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The following chapter is a discussion of various theories on public space and corresponding design principles for the planning of public space. The theories discussed will perform as a design evaluator and planning principles will be incorporated into the planning process.

Public Space

What is a public space? An easy answer would be a space that is accessible for the general public's use. This definition doesn't, however, aid in defining 'general' or 'public' and lacks the depth needed to describe, or design, a meaningful place. Jan Heeling, an urban designer, lists three pairs of concepts that are important in describing the 'public domain',

- public and private land and their boundaries,
- the access to public and private spaces,
- and the notion of the collective and the individual (Westrik 1999: 28-9).

Boundaries

Public spaces in the city are not exclusively realised through open parks. Coffee shops, sport centres, museums, churches and educational facilities are examples of public spaces that cater for various markets; be it the paying customer, the physically gifted or spiritually minded. However, these spaces, although available to all the public, are accessible only under conditional requirements and are considered, at best, semi-public spaces. Boundaries, restrictions on the user's choice, are established as spaces become more specialised and economically driven. These restriction can be legal (rights of admission reserved, prohibited drinking of alcohol, playing with a ball or cooking on an open flame), spatial (fences, hedges, gates, level changes, stairs), an intentional design decision (spikes that prohibit sitting, uncomfortable benches that discourage sleeping and loitering) or managerial (signs requesting you stay off the lawn, gates closed after dark or at certain times of the day). These semi-public spaces can act as a buffer between public and private spaces and allow social acquaintances and communities to interact but are not a replacement for truly public spaces. What then is a public space?

> "…the city was the foundation of the public realm. Ever since the rise of civil society, the city has been a refuge, a platform for poets and philosophers. A forum for politics… Its squares formed the backdrop for confession and protest. Streets and alleys were the battlegrounds of the struggle between private and public interest… The city was the substance of democracy." (Bouman 1999: 8)

The democracy or 'publicness' of space, it can be assessed on five levels, access, freedom of action, claim, change and ownership (Low 2002:165). Ownership, the highest form of control, allows the user to lay claim to space and amenities to use at their own discretion. Public spaces that allow for user ownership place little or no boundaries on the user and in place of dictating activity, allows it.

Access

By privatising public spaces access is controlled by the companies owning public parks or in charge of maintenance (Francis 88: 56), for example New York's revamped Bryant Park in midtown Manhattan; these parks are gated and locked at night or open only for specific hours. Parks who limit access deny the public spaces for social

Fig. 005 Bryant Park, New York

Fig. 006 Bryant Park, New York

interaction and without the disorder of forced interaction with strangers, it is argued that as a society, we do not learn to cope with every day conflict situations (Fyfe 1998: 264). Economically, Ash Amin (Department of Geography, University of Durham) and Stephen Graham (Centre for Urban Technology, University of Newcastle) argue, segregated spaces are a poor move,

> " …the city of tolerance for difference… has a positive economic contribution to make… [by] encourage[ing] a broad pool of economic possibilities." (Amin 1997: 422)

A third factor is safety, which Jane Jacobs (1961: 46), American urbanist, says, is found in permeable social places where strangers and residents have access. Bill Hillier (2004:40), lecturer at Bartlett School of Graduate Studies, illustrated how living in spatially integrated area could reduce crime by 42%. Integrated, safe, public space begins with spaces that are accessible to all cultural and social groups spatially and economically.

The Collective and the Individual

A public space is the "collective domain of all the inhabitants of a city." (Westrik 1999: 28) Sociologist, Sharon Zukin (1995: 42), describes the public space as an arena for 'mingling with strangers' here she says people define the image of the city by simply occupying these spaces (1995: 11). A public space is an unprejudiced realisation of a city's social and cultural identity. In other words it is a space that, in itself, neither prohibits users nor uses, but where individuals are free to exploit the space as their social conscience deems acceptable. In this way a public space becomes the spatial testament of a collective consumer but remains an arena where the individual can embrace anonymity. This is why Zukin (1995: 32) warns against the privatisation of public spaces, "Handing such spaces over to corporate executives and private investors means giving them carte blanche to remake public culture."

Urban Regeneration

> "Far from transforming any essential quality in their surroundings, far from automatically uplifting their neighbourhoods, neighbourhood parks themselves are directly and drastically affected by the way the neighbourhood acts upon them." (Jacobs 1961: 105)

Zukin, describing public spaces as "the window into a city's soul" (1995: 260), echoes Jane Jacobs' views. Public spaces are often treated as urban interventions in the hope that will attract crowds of 'desirables' and solve the urban problems of densification and diversity. But this is where public space is inherently different from commercial spaces. Recorded the largest shopping mall in the world in 1992, West Edmonton Mall, in Edmonton, Alberta, Canada, has an estimated 70% of its visitors coming from outside the Alberta Province (Crawford 1992: 4). This is drastically different from the reservoir of users for public space which William H. Whyte, American sociologist, accounts to a three-block radius (1979: 16).

This is why public spaces often fail: in attempting to accommodate the entire city, they often do not accommodate the local neighbourhood. There is a 'chicken and egg' scenario at play; successful urban environments are dependent on public spaces to create social arenas while public spaces are dependant on urban environments for generating a supply of users. Public spaces, no matter how well they are designed will not work in an environment where users are unwilling or too afraid to use them and an urban environment, no matter how enthusiastic the users, will battle to shape an integrated society without public spaces.

"Observation and investigation shows that people and human activity are the greatest object of attention and interest… merely seeing and hearing or being near to others is… more in demand than the majority of other attractions offered in the public spaces of cities…" (Gehl; 1980: 31)
A better quality of life for people today often means a more interesting quality of life

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(Zukin HONG KONG). Public space is the city's arena for social activity without which the city is economically, culturally and socially the poorer. What is needed is an attitude where users are willing to make use of public spaces that are spatially well designed and integrated.

Interior Spaces

"… enclosing the open spaces and controlling the temperature… created a completely introverted building type… an inverted space whose forbidding exteriors hide paradisiacal interiors." (Crawford 1992: 21)

Air-conditioning and escalators have ensured that shopping malls and transport terminals, such as train stations and airports, become popular interior public spaces (Koolhaas 2001:126). But where transport terminals are seen as intricately woven into the urban fabric, shopping malls are not. Criticised and accused of severing themself from their urban surroundings (Crawford 1992: 22), replacing urban life (Koolhaas 2001: 125), 'synthetically reinventing' nature (*ibid*: 126), fabricating Orwell's *Nineteen Eighty-Four* (Flusty 1994: 52), causing traffic congestion (Jacobs 1961: 242) and relying on space and lighting (instead of detail and materials) to create a cheap architectural fantasy (Harris 1975: 327) shopping malls have come to represent the antithesis of all things urban. But despite the protest, interior spaces such as shopping malls have become recognised public spaces. Ruling that shopping malls have become a form of public space, New Jersey Supreme Court Chief Justice Robert N. Wilentz declared that,

> "Shopping malls have replaced the parks and squares that were 'traditionally the home of free speech' … The economic lifeblood once found downtown has moved to suburban shopping centres… Within and without the enclosures are not only stores of every kind and size, but large open spaces available to the public and suitable for numerous uses." (1994: 154)

Public spaces are moving (if they haven't moved already) inside. Public indoor atriums are a new trend in the urban environment and are becoming a standard feature in corporate office buildings. Creating a homogenous environment in cities where temperatures fluctuate dramatically during seasons, they are easier to manage and control than the Public Park but are often criticised for being inaccessible to the public. The New York City Council is now requiring corporate offices to post large signs outside the building informing the public of the atrium's existence and their right to use it. A number of these have been very successful, according to Whyte (1979: 76), when they provided seating, food, shops and retail facilities, toilets and a successful "through-block circulation".

The problem with interior space, however, is that they "dilute the attraction of the street outside" (Whyte 1979: 79). Avoiding this means making interior public spaces less successful than exterior public spaces. This does not mean that interior space should be uncomfortable and difficult to access but rather smaller in scale and providing different facilities than what are provided outdoors. Spaces should be easy to access, an open door is an easy way of achieving this, have a visual connection to outdoor spaces and be visible and inviting from outside (Whyte 1979: 79). When interior public spaces compliment outdoor public spaces, not weakening the appeal of parks and outdoor plazas, interior space can become healthy social spaces.

Integration Spaces

> integrate **v.** /'ɪntɛgreɪt/ 1. combine or be combined to form a whole. 2. bring or come into equal participation in an institution or body. ORIGIN C17: from L. *integrat-*, *integrage* 'make whole', from *integer, in-* not, *-tangere* touch, untouched or whole (Oxford Concise English Dictionary 1999).

