

**THE REVITALISATION OF  
INNER CITIES THROUGH  
ARTS AND CULTURAL PRECINCTS**

**A case for Durban**

Submitted in fulfilment/ partial fulfilment for the requirements for the  
Degree of Masters, in the Graduate Program in Architecture,  
University of Kwa Zulu – Natal, Durban, South Africa.

## DECLARATION

I declare that this dissertation is my own, unaided work. All citations, references and borrowed ideas have been duly acknowledged. It is being submitted for the Degree of Masters in Architecture in the Faculty of Humanities, Development and Social Sciences, University of Kwa Zulu – Natal, Durban, South Africa. None of the present work has been submitted previously for any degree or examination in any other University.

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## DEDICATION

Firstly I would like to give all glory, honour and praise to a faithful Father God who has been my strength, my comfort and inspiration. Without You, “*everything is meaningless*”. Secondly, to my parents who have seen me through every step, every tear and every struggle since day one. Your encouragement and love through the years are worth more than I could ever thank you for, and I am eternally grateful. I couldn't ask for better parents. Thirdly, to my *incredible* husband. Thank you for your endless support, encouragement, patience, prayers and abundant love over the last 2 years. I love you more than you will ever know. And last, but not least, to those friends who have stuck by me through it all: you guys are LEGENDS! Thank you for always keeping it 'real' and sharing in the good times and struggles!

## **ABSTRACT**

Most cities are faced with the issue of decline that often causes segregation between people and places within its walls. Often, the problem lies in the condition of these cities. Cities are no longer bustling, active places that attract people and encourage lingering within, but rather have become places that are unhealthy and feel unsafe (Ravenscroft, 2000; 2534: Oc and Tiesdell, 1997; 5). In some cases, fragmentation takes place, which encourages clustering and segregation between race groups, economic groups and even age groups. The city is no longer a place for everyone within its footprint, but rather a collection of fragments which further divide areas into mono-functional or single demographic zones.

The purpose of this dissertation is to investigate the issues around the topic of decline and to gain understanding of the governing factors that contribute to the decline of cities. By understanding the causes of decline, one can further derive conclusions as to how these cities can be revitalised into places that are liveable, healthy environments that encourage activity and occupation. Further issues to be investigated are the creation of 'Place' within the city, as well as the methods on how existing boundaries can be bridged to create a more interconnected and integrated city. The current boundaries that exist within the city include physical boundaries (such as unoccupied and decaying buildings, vacant land, highways and roads), social boundaries (between various races, ages, backgrounds and religions) and economic boundaries.

The idea of using Arts and Culture as method of revitalisation and integration will be explored for the purpose of this dissertation.

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## CHAPTER 1

### INTRODUCTION

#### 1.1 BACKGROUND

The effects of decline can be noted worldwide. Decline has been the cause of: physical as well as social segregation; the increase in car usage within cities; decay within the inner city; and decentralisation of people and businesses, to name but a few. In some instances, decline has caused the death of specific sites, blocks and zones within the inner city, creating boundaries and areas which people choose to avoid (Trancik, 1986). These areas become places for vagrants and breeding grounds for crime and anti-social behaviour. Decline has caused the city to become unliveable, where the parts or elements that make up the city have become divided or broken due to its effect on the urban fabric. The city has become a patchwork of sites, blocks and zones that no longer compliment or connect to each other. Pedestrian activity is concentrated to specific areas within the city, with unattractive, decaying and 'unfriendly' environments being bridged purely by car or public transport. Decline has also caused the segregation of people. The rich cluster together in new upmarket areas, whilst decaying areas are left to those who cannot afford the luxuries of new developments and suburban life (Evans, 1997).

#### 1.2 MOTIVATION/ JUSTIFICATION OF STUDY

Following on from what has been mentioned above, there is a need for a city to become a place for all people, that attracts all people. The city needs to be a place that caters for a variety of interests and lifestyles. Jane Jacobs (1961) has noted that cities are natural generators of diversity and should cater for variety in tastes, needs and skills, to name but a few. The decline of the city has caused the inner city environment to become lifeless places with more activities taking place in peripheral urban areas.

Vitality is the dominant quality of a successful city (Ravenscroft, 2000; 2534), and thus urban intervention is necessary to aid in restoring vitality within the walls of the inner-city.

### **1.3 RESEARCH PROBLEM**

*"We don't need new cities; we need to re-use and make use of our existing urban areas"* (Stern, 2003: as cited in Du Toit & Karusseit, 2010; 50).

It is not hard to observe that cities of today have undergone a noticeable change over the last few decades. Inner city decline and decay have been the urban disease that has choked the very life out of many cities – in South Africa, as well as around the world. Decline has become the physical manifestation of many decisions, or the catalytic effects thereof, pertaining to cities, such as: economic conditions; demographic shifts – trans-urban and intra-urban; government influence and policies; environmental conditions within cities; anti-urban planning and development; and even the evolution of modern technology. Many of these aspects were conceived with the idea of a better life, convenience, and technological as well as human advancement.

Unfortunately, the only constant is change, and not always to the benefit of the urban environment. The city (and its surrounding area) evolves, changes are made and these changes impact the city. The impacts are either positive, which aids the revitalisation of cities, or negative, which brings about further decline, either in the affected area or another part of the city. In some cases, the results can be clearly seen within the urban fabric, which manifest rather as a series of spaces, roads and districts abutting each other, as opposed to a continual linkage and flow of space and place. The city is segregated. Vacant and decaying buildings, underutilised public spaces, large undeveloped stretches of land, streets, and districts have all fallen into disrepair. They create boundaries within the city and are the 'no-go' areas of the city. They are void of activity, often

the hiding place of the homeless, vandalised spaces and breeding grounds for crime and anti-social behaviour (Thomas & Bromley, 2000; 1424). These streets, districts or spaces disconnect the flow of pedestrians between its adjacent sites or districts as people would much rather find a safer way to bridge these areas. The city is left in a fragmented state.

#### **1.4 AIMS AND OBJECTIVES**

The research is intended to explore the application of Arts and Culture on the urban environment, as well as how Arts and Culture contribute to the revitalisation of inner cities. The author intends to investigate the issues surrounding global and local decline of cities. Further research will be conducted on the topic of revitalisation and the governing principles surrounding revitalisation. The author further aims to investigate how boundaries can be bridged through Arts and Cultural initiatives and to define the guiding principles that define an Arts and Cultural Precinct.

#### **1.5 DEFINING THE TERMS**

- Decline: The deterioration, loss of value or downward spiral of an object or place (Dictionary.com). In the case of this study, the object or place is the Inner City.
- Fragmentation: The breaking up of a city into smaller parts causing disconnection within the urban fabric (Trancik, 1986).
- Revitalisation: To restore vitality and animation (Dictionary.com).
- Urban Fabric: The physical form of towns and cities (urbanity.com).
- Vitality: The capacity of an object (in this case, a city) to live, develop or grow (dictionary.com).

#### **1.6 HYPOTHESIS**

Decline is a challenge that many cities face. Fragmentation, decay, and decentralisation are some symptoms which are seen within cities. The downward spiral has caused a divide of many areas, social groups and

economic groups (see Chapter 2) and has caused segregation of many kinds.

The implementation of Arts and Cultural facilities, that expresses the identity of a city, aids in the revitalisation and integration of a declining Inner City. "A city can be likened to a physical container of a city's culture, ultimately an expression of its people..." (Marshall, 2001 cited in Haiden, 2008; 1). Arts and Culture are what define a city and is expressive of its people, heritage and history. It expresses the uniqueness of the place and provides a base for economic and social activity which appeals to a vast range of people from all walks of life. Arts and Culture attract a variety of people, encourage diverse activity through both local residents as well as international visitors, and promote activity over different times of the day depending on their function or use.

An Arts and Cultural precinct, if correctly executed and positioned, can add to the revitalisation of a city and the integration of its people and urban fabric.

## **1.7 RESEARCH QUESTIONS**

### **a) Main Questions**

The main questions that need to be addressed in this dissertation are as follows:

How can Arts and Culture revitalise the city to create a more integrated environment and sense of place for its people?

### **b) Subsidiary Questions**

- What are the characteristics of a declining city?
- How is activity within the inner city affected by decline?



- How does revitalisation aid in the integration of static urban parts (Fragments)?
- What factors contribute to a sense of place?
- What aspects need to be considered when trying to bring vitality back to the declined city?
- What defines a Cultural Precinct?
- How do Arts and Culture positively impact the urban environment?
- How do Arts and Culture benefit the city?

## **1.8 RESEARCH METHODOLOGY**

### **a) SECONDARY RESEARCH**

Secondary research will consist of an extended overview of relevant literature pertaining to the topic. A literature review will be assembled which includes the current body of research. This research will include literature on methods of revitalisation through Arts and Culture, the integration of fragmented areas and further literature pertaining to the final and successful design of an Arts and Cultural Precinct and, finally, a Dance Institute. The literature examined will be analysed in order to gain clarity on the subject, to be later applied to the design solution. Data will be obtained through books, published articles and unpublished theses.

Further secondary information will be collected through documenting precedent studies on revitalised cities and cities that have created an identity through their Arts and Cultural facilities, precincts, streets and landmarks. Temple Bar in Dublin will be examined as an established Arts and Cultural Precinct, San Antonio River Walk as well as the Boston Freedom Trail will be analysed as methods of reconnecting the urban environment through routes and waterways. Further examples pertaining to the establishment of an Arts and Cultural Precinct will also be examined and their relevant characteristics analysed. The information for these precedent studies will be collected from books as well as urban- and

architectural journal articles. Each city, precinct, street or facility will be analysed and documented. The findings and conclusions will be stated in the dissertation. Each of these secondary studies would be chosen for their similarities to the context and area of study and highlight relevant issues surrounding the topic and method of execution. These precedent studies would be limited to the topic of arts and culture, as well as the revitalisation in the city.

The result of both the primary and secondary research will aid in developing an appropriate solution to the research questions stated.

## **b) PRIMARY RESEARCH**

Primary research consists of data collected by the researcher. The data collected will be analysed and the conclusions drawn. These conclusions will be documented as to aid in the development of an eventual design solution.

Primary research can be divided into two major sections:

1. Structured interviews with professionals involved in city planning, especially that of Durban.
2. Case Studies (and the analysis thereof) around which more interviews will be structured.

Case studies are to be analysed in order to gain proper insight as to how other cities or neighbourhoods have applied similar revitalisation strategies and what the outcome has been.

The information collected will be useful in determining a responsive Arts and Cultural Precinct that will aid in the revitalisation of the study area. Case studies would reveal the theories and concepts of local applications of Arts and Cultural Precincts in the built form. Precedent studies analyse further examples, whether successful or not, of aspects that contribute to

the revitalisation of inner city areas as well as the establishment of Arts and Cultural Precincts. Both case and precedent studies allow the author to gain insight to the greater issues surrounding the topic of this dissertation as the foundation for thorough understanding.

## CHAPTER 2

### THEORETICAL AND CONCEPTUAL FRAMEWORK

#### 2.1 THE DECLINING CITY: CAUSES OF DECLINE

##### 2.1.1 WHAT IS DECLINE?

Decline has been a rapid force that has affected many cities around the world. Some of the proposed reasons have included racism, capitalism, extreme environmental conditions, post-industrialism, technology, anti-social behaviour, government regulation (too much or too little) and poor quality services, policing and school systems (Kibel, 1998; 2)

##### 2.1.2 THE CAUSES OF DECLINE

###### a) Demographic Shifts

Demographics shifts, as discussed in the following section, within cities have largely to do with three issues: race, age and economic standing. Intra-Urban shifts, as well as trans-urban shifts have contributed to the issue of decline within the city. Exclusivity has become a concept that many groups strive to achieve, often at the expense of others.

###### Intra-Urban Shifts

Intra-Urban shifts are defined, in this thesis, as the relocation of groups within the boundaries of the city. Segregation has appeared to be a dominant factor in many cities. Racial wars, economic differences, age and, in some cases, forced physical segregation between districts are all contributing factors to the eventual decline of cities.

Race and racial intolerance are one of the factors that have contributed to intra-urban shifts. In the United States, racial preferences still exist within some communities (Leo & Goff, 1998; 6). Downs (1998) has found that

racial integration has been largely tolerated in society rather than accepted. His research indicates that in instances where racial integration is accepted, disputes arise as to the 'definition' of such integration. Race group 'X' might agree to an even 50-50 ratio whereas race group 'Y' might argue that the ratio should be less. This is where racial integration becomes



problematic (Downs, 1998; 9).

**Figure 2.1 (left):** Racial intolerance is still an issue which contributes to divisions in living environments.

**Figure 2.2 (right):** The fine line dividing rich and poor.

Over the last few decades, the economic divide within the population has increased significantly and has been highlighted by the numerous urban redevelopment and urban renewal projects executed since the end of the Second World War. Class location became common practice with the segregation of higher and lower income groups (Holcomb & Beauregard, 1981; 11). In the United States alone, slum clearance for the purpose of urban renewal and state regulations meant the forced relocation of many African-Americans, poor whites and the elderly, usually to lower quality accommodation – in comparison to their original accommodation - which was often more expensive to rent and deteriorated due to their overcrowded state (Holcomb & Beauregard, 1981; 11). The evidence was displayed within the urban fabric - high trend, modern and glossy buildings became home to the middle and upper-class whereas the poor moved within the realm of run down and decaying buildings.



**Figure 2.3 (left):** *Slum clearance initiatives such as the above image of McRee Town in Missouri often made way for urban renewal which centred around the middle and upper class.*

**Figure 2.4 (right):** *Slums were often cleared for the construction of new buildings for the middle and upper class.*

But America was not the only culprit for class segregation. Francois Maspero (1994) observed the subtle changes within the Paris streets that subtly encouraged the eventual segregation of classes. "[They] watched their bustling quarters slowly being transformed into museum-style shop windows; they had watched the departure of an entire class of craftsmen, workers and small shopkeepers – all the people who went to make up a Paris street... [They] saw renovation force out the poorly off, old people and young couples with their children who all disappeared as rents rose and flats were sold..." (Maspero, 1994; 16). Furthermore, in the 1980's, the Egyptian Government ordered the removal of over 5000 Egyptian families from Central Cairo as the area was to become a place for international investment in both the business and tourism industries. The old and decaying houses were to be replaced by modern buildings, luxury accommodation, five-star hotels, offices, movie theatres, conference facilities, cultural facilities and multi-storey parking lots (Ghannam, 1997; 122).

Maspero and Ghannam have both observed how urban renewal strategies have had a negative impact on cities. Even though urban renewal strategies were implemented with the intention of bettering the 'image' of the city, the strategies were often pursued at the expense of others. Those who were earning lower incomes were removed (either by force or by rising property values) to make way for facilities and properties that benefited those in higher income brackets. It is a case of 'the haves' versus the 'have-nots', with the 'have-nots' often bearing the consequences.

### Trans-Urban Shifts

The previously mentioned demographic shifts have occurred within the boundaries of the city. Removal of minority groups and the poor for purposes of urban renewal and urban redevelopment has meant a displacement to other areas within the city which have, in some instances, meant a lower standard of living. But demographic shifts have, in other instances, not been the result of forced removal or urban renewal projects. Urban development in peripheral areas has sparked the gradual process of decentralisation, or out-migration, from the inner city to the suburbs in pursuit of a better quality of life. The next section deals with the segregation of population groups as a result of issues that have encouraged trans-urban shifts.

Paul Kibel (1998) and Carlos Balsas (2007) have both noted that today there are more people living in suburban locations than in city centres (Kibel, 1998; Balsas, 2007; 231). *"More people seek big yards and open spaces, even if it means a long commute"* (Ohlemacher, 2006). The United States saw an increase in the suburban population as more and more people moved from urban centres to suburban locations (Kibel, 1998).

In the first two decades of the 20<sup>th</sup> century, the rich and middle-class removed themselves from the squalor of the industrial city to settle in areas

on the outskirts of the city (Holcomb & Beauregard, 1981; 5). As the time progressed, specifically during the period after the Second World War, more and more people chose to settle themselves in the suburbs. The dream of settling in a detached suburban house in the suburbs became the primary aim of many, specifically the upper and middle-class (Couch *et al*, 2004; 132), especially since the motor car now made commuting to the city possible (Downs, 1998; 9). Location close to public transport facilities, were no longer important. This trend, however, was not specific to the United States.



**Figure 2.5:** People have traded inner city living for suburban living.



**Figure 2.6:** People prefer the spacious homes offered by the suburbs in contrast to the cramped environment of the inner city.

Liverpool has seen a decrease in the average household size that exists within the inner city as families have chosen the realms of suburban life and newly developed areas (Couch *et al*, 2004; 123). Similarly in Lisbon, Portugal, the younger generation moved to the peripheral areas and suburbs leaving the aged in decaying low-rent areas (Balsas, 2007; 239).

South American cities have also started to follow the trend of out-migration. In Sao Paulo there has been a tendency amongst higher income families to relocate to the suburbs and create isolated enclaves (Caldeira, 1996; cited in Amin & Graham, 1999; 16). The opportunity was given, for those who could afford it, to purchase or rent luxury accommodation in secure gated establishments, which offered other luxury facilities such as swimming pools, service rooms and waiting areas for



drivers. To many wealthy Sao Paulo residents, this opportunity far outweighed the opportunities presented within inner city areas (Caldeira, 1996; cited in Amin & Graham, 1999; 16).

The large number of residents that decentralised from the inner city only increased the previously mentioned intra-urban racial and economical segregation issues. With the out-migration of many middle and upper class populations, the concentration of poor, especially minority groups (such as the aged), within the inner city increased as lower income households moved to older areas of the city (Downs, 1998; 9). Initially, the city centre was still the main employment district which provided work for both urban as well as suburban residents. Black and unskilled white populations, as well as other minority groups, moved to the city from rural areas for this purpose, as many of which were former farm labourers who lost their jobs though the increased mechanisation of agriculture or the diminishing of smaller farms (Holcomb & Beauregard, 1981; 5). The poor also depended heavily on the public transport facilities to get around the city, as motor vehicles were not an option due to unobtainable prices (Evans, 1997; 42).

### **b) Economic Factors**

Over the years shifts in the economy have had its own contributions to the state of cities. Cities have changed from being places of industry to places of service. Cities have also become places which house many commercial and retail facilities, the more successful of which has been known to bustle with activity over most parts of the day. The city is an economic hub.

When a city experiences a lack of finance, problems occur. The city becomes unable to cure the ongoing processes of social and physical decline and decay within the city (Balsas, 2007; 232). This problem further manifests itself though a lack of vitality within the city. Some residents move out of decaying areas, rents are forced to be lowered to attract tenants back into the area, lower rents do not cover maintenance costs which

means that land owners can't afford to rehabilitate their properties and further decay sets in (Balsas, 2007; 244). Some cities, such as many US cities, undergo a decline in the tax base. This means that there are fewer resources for police and ambulance services, education and other government funded services and further out-migration to the suburbs (Kibel, 1998).

*“Big out-of-centre retail and leisure facilities are becoming the focal points of today's shopping and recreation activities”* (Couch, 2004; 132). This is yet another issue that has contributed to the decline of cities. The flight to the suburbs - either as a result of declining inner city conditions or in pursuit of open space living – has brought with it the potential for businesses and retail to relocate to areas that satisfy their target markets (Holcomb & Beauregard, 1981; 12; Balsas, 2007; 231). The suburbs had two major opportunities to offer: firstly, land purchase prices were lower than that of the inner city; and secondly, space was available for the construction of larger premises, unlike the limited space presented by the inner city (Balsas, 2007; 245). In some instances, malls are constructed which captured the attention of many suburban residents. Many retail stores within the city closed permanently in order to relocate to out of town locations (Balsas, 2007; 245), which initiated the further decline of the inner city as consumers no longer needed to commute to the city for purchases (Holcomb & Beauregard, 1981; 12). Unfortunately, the process of commercial and retail



**Figure 2.7:** Suburban retail has moved to the suburbs in order to follow their target market.

decentralisation has left the city in a further state of decline, leaving behind polluted and vacant lots along with an unemployed minority population as a result of the further decentralisation of jobs (Kibel, 1998).

The increase and upgrade of road networks between cities by government (or between cities and the suburbs) were considered to have a positive impact on the city and its economy by relieving congestion and to make transporting goods more effective. The results, however, were quite the opposite. Richard Evans (1997) noted that the increase in road networks has actually aggravated the situation and caused an increase in congestion which has had a negative effect on the economy. Evans has listed some of the results of congestion, which includes: late delivery of goods being transported from one location to the next; missed appointments; valuable time wasted in traffic; the hourly cost of time wasted in traffic; and the decentralisation of businesses and retailers to peripheral areas for ease of access (Evans, 1997: 45). The focus on new methods of transport has also had a catalytic effect on the existing transport systems within cities. With the rise in car ownership and the increase of funding for new and upgraded road networks, funding and investment in existing transport facilities have decreased (Evans, 1997; 42), which has resulted in: fare increases for people who use the public transport network; a declining catchment population; lower travel speeds; and decrease in maintenance of rail, tram and other public transport facilities. Private transport – the car – has thus become a more attractive, safer and efficient method of transport (Evans, 1997; 53).

### **c) Government Policy**

In the post war period many cities have been influenced, both positively and negatively, by policy applications brought in by local, regional and national government. The topic of government policy within cities is relatively broad. The following paragraphs thus comment on policy

applications that pertain specifically to the processes of urban renewal, urban development and transport, as well as the enforcement of modern movement planning principles.

The first issue to be mentioned was the government's influence in the establishment of modern movement principles for the design of the urban framework. *"In the post-war rush to turn town planning into an applied science much was lost – the city of memory, of desire, of spirit; the importance of place and the art of place making..."* (Sandercock, 1998; 4). Re-building, re-shaping and renewal of the urban fabric formed an important part of these changes which informed the context for the Modern Movement and the ideas of the CIAM (Oc & Tiesdell, 1997; 8). In North America and Britain, urban planning became a way of 'fixing' up post industrial cities by expanding the city boundaries as a means to solve the over-crowding within cities, but instead, in the pursuit of trying to create a better world modernist planners created a framework for placelessness (Alexander & Natrasony, 2005; 414).

Another issue revolved around that of economic zoning. Policies applied to the inner city suggested that properties meet certain quality standards. In many cases tenants cannot afford to meet these standards. The poor move to different parts of the city that are more affordable, which results in a concentrated poor population, usually in declining or decaying areas (Downs, 1998; 9). Certain areas are also zoned and land values increased to protect the owner's interests. These properties will only be rented by those who can afford it. Eventually fragmentation takes place as a result of middle to upper-class perceptions and attitudes towards the poor (Leo & Goff, 1998; 6).

We have seen that urban development in suburban zones had largely contributed to the out-migration of inner city residents to the suburbs (p. xx). The influence of government policy contributed to 'pull' towards the

suburbs and the problem of low density sprawl. Developers presented the picture of a 'better life' to home owners and families (Couch, 2004; 118) and government, specifically in the United States, granted mortgages to potential middle-class buyers which made the idea that much more attractive (Holcolm & Beauregard, 1981; 9). In other cases, the influence of political movements or governing parties has encouraged the process of peripheral and suburban development. During the early 1960's, Leipzig, the largest city outside of divided Berlin, started to decline in numbers due to socialist urban policy that emphasised the construction of new peripheral residential areas, instead of refurbishing and maintaining the existing housing stock within the inner city. This decision was made to contrast the views and values of the previous capitalist society (Couch, 2004; 126).

In a further study on the effect of modern transport networks, and their roles in the issue of decline, one can clearly identify the connection to government policy. *"Taxation structures, investment criteria, subsidy levels and project appraisal methods favour road rather than rail investment and car usage rather than public transport"* (Evans, 1997; 48). In Britain, policies enforced by government have been 'pro-car' and have turned a blind eye to the decline of the public transport systems. Government grants and subsidies have been spent on the construction of new roads, upgrading technologies, better transport management and developing parking controls rather than focusing and enhancing existing methods of transport (Evans, 1997; 49). In the mid to late 50's, the united States government funded up to 8000km of highway with the idea of linking cities. Other predicted benefits of highway development was the way it could aid national defence, facilitate commerce, relieve congestion and make cities more available to those living in the suburbs and peripheral areas (Holcolm & Beauregard, 1981; 11). The results however were quite contrary to the expectations of government. The mass demolition of stretches of land ended up segregating communities, neighbourhoods and districts. *"Not*

*only did the paving over of vast stretches of urban land remove valuable properties from municipal tax rolls, but, by dumping huge numbers of cars downtown, the expressways produced an insatiable thirst for more parking space that disfigured the central business districts"* (Gelfand, 1975; 228). The new highways only ended up increasing the level of congestion, especially within the inner city. Narrow city streets could no longer handle the capacity of incoming cars flowing in from the highways, nor could the city cater for the amount of cars requiring parking (Holcolm & Beauregard, 1981; 11). Traffic, noise and congestion had become primary elements of the modern city (see p. 19, Environmental Issues).

### **d) Planning and Land Development**

Richard Evans (1997) has commented on the divide that formed between architectural and planning professions, specifically referring to the issues, which exist in the United Kingdom. Architects, developers, engineers and land owners occupied themselves mostly with the design of new buildings, structures and road whereas planners were left to 'connect the pieces'. Planners' tasks were to reconcile the connection between: pedestrian and vehicle; the arrangement of land uses; individual planning applications; and the preservation of buildings. It became more important for planning departments to cater for business expansion and rising car ownership than it was to provide needs of existing civic spaces and buildings. Thus, existing public spaces were reclaimed for private use or new road construction.

There have been many changes that have contributed to the decline of inner city areas. The implementation of zoning policies for the purpose of reducing land use conflicts not only replaced lower value establishments, such as homes, industry and cultural uses, with higher value office and retail establishments but also showed little or no thought for relevant linkages between communities such as public spaces (Evans, 1997; 90). Time and investment was spent on vehicular circulation which connected

these zones but little spent on improving the public realm for the people using it. *"This has resulted in left-over public spaces which lack coherence or amenity value, especially in the disjointed transitional area between town centres and inner residential areas"* (Evans, 1997; 90). Deterioration of the public realm either leads to crime and vandalism or results in a patchwork of various themes and approaches by individual landowners. This adds an unattractive and fragmented visual to the urban environment.

Development beyond the boundaries of the city - in the form of low density sprawl - has contributed to the problem of decline. Sprawl, according to Peiser (2001), refers to *"the gluttonous use of land, uninterrupted monotonous development, leapfrog discontinuous development and inefficient use of land"* (Peiser, 2001; 278). The development of new peripheral areas for commerce, retail and housing has been constructed at the expense of existing urban quarters (Couch, 2004; 118; Kiebel, 1998).

### **e) Environmental Issues**

*"Strong anti-urbanist sentiment...is tied in part to the belief that cities are polluted, unhealthy places to live. The clean air and bright blue skies of the countryside are one good reason people flee the city, if only as far as the suburbs"* (Boon & Modarres, 2006; 134). This statement is not difficult to relate to, as many residents have come to prefer the open spaces that suburban life has to offer in comparison to the noise, smog and pollution presented by the city (Ibid). The way the inner-city presents itself as well as the environment it creates are, noticeably, factors that can attract people as well as repel them from the inner city. Boon and Modarres have touched on one of the driving forces of inner-city decline, namely the environment.

The built environment, and the inner-city environment, is experienced by what is seen - or experienced (Cullen, 1960) - and what is perceived – or sensed (Alexander, 1979; Lynch, 1960). The environment a person

experiences is based on the senses: sight, taste, touch, hearing, smell. Decaying areas, polluted streets, noise and smog all create an environment that has a negative impact on the way we perceive the inner-city. The following describes the impact of environmental issues on the decline of the inner-city.



Decay has effected a large percentage (if not all) of cities around the world at some point within their existence. Environments within cities, such as Leipzig in Germany, had become unliveable as decay affected urban housing areas (Couch, 2004; 126). Lisbon and Porto in Spain faced further decline as residents and businesses moved out of the city due to their own deteriorating physical conditions (Balsas, 2007; 239). But it is not only decay that repels people. With the increase of car ownership also came the increase of air pollution and noise pollution caused by traffic and congestion (Balsas, 2007; 231). Pollution poses many health threats to city-goers, some of which include various repertory diseases and cancer. Smog has also caused high



**Figure 2. 9:** Decay creates an unliveable environment for people.



**Figure 2.10:** Traffic congestion create an unsafe environment, noise pollution and air pollution.



temperatures which aggravates and traps the pollution in the city (Evans, 1997; 46).

Cars, and other motor vehicles, have had an active role in the decline of cities. In order to accommodate the amount of motor vehicles that move in and out of the city on a daily basis, parking garages were erected. The result has been an increase of dingy, multi-storey parking garages, which make their users feel vulnerable and unsafe and have only added to the traffic problem by supplying more space for city-goers to store their cars (Evans, 1997; 45). Tanner Oo & Stephen Tiesdell note that "*...towns and cities have generally been constructed as dangerous, or deviant, environments*" (Ravenscroft, 2000; 2534). The perception of the new urban environment - where cars, roads and highways have become the dominant feature - has raised concern for safety, even to the extent that many people don't use healthier forms of getting around, such as walking or cycling. Cars have thus become a danger for pedestrians and cyclists. Increased traffic has also made areas less attractive to residents or potential residents. Increased traffic has further influenced the decentralisation of people from the busy inner city to suburban areas (Evans, 1997; 46).

But traffic is not the sole cause of people leaving the inner city. Crime has contributed to the fear of safety, especially for women and the elderly (Kibel, 1998). Increased crime rates have lessened the interest in inner-city living and the time spent within the inner-city during the course of the day (Thomas & Bromley, 2000). Activity in public spaces within the city have also seen a decline in activity as fears of personal safety, perceived or real, have increased. Some cities have responded to such fears. In Los Angeles, public spaces are being re-engineered as places with surveillance from which 'threatening groups' are excluded (Amin & Graham, 1999; 16).

## **2.2 KEY CONCEPTS AND THEORIES**

### **2.2.1 INTRODUCTION**

In the pursuit to establish a relevant theory regarding 'Place', several other avenues need to be explored. These avenues include the writings and opinions of those who have recognised the importance of the idea that 'Place' serves as an important concept in areas of urban design, cities and individual spaces. In short, Place and its surrounding theories affect everything from macro to micro scale. Theories relating to Contextualism, Phenomenology and Critical Regionalism all find their grounding in the way in which 'space' becomes 'place', and the quality of 'place' it creates through a collection of variables. The following chapter considers these theories along with their variables to establish an opinion on the idea of what 'Place' should be.

### **2.2.2 CONTEXTUALISM**

A struggle exists between supporters of the Modern Movement as well as those who have high regard of Traditional Urbanism. The 20<sup>th</sup> century has become a combination of both these concepts, i.e. the traditional city – with its corridor streets, grids, squares, etc. - as well as the city-in-the-park approach, where the concept revolves around the idea of a building within a park-like environment, which is the opposite of that of traditional urbanism (Schumacher: in Nesbitt, 2003; 296). Contextualism, aims to reconcile the differences between the traditional city as well as the city-in-the-park approach (Schumacher: in Nesbitt, 2003; 296).

Schumacher (2003), in his paper "*Urbanism: Urban Ideals and Deformations*" explains the views and research presented by professionals such as Wayne Copper and Robert Venturi, and makes direct reference to the works of Bramante, Le Corbusier and Van Doesberg to draw relevant comparisons between traditional and modern approaches to architecture and urbanism as a means to achieve the 'neutral ground' which

contextualism aims to establish. Schumacher believes “[*that*] architecture, like art, is both reality and expression” (Schumacher: in Nesbitt, 2003; 297). This being said, it is important to note that ‘reality’ and ‘expression’ form each a half of one whole, (similar to the theories expressed in phenomenology) and that contextualism does not favour one over the other. It is the idea of ‘both-and’, as expressed by Venturi (Schumacher: in Nesbitt, 2003; 305).

