

**AN ARCHITECTURAL INTERVENTIONIST APPROACH TO URBAN  
REVITALISATION: A Proposed Hotel for Durban's Waterfront.**

By  
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Thesis Document

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Declaration:

Submitted in partial fulfilment of the requirements for the degree of Master of Architecture, in the Graduate Programme in

Durban, University of KwaZulu-Natal,  
South Africa

I declare that this dissertation is my own unaided work. All citations, references and borrowed ideas have been duly acknowledged. I confirm that an external editor was not used. It is being submitted for the degree of Master of Architecture in the faculty of Humanities, Development and Social Sciences, University of KwaZulu-Natal, South Africa. None of the present work has been submitted previously for any degree or examination in any other University.

Gordon Alexander McTavish

Signed 16 March 2010

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Dedication:

To my Mom,  
Called to rest prematurely.  
Everyday,  
Seeking greater meaning  
To your passing.

## Abstract

Having been founded on the basis of trade through its port, Durban has progressively evolved and grown. However, as a result of the dependence on the port, a physical and intangible disconnection has developed between the city fabric and \*water's edge. This has manifested itself in the road and rail connection along the Margaret Mncadi Avenue (formerly the Victoria Embankment) creating a barrier between the city and its edge. As a result of this lack of integration, another issue has arisen: 'lost space'. This space is undesirable and not conducive to a good city image for the central business district. It becomes apparent that with these factors, there is due cause for an investigation for revitalisation and as Richard Marshall suggests in 'Waterfronts in Post Industrial Cities', that using the highly visible urban environment of the waterfront as a tool for revitalisation of the area (Waterfront's in Post Industrial Cities: 2001, 2) and, in the long term - the revitalisation of the city.

Studies of Sydney's Darling Harbour, Baltimore's Inner Harbour and Seattle's waterfront provide insight as to how these interventions uplifted and revitalised these respective cities. Key outcomes of these precedent studies include the mixed-use nature at the waterfront, connections to the city fabric, promenade, open space and a pavilion-like architecture. Most integral to the findings are the inclusion of all dynamics of people who inhabit the surrounding areas utilising the waterfront, making it both an attractive urban locality and a safe urban environment. The inclusion of the cross-section of city dwellers amounts in the mixed-use nature of the waterfront. It is therefore apparent that on the micro scale, the urban intervention should be of a mixed-use nature, further to which, the dire need for hotels in the region of the waterfront, as well as Durban as a whole, point to an intervention by virtue of a mixed-use hotel.

From the investigation into the case studies, the design parameters further outline where the intervention needs to address the street edge and public realm, creating a precedent for waterfront design with the intention of the urban design linking the city and water's edge. The end consequence of such design parameters would be to make the waterfront physically accessible for the purposes of leisure, recreation and commerce for tourists and Durbanites alike.

\*water's edge specifically refers to the edge along Margaret Mncadi avenue stretching between Wilson's Wharf and the Bat centre, including the Yacht Basin

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# Chapter One

## Introduction

## 1.1 Introduction

### 1.1.1 Background

This dissertation will explore the key components, that actively influence the design of a luxury Hotel at Durban's Waterfront. The study outlines a brief history of Durban Port to understand how it came to function as it does. The established railway is a product of a port city, which has had detrimental effects on the city. It has made accessing recreational activities that occur at the waterfront very difficult. The railway line along with the six-lane carriageway on the Margaret Mncadi Avenue exacerbates the problem of waterfront access. Simultaneously the study will establish the market criteria in Durban through the explanation of accommodation statistics and existing research.

The study seeks to show how the hotel, within an urban design framework can serve as a catalyst for change and an intervention into the Durban CBD, focusing on the asset of the waterfront to further catalyse the process.

The full cross-section of South African citizens and the tourism industry are set to benefit from the waterfront development, as it is an amenity for all providing the opportunity for sports and recreation, and leisure and commercial activities in a safe environment.

Future sporting events, conferences, exhibitions and the harbour widening are then the catalyst to which the city must respond, despite the current periodic recession (2009). The harbour widening will result in greater traffic with quicker turn around times and larger vessels being able to make anchor. The possibility of a new cruise line terminal and developing cruise ship market could expand the tourist industry outside of future sporting events. As a result, there would potentially be more tourists entering via the port as well as a larger work force operating in the harbour. Future large-scale events will further bring more tourists, fans and visitors, who need to be accommodated. Accommodated in such a way to create a positive lasting memory of Durban and South Africa.

### 1.1.2 Justification of Study

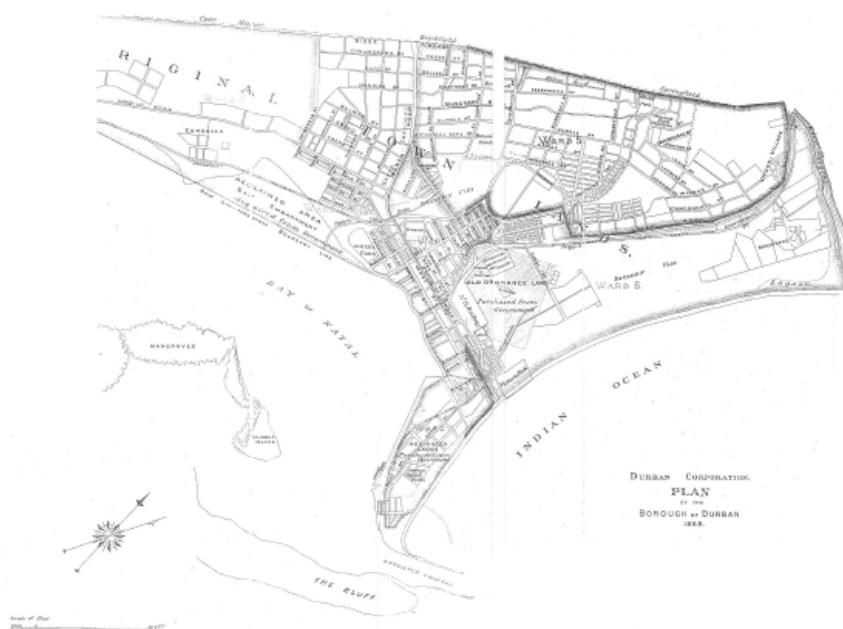
The justification of the study lies within the global theory outlined by Richard Marshall in '*Waterfronts in Post Industrial Cities*'. In today's society there have been many critics who claim the contemporary city is inept in performing its

contemporary role. Marshall rather points out that: "we have not forgotten how cities were made but rather our ideas of what a city is and how to put it together seems at odds with way the world works today" (2001; 3). Suggesting the idea that society and the built environment are not developing at the same rate and therefore one inevitably 'outgrows' the other. As a result, designers are unsure of an appropriate design to such things as public space where society and the city fabric are calling for different resolutions to the same problems. Marshall proposes the idea that the actuality of current day culture and society be the determinant of the urban form (2001: 3).

The waterfront therefore represents an opportunity at the edge of cities, for a highly visible tool for city revitalisation. Azeo Torre in the book '*Waterfront development*' outlines examples of water edges that have effectively remade the city image, examples of such being the Baltimore, Sydney and Seattle precedents to be discussed later.

### 1.1.3 History of the Durban Port

Horwood (1969: 1-4) outlines the history of Durban in his book '*The Port of Durban*': On Christmas day 1497, Vasco da Gama sailing north named the coast along 'Terre Natalia' in commemoration of Christ's birth. The stretch of coastline was then to become known as Natal, and it was three days later that Da Gama successfully anchored off what was most likely to have been what we know today as the Bluff.



*Illustration 1.0 : An image of the Durban as maps where beginning to be drawn of the area. The map begins to show Salisbury island, the Bluff as well, what was to become the yacht basin (Source: Horwood;1969, inner cover)*

It was a few hundred years later in 1823 that Lieutenant James Saunders and Lieutenant Francis George Farewell sailed along the North Coast in the brig 'Salisbury', looking to trade for ivory and took refuge in the port due to inclement weather. They realised the possibility of profitable trade via the bay with the Zulu's occupied bay. It was Farewell who led the establishment of a settlement at the bay. In 1838, the Voortrekkers moved into the area and the Republic of Natalia was founded but in 1845 the then Port Natal was annexed by the British and slowly but surely more settlers began to occupy what became Durban as sea traffic increased (Horwood, 1969: 4).

Once the early problems of creating breakwaters and dredging were overcome, the early twentieth century saw swift development of the bay, itself particularly on the landward side.

- 1904 Coal bunkering facilities established
- 1908 Land reclaimed at Maydon Wharf for commercial and industrial purposes
- 1939 Oil handling facilities established and the T-jetty construction commenced
- 1962 The ocean terminal inaugurated
- 1965 Sugar terminal ready for use
- 1967 Pier No. 1 ready for use
- 1986 A central planning office introduced

The fundamental point to understand is that the Durban was founded on the basis of trade and commerce, and subsequently developed more strongly to be an important port of trade. As a result, recreational activities at the port fell away as industry was the driving factor to establishing the port. The railway line at the waterfront is the most significant remnant of the industrial past. Further to this will be an analysis of the issues surrounding the context of the Margaret Mncadi Avenue.

## 1.2 Definition of Research Problem

### 1.2.1 Definition of the Problem

The research problem is *the “current trend to create new towns due to the main city not being able to manage... These new centres lead to the city losing the full cross section of society to sustain the infrastructure and environment”* (Hewitt; 2002; 5) The large migration from the Durban city centre to areas more conducive to the corporate image such as the Umhlanga New Town centre, may allow for more growth and evolution. This is, however, to the detriment of the existing central business district.

Furthermore the waterfront remains cut off from the city by the railway line operating between the harbour and its various destinations on the Victoria Embankment. This level zone at the water’s edge has historically been the most economical placement for this mode of transport (railway). Additionally, the six-lane car carriageway also serves as an economical means to access both waterfront and Victoria Embankment buildings. Moreover, the waterfront does not yet hold enough interest for the public or tourists to warrant it being integrated into the city, and to be seen as a part within the city structure.

As a result the phenomenon of Roger Trancik’s ‘lost space’ occurs, whereby:



*Illustration 1.1 & 1.2: photographs at the Margaret Mncadi Avenue showing the vehicle lanes as well as train tracks inhibiting access to the water's edge (Source: Author's photograph)*

*“lost space is the left over unstructured landscape at the base of high rise towers or the unspoken plaza away from the flow of pedestrians activity in the city... They are the no-mans land along the edges of freeways that nobody cares about maintaining, much less using. Lost spaces are also the abandoned waterfronts, train yards, vacated military sites... Generally speaking, lost spaces are the undesirable urban areas that are in need of redesign... they are ill-defined without measurable boundaries and fail to connect elements in a coherent way.” (Trancik; 1986, 2)*

This ‘lost space’, has the potential to re-unite the city with activity along the water’s edge, providing a tourist playground as well as an opportunity for commercial gain. Trancik (1986, 18-19) suggests that the re-organisation of these spaces can indeed reconnect elements and space together, creating a coherency

between retail edges, green zones and transport nodes. However, with special reference to waterfronts, the reinstatement of an urban design framework and new purpose to revive the waterfront can also bring about the start of the revitalization process for the city.

Further to the problem of the disconnected city and lack of coherent waterfront, the city, according to Grant Thornton, (the Tourism, Hospitality and Leisure Consultant for KZN) lacks hotels and therefore rooms available for city events. As of 2006, Grant Thornton's hotel prospectus showed there were a total of 65 hotels and 5897 rooms in KwaZulu-Natal. The average of the room numbers in South Africa was 91, where the average for KZN is estimated to be 60, which is still substantially less than the global standard of 263 rooms (eThekweni Municipality Study; 2006, 42). Therefore if South Africa, and in particular Durban, is to bid or hope to compete on the world stage for future major sporting events, conferences or exhibitions, it is imperative that the level of facilities is brought to an international level. Recent events such as the Fifa Confederations Cup, the Indian Premier League Cricket Tournament, the Lions Rugby Tour and the Fifa Soccer World Cup, demonstrate the hotel accommodation shortage as depicted in the media surrounding these events. Various articles suggestive of Durban's lack of rooms, clouded the Lions rugby tour as well as the Confederations Cup and IPL at the time of the events, also further questioning Durban's capabilities of adequately hosting the Fifa Soccer World Cup 2010, Appendix A shows examples of such internet articles questioning accommodation figures.

### 1.2.2 Aims and Objectives

The overall objective and aim for this dissertation is the creation of a mixed-use environment, being both safe 24 hours a day and accessible for all. Whereby a safe environment is created by a zone where people are present, as Christopher Alexander suggests in *'A Pattern Language'*: "*knit together shops, amusements, and services which are open at night, along with hotels, bars and all-night diners to form centres of night life: well-lit, safe, and lively places that increase the intensity of pedestrian activity at night by drawing all the people who are out at night to the same few spots in town*" (1977: 182). It would, within the overall urban design, set a precedent for waterfront development in the Durban port, and in doing so, set in motion the eventual revitalization of the central business district by the large businesses, developers and government reinvesting. The urban design should also hope to achieve an environment where walking is the best option and vehicular traffic is kept to a minimum. A public transport system

will allow for the reduction of the six-lane carriageway and railway line, further reintegrating the waters edge into the city.

More specifically, it is proposed that a hotel on the waterfront could impart an image which may be iconic of Durban as is the Moses Mabida 2010 stadium, while aiding in breaking down the existing barriers between the area and the city.

### 1.3 Scope

#### 1.3.1 Hypothesis

The working hypothesis queries the formation of an urban design plan and mixed use facilities at Durban waterfront with the intention of addressing the problem of access to the waters edge. The possibility of the dissolution of the harbour functions in this particular area or the phased removal or reorganization of the rail and road could allow for a pedestrianised and less vehicle-dominated scenario. Having established an accessible waterfront, the possibility would exist to create an edge, which would reintegrate into the city fabric, positively influencing the city image. This positive influence and setting of a precedent in the CBD context would serve to eradicate problems of 'lost space' and derelict areas. Further to this, the issue of the lack of hotels within this precinct would allow for such a building typology to act as a flagship to upgrade the image of the precinct and bring a partial resolution to the lack of hotels.

#### 1.3.2 Key Questions

- Does the possibility exist for the reorganization/phased removal/minimization of rail and road infrastructure at the harbour?
- How does the city respond to the harbour widening?
- What are the key components to achieving a permeable and successful waterfront?
- How can the urban design link different activity nodes?
- How can the waterfront be reintegrated into the city?
- How can a safe environment be created?

## 1.4 Concept and Theories

As a means for bringing about a credible response to the outlined research problem of the disconnected city fabric, 'lost space' and the lack of coherency at the waterfront, it is necessary to derive a concept that will guide the design process to address such problems. Concept and theories are derived from the issues that present themselves from the study area context. The 'umbrella' issue or overall problem is that of the eventual revitalization of the city by the upliftment of a specific area which then in a catalytic fashion, helps to encourage development/renovation of the city as a whole.

More specifically, Durban's bay has the potential to act as this flagship to promote tourism and economy. The review of successful elements of waterfront development which have revitalized cities are then relevant. From the outset, it is apparent that managing the urban environment is of the utmost importance, this issue is driven by the need for urban values. Urban values pertain to creating safe, desirable public space, encouraging public accessibility and ease of movement by foot. The concepts of theme, image, authenticity and functions as expressed by Torre (1989, 32/39), serve to drive a common purpose at the waterfront, which defines the kind of experience the user has.

The concept of creating both welcoming and invitational spaces/architecture is thus the key theory to the manifestation of desirable environment, coupled with the strong image of a mixed-use nature of the waterfront which appeals to a greater cross-section of the public.

## 1.5 Research Methods

### 1.5.1 Introduction

The following defines the method by which data will be collected in order to answer the key questions. Therefore the research is developed as a means to support design decisions. The context for such research is KwaZulu-Natal, particularly the city of Durban and the Margaret Mncadi Avenue area. Precedent and case studies form the basis of information gathering where local and international examples allow for comparative analysis of buildings of similar use and similar context. The subsequent synthesis of gathered data will be sufficient to derive a brief for a hotel with an appropriate design approach to the urban waterfront.

### 1.5.2 Research Plan

The research methodology includes both primary and secondary research sources. The primary research includes information gathered through analysis from interviews and case studies. Secondary research is actually carried out prior to primary research and in fact informs the primary research sources. Secondary research is then in fact the review of literature pertaining to similar structures, waterfront design, urban design that would inform on professionals to interview and buildings to study.

Firstly, a review of relevant published articles is conducted to attain an understanding of precedent and case studies before carrying out building visits. Relevant persons who either work in the field of hospitality or professionals in the field are interviewed to attain an understanding of the current state of affairs in the hotel industry and the context of the Margaret Mncadi Avenue and Yacht basin.

While the research did not set out to provide finite answers for the aforementioned research/key questions, it sought to provide rationale to design to decisions to establish a coherent thought pattern that was derived from precedent/case studies and carried out through to this design. It does set out to provide the basis of information to understand how design decisions have been made particular to their own context and unique underpinning. This in turn, provides the basis from which to make design decisions appropriate to the Durban/Margaret Mncadi Ave/Yacht Basin precinct. As a result, the derivation of the brief came into being as well as the theoretical architectural underpinning.

### 1.5.3 Primary Research

Primary research consisted of interviews and case studies, where interviews were open-ended informal discussions with a few key questions being posed. The intention being that the key questions would bring about further queries and discussions to later be cross-examined further. Case studies critically assessed hotels around Cape Town. These were the Victoria and Alfred Hotel, the Cape Grace Hotel and the Table Bay hotel. In order to cross-examine the case studies on a similar benchmark, the case studies were primarily assessed on the same criteria and then on their own unique facilities/features. Fundamental inquiry

consisted of understanding context and contextual response, hotel facilities, star rating, occupancy figures, public integration at street level, relation to street edge and the servicing aspect of the hotels.

Interviews were carried out with Mike Andrews of the Strategic Planning at Durban's council with regard to the current status of plans of development as drawn up by ITRUMP (Inner Thekwini Renewal and Urban Management Programme). This was to ascertain more detailed information of plans and their progress, as well as the context wherein the plans were drawn. Consultation with Transnet, outlined the functional requirements of the railway and its limitation as well as land leases and their renewals. Furthermore, while carrying out the case studies of the previously mentioned hotels, informal discussions with hotel managers/operators would inform design choices.

#### 1.5.4 Secondary Research

The secondary research consisted of literature reviews, which involved the research of waterfront design, urban design, precedents of hotels and waterfronts to be accessed in published books, journals and reputable websites. Due to the complexity of both the hotel as well as the context of the waterfront, literature led the research to studying precedents of both hotels as well as successful waterfronts.

The precedent studies of waterfronts allowed for a further insight into issues regarding the building typology (of a hotel) as an integral flagship as well as the credibility impact that an investment can have on an area. The case studies however served as practical experiential research while spending time at the hotel. Available plans and sections made clear the hotels' functional approach; schedule of accommodation, layout, and spatial requirements, while previous key questions from case studies could be once again cross-examined.

In addition to the following hotels being used as case studies: The Victoria and Alfred hotel, The Cape Grace and The Table Bay hotel. The following were used as precedent studies: The Baltimore Inner Harbour Redevelopment Project, Sydney's Darling Harbour and the Seattle Waterfront Development.

## 1.6 Conclusion

This study reinforces the concepts of utilising the waterfront as a tool for revitalization, and of the urban design of the waterfront improving the urban quality of the waterfront space. In the following chapter, the need for hotels is established, while the understanding of the hospitality controls is explained to attain the scope for the hotel. The context of the waterfront is established and the specific context and developmental plans are scrutinized to ascertain what the previous research has shown. Precedents which provide insight include studies of international waterfronts, which have proven to be successful while selected case studies show how the integration of hotels in the urban waterfront environment have been achieved in the South African context. The theoretical framework then identifies with a point of departure to approach the issues and design of the waterfront and hotel.

## Chapter Two

Hotel Design and Existing Circumstance of the Hotel Industry in  
Durban as well as the Architecture of Invitation

## Chapter 2

### 2.1 Introduction

This chapter will deal with the review of literature pertaining to hotel design as well as waterfront design. The literature review will put into perspective the current material in the aforementioned fields and provide the necessary background information that shall link previous studies to this one. The literature review seeks to isolate the design approach within other hotels and waterfronts to ascertain an approach into a resultant built form and urban design. This chapter will also deal with the theoretical framework that will govern both the design of the hotel and its relation to the urban context as well as the urban design in the aim of promoting an approach for further waterfront development at Margaret Mncadi Avenue.

### 2.2 The need for Durban Hotels

#### 2.2.1 Introduction

The following section summarizes a portion of the study, highlighting a developing hotel market apart from the establishment of the need for hotels in KwaZulu-Natal but more specifically at the Durban Waterfront.

DIPA (The Durban Investment Promotion Agency) commissioned Grant Thornton, the Tourism, Hospitality and Leisure Consultant, to conduct research with regards to both hotel development and refurbishment, and prepare a hotel prospectus for the eThekweni Municipality. Apart from assumptions made in order to complete the prospectus, the website [www.statssa.co.za](http://www.statssa.co.za) gives insight into hotel trends. For this to be completed it was necessary to make the assumption that there would be a 10% per annum growth in tourism over the next 10 years. The study aligns hotel development strategies with international tourism trends as well as national trends, also aligning promotion strategies of KZN and eThekweni. Grant Thornton set out to develop a hotel development strategy (phase 1) and a development prospectus (phase 2)



*Illustration 2.0: a satellite image edited to show the greater scope of Durban with the pertinent zones indicated (Google Earth accessed 16-03-2011, edited by author)*

It was important to define hotel accommodation and which type would be used in the study, and the definition decided upon was ‘transient’ (short-term stay), also including ‘apartment hotels’ as they too would be short-term stays. Furthermore, the study covered a specific study area more or less the same as that of the EMA (eThekweni Municipality Area).

<b>Hotel Study Zones</b>	<b>EMA Operational Areas/Entities</b>
North Coast Beach front	North
North Coast Inland	North/Rural Areas
Durban Beachfront	North Central/iTrump
Durban CBD	South Central/iTrump
The Point (future areas)	South Central/iTrump
Inland North of the N3	Inner West/Outer West/Cato Ridge
Inland South of the N3	Inner West/Outer West/INK
Bluff	South Central/South Durban Basin
South Coast Beachfront	South
South Coast Inland	South/Rural Areas

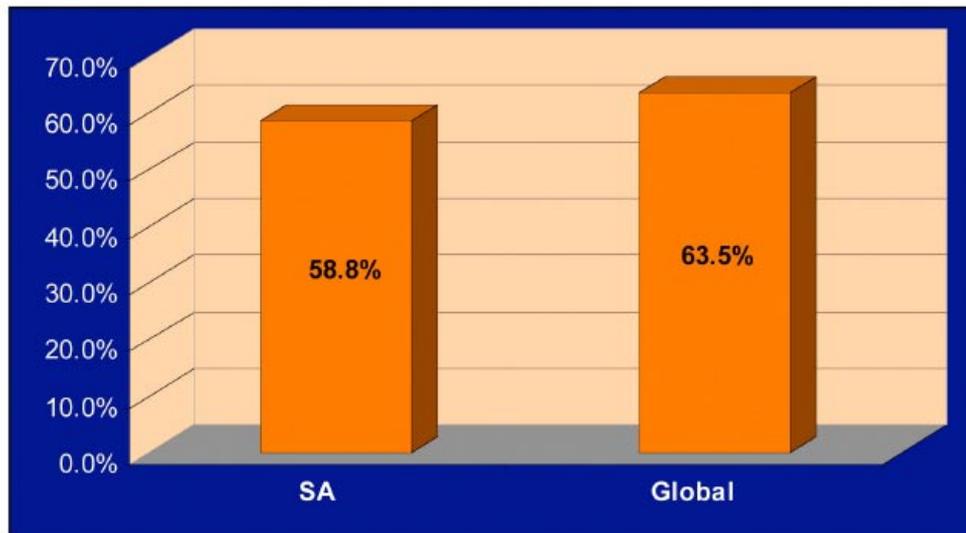
*Illustration 2.1: a tabulated depiction of study area as defined by Grant Thornton, with particular reference to the study area of both the Durban Beachfront and Durban CBD (Thornton; 2004, section 1)*

Tourism Grading of South Africa regulates the quality of the hotel establishments and this grading system was implemented as of 2001. However, not all hotels in the study area have been graded according to the new system, and it is not compulsory for them to do so. FEDHASA, as previously mentioned, is also not the only organisation that protects the interests of stakeholders in the hospitality industry; major hotel groups pulled out of FEDHASA in the early 1990 as they felt it no longer represented their needs. As a result of this the major groups formed their own informal association called the HILG or Hotel Industry Liaison Group.

There are three major hotel chains or groups which uphold the standard of the hotel experience through their management. These are Sun International, Protea and Southern Sun. Ideally for the South African economy, the market is monopolised by South African groups and chains of hotels. It is estimated that 30% of hotel establishments and 60% of hotel bedrooms are in hotels that have an affiliation to a group or chain. Examples of International groups are Hilton, Sheraton and Hyatt, who struggled to break into the South African market, having underestimated loyalty to locally owned brands.

## 2.2.2 South Africa in the Global Market

The South African market has shown steady growth in the past few years in terms of the percentage of room occupancies, but is still behind the global market as indicated by the graph. The data used to collate this study was for 2002 and it is assumed that the market has not dramatically changed.



*Illustration 2.2: Bar graph showing an occupancy rate comparison between the global situation and within South Africa from 2002 (Thornton; 2004, section 2)*

As of 2006, Grant Thornton's hotel prospectus showed there were a total of 65 hotels and 5897 rooms in KwaZulu-Natal. The average number of rooms in KZN was 91, where the average for South Africa is estimated to be 60, which is still substantially less than the global standard of 263 rooms (Thornton, G. 2007. Hotel Development and Refurbishment and Hotel Development Prospectus. eThekweni Municipality Study).

Room tariffs for South Africa as compared with global amounts shows that South Africa achieved less than 45% on average compared with the global amount in 2002 (based on US\$ and exchange rate of R8,70 = \$1,00). This all being considered, is to the credit of South Africa, depicting that travelling to South Africa is an economical destination and shows that there is great potential for expansion in the hotel industry.



*Illustration 2.3: Bar graph showing average room tariffs comparison globally and within South Africa. As can be deduced, South Africa is a relatively affordable destination (Thornton; 2004, section 2)*

### 2.2.5 Conclusion

The study concludes with the statement that; “Research identified strong future demand for hotels in the EMA, both existing and new hotels” (Thornton; 2007, Future demand for hotels in Durban) giving both recommendations to the Durban context on the focus of such hotels as well as scale in addition to the placement of the hotel. The tabulated graphs contained within Appendix B outline the product needed, the occupation type, duration of visit and area of hotel establishment.

The study outlines the demand for hotels in the Durban context and more specifically within the Durban CBD and at the Waterfront and proposes that these hotels are needed at both these sites for the purposes of tourism and leisure while being of a luxury grade.

### 2.3 Hotel Industry in South Africa (Governing Bodies)

Hotels in South Africa are rated on a grading system by the Tourism Grading Council of South Africa. This system is translated to the public or consumer by means of a star grading. The star grading depicts the overall quality of the accommodation rated between one and five stars. One star means an acceptable quality of furnishing, guest care and service, whereas five stars is an exceptional



*Illustration 2.4: image showing a placard erected outside of a hotel establishment denoting its star rating as per the Tourism Grading Council (Source - <http://www.tourismgrading.co.za>)*

quality and luxurious accommodation, equal to international standards of excellence.

FEDHASA (Federated Hospitality Association of South Africa) is a member-driven organisation that is in place to ensure that there is a sustainable and profitable business environment. FEDHASA founded in 1949, represents the interests of most of the recognised public and private sector economic, business and environmental forums. With close links to SA Tourism, The Tourism Business Council of SA, Department of Environmental affairs, Department of Forestry and Water Affairs plus many others, all parties are represented and outcomes are based in their best interests. As the established “voice of industry” (<http://www.fedhasa.co.za/pages/default.asp>) FEDHASA represents the interests of South African Hotels, restaurants, conference centres, caterers, self-catering accommodation, home-hosting establishments (B&B guesthouses), clubs, taverns, shebeens, suppliers and trainers, consultants and service providers to the hotel industry. Essentially FEDHASA, with its links to the private sector, and national, provincial and local government work closely on matters of tourism,



*Illustration 2.5: Image showing the logo of FEDHASA (Source - <http://www.fedhasa.co.za/Pages/Default.asp?>)*

legislation, trading conditions, taxation, education and a range of industry-related matters. Having done so, they have greatly impacted the growth and development of tourism and hospitality in South Africa.

## 2.4 Waterfront Development

Waterfront development has occurred at an increasing rate as the industrialized world has become more efficient and changed its means for transport and production. Urban Designers and planners have looked to the opportunity of waterfront development for the possibility to rejuvenate areas of the densely inhabited city. Examples of such are spread far and wide, and so are the successes of most. A few such examples will later be the source of study as to their relative successes and failures, while at the same time there are those theorists who claim that while waterfront development has had its achievements, there are still situations where the development has been a thwarted attempt to rejuvenate an area where “people looking for a quick fix sometimes fasten onto the features here (Baltimore precedent), overlooking the social, geographical, financial and political circumstances that, together with luck, fashioned today’s most dramatic waterfront transformations” (Breen & Rigby; 1994, 113).

Theorists have tried to outline how to go about waterfront development and in the case of Marshall, making the assertion that the holistic approach to the problem will be successful. Marshall (2001, 81-82) outlines five indispensable themes necessary for success; public and private partnerships having common goals; deriving a master plan of land use; the financial feasibility including a business plan; with the community at large in support of the undertaking; and finally, that building controls are not only subject to co-ordination by the professionals alone,

but by the public at large for the formation of massing and aesthetics in tandem to the urban fabric.

Azeo Torre rather has a different take on waterfront success, stipulating certain elements for the purpose of waterfront. Torre's more romantic ideals of waterfront development include deriving a strong theme; that will inform spatial problems, materials and scale, while theme is more broadly affixed to regionalism being a component of the derived theme. Torre also cites the notion of image, being the act of branding on the waterfront, historically based, recreationally based, or otherwise. All of which further reinforce such things as materials, land use and the people's perception of the area. Authenticity is another concept pertaining to the focus on the waterfront for the spotlight on the water, activities based around use of the water while lastly: *function is key to the running of the waterfront, the overall operation of the spaces should be coherent to the users, movement, parking, seating, ablutions all taken as a whole form the functional requirements at the waterfront* (Torre; 1989, 32-39).

Breen and Rigby take Torre's idea of theme and further define the various themes into which the development can fall: the commercial, cultural/educational and environmental, historic, recreational and residential waterfront. All of which, as previously defined by the nature of theme depicted by Torre, give the nature to which the waterfront can be constructed. The theme can therefore inform the land uses, massing, architectonic and so forth (Breen & Rigby; 1994, 26).

In totality the gist of these ideals is that the waters edge is to become a functional zone, accessible to all with a sense of authenticity to its specific context or heritage. It is then up to planners and architects to further interrogate the context to understand the framework within which to develop.

#### 2.4.1 Living at Water's Edge

The ideas of Azeo Torre indicates a concern for the waterfront where: "*along with land use issues and zoning issues, liability, security, access and circulation is a problem that must be dealt with to provide focus on the asset of the water for recreational purposes, rather than those being only the water's industrial prerequisites (solely for transportation purposes)*" (1989, 8). Particularly pertinent in the case of Margaret Mncadi Avenue as previously outlined, the Durban Port was founded on the basis that it was indeed a port and a place of industry, which is why its industrial beginnings and foothold has so severely crippled its capabilities

for recreational and tourism, with the limited access between city proper and waters edge. However Marshall romanticises the waterfront in saying the water has a “magical quality that attracts and moves the human spirit like no other element” (2001; 78), where the waters edge does in fact provide the possibility for all kinds of activities, as it brings together the activity of work and recreation while still having the allure for tourism. So the opportunity for redefining the port image and therefore the ‘city image’ exists where Lynch outlines the components to the city image being paths, edges, districts, nodes and landmarks (1960; 9). These identifiable points that Lynch outlines are tools which have begun developing at the Margaret Mncadi avenue, but through further cultivation can become more pronounced. As further reinforced in ‘*Waterfront in Post Industrial Cities*’: “Indeed, through changes in technology and economics and the shifting

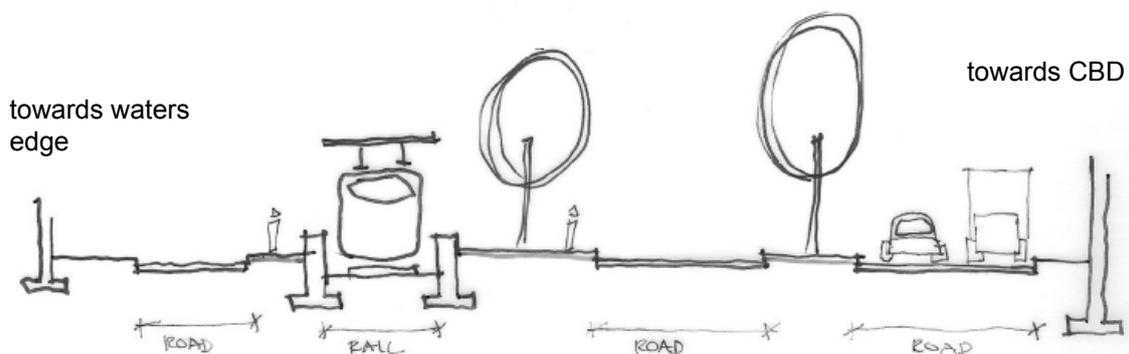


Illustration 2.6: Schematic sketch section through Margaret Mncadi Avenue , showing the disconnction between CBD and waters edge (Source - Author's sketch)

*of industrial occupancies, the waterfront has become a tremendous opportunity to create environments that reflect contemporary ideas of the city, society and culture.” (Marshall; 2001, 7)*

#### 2.4.2 Problems and Issues

The railway line and six-lane carriageway separates the city from the waters edge: “Over the past few years radically changing, industrial and employment patterns have further exacerbated the problem of the lost space in the urban core. This is especially true along highways, railroad lines and waterfronts, where those major gaps disrupt the overall continuity of the city form.” (Trancik, 1986; 5)

The separation makes the waterfront only accessible from certain points where it is safe to cross the rail and road. The waters edge is made to be undesirable and subsequently is not used to its full potential and then becomes ‘lost space’.



*Illustration 2.7: Image showing disconnection between city and waters edge and lack of space for activity at waters edge (Source - author's photograph)*



*Illustration 2.8: Image showing prime land at the waterfront where a parking lot occupies space that has potential to be place for people together to enjoy the Durban waterfront (Source - author's photograph)*

Furthermore Marshall laments that city has become instead of a result of design more the resultant of the economic and social obligations (2001; 3). Attempts at creating a functional edge at the waterfront have been thwarted by the fact that this linkage between city and water is segregated. The fundamental problem remains that the connection between the two is weak and until the problem of access is addressed all other attempts to reconnect to the industrially ravaged area are futile. In conclusion it is Breen, who duly notes that across the American case studies showing urban sprawl, the solution has not been found in creating new infrastructure but rather fix what is existing, don't build afresh (Breen & Rigby; 1994, 6).