Jacobs (1961:44) lists a clear demarcation of public and private spaces as a criterion for safe sidewalks and streets. There needs to be a recognised hierarchy of spaces. Hillier (2004:40) showed how integrated spaces were 42% safer but also showed that highly connected spaces had on average 31% more crime. Buildings create streets, create neighbourhoods, create cities; each is an entity but functions within a whole. Jacobs (1961: 127) describes neighbourhoods as organs and lists three kinds that are useful, "…the city as a whole, street neighbourhoods and large districts." Integrated urban spaces are spaces that function according to the urban genetics of its specific neighbourhood. These neighbourhoods then fit together and form the city. The city can therefore be seen as a complex relationship of scales.

> "Space in the city is about movement. It does not seek to express the relations of major buildings to each other. It seeks to minimise the effect of buildings, even the largest and most public, on the pattern of movement on which the life of the city as a centre of business is always crucially depended." (Hillier 1996: 226)

Hillier (1996:36), taking a plan of a house, diagrammatically illustrates all possible routes through the house, visiting each room. It becomes immediately visible which spaces are more integrated, or central, and which spaces are harder to access. Spaces that have less depth (spaces that need to be passed though) are measure as more integrated spaces. In this example the salle commune has the least depth and is thus the most integrated space. Spaces work like the Mafia; if you're related to someone who's connected, you automatically have influence. Similarly spaces that are integrated will cause adjacent spaces to be more integrated. Thus integrated spaces are integrating; by being more connected they connect.

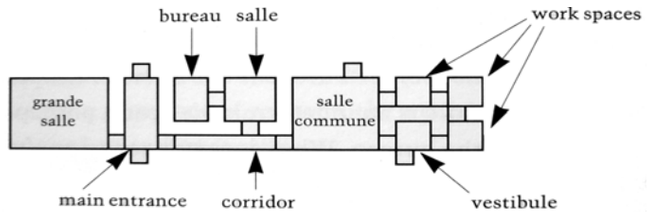

Fig. 007 French Farm House

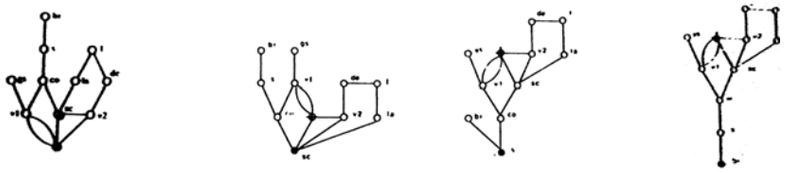

Fig. 008 Integration Analysis

In a second example Hillier takes the same French farmhouse and measures the depth of the spaces graphically. In the first image just the spaces inside the house are considered, the darker the space the more integrating the space. In the second image Hillier measures the depth of spaces by taking thresholds into account (Hillier 1996: 112) ★. Here the Mafia principle is illustrated; when only considering interior spaces the main entrance is not very integrating but when a larger scale, the exterior, is taken into account (of which the main mntrance is adjacent) then the entrance becomes more connected and caused spaces surrounding the main entrance

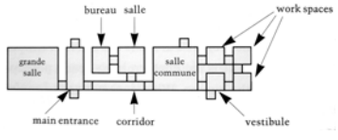

Fig. 009 French Farmhouse

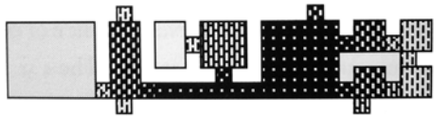

Fig. 010 Integration Value

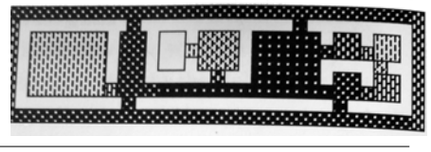

Fig. 011 Integration Value

★For the purposes of this dissertation Hillier' complex integration theories will be discussed on a simplified level.

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to become more integrating. Hillier's aim is to gain an understanding of spatial configurations, which he describes as 'ideas we think with' (1996:40). If we have an understanding of how spatial configurations work, or how we work with them, we can create and manipulate spaces more effectively.

When studying spaces it is easy to judge which are more and less integrated, but it is infinitely harder to decide how well they should be integrated. It is accepted that relationships between "different levels of movement: between the movement within buildings and the movement on the street, between localised movement in less important streets and the more globalised pattern of movement, and between the movement of inhabitants and the movement of strangers entering and leaving the city" should always be well defined (Hillier 1996:174).

Johannesburg

Four Images of Johannesburg

In the space of less than 150 years the city of Johannesburg has moved through the ranks of *voortrekker* camp, mining town, colonial city, apartheid city, African city to global city while its image has been formed, tarnished, re-evaluated, marketed and branded. By 1936 Johannesburg was described as a "little New York" with "fascinating shops and smartly dressed shoppers" (Chipkin 1993: 105) and claimed the status of "the Empire's great gold centre" (Rogerson 1996 in Bremner 2000: 186). But by the 1970's apartheid policies had marred this imaged and Johannesburg become an international symbol of oppression and the battleground for South African's struggle for freedom. In the late 1980's, with apartheid coming to an end, the Johannesburg City Council envisioned Johannesburg as a 'World City'. Authorities began to portray Johannesburg as the "Tokyo or New York of Africa" (Wright, 1992 in Bremner 2000: 187) marketing its "locational advantages", its infrastructure and strong financial economy. This image was tainted with colonialist ambivalence and was discarded in 1995 by the newly and democratically elected Greater Johannesburg Metropolitan Council. The GJMC focused its attentions on Johannesburg as a "life-force" of Africa replacing the JCC's image of Johannesburg as merely a gateway into the Dark Continent (Bremner 2000: 189). Johannesburg, being acknowledged as African for the first time, is now marketed as "The Powerhouse of Africa", the financial driving force leading South Africa, and Africa, into the global economy.

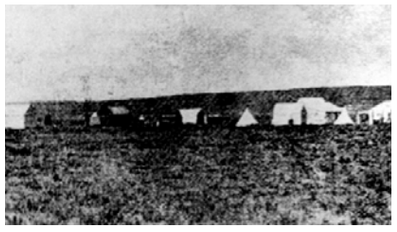

Fig. 012 Ferreira's Camp; 1886

Fig. 013 Market Square; 1896

Fig. 014 Jeppe Street; 1930

Fig. 015 Johannesburg; 1966

Fig. 016 Johannesburg; 1995

Fig. 017 Johannesburg; 2001

Public Spaces in Johannesburg

In the short space of 150years Johannesburg has built a rich history of public demonstrations and protests. In 1899 Boer commandos took to the streets of Johannesburg during the Jameson Raid and by the end of the Anglo-Boer the British were parading the same streets hauling the *Veirkleur* down. In 1922 striking white miners, publicly protesting the hiring of black miners for lower wages, confronted General Jan Smuts' army and police forces; 150 lives were lost (Davie 2002). In 1953 the ANC protested forced removals in Sopiatown. In 1955 people protested against the apartheid government by accepting the Freedom Charter. In 1976 Soweto youth publicly protested the instating of Afrikaans as the classroom's official language. The significance of an all events in Johannesburg can be measured by the presence of the public on the streets. Johannesburg has a culture of public expression and regardless of the political or physical environment people have proven that they are willing to forcefully taken possession of streets and public spaces to express dissatisfaction, pride, anger or even arrogance.

Fig. 018 Boer Commandos in the Streets of Johannsburg During The Jameson Raid

Fig. 019 British Troops Hauling the *Veirkleur* Down

Fig. 020 Awaiting Union Election Results; 1910

Fig. 021 Crowds of Strikers under Police Guard; 1922

Fig. 022 Johannesburg Proclaimed a City; 5 Sept. 1928

Fig. 023 The ANC Protests Forced Removals in Sopiatown; 1953

Fig. 024 Adoption of the Freedom Charter; 25-6 June 1955

Principles

Streets + Sidewalks

> "A city sidewalk by itself is nothing. It is an abstraction. It means something only in conjunction with the buildings and other uses that border it, or border other sidewalks very near it…. Streets and their sidewalks, the main public places of a city, are its most vital organs. Think of a city and what comes to mind?" (Jacobs 1961:39)

Streets and sidewalks are a city's life force. A healthy district is one that houses a variety of activities, both on street and in building, has public spaces that are busy for most of the day and not simply during peak hours (08h00 and 17:h00), has a wide range of users (various age, race and economic groups) and reflects the culture of a society. Safety, contact between people (Jacobs 1961: 44-84) and the lack of control by political and governing bodies of these public spaces (Fyfe 1998: 254-267) are fundamental principles in creating such a district.