One of the first arguments that Schumacher presents concerns the idea that buildings can, in fact, be presented as independent objects in space, separate from its surroundings (Schumacher: in Nesbitt, 2003; 298). The difference lies in the knowledge that his statement is applicable to a select few examples, in contrast to the modern movement’s beliefs that all buildings should be designed in such a way. Traditional examples used in Schumacher’s text include the Tempietto of Bramante. The cylindrical temple is independent of context and yet fits into its environment in a way which is harmonious. The concept of the Tempietto expresses the modernist ideals of independence of context with all-round facades, but yet slots into the traditionalist view of urbanism by forming part of the surrounding whole and responding to its surroundings as opposed to competing with it.

In contrast, Schumacher highlights Theo van Doesberg and Cornelius van Eesteren’s concept for a private house (1922) (Schumacher: in Nesbitt, 2003; 299). The project is conceptually the same as that of the Tempietto. It is designed as a multi-sided figural building which aims to highlight its separation from context. There is no clear distinction as to what the dominant facade may be. The house is purely a sculptural mass within the landscape and forms a prototype for modernist thinking.

The next idea includes the notion that idealised forms could be ‘collaged’ within the urban environment and allow for deformations to occur in order to successfully place itself into the urban context (Schumacher: in Nesbitt, 2003; 30). Robert Venturi, on the other hand, argued against this idea.

Venturi believed that elements should be *“hybrid rather than ‘pure’, distorted rather than ‘straightforward’, ambiguous rather than ‘articulated’”* (Schumacher: in Nesbitt, 2003; 301). In contrast, the modern architect is baffled by the idea that such deformations could be successfully applied. Contextualism, once again, aims to establish the neutral ground between these two very opposite opinions. *“It is precisely the ways in which idealised forms can be adjusted to a context or used as ‘collage’ that contextualism seeks to explain, and it is the systems of geometric organisation which can be abstracted from any given context that contextualism seems to divine as design tools”* (Schumacher: in Nesbitt, 2003; 301).

A traditional example of how these deformations have been applied can be seen in the Piazza Navona at Saint Agnese (Schumacher: in Nesbitt, 2003; 302). The basic concept of a centralised cross capped by a dome has been maintained, whilst honouring the consistency of the Piazza's facade. At the same time, the essence of Saint Agnese is respected by the presence of the dome, as prominent symbol, which is thrust forward in full view. This building, although idealised, acts in a way that is responsive to context even whilst conforming to its deformations (Schumacher: in Nesbitt, 2003; 302).

Modernism, though free in its form as a building within the landscape, is not without its own pressures. Colin Rowe has stated that it is impossible for any useful, idealised building to be without building pressures. Even if no design pressures are present, then pressures as to entrance and orientation would act as deforming pressures (Schumacher: in Nesbitt, 2003; 302). This is evident in Pavillon Suisse, by Le Corbusier. The building is distorted by the loose context, quite opposite of the tight sight pressures of Saint Agnese. The entrance sequence has acted as defining pressure for the front as well as the back elevations. The front entrance area is defined by two curved surfaces of different textures, marking the entrance, whereas the garden

facade is a transparent flat curtain wall opening itself to the expanse of the garden (Schumacher: in Nesbitt, 2003; 302).

The above two examples both reflect the notion of the importance of site pressures relating to context. Context forms the restrictions for any building type and adhering to these restrictions and pressures has the ability to bring forth a building which is in harmony with its surroundings, but at the same time does not have to lose any of the essence of what makes that building unique in function.

Further to the theory of contextualism is the concept of figure-ground. Wayne Copper has argued that the concept of figure ground can be reversed, with voids being represented as 'figures' and solids as 'ground'. *"Once it is recognised that figure and ground are conceptually reversible, it follows quite naturally that their roles are interdependent"* (Copper, W. (1967) in: in Nesbitt, 2003; 301). A space without a backup solid does not give a true reflection of its properties and its success. When the figure-ground study is inverted, it is clear to realise Copper's argument, but at the same time, the question still remains whether or not this argument of figure-ground theory is relevant. Copper further states that the analysis of a figure-ground diagram will vary dramatically when building heights are considered (Schumacher: in Nesbitt, 2003; 301): *"it would be absurd to attempt to analyse Mid-Town Manhattan with only one level of plan... although with Rome, it would not"* (Copper, W. (1967) in: in Nesbitt, 2003; 301). Having said that, Schumacher does state that even though the figure-ground study may not, in all cases prove relevant, it is still relevant to the analysis of the urban structure of a given context.

*"If we relate the urban pressures recognised in the aforementioned examples to the concept of idealisation through programmatic requirements, we can arrive at a logically balanced 'contextual' building"* (Schumacher: in Nesbitt, 2003; 303). Based on the arguments presented by Schumacher, one can conclude that the theory of contextualism,

according to Schumacher, roots itself in the idea that there is a 'middle ground' to be discovered, and that extremism needs to be avoided and both sides considered equally. It is, as mentioned by Venturi, the idea of 'both-and': both responsive and assertive; both figure and ground; both introverted and extroverted; both idealised and deformed (Schumacher: in Nesbitt, 2003; 305).

### **2.2.3 PHENOMENOLOGY**

*"Our everyday life-world consists of concrete "phenomena". It consists of people, of animals, of flowers, trees, and forests, of stone, earth, wood and water, of towns, streets and houses, doors, windows and furniture. And it consists of sun, moon and stars, of drifting clouds, of night and day and changing seasons. But it also comprises more intangible phenomena such as feelings"* (Norberg-Schulz: in Cuthbert 2003; 116).

In the above quote from Christian Norberg-Schulz' paper on *Phenomenon of Place* (in: Cuthbert, 2003;116), Norberg-Schulz gives a clear definition to what phenomena are and how they are perceived as individual elements as well as a collective whole. He further explains that each phenomenon has the ability to function as an independent element or as a whole, along with other phenomena: such as a collection of trees which make up a forest or streets, buildings and roads which make up a city (Norberg-Schulz: in Cuthbert 2003; 116). Ultimately, phenomena have the ability to construct an environment, which we call, place (Norberg-Schulz: in Cuthbert 2003; 116).

It is worth noting that, as Norberg-Schulz notes, the concept of place has far more meaning than just location (Norberg-Schulz: in Cuthbert 2003; 118). Place is made up of a variety of phenomena. Heidegger introduces the notion of 'earth' and 'sky': *"Earth is the serving bearer, blossoming and fruiting, spreading out in rock and water, rising up into plant and animal... The sky is the vaulting path of the sun, the course of the changing moon,*

*the glitter of the stars, the year's seasons, the light and dusk of day, the gloom and glow of night, the clemency and inclemency of the weather, the drifting clouds and blue depth of the ether"* (Heidegger, 1971; 149). Heidegger distinguishes between earth and sky as two entities which form definitive boundaries in which everything exists. It is the void in which humans dwell. He defines this in-between in two parts: the first as 'landscape' and the second as 'settlement'.

Settlement, according to Heidegger, is a man made part of the environment and is connected via 'paths'. The basic properties of a settlement are 'concentration' and 'enclosure', and along with individual elements (or phenomena) that exist within the boundaries of the settlement, create an environment. Thus, as Norberg-Schulz concludes, that aspects of an environment can be categorised in terms of horizontal and vertical (earth and sky) as well as 'outside' and 'inside' (concentration and enclosure) (Norberg-Schulz: in Cuthbert 2003; 119). These categories imply 'space' but cannot imply 'place' without 'character', which is determined by "*how things are*" (Norberg-Schulz: in Cuthbert 2003; 119). Simply put, space describes the three-dimensional aspects of the elements that make up a place, whereas character describes the atmosphere what exists within the place. The one is partner to the other, and together, create the phenomenon, Place (Norberg-Schulz: in Cuthbert 2003; 119).

Norberg-Schulz goes on to demonstrate that space becomes the realm in which humans dwell. This space, however is not homogenous, but consists of many qualitative differences, such as 'up' and 'down', 'inside' and 'outside', 'here' and 'there', etc (Norberg-Schulz: in Cuthbert 2003; 120). Theorists such as Kevin Lynch (1960) have defined the concept of space in terms of paths, edges, landmarks, districts and nodes as points of reference within a space. Heidegger considers space to exist within a boundary, which he defines as the place where something 'begins' as opposed to where something ends (Heidegger, 1971; 154). Heidegger refers to these

boundaries as floors, walls and ceilings. In nature, these boundaries would be characterised by the sky, the ground and the horizon. Character, the second element of place, is a more general concept. It is both a comprehensive atmosphere and the substance of space defining elements (Norberg-Schulz: in Cuthbert 2003; 120). The term 'presence' is intimately linked to character. Presence needs to be descriptive: solemn, in terms of a church; festive, in terms of a ballroom; protective, in terms of a dwelling; and practical, in terms of an office (Norberg-Schulz: in Cuthbert 2003; 121). Character is perceived by varying seasons, topography and light, which create the natural character of an area. It can be said that 'Places' are designated by nouns (island, forest, bay, square, street, courtyard etc.), spaces are designated by prepositions (before, after, under, behind, in, around, etc), and character is designated by adjectives (natural, fertile, busy, cold, intimate, etc). Each of these elements forms part of a collective phenomenon.

"The existential purpose of building is therefore to make a site become a place, that is, to uncover the meanings potentially present in the given environment" (Norberg-Schulz: in Cuthbert 2003; 123). Norberg-Schulz has described the idea of place as a collective of varying elements which function as a whole. These varying elements make up the physical three-dimensional structure, which along with the character represented, add to the establishment of place. Because of the variables that create place, it is also safe to assume that place is dependent on the dweller's experience: people generate their own opinions of the environments in which they dwell.

### **2.2.4 CRITICAL REGIONALISM**

*"The phenomenon of universalisation, while being an advancement of mankind, at the same time constitutes a sort of subtle destruction, not only of traditional cultures... but also of what I shall call for the time being the creative nucleus of great cultures, that nucleus on the basis of which we*



*interpret life...the ethical and mythical nucleus of mankind"* (Paul Ricoeur, 1961; p276-277).

There is an evident struggle that exists within the urban realm: on the one hand, there is a need to remember the past – the local vernacular – along with the natural spirit of a place before the involvement of colonialisation; on the other hand, there is the clear influence of modern society, science, politics and technology that has to be considered, even though this mostly happens at the expense of the former (Frampton, 2002; 78). Kenneth Frampton calls for the return to the basic 'DNA' of a place when considering new architecture and urban design, not in a way that leads us back to the raw vernacular of a place, but rather the consideration of the context in which the region finds itself.

Frampton argues that over the last two decades that technology has hijacked the practice of creating region-specific architecture. Buildings have become overly hi-tech and have caused a forging, rather than creating of spaces. Materials and elements are used to add to the cultural flavour of a place. Buildings are masked to look like they have been influenced by the local culture without culture ever being considered in the greater concept (Frampton, 2002; 78). Civilisation has moved towards a world standard dominated by the high-rise block and the serpentine freeway. The former has become the coping mechanism for the effects of the latter. More freeways mean more people travelling into the city. More people mean higher densities, a need for more floor space, which has translated into the high-rise buildings we find all over cities today. The city is no longer a place of culture, but a place that bows to a universal standard (Frampton, 2002; 78).

Frampton believes that critical regionalism should found itself in the *arriere-garde*: a position that distances itself from the modern world and *avant-garde* without the impulse to return back to the way things were before industrialism. *"It is my contention that only an arriere-garde has the*

*capacity to cultivate resistant, identity giving culture while at the same time having discreet recourse to universal technique"* (Frampton, 2002;81). Frampton calls for finding, in a sense, the middle ground between advanced technology and the tendency to revert back to the architectonics of the past.

The primary strategy of critical regionalism is to reconcile the impact of universal civilisation with elements formulated indirectly from the distinctiveness of a particular place (Frampton, 2002; 82). This includes elements such as local light, topography of specific sites, structural modes and even textures. These elements are all unique to a region which creates a 'DNA' of the place, giving it its individual quality. But Critical Regionalism is not about reviving the lost vernacular. It can be said that critical regionalism is about purifying what is inherent to a specific culture (its forms) which combines itself to the universal technology of the age, much, in a sense, like contextualism, which roots itself in the 'both-and' approach of the traditional as well as the modern movements. Critical regionalism presents a form that is true to its roots and environment whilst keeping up with the technologies presented by the current age. Western civilisation dictates that anything that does not follow the standard that is set is of a 'lesser' standard. This was noted by Aldo van Eyck when he wrote that: "*Western civilisation habitually identifies itself with civilisation as such on the pontifical assumption that what is not like it is a deviation, less advanced, primitive, or, at best, exotically interesting at a safe distance"* (Evans, 2002; 184). Harwell Hamilton Harris argues that it is acceptable for a region to accept the thoughts and trends of the times, without losing the identity of its vernacular (Frampton, 2002; 83).

Critical regionalism furthermore places emphasis on the specifics of nature and the environment. The current trend, as noted by Frampton, consists of manipulating sites in order to achieve a perfectly flat base on which to build. Frampton considers these earthworks to contribute to a state which

contradicts the idea of creating 'place'. *"The bulldozing of an irregular topography into a flat site is clearly a technocratic gesture which aspires to a condition of absolute placelessness, whereas the terracing of the same site to receive the stepped form of a building is an engagement in the act of 'cultivating' the site...This inscription, which arises out of 'in-laying' the building into the site, has many layers of significance, for it has the capacity to embody, in built form, the prehistory of the place, its archaeological past and its subsequent cultivation and transformation across time"* (Frampton, 2002; 86-87).

Topography, along with light and climate create some of the boundaries which are used to successfully establish a building envelope and overall design (Frampton, 2002; 87). Frampton believes that natural light creates a place specific characteristic in and around a building, which should be celebrated rather than ignored. Frampton refers to this as a 'place-conscious poetic', where light and climate add to the ambience of a space during different times of the day or year. The same could be said for ventilation, which, as Frampton suggests, should respond to the local climate and needs and counter act the excessive use of air-conditioning (Frampton, 2002; 87).

*"It is symptomatic of the priority given to sight that we find it necessary to remind ourselves that the tactile is an important dimension in the perception of built form. One has in mind a whole range of complementary sensory perceptions which are registered by the labile body: the intensity of light, darkness, heat and cold; the feeling of humidity; the aroma of materials; the almost palpable presence of masonry as the body senses its own confinement; the momentum of an induced gait and the relative inertia of the body as it traverses the floor; the echoing resonance of our own footfall"* (Frampton, 2002; 88). This excerpt is a profound summary of the impact and importance of the sensory realm on the built form. The tactile and visual element to the built form is not one

that can be produced in two-dimensional plan or even three-dimensional form, but is only truly sensed through the experience of the collective: the surroundings, built form, aesthetics and place (Frampton, 2002; 89).

Critical regionalism, as expressed by Frampton, contains the theories of place that are specific to a region, culture or area by drawing from the physical, natural and sensory surroundings in order to create a built form that produces a current vernacular without getting tied down by historical forms and techniques. Critical regionalism seeks to draw from the past as well as the present through representation of the area and climate in built form.

The concept of 'Place' is more complex than just a given location. It is more than just a bounded area and more than just a building on a site. Place has a presence and a meaning.

Each of the above mentioned theories respond to both macro and micro scales, i.e. they respond to both the urban environment as well as the built form. Contextualism argues that buildings should respond to context in a way that considers both the traditional and modern ideals. Buildings should blend into the environment whilst still being true to its functions, as mentioned through the example of Saint Agnese (Schumacher: in Nesbitt, 2003; 302). Phenomenology, on the other hand, states that the urban environment is formed through the collective, and that place is the wholeness of various objects, both natural and man-made, consisting in a bounded space. Furthermore, phenomenology also gives reference to the idea of character, which acts as the soul within a body, giving the space 'life'. A similar reaction is brought forward by Frampton in his discussions on critical regionalism. Critical regionalism theorises that place is characterised by the culture and cultural landscape of an environment: from its topography, natural light, its people, and tectonics.

## 2.2.5 SOLVING DECLINE: A LOOK AT REVITALISATION

### a) DEFINING REVITALISATION?

The term Revitalisation stems from the word 'Revitalise', meaning "to give new life or vitality to" (Soanes & Stevenson, 2006). Urban Revitalisation is considered to be the impartation of life and the increase of vitality in cities (Thomas & Bromley, 1999; 1403). The revitalisation of the urban form aims to improve the declined city from a place which is considered desolate and void of continuous activity into a city that creates a liveable environment for its users: an attractive space for residents as well as visitors to explore, frequent and enjoy. Urban revitalisation brings growth, progress and new activities into cities and areas that no longer attract the attention of investors and new investment (Briavel Holcomb, et al., 1981; 1).

In order to understand vitality one has to ask: What are the characteristics of a city that create a pleasurable and exciting experience for its visitors and residents? What quality or qualities, which cities possess, create a draw for both residents and visitors alike? What makes a city attractive? What makes a city unique?

Vitality is known to be a dominant quality which successful urban places possess. According to Neil Ravenscroft (2000), vitality can be gauged by how busy a city is during certain times of the day, i.e. by observing the pedestrian flows and movements that exist within the boundaries of the city (Ravenscroft, 2000; 2534). Successful cities appear to be places of many varied comings and goings, meetings and transactions (Montgomery, 1998). The following pages look at the various aspects that constitute a successful city.

**b) VITALITY THROUGH DIVERSITY**

*“Big cities are natural generators of diversity and prolific incubators of new enterprises and ideas of all kinds. Moreover, big cities are natural economic homes of immense numbers and ranges of small enterprises”* (Jacobs, 1961; 156). It is the different tastes, needs, supplies, skills and interests that generate diversity within cities.

John Montgomery (1998) has derived a list of indices which are derived from Jane Jacobs' book, *'The Death and Life of Great American Cities'* (MIT Press; Cambridge) and Comedia's *'Out of Hours: The Economic and Cultural Life of Towns'* (1991 Report). The list indicates that diversity is dependent on:

- the variety of primary land uses;
- the amount of independent businesses, especially local businesses such as shops;
- varied patterns of opening hours, especially at night, that encourages activity over as much of a 24-hour period as possible;
- the variety and sizes of street markets;
- the availability of cultural and meeting places, such as cinemas, theatres, wine bars, cafe's, pubs, and restaurants;
- the availability of people-watching and cultural animation spaces such as parks, gardens, squares and corners;
- mixed land ownership patterns to provide for small scale investment as well as self-improvement opportunities;
- the varying sizes of business units and varying unit prices to provide for both small and large businesses as well as new and more established businesses;
- the variety of building types, styles and designs based on the confidence in new architecture;
- and the presence of active street frontages (Montgomery, 1998).

These indices ensure that the urban environment will cater for a variety of interests and activities and ensure varied opportunities for activities over different times of the day.

Diversity forms the primary element of vibrant places through diverse business, activity and built form (Landry, 2008; 253). PPS (Project for Public Spaces) suggests that each 'place' within a city needs at least ten things to do. These include: places to sit (fig. 4.1); people to meet; art to touch; activities, such as playgrounds, to enjoy and partake in; places to eat; places for listening to music and history to experience ([www.pps.org/the-power-of-10/](http://www.pps.org/the-power-of-10/); Accessed, 28 May 2010). The more variety in opportunities exists the more reason there is to visit the space, and the more varied the audience.



**Figure 2.11:** *Steps and public furniture become a place to sit, people watch and linger, and also creates cultural animation.*

It is important for cities to house a diverse mix of small businesses. This does not mean that larger businesses are less important in terms of the 'draw' they provide. Jacobs (1961) has noted that larger business have a greater self-sufficiency than smaller businesses and are able to maintain and sustain themselves. In contrast, smaller businesses rely largely on suppliers, skills and other businesses for their survival (Jacobs, 1961; 157). They serve the market that exists within their immediate area. An example could be

given by considering the workings of a small business. Most certainly a business will own at least one computer. When a computer technician is required to service the computer, another business is called on to provide the service. In another instance, this same business might depend on a postal or courier company to transport goods or provide faxing, printing and binding facilities for advertisements. When considering the workings of a large corporation, one would find that such businesses house their own IT specialists and transport facilities. It is exactly these smaller companies that add to the diversity of the city by creating a mix of supplies and skills that businesses in the area could draw from, an in return created vitality within the city (Montgomery, 1998).

Locality is also an important factor to consider within cities. With distance, comes the inconvenience of long walks or transport (whether public or private). If small business cannot be supported by close surrounding functions, they lose their advantage. When distance becomes an issue, small business, variety and personal interaction diminishes (Jacobs, 1961; 159). But small business is not the primary generator of activity and vitality within cities. It is important to note that there has to exist a variety of business sizes and strengths – both commercial and retail – for a city to express vitality (Jacobs, 1961; 160).

As much as vitality is created with the diverse mix of businesses, it is all in vain if the city ceases to function after the regular business hours. Over recent years, the idea of extending vitality beyond the regular business hours has lead to the '24-hour city' concept. This concept has involved extending the business day and integrating it with a diverse mix of night-time activities – such as a broad range of leisure and cultural activities (Figure 4.2) – which appeal to a large social spectrum (Thomas & Bromley, 2000; 1404). The unfortunate reality is that there is a fear among many potential and existing visitors to the inner city in the early evening as well as after dark. A lack of activity and surveillance at night make visitors feel



vulnerable. The challenge is to extend vitality over the usual daytime working hours by integrating it with night time activities that encourage inner city workers as well as visitors to prolong their stay within the boundaries of the city (Thomas & Bromley, 2000; 1404). This will promote activity and natural surveillance, which will allow the night time visitor to feel safer within the city.



**Figure 2.12:** Evening activity, such as the street cafe above, creates natural surveillance through activity which in turn creates a safer environment.

Activity within a city is the life force of a successful city. Transactions are vital happenings within a city (fig. 4.3). For a city to be successful, people have to be trading and interacting. Without the varying layers and levels of economic activity, the city will fall into a state of disrepair. A city cannot be sustained by culture, good buildings or well arranged and designed civic spaces alone. It depends largely on business activity, markets, entrepreneurship and informal activity (Montgomery, 1995; 147).

We have established thus far that diversity has a substantial influence on vitality and life within cities, but there are other aspects, such as density, that is needed to encourage the concentration of people within the inner city. Density is defined as the average number of residential units per square kilometer of developable land (Galster et al, 2001; 687). “[A]...district must have a sufficiently dense concentration of people, for whatever purpose they might be there. This includes people to be there



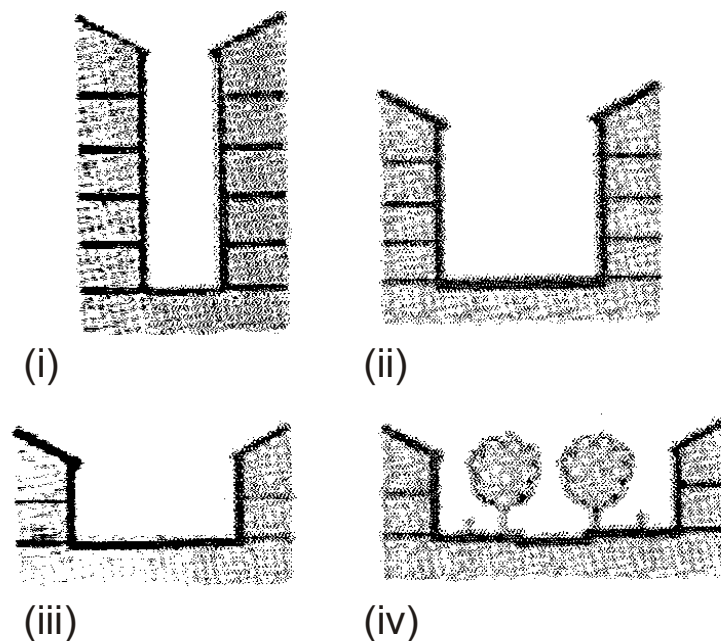
**Figure 2.13:** The image illustrates the vitality created through transactions and trading, eg. Borough Market, London

because of residence” (Jacobs, 1961; 213). Diversity requires a density (Montgomery, 1998). There has to be a connection between the concentration of people and the specialities they can support. John Denton made a good point when he commented on the how the decentralisation of people from the inner city to the suburbs has caused a thin population spread – or lack of density – that the only effective economic demand that existed in the city, or the suburbs, was that of the majority (Jacobs, 1961; 213). The majority thus determines the market, which hardly caters for diversity. Density is important, not only because density means more people and thus more money, but also because density means a higher variety in people, tastes, backgrounds, interests and other factors that make one person differ from the next. The greater the variety in people, the greater the market variety.

Over and above the economic and functional diversity which cities should possess, is the built form of cities, which should provide a variety of spaces as well as buildings. The built form refers to the physical aspects of the city:

buildings, street patterns, squares, plazas, urban furniture, urban landscape, waterways, precincts and districts, green space, etc.

It is important to consider space ratios within the urban fabric as well as the differences between specific urban forms. For instance, there is a clear difference between a road and a street. A road is a line of communication connecting two points catering for fast moving and heavy traffic (Moughtin, 2004; 129). They are often wide and spaces that are not suited for pedestrians. Streets, on the other hand, are three-dimensional spaces found between the two lines of adjacent buildings, occupied mostly by pedestrian movement (Ibid, 129). Space ratios tend to determine the level of comfort one experiences in these streets. If the street is too narrow, it has



**Figure 2.14:** Street widths as defined in Carmona (2003)

(i) Streets where the building height exceeds the width of the street could lead to feelings of claustrophobia.

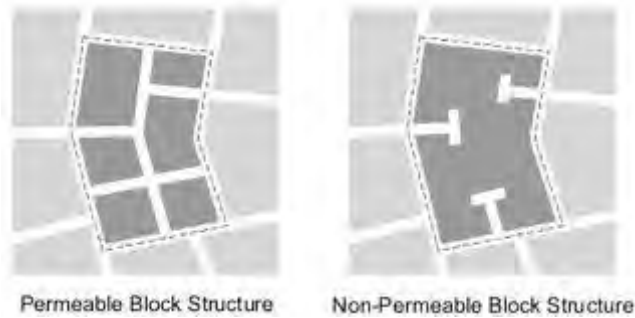
(ii) A street width with a 1:1 ratio is considered the minimum for comfortable urban streets.

(iii) A ratio of 1:2 and 1:2.5 creates good sense of enclosure in the street.

(iv) Street widths with a ratio of 1:4 create a weak sense of enclosure.

the ability to make the user feel claustrophobic (Carmona, 2003; 147). If the street is wider than the buildings which surround it, the space tends to feel exposed with a weak sense of enclosure (Ibid). Current research has shown that streets with a strong sense of enclosure conform to a width to height ratio of a minimum 1:1 and a maximum of 1:2,5 (fig. 4.4) (Carmona, 2003; 147). The same height to width ratios apply to squares. Ideas about the relationships between building heights and the squares they line can be traced back to Alberti who stated that, "*A proper height for the buildings about a square is one third of the breadth of the open area or one sixth at the least*" (Moughtin, 2003; 100). In some instances angles from the eaves line of the surrounding buildings have been used to determine the space between buildings around a square. Hegemann and Peets (cited in Montgomery, 2003; 100) further suggest that the minimum angle between the eaves line of a building and its adjacent structure should be no less than 45 degrees. Hegemann and Peets continue to determine that the ideal height at which an adjacent building can be viewed as a whole is at 27 degrees from the point at which the viewer is standing and 18 degrees at which more than one building can be viewed comfortably (Ibid). Space ratios are thus important considerations for the creation of space and place as they can both encourage or discourage activity within their boundaries.

Another aspect of the built environment found in cities that exude vitality is permeability. "*Permeability is the capacity to move into and through an area*" (Montgomery, 1995; 148) and "*the extent at which the environment allows a choice of routes both through and within it*" (Carmona, 2003; 64). Permeability allows the street dweller to choose his routes and is granted the freedom to change direction along a path. Montgomery (1998) argues that city blocks must be short. This provides more streets to walk down and more opportunities to turn corners. Montgomery further notes that, psychologically, long and unbroken streets are deterrents, especially if activity is minimal along that street. Permeability is destroyed when city



**Figure 2.15:** *The above image indicates the concept of permeability.*

blocks become too large, have dead street frontages, and form create a large footprint within the city (Montgomery, 1995; 148). These streets come across as isolated and stagnant (Montgomery, 1998). Smaller city blocks thus encourage activity through the variety of options of movement though the city and allow for flexibility to suit the user.

Landmarks form a distinctive part of a city. They act as orientation devises and points of reference within the urban fabric. *“Since the use of landmarks involves the singling out of one element from a host of possibilities, the key physical characteristic of this class is singularity some aspect that is unique or memorable in the context”* (Lynch, 1960; 78). Landmarks can include buildings with defining elements, public art, public spaces, sculpture and murals, reliefs, waterways, parks pedestrian walkways, harbour edges, beachfronts and street furniture – anything that is singled out from the rhythm of regularity. Landmarks itself do not generate vitality, but the diversity and variety of landmarks – weather natural or man-made – create a legible environment in which users can orientate themselves and navigate their way around the city.

## Chapter 2: Theoretical and Conceptual Framework



**Figure 2.16:** Map of the Boston Freedom Trail

An example of the above mentioned can be found in The Boston Freedom Trail (BFT) is a four kilometre pedestrian route that runs through the heart of Boston. The route links 16 sites of historical interest throughout the city which are of primary importance in the United States' Independence movement. Each of these sites acts as landmarks in the urban fabric.

The trail starts at Boston Common and meanders past (fig. 4.6): a variety of historical buildings, such as the Old State House which was home to the British Colonial

Government before the independence movement; locations of important events such as the Boston Massacre Site; sites of literary importance, such as the Old Corner Book Store; burial grounds; the Faneuil Hall which was



**Figure 2.17 (left):** Buildings and spaces along the trail act as landmarks that create points of reference.



**Figure 2.18 (right):** Medallions that mark the trail.

once an 18<sup>th</sup> century meeting hall and now forms part of a shopping district; and ends across the Charles River, at Bunker Hill Monument. The trail is clearly marked with red paving stones along with other landscaping features. Pedestrian ramps and signage was installed. Bronze medallion location markers were put in place. The route acts as a point of reference and orientation which can guide or direct pedestrians from place to place.

Adaptability within buildings has become necessary to maintain the urban framework of cities. *"...a building should be configured initially to a wide range of scenarios and should be able to change, over its lifecycle, facilitating the evolving needs of their end users"* ([www.adaptablefutures.com](http://www.adaptablefutures.com); 7 September 2010). The Urban Design Compendium's website (2010) has listed adaptability as a necessary element in design, especially future design, as needs within the city may change over time. Flexibility and adaptability allows the building to be transformed according to local trends and demand and ensures the longevity of the building itself ([www.urbandesigncompendium.co.uk](http://www.urbandesigncompendium.co.uk); 7 September 2010). This practice ensures that a variety of building styles and building ages are maintained adding to the diversity of the city.

The public realm is the setting for public life within public space – both internal and external (Carmona, 2003; 111). It is the collection of public spaces in which activity occurs. The public realm has been noted as a place for political activities; as neutral ground for social interaction, communication and intermingling; and as a place of social learning, information exchange as well as personal development (Loukaitou-Sideris et al. 1998; 175).

Streets form the most important elements of the city's public realm (Montgomery, 1998). Streets are places of activity. Anthony Vidler (1986) defined streets as the *"public realms within which the dramas of city and country life were to be acted out; dramas of state and public ritual..., of boisterous merchant and popular life in the residential street..., and the*

*bucolic manners and country sport in the forest path*" (Vidler, 1986; 29). Streets are places where social contact can be established between residents and passers-by (Hertzberger, 1988; 48).

"When a street...strikes us as beautiful it is not just because the dimensions and proportions are pleasing but also because of the way it functions within the city as a whole" (Hertzberger, 1988; 64). The perceived quality of a city depends largely on the quality of its streets. Their character and quality depend on the length of their blocks, their cross sections, the nature of their ground floor uses as well as their paving and street furniture (Lang, 2005; 97). Hertzberger (1988) noted that, "*The street was, originally, the space for actions, revolutions, [and] celebrations...*" (Hertzberger, 1988; 64), which again affirms the fact that streets are more than just spaces through which pedestrians have to move to reach his destination. Allan Jacobs (2003) has commented on, what he believes, the requirements are for successful streets and what qualities exist that contributes to their making. Jacobs, like many such as Gehl and Hertzberger, believes that streets are places of interaction: they are places where people meet and interact. Streets need to be places that facilitate these actions by encouraging people to meet on foot as a way of experiencing one another (Jacobs, 2003; 1). The social element is what gives a street its character. Streets should be safe places: places for people to walk at various paces, away from vehicular traffic, and without the feeling of being too crowded or too exposed (Ibid, 2).

The public realm is, however, not just a collection of streets. It is also a collection of all the places and spaces available to the public, both indoor and outdoor (Lang, 2005; 7). Included in these spaces are squares, parks, as well as certain indoor spaces such as arcades, the open halls of railway stations and shopping malls, to name but a few. The public realm sets the stage for a variety of actions to occur within its boundaries and needs to cater for diversity to ensure vitality.



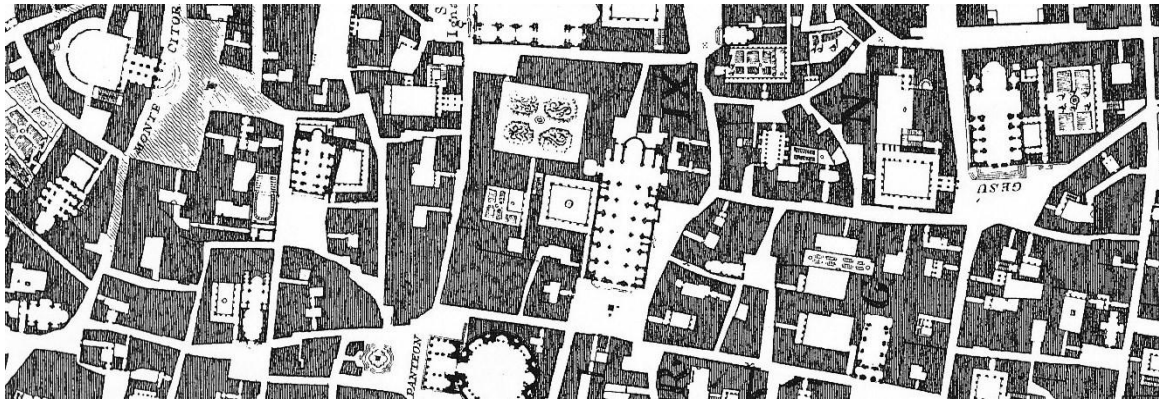
Diversity is more than just a single element of vitality. In order for a city to express vitality successfully, the city itself must become a place that caters for many different social, cultural and economical groups, races, interests, ages and backgrounds. Diversity should be expressed throughout the urban framework in both built form and activities. Variety in small businesses, their locality from one another and the extent of their opening hours create opportunities for transactions to occur, which in itself create a more active environment. Activity could encourage density by attracting residential living within the city. Density in turn creates further activity as people living within close proximity of commercial, retail and leisure facilities would pursue such activities on foot, creating an active street edge, natural surveillance and in turn, a safer environment. Variety in spaces, adequate space ratios, legibility, permeability and streets - which all form part of the public realm - has the ability to both repel and draw people. Squares act as relief areas for inner-city living as well as create spaces for cultural animation, people watching, place to meet. Streets become active edges and vibrant places provided they allow for variety: variety in activity; variety in choice; variety in routes. The author has further concluded that the quality of the public realm has the greatest effect on the activity and human presence, as these spaces either create a sense of place in which to exist or steer clear from. Vitality can thus not exist in an environment that is not comfortable for people to be in. A city thus needs to also create a sense of place.

Vitality is the primary element of revitalisation. Without vitality, urban revitalisation would be nothing more than urban renewal which is equated to a physical facelift of a city. Without diversity there can be no vitality, and without vitality, successful revitalisation is not possible.

### **c) CREATING PLACE**

This section discusses the aspects of the built environment or the city that contribute to and form part of the creation of 'Place' within the city.

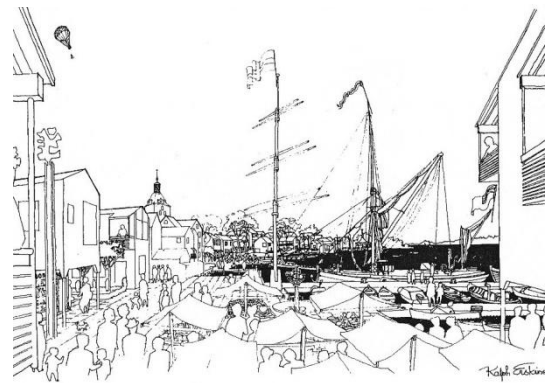
Theorists, such as Lynch, Alexander, Trancik and Hertzberger have been considered, and their theories studied, to determine the important elements of place creation and how this can be applied to the urban framework.



**Figure 2.19:** Giambattista Nolli, Map of Rome 1748.

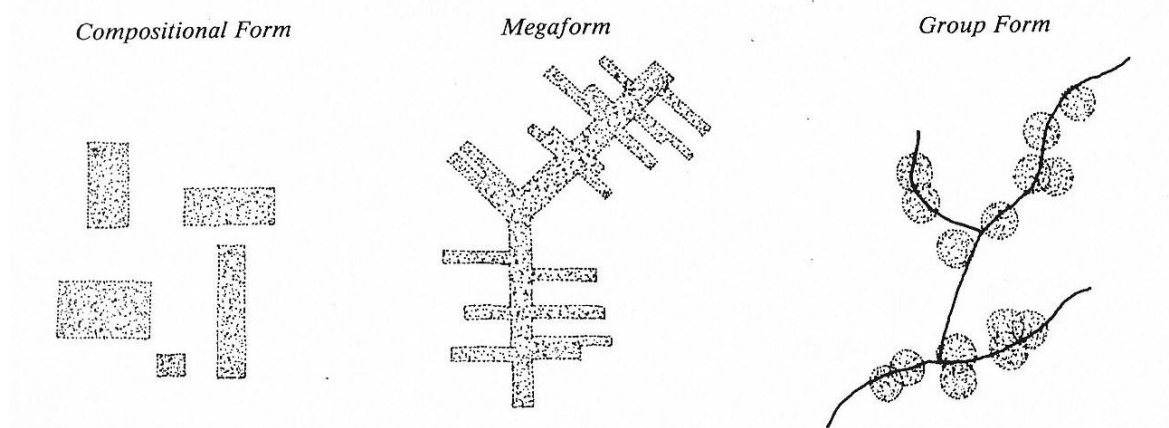
*Trancik uses this image to explain the Figure-Ground study principle.*

Roger Trancik (1986) concluded that for cities to become successful places they had to incorporate three theories; the figure-ground theory (Fig. 4.9), the linkage theory and the place theory (Trancik, 1986; 97) (Fig.4.12). The figure ground study is based on the interrelationship between solids (urban mass) and voids (surrounding spaces) within the urban fabric. Trancik believes that if the relationship between solids and voids are complete and perceivable, then the spatial network of the urban fabric should operate successfully. In contrast, if the relationships between solids and voids are insufficiently balanced, then the urban fabric becomes fragmented and disjointed and often leads to lost space (Ibid, 106). The linkage theory speaks of the connection between elements within the urban fabric



**Figure 2.20:** Ralph Erskine. Vastervik, Sweden, 1971.

*Trancik uses this image to illustrate the uniqueness of place as mentioned in his theory of place.*



**Figure 2.21:** Fumihiko Maki's three types of spatial linkage.

*Compositional Form:* Individual building are composed on a two-dimensional plane.

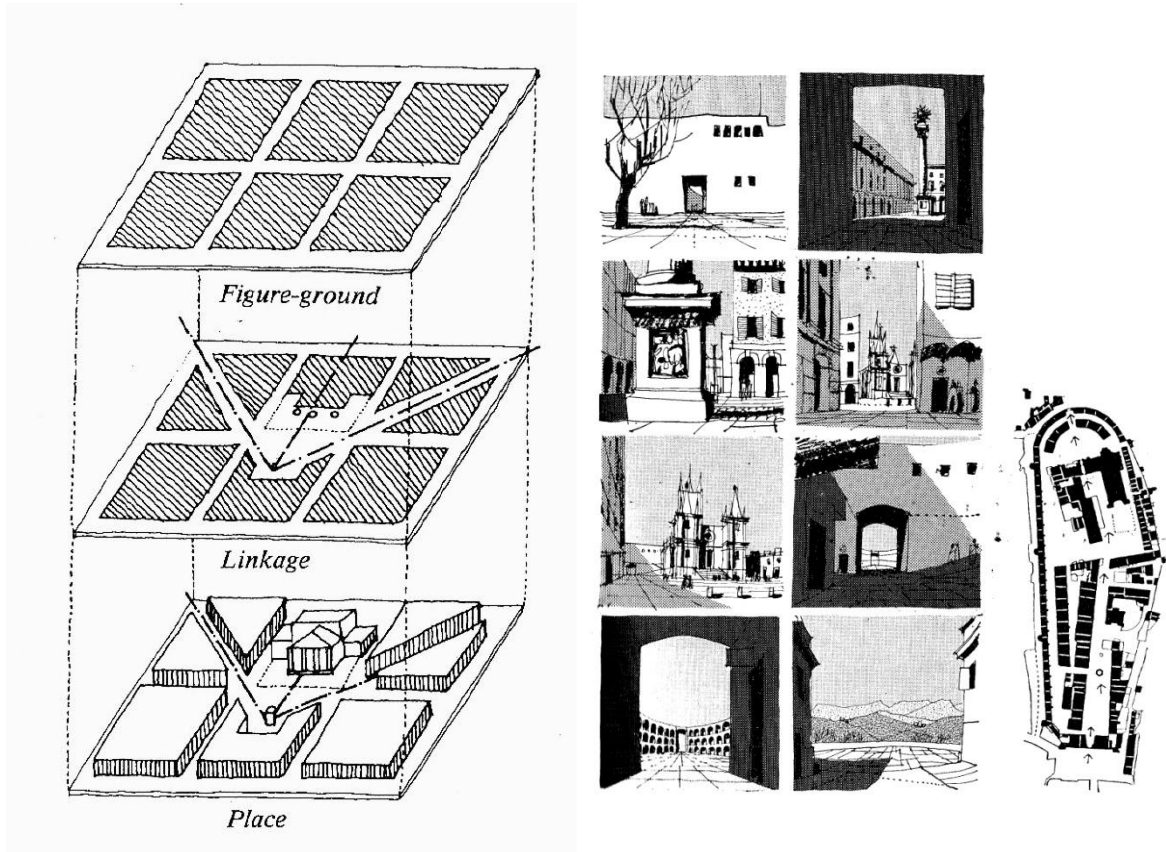
*Megaform:* buildings are connected to a linear framework in a hierarchical, open ended system where linkage is physically imposed.

*Group form:* Group form results from an incremental accumulation of structures along an armature of communal open space.

through streets, pedestrian ways, linear open spaces and other physical linking elements. Fumihiko Maki listed three types of spatial linkage (Trancik, 1986; 107), namely compositional form, mega form, and group form (Fig. 4.11). In all three formal types, Maki stresses the idea of linkage as a controlling mechanism for the ordering of buildings and spaces. Maki's work has taught of the importance of establishing and constructing public space before individual spaces and buildings are to be considered (Ibid). The last theory mentioned, the theory of place, deals largely with the perceptual dimension and 'image' that individual spaces have created that give the space its own character. In the place theory, social and cultural values and imagery, as well as visual perceptions, are created for the individual user to interpret the space within its context (Ibid, 97). Trancik believes that it is a combination of these three theories that create place.

Gordon Cullen (1961) based his theories on place around the arrangement of buildings in space and how they link together visually in a way that releases drama and interest (Cullen, 1961; 10) . Emphasis is placed on the

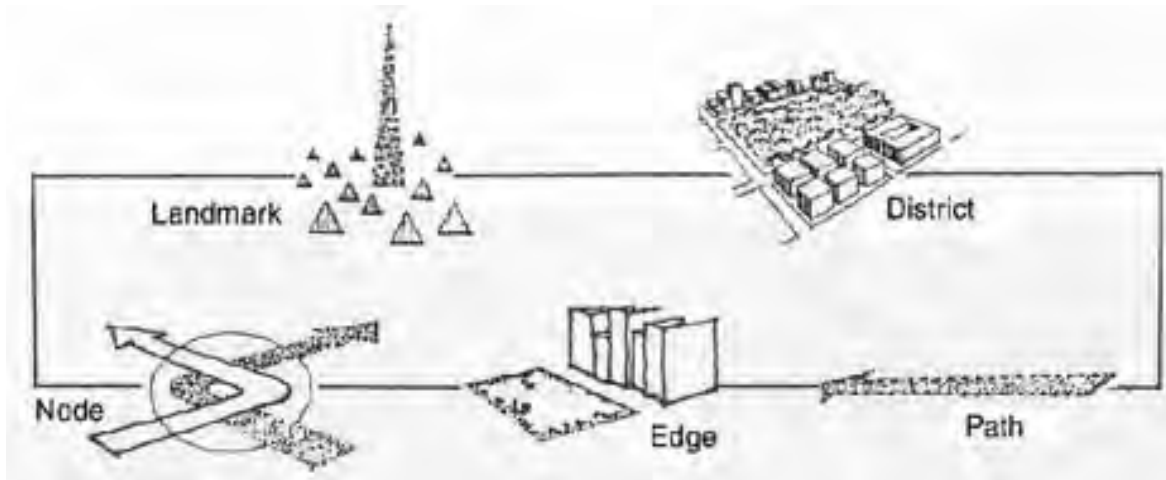
elements that create the environment and how these elements link together – buildings, trees, nature, water, traffic, advertisements, etc. Montgomery commented on Cullen's work stating that his theories on urban design are 'classical' and 'rational' (Montgomery, 1998). Cullen concerns himself with the 'here' and the 'there' (the immediate surroundings and the distant space), which form visual connections through the city or space and encourage movement from one point to the next (Fig. 4.13). Cullen describes place as a perception of where the body is located within the environment which he refers to as 'outdoor rooms' (Ibid, 12). The sense of place is determined from where one is positioned in and around the outdoor room.



**Figure 2.22:** The accumulation of Trancik's three combined theories of urban spatial design

**Figure 2.23:** Illustrating Cullen's thoughts on the 'here' and the 'there', i.e. how the body moves through space creating different views and scenes as it moves through space.

But the concept of place can also be a sensory experience. Christopher Alexander has noted that spaces can become places based on the events and experiences that occur in the space – the smells, the sights, the sounds and the memories of past experiences (Alexander, 1979; 62). Other theorists, such as Lynch (1960) have concluded that place is interpreted on a psychological level through mental mapping (legibility), the ability to recognise spaces and patterns (structure and identity), and individual perceptions of space (imageability) (Lynch, 1960; Ch.1). Lynch believed that successful cities contained identifiable 'markers' that allowed for navigation through spaces. These markers Lynch has identified as paths, edges, nodes, landmarks and districts (Ibid, 8), and do not act as entities in their own right, but function as a whole and in relation to its surroundings to create an image based on memories and meaning (Ibid; 1). Lynch further believed that the image of the environment can be analysed into three components, being identity, structure and meaning (Ibid, 8). In his book,



**Figure 2.24:** Kevin Lynch's diagrams of the five elements that together make up an 'Image of the City'.

The Image of the City (1960), Lynch states the following:

*"A workable image requires first the identification of an object, which implies its distinction from other things, its recognition as a separate entity. It is called identity, not in the sense of equality with something else, but with*

*the meaning of individuality or openness. Second, the image must include the spatial or pattern relation of the object to the observer and to other objects. Finally, this must have some meaning for the observer, whether practical or emotional"* (Lynch, 1960; 8)

Theories on 'Place' have indicated that place is experiential as well as physical. Place is determined through what is 'felt' as well as what is seen. It is a combination of the physical form of the city as well as the way the forms relate to each other, the patterns they create, their three dimensional spaces as well as the activity that occur within the space. 'Place' can thus be reduced to three basic elements: the solid mass of the built environment; the activity that takes place within the space; and the perception of the space. Solid mass relates to the way buildings are grouped in space and the relationship between solid and void. Activity speaks of what the space is to be used for or for what it once was – either a place of political gathering, a place for festivals, a place to shop, a space in which smaller events take place, or a space in which people walk, such as a street. Sensory perception involves the feelings evoked through the space or the image it creates. It is the way all the senses group together to form an image of what the space is about. It is the combination of these three elements that together create a sense of place within a space, as each of these elements cannot alone construct Place.

**d) ACTIVITY, FORM, MEANING**

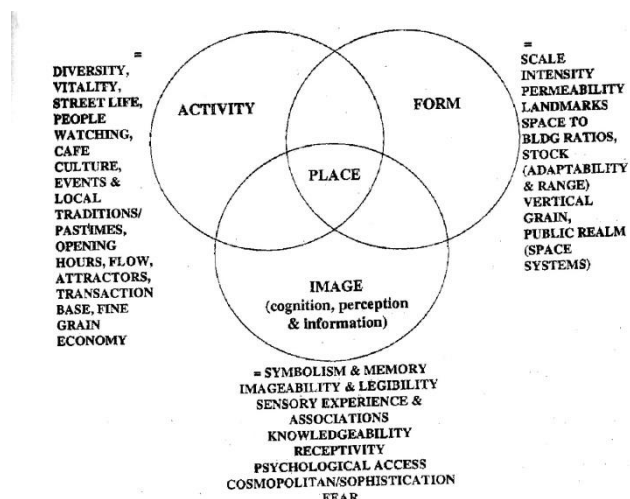
Revitalisation integrates its surroundings by catering for a diverse range of people and interests and compliments its surroundings by drawing from it as well as giving to it. The relationship between new and old, existing and proposed, is symbiotic and works with the other to create an urban environment which is welcoming and pleasant to be in. Vitality forms the foundation of revitalisation. Without vitality, an area cannot truly claim to be revitalised but rather, renewed. Vitality is created when an environment expresses a wide variety of functions, uses, spaces and interests. The wider

the variety of every aspect of the urban environment, the more people it attracts as it caters for a wider range of interests and tastes. The more people are drawn to the urban environment, the higher the levels of activity. There cannot be vitality without activity.

A good built form is necessary to contain and encourage activity within its spaces. Spaces should maintain adequate height to width ratios depending on their use and importance within the urban framework. Streets and pedestrian walkways should be permeable to allow for regular direction change to allow flexibility of routes. Spaces within the urban fabric, as well as the buildings that surround them, should be varied in terms of their style, age and usage, as to continue with the element of diversity which urban environments should pose. The urban grain should also be mixed use in nature, with zoning occurring vertically, for example, retail and cafe areas at street level, business and further commercial usage above, and residential at the upper levels. Furthermore, the urban fabric should consist of a variety of landmarks as a means of way finding and orientation.

Along with good built form and activity, as established by the previous theory of 'Place' revitalisation is only successful when a sense of meaning is established. It is the physical experience that either encourages people to frequent the space or avoid it altogether.

**Figure 2.25:** John Montgomery (1998) and John Punter (1991) indicate three design elements - Activity, Form and Image - contribute to creating a sense of place



## e) BRIDGING BOUNDARIES

Within the city we find that segregation and fragmentation are common issues which require attention. These boundaries form invisible 'walls' within the city that stop the flow of pedestrians and, at the same, time minimise the amount of interaction and activity within the city. 'Bridges' can be referred to as the spaces within the city that acts as common place for different groups to congregate and interact (Lozano, 1990; 154). They facilitate intergroup connections with the aim of increasing mutual understanding and acceptance and where interaction between various demographic and social groups can lessen prejudices (Ibid, 155). This section takes a look at the different ways these boundaries can be bridged as a means of encouraging a continuation of pedestrian movement and activity, as well as the physical, sensory and social integration of the city.



**Figure 2.26:** Arts and cultural activities can be practiced by a diverse range of people without them having any ties to the culture itself.

Establishing points of common interest is the first step to social integration within the city. Culture is something we all experience and take part in. We may form part of beach culture, sport, religious culture and other practices that make us part of a community of common interests. In a multi-cultural society, Arts and Culture becomes the common ground between a diverse range of people. Music is a language understood whether your choice of instrument is the piano or the trombone. The same can be said for art forms



such as dance, drama and visual art (painting, graphics and photography). They are practices which cross a variety of social, economic and demographic boundaries due to their universal languages. The Arts are used as a method of communication, social upliftment and acts as an integration base for a diverse range of people. Arts and culture provide common ground for people from all walks of life.



**Figure 2.27:** *Public spaces that set the stage for meeting and interacting create attractive environments in which to spend time in.*

Jan Gehl has further noted that the public spaces create a place for meeting and interacting and engages one to be among and experience a variety of other people functioning in various situations (Gehl, 1987; 17). A vibrant street edge or public space encourages contact between people through the activities they contain. Markets, festivals, places for eating, sitting, and watching all promote social interaction that take place within the spaces provided by pedestrian streets and other public spaces, such as squares or plazas. Further social boundaries are bridged between different groups of people when mixtures of activities and points of interest can be created along street edges as well as in and around public spaces. Diversity generates a varied crowd with varied interest and doesn't limit a place to a single group dynamic (Montgomery, 1998). This integrates the

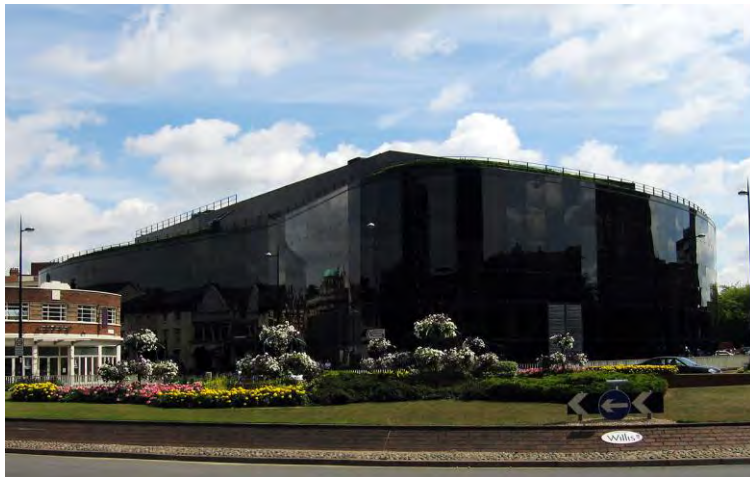
people within the city and exposes people to various social and economic groups.

The built form of the city also creates opportunities for integration. Attention has to be given to the spaces located between buildings. These spaces make up a network referred to as the 'public realm': the sites and settings of public life (Carmona et al, 2003; 109). The public realm consists of interlocking spaces. Hermann Hertzberger has noted that the 'threshold' acts as the transition point between two spaces (Hertzberger, 2005; 32) which could act as a point of integration. These 'thresholds' could also be called intermediary zones and could consist of other urban spaces such as squares, pedestrian streets and plazas, which act as relief zones between public and private realms. They are places of various meetings and gatherings and are points of social interaction. Hertzberger calls for the softening of the transition between public and private domains and exemplifies the concept of the arcade, which gently motions from public to private (Ibid, 79).



**Figure 2.28:** Hertzberger called for the 'bridging' of the in-between of two spaces. (Hertzberger, 2001; 33)

Gordon Cullen, in his book *'Townscape'* (1961) notes the use of pedestrian networks as a means of linking the town together. *"[I]t links place to place together by steps, bridge and distinctive floor pattern, or by any means possible so long as continuity and access are maintained (Cullen, 1961; 54).* Pedestrian networks become the natural transition between zones, districts and other parts of the city that have been left fragmented, and render the city accessible to all. These pedestrian networks form routes through the urban framework, familiar and prominent walkways that could also link a variety of urban markers, districts and public spaces within the city.



**Figure 2.29:** Willis, Faber and Dumas building in Ipswich by day, seemingly disconnected visually from its surroundings.

(Source:[http://commons.wikimedia.org/wiki/File:Foster\\_Willis\\_Faber\\_and\\_Dumas\\_Headquarters\\_Ipswich.jpg](http://commons.wikimedia.org/wiki/File:Foster_Willis_Faber_and_Dumas_Headquarters_Ipswich.jpg))



**Figure 2.30:** Willis, Faber and Dumas building at night. The building allows for visual penetration in the evening, connecting the interior with the urban environment.

(Source: <http://abduzeedo.com/architect-day-sir-norman-foster>)

Visual boundaries also need to be bridged to discourage disconnection between man and his environment. Visual boundaries can include the disconnection between the interior of a building and a building's direct exterior, the visual boundary between one space and another. A building across from a park may bridge this boundary by offering visual connections to the park whilst still acting as an enclosed object. In contrast, a building can respond to an external space, such as a street or a square, by allowing visual access into the building. An example of this can be seen at the Willis, Faber and Dumas Building by Norman Foster. During the day the glass facade is visually impenetrable. At night, however, light shining from the interior creates a visual 'bridging' between interior and exterior by allowing pedestrians on the outside to see into the space: human movement and activity as well as its function and structure.

A further boundary that exists within the city is the division between the working day and 'after hours' activity. Ray Oldenburg has theorised that life must find its balance in three different realms, namely the domestic realm, work realm and social realm (Carmona, 2003; 113). The social realm bridges the divide between the working day and domestic life by creating a time and place for interaction and social living; a place for meeting, connecting and relaxing. Oldenburg further argues that these spaces need to form an active part of the public realm and need to be established on neutral ground, be wholly inclusive, be open during and after regular working hours and encourage a 'playful mood', to name but a few (Ibid). These social areas become non-specific in terms of social and economic standing and provide a platform for a diverse range of people to congregate in a single public zone. Creating an 'after work' environment encourages a longer stay within the walls of the city which adds to the evening economy and encourages activity over a longer period of the day.

The concept of Bridging Boundaries encourages connection. It encourages spaces that integrate rather than segregate and encourages a non-verbal or sensory connection between people and spaces.

## **f) DEFINING THE CULTURAL PRECINCT**

Roodhouse, in his book *Cultural Quarters: Principles and Practice* (2006), has defined the cultural precinct as the following:

*“A cultural quarter is a geographical area of a large town or city which acts as a focus for cultural and artistic activities through the presence of a group of buildings devoted to housing a range of such activities, and purpose designed or adapted spaces to create a sense of identity, providing an environment to facilitate and encourage the provision of cultural and artistic services and activities... a cultural quarter... is physically defined focal point of cultural activity. A cultural quarter represents the coherence and convergence of the arts and heritage in culture, and culture as a manifestation of society. Cultural quarters provide a context for the use of planning and development powers to preserve and encourage cultural production and consumption... Cultural Quarters are often part of a larger strategy integrating cultural and economic development, usually linked to the regeneration of a selected urban area” (Roodhouse, 2006; 22).*

John McCarthy has noted that cultural quarters, or culture-led regeneration, has the capacity to lead to economic diversification; can encourage creative innovation and simulation; contribute to place-marketing and enhancement of the city’s image; increase participation in arts and cultural activity, social integration and cohesion as well as social understanding – particularly in cities which are diverse in population and fragmented (McCarthy, 2005; 298).

## **g) ARTS AND CULTURE AS GENERATOR FOR REVITALISATION**

Revitalisation, in this thesis has been defined as a process of bringing life (vitality) back to the inner-city. Vitality, itself can be equated to a measure of people activity, and the diversity thereof. Without pedestrian activity and transactions there cannot be vitality. Furthermore, it has been noted that creating a sense of place, connection and meaning within the urban framework of the inner-city communicates a sense of purpose within the built form, creating spaces that promote vitality within the walls of the inner-city. It has been concluded that successful revitalisation contains three important elements that together create 'place' within the city: activity – the, built form, and meaning. The following section deals directly with ways of revitalising spaces through arts and culture, through the use of precedent examples.

Culture has an all-round effect on the city. "...culture can provide the catalyst for physical and environmental renewal, attract spending and capital investment into an area, generate new economic activity and jobs and change or enhance an area's image" (Montgomery, 1995; 143). An example can be found in Bilbao, Spain. Bilbao was initially a declining port city in the Basque region of northern Spain before the 1990's. Redevelopment included the construction of a new internationally prestigious modern art museum, designed by Frank Gehry (Lang, 2005; 120). The Guggenheim museum becomes an iconic feature which gives Bilbao its own unique identity (Ibid; 122). The building has drawn over 4.5 million visitors over four years and has added 66 million Euro's to the gross domestic product of the city. Along with 4000 new jobs that have been created since the Guggenheim's opening, the museum has also spawned new centres of contemporary art, such as the Bilbao Arte (Lang, 2005; 122). The Guggenheim museum as observed by the city's Mayor, Inaki Azkuna has "...elevated the self-esteem of the city and given confidence to participate in the globalizing world" (Lang, 2005; 120), which proves that it is

possible for a single building to have a revitalising effect of the urban environment.

If arts and culture, in the form of a cultural precinct (or the like) is to be the method of revitalisation of an area, then the idea needs to be analysed in terms of each of the elements of successful revitalisation, namely Activity, Form and Meaning. How does arts and culture contribute to or enhance activity in the area? How does arts and culture dictate form? How does arts and culture create a sense of meaning and image?

### **Activity**

John Montgomery and Simon Roodhouse are two authors that have studied cultural precincts and the benefits and revitalising effects they have on the urban environment, especially within the inner city. Montgomery (1995) has listed five ways in which culture can contribute to the success and well-being of cities and urban areas as well as establish a platform for activity (Montgomery, 1995; 145):

1. Economic activity can be generated by cultural consumption. This refers specifically to arts and culture through performances, events screenings, concerts, and other arts and cultural experiences. The venues for cultural consumption present themselves in many forms, such as: the concert hall and the opera house; the back room in a pub; the studio theatre; an old warehouse; outdoor public space; the public art gallery; the public sculpture and the urban installation. These venues all act as generators of activity and attract people (Ibid).
2. Culture can contribute to the evening economy. As city centres have mostly been places of daylight activity (or the usual 'nine-to-five' time slots) – i.e. places for shopping and business – afterhours activity has

declined, missing out on the benefits that could accompany an active evening economy. Cities have the ability to be lively at night. Shops should extend their opening hours and combine with a series of other activities, such as those presented by restaurants, cafes, arts venues, gyms, cinemas, theatres, etc. Culture can be used to give the city animation by attracting and inviting people to stay in the city over a longer period of time (Ibid).

3. Culture can create animation in a place. Creating events and festivals in areas such as squares, plazas, parks, public venues and other public places attracts people. Activities and events should be varied to the extent that they satisfy the interests of different people and scheduled for different times of the day. Lunch time concerts, exhibitions and street theatre will encourage people to visit the area just to see what is going on (Ibid).

4. Culture can generate new cultural industries and commercial creative opportunities. Photography, media, graphic design, the music industry, fashion, architecture and even hairdressing are all industries that generate new ideas, new products and new ways of working. This all adds to the city's economy, which creates opportunities to expand local production. Artist and creative thinkers no longer need to 'export' themselves to areas where 'it is all happening'. They no longer need to leave their cities for the purpose of expanding business or opportunities (Ibid).

5. Culture can provide critical mass. Cultural activities create life and energy as well as a mix of activities which feed and reinforce each other, making an area succeed (Ibid).

