and column patterns, and monotonous ceilings without accents make the steps of people crossing the hallway unstopppable to stop and see something interesting towards the amphitheater. If people's awareness of the existence of an amphitheater is

to be increased, it can be done by making a clear link between the corridors surrounding the amphitheater. The connector includes a circulation path between the hall and amphitheater space. Visual accents are then placed into the lane to remind people that there is something interesting, namely the amphitheater.

#### ACKNOWLEDGEMENT

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