S a f e t y

Sidewalks and streets are kept safe, not by the police, but by "an intricate, almost unconscious, network of voluntary controls and standards… enforced by the people themselves." (Jacobs 1961:41) According to Jacobs, safe streets require three things: a

clear definition between public and private spaces, eyes on the street and a constant flow of users. This can be accomplished, Jacobs argues, by the setting the following principles in place:

- placing enterprises such as restaurants, shops and bars adjacent to streets gives people a reason to use the streets
- streets become routes and used as a tool to get from a to b if enterprises are frequent and diverse
- shop owners, having invested interest in their environment, become effective guardians of sidewalks if they are in sufficient numbers
- cater for people running errands and seeking refreshments
- people love activity and people will always attract people. (Jacobs 1961:44-47)

The Johannesburg muncipality established the following design guideline to encourage safety,

- Windows of buildings should face the street and other public spaces
- Spaces around buildings should be designed to relate to the built form, so that residents can take ownership of the space.
- Property enclosures should be permeable to allow for visual surveillance onto and from the street.
- Landscaping should not detract from lines of vision and hiding places should not be created.
- Lighting of common spaces such as the perimeter, pathways, and entrance halls. (City of Johannesburg 2003:35-6)

C o n t a c t

> " The trust of a city street is formed over time form many, many little public sidewalk contacts. It grows out of people stopping by at the bar for a beer, getting advice…giving advice…comparing opinions…nodding hello… hearing…borrowing…sympathising…. Most of it is ostensibly utterly trivial, but the sum is…a web of public respect and trust" (Jacobs 1961:66)

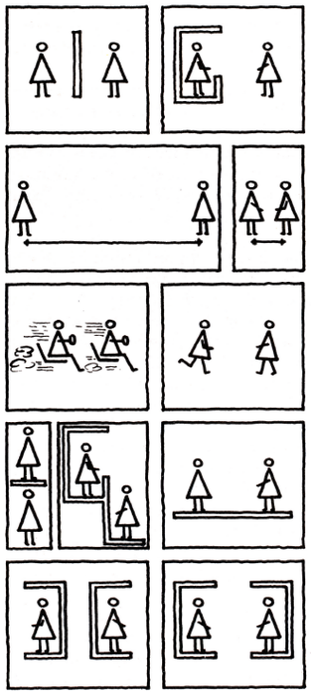

Fig. 025 Five Spatial Arrangements

Five physical arrangements that affect contact:

W a l l s
Making use of permeable boundaries, level changes and spatial configurations, instead of walls, to define spaces could increase contact between people.

D i s t a n c e s
Limiting distances between buildings decreases distances of streets, which creates denser neighbourhoods.

S p e e d s
There should be a clear definition between high and low speed areas and limiting speed around public spaces aids in defining both spaces.

L e v e l s
Changes in levels should be limited and where unavoidable, access should be easy and legible.

O r i e n t a t i o n
Complimentary functions, such as sidewalks and restaurants, should be adjacent to each other. (Gehl 1980:64)

C o n t r o l

> "For the public space of the street is not pregiven, in either its form or its meaning. It is produced through contestation and social negotiation... the street is there for the making. It is always a site of control and contestation." (Lees 1998:250)

"In order to [integrate] the city spatially…certain strategic roads and linkages … need to be supported by the public transport system… [and] given the number of people/ migrants/commuters traversing the region on a daily basis attention to the physical environment, parks, etc. need to be focused upon. For this reason focus needs to be given to the following:

- Public transportation and internal road networks
- Parks, Useable Squares and Open spaces
- Crime prevention and visibility (CCTV [Closed Circuit Television] and JMPD [Johannesburg Metropolitan Police Department])
- By-Law enforcement." (City of Johannesburg 2003:47)

There are two opposing views on street safety. The one view, often supported by the general public and usually those in power, is adamant that police intervention and control is necessary for safe public environments and the second view, usually supported by theorists and academics, believes that control and policing of public space should be left to society. Both parties believe that safety in public space is necessary for the health of the city and both believe that this is not possible without constant public presence. The contention arises when one starts questioning how people should inhabit public space.

CCTV has a "feel-good factor" (Fyfe 1998: 262), credited with dropping Johannesburg CBD's crime rate by 60%, cameras have started bearing the persona of protection. Add uniformed security guards on raised platforms and the entire setting seem safe enough for a nursery school excursion. But are CCTVs a sustainable solution to the problems of crime? What are the repercussions of plastering every square meter of our cities with cameras.

Theorists, such as Jane Jacobs, believe that society, as a whole, should have control of public space and are concerned that by allowing political control over streets one is destroying democratic space,

> "Far from the streets being spaces that encourage 'encounters between people of different classes, races, ages, religions, ideologies, cultures, and stances toward life', the potential impact of CCTV is the imposition of 'a middle-class tyranny on the last significant urban realm of refuge for other modes of lift'" (Fyfe 1998:263).

The presence of surveillance cameras restricts unwanted behaviour but also limits social stimulation, "painful events are worth encountering" Fyfe argues, "because 'Fear and anxiety are the other side of the stimulation and challenge associated with cosmopolitanism'." (1998:264) Using external policing methods (anything other than social conscience) gives the minority the opportunity to control the actions of the majority and by "reducing the risks of social difference and promoting the virtues of familiarity" (Jackson 1998: 180) street spaces become "domesticated" (*ibid*). There is also a concern that once streets become 'domesticated' or privatised further political control will go unchallenged.

> "I ordered the Florentine legions of the [Fascist] Militia to parade in the streets of the capital. The armed Militia with its war-songs is an element of great persuasion. " (Mussolini 1936: 16)

Although the parading Italian Militia is a stretch of imagination when debating 'further political control', the fact that what gets displayed, sung, advertised, performed, sold and enacted on streets is a concession of the 'minority' is reality. Our experiences on street is thus also under the control of cameras, security firms and political interests.

Park Design

"Parks intensely used in generalised public-yard fashion tend to have four elements in their design which I shall call intricacy, centring, sun and enclosure." (Jacobs 1961: 113) Safety, contact between different people and an environment free from political control is sufficient to create well-used street but is usually not enough to encourage people to use a poorly designed park. Purpose, attention to details such as shade

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and seating areas, spatial planning and urban design determine whether a park is well used to not.

Intricacy

Jacobs describes intricacy as "the variety of reasons for which people come to neighbourhood parks" (1961: 113). The park needs to cater for these different reasons, be they to relax, wait, watch, meet friends, read a book, draw a picture, have lunch or play a game. A park need to stimulate its users and achieves this through eye-level intricacy. In other words subtle changes on ground level such as slight level changes, tree arrangements and various focal points (Jacobs 1961: 114); successful parks are often very simple in plan but intricate when experience on ground level. Whyte (1979: 16) depicts good open spaces as spaces that stimulate people into new habits, such as outdoor lunches, new paths and socialising with friends in groups.

Planning

Centring a park is, according to Jacobs (1961:114), the most important part of creating intricacy. Designing a park so that it has a central point commonly understood as a centre creates focus and makes the park legible to users. A central point could be a water feature, a sculpture, a drinking fountain, a pergola, it could be a crossing of paths or a central sitting area. Spaces should be managed and designed in such as was that they encourage people to "mingle and meet" (Whyte 1979: 98); leftover spaces or niches that are found alongside streets, parks and transportation points are valuable social places and should be acknowledged.

The Element

Sun and shading are a factor when deciding where to sit; a "high building effectively cutting the sun angle across… the park can kill off a lot of it" (Jacobs 1961: 115). Simple principles such as adequate sunlight for sitting in during winter and adequate shading during summer make a big difference in the success of a park. Trees become more desirable to sit beneath when they are shading sunlight (Whyte 1979: 42), morning sunlight is more attractive than afternoon sunlight and a giver users the choice between shade, sunlight or partial sunlight will result in more popular and used spaces.

Enclosure

> "Park users simply do not seek setting for buildings; they seek setting for them selves.
> To them, parks are foreground, buildings background, rather than the reverse."
> (Jacobs 1961: 116).