### **Form**

Cultural precincts need to express good urban place characteristics. Areas and facilities need to be located in close proximity to each other to



encourage walking. Areas need to be legible and easy to navigate to ensure way finding. Furthermore, arts and cultural precincts need to be compact and permeable to ensure maximum exposure to all parts of the precinct. Buildings also need to range in scale with heights ranging between two storeys to six storeys (Montgomery, 2004; 25).

Arts and Cultural precincts' depends more on the activity which exist within its boundaries and less to do with the physical form, although, as just mentioned, the urban environment must express good place characteristics. Public art and sculpture can transform the urban form by adding colour, interest and identity to the urban environment. Public art is an example how art and sculpture can be used as landmarks throughout the precinct (as well as the larger urban fabric) and helps establish the identity of the precinct. Public art is also an expression of the identity of the Arts precinct in which it is located. "Beyond its enriching personal benefits, public art is a true symbol of a city's maturity. It increases a community's assets and expresses a community's positive sense of identity and values. It helps green space thrive, enhances roadsides, pedestrian corridors, and community gateways; it demonstrates unquestionable civic and corporate pride in citizenship and affirms an educational environment. A city with public art is a city that thinks feels and grows" ([www.lakewoodisart.com/public-art/benefits-of-public-art/](http://www.lakewoodisart.com/public-art/benefits-of-public-art/); accessed October 2010).

### **Meaning**

"Successful cultural quarters exist in the mind as well as physically" (Montgomery, 2004; 27). Arts and Cultural precincts are places that need to be experienced. It is the impression that one gains from the precinct that dictates whether a precinct is successful or not. It is the sense of place one gets from visiting the area. Without meaning or image, the cultural quarter would become a lifeless place as it does not capture the interest and

attention of visitors or passersby. Culture can help cities change their image. One can rebuild civic pride and attract investment through the improved media image and cultural representation, i.e. how a place is perceived. This is achievable by allowing the local people to shape their own identity through a combination of cultural practices: such as combining tradition with architecture. The place begins to express the culture, and the culture expresses the place (Montgomery, 1995; 145).

## **h) LEARNING FROM PRECEDENT: TEMPLE BAR**

Temple Bar is presented as an example of how – through the combination of the concepts and practices of urban revitalisation and cultural planning - urban life and urban culture can be created or revitalised (Montgomery, 1995; 135). One of the aims of the Temple Bar (TB) revitalisation project was to create critical mass, a creative atmosphere and to attract various audiences to its space (Harrington, 2004; 25).

### **Background**

Temple Bar is an approximately 30 hectare urban quarter bounded by the O'Connell Bridge along the eastern periphery, Dame Street to the south and the River Liffey to the north within Dublin, Ireland (Image 4.6).



**Image 2.31:** Map of Temple Bar (Source: Google Earth; accessed 11 September 2010)

The precinct is located in one of the oldest parts of Dublin, dating back to 1259 with the building of the Augustinian Monastery. The area started to develop during the 17th and the 18th centuries. During the 18th century the area was known primarily for its trade and commerce: as a cargo and docking area at the Quays on the south side of the Liffey, occupied mostly by merchants, craftsmen, artisans, shipping companies, bagnios and brothels. Later, other businesses such as printers, publishers, instrument makers, book binders, stationers and stockbrokers also started occupying the area (Montgomery, 2004; 4). In the 18th century, a new Customs House was built which led to the downward spiral and disuse of the Quay at Temple bar. The area then became the centre for the clothing trade, housing tailors, drapers, cap makers, furriers and woollen merchants. In 1816 a metal toll bridge was built, namely the Ha'penny Bridge. This bridge enabled residents to cross the river to visit the music hall in Crow Street (Ibid, 5). By the end of the 20th century the area had fallen into a state of decline, despite its location more or less in the centre of Dublin (Ibid, 5).

For many years Temple Bar had an uncertain future. Initially the state bus company proposed to develop the area into a new transport centre that would link bus and rail. It was the fall in property and rental values that initiated the process of revitalisation. Low or no-rent activities and residents moved into the area, many of which included artist's studios, galleries, recording and rehearsal studios, pubs, cafes and restaurants, second hand and young designer clothes shops, books and record stores. During the 1980s, small and medium sized businesses established themselves in the area. These businesses fed off each other as well as larger establishments such as the Olympia Theatre and the Project Arts Centre (Ibid, 6).

In 1990, local government halted proposals for the new transport interchange. At that stage many traders, organisations and industries had positioned themselves under the Temple Bar development Council (TBDC) which produced a prospectus for the creation of a Cultural Enterprise

Centre along with the formation of the Temple Bar Development Trust (TBDT). The aim of the trust was to revitalise Temple Bar as a hub for cultural activity through: environmental improvement and conservation; development of tourism and the potential for recreation; the creation of jobs. TBDT went on to purchase all the Temple Bar properties owned by the CIE to prevent the properties being sold to a commercial developer; to use the properties for the redevelopment of a Cultural Enterprise Centre; and to attract EU grants that could help fund the area.

### **Analysis in terms of Activity, Form and Meaning:**

#### **Activity**

Temple Bar has evolved from a declining cargo and docking area to an environment that is rich in cultural activity. Currently, the Temple Bar Precinct consists of 12 small and medium scale venues, half of which were developed from existing venues. The remainder are new additions to the urban framework. These venues include The Ark (Image 4.7), Project Arts Centre, Irish Film Centre, Photography Gallery (Image 4.8), Design Yard, Olympia Theatre and the Art House (Image 4.9). Each of these venues cater for a variety of performances and audiences, and have become points of destination within the urban fabric. The area hosts a variety of festivals and approximately 250 free events annually, all managed by Temple Bar Properties Limited (TBPL). Events cater for a variety of audiences and tastes – some for children, others for the student and working class and some for the retired and aged ([www.templebar.ie](http://www.templebar.ie); accessed 4 August 2010). Included in some of these events are open air film screenings displayed at the Meeting House Square and the annual Culture Night that takes place throughout the area and also the greater Dublin area. In 2010, the Official Temple Bar website has listed a total of seven major events: some only limited to one day, others over a weekend and others over a period of a week. Majority of these events occur within the major public

spaces as well as a variety of venues located within the urban framework. Events are evenly spread throughout the year and encourage both local and trans-local participation and activity. Temple Bar is currently also home to three markets that occupy various locations over a weekend. The Food Market is located on Meeting House Square; Designer Mart occupies a section of the Old City along Cow's Lane; and the Book Market, which takes place within Temple Bar Square ([www.templebar.ie](http://www.templebar.ie); accessed 4 August 2010). These markets attract people and encourage transactions.



**Image 2.32 (left):** *The Ark (1995)* (Source: <http://two.archiseek.com/2010/1995-the-ark-childrens-centre-eustace-street-dublin/>)

**Image 2.33 (center):** *Gallery of Photography (1996)* (Source: <http://two.archiseek.com/2010/1996-gallery-of-photography-meetinghouse-square-dublin/>)

**Image 2.34 (right):** *Arthouse (1995)* (Source: <http://two.archiseek.com/2010/1995-arthouse-curved-street-dublin/>)

Temple Bar provides a vibrant evening setting and caters for a variety of cultural events which continue late into the night (Burke-Kennedy, 2010). There are a variety of theatres and galleries that are open after hours as well as many restaurants, bars and coffee shops that cater for the evening economy ([www.templebar.ie](http://www.templebar.ie)).

No specific small business strategy was implemented in the overall framework. TBPL as the official landlords for the area did however arrange

for lower rents for businesses and organisations that promoted and focused on the arts. The area does house a variety of arts facilities such as recording studios, video companies, artists' studios, theatres, pubs, cafes and restaurants. Furthermore, tax incentives are given for businesses with less than 20 people, keeping with the small firm economy. Small firms and businesses create a dependency on other businesses. Companies (for example Temple Bar Properties Ltd) are encouraged to sub-contract out to local businesses in the area for services not rendered in-house (Montgomery, 1995; 158). "All Temple Bar promotional material and the regular newsletter are designed, typeset and printed by small, independent and locally based companies" (Ibid). The area has attracted a thriving artistic community due to its low rents (ISOCARP, 2000; 274). Space is provided for up to 30 artists at the Temple Bar Art Gallery and Studios. There are also apartments for visiting artists as well as three Writer's Studios which is part of the ongoing cultural programme sustained by TBPL.

Education and development have not as yet been integrated in to the activity base of the area. No independent arts development companies currently exist in the Temple Bar area. Most of these facilities are located within venues around the precinct, such as the Irish Film Commission. No education and training facilities exist within the precinct either, with the exception of Trinity College which borders on the TB area but does not form part of the Cultural Precinct.

Temple Bar caters for a diverse range of tastes and interests, which in turn has generated the activity which is evident today.

### **Form**

The area houses a variety of building styles and ages (Images 4.10 & 4.11). Many of the original buildings in the area have been maintained or redeveloped. Several new buildings have been constructed, such as the Gaiety School of Acting, the Meeting House Square Gallery, the Art House

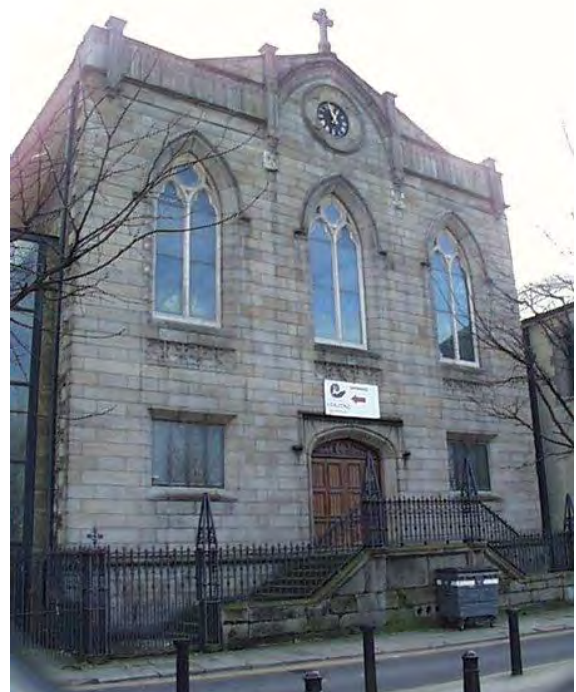
and the Ark Children's Centre. Mixed used zoning was implemented to achieve diversity and to stimulate the evening economy, urban culture and street life. Tax incentives were offered to property owners for the renewal and upgrade of buildings. Very little has been documented on the adaptability of the new buildings in the Temple Bar area. Many of the existing buildings in the area have adapted to years of change in usage, eg. from residential to office and vice versa, as well as other uses such as commercial and retail.



**(Left) Image 2.35:** 10 Anglesea St (1898)

(Source:

[http://ireland.archiseek.com/buildings\\_ireland/dublin/southcity/templebar/anglesea\\_street/templebar\\_two.html](http://ireland.archiseek.com/buildings_ireland/dublin/southcity/templebar/anglesea_street/templebar_two.html))



**(Right) Image 2.36:** Former Church of St Michael and John @ Essex Quay (1811-13)

(Source

[:http://ireland.archiseek.com/buildings\\_ireland/dublin/southcity/templebar/essex\\_quay/church.html](http://ireland.archiseek.com/buildings_ireland/dublin/southcity/templebar/essex_quay/church.html))

The curved street divides the derelict plots of a large city block, creating a more permeable environment. This route acts as the main axis through the area (O'Toole, 1998; 48). Very little has further been documented on the permeability of the area although a map of the area suggests that

permeability does exist and allows for a variety of routes and changes in direction. Images of the precinct also suggest that street edges are permeable to allow penetration of building facades.

The Temple Bar Precinct consists of a series of identifiable nodes, paths, landmarks and distinct edges that create a legible environment. The two squares, Meeting Square and Temple Bar Square, act as orientation points within the dense urban framework (O'Toole, 1998; 48). The curved street also acts as a way finding element by being the East-West route through the precinct (Ibid). It is the author's opinion that the diverse mix of new and old buildings themselves acts as landmarks within the precinct with specific edge details that allow for successful way finding through the area.

The area is largely mixed in use, with zoning occurring vertically as opposed to at street level. This encourages an active street edge, with the public to private transition occurring in a vertical direction.

### **Meaning**

Unfortunately, very little has been documented in terms of the sensory experience of Temple Bar. Meeting and gathering spaces, such as Meeting House Square, have been defined by the activities they host – markets, movie screenings, music concerts and other cultural animation schemes. The area expresses a deep sense of history and progress through its many buildings, some of which date back to the 13th century. Buildings act as time markers which one can experience, many still in their original form. Images of the area suggest that Temple Bar expresses a sense of place and identity which is founded in its cultural activity and practices.

“Temple Bar is the heart of Dublin. It embodies some of the best things about any city centre: complexity, vibrancy, interest, mixed use, great modern architecture, human scale and conserved historical street pattern” (Harrington, 2004; 5).



Lessons learned from Temple Bar:

1) Successful urban spaces are places where people meet, conduct transactions and can experience diversity and variety. Planning should not always be rational and ordered, because it is the disorder that exists within the city that creates its vibrancy. Urban stewardship is required to help a place look after itself by maintaining and managing the area.

2) Zoning should no longer be part of planning policies. Areas should be mixed-use in nature with zoning occurring vertically. This will encourage activity throughout the area or city, not limiting pedestrian movement purely to areas of particular interest – such as shopping, business, residential etc.

3) “Investing in culture can therefore be seen as investing in future economic growth and production” (Montgomery, 1995; 165). The realisation that culture is more than just a practice but also an economy. Cultural production and consumption creates jobs, wealth and new products in the media and cultural industries.

4) It is important that one reclaims the public realm as a place of meaning. The spaces in the city become places where people experience what the city is about through their senses. Reclaiming the public realm involves more than just adding a few attractive landscape features, but creating vital spaces that express the areas essence.

### **Conclusion**

It has already been established that Activity, Form and Meaning form the foundations of a successful urban space. For revitalisation to be successful, these factors have to be analysed individually as well as together. Each factor depends on the other and neither can be singled out if revitalisation of an area is to be successful.

## Chapter 2: Theoretical and Conceptual Framework

The same can be said when these factors are applied to an Arts and Cultural precinct. Temple Bar has proven that the accumulation of these factors together make up a successful area. Arts and Cultural activity is important for the establishment of an Arts and Cultural Precinct. Built form creates the space in which the activity needs to take place. Meaning or Image contributes to the sense of place or identity of the place.

The success of an Arts and Culture Precinct depends largely on the urban environment created. The same can be said for revitalisation. Revitalisation is only successful when a good urban environment is created through high levels of activity, good built form, and meaning. Arts and Cultural precincts, if well planned and executed, can thus revitalise an area.

## CHAPTER 3

### CASE STUDY 1

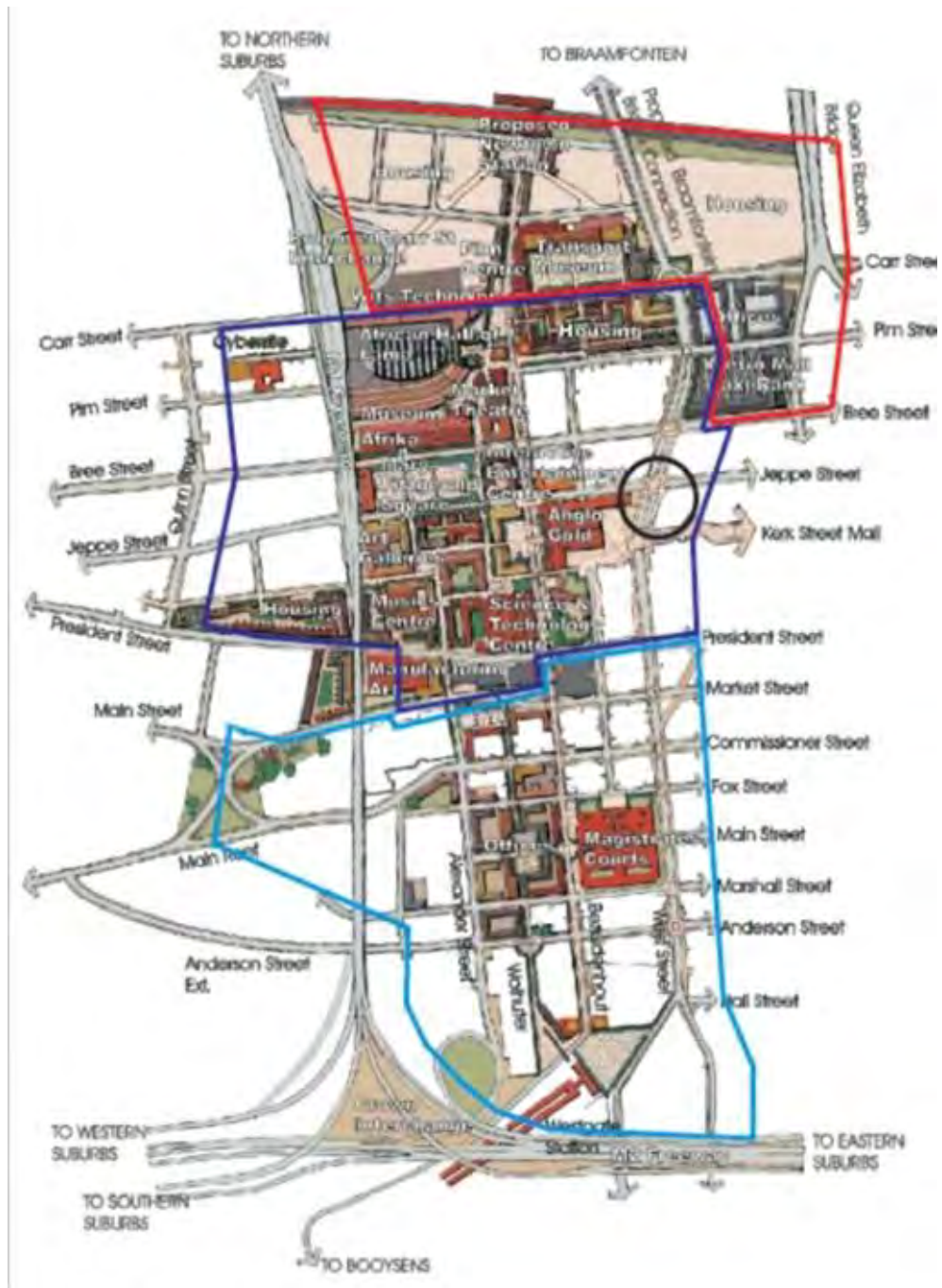
#### 3.1 NEWTOWN CULTURAL PRECINCT, JOHANNESBURG

##### 3.1.1 BACKGROUND

In 1886 the Newtown area served as the temporary location for a town to be named Johannesburg. At the time, the town was seen as insignificant and unlikely to last. Narrow streets and small plots were established to serve the need that existed at the time. It was in 1887 that Newtown was known as an Arab and Indian area with three sections set aside for non-whites until the area was burnt to the ground by order of the town council due to a pneumonic plague scare. Residents were moved to Kliptown.



**Figure 3.1:** Map indicating the Newtown Cultural Precinct.



**Figure 3.2:** Newtown Urban Framework Plan (approved August 1999) showing the location and future development of the Newtown Central Precinct which includes the Cultural Precinct (dark blue).

Back in 1887, the Newtown area was home to the local produce market. Market Square consisted of five street blocks which created the location for major business and trade. Market buildings were erected which consisted of offices, stalls, rooms and shops. The square became a vibrant and popular place to be which attracted crowds and activities. Eventually the unofficial stock exchange located itself across from Market Square. This caused an increase in congestion which led to the decision of the stock exchange to move to Fraser Street. During the time of the pneumonic plague scare, rats were found in the square, which lead to buildings being evacuated and closed for approximately a year. All of this occurred in spite of the town councils attempts to blame the informal settlements and slums in the nearby surrounding area, which was, as mentioned, burned down. The Market went through periods of successes and failures due to a variety of factors, some of which were the first and second World Wars. Over recent years, the Newtown area has reached a state of decline. It has become an area which people avoid due to high traffic congestion and crime.

Today the Newtown area has been developed into a vibrant precinct which has incorporated a cultural precinct as part of their urban framework plan. The following analysis aims to derive relevant conclusions of its viability as a cultural precinct as well as determine its success as a revitalised space.

### **Analysis as a Revitalised Space and Cultural Precinct:**

Note: The following information has been gathered from the author's personal visit to the Newtown Cultural Precinct. Any secondary information is referenced.

#### **3.1.2 ACTIVITY**

Newtown provides a platform for a wide range of activity to take place within the boundaries of the precinct. Currently the area shows no sign

of strict zoning, lending itself to develop organically through arts and culture. Blocks within the precinct provide space for dominant functions such as the Market Theatre and encourage secondary business activity and land use around its space, giving the area an anchor point around which lesser functions can group themselves for exposure. Many of the primary uses of the precinct consist of Cultural Venues and Institutions. Some of the larger points of interest are cultural points such as:

- Museum Africa,
- The Market Theatre,
- The Dance Factory and Moving into Dance Mophatong – facilities for dance theatre education as well as a home base for Moving into Dance Mophatong Dance Company.
- The Bus Factory – a mixed use cultural business complex within the old bus shed.
- The Sci-Bono Discovery Centre



**Figure 3.3 (left) & 3.4 (right):** Newtown consists of a variety of small independent businesses and shops that attract local as well as international visitors.

All the venues and cultural points of interest are located within walking distance of one another, which ties the cultural precinct together through pedestrian movement. Most blocks are mixed use in nature, transaction base at street level. Vertical zoning encourages diversity by

concentrating a variety of groups around a single area such as: residents who live in the building; business owners and employees that work on in the same building; people frequenting the cafes, restaurants and shops at street level; and those accessing the building to connect with the previously mentioned occupants. A further observation by the author was the variety of local small businesses unique to the area, in contrast to a variety of franchised businesses usually located within the boundaries of the city.

The aim of the Newtown Precinct is to create an active evening economy. The area houses a variety of evening activities through its theatres and cultural venues and is complimented by a variety of independent cafes and restaurants that line the streets of the precinct. Although the area shows no sign of evening activity extending further into the evening than the latest show or performance, there is evidence that the precinct caters, at the very least, for after work hours extending into the early evening.

Adding to the mix of activity in the area are a variety of festivals and events that occur during both the working day and at night. Festivals include the Arts Alive International Festival. Described as a *“project of the City of Joburg that gives back to its residents and visitors through a combination of free and accessibly priced arts and culture events”* ([www.newtown.co.za](http://www.newtown.co.za); accessed 2 October 2010). The festival is an initiative that is for the people, by the people, contributing to arts consumption as well as arts production of the area. A variety of events also take place within the boundaries of the area, most of which reflect South African tradition and history, and celebrate local artists and events.

### **3.1.3 FORM**

The first observation buy the author was the variety of building styles, shapes, ages, colours and facade treatments. Majority of the buildings



located within the precinct appear to have been around for decades, and have been reused to house new functions. Many of the older existing buildings have added contemporary structures to their formwork, providing an interesting contrast of old and new. Warehouses and old sheds have also been redeveloped to house

**(from top to bottom)**

**Figure 3.6:** The above shows the contrast between old and new. The Newtown Cultural Precinct has maintained a variety of their previously existing buildings and added to the urban framework a few contemporary buildings to give the area a sense of the present.

**Figure 3.7:** The above image indicates how existing buildings have been added to with contemporary finishes. Both buildings indicated here are reminiscent of their time periods but the steel additions give each building a more contemporary feel.

**Figure 3.8:** Existing buildings have been decorated by local artists, giving the building 'new life' and adding to the sense of place of the area.

**Figure 3.9:** The previous bus factory has been reused as a development centre. The original external structure has been maintained and improved on through local artwork.

**Figure 3.10:** An example of a newly constructed building which add to the local context.



functions that compliment the cultural precinct. The Bus Shed provides an excellent example of this. The interior has been completely remodelled to provide office and studio space for cultural industries. The interior reflects the arts and cultural practices found in the region, expressed through craft and texture. Newtown creates a deep sense of past and present throughout the build form of the area. Furthermore, the area has proven to be largely adaptable. Warehouses and old factories provide a shell that can be remodelled to suit the current as well as future uses of the space. Even smaller facilities and shops at ground floor level lend themselves to future change in demands. There are currently very few new buildings that have been constructed within the precinct, all of which could lend themselves to future changing demands.

The Newtown Cultural Precinct provides a permeable environment for pedestrians to access. There are a variety of routes and access points to buildings that encourage movement both around and through the precinct. Very little of the urban fabric is closed off for private use. Blocks are small and opportunities for direction change are regular. Street edges and building facades provide opportunities for penetration and access, allowing the pedestrian to easily bridge the public-private divide. Some street edges are less permeable with solid walls facing onto the street. This however has been rectified with the presence of wall art.

Urban designers have created a legible environment though a series of landmarks. Many of the buildings in the area express their own unique character which in turn acts as place markers in the urban environment. Other features that act as points of reference include Mary Fitzgerald Square – the main public space within the precinct – as well as Turbine Square and Newtown Park. Smaller points of reference exist in the form of public art and signage. Pedestrian walkways have

been clearly marked through ground texture changes and the separation of street and sidewalk through the use of bollards.



**Figure 3.11 & 3.12:** Local artwork displayed in Mary Fitzgerald Square. The Artwork is tangible and people are allowed to experience it from up close or from afar. The artwork also acts as a draw into the space it is situated in.

**Figure 3.13:** Wall art that act as landmarks within the urban framework as well as to the image of the precinct.

**Figure 3.14:** Bollards with craft work pieces act as place markers as well as objects that separate spaces.

**Figure 3.15:** Various textures create a more tangible environment for people to experience.

**Figure 3.16:** Bollards act as separating elements (in this case they separate the street from the pedestrian walkway) as well as seating.

### **3.1.4 MEANING**

There is definitely a sense of connection between the past and present of Newtown. The area reflects its history from the 19<sup>th</sup> century market place to the place it is today through its buildings and the spaces that surround them. When experiencing Newtown, one clearly senses the spirit of the place through the diverse people that occupy the area, the variety of functions and uses of street level businesses, as well as the presence of local arts and crafts which is displayed in and around the area. The Newtown Cultural Precinct reflects the identity of the South African city, more specifically, Johannesburg, through its range of textures and the imagery portrayed. The precinct, although planned, lends itself to be developed organically by providing space for local contribution, such as walls to create art on, spaces to display craft and streets to perform in and animate.

### **3.1.5 CONCLUSION**

Newtown provides a good example of a cultural precinct. In terms of activity, the area is diverse in terms of land uses and cultural venues are varied. The area is rich in small business ventures as well as creative businesses that add to the local economy of the area and create a uniqueness in terms of place and activity. Workspaces for lower income arts and cultural producers are present, although few. There is a presence of arts development companies, such as Moving into Dance Mophatong. Unfortunately the area does lack in evening activity. Activity is encouraged through the variety of cultural productions housed within the cultural venues, but further lingering is rare due to concerns of safety. Newtown possesses a good urban form. The area is permeable and buildings are adaptable or have been adapted to support their functions. Buildings are varied, expressing a variety of building types and ages. The area is easy to navigate with public art

which acts as landmarks in the urban environment. Furthermore, the area expresses a great sense of past and present and has not lost its sense of history and progress. Newtown expresses both the identity and imagery which is connected to Johannesburg and South Africa and is a good representation of the local Arts and Culture.

The Newtown Precinct is a good representation of an arts and cultural precinct that expresses the identity and imagery of the city and is rich in vitality and diversity.

## CASE STUDY 2

### 3.2 FRANCIS FAREWELL SQUARE, DURBAN

#### 3.2.1 BACKGROUND

Francis Farewell Square is located in the heart of the Durban central business district, bounded by Pixley Kaseme Street, Dorothy Nyembe Street and Anton Lembede Street. The square was founded in 1824 and formed part of the original settlement, which became known as Durban. The square was originally bound by streets on all four its sides until the road separating the City hall from the square (namely Church Street) was closed for pedestrian use.



**Figure 3.17:** Francis Farewell Square in the mid-19<sup>th</sup> century.

#### 3.2.2 ACTIVITY

Today the square still functions as a space for public gathering or people watching but is also mostly occupied by beggars and the homeless. Activity occurs mostly during daylight hours and in the event

of functions that take place within the City Hall. In the evenings, the square becomes a desolate and unsafe place.

The square has occasionally been used as a space for markets as well as political rallies, but mostly the square functions as a general public space for those who live and work in the city. Activity is dependent on the specific time of the day as well as weather conditions, as the square provides very little shelter from extreme conditions.

### 3.2.3 FORM

Francis Farewell Square is surrounded by a few culturally and historically significant buildings – such as the Post Office and the Durban City Hall – and various monuments signifying the area's historical past. The square, as well as the buildings that surround it, form a landmark within the inner city from which to navigate the urban environment. The buildings about



**Figure 3.18 & 3.19:** Some of the buildings surrounding the square, indicating the diversity of ages, styles and shapes of buildings.

the square vary in ages, shapes and styles. The contemporary ABSA building towers above the square without directly competing or detracting from the historical elements it faces.

The square itself is the only 'true' square in the Durban City area. The square is slightly raised from the pavement which separates it from main

pedestrian arteries. The pedestrianising of Church Street has created a safe thoroughfare away from traffic and draws people into the space. Unfortunately, what the square lacks is connection to other public spaces within the city. Currently the square is isolated and is neither a destination nor a point of departure despite its landmark values.

The buildings surrounding the square also create adequate space ratios and scale, which allow the area to be well lit and have a good sense of enclosure without coming across as too vast or too crowded. The Area around the square is permeable, offering enough option for direction change and choice of routes.

#### **3.2.4 MEANING**

The area surrounding Francis Farewell Square creates a strong sense of memory and symbolism within in the city of Durban. The square and its surroundings are reminiscent of the city's roots and colonial past and still marks a period of history worth remembering. As mentioned, the square forms a landmark within the urban fabric which acts a point from which to navigate the city. The area expresses a sense of location which helps create a legible environment for visitors to the city. In terms of sensory experience, the Francis Farewell Square area creates quite a tangible experience through the various textures, sounds, smells (from surrounding restaurants and market stalls), tectonics and landscape qualities. The area forms a sensory environment unique to its location and is inviting as long as activity is present within the square. At night the area presents a threatening environment due to inactivity and isolation from the surrounding street edges.

#### **3.2.5 CONCLUSION**

Francis Farewell Square represents an example of, firstly, a public square within an urban environment, and secondly a smaller scale example of a public space.

If one has to overlook the fact that the square acts as a detached and 'un-linked' space within the city, it can still be said that the square is successful in terms of its form, scale and attractiveness as a public space. Other commendable aspects of the square can be found in the square's sense of history and landmark value. Where the square lacks, however, is in its ability to attract people over a longer period of the day, as activity dwindles after dark. The square is also more of a space through which people move, as opposed to a space to which people go to linger.



## CASE STUDY 3

### 3.3 DURBAN BEACHFRONT, DURBAN

#### 3.3.1 BACKGROUND



**Figure 3.20:** Map indicating the study area, namely The Durban Beachfront

Durban is widely known as one of South Africa's top seaside destinations. The Durban beachfront has for a long time been a source of attraction from many, but dark and dingy spaces in-between buildings along the Golden Mile eventually led to a decline in certain areas along the coastline, encouraging unwanted activity and elements. Before the revitalisation of the Durban Beachfront, for the purpose of the Soccer World Cup, the area along the Durban coastline still afforded many activities. These activities, however, were clustered forced a disconnection between those nodes and other nearby points of interest (Garner, 2010; 19). The

revitalisation of the beachfront has brought about a new sense of place as well as a large amount of activity.

### 3.3.2 ACTIVITY

Activity along the Durban Beachfront has been the first noticeable change in comparison to pre 2010. The promenade, stretching from beyond Moses Mabhida Stadium down to the Point, is constantly busy, whether on a week day or the weekend. The area is packed with people either using the



**Figure 3.21:** Showing the activity along the beachfront

space for fitness – bike riding, jogging or rollerblading - or leisure activities. Evening activities are minimal, and specific to opening hours of individual restaurants, bars and night clubs, such as Joe Cools. Activity after hours is centered around these functions for reasons of safety as pedestrians still do not find the area safe enough to warrant evening promenading.

The promenade offers a variety of places to sit and relax and allows for people watching either from the cafe's along its stretch or the many steps and bollards that form part of the structure of the area. The crowds that visit the area are diverse as the area does not in itself cater for a specific demographic.

The various nodes along the promenade create focus points that attract people into its space and encourage movement over the length of the promenade.

Overall, the activity along the Durban Beachfront has shown a vast improvement in activity from years before.

### 3.3.3 FORM

The beachfront creates a strong link between the Kings Park Sports Precinct and the Point area. The promenade connects various parts of Durban and made these areas accessible by foot whereas a car would be needed in many other instances.



**Figure 3.22:** Image shows the promenade as it connects various parts of the city and beach area

The beachfront provides a diverse range of building types, scales and uses along its boundaries. These buildings frame individual spaces, creating interesting squares, plazas and enclosures for pedestrians to enjoy. The promenade has become an integrating force between the row of hotels and flats that line the street edge and the beach itself, allowing pedestrians to move safely up and down the coastline without threat. Nodes along the promenade have also created

draw points that attract people into its space and further encourage movement. Each node along the promenade presents a point of reference from which to navigate.

Buildings are different in style and function and each have clearly defining elements that make them unique. These buildings become landmarks in the urban fabric as well as along the promenade. The promenade has been freed up from clutter and creates a visually permeable experience which allows the pedestrian to feel safe and aware of his or her surroundings. This kind of permeability also allows the pedestrian to feel 'free' in the space as he or she could leave the promenade at any point. There is thus a freedom of movement that is created along the promenade area that creates a comfortable environment for its users.

### **3.3.4 MEANING**

The meaning surrounding the Durban beachfront is not 'deep' or reminiscent of things past. The beachfront is a place of leisure and outdoor activity and a place that visitors as well as locals can enjoy. The promenade presents itself as a corridor for movement and creates a relief area to break away from the busyness of the inner city.

The Durban Beachfront is less about symbolism through its form and more about providing a pedestrian corridor that connects the edges of the city and beach. The function is more practical than theoretical and the concept for the design was that of linkage and providing an area that can be enjoyed by tourists and locals.

The promenade area does play on the senses. Visually the area creates a park-like openness away from vehicular traffic and the hustle and bustle of everyday life. As mentioned, the promenade is uncluttered and does not allow for zones which could encourage crime, leaving the pedestrian with a feeling of safety and security. Various other elements, such as the sound and smell of the waves, the local coffee shops and restaurants, and the various textures and colours all add to the sensory experience and third dimension of the promenade space.

### **3.3.5 CONCLUSION**

The Durban Beachfront presents an example of how a previously declining space can be revitalised to create an area for activity. The physical form, sensory experience and activity create a sense of place that makes the Beachfront unique and different from any other space in the Durban area. Even though this study is different from both the Newtown Cultural Precinct and Francis Farewell Square, it still presents an example how 'place' can be created. It is the various elements that work together to form the concept of place that has been created along the Beachfront. The diversity in buildings, people, functions and activities all provide an environment which caters for diversity and different interests, and thus, attracts more people to its space.

## CHAPTER 4

### CONCLUSIONS AND RECOMMENDATIONS

The research reflected in this dissertation has been useful in understanding the topic of place and revitalisation through the use of arts and cultural precincts. Further understanding has been gathered as to how arts and cultural precincts should function as to have a revitalising effect on the urban environment, specifically, the inner city. The following chapter is thus an accumulation of the lessons learned through the research.

#### 4.1 PLACE

The concept of place is complex. There is no general rule for how to construct a space that creates a sense of place. Many places evolve over time whereas some manage to come to life through revitalisation or the addition of specific phenomena.

Theories pertaining to Contextualism, Phenomenology and Critical regionalism have suggested ways in which sense of place can be created. Contextualism has suggested buildings have a need to conform to the 'both-and' approach as stated by Robert Venturi, and find itself on neutral ground between traditional forms and urbanism and modern movement applications. Contextualism encourages a response to site and the urban grain to create a 'fit' which is harmonious within its surroundings.

Phenomenology has brought about the idea that various phenomena together bring about the phenomenon of place: that the various elements within a space together form a whole of which a single element could not be removed. According to Norberg-Schulz, everything, both natural and manmade, contribute to place as place is defined in various dimensions: namely the 'natural' which is defined by landscape and sky; the 'built', know as settlement; and the 'spirit' of the place, which is defined through sensory perceptions.

Theories surrounding Critical Regionalism have concluded that place is directly related to the environment in which a building or settlement sits through elements such as natural lighting, textures and tectonics. Critical regionalism states that every environment is unique and that buildings should include the environment in which it finds itself as architectural elements which form part of the design.

Space thus becomes place when a building or urban setting is not falsified or pretentious by nature. Place is true to its environment and people and is an expression of its surroundings, its people and its history. Creating place requires a deep understanding of all aspects of an area – all phenomena, the context and the natural environment – in order to form a framework for the creation of a building or space which, in turn will encourage a sense of place.

### **4.2 REVITALISATION**

The research has shown that one of the most important characteristics of a successful city is Diversity. Diversity in uses, business, opportunities, functions, activities and opening hours ensures that more people are attracted to the city environment, which in turn encourages high levels of activity within the city. A lack of diversity creates a static environment which caters for a single demographic, and thus decreased levels in activity occur. The aim is to create a wide variety of opportunities for people to visit the city. This will encourage vitality.

The importance of creating connections and linkages (physical, psychological or social) has also been highlighted. Cities or precincts need to create interdependence within its uses. Small and medium businesses are encouraged to position themselves in such a way that interaction occurs through the outsourcing of services. Pedestrian networks also need to be created between districts and functions to ensure an active street edge and to encourage pedestrian activity. Boundaries need to be

bridged in such a way that allow for safe passage between varying parts of the city without the use of cars. The key is interaction and integration: Interaction between various functions, timeframes and people (demographics) as well as the integration of the same. A connected city is accessible to all. Fragmented cities create boundaries in the urban fabric and cause the segregation of people and functions.

People form the life force of a city. It can be related to the blood that runs through the veins of a city. Without people, a city cannot exist. Cities thus need to be places that attract a variety of people. The research has established that three key elements are necessary for a city to attract people and gain interest. The first, Activity, concerns itself with the opportunities to exist within the city or space for people to partake in. The second, Form, concerns itself with the physical make-up of the city that creates the three-dimensional framework in which activity can take place. The form of a city considers the human element and includes aspects such as legibility, connection, permeability, human scale, adaptability and create spaces for movement (streets) as well as spaces for relief (squares and plazas). The third element, Meaning, concerns aspects of a city or space that cannot be seen, but rather experienced. Cities or spaces need to become places that 'feel' good to be in or attract people based on their image or unseen qualities. Meaning is derived from the Sense of Place created within the city or space.

### **4.3 ARTS AND CULTURAL PRECINCTS**

It is the accumulation of the above mentioned elements that contribute to create a successful city environment that attracts vitality. These elements form the foundation of any successful city, precinct or immediate area. Successful Arts and cultural precincts are based on the same principles as those shown by the aforementioned section. Arts and Cultural Precincts have the ability to unite people, encourage interaction and create



common ground for various people to relate to one another and gain understanding of others.

The important lessons learned through the study of arts and cultural precincts, especially that of Temple Bar are as follows:

- Arts and cultural precincts can revitalise a declining and decaying area through the reuse of the existing spaces and create economic regeneration through arts consumption.
- Arts and Cultural precincts can only be successful if arts production equals arts consumption.
- Arts and cultural precincts are founded on the principle that its main focus is that of arts and culture. This needs to be expressed through its activities, form and image (meaning).

#### **4.4 CLOSING REMARKS**

Using the principles of place, revitalisation along with the factors that make up an arts and cultural precinct has the ability to successfully integrate people and previously fragmented parts of a city as well as revitalise a declining or decaying area. Adaptations to the urban environment and city will vary depending on the location of the proposed area and its specific needs or cultural intricacies.

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# THE REVITALISATION OF THE INNER CITY THROUGH ARTS AND CULTURE



## Design Report

December 2011

Tamaryn Venter    201502777    Masters in Architecture

## PART TWO

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## INTRODUCTION

The effects of decline can be noted worldwide. Decline has been the cause of: physical as well as social segregation; the increase in car usage within cities; decay within the inner city; and decentralisation of people and businesses, to name but a few. In some instances, decline has caused the death of specific sites, blocks and zones within the inner city, creating boundaries and areas which people choose to avoid (Trancik, 1986). These areas become places for vagrants and breeding grounds for crime and anti-social behaviour. Decline has caused the city to become unliveable, where the parts or elements that make up the city have become divided or broken due to its effect on the urban fabric. The city has become a patchwork of sites, blocks and zones that no longer compliment or connect to each other. Pedestrian activity is concentrated to specific areas within the city, with unattractive, decaying and 'unfriendly' environments being bridged purely by car or public transport. Decline has also caused the segregation of people. The rich cluster together in new upmarket areas and decaying areas are left to those who cannot afford the luxuries of new developments and suburban life (Evans, 1997).

The challenge lies in finding ways to counter the effects of the declining city. In the case of Durban, this would include:

- Social integration – creating an environment that is diverse enough to cater for the needs and interests of people from different backgrounds, cultures and physical abilities,
- Increased pedestrian activity through diversity as well as creating pedestrian streets and walkways that are safe and allow for promenading and safe travel by foot across the city.
- Revitalisation and renewal of decaying buildings and areas within the city.
- Increase density by catering for inner city living – new residential and mixed use areas.
- Reintegrating ‘patchwork’ sites and areas, as well as bridging physical barriers, (such as railway lines and highways) to create a continuous flow in the urban fabric as well as a safe transition for pedestrians from one part of the city to the next.

The proposed creation of an arts and cultural precinct within the city will not in itself solve the issues of the entire city and bring about total

revitalisation, but rather establish the first phase for reviving declining city areas and become the catalyst for inner city revitalisation.

## BRIEF DERIVATION

### **Client**

For the purpose of the creation of Arts and Cultural precinct as well as the new buildings within the precinct, the clients would be The City of Durban in conjunction with the Department of Arts and Culture.

### **Users**

The building would be used by a variety of different people within the context of the arts. The building serves mainly as a home for dance for both a Resident Dance Company, as well as those renting the spaces for the purposes of teaching, rehearsing and performing. Other users include local artists who display their work within the building as well as tenants who rent the provided retail spaces.

The building also caters for the public, for those who come to view performances, take part in workshops or classes presented by resident as well as sessional and locum dance instructors.

## **Funding and Revenue Generators**

A Dance Centre usually gains funding through sponsorships. These sponsors would include:

- First National Bank's Dance Umbrella Initiative
- The South African National Arts Council
- Business and Arts South Africa.

Further income would be generated through the usage of the building and the renting of its spaces, namely:

- Rentals from the dance studios, theatre, studio theatre, lecture room and ground floor retail facilities
- Sales from the in house coffee shop
- Ticket sales from in-house productions
- Parking tariffs

## **Brief**

*“A cultural quarter is a geographical area of a large town or city which acts as a focus for cultural and artistic activities through the presence of a group of buildings devoted to housing a range of such activities, and*



*purpose designed or adapted spaces to create a sense of identity, providing an environment to facilitate and encourage the provision of cultural and artistic services and activities... a cultural quarter... is physically defined focal point of cultural activity. A cultural quarter represents the coherence and convergence of the arts and heritage in culture, and culture as a manifestation of society. Cultural quarters provide a context for the use of planning and development powers to preserve and encourage cultural production and consumption..."* (Roodhouse, 2006; 22).

The aim of this building, namely a Centre for Dance, is to create a platform for social integration through dance and act as a hub for the production and consumption of dance within the extents of the proposed cultural precinct. The Dance Centre itself is not meant to function as an independent entity within the proposed cultural precinct, but rather serves to become a single piece within the total urban structure. The building has to exist to serve the public and precinct, as well as be served and serviced by the public and the precinct's surrounding functions. The relationship between the building and its surroundings need thus to be symbiotic.

The building will function as both a space of permanent home for dancers and dance company members as well as provide rentable space for the use of external educators, workshops, companies, touring companies and dance groups.

### **Building Function**

The Dance Centre will serve the following functions:

- It will serve as a home for a Resident Dance Company (such as the Flatfoot Dance Company or Breakthru Dance Company)
- It will act as a centre for dance education
- The Dance Centre will also act as a space for dance displays and productions.

#### Home to a Resident Dance Company

The building has to cater for the needs of a resident dance company. Space needs to be provided for a company of 15 – 20 dancers to practice as well as permanent office accommodation for staff members. Change rooms also have to be provided as well as relief space for in-between rehearsals. These facilities need to be separate from the public dance facilities to secure privacy for the dancers.

### A Centre for Dance Education

Dance can also be taught as a subject. This includes dance theory as well as movement. Dance theory can be taught either by dance company members, an in-house educator, or external educators as part of their own business practice.

Facilities need to be provided for the teaching of dance theory. A lecture room seating around 100 people is needed as well as a small media and research library that provides relevant literature.

Further spaces for dance training or recreational dance practice are needed. Studios of various sizes need to be provided to suit the needs of individuals wanting to rent the space. Studios need to be well lit and ventilated to secure comfortable conditions for dancers. Change rooms also need to be provided for dancers.

### A Place for Dance Production

The Centre for Dance needs to provide a space where dance and movement can be displayed by the resident dance company as well as other studios and in-house tenants seeking performance space. A small to medium sized theatre is thus necessary for performances that will be

viewed by the public. A theatre seating approximately 300 people would be sufficient for the needs of the Dance Centre. A stage that can contain a cast of around 30 people is also necessary, with change rooms, a green room, dressing rooms for principal dancers as well as dressing rooms for the chorus.

Office accommodation is also needed for theatre staff such as the theatre manager, events co-ordinator and administrative staff. A foyer and bar facilities are also needed for patrons of the theatre as well as ablution facilities and seated waiting space. The foyer needs to be large enough to allow comfortable waiting space for patrons before performances and during intervals.

#### Other spaces:

Further spaces needed within the Dance Centre include a delivery area for bar and restaurant deliveries as well as for props and other relevant items. A transformer room and plant room need to be provided for mechanical and electrical purposes. Parking is needed for patrons as well as staff members. Parking will be provided for on street, within parking garages as well as on site.

## Schedule of Accommodation

The schedule of accommodation is derived from interview with professional dancers and company members as well as precedent studies and other literature.

Space	Ppl	No. Of	Size (m <sup>2</sup> )	Total (m <sup>2</sup> )	Notes & Requirements
<b>Performance Space</b>					
<b>Front of House</b>					
Foyer	300	1	195	195	Entrance and waiting area before performances and during intervals 0.65m <sup>2</sup> per person as per Ham (1972)
Box office	2	1	30	30	Place to collect tickets and make bookings for shows G1 Occupancy Class as per SANS 10-400: 1 person per 15m <sup>2</sup>
Bar Area	300	1	300	319	For the purchasing of beverages and snacks during intervals, before and after performances. A1 Occupancy Class as per SANS 10-400: Number of fixed seats or 1 person per m <sup>2</sup> if there are no fixed seats
• Service Area	3	1	9	9	Space where snacks and beverages are stored
• store room	1	1	10	10	For the storage of stock
Manager's Office	1	1	15	15	G1 Occupancy Class as per SANS 10-400

Security Office	1	1	15	15	G1 Occupancy Class as per SANS 10-400
<b>Back of House</b>					
Entrance Foyer	1	1	40	40	Entrance area for performers with a security check point
Dressing Rooms	30	4			Dressing rooms to be split into "Private Dressing Rooms" for soloists and individual artists and "Group Dressing Rooms" for the chorus
Change Rooms	30	2			Male and Female separate change rooms with shower facilities and ablutions
Green Room	15	1	75	75	Waiting area for performers before going on stage A3 occupancy Class as per SANS 10-400: 1 person per 5m <sup>2</sup>
<b>Auditorium</b>					
Audience Seating	300	1	300	300	Seating space for audience members viewing the performance A2 Occupancy Class as per SANS 10-400: Number of fixed seats or 1 person per m <sup>2</sup> if there are no fixed seats
Stage	30	1	150	150	Performance area large enough to house a cast of approximately 30 people
• Quick Change Room		1	20	20	Changing area for artists between scenes
• Wings					Gathering area before going on stage for performing
Control Room	2	2	15m <sup>2</sup>	30	Control areas for stage performances

• Sound	1	1	15m <sup>2</sup>	15	Sound control for performances G1 Occupancy Class: 1 person per 15m <sup>2</sup>
• Lighting	1	1	15m <sup>2</sup>	15	Lighting control for performances G1 Occupancy Class: 1 person per 15m <sup>2</sup>
<b>Total</b>				<b>1238</b>	

<b>Theatre Management</b>					
Offices	4	4	15	60	Office space for individuals involved in the management and maintenance of the theatre facility G1 Occupancy Class as per SANS 10-400: 1 person per 15m <sup>2</sup>
Administrative Office	3	1	45	45	G1 Occupancy Class as per SANS 10-400: 1 person per 15m <sup>2</sup>
<b>Total</b>				<b>105</b>	

<b>Commercial</b>					
Retail	n/a	n/a	150	150	Small business space (boutique shops) for the selling of goods to the general public. Each shop to be less than 200m <sup>2</sup> . F2 Occupancy Class: 1 person per 10m <sup>2</sup>
Cafe/ Restaurant	40	1	40	40	Area for the purchasing and consumption of food and beverages

					A1 Occupancy Class: Number of fixed seats or 1 person per m <sup>2</sup> if there are no fixed seats
• Total Kitchen area (including stores and receiving areas)		1	74	74	Area where food and beverages are prepared. Measurements are according to size per seat (1.6-2.1m <sup>2</sup> for a cafe of capacity <100ppl) (Neufert) B3 Occupancy Class: 1 person per 15m <sup>2</sup>
• Cold Store		1	7	7	Room for the storing of cold goods. Measurements are according to size per seat (0.04-0.31m <sup>2</sup> for a cafe of capacity <100ppl) (Neufert)
• Dry Store		1	11.2	11.2	Room for the storage of goods that need to be kept dry. Measurements are according to size per seat (0.25-0.31m <sup>2</sup> for a cafe of capacity <100ppl) (Neufert)
• Goods Receiving Area		1	7.2	7.2	Measurements are according to size per seat (0.15-0.21m <sup>2</sup> for a cafe of capacity <100ppl) (Neufert)
• Bin Area		1	10	10	Disposal area for waste
<b>Total</b>				<b>299.4</b>	

<b>Dance Company Requirements</b>					
Studio	15	1	100	100	Area for the purpose of dance and other movement practices (min)
Offices	4	4	15m <sup>2</sup>	60m <sup>2</sup>	Office space for individuals involved in the resident theatre company



• Administrative	3	1	45m <sup>2</sup>	45m <sup>2</sup>	Office space for individuals involved in the administration of the resident theatre company G1 Occupancy Class as per SANS 10-400
• Common Room	10	1	50	50	Relief are for staff members of the dance company A3 occupancy Class as per SANS 10-400: 1 person per 5m <sup>2</sup>
• Small Kitchen		1	4	4	For the preparation of beverages and food for dance company staff members
• Staff Offices	1	3	15	45	Office space for individuals involved in the management and choreography of the resident theatre company G1 Occupancy Class as per SANS 10-400
Meeting Room	12	1	60	60	Space for the gathering of Dance Company members for the purpose of meetings. A3 occupancy Class as per SANS 10-400
Change Rooms	15	2			Male and Female separate change rooms with shower facilities and ablutions
<b>Total</b>				<b>259</b>	

Educational Facilities					
Lecture Room	100	1	100	100	Controlled environment for lectures and teaching.

					A2 Occupancy Class as per SANS 10-400: Number of fixed seats or 1 person per m <sup>2</sup> if there are no fixed seats
Library		1	200	200	Media and reference library for dance education
<b>Total</b>				<b>300</b>	

<b>Dance Facilities</b>					
Reception					
Studios	n/a	4	100	400	Area for the purpose of dance and other movement practices (min) A1 Occupancy Class as per SANS 10-400
Change Rooms					Male and Female separate change rooms with shower facilities and ablutions
Studio Theatre	50	1	200	200	Area for the purpose of dance and other movement performances. Area is controlled and purposed for small performances and examinations. (includes seating for a small audience.) A1 Occupancy Class as per SANS 10-400
<b>Total</b>				<b>600</b>	

<b>Health Facilities</b>					
Consulting Rooms	2	2	15	30	Rooms available to medical practitioners for sessional practice G1 Occupancy Class as per SANS 10-400

<b>Total</b>	<b>30</b>
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<b>Public Facilities</b>					
Gallery		1	100	100	Display area for local artwork. C2 Occupancy Class as per SANS 10-400: 1 person per 20m <sup>2</sup>
Exhibition Space		1	100	100	Exhibition area for performances and local artists. C1 Occupancy Class as per SANS 10-400: 1 person per 10m <sup>2</sup>
<b>Total</b>				<b>200</b>	

<b>Other</b>					
Plant Room		1	150	150	Area containing mechanical goods supporting the needs of the building e.g.. A/C units D4 Occupancy Class as per SANS 10-400
Transformer Room				100	Accessed by Municipality from road
Delivery Area					Place for the delivery of goods
Parking	40	1	2000	2000	As per council zoning. J4 occupancy Class as per SANS 10-400 in the case of a parking garage: 1 person per 50m <sup>2**</sup>
Toilets					as per SANS 10-400
<b>Total</b>				<b>2250</b>	
<b>OVERALL TOTAL</b>				<b>5281.4</b>	

## DESIGN INTENTIONS

The design intentions were as follows:

- To integrate the urban fabric as to secure a safe and comfortable transition for pedestrians from the eastern boundary of the city (namely the Durban Beachfront), to the Central Business District, as well as the proposed John Milne Walkway linking the Umgeni River, Kings Park Sports Precinct, CBD and the Harbour.
- To create an outdoor environment which celebrates the local climate
- To establish a series of activity nodes.
- To create a place that celebrates and encourages social integration through diverse activities, cultural practices and facilities.



**Image 1:** *The proposed quality of walkways intended for the city*

## DESIGN GENERATORS

### Local Context:

The current local context consists of small warehouse buildings as well as buildings approximately two to three stories high with the exception with a few buildings 10 stories and higher. The proposed new urban outlay calls for higher density as well as buildings at five to six stories, all mixed use in nature. Currently, no public spaces exist within the boundaries of the precinct.

### Climate:

The local climate has to be considered. Currently Durban has hot and humid summers with intermittent rain showers and warm winters which are pleasant and dry. Cool south westerly winds (which bring the rain) and warmer north easterly winds (which bring the humidity) are dominant during the year.

### Pedestrian Circulation:

The current urban environment contains narrow on street pedestrian walkways which are dangerous and noisy. Many of the roads running



**Image 2:** Example of the typical buildings that exist within the context



**Image 3:** View down Hunter Street showing the local context

through the precinct are busy and need to be treated with caution. The area slightly permeable in terms of entrances in and out of buildings, but as their uses do not all cater to the public, permeability is hindered. The area is currently not suitable for pedestrian usage.

#### The International Convention Centre:

The ICC is a major focus for many local and international events relating to the arts, culture, government and international relations. The centre is a major generator of activity and a focus within the Durban inner city. The ICC has to be considered in both the urban design as well as the design of the Dance Centre.

#### The proposed Arts Square:

The positioning of the main square within the proposed precinct is vital to the design of the precinct as well as the proposed Dance Centre which is to face onto it. The square provides relief space as well as a place of gathering and a place for outdoor performances relating to the arts and culture.



**Image 4:** The Durban ICC acts as one of the main design generators for the site and precinct.

## URBAN INTERVENTION

The chosen urban precinct was selected based on its lack of pedestrian activity, its declining and decaying environment, and its qualities as a precinct that separates rather than integrates the urban environment as well as its lack of vibrancy and integrations with its surrounding areas.

The precinct is bounded by uses such as the City Lodge to the north, park and bowls facilities to the east, commercial use to the south and the Durban International Convention Centre to the west. The first instinct was to liven and revitalise the area to support the surrounding functions as to integrate the urban fabric to secure a more unified transition across the city.

The creation of a cultural precinct was an ideal choice as it provides an area of interest for both local and international visitors attending events at the ICC. Currently, one has to travel quite a distance to find entertainment zones or places expressing local culture when attending events at the ICC. Coffee bars, café's, restaurant, evening activity is restricted to places such as the Durban Beachfront, Suncoast Casino, the Berea, Morningside and Florida Road area and the Harbour, none of which is accessible by foot. Developing the precinct adjacent the ICC

would allow for a 'relief' zone within close proximity of the ICC, Cricket Stadium, City Lodge and Hilton Hotel as well as 'fill' the gap in the urban fabric that serves as a band connecting the CBD, Exhibition Precinct, ICC and Beachfront.



## DESIGN CONCEPTS

### **Inner City Revitalisation**

The precinct is currently a desolate and declining space void of life and activity. The purpose of revitalising the area is to bring life into the space and increase the level of activity in the area through diversity: diversity in use; catering for diverse interests; diversity in activity; and encouraging the presence of diverse people. This will mean that many of the building uses will have to change to accommodate this kind of diversity.

### **Critical Regionalism**

The site and the existing buildings around it do not conform specifically to critical regionalist theories although they do form a part of the history of the city. The challenge is to create both a precinct and a building that conforms to the theories surrounding critical regionalism. The first step would be to consider the region in which the precinct and site exist in. This would include the climate, textures, forms, light, topography, views and the tactile. As Durban is, first and foremost, known as the region which boasts warm weather throughout the year, the logical assumption would be to create a building and precinct that promotes outdoor

usage or a connection to the outdoors. Drawing from the local built context and outer lying context would also have to be considered for the building to 'fit' into the urban environment.

The building draws from its surrounding context to inform its shape and materials used. Flat roofs are prominent features within the city surrounds (even though most are mono-pitch as opposed to parapet in construction). The main building corridor stretches in an east-west direction, encouraging air flow and allowing for the ventilation of the building through the atrium. Outdoor usage and promenading is encouraged by positioning the retail and coffee shop at ground level facing towards the walkway and square. Sheltered access to the retail and coffee shop is provided from inside the building in case of harsh and unusual weather conditions.

### **Creating Place**

One of the most important visions for the precinct is to create a space within the city which expressed Place. According the research, this can only be achieved through combining diverse activity with a legible and responsive city form, as well as a sense of meaning. The aim of this thesis is to create a place for arts and culture. This has to be expressed in all

three areas in order for the area to be expressed as such a place. The vision is to create a series of venues and facilities along main pedestrian corridors that cater for the arts, as well as creating relevant public spaces that can act as outdoor venues for the displaying of arts and culture.

### **Connecting and Linking**

Currently the area remains disconnected from the urban fabric. Buildings such as the ICC as well as surrounding areas remain disconnected from its neighbouring precinct. Connecting and linking different zones within the city remains a priority, especially pedestrian linkages, which would encourage promenading as an alternative to vehicular use. The opportunity exists to link the precinct to the ICC and creating a 'back yard' effect or relief zone, and then connect further to the east to the Durban Beachfront. The proposed urban layout suggests connecting the north and south entrances of the ICC to the centre of the Arts and Cultural precinct by means of a circular walkway, making the route to and from the ICC easy to navigate. The route will guide the pedestrian into the centre of the precinct into the main square, from which point he or she is free to decide the direction they are willing to take.

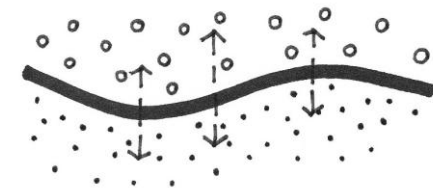
Further linkages could be established by reviving the historical John Milne drain and creating the John Milne Walkway which could stretch north to the Umgeni River as well as south to its original outlet in the Durban Harbour.

The Dance Centre presents itself internally as a series of pathways, connecting the functions of the building both horizontally and vertically. Visual connections are made between the Dance Centre and the ICC, as the main theatre foyer points in the direction of and frames the view of the ICC.

### **Bridging Boundaries**

The term 'bridging' in this case is interoperated both literally and figuratively.

A figurative bridging of boundaries applied by softening the transition between urban zones as well as the bridging of social boundaries through a building which serves as a space for people from all walks of life to gather for the practice and consumption of Dance. Bridging of visual boundaries is created by creating transparent facades through



**Image 5:** Diagram expressing the concept of bridging boundaries

which outsiders can view the movement and activity inside of the building and vice versa.

Within the precinct, the bridging of boundaries involves bridging the divide that vehicular routes have caused by creating a continuous pedestrian route throughout the site that would link the site and its surroundings.

The literal 'bridging' occurs within the Dance Centre, where a pedestrian bridge links the production spaces (namely the studios, lecture rooms and library) to the consumption space (namely the theatre and studio theatre)

Boundaries are also bridged between performers and theatre goers through the absence of a raised stage which normally would divide the performance space from the seating space. This arrangement encourages better interaction between performer and viewer.

### **Expression of Dance**

The building is depicted as a 'display space' or 'stage' for dance, thus the translation of the architecture is depicted as a metaphor for the stage on which dancers dance. Areas such as the studios, library and

foyer are 'framed' to create a stage-like setting in which movement or dance is depicted.

The idea of movement is expressed in the horizontality of the facade treatment as well as the protruding cantilevers on both the east and west facades. Further movement is expressed in the single staircase which moves from the east to westerly direction. The staircase creates the diagonal movement on the inside of the movement in contrast to the horizontal movement that is evident throughout the building.



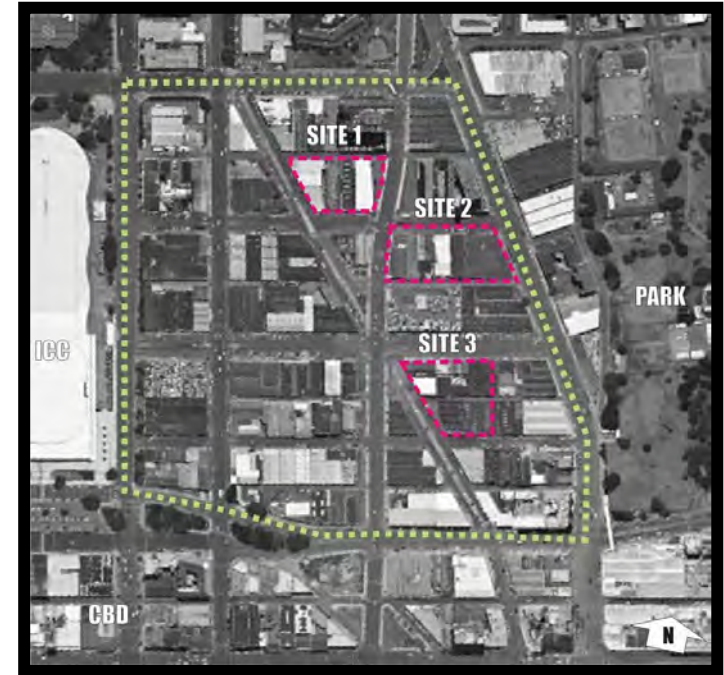
**Images 6-9:** *The Holland Performing Arts Centre in Omaha, and Architect, Marcio Kogan: An example of architecture as a metaphor for the stage.*

## SITE SELECTION

Selecting a site for the Dance Centre would require some thought as to what role the building would serve within the precinct. The Dance Centre is to be a space of integration of people, accessible to all, to be used by all. Thus the best approach would be to locate the Dance Centre on a site in a space which is active and accessible by those approaching on foot and those approaching by car. Visual access is just as important, as the building has to be seen to be appreciated. Siting the building around the square would fulfil many of these requirements.

The following criteria are necessary for the functioning and location of the Dance Centre.

- Must be accessible to all
- Must be visible
- Needs to be located in a place that is easily serviceable
- Proximity to main pedestrian and vehicular routes
- Must be located in a place that will add to the revitalisation of the area



**Image 10:** Aerial view of the Precinct.

(Source: [www.google.earth.com](http://www.google.earth.com) – Accessed 5 December 2011)

## Site 1

The site is located towards the north of the proposed Arts Square. The site is bounded by Morrison Street towards the south, Shepstone Road on the east, the proposed new John Milne Walkway to the west and a small walkway on the northern periphery. Currently the area is occupied by a tile store, panel beaters, and a factory outlet. None of these are listed.

Site 1 fulfils most of the criteria. It is visible and accessible to those travelling by car or by foot. The eastern edge provides the opportunity for service spaces. However, those approaching from the north by foot will not be able to experience the Dance Centre as a whole until the approach the square. The Centre is also segregated from the main square by Morrison Street.



**Image 11:** Aerial view of Site 1. Main vehicular routes indicated in solid yellow and pedestrian routes marked in dashed yellow. (Source: [www.google.earth.com](http://www.google.earth.com) – Accessed 5 December 2011)



## Site 2

The site is located towards the western boundary of the precinct. It is bounded by Sylvester Ntuli Road, Morrison Street and a proposed walkway leading through to the Beachfront. The site faces onto the square but is separated from it by Shepstone Road.

Currently the site is positioned in such a way that it is visible from most approaches. The building would be easy to service via Morrison Street as the road is quieter than Sylvester Ntuli Road. Further opportunity exists to activate the southern edge along the proposed walkway to encourage movement towards the Beachfront. The length of the site stretches east to west, creating the opportunity for building spaces to face either north or south. Some of the surrounding buildings are higher than two to three stories high, creating the opportunity for extra height on the site that wont over its surrounding context.



**Image 12:** Aerial view of Site 2. Main vehicular routes indicated in solid yellow and pedestrian routes marked in dashed yellow. (Source: [www.google.earth.com](http://www.google.earth.com) – Accessed 5 December 2011)

### Site 3

The third site is located towards the south west of the precinct. It is bounded by Hunter Street to the north and the proposed John Milne Walkway to the south-west.

This site doesn't prove to be ideal in terms of accessibility. Only a portion of the building would be visible from the square and vehicular and pedestrian access is limited. The service and delivery area would also be facing the main public space which is not ideal. The building will also be segregated from the precinct by both Shepstone Road and Hunter Street.



**Image 13:** Aerial view of Site 3. Main vehicular routes indicated in solid yellow and pedestrian routes marked in dashed yellow. (Source: [www.google.earth.com](http://www.google.earth.com) – Accessed 5 December 2011)

## SELECTED SITE

An analysis of all three sites has determined that Site 2 would provide the best conditions and access. The site allows for greater building heights as it is positioned next to a high rise block. The current buildings on the site are disposable as they are not listed and of no architectural value. A building on this site would create more opportunities for interaction between the building, public space and surrounding context. A direct vehicular and pedestrian link can be established between the site and the International Convention Centre. Sufficient areas are available for service and delivery spaces as well as access to basement parking.

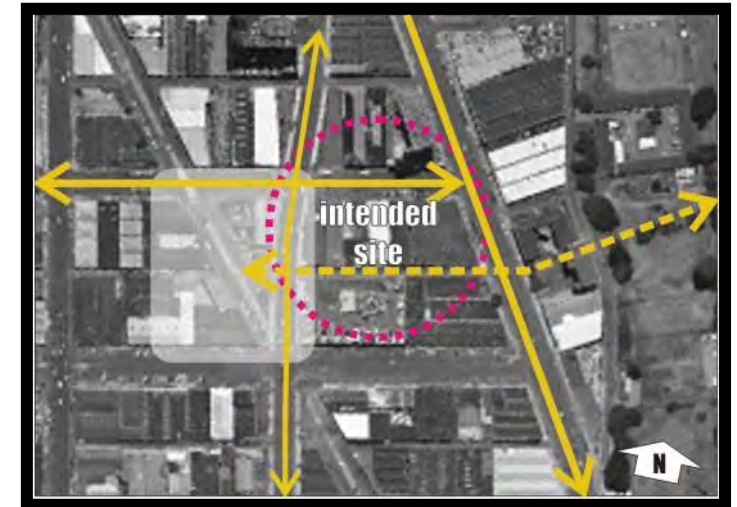
**Image 14-16:** Images of the site: View from Sylvester Ntuli Road (top), view down Morrison Street (below right), view from the proposed square (below left)



The Dance Centre would hope to generate more activity by presenting itself in a way that is iconic and adds to the revitalisation of the precinct especially in the evening hours.

## SITE ANALYSIS

The site has been analysed in terms of noise, visibility, accessibility, the urban context as well as pedestrianisation. The site (as well as majority of the precinct) is flat, and currently houses factory outlets and workshops which serve no aesthetic purpose. The same would be said for the surrounding buildings, which consist of car dealerships, a courier company, a tile outlet, a tyre store, a motor spares company and a few bond stores. Noise is mainly created from Sylvester Ntuli Road on the eastern boundary. The road is generally very busy during most of the day, especially during peak hours. Views of the beach, the city and the ICC can be seen from the second and third floor levels upward. Pedestrian areas are designated towards the western boundary.



**Image 17:** Aerial view of the selected Site . Main vehicular routes indicated in solid yellow and pedestrian routes marked in dashed yellow. (Source: [www.google.earth.com](http://www.google.earth.com) – Accessed 5 December 2011)

## PLANNING

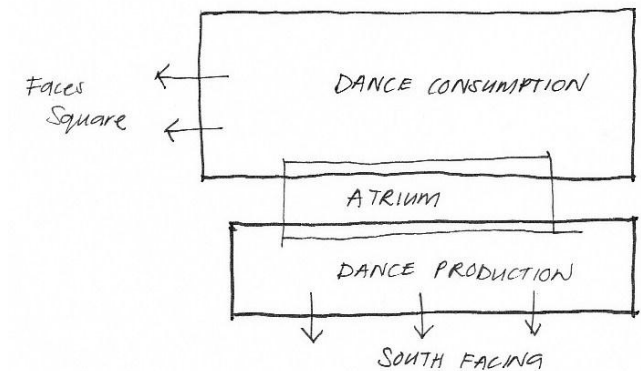
The building consists of two separate components, namely the 'Dance Production' space and the 'Dance Consumption' space and is joined via a pedestrian bridge connecting the two functions.

### Dance Production

The dance production functions refer to those functions where creativity through dance is produced. These spaces include Studios as well as the Educational facilities such as the Lecture theatre and Media Library. Studios are linked both horizontally and vertically and are positioned to face south, allowing for south light to light up the space. The same applies to the Library which also faces south, as not to allow for direct sunlight. Both the Library and the Lecture Room are positioned towards the back of the site away from the general public. Studios are positioned towards the front of the site as means of connecting with the square and the general public.

### Dance Consumption

The Dance Consumption space is defined as the spaces where dance practices are viewed by and presented to the public. This would include

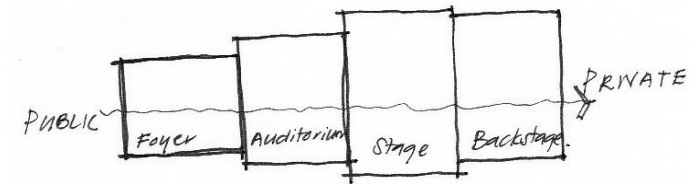


**Image 18:** Diagram showing the two different functions linked by

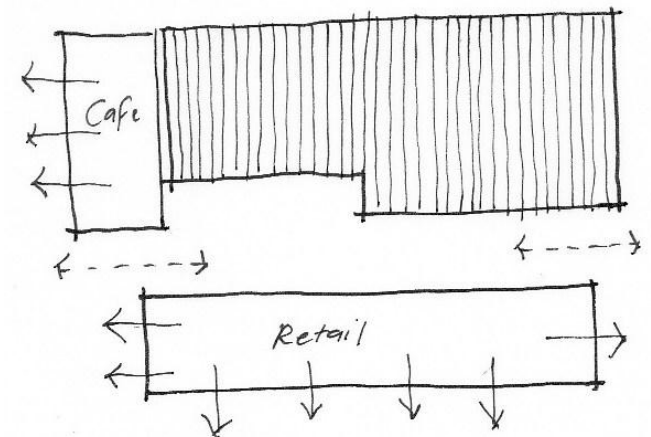
the Theatre Component, the Studio Theatre as well as the office and practice space for the Resident Dance Company. Accommodation is arranged to run from public to private, from the front of the site (facing the square) to the back of the site. The Foyer is placed at the front of the site as a public component which responds to the public element, namely the square. The theatre, which is semi-public in nature, catering only to paid public members, is located towards the centre of the site. Backstage facilities as well as management facilities are positioned towards the back of the site, away from the general public.

### Public Component

Facilities catering directly to the public are located on the ground floor as to create a permeable and active building edge. These facilities face onto the pedestrian walkway to the south as well as the main square to the west of the building. Towards the back of the building, an outdoor amphitheatre is created for public use as well as a performance space for informal performances. These three components (the retail, coffee shop and amphitheatre) line three of the four building edges and create pedestrian friendly edges that welcome instead of repel.



**Image 19:** Diagram showing the theatre component's progression from public to private



**Image 20:** Diagram demonstrating the positioning of the public

## Access

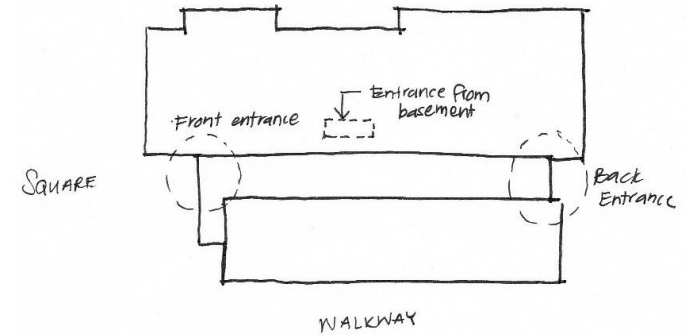
Access to the building is gained from one of two entrance points. The first point of entrance is from the front of the building, off the square, the second is from the back of the site off the pedestrian walkway. The front entrance is considered the main public entrance catering especially for the theatre component and retail which can also be accessed from the inside. The second entrance is open to the public, users of the dance facilities as well as performers and staff members of the Dance Centre.

Access to the building from the basement parking area is separated into public and private. The public entrance is located in the centre of the parking space. A private entrance for staff and performers is located towards the eastern side of the parking area and will have controlled access.

Access to the parking is gained off Morrison Street.

## Circulation

Vertical circulation points are created for separate functions. The theatre has its own staircase which serves the theatre only. The dance production spaces are linked horizontally via a single staircase running



**Image 21:** Diagram indicating the access points of the building



east to west and connecting all levels. The backstage and office facilities are linked via a single staircase. Another staircase is located on the northern edge of the auditorium as an alternative entrance and exit point

### **Orientation**

The two components of the building face either north or south. Library and studios face south to avoid direct sunlight from the east and west. The studio theatre faces north to allow winter sunlight but shade in summer. The main circulation route and atrium runs from east to west to work with air movement and local wind patterns.

### **Ventilation**

Natural ventilation is encouraged throughout the building. All spaces have operable windows that allow cross ventilation into the atrium. Artificial ventilation is used within the theatre, library and lecture room as these spaces need to be controlled. The theatre and lecture room needs to be artificially ventilated due to the amount of people present in the space at any given time. Contents in the library need to be protected from heat and humidity. Air-conditioning is kept to a minimum. Stack

ventilation systems are used in areas such as some dressing rooms which have no window openings. Air-conditioning units will be provided for these spaces.

## TECHNICAL RESOLUTION

### Form Derivation and Structure

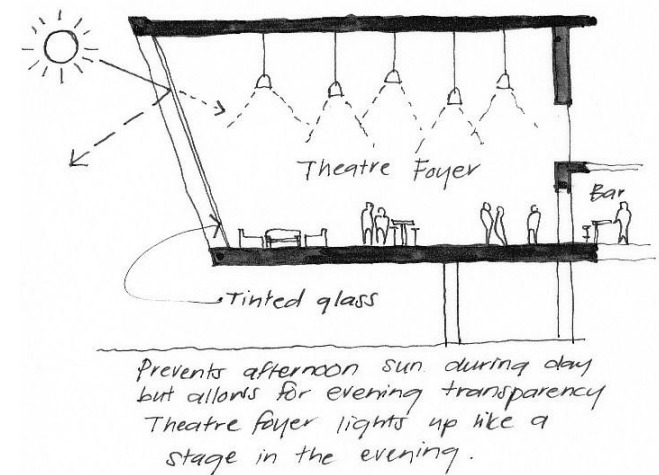
The form of the building was derived from the context as well as existing site pressures. The building needed to respond to the square as an important space. The building function was merged with the context to create a building that would act as a 'stage' for movement and dance. For this to occur, spaces of movement within the building needed to be 'framed' as to create a performance-like scene. The main theatre foyer becomes a stage where people can be viewed from the square. Dance spaces on the west and south facade become stages for dance and movement which are visible from various points within the square. Office spaces on the eastern facade have framed windows which act as display areas for people passing by. Stairways and movement corridors are visible both for legibility and ease of psychological access as well as to, again, display the underlying theme of dance and movement.

A simple concrete structure frames the building. The two components have different grid intervals as both cater for different needs and have different structural requirements. Columns are used to support the slabs and, where possible, are hidden within the brickwork. Parapet roofs have

been used as a response to general city context as well as a means of possible rain water harvesting. Cavity walls have been used throughout the building to give a sense of robustness to the 'frames'. The front facade (west facade) cantilevers out as to penetrate the square in front of it adding to the sense of movement and creating the impression that the building is floating.

Floor to ceiling glazing has been used as a means to maximise light and to allow for visual permeability from the outside and surrounding areas. Glazing has been used on the ground floor to create visual permeability for passersby and, again, to add to the impression that the building is floating. Tinted glass has been used in the theatre foyer for two main reasons: one, to protect the interior from harsh afternoon sunlight as the foyer orientates west; and two, to lessen visibility of the foyer area from the outside of the building during the day. In the evenings however, the interior lights light up the foyer space and creates the impression of a lit up stage at night when viewed from the square.

The ground floor had to provide a permeable edge for pedestrians. Retail and cafe facilities were arranged on the ground floor to create an active edge for pedestrians.



**Image 22:** Diagram of Theatre foyer glazing

## **Parking**

Although parking is provided for on street, parking dedicated to the use of the building was required. Secure parking is provided for below the building for staff members and patrons.

## **Services**

An air conditioning plant room is provided in the void under the auditorium and is accessed via the service and delivery area of the building. A transformer room is located next to the underground parking and is accessible via the amphitheatre. Waste refuse is collected and stored in a secure service area located on the northern edge of the site.

## CONCLUSIONS

- Creating a city that is well linked via safe and interesting pedestrian networks could encourage an increase in pedestrian movement.
- The establishment of a Cultural Precinct that displays local arts and culture, which links up with the ICC, could provide entertainment space and a place of interest for those visiting the ICC and Hilton Hotel for corporate functions, events and conferences.
- The revitalisation of the selected precinct could bridge the divide between two dominant areas of the city and help create a smooth transition in the urban fabric.
- The creation of a Dance Centre creates a space for the bridging of boundaries (social, physical, visual, demographic and economical).
- The building needed to interact with its surroundings by forming both a dependence on its surrounding functions as well as a connection to the context.

## BIBLIOGRAPHY

Evans, G. (2002); Cultural Planning: An Urban Renaissance; Routledge; London

Roodhouse, S. (2000); Cultural Quarters: Principles and Practice; Intellect Books; London

Trancik, R. (1986); Finding Lost Space; Van Nostrand Reinhold; New York.

## APPENDICES

- a) Presentation Drawings
- b) Information

# ISSUES



One of the current issues plaguing the city is **DISCONTINUITIES**. This division is caused by issues such as pockets of vacant land, major transport routes within the city and decaying areas that cause a break in continuity of pedestrian routes, and as a result, increase the need for vehicular usage to bridge these areas.

## LACK OF PEDESTRIAN ONLY ZONES



Currently the city lacks designated **PEDESTRIAN ROUTES** that allow pedestrians safe access to various parts of the city without the noise, pollution and safety risks of traffic. Currently, the Durban Beachfront Promenade has proven successful in terms of connecting parts of the city situated along the beachfront. Unfortunately, no other pedestrian streets exist within the Durban city area, as most pedestrian movement is limited to the edges of major traffic routes.



**desolate streets on a weekend**  
**buildings with historical value**  
**buildings with minimum value**  
**railway tracks divide the urban fabric, segregating areas.**

# THEORIES

## CRITICAL REGIONALISM - Response to LOCAL conditions.

- Remembering past traditions whilst keeping up with new trends and technology.
- design formulated from the distinctiveness of a specific place.
- stay true to the roots of an environment whilst keeping up to date with new technology.
- elements considered: light, climate, topography
- sensory elements: smell, sight, sounds, tastes, tactile and perception.

## CONTEXTUALISM - Finding the 'NEUTRAL GROUND' between Traditional and Modern approaches.

- Deforming pure forms and functions to fit into local context.
- Conforming to contextual pressures

## ACTIVITY, FORM and MEANING as PLACE



## LYNCH'S THEORY ON LEGIBILITY:

- 1) Paths
- 2) Nodes
- 3) Districts
- 4) Edges
- 5) Landmarks



The combination of these theories create a platform for the creation of place that is specific to **DURBAN** and the context in which it finds itself. This is also relevant to the urban environment around the site. The importance of these theories are two fold: first of all, these theories help establish the **'CONCEPTUAL DINA'** of the area by taking into account all the natural elements that come into play and, secondly, these will help create a building which is both **TRUE TO ITS FUNCTION AS WELL AS ITS CONTEXT.**

# CASE STUDY

## NEWTOWN, JOHANNESBURG, SOUTH AFRICA

The Newtown precinct is an example of a cultural precinct which exhibits local culture and cultural practices within the boundaries of a single area within the Johannesburg CBD. This example is used to determine how a cultural precinct functions, as well as to examine the strengths and weaknesses of such the precinct which is to be applied to the study area, in this case, Durban.



**PUBLIC SPACES**  
The precinct exhibits a variety of public spaces, each varying in shape and size to cater for a variety of functions and uses, such as markets, concerts, public art displays, etc.

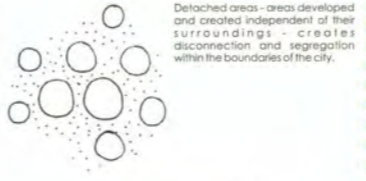
**REUSE OF BUILDINGS**  
Many buildings within the area have been reused and revitalised to cater for various commercial, retail and arts functions and activities.

**ACTIVE EDGES**  
Ground floor spaces create the opportunity for active edges by serving as spaces that cater directly to the public. Such functions include, cafes and restaurants, retail and small businesses and service providers that deal directly with the public.

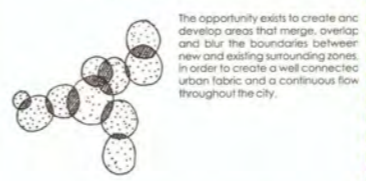
**ARCHITECTURAL VARIETY**  
Many historically relevant buildings have been revitalised and reused. These buildings express a sense of history relating to the area and add to the sensory perception of the area.

**MARKETS AND ACTIVITY**  
Pedestrian streets become arteries for activity by providing space for markets and informal trading which in turn generates activity and natural surveillance.

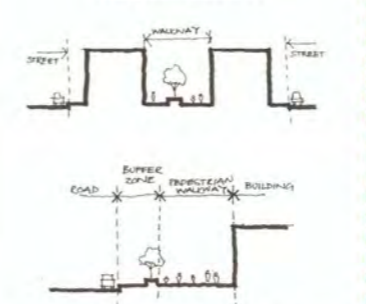
## CURRENT CITY SCHEMATIC



## CITY VISION SCHEMATIC



## PEDESTRIAN WALKWAYS



The main concept for the city is to create a network of pedestrian walkways that can create a safe and pleasant walking environment for its dwellers. The city's climate provides warm weather all year round which is ideal for outdoor living and promenading. The above sketches indicate how pedestrian walkways can be created: one, as a pedestrian street, separate and detached from vehicular routes and; two, by creating a buffer zone between the pedestrian walkway and the road.

## LOCAL SUCCESSFUL EXAMPLE



1. Proposed walkway in Sarouh, Abu Dhabi  
 2. Cheonggye Stream walkway, Seoul, Korea  
 3. Northeastern University Campus walkway in Boston  
 4. Pedestrian Bridge at Docklands, London  
 5. Artwork along a pedestrian route in New York City  
 6. Wave Deck in Toronto, Canada



1. Proposed walkway in Sarouh, Abu Dhabi  
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# RECONNECTING and RECREATING

## SEGREGATED AREAS

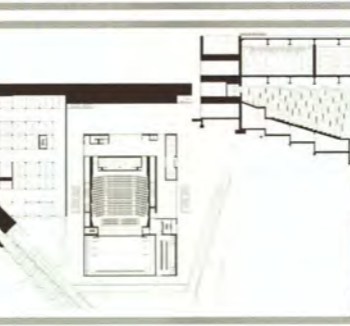


1. connection of 2 areas or zones through safe pedestrian walkways
2. opportunity created for development along the route
3. opportunity for features and public spaces along the walkway

## PRECEDENT STUDIES URBAN PRECEDENT



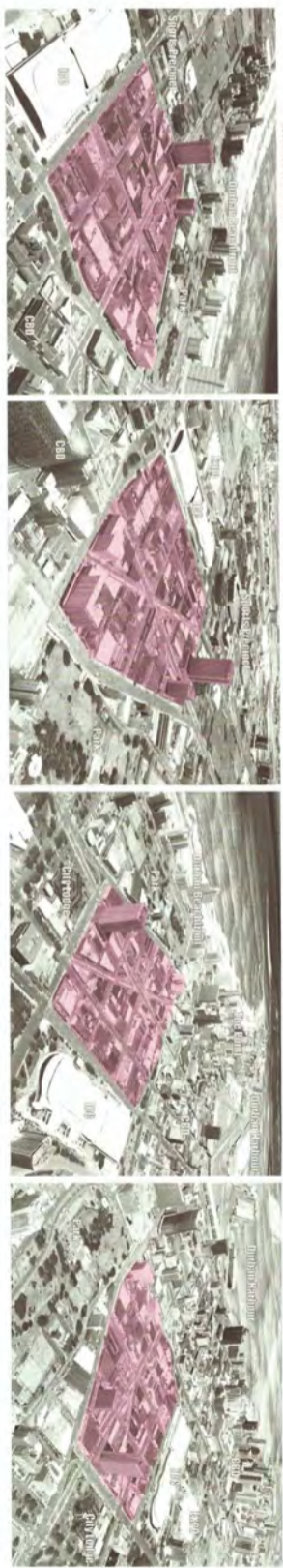
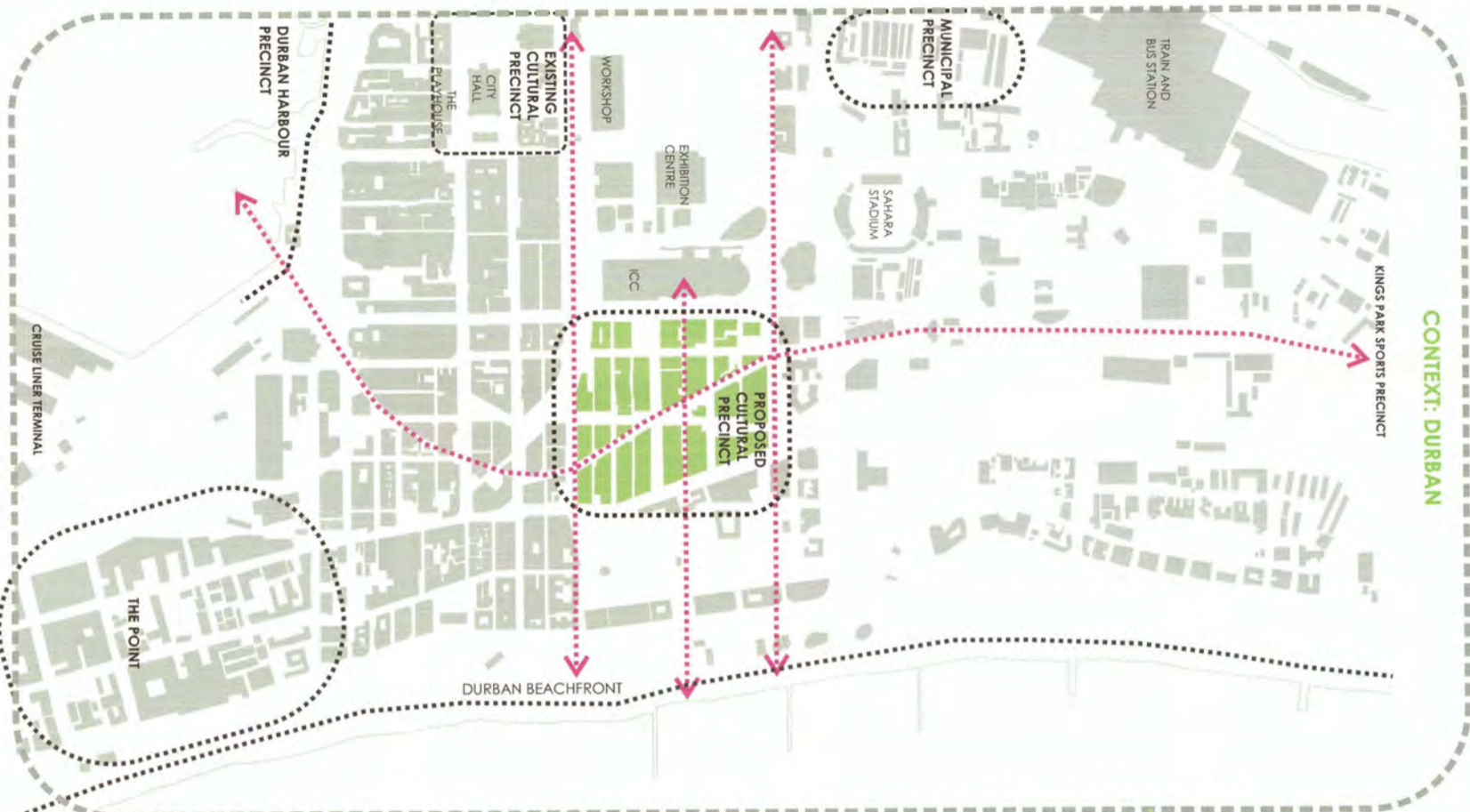
## PRECEDENT STUDIES DANCE FACILITIES



**LABAN DANCE CENTRE**  
 by HERZOG AND DE MEURON  
 • Facility for the education of dance  
 • located within a previously declining area in need of revitalisation  
 • responsive to site constraints  
 • gives insight to the schedule of accommodation and linkage of these spaces.

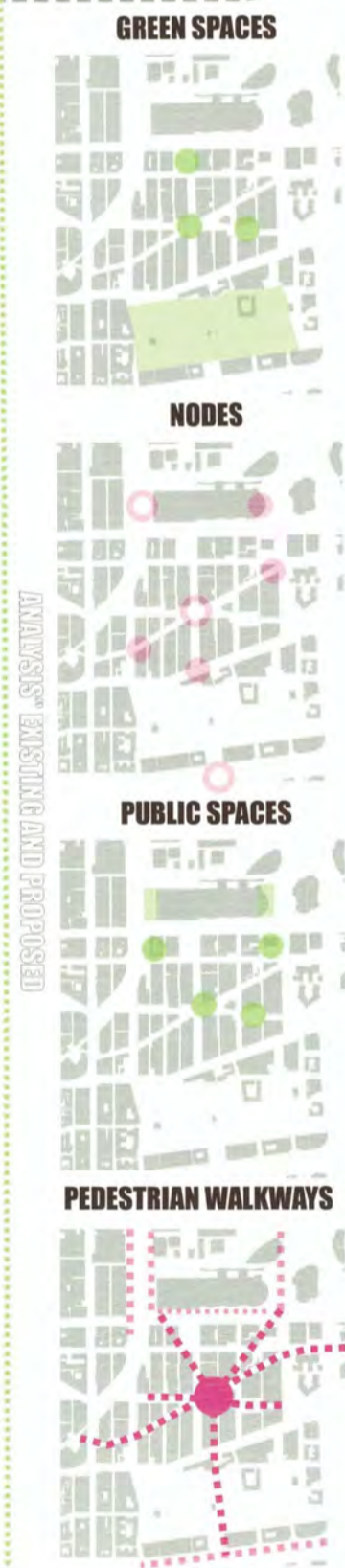
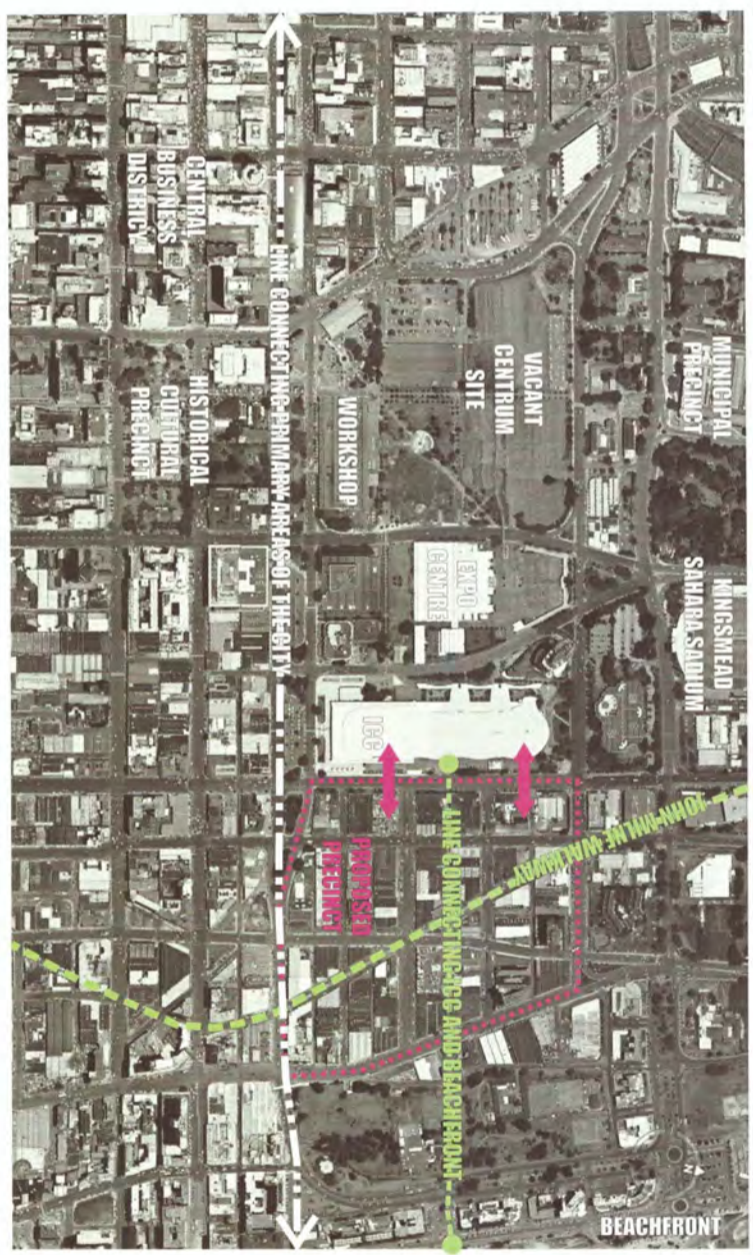






**BIRD'S EYE VIEW OF THE PRECINCT**

**PRECINCT AND SURROUNDS**



## THE MILNE DRAIN



**MEMORY** is an important aspect of place. It gives a sense of what once was and the progression of the place. **MEMORY ADDS MEANING TO PLACE** and forms part of the sensory realm.

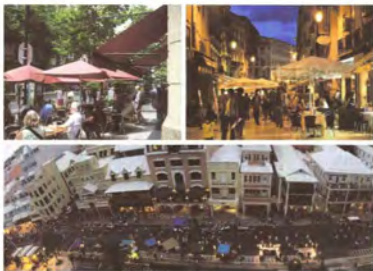
The John Milne Drain forms part of the precinct's history. The drain was established to drain the Eastern Vlei (the current Kings Park area) into the Durban Harbour. To this day, one of Durban's main stormwater culverts still runs along the same route, spilling out into the Harbour.

### CONCEPT & VISION:

- Recreate the memory of water through a continuous water feature that will cover the extent of the historical Milne Drain.
- Create intermediate water features to celebrate the element of water, which bounds Durban on 3 sides, namely the Indian Ocean, the Umgeni River and the Durban Harbour
- Establish the area as part of the main North-South pedestrian route that links 2 of Durban's natural water bodies, namely the Umgeni River and the Durban Harbour



## ACTIVE EDGES



Urban environments need active edges to ensure natural surveillance and safety. Active edges encourage promenading and people movement. Cafe's, restaurants, small scale retail and small businesses (that cater to the public) at ground floor level aid in activating building edges.

## THE CURVED STREET

The curved street creates a link between both ends of the ICC. Each entrance of the Convention Centre has a direct point which creates direct access to the main square without having to change direction. The ICC is thus connected to the precinct via this single pedestrian route which draws dwellers along culturally lined walkways into the main space of the cultural precinct.

The idea of creating a curve instead of a straight line stems from Cullen's theories on linking space. The sequence and views change as one progresses around the curve, giving clues about what might be around the corner without totally exposing the destination (the square). This evokes a sense of curiosity and a sense of exploration.



## PROPOSED SITE SECTION A-A



### VIEW FROM ICC MAIN STREET ENTRANCE



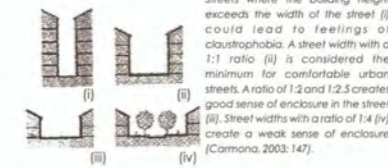
### VIEW FROM ICC ARENA ENTRANCE

**URBAN DESIGN SCALE 1:1500**

## PROPOSED SITE SECTION B-B



## PEDESTRIAN STREETS



Streets where the building height exceeds the width of the street (i) could lead to feelings of claustrophobia. A street width with a 1:1 ratio (ii) is considered the minimum for comfortable urban streets. A ratio of 1:2 and 1:2.5 creates good sense of enclosure in the street (iii). Street widths with a ratio of 1:4 (iv) create a weak sense of enclosure (Carmona, 2003: 147).

Providing pedestrian only streets lined with retail and cafes, away from vehicular traffic, creates a pleasant environment in which to dwell and spend time in. Streets need to be permeable to allow the option for direction change.

### CONCEPT & VISION:

- Create safe pedestrian streets and zones away from traffic that will encourage walking and promenading.
- Create a legible environment for pedestrians to safely and easily navigate their way through the precinct.

## GREEN SPACES

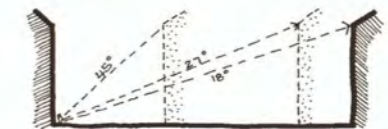


Green spaces create soft landscape for people to sit and relax. Green spaces also break the hardness and harsh finishes that are evident within cities, and form the 'garden' space within a city.

### CONCEPT & VISION:

- Provide soft landscaping areas for planting and to add greenery to the precinct creating an outdoor environment for people to enjoy.

## THE PUBLIC SQUARE/ SPACE



The Public Square acts as a place of gathering as well as provides relief space for the dense layout of the city. As part of a Cultural Precinct, the square would provide outdoor space for cultural animation, such as street performs, lunch time concerts, outdoor evening performances and other special events such as outdoor cinema. The square will also provide spill out space for the cultural buildings which line its edges.

### CONCEPT & VISION:

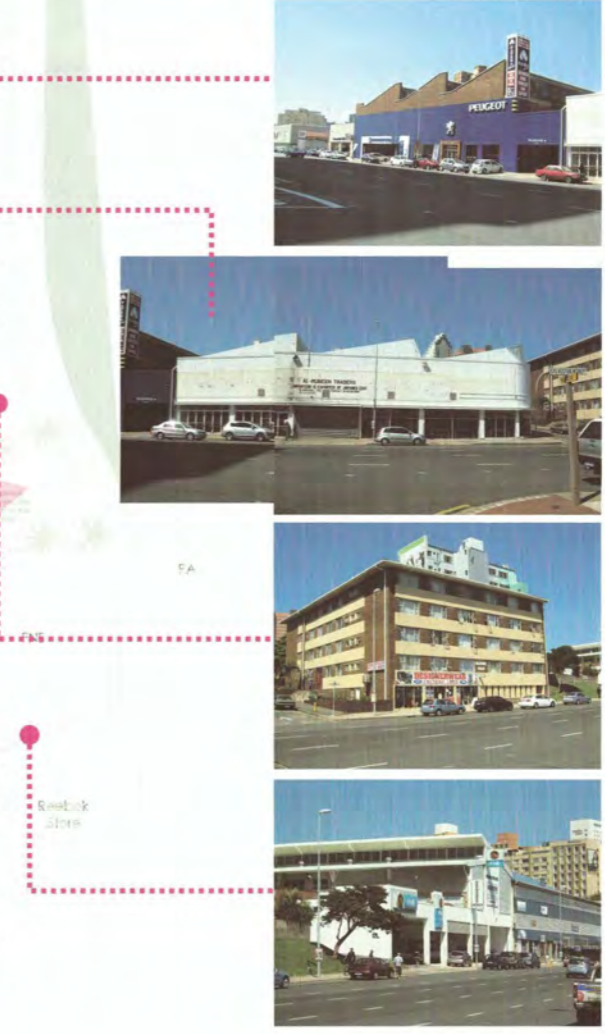
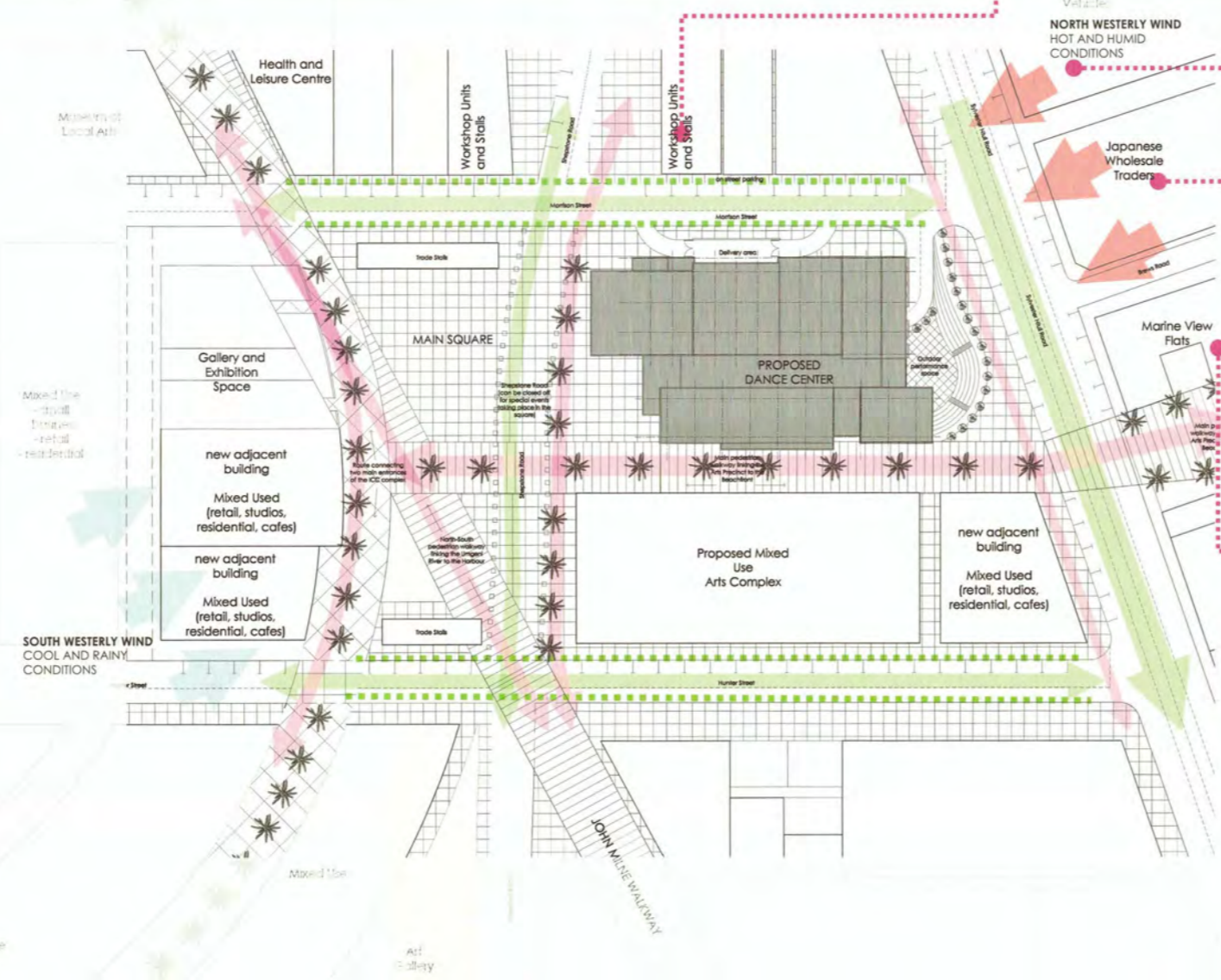
- Create an outdoor public space for the purpose of Cultural Activity.
- Create a vibrant public space for the purpose of arts and culture as well as leisure and cafe culture that will generate activity within the area





SITE PHOTOGRAPHS

- VEHICULAR ▬
- PARKING ▬▬▬▬▬▬▬▬▬▬
- PEDESTRIAN ▬▬▬▬▬▬▬▬▬▬



**SITE ANALYSIS**  
SCALE 1:500

Civic Cultural Exhibition and Activity Centre  
by inFORM Studio



Busan Opera House Proposal



Milstein Hall at Cornell University

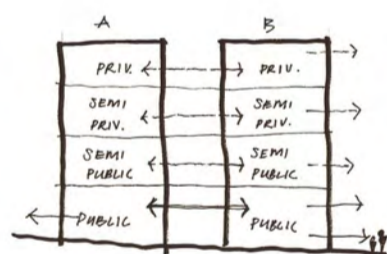
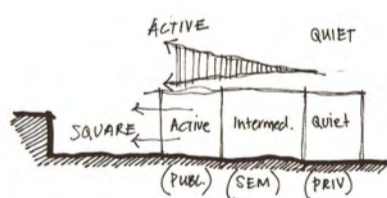
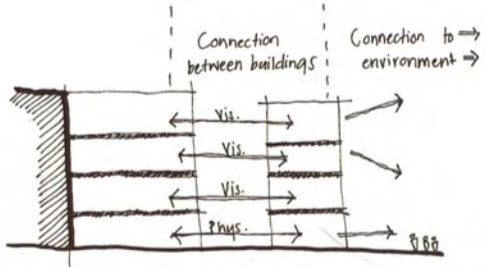
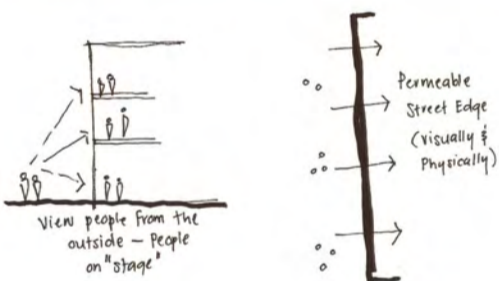
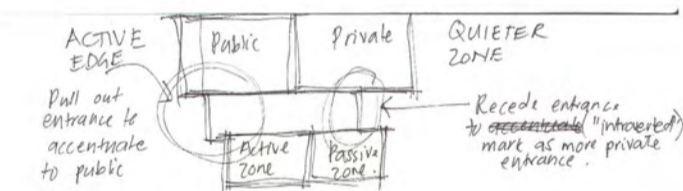
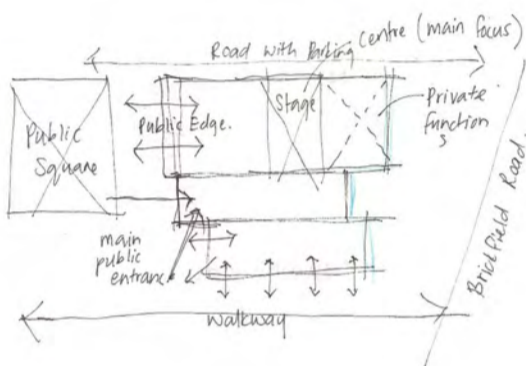
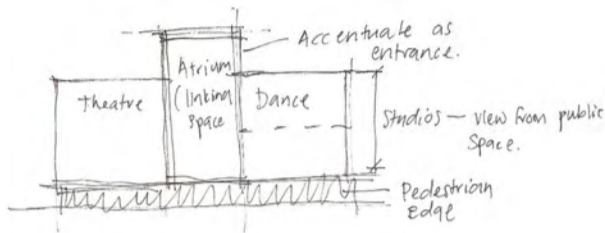
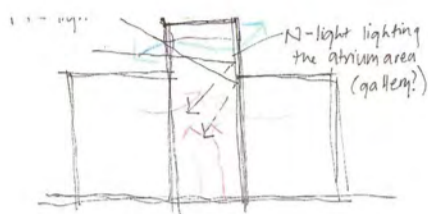
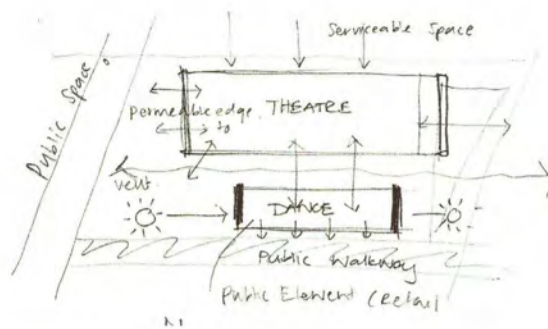


Almonte Theatre in Huelva

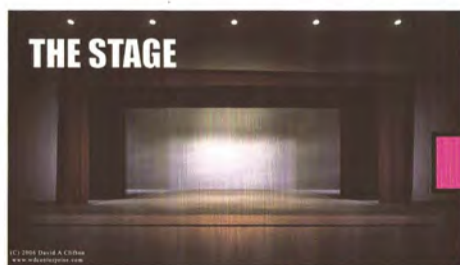


INSPIRING SHAPES

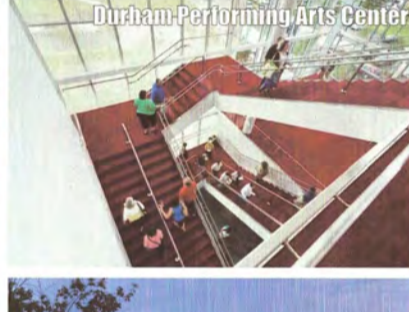
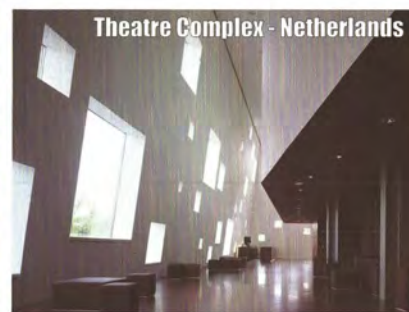
CONCEPTUAL SKETCHES



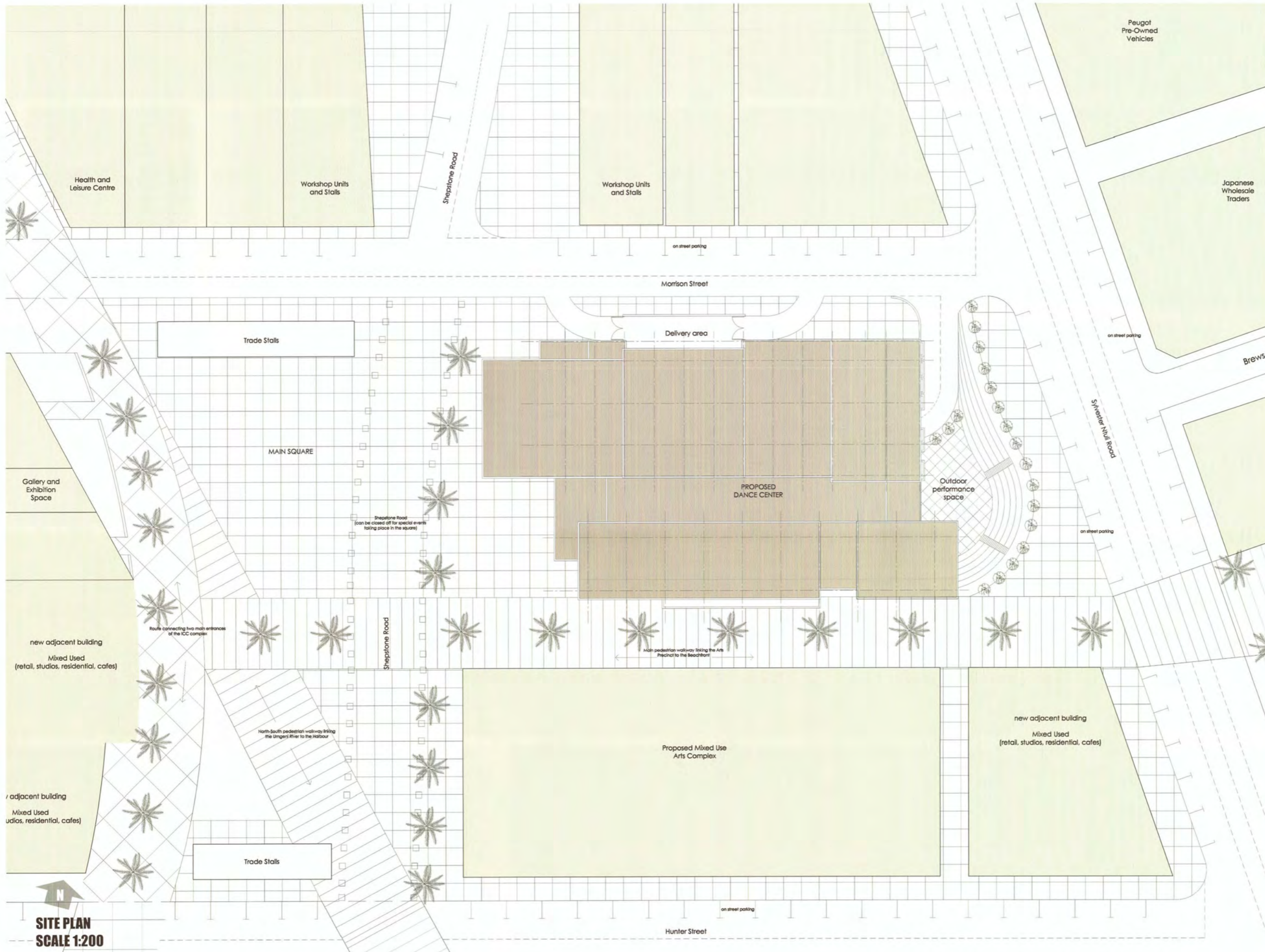
PERFORMANCE SPACE TRANSLATED INTO ARCHITECTURE...



IMAGERY



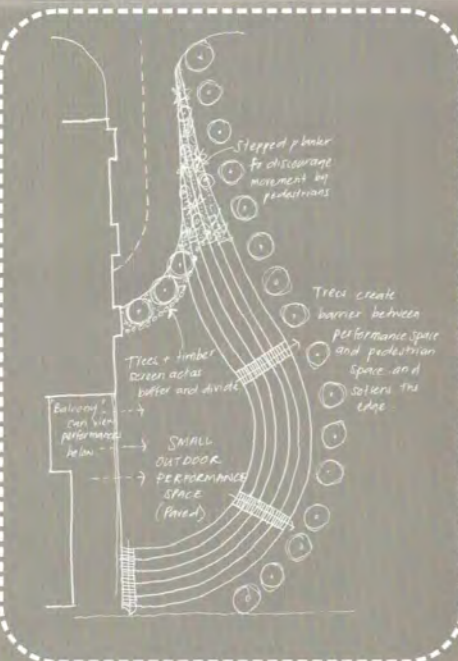
Holland Performing Arts Center



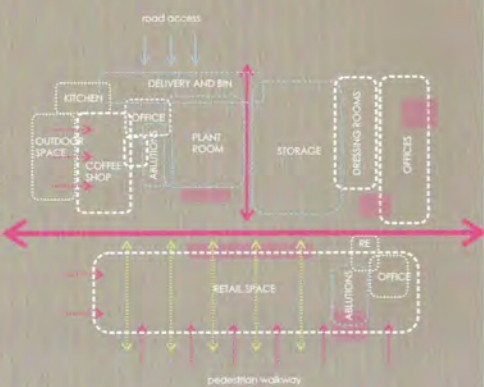
**SITE PLAN**  
**SCALE 1:200**



**LAYOUT SCHEMATIC BASEMENT**

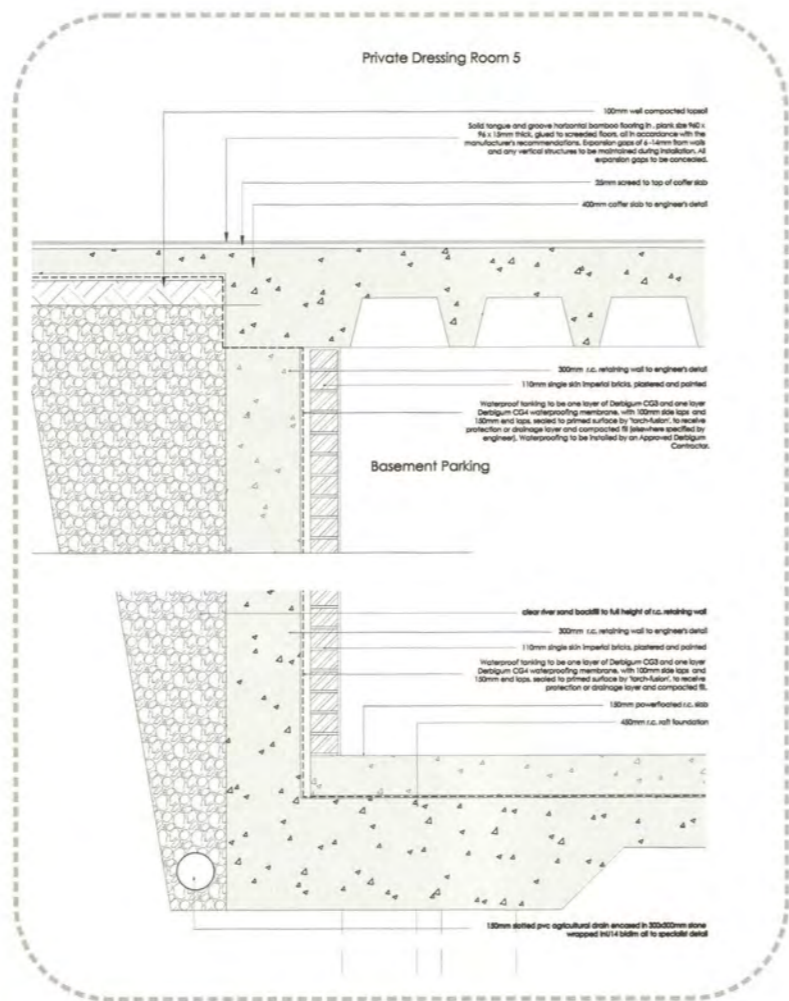


**OUTDOOR PERFORMANCE SPACE SKETCH**

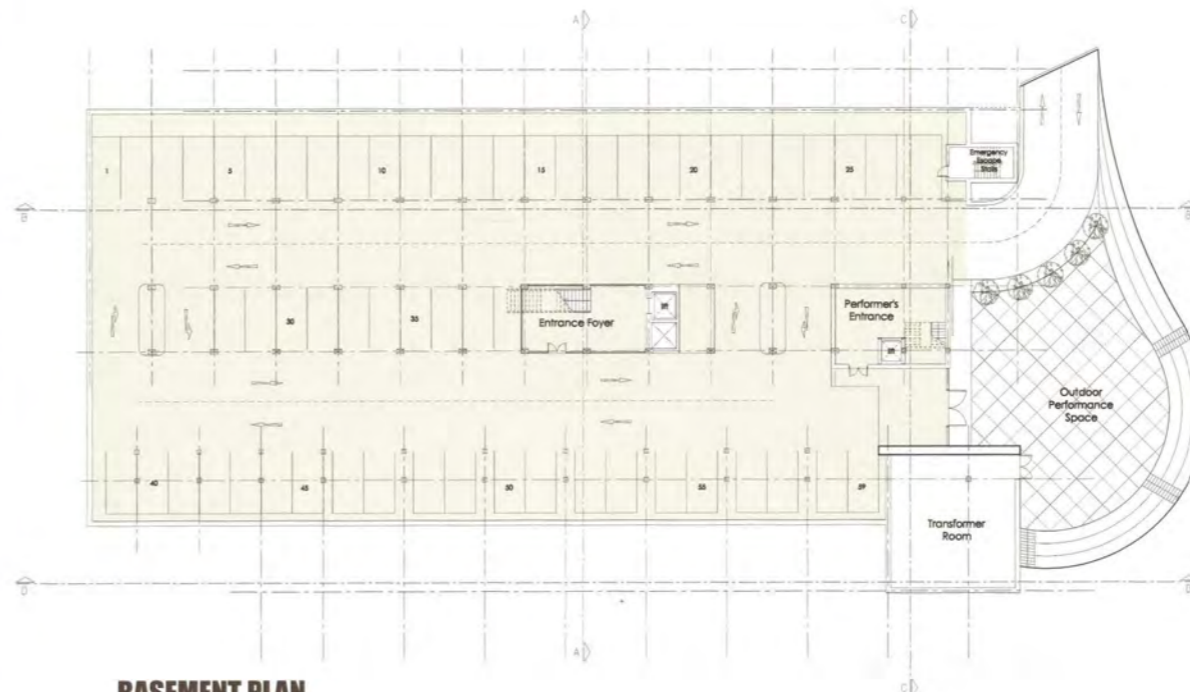


**LAYOUT SCHEMATIC GROUND FLOOR**

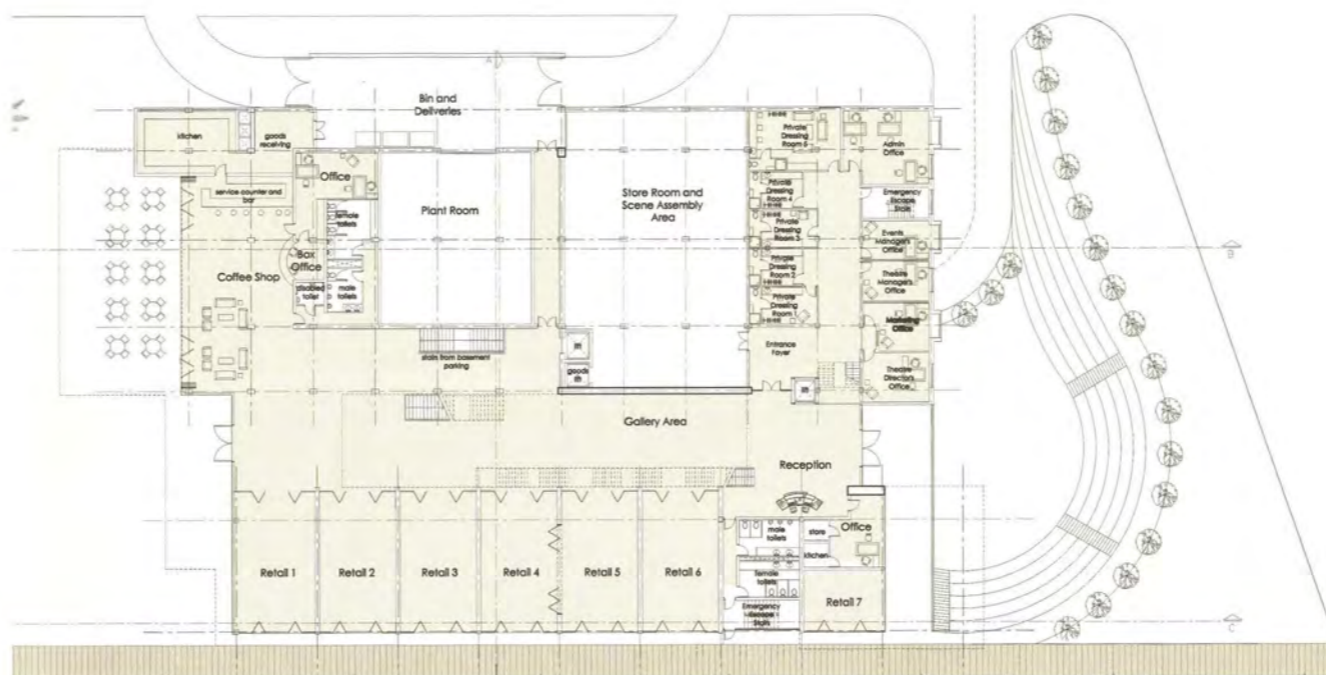
- HORIZONTAL CIRCULATION
- VERTICAL CIRCULATION
- SERVICE SPACES
- PRIMARY SPACES
- SECONDARY SPACES
- VISUAL PERMEABILITY
- PHYSICAL PERMEABILITY



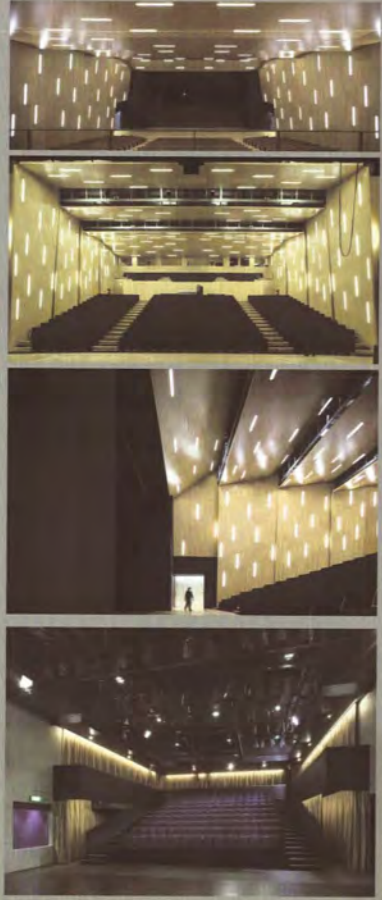
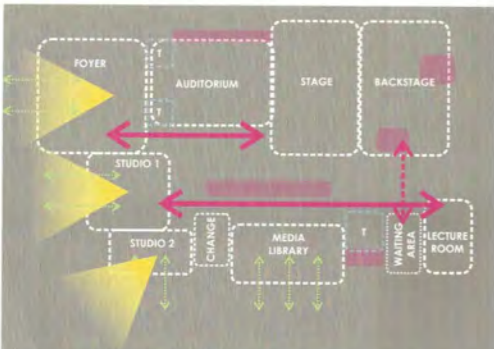
**BASEMENT DETAIL SCALE 1:10**



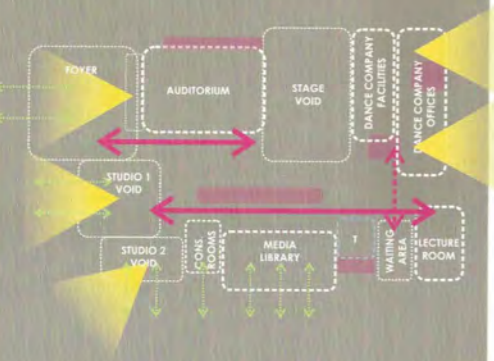
**BASEMENT PLAN SCALE 1:200**



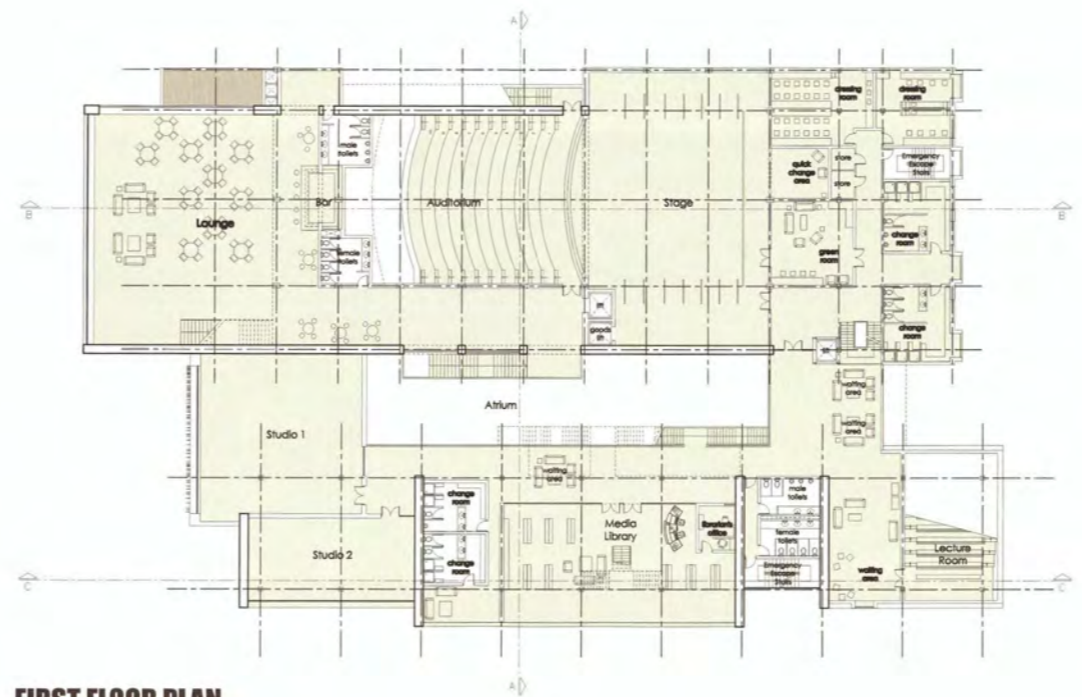
**GROUND FLOOR PLAN SCALE 1:200**



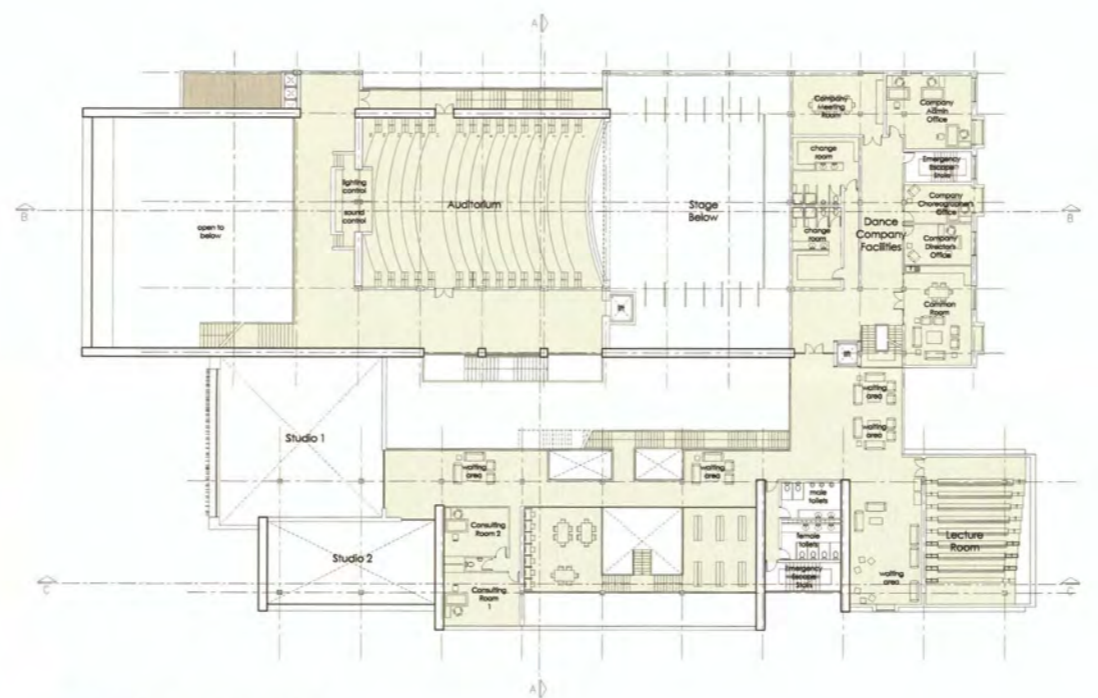
**AUDITORIUM**  
 Boundaries are also bridged between performers and theatre goers through the absence of a raised stage which normally would divide the performance space from the seating area. This engagement encourages greater interaction between performer and viewer.  
 LEFT: The Municipal Theatre of Guayaquil  
 BELOW: The Quaterhouse Performing Arts Centre



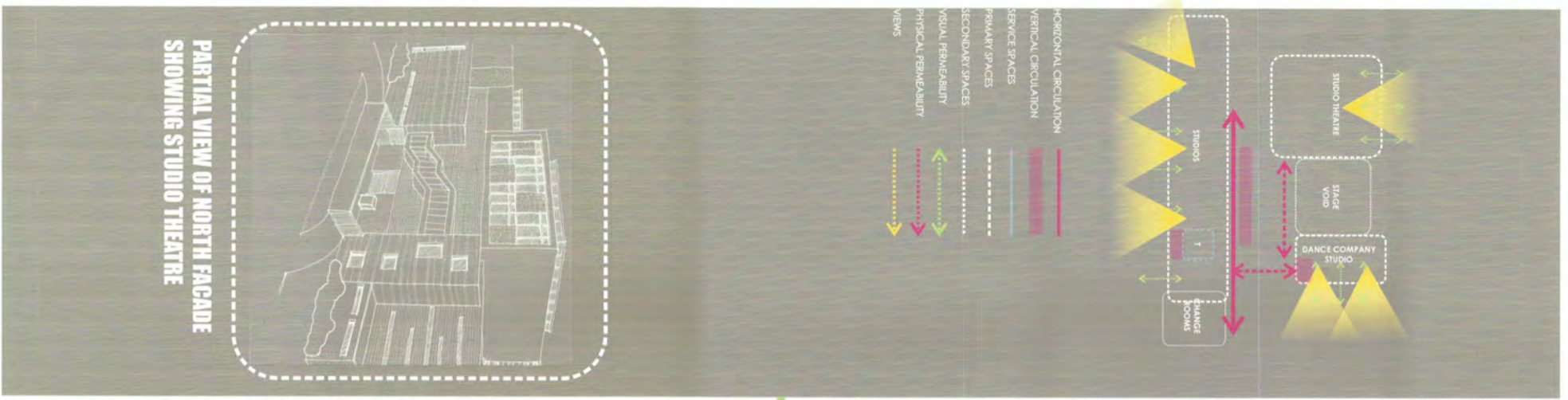
- HORIZONTAL CIRCULATION
- VERTICAL CIRCULATION
- SERVICE SPACES
- PRIMARY SPACES
- SECONDARY SPACES
- VISUAL PERMEABILITY
- PHYSICAL PERMEABILITY
- VEWS



**FIRST FLOOR PLAN**  
**SCALE 1:200**

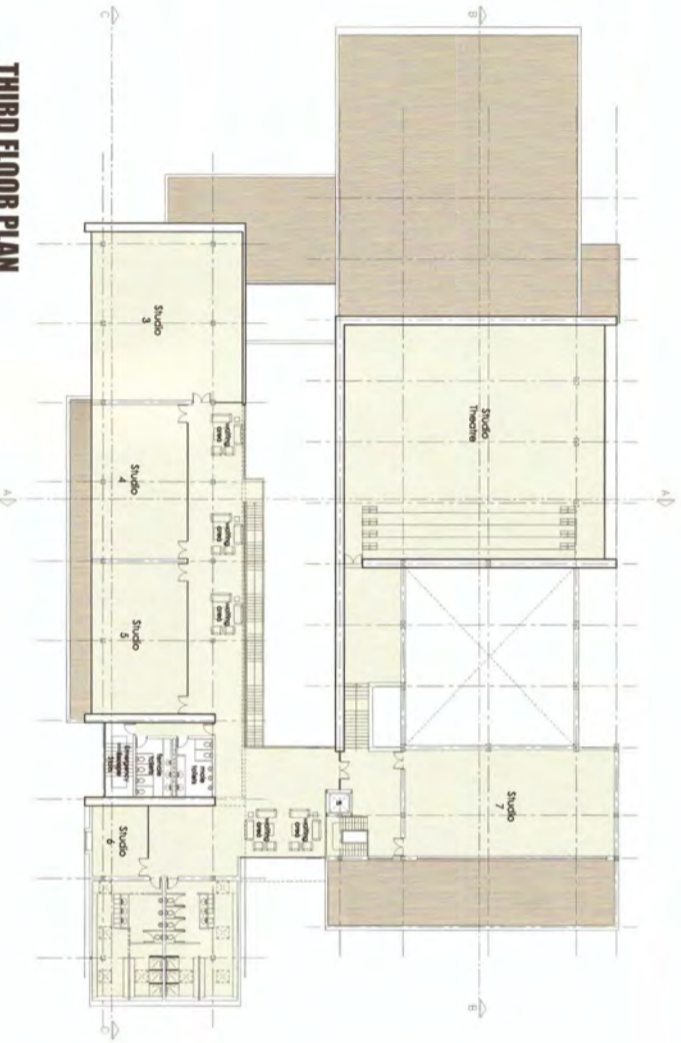


**SECOND FLOOR PLAN**  
**SCALE 1:200**

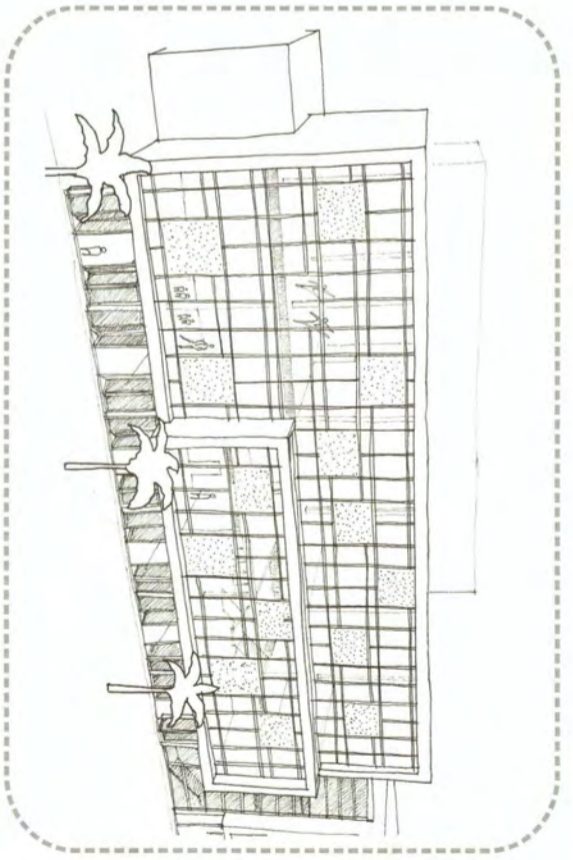


PARTIAL VIEW OF NORTH FACADE  
SHOWING STUDIO THEATRE

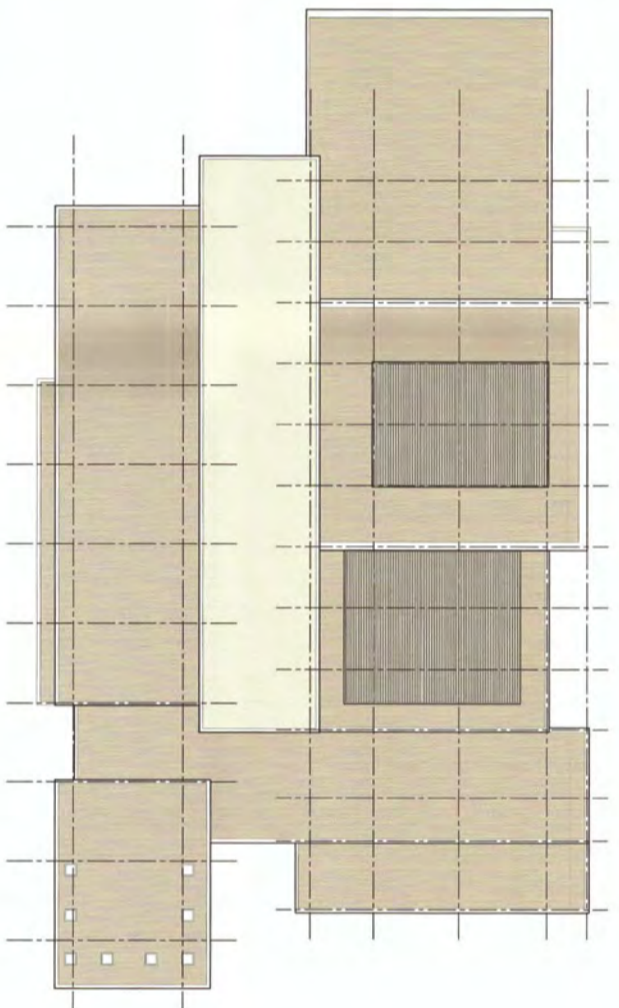
THIRD FLOOR PLAN  
SCALE 1:200



VIEW OF DANCE STUDIOS  
SOUTH ELEVATION



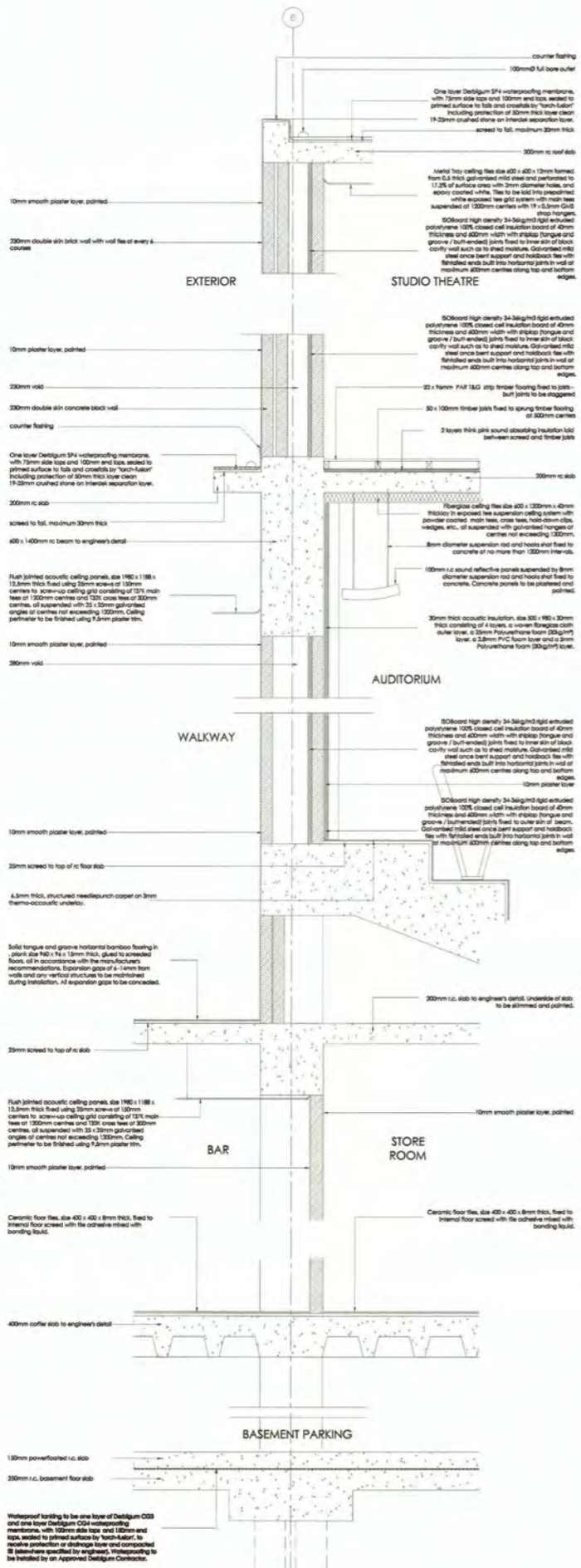
ROOF PLAN  
SCALE 1:200



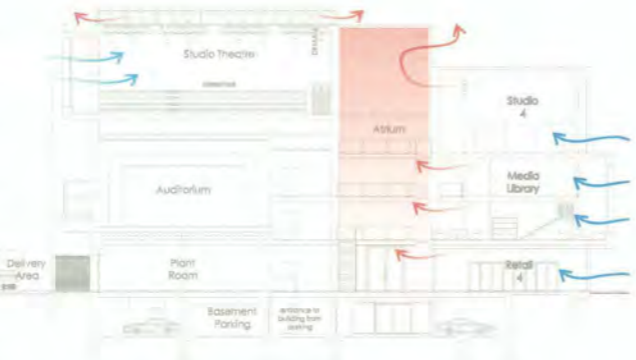
PARAPET ROOF DETAIL  
SCALE 1:5



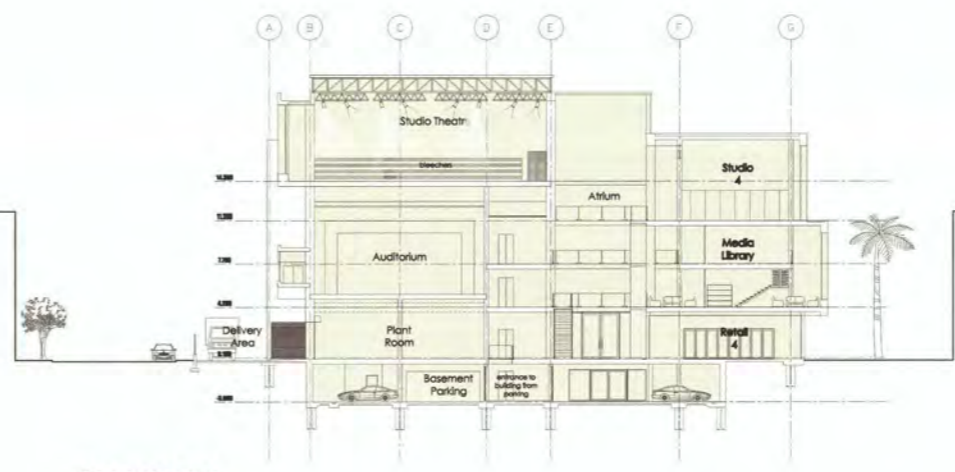




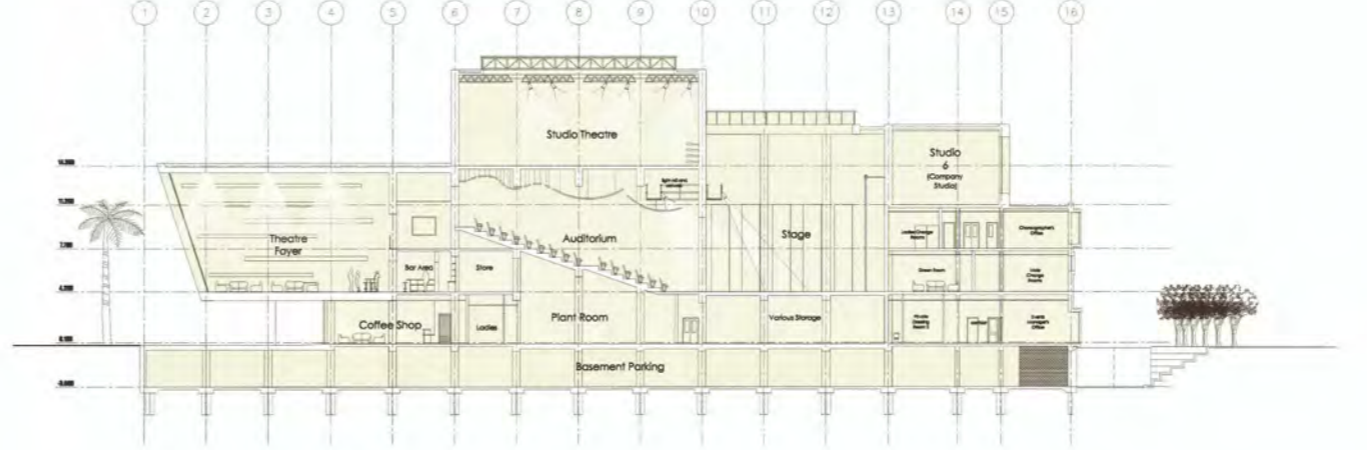
**TECHNICAL SECTION  
SCALE 1:20**



**SECTION A-A: VENTILATION SCHEMATIC  
SCALE 1:200**



**SECTION A-A  
SCALE 1:200**



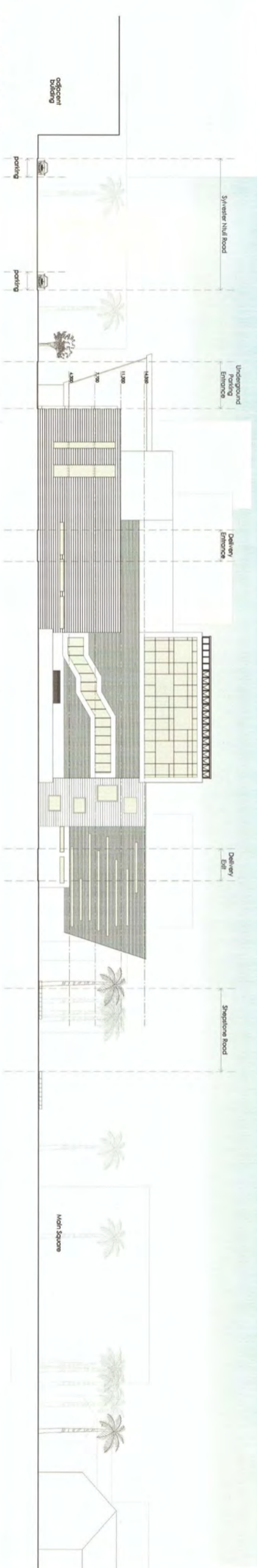
**SECTION B-B  
SCALE 1:200**



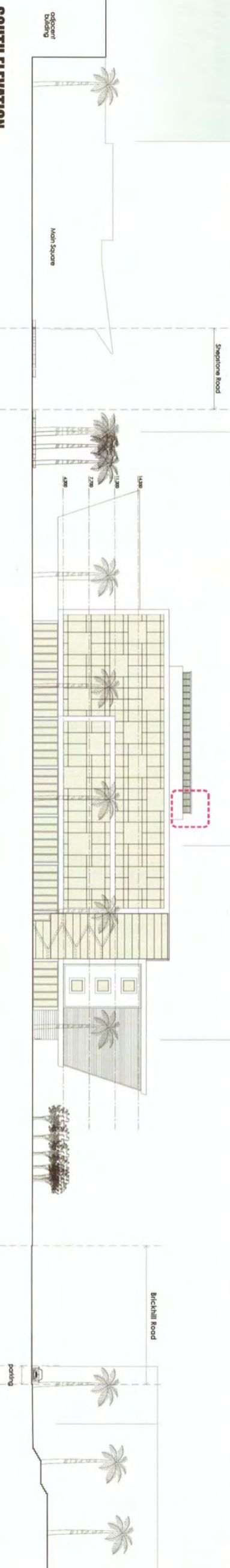
**SECTION C-C  
SCALE 1:200**



**NORTH ELEVATION**  
SCALE 1:200



**SOUTH ELEVATION**  
SCALE 1:200



**MATERIALS**



ZINCALUME STANDING SEAM EXTERIOR WALL CLADDING



STAINLESS STEEL PROFILE SHEETING:  
- 0.8mm aluminium profile sheeting  
- profile to be SWS5 with 3mm diameter perforations



STAINLESS STEEL MESH SCREENS

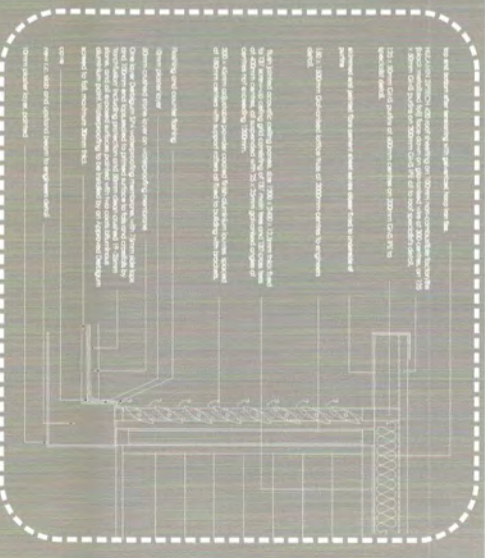


ALUMINIUM LOUVERS  
- vertical adjustable powder coated aluminium louvers



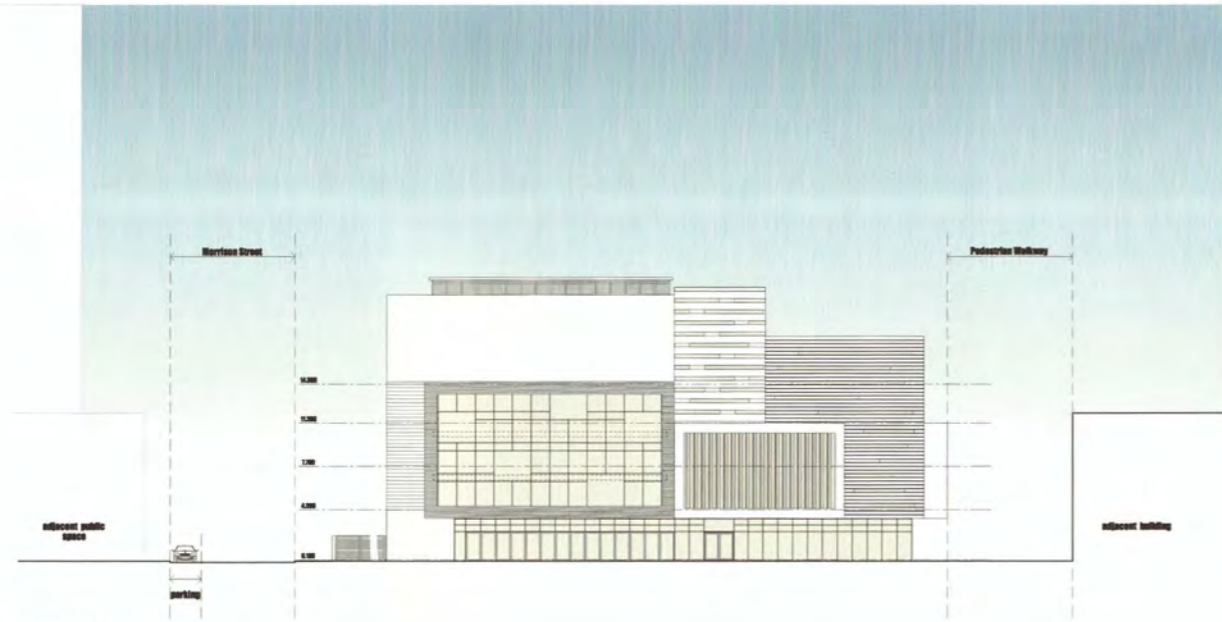
TINTED GLASS

Materials were selected according to:  
- Its relevance to the context  
- Its ability to depict movement throughout the building  
- Its ability to be sourced locally  
- Availability  
- Light weight materials that would 'dress' the solid 'body' or structure of the building.  
- Its longevity



VENTILATION LOUVRES  
DETAIL 1:15





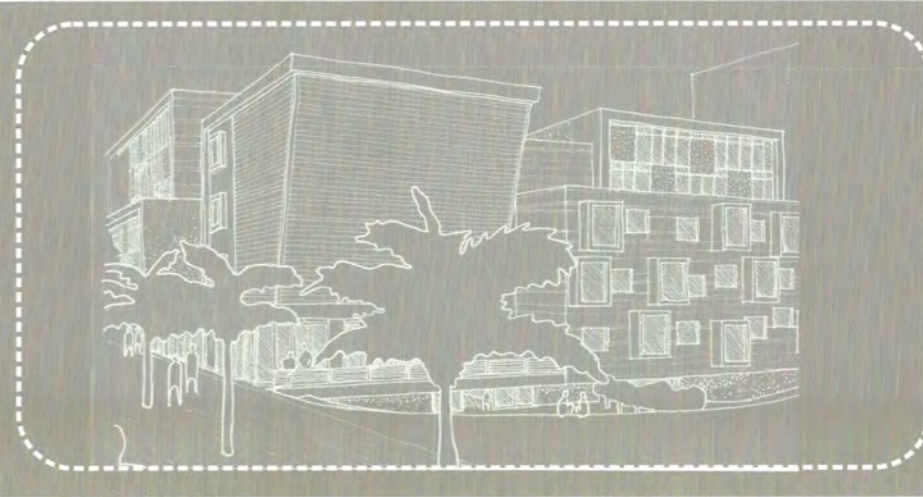
**WEST ELEVATION  
SCALE 1:200**



**EAST ELEVATION  
SCALE 1:200**

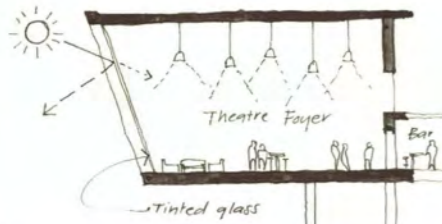


**VIEW FROM THE SOUTH WESTERN  
CORNER OF THE SQUARE**



**VIEW LOOKING NORTH WEST  
FROM SYLVESTER NTULI ROAD**

**FACADE TREATMENT**



*Prevents afternoon sun during day but allows for evening transparency. Theatre foyer lights up like a stage in the evening.*

Right: The Willes, Faber and Dumas Main Headquarters in Ipswich, UK, by Foster and Partners

The building explains the concept of how the foyer glazing is to work. During the day the building is not visually permeable as no activity takes place during the earlier hours of the day which means that there is no activity to display. The tinted glass facade will also reduce the harshness of the afternoon sun. In the evening, however, the light from the interior lights up the foyer area and reveals what goes on within the building. The activity that thus takes place during evening performances will thus be visible from the outside. The Foyer lights up like a stage with those inside it as the 'dancers/performers' and those walking through the square as the 'audience'.



**During the Day**



**At Night**

**SUN STUDY OF THE BUILDING**