The following segment outlines the successful components of the Durban's water edge, some of which have been thriving for reasons particular to their location to be discussed.

### 2.4.3 Existing Infrastructure

Wilson's Wharf to the Southwest of the yacht basin provides some indication of the beginnings of recreation at the Victoria Embankment where a number



*Illustration 2.9: Image showing the successful dining portion of Wilson's Wharf (Source - author's photograph)*

of franchised restaurants, tourist activities, a theatre and retail outlets have managed to create a steady market. Upon analysis of the area of Wilson's wharf it becomes apparent that its success can be partly attributed to the fact that the access problem described at the waterfront is not as much of an issue in this node whereupon arriving at the Margaret Mncadi district, car access is made more accessible. However, it does still lack distinct pedestrian linkages into the city or along the water's edge as previously outlined by the railway line issue.

The Bat Centre and Maritime museum to the north-east of the yacht basin have also created a steady market but, similarly to Wilson's Wharf, lack as Kevin Lynch portrays in his book 'Image of the City', the paths, edges, districts, nodes and landmarks (1960: 47,48) to properly define the edge beyond the existing unpractical intersection of the railway line and road.

overall port image

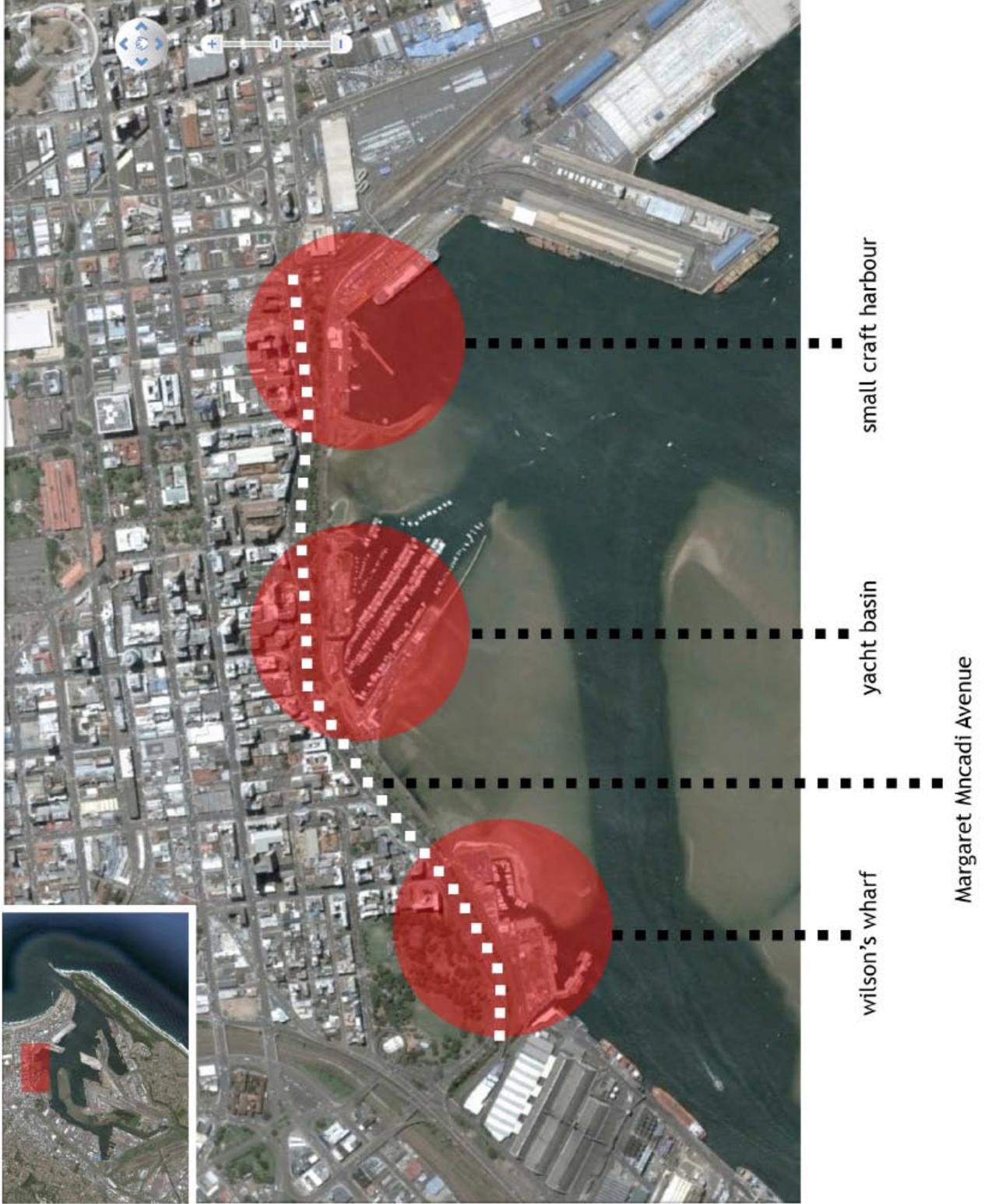


Illustration 2.10:  
Image showing  
the study area  
and existing in-  
frastructure at  
the waterfront  
(Source - images  
from Google  
Earth - compila-  
tion by author)

barriers created by both the rail  
and road way



■ - vehicular path ■ - rail path barrier ■ - 'squeezed' green area

*Illustration 2.11: Image showing the study area and barriers separating the city and water's edge  
(Source - images from Google Earth - compilation by author)*

#### 2.4.4 City Development Plan

ITRUMP (The Inner Thekwini Renewal & Urban Management Programme) of the Strategic Planning Department for Durban have proposed a plan for the Margaret Mncadi Avenue stretch of land. The report is called the 'Victoria Embankment Waterfront Urban Design and Development Framework for the Yacht Basin Precinct', and identifies the area as being bookmarked to the Western side by the Sugar Terminal and to the Eastern side by the T-Jetty. The report outlines the major faults in the study area by defining such issues as urban quality as permeability, legibility, variety, richness and robustness also defining the environmental quality.

There is a lot of merit to the goals set out in the report, most importantly by the over-riding objective of identifying that "with this close proximity to the Central Business District it is believed the Victoria Embankment (Margaret Mncadi Avenue) Waterfront Development could be a major catalyst to the regeneration of the CBD" (ITRUMP, 2).

The following image shows the development plan as proposed in the ITRUMP report. Firstly it shows concern for the redevelopment of the mangroves while relocating the sporting activities and therefore structure to the perpendicular outstretch of land to ensure that the private sporting facilities do not disrupt the flow of the pedestrian and public nature of the land directly parallel from the waters edge. However the planning lacks the cohesiveness that the report stipulates the edge needs. The report states, "there is no formal public open space within the entire yacht basin" (ITRUMP, 7), contrary to the statement the planning indicates very loosely positioned public space, which is ill-defined. The use of particular prime spaces for bus parking does not do justice to the waterfront experience by maximizing the real estate for better public purpose and use.

Illustration 2.12: The proposed ITRUMP plan for the Durban waterfront (Source - ITRUMP document)



## DIAG. 5: ADVANCED VISION

URBAN DESIGN AND DEVELOPMENT FRAMEWORK PLAN FOR THE VICTORIA EMBANKMENT YACHT BASIN - DURBAN

Therefore as a result of the some of the deficiencies in the development plan, as well as characteristics of not fully integrating the full cross-section of South Africans into the waterfront planning, some aspects of the ITRUMP vision shall be re-used while other building functions and placements shall be reinvestigated to bring about the desired goal. Refer to Appendix C for further portions of the ITRUMP development plan.

#### 2.4.5 Transnet Development Plan

Transnet is the freight rail carrier, rail engineering, ports authority and manages both the port terminals and pipelines. It became necessary to investigate not only the city's planned redevelopment of Durban but just also the Port Authority's plans for development and ascertain how the plans could be holistically understood. An interview was conducted with the Transnet Architect (Dave Stromberg - 17/12/2009) to obtain an idea of the port development plan.

It is important to consider that as already outlined, Durban was founded as being a port of trade and as the city of Durban grows, so too must the infrastructure for trade. The envisioned development plan for the port is a plan that seeks to provide for the growth before it arises. This plan is a phased development, which will cater for growth of Durban for approximately one hundred years. The purpose of looking into the port plans was to ascertain the long term vision for Durban so that any development works together with the port planning as well as the city plans, ie. ITRUMP.

In summary, the conceptual plans for the Durban port revolve around firstly the expansion of the port by purchasing a portion of the naval base on Salisbury Island, secondly by creating a secondary port at the airport site, which will become decommissioned in June 2010 when the new King Shaka Airport opens, and thirdly the further expansion of the existing port by digging into the harbour. In terms of this dissertation, the result is the relocating of the car terminal at its current position, as well as the container related portions to the north-east of the harbour. As a result of which, the waters edge adjacent to the city will no longer be needed for industry and will be given over to waterfront development. Further to which, the rail operating between the car terminal and Wilsons Wharf would no longer need to function. Margaret Mncadi Avenue would also no longer have

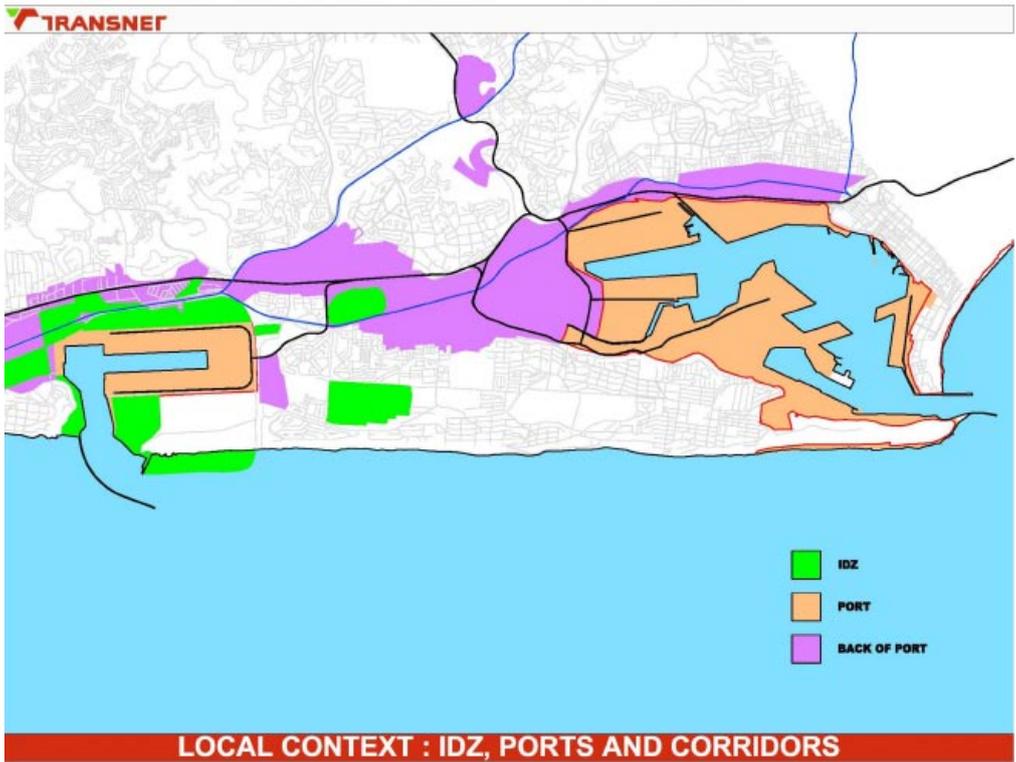


Illustration 2.13: The conceptual planning for the port expansion showing the expansion of the existing port as well as using the airport site as a container and car terminal (Source: interview with Dave Stromberg - Powerpoint Presentation)

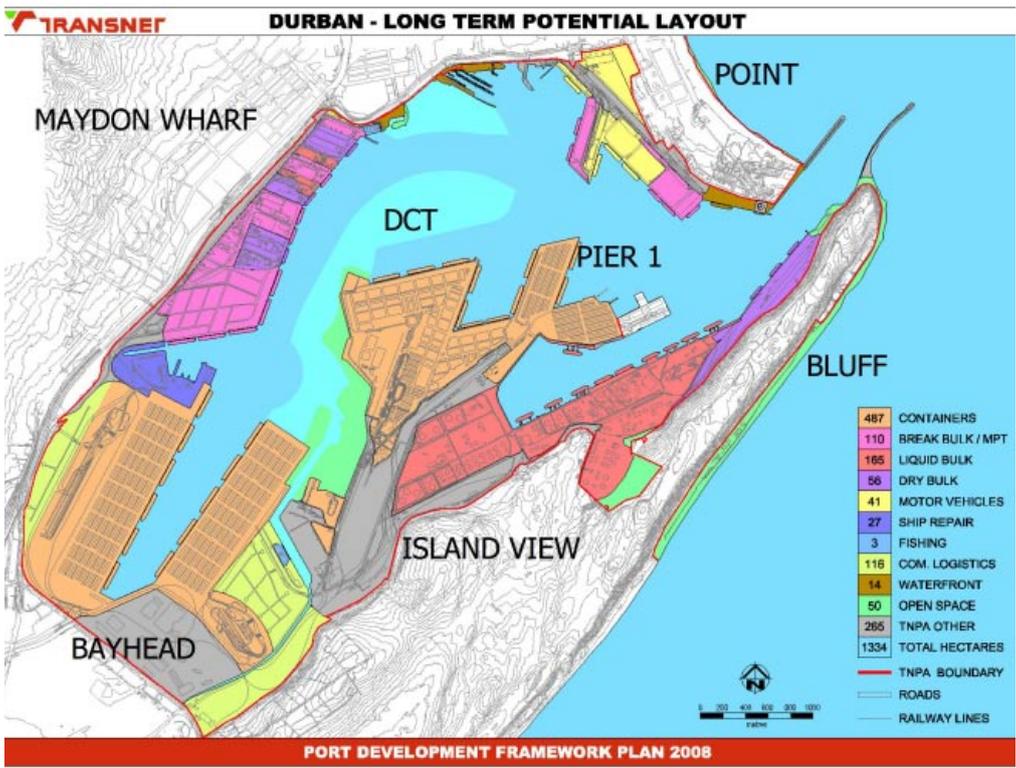


Illustration 2.14: The conceptual planning for the existing port and expansion showing zoning of the surrounding areas. Most importantly are the motor vehicle and mixed bulk areas at the Point side, once these are relocated, there will be need for the rail along the Margaret Mncadi Avenue. (Source: interview with Dave Stromberg - Powerpoint Presentation)

to accommodate large container trucks and could therefore be downsized from three to two lanes of traffic.

The proposed timescale for the eventual realization of the port development, as well the eradication of the rail is also tentatively proposed for 2020. For further information regarding TRANSNET plans refer to APPENDIX D

#### 2.4.6 Concluding Vision

In summary Torre states that all parties involved in and set to benefit from the waterfront rejuvenation must be equally catered for; the whole cross-section of South African's must be drawn into an amenity such as a waterfront: *"It is important to remember that the underpinning of a successful waterfront is the formation of a consensus... The real challenge is in balancing the elements of the consensus so as to move in a unified direction and to avoid in-fighting..."* (Torre; 1989, 9). Having said that, the precedent and case studies will serve to exhibit how successful hotels and waterfronts achieve this by incorporating a mixed use development, being capable of providing a gathering space for the community. Working within the parameters of the city and port plans the design guidelines become more tangible, and as shown the city and port are favourably working toward creating a economically viable city as well as waterfront to further support the cities tourism and image.

## 2.5 Hotel design and a brief history

### 2.5.1 Hotel History

The first hotels were borne out of necessity and therefore were only equipped with the essential items of a hotel as we know it today. They had begun as rest stops for weary travelers, seemingly the evolutionary beginnings of the motel or motor hotel. Not originally called hotels, in the bygone ages they would have been known as 'monastic inns' or 'caravansary' and 'mansione'. From humble beginnings there has been a long genealogy and branching within the hotels' functions and therefore the classifications of such varying hotels has thus been complicated, with reference to the image alongside depicting the genealogy of hotels.

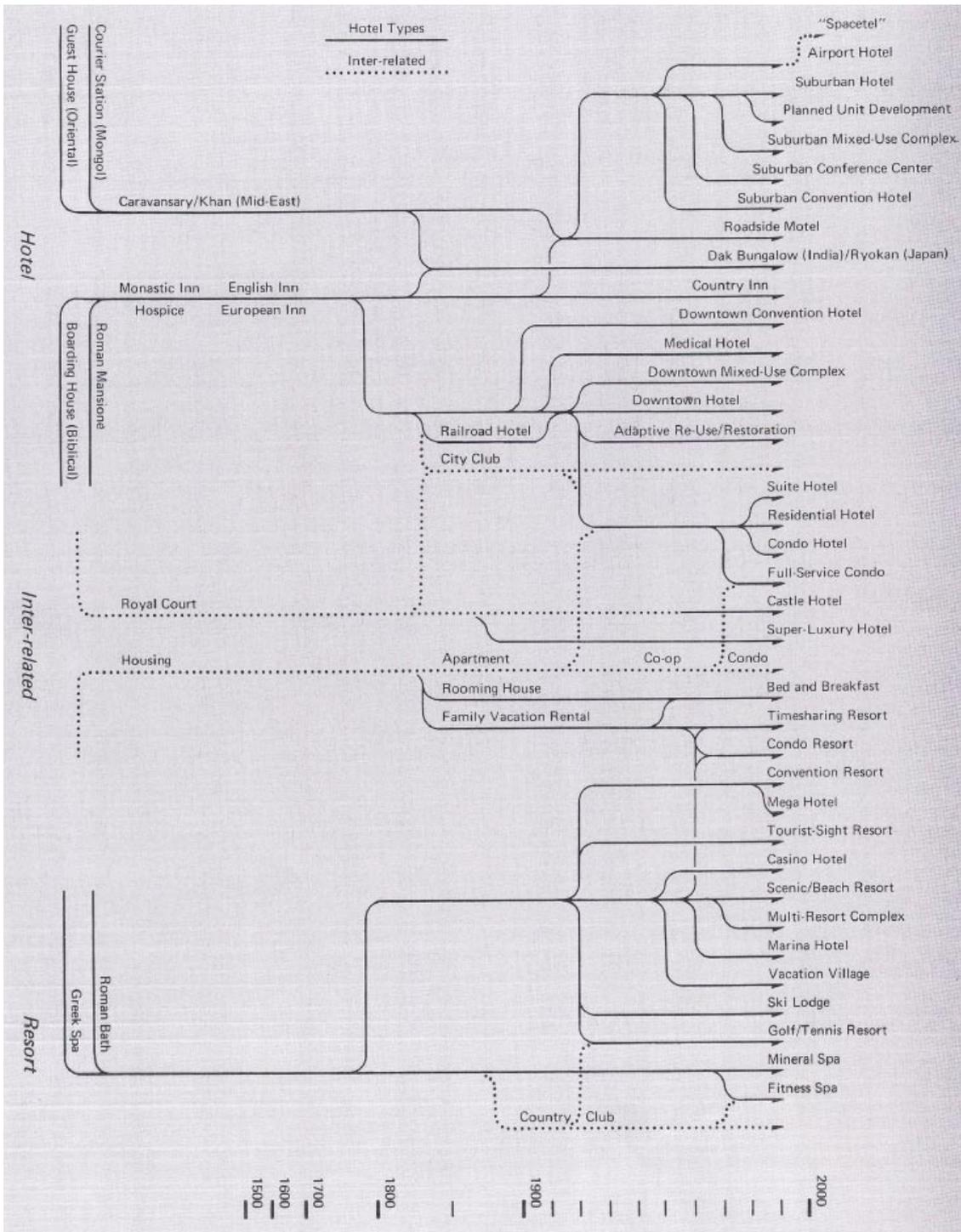


Illustration 2.15: The genealogy of hotels from the beginning of recognised hotels, outlines the range of hotel types and their derivation (Source - Rutes & Penner; 2001, 32)

A basic understanding of the root of hotel evolution gives insight into the future market and trends says Rutes and Penner (1985; 31) The overall familiarity with the different types of hotels and their origins allows for further integration of different hotel functions/services to be incorporated in hotels for the 21<sup>st</sup> century. Rutes and Penner also make the point that for ease of public use, hotels are classified by location, function and other special characteristics. However, with the ever-evolving nature of hotels, this system of classification has become misleading where a 'downtown' hotel may have just as many tennis courts or pools or spa's as a resort hotel.

### 2.5.2 Basic outline and hotel types

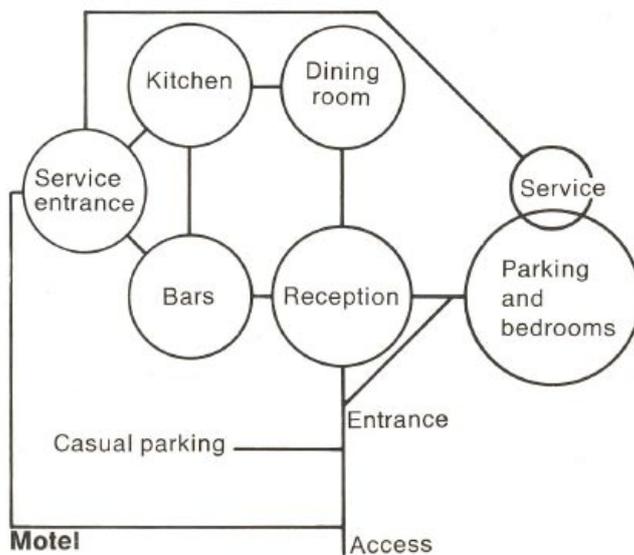
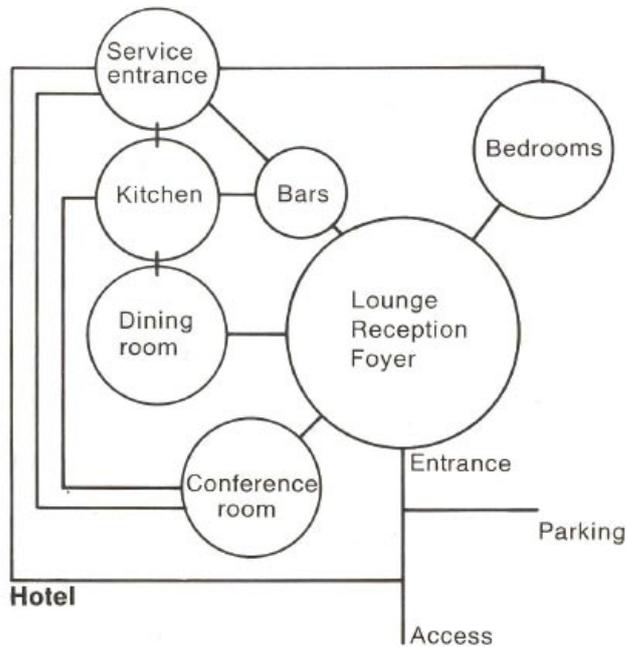
**The city centre hotel:** This type of hotel is generally luxury or super-luxury and is rated as 4 or 5 stars as per the Tourism Grading Council. It can be characterised by a relatively small plot ratio to floor area, tending to be a high-rise structure, they can generally accommodate large functions with banqueting areas and usually have a mix-use function at lower levels with mixed occupancies and tenants. Conversely, the luxury or super-luxury hotel can also be found to be quite small and exclusive offering a personal and intimate experience.

**Motor Hotel:** Ideally located at areas of high visibility at road junctions or merely along roads. They are of low or medium-rise construction as in the location in which they are constructed, on the outskirts of cities or even further afield, property prices allow for sprawl. They have been known to offer the full range of hotel services apart from 24-hour service, but these facilities if provided are very modest. Generally rated at 1, 2 or 3 stars as per Tourism Grading Council.

**Motel:** Not to be confused with a motor hotel, the motel is a lighter version offering close proximity parking to rooms with basic services for travellers. At both these hotel types the dining area is larger than normal to accommodate peak periods. Generally rated at 1,2 or 3 stars as per Tourism Grading Council (TGCSA).

**Airport Hotel:** Very similar to the motor hotel except that they cater to the 24 hour business of air travel, not necessarily with room service but 24 hour kitchens and receptions. Generally rated as 1, 2, 3 or even 4 stars as per Tourism Grading Council.

**Resort Hotels:** Unique due to their ideal location in the mountains or at the seaside or another landmark phenomenon. This type of hotel caters to a large intake



*Illustration 2.16 & 2.17: images showing the schematic planning of both a hotel and motel, thus highlighting the differences (Source - Smith; 1978, 7)*

of guests with dining areas capable of seating all guests at one time. Resort hotels also include large lounges, games rooms, bars and swimming pools. Also conferencing facilities to ensure business during off-peak hotel seasons. This type of hotel also does not need to be in close proximity to any major means of transport so the average stay at a resort hotel is longer than for example a luxury hotel. Generally rated as 3, 4 or 5 stars as per Tourism Grading Council.

Convention hotel: A high density type of hotel that has large function spaces that are flexible to accommodate meetings, exhibitions, seminars etc. All these spaces should be capable of being served independently, but economically, to the back of house kitchens and services. Ideally they should also be placed in a close proximity to airports or major modes of transport while it would be, if possible, good to have a degree of seclusion. Due to high traffic, reception halls must be enlarged so as to be able to handle the large sudden arrival of conference groups with careful security.

Of course this only outlines only the basic categories of hotel types but, as shown in the image previously, the variation of hotel type is vast and essentially each one is unique. Each hotel is trying to attract a different clientele and essentially it becomes a marketing and branding exercise in naming and trying to define hotels, which is why the Grading Council is a good system of measure to rate different hotels basically, while understanding the aforementioned outline of hotel types coupled with the star rating.

### 2.5.3 Boutique/Five Star Hotel

The five-star hotel is the most apt as not only is it a luxurious hotel but part of the market which is missing as shown in Grant Thornton's Hotel Study. A short survey carried out by the author confirms this market gap within the existing context of Durban's adjacent beachfront area and also the CBD. The following is a reflection of the nearest (beachfront) hotels star grading:

Balmoral hotel – 3 stars

Blue Waters hotel – 3 stars

Suncoast hotel – 3 stars

Albany hotel – 2 stars

Protea Edward hotel – 4 stars

Southern Sun north beach hotel – 4 stars

Southern Sun Elangeni hotel – 4 stars

Hilton Hotel – 4 stars.

This short study shows the gap in the market for a higher star-rated hotel in the beachfront and CBD area, coupled with need for international standard hotels for accommodating tourists and VIP's for the forthcoming sporting and conferencing activities.

#### 2.5.4 Definition of Boutique Hotel

The definition of the boutique hotel is that of personalised meaning, which is particularly apt here as the interpretation of the word and concept is both debatable to the guest as well as in the academic sense. The following serves to define this meaning.

The dictionary definition refers to a business that serves a sophisticated or specialized clientele; however this definition still lacks the particular reference to the specific criteria of the hotel in terms of room numbers and the type of accommodation or listing of hotel amenities.

It is Van der Meulen who attempts to define the term boutique in terms of hotels, referring to their having 50 rooms as well as there being an experiential difference between boutique and normal hotel: *"(boutique hotels) set themselves apart through highly innovative and 'fresh' interior and sometimes exterior design"* (2005, 32). Van der Meulen also identifies the word boutique from the fashion word where they are small expensive shops that cater for a few select clients, similarly to the dictionary definition. Further to this Hewitt says rather that the boutique hotel is aimed at the international tourist and is *"small, highly exclusive, expensive, offering individualized and personal service not normally associated with branded hotels, exceptional quality of overall product, high levels of technology, exceptional high levels of unusual architecture – in particular maximising the sense of sound and light, exceptional high levels of innovation due primarily to the optimisation of space"* (2002, 2). Hewitt rather proposes that a boutique hotel is between 6-80 rooms, also stating to the effect that this kind of hotel is not constructed on the basis of a *'return to ego'* as opposed to a *'return on investment'* (2002, 2).

Having looked to these sources, the definition of the boutique style hotel refers to an indefinite array of exclusive hotel typology but not an exact type. The South African Grading Council makes no reference to the term *'boutique hotel'* but rather the overall *'umbrella'* of grading.

Therefore, for the purposes of the dissertation, the hotel to be designed is to comply for the criteria for five-star accommodation, in addition to offering such

environments defining luxurious accommodation. The idea is not to limit the definition of the boutique hotel to having a particular number of rooms, but rather as a hotel which abides by the TGC conditions within hotel design of being; **personalised, specialised and unique.**

## 2.6 Hotel Planning and Design Consideration

### 2.6.1 Introduction

As a basis from the read literature, hotel design consideration can be broken up into the following headings to be further scrutinised:

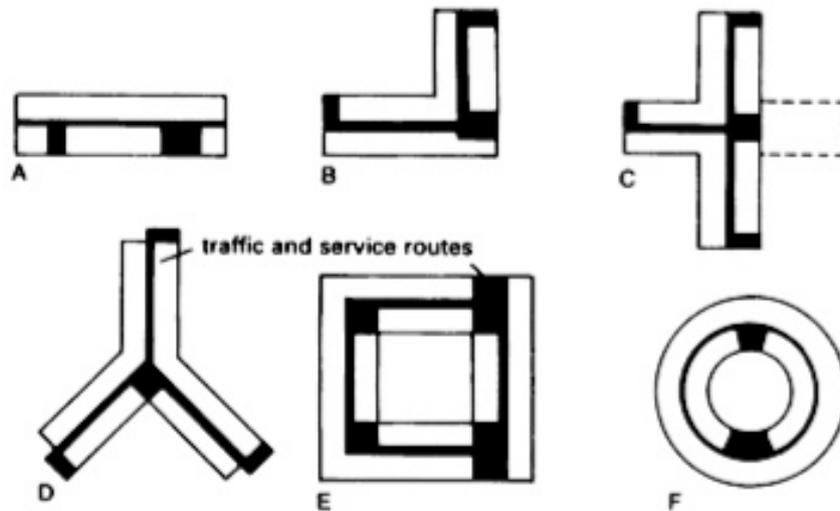
- The plan form or guest room floor
- Guest room design
- Public space design
- Back of house and administration space design
- 

For the purpose of this dissertation, due to known physical restrictions of the site, the scale of hotel to be investigated is not that of a high-rise tower but a independently owned unique boutique hotel, chosen as already outlined to be the most applicable type of hotel.

### 2.6.2 The Plan Form

There are many possibilities of plan hotel offering differing degrees of economy or ease of service access as well as other solutions and downfalls, a few of them will be discussed to get the overall understanding of the best option to best suit the type of hotel to be designed.

Rutes and Penner outlines that the plan form of the hotel is a critical determinant of both the kind of hotel and cost of the hotel where the guest room floor will take up between 65 to 85 percent of the entire hotel floor area (1985, 161). Neuferts '*Architect's Data*' takes this percentage exercise a step further calculating a rough guideline to depict all the basic spaces of the hotel, where they construct it as follows: rooms, toilets, hallways and floor service to occupy 50-60%; public guest rooms, reception area, hall and lounges to occupy 4-7%; hospitality areas, restaurants and bars to occupy 4-8%; banqueting, meetings and conferencing



*Illustration 2.18: Schematic's of the plan form, certain forms allow for fire regulations to be met more easily while other allow for a more enjoyable experience (Source - Neufert; 1980, 464)*

to occupy 4-12%; domestic areas, kitchens, personnel rooms and stores to occupy 9-14%; administration, management and secretarial to occupy 1-2%; maintenance and repair to occupy 4-7%; and finally leisure and sports and shops to occupy 2-10% (Neuferts, 1980: 464). Douglas Smith, author of *'Hotel and Restaurant Design'* (1978), asserts that quite simply the most economical and cheapest plan form is that of a square or rectangle, adding that circulation for both the guest and staff is of the utmost importance as even the staff can suffer fatigue from poor circulation and this can rebound on the guests. Rutes and Penner argue that circulation and supporting areas should be kept to a minimum ideally combining service with public cores, so much so that guest rooms are not displaced and also ensuring minimal walking distances for both guests and staff to vertical transport. That having being said, Rutes and Penner offer a rebuttal: *"a less efficient plan type may offer more variety in room types, a more interesting spatial sequence, shorter walking distances and other advantages that affect the guests perception of the value of the hotel experience"* (Rutes & Penner, 1985, 161)

Idealistically understood, there are essential links between spaces and relationships that are both for security and guest ease, most notably Neufert's emphasis that, unlike a motel, guests must travel from parking through the entrance to reception then to the lift and circulate. The image alongside from Smith's *'Hotel and Restaurant Design'* depicts this general arrangement while Neufert goes one step further with a more in depth understanding of the entry-level floor depicting both public and service space, the relationships and linkages.

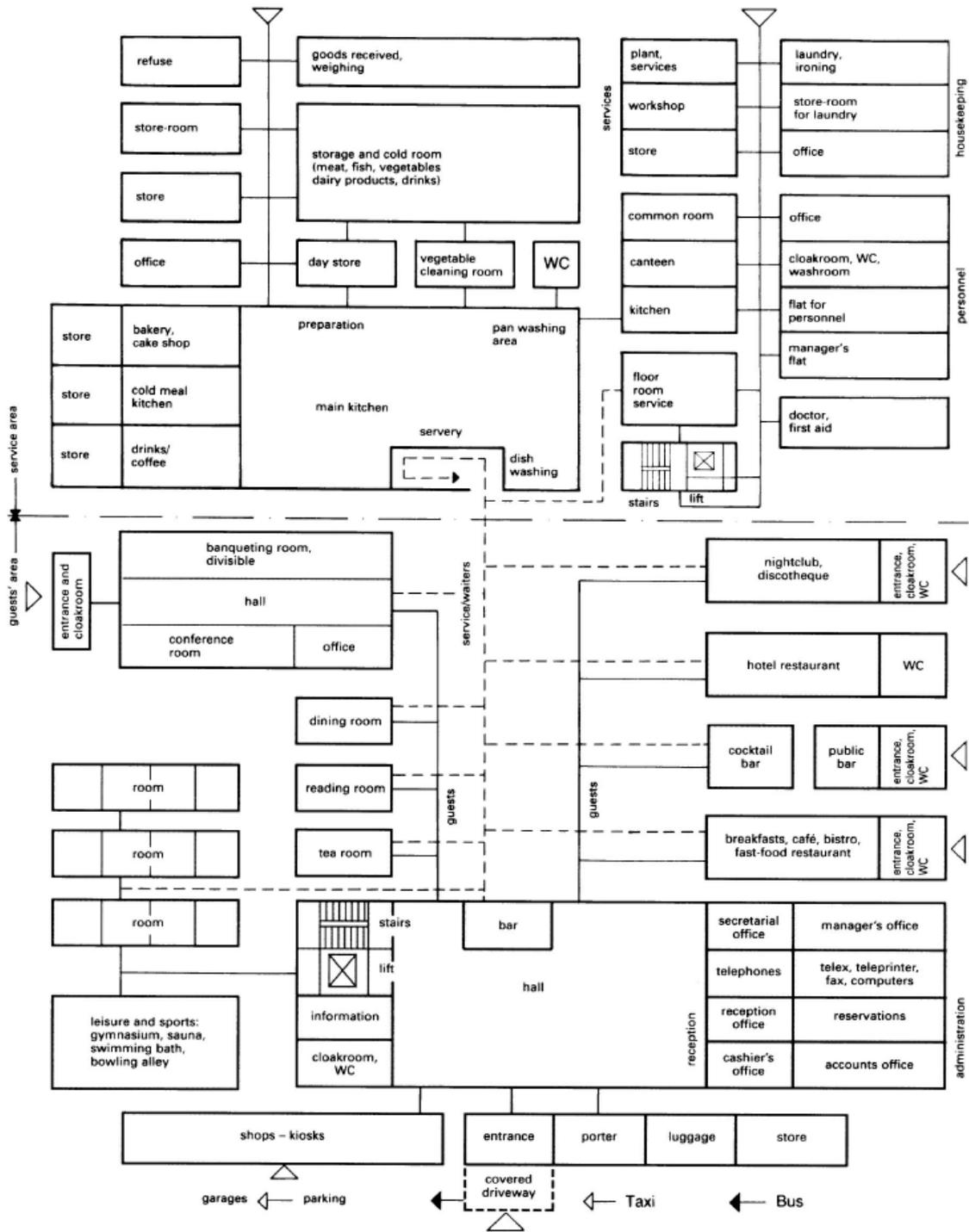


Illustration 2.19: Schematic planning of the ground floor of the hotel, with service and entry foyer planning. The illustration also denotes which elements are private and public with their linkages (Source - Neufert; 1980, 464)

Just as the fundamental hotel types were described as a basis for understanding the long genealogy of hotels, so too there are basic hotel form types as described in Neufert's: '*Architects Data*'.