"The main requirement for a plaza, as for a room, is the enclosed character of its space" (Sitte 1943: 32). Buildings that enclose, instead of crowding, a space are an important factor in park design. Open spaces around a park tend to repel people (Jacobs 1961: 116) while park spaces that are located within the confines of buildings, trees and even small walls enjoy a larger magnitude of users.

Precedents: Urban Design Interventions

The Smithson

The Smithsons Golden Lane project was an experiment in creating movement flows on levels above ground. Although the project received serious criticisms, Golden Lane was chosen as a precedent because it is an attempt to integrate space and because these spaces were addressed on four different scales.

> "The task of our generation is plain — we must re-identify man with
> his house
> his community
> his city." (Smithson 1970:18)

Low rise buildings created a scattered, destroyed urban city (Smithson 1970:31) while high-rise housing groups, lacking identity, left users feeling detached from their environment. Alison and Peter Smithson, two architects and urbanists of the mid-twentieth century, understanding this conceived of the Golden Lane Project, a multi-levelled city with residential streets-in-the-air (Smithson 1967: 21-22). Streets-in-the-air is connected by means of an intricate multi-levelled network. <House> units, once lacking in identity, now relate to one another by means of streets-in-the-air, which serve as a platform for pedestrians, children playing and general <Street> activity. Activities are linked which creates the possibility of a more complex set of activities resulting in a functional <District>. Multi-level complexes (districts) are then linked to create a <City> (Smithson 1967: 20-26). The <House> creates the <Street>, which creates a <District>, which by relating to other districts creates the <City>.

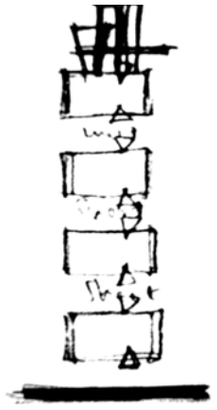

Fig. 026 + 7 Section Through Multi-levelled Street Unit

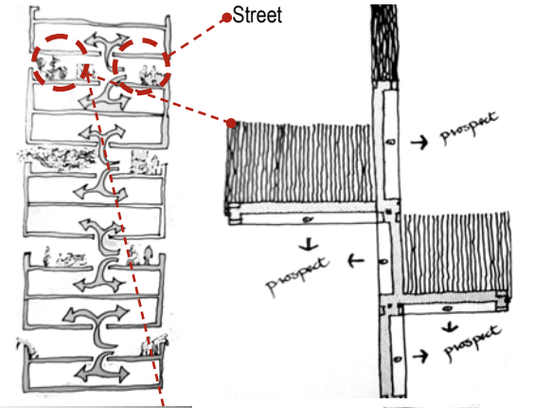

Fig. 028 The Golden Lane Deck

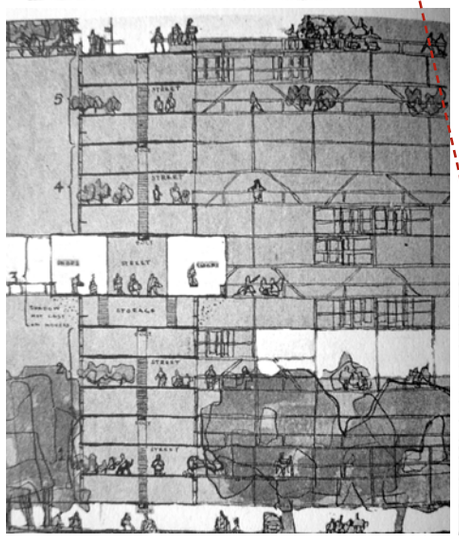

Fig. 029 The Golden Lane Project

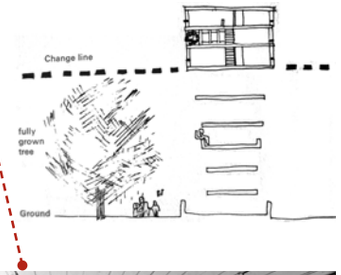

Fig. 030 Diagram of the Golden Lane Project

Fig. 031 The Golden Lane Yard Garden

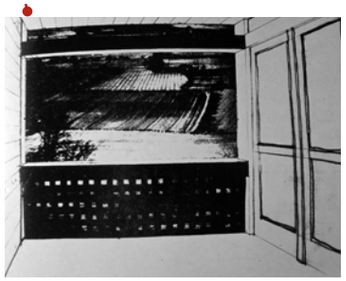

Fig. 032 Roads on the Ground

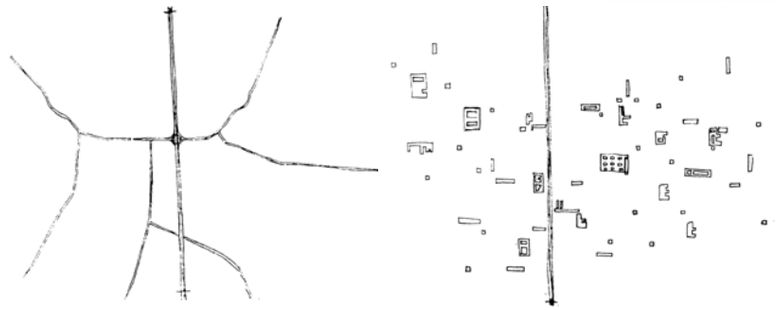

Fig. 033 Ground Elements

Fig. 034 Space Elements

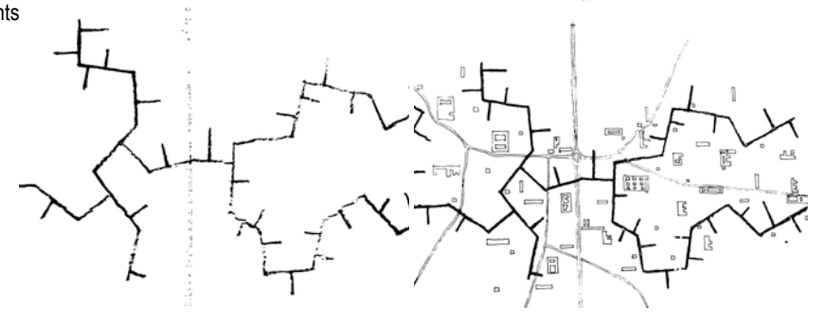

Fig. 035 The Golden Lane Overlay

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> " The horizontal street mesh would slot into the vertical circulation of other buildings in an attempt to fuse many different kinds of multi-level buildings already in existence… to make a city conceived as a cluster of population pressure points, not a abstract pyramid of density figures." (Smithson 1967: 27-8)

It usually takes walking from street, to foyer, to lift, to corridor, to get to the standard high-rise housing unit. This means passing through four or five spaces to get to a residential unit or office. What the Smithsons proposed was to raise street levels and multiplying them so that housing units once again related to the street. Housing units would once again become more integrated which, the Smithsons argued, would result in users identifying themselves with their surroundings. These streets-in-the-air where envisaged with children running and playing, pedestrians travelling with parcels and shopping bags and mothers pushing prams.

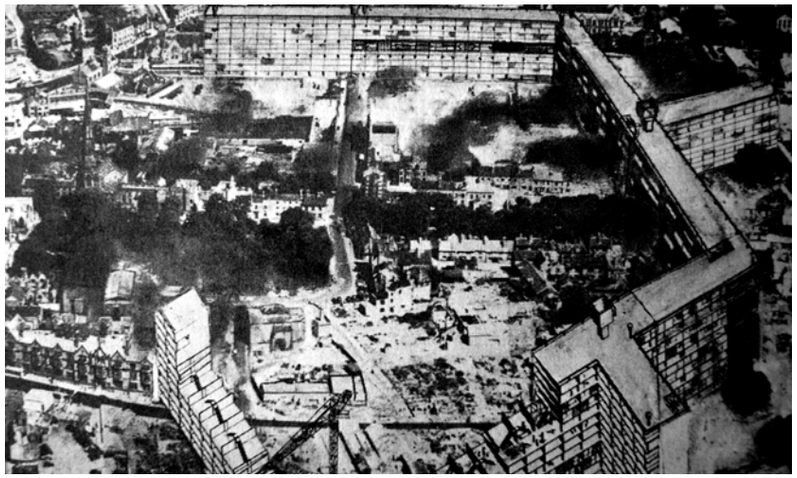


Fig. 036 The Golden Lane Project In the City

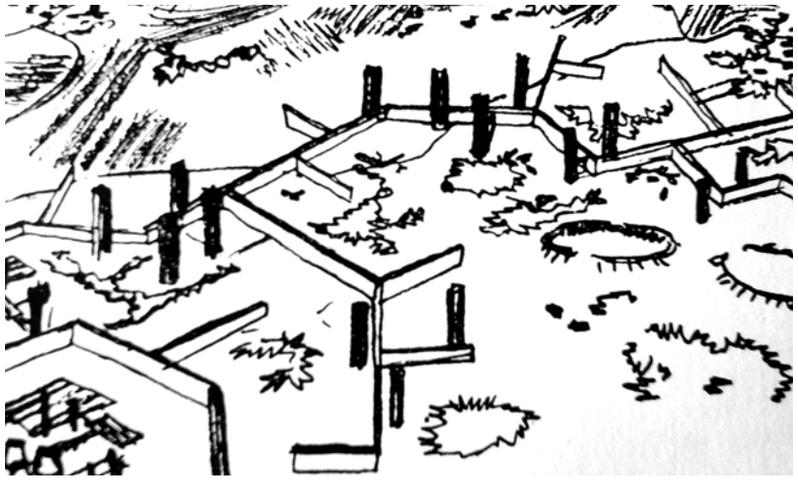


Fig. 037 The Golden Lane Project

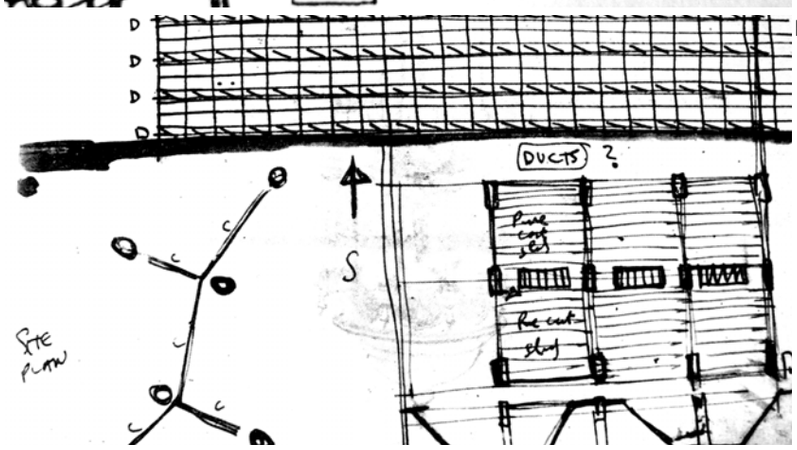


Fig. 038 Original Sketch of the Golden Lane Idea

Fig. 0389 Original Sketch of the Golden Lane Idea
Fig. 040 Original Sketch of the Golden Lane Idea

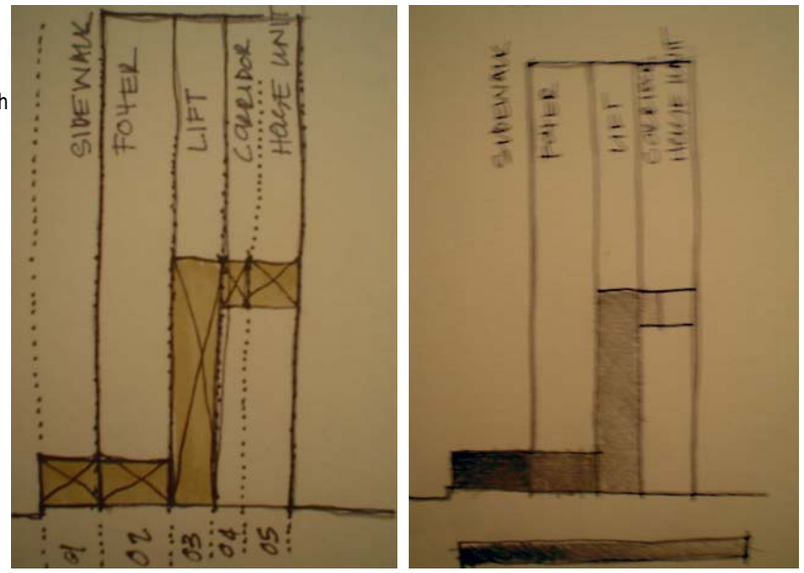
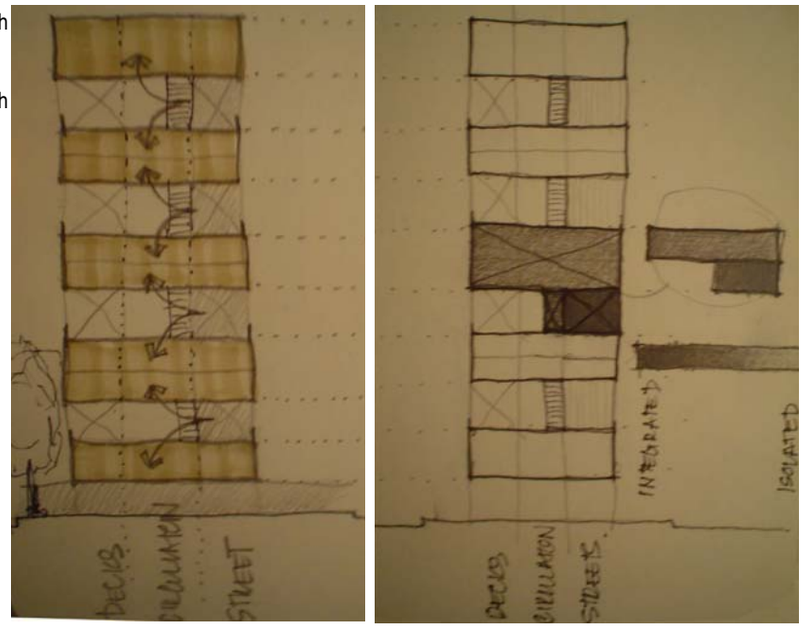


Fig. 041 Original Sketch of the Golden Lane Idea

Fig. 042 Original Sketch of the Golden Lane Idea



Precedents: Public Spaces

Paley Park, Rockefeller Plaza and the First National Bank Plaza were used as precedent for public spaces. Paley Park was used as a precedent because of its size, its popularity and working relationship to street and surrounding buildings and both the Rockefeller Plaza and the First National Bank Plaza were used as precedents because of their success as sunken plazas.

Paley Park, New York

Completed in 1967, Paley Park was established privately by William S, Paley as a memorial to his father Samuel Paley. The park is based on a 'pocket park' principle conceived by landscape architect Robert Zion. Zion's prototypical designs of parks as small as 50 by 100ft (15 by 30m) exhibited at 'New York Parks for New York' in May 1963, sparked debate between Mayor Johan Lindsay and his park commissioners, who believed open spaces of at least 3 acres (1.2 hect.) were required to make successful park spaces and Robert Moses, the New York Park Commissioner (1934-1960), who believed 3 acres parks would be 'expensive and impossible to administer' (Tate 2001:6).

Paley Park is 42 ft by 100 ft (12.8m by 30.5m) and lies in mid-town Manhattan off 5th Ave. Honey Locust trees, planted in a quincunx four meters apart, shade moveable chairs and tables. Two of the 4m high walls are covered in vines and the third is a 6m cascading water feature. With Honey Locust trees extend on the sidewalks, the park is well integrated with the street but manages to seem sheltered from noise and traffic. A permeable canopy (tree tops) allows sun to penetrate and the vines on both sidewalls soften the edges of the park. The park has a good street relationship; people can see into the park and the extension of Honey Locusts extends the park space onto the sidewalk. However the level change and the kiosks help distance the park from traffic and aid in defining street movement versus movements in the park.

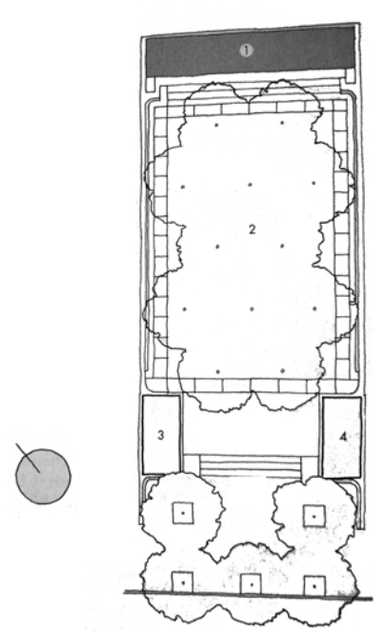


Fig. 043 Paley Park, New York: Plan

Fig. 044 Moveable Chairs + Tables

Fig. 045 Honey Locust Trees

Fig. 046 6m High Water Feature

Fig. 047 Paley Park

Fig. 048 Yellow Tulips

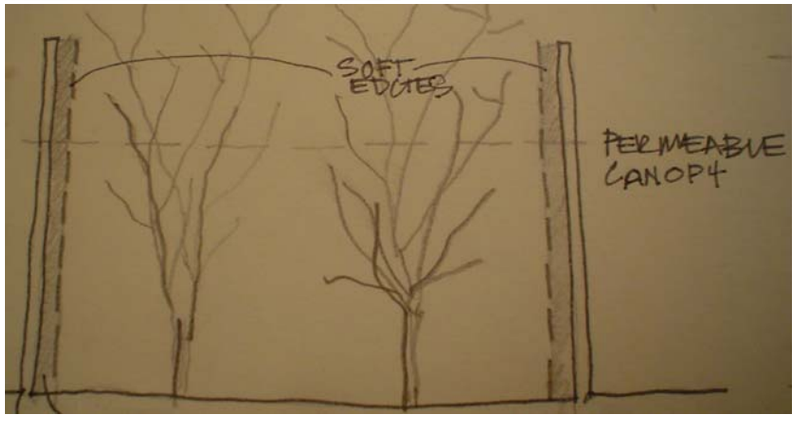


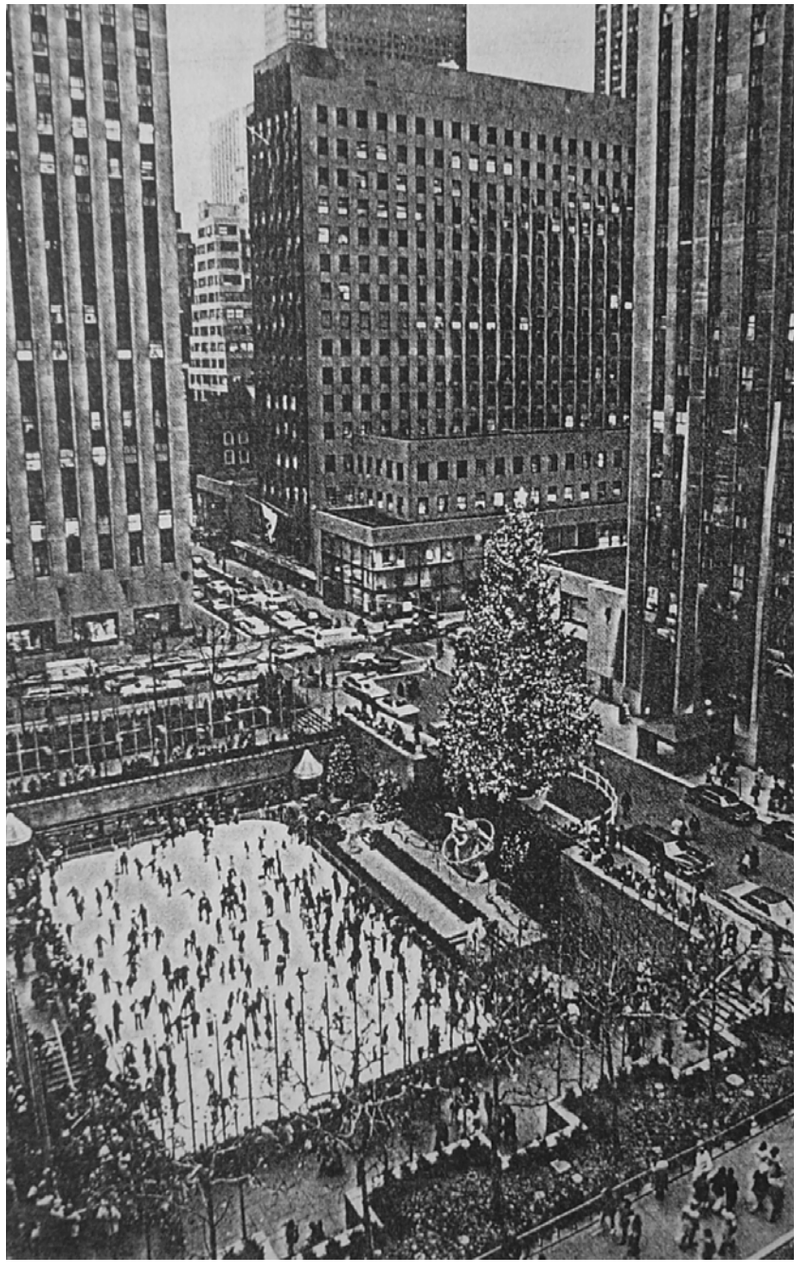
Fig. 049 Sectional Diagram of Paley Park

Rockefeller Centre, New York

> "Unless there is a compelling reason, an open space shouldn't be sunk. With two or three notable exceptions, sunken plazas are dead spaces." (Whyte1979:58)

Rockefeller Plaza is a sunken plaza placed at the centre of the three-block Rockefeller Centre. Having four different levels, the plaza creates the impression of being an amphitheatre with pedestrians and loiters on the three top levels focusing their attention on the central ice-rink by winter and an outdoor café by summer. 80% of people using the plaza are found along the railings of the mezzanine, walkway or street levels (Whyte1979:59). The success of the space below is a result of the surrounding spaces that have made "drama out of four changes in level" (Jacobs 61: 194). A large part of identifying with a space is the ability to understand that space. The spaces surrounding the ice-rink/café are wide and accessible and cater for spectators and pedestrians and because the level change from street to rink has been broken up spaces are perceptible from further distances.

Fig. 050 Rockefeller Plaza, New York



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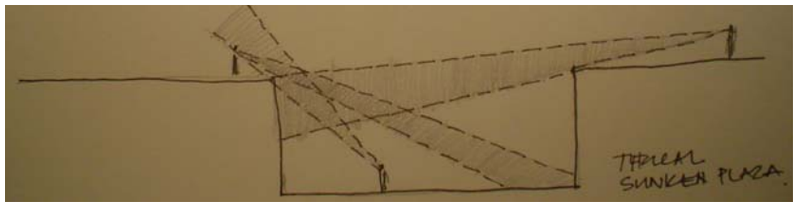
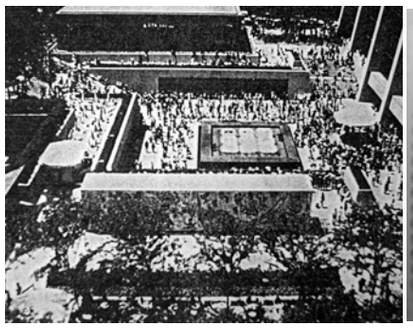


Fig. 051 First National Bank Plaza, Chicago

Fig. 052 First National Bank Plaza, Chicago

First National Bank Plaza, Chicago

The First National Bank Plaza is a sunken plaza but provides easy access to the subway and has a good supply of pedestrians moving through the space. The plaza has an excellent relationship with the street and although levels are not broken up, as is the case with the Rockefeller Plaza, walkways are wide and spaces are legible (Halpern 1978:94). Dense trees, long ledges used for seating, water features, murals by Chagall and outdoor cafés produce an "active, usable urban space" (Halpern 1978: 95). People use the spaces, people watch people using the spaces and people watch people watching; the space is used because it is used and as is the case with the Rockefeller Centre the plaza becomes an amphitheatre.



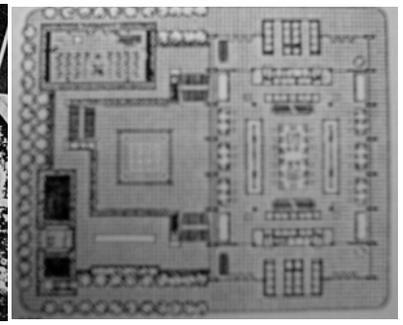


Fig. 053 First National Bank Plaza, Chicago

Fig. 054 First National Bank Plaza: Plan

Precedents: Libraries

The following libraries were used to ascertain the functional requirement and spatial relationships of functions in libraries.

Public Library: Solna, Sweden (1964)

The six storey library, two storeys below ground, was built in Solna's new town centre. It was built larger than what was required to accommodate an increased book collection and future readers. (Brawne 1970: 60)

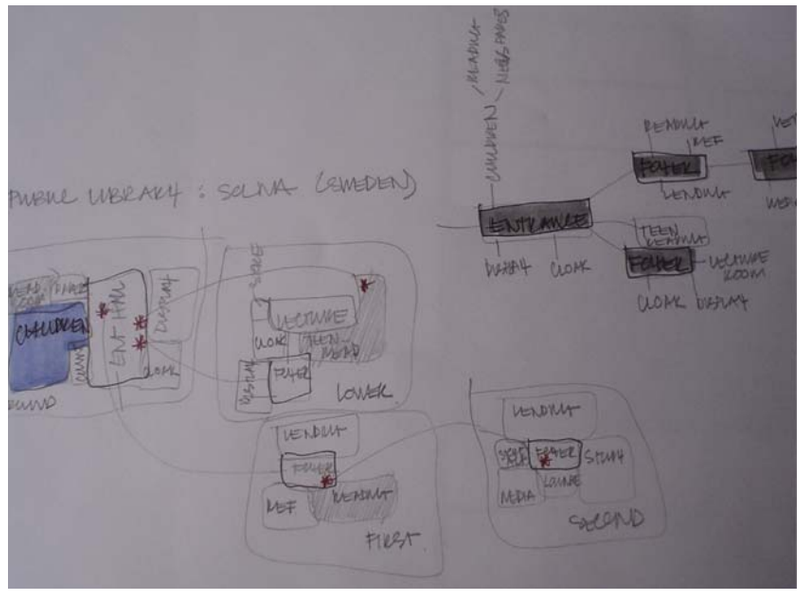
Fig. 055 West Side of Library

Fig. 056 Main Entrance

Fig. 057 Reading Room

Fig. 058 Periodicals

Fig. 059 Diagrammatic Study of Spaces



Public Library: Høsholm, Denmark (1956)

Designed by Jørgen Juul and Holger Næsted, the library sits 25 km north of Copenhagen and services a community of 12,000 people. The library includes a lecture hall and 3 seminar rooms and is roughly 800m^2 in area (Brawne 1970: 36).

Fig. 060 Public Library, Adjacent to Community Shopping District

Fig. 061 Public Library, Høsholm: Section

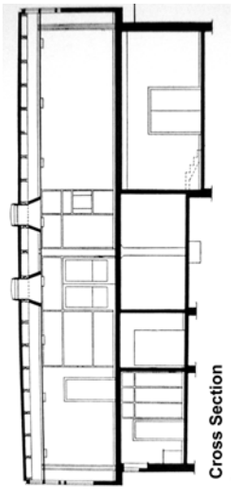


Fig. 062 Reading Room

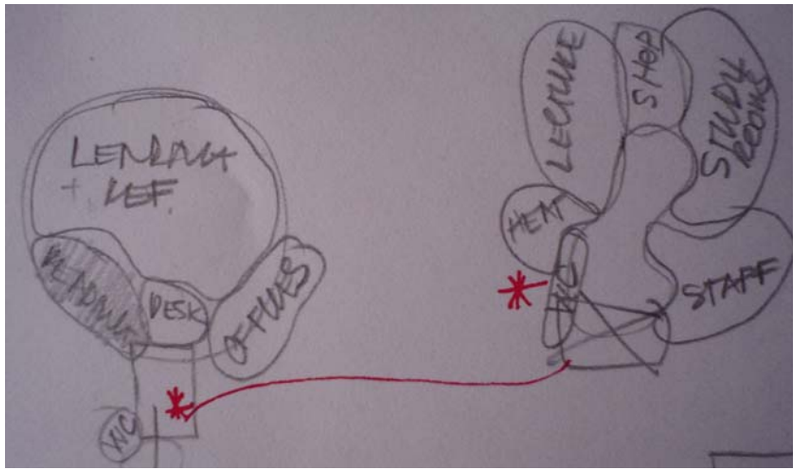


Fig. 063 Diagrammatic Study of Spaces

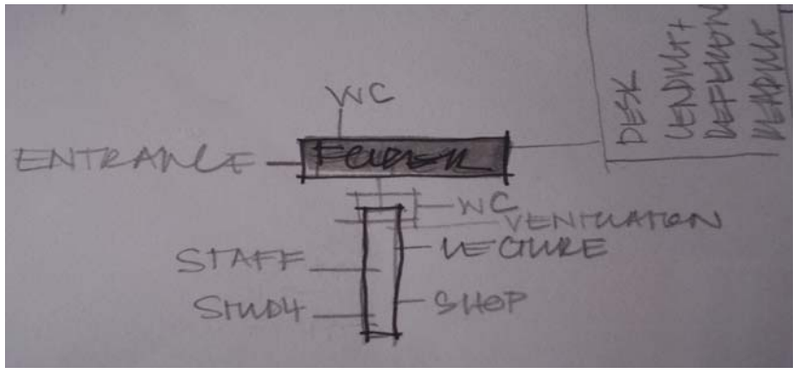


Fig. 064 Diagrammatic Study of Spaces

L u i g i E i n a u d i M e m o r i a l L i b r a r y : D o g l a n i , I t a l y (1 9 6 3)

Designed by Studio A/Z, with Bruno Zevi as design consultant, the library was given to the town of Doglani by Giulio Einaudi in memory of his father, Italy's first President. The library brings facilities to the community which were previously unavailable and is located along a prominent walk. The reading room can be converted to a small lecture hall by adjusting moveable shelves (Brawne 1970: 40).

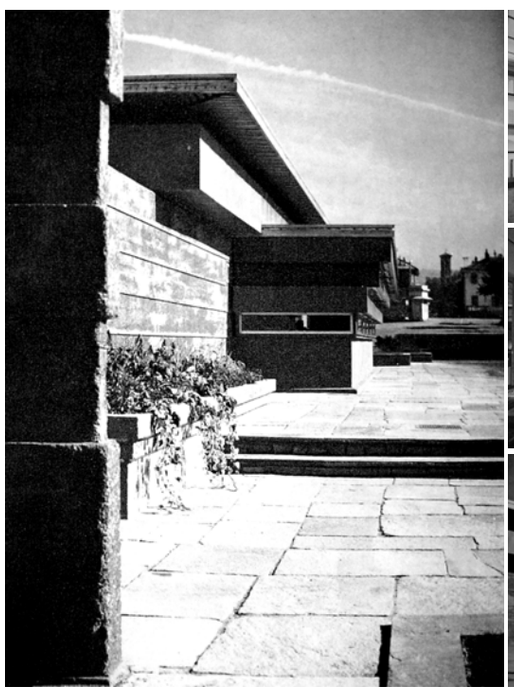


Fig. 065 South Side of Library, Paving Links into Town's Street Fabric

Fig. 066 Adult's Reading

Fig. 067 Children's Reading Room

Fig. 068 Luigi Einaudi Memorial Library

Fig. 069 View of Entrance at Night

Fig. 070 Luigi Einaudi Memorial Library

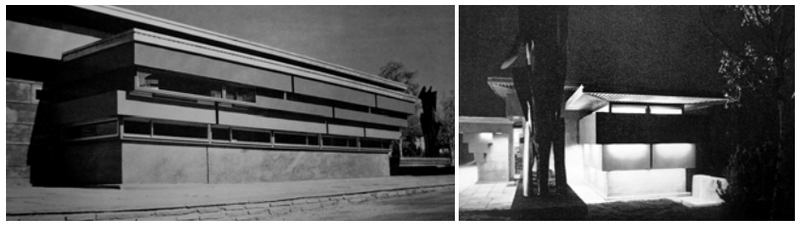


Fig. 071 Diagrammatic Study of Spaces

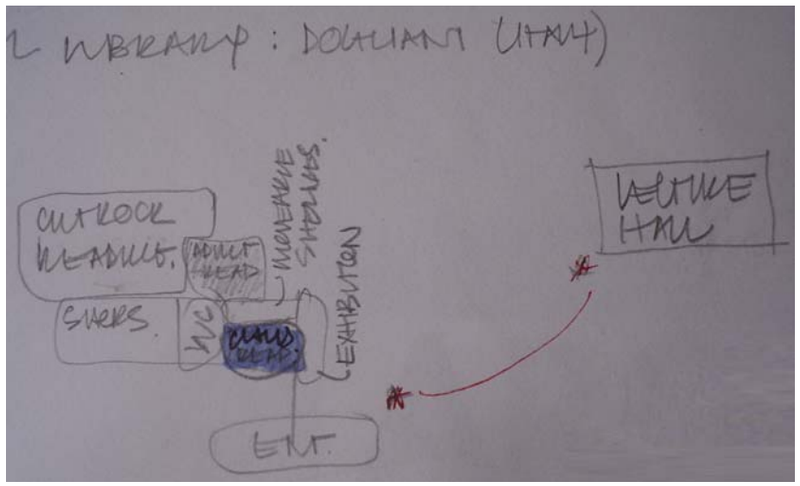
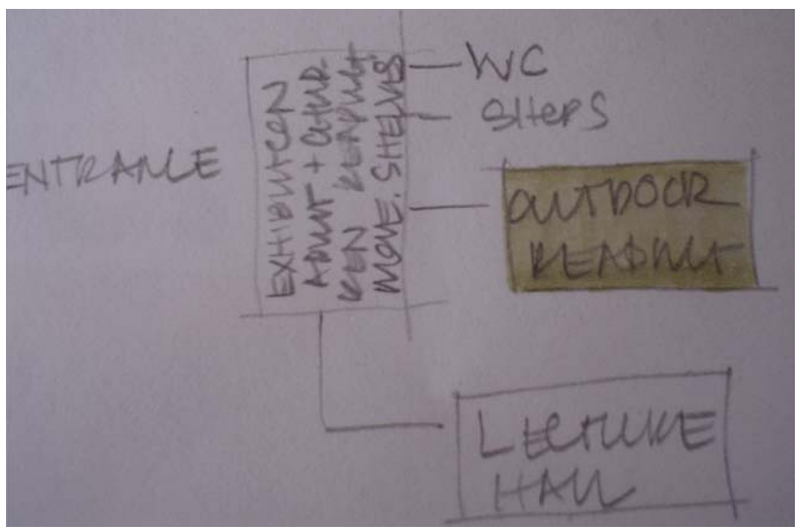


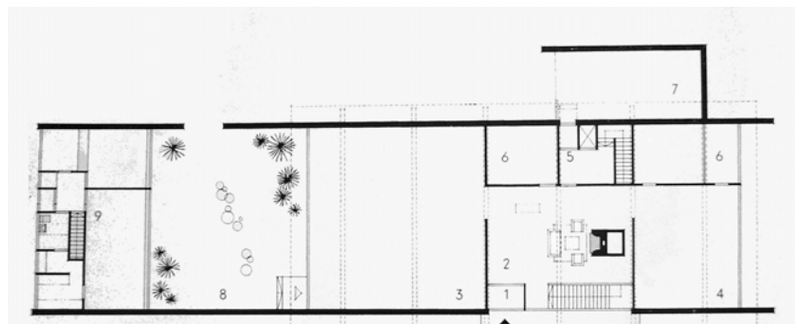
Fig. 072 Diagrammatic Study of Spaces



C e n t r a l L i b r a r y : A k e r s h u s , N o r w a y (1 9 6 1)

Designed by Paul Cappelen and Torbjørn Rodahl the library is around 1380m^2 in area (Brawne 1970: 34)..

Fig. 073 Central Library, Akershus: Ground Floor Plan



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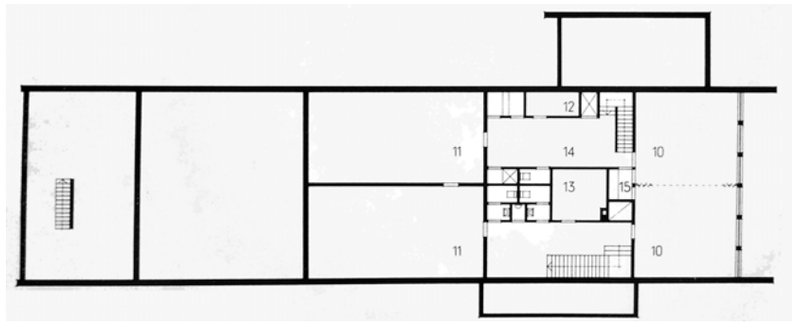

Fig. 074 First Floor Plan

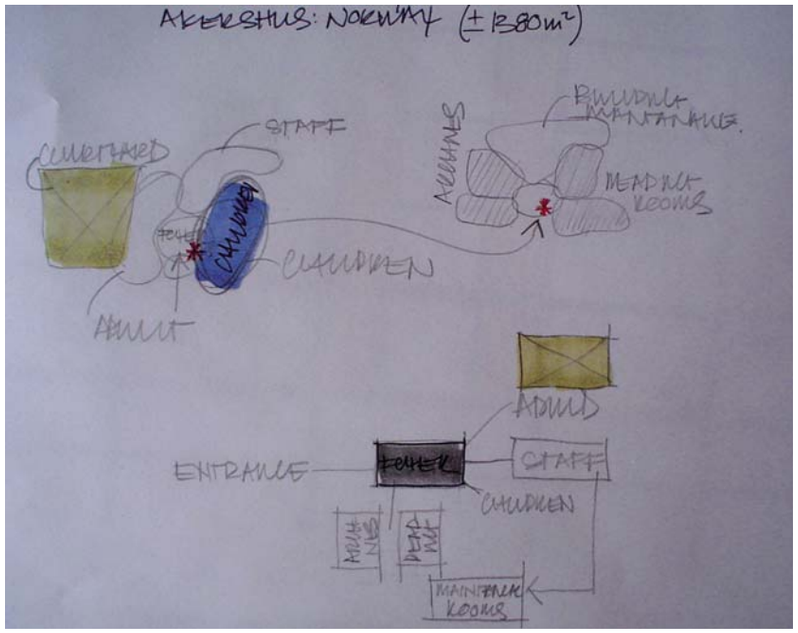

Fig. 075 Diagrammatic Study of Spaces

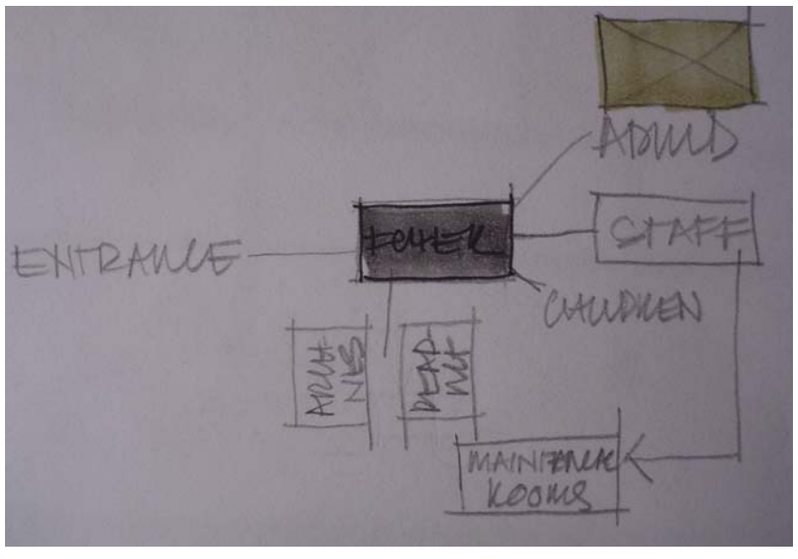

Fig. 076 Diagrammatic Study of Spaces

Regional Library: Koforidua, Ghana (1957)

Designed by Kenneth Scott Associates, the Koforidua Regional Library is 126m² in area and houses offices and adult and children reading sections (Brawne 1970: 32)

Fig. 077 Public Library; Koforidua: Plan

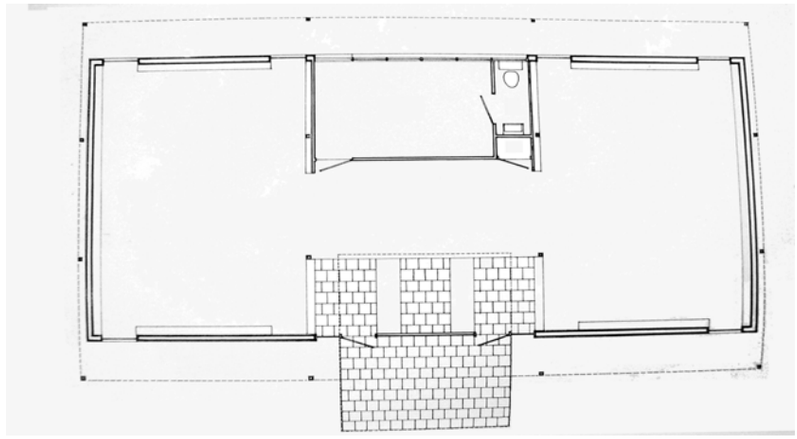

Fig. 078 Diagrammatic Study of Spaces