

Examining the potentialities of an intercultural creative forum as a key driver for progressive social inclusivity

A design for a symbiotic creative precinct for Durban

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Dissertation Document

"In order to build the future, it is necessary to accept the fact that major changes will be taking place in the near future, due to the information revolution, and that this revolution will affect every level of humanity.

The world is [continuously] waiting to be [re]built, innovation is the source of every project; we live in a state of permanent creation.

The hybridisation of cultures, natures and processes, leads to greater complexity of proposals and opens up new lines of action.

We are talking of processes, rather than occurrences; of open forms, rather than closed designs; of operating strategies, rather than finished products.

Individuals are defined one by one, not as a mass.

Where hierarchies exist, they produced by knowledge, rather than by norms.

The world is built by the coming together of multiple individual persons; the traditional hierarchies of business and politics will disappear in the coming years.

People must be valued for their qualities, not their quantities (years, money, etc.).

A city is built inwards, it does not grow indefinitely; it is re-informed and protects its own environment.

Sustainable development, on a global and a local scale, calls for urban and territorial ecosystems that ~~must~~ [ought to] function for centuries.

We have to act locally and globally at the same time; cultures have to adopt dynamics of their own and interact."

Vicente Guallart, cited in Gausa, et al (2003:35)

[author's note]

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I, **Adrian Jonathan Burgerhoff**, declare that:

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_ Dedication

When a parent goes to the ends of the earth to give you the best, to give you opportunities that they never had, it can easily be taken for granted when you've never known anything other than that kind of support. My education has always been one of your top priorities; you did all that you could to get me here.

Thank you for everything

I love you

This is for you, Mom.

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Michele Jacobs, the superb architectural librarian always ready to assist.

and my **friends and colleagues**.

— Abstract

Since the Industrial Revolution, the way cities have been thought of and planned has changed dramatically. Everything is understood as a component of a greater whole, compartmentalised for ease of understanding and engagement. The persisting division and ordering of how the South African city was planned and how it functions today has contaminated other spheres such as social existence; as functional typologies are separated and concentrated, so too are Durban's diverse populations. Creatively thinking about the city of Durban raises potentialities from a diverse society that exists in the city. In order to understand how to experience this difference, an understanding of different spaces and an understanding of different people needs to be achieved by studying how people produce, rationalise and experience the space that they occupy and social differences that they experience. What this dissertation sets out to achieve is an architecture that brings Durban's creative diversity together through the energies of people and the medium of exchange. By examining the potential of the creative industry to bring people together with a common interest, the development of a possibility for an intercultural future comes to the fore, where differences are not distinguished as barriers but provide opportunity for growth towards Durban's society becoming more vibrant and inclusive.

Key words: social inclusion, interculturalism, symbiosis, creative industry

Key Theorists: Landry, Florida, Pratt, Sasaki, Lefebvre, Soja, Thrift, Nuttall

Contents List _ **Prelude**

i	Cover Page
ii	Opening Quote
iii	Declaration : Plagiarism
iv	Declaration : Originality
v	Dedication
vi	Acknowledgements
vii	Abstract
xviii	Definition of Terms
xxiii	List of Figures
xlvi	Foreword

Contents List _ **Part I : Chapter One**

001	Chapter 1 _ Introduction
002	1.1.1. Introduction to the research topic
004	1.1.2. Light as concept : the intercultural transition
007	1.1.3. Voices in the landscape of the dissertation topic
010	1.1.4. Interculturalism
011	1.1.5. Motivation of the study
015	1.2.1. Definition of the problem
016	1.2.2. Aim
017	1.2.3. Objectives
017	1.3.1. Setting out the scope
020	1.3.2. Delimitation of the research problem
020	1.3.3. Stating the assumptions
021	1.3.4. Hypothesis
022	1.3.5. Key Questions
023	1.4.1. Theory One : Creative City Theory
024	1.4.2. Theory Two : Space and Society
025	1.4.3. Concept One : Interculturalism and Symbiosis
026	1.5.1. Research Methods
028	1.5.2. Research Materials
029	1.6.1. Document Outline
030	1.6.2. Introducing the Creative Typology

Contents List _ **Part I : Chapter Two**

032	Chapter 2 _ Creativity, Culture, and City
033	2.1.1. Culture and Civilisation
034	2.1.2. Creativity and Urbanity
036	2.2.1. Initial Concepts of the Creative Theory
037	2.2.2. Charles Landry and the Creative City
040	2.2.3. Richard Florida and the Creative Class
044	2.3.1. Rethinking the creative theory
047	2.3.2. Creativity and social inclusion
052	2.3.3. From a multicultural paradigm to an intercultural city
054	2.4.2. Architecture as Intercultural Allegory
058	2.5.1. Conclusion : Chapter 2

Contents List _ **Part I : Chapter Three**

061	Chapter 3 _ Space, Humans, and Entanglement
062	3.1.1. Contextualising humans in space
065	3.1.2. Thirdspatial ability
066	3.1.3. Understanding the spatial turn through the art of Julie Mehretu
071	3.1.4. Human existence in the Cityspace
078	3.2.1. Entanglement
082	3.3.1. Society and the South African Cityspace
084	3.3.2. Society and the Durban Cityspace
088	3.4.1. Reinterpreting Durban's spatiality through social constructs
092	3.5.1. Conclusion : Chapter 3

Contents List _ **Part I** : Chapter Four

096	Chapter 4 _ Precedents and Case Studies
097	4.1.1. Criteria for selection of studies
098	4.2.1. Precedent Study: Kanazawa Citizens' Art Centre
105	4.2.2. Precedent Study: Main Street Life, Maboneng
112	4.3.1. Case Study: 8 Morrison Street, Rivertown
119	4.3.2. Case Study: The Bartel Arts Trust (BAT) Centre
128	4.4.1. SPARCK - An African Initiative
129	4.4.2. Existing intercultural centres - Europe
130	4.5.1. Conclusion : Chapter 4

Contents List _ **Part I : Chapter Five**

132	Chapter 5 _ Fieldwork and Analysis
133	5.1.1. Empirical research and the topic
133	5.1.2. Breakdown of expected interview outcomes
135	5.1.3. Selecting interview locations
136	5.2.1. Primary : The BAT Centre and 8 Morrison Street
137	5.2.2. Secondary : The KZNSA Gallery and the Phansi Museum
138	5.3.1. Conclusion : Chapter 5

Contents List _ **Part I : Chapter Six**

139	Chapter 6 _ Conclusion, Recommendation, and Intent
140	6.1.1. The dissertation outline
141	6.2.1. Culture and Civilisation
142	6.2.2. Classless creative class
143	6.2.3. Durban's culturalisms
143	6.2.4. Allegorical interculturality
144	6.3.1. Space and society as ecstatic entanglement
146	6.3.2. Spatial ability
147	6.5.1. Intent of the design component
147	6.5.2. Social symbiosis into built form
148	6.5.3. That landscape that the dissertation finds itself in
152	6.6.1. Matrix : Theory
153	6.6.2. Matrix : Study

Contents List _ **Part II : Chapter Seven**

154	Chapter 7 _ Design Development
155	7.1.1. Client
156	7.1.2. Selecting a site
161	7.1.3. Brief
164	7.1.4. Programme
167	7.2.1. Working with the histories of the urban grid
169	7.2.2. Organic nature of the design
171	7.2.3. Architecture
172	7.3.1. Early design sketches
177	7.4.1. Site Selection Presentation
178	7.4.2. Introductory Presentation
181	7.4.3. Mock Jury Presentation

Contents List _ **Part II** : Chapter Eight

186	Chapter 8 _ Final Design
187	8.1.1. Informed design intent
189	8.1.2. Essence of the design
192	8.2.1. Presentation graphics

Contents List _ **Conclude**

211	Appendices
212	A : Interview schedule
213	B : Gatekeepers' Letter : Bartel Arts Trust (BAT) Centre
214	C : Gatekeepers' Letter : 8 Morrison Street
215	D : Gatekeepers' Letter : KZNSA Gallery
216	E : Gatekeepers' Letter : Phansi Museum
217	References
227	List of Figure References
248	End Note

— Definition of Terms

access

Absolute non-barrier. Access transcends any physical connotation to incorporate economic and psychological references as well. A place may be geographically accessible, but not socially because of psychological barriers erected and projected.

bohemian

Originally drawn from the French word of 'gypsy', bohemian has come to have a strong association with the arts, primarily through Henri Murger's novel *Bohemians of the Latin Quarter*. Today *bohemian* is used to describe a person as 'socially unconventional', a free spirit that doesn't conform to prominent social contracts. Often bohemians are non-traditional social actors involved in the arts, often marginalised and impoverished. As a trend, bohemian values are reflected in current 'hipster' culture.

civilisation

The process of becoming civilised. One of two aspects in human life, dealing with the left-brain associations of logic, efficiency, economics, etc. One part of the dualism, the other being *culture*.

class

A term used to signify social divisions and inequalities based on occupation, economic standing, heredity, or other distinctions. The idea of class division is as old as human history, the most basic as a dualism of rich and poor, from classical patricians and plebeians to more contemporary bourgeoisie and proletariat classes. Since the industrial revolution, classes of people have been defined by and closely associated with their economic function and related to the system of production. Economic relations are typically the defining element of social structures and the source of social status and group identity.

class-less creative class

A synthesis posited by this dissertation of Florida's *creative class*, and a creative culture developed from cultural creativity. The notion of creativity being an asset of a particular class as proposed by Florida is argued against as creativity is a quality inherent to all humans regardless of class.

conceived space

see : *space (conceived)*.

creativity

During the dissertation, two key aspects of human existence are discussed: culture and civilisation. Creativity is seen as the link between the two, particularly through the related terms of innovation and expression. Creativity brings culture and civilisation into harmony, affecting each through a connected relationship of dependency. Creativity is to give energy.

creative industry

The practice of expression through any creative medium, be it visual, craft, performative, etc. Those industries which have their point of origin in individual creativity, talent and skill, possessing a potential for wealth and job creation. The dissertation considers all fields of craft, fine art, visual art, digital, graphic, film, performative such as music and dance, culinary, fashion, industrial, and any form of design that takes place in Durban.

culturalism (inter)

A focus on the diversity of cultures, what they share, and what can they do together; a celebration of overlaps, interlaps, and similarities. Intercultural space has an underlying philosophy of cultural mixing in lieu of separation, with a sustainable means designed to make integration the priority. Key features of intercultural space are fluidity, energy, sensitivity to shifting demographics, relationships between various constituencies, adaption, and dynamism.

Examples of Durban's diverse cultures (each with subcultures):

Zulu, Xhosa, Indian (Hindu), Indian (Muslim), White (English), White (Afrikaans), Coloured, Pan-African, etc.

culturalism (multi)

An emphasis on the difference of cultures, and how they co-exist parallel to each other.

culture

Derived from the Latin term *cultura*, from the Roman orator Cicero, to mean a 'cultivation of the soul'.

"The construction of the city is a cultural problem, taking culture in the broadest sense of the word - that is, the focus of intervention for economy, art, science, thought, etc. Culture is a driving force of the economy: creating products according to guidelines of the advertising market, directing them at the right people at the right time and in the right place and selling them at the highest admissible price (having invested what was needed for their production). Architecture is a product of our time. And the only way to be timeless is to be absolutely of a time: for buildings to reflect the hour and the minute in which they were designed and constructed." (definition in Gausa et al, 2003:142)

cultural materialism

"The view that the nature of a society's culture is determined by its material, particularly economic, conditions. The idea ... emphasises the role of material and environmental circumstances in shaping cultural expressions and the necessity of taking into account the historical context in which those expressions arose in order to fully understand them. ... in human societies, the means of production determine the nature of economic structures, which in turn determine social relations and individuals' world views, which shape artistic and other cultural expressions." (definition in Rohmann, 2000:85)

democratic space

see : *space (democratic)*.

dialectic

Derived from the Greek word for 'discourse', *dialectic* works through contradiction. Socrates developed a method of philosophical inquiry where a problem or proposition is tested through rigorous interrogation that carves away common misconceptions to then present its contradictions. Dialectical logic is a three-step process typically consisting of a thesis, antithesis, and a synthesis. The thesis and antithesis represent opposites and a synthesis is the superior hybrid that comes from the interrogation of them.

Disneyfication

"Disneyfication is the deliberate packaging of places wherein culture and heritage inauthenticity are actively promoted and impose an enormous distance between inheritance and lived reality. Competitive marketing and branding essentially bastardise local cultures in lieu of economic benefits." (definition in Gausa et al, 2003:173)

diversity

"Ours is a time of *diversity*, calling for constant simultaneity of individual events in global structures: this 'multi' - plural - condition links the local with the global, the particular with the general, the general with the individual, evidencing the impact - and emergence - of the singular upon the collective, not as 'part of a whole', but rather as specificity 'interconnected with the whole' (as a presence at once independent - autonomous - and co-participant). Diversity speaks of combination, interlinkage, co-existence and simultaneity. of relation and discontinuity." (definition in Gausa et al, 2003:178)

ekistics theory

Ekistics theory deals with the science of human settlements across all scales from dwelling design to regional planning. Developed by Constantinos Apostolos Doxiadis, the theory is more closely related to science than urban planning. As a scientific mode of study, ekistics relies on statistics and descriptions organized into five categories: nature, anthropos, society, shells, and networks. Conclusions seek to create harmony between inhabitants and their physical and socio-cultural environments.

economic development

The process of improving the economic, political, and socio-cultural wellbeing of people, creating competitiveness, a prerequisite condition for innovation.

emancipate

To liberate from oppression or restraint. Allowing people to become exposed to diversity and offer opportunity for mutual appreciation and value through interculturalism.

energy (as potency)

"Energy is entropy. Activation of forces and efforts. Vehiclisation of (new) bits of information. Of interest are those processes, phenomena or situations capable of producing - or introducing - positive energy within the system. Energy as open - non-disciplined - (re)information rather than as linear progress. Energy as catalysation (and fuelling) of potentials. Actions or constructions, manifestations or trajectories. Impulses: stimuli and triggers. Always reactivations - and propulsions - of the environment."
(definition in Gausa et al, 2003:194)

energy (as an impulse)

"Places have energy of their own, built up throughout their history by physical or spiritual phenomena. Any human action should amplify the energy of a place; they should be on the same wavelength. Any work of architecture should amplify the conditions of a place, give the place energy, never detract from it." (definition in Gausa et al, 2003:194)

entanglement

The concept of being (socially) twisted together or entwined, involved with. The term 'entanglement' has its roots in the field of physics, which was used to describe the phenomenon that the quantum state of one specific particle cannot be described without relating it to certain traits of another particle, and so making both, or more, particles part of a larger whole (ResearchGate, 2014).

experience

Practical engagement with creativity, or art, or difference. Experience is the first hand contact that a person has with the products and processes of the Intercultural and Interdisciplinary Centre for Innovation and Excellence.

experimental architecture

"All architecture that refuses to accept canons or codes is experimental. This does not mean that such architecture has no rules, only that it seeks to stretch and even break such constrictions in order to achieve its own constructions. Such an architecture seeks to be open." (definition in Gausa et al, 2003:208)

"An open architecture is of the open space, the open mind, the open eye, the open heart."

- Wolf Prix (quoted in Gausa et al, 2003:208)



expression

The act of making one's thoughts, feelings, emotions, ethos, philosophy, etc, through the creative medium of the arts. Expression in the form of personal projection is open to interpretation on the part of the individual experiencing the expressive art form.

"We seek an expressive, rather than expressionist architecture [and art form]: it is not a matter of forcing the gesture, but rather of stating the action. An architecture [and art form] aimed at evidencing a flexible (elastic), changing logic that articulates it (its topology) and projecting other situations beyond their own juncture. An expressive - eloquent and empathetic - architecture [and art form]. Transmissive and transferring. An expressive architecture [and art form] that expresses itself through relationships, rather than through language." (definition in Gausa et al, 2003:209) [with author's note]

field

"Terrain (operative landscape), extensive (and extendable: open) outside a (between) space(s). Workable (manipulable) background under cultivation (evolutionary system), plantations (installations) and natural (and artificial) sown fields (modellings). Space that is chosen (or accepted) for a (spatial-temporal) challenge. Real (physical) or imaginary (virtual) space. Background of a painting or scenario (now also figure). *Space in which forces and energies (and relationships) manifest themselves (induce each other and interchange) in (dynamical) interaction.* Place of confusion and disorder (or rather of another type of order). The notion of 'field' in reference to a place - and not that of 'context' or, at least, that of 'the contextual' - suggests a new, more open and abstract, more flexible and receptive (reactive) condition of the contemporary project vis-à-vis the environment, far removed from classical evocation or modern (im)position. The concept of 'field' defines a place as a framework for reconnaissance but also as a scenario of 'action' between tensions and forces." (definition in Gausa et al, 2003:221)

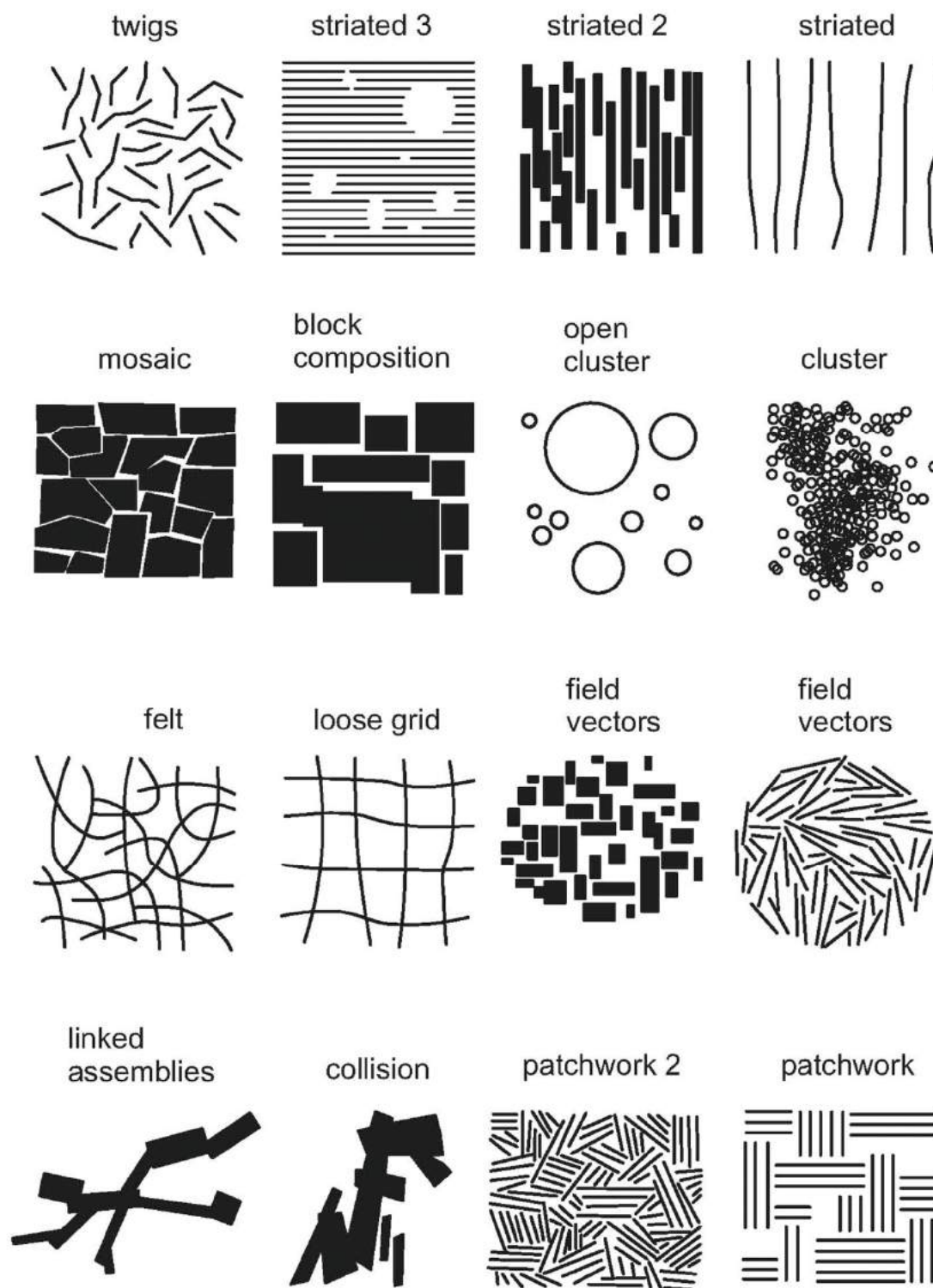


Figure i - Diagrams of field conditions as per Stan Allen

Sourced: peterhudac.files.wordpress.com

field dependence

A reliance on external visual cues that enforce a stronger consciousness of boundary and limitation; a cognitive style that presents a literal interpretation of space.

field independence

A deeper understanding of space beyond physical boundaries; space is conceptualised from within as a dynamic process as opposed to a static condition and represents a highly developed spatial imagination.

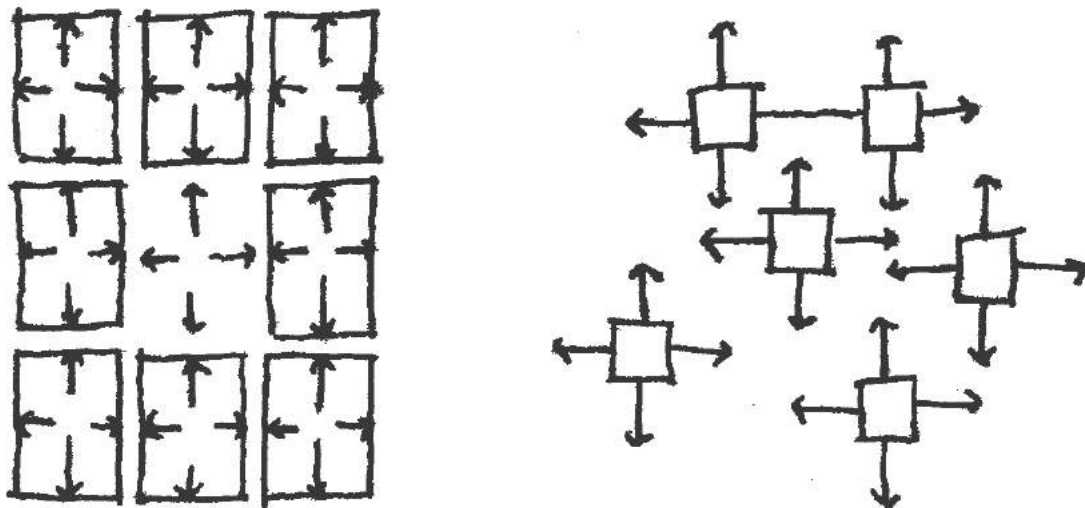


Figure ii - Field dependence (left) and field independence (right)

redrawn from Van Rensburg and Da Costa (2008)

first space

see : *space (first)*.

folded architecture

"The mental image we have when speaking of the fold, guaranteed by the imaginative world and deduced from the reflections of G. Deleuze and F. Guattari - a few of whose books share the same name - is strongly suggestive. One of its most interesting implications is the difficulty in distinguishing and situating ourselves clearly in space. Spaces pass from inside to outside, putting in crisis the concept of precinct, and of course, of permanence. Composition (putting each part in its place) makes patterns, forming the unlikely union of programs (statistical) and a new concept of support. These tricks of space propose new mechanisms with projects. However, most interesting of the fold is the discovery of spaces of relation and interchange at the level of new organisations and social interchange." (definition in Gausa et al, 2003:232)

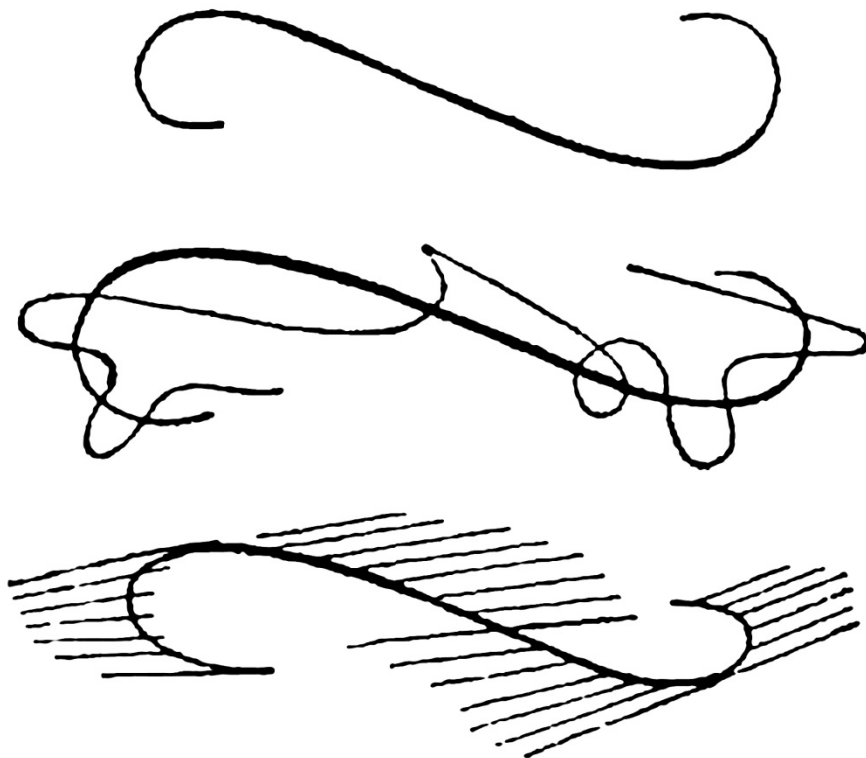


Figure iii - The Fold as described by Gilles Deleuze, figure by Paul Klee

Sourced: <http://www.andriesvanonck.com/>

franchised gentrification

Author's own term to describe the creative class gentrification strategy employed in Durban. Initially, the process of gentrification followed the cycle described in *gentrification*, but the model used in Durban omits the initial following of Bohemian culture. The current Durban models use creative typology clichés of disused warehouses and industrial buildings in derelict areas, basing itself around elitist gallery economics, having to import a new creative culture of already established artists and craftsmen. This model doesn't work with existing energies, and relies on representational space as described by Lefebvre through a generic and formalistic aspect.



Figure iv - Before and after of Durban's 8 Morrison Street

Sourced: www.sapropertynews.com (2016) and www.8ms.co.za (2016)

gentrification

Derived from the word 'gentry', defining a class of wealth - involves upgrading an area of decay through the injection of wealth. A typical gentrification cycle involves a group of people classified as 'Bohemians' of somewhat low means looking for a space to recreate into their own, often a low-cost area that has decayed to a particular extent. The area then appeals to more affluent bohemians, often displacing the poorer bohemians and working class who already exist there. Then once the area becomes trendy and popular to the general consumer public, the affluent bohemians then relocate out of the area, in search of a place less trendy.

'glocal'

"Global and local. Simultaneously. Glocal is phenomena, register, devices or information capable of resonating with the local and transferring to the global, capable of being a system and place at the same time; abstract logic with a singular result. Glocal is any event that responds to the particular and interconnects with the general; that is, of a territory and of many - or all - territories at once: generic and specific. Abstract and concrete. This identity is not only substantial but, above all, relational of the global applied to a possible architecture understood, in turn, as a glocal device: capable of generating crosses and interbreedings, recursivities and resonances, multiscalar combinations and transferences. Glocal is able, to yield, for each concrete situation, a certain local map of the global scene." (definition in Gausa et al, 2003:264)

heterogeneity

Diversity of people within Durban's social fabric; opposite of homogeneity.

heterotopia

Space that achieves a temporary 'otherness' through the differences of individuals within it. Michel Foucault describes it as a ... But the potential of the term for greater everyday applicability lies in a reinterpretation of its direct meant of difference (hetero-) and place (-topia). A place where difference exists, everywhere, simultaneously, open to interrogation, projection, interpretation, and cyclic repetition.

infrastructure (hard)

The tangible features that operate within a city, such as buildings, transport networks, and institutions.

infrastructure (soft)

The system of associative structures and social networks that enable connections between humans to formulate.

innovation

Innovation is not linked to the arts per se, but is critical in survival and prosperity.

"The capacity for innovation should be understood as being exclusive not to the youngest, but to those with the most energy. In architecture, innovation is not a totally shared collective phenomenon, but a fact driven by individual forces and attitudes that are capable of correlating, that ultimately creates its own expression." (definition in Gausa et al, 2003:350)

interculturalism

see : *culturalism (inter)*.

interdisciplinary

It can be defined as a characteristic of contemporary art practice and is a necessary prerequisite for those artists who will shape the future of creative practice in Durban.

joy

"An advanced architecture is an extrovert architecture: it proposes a more 'joyful' architecture. No longer strict, elegant or austere, but open; unfinished and flexible, but also exultant, unrestrained and ludic. Explicit in its movements. Expressive in its manifestations." (definition in Gausa et al, 2003:372)

kinaesthetic

an approach to learning through practical or experiential learning.

mental space

see : *space (mental)*.

meta-

indication of going beyond and changing the nature of the prefixed word, but without abolishing the original meaning.

mobilisation

the development of a social relationship between two parties (or individuals).

multiculturalism

see : *culturalism (multi)*.

Other

the third constituting manifestation of a binary or dialectic occurrence.

philosophy

a way of rationalising life and the elements of life around us.

physical space

see : *space (physical)*.

place

a distinctive identity of a space or collection of spaces.

product

"It's impossible to see what products are going to be. That is why a solid information architecture based on encouraging and managing diversity, as opposed to containing diversity, has become so important." (definition in Gausa et al, 2003:498)

public space

see : *space (public)* and *space of the public*.

quality space

see : *space (public)*

response theory

A theory that focuses on the audience's reaction to a particular form of expression, engagement, and interaction within a democratic space for the interdisciplinary arts practice; how the reader actively constructs an interpretation rather than passively consuming it, stating that the form of expression has no meaning unless it is interpreted.

second space

see : *space (second)*.

social inclusion

social inclusion is both an outcome and a process of improving the terms on which people take part in society, aiming to empower the poor and marginalised people to take advantage of burgeoning global opportunities; ensuring that people have a voice in decisions which affect their lives and that they enjoy equal access to markets, services and political, social and physical spaces (World Bank, 2016).

social space

see : *space (social)*.

space (democratic)

Democratic space is an unwritten permission to think; a space of total social equality and social inclusivity.

space (first)

synonymous with physical space, a term coined by Edward Soja (1996) to describe space as an object.

space (me-)

a derivative of conceived space, me-space is a personal construct and projection of an individual into physical space, space as it exists.

space (mental)

conceived/abstract space, a representation of space and associated with an ideology. Often it is how artists or politicians think of space, unbound by the physical or objective.

space (physical)

neutral/objective space, or space as it exists naturally, in which traditionally architects and spatial planners think.

space of the public

If public space become an image of what it represents, then it should be substituted as a space of representation with a space of presentation. It becomes necessary to re-establish the relationship of body-to-body as a true construction of public space. A space that is not qualified by its forms but by its potential for benefitting a relation to its neighbour.

space (public)

"1. Space of public entitlement. 2. Space accessible to everyone, that can be appropriated but not owned; setting for countless heterogenous actions and actors that is not the result of a specific morphology, but of the articulation of sensible qualities produced by the practical operations and time-space schematisations procured, live, by its users." (definition in Gausa et al, 2003:563)

space (quality)

Space is not just a physical phenomenon, it is an atmosphere that includes nonjudgmental attention, mutual respect, and appreciation.

space (second)

synonymous with mental space, a term coined by Edward Soja (1996) to describe the process of imagining space.

space (social)

lived space, which is a reconstruction of the relationship between the physical and the mental. It is informed by and informs this relationship.

space (third)

synonymous with social space, a term to describe the relationship and reinterpretation between mental space and social space, a dialectic space that is unfixed and continuously changing.

spatial ability

the capacity of an individual to present knowledge about space and to then organise space, based on the individual's philosophy of space.

spatial production

a notion theorised by French urban sociologist, Henri Lefebvre, focussing on how we as humans use, think about, and create space.

sustainability

In the pure sense of the world, it is the ability to maintain itself as an intercultural centre of interdisciplinary arts of excellence and innovation.

sustainability (ecological)

"The concept of sustainability is the result of seeing the world with limited resources and limited capacity to absorb waste, where every act involves future consequences. This leads us to conceive of the construction of a building as an act which does not start with the delivery of materials to the site and end when its inhabitants move in. Building is a closed circle, including every step from the manufacture of the materials to a re-use which brooks no concept of waste: maintenance and disassembly are also planned." (definition in Gausa et al, 2003:580)

symbiosis

"Symbiosis is the mechanism by which two [or more] organisms mutually come together to enrich their [creative] development or simply their permanence. There are harmonious (pure) ones and hybrid (impure) ones. ~~We are~~ [This dissertation is] is interested in the latter." (definition in Gausa et al, 2003:581) [Author's note]

syncopate

a musical term used to describe the displacement of beats or accents in a rhythm to make strong beats weak and vice versa. In the context of the dissertation it describes people's lives in a multicultural society, whereby personal culture is amplified to the individual, and the interaction with other cultures that are parallel in the same space are made weaker.

third space

see : *space (third)*.

trialectic

a term coined by Edward Soja (1996) to represent the relationship between a binary or dialectic occurrence and its Other.

viscous architecture

"Viscosity is a property of materials that makes them to flow and allows them to be deformed when we apply a load under certain conditions. Technically, it is requested that the time of application of the stress TC has to be bigger at its time of relaxation TR. Silicone, pitch and asphalt are viscous materials and their applied stress decreases when we keep the same deformation; when we keep the same stress, permanent deformation is produced. All biomaterials possess elastic and viscous properties. An architecture built with viscous materials means the acceptance of more deformations and better integration with nature. The biggest deformations are reflected in the facade and in the structural elements. Viscous opens up to a road of economic and coherent research into elastic architecture. Elastic architecture is becoming extinct. Viscosity is manifested equally in the distributions and the limits of the facades. The combination of holographic materials and the application of small generating energy machines together with structural deformation movements and the facade are reflected in the colour of the skin of the building. Either the wind or the deformations made by the use are very much appreciated in changes of colour. Viscosity is related with time." (definition in Gausa et al, 2003:653)

zone of high-sensitivity

"A territory and the city are not stable nor homogenous places. They establish particular topographies through points within their area. These are positions of attraction or repulsion that generate a plan. I imagine a meteorological drawing, where currents, flows and fields create zones of higher and lower sensitivity. The city is transformed from a graph of nodes or from a network, a magnetic field, in which the order between the parts is produced by tensions that the parts create among themselves." (definition in Gausa et al, 2003:670)

— List of Figures

xxvi	Figure i	Diagrams of field conditions as per Stan Allen
xxvii	Figure ii	Field dependence and field independence
xxviii	Figure iii	The Fold as described by Gilles Deleuze, figure by Paul Klee
xxix	Figure iv	Before and after of Durban's 8 Morrison Street
001	Chapter 1 —	Introduction
002	Figure 1.1	An aerial drawing of Durban's inner city Albert Park area
003	Figure 1.2	The dissertation spectrum : Conceptualisation through the visible light phenomenon
004	Figure 1.3	Dispersion and Recombination of Visible Light
006	Figure 1.4	The identity struggle with class and culture
007	Figure 1.5	Voices that compose the dissertation landscape
008	Figure 1.6	The class identity and class struggle voices
008	Figure 1.7	The cultural identity voices
009	Figure 1.8	Diagram of the progression of social structures from the current to the utopic

010	Figure 1.9	Parti sketch describing the interaction and evolution of differing social models
011	Figure 1.10	Mural and sculpture on show at the BAT Centre
012	Figure 1.11	What can Durban's diverse society achieve together?
013	Figure 1.12	Municipal support of the creative industry as an economic generator
014	Figure 1.13	Two primary strands of the struggle for identity
015	Figure 1.14	Parallel lives with specific points of contact and interaction with other parallel lives
016	Figure 1.15	Creating new intercultural sentences with new vocabulary from multicultural capital
018	Figure 1.16	Converting latent multicultural assets into true intercultural assets
019	Figure 1.17	Assets as outcomes of the project
021	Figure 1.18	Durban has cultural creativity, from its multiculturality, to generate a creative culture
022	Figure 1.19	Questions to inform a proposed solution to the research question
023	Figure 1.20	Theoretical approach : Creative Cities
024	Figure 1.21	Theoretical approach : Spatial and social interpretation
025	Figure 1.22	Conceptual approach : Interculturalism through symbiosis
026	Figure 1.23	Locations where interviews are to be conducted

029	Figure 1.24	Nautilus of the research process
030	Figure 1.25	Majority social inaccessibility from the creative economy
031	Figure 1.26	Diversity that grows together
032	Chapter 2 _	Creativity, Culture, and City
038	Figure 2.1	City as machine, parts of a whole
038	Figure 2.2	City as organism, a living entity
039	Figure 2.3	An example of a changed street in the inner city
040	Figure 2.4	Florida's criteria of the three T's for an attractive community for the creative class
042	Figure 2.5	Durban's colloquial neighbourhoods.
043	Figure 2.6	8 Morrison as a derelict warehouse
043	Figure 2.7	8 Morrison as a new creative hub
045	Figure 2.8	Cultural mode of production model
046	Figure 2.9	The five cultural production goals of an aspiring creative city
047	Figure 2.10	Durban's intercultural mode of production
048	Figure 2.11	Maboneng Precinct in Johannesburg
049	Figure 2.12	Station Drive precinct, Durban
049	Figure 2.13	Rivertown precinct, Durban
051	Figure 2.14	Map of Durban plug ins

052	Figure 2.15	Creative city layering
053	Figure 2.16	Multiculturalism + Dialogue = Interculturalism
055	Figure 2.17	The relation of the three dualities of Schema-Allegory, Mind-Matter, and Architecture-Concept
059	Figure 2.18	Diagram comparison of creative class and city theory
061	Chapter 3 _	Space, Humans, and Entanglement
062	Figure 3.1	Spatial Theorists and their theories as discussed in this chapter
064	Figure 3.2	The 'Production of Space' theory and development of argument
065	Figure 3.3	Other as deconstruction/reconstruction of 'social' and 'lived'
066	Figure 3.4	The layering process of Mehretu's work
067	Figure 3.5	Mehretu's four spatial principles and four spatial challenges
068	Figure 3.6	'Black City' by Julie Mehretu
070	Figure 3.7	'Stadia 1' by Julie Mehretu
070	Figure 3.8	'Stadia 2' by Julie Mehretu
070	Figure 3.9	'Stadia 3' by Julie Mehretu
074	Figure 3.10	The apartheid city
075	Figure 3.11	Apartheid Durban
077	Figure 3.12	Thrift's three vignettes to understand how people spatially co-exist

078	Figure 3.13	Entanglement as both difference and sameness in humanity
080	Figure 3.14	The six rubrics of South African entanglement
086	Figure 3.15	Locational diagram of Berea Park
088	Figure 3.16	Map of Durban depicting Albert Park in the west and Pickering in the east
089	Figure 3.17	Spatial trialectic derivative of Soja's Third space in a multicultural society
091	Figure 3.18	Berea park as a simultaneous our-space and their-space
091	Figure 3.19	Revising spatial trialectics in public space
092	Figure 3.20	Lefebvre's 'Production of Space' trialectic
093	Figure 3.21	Socio-spatial theories built off Lefebvre's foundation
095	Figure 3.22	New spatial trialectics for Durban's socio-spatial realm
096	Chapter 4 _	Precedents and Case Studies
098	Figure 4.1	Kanazawa Citizens' Art Centre
099	Figure 4.2	Locational diagram of Kanazawa in Japan
100	Figure 4.3	Figure-ground context of the Kanazawa Citizens' Art Centre
101	Figure 4.4	Park facade of the Kanazawa Citizens' Art Centre
101	Figure 4.5	Back facade of the Kanazawa Citizens' Art Centre
101	Figure 4.6	Meiji-style Japanese architectural identity

102	Figure 4.7	Building function breakdown
103	Figure 4.8	Performance studio used as stage for public concert
103	Figure 4.9	Exhibition space
104	Figure 4.10	Kanazawa's sustainable Creative City cycle mechanism and construction model
105	Figure 4.11	Main Street Life, Maboneng
106	Figure 4.12	Main Street Life street level facade
107	Figure 4.13	Figure-ground context of Main Street Life
108	Figure 4.14	Urban-industrial chic aesthetic of courtyard facades
109	Figure 4.15	Schematic breakdown of Main Street Life spatial functions
110	Figure 4.16	Main Street Life residential and boutique hotel foyer
110	Figure 4.17	Street scene outside Main Street Life
112	Figure 4.18	Rendition of 8 Morrison Street's iconic facade
113	Figure 4.19	'Also Artisan' is a gallery that displays traditional craft and 'Colour Palette' is a contemporary art gallery
113	Figure 4.20	'Maverick Designs' is a marketing company, and 'Swaggerwear' an urban fashion boutique
114	Figure 4.21	Figure-ground context of 8 Morrison Street
115	Figure 4.22	First Phase 8 Morrison interior
115	Figure 4.23	Second Phase 8 Morrison interior

- 116 Figure 4.24 Floor plans for First Phase and Second Phase 8 Morrison Street
- 117 Figure 4.25 Glass facades of the 8 Morrison pods
- 119 Figure 4.26 Abstract of the BAT Centre's harbour facade
- 120 Figure 4.27 Mural art near the entrance to the BAT Centre
- 121 Figure 4.28 Mural at the BAT Centre entrance
- 122 Figure 4.29 Figure-ground context of Bartel Arts Trust (BAT) Centre
- 123 Figure 4.30 View of the BAT centre in 1996, before the conversion to a
creative centre and difficult access to the Centre from the West
in 2016
- 124 Figure 4.31 Opposite views of the courtyard
- 125 Figure 4.32 Floor plans for the Bat Centre
- 126 Figure 4.33 Views of and from the BAT Centre Terrace
- 127 Figure 4.34 Vitally disconnected from the urban fabric
- 132 Chapter 5 _ Fieldwork and Analysis**
- 134 Figure 5.1 Collected qualitative data analysed and fed back into dissertation
- 139 Chapter 6 _ Conclusion, Recommendation, and Intent**
- 140 Figure 6.1 Logical and experiential hemispheres of humanity and the brain
- 145 Figure 6.2 Spatial trialectic for Durban's context as a multicultural society

146	Figure 6.3	Field dependence and field independence
148	Figure 6.4	The landscape of the dissertation's voices
149	Figure 6.5	Translating the landscape into an architectural programme
150	Figure 6.6	Society conceptualised through a cake
151	Figure 6.7	Intercultural Venn through multiculturalism and interdisciplinary arts
152	Figure 6.8	Radial matrix of theories
153	Figure 6.9	Radial matrix of studies
154	Chapter 7 _	Design Development
155	Figure 7.1	Matrix : creative client base by type
157	Figure 7.2	Selected site : Albert Park : Diakonia Avenue
158	Figure 7.3	Corridors into the inner city in relation to the selected site
158	Figure 7.4	Dramatic public facades versus soft introductory edges
159	Figure 7.5	Views of the three public facades offered by the site
160	Figure 7.6	Kartal Pendik Masterplan, by Zaha Hadid, as a dominating form over the city fabric
163	Figure 7.7	Strategic city map
164	Figure 7.8	Building programme outline
165	Figure 7.9	Facilities and programme in relation to the static-dynamic scale

166	Figure 7.10	Durban's creative industries tenancy profiling
172	Figure 7.11	Transforming the city block from hostile to open and ordered to organic
174	Figure 7.12	Diagrams of energy flow and movement and capture
175	Figure 7.13	Radial play
175	Figure 7.14	Layering of energies in ecstatic entanglement
176	Figure 7.15	Reintroducing the vlei
177	Figure 7.16	Site selection presentation slides
178	Figure 7.17	Breakdown of project criteria for Introductory Presentation
179	Figure 7.18	Project Parti sketch
179	Figure 7.19	Early development of client, schedule of accommodation, and project description
180	Figure 7.20	Site justification and typological context
181	Figure 7.21	Breakdown of project criteria for Mock Jury
182	Figure 7.22	3D perspectives and design criteria for Mock Jury
183	Figure 7.23	Ground Floor Plan for Mock Jury
184	Figure 7.24	First and Second Floor Plans for Mock Jury
185	Figure 7.25	Sections for Mock Jury

186 Chapter 8 _ Final Design

228	Figure 8.1	Breaking down the dissertation title into design goals
228	Figure 8.2	Interpreting threshold architecture
229	Figure 8.3	Architectural metaphor as described by W. Muller
230	Figure 8.4	Conceptual abstraction depicting entanglement and layering
231	Figure 8.5	Elemental dialogue within the art centre's facade
232	Figure 8.6	The vlei
233	Figure 8.7	Design primer
233	Figure 8.8	Flowchart graphic
234	Figure 8.9	Programmatic planning of the design spectrum
235	Figure 8.10	Schematic diagram of the entanglement of the various creative disciplines with correspondence to the programmatic spectrum
236	Figure 8.11	Typological studies
237	Figure 8.12	Design precedents
238	Figure 8.13	Urban plan
239	Figure 8.14	Selected site
239	Figure 8.15	Artistic interpretation of the proposal within the existing urban fabric
240	Figure 8.16	Exploded axonometric renderings of the various levels
241	Figure 8.17	Ground floor plan

242	Figure 8.18	Selected plan : Submerged level -01 : Cultural museum module
242	Figure 8.19	Selected plan : Level 02 : Key entanglement level
242	Figure 8.20	Selected plan : Level 05 : Key entanglement level
243	Figure 8.21	Rendered axonometric of level 0
244	Figure 8.22	Rendered axonometric of level -01 : Cultural museum module
244	Figure 8.23	Rendered axonometric of level 02 : Key entanglement level
245	Figure 8.24	Rendered axonometric of level 04
245	Figure 8.25	Rendered axonometric of level 05
246	Figure 8.26	Rendered axonometric of level 09
246	Figure 8.27	Rendered axonometric of level 11
247	Figure 8.28	Section A : through the length of the building
247	Figure 8.29	Section B : across the building
248	Figure 8.30	Elevation from the park
248	Figure 8.31	Author's impression
249	Figure 8.32	Author's impression
250	Figure 8.33	Structural principle
250	Figure 8.34	Ecological vle construction and information
251	Figure 8.35	Indicative building finishes

— Foreword

It is pertinent that the failures of multicultural integration and mutual appreciation in the new South Africa be addressed. There is a lack of platforms to address this essential matter. This dissertation looks at a model of interdisciplinary arts to accomplish this through structuralities that may be developed in a partially experimental context that goes beyond to create innovative art products and investing in individual cultural capital. An intercultural and interdisciplinary arts centre presents the ideal opportunity for cultures to enter into a multi-voice dialogue through the medium of the arts. The centre looks to demystify culture as being static, prone to political manipulation. For a step towards resolving progressive social inclusion relies on creativity as essential to deal with other pertinent issues of cultural sterility and identity struggles. The desired outcome is a productive, ecstatic and vibrant form of social entanglement.

Examining the potentialities of an intercultural creative forum as a key driver for progressive social inclusivity : a design for a symbiotic creative precinct for Durban

Part I

Chapter 1 _ Introduction

This chapter defines the research background as well as the critical questions posed in the investigation of this dissertation topic; furthermore it outlines the approach taken with regard to the research conducted. It states the research problem and the hypothesis, which determines the direction in which the investigation follows and elaborates on key issues. This chapter will also introduce what theories and concepts are to be explored, as well as the manner in which the research methods will be conducted.

"We cannot solve 21st century problems with 19th century mindsets: the dynamics of cities and the world urban system have changed too dramatically."

- Charles Landry (2000:xi)

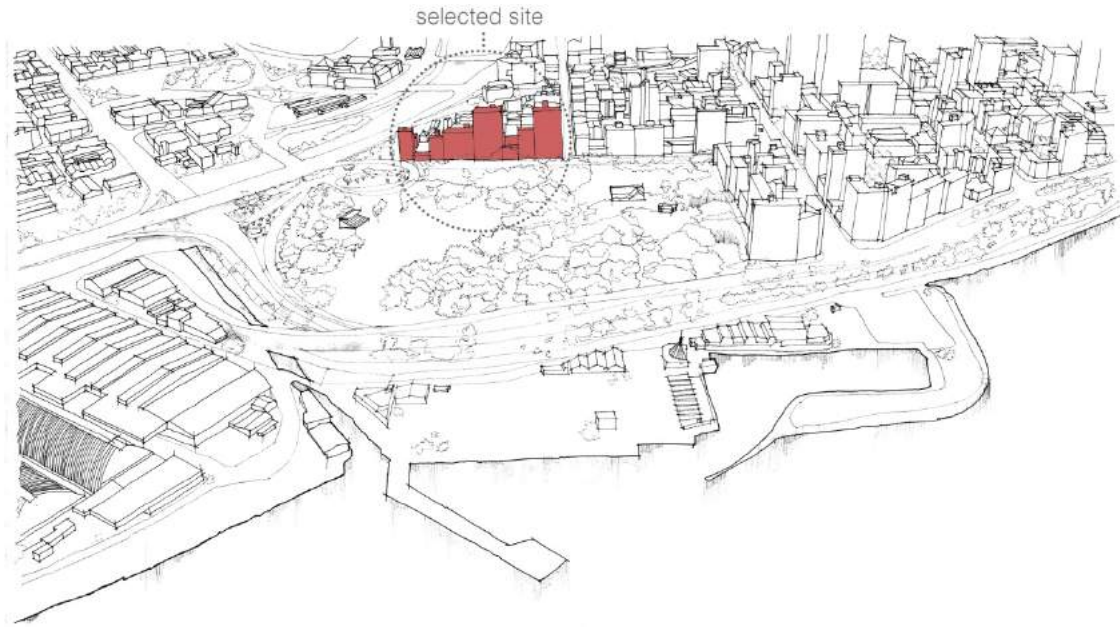


Figure 1.1 - An aerial drawing of Durban's inner city Albert Park area

Image courtesy of Moodley (2016)

1.1.1. Introduction to the research topic

Durban's society, as a key city within South Africa, in spite of twenty years of democracy, endures a lack of spatial and social cohesion through persistent ethnic and economic stratification (Seekings, 2003; Bond and Desai, 2006), ever-present class struggle, symbolic multicultural celebration (Alibhai-Brown, 2001), and more radically, the recurring xenophobic incidents (Desai, 2010). Interaction and appreciation between ourselves remains limited and minimal through a lack of theatres available in the public realm to facilitate this. Cultures in Durban are differentiated through race, lifestyle, language, aesthetic, and value systems. This latent cultural class capital however possesses a great potential to be integrated in an attempt to mutually enhance creative capital dialogue among the various social components and move toward a more vibrant Durban society. The dissertation examines and offers tools and methods to promote multicultural to intercultural vibrancy and production in Durban's society.

Examining the potentialities of an intercultural creative forum as a key driver for progressive social inclusivity : a design for a symbiotic creative precinct for Durban

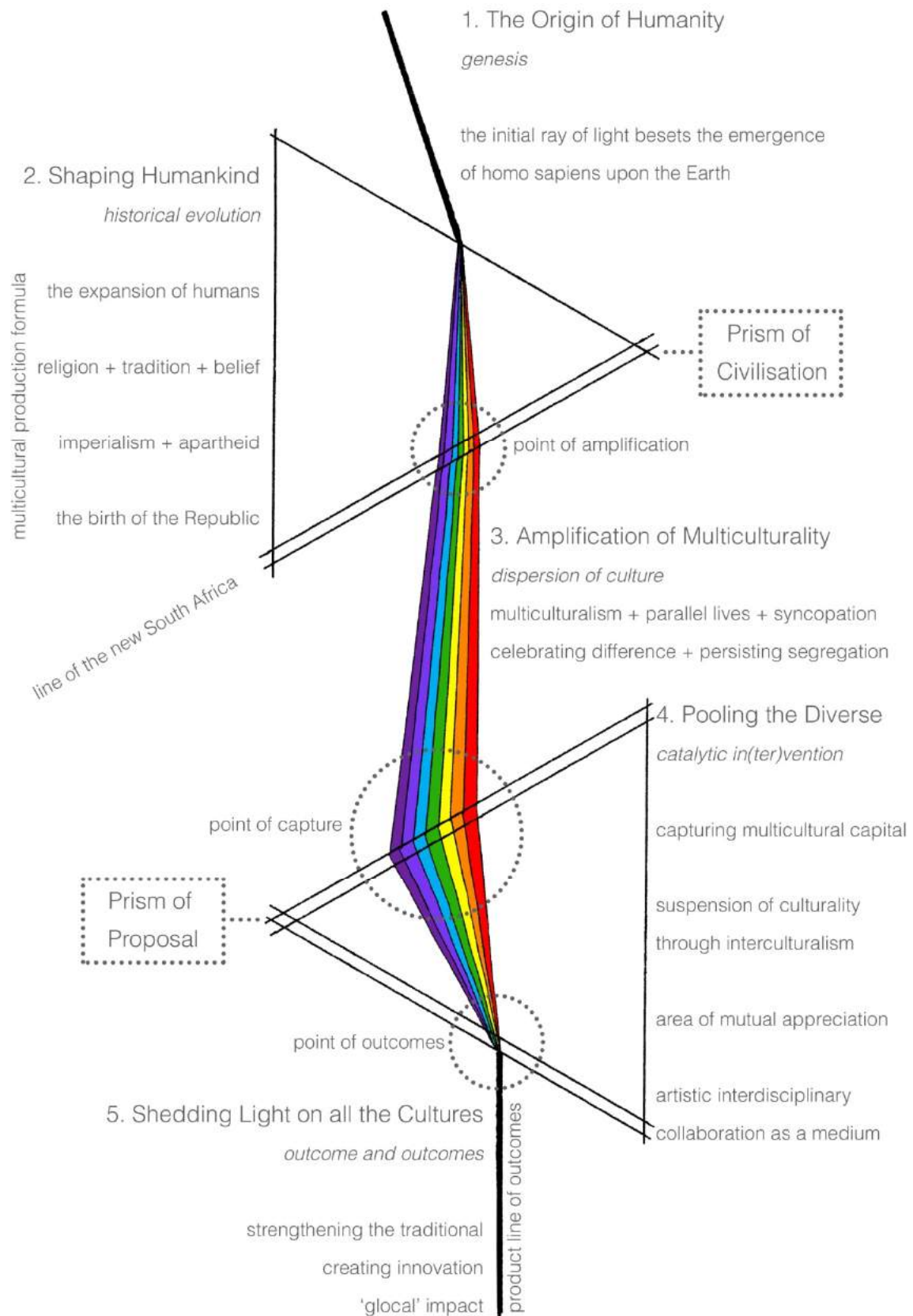


Figure 1.2 - The dissertation spectrum : Conceptualisation through the visible light phenomenon

Author's graphic (2016)

1.1.2. Light as concept : the intercultural transition

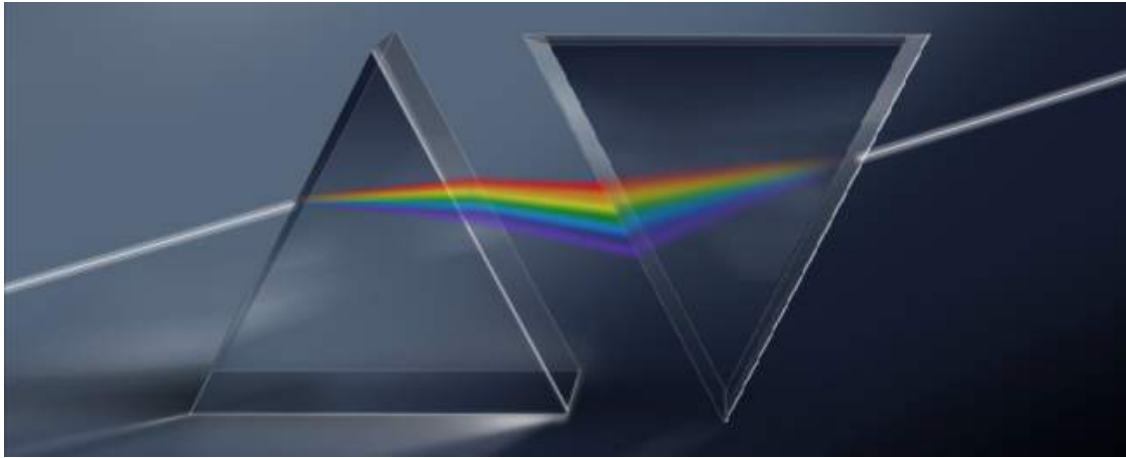


Figure 1.3 - Dispersion and Recombination of Visible Light.

Sourced: LearnNext (2016)

Conceptually (Figure 1.2), the dissertation can be described through the use of the dispersion and recombination of visible light phenomenon, from the field of physics. If society were viewed in terms of light, it would be what is known as 'visible light', that which the human eye can perceive (LearnNext, 2016). This process can be understood as five components that generate the light spectrum phenomenon - (1) the initial ray of light, (2) the dispersive prism, (3) the visible light spectrum or rainbow, (4) the recombining prism, and (5) the emergent final ray. These five components are then specifically related to the dissertation and graphically ordered in Figure 1.3.

(1) *The Origin of Humanity* conveys humans in their most base anthropomorphic form, primal beyond logical and categorical differentiation between one another. Humans as a whole : humanity.

(2) *Shaping Humankind / Prism of Civilisation* is an encompassing, archival representation of factors and variables that has resulted in South Africa's current era, such as migration of humans, trade, conquest, imperialism, apartheid, etc, emerging from the prism face herewith referred to as the 'line of new South Africa'.

(3) What is presently viewed as an *Amplification of Multiculturalism* in a frustrated and directionless 'free society' of multiculturalism and diversity, represented by the rainbow of different cultures existing in an expanding lens. People largely live their lives in persisting segregation, further amplifying multiculturalism as they syncopate their own culture in accordance with others. Durbanites tend to live in a parallel, disengaged and disillusioned co-existence.

(4) The *Prism of Proposal* sets out to *Pool the Diverse* through a catalytic in(ter)vention. To address these power struggles, directionless crossovers, and globalisation sterilising traditional cultural capital. The entry of the spectrum into the prism is the point of capturing Durban's multicultural human capital. By using interculturalism as a tool to suspend culturality into an explorative realm, a space then created for generating mutual appreciation of potential cultural contribution, acknowledging value, and promoting greater social vibrancy. The project aims to promoting creative dialogue between the arts of diverse cultures overcoming the language barrier of South Africa. Expression and creativity inherent to each culture and their respective visual, craft and performance arts can be shared, achieving the universal through the non-verbal and by reinvigorating the existent (traditional), and mutually enhancing cultural products to new levels of exciting innovation.

(5) *Shedding Light on all the Cultures*, generating both tangible and intangible outcomes of strengthening local traditions and traditional craft, creating innovation through intercultural arts dialogue, contributing to and challenging the impact of international popular culture through the innovation of culture specific generated products, and establishing a democratic space towards sustainable social cohabitation. The 'light' that leaves the recombining prism represents outcomes achieved are then experiential products and contributing to dynamic local and international society by culturally-inspired innovative products of excellence.

This suggests achieving an intercultural arts precinct to act as an interventionary platform where intercultural artistic dialogue and vibrancy is facilitated, acting as a generator for innovation and excellence by capturing the broad vocabularies inherent in multicultural capital, sustaining imagination and flow.

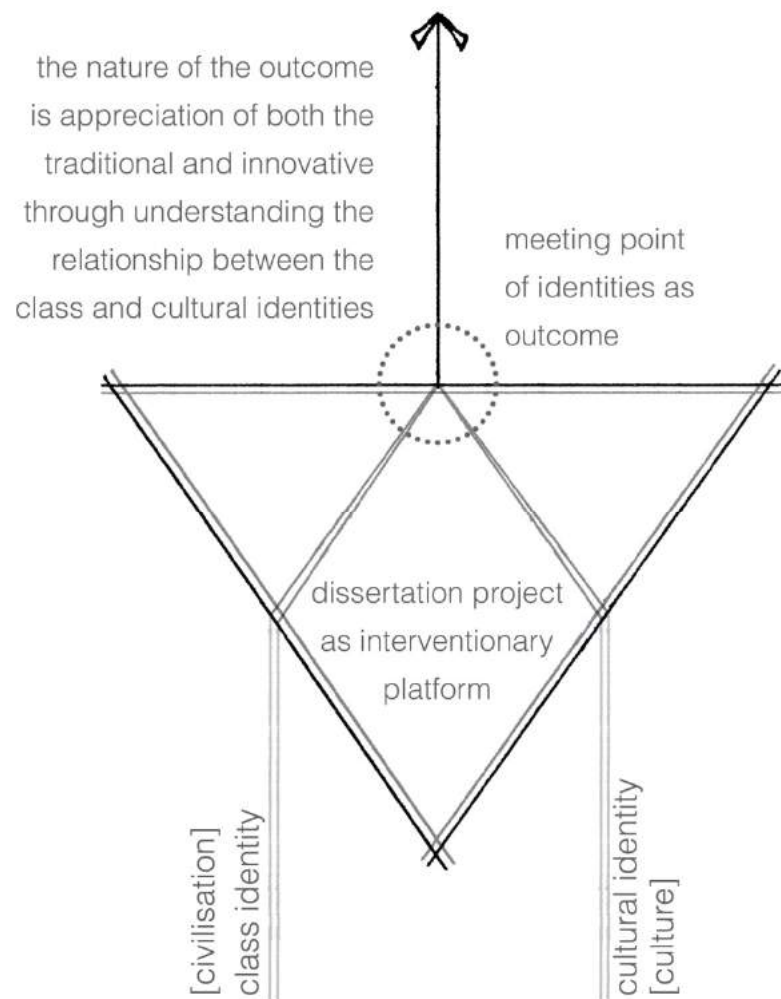


Figure 1.4 - The identity struggle with class and culture

Author's graphic (2016)

Dealing with inclusion in Durban's social landscape means having to address two key factors of social identity : class and culture (Figure 1.4). People struggle with

these intertwined threads simultaneously, determined by levels of economic standing and branches of culturality.

1.1.3. Voices in the landscape of the dissertation topic

In the research problem of social inclusion, there exists three voices to be dealt with. They are the class struggle, class identity, and cultural identity. Although economics falls beyond the scope of the dissertation, it has a voice that cannot be separated from the other voices of social inclusivity and identity. The dissertation posits the use of interdisciplinary art as a method for converging the three already entangled voices. Using interculturalism and interdisciplinary arts as a pivot is suitable firstly because of South Africa's language barrier, but also as a method for creating new hybrids of cultural products with many cultural roots as opposed to one, or none.

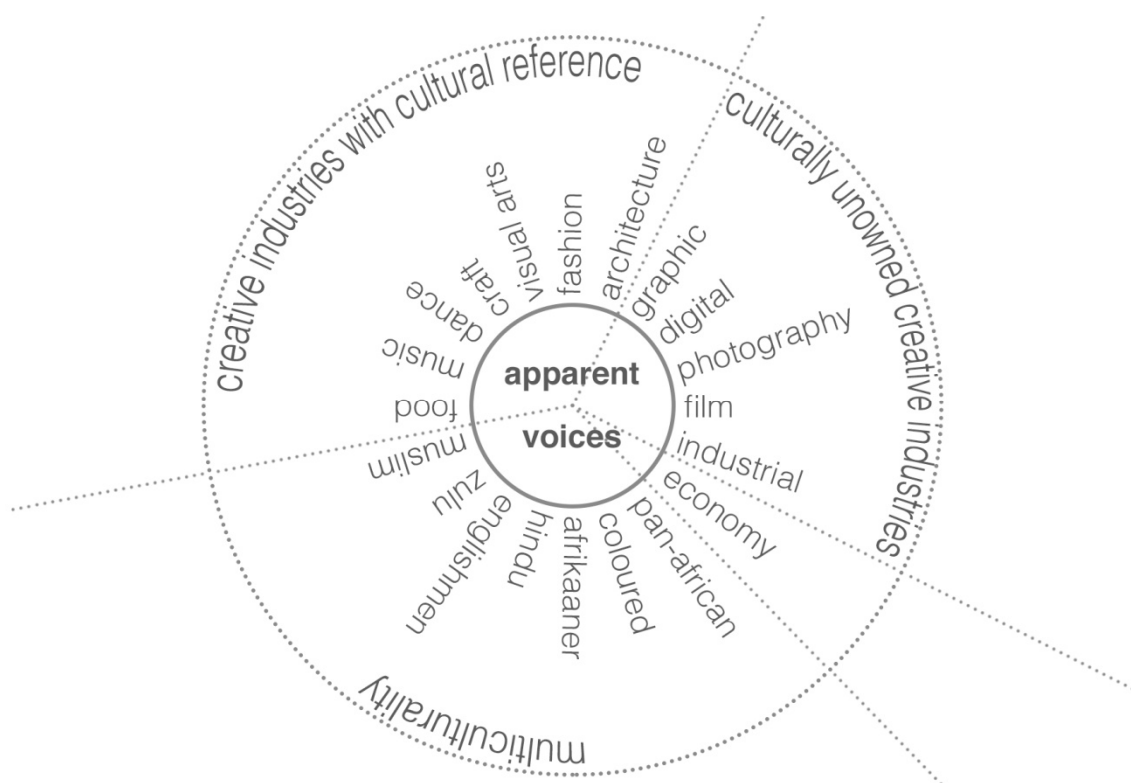


Figure 1.5 - Voices that compose the dissertation landscape

Author's graphic (2016)

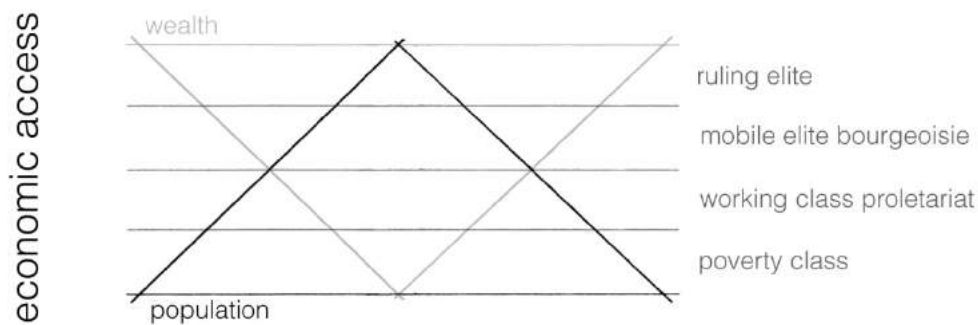


Figure 1.6 - The class identity and class struggle voices

Author's graphic (2016)

Figure 1.6 above describes the ratio between the proportions of wealth to the proportions of the population, how the distortion occurs as the smallest economic population group holds the vast majority of the wealth. Economic status is a prominent and occasionally superficial component of social identity, particularly in the form of branded clothing and assets, associative identities that can be bought and aspired to, such as 'old-money lives in Hillcrest' and 'new-money uMhlanga Ridge', or the kinds of elitist identities of brands such as 'Armani', 'Gucci', 'Rolex', or the like. Florida, discussed in Chapter 2, bases his theory of improving regional economies on the 'creative class', a sector of the mobile elite bourgeoisie economic strata.

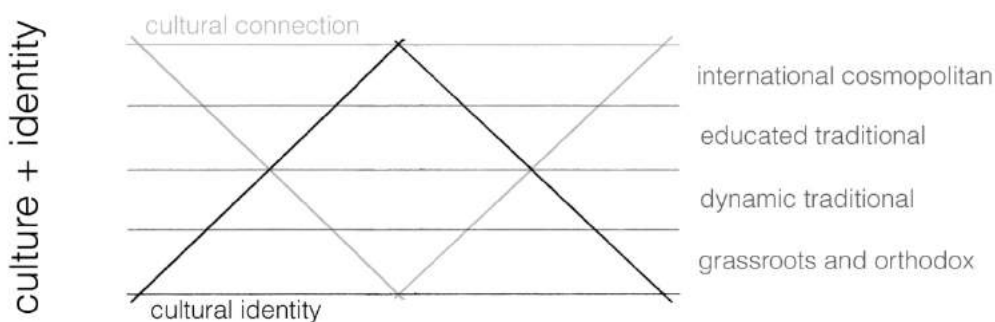


Figure 1.7 - The cultural identity voices

Author's graphic (2016)

Using the 'Zulu' culture, being the largest sector of the populace (around half) as an example, Figure 1.7 describes the connection between an individual's cultural identity and their traditional culture. In this instance, the tiers shown in Figure 1.6 are

often relative to the same tiers of Figure 1.6, as the majority of the Zulu population in the rural areas and urban periphery have less wealth but are more orthodox in the traditional Zulu culture, whereas the people living in the city are perhaps less so through exposure to other cultures and international influence, becoming more dynamic or cosmopolitan. But regardless of the new cosmopolitan Zulu identity, that person still maintains connections to their traditional background. These connections are challenged by a lacking public theatre the strengthens the traditional.

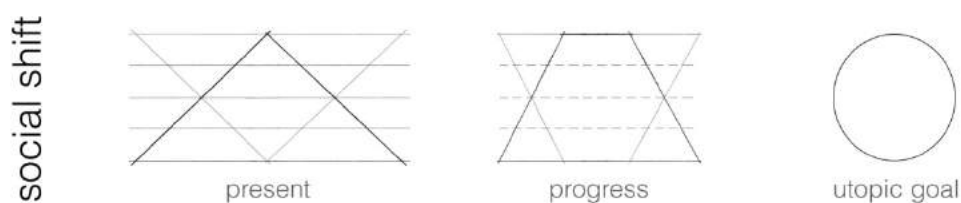


Figure 1.8 - Diagram of the progression of social structures from the current to the utopic

Author's graphic (2016)

Figure 1.8 describes the transformation of society in relation to the previous two Figures 1.6 and 1.7 by growing the middle tiers of both diagrams, creating a dynamic intercultural middle class through the arts as a medium. The notion of total inclusivity is highly utopic, but provides a dream for people to work towards. The point of departure, however, is through transformation of the role played by art and creativity from being a commodity and object of the wealthy to becoming more integrated in quotidian life of people.

"The new electronic interdependence recreates the world in the image of a global village" *[it also holds the potential to create more localised inter-cultural villages by producing products that cultures can share]*

- Marshal McLuhan
[author's note]



1.1.4. Interculturalism

The successful integration of our mutually evolving societies begins where differing idioms may be laminated into a threshold architecture. This does not represent a compromise, inherent to uncertainties, but as a dynamic ecological logic within our differences and the reciprocation and appreciation of ideas - emanating from the rich cultural capital pool, from which our architecture could begin to reflect upon its inclusion of this social paradigm. The exciting point where a number of differing cultural modalities meet through dynamic interactions sparks the opportunity for evolution, expressed in the parti sketch below (Figure 1.9).

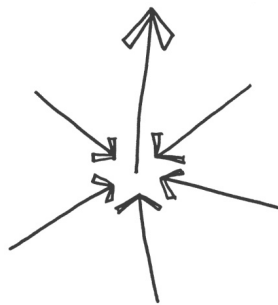


Figure 1.9 - Parti sketch describing the interaction and evolution of differing social models

Author's sketch (2016)

Humans exist as differing individuals, and this difference sparks the duality between us, yet as a sense of dependence between ourselves. Light cannot exist without the dark - integration versus segregation. Similarly, growth cannot exist without discourse and interaction; where we appreciate each other's strengths to mutually enrich our own lives.

"Diversity is an aspect of human existence that cannot be eradicated by terrorism or war or self-consuming hatred. It can only be conquered by recognizing and claiming the wealth of values it represents for all."

- Aberjhani



There exists the potential for the creative industry to better Durban's social vibrancy through expositional spaces in which to experience social difference through

the medium of creative expression. Figure 1.10 depicts a facade at a local art centre which aims to support striving artists, with busts of various ethnic identities on the main facade, breaking down a claim of racial ownership over the space. Durban is lacking in platforms not only to exhibit creative expression, but also to become an audience of it, as many of Durban's artists leave the city to seek success in other cities such as Johannesburg or Cape Town. Globally, traditio-cultural capital is being lost or deprived of it's vitality by globalisation, replacing traditio-cultural values with stratified class struggle values. The challenge is to protect and assist traditional capital, offering unique values and providing traditio-cultural vitality.



Figure 1.10 - Mural and sculpture on show at the BAT Centre

Sourced: www.durbankzncb.co.za (2016)

1.1.5. Motivation of the study

The city of Durban has in recent times seen efforts towards economic growth in its creative sector, within precincts like Station Drive in the urban periphery, or Rivertown in the inner city. This initiative is spurred on by private investment, being driven by what Richard Florida (2002) describes as the "creative class", a group of individuals he notes as "a fast-growing, highly educated, and well-paid segment of the working force" (Florida, 2002, p. 17). This creative class, though, is criticised as being

financially exclusive and "elitist" (Sasaki, 2010). A neglect of the creative industries in South Africa has been noted (Department of Labour South Africa, 2008), and current models have followed the global trends set in developed countries, such as the United Kingdom and Canada. These models, however, don't take advantage of the potential of Durban's diverse ethnic and cultural resources (Figure 1.11).

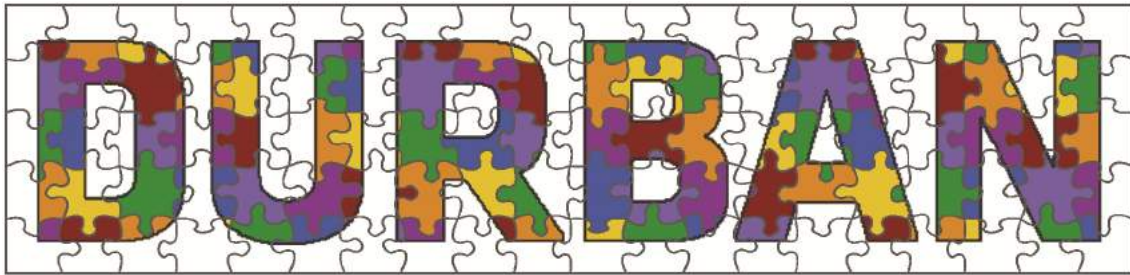


Figure 1.11 - What can Durban's diverse society achieve together?

Author's graphic (2016)

In the *World's Smart Cities : Durban* (2014) documentary, local Durban architect Andrew Makin, describes the city's diversity as a catalyst for growth, where interaction within the urban environment has incredible potential for experiencing the difference between the communities and cultures. Makin (2014) describes how the creative class is being utilised to regenerate Durban's derelict inner city. But Sasaki (2010) and Pratt (2010) have pointed out that the common misconceptions of Florida's (2002) theory that cities prosper as the people of the creative class gather, and they clarify that cities require a 'culture-based production system' (Sasaki, 2010), a synthesised system of cultural production and cultural consumption; cultural capital of the people. Apartheid has left remnants behind, two decades later, of the disconnect between Durban's largely divided diversity (van Rensburg and Da Costa, 2008), and the challenge to Durban's creative potential.

"Social inclusion is both an outcome and a process of improving the terms on which people take part in society "

- World Bank, 2016



Creative Industry to close the unemployment and poverty gap

EThekweni Municipality supports the Creative Industry to ensure that the sector is able to increasingly contribute to employment and growth across the City. Specifically, this involves the provision of direct financial and technical support, whether in the form of grants or the establishment of networks and platforms to support the sector, writes **NONDUDUZO NGCONGO**.

THE South African economy has been hard-hit by a declining economic growth which urgently calls for innovation and strategic thinking to drive the growth of key sectors in the eThekweni economy. The Creative Industry has been identified as one of the key engines which has enormous potential in tackling all the persisting economic challenges, merged during the first Economic Development and Growth in eThekweni Seminar for the Creative Industry. The seminar is eThekweni's quarterly economic meeting that zooms in on the City's economy. During the seminar, City officials select one capable sector that can uplift the economy and bring in a brief overview of the global and national context for the industry's role-players to deliberate on in taking the sector forward. Deputy Mayor Nomvuzo Shabalala said: "We are investing a substantial amount of money in this sector annually to ensure that we provide sufficient support and skills development to all types of creative aspect ranging from film, fashion, music, acting, performing and visual arts. This is to ensure that we develop the industry as an economic sector." Shabalala said the sector can have a positive impact in easing poverty and unemployment; citing the successes already achieved in the film and fashion sectors where growth of some businesses resulted in job creation. She added that there are examples of countries that have managed to turn the creative industry into an effective economic growth vehicle. "In the United Kingdom alone 1.71 million jobs were created by the creative industry in 2013 which verifies how the industry is a growing contributor to job creation and poverty alleviation."

Because Durban is blessed with a rich heritage, Shabalala said the City can also achieve the same success. "We can take the information from our rich heritage to the streets in different forms like theatre to murals and paintings. This can expose the sector and also lead to urban regeneration while boosting tourism."

Sindi Shangase who Heads the City's Fashion



The City has identified the Creative Industry as one of the key vehicles to drive radical economic transformation. The above pictures are examples of some of the work that the Municipality supports through various programmes to develop the industry.

Picture: SUPPLIED

Development Programme said the City is creating platforms to take the creative industry forward. "For the first time Durban Tourism has called on all creative people to create and submit a range of high fashion, desirable and aspirational items that reflect the multi-dimensional nature of Durban as a holiday and cultural destination."

She said the items must be visual ambassadors for Durban, reflecting the City as a tourist destination. These items must all be locally manufactured using local materials, thus contributing to economic sustainability. "The aim of this new initiative is to create self-sustaining economic opportunities through the promotion of small business

development. The City will also provide purchasing support and if the opportunity arises the City can also procure the items to be used as a branded corporate gifts in City hosted events," she said. Shangase added that the selected products will also be marketed in the international market to increase export opportunities.

In the interim, the City's Film Office has reserved R1 million to sponsor the production of seven emerging filmmakers residing in Durban. The application callout will be in May. The City's Arts and Culture Department is also finalising the Draft Creative Industry Strategy which is aimed at improving and streamlining the support offered to the sector. The

public will also be given a chance to make their input in the development of the strategy that will assist in shaping the sector. KhayalaMaNgema Artist Production said he is grateful for the City's support. As a way forward, a committee has been appointed to deal with all the issues raised by creative industry players.

Figure 1.12 - Municipal support of the creative industry as an economic generator

Sourced: <http://www.fast-trackcities.org/> (2016)

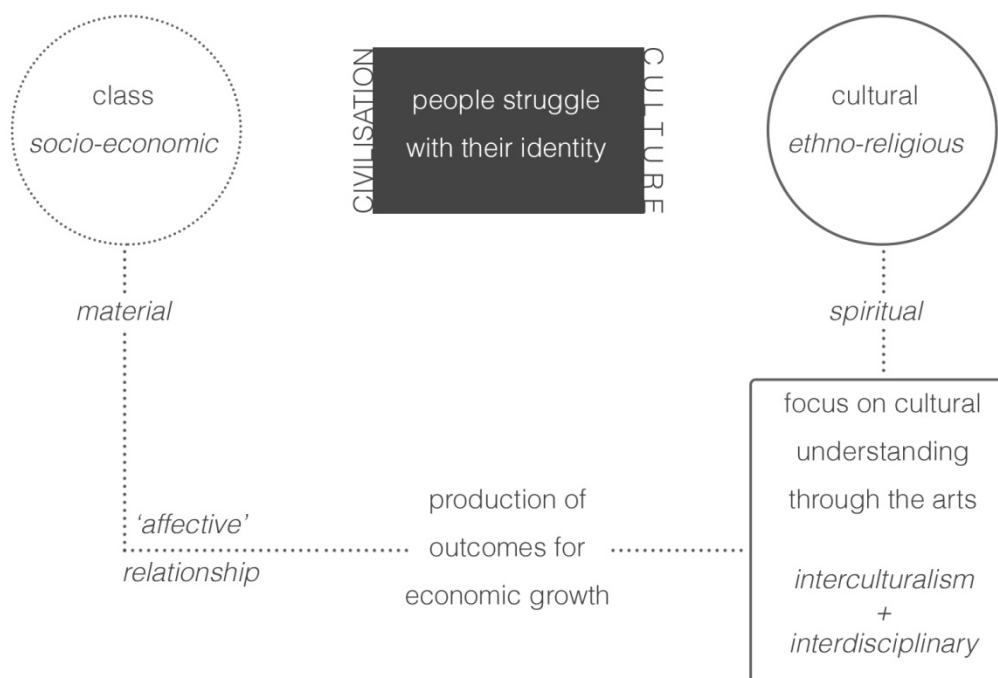


Figure 1.13 - Two primary strands of the struggle for identity

Author's graphic (2016)

In Durban's society exclusion is based on a person's identity, primarily that of class and culture. Each of these links to the human duality of *culture* and *civilisation*, further discussed in Chapter 2. The study looks strongly at the cultural aspect of identity, and how understanding the more enigmatic part of humans through artistic expression and creativity. This is a more engrained part of the human psyche as it constantly develops and accumulates over the lifetime, tied into factors of how one is raised. Class identity is much more simple to understand, as an artificial construct of material wealth is more measurable and more vulnerable to change. When an individual presents their identity, it is informed by both class and culture. It manifests in the sensory realm, primarily as a visual indicator, the first sense used when altering an identity. Addressing the cultural identity aspect of society through an intercultural and interdisciplinary arts approach to boost intercultural production outcomes will impact upon the class identity through an 'affective' relationship of interdependence between class and cultural identities, linking the two through the creative industry.

1.2.1. Definition of the problem

The project sets out to determine the potential for multicultural social vibrancy by way of creative expression through the creative industry, where separate economies exist for the separate stratified classes of society. Durban's rich history has led to today's society living as a multicultural system; a series of syncopated lives with specific points of contact with other lives parallel to our own, shown in Figure 1.14 below, while simultaneously depicting the social theory of 'Entanglement', discussed in Chapter 3. The cause of this parallel life social system can be traced back to apartheid policies of social segregation, and British colonial rule. However, the Republic was born in 1994 and these issues remain predominant in society today.

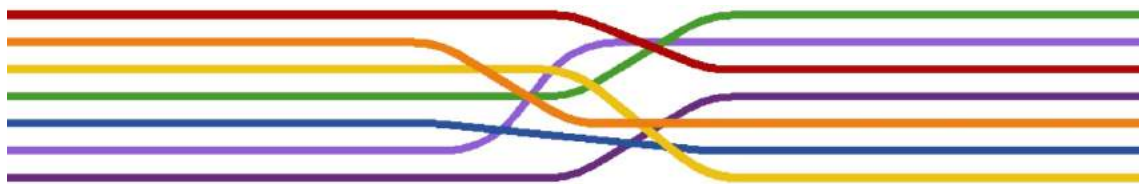


Figure 1.14 - Parallel lives with specific points of contact and interaction with other parallel lives

Author's graphic (2016)

Differences to ourselves are easy to see as culture and ethnicity become the critical medium which is used to understand social difference and essentially project identities onto others; class and economic status, too, have become cultural attributes. By searching for an understanding and acceptance of our ethnic and cultural differences through the medium of creativity and expression as an experiential language, a localised creative industry can become an incremental catalyst towards a transformation of our city from a multicultural city to an intercultural one. This dissertation attempts to provide a theoretical solution first through a literature review and empirical research process to then inform an architectural invention with public access programs that connect people to the new intercultural Albert Park precinct.

1.2.2. Aim

The aim of this dissertation is to explore the potential for Durban's creative classes and industries to be mobilised to develop a responsive social platform as a tool towards social inclusivity, as well as connect the various tiers and formalities of multicultural creative capital. South Africa has eleven official languages, and many more cultures. The creative industry offers an experiential language through the senses and emotions to create a vibrant and inclusive spatial solution of exposure and perception in the public realm. The resulting architectural product should produce a space of mutuality and inclusivity whereby the diversity and difference can not only be experienced, but cultivated to be valued. Durban has a widely diverse population range due to its colourful history and its position within the national and global networks, thus presenting an abundance of difference representing a rich multicultural dictionary from which we as social actors can write new histories (Figure 1.15).

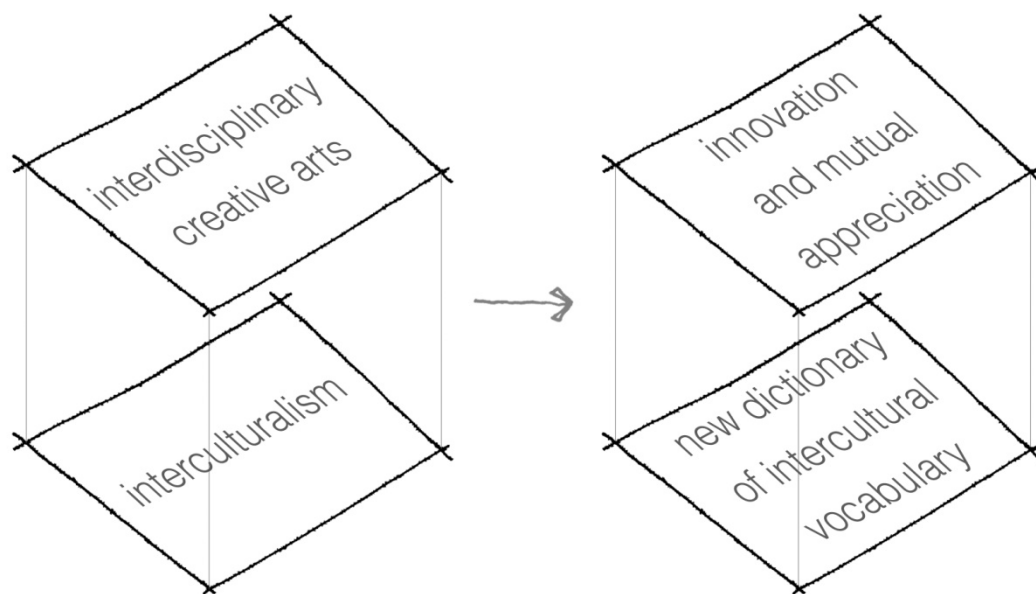


Figure 1.15 - Creating new intercultural sentences with new vocabulary from multicultural capital

Author's graphic (2016)

1.2.3. Objectives

To assess the potential for social inclusivity in Durban's creative industry by addressing the issues of affordability and accessibility.

To establish a vibrant environment in which Durban's diverse multicultural soul can be supported and experienced.

To better integrate and synthesise the creative industry with the urban and social fabric of Durban.

To increase and expand opportunity for creative expression and creative education to the socially disadvantaged.

To develop an architectural design response to promote inclusive and vital identity through a landmark project which showcases Durban as a creative city.

1.3.1. Setting out the scope

The intent of the research is two-fold. First there is a focus on how the creative sector operates and exists in Durban. There will be an interrogation of the creative city theories of Charles Landry and Richard Florida, an exploration of how cities sustain the creative industry as well as the impact and influence that the creative industry has on cities. An understanding of the creative industry in Durban needs to become apparent so as to design an informed intercultural arts centre, based upon the multicultural resources and capital available, limits and potentials of what exists. Secondly, the dissertation dissects how humans individually react to and produce the city space and society around them, through spatial production, rationalisation and perception even as simultaneously navigating social entanglement. In this dissertation, a lack of social inclusion is seen not as a problem of too much diversity, but rather as the development of a system of relationships between individuals, communities and societies through

the medium of interdisciplinary art. By understanding how space is produced, interpreted and rationalised within the context of a diverse and entangled society, the struggle for identity can be mediated by developing a micro-economy that uses latent multicultural assets that can be converted into a true intercultural asset (Figure 1.16) that is then fed back into the multicultural society as an intercultural product.

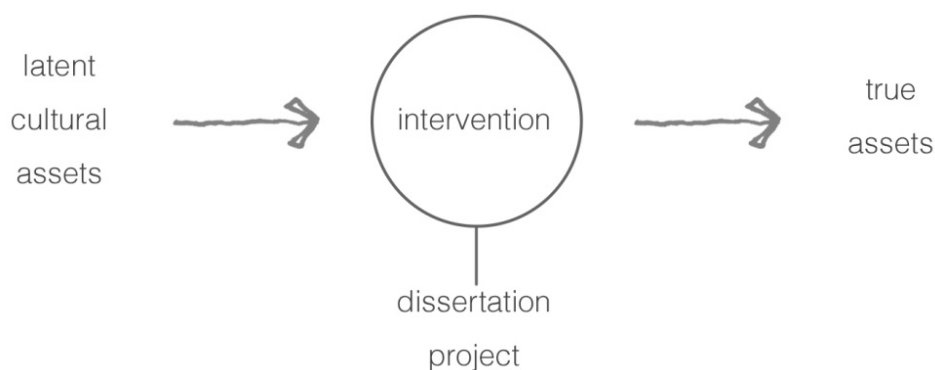


Figure 1.16 - Converting latent multicultural assets into true intercultural assets

Author's graphic (2016)

Multicultural assets can be understood as products of culture and products of civilisation. Chapter 2 discusses the dualism of 'culture' and 'civilisation' in more detail. The dissertation does not dismiss the economic aspect of commodification in terms of cultural product, but rather to imbue the commodities of Durban with an intercultural identity that speaks of the many local voices. The scope of the dissertation is to establish a project that capitalises on the rich yet latent multicultural capital present through expression and creativity, shifting society towards greater valuing of difference and mutual appreciation. The cultural characteristic of the assets focused on amplifying the element of the human soul in the cultural products produced, harnessing the energies of society towards working together. Figure 1.17 describes the intercultural assets as an outcome of the prism of the dissertation proposal.

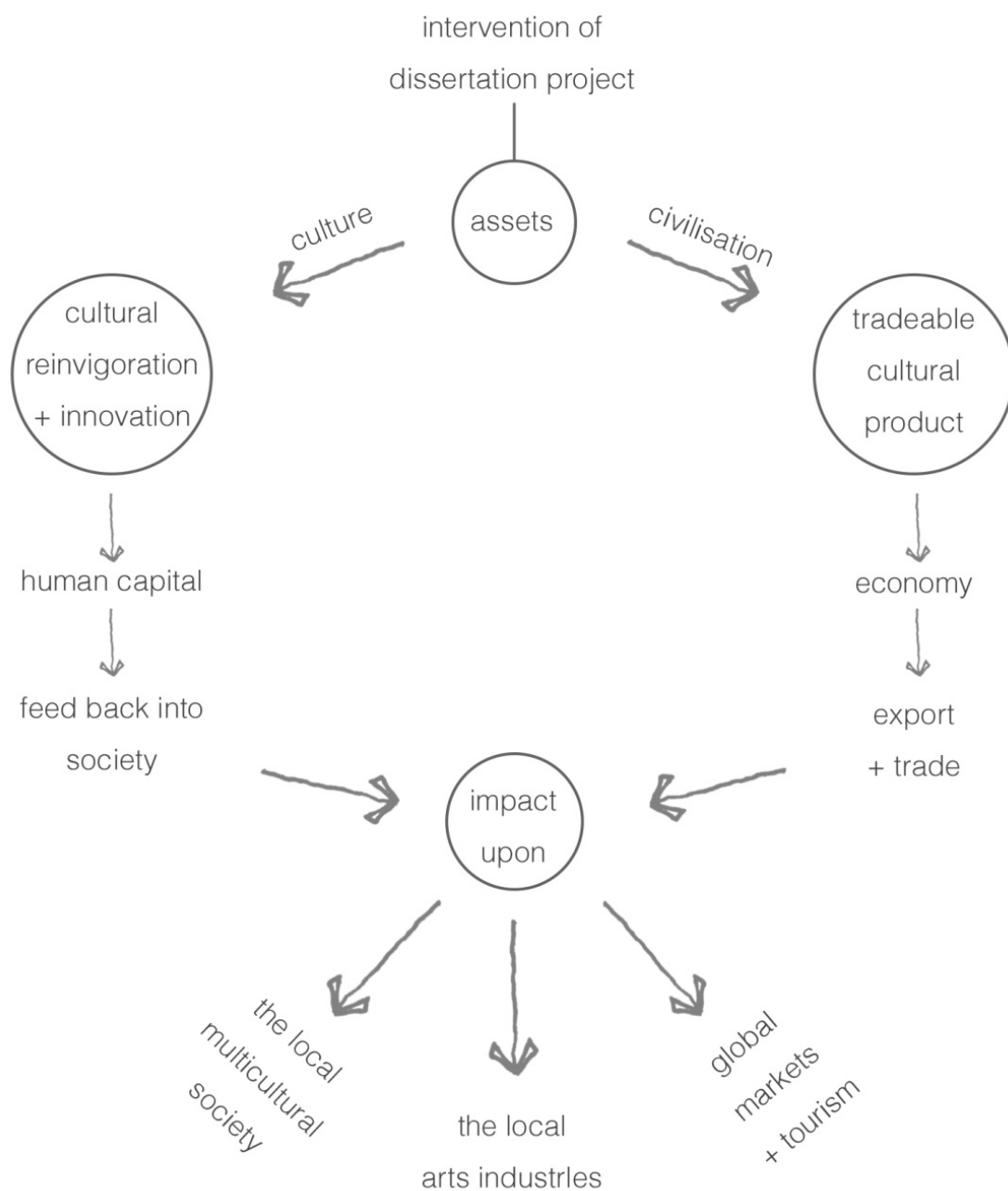


Figure 1.17 - Assets as outcomes of the project

Author's graphic (2016)

1.3.2. Delimitation of the research problem

The researcher understands that a great body of literature exists on the topic, however, an application to the city of Durban is lacking. There are various academic fields at play in the research, but this dissertation will limit itself primarily to the social impact in understanding the geography of the cityspace through the tools of interculturalism and interdisciplinary artistic mediums. The sociology aspect, as well as the social geography aspect, can be further investigated beyond what is discussed in this document. There is further opportunity to grow the research along a philosophical perspective in understanding human behaviour relative to a series of variables, such as architecture, urbanity, social difference, cultural difference, economic difference, and alternate spatial understanding.

This dissertation adopts a stance from an architectural position, to strive towards a symbiotic vernacular spatial outcome. Although architectural in nature, this research problem can be further studied in other fields, such as economics, philosophy, geography, and politics.

1.3.3. Stating the assumptions

This dissertation assumes that the current state of the creative classes and their capital is highly fragmented and undervalued. The current state is assumed to reinforce a class-based divide through the inability of the socially disadvantaged to participate in and contribute to and, by default, benefit from the creative economy. The assumption is also of a largely African entity applying Western philosophies to societal instances, further alienating people from partaking and from their own cultural capital (class struggle). There is a level of difference that persists through a lack of interaction at all social levels and exposure because of a lack of a public platform from which to do it.

1.3.4. Hypothesis

This dissertation postulates that Durban is subjected to a creative industry that is dominated by a mobile elite as it is largely driven by the private sector, grounded on economic expectations and questionable model in terms of sustainability. The creative industry has the potential to be more inclusive in its social components and to catalyse social vibrancy by creating exposure to our differences through interaction and integration. This dissertation further postulates that individual humans possess the potential to promote social cohabitation and opportunity themselves, given a suitable architecture to facilitate and support a paradigm shift in terms of interpreting city spaces. Given a conducive environment, humans can begin to learn and grow from social differences through exposure and discourse, and develop a creative culture (Figure 1.18). Multicultural capital that exists can be used to form Durban's first intercultural 'district', not creating a homogenous culturality, but by becoming a true space of true tolerance, a productive, intercultural place. Previously, people would follow jobs in traditional industries, but now in the information age jobs follow highly mobile, creative people. In the information age, jobs require creativity as a core dimension within all disciplines - not just limited to the creative fields. All people should become more creative to be able to compete in a local and global arena. Creativity is key to survival and prosperity.

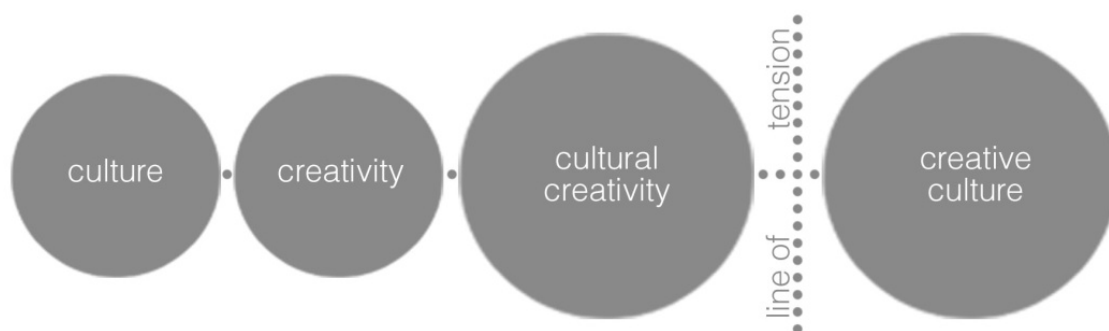


Figure 1.18 - Durban has cultural creativity from its multiculturality, to generate a creative culture

Author's graphic (2016)

1.3.5. Key Questions towards determining a solution

- What is the potential for social inclusivity in the creative industry in Durban?
- How can the creative industry be used to establish a vibrant and inclusive environment to support and experience Durban's diversity?
- How can the creative industry be integrated and vitalise the urban and social fabric?
- How can the socially disadvantaged have increased access to the creative economy?
- How can Durban achieve a more inclusive and representative identity of its diversity through creative celebration?

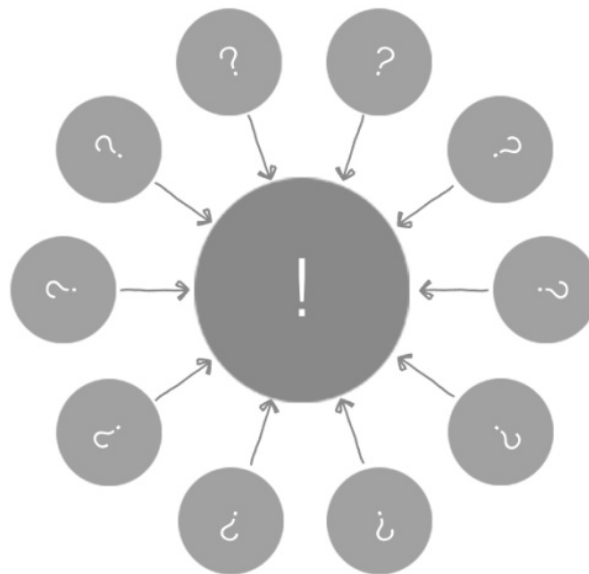


Figure 1.19 - Questions to inform a proposed solution to the research question

Author's graphic (2016)

1.4.1. Theory One : Creative City Theory



Figure 1.20 - Theoretical approach : Creative cities

Author's graphic (2016)

The 'Creative City' theory has two primary strands. Charles Landry advocates a move for cities to be less responsive to efficiency, and more responsive towards human users. Richard Florida presents a case for a 'Creative Class' of mobile elite that have the capacity to improve the economy of a city through a group of creative individuals and boosts to tourism, and a certain degree of international trend and culture. This strand is criticised by Andy Pratt and Masayuki Sasaki on the issues of social inclusion and locally grounded cultural production and consumption, respectively. Pratt and Sasaki highlight the importance of locality in terms of culture and society as Florida's creative class theory relies on a particularly migratory sector of society.

By looking at the initial concepts and theories of Florida and Landry, as well as the critics whom challenge their theories and statements, such as Pratt and Sasaki, the literature indicates the potential for change within a Durban context that readily reflects the initial theories, and incorporating local culture for a more sustainable outcome. Creative cities as tools for implementing urban regeneration has been a topical issue for the last two decades, and conceptualised in the two decades before that, yet is still an evolving field to date.

1.4.2. Theory Two : Space and Society



Figure 1.21 - Theoretical approach : Spatial and social interpretation

Author's graphic (2016)

Durban, as a post-apartheid city, struggles with issues of how the population produce and perceive space, as diversity of people remain in a staunch position of neo-apartheid social structures and geographical clusters. Segregation and minimal exposure to our differences serves to enforce this self-imposed divide. How the differing philosophies, primarily Western versus African, are played out in our society determines peoples' spatial ability and perception. The spatiality theories of Henri Lefebvre (production), Nigel Thrift (rationalisation) and Edward Soja (perception) can aide in the understanding of the interaction between the different philosophies of a diverse society. Sarah Nuttall presents a social theory of 'Entanglement' based on South African society, describing the social processes of interaction between different ethnic and cultural groups, both consciously and subconsciously.

Durban suffers from the remnants of apartheid spatial planning, and as such requires both immediate catalytic intervention and radical incrementalism to launch an attempt at overcoming some of the issues that face our society today, twenty two years after the fall of apartheid; the birth of our new republic. These two theories will be discussed in conjunction with the concept of symbiotic interculturalism to then inform an adequate architectural design proposal.

1.4.3. Concept One : Interculturalism and Symbiosis



Figure 1.22 - Conceptual approach : Interculturalism through symbiosis

Author's graphic (2016)

Much discourse on cities that possess great social diversity advocate an ideology of 'multiculturalism', whereby people are free to practice their difference. Some critics have noted that this can and has led to discrimination and segregation, as difference is seen from a strictly juxtaposed position. Interculturalism introduces integration in an attempt to learn from difference to strengthen weaknesses and shortfalls, to see difference as opportunity to learn and glorify sameness. By looking at contemporary culture in Durban, a new social paradigm and a new aesthetic can be generated through the concept of symbiosis to achieve interculturalism. A symbiotic philosophy establishes a system of 'both/and', in lieu of 'either/or'; a practice that mixes and matches for an ethic of inclusion, opposing exclusion. This Post-Modern statement on today's culture brings together different social, spatial and architectural elements in a non-deterministic way. Symbiotic culturalism offers a highly effective tool with the potential to alter people's perceptions of diversity and difference. In our current multicultural society, we edge ever closer to an age of confrontation, in spite of exposure to the internet and the information age, and solutions cannot be found by attacking those who are different. In an age of symbiosis, recognition of difference in personality and culture offers co-operation, critique and growth towards a more accepting and free society.

1.5.1. Research Methods

Primary Data research will be conducted through qualitative research methods of interviews, primarily with the local creatives and professionals within the field, but also with other users within the area, to better understand how people respond to the current creative industry in Durban. The critical focus will be on both the BAT Centre and 8 Morrison Street, towards an understanding of how they function and to gauge it's level of success in terms of architecture and their respective social and urban contexts. Additional interviews will be conducted around the KZNSA and Phansi Museum. The information sought after will be neighbourhood experience, social systems, the relationship that the interviewee has with the city, cultural identity and cultural relationships with the city, influences and muses (social, political, communal, etc). An understanding of existing creative systems will be investigated, to understand their strengths, weaknesses, opportunities and threats. *[Ethnographic research]*



BAT Centre, Small Craft Harbour



8 Morrison Street, Rivertown



KZNSA Gallery, Glenwood



Phansi Museum, Glenwood

Figure 1.23 - Locations where interviews are to be conducted

Author's graphic (2016); supplementary photographs used.

Secondary Data research will incorporate precedent and case studies of existing creative developments and cultural hubs in Durban, such as 8 Morrison Street and the BAT Centre, as well as other local and international examples, such as Kanazawa Citizens' Art Centre in Japan and Maboneng Precinct in Johannesburg. Statistical data (creative data has been collected from the South African population, but not yet released at the time of writing), and information obtained from other sources such as books and articles, digital media such as documentaries and short films, and the Internet will be incorporated in the research as well. *[Case study research and historical research]*

This approach is adopted so that a more holistic view can be reached. A comparative analysis will be carried out between international precedents and local case studies to draw conclusions. An abstract schema can thus take shape from a set of propositions derived from the experiences studied, leading to grounded theories and principles which will inform a building typology of a diverse creative experience and social inclusion towards a new paradigm for creative expression. *[Grounded theory]*

1.5.2. Research Materials

The information gathered will refer to library and electronic resources, measurement techniques in the field of architecture, statistics, and various other forms of communication.

The research materials used will be categorised and organised within this dissertation using a comprehensive referencing segment at the end of this document.

The references will include various media:

- books
- articles
- pertinent newspaper articles
- video content
- World Wide Web,
- empirical data gathered from:
 - precedent studies
 - case studies
 - interviews and observations

Individuals whom are interviewed will vary from architects of the case studies, to creative individuals whom participate in the creative economy and those who don't, covering the themes relevant to this dissertation. A variety of research materials are covered to give adequate comment on the research problem. The research materials gathered are in the form of hard copies and digital copies, including images, photographs, and sketches.

1.6.1. Document Outline

By exploring the theories of the creative class and the creative city, and examining their manifestations within the context of Durban, this dissertation suggests synthesising the two contradicting stances to expand and evolve what creativity is within Durban, and how it becomes reflective within the city's urban and social fabrics. This is built upon the two pillars: firstly of a city's creativity and culture, how the city is thought of, planned, experienced; and secondly of how diverse societies exist in the same space.

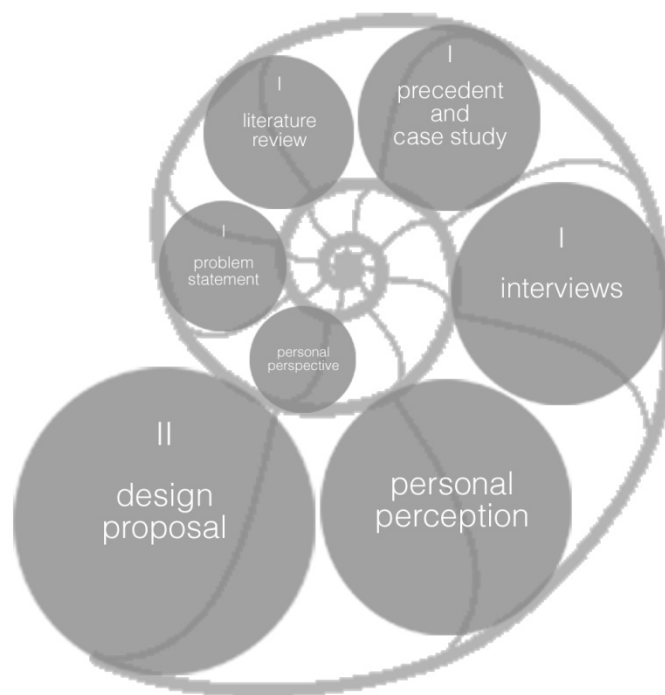


Figure 1.24 - Nautilus of the research process

Arthur's graphic (2016)

This two-part document serves as a map of the researcher's investigation into the question asked of Durban's society and the creative industry. The nautilus graphic in Figure 1.24 above describes the process, as each step in Part I adds to the formulation of a picture, growing towards a final design proposal for Part II.

Chapter 1 serves to introduce the reader to the dissertation topic, setting parameters for which to conduct the investigation through established research methods, theoretical and conceptual frameworks. Chapters 2 and 3 each carry out the theoretical and conceptual frameworks of the two pillars upon which the topic is based. Chapters 4 and 5 cover the primary and secondary research conducted by the researcher, concluding in Chapter 6 which presents conclusions and recommendations for further study on the topic.

1.6.2. Introducing the Creative Typology

The architectural proposal aims at addressing the issue of social vibrancy in Durban by exploring the potential for a connection between disparate creative economies in the city. A large portion of the creative economy belongs to a mobile elite Bohemian culture that remains inaccessible to a majority of society (Figure 1.25).



Figure 1.25 - Majority social inaccessibility from the creative economy

Author's graphic (2016)

Primarily, the architectural proposal addresses this. The intervention focuses on the design of architecture as a creative industry generator towards addressing social vibrancy through the lens of interculturalism. The architecture is thereby expressed as an extension of Durban's human landscape, integrating various economic and cultural identities, as well as creative consumption and production, with the creative industry. When it comes to culture, creative expression reaffirms and reinvents the identity. The arts hold the potential to deal issues of a lacking dialogue and social vibrancy. The project sets itself to capture the multicultural human capital and to cultivate the soul of the place, the Ciceronian definition of culture.

Art presents itself as the an ideal medium as it operates as a sensory and experiential tool, something all cultures have in common. Another critical fact is that artists traditionally are more open to change and to new ideas. The arts work with energies, with inspiration, and culturally everything is filtered through this.

By synthesising the lessons drawn from studies and reviews of the theories discussed on creativity, space, and society, a democratic and contemporary vernacular architectural design can develop.



Figure 1.26 - Diversity that grows together

Sourced: www.edu.int (2011)

Chapter 2 _ Creativity, Culture, and City

Within this chapter the relationships between the different fields and strata of culture, creativity, urbanity and architecture are explored within society. The argument begins by looking at what culture means within society and how it exists with civilisation. Durban now exists as a multi-cultural city - a city with different cultures and ethnicities that co-exist in parallel - where it should utilise its social diversity to achieve interculturalism, where difference can learn from and experience itself. This chapter explores the potential of creative thinking and how the creative industry can be used to achieve a more inclusive and cohesive environment in Durban's inner city : a precinct.

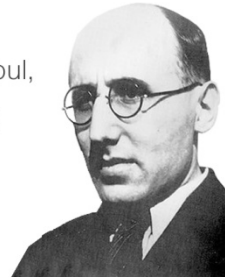
"The city beckons to the dreamer in us, for in its vastness and diversity lies a world of fantasy, hope, occasional fulfilment and sadness, longing, loneliness, and the lingering possibility for community with our fellow travellers in the mystery of life ... "

- Harold Chorney (1990:2)

2.1.1. Culture and Civilisation

“Culture is associated with the purely spiritual, intellectual formation of the soul, namely art, religion and philosophy; civilisation with trade, practical industry, material technology, technical advancements and economic activity.”

- Norbert Elias (2000:24-25)



Architecture has long been debated in dichotomous terms of being an art or a science. On one hand, in order to construct a stable system in space that aims to serve human needs, architecture has to deal with materials and structural technology. But on the other, this structural, material, functional order needs to express symbolic meanings and immaterial concepts, in order to reflect social and ethical values, identities of culture, and intellectual superstructures. Cities are the most tangible evidence of the process of civilisation.

For a time, during the Modern era, culture and civilisation were almost used synonymously (Braudel, 1995). But, because of the two primary dimensions of human civilisation, materiality and spirituality, the two concepts were gradually separated again. 'Culture' reverted back to back to its Ciceronian definition and identified with the dignity of spiritual concerns, and 'civilisation' concerned itself with the frivolous affairs of materialism (Braudel, 1995:4-5). Herein lies a key tension and stumbling block for interculturality, if class materiality is not integrated into the grassroots level of culture.

In terms of Durban's post-colonial, post-apartheid African context, van Rensburg and Da Costa (2008:30-31) argue that it is important to address space as a cultural construct. Furthermore, they propose that space can only be adequately understood as a place of possibility, by acknowledging the diverse social paradigms and the co-existence of heterogeneity. The social context of Durban should support a new dynamic spatial ability by transcending the fundamentally Eurocentric urban model. Durban's spatial ability will be further explored in Chapter 3.

In order to transcend what has critically become a static production of architectural forms and a force-fitting of society into existing spatialities, we need to reclaim the richness in complexities of the nature of architecture. We need to re-establish the dialectical tensions, interactions and relationships between spiritual culture and material civilisation within theory, education and practice.

“Architecture is the realisation of conceptual spaces of culture into material spaces of civilisation.”

- Nikolaus-Ion Terzoglou (2012:172)



2.1.2. Creativity and Urbanity

When one reflects upon the history of society, it becomes apparent that creativity was the lifeblood of cities. Creativity has always been needed for cities to operate as markets, centres of trading and production, through their critical mass of intellectuals, artists, entrepreneurs, students, administrators and power-brokers (Landry and Bianchini, 1995). Cities have largely been the places where different cultures mix, places where interaction generates new ideas, institutions, and artefacts, and Durban is losing its excitement as a city.

Durban today is going through a trying era of transition, in the wake of new urban concepts such as globalisation and sprawl, allowing cultures to avoid each other. Both of these concepts have resulted in the decay of Durban's central business district, as has been the case with most South African cities (Freund, 2008; van Rensburg and Da Costa, 2008:31). The decay of the old shared rhythms of life and work have given way to the rise of a new set of problems for Durban, such as decentralisation and urban sprawl to divided neighbourhoods and edge cities. Yet cities have always been places of problems and opportunity, crisis and change. Many problems and crises have been dealt with in creative and innovative ways. In the post-Industrial Revolution era, immediate problems were dealt with by creating physical infrastructure. Cities, such as

Durban, were planned and designed to operate as efficiently as possible, as per the dictums of political and economic agendas (Freund, 2007; van Rensburg and Da Costa, 2008:31). The outcomes of that rationality - first as a colonial city and later through apartheid legislation - has influenced the paradigms of the current century - how to create 'the good city' with the priority of improving a person's lived experience of the city (Landry and Bianchini, 1995), instead of purely focusing on how cities are physically shaped. For Durban to grow from a multi-cultural to an inter-cultural city, we have to address how people interact and connect. In order to encourage Durban to respond to change, we need to assess how atmosphere and 'soft' infrastructure is created (ibid.:13).

The pessimism regarding the state of sprawl cities, as pointed out by Landry and Bianchini (1995), reflects a cluster of new problems that have become evident. The first issue, and perhaps the most damaging one, is division. Durban may be incredibly diverse, in terms of ethnicity and culture, but due to the Group Areas Act, it was both racially and socially fragmented. Although apartheid was officially abolished in 1994, Durban's citizens continue to live largely segregated lives through what Professor Jeremy Seekings (2010:9) calls a "neo-Apartheid" mindset: people continuing to live in monocultural communities due to familiarity or comfort, as well as economic affordability. Second is fear and alienation, as cities have become more frightening to their citizens. Most of the fear is due to increased crime levels, particularly in Durban, but also due to issues such as victimisation and xenophobia (Desai, 2010). Many of the inhabitants of the city of Durban are from elsewhere - be they rural folk or citizens from other African nations - and are temporarily staying in the city for work. The third point is dissatisfaction with the physical environment. The city of Durban was designed to accommodate the dominance of cars, yet with the vast majority of the population forced to use public transport and act as pedestrians, tensions have arisen. Durban's urban

fabric is dominated by vehicular roads on a rigid grid, with pedestrians having to navigate a hostile public realm, as the walkways are insufficiently designed to address the needs of a walker. A fourth common trend, together with the aforementioned dissatisfaction of the public environment, is the awareness of mobility. There is a growing awareness of greater level of mobility for some, together with minimal mobility for others, as people are restricted by a lack of money, transport, or fear. Finally, fifth, is the lessening sense of locality, of shared space and of identity, the core factors that define cities as places. Many communities are becoming defined more by common interest than geographically.

Some of these points are not in themselves new, necessarily. Nor is the contrast between what exists and what we expect. Within the problems of the cities lies a possibility for change, as descriptions of cities have always interchanged between inspiration and disillusionment. Cities have long been seen as symbols of hope and faith, celebrations of the artificial, transient, vibrant, and the melancholy (Landry and Bianchini, 1995). Durban is faced with major issues of social inequality and injustice, which leaves much concern for the cultural consequences of urban life unprioritised.

2.2.1. Initial Concepts of the Creative Theory

Most of the discussions and arguments on the Creative Concept have their foundations built upon the works of two critical thinkers: Charles Landry's *The Creative City* (1995), focusing on how cities can react creatively to problems, and Richard Florida's *The Creative Class* (2002), which proffers the economic success of cities by attracting creativity. Both look at addressing the issues facing urban environments posed by the aftermath of industrial revolution. At their core, both approaches identify how creativity can and should be mobilised to help solve the abundance of problems endured by the city, with lateral, synthesised, cross-disciplinary approaches.

2.2.2. Charles Landry and the Creative City

Landry's approach to the creative concept has the aim of engendering a critical debate, whereby people would be inspired to think, plan, and act more creatively in their cities; to shift their mindsets on how to address urban problems through a creative lens. In his early work in Glasgow, Landry (Comedia; 1990) focused quite strongly on exploring the potential of the creative industries and their cultural resources as the concentrations points of what makes a city unique. As the concept developed, it became apparent that other actors are part of the creative ecology as well, being the economy, the political system, and the bureaucracy.

The Creative City imbues a 'culture of creativity' into how we operate within our urban environments. By supporting creativity and legitimising innovation in the public, private and community realms, it expands the collective ideas of potential and possibility to address any urban dilemma. Collaboration of social diversity and wide-range brainstorming generates a multitude of options whereas insulated thinking narrows down the scope of possibilities and urban innovations can only emerge after implementation occurs and is retrospectively reflected upon. This Creative City identifies, nurtures and attracts talent to mobilise talent, notions and creative collectives to develop and draw in the young and talented. Being individually creative is fairly simple, yet to be creative as a city is harder given the presence of diverse cultures and interests involved.

The built environment is critical for founding what Landry posits as a 'creative milieu' (Landry and Bianchini, 1995). It enables a physical platform from which a city develops its atmosphere or activity base. Defined as "a place - either a cluster of buildings, a part of a city, a city as a whole or a region - that contains the necessary preconditions in terms of 'hard' and 'soft' infrastructure to generate a flow of ideas and

inventions" (Landry, 2008:133). When discussing the duality of civilisation and culture, the parallel duality of hard and soft infrastructure comes to the fore. Hard infrastructure is the physical manifestation that contributes to a civilised society, such as the nexus of buildings and institutions - institutes, establishments, facilities, and other meeting places - as well as support services, such as health, transport, and other public amenities. Soft infrastructure speaks of a society's culture, thinking about how people can meet, exchange ideas and network by promoting 'third spaces', where people can be together. Another interpretation of third space is 'heterotopia', but rather than being what Foucault (in Soja, 1996) terms a 'place of difference', heterotopia should come to mean a place where difference meets and is allowed to prosper.

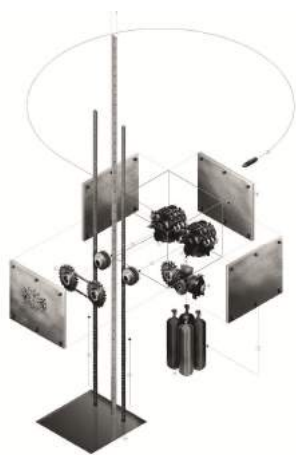


Figure 2.1 - City as machine, parts of a whole

Sourced: wordpress.com (2012)

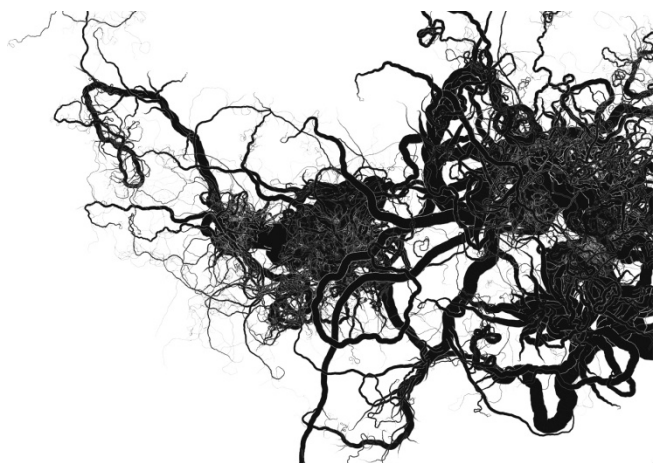


Figure 2.2 - City as organism, a living entity

Sourced: resonate.io (2014)

As this notion of culture versus civilisation and soft versus hard infrastructure develops, perhaps it is best then to compare the dualities through a metaphor as that of city as machine versus the city as an organism (Landry, 2006). As a machine (Figure 2.1), the city aligns itself with civilisation and hard infrastructure. The focus in this instance is on the physical and the perception of the city as complex machine that is composed of individual parts that can be individually adjusted, repaired or replaced through a linear thought pattern. This point of view understands efficiency and

development. When the city is understood as an organism (Figure 2.2), by contrast we see that everything is interwoven and interconnected. The repercussions, ramifications and reactions are considered and the sensory, atmospheric and psychological experiences are the primary focus (Landry,2006). Landry's developed country model utilises the unwanted parts of society and unused buildings, occupying them with 'fringe elitism' to drive improvement of both social networks and the area.



McArthur Street, Albert Park
previously a 'back of house' private street
now used for inactive taxi's and drivers
during the day

Figure 2.3 - An example of a changed street in the inner city

Author's photograph (2016)

Durban was founded with a clear colonial plan of residential, commercial and government components, each adequately linked yet clearly separate. The same fragmentitious planning paradigm continued through the apartheid era of growth as industrial components were added, and main city arteries into suburbia supported commercial activity and decentralisation as an international phenomena. But since the advent of the Republic era, the city core has lost its critical importance through the edge city uprisings and newfound suburban commercial growth, leaving many of the original zones of the inner city to find new meanings and relationships as municipal dominance lessened and new social networks emerged. This poses an interesting question of 'does a city need a core or is a decentralised city a valid expression of multiculturality?'. The relaxation of apartheid segregation laws saw a new order of a poor black class streaming into the city, seeing it as a pivotal dreamscape of their brighter future. Ironically, through a process of reverse-gentrification, or de-

gentrification, this led to the gentry migrating away from the city centre, and many of the economic generators following them : a dominant factor in class and cultural struggles, which persists today. Decentralisation suited the more affluent and mobile class, thus continuing segregation in neighbourhoods, being able to maintain the 'standards' to which they were accustomed, escaping the responsibilities, realities, and potentialities of evolving into a 'new South Africa', and so the intercultural dream was, is, largely abandoned, metaphorically linked to the abandoning of the city centre.

2.2.3. Richard Florida and the Creative Class

Initially, Richard Florida, an American economist and social scientist, identified a socioeconomic class, which he describes as the 'Creative Class' (Florida, 2002:67), a specific demographical segment of the population that requires creativity to pursue their careers, people such as designers, artists, scientists, and conceptual thinkers. His recent notion of 'the creative class' connects to Landry's initial idea of what a creative city is, Landry (2000) himself highlighting it as an important aspect in developed countries such as England and France, supplying the need for creative space due to increased urbanisation.



Figure 2.4 - Florida's criteria of the three T's for an attractive community for the creative class

Author's graphic (2016)

As per Florida's notion (2002:249-266), the gathering of the creative class is primarily determined by the quality of place. In order to attract the creative class, cities

should meet a set criteria of amenities, diversity, and vibrancy (Figure 2.4). This criteria, he surmises, consists of 'the three T's'. *Talent* - a place needs talented and lively individuals around to work with, to establish a creative atmosphere where ideas and concepts can develop. *Technology* - in order to function properly, the creatives require particular technological set ups, where the nature of the technology required is dependent on the people concerned. And critically, what Florida expresses as the most important T, *Tolerance* - communities need to be accepting of diversity and willing to work together towards a harmonious, heterogenous society. It is vital that a city know how to mobilise all of its assets. Each of the T's are essential yet individually insufficient to promote a creative city environment.

Florida developed his theory using a model for regeneration that started in Paris by the avant-garde artists gentrifying an area to draw in economic capital. The same process happened in New York's Greenwich Village and SoHo (South of Houston Street) districts, originally the realms of struggling bohemian artists but are now home to high-end boutiques, galleries, and the like. Florida took this gentrification phenomena and developed a marketable economic model for property speculators, but pays little heed to the issues of socio-economic accessibility, inclusion, nor the symbolic stature of a city centre.

Through his research, Florida mapped out the locational clusters of high-tech industries, which coincided with the clusters mapped out by his colleague, showing the clusters of gay demographic (Florida, 2002:255). He used this information to develop a 'gay index' to measure the levels of tolerance in areas, and so drew from this a measure of 'creative class potential' (Florida, 2002:256), as a first step to gauge safety and risk for development and investment. Following on to this, an additional index was developed in the same manner, measuring clusters of writers, designers, musicians, actors and directors, photographers and dancers. Florida titled this his 'Bohemian

Index' (Florida, 2002:260-260), validating it as an improved tool to quantify cultural amenities within a given area. Florida volunteers these indices as accurate measures for predicting creative class opportunity. His indices were drawn from data gathered only in the United States of America (Florida, 2002:255-261).

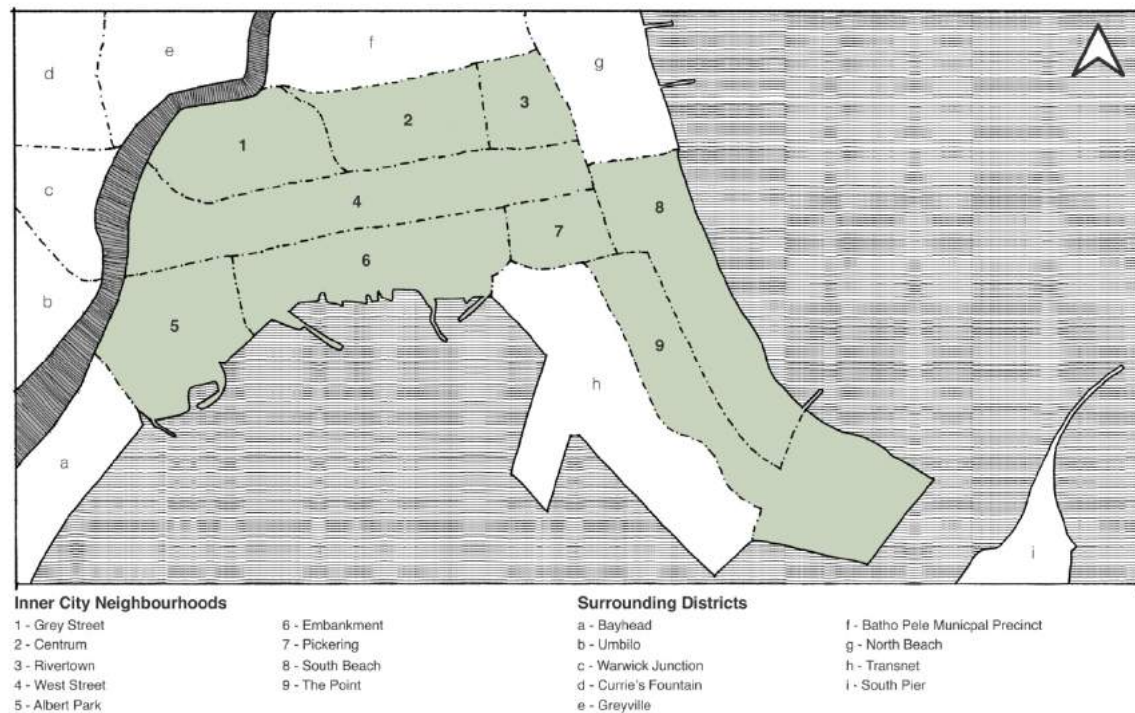


Figure 2.5 - Durban's colloquial neighbourhoods

Author's drawing (2016)

The thinking behind Florida's three T's is noteworthy as an approach, but his outcome is debatable. Florida's 'Creative Class' concept has been widely criticised for being a derivative of gentrification, and for its economic and social exclusivity (Krätke, 2010; Pratt, 2010:13, 2011:124; Sasaki, 2010:S3-S4; Scott, 2006), as it imports creativity without a basis of an existing bohemian class. We can see applications of the three T's principle in Durban, most evidently at 8 Morrison Street, a converted

warehouse in Durban's 'Rivertown' district, immediately north east of the central business district colloquially referred to as West Street (see Figure 2.5). What was a derelict warehouse previously used as a storage depot for courier goods, as seen in Figure 2.6, is now transformed into a creative business and event centre, as seen in Figure 2.7, that frequently hosts a wide range of exhibitions and events (Propertyuity, 2016). This does not use the creative index, but is a fabricated Disneyfication of the warehouse aesthetic.



Figure 2.6 - 8 Morrison as a derelict warehouse.

Sourced: www.sapropertynews.com (2016)



Figure 2.7 - 8 Morrison as a new creative hub.

Sourced: www.8ms.co.za (2016)

The example of 8 Morrison partially exhibits Florida's creative thesis, which implies that a city's economic prosperity is not based on the traditional economic development strategies, being industrial recruitment, workforce development or promotion of exporting product, but rather that the success relies on attracting new and retaining local creative talent through enhancing and popularising destination value. The concept of 'creative cities' refers to a mobilisation of the 'creativity' inherent in art and culture already existent in an area to create new industries and employment opportunities. The nucleus of Florida's hypothesis is that the role of place has changed substantially as a city's economy transitions from traditional industry to advanced and high-tech services (Florida, 2002, 2005).

2.3.1. Rethinking the creative theory

A common misperception of Florida's theory is that cities prosper as people of the creative class gather, according to various creative theory critics (Krätke, 2010; Pratt, 2010:14; Sasaki, 2010:S4; Scott, 2006). What these authors collectively establish is the requirement of the link between creativity and a 'culture-based production system'. Masayuki Sasaki (2011:S3) defines this system as a well-balanced system of cultural production and cultural consumption based upon an inclusive and comprehensive cultural capital. Ideally, a successful creative city should be socially inclusive. At its core, the concept refers to the mobility of the inherent creativity of culture and expression to create new opportunities for employment and creativity industry. In addition to addressing the social issues of the urban environment, this approach can quite possibly catalyse urban regeneration.

In Europe, a new urban model emerged with the European Union's 'European City of Culture' project (since renamed to 'European Capital of Culture'), highlighting the diversity and richness of European cities, celebrating the contribution of culture to foster a greater sense of place and belonging. This multifaceted approach has guided cities towards using their assets to economically improve themselves as entities through tourism, urban regeneration and image, creating new industries and opportunities for employment through the utilisation of the creativity inherent in cultural expressionism (Sasaki, 2010:S4).

Other theorists, like Professor Allen Scott (2006), have noted that the luring of the creative class does not automatically make for a creative city. Scott links the importance of the role of the cultural and economic sectors to the knowledge and information economies. While agreeing with some of Florida's fundamental logic, they criticise his argument in that it lacks an applicable development theory particular to the

local economies. What should be advocated, is a model that substitutes import by focussing on cultural industries to enhance consumption in the region, sophisticating human capital and a diversified workforce to develop new information and knowledge-based industries. The role played by local creatives on multiple levels within the city should be analysed - culturally, socially, and economically. Sasaki proposes a similar sentiment:

"... we could define the creative city as 'a city that cultivates new trends in arts and culture and promotes innovative and creative industries through energetic creative activities of artists, creators and ordinary citizens, contains many diverse "creative mileaus" and "innovative milieus," and a regional, grass-roots capability to find solutions to social exclusion problems such as unemployment ... "

- Sasaki (2010:S4)



By analysing Japanese case studies, the Kanazawa Citizens' Art Village and the New World (Shinsekai) Arts Park Project in Osaka, Sasaki developed a conceptual model for a cultural production and consumption grounded in the cultural capital of a local economy (Sasaki 2010:S5), diagrammatically explained in Figure 2.8 below.

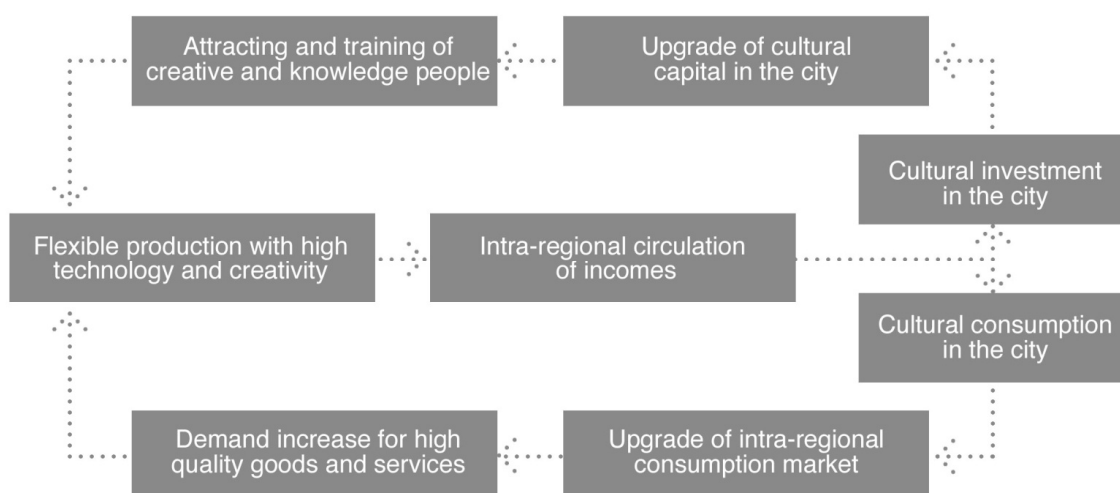


Figure 2.8 - Cultural mode of production model.

Sourced: Redrawn from Sasaki (2010)

In Figure 2.8, we can see what Sasaki terms the "cultural mode of production utilising cultural capital" model (2010:S4-S5) is a method of developing new industries for the transition of a city through high quality cultural capital. This is a creative response to the urgent problems posed by the decline of industry in cities. The mode of cultural production consists of five goals, see Figure 2.9 below, for a creative city to strive for: (1) to produce goods and service of high cultural value, by integration the skills and ideologies of diversity artisinal group. (2) Establishing an integrated and organic network of related industry structure that develops endogenously in the region. (3) Establish a micro-economy for the circulation of income. (4) These new cultural investments then lead to the establishment of colonies of cultural systems around the region. (5) The cultural consumption improves the quality of local markets and spurs a greater demand for cultural production.

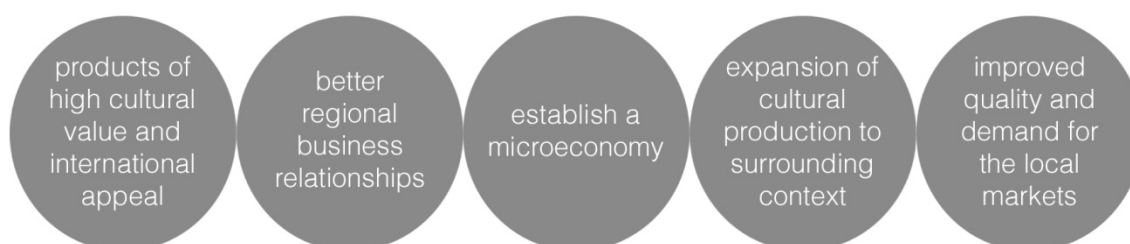


Figure 2.9 - The five cultural production goals of an aspiring creative city

Authors graphic (2016)

The applicability of Sasaki's model is limited as it is based on a largely homogenous Japanese society. The principles, though, hold merit towards adapting a working model to achieve intercultural outcomes using the capital and latent assets for a multicultural society. Figure 2.10 describes the adaption of Sasaki's model for cultural mode of production to achieve intercultural growth in Durban's innercity.

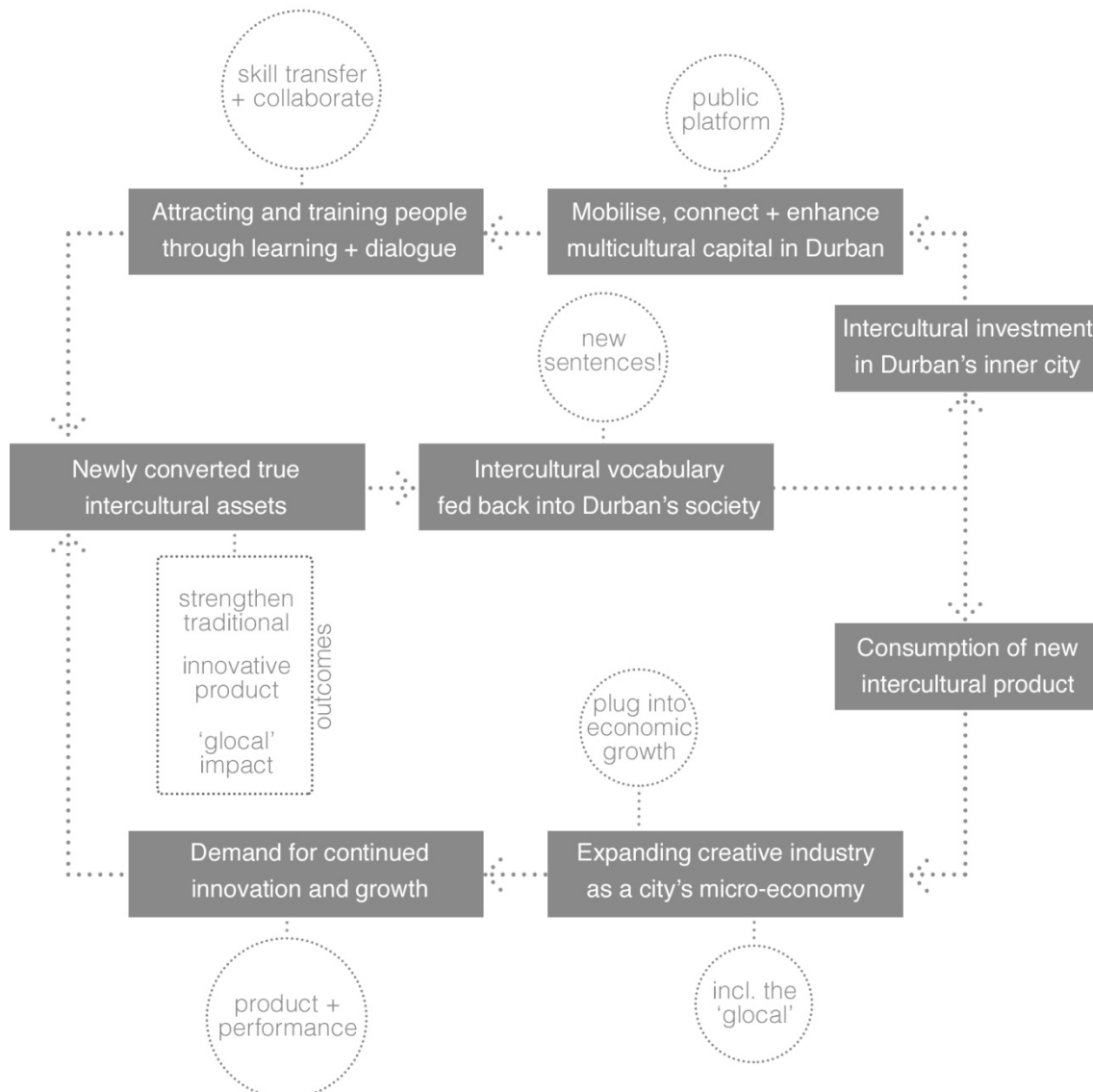


Figure 2.10 - Durban's intercultural mode of production

Author's graphic (2016)

2.3.2. Creativity and social inclusion

"How do differing people find a means of using the word 'we'?"

- Richard Sennett (1989:82)



In this era of globalisation, it is critical that the creative city theory confronts issues of exclusion, and to stimulate better opportunities for access and affordability in the creative industry. Sasaki (2010:S5) and Pratt (2010, 2011) describe in their

research that these inadequacies result in individuals feeling powerless and having difficulty in functioning as an active member of their communities. What prevents a city from becoming social inclusive creatively, though, is a lack of policy that allows for all members of a particular region to participate economically, culturally and socially in their communities.

Professor Andy Pratt (2010; 2011) further argues the case for the life of cities as based upon the fields of creativity and culture, as well as the social and economic. His primary stance is to refute the idea that success depends purely on the simplistic association between the creative economy and the modernisational representation of economic development to draw in the creative and mobile elite. What he highlights are the roles played by the historical and locally specific practices of creativity and culture. In the case of Durban, there is the added aspect of race, which has played a role in the evolution of Durban spatiality, particularly in areas such as Cato Manor, Warwick, and Grey Street. The western edge of the inner city was, and still is to a large extent, Durban's greatest area of racial intersection, through the markets. When examining the Maboneng Precinct in Johannesburg (Figure 2.11), and locally the Station Drive



Figure 2.11 - Maboneng Precinct, Johannesburg

Sourced: <http://prppublicstore.blob> (2016)

(Figure 2.12) and Rivertown (Figure 2.13) precincts in Durban, a common thread in the establishment of these places rely on regenerating decayed industrial areas. The issues around what is essentially a process of gentrification is that the mobile elite drawn to the amenities provided at these locations do come into these areas for recreation or work, but not many of the users actually live in the area. This then contributes to the temporality of the place, as the interaction is not extended to all aspects of human life. The other major obstacle is that of affordability, as access is denied to a large portion of society and thus exposure is again limited. With reference to articles on Maboneng, written by Moonsamy (2013), and Tolsi (2016), the perception of such places by the adjacent locals are that these are "incursions of the bourgeoisie" on the doorstep of the excluded locals, and just make their part of the city smaller. The general consensus of their data gathered is that the issues remain unseen and unaddressed by the greater society.

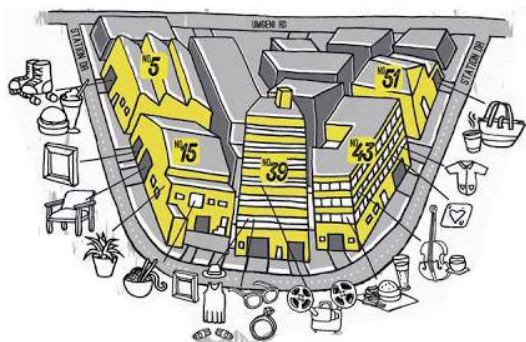


Figure 2.12 - Station Drive precinct, Durban

Sourced: www.thebucket.com (2015)



Figure 2.13 - Rivertown precinct, Durban

Sourced: www.designindaba.com (2014)

The objective of the creative city should incorporate the foundational logic laid out by Florida's three T's (Florida, 2002), and Landry's city-wide creative approach by focussing on the quotidian experiences of the city's inhabitants. The creative concepts should thus be applied to the societies as a whole; to draw from and build upon Durban's diverse ethnic, cultural, and socio-economic resources and potential. The

creative approach thus entrenches itself from a humanist stance, promoting social cohesion by shifting the primary focus from economic development. Social cohesion in Durban is attributed to the lack of interaction between the different cultures that exist within this multicultural city (Bond and Desai, 2006; Freund and Padayachee, 2002).

The creative economy and creative industry are perhaps considered and conceptualised in the wrong perspective because of the words associated to it - economy and industry. Pratt (2010) states that the field itself requires a more subtle and articulated idea of organisation and nature of work. The creative economy/industry is not measurable by the same quantitative restrictions as the more traditional sense of the words economy and industry, and this in itself has lead to a lack of political support and growth. Traditionally, industry implies 'production', but in the case of creativity and culture, we are drawn back to Landry's call for 'soft infrastructure' (Landry and Bianchini, 1995; Landry 2006; 2008). Here, it is how the city provides for the social environments of its humans through the 'reproduction of cultural and creative assets' (Pratt, 2010).

"Creativity helps to develop culture and identity because the innovations that it generates shape what a place becomes."

- Charles Landry (2000:xv)



It is critical for Durban, as a creative city, to undergo evolution by working with existing creative capital of an area, not revolution by importing creative resources. The evolution will require plugging into the existing city fabric and networks (Figure 2.13), reimagining the inner city as opposed to the city as a whole : its role, position, function, and identity towards becoming a creative city. Durban has several spaces that can offer up fertile residential territory from which to address this acute issue, with several critical connections, described in Figure 2.14.

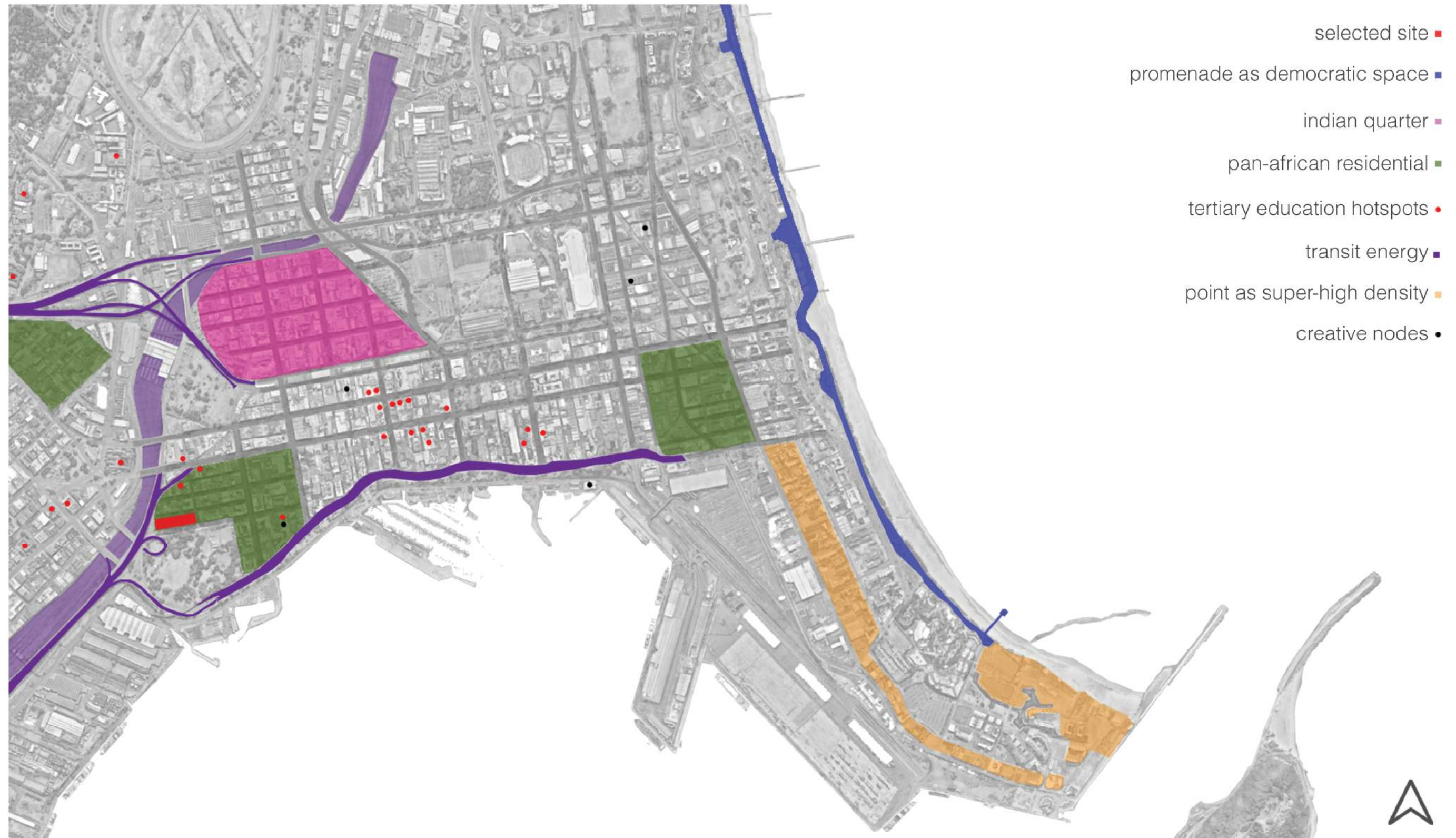


Figure 2.14 - Map of Durban plug-ins
Author's graphic (2016)

The selected site in the western edge of the inner city offers opportunity for growing an intercultural ethos in an existing neighbourhood, as it is well situated and connected visually and in terms of transportation links and adjacent neighbourhoods and precincts. The site selected opposite Albert Park can mobilise the creative forces to create access to the middle class tier, by becoming an arts precinct that serves not just the immediate context, but the greater Durban area as a whole. A creative city should incorporate the following layers:

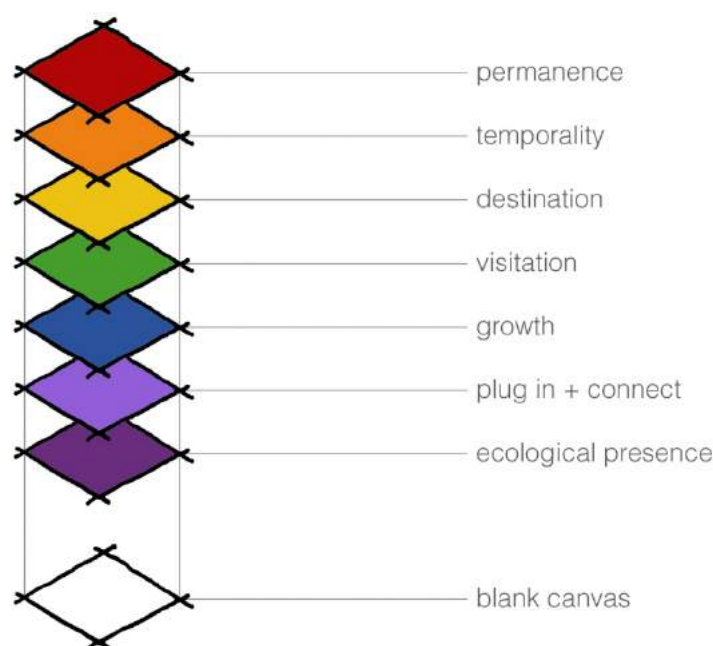


Figure 2.15 - Creative city layering

Author's graphic (2016)

2.3.3. From a multicultural paradigm to an intercultural city

To describe a city as 'multicultural' is a reference to the diverse cultures and communities that coexist in parallel through tolerance, acknowledgement, acceptance and recognition. Durban, as a post-apartheid city, geographically defined its racial and cultural differences through the Group Areas Act during apartheid (Freund, 2006), and since the birth of the Republic, people have continued to largely live in continued segregation (Seekings, 2003). An intercultural city transcends what is different by

focussing on how these differences can exist in shared space, which contends that interculturalism leads greater well being and prosperity (Wood and Landry, 2008), through reflection upon the past and targeting common efforts towards the future.

In South Africa, many cultures exist in close proximity through work but are still disconnected, giving rise to renewed waves of racialism through political agendas (Milazi, 2012). Milazi advocates that Mandela's era moved the nation towards greater acceptance but since has settled back into the 'Neo-Apartheid' paradigm raised by Seekings (2010:9), whereby people choose to reside in racial clusters, separated by socio-racial stratification in lieu of racial integration within class commonalities. The notion of multiculturalism, particularly in European countries and Canada, has been strongly contested by Yasmin Alibhai-Brown (2001). Conceptually, it allows for the freedom to express culture identities, provided that it is not to the detriment of the dominant European culture, but has been critiqued as a means to further discriminate racial, and to prohibit intercultural exposure through distrust and stereotypes. This is an issue highlighted in Durban by Ashwin Desai (2010), bringing to the fore issues between identities that have arisen from a lack of understanding. An intercultural paradigm is born from a dialogue between multiple cultures (Figure 2.16), expressing the values of each culture's ability to innovative.



Figure 2.16 - Multiculturalism + Dialogue = Interculturalism

Author's Graphic (2016)

2.4.1. Architecture as Intercultural Allegory

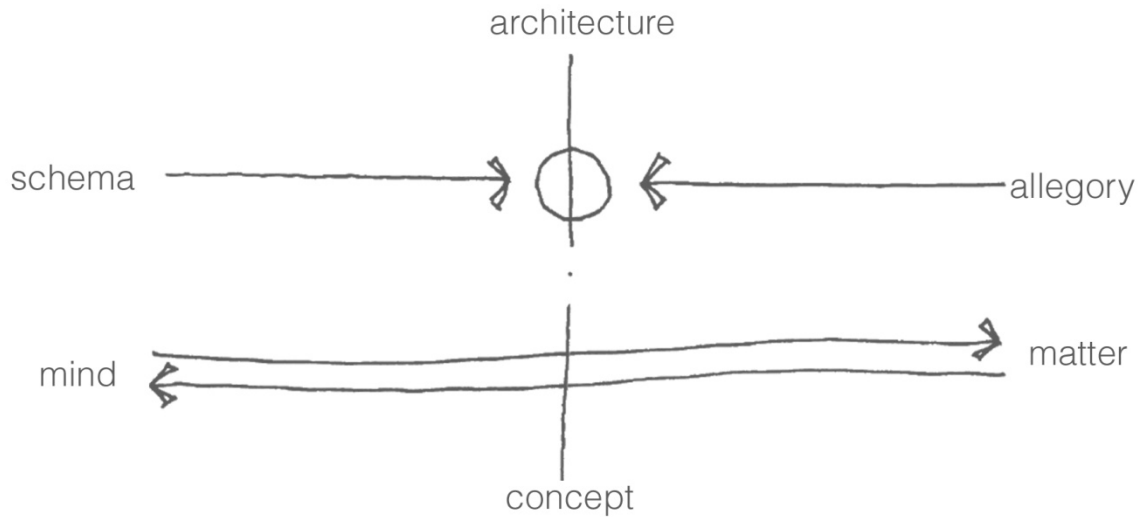
"Architecture can be seen as the psyche, or collective mind, in spatial and structural form of a culture. Until the invention of the printing press, architecture was the primary means of the expression and communication of the ideas, values and beliefs of a culture."

- John Hendrix (2012a:208)



Architecture is still capable of expressing the human condition. Since the advent of the Modern Movement in the 20th century, with its goal of addressing the multiplicity of cultures existing in the same space through standardisation and homogeneity, architecture has been driven by capitalistic consumerism ideals (Hendrix, 2012b). The economic focus and architecture having critically become an object of fashion that has disengaged the role played by architecture as an artistic expression of the conditions of human life. There is a growing disconnect from architecture as an expressive and communicative tool for the ideas, beliefs, and values of contemporary society. Historically, societies were hegemonic in their ideological philosophies and beliefs, but this has since changed, particularly in post-colonial cities.

In order to fully explore the potential for architecture, one should explore the dualities that architecture is capable of containing. Humans exist in a natural environment, where architecture is a self-conscious reasoning and logic employed to understand that existence within the environment; an expression of the human condition. As Hendrix (2012) explains, humans have explored what it means to be human through architecture as their expression. This is a relationship derived between the functional requirements of a social culture and the physical requirements of human existence in life; a dialectic between the universal and the particular, between the material and the mind.



*Figure 2.17 - The relation of the three dualities of Schema-Allegory, Mind-Matter, and Architecture-Concept
Author's graphic (2016)*

This duality of mind and matter is manifest in our architecture, the expression of our society. Our existence is determined by our kinaesthetic spatial ability, how we answer our question of being through an existential compliment. We have the matter of our contexts, and our place within rationalised by mind and thought. We perceive our surrounding multifarious environment, reasoning with logic to understand the metaphysical. Our contexts change dramatically over time; our paradigm with it. Hendrix (2012) describes architecture as the realisation of identity between that which is around us, the organic, and what we use to coordinate it, the inorganic. Hegel described this instinct as humans "manipulating external inorganic nature that it becomes cognate to the mind" (in Hendrix, 2012:209). We develop architecture as a way to represent the organic through the inorganic. By taking the organic, the inorganic becomes allegorical in its function, but still operates within a human framework, a schema. Architecture is conceptualised from this, the manifestation of human reason, identity, and ethos. Figure 2.17 visualises the coming together of conflicts and complements, the dualisms of the mind and the matter, the allegorical and the

schematic, and architecture and concept. As the dualities are contested, and architecture develops from within, we formulate our collective identity grounded in the multifarious environs, our *Zeitgeist* (Hendrix, 2012).

“Concepts have immense power to shape how we view the world and to simplify the seemingly complex.”

- Charles Landry (2000:xvii)



But in the 21st century, architecture has become less the expression of culture and more a commodity of society. Threatened by the contemporary ideological positions of production and economic structures, architecture has shifted towards consumerable novelties through capitalism. Given the challenge of identity posed by the presence of multiple cultures, architecture reverts to the homogeneity of technical production, and culture-specific identity falls by the wayside (Hendrix, 2012) as the main differences of architectural expression across the world are governed by regulations to produce similar outcomes.

Architecture has the potential to express Durban's human identity by combining the poetic and the metaphysical. Reconciliation of the physical, functional requirements with poetic potential. As culture-civilisation dialectics need to be reaffirmed in society, so too does the potential for architecture to communicate humanist notions that celebrate a truly intercultural identity. The 'apartheid city' stands as an example of urban social engineering (Seekings, 2010:9). It was highly ordered in terms of spatiality. As the South African cities are now described as post-apartheid, they still remain deeply segregated by both class and race. The city has simply moved from a fragmentation and inequality based on discrimination to fragmentation and inequality based on class (Seekings, 2010:13). The major shift has seen the perception of Durban's inner city shift from white to black, as well as the economic concentration of

the central business district become decentralised through the founding of a new edge city in uMhlanga. Areas such as Chatsworth, Phoenix, uMlazi, and kwaMashu still maintain their respective ethnic cultures today through the persistence of the multicultural paradigm.

Architecture should support the visceral qualities of the city, constructing an ebb and flow that switches between the physical city and the proto-architectural experiences that it holds. This is a response to what Coates (2003:42) highlights as humans being individuals that have a general need for "contrasts, realities, stories and emotions", a specific capital readily available in a multicultural society and capable of generating paradoxes, oxymorons and tropes of existence itself within a vital spatiality. This common need is a base human need that is translated into a cultural setting and multicultural setting, evident through a multiculturalism of vocabulary within a single person and their broader context of emotions and responses.

Cities that cannot be represented cannot be designed. The challenge is how to address the locality, identity, freedom, diversity and security; how to address this through an architecture that emphasises local identity and not a corporate ideology. The architecture is made through its particularity in its variety, not uniformity. This reinstates the empathy between the imaginary and the quotidian. The notion of an intercultural, interdisciplinary arts precinct positions itself to unite and respect the multiplicity of the society of Durban, deconstructing the barriers between difference that exacerbates misunderstanding.

2.5.1. Conclusion : Chapter 2

Cities are physical indicators of civilisation, they're economic centres and political hotspots. Durban as a city has been designed for efficiency through hard infrastructure; the city centre was designed to fulfil a particular function first, and accommodate humans second. That function has migrated away and the city's function and identity has changed. Civilisation represents the material half of humanity, and culture the spiritual. The inner city faces a struggle of space as a functional construct versus space as a cultural construct. Culture doesn't solely refer to the predominant ethnic and religious categories, but economic and class divisions within these. A common threat to interculturalism is the perception of it representing the social minorities and the non-dominant. For the sustainability of the project, it is critical that the dominant culture be considered an equal component of the puzzle, critiqued and dealt with in the same manner. This binary rationalisation of humanity asks of Durban the question of what its function is and what the quality of the lived experience of a human user is.

Addressing these questions through creatively thinking about the city is a theory raised by Landry, who takes a very descriptive approach to rationalising the creative city. The credit of Landry's work is that he describes the creative city, adapting to changes, obstacles and the unforeseen. The core of his theory is around experiencing the city, building on local culture and identity. Florida, on the other hand, is a realist. He looks at creativity as a commodity to be capitalised on through economic understanding, using the 'creative class' to boost local economy. This functional approach is often at the expense of human experience and connection, as the thesis would posit catch words like 'tolerance' of peoples differences is geographically accessible, but not socially or economically so. Florida's model bases itself upon plugging a new community into a derelict area that often becomes very

insular and through a disconnect between its social and geographical contexts, as is the case with local projects such as 8 Morrison and to a lesser extent, Station Drive. But Florida shouldn't be disregarded; as a realist, his work has merit in that it promotes destination value and increasing the attraction of an area through idealist principles. The issues that arise are a lack of self-sustainability due to gentrified outcomes and a narrow foundation on a social sector that he himself describes as highly migratory.

Sasaki posits using endemic cultural heritage as capital for developing a sustainable system of traditional culture and innovation to generate a creative culture. Sasaki's work, however, is limited in that it is founded in the dominantly homogenous Japanese culture, but this provides a good foundation to be developed and applied to Durban's multicultural society.

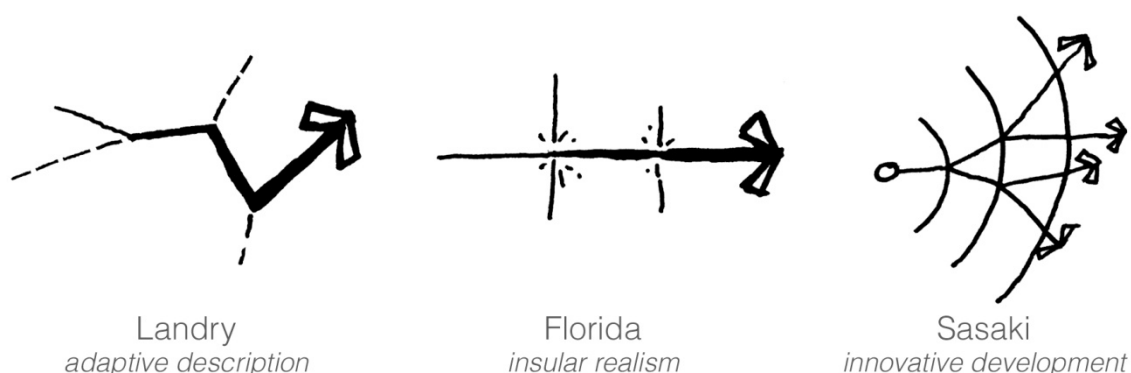


Figure 2.18 - Diagram comparison of creative class and city theory

Author's graphic (2016)

Landry acts as a descriptionist, his original theory growing and adapting as new views or perspectives become apparent, growing stronger and evolving to fit within its positional context. Florida is more real about what is clear, defining a way for driving economic development through the creativity of people. The theory expresses social inclusivity and accessibility which is geographically true, but the lower economic stratas have no point in which to plug in. The theory becomes very insular and strengthens its

singular position the more it is challenged by social inclusion issues. Sasaki simply starts with traditional culture as a raw resource, like ore, which is developed through innovation and technology to strengthen traditional culture as well as revitalising it in the contemporary age.

The key to understanding how Durban can become more of an interculturally creative city relies on the various sectors of society being able to successfully work together to achieve this, sustainably. The positives and negatives of each theory discussed have to be critically understood so as to tailor a model that can succeed in Durban's inner city. The South African city today is a place where different cultures meet, Durban even more so with geographically contained physical space remaining quite small, with potential for greater density. Chapter 6, through concluding the research component of the dissertation, will present a succinct theoretical matrix for the strengths and weaknesses of each theory and empirical research herewith discussed, to form a recommendation going forward with Part II : the design.

There is no standard model for developing an intercultural space, but there are prerequisite understandings that are necessary to successfully establish a space for interculturality that inspires people to reimagine their city and society. History, spatial contracts, social relationships, cultural capital, human capital, and possible mediums for promoting intercultural dialogue and integration and mutual appreciation. Architecturally, there is a gap in designed intercultural manifestations and centres that catalyse interculturalism in a place, as the 'field' of interculturality resides in the academic realm.

The key driver of the city should be to make people dream again, to capture the energies of its human capital and redistribute it in a positive light across the diverse cultures and stratas.

Chapter 3 _ **Space, Humans, and Entanglement**

Drawing from theories of Space and Entanglement, this chapter looks to derive alternative ways of exploring Durban's cityspatial ability and how space is interpreted creatively. Through a trialectic critique of how space is constructed and socially experienced, an understanding of Durban's potential for an inclusive spatiality is developed.

"The city is a place that implicates how one derives one's ethics, how one develops a sense of justice, how one learns to talk with and learn from people who are unlike oneself, which is how a human being becomes human."

- Richard Sennett (1989:83)

3.1.1. Contextualising humans in space

The first step to be taken towards developing a spatiality is to understand how humans think about, construct, and exist in space. Modern thought on space can be drawn from the work of Lefebvre (Stanek, 2011), as well as the derived theories of Soja (1996, 2000) and Thrift (Crang and Thrift, 2000; Thrift, 2006). Lefebvre, a protean intellectual who coined 'spatiology', determined space into three psychological components: 'physical space', space as it exists naturally; 'mental space', the formal abstractions of space; and 'social space', the ways in which humans live in and experience space (Merryfield, 2000). Social space has been conceptualised and theorised by other authors such as Soja (1996), in his derivative entitled 'Thirdspace', and Thrift (2006), who breaks down the types of experiences and constructs that humans build for themselves to rationalise space. What Lefebvre does differently to those who wrote about space before him is to shun the fragmentation of spatial rationalising as this approach leads to misconceptions and non-holistic understanding, basing the core of his stance on his theory, the *Production of Space* (Merryfield, 2000; Stanek, 2011).



Figure 3.1 - Spatial Theorists and their theories as discussed in this chapter

Author's graphic (2016)

As a Marxist thinker, Lefebvre sought to understand 'spatiology' by examining the roots of the notion of space. For Lefebvre, 'social space', meant understanding through duality, through comparison. Soja (1996:30) highlights Lefebvre's maintenance of a deeply peripheral consciousness, whereby existence is sought within the relationship in between, permitting a more open view at odds with those positioned strongly at either pole. Lefebvre persists with dialectically relating the 'conceived' with the 'lived', or as he later describes as the between "representations of space" and "spaces of representation" (Stanek, 2011:156-158). For Lefebvre, lived space is an experience particular to the subconscious reaction; emotional, sensual, intimate. Conceived space invokes a reaction of the mind; intellectual, abstract, distancing. The dialectic of these two pairings were seen by Lefebvre as homologous, drawn from the same source, physical space. But to rigidly interpret this dyad through categorical equivalence undermines the integrity of dialectical reasoning, to view the two spaces of mental and social as absolutes, closed to new, unexpected possibilities (Soja, 1996:30). Lefebvre repeatedly wrote the phrase "*Il y a toujours l'Autre*" - two terms are never enough (cited in Soja, 1996:31). There is always the 'Other', a third term describing the reconstruction of the mental-social space interaction, meta-philosophically creating an-Other that translates and comprehends beyond a simple sum of the two parts (Soja, 1996:31).

Figure 3.2 is an interpretive parti diagram to depict the relationships between Lefebvre's three spatial components, and how they link to the other theories discussed. A spatial understanding is drawn down two critical paths from the same core of 'physical' space. Humans interpret space both consciously as well as subconsciously, as 'conceived' space and 'lived' space respectively. These two interpretations form a dualism in the production of space, as each informs the other, although both stem from the same root. The engagement between the 'conceived' and

the 'lived' thus creates a third term, a sense of 'Other', the in between of what we think and what we feel in a space. Soja refers to this as "thirling-as-Othering", which he uses as the keystone to understand both the meta-philosophy of Lefebvre, and the conceptualisation and evolution of what he calls "Thirdspace" (Soja, 1996:31).

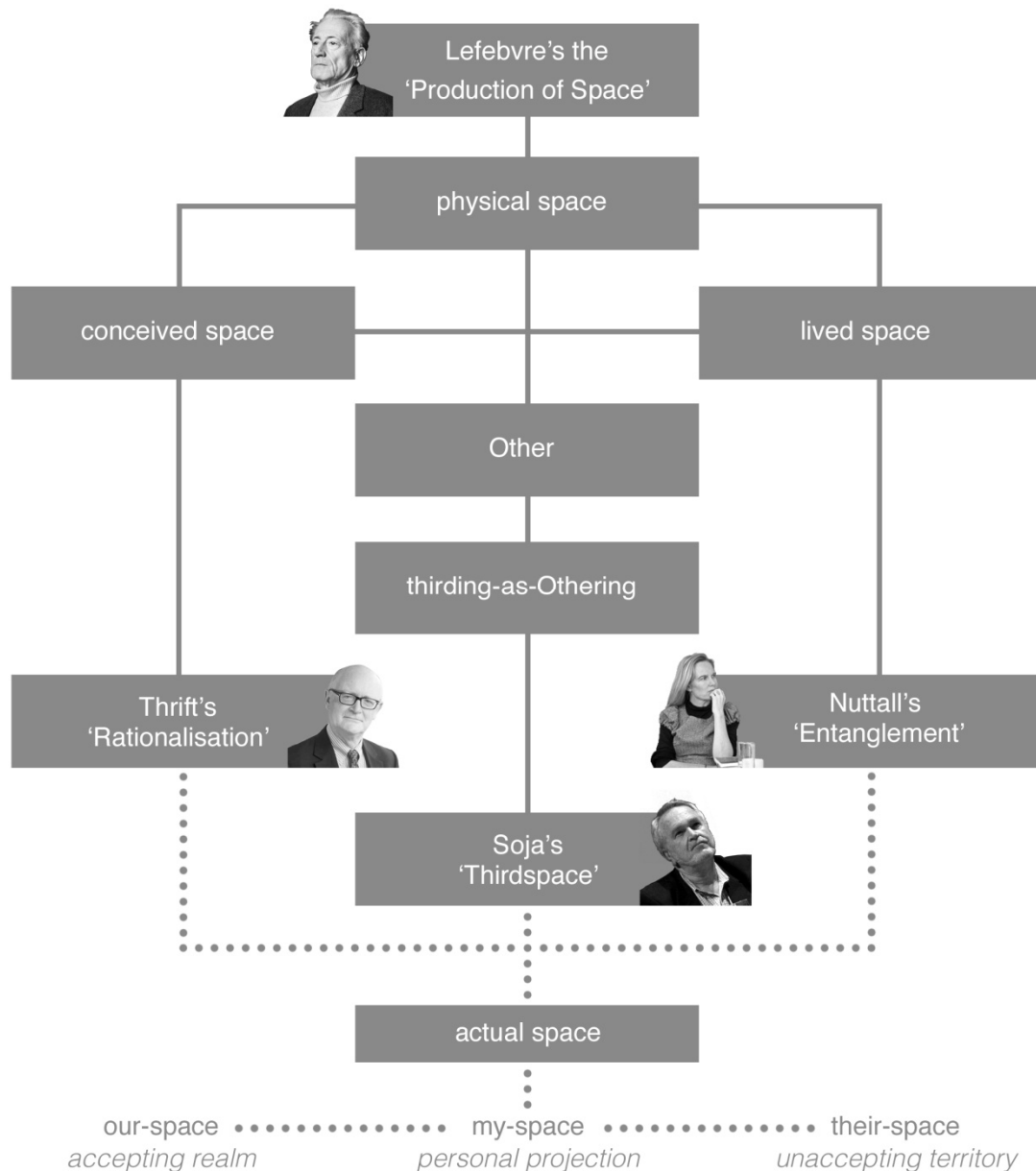


Figure 3.2 - The 'Production of Space' theory and development of argument

Author's graphic (2016)

3.1.2. Thirdspatial Ability

The terms 'Other' or 'thirling' are reductions, and all forms of reductionism begin with the allure of binarism, the closed opposition of two terms, elements or concepts. Whenever confronted by these rigid polar dualities, Lefebvre sought to blur the differentiation through the inception of a third possibility, a moment, spawned from the original pairing but is more than just a combination or marginal position within an all-encompassing gamut; he eruditely yearned for an-Other term (Soja, 1996:60). This critical perspective is the first step in transforming socio-spatial epistemology from the closed and categorical rationale of either/or into the open and dialectic logic of both/and. Thirling introduces an essential option of 'other-than' that engages and critiques through its otherness. In lieu of deriving from an additive composition of its ingredients, it deconstructs and disorders to provisionally reconstruct the surmised totality that is both similar and yet distinctly different (Figure 3.3) - open to 'alterneity' (Soja, 1996:61). Lefebvre's spatial trialectic correlates with that of Soja, where physical or perceived space is described as a 'Firstspace' perspective, the mental or conceived space as 'Secondspace', and the social or lived space as an-Other perspective of 'Thirdspace' (Soja, 1996). Thirdspace is drawn from Lefebvre's notion of the impact of the "Other" in spatial interpretation (Soja, 1996:31), and completes Soja's cumulative spatial trialectic which is thoroughly open to supplementary otherness, to perpetually develop spatial knowledge.

$$\begin{array}{l} \text{social} + \text{lived} \neq \text{Other} \\ \text{social} + \text{lived} \approx \text{Other} \end{array}$$

Figure 3.3 - Other as deconstruction/reconstruction of 'social' and 'lived'

Author's graphic (2016)

3.1.3. Understanding the spatial turn through the art of Julie Mehretu

Thrift (2006:139) provides commentary on the 'spatial turn' that has occurred in the social sciences and humanities since the 1980's, rising from a variety of theoretical and practical incursions. The identified effect is being viewed as a constantly expanding entity of spaces and territories of differing inhabitations. This shift, Thrift explains, is of enduring impact because it interrogates the presumed categories such as 'life', 'material', and 'intelligence' by emphasising the materiality of our world. The study of space is evolving to accommodate this fact, the corporeal process that a material philosophy outlines. The Ethiopian-born American artist, Julie Mehretu, reflects this shift through her integrally layered, flickering topographies.

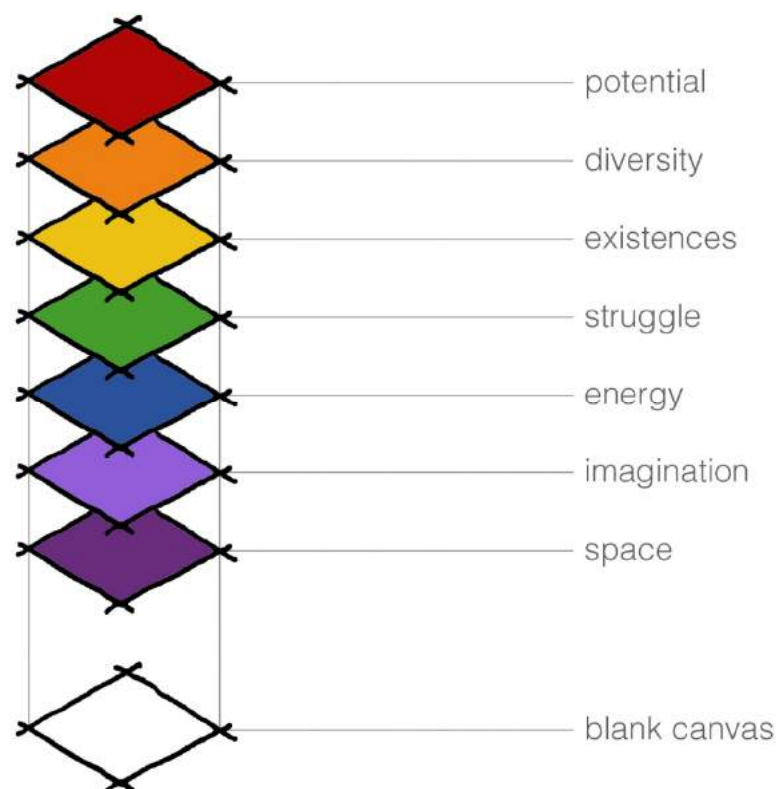


Figure 3.4 - The layering process of Mehretu's work

Author's graphic (2016)

Mehretu's work juxtaposes a variety of spaces, dynamics, existences, and imaginations, situating each in tension with the others but never opting to resolve them. These collisions and cataclysmic conflicts exist in tandem with the "speed, dynamism, struggle and potential" that Mehretu interprets in spatial existence (Mehretu quoted in Thrift, 2006:140). In lieu of resolution, Mehretu's role is to present a sense of trajectory that is the closest resemblance to what society calls history offered by social theory (ibid.:140). Mehretu's creations proffer four conjunctive principles towards the approach of spatial understanding (Figure 3.5 below), drawn similarities and derivatives from Lefebvre's production of space theory. (1) Everything is spatially distributed and interlinked, not just produced as a consequence of other spaces but lived because they become connected. This goes beyond the simple concept of complexity, rather to refer to insights of Tarde (quoted in Thrift, 2006:140), of how the lesser can be as complex as the greater, and become the more crucial entity within the relationship, transcending scale. (2) Boundary does not exist: spaces are permeable to an extent, connected and flowing. (3) Space cannot be static nor stable, it is constantly moving despite otherwise attempts. Space is a shifting of vectors which pluralise themselves through the expressions of their own energies, constantly reconfigured (Thrift, 2006:141). (4) There is no one kind of space. Space may be perceived as a place to meet, to be scaled, to emerge, to translate. All of these exist, and all don't, synthetically.

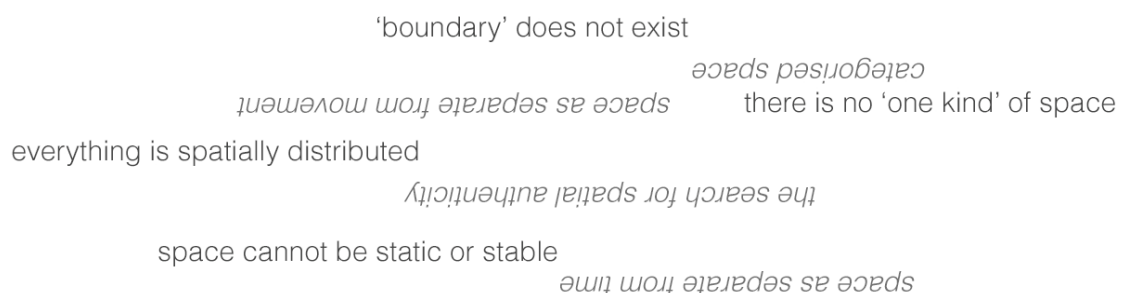


Figure 3.5 - Mehretu's four spatial principles and four spatial challenges

Author's graphic

Mehretu's work also represents a digression from four other ways of thinking about space (italicised in Figure 3.5). (1) The search for spatial authenticity, aligned and rationalised. (2) Metrically categorised space, divided and compartmentalised. (3) Space as separate from movement, where sight and sound are the primary sensory considerations. (4) Space as separate from time, where time is spatialised at the exclusion of movement, ignoring the poetics of the time-space-movement trialectic of everyday life.

Mehretu simultaneously layers the personal and universal, the local and the global, to create a mapping of cityscapes. Mehretu (New York Times, 2007) is interested in "the nondefinitive element of abstraction, it never is a black-and-white situation".



Figure 3.6 - 'Black City' by Julie Mehretu (2007)

Sourced: nytimes.com

Figure 3.6 shows Mehretu's painting *Black City*, a depiction of the city of Detroit in the United States of America. In this work, Mehretu layers drawings of structures from those in early Japan and Mesopotamia to Hitler's Atlantic Wall bunkers along the French coast. Mehretu executes a process of constant erasing and redrawing, allowing the marks to become ghosts of activity and a dark haze of ruins. On top of the architectural layers, she draws hordes of abbreviated marks, which come to represent social operators, surrogates for people and communities, centring and exploding out as trajectories of human movement, emphasising the dynamism of cityspace. The title, *Black City*, suggests the bleak mood and security issues in cities preoccupied with conflict. The title also has inevitable racial connotations, an issue that always arises in conversations on Detroit, just as it does in Durban. Another major theme is that of class, which is further expressed in her three works, titled *Stadia 1* (Figure 3.7), *Stadia 2* (Figure 3.8) and *Stadia 3* (Figure 3.9). These four works speak of the masses of the working communities, who sustain the vitality of cities such as Detroit and Durban. The *Stadia* series present an outlook on the architecture of stadiums and their significance to humanity through history as the conceptual point of departure. Dark centrifugal marks and flag elements cluster and array to create a chaotic focal sense. Stadiums have been used for executions after military coups in Chile, or shelter from hurricanes in New Orleans, offering order and security. Stadiums act as containers for humanity, yet can be broken down in the intensity and excitement of a smothering crowd (New York Times, 2007).

"We should think of space as full of matter which is inherently fluid, capable of every sort of division, and indeed actually divided and subdivided to infinity."

- Gottfried Leibniz (cited in Coates, 2003:38)





Figure 3.7 - Stadia 1 (2004)

by Julie Mehretu

Sourced: nytimes.com



Figure 3.8 - Stadia 2 (2004)

by Julie Mehretu

Sourced: nytimes.com

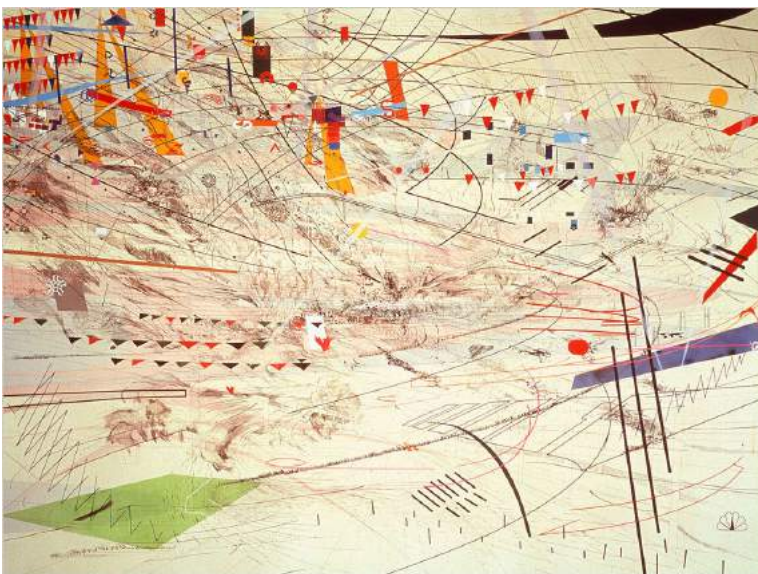


Figure 3.9 - Stadia 3 (2004)

by Julie Mehretu

Sourced: nytimes.com

3.1.4. Human existence in the Cityspace

"City dwelling situates one's own identity and activity in relation to a horizon of a vast variety of other activity, and the awareness that this unknown, unfamiliar activity, affects the conditions of one's own."

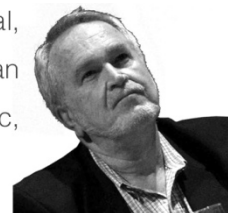
- Young (1990:237-238)



Lefebvre describes space as "this most general of products", noted by Soja (1996:45), who then draws from this and proffers a trialectic of spatiality-historicity-sociality, to compliment Lefebvre's spatial trialectic of physical-mental-social space. Soja (1996:45) gives the spatial description of:

"Space is simultaneously objective and subjective, material and metaphorical, a medium and outcome of social life; actively both an immediate milieu and an originating presupposition, empirical and theorizable, instrumental, strategic, essential."

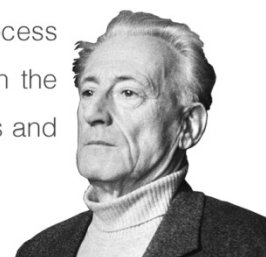
- Soja (1996:45)



Lefebvre redefines and recasts the critical thinking of space from an epistemological to an emancipating social practice through a process of practical theorisation. Using his trialectics of space, he makes another crucial connection and asks the critical question that innovatively spatialises and inverts a elementary assumption of historical materialism:

"There is one question which has remained open in the past because it has never been asked: what exactly is the mode of existence of social relationships? Are they substantial, natural, or formally abstract? The study of space offers an answer according to which the social relations of production have a social existence to the extent that they have a spatial existence; they project themselves into a space, becoming inscribed there, and in the process producing the space itself. Failing this, these relations would remain in the realm of "pure" abstraction - that is to say, in the realm of representations and hence of ideology: the realm of verbalism, verbiage and empty words."

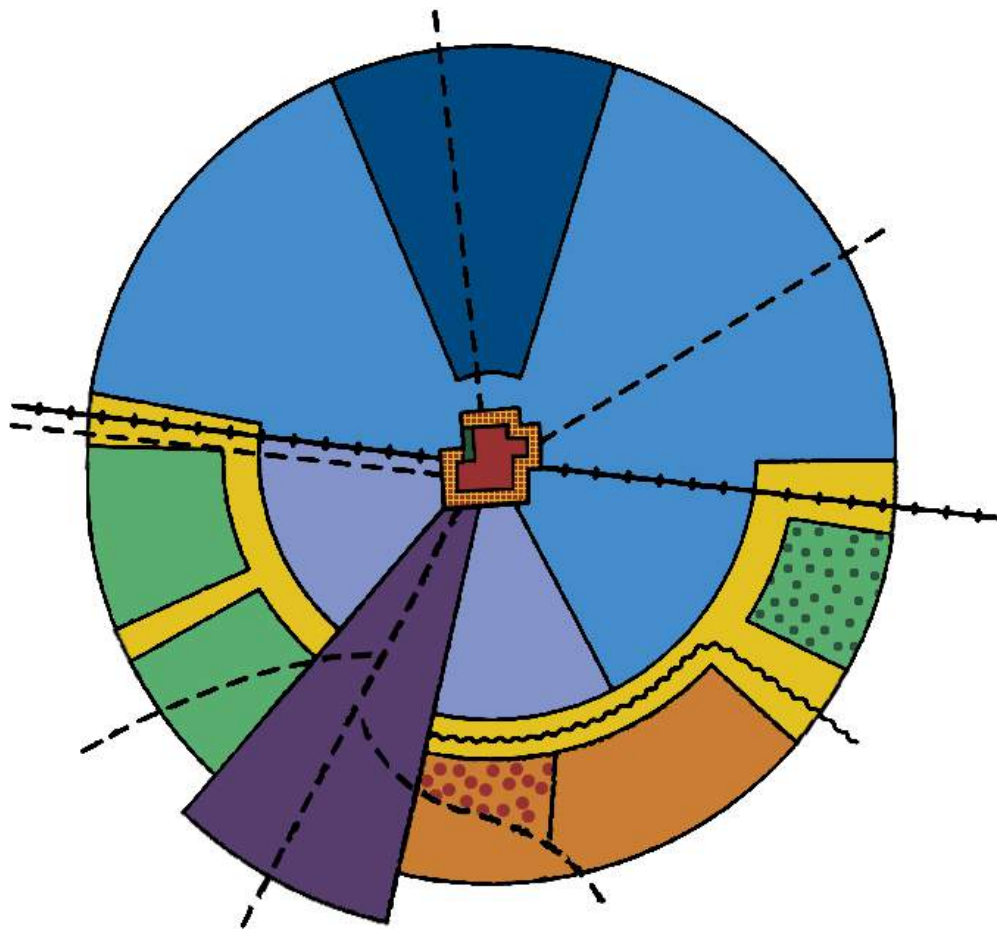
- Lefebvre (cited in Soja, 1996:45-46; emphasis added by Soja)



The message transmitted by Lefebvre is clear: that all social relations become real and concrete - influencing our quotidian lived social existence - only once they are spatially inscribed in the social production of social space. But the potent connotations are somewhat difficult for the conservative Left individuals to accept (Soja, 1996:46). Social reality does not exist spatially by happenstance, it is implicitly assumed and is ontological. Social reality cannot be an aspatial social process. Even in ideology and representation, there are underlying spatial dimensions.

When questions are asked of contemporary cities today, they more often than not revolve around understanding what makes cities work, and where do they fit into the broader interrogation of development. Cities are asked to change, to re-invent themselves - but how can this imperative be accomplished? Durban is remarkable and possesses distinctive asset potential in which to test proposals for change and unlocking cultural credit. As Freund and Padayachee (2002:2) note, the growing literature for city change is starkly divisible between cities centred in the global network characteristic of major resources and facing complex strategic issues of economic and social nature, and peripheral cities encumbered by poverty and heritage from a colonial or pre-capital past. Durban permits the opportunity to observe both strands of inquiry simultaneously. As an economic hub, Durban bears witness to decentralisation due to the growing economic cluster in uMhlanga, as well possessing peripheral masses of squatter camps in the nearby areas of Cato Manor and Chesterville, housing large populations that exist outside of the formal economy (Freund and Padayachee, 2002:3). The nature of post-apartheid Durban finds itself servicing a large business sector erstwhile relying on the marginalised communities of the 'informal economy' (Neuwirth, 2012), an approach that falls in line with the concept of 'civilisation' as discussed in Chapter 2 of this document.

Durban distinguishes itself from other South African cities in a number of ways. One such way is that although the areas allocated for ethnic groups may have numerous and scattered or broken up (Freund and Padayachee, 2002:3), the tolerance for social mixing was above the national average, as Ridl (2010) describes through his article on Fynn's Point, south-east of Durban's central business district. Durban owes its rise as a city purely to the economic generator of its vital logistics port and once critical industrial sector, the latter somewhat diminishing to play more of a logistical role since the growing relationship with the BRICS (Brazil, Russia, India, China and South Africa) nations (Freund and Padayachee, 2002:3). Durban lacks administrative and capital importance, yet contains a substantial proportion of South Africa's population demographics, namely White, local African, Indian, Muslim, and Southern and Central African communities, as well as Kwa-Zulu Natal having the highest population density second only to that Gauteng. The city of Durban, being an economic centre, is a place where a rich mix of people share the city primarily through the market, as per the classic colonial concept, creating culture, to a large extent (ibid.:4). During the apartheid era, the 'South African racial system' was important in that it created a vortex of urban challenges as white power created a system of racial dominance, segregation and division to define communities in both racial and ethnic terms, with cities administered strictly according to this racial division and a European cultural hegemony. Yet, the 'Durban system' carries importance in that it administered what was largely a migratory African male population to live in the city's periphery, an approach that brought the dominant forces of the city's urban culture together to train its economic growth (ibid.:4-5). Building on this foundation since then, social and cultural urban life are tied into what is basically a political economy for Durban, with a mutual understanding achieved through Nuttall's (2004) sociological concept of 'entanglement', to be discussed further on in this chapter.



THE APARTHEID CITY

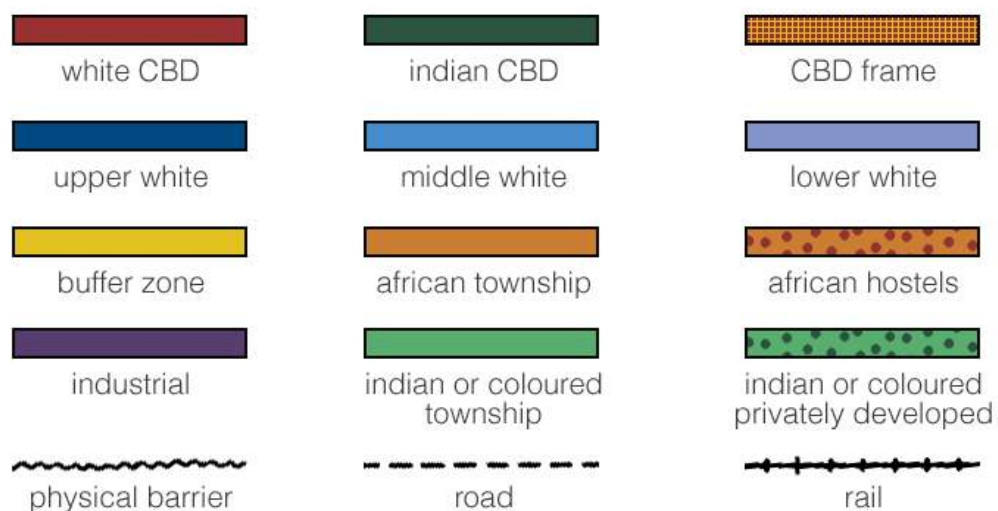


Figure 3.10 - The apartheid city

Author's graphic (2016)

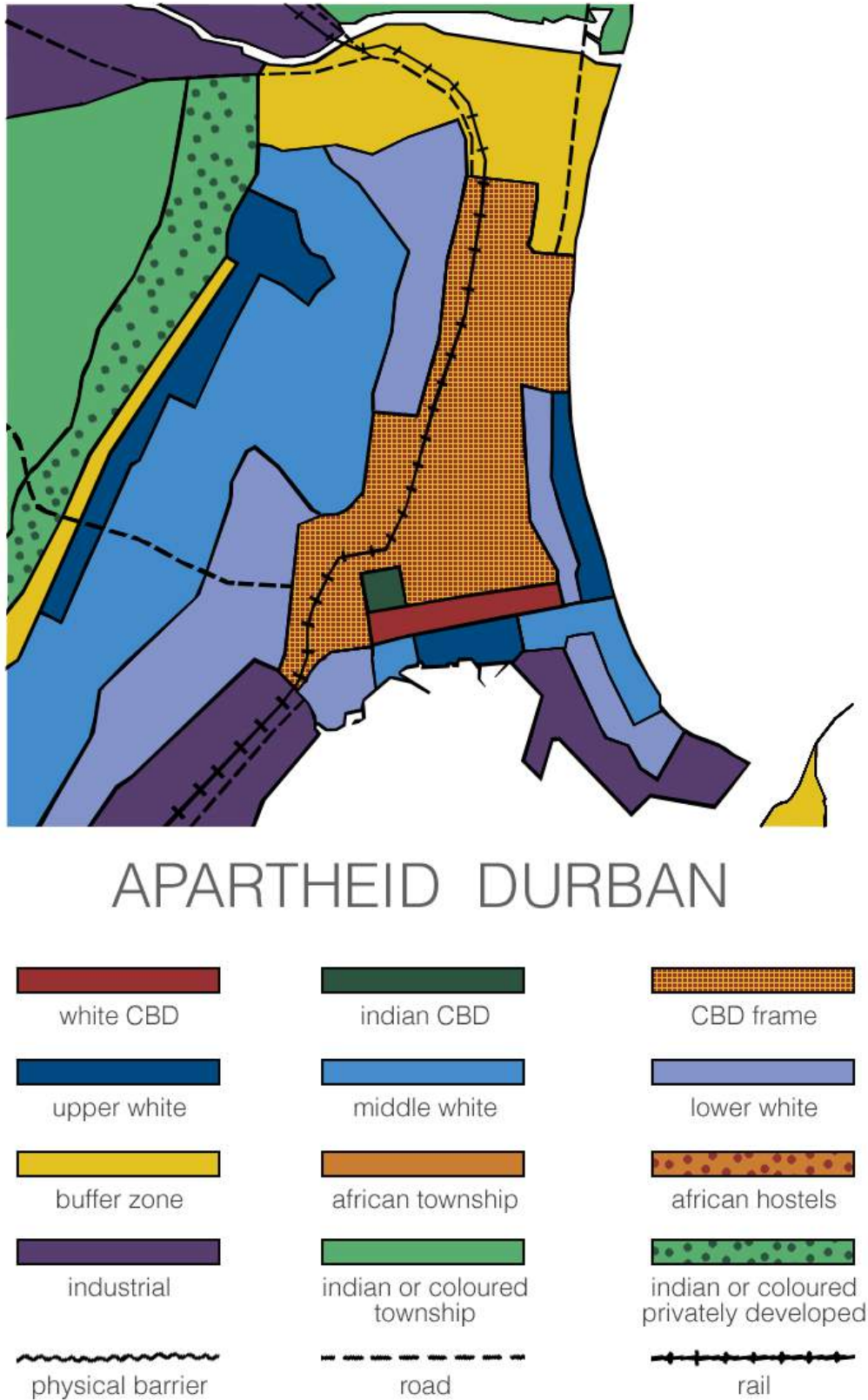


Figure 3.11 - Apartheid Durban

Author's Graphic (2016)

Durban's spatial planning history inherited from apartheid was designed to exclude people from the city centre; see Figure 3.10 and Figure 3.11. Since the Republic's formation, Durban's city centre has seen a dramatic shift in its occupancy class and the spatial principles applied to be exclusive during apartheid, continue to be exclusive now. Many of the apartheid spatial segregation tactics still work today, inhibiting intersocietal interactions and promoting false or inaccurate perceptions.

Cityspace, according to Soja (2000:8), refers to the city as a spatial-historical-social occurrence; speaking of the 'cityspace' in conjunction with another coined concept of 'geohistory', which is further complimented with the socio-spatial dialect. It is essential for one to be conscious of these co-equal connections to fully understand each component of space, history and society beyond mere analytical objects in the production of social space in the city (Soja, 2000:7-8). To make this definition more concrete, Soja adds the concept of the spatial specificity of urbanism, which depicts the particular configurations of social relations, built forms, and human activity in a city. Urban spatial specificity manifests from the social production of cityspace to form a symbolic framework and distinctive sense of materiality, and so possesses both tangible and intangible characteristics (Soja, 2000:8). Exploration of spatial specificity as an urban form can be described in much the same way that the relatively fixed qualities of the built environment would be expressed: physical structures and mappable patterns. To explore the urban process requires a more dynamic understanding of the formation of cityspace and how urbanism is socially constructed as a broad sense of intentionally planned space subject to constant evolution. Together, urban form and urban processes form what is called "the historically evolving specific geography of cityspace" (Soja, 2000:8).

Social configuration as a conceptualisation of spatiality, history and society was embraced by Lefebvre, who asserted that all social relations, regardless of societal

scale, remain theoretical and ungrounded until they are explicitly made into symbolic and material social relations (Soja, 2000: 9) through structures and programs. This process is more than simply just fixing real and imagined materialisation and contextualisation into specific geographies, but is perpetually influenced with dynamism, divergences, polity, and emotion (Soja, 2000:9).

Thrift (2006:142) brings together social existence and space through three vignettes to understand how people spatially co-exist (Figure 3.12). The first is the idea of 'being with others'. This type of integration arises from humans and spaces overlapping and interlocking, going beyond self-satisfying circles. The second notion is how we affect each other. Our worlds do not simply exist in parallel, they interact in ways that are crucial yet difficult to understand. Space is not incidental, it is constructed and transacted. The third and final point is how we organise others, considering spatial production as through the exigencies of performance. Performance in terms of how people act and react in a given situation presented, taking whatever propensity for dynamism as a way of discovery and invention. This process is forcibly improvised upon by the configuration of forces impacting the actor at any point in time, the junctures created from disposition (Thrift, 2006:144).



Figure 3.12 - Thrift's three vignettes to understand how people spatially co-exist

Author's graphic (2016)

3.2.1. Entanglement

Entanglement is the term given to a concept in sociology used to understand the integrated and dynamic nature of social and cultural relationships, opposing the traditional paradigm of binary thinking. This engages lightly with the same conversation had between multiculturalism, where cultures exist largely isolated in adjacency, and interculturalism, how cultures relate to each other together, discussed in Chapter 2. Nuttall (2009:1) describes entanglement as a condition whereby different cultures are twisted together, entwined, and involved with each other, yet restricted by social contractualities. It speaks of an inherent intimacy gained from being in close proximity, even if this intimacy is resisted, ignored or uninvited. The entanglement concept indicates a system of social relationships that are complex and ensnared, but also implies human foldedness. Entanglement is driven by both the difference and the sameness of humanity (Figure 3.13), but also the moment in which the limits and predicaments occur.



Figure 3.13 - Entanglement as both difference and sameness in humanity

Source: www.theecologyofleadership.org (2016)

The application of entanglement in Durban brings together the dominant western paradigm with the inserted African and Indo-asian communities and spatial philosophies. In the context of Durban, two dominant responses have emerged. The first being a characteristically African-Marxist inflection upon a continuity of the past as categories of race, class, domination and resistance are critiqued for remaining inert since South Africa's political transition. The second is that of a representational shift towards a future of a political utopic goal, in an effort to throw off the over-determinations imposed by apartheid. A theory of entanglement is critically linked to ideas of desegregation as it provokes a form of segregated theory, premised upon categories of race difference, oppression versus resistance, and perpetrators versus victims, dualisms accentuated and designated for abolishment by the Truth and Reconciliation Council (Nuttall, 2009:31).

The idea of entanglement in sociology goes beyond the dualisms that exists between cultures and focuses on the relational processes of engagement in which the oppositions and contradictions that are found within the dualistic entities can be interconnected to each other, enmeshed and co-constituted. Entanglement invites people to question and interrogate social interactions, languages and discourses as a way of understanding our social relationships. Nuttall (2009:11) states that entanglement "is an idea which signals largely unexplored terrains of mutuality, wrought from a common, though often coercive and confrontational, experience", hence an entangled relationship is one of components - be they individuals, social groups, notions or discourses - that are bound and closely entwined such that they co-exist and are co-constructed through the idea of Lefebvre's 'Other'. This other is created through either acceptance or resistance because the relationship is present. In Durban, the local process engaged with post-colonial theory to place emphasis on human difference as a political resource used against imperial drives to homogenise

and universalise identity (Nuttall, 2009:31). The highlighting of difference resulted in the strand of multiculturalism as discussed in Chapter 2.

Yet besides being relational, entanglement is also conceptualised as spatial in nature. Deriving from the recent theoretical rationalisations of space, where place becomes the product of social relationships in physical space. Within these spaces discourses, beliefs, and images are incorporated by those who operate within them and contribute to their creation, through individual and collective actions and processes (Houghton, 2013:2792). Nuttall (2009:2-11) outlines six perspectives through her work in which entanglement is interpreted in South Africa, either implicitly or explicitly, synthesising six complex rubrics (Figure 3.14 below) into an entangled method for reading contemporary South African society today.

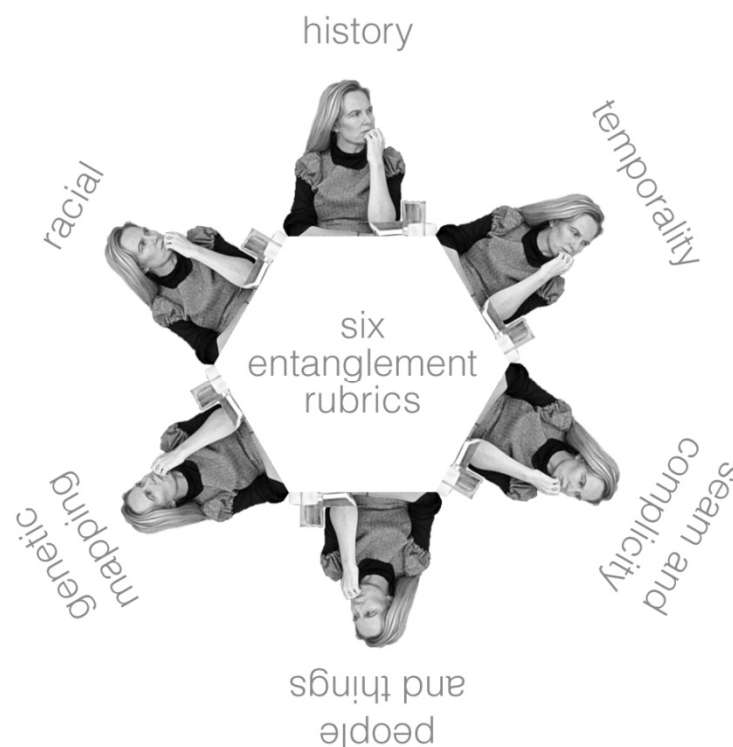


Figure 3.14 - The six rubrics of South African entanglement

Author's graphic (2016)

The first rubric is *historical entanglement*, a process describing the conflict between black and white as being fed more by their similarities than their differences, from the complex entanglement of indigenous and colonial concepts; dualisms of 'centre/periphery' and 'coloniser/colonised' with their simple interpretations entwined into an imaginary that is built by circuits, layers, webs, overlapping fields and transnational networks, a common thread found in the different medium used by the artist, Mehretu. Second is the concept of *temporality*, where time is seen through the lenses of entanglement and spatiality is not serial, but rather a web of interlocked pasts, presents, and futures that all retain their own depths yet bear semblances to the others. The third rubric is the dyadic idea of the *seam* and of *complicity*, a representational dimension produced by cross-border contact. The seam suggests a paradox that supports any endeavour to imagine synthesis or unity, a place where difference and sameness are stitched together and brought to self awareness, denied, or displaced into Other terms (Nuttall, 2009:19). Complicity is built upon this attempt of unification as a critique of South Africa's cultural archive, as now in the post-apartheid era there exists instances of collaboration or accommodation and through a conceptualisation of resistance and collaboration as interrelated, whereby the premise is that both apartheid opponents and dissenting adherents are implicated in its thinking and practices (Nuttall, 2009:6). The fourth rubric considers an *entanglement of people and things*, as a complex relationship between people and things, referred to as the Marxist definition of commodity fetishism (Nuttall, 2009:7), how humans think with or through the physical object world, an affiliation with semiotics. Fifth, considering the implications of DNA research and DNA structure, suggesting that the rigid conceptions of racial identity enforced by British-colonial and apartheid rule are undercut by ancestral tracery, by way of determining and expanding 'African' identity through genetic and familial mapping. The final rubric offered is that of *racial entanglement*, another prominent method. From apartheid, South African society acquired institutional

racism, patterns of racial exclusion, and structurally marked patterns of access, all of which remain as prevalent as then, if not more so (Nuttall, 2009:9).

The rubrics offered by Nuttall as a method to interpret entanglement are aimed at meeting the contemporary South African society in the now - the 'after-apartheid'. Nuttall (2009:11) offers up a means of analysing those sites that were once thought of as separate - such as histories, identities, and spaces - converging to find points of commonality and intersection through the realm of lived space. By exploring terrain of mutuality and a common experience, entanglement enables and understands the trans-national conversation by properly engaging with the set of relations which occur between people who largely endeavour to define themselves as different (Nuttall, 2009:12). The social engineering implemented by apartheid governance in Durban continues to fix spaces that are difficult to break down in contemporary Durban, but there are also enough configurations, within and without the city, that warrant the exploration of new kinds of analysis and implementation. Examining these configurations through a lens of difference misses the complexity and contemporary nature of their formations as we move towards a more democratically-hybrid culture (Nuttall, 2009:20); an intercultural society.

3.3.1. Society and the South African Cityspace

Space is not fixed, the efficacy of its purpose fluctuates at the whim of its constituents. Not only is space changed by routines and schedules of the day, but by people themselves, whom interact with a space through interpretation and projection. Robinson (1998:163) asks the question of society as to whether the spaces of the apartheid city were "so fixed, so divisive, so certain in their form", to challenge the limits of spatial self-placement. She makes use of Toloki, a character from Zakes Mda's *Ways of Dying* (1995) to describe how he projects himself as a king into a deserted streetscape in Johannesburg.

"In the afternoon Toloki walks to the taxi rank, which is on the otherside of the downtown area, or what is called the central business district. The streets are empty, as all the stores are closed. He struts like a king, for today the whole city belongs to him. He owns the wide tarmac roads, the skyscrapers, the traffic lights, and the flowers on the sidewalks. That is what he loves most about this city. It is a garden city, with flowers and well-tended shrubs and bushes growing at every conceivable place. In all seasons, blossoms fill the site."

- Zakes Mda (1995:46)



Toloki is of the poverty-stricken class, yet Mda portrays him in a way so as to discourage the one-dimensional thinking of people as humans. The space of the city does not only change by way of schedules and routines, but by the individuals inhabiting the space as well. Toloki makes the space himself; making sense of himself through his experience in the space. People have always crossed the divided lines of the apartheid city, and continue to do so in the perpetual divides of the apartheid city today, meeting in the places where they work, sharing the experience of the street, gazing up at the same buildings that rise around them. Transitioning across the spaces of the South African city has evidently created different meanings and qualities for different folk (Robinson, 1998:163). Yet the divisions created by the apartheid city also generated places of crossing and interaction, influenced by people who moved and lived and worked in different areas, carrying with them different memories and meanings composed by Lefebvre's conceived space; Soja's Secondspace. Mda's novel doesn't seek to undo the spaces of poverty: shack settlements and post-apartheid Durban's inner city may be spaces of exclusion, of poverty and neglect on the part of authorities, but these are spaces that are still components of the creative potential of desirable and contemporary urban life (ibid.:164). These are place where everyday lives are built, imagined and re-imagined again, appropriated spaces from which people set out from as a means to experience, navigate, and change the city space. Mofokeng (1998:68) explores the idea of appropriated space being more than simply

just a home; it is a space that does not exist objectively in reality. Mofokeng uses the notion of 'home' as the primary space which people use as a basis or beginning from which we evaluate space. Appropriated space is simply a space in which people instil spiritual meaning into, a phenomenon that is not particular to the South African city, but is somewhat more pervasive here. Robinson (1998:166) refers to Lefebvre's statement of social space containing potentialities of works and reappropriation that begins in the artistic sphere but responds to the demands of a body that is external of itself in the space, projecting difference. This becomes either a counter-culture or a counter-space as a utopian positioning that is an alternative for the 'real' space that exists.

3.3.2. Society and the Durban Cityspace

Durban, as are most other major South African cities, is born of 'abstract space' or 'representations of space', one of Lefebvre's spatialities (Robinson, 1998:165). The city denotes a geometric and homogenous space of separation and power, grown from the apartheid roots. This construct purveys a visual dominance, of formal relations between objects organised through technical knowledge as the point of departure. But, as Lefebvre describes, the concept of 'abstract space' contradicts its nature in the material inconsistencies of the ways in which cities are planned through the implementations of abstract space. Lefebvre, as Robinson (ibid.) notes, discusses two possible sources for change. The first is contradiction in terms of the centre-periphery paradigm as not simply a contradiction in space, but of space. The centre exists as the concentration of everything - wealth, knowledge, information, action, culture - and its relation to the periphery is that of dominance, driven by potential conflict as pure opposites, yet these dynamic contradictions are substantiated in the compartmentalisation and fragmentation of homogenised space, which is synthesised into a unified system, a whole, by the collective space of the city. The second approach is through what Lefebvre theorises as the 'psychoanalysis of space'. He drew this from

the Other created by 'conceived' and 'lived' space, towards his concept of 'representational space'. Lefebvre describes this as space that directly lived through the associated images and symbols projected by the inhabitants and users, and also influenced by the artists and philosophers who merely describe space (Merryfield, 2000:170). Representational space is ideological, and contains a spatiality drawn from our cultural and historical resources, but the potential for which is impacted upon by the unconscious and the body beyond the overbearing presence of the abstracted space.

Toloki, in Mda's novel, speaks of how a human subject moves in space, experiencing and remaking a space's meaning that was originally composed to symbolise power. In our quotidian activities, we witness the possibility for other forms of spatiality through movement and imagination inspired by difference and dynamism within our individual worlds, themselves both made and remade through the external spaces of the physical environment; a city that promotes this so that communal imagination is sparked. Robinson (1998:168) mentions powerful expectations that the spaces of apartheid Durban might be overcome that have not been met. Lefebvre's concept of representational space invites a promising notion of how the changing of space could be imagined. Each time we move throughout the city we have the potential to use space differently, interpret it differently, imagine it differently. Different people in the city draw upon different histories and different positions when imaginatively re-using and remaking space. The diverse populations of Durban poses apparently vast creative potential to do so.

Personal experience of the park opposite Berea Centre in Durban (see Figure 3.15) attests to this fact. Coming from a privileged white middle class background, the first visit was mired by a conceived space of danger and dereliction, but over a series of visits since, the lived space contradicted this by way of movement and dynamic interactions between humans, initialising anOther space. These visits all occurred

during the day, and pointed to the conceived space in fact being applicable to the deserted space of the night.

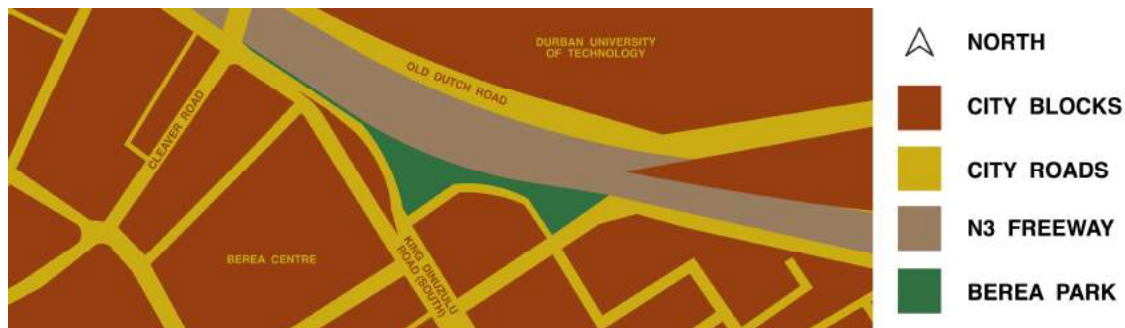


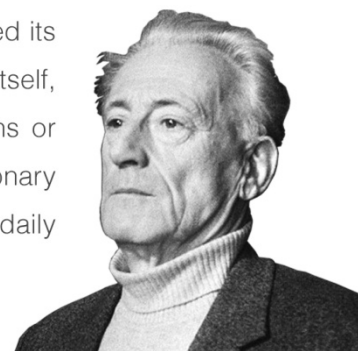
Figure 3.15 - Locational diagram of Berea Park

Author's drawing (2016)

This type of alternative to conceived space is what Lefebvre refers to as a heterogeneous space of difference and diversity - 'differential space' (in Robinson, 1998:169). As conceived space tends to delete existing differences, production of a new space cannot begin before the accentuation of difference. Applicable to Durban's city spatial ability after the abolishment of apartheid in 1994, Lefebvre states (in Robinson, 1998:169) the following:

"A revolution that does not produce a new space has not realised its full potential; indeed it has failed in that it has not changed life itself, but has merely changed ideological superstructures, institutions or political apparatuses. A social transformation, to be truly revolutionary in character, must manifest a creative capacity in its effects on daily life, on language and on space."

- Lefebvre (cited in Robinson, 1998:169;)



The residual effects of segregation together with potential transformations in Durban run deep. The logic of capitalist fragmentation and homogenisation of land use was supplemented by a politic spatial ordering built upon the rationalisation of planning. Zoning is critically responsible for fragmenting and separating towards a bureaucrats

unity, acting as the foundation for apartheid segregation based on racial difference, eliminating the cosmopolitan mix of urban traditions that others celebrate and advocate (Robinson, 1998:169). Robinson (ibid.) questions whether the contemporary post-apartheid society is producing new spaces, if the fragmented and singular city is being re-imagined and re-used, and to what extent are the visions that aim to re-make productive spaces for difference. eThekweni Municipality has a strategy to become "Africa's most livable city by 2030" (eThekweni Municipality, 2014), an approach that is formally opposed to divisive principles that currently exist in the city, contributing to urban sprawl, poor accessibility and fragmented environments (Robinson, 1998:169). Durban's future aspires to connection, interaction and integration, densification and project infill, land use and activity mixing, the use of linear geometries, particularly along dominant routes of transportation and egress. Encouraging the connections and flows that improve the quality of life arise as the main goals in achieving Durban's goal, improving the spatial relations and networks through which spaces and humans are connected. A consideration of how the changing and restless flow of variables perpetually reshape and mobilize Durban's spatialities.

The flows and connections are not the only generators and reflectors of dynamism within Durban, but the connection to other cities, places and times. Different parts of the city are produced differently and so they connect differently. Fragmentation in the city does not cease to exist once it is no longer imposed politically. Connections to other cities can lead to segregation as easily as it leads to integration. An example in Durban, as shown in Figure 3.16, is the dominantly Zulu population in the western city area of Albert Park, and the largely central African populace that resides in the Pickering district in the east. This polarity is further exaggerated during the night, as these two places remain lively yet the city between them slumbers.

Through the city thousands of people are walking, just like Mda's Toloki, utilising the pavements of the contemporary city, making and re-making it, experiencing and imagining it differently. The cityspace of quotidian experience and imagination is already different; a space of difference.



Figure 3.16 - Map of Durban depicting Albert Park (Green) in the west and Pickering (Blue) in the east.

Authors map (2016)

3.4.1. Reinterpreting Durban's spatiality through social constructs

Understanding Lefebvre's views on spatiology requires taking into account the variable social factors that influenced his theoretical thinking in this regard, a largely homogenous society in an advanced nation on a global scale. When Lefebvre's 'production of space' theory is applied to Durban, new factors need to be considered, primarily diversity. By continuing to think about Durban's space through the same threads established by Soja and Thrift, new perspectives can become apparent when viewed in conjunction with Nuttall's 'entanglement' theory. There is an opportunity for a new spatial understanding to arise, see Figure 3.17.

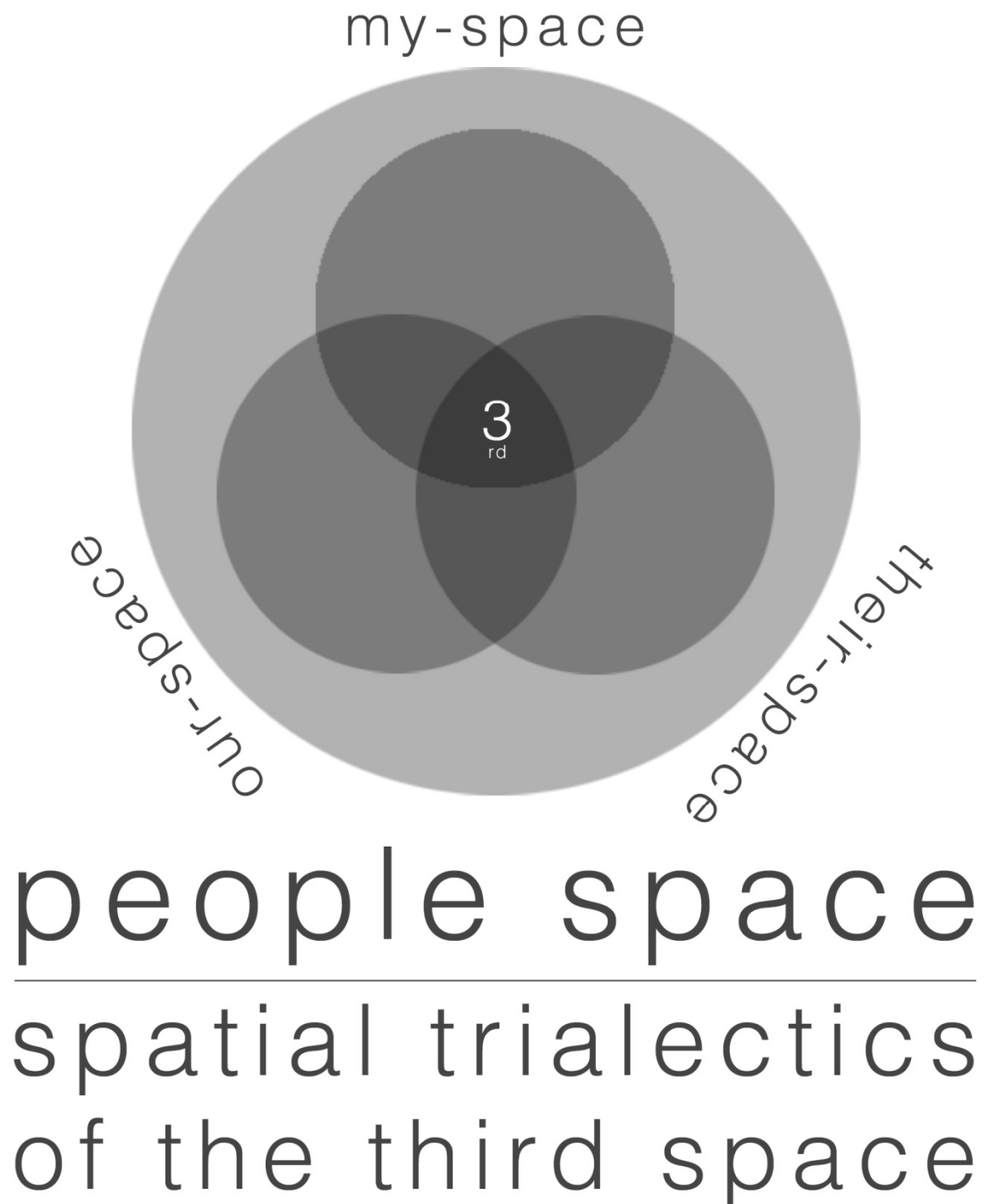


Figure 3.17 - Spatial trialectic derivative of Soja's Third space in a multicultural society

Author's graphic (2016)

Using the theories already discussed in this chapter as a departure point, consider space as it exists physically, together with the spatiology experienced by an individual person. Mda's character, Toloki, struts 'like a king' in the empty streets of

Johannesburg. This projection can be described as 'my-space' and equated to Lefebvre's conceived space, essentially how one projects oneself into a space. Toloki is able to do this quite simply because he is the only spatial occupant; alternatively he has to project. Were the space occupied by other people there, a different spatial understanding would occur with the individual as the point of reference: are they welcome in the space or not, creating a spatial dualism of 'our-space', and 'their-space' respectively. This is an issue of territory, derived from Apartheid's spatial logic and entanglement theory. The amplification of multiculturalism in Durban society increases the definition of the boundary between the accepted and the not; between the us and them. This dissertation postulates deconstructing this boundary through a mediation of multiculturalism into interculturalism by means of a medium of interdisciplinary creative space: provoking the imagination in a space that makes people feel like kings in a crowd of people.

Berea park (Figure 3.18) acts as an example of the derived spatial trialectics of my-, our-, and their-space. In 2015, the author took part in a social experiment that set out to change perceptions through a bottom-up approach of first-hand experience. Initially, the park had an unwelcoming atmosphere based on preconceived perceptions and the suspicious attitudes of the existing users. The feel of the space was distinctly 'their-space' as the author and his classmates felt like intruders in an unwelcoming space that is a public park. Personally and immediately, there was a sense of my-space existent within the context of their-space. Clustered with classmates, our-space was created to question the sense of their-space. Through a passive and non-engaging occupation of the park, the two spatialities of our- and their- were made more apparent, but through a series of catalytic objects, interaction began deconstructing and blurring the social boundaries that people had formed in the space. From a highly internalised experience of the different spatial occupants, opportunity was afforded to engage with

and learn from one another, to really redraw the boundaries and rewrite the definitions of the new spatial trialectics.



Figure 3.18 - Berea park as a simultaneous our-space and their-space

Author's photograph (2015)



Figure 3.19 - Revising spatial trialectics in public space

Author's graphic (2016)

The use of creative interdisciplinary collaboration as a tool derives from ekistics theory, simply drawing particular elements from various fields of something. In terms of creativity these elements could be ideas, methods, approaches, understanding, etc. This same eclectic understanding can be translated across to achieve an intercultural paradigm launched off Durban's multicultural capital. The same can be achieved through the design component - utilising the energies created by the movement of people, water, transit systems, and the urban construct.

3.5.1. Conclusion : Chapter 3

Contemporary spatial understanding and thought can be traced back to the foundations established by Lefebvre, who through his Marxist thinking revolutionised how space is produced in a social context. In a physical sense, space exists abstractly. Once humans enter it, Lefebvre (Stanek, 2011) discussed two resulting spatialities, of how a human thinks the space exists, and how it is lived socially. Each component of Lefebvre's trialectic - physical, conceived, and lived - both influences and is influenced by the other components, thus creating an ever shifting spatial experience.

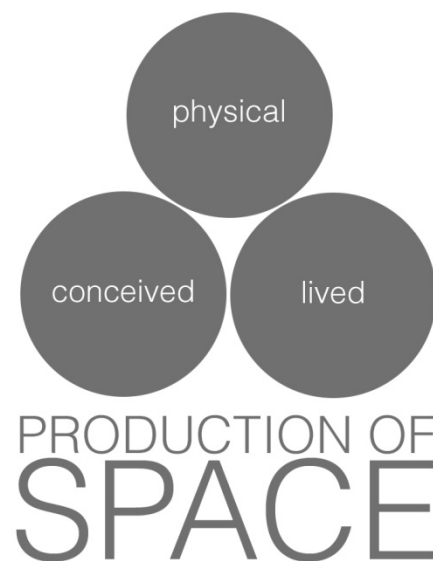


Figure 3.20 - Lefebvre's 'Production of Space' trialectic

Author's graphic (2016)

Three theories that relate back to each component of Lefebvre's trialectic are further examined (Figure 3.21). Soja (1996) worked with the particular relationship of conceived space and lived space, describing it as a 'thirdspace'. Soja (1996) uses the conceived and lived spaces as a dialectic with which synthesizes into a product that is neither a simple outcome of adding the two, but rather as a reconstitution of them. The thirdspace thus influences each of the two initial components, perpetually effecting an exponential change.

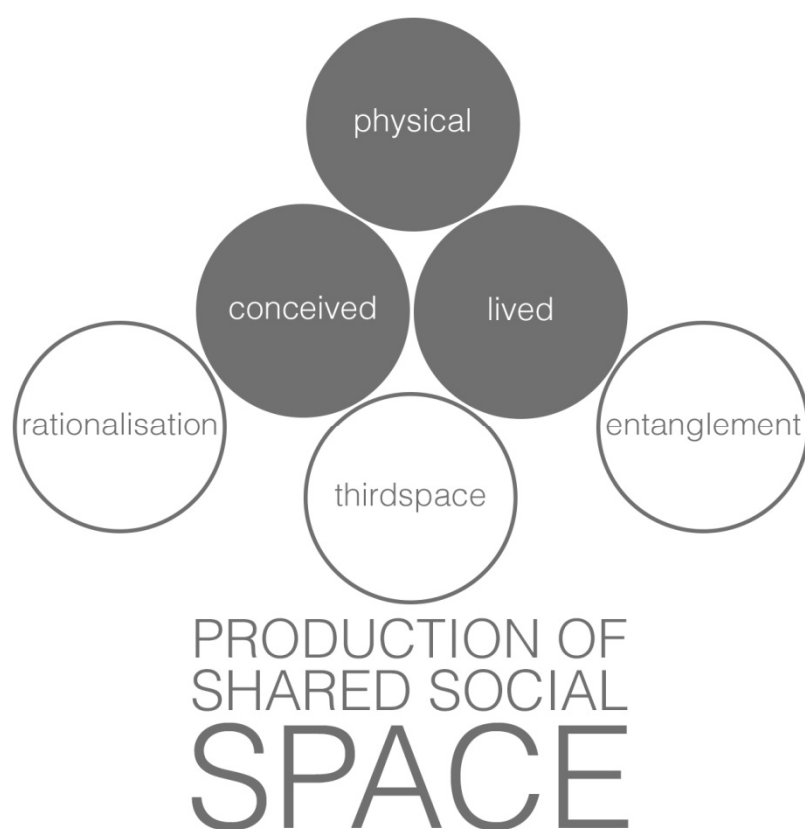


Figure 3.21 - Socio-spatial theories built off Lefebvre's foundation

Author's graphic (2016)

Thrift (2006) simply provides 'rationalisation' to the realm of conceived space, through how people organise, affect, and simply be with others. Durban has many cultures that overlap and interlock spatially, existing in parallel and interacting in ways that are both crucial and difficult to understand. Nuttall's approach (2009) is that of

social differences in the lived space affecting one another simply through a concept 'entanglement'. Durban is a multicultural society with cultural existence in largely isolated adjacency yet intimately entwined with each other whether warranted or not by virtue of proximity. This involves many complex social relationships and contracts constructed over many years. Entanglement is driven by both the differences and similarities of cultures, as well as their limits and predicaments.

Each of the theorists' contribute to a method for understanding a socio-spatial existence in the Durban context. Social inclusion is based on identity, both class and cultural. Individual identity is the tool people use to relate other people to themselves. This results in the potential for the Thirdspace to be evolved further to consist of a new spatio-psychological trialectic of my-space, our-space, and their-space (Figure 3.22). Differences and segregation have resulted in social boundaries and constructs, delineating places that are welcoming and thus an our-space, or territorialised space that is unwelcoming, hence a their-space. Every space in Durban is a their-space, but with elements of my- and our-spaces. Durban's promenade along the beach front is the most socially tolerant our-space, but even so with temporal waves of their-space. Streets, parks, neighbourhoods, and city have very distinct boundaries between their- and our- space, boundaries that need to be mediated to create a more inclusive society for Durban.

As a multicultural city, Durban has highly defined their-spaces throughout its inner city and surrounding suburbs and regions. The inner city is perhaps the best place to start addressing this as an issue as it has the highest movement through it, as well as the most diverse occurrence and interaction of cultural energies.

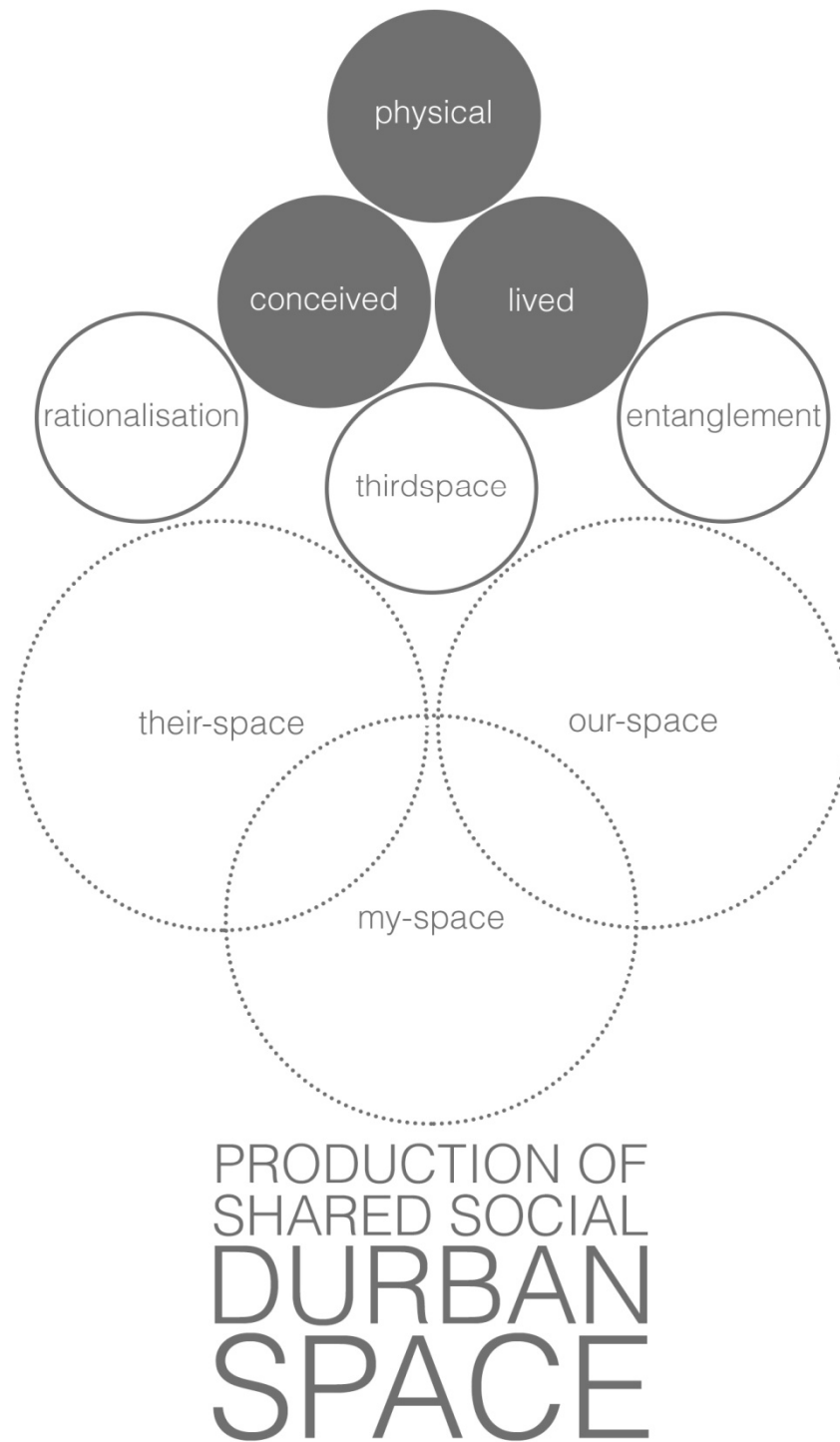


Figure 3.22 - New spatial trialectics for Durban's socio-spatial realm

Author's graphic (2016)

Chapter 4 _ **Precedents and Case Studies**

This chapter is dedicated to conducting analysis of existing projects and interventions in both Durban and Johannesburg, South Africa, and another international city, Kanazawa in Japan. The selected works are opted for in favour of their ability to incorporate the creative industry into their architecture, function and impact on social and creative development.

"You don't have to like something to learn from it "

- Robert Venturi (quoted in Doan, 2015)

4.1.1. Criteria for selection of studies

Selecting precedent and case studies will be base upon compliance with a set of criteria specific to meeting the investigative goals of the research intent. The success and failures of each study will be interrogated to aide in the provision of an encompassing learning experience to thus inform the dissertation design component.

The following criteria will be investigated in each precedent and case study:

- **Creative Typology** - Discussed in the literature are several key points, particularly in the case of the creative theories. Projects discussed in this chapter will be compared to the theory, and an analysis will be conducted to gauge the level of success in the project in relation to the theory. The function and programme of the projects and initiatives will provide critical insight into how the intended dissertation design component may be successfully resolved.
- **Urban Context** - The context in which the project is situated is of importance, as this influences the success of the project to some extent. The context will be analysed both before the project's inception and after.
- **Architecture** - Architectural resolution and complexity is assess in relation to the function of the typology. urban setting and identity of the society.
- **Social Impact** - Each project will enter into a system once completed, and so will both affect and be affected by the society into which it is implemented.

4.2.1. Precedent Study : Kanazawa Citizens' Art Centre



Figure 4.1 - Kanazawa Citizens' Art Centre

Sourced: Kanazawa (2008)

project	Kanazawa Citizens' Art Centre
year	1996
location	Kanazawa, Japan
architect	Ichiro Muzino
client	The City of Kanazawa

Creative Typology

The relatively small town of Kanazawa has grown over 500 years through a strong emphasis on endogenous development based on textiles and textile machinery production. The city used old spinning mill warehouses to pay homage to their heritage and created the Kanazawa Citizens' Art Centre, a creative space to be used freely by the citizens to grow new creative industries, at any time of the day during anytime of the year. Four workshops were created in the renovation of the old warehouses: drama music, art, and multi-media. Established next to the Centre is the Kanazawa Artisan School, which focuses on preserving and transferring high level artisan skills. In 1996, the Centre hosted a successful fair to exhibit their various industries, and so catalysed the transformation of Kanazawa's new cultural infrastructure into a creative art infrastructure (Sasaki, 2003). The flourishing of the art centre and a creative economy driven by a highly sensitive consumer market, cultural investment, and an appreciation for craft led to Kanazawa becoming a member of the UNESCO Creative Cities Network in 2009 (UNESCO, 2016).



Figure 4.2 - Locational diagram of Kanazawa in Japan

Author's graphic (2016)

Urban Context

Part of a public precinct, the Centre sits on the southern corner of a park space, separated from the residential neighbourhoods of Nagadohe by rail and Motoecho by river (see Figure 4.3 below). The building turns away from the rail to actively engage with the park space, and immediate plaza (Figure 4.4). The building's back is inactive as it butts up against an elevated railway line (Figure 4.5), together with a linear form that only permits one active edge. The adjacent park allows the building to host creative fairs successfully, intensifying the cultural mode of production and consumption generated here. The park edge presents a covered outdoor public realm, creating a threshold between the building edge and water feature, defining centre from park. The building scale remains intimate, fitting within the urban fabric of the medium-sized city.



Figure 4.3 - Figure-ground context of the Kanazawa Citizens' Art Centre

Author's graphic (2016)



Figure 4.4 - Park facade of the Kanazawa Citizen's Art Centre

Sourced: <http://www.artvillage.gr.jp/> (2016)



Figure 4.5 - Back facade of the Kanazawa Citizens' Art Centre

Sourced: www.google.co.za/maps (2016)



Figure 4.6 - Meiji-style Japanese architectural identity

Sourced: www.youtube.com (2014)

Architecture

The Citizens' Art Centre is an adaptive reuse of derelict brick warehouses once used to store spun cotton. The design retains a mix of Japanese aesthetic elements together with a rejuvenated industrial look popular with renovated buildings for creative typologies. The traditional black tile roof, colonnaded portico, red-painted steel and traditional Japanese sliding doors made of glass in lieu of paper speak of an intimate Japanese architectural identity (Figure 4.6) mixed with the use of castellated steel and exposed brickwork retains a robust industrial essence.

The four volumes are essentially four open spaces dedicated to each creative discipline (Figure 4.7), without prescribed functions as the spaces are rearranged to suit the function as needed, typical of Japanese spatial thinking. The largest volume on the one end of the Centre houses the administrative functions over a studio space, and the other a series of smaller, more intimate studio spaces around a larger central studio, with more public studios and exhibition spaces in the middle, more open spaces. The central studio space offers a greater public performance space (Figure 4.8) through a stage-like setting, framed by the red castellated steel, with the end studios more suited toward exhibition-like functions (Figure 4.9).

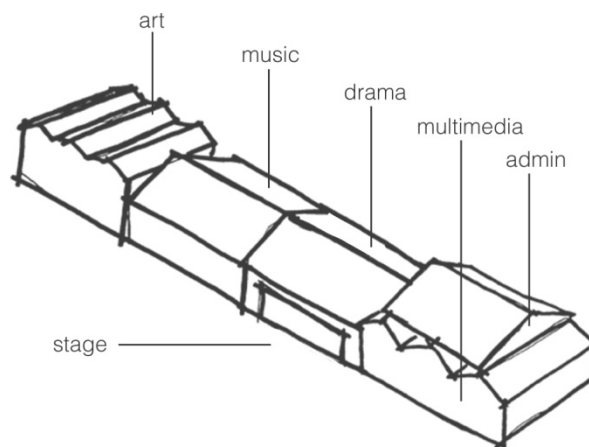


Figure 4.7 - Building function breakdown

Author's sketch (2016)



Figure 4.8 - Performance studio used as stage for public concert

Sourced: ihoku.jp (2015)



Figure 4.9 - Exhibition space

Sourced: <http://blog-imgs-27.fc2.com> (2011)

Social Impact

The Kanazawa Citizens' Art Centre was the first move towards the city becoming recognised as a UNESCO Creative City (Hsu et al, 2015). The Centre is an incubator for creativity and culture, combining Kanazawa's traditional crafts and performance with contemporary innovation. The building's function is directly relational and directly responsive to both its immediate social context and Sasaki's goals (2003; 2010) of a Creative City as discussed through the provision of three key elements Hsu, et al (2015):

- multiple modes of creative learning using the city as a base,
- spaces for creative and cultural experiences and consumption,
- and creative and cultural activities that encourage civil society participation.

The founding of the Centre inspired the growth of the creative economy in Kanazawa, leading to an Artisan School adjacent to the Centre, as well as new galleries, museums and libraries scattered throughout the urban landscape. By following the Creative City model in Figure 4.10 below, Kanazawa has been able improve the city economy through tourism and a strong micro-economy in the region.

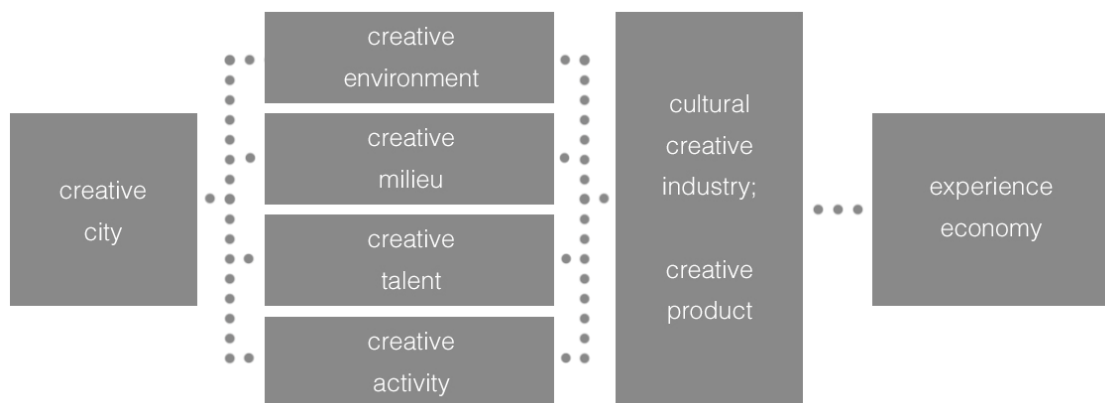


Figure 4.10 - Kanazawa's sustainable Creative City cycle mechanism and construction model

Author's graphic (2016); redrawn from Hsu et al (2015)

4.2.2. Precedent Study : Main Street Life



Figure 4.11 - Main Street Life, Maboneng

Author's Photograph (2016)

project	Main Street Life
year	2010
location	Maboneng Precinct, Johannesburg
architect	Daffonchio and Associates Architects
client	Propertuity

Creative Typology

Main Street Life is the second project established in the flourishing Maboneng Precinct, conceptualised as the first residential building in the new precinct. The Maboneng Precinct is a new neighbourhood conceptualised by Jonathan Liebmann, founder and CEO of Propertuity, to provide a new urban lifestyle for Johannesburg's 'enlightened community'. Liebmann (2011) stipulates two key drivers for the new neighbourhood: one, the creative community can play a very important role in transforming an area, and two, the potential of factory spaces in becoming new live and work spaces. This development is reminiscent of the 'three T's' discussed by Florida in his Creative Class theory (2002), as Main Street Life aims to provide for a creative and enlightened community through technology, tolerance, and talent. Blighted by the perception of danger and decay, the Johannesburg inner city has undergone an image transformation through the development of Maboneng, driven by private entrepreneurs who look for an authentic urban lifestyle. Best described as a process of gentrification as a result, the area declares an acceptance of all people, yet the economic means for all to engage and interact is still limited, as noted by Moonsamy (2013) and Tolsi (2016).



Figure 4.12 - Main Street Life street level facade

Sourced: streatnik.com (2016)

Urban Context

The immediate precinct of Maboneng (see Figure 4.13) is undergoing a form of gentrification through private development, erstwhile the other areas of Old and New Doornfontein, Fairview and Marshalltown around it remain largely poverty-stricken, with their borders along Maboneng receding becoming more concrete, as adjacent residents beginning feeling more alienated by the experience of the new neighbourhood. The Maboneng project is a gentrification process creating an urban life for the more affluent by regenerating disused industrial buildings in a derelict part of Johannesburg's inner city. Much of what the new precinct has to offer is economically inaccessible to the immediate social context, and for Maboneng to become a sustainable neighbourhood, it will have to either adjust itself to become more inclusive, or continue to grow its presence, remaining exclusive.



Figure 4.13 - Figure-ground context of Main Street Life

Author's graphic (2016)

Architecture

The project is a renewal of a 1970s industrial building, converted to house a creative community's needs and wants; a post-modern redress of a modern building to create life in Maboneng, by providing residential and social activities. The facade of the building, together with the foyer and internal courtyard presents a robust urban-industrial chic aesthetic through a materiality of exposed brick, smoothed concrete, dark steel and wall murals. The open-spaced industrial design allowed for a renovated facade with great freedom of internal reconfiguration.



Figure 4.14 - Urban-industrial chic aesthetic of courtyard facades

Author's photograph (2016)

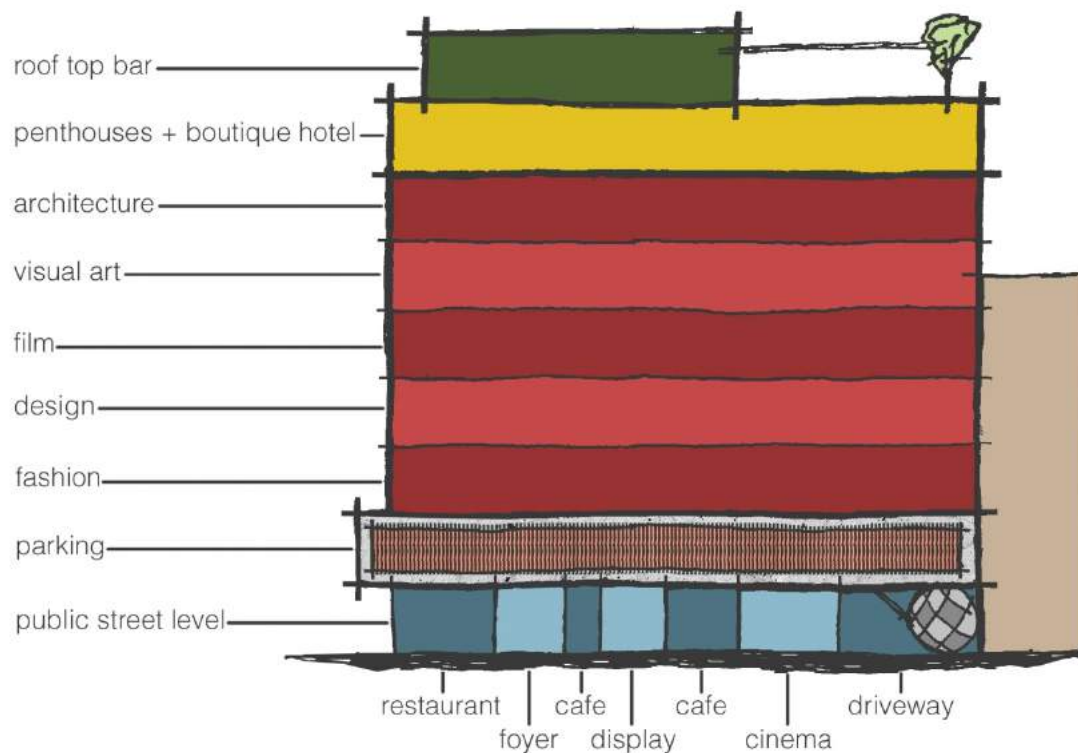


Figure 4.15 - Schematic breakdown of Main Street Life spatial functions

Author's drawing (2016)

The primary functions of the building cater towards a creative strain of the mobile elite through residential units mixed with public facilities. All together there are 8 occupied levels within the structure. The ground floor has a series of small cafe's/restaurants and retail that operate directly off the street edge, an independent cinema off the street and courtyard, and a performing arts centre that connects off the building's foyer space and courtyard. Also off the foyer is the reception for a boutique hotel. The first floor is a dedicated parking garage level, accentuated in the facade by a vertical brick grille between two concrete horizontals. The next five levels are each dedicated to a different creative discipline, with residential units that share two creative collaboration or exhibition workshop spaces that are only accessible to the residents. The seventh floor is a mix of residential penthouses and boutique hotel. The final level is a public rooftop bar, offering views over the inner city. The architecture lacks an authentic endemic identity, following global trends instead.

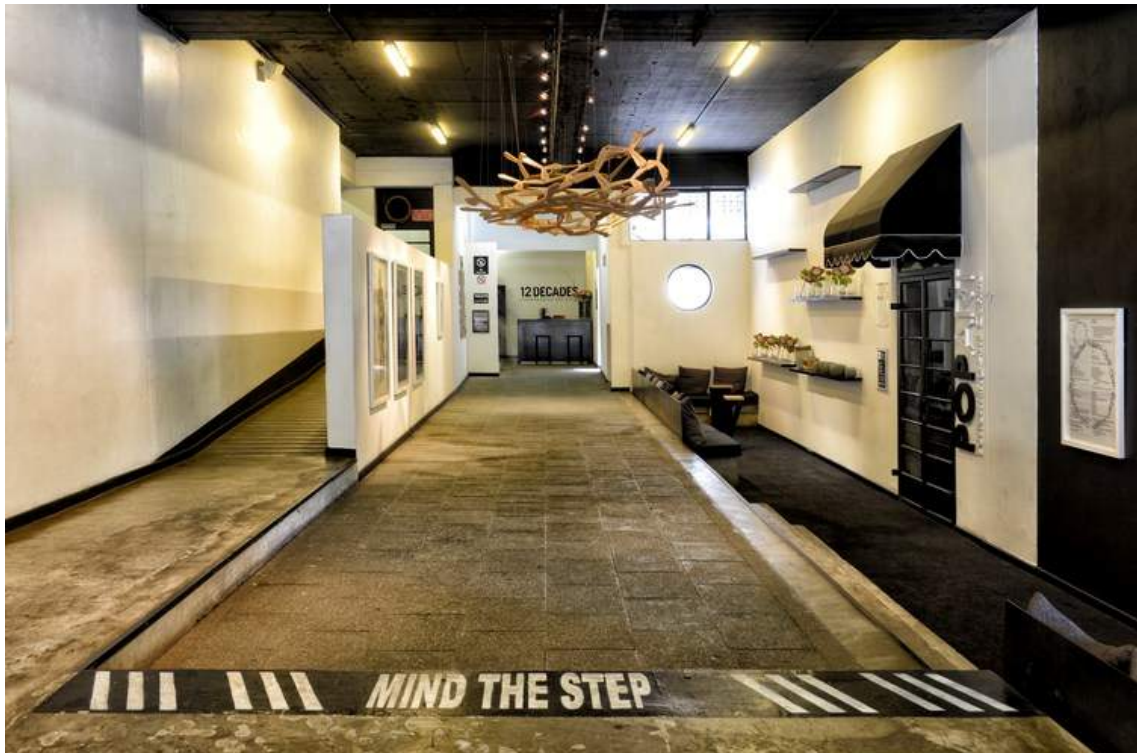


Figure 4.16 - Main Street Life residential and boutique hotel foyer

Sourced: www.daffonchio.co.za (2015)



Figure 4.17 - Street scene outside Main Street Life

Sourced: sightseeing-blog.co.za (2015)

Social Impact

There is a positive contribution as the project becomes the life of the neighbourhood, as its name intended: a residential block to compliment the Arts on Main project. As an inner city creative hub, it generates wealth and opportunity for Johannesburg's up-and-coming creatives, often compared to places like Greenwich Village or Williamsburg (Moonsamy, 2013; Streatnik, 2016; Tolsi, 2016). There are many people of the creative class occupying the buildings and courtyard - but not the streets. Immediately one road up and down from Main Street sits the current borders of Old Doornfontein and Maboneng. Maboneng is the self-proclaimed neighbourhood of a new Bohemian community that is clearly divided from the existing blue collar community. In his mission statement Liebmann (2011), founder and CEO of Propertyu, states that Maboneng aims to provide an alternative urban lifestyle for people, and that all are welcome. But the fact that Maboneng is a product of private development and investment and requires economic sustainability, this results in economic inaccessibility for the existing Old Doornfontein community. This is noticeable particularly during the times during which Maboneng is not hosting any events, such as street markets or sundowner gatherings.

Maboneng represents a project that clearly meets Florida's 'three T's' concept, and yet still struggles with issues of social inclusivity, substantiating the arguments of Pratt (2010;2011) and Sasaki (2010).

4.3.1. Case Study : 8 Morrison Street, Rivertown



Figure 4.18 - Rendition of 8 Morrison Street's iconic facade

Author's graphic (2016)

project	8 Morrison Street
year	2014/2015
location	Rivertown, Durban
architect	designworkshop : sa
client	Propertuity

Creative Typology

8 Morrison Street, a project that adopted its address as its name, first opened as a pop-up exhibition and event space just in time for the *XXV International Union of Architects World Congress (UIA2014)* held in Durban in 2014 and has since grown through its planned phases to incorporate retail and office space designed for Durban's creatives, such as fashion designers, up-and-coming entrepreneurs, and digital media companies, coincidentally synonymous with Florida's 'creative class', discussed in Chapter 2.



Figure 4.19 - 'Also Artisan' (left) is a gallery that displays traditional craft and 'Colour Palette' (right) is a contemporary art gallery

Sourced: www.8ms.co.za (2016)



Figure 4.20 - 'Maverick Designs' (left) is a marketing company, and 'Swaggerwear' an urban fashion boutique

Sourced: www.8ms.co.za (2016)

Urban Context

The building situates itself in an industrial area famous for motor vehicle parts and surfboard shapers. The fringes of the precinct has some high rise housing for lower income family units, many government employees from the Batho Pele precinct or police force. The introduction of 8 Morrison inserts a new typology into the urban fabric, drawing in a new focus group of society.

Initially 8 Morrison used it's urban space to greater potential, with a social space in the alley behind and luminescent lines on the pavements throughout the precinct that led to the building, but over time the popularity of the building has waned somewhat, perhaps somewhat due to the new Station Drive precinct, where many of the initial tenants have moved to.



Figure 4.21 - Figure-ground context of 8 Morrison Street

Authors graphic (2016)



Figure 4.22 - First Phase 8 Morrison interior

Author's photo (2014)



Figure 4.23 - Second Phase 8 Morrison interior

Sourced: www.olx.co.za (2016)

Architecture

8 Morrison Street, once a warehouse for a logistics company, has an industrial facade that is not industrial, but rather thoroughly adorned with white graffiti on a black background. Not much was done in terms of exterior alterations - just a paint job and new timber pivot doors, but the interior has been transformed twice, first from an empty open space into an open function/exhibition space (Figure 4.22), and then into an intimate street atmosphere that has been internalised (Figure 4.23). The space, typically long and rectangular, is designed with a central path right through the middle, ending in a smaller lane at the rear of the building and interrupted with a focal sculpture midway through (Figure 4.24).

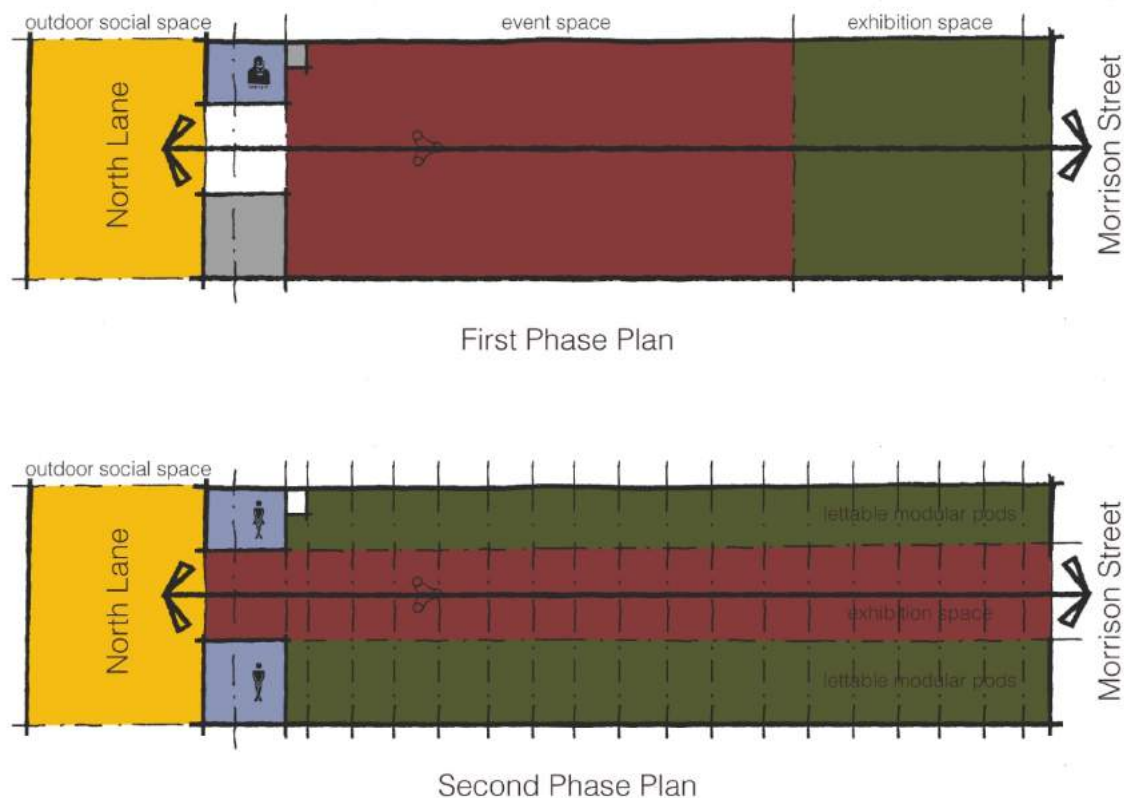


Figure 4.24 - Floor plans for First Phase and Second Phase 8 Morrison Street

Author's graphic (2016)

In the First Phase Plan, the building was entered through an exhibition area. Beyond this was the event space, transforming from a temporary bar at night to an artisan market on weekends as required. The back alley of North Lane became a vibrant outdoor urban social space. Off the central path space are a series of modules along a ground and first floor. The aesthetic represented the nature of the space: robust for constant change. The floor was polished concrete and the walls remained whitewashed brick, all beneath a metal corrugated roof on creosote trusses. The overall design was geared for adaptability and temporality.

The Second Phase became more permanent through the addition of lettable timber "pods". The pods are constructed from glue laminated timber beams and plywood panels, together with dark powder coated steel balustrades and columns to add a trendy chic to the industrial aesthetic. The pods form a double storey structure focused off the central 'street' core, with retail on the ground level and office space up on the mezzanine level above. The central space is still used as an event space, with frequent music performances, exhibitions, seminars and food markets. The pods are designed with high visual permeability in complete glass facades as there is a focus on camaraderie and collaboration (Figure 4.25).



Figure 4.25 - Glass facades of the 8 Morrison pods

Sourced: www.theguardian.com (2016)

Social Impact

The social context of 8 Morrison Street is primarily lower income family units, who do not engage with the building. Thus 8 Morrison relies on a social group to commute in to use the building specifically, as there are no relatable functions nor attractions in the immediate area. This puts much of the projects sustainability on the trends and interest of a mobile elite class. The economic inaccessibility of 8 Morrison to the immediate community presents a challenge as the project needs to then catalyse other similar projects to itself in an effort to achieve a level of sustainability. This idea that the precinct would grow then means that the existing social system would shrink or move away as the new 'hipster' version of Rivertown takes over, much as is the case in Maboneng. Regardless of the future, 8 Morrison only relates contextually to the International Convention Centre as an ancillary social venue, hosting after parties or cocktail parties for the delegates.

The primary building occupants are a clear match to Florida's 'Creative Class', particularly the marketers and fashion designers. Many of the occupants started their businesses online and use 8 Morrison as a physical store due to the project's popular trendiness, however, footfall is severely limited to people who purposefully go to the building.

4.3.2. Case Study : The Bartel Arts Trust (BAT) Centre



Figure 4.26 - Abstract of the BAT Centre's harbour facade

Author's graphic (2016)

project	Bartel Arts Trust (BAT) Centre
year	1995
location	Durban's Small Craft Harbour
architect	Architects Collaborative
client	Bartel Arts Trust

Creative Typology

In 1992, a bequest was left to the arts by the late Durban-based engineer and patron of the arts, Hugo Bartel, and thus the Bartel Arts Trust Centre, or more colloquially referred to as the 'BAT Centre' or 'Emtateni' (a Zulu word that describes 'mooring'), was founded as an established art development centre to house fine art, cultural organisations, and musical events (Joubert, 2009:402). 'Emtateni' is the Zulu word associated with the tugboats moored at the docks. The site was once a naval training base, and is wedged in between the railway and tug basin, in the north east corner of the bay. The primary focus of the BAT Centre is to expose disadvantaged and emerging artists through facilitation, skills training, and promotion by means of an arena that encourages an experience of Durban's artists. Similar in the approach of this dissertation, the BAT Centre strives to reflect the diversity that Durban possesses by providing a space for struggling artists to practice their craft.



Figure 4.27 - Mural art near the entrance to the BAT Centre

Author's Photograph (2016)



Figure 4.28 - Mural at the BAT Centre entrance

Author's photograph (2016)

Urban Context

The project sits between railway and water's edge, and in the last six years experiencing severe fencing in, as the railway tracks and Transnet buildings became more secured. The centre becomes difficult to access, particularly as the building completely turns its back on the city for total harbour orientation and single access to and from the West, navigating around the Transnet building while doing so (Figure 4.27 and Figure 4.28). Access is one of the major issues faced by the Centre, another by the pressures exerted by Transnet and Port Authorities (Claude, 1996). Access by car requires driving along the edge of the harbour and parking before zigzagging around the building on foot, whereas access as a pedestrian requires crossing under the railway via tunnel, a security risk.



Figure 4.29 - Figure-ground context of Bartel Arts Trust (BAT) Centre

Authors graphic (2016)



*Figure 4.30 - View of the BAT Centre in 1996, before the conversion to a creative centre (left)
and difficult access to the Centre from the West in 2016 (right)*

Sourced: Claude (1996) and Author's photograph (2016)

Architecture

The building itself is an adaptive re-use of the existing naval training facility, with the existing structures still used. The new builds create eclectic interest in that the walls are simple concrete block, bagged and painted, yet all the new building components are recycled from demolished buildings, usually of the industrial typology. The doors, windows, floor planks, and even staircases are sourced from other doomed buildings and repurposed here to good effect. Industrial windows are aptly reused in the workshop areas, whilst an intricately detailed bay window dignifies the more formal meeting room. Old portholes were used to recreate a gangway-like bridge connector between the main building and studio spaces also serve to contextualise the building as a harbour-front facility. The curved roof structure was created by way of an assembly of reject timber telephone poles, whilst floors are covered in discarded tabletops and mosaics are pieced together from broken tiles. The south facing harbour facade was designed to be a massive mural - the green facade shown in Figure 4.26 earlier - with the balcony and colonnade given accent through boldly bright colours - the orange and red elements depicted in the abstract Figure 4.26 above. The mural wall, colonnade and balcony are redecorated every few years during a mural painting

festival. The facade is currently undergoing a repainting at the time of writing. Murals are not just for public display, but are featured in the intimate spaces as well.

The overall language of the building speaks to a strong African-inspired overtone, with bright colours and decorations abound, together with the responsive materiality and the use of local human resources. The language is functional, honest, clearly expressing its technology and its intrinsic purpose, visually changing to reflect on its own era.



Figure 4.31 - Opposite views of the courtyard

Author's photographs (2016)

Detailing of the building is highly robust, as the work was executed by unskilled labour under the guidance of subcontractors, in an effort to provide knowledge and new skills to the ad hoc labour force. The BAT Centre's bricolage aesthetic compliments the historic, aged environ in which it sits through the developed language that is eloquently improvised, thus setting a precedent that an architecture for a centre for art need not be highly prestigious nor particularly permanent. The unique character and impressive appearance of the BAT Centre assists in the destigmatisation of using second-hand and waste products through a celebration of what poor people do out of necessity (Marschall and Kearney, 2000:55-56).

Examining the potentialities of an intercultural creative forum as a key driver for progressive social inclusivity : a design for a symbiotic creative precinct for Durban

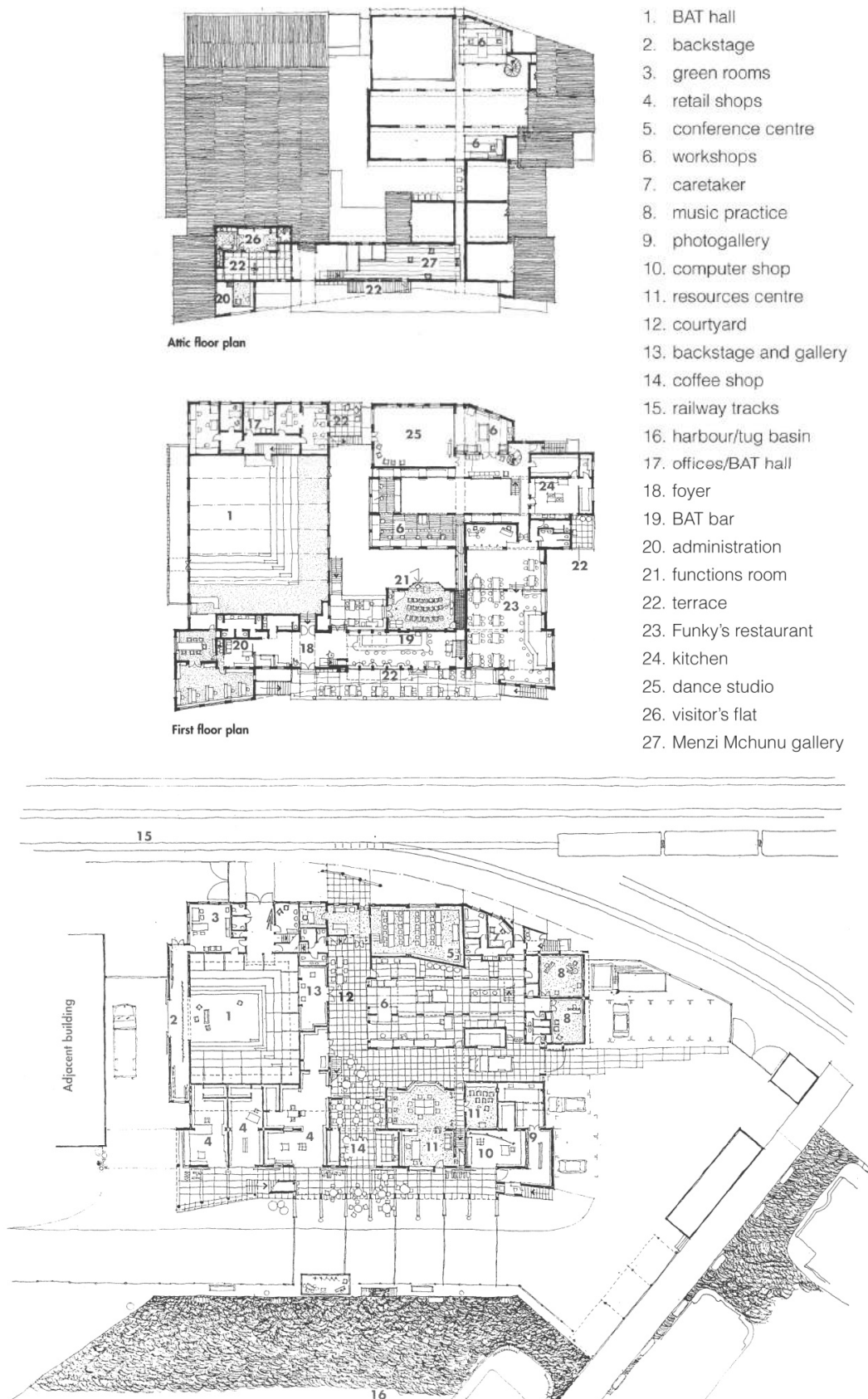


Figure 4.32 - Floor plans for the BAT Centre

Sourced: Claude (1996)

The BAT Centre has become somewhat of a landmark for Durban, as a celebration of the arts and culture that various communities have to offer. The building is a collection of various uses that interlink and synthesise to create a functional system. The primary spaces of the complex are the studios for individuals to hone their craft in the disciplines of art, music and dance. These studios orientate around a public courtyard, together with the restaurant and bar, exhibition galleries, and a variety of shops to catalyse interactions between the public and the artists. The more auxiliary side to the building functions are a conference centre, a resource centre, repair and training services, and offices for independent organisations. The main hall, BAT Hall, was once the old drill hall, and today maintains its original form and structure but has become a 500 seated or 750 standing auditorium often used to host concerts, drum circles, jazz evenings and Zulu dancing.



Figure 4.33 - Views of and from the BAT Centre terrace

Sourced: <http://www.modernoverland.com/>

The layout of the building hugs the tug basin, imposing a distinct presence on the water's edge. The approach to the building is only from the west, and entry from the south as the building appears to turn away from the city it represents, looking across the body of water responsible for the city's founding instead. The BAT Hall and restaurant both offer views across the harbour, and the bar serves dual terraces facing to the harbour and the esplanade.

Social Impact

Many of the artists at the BAT Centre are from the lower classes of society, struggling with their art and their career, many exemplifying the romanticised notion of Henri Murger's 'poor artists' in his book *Bohemians of the Latin Quarter*. As an institution, the BAT Centre targets these individuals particularly, to assist their development. But the exposure received by the creatives here fluctuates continuously, primarily dependant on the restaurant which draws people to the venue. This factor is crucial because of the goals of the Centre, yet the establishment is difficult to access, often only through the interest of people looking for it. The possibility of the creations drawing in passersby is non-existent as there is a urban disconnect. Hence the role played by the centre is that of guidance and a place to work, but not much in terms of public exposure.