- The double-loaded block: with a central passageway it provides access to rooms on either side of the walk. It only requires a maximum of two staircases on either end to ensure fire standards are met. This is generally considered to be the most economical layout. It also has the possibility for expansion where it may develop into L-shape, a U-shape or closed courtyard.
- The double loaded T-shape block: not as economical as the double loaded block it requires 3 staircases but can be extended to form a cross.
- The single loaded block: not the most economical solution but a desirable one nonetheless, also capable of being extended to a L or U-shape or courtyard.
- The Square block: has a central core with all services contained within providing a perimeter for rooms only. This is particularly good solution for smaller site that are high-rise.
- The Y-shape plan: a complex structural system is required here which can be problematic to lower floors, as well as the need for three staircases to meet with regulations.
- The Triarc: quite similarly to the Y-shape plan, however more space is given over to circulation. It also provides for beneficial or potentially awkward rooms, where walls are not parallel.
- The Circular plan: is one of the most challenging types where awkward rooms have to handled, also the prospect of inward looking rooms. Also this type of plan allows for no extensions.
- The Circular plan with core: similar to the previous type except with a courtyard with opposite problem faced by rooms on concave side now experienced on the convex side.

Having probed the basic types of hotel forms it becomes apparent that the core placement, housing service and guest lifts/stairs etc is a fundamental determinant of the cost, type and economy of the hotel. The core design is made more complicated by the ideal need to have the combination of all vertical circulation into one core (also linen and general store and fire stairs), providing separately accessible points for the guest and back-of-house staff, Rutes and Penner compromise saying that in most cases two cores result, being positioned in areas away from each other providing the common objective of limiting walking distances for both guest and staff (Rutes & Penner, 1985: 164). Neufert makes the point that it is in the best interests of the hotel if sizable enough, to have dual elevators for guests in the case of maintenance, repair and expedience.

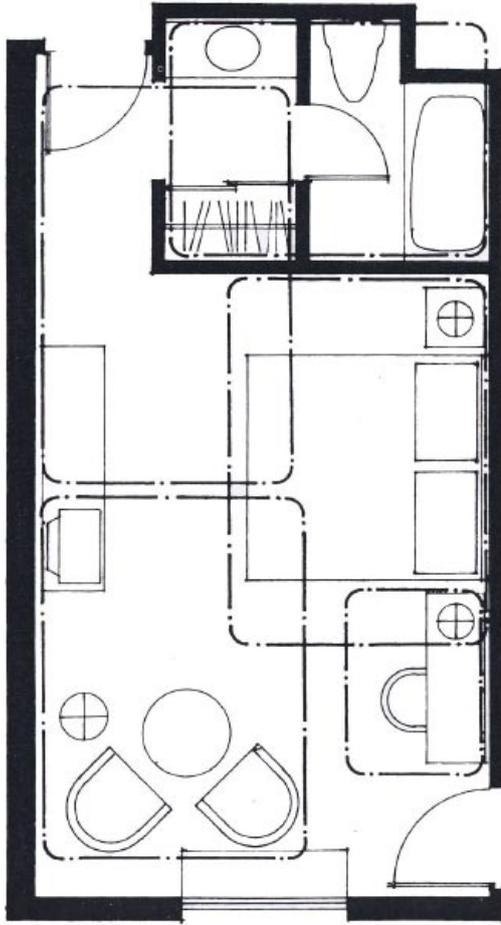
He also recommends that elevators are imperative for hotels over two storey's, in fact preferably that the service elevators are also in duplicate where one lift is a goods lift, doing away with a dumb waiter or hoists where two staff members are needed to utilise it (one sending and the other receiving). Furthermore it is preferable to have the service elevators open into or next to the kitchen area while the guest lift opens into the guest reception or hall (Neufert, 1980: 216).

### 2.6.3 Guest room design

While Rutes and Penner are quick to make the point that the individual interior layout is mostly the responsibility of the interior designer it remains the architects responsibility to lay out an appropriate room as, "*Many hotel operators believe that the guestroom and the bathroom make a more lasting impression on the lodging guest than any other single interior space – more than the lobby, the restaurants, or the function space*" (Rutes & Penner, 1985: 168). It is 'Hotel Planning and Outfitting' authored by The Albert Pick-Barth Companies that suggests the link between home and hotel, where it is discussed that a hotel is in fact a home and should, through its furnishing bring about the feeling of homeliness. However, it is difficult yet still achievable to create the home-like feel to rooms while ensuring practicality, comfort and convenience. 'Hotel Planning and Outfitting' continues in drawing up the relationship that where the duration of the guest visit is to be short, décor and finishing can afford to be relatively conservative with few embellishments. However, in the case of long terms visits so too the interior should be desirable enough to not become depressing and gloomy (1928: 214, 215)

#### 2.6.3.1 Dimensions and Planning

Moving away from matters of interior design, it is in fact at the phase of schematic design that the guest room is to be considered, where the Architect is to contemplate the structural bay which will in turn most likely be the determining factor to the standard room width argues Rutes and Penner. The most common room width is considered to be 3.7m wide, originally designed to accommodate a double bed against the wall, a desk or luggage table with an aisle between. This has become a standardised favourite as even increasing the width to 4.1m does not add any significant advantage to the room; rather it increases construction charges by increased circulation area and wall perimeter. It is only at the width of 4.8m that the room dynamic changes where there may now be space to fit a work or seating area, with potentially a larger bathroom and entry hallway (Rutes

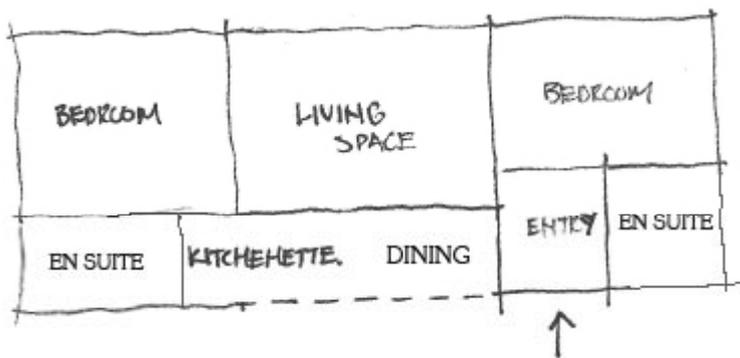


*Illustration 2.20: image showing the areas of the hotel room, each of which can undergo some elaboration to improve the quality of the room to deluxe or superior (Source - Rutes & Penner; 2001, 170)*

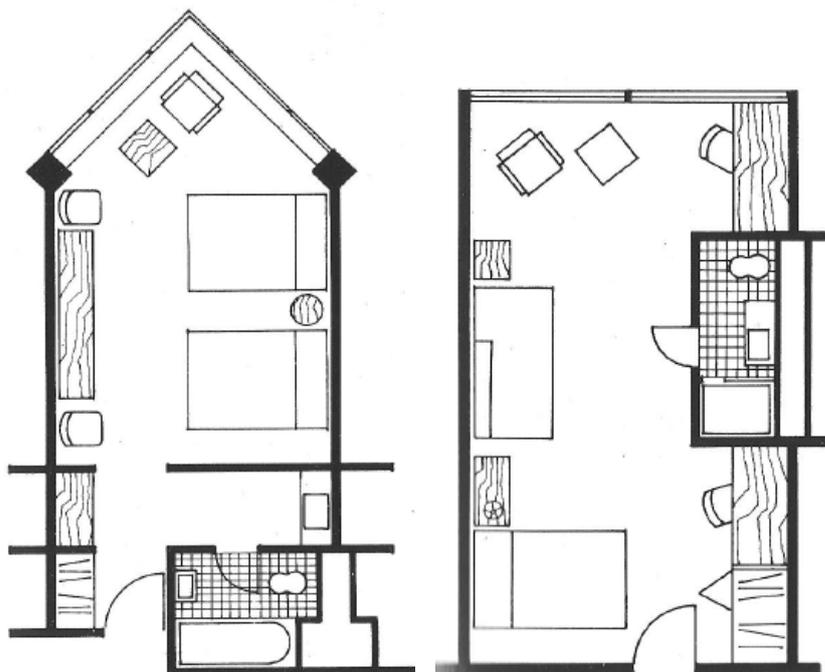
& Penner, 1985: 171). Ernst and Peter Neufert however define room sizes in a different way, whereby they suggest that a medium tariff hotel bedroom should be 15-17m<sup>2</sup> and a high tariff room should be 28m<sup>2</sup>, excluding the entrance lobby and bathroom but including the sitting area.

It was only in 1908 that the rapidly increasing hotel industry led to the hotels prompting for the first time that guests should have their own private bathrooms en suite (Rutes & Penner; 1985, 168). Neufert asserts that it is now customary to have a water closet, basin or vanity unit with mirror and bath and shower as a minimum in each bathroom. It is understood that having shower in place of

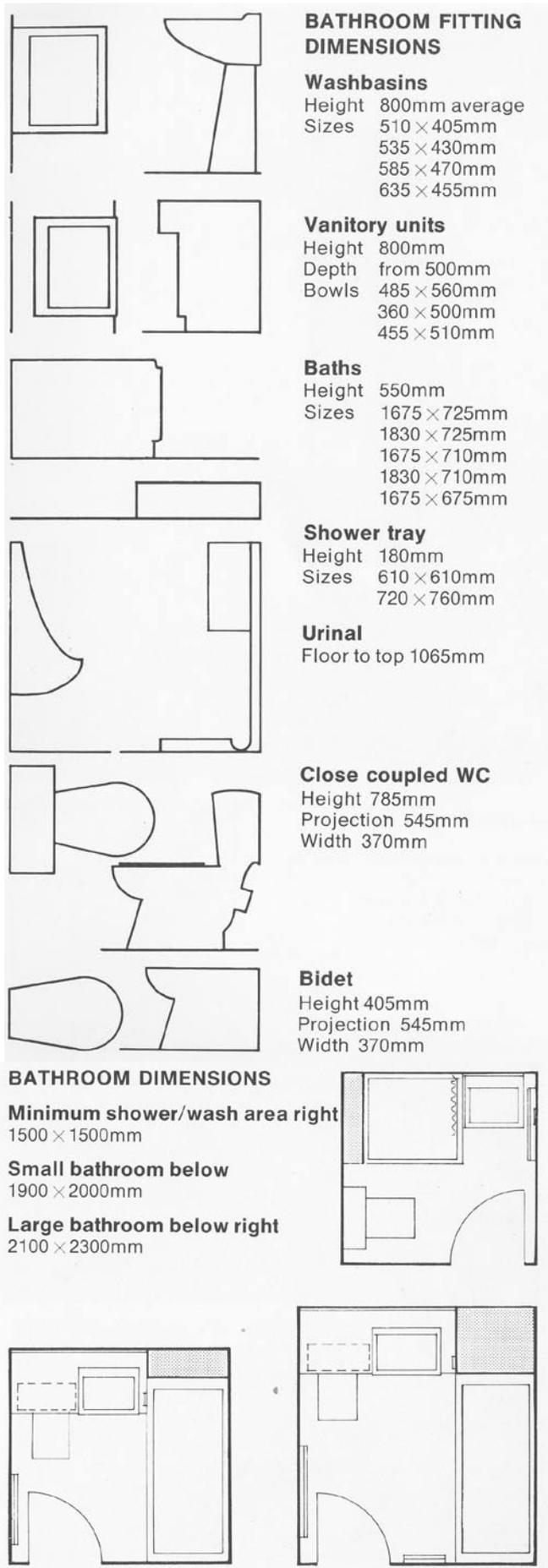
baths saves too little that it is in fact in the best interest of the guests to have both provided, whereas in the deluxe room both are provided but separately. As a result extra services are required like ducting and ventilation for bathrooms. A minimum floor to ceiling height is imposed on the room of 2300mm as a minimum for the room, leaving 300mm lowered ceiling over the entry portion of the room to house services, making access to both ventilation and plumbing ducts manageable (Neufert; 1980, 216).



*Illustration 2.21: sketch of the basic format of the suite room (Source - Authors sketch)*



*Illustration 2.22: different options of room types previously used all resemble the basic format of illustration 2.20 (Source - Weisskamp; 1968, 10)*

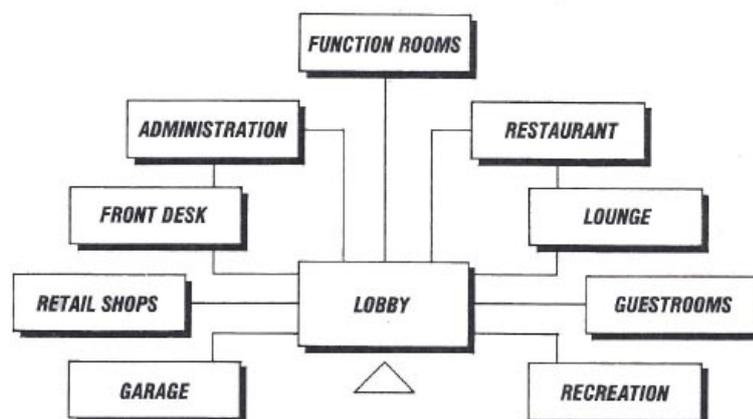


*Illustration 2.23: standard sizing of all the necessities composing what is normally a compact guest bathroom (Source - Smith; 1978, 53)*

More particularly to exclusive hotels, suites are defined as rooms that as a minimum possess a living room (not space) with one or two bedrooms leading from the living space. Rutes & Penner also suggest that they occupy 10% of the total hotel rooms (1985, 174) while, conversely, Neufert takes the approach that 20% of rooms should have inter-leading doors so that they can be flexible in providing the suite room or the two standard rooms for families or travelling parties (Neufert, 1980, 216). The possibility exists that a 'sleeper' couch may help to accommodate a family of four or even six.

#### 2.6.4 Public Space design

Fundamentally, the scope of public space design extends to the design of reception hall, restaurants, lounges, meeting, banqueting and miscellaneous activity spaces. Due to the great range of facilities possible, the author will focus on the most pertinent while offering a broad review of literature regarding the minors. The more important spaces being the reception hall and restaurant (kitchen) while notable but less specifically the lounges, meeting, banquet and miscellaneous spaces, which as Rutes and Penner suggest, should together occupy (depending on type of hotel) between 6 and 20% of the hotel (1985: 178).



*Illustration 2.24: zonal diagram showing the entrance lobby and necessary connections to other elements of the hotel (Source - Rutes & Penner; 2001, 179)*

### 2.6.4.1 Entrance reception

The overall goal of the reception area while being an entry point for guests, is also to provide the links to all ancillary functions, vertical circulation, front desk, lounge, restaurant, shops etc.

The port cochere at the entry point is a means to shield both guests and visitors from the elements. However Rutes and Penner define the foyer as the part which makes the single greatest impact on the guests, as it sets the tone for the hotel, establishing what kind of service the guest can expect. That being said, the entry foyer can also set great expectation of the hotel.

The entry area must be considered in terms of the front desk location, office access, guest elevators, seating area, circulation, retail area, luggage handling and any ancillary functions (Rutes & Penner, 1985: 178-180). It must leave enough space for ingress and egress while providing hospitable and comfortable environment.

### 1.1.1.2 Restaurant design

Restaurant design is an extensive field, and the literature on such is highly specialized as restaurants can stand alone as building typologies, while in the case of hotel restaurant design there are more often than not more than one

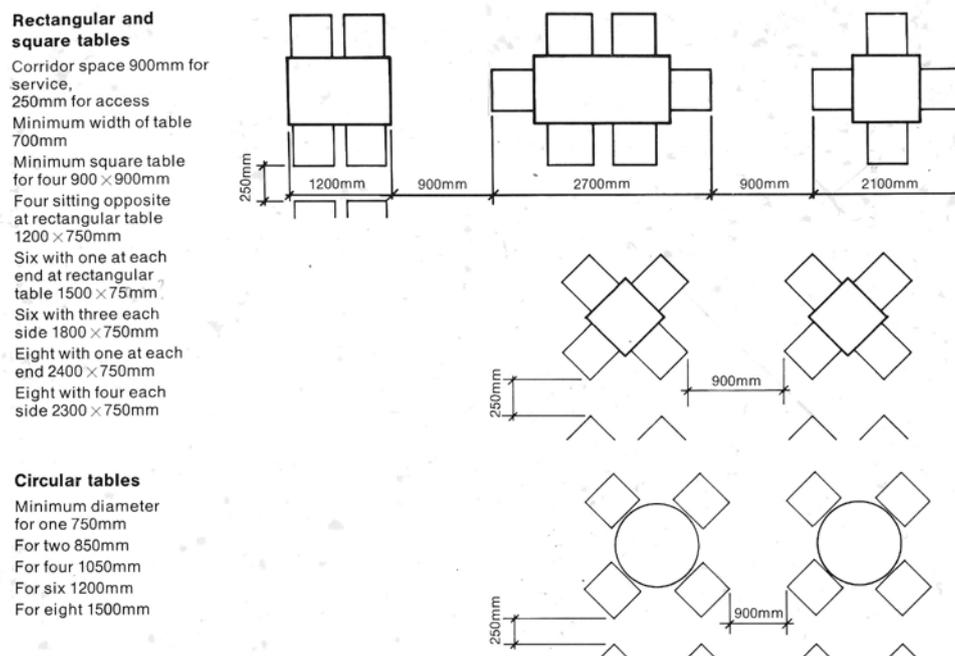


Illustration 2.25: correct spatial relationships and standard sizes of dining tables (Source - Smith; 1978, 63)

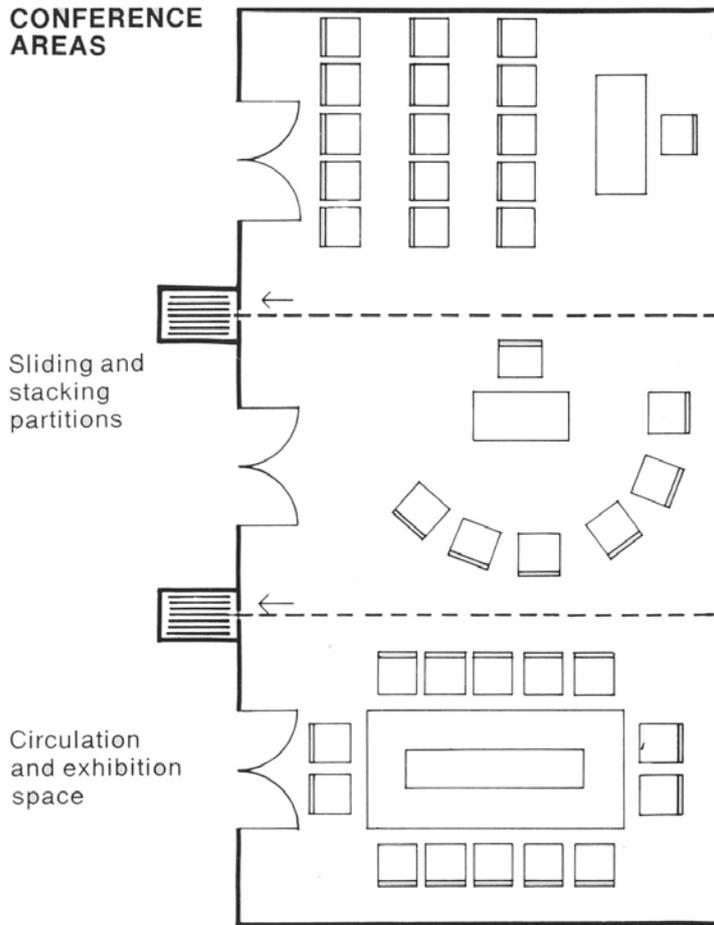
restaurant and the canteen as well to consider. Ideally, note Rutes and Penner, one of these restaurants should be more made to be more public, whereby the restaurant lies alongside a circulation path accessible to the general public. The other restaurant should be a more privatised and removed experience unique to the accommodation of the hotel. Rutes & Penner also outline guidelines to seating planning where it is recommended that seating numbers should equate to 0.75% of the guest rooms at the hotel and also that lounge seating should be 0.5%. Important to the dining experience is a sequential order to things, a maitre d' must be readily available at the entry point, with a focal point to the restaurant based around its theme. Food display and exhibition cooking are also tools for enticing customers. Smith in '*Hotel and Restaurant design*' however proposes that the eating area not be based upon room numbers but on the comfort of the user, and suggests that between 1.2 and 2m<sup>2</sup> per person is adequate dining space, with the kitchen being derived from this at half of this space. So too should the storage space be calculated from this to be 1.5 and 2 times the kitchen area (Smith: 1978, various). Perhaps Smith's approach offers more foresight, and the interconnectedness of the planning suggests a functional relationship based around comfort as opposed to just making up the right numbers.

#### 2.6.4.3 Lounge and Bar/Café design

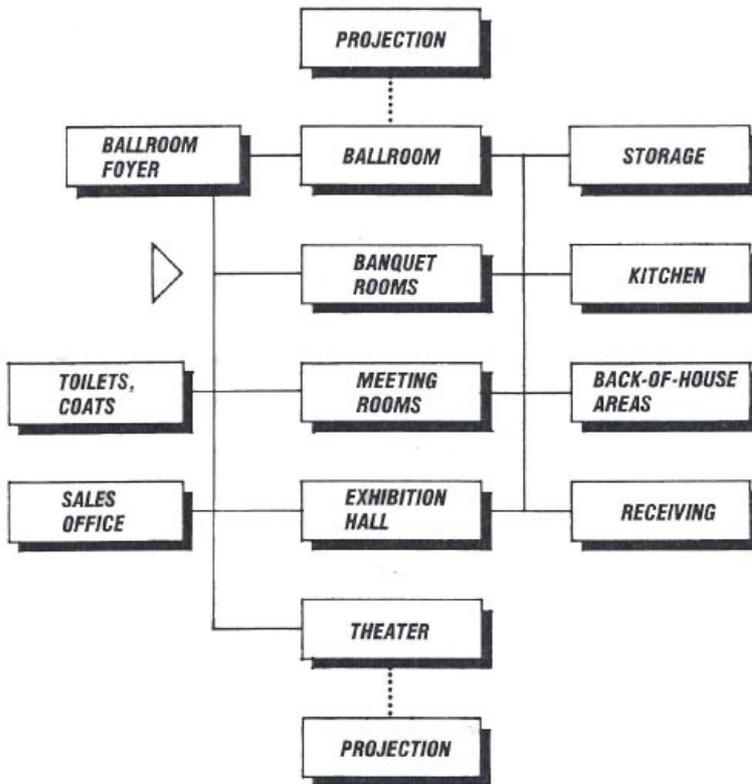
Similar to the restaurant area but with a few changes, the lounge area which may be catered or of the café design, should be different from the restaurant in that it should offer quicker turn-over times, and Smith also recommends limiting seating to 50-60 people to avoid there being too much focus on the food (Smith; 1987). Smith continues in putting forward the idea that self-service is the best method, minimizing staff and need for staff areas and passage. The kitchen area should be limited to simple zones with multifunction purposes the only areas required being the preparation space and dishwashing. Further to this, ablutions are considered necessary for the customer (Smith: 1978, 17)

#### 2.6.4.4 Ancillary Spaces (Meeting, Banqueting, Exhibition areas)

These spaces within the hotel can be a defining drawcard if the clientele is based around a conference market, and therefore the percentage of space given over to the ancillary functions is dependant on the potential client. Ideally these large spaces are able to adapt to many uses and are not limited to banqueting or conferences. They can also be a source of revenue in low peak season. Rutes & Penner maintain that this area should be self sufficient with enough



*Illustration 2.26: an image exploring an example of conference space, a large space divisible and able to service a larger clientele (Source - Smith; 1978, 54)*

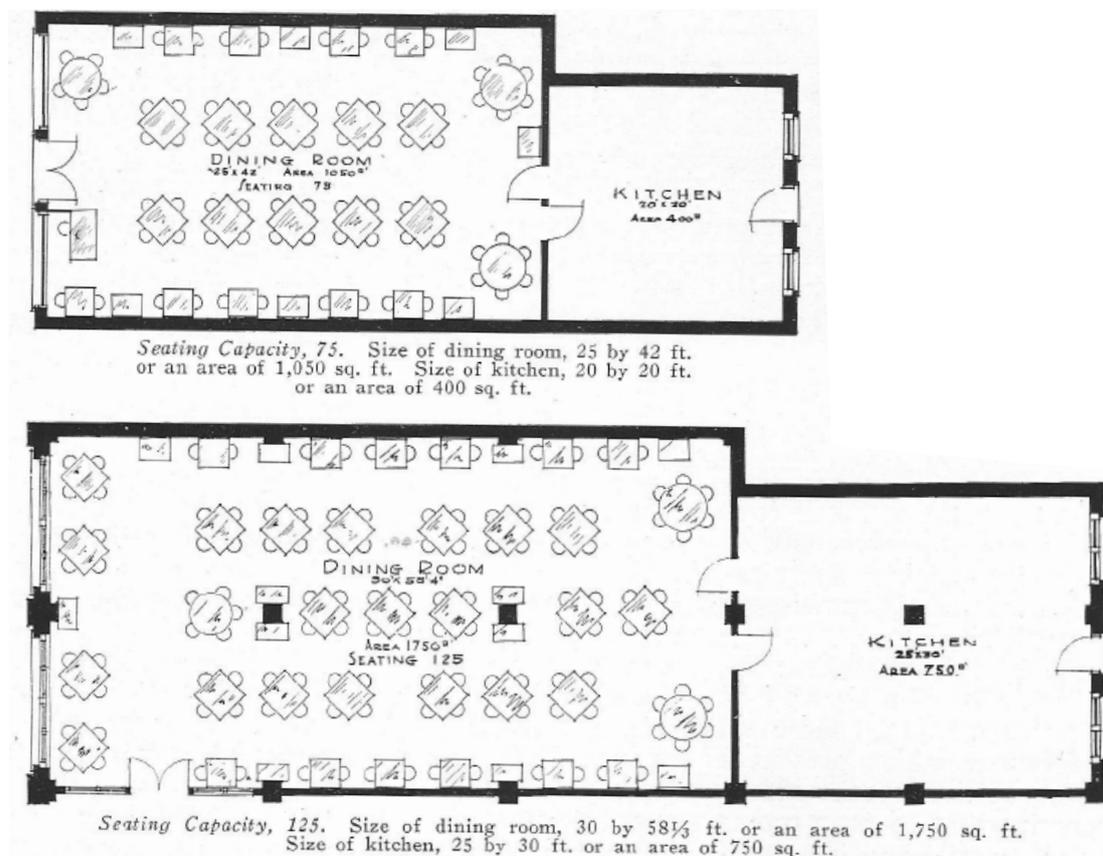


*Illustration 2.27: a zonal depiction of the space of conferencing in relation to BOH areas as well as kitchen. However it may be considered that this is a facility which is dedicated to conferences and banquets (Source - Rutes & Penner; 2001, 188)*

ablutions to cater for the given function, with adequate storage for extra chairs, tables etc for differing functions. Also, grouping the functions together is also optimal as with large numbers of people it is best that they do not intrude on the guest's experience, as they may not be all staying at the hotel itself. Therefore the lobby for the ancillary space must be connected as well as the ablutions and kitchen access. Smith points out that different media for communication must be accessible, also that ventilation must be adequate for the potential high occupancies. Adding to the idea of flexibility he suggests that such items as tables should be of a design accommodating different formations with different linkages (Smith; 1978).

#### 2.6.4.5 Kitchen design

As previously mentioned, kitchen and restaurant design is an extensive field of its own. However this will be a concise review of literature pertaining to kitchen design particular to hotels. Taylor in '*Hotel Planning and Outfitting*' considers the design of the kitchen:



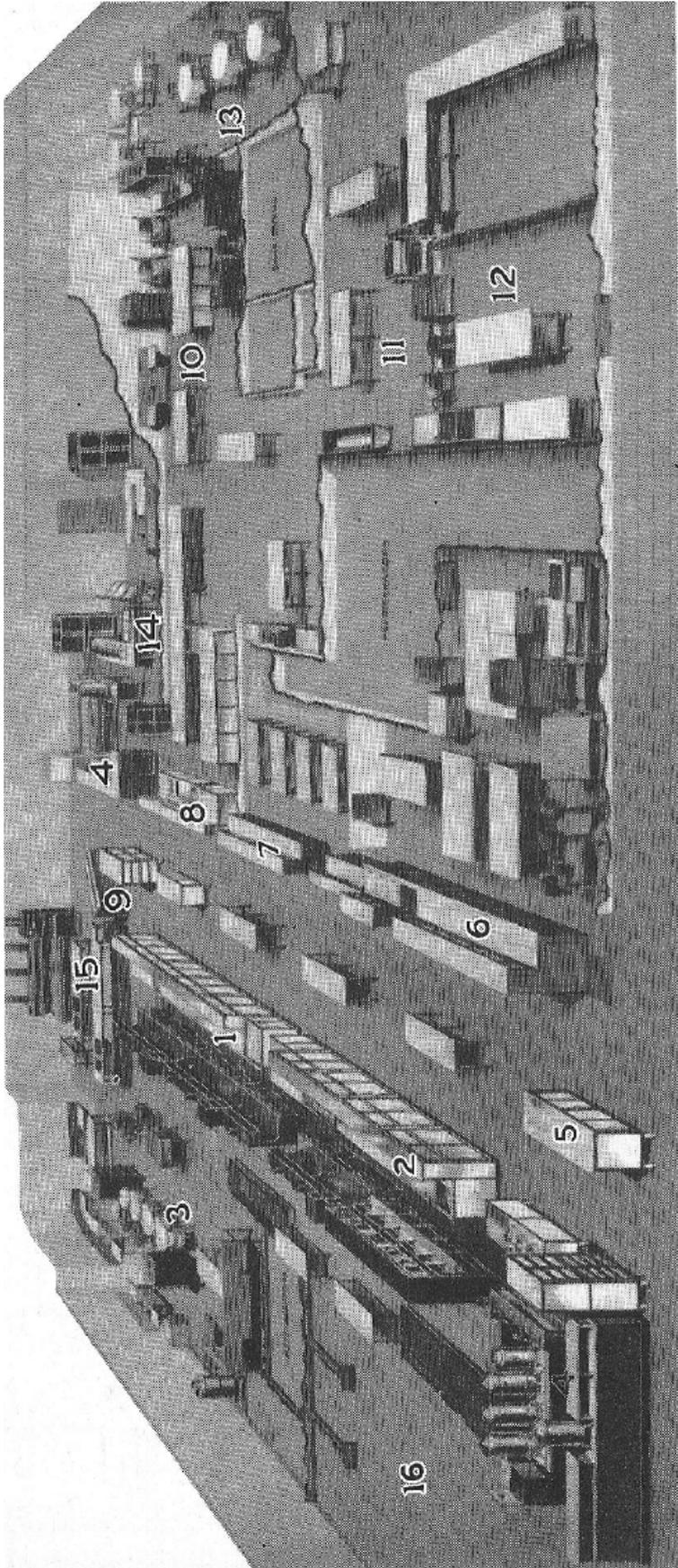
*Illustration 2.28: the spatial relationship as shown through actual cases, this shows the proportionality between kitchen to the number of seats the kitchen can serve efficiently (Source - Taylor (ed); 1978, 316)*

“While most of the problems that must be handled in equipping of restaurants are purely matters for the engineer and outfitter to solve, a clear idea about them on the part of the architect and hotel operator will be of benefit by increasing appreciation of the important matters to consider...” (Taylor: 1928, 313).

Offering actual examples of hotels, Taylor shows that in a commercial hotel of 100 rooms, there are 80-100 seats for dining and a 40-60 seat café, also the banquet hall caters for 250 seats. It is stated in general terms that there is a move towards creating a larger seating areas and sacrificing the kitchen area. However Taylor infers that it is better to serve 150 seats quickly than 200 with an under-catered kitchen. Furthermore, in defining the kitchen, it is said that the kitchen area as previously mentioned, does not include all of the necessary storage spaces, ablutions or general areas. Other such recommendations are:

- kitchens should have 33.3 to 50% area for cooking and general service
- the kitchen should ideally be rectangular for machinery (ie. not long and narrow)
- the ideal is to have kitchen and dining adjoining
- the service of food from the kitchen should be to the same floor
- over-sized corridors to the kitchen are suggested for large crates or other large items
- matters such as garbage disposal and refrigeration must have a direct relationship to the kitchen
- servicing the kitchen is also a matter needed to be taken into consideration, plumbing, ventilation, flues, steam water and gas lines are all components integral to the kitchen setup.

The kitchen function must function holistically from the pantry areas to the various preparation areas to main cooking to food collection then dish washing and waste removal and, once again, storage. In conclusion Taylor notes the best-designed kitchen is based around ‘factors of operation’ whereby the kitchen is compartmentalised into its various functions in a kind of production line to create expediency. This is best illustrated in the following image.



Perspective Plan of the Main Kitchen of the Drake Hotel, Chicago

- |   |                                  |   |
|---|----------------------------------|---|
| 1. Range section.                             | 6. Garde mange section.          | 12. Confectionery section.                      |
| 2. Broiler section.                           | 7. Fruit pantry.                 | 13. Officers' dining room.                      |
| 3. Vegetable cooking and preparation section. | 8. Pastry and ice cream section. | 14. Cafeteria for guests, maids and chauffeurs. |
| 4. Breakfast and coffee pantry.               | 9. Checker's desk.               | 15. Help's kitchen.                             |
| 5. General service equipment.                 | 10. Bake shop, pastry section.   | 16. Butcher shop and refrigerators.             |
|   | 11. Bake shop, bread section.    |   |

*Illustration 2.29: compartmentalisation of the kitchen showing the different components to a large kitchen offering nearly all facilities from bakery to service (Source - Taylor (ed); 1978, 337)*

## Canteen

Similarly to the kitchen, the canteen is the kitchen space to provide for the staff of the hotel. In most case studies, self-service was the mode of catering and therefore less space is required towards the kitchen component. Therefore '*Hotel Planning and Outfitting*' suggest a different unit per seat calculation as with the restaurant, rather proposing 150 seats requires 5.3m<sup>2</sup> per seat for counter service and 100 seats requires 3.8m<sup>2</sup>. In the unusual event that service in the canteen is waitron system, it is recommended that there be 4.9m<sup>2</sup> for counter and table service and 5.5m<sup>2</sup> for only counter service. The kitchen, for maximum efficiency to be achieved, there should be service available for 200 people or more, however in the case of small canteens, this is not achievable (Taylor; 1978, 56-59)

### 2.6.4.6 Back of house and Administration space design

#### Administration Offices

Lawson in '*Congress, Convention and Exhibition facilities*' defines the administration spaces as facilities that accompany the front office, personnel, engineering, food and beverage sales and in general (1981, 146). The definition of administration in this context refers to the front office and accompanying areas. Rutes & Penner breaks this area in four clusters being the front desk, accounting, executive and sales and catering (1985, 197).

#### Front desk and front office

The front desk is the foremost indicator to the guest of the level of service to be expected and is a space that is an outward reflection of the hotel management. The front desk must be clearly visible to the guest upon arrival (as well as connected to a seating area) while the guest elevators must also be apparent from the front desk, and the bellman and luggage storage should be on hand (Rutes & Penner; 1985, 197). It acts as a reception, including telephonic operators and communication services which, in the case of the convention or congress these should be extended for the use of the guest (Lawson; 1981, 146). The area must have access to the reservations and bookings while having a working area/mail, a counting room, safe deposit area, a fire control room as well as the assistant

manager to oversee all. It is then necessary to have ablutions and fax/copying facilities nearby, while screening this front office from the guests view. Rutes and Penner suggest that this area should be 0.3-0.5 m<sup>2</sup> per guestroom while Smith proposes that in smaller hotels a lot of the previously mentioned functions will be consolidated and the receptionist will be responsible for a number of the other functions (Smith; 1978, 37-38).

### Accounting

The accounting department is an area inextricably linked to the front office however it does not need to be directly connected with the front office. It functions to house the payroll manager, cashier, reception, IT room and storage as well as ablutions. The potential link between the front office and accounting can occur with the counting room where cash can be handled and accounted for, Rutes and Penner insist that this area is to be 0.3m<sup>2</sup> per guestroom (1985, 198).

### Executive Office

This is the smallest area not usually associated with small hotels but functions as a reception for VIP's and dignitaries. In the case of a hotel which solely operates for conferencing, this space will be quite large with receptionist and general manager located intimately for guest relations, while still reserved from the main thoroughfare of the hotel (Rutes & Penner; 1985, 199).

### Sales and Catering Office

Again this area size is dependant on the type of hotel. In the case of the large convention hotel this space is for the organizing and co-ordination of banquets and functions; it is also responsible for marketing and therefore the director sales will be situated here. As a result, the co-ordination of catering and sales will be conducted here, while access to storage, ablution and copying/fax facilities will be necessary (Rutes & Penner; 1985, 200).

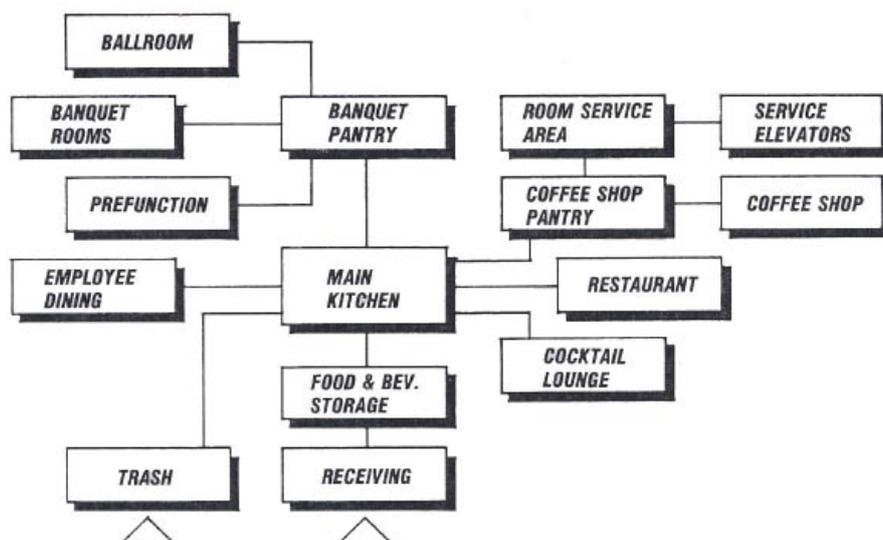
### Back of House (BOH)

The Back of House area (BOH) and Administrative portion of the hotel is nearly always hidden from the guest while still intimately connected with areas such as the kitchen. BOH areas include: Kitchen and storage, Goods receiving/Trash removal, Employee Areas, Laundry/Housekeeping and Mechanical Services.

Lawson outlines that as a general rule this area must be constructed to reduce noise and unsightliness with secure service loading bays or docks (1981, 135); furthermore the area should also be connected to delivery area, where even staff ingress/egress are alongside the delivery point.

### Kitchen and Storage

The kitchen design being already explored, the focus will therefore be on such areas complementary to the kitchen. These crucial items being; dry food storage, refrigerated storage, liquor storage, refrigerated beverage storage and non-food store eg cutlery, plates, and glasses. Rutes and Penner illustrates the necessary links: food storage must be linked to kitchen, while the kitchen is connected to the actual serving area, room service must have access to elevators and in the case of banquet functions the same must be true of surrounding the banquet (1985, 203). It is recommended that due to the necessary linkages that all of these functions be housed on one floor, other complementary areas surrounding the kitchen will include food preparation areas; butchery, baking and vegetable preparation as well as dessert preparation. Dish-washing, pot washing and trash removal should be linked to bin areas and further towards the trash collection point.



*Illustration 2.30: a zonal diagram showing the connectivity between goods received through to all its destinations once prepared in the kitchen as well as the return of trash to the loading bay (Source - Rutes & Penner; 2001, 202)*

### BASIC KITCHEN ORGANISATION

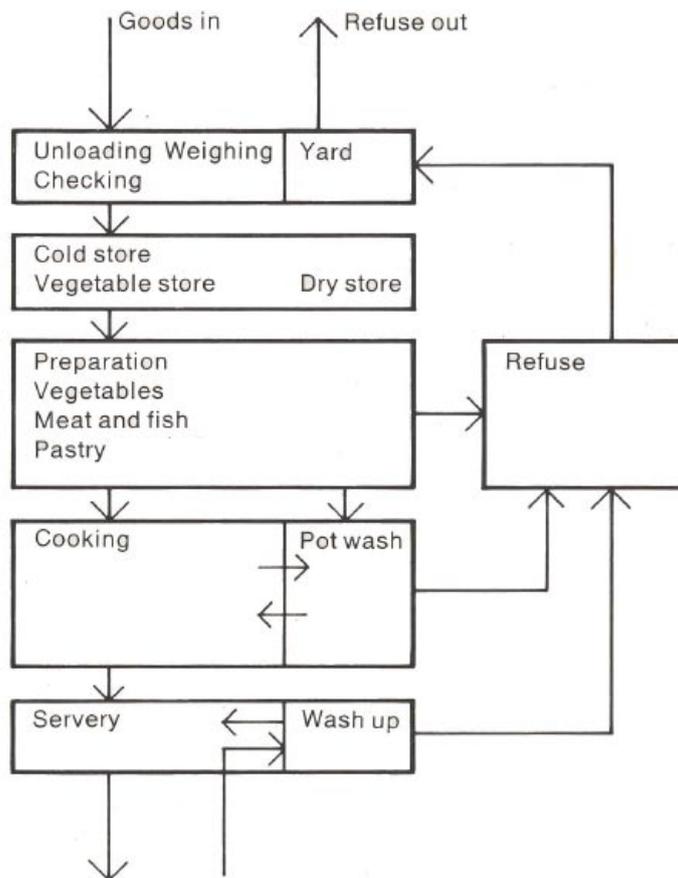


Illustration 2.31: a flow diagram showing an efficient route from a loading dock to storage, preparation cooking and serving. In the other direction managing waste and its removal (Source - Smith; 1978, 57)

### Goods Receiving/Trash Removal

Lawson recommends that it is imperative for receiving and removal to be separated at a loading dock. However in the case of a smaller hotels it is not uncommon for them to be combined, as is the case with Cape Town hotel case studies (1981, 146). It is then understandable to have the BOH areas attached adjacently to this loading dock, while the laundry, maintenance and general storage are able to be likewise attached. Rutes and Penner also implicitly recommend that where a hotel is in excess of 600 rooms, two trucks are able to dock where they do not disrupt regular guest movement, create odours and noise (1985, 203-204).

### Staff Areas

Lawson makes the point that like other businesses, there is a hierarchical system (1981, 145) within the employment structure with the possibility for promotion and training. As a result spaces for matters such as training/interviewing should be provided, while at the same time control of ingress and egress of staff must occur, with timekeeping for staff. In addition Rutes and Penner also suggest the availability of lockers and ablutions (1985, 204) while Lawson also suggest

facilities such as changing and locker rooms, showers, restrooms and canteens, (1981, 146) which have been previously referred to. In conclusion, each hotel's facilities are dependant on the scale of the accommodation as well as dependant on whether staff are accommodated on the premises. As a result of the case studies to follow, it becomes apparent that it is less common for all staff to be accommodated even in large hotels; instead the hotel provides transport from pick up points for staff. It remains that the condition wherein the staff work will reflect the quality of service they then render to the guests.

### Linen handling

The size and even the existence of the laundry is again dependant on the size and capacity of the hotel says Lawson (1981, 145). It may not be feasible to have a full capacity laundry where linen may be contracted out. A laundry creates noise, vibration, fumes and steam, all of which become a challenge for the designer to conceal in a smaller establishment. Rutes and Penner rather prescribes that if the hotel has less than 150 rooms, the bulk of laundry should be outsourced, as the area required for washing/collection/storage become vast. However, with outsourcing the minimal laundry needs access for collection (1985, 206), as a result the laundry is always on ground floor, furthest away from guestrooms for the noise they can create.

## 2.7 Theoretical Framework

### 2.7.1 Introduction

The theories and concepts found hereafter seek to adopt an approach and overall discourse to decision making within the design of hotel and urban framework. The ideology will give a driving motivation behind major design decisions based upon the previous writing on issues that have surfaced as a result of the research.

Theories from architectural theorists as well as the experience of architecture, 'native intelligence' as defined by Atkinson and Bagenal (1926, 2), is the underpinning to the design. Theory is the link between attained knowledge and the carrying out of a design. The undertaking of the design is manifested where design decision arrange elements into a system that now become intelligible (Atkinson and Bagenal: 1926, 2). The ability to do such, lies within achieving an understanding of the subject matter and also having an inherently attained knowledge through experience and the application thereof.

With that being said, it would be pertinent to make reference to the vernacular architecture of the area of study, as an approach to any given context as Amos Rapaport suggests: "social and cultural forces, rather than physical, are the most influential in the creation of house forms is an important reason for turning to primitive and vernacular building for a first look at house form" (1969, 58). As a product of looking to the vernacular approach to problem solving, it would inform on issues of private/public interface, regionalism, African hospitality and Urban Design. Further to which Rapaport begins the conceptual link between house design as a metaphor for a hotel.

### 2.7.2 Revitalisation

Marshall makes the keypoint that the waterfront represents a highly visible tool for revitalisation (Waterfronts in Post Industrial Cities: 2001, 2). The precedents of Seattle, Baltimore and Sydney all exemplify this statement and those factors of city decline are taken on by these three waterfronts. The methods employed in each case are discussed further within their respective precedent studies, but in the broader terms the theory of revitalisation is to be discussed.

Smyth, in '*Marketing the City: The role of Flagship Developments in Urban Regeneration*', defines the role of using the built environment as a 'flagship

development'. As the name implies, it is the insertion into the built environment of a building as a means for uplifting the image of the city, in his own words; "renewing the existing fabric and regenerating the areas of decline" (1994,1). Similarly, '*Rebuilding the City: Property-led Urban Regeneration*', tackles the problem of city decline and the perception thereof. The physical implementation of new building where vacant sites once were, or the re-conditioning of old buildings, portrays a investment, (whether it be by government, investors or a combination of both) to the effect that it has the ability to reshape perceptions of districts or areas and therefore can begin the process of revitalisation.

Fundamentally, "change is inherent in our society" (Smyth: 1994, 1). Relating back to the waterfront, the development of the Durban harbour by means of new technologies, new efficiencies for transport or even the relocation of the port functions, means that this change is to occur but it is up to the city in this case to respond to these changes. These changes occur socially, economically and politically. More specifically, urban revitalisation is the response to both the problems and the new demands created by these changes (Healey (ed): 1992, 3). It becomes apparent that revitalisation must address all three of these issues to respond appropriately to this ever-changing society. Baltimore's inner harbour revitalisation presents an example whereby the port functions had slowly receded into negative growth state, devastatingly affecting the city. In this instance with the waterfront having been made available as the port functions receded, this was used to uplift the adjacent central business district by uplifting the waterfront to a mixed use development, creating a new image for Baltimore to be built around. The new image of the waterfront became a tool that filtered through to the city.

As outlined, the response to change can be categorized by economics, politics and social issues. However, the process of revitalisation by its simplest definition is; renewal and upliftment of a district. In the act of uplifting an area, the causal reaction is the symbolism or renewal, whereby the old and existing are made to be function within the current circumstances. This new intervention into the urban fabric has to be significant, high profile and perform a catalytic role in urban revitalisation (Smyth: 1994, 4). Sydney's Darling harbour is an instance where an aquarium, hotel, gardens, exhibition and convention center among others acted as flagships to promote the area and transform the post-industrial area, still having its road connections but no longer its industry, into a highly desirable area in which to work and to live and use for recreation.

All of the former relate to the perception of the city, which is the issue best described by Lynch in *'Image of the City'*. Lynch outlines a means for interpreting the city form into a comprehensible mass.

The perception of the city physically occurs from the street edges where the pedestrian user attains some form of interpretation of the space, whether it is welcoming or boxed-in scenario. Lynch elaborates that this interpretation of the city is not experienced in isolation and is rather a personal experience and is made up of this personal experience as well as 'the sequences of events leading up to it' (Lynch: 1960, 1).

Legibility of the city form helps the user identify with certain aspects and allows this user to be grasp a mental image of the city which is unique. This term also refers to clarity or "the ease with which its parts can be recognized and can be organized into a coherent pattern" (Lynch: 1960, 2). Examples of methods for achieving this kind of clarity and impressionable image is the taking into consideration the usability of the city by means of defined areas and movement corridors linking activity zones.

Building the Image of the city is as Lynch states, the practical application of the tools. An example application of this is demonstrated by the iconic London Underground sign that represents the public transport in England. This iconic symbol does not only act as a means for finding of transport but is associative of London. This alone is not sufficient to achieve a sense of identification, but is an example of a means for building the image of place, district, or node.

Structure and Identity refers to the individual meaning attained between the object and observer, which can be an emotional or practical. It again calls on the observer's preconceived notions of the object/building/city in question, but attached to this structure is a further purpose which is inseparable from that entity. The result of this kind of connection is a uniqueness and purpose which is assigned to the object. This plays a part in the recognition of an identity for a city.

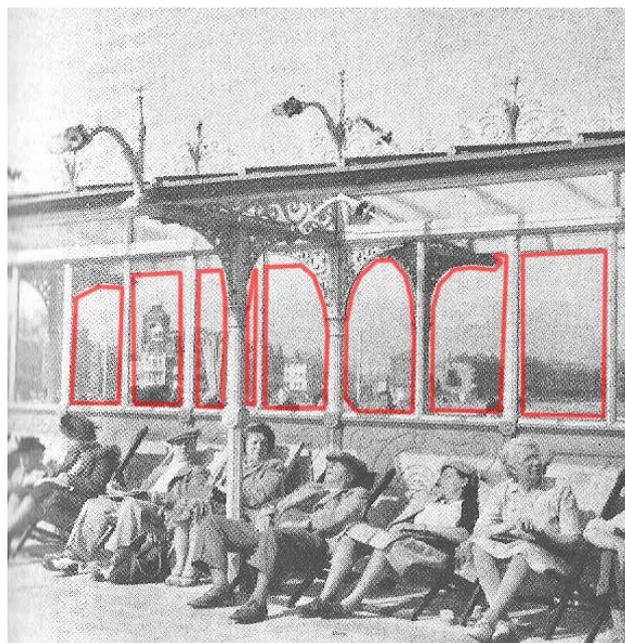
Imageability is the most important point Lynch describes, which ties together all the previous assertions. It refers to the ability to perceive the complex image by breaking down the physical environment. It refers to such things as defined by shape, colour and arrangement, where things such as rhythm also play a role in the legibility of the environment. A good city image would thus have a good form

to it and would be memorable, distinct and comprehensible.

Lynch's principles also present a means for making the waterfront coherent and desirable, as well as creating a better city image and therefore better perception of the city. Gordon Cullens '*The Concise Townscapes*', then provides further principles and mechanisms for achieving this coherent city image.

With specific attention being made about the connection between water and the possibilities it involves, Cullen makes reference to the ideas of 'netting' and 'recession'. In Cullen's own words netting, '*serves to link the near with the remote... so that the device of framing brings the distant scene forward into the ambience of our own environment by particularizing*' (Cullen, 1961; 39). Taking into consideration of the concept of marketing the city, the concept of framing the city from the extremity of waterfront presents an opportunity for marketing the city into an icon; more importantly it aids in the visual link and connection back into the city which is desirable, downplaying theories of disconnected-ness between city and waterfront. Netting can be created where, from a pedestrian perspective, lines of sight as well as physical lines in structure create dialogue even between considerable spaces.

'Recession' is similar to netting, however it acts more as a means for accomplishing a sense of depth in netting. Recession is rather the optical illusion brought about by perspective, and acts to bring the foreground and background into a common



*Illustration 2.32: links the far away image with the remote, that links the two where the background is framed by something in the foreground (Source - Cullen; 1961, 39)*

plane again from a pedestrian perspective. Scale and colour act to confuse the eye and allow for the linkage between the waterfront and city skyline appearing at one depth.



*Illustration 2.33: the optical illusion of recession where the foreground and background can appear to be in one plane, this can be used to visually link the city and waterfront (Source - Cullen; 1961, 48)*

Considering these two theories of using the waterfront as a means for framing the city: the progression of that concept is that of the waterfront being an arena for activity, a forerunner to the city. Cullen describes this as a 'natural amphitheatre' (Cullen, 1961; 111), the direct echo of a city's topography (as exemplified in the successful inner Harbour of Baltimore) indicating the priorities and attraction of a city, but more specifically, Durban.

Using these concepts and theories, Revitalisation is to occur, with the chain



*Illustration 2.34: the idea of the natural amphitheatre that Baltimore depicts, where the focus is to the water (Source - Breen & Rigby: 1994, 114 (edited) )*

reaction of the waterfront positively influencing the city. Therefore, the waterfront being used as a tool for revitalisation for the immediate waterfront and subsequently Durban.

The result of changing needs in industry and the city, means the reinvestigation of city spaces to observe whether they meet the new needs (as outlined in Chapter 2.4.5). Before the fabric of the city can be reconnected by the application of Lynch and Cullen's theories, the parameters of the revitalisation must be prescribed. Reclaiming lost edges deals with the identification of fabric of the city and its degradation as well as space left over after industry has receded or minimized.

### 2.7.3 Reclaiming Lost Edges

The idea put forward by Roger Trancik is of 'lost space' being a phenomenon that occurs worldwide as a result of many influences. While a definition of the term has been made in previous chapters, it can also be defined by considering the continuity of the urban fabric, best described by Trancik as: "the usual process or urban development treats buildings as isolated objects sited on a landscape, not as part of the larger fabric of streets, squares and viable open space" (Trancik: 1986, ), and treated as individual objects, cohesiveness is lacking

and as a result 'antispaces' results. Lost space or antispaces are essentially one in the same, where the specific resultant antispaces is lost space. Particular to the context herein is the waterfront. Marshall states that, a large contributor to unsuccessful water edges is that the waterfront is thought of as a line without any width (Marshall: 2002, 179).

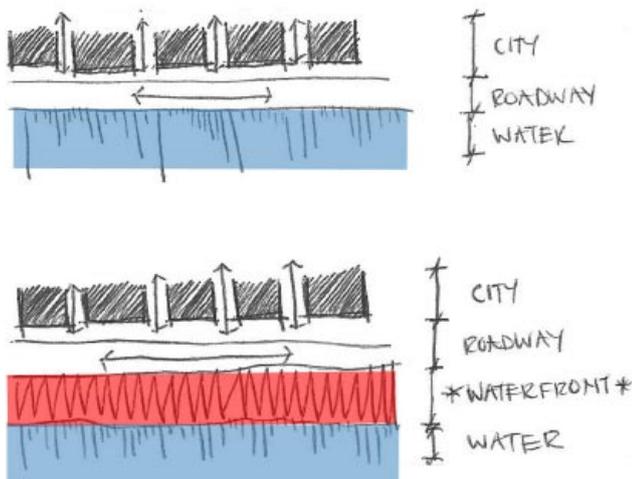


Illustration 2.35: two sketch's depicting Marshall's concept that the waterfront is thought of as a line without width, which is not a conducive concept to a healthy water's edge (Source - Author's sketch)

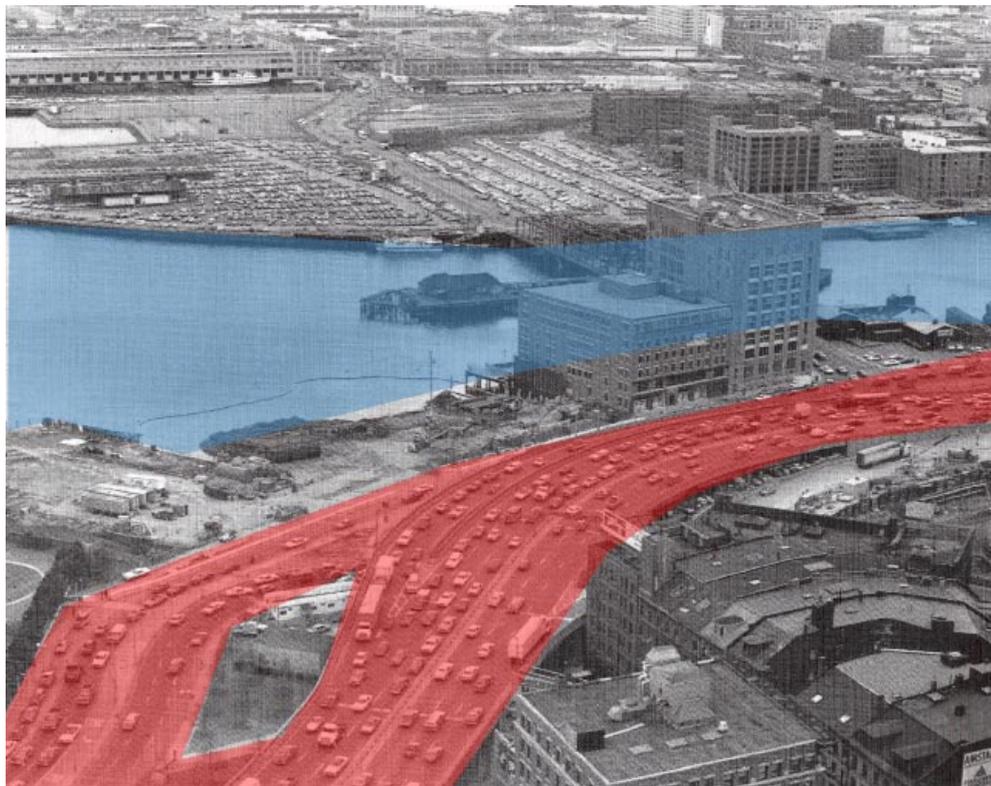
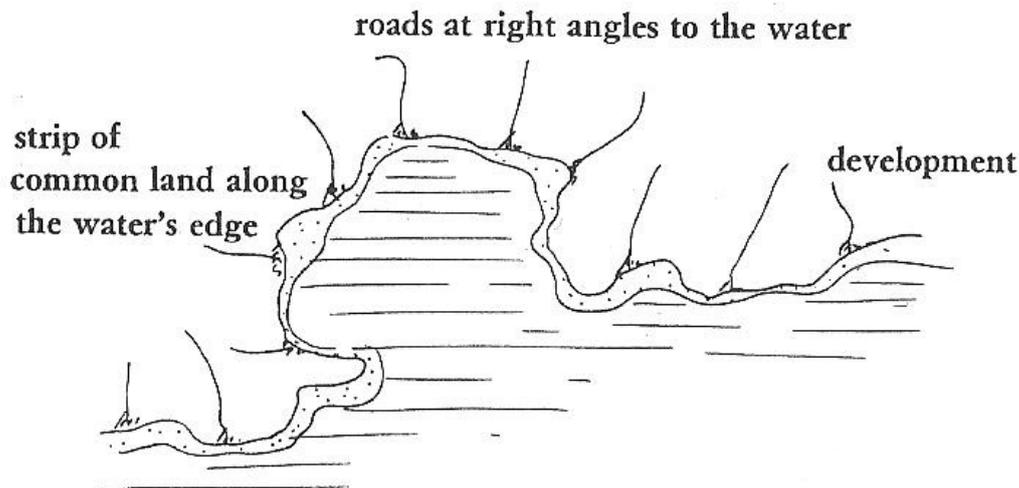


Figure 1-2. Fort Point Channel, Boston, Massachusetts. Aerial Photograph. 1985.  
In almost every American city there are hundreds of acres of underused space within the downtown core.

Illustration 2.36: an image showing Boston depicting the example of how the road structure can cut the urban fabric in two separating in this instance, people from the waters edge. As a result lost space is created where parking lots emerge as a resourceful use of land (Source - Trancik; 1986, 2)

This is furthermore exhibited in the precedent study of Seattle waterfront as the vehicular viaduct limits the water edge into being width-less and unable to possess activity. The concept of the waterfront being more than just the extremity of land and water means that the edge is no longer thought of as an edge but rather a region or district. The instance of Sydney however disproves this concept where the waterfront can act as an isolated entity from the city, this is to the detriment of the overall success of Darling Harbour as to be later elaborated further. Alexander further bolsters Marshall's findings, insisting that in fact the waters edge must have great depth: "When natural bodies of water occur near human settlements, treat them with great respect. Always preserve a belt of common land immediately beside the water. And allow dense settlement to come right down to the water at frequent intervals along the waters edge" (Alexander: 1977, 137).



*Illustration 2.37: Alexander's depiction of having a common belt along waters edge with small 'tributaries' feeding into the common belt (Source - Alexander; 1986, 137)*

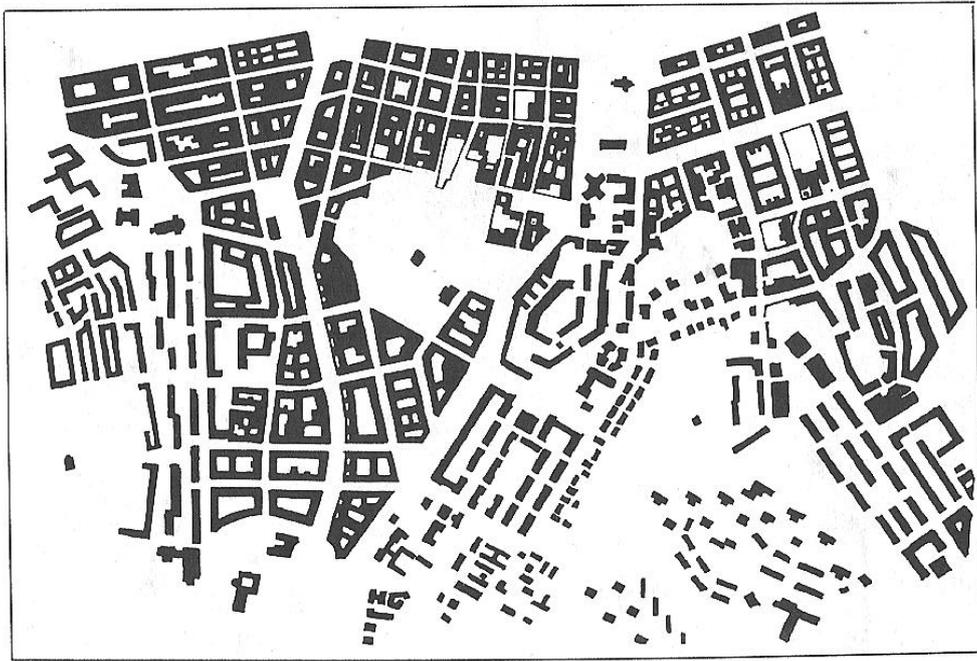
Breen in the literature "Waterfronts: Cities Reclaim their edge", iterates that it is "axiomatic that people love water and want to reach it and touch it. Beyond its fundamental desire, the public's right to shoreline access has a legal basis in the public trust doctrine, whose roots for most of the United States go back to Roman times when free access to navigable waters and the foreshore was the right of every citizen" (Breen: 1994, ). This establishes that there is in fact a desire for people to live, work and play at the waters edge, having stemmed from a the fundamental need to have access to water. Alexander further provides the circumstance of how best to provide continuity at the water's edge where

he proposes that the promenade would link this edge; “encourage the gradual formation of a promenade at the heart of every community linking the main activity nodes, and placed centrally...” (Alexander: 1977, ) Continuing the idea of the promenade as made by in ‘*A Pattern Language*’, this formation of essentially public space must allow for ‘multiple meanings’ across the spectrum of South Africans and even tourists, the opposite here being that spaces can become exclusive and/or dominated by a particular group of people or even policed too heavily (Marshall: 2001, 170). This region should be capable of exhibiting a few types of attraction that would bring upon interest not only for specific markets but for all, more importantly though and so as to not fall into being defined as lost space, is the idea that if this space were to be reclaimed it should encourage return visits from locals or else it solely relies on tourists and once-off visitations from locals. Marshall deciphers this notion as reason to encourage a residential component to any waterfront where; “to make waterfronts come alive (after industry has receded) they must become places for people to dwell not just visit or recreate” (Marshall: 2001, 179).

The means by which this is potentially accomplished and a means for reclaiming this lost space at waters edge is best summarized in creating this free and accessible space. Hertzberger defines these ideas as Urban Values. The notion of urban values points to an approach focused around social, cultural, environmental and cultural factors. It refers to a concentrated development as opposed to dispersed, a wide range of land uses including those cultural amenities, also including a diverse population; a mixed architecture including historic structures, walkability as opposed to car domination; good public transport; and most importantly a strong sense of place. These ideas can be seen as a means for creating this public accessibility as well as a canvas for public involvement and fusion. The problems of disconnected-ness and disjointedness as expressed by Hertzberger, are also dealt with by Trancik, who proposes a three-fold approach to reconnecting the city through urban design.

The Figure Ground theory identifies the physical limitations of the building form against that of open space. What is to be understood is the relationship of solid mass and how it along with open space can be manipulated so as to bring about the desired affect. This can be used to create hierarchal structures and zones within a district or city (Trancik: 1986, 97).

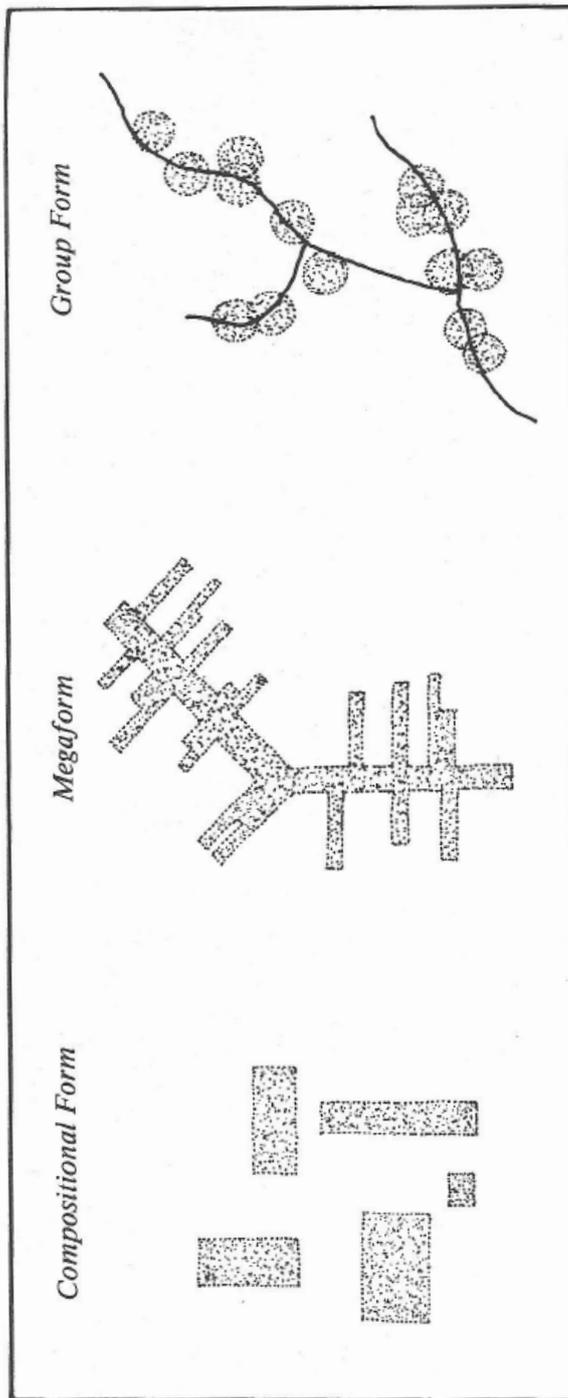
The Linkage theory is a means for connecting elements in a coherent way; lines are automatically formed between two solids and then the management of this



*Illustration 2.38: an example of a ground figure study exposing open space and therefore the inherent street pattern (Source - Trancik; 1986, 100)*

that the linkage theory seeks to ratify. The 'system of connection' as described by Trancik, further adds to the ground figure theory of ordering spaces through a hierarchal structure, however the focus here is on that of circulation, movement and efficiency as opposed to built form (Trancik: 1986, 106).

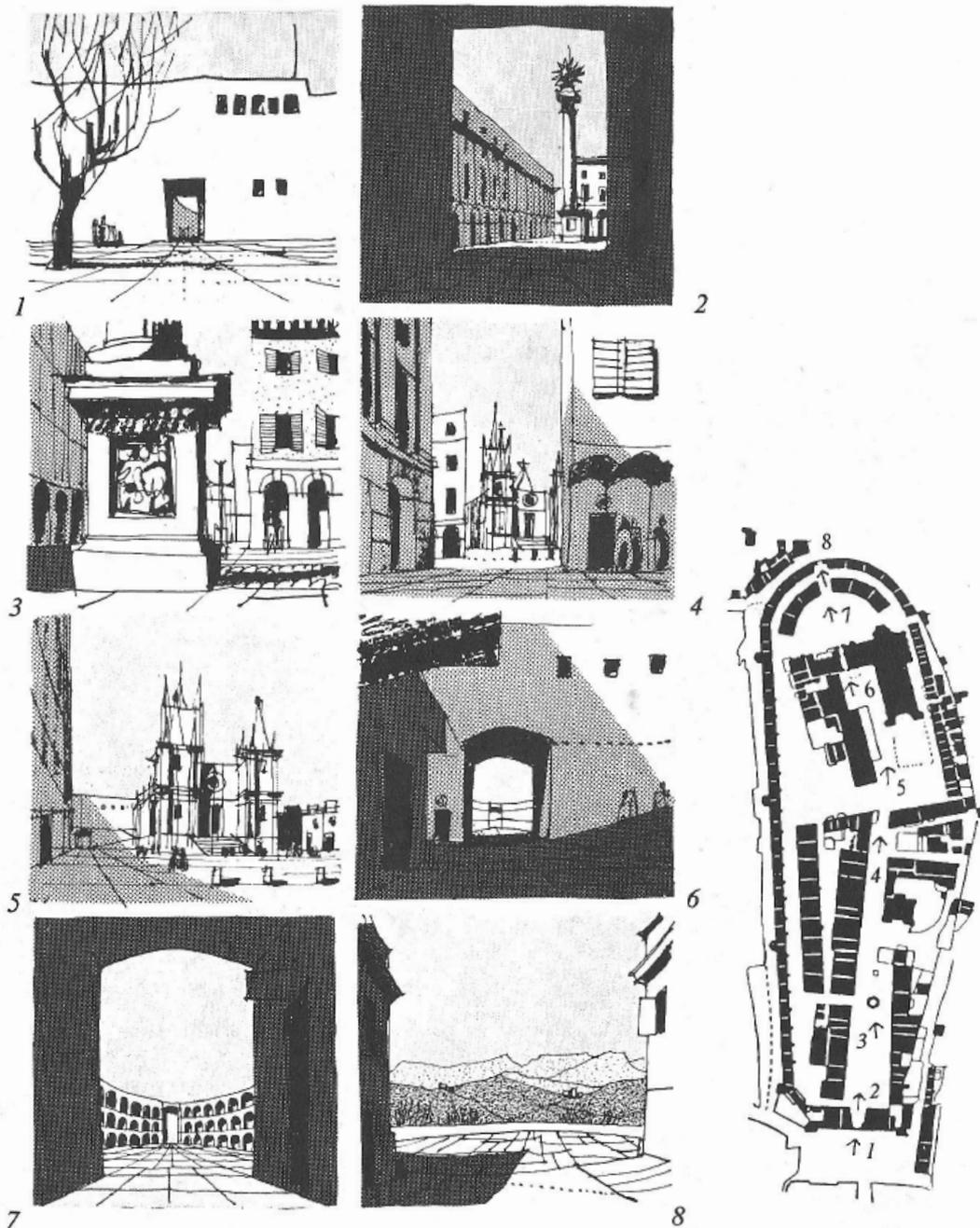
The Place theory may materialize as those elements originally being described as being connected within the linkage theory. These elements are unique to the context and enhance the experience, adding 'the components of human needs



*Illustration 2.39: an image showing three types of linkage, 1. the compositional form - an implied formal arrangement 2. the megaform - linear framework of connectivity 3 group form - an organic linkage borne from such things as historic towns (Source - Trancik; 1986, 107)*

and cultural, historical and natural contexts' to the space (Trancik: 1986, 112).

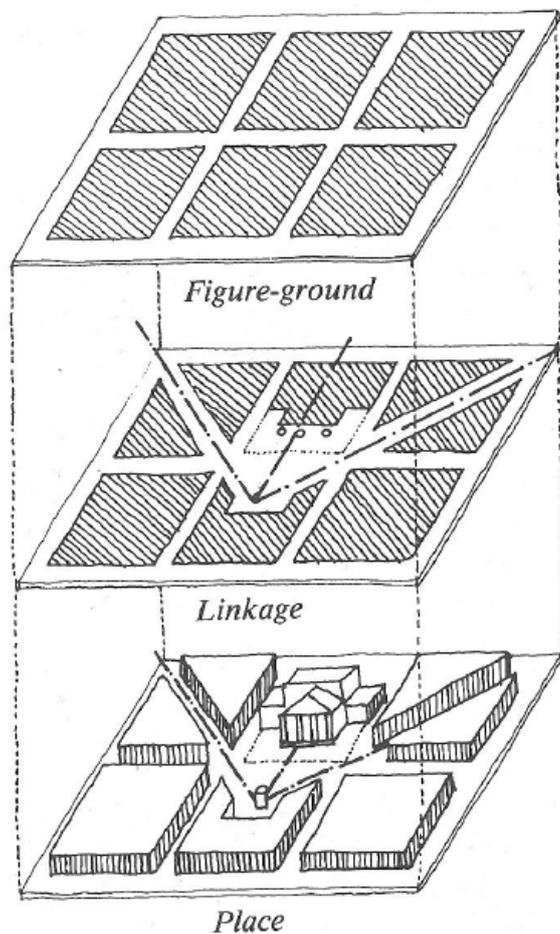
The three theories are inter-related, and together are a powerful mechanism for the structuring of space. While they may be considered individually, together they identify and respond to 'human needs and unique elements of the particular environment' (Trancik: 1986, 98). It is then through the layering of spaces as



*Illustration 2.40: the place theory as best depicted by Gordon Cullen's 'Townscapes', indicates linkage by the use of perceived captured views leading the pedestrian in a journey (Source - Trancik; 1986, 122)*

described that the idea of the continuity of the urban fabric can be achieved where it does respond to both existing context and well as humans needs, as considered within urban values. In conclusion the lost space that does occur as a phenomenon can be restructured into a coherent language of built form,

linked along lines connecting desirable elements within a defined zone of the waterfront development, and as Alexander suggests, “the mosaic of subcultures requires hundreds of different cultures live, in their own way, at full intensity next door to one another. But subcultures have their own ecology. They can only live at full intensity unhampered by their neighbours, if they are physically separated by physical boundaries” (Alexander, 1977; )



*Illustration 2.41: The three proposed theories all acting in one holistic approach to urban design, the figure ground acting to define the city pattern, the linkage connecting the different elements while the place theory creates those linkages elements (Source - Trancik; 1986, 98)*

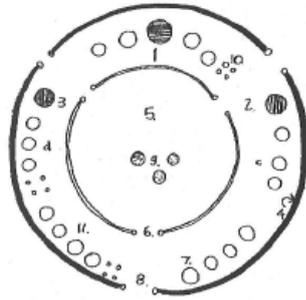
## 2.7.2 Architecture of Symbolism for Invitation/Welcoming

The uniqueness and core issue is that of creating a South African experience within the context of South Africa. This is the reason for the derivation of the Architecture of Welcoming being drawn from the vernacular. The uniqueness of the experience will then create the basis for a memorable experience.

Rapaport hypothesizes in *House Form and Culture*, that the different forms taken by dwellings are a 'complex phenomenon' where 'no single explanation will suffice', rather, that deviations on one theme are the mechanism for the resultant form (1969, 46). Hence it can be said that symbolism plays an important role in achieving the vernacular form as well as for the social, cultural, ritual, economic and physical site restraints. More particular to the given context of welcoming, the notion of symbolism is most commonly portrayed in the vernacular as a religious means to give significance to certain aspects whether it be orientation to the sun, flow of energy or importance of cattle etc. It then becomes apparent that such varying house forms are a result of such symbolism, as varying designers are able to arrive at different forms within the same context, as "the forms of primitive and vernacular buildings are less the result of the individual desires than the aims and desires of the unified group from an ideal environment. They therefore have symbolic values, since symbols serve a culture by making concrete its ideas and feelings" (Rapaport; 1969, 47). It is then pertinent to look further into the vernacular of context towards the idea of symbolism as a mechanism for house/hotel form relating the essence of Invitation and Welcoming.

The traditional homestead of the indigenous Zulu is based around the defensive system of the circular form. In general terms the homestead is divided into halves separating men and women. The indluNkulu or Gogo's hut is placed at the head of the homestead, furthest from the entrance, while centrally the Isibayo or kraal is protected in the centre. At the entry point to the homestead, provision is made for a gatekeeper as well as huts for both bachelors and strangers (Whelan; 2001, 10). Pertinent to the study of the homestead is the understanding of the hierarchy of spaces; as mentioned previously the circular form is defensive in nature giving no reference to an entry point. The person being most vulnerable to attack or least able to defend themselves, the indluNkulu is placed furthest from ingress or egress. So, too, the cattle kraal being the source of the peoples livelihood is placed at the centre of the homestead demonstrating the importance of the food source.

### 1.3 Homestead Layout



- 1.+a,b; indluNkulu and the women in her care
- 2.+c: the inGqadi and the women in her care
- 3.+d: ikholwa(second wife)and women in her care
- 4.uThango (fence)
5. Isibaya: Cattle kraal
6. Isango: gate
7. IzimVali: Gate keeper
8. Main entrance
9. Grain pits beneath the isibaya
10. Fowl pens
11. Bachelors quarters and strangers huts

*Illustration 2.42: the Zulu homestead, a layered structure depicting the hierarchical structure within homesteads while also being defensible arranging the cattle, the people's livelihood, protected in the centre (Source - Wheelan; 2001, 9)*

Apart from the layering of space, the metaphor may be drawn from that of the central kraal area, which is seen as a holy place, containing a tree. This space is a meeting place whereby the tree provides the shade to meet in comfort to discuss the important issues within the homestead.

Hospitality in the Zulu culture comes about in the mutual respect which is reciprocated between the visitor and dweller. The visitor is met at the entrance with a small offering of something to drink (usually beer), which is then accepted. The beverage is then drunk while squatting like the host, and then by mutual acceptance the hospitality process is completed.



*Illustration 2.43: the Zulu homestead, a photo showing the central kraal with meeting place created by the tree (Source - Elliot; 1986, 5)*

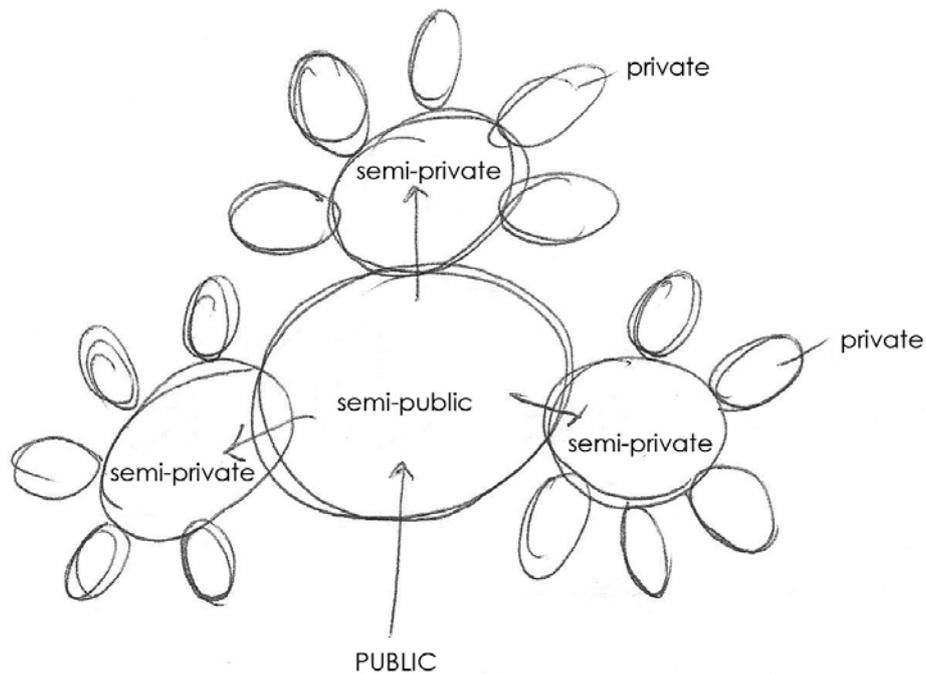
While in the context of the hotel the design parameters are somewhat different but the concept remains the same. The layering of space to provide privacy and security while inviting the guest within. The dependence upon internally protected cattle falls away as the vernacular requirements for security are significantly different from today's security. However the importance of the central core space meeting place under the cover of the tree is an important symbol for a meeting place and thus hospitality and welcoming. The homestead concept morphs from being a very enclosed inward-looking structure to a secure yet welcoming composition of form.



*Illustration 2.44: sketch depicting the different forms of layering which can be understood from the zulu homestead. Firstly the homestead as is, and thirdly the development of the same idea of layered privacy into today's context. A derivative for a massing form for welcoming in contemporary society (Source - Author's sketch)*

The layering of hierarchical spaces at this vernacular level acts as a metaphor for organizing spaces at a greater scale into space which embodies multiple meanings while dealing with the issues of public and private layering so as to bring about a secure environment. The layering mechanism around a centre internalized focus is a means for creating an intimate personalized space as would be associated with a five-star hotel; what is demonstrated is the development of public space (around the homestead), semi public space (around the kraal), private space (within the huts), and semi-private space (within the kraal).

It is thus relevant to make reference to Newman's notion of 'defensible space', being defined as "a model for residential environments which inhibits crime by creating the physical expression of a social fabric that defends itself" (Newman, 1972; 3). While the quoted text makes reference to the residential typology, the concept is applicable to both public spaces (in this case the waterfront) as well as the typology of a hotel within a public space as the public and private space are interwoven and the physical expression of boundaries becomes



*Illustration 2.45: redrawn sketch depicting the layering of different private/public space in diagrammatic form. Buffer zones act to lead into the following spaces, which is an essentially a concept plan for the Zulu homestead (Source - Newman; 1972, 9)*

the challenge by which hierarchical spaces can be defined. Mikellides in the book 'Architecture for People' fundamentally states "man is a social animal. We associate, interact, belong, we join, influence, dominate control, like, love people. Mikellides even questions whether humans have a 'herd instinct' (1980, 191). While the answers to these questions remain unknown the ideas proposed herein shape the theories by which an Architecture of Invitation can be created based upon the psyche that man is indeed a social being and longs for human interaction but also for space to satisfy not only his physiological needs but more importantly his psychological needs. Darling continues this thought reinforcing the idea saying, "In this 'castle and border' interpretation of territory, the nest site provides for security (as opposed to anxiety) and at the border, the periphery, for stimulation (as opposed to boredom)" (Mikellides: 1980. 192). In other words, man's needs are met when he has provision of these two elements, providing a territorial ownership and therefore security.

The application of this as a means for 'invitational architecture' transpires in the concept that is put forward by Hertzberger: "the more influence a person is able to exert on his surroundings, the more committed he becomes" (Hertzberger: 1991, 38). In other words, the ownership idea explored by Mikellides is vital in a sense of pride towards man's surrounds and the notion of invitation and

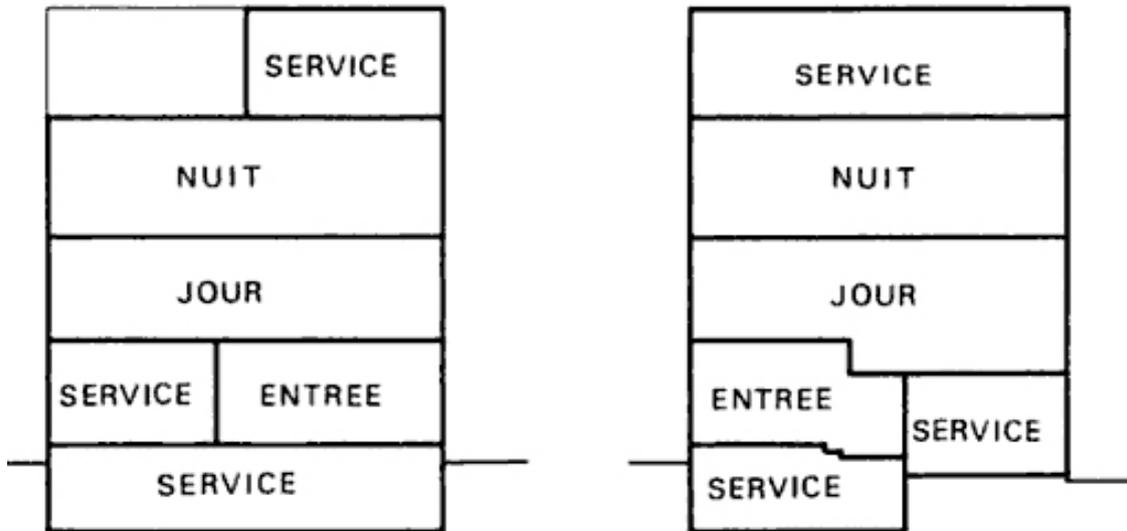
welcoming is associated not only with public space on an urban design level but also within the context of a hotel. “In this way form and user interpret and adapt to each other enhancing the other in a process of mutual submission” (Hertzberger: 1991, 40). Therefore the architecture conveys the concept of welcoming and hospitality and in turn, man’s presence and psyche outwardly portrays a relaxed, accommodating presence.

The ideas expressed herein are summed up in Alexander’s statement that follows Mikellides; “A man who stays the night in a strange place is still a member of the human community, and still needs. There is no reason why he should creep into a hole and watch TV alone, the way he does in a roadside motel” (Alexander: 1977, 449), meaning that while each guest still needs his own private space, the opportunity and availability for interaction amongst people should be on hand.

Further to the hotel guest being made to feel welcome and the architecture of invitation, the second core component to the hotel is the relationship between the guest space and serving space. Thus the served space and serving space relationship is to be discussed further.

### 2.7.3 Served Space

Adolf Loos puts forward the idea of served and serving space, with particular reference to the design of homes. The realization of these two zones on the micro level of designing a house may be translated as a mechanism for understanding the functional requirements of hotel servicing. Loos then defines this idea; “the served space is reserved for the master’ and their friends’ activities. It is a home proper, which is then further subdivided into public (diurnal) and private (nocturnal) areas” (Loos: 1991, 71). In this instance parallels can be drawn between home and hotel, the reference here to the diurnal activities is to public space and nocturnal areas being guestrooms. The second space, the serving space, can be likened to BOH (back of house) areas of the hotel. As a result, the metaphor of house and home is made to be apparent.



*Illustration 2.46: the diagrammatic representation of servicing space within the home, depicting the various positions it may be placed to still operate functionally (Source - Tournikiotis; 1991, 71)*

Hertzberger takes this notion of served/serving space further where he speaks of functionality, flexibility and polyvalence. He says that many problems of architectural functionality lie within the 'segregation of functions instead of integration' (Hertzberger: 1991, 146). He continues in identifying that functional architecture is not necessarily 'efficacious', as the functionality that it proposes by the extreme specification of necessities as a result creates more division than cohesion. Hertzberger further expands and challenges the ideas of served space of Loos where he refers to the possibility of flexibility, insisting that involving flexibility satirically "represents the set of all unsuitable solutions to a problem" (1991, 146); therefore trying to accommodate so many different functions in fact results in design which is "the most neutral solution to specific problems, but never the best, the most appropriate solution..." (Hertzberger: 1991, 146).

What is proposed here is the understanding that 'machine-like' functions of service do not need to result in an architectural 'sterility' which tries to achieve such a great degree of flexibility that it longer functions optimally. It also does not necessarily mean that these need be outwardly displayed, such as the case of the Pompidou centre by architect Richard Rogers. Loos does propose that: "the serving space groups the necessary services so that the household may run smoothly. Serving space extends over and under the served space" (Loos; 1991, 146). The rebuttal at this juncture implies that the intimacy of a hotel built around the metaphor of house design can bring about the understanding of the relationship between served and serving space. Parallels can thus be drawn between a luxury hotel and a home.

In conclusion Hertzberger sums up the over-riding fact; "that efficacy must always come first and foremost, since that is the only criterion that is beyond all dispute" (1991, 148). With that being said, the way in which the serving space functions becomes as important to the those spaces that it serves and it should be designed to function optimally to perform a specific function as opposed to, many functions adequately.

#### 2.7.4 Sustainability

In the current world climate of awareness towards sustainable lifestyles it becomes particularly significant that new structures subscribe to some form of 'green' architecture, with a minimal impact in terms of a carbon footprint. Ken Yeang duly notes this when he proposes that large structures, which consume such a large amount of resources are a particularly good opportunity, "that the eventual recovery of the buildings materials and components at the end of their life is most significant (more so than say, for smaller building types, where recovery may be less financially justifiable) simply because of its scale" (Yeang: 1999, 19). The hotel thus presents the opportunity to take a small-medium scale structure (as opposed to a small structure) and make a larger impression on sustainability by reducing its carbon footprint.

James Steele (1997, x), an ecological architect proposes that the aesthetics of structures may even be derived from the aim of reducing the carbon footprint or the ability to in the long term, repair the impact that the building and running process has had on the earth. Fundamentally the integration for the 'green' technologies is an approach which should be perceived as Steele recommends, rather as a generator for an aesthetic as opposed to a hidden means. A larger scale urban structure has the opportunity to 'advertise' these different technologies and do away with the negative image they have, up to now, exuded.

With the potential for the sustainable practices to play a part in the formation of the aesthetics of the building, such methods as solar energy, and solar geyser will be utilised in aid of reducing the carbon footprint that the construction process emits. However, it remains that to ensure that the guest experience is never sacrificed, these alternative energy sources will serve to supplement the need for supplied power and water. Though the design of space which reduces the requirement for artificial lighting, as space is naturally daylit, also, the reduction of the need for airconditioning where for the most part, space is

sufficiently naturally ventilated and cooled as well as the re-use of grey water where possible for irrigation purposes.

## Chapter Three

### Use of the Waterfront as an Urban Revitalisation Tool

## Chapter 3

### 3.1 Introduction

The selection of precedent studies came about as a result of general theoretical research and the literature review. Three studies were chosen to give a well-rounded approach and overview into three varying scenarios where the waterfront has acted as a generator of development for the city within each unique context.

The Baltimore Precedent study is one which many others have tried to emulate, as it was a forerunner to a global move to rediscover and develop abandoned post-industrial waterfronts. Both Darling Harbour and Seattle show signs of the historic Baltimore development, while each study shows differing solutions to the similar problems found within waterfront development and the key concepts that have made the respective projects successful or otherwise.

### 3.2 The Architecture of the Inner Harbour Development - Baltimore

#### Introduction

The Baltimore Harbour has a history going back to the 1700's as a port city, having later played an important role as a shipyard in World War II. Used as a steel mill in the time of war, it receded into being a small independent harbour and light industrial zone following the war. Reports showed that as the area became more and more undesirable, so too the property value decreased in value at a rate of 10% annually as there had been no new development in the area for 30 years (Marshall, 2001; 75). On account of these figures, municipal bankruptcy was foreseen in 10 years.

As a result, the first of its kind mix of private/public funding and collaboration gave birth to the Charles Centre Inner Harbour Redevelopment Plan. A two-phase redevelopment plan was developed between 1960 and 1995, the first of the two phases being the Charles Centre; a mainly commercial development consisting of everything from museums to a 35-storey office headquarters. Phase two is the focus of this study as Planners "*realised that unless something drastic was done in the form of an immediate project, they would lose their investors*" (Breen/ Rigby, 1994; 110).

## Context

The Baltimore Inner Harbour is a 39 hectare area making up the core of the land surrounding the small enclosed harbour. As it stood before the move to redevelop the area it was a parking lot in an area, which was considered to be the 'doorstep' to Baltimore (Breen & Rigby, 1994; 111). There was little that remains from the inner harbour's industrial heritage as many of the functional structures were torn down when they ceased to be used; what structures remained simply fell into decay.

The connection between the waters edge directly to the CBD of Baltimore, unhindered by an expressway or railroad, was a major element and advantage which created a special opportunity to directly connect the two; "*this fundamental fact of geography made the vision of a lively, working city embracing its historic harbour a realistic goal*" (Breen & Rigby; 1994, 111).



*Illustration 3.1: an overall image of the Baltimore precedent study area (Source - Breen & Rigby; 1994, 110)*

Described as "*one of the supreme achievements of large scale urban design and development in US history*" (Marshall; 2001, 76); the following outlines the fundamental concepts most pertinent to the success of the Baltimore precedent study.

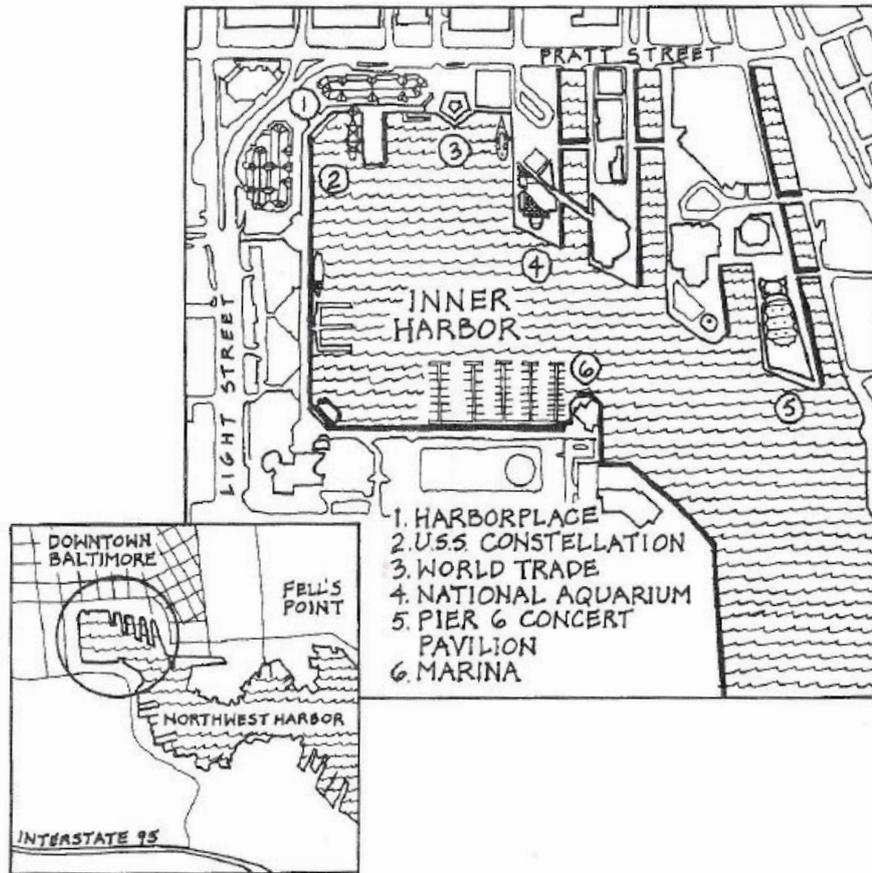


Illustration 3.2: a schematic plan showing the varying amenities available to waterfront users while linked at the waters edge by the promenade (Source - Breen & Rigby; 1994, 114)

### Public Access and Promenade

The core element that brings the waterfront development is the 35 foot (10 metre) wide brick-paved promenade functioning as public space with the possibility for a market place. The promenade stretches along all three sides of the harbour while connected to the large inviting public square on the corner of the perpendicular streets, Pratt and Light. The public space called 'Constellation plaza', has activities arranged to either side through the two pavilion buildings while there area also sculptures and fountains to arouse interest in the space.

The part of waterfront categorized as a festival market place (ed; 1980, 100), utilises all this hard surfaced public space for the annual fair as well as a connecting piece as outlined by Breen & Rigby stating; "*Harbourplace was the culmination of the inner harbour development, while the public promenade is the unifying link*", (1994, 112) employing the concept of '*embracing the shore without blocking it*' (ed; 1980, 102).

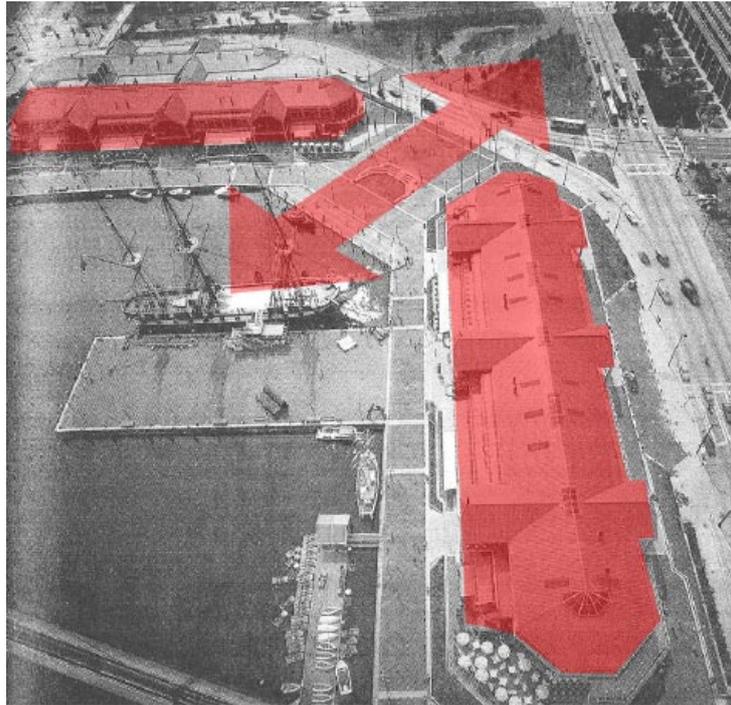


*Illustration 3.3: an active functioning festival marketplace and 30 feet wide promenade at the waters edge, which is never broken connects all elements (Source - (Archi Rec); 1980, 100)*

In addition to the hard landscaping, public green space also lines the street side of the harbour, wrapping around both sides of the harbour and providing a rare green space within Baltimore. The corner junction of Pratt and Light Streets provides for a larger park area. This green space is densely lined with trees and as it appears, acts as a buffer to vehicular movement along the parallel roads, locking in the promenade concept.

### Pavilion Architecture

Facilitated within the aforementioned public space are the two pavilions, reminiscent of the original wharf buildings that once lined the harbour edge. The two pavilions, while different in configuration, possess the same underlying concept of having no front and no back (ed; 1980, 103), in an attempt to never visually block the pedestrian view and link to the water, also allowing for 'window shopping' to occur from the promenade edge. Hence the pavilion type architecture was then the most apt to bring about the desired affect of a transparent structure, never clearly defining if entry to the structure should be from the CBD edge or waters edge, again relating to the idea of '*embracing the shore without blocking it*'. As well as operating as a market place for a large variance of retailers big



*Illustration 3.4: the two pavilions at the waterfront showing the promenade and this understated architecture while the access point to the edge is made apparent for ease of access (Source - (Archi Rec); 1980, 101)*

and small, the pavilions also operate as “waterfront grand stands” (ed; 1980, 100), offering outdoor seating for regatta’s/races, café’s, kiosks and restaurants coupled with the promenade contributing to a lively edge and street life.

Therefore, as can be seen in by the pavilions having both commercial and retail components, they operate as a social gathering place as well as a place for trade. The western pavilion is more open in plan as compared to the northern pavilion, the former offering mostly food products in the form of fast food and fresh produce outlets and, meat markets as well as craft retailers. In addition, provision has also been made for trial shops (one month leases), selling novelties or seasonal shopping items. The northern pavilion however is narrower in its internal configuration, offering the opportunity to bring people closer together for more formal dining and café’s. The retail element here is composed of clothing and specialty shops in a more intimate relationship with shoppers.

All this results in a mix-use nature for the market festival place waterfront, offering something for everyone and being able to constantly draw repeat visits from locals and also a steady flow of tourism.

## Mixed Use

As outlined under the previous heading, the understated pavilion architecture creates the possibility for this mix use environment that Breen and Rigby describe as: *“thrust[ing] the living, 24-hour-a-day city into intimate, vivacious contact with the harbour whence it sprang”* (1994, 110). Coupled with the architects vision to install the commercial aspect to the inner harbour, (editor) states how all kinds of businesses were encouraged at the waterfront and those varieties were placed alongside each other and hence the mix use market place was achieved. Other such activities at the waterfront includes the high rise office towers, federal offices along Pratt street, the Hyatt Regency hotel, the Convention centre, World Trade centre, observation decks, the frigate U.S.S. *Constellation*, boat rental, marina, playing field, children’s play area, aquarium, music venue, U.S.S. submarine, maritime museum, all of which plus more which create the environment for all to enjoy all brought together with the unifying link of the promenade.



*Illustration 3.5: nightlife at the waterfront in the form of restaurants and other activities that make it operate 24 hours a day, ensuring a safe populated space (Source - (Archi Rec); 1980, 103)*

## Conclusion

It must be said that phase 2 of the inner harbour renewal does act independently from phase 1, as seen by the listing of activities as well as the description of the aspects of phase 2. All the elements as a whole provide for integration of all people into the inner harbour as a working, shopping and recreational zone.

The point herein is that all facets of the harbour act as whole in the joint effort between private and public for the activation of the water's edge.

The rejuvenation or neighbouring residential areas such as Federal Hill and Fells' Point stand testimony to the positive affects of the inner harbour where these residential areas have been uplifted and made the most desirable areas to reside, new condominiums also having been built as a result.

Marshall also makes the observation that the inner harbour created a tourism industry where none had existed before, specifically citing that when the Hyatt Regency hotel opened in the 1980's, it was one of the first of 12 hotels that were to bring 3500 rooms to inner harbour, with the effect of the this particular Hyatt hotel becoming the most successful hotel in its entire chain (Marshall; 2001, 75).

In conclusion, while the Baltimore was a landmark case of waterfront development involving the collaboration between the private and public sectors, it is a unique context operating only certain parameters; therefore it is only the principles of this redevelopment which are analysed. Breen and Rigby conclude that people overlook the social, geographical, financial, and political circumstances here, that together with some luck resulted in the hugely Baltimore Inner Harbour redevelopment (1994, 113).

### 3.3 The Architecture for neighbourhood revitalisation - Darling Harbour, Sydney

#### Introduction

The Darling harbour waterfront of Sydney, Australia, comprises of 54 hectares of land, with Sydney being the business capital of Australia. The Darling harbour region was until the early 1980's used as a railway marshalling yard, dockland, warehouse and general industrial area. The result of its industrial heritage being "*a tragic legacy of toxic contamination*" (Marshall: 2001, 17) and while previously the site functioned excellently it no longer had such a foothold in the harbour industry.

In 1984 coupled with the loss of the bid to host the 1988 World Expo (which went to Brisbane, Australia) the government ordered the state rail authority to remove themselves from the area and the decision was taken to develop the area for Australia's bicentennial celebrations. This sudden decision had not been the first suggested. There had already been proposals and studies put forward from as far back as 1971 (Breen, 1994; 144). Both the Premier of New South Wales and the Minister of Public Works, formed a joint government agency for the sole purpose of the development of a mixed use redevelopment project for the harbour to create a waterfront centered on the public realm.

### Context

The city of Sydney is bounded by water on three sides and the water connection plays a large role, but also makes the development of the context particularly challenging. Having had its roots in industry previously, like other post-industrial cities worldwide, the railway line as well as the road structures dominated large areas but have been worked into the new development plan. The surrounding areas had also been affected whereby they were undesired areas where the streets follow the pre-industrial crooked plan.

### Two distinct realms

Since the redevelopment Darling Harbour has been, heralded as a successful waterfront that as we will ascertain, has come about as a result of unrestricted planning and part luck. The actuality of the design is that the overall planning has led to two distinct realms says Marshall, the one being the city and other the waterfront. This success can simply be summed up with the intention of creating a place for people, using the Baltimore Waterfront model. In the fast tracking process of the development in an attempt to have the waterfront finished by 1988, most development controls were done away with and the harbour structures did not integrate back into the city as though an holistic approach had been taken. Instead, the large facilities literally create a hard edge back towards the city. Furthermore the roads system of the city did not link up too successfully with the enclosed development. In addition to this the lack of connection to the city fabric, there are very few points where the water is actually accessible to users, but in hindsight, it may just be that the simple visual connection along with connection via other senses is enough to still entice the tourist and Sydney inhabitants to the waterfront.

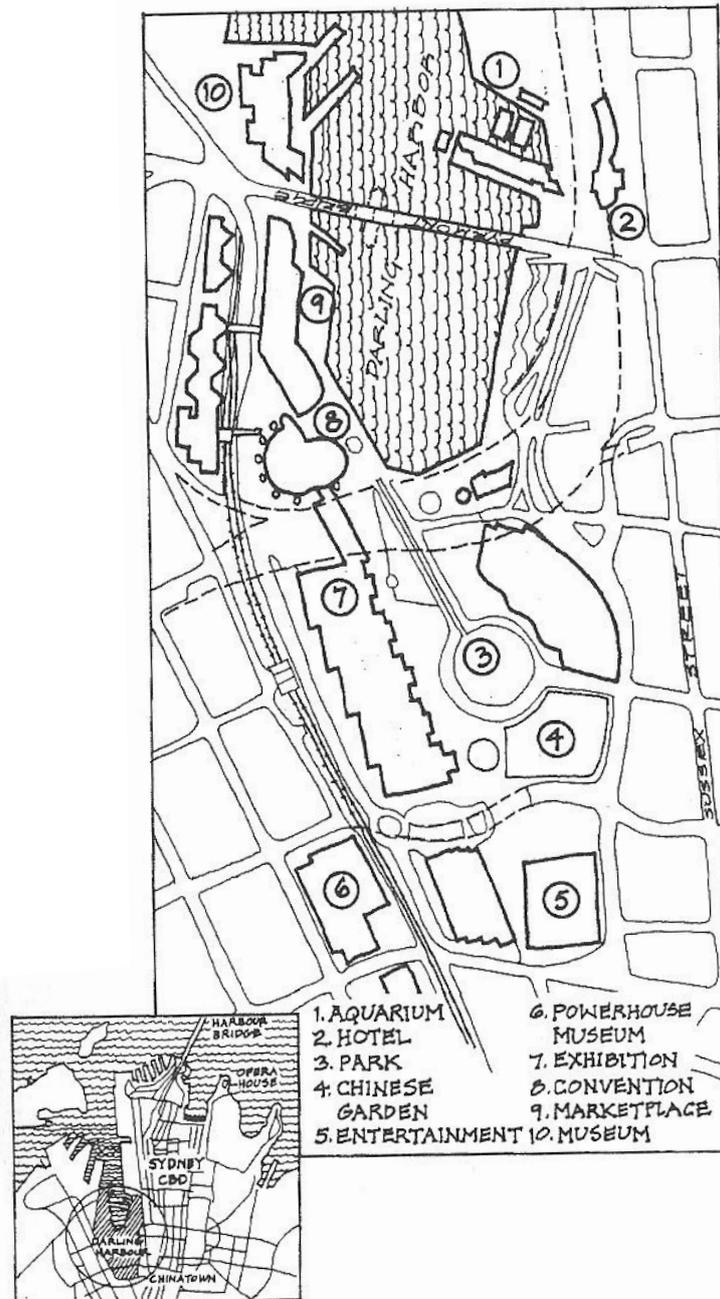


Illustration 3.6: a schematic plan showing the different facilities available at the waterfront, focused around the waters edge which is turn linked to a public space upon which faciltes are surrounded (Source - Breen & Rigby; 1994, 147)

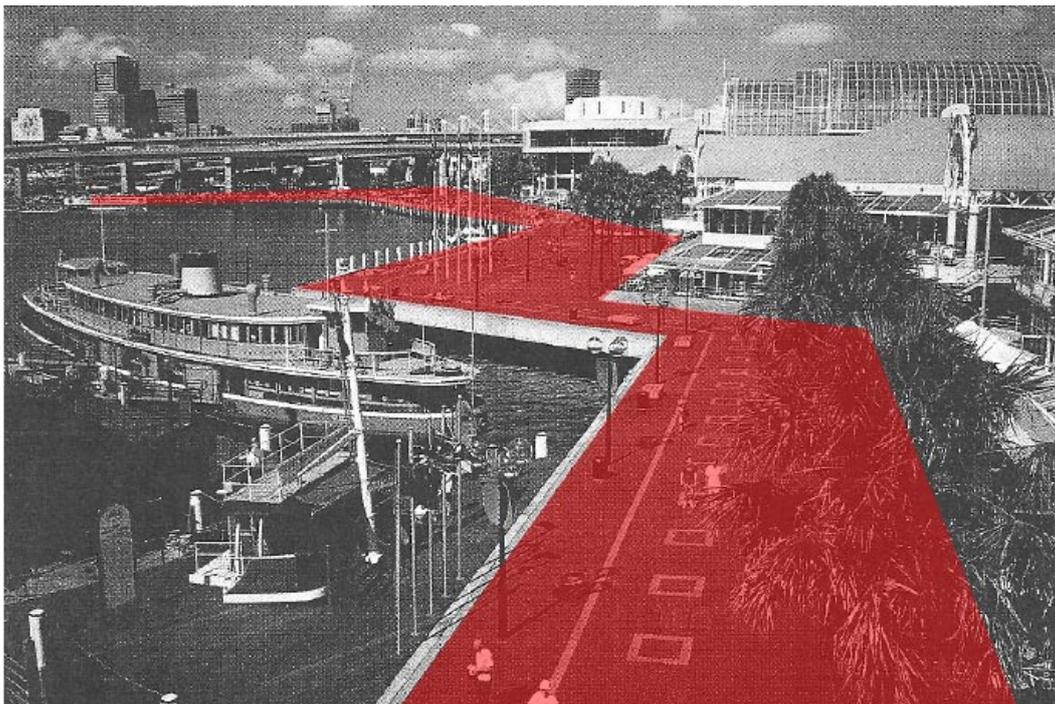
### Habitable Footprint and Zoning

Having done away with the height restrictions as well as other zonal requirements for the fast tracking of the project, it was found that the height restriction removal alone allowed for profitable commercial development now being made feasible.

In 'Waterfront's in Post Industrial City's' the idea is proposed that part of the success is the fact that enough space at the water's edge had been given over to the development, and as a result large footprint structures could be accommodated within the precinct and in turn being in close proximity to the city center was attractive to the public, allowing the development part of its allure (2001; 28). This larger footprint through the relaxation of building guidelines also meant that such a great mix of uses could be sustained at the waterfront that it became all-inclusive of the functions not only housing tourist facilities but normal retail facilities which results in 56% of 15 million visitors a year being Sydney residents (Urban Land, Nov/Dec, 84).

### Open Space and Mixed use

Darling Harbour contains a full spectrum of uses, surrounding the horse-shoe shape waterfront which extends inwardly to the South. While the full development of Sydney's water edge continues, more of the industrial remnants are being



*Illustration 3.7: similar to the Baltimore precedent the linking factor is the promenade at waters edge. This creates access to walled-off facilities which all face the water (Source - Breen & Rigby; 1994, 145)*

done away with by demolition or re-used. However in the initial prospectus for the development, Sydney having realised that the public realm needed to be a priority, 50% of the footprint at the harbour had been left open for open space with a small portion of that being space left over for further development (Breen, 1994; 145). The open space, by means of the circular park in the centre of development as well as the three museums, a extensive exhibition hall, a convention centre, a hotel, a retail centre, a Chinese garden and parks, is symptomatic of this intention. The general manager of Darling Harbour reinforced this fact in the statement, *“by providing a variety of leisure and entertainment facilities for Sydneysiders, it has avoided becoming a ‘tourist trap’ and has created an atmosphere tourists, convention delegates and others delight in”* (Urban Land, Nov/Dev, 84).

Other facilities provided at the waterfront are; Australia’s Northern Territory and Outback centre, the Gavala Aboriginal Art & Cultural Education Centre, the Australian Maritime Museum, Sydney Aquarium, the Powerhouse Museum, the Sydney Convention centre and the Sydney Entertainment centre.

The importance of the open space, highlights the success of the intention to create public space, the public space is defined and in relation to the context Marshall describes part of the success of the waterfront being attributable to public space being adjacent to the, *“waterfront and in close proximity to a variety of facilities and other adjacent developments, high density housing and urban parks”* (2001, 30).

### Catalyst

The success of Darling Harbour is measurable alone in the figures of visitors to the waterfront and the revenue produced. However, the measure of success towards the city rejuvenation is also present in the fact of further receding traces of the industrial heritage and further plans exist to remove wharves and to accommodate a new residential project including a schools, shops and small offices. The success of the project can also be seen wherein the bulk of Sydney’s residents now reside in Pyrmont, Ultimo, Miller’s Point and Chinatown, places originally considered to be undesired.

The figures show that the initial investment of \$900 million (Australian dollars) from the public was the major catalyst for private real estate projects within the redevelopment area, yet the revenue per year from Darling Harbour is \$570 million (Urban Land, Nov/Dev, 84), easily giving returns on the initial investment.

## Conclusion

The precedent study of Darling Harbour represents a very unique situation where overall development is a resounding success. However issues such as the boxed-in nature, walled development, disconnection from city fabric, lack of cohesion with the roads system and the unsightly overpass over the development, still pose the question of what Darling Harbour could potentially be if these issues were to be reinvestigated? Perhaps rather, such distinct lines as exhibited by the two realms previously discussed, provides a definitive boundary marker showing where the harbour precinct begins. This in turn may bring about one of the criteria as in the 'defensible space' theory of Newman where, "*a model for residential environments which inhibits crime by creating the physical expression of a social fabric that defends itself*" (Newman, 1972; 3)". This suggests that the barrier created by the walled development and the city proper, creates this safe zone that is able to thrive while the seemingly disconnected city fabric is in fact, connected.

The fact that the development is able to function day and night attracting both the residents of Sydney and tourists alike is the greatest success of Darling Harbour. "*The reliance on retail to facilitate public space in the city has proven suspect in many cities around the world*" (Marshall; 2001, 31). This relays the idea



*Illustration 3.8: while the overhead roads do not interfere with pedestrian level activity, they do create noise. However the focus is brought back to the public spaces by such things as water features and interactive amenities (Source - Breen & Rigby; 1994, 143)*

that to create a successful mixed use environment, retail and recreation cannot alone create good public space; rather the aforementioned idea of '*atmosphere tourists*', proposes that residents of the area are just as important as the real tourist. The lack of a residential component within the block development meant that Darling Harbour would rely solely on visitors for its revenue and support, also that the 'project life dies at night' and retailers struggle (Marshall; 2001, 31). As a result further emphasis has been put on the integration of the residential components, so too has the desirability of adjacent neighbourhoods increased.

In closing, and pertinent to the study it is Kozkloff who states that in this given environment, "*proximity of downtown and the presence of a major convention centre make Darling Harbour an attractive location for hotel development*" (Urban Land, Nov/Dec, 86). This reinforces the notion of hotels playing an important in the success and viability for waterfronts to host tourists.

### 3.4 The roads division between city and water's edge - Seattle

#### Introduction

The Seattle waterfront has long been held in regard and has been utilised adequately since the 1850's. However as Marshall points out in '*Waterfront in Post Industrial Cities*', there is a volatile nature about the way cities compete for capital and one such way is the waterfront providing a large opportunity for development as they are generally highly visible and easily accessible. As a result the Seattle waterfront was to be upgraded in the aim of taking a good waterfront and making it excellent. (2001, 122)

#### Context

The linear form of the waterfront has existing festival markets along a stretch containing a small successful aquarium and some recreational activities. Piers from the mainland create a relief to the edge and provide space away from the railroad and vehicular traffic for activity zones. What the project called for was a new marina space, new restaurants, retail and office components. This particular waterfront is unique due to Puget Sound – a inlet from the Pacific ocean which leads to waterways and lakes inland. These waterways are a means for transport by means of water taxi and are also used for recreation purposes.

## Seattle Waterfront

The Seattle waterfront forms part of a stretch along the body of water called Puget Sound, which enables connectivity with a great expanse. Puget Sound allows for a large transportation network as well as providing a cultural icon and an economic tool. The official website of Seattle has made public the development plans and reveal statistics of traffic on the Puget Sound: 28000 people and 8000 vehicles pass through Seattle Waterfront every day, which includes both daily commuters as well as periodic traveller eg. Tourists. ([http://www.seattle.gov/DPD/cms/groups/pan/@pan/@plan/@proj/documents/web\\_informational/dpdp\\_017891.pdf](http://www.seattle.gov/DPD/cms/groups/pan/@pan/@plan/@proj/documents/web_informational/dpdp_017891.pdf) [accessed: 24-03-2010]).

The composition of these figures also comes about as we understand that the Seattle waterfront also has a major through road running through called the State Route 99 (SR 99). It also home to a vital rail corridor called the 'Burlington Northern Santa Fe Mainline', which also operates as a commuter line. Both these transport modes have large industrial usage where the SR 99 is a North-South transport road corridor linking industrial centers and the rail transports freight along the West coast and all the way to Canada.

As a result of Seattle being pivotally placed among circulation routes it has evolved into a cultural and economic hub with a cruise ship industry handling 700 000 passengers. The city also has the Seattle aquarium, Odyssey Maritime Discovery Center and the Pike Place Market. It therefore contributes significantly to the economy with 1,1 billion US dollars annually ([http://www.seattle.gov/DPD/cms/groups/pan/@pan/@plan/@proj/documents/web\\_informational/dpdp\\_017891.pdf](http://www.seattle.gov/DPD/cms/groups/pan/@pan/@plan/@proj/documents/web_informational/dpdp_017891.pdf)).

## Remaking the waterfront

The city having already being shaped by its economy also meant that the waterfront and Puget Sound was similarly industrially dominated. Similarly to Durban, the people of Seattle had become cut off from the waters edge due to the railroads and SR 99. Seemingly the solution to this disconnection came haphazardly through the construction of the Alaskan Viaduct, which was built in an effort to keep up with the vehicular traffic at the waters edge bringing more traffic to further segregate people from the waterfront. However the Viaduct's elevated structure provided parking adjacent to the waterfront, which was necessary due to its existing popularity. The overall upgrade shows how

filling in the voids of waterfront, planting, seating and public spaces creates a more people-oriented environment. The new restaurants, retail and office space came as a result of the improved environment. The existing waterfront streetcar and water taxi's service increased dramatically, not just from being a service or recreational activity within the inland waterways and lakes of Puget Sound but now because the of new-found desirability of the waterfront.



*Illustration 3.9: a panorama showing the damaging Alaskan Viaduct and the barrier it creates to the waterfront (Source - Seattle's Central Waterfront Concept Plan; 2006, 13)*

### More recent development

However later research into the Seattle Waterfront shows that a new development plan has been put into place as the viaduct has since become damaged by earthquakes. Furthermore as is depicted by the illustrations, it becomes apparent that the Viaduct in the long term has actually created a void between the city and waterfront.

While the new vision and planning for the waterfront is yet to be implemented it clearly outlines the path to followed. With similar issues to the Durban situation, using this study helps inform the approach taken as a precedent study.



Illustration 3.10: the same view as the previous image showing the vision for Seattle (Source - Seattle's Central Waterfront Concept Plan; 2006, 13)

### Concept Plan

As a result of public forums involving designers, planners, students and community advocates, a concept plan was created in the aim of generating major uses of areas, public spaces and key elements. The overall goal being cited as creating a “*coherent framework that links all of these new initiatives and sets a direction for a future public and private development that will benefit everyone who lives, works and plays along the waters edge.*” ([http://www.seattle.gov/DPD/cms/groups/pan/@pan/@plan/@proj/documents/web\\_informational/dpdp\\_017891.pdf](http://www.seattle.gov/DPD/cms/groups/pan/@pan/@plan/@proj/documents/web_informational/dpdp_017891.pdf), page 1).

Preliminary concepts outline the overall approach to the waterfront design, deciding on a linear dominance to the waterline, a string of nodes connecting back into the city fabric and creation of three larger distinctive nodes with two wings emphasizing the central one.

The concept plan defines the area of study, areas which have a specific theme and history, also linkages with other areas of importance. The following image outlines the study area with specific reference to areas of importance.

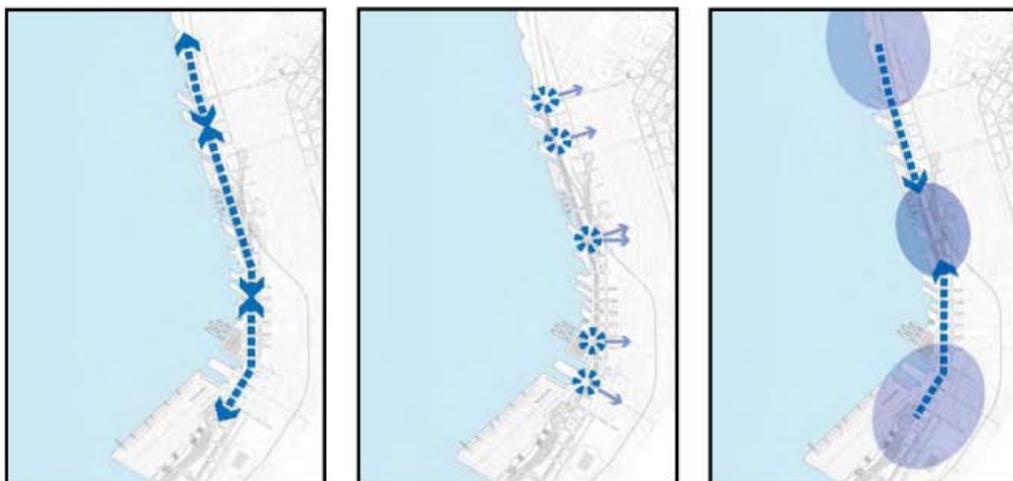


Illustration 3.11: the concept plan for Seattle, showing the priorities in the form of views, linkages, public space and new places (Source - Seattle's Central Waterfront Concept Plan; 2006, 14)

Previously the area of study was 'book-ended' by the Alaskan viaduct and the connection East – West between city and waterfront was detached, however with it being removed, it is then possible to link to the Olympic sculpture park to the North, the redevelopment of the Colman Dock ferry terminal area into a mixed use/multi modal transport hub, connecting Pioneer Square to the waterfront, and the creation of a public space connecting the Pike Place market to the waterfront.

### Waterfront Principles

As a result of the public forum the outcomes outline the important elements as seen by the public. They have been put in place so as to guide the city planners in the waterfront planning based upon the city's occupant's holistic approach. These elements or principles are as follows; Environmental Sustainability, Destination and Movement, Authenticity and Identity, Balance and Integration, Diversity and Flexibility, Economic Development and Access and Connection. From such principles are derived the framework planning of public spaces, pedestrian connections, transit and vehicular connections and zoning or regulatory changes.



*Illustration 3.12: the same view as the previous image showing the vision for Seattle (Source - Seattle's Central Waterfront Concept Plan; 2006, 13)*

### Public spaces

The possibility exists that the Alaskan way can become a promenade walk stretching North-South along the waters edge. This would then connect the Olympic Sculpture Park at the North and the Colman dock on South. The development plan envisions the walkway connection being a series of flexible

elements alongside with a visual connection along the entire route. The walk would form a zig-zag form in achieving this.

In this planning concept the priority falls on public realm; the activation of the these public spaces comes about by the use of many tools that encourage public participation, for example, public art, historic landmarks, street furniture, public pavilions, panoramic vista points and chess boards etc. The goal of this promenade activated by these various tools is to ensure its continuity, and ensure that this path isn't just a means to travel North-South but forms continuous public space.

This public priority approach influences the kind of architecture employed. The priority lends itself to street level café's and outdoor seating as well as retail outlets with potential for cart and street vendors along the promenade. The concept plan also suggest transparent facades and green roofs accessible for the general public in the aim of keeping the visible connection to the water while making opportunity for viewing both the city and waterfront from a different perspective.

The illustrations on the following pages outline the public spaces concept plan outlining potential greening of space, as well as the possibility of activity along the promenade and connectivity back into the city.

### Pedestrian links

The overall theme of connectivity at Seattle despite all the various modes of transport, walking remains as it is the experience of the waterfront that is most enlivening not only for the people, but likewise the waterfront. With that said, the planning also fundamentally outlines that pedestrian links are crucial component in a healthy and sustainable city.

These links for the pedestrian also then become important as not only is the North-South promenade important to the success of the scheme but also the East-West connection from the city, from where pedestrians will venture. It is also suggested that provision be made for a bicycle lane as well as jogging lane so that the recreational aspect is also encouraged.

The following Pedestrian link concept plan outlines the graded importance of the pedestrian links while integrating the green public spaces with these routes and



Illustration 3.13 & 3.14: public space design overview outlines both existing successful green space while creating new ones & shows pedestrian paths along the waters edge (Source - Seattle's Central Waterfront Concept Plan; 2006, 20 & 36)

also incorporating the bicycle links.

### Transit and Vehicular links

In the case of Seattle, the railroad again is most economically placed at the flat grade of the waters edge, easily accessing the piers from where the cargo is either delivered or loaded. However as it is the railroad does not venture South of Bell Street (about half way down the image alongside), this as a result of activity increasing to the North.

The waterfront still acts as a portal, through corridor and a local access means, however the plans seeks a delicate balance of the various transport mechanisms, while reiterating that pedestrians are to have priority. The Transit plans lend themselves to be a mechanism to connect East-West, bringing people to and from the waterfront. This possibility lies in an improvement to the existing streetcar systems, by the inclusion of a double track for travel in both directions, improving frequency and reliability.

The Transit and Vehicular links concept plan illustrates not only the streetcar



*Illustration 3.15: secondary to pedestrian movement, vehicles and such modes need to be catered for. The following outlines the linkages between different modes of transport (Source - Seattle's Central Waterfront Concept Plan; 2006, 42)*

mode of transport but also the water taxi among other suggesting transport hubs for cross modal means.

### Conclusion

The Development plan illustrates an approach to the context of the Seattle Waterfront, which could be said to be more mature than the area of study for this thesis. Therefore it brings a foresight in planning method to similar issues and problems experienced at the waterfront both in Durban and worldwide.

While only the Public spaces, Pedestrian links and Transit and Vehicular links are referred to, the concept plans extend to issues of Sustainability, Building guidelines, Zoning conditions, Shoreline rejuvenation and Development opportunities. However for the focus of this study, the precedent has been focused around particular key elements to aid of bringing about the desired effect at the chosen area of study. While the precedent study is not complete in terms of being a full implementation, it does show a clear lineage from public participation in the design process to the formation of the consensus for a complete design framework.

## Chapter Four

### Case Studies of South African Hotels on a Successful Waterfront

## Chapter 4

### 4.1.1 Introduction

Three hotels from Cape Town were chosen as the case studies for this chapter, namely: the *Victoria and Alfred* hotel, the *Cape Grace* hotel and the *Table Bay* hotel, all three being situated in and around the V&A Waterfront of Cape Town. The reason for selection was the relationship of the hotel in terms of ground floor treatment and activity in public space in what is considered a successful example of a waterfront redevelopment by Richard Marshall (Marshall, 1967:49). The purpose of this study also being the first hand gathering of information or rather a primary research source, through informal discussions with the various hotel managers juxtaposed with the information available from published journal articles on the hotels.

While the criteria for analysis of the case studies is similar to that of the precedent study, further criteria may be analysed with regards to contextual relationship, hospitality experience, quality of space and flow of hotel function both at BOH and FOH, all in the aim of deriving the brief and preparing the schedule of accommodation.

It is important to note that the researcher had to make appointments to tour the respective hotels for the sake of hotel access and security and not all hotels allowed photography to occur in the BOH or even FOH areas for security and privacy reasons. With that said, please refer to APPENDIX F for the permission letter as well as full-time student University letter.

### 4.1.2 Victoria and Alfred Hotel

Architects – MLH Architects and Planner in association with Dennis Fabian & Berman Architects

Location – North Quay, Victoria & Alfred Waterfront, Cape Town

Completed – 1990

Star Rating – As per the SA Tourism Board, four star silver out of five, (essentially four and a half stars)

### 4.1.3 Background

The quay on which the hotel is situated has an entrenched history, having

seen vast expansion from the times of the gold and diamond rush, intake of freedomseeker immigrants and of Queen Victoria's soldiers during the South African War. The structure was built in 1904 as a 3-storey building used as a customer and luggage warehouse, by the Union Mailship Company. After being damaged by fire in 1939 the building was rebuilt as a 2-storey structure to serve as a grain store and warehouse. It was then in 1990, funded by the Victoria & Alfred Waterfront Company, that the warehouse was converted into a modern hotel, in a move to form the first phase of waterfront development. The structure was refurbished and restored as a 3-storey building again, achieving its four star status in 1992. (editor; 1991; pages 26-29)

#### 4.1.4 Site and Context

Situated on the North Quay of the Alfred basin as shown by the locality map, it is a linear structure and composed of a regular five metre grid. With its historical past and panoramic setting it was ideally converted into a hotel, having both views of Table Mountain and the Waterfront.

The port cochere and minimal parking form the public square and a funnel with the opposite building, leading the waterfront visitor to the waters edge of the Victoria basin. In doing so, the length of the hotel's side is exposed with its mixed use shopping ground floor, maximizing the retail visibility. The hotel being raised on a plinth provides a definite barrier between the public space, transitional space and entering the shopping corridor and eventually the hotel reception. The plinth also offers seating to cater for the pedestrianised nature of the hotel surrounds. Having no vehicular roads bounding the hotel, apart from the cobbled walks, the only vehicular access is to the end of the hotel for service delivery. The pedestrianised surrounds allowing for the possibility of small specialilty shops and cafes at ground floor. The opposite length of the hotel runs the length of waters edge and, as Christopher Alexander suggests, forming a promenade at the centre of activity, making the attachments between differing activity nodes or visual links and creating a flow of movement (Alexander, 1977: 173). The view to Table Mountain and the water edge are the links forming a functional promenade dotted with cafes which, encourage outdoor dining under the covered terrace.



*Illustration 4.1 & 4.2: Two photographs of the pedestrianised edges of the V&A hotel (both internal and external) cafe's and restaurants line the outdoors while retail lines the internal shopping corridor (Source - [www.v&a hotel.co.za](http://www.v&a hotel.co.za))*



#### 4.1.5 Street level activity (mixed use)

As already depicted, the ground floor is given over to small speciality shops and cafes on a raised plinth, where shops are double-sided with an internal shopping mall within the structure giving access to the hotel reception. The public square shaded by trees, provides a visual privacy buffer between guest bedrooms and the public square. The effect achieved by the mixed-use nature and planting on the ground floor brings about a more successful integration of the hotel into a pedestrianised environment, whereas if the ground floor was given over to the use of the hotel it would not fit in with pedestrian framework of the waterfront urban design. The hotel would sit as an island, without purpose for other than those guests staying at the V& A hotel.



*Illustration 4.3 & 4.4: two photographs showing the internal and external retail edges (Source - author's photographs)*

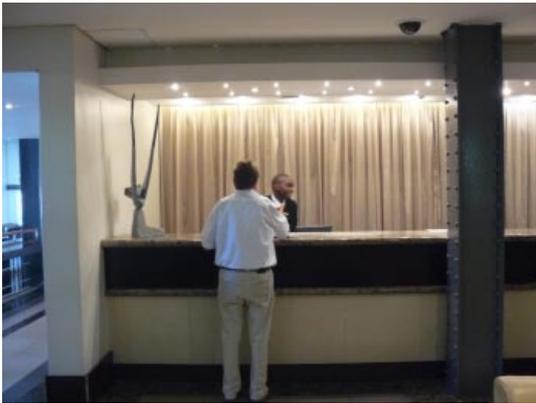
## Spatial Organisation:

### 4.1.6 Front of House

The Victoria & Alfred Hotel has overall 94 rooms with 26 of these being superior loft rooms and as established in the informal discussions with the duty manager, it does not constitute a boutique hotel. He rather defined a boutique hotel as having less than 25 rooms. Notably the rooms here are priced upon the quality of view they possess, where a room with a view of Table Mountain would cost more than a room with a view of the Waterfront.

Having entered the reception area appearing through shop front windows, there is the apparent connection with the reception desk, vertical circulation and lounge area, while the BOH remains undetected. The triple volume of the domestically sized reception reminds the guest of the entirety of the hotel, while it does not

boast a size great enough to welcome a large visiting group as the hotel does not offer conferencing facilities. The dining, bar and lounge area are all situated in one volume, cleverly separated by varying ceiling heights, subtle divisions and ground level changes. The result of the separation of space is the delineation of private and public areas whereby both guest and public may make use of the restaurant. The steps down from the reception area provide the privacy between

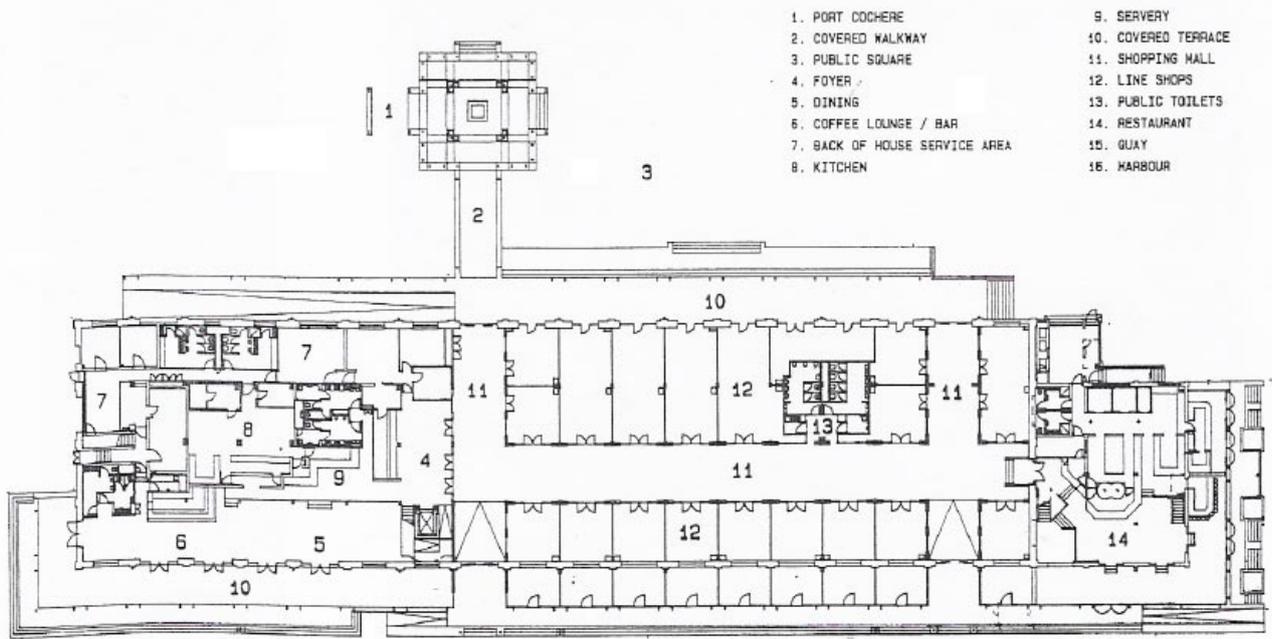


*Illustration 4.5 & 4.6: two photographs showing entry into the hotel, firstly the hotel appears as another shop frontage but upon closer examination it is clear that there is more depth to this space. The reception is the standard standing layout (Source - author's photographs)*

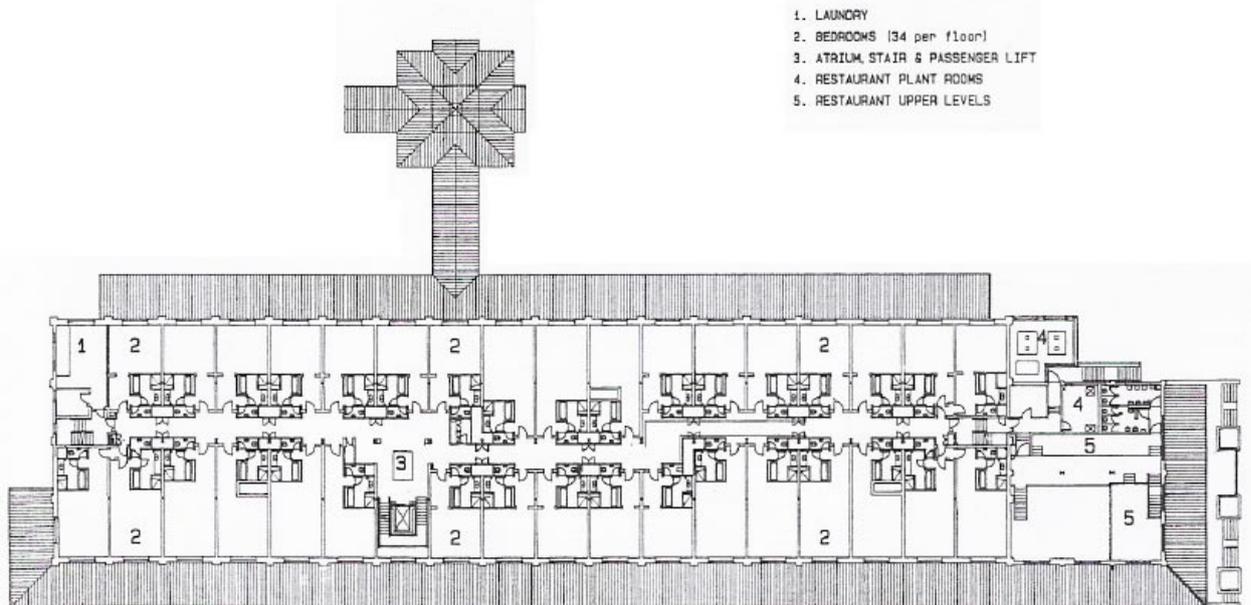
the guest route to their guestrooms and the public dining at the restaurant.

A double-loaded corridor services the three floors of guestrooms. The elevator and stairs, which economically fall at the middle of the length of corridor, minimise the need for any other elevators besides fire stairs at the two linear ends of the hotel. The entire length of the corridor is broken up by the variation of rooms, breaking the entire building length corridor into three equal portions and in turn break the monotony of the darkly lit passageway, as the floor to ceiling height is little over 2.3 metres. The elevator has a foyer with seating at each level, providing a widening and breathing space for the corridor and allowing for natural lighting and the connection by means of the triple volume to the reception area below.

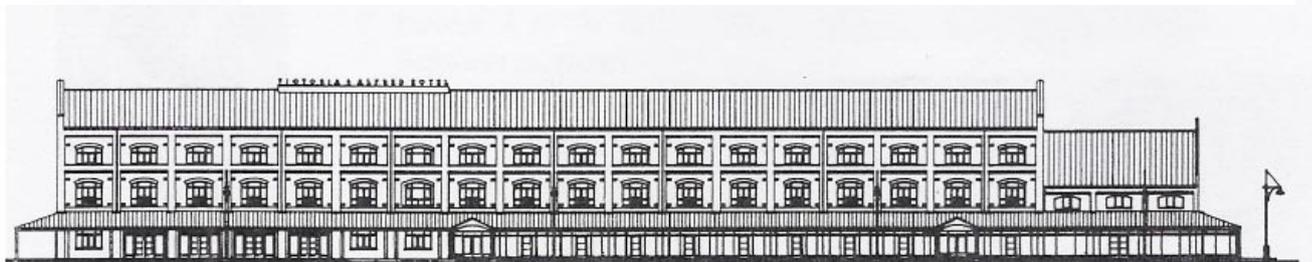
The V & A hotel, as previously mentioned, offers two types of rooms, namely: the standard rooms and loft rooms on the top floor. In essence they are all of the same configuration (approx. 25m<sup>2</sup>) besides minor compromises due to the conversion of the building from a warehouse to hotel. They all offer en suite bathrooms with separate bath and shower, fridge, tea & coffee facilities, air conditioning and wireless internet with a king size bed, safe, flat screen TV and immaculate furnishing.



GROUND FLOOR PLAN

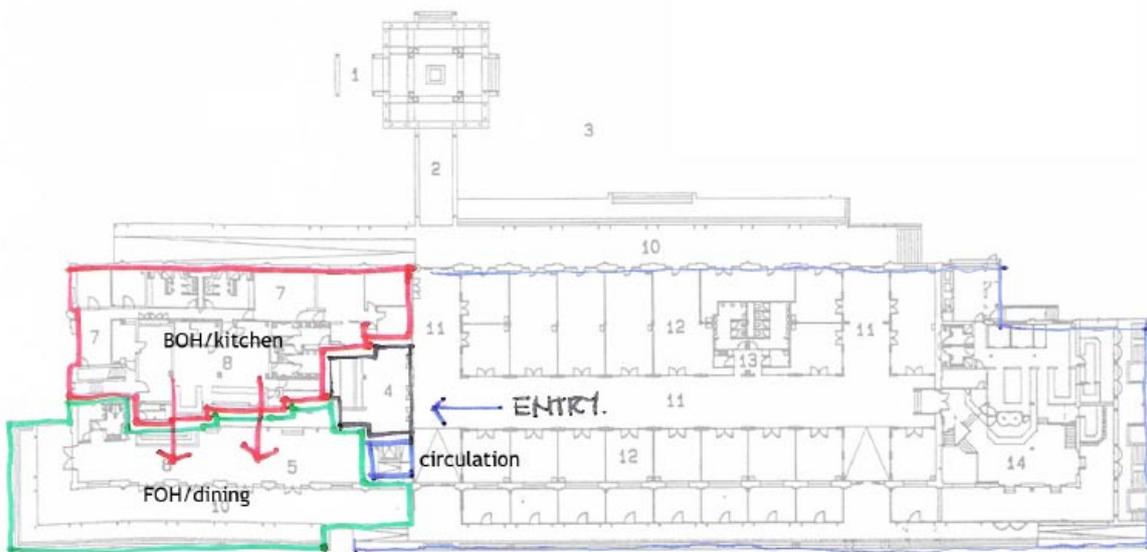


FIRST FLOOR PLAN

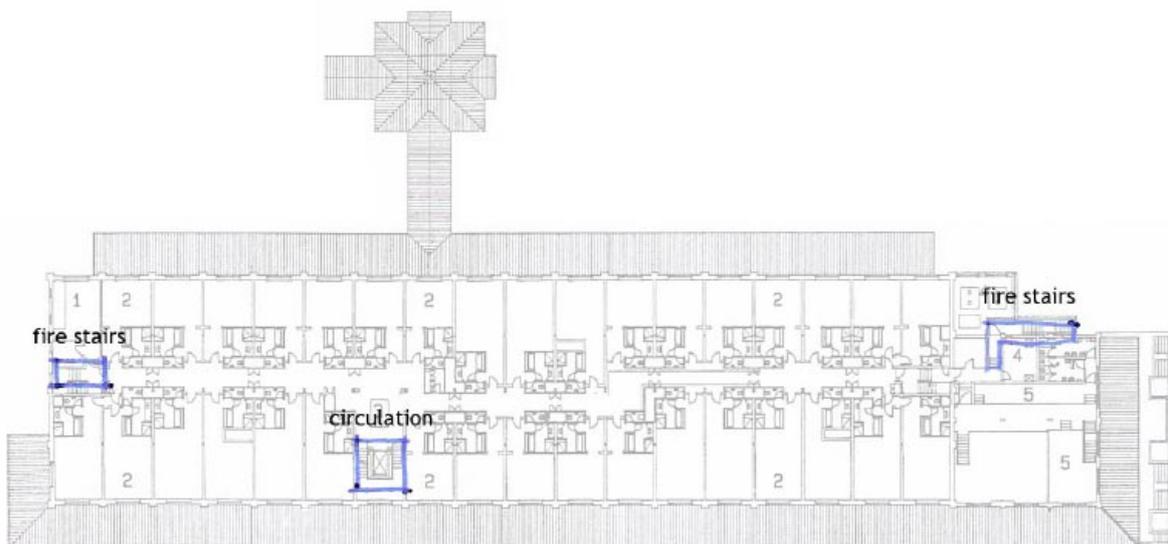


SOUTH ELEVATION

Illustration 4.7: plans and elevation of the V&A hotel, showing the central corridor. (Source - Architecture SA; 1991, 29)



*Illustration 4.8: sketch over the plans on the previous page - showing the relationship of the BOH to the FOH areas. In this case the relationship is direct but the elevator serves as a service lift as well as for the guests due to the small scale of the hotel*



FIRST FLOOR PLAN

*Illustration 4.9: sketch over the plans on the previous page - showing the the vertical circulation and emergency stairs at polar ends of the hotel*

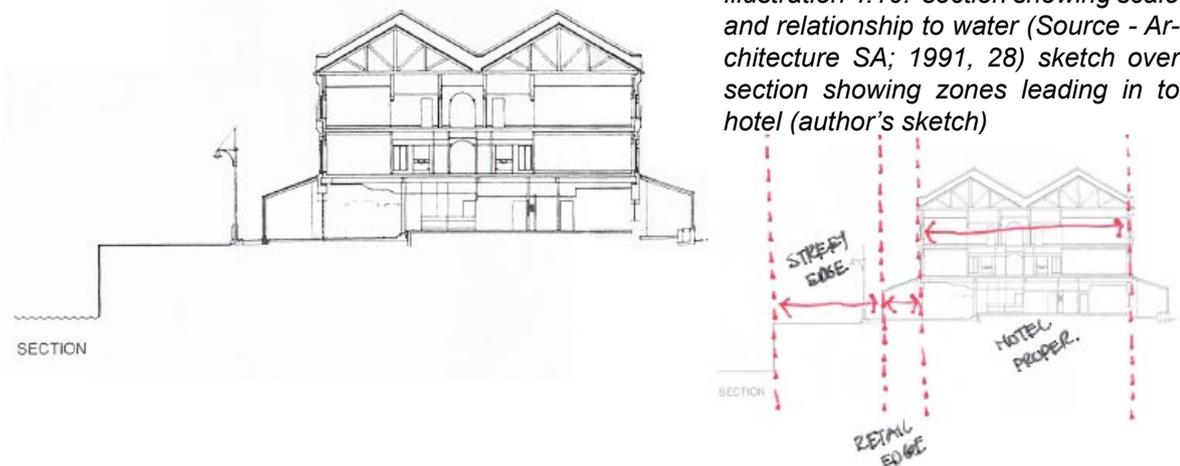
#### 4.1.7 Back of House

As typical of hotels, the BOH remains hidden from the guests while it in fact consume a large portion of the hotel in a proportional relationship with the space it serves. Peter & Ernst Neufert as per chapter three, recommend that cumulatively at least 30% of the hotel is BOH (1980: 464). Unfortunately the researcher was not allowed photography in the BOH house areas for privacy reasons expressed by the duty manager so the following will offer a narrative as well as critique.

As previously mentioned the only access to the hotel for vehicles is the tail end on the north side. As the surrounding area to the service delivery is also pedestrianised walkway, the service door is a very discrete standard width and height opening. Mostly importantly the service entry acts as not only as a good receiving area but also as an employee check in point and search area. Immediately behind the service door is a loading area where orders received are checked and await moving to the cold store or the pantry. Two offices are connected off this space, one being the goods receiving/ordering office and the other the security check in/security point.

Essentially the BOH area on the ground floor is one corridor configured as per the guestroom floors above. Moving along this corridor in a functional transition from receiving goods are the storage areas connected to the kitchen area serving the restaurant, canteen and room service.

As a result of the compact design, the service path; the means by which all back of house circulation occurs, is compromised whereby there is only one lift used by guests and for instance rooms service as well. This arrangement is not ideal



*Illustration 4.10: section showing scale and relationship to water (Source - Architecture SA; 1991, 28) sketch over section showing zones leading in to hotel (author's sketch)*

in the case where maintenance or repair to the lift is required.

#### 4.1.8 Conclusions

In conclusion, the V & A hotel is a successful hotel despite being compromised in terms of space. The compromise on space means that there is no room for expansion and some facilities such as a spa are not provided. Furthermore bulk laundry has to be out-sourced as there is simply no room for laundering to occur. The lack of space also means that possible income through conferencing is lost. However it is the placement and mixed-use nature of the hotel, which is the key point, and why the hotel is a success in its integration into the waterfront. What the V & A hotel lacks in drawing power by not having spa or conferencing facilities, it makes up for in its locality close to the waterfront with views of Table Mountain and its walkable access to tourist and retail facilities. The retail ground floor provides a constant buzz of activity around the hotel, which means people are always present thus creating a secure presence about the hotel.

#### 4.2 Table Bay Hotel

Architects – Louis Karol Architects

Location – V&A Waterfront, Cape Town

Completed – 1997

Star Rating – As per the SA Tourism Board, five out of five

##### 4.2.1 Background

The Table Bay Hotel is situated at quay six and forms an outstretched arm or bullhorn enclosing the Victoria basin. The quay has a history of trade within the waterfront and therefore, with the decision to construct the hotel at such a site, the National Monuments Council was to oversee that the aesthetics were to complement the existing essence of the waterfront while ensuring that the breakwater (opened by HRH Prince Alfred in 1869) was not damaged.

One of the most pertinent points to the study of this hotel was that it represented the largest scale hotel of the research and displays a full range of facilities and amenities compared to the smaller hotels of the case studies and boutique hotels. Therefore the hotel provides a benchmark upon which to compare the other studies in terms of facilities offered, room types, servicing and large-scale hotel space configuration.

#### 4.2.2 Site and Context

The positioning of the hotel at quay six leaves it inwardly facing the Victoria basin with the breakwater behind, lending itself to a few advantages and disadvantages to be discussed:

The north-western side of the hotel is the general vehicular entry side with the port-cochere as well as a parking lot for hotel guests and shopping mall patrons alongside. The south-easterly side of the hotel is the inner side of the hotel being the side that faces the Victoria Basin and also Table Mountain. This inner side is also the 'pedestrianised' side, having no public vehicular access but a concourse,



*Illustration 4.11: context at waterfront (Source - authors photograph)*

which gives access to the raised base upon which that the hotel sits.

The placement of the hotel near the end of the arm or bullhorn effectively represents the end of the identifiable retail, restaurant and recreation zone at the waterfront because it, too, ends before the beginning of the hotel on the pedestrian side. As a result the linkage between the public waterfront and hotel is non-existent and due to the vehicular nature of the opposing side of the hotel, the same is true there. However the pedestrian walkway or concourse still makes access between hotel and public waterfront possible.

Ironically the hotel is physically attached to the mall and therefore the waterfront (as the mall makes up a large part of the waterfront). However it is not externally linked. The physical link occurs at the south-western side of the hotel while the north-eastern side is disconnected from the miscellaneous storage and private

areas.

#### 4.2.3 Street Level Activity

In terms of public street level activity, the Table Bay hotel offers no retail outlet, restaurant or recreational edge. However, and in part the reason for the study of this hotel, it does make its link internally through to the public mall. This occurs on a half-level within the hotel reception foyer. The hotel provides a seamless entry into the shopping mall (open 24 hours a day) for guests to come and go through a safe and desirable entry/exit point contained within the hotel.

The linkage between the hotel and mall sets up new requirements for security, which is partially attained by the level change, and the use of a security guard positioned at the base of the escalators to access the half level. This level acts as a buffer and a point for those other than hotel guests to realise they have exited the mall and are now entering a semi-private zone.

Raised on a plinth towards the Victoria basin, the pedestrian is required to ascend a small flight of steps to a small private outdoor eating area. The possibility of the extension of retail outlets, restaurants etc therefore exists at the base of this plinth and therefore the extension of the waterfront along this edge can occur.

The benefit to the overall positioning of the hotel, lends itself to a exclusive image, where the hotel is removed from the main public center, and as a result from this independency and disconnection from the commercial aspect at the waterfront, it mostly stands alone as the culmination and the end point of the Victoria Basin arm.

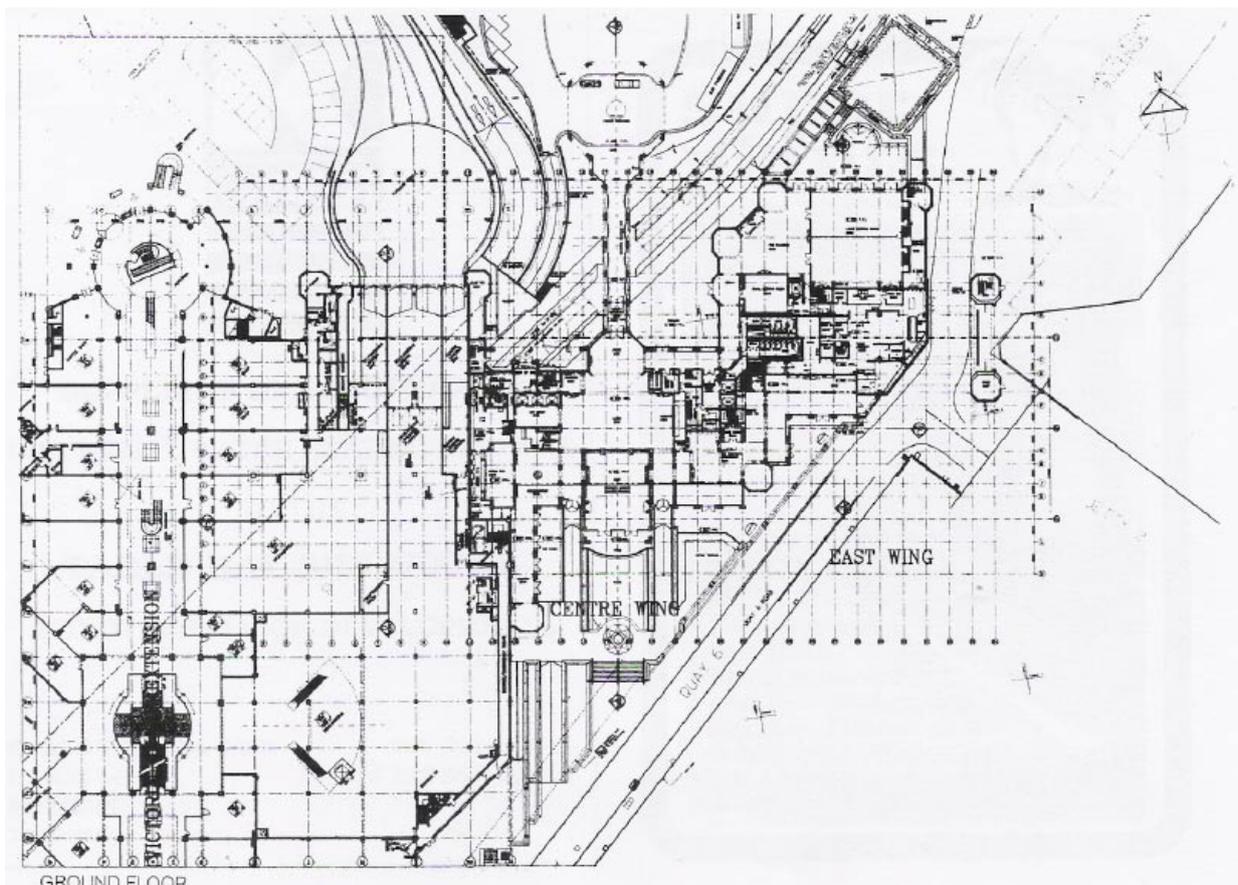


*Illustration 4.12: lack of public integration along the edges of the hotel, this particular photo having being taken from the inner side of the quay (Source - author's photograph)*

## Spatial Organisation:

### 4.2.4 Front of House

In the exploration of the spatial organisation of hotels so far, the Table Bay hotel represents typical planning whereby the ground floor contains the reception areas, foyer, lounge, bar, eating area, vertical circulation with all areas contained within one volume. The separation of space occurs by the use of level changes, screening and volume or floor texture changes. The central volume also being the central axis point on the ground floor, visually connects the entry port-cochere with the entry path through the reception/waiting area, over the lowered eating area through to the captured view of Table Mountain upon an expansive curtain wall. Attached to the sides of this circulation and visual link are all the functional requirements of the hotel, being the reception desk, baggage handling, elevator foyer, entrance to banqueting hall and bar.



*Illustration 4.13: ground floor plan, showing the hotel at the water edge with the shopping centre directly attached (Source - Architect and Builder; 1997, 4)*

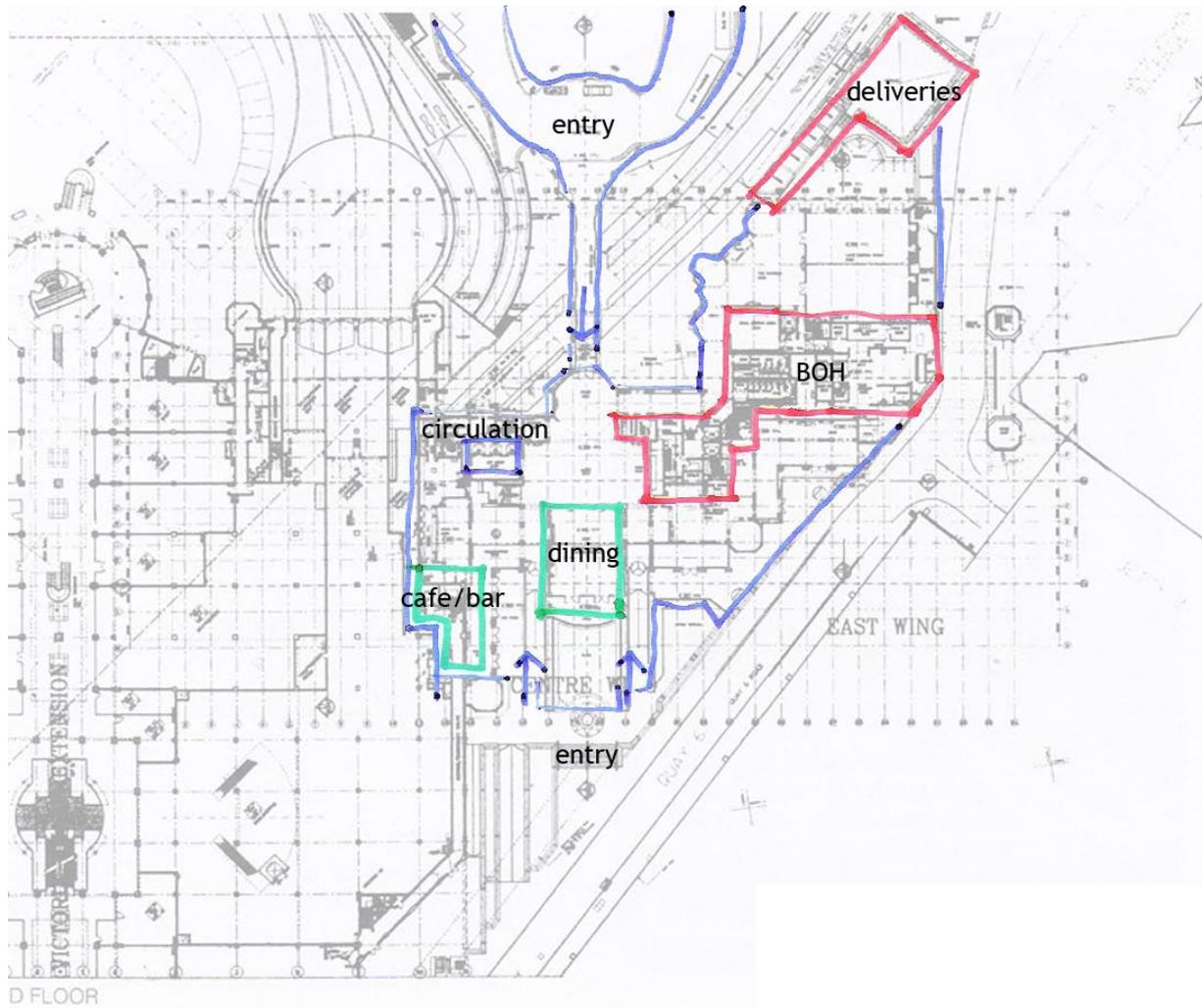


Illustration 4.14: ground floor plan showing the areas of the hotel (Source - as above with author's sketch)

As previously mentioned, the half level on the ground floor gives access to the shopping mall. However this half level looks down over most of the reception area and in doing so acts as a buffer to the privacy of the guests. Escalators alongside the elevator core give access to this half level as well as the business center; this in turn means that a guard is situated at the base of the escalators 24 hours a day.

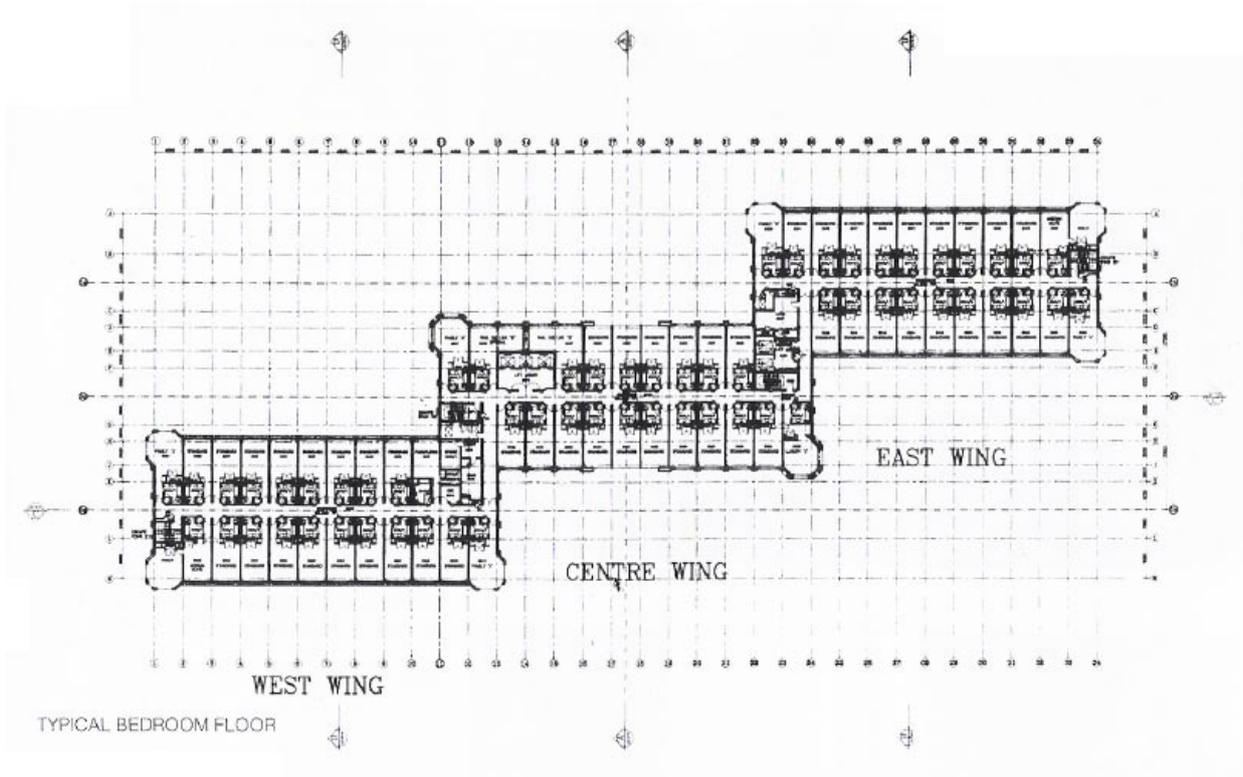


*Illustration 4.15: circulation from the V&A shopping mall as well as the business centre (Source - authors photograph)*

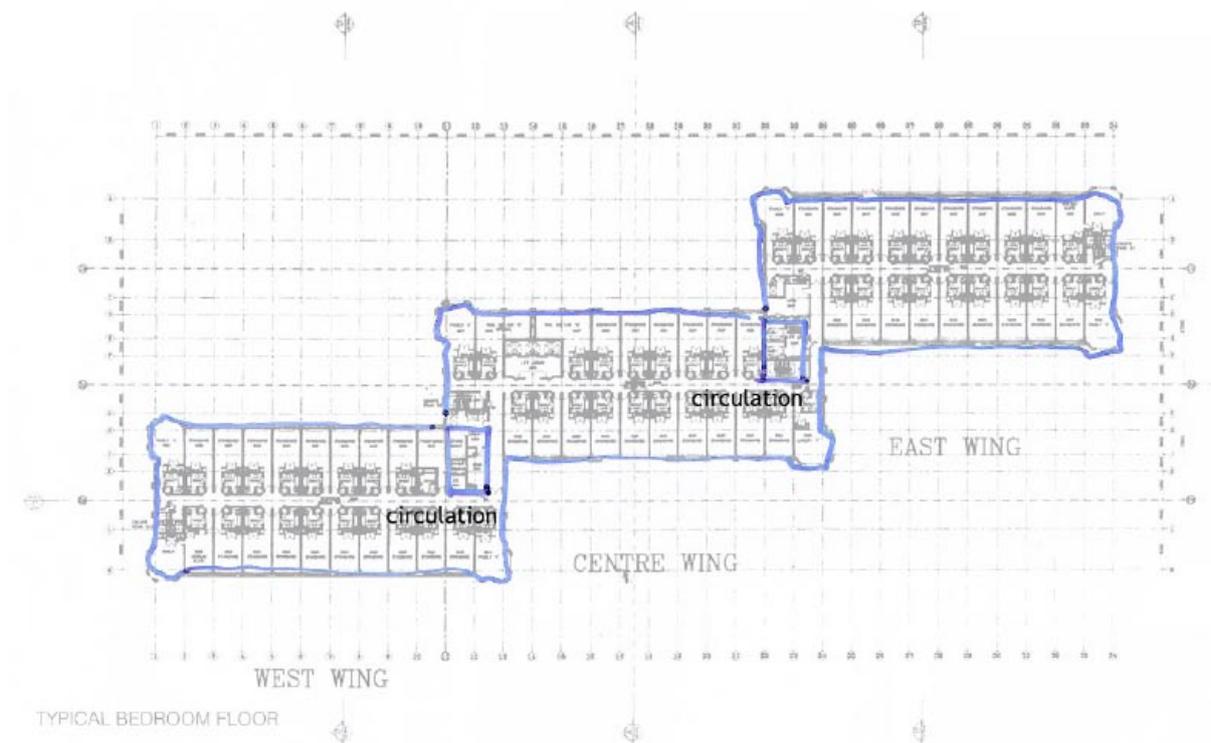
The subsequent guest room floors above are configured in the traditional and previously mentioned linear format with a double loaded corridor centrally bisecting the rooms. The difference here is there are three linear forms joined at their ends in a stepped formation (called wings) breaking up the monotony of potentially a 100m artificially lit internal passageway. The elevator circulation operates as close as possible to bisect the entire distance of the passageway, however it is still a lengthy walk to get to rooms on the ends of the passageway.

The hotel boasts 329 guestrooms, 239 of which are standard twin rooms, 68 are luxury/family rooms, 4 are paraplegic rooms, 15 are standard suites, 2 are executive suites and 1 is a superior suite. All are air-conditioned and have views of either Table Mountain or a sea view. *\*A suite is a room hotel room which has a living space separated from one or more bedrooms.* As a basis of comparison relating back to Neufert's outline percentages of hotel spaces against the configuration of room types, the Table Bay is configured as follows:

standard rooms	72%
luxury/family rooms	21%
standard suites	5%
paraplegic	1.1%
executive suites	0.6%
and superior suites	0.3%



*Illustration 4.16: the three tiers of bedroom floors breaking up the monotony of a long corridor (Source - Architect and Builder; 1997, 5)*



*Illustration 4.17: showing the long corridor broken up by the vertical circulation (Source - as above with author's sketch)*



*Illustration 4.18: the darkly lit, disorienting corridors (Source - authors photograph)*

## Bedroom Design

Having visited only a standard room the space was found to be fully stocked with almost any facility already provided and the possibility of calling the 24-hour room service for any other desired comfort. Telephone line, satellite television, a stocked bar fridge and 24-hour valet service are all standard in this room, plus the possibility of in-room dining (which requires compact and careful planning).



*Illustration 4.19: spacious rooms with typical standard features and large proportion bathrooms (Source - authors photograph)*

#### 4.2.5 Back of House

The service area is found below the entry ground floor in a disconcerting labyrinth of underground passages and spaces. The access for employees of the hotel occurs on the north-western side with a small parking lot for senior employees, the rest of the employees being transported at the expense of the hotel. All staff enter and exit the hotel in the same way, from senior administration to room service staff and are searched on departure. Service delivery occurs next door to the staff entry so both are concealed by the level change, which occurs to hide the service portions of the hotel.

The service area on the basement floor contains four of the five kitchens that operate 24 hours a day and, as the room service kitchen is found below eating areas, a dedicated elevator operates between these zones to ensure the separation of employees and staff. This particular elevator also provides a means by which staff can access rooms for daily clearing and linen handling.

As compared with other case study hotels, the Table Bay represents the hotel nearest to being fully self-sufficient. Walking within the Back of House, there are spaces dedicated for every conceivable hotel function, from a room for a florist to constantly arrange, prune and replace flower decorations, a large canteen able to accommodate approximately 100 staff; a bakery as well as kitchens; storage areas; and linen handling as well as washing. The point of having all these accessible hotel functions means that it has to be feasible in terms of the running costs in proportion to the size of hotel. For example, it is in the best interests of the smaller hotels discussed within these case studies to have more rooms generating income than providing all services in-house, whereas with the Table Bay hotel having over 300 rooms with potentially 600 guests it is in their best interests and feasible to have nearly all facilities in-house for the sake of expediency.

Air-conditioning of the building is carried out by a conventional chilled water system that is both simple and efficient in that the system is also used for the ice machines, fridges and coldrooms. The heat that is normally lost from this method of air-conditioning is recouped in the basement where a hot water storage system uses the air-conditioning heat. This hot water store provides 24-hours of hot water, so that in the event of power failure or other disruptions of municipal services, there is no inconvenience to the guests.

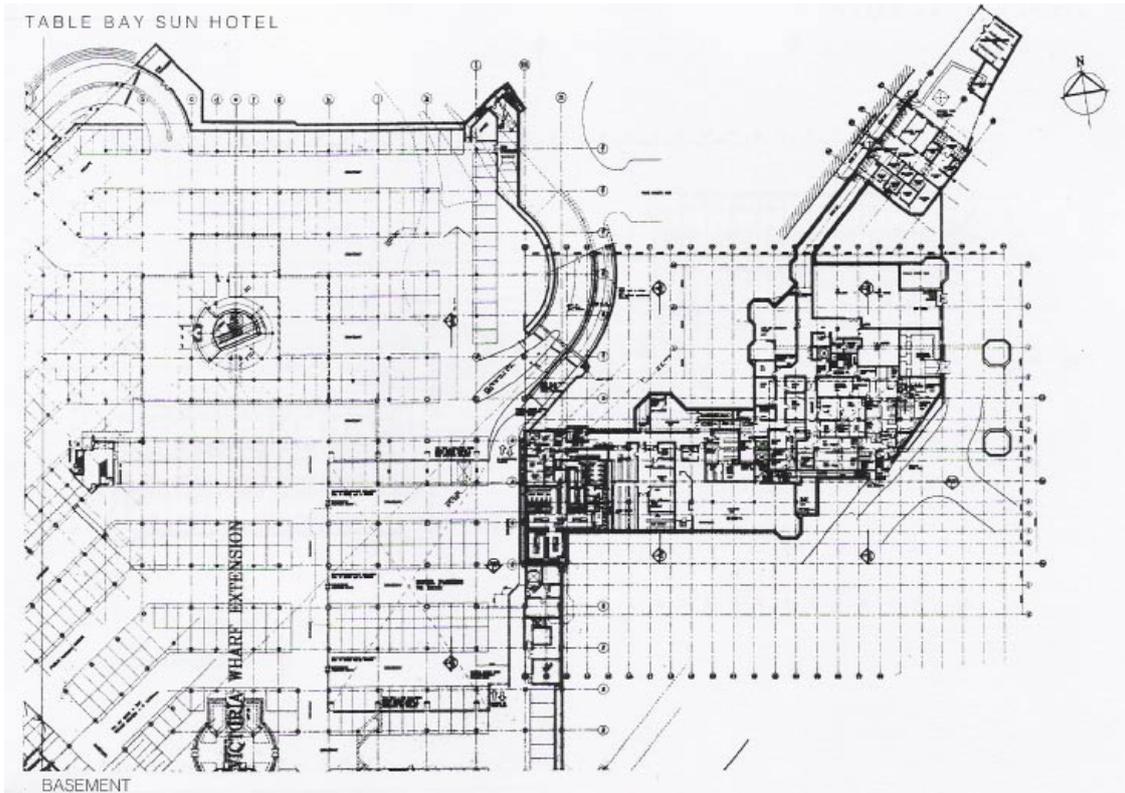


Illustration 4.20: the basement floor of The Table bay hotel, a complex labyrinth of passages including nearly all the hotel services (Source - Architect and Builder; 1997, 5)

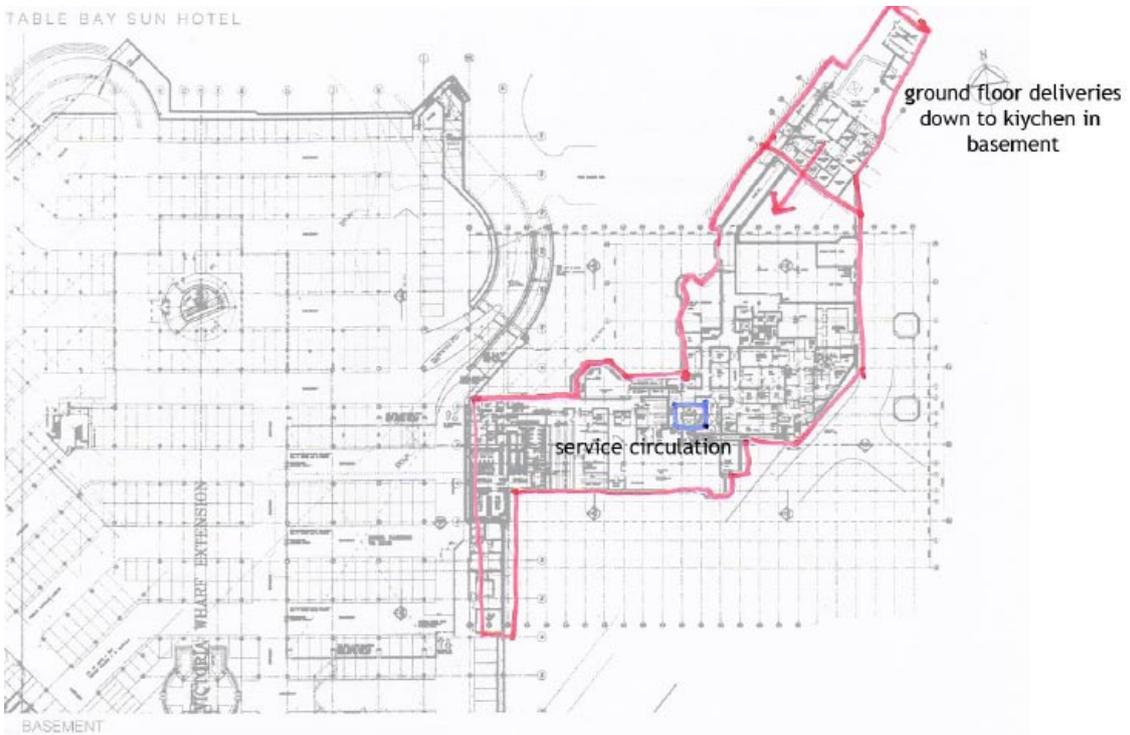


Illustration 4.21: the basement floor showing access for deliveries with service circulation dedicated to staff and service (Source - as above with author's sketch over)

#### 4.2.6 Conclusions

The overall impression of the Table Bay Hotel is of a very professional image most characterized by the way in which staff conducts themselves with their high visibility and constant presence. This hotel was the first to be visited and inadvertently set the precedent for the other hotels to be visited. The hotel does not fall within the scope of a boutique hotel (definition to be discussed previously) but plays an important role as in defining a luxury hotel.

As the hotel is largest of the studies it also faces problems not to be found in the more compact hotels. Things such as corridors are vast expanses of walkway, which are disorientating, badly lit without natural ventilation or light. While the methods used to break up the corridor into three separate lengths, each length on its own is capable of inducing S.B.S. (sick building syndrome) whereby it is impossible to distinguish night from day. Another resultant downfall of such a large-scale hotel involves the service paths which are made to be excessively long. For instance; the distances between the cold storage and delivery access as well as the waste management are excessively long and as a result working conditions can become sub-optimal. It may also be argued that the massive scale of the hotel leads to an identity loss by way of the repetitive elevation called 'grotesque' in an article by Rafael Marks (*Architecture as Image – The Cape Grace Hotel. SA Architect. Feb-June; 25*).

The positioning of the hotel is also worthy of discussion as it may be argued that exclusivity comes about as a result of the hotel being removed from the popular thoroughfare of the V & A Waterfront. Unlike the Table Bay hotel, the V & A hotel markets itself as the premier waterfront hotel by its mere visibility, but perhaps it is the intention of Table Bay to remain relatively detached from the public sphere of the waterfront to retain this debatable privacy and/or exclusivity.

### 4.3 Cape Grace Hotel

Architects – Louis Karol Architects

Location – V&A Waterfront, Cape Town

Completed – 2000

Star Rating – As per the SA Tourism Board, five stars out of five.

Member of 'Leading Small Hotels of the World'

#### 4.3.1 Background

Like the other hotels and structures around the waterfront, the site of the Cape Grace is no different in having a history of trade. However this incorporated into aesthetic and interior design by the use of objects of trade such as porcelain, paintings, furniture and silverware. These items, small as they be, make a large impression on the image and identity of the hotel in a functional manner to be discussed further on.

#### 4.3.2 Site and Context

The site for the Cape Grace is bound by water on three sides of the Alfred basin, with a pedestrian bridge to the north-west side linking the hotel back to the public waterfront by a two-minute walk. The south-east side of the hotel is the vehicular access, controlled by guards and boomgate. The hotel is approximately 150m long x 23m wide in plan and from this restriction in size it appears like a moored ship by way of its dimensions and aesthetics. Similarly to the Table Bay hotel, the Cape Grace appears removed from the main node of the waterfront, but unlike the Table Bay the visual link between the public waterfront, the hotel and even Table Mountain is so powerful it is iconic of the Cape Town image.

The North side of the hotel is the entry side with a small parking lot running the length of the structure. A port-cochere is a sunken point mid-way along this length, providing a subtle entry point into the hotel, which carries with it the informality theme of the hotel's *boutique* style. The south side of the hotel leaves very little room between the hotel edge and waters edge and drops suddenly to the water level approximately two metres below (creating a basement floor), this side being the Victoria & Alfred basin used mainly for mooring private vessels. Either ends of the hotel represent means for accessing the hotel, whereby the south-east side is the vehicular point while north-west is the previously mentioned



*Illustration 4.22: the Cape Grace hotel setting, appearing as a ship docked in the bay (Source - authors photograph)*

pedestrian bridge.

#### 4.3.3 Street Level Activity

Unlike the other two case studies, the Cape Grace has no direct connection to any public realm of the waterfront. Perhaps it can be argued that any retail or commercial activity around this hotel would simply not function as it is too far removed from the public waterfront of the Victoria Basin or Alfred Basin. As previously mentioned, the long sides of the hotel structure are given over to temporary parking for guests of the hotel while the other side bares the internal dining area with private yachts moored on jetties externally, leaving no room for



*Illustration 4.23 : image showing unactivated edges of the hotel (Source - authors photographs)*



*Illustration 4.24: image showing the pedestrian link to the main portion of the waterfront (Source - authors photographs)*

other functions in a space-restricted outstretch of land.

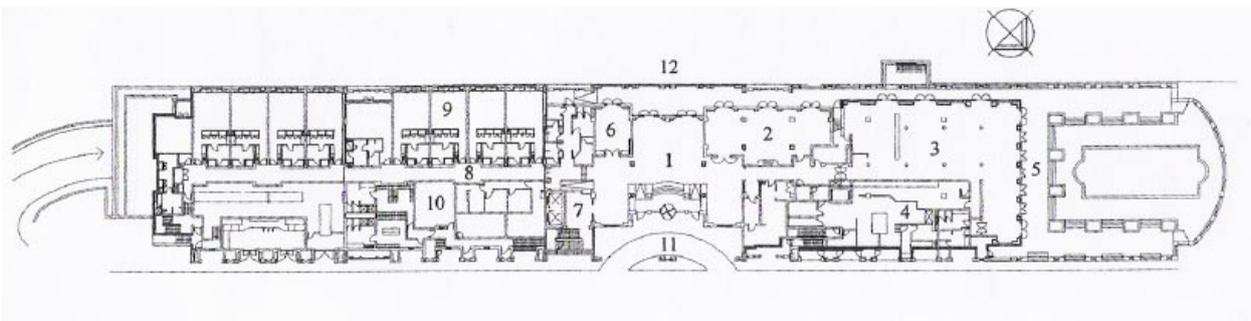
#### Spatial Organisation:

##### 4.3.4 Front of House

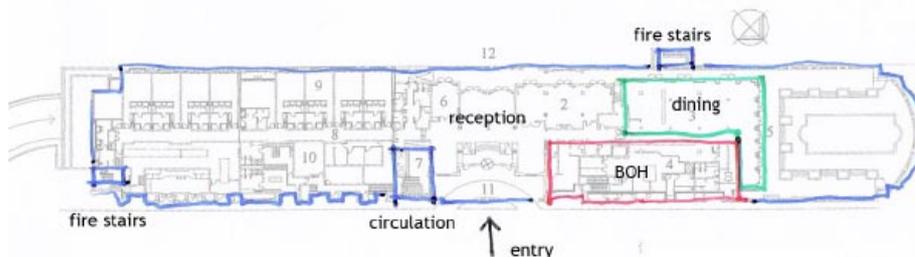
The port-cochere, bisecting the length of the hotel and sunken into the side of the structure, leads into the reception area which is raised on small plinth separating the tiles of the entry foyer from the carpets of the reception and bringing about a smaller floor-to-ceiling height thus creating a more intimate space. The reception at the Cape Grace hotel is the most noteworthy of the three case studies as it is a different method of staff-guest relations. Three to four office style desks befitting of the antique classic aesthetic of the reception area, are arranged in such a way that as guests arrive or depart they may sit as they check in/out, while their luggage (if not already handled) can be taken to the appropriate room. A casual sitting area or lounge behind these reception desks brings about an approachability and informality to the reception. This approach to the reception area is the nearest to the term of boutique style hotel to be defined further on.

Symmetrically cut down the length of the hotel, the entire structure is based around a central passageway from which activity occurs to the side. The ground

floor is no different in that it contains all the normal ground floor activities of reception, administration, vertical circulation, dining area, small shop and a lounge. However the floor also contains a few hotel rooms, conference room, work station area and library. The ground floor also contains part of the Back of House areas in the form of one of the two kitchens, which directly serves the dining area seating between 100-120 people. By way of fenestration and planning, the hotel opens up to the Victoria Basin with the library, dining area, ground floor rooms and conference room all open to the Victoria basin (in a south-westerly direction). The service areas or the Back of House such as the kitchen are on the opposing sides, creating a definite impermeability between the hard edge of the parking side, compared to the basin side's visual permeability with views to Table Mountain and Signal Hill. The north-west side of the hotel tapers down by elevation to a colonnaded pool area, the rounded nature of the columns creating the illusion of the bow of the ship that is the aesthetic of the hotel. The regular columns act as a visual buffer for the privacy of guests using the pool facility. The hotel has been described as 'well-scaled and urban hotel that sits comfortably in its environment' by Rafael Marks (Architecture as Image



*Illustration 4.25: the ground floor of the Cape Grace hotel (Source - Architect and Builder; 1997, 4)*



*Illustration 4.26: showing the direct relationship between BOH and dining while the kitchen is on the basement level (Source - as above with author's sketch)*



Illustration 4.27: the unique hotel reception, makes the most important impact on the guest, being the first meeting point (Source - hotel brochure)

– The Cape Grace Hotel. *SA Architect*. Feb-June; 27).

The hotel boasts 170 rooms with 3 variations on room type, superior, luxury and suite. Ten of those rooms are apartments, which were sold so as to give the project 'financial impetus' (*Architect and Builder*, 1997; 5). Each room is no smaller than 50m<sup>2</sup> and also no less than 4.5m wide with a three metre high ceiling offering a very spacious experience. Superior guest rooms have a dressing room directly attached to the bathroom, always with bath and separate shower as well as separate toilet. As a result of the bathroom and dressing room being a 'unit' the bedroom stands alone as living area as well as sleeping area completely separate from the bathroom steam and potential odours. Luxury rooms are an upgrade to superior rooms having the same basic facilities with slightly larger

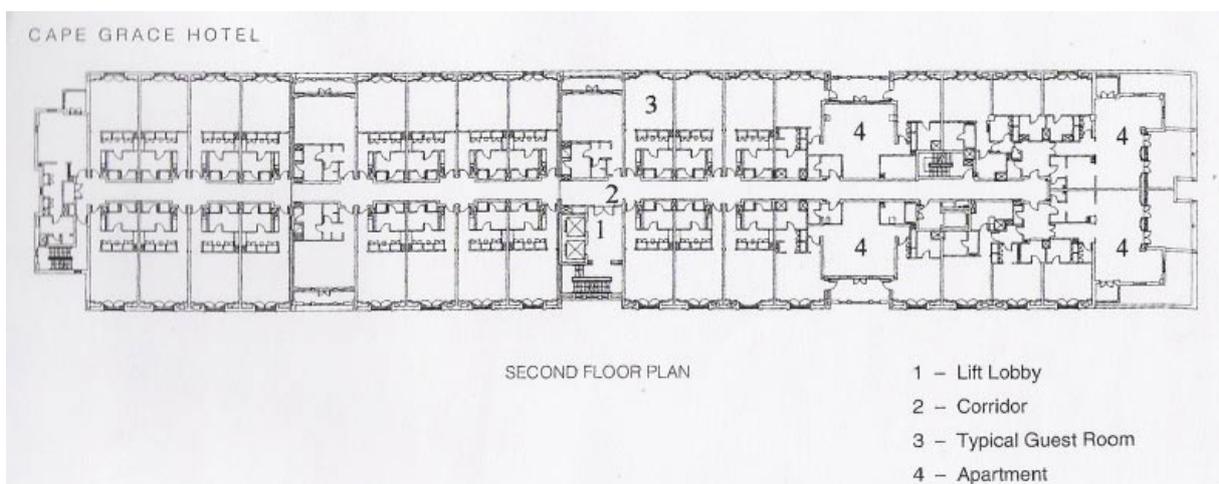
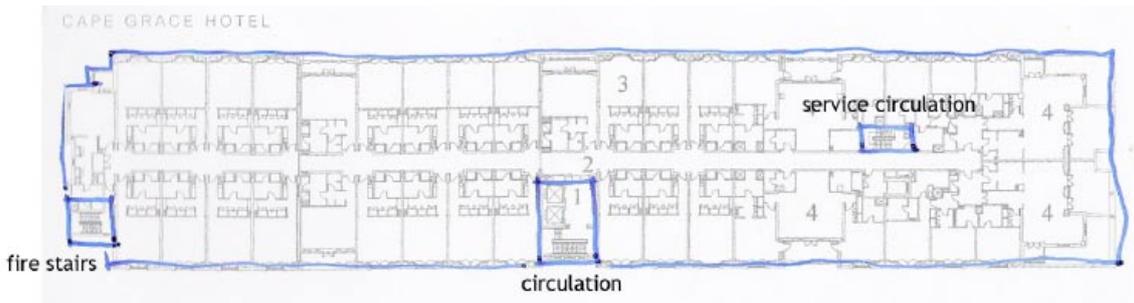


Illustration 4.28: the guestroom floor plan showing the central corridor as well as superior corner rooms (Source - *Architect and Builder*; 1997, 4)



*Illustration 4.29: bedroom floor showing the circulation as well as service circulation (Source - as above with author's sketch)*

and more luxurious spaces. They also possess a couch which is a sleeper couch and have inter-leading doors to provide for creating family rooms. Luxury rooms also have Juliet balconies or balconies with outdoor furniture. Suites are essentially flats, having all the basic facilities of the superior rooms, while also having a separate living room with couch's, TV and dining area in addition to a small kitchenette. The two bedrooms attached to the living room both have dressing rooms and en suite bathrooms.

Similarly to the V & A hotel, the hotel room floor is a double loaded corridor. However the Cape Grace is more successful in bringing natural lighting into the passageway, avoiding harsh incandescent lighting and disorientating corridors. While the corridor is still artificially lit in places, the natural lighting by means of



*Illustration 4.30: an example of the suite room with living space and two double bedrooms (Source - authors photograph)*



*Illustration 4.31: an example of the suite room with living space and two double bedrooms (Source - authors photograph)*

the stairway alongside the elevators does allow for partial natural lighting.

As previously alluded to, the interior furnishing play a large role in the identity and aesthetics of the building, the most notably example of this is the identification of the 3 levels of guest rooms, which can be identified by the elevator lobby at each level. For example; one floor of the hotel is the bronze floor and all antiques and general colour schemes are to either being made of bronze or coloured in a



*Illustration 4.32: using interior design as mechanism for orienting the guest within the hotel (Source - authors photograph)*

similar fashion. In using this tool, each floor can be identified.

#### 4.3.5 Back of House

The Back of House areas extend from the basement floor into the ground floor, where the half basement is a parking garage. One smaller kitchen (offering 24 hour rooms service) operates from the basement while the main kitchen on ground floor, as previously mentioned, directly serves the dining area. As a result of the basement floor being semi-garage parking, this is where the service access occurs. In a different approach to the previous hotels, servicing the delivery truck is concealed by parking underneath the hotel out of sight from guests while goods are offloaded. So, too, the rubbish bin area situated in close proximity to the kitchen can also have quick access to rubbish collection.

A single service lift connects all the floors, making room service from the basement floor possible without interfering with guest circulation. On the guest room floors, the elevator opens into the storage rooms of each floor containing extra linen and disposables such as shampoo, soap, bar fridge items and vacuums.

At the point where service delivery occurs there are holding cells for the checking of delivered goods as well as offices for the control of deliveries. Attached to this are also the cold and general storage for quick access for delivered goods so that produce may remain fresh with quick access for the kitchens. On top of all this activity the employee entry and exit also occurs from this point and also separates guest entry from staff.

Like the V & A hotel, this hotel is built on constricted space and therefore not all facilities can be provided. Such things as the laundry services, staff parking, florists, spa and even administration are not fully carried out in the hotel due to feasibility or just lack of space. For example the administration part of the hotel is done in an accompanying building; bulk laundry is outsourced; staff are transported at the expense of the hotel; and there is no space for a spa or ancillary facilities.

#### 4.3.6 Conclusions

The Cape Grace was again a slightly different hotel to the two previously dealt with, being the nearest example of a boutique hotel. Most notably upon entry was this different take on staff-guest relations at the reception area, the informality is

most consistent of the personalized environment of the boutique style of hotel. The hospitality is therefore a residential experience whereby guests are made to feel as if their stay at the hotel is most comparable with being hosted by a friend or family.

Like the Table Bay hotel, the Cape Grace also achieves a kind of exclusivity in its positioning away from the centre of the waterfront, but unlike the Table Bay the link is more prevalent. While the hotel does not have any retail or commercial component, the fact that there are permanent residents who reside in the top floor apartments means that there is a constant occupancy about the hotel and a mixed-use nature which ensures a steady flow of people.

The use of interior design as well as lighting on the guestroom floors is an important tool for familiarisation within the hotel, greatly improving the quality of the internal corridor.

Overall the Cape Grace was in the author's opinion, the most significant and relevant in the design of a hotel at waters edge. While it does lack the retail component drawing a 24-hour environment around its edges, the luxurious style, scale, interior design, hospitality experience and back of house composition makes it duly noteworthy in for the context of a luxury hotel at the Durban

Waterfront.

#### 4.5 Conclusion to Case Studies

Having visited the three Cape Town hotels at the V & A Waterfront, there are a few key themes to consider when designing a hotel at the waterfront.

The high water table is an aspect to consider in all three cases where the basement floor is used as parking, BOH area and a security point for staff ingress/egress. (The basement acting to screen some of the necessary functions that are not visibly desirable for the guests to witness).

It becomes important to note that all case study hotels make use of being raised on a plinth to either make more room for the basement and/or to provide some delineation of private and public.

The idea of exclusivity through the removal of the hotel from main public thoroughfares is also noteworthy, whereby the argument is; is it more important for the hotel to be seen as elitist being removed, or publicly integrated with mixed uses? As shown by the publicly integrated V & A hotel, clear defining of private hotel space and public must be made known.

The planning of the reception and welcoming areas as well as the staff was also noteworthy as it represents the first impression of the hotel to the guest. In the case of the Cape Grace hotel, the informal reception immediately makes it clear that the hotel is different and takes more personal attention to the guest as compared with the formality of the standing reception of typical hotels.

The scale of the hotel is also an important determining factor that, as shown within the literature of hotel design, has a proportional relationship between service areas and served areas. For example, as the hotel size increases, so more attention needs to be paid to working conditions for the staff. The Table Bay hotel is an example of such a dilemma where such a large work force must be well designed for, so as to ensure good working conditions and as a result

## Chapter Five

### Analysis and Conclusions

good service to guests.

## **Chapter 5**

### 5.1 Introduction

The research for this document has been in aid of bringing about an appropriate response for the context of Durban. Taking into consideration the issues particular to the context and thus expanding on those issues to further understand their cause. It became necessary to delve into the history of both Durban and the Hotel Industry. Complimentary to grasping the history, understanding the future development plans for both the city and harbour, gives the background for the research to compose a framework that considers both plans.

The outcomes of research allow for the derivation of a brief for a hotel, while considering the broader aspect of the catalytic action that the entirety of the intervention proposes. In broader terms the following considers the overall aspects for the design of hotel at the waterfront

- The Waterfront and City Connection
- Funding
- Planning Considerations
- Urban Considerations

### 5.2 The Waterfront and City

The waterfront and city relationship is a problem, which as research has shown, is a global phenomenon. The problem lies within the harbour function overriding any recreational activities at the water's edge at a point which in most cases, is adjacent to the CBD. The same has been true of the Durban Harbour and Margaret Mncadi Avenue. New plans for the harbour however allow for the inclusion of a waterfront at this point with Transnet having made allowance for a waterfront development at water's edge, adjacent to the CBD. Considering that if the port functions (which meet at this adjacent point) were to be removed or replaced, such an action would allow for removal of the train tracks which detrimentally cut off the city from water's edge. The six-lane carriage way also could be reduced, as it would only carry small commuter vehicles as opposed to container trucks from the harbour. These two facts would provide a blank canvas

upon which to shape an accessible waterfront based upon the city's conceptual plans (iTRUMP).

### 5.3 Funding

The City of Durban primarily owns the land at the water's edge of Durban with 99 year leases being held by Transnet. As the precedents have shown, it would be in the best interests of the City that, that land be used for a development, as it would serve to benefit the city as a whole (this is land that Transnet also wish to see utilised for waterfront development). The private sector and hotel operators could then develop the area to revitalize the waterfront and, in turn, the city. This mode of thought is born out of the precedents of both Baltimore and Sydney, where the partnership of government and private sector was in both parties' interests.

A move by the city to give the land up for a very minimal fee or for free, would also encourage investors to invest in the city with the potential for great returns. For the general public this would show as a move of confidence by investors to reinvest in the city and thus would generate a renewed confidence in the city. As previously made referred to, this type of development would act as a 'Flagship Development' in the generation of the public sector's interest as well as providing further encouragement of other private investors.

The introduction of a hotel would form the basis for the tourist community to enjoy the water's edge at the true waterfront of Durban, forming an important 'cog' in the mixed-use nature of the urban waterfront. The hotel and waterfront acts as a positive retort to the expanding city, which is undergoing a large harbour expansion to which the city must and can respond for future growth and prosperity.

### 5.4 Planning

The design of such a hotel has been discussed at length in Chapter Two. Initial concerns are within the column grid allowing for both guest rooms and large spans of conferencing space to be achieved. Other challenges include doing away with the monotonous artificially lit corridor access to the guest rooms that is so often a problem where as many rooms as possible are squeezed into the hotel. The aspect of servicing and delivery also presents the challenge where the site is not fully accessible from all sides but rather appears as an island only

accessible from one side toward the city. The servicing aspect also becomes instrumental in the design where the most efficient route is required between deliveries and removals to the kitchen storage, whether it be cold, pantry or beverage and considering that the loading dock must be on raised level to offload goods from a truck. This level for ease of services, will be crucial in developing efficient and quick service routes.

The guest rooms in themselves impart a very important image of the hotel in its entirety and it remains crucial that those spaces make a positive impression on the guest while meeting all their basic of needs. In addition, as the research has shown, along with the guest rooms the entry foyer makes one of the greatest impressions on the guest more so than any other space. The case study of the Cape Grace hotel shows its different approach on reception space sets it apart from the other hotels and for that reason leaves a lasting impression of that hotel, in an industry which is memory-based. Furthermore, the service which the guests receive may be affected by the kind of spaces employees work in and the need exists to not only enrich the spaces which the guest encounters but also the working conditions that the employees interact with from day to day.

### 5.5 Urban considerations

As the hotel fits within a waterfront development and is not a destination hotel (as a remotely positioned hotel would be considered a destination hotel) the street edges and surrounds of the structure allow for retail edges and essentially are interactive. An interactive extremity and human-scaled street edge portrays an approachability and recognition of a pedestrian friendly environment, consistent with that of public and people friendly space. Thus being opposite to a security wall or extremity surface that creates an boundary limiting visibility and permeability.

The consideration of pedestrian and vehicular movements between the differently themed nodes is integral to linking the activity nodes of Wilsons Wharf and the BAT centre precinct. The precedent study of Seattle provides insight into the demarcation of the different precincts and how they can be linked to achieve the best environment, linking public space along a pedestrian route while limiting vehicular movement.

The very nature of the waterfront scenario places the focus on the water itself and activities thereon. While the urban consideration demands that the development

area not seek to turn its back on the city, the focus is on that of the harbour functions and recreational yachting while the development itself seeks to 'frame' the city.

## 5.6 Conclusion

The scope of the dissertation has revealed pertinent issues with regards to Durban, having explored the history of the Harbour and how it has created the city in itself while affecting the possibility for a working waterfront. Further defining and recognition of the problems associated with Durban in terms of crime and neglect in the CBD. An approach is tentatively alluded to as a mechanism for direction as a hypothesis for the dissertation. The proposal of the Waterfront intervention is then reinforced by the precedent studies, which outline how their respective waterfronts have revitalised cities. The Durban hotel study then specifically outlines how Durban lacks hotel infrastructure with special consideration for the expanding nature of the city. In addition to which the global phenomenon of waterfront living is made reference to, showing the allure of the waterfront and all it offers.

The spatial and zonal requirements within the hotel are then outlined as a reference for a functional design. While the theoretical underpinning of hospitality, welcoming, lost space, serving space are explored as a mechanism for the hotel and urban design. The case studies of the local hotels depict their urban setting and how they successfully or unsuccessfully integrate into the Cape Town context, while the functionality of these hotels is also assessed to ascertain first hand, the advantages and disadvantages of certain approaches to service and hospitality. While the precedent studies of the three waterfronts also reinforce the use of an urban waterfront for city revitalisation, they also show the manner by which the urban spaces are achieved to include a pedestrianised and safe environment which in its entirety sets a benchmark for an architectural intervention for urban revitalisation through a mixed use environment with particular reference to a hotel as a mixed use entity which reinforces the overall goals of urban revitalisation.

The appended Design report goes further into defining the design parameter

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and guidelines as a means to conclude the dissertation and thus a point of departure for the design process.

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## **Appendix A**

**Digital Newspaper articles indicating the need for hotels in Durban**

## **Appendix B**

**Supplementary information with regard to the Grant Thornton hotel study  
showing specific target market for hotels**

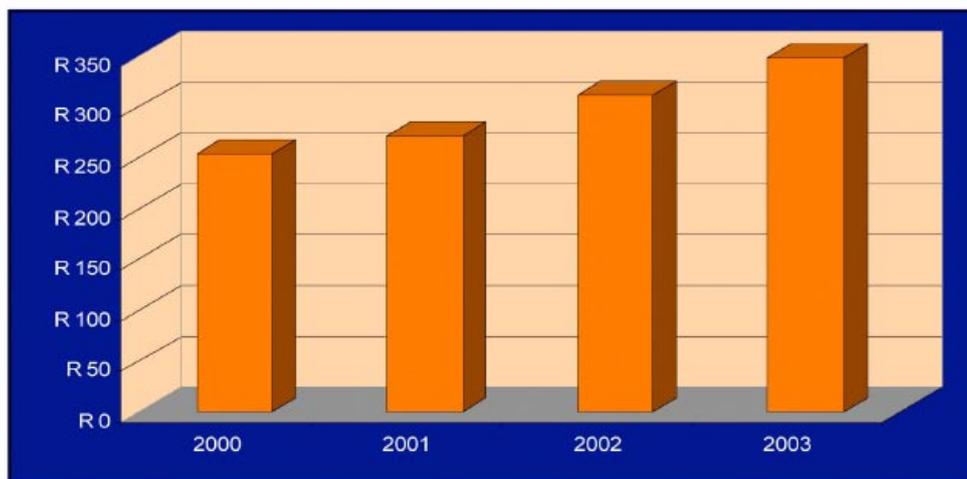
## Durban and Umhlanga

Firstly is important to note that the statistics shown here are from the website [www.statssa.co.za](http://www.statssa.co.za) and show a sample area of Durban and Umhlanga as previously mentioned similar to the EMA. It is also important to note that the statistics do not differentiate between the star-grading of the hotels.

The market in the area is far above the South African Industry standard as indicated in the graph.

### Average Room Rates

The national ARR for 2002 was R379, as indicated by the graph, the Durban/Umhlanga ARR was R311. This representing a 15% growth over 2001. The year to date ARR for Durban for 2003 is R348, which shows a growth of 12% for 2001. Both of these figures are above the CPI figures for this period, therefore it denotes serious growth. However if Durban is to be compared with SA average and other major centres around SA, it achieves a lower ARR.



*Illustration 1: Bar graph showing average room rates for the areas of Durban and Umhlanga(Thornton; 2004, section 2)*

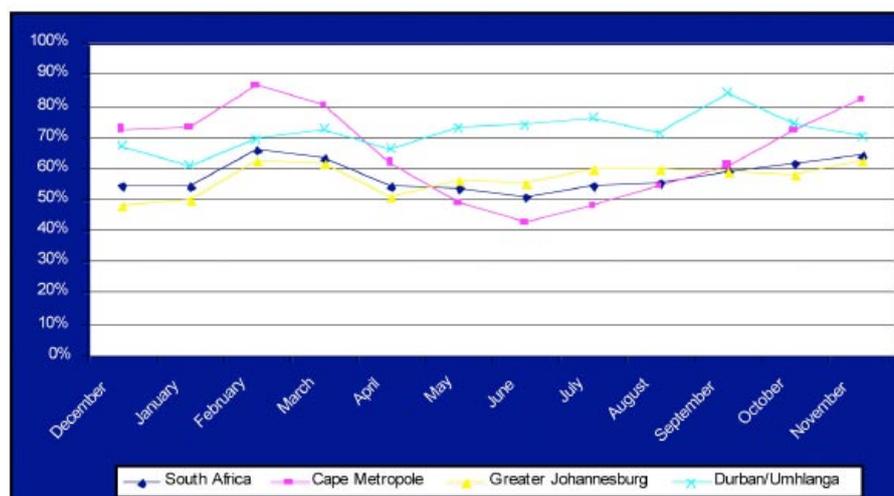
### ARR's and ARO's for Durban/Umhlanga

Durban/Umhlanga have the highest average occupancy of any other major centre in SA, however this is possibly due to the sacrifice of the ARR. The DBN/UMH ARR is R315 where the national average R335. The YTD for 2003 shows a drop in occupancy from 75% in 2002 to 72% in 2003. The national average has shown a decline of 1% in occupancies but not as significant as DBN/UMH

3% drop. DBN/UMH has shown a growth of 12% for YTD November 2003 being R348, which is still below the national average of R359.

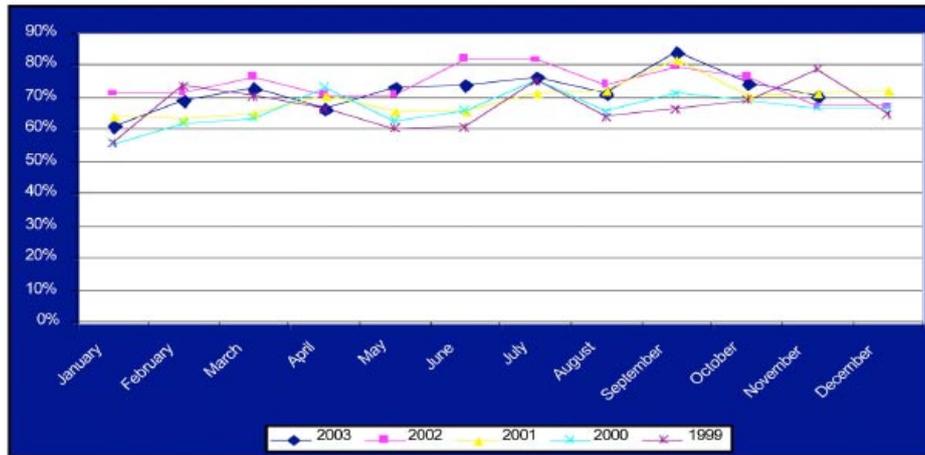
## Hotel Seasonality

DBN/UMH has fewer seasonality issues compared with other places around SA all the while for holiday travelers, December and January still remains the peak-season. Hotels depend on businesses and conferences to fill up the hotel where in November and December are the quieter months. Therefore due to the minor variation in the KwaZulu-Natal weather, the trends across SA are not the same. Cape Town suffers from a significant drop in business in winter; DBN/JHB is more spread out throughout the year while Pretoria has a peak demand over August substantially due to the World Summit on Sustainable development in 2002.



*Illustration 2: Graph showing seasonality of hotels between December 2002 and November 2003 (Thornton; 2004, section 2)*

DBN/UMH has steady occupancies from February to November from low 70%'s to low 80%'s with September being the peak period, which is most likely to be due to World Parks Congress hosted at the ICC that month. Then even curve before September can be attributed to the DBN conference industry works between May-June (early August). DBN has seasonality has evened out in 2003 as opposed to July previous years.



*Illustration 3: Graph showing seasonality of hotels in Durban and Umhlanga between 1999-2003 (Thornton; 2004, section 2)*

## **Appendix C**

**Supplementary information with regard to the iTRUMP plans for city development**

## **Appendix D**

**Supplementary information with regard to the TRANSNET plan for harbour development and waterfront development**

## **Appendix E**

**Tourism Grading Council criteria to achieve a five star hotel rating**

## **Appendix F**

**Letter confirming student status as well as permission letter to hotels to visit and view the respective hotels for case studies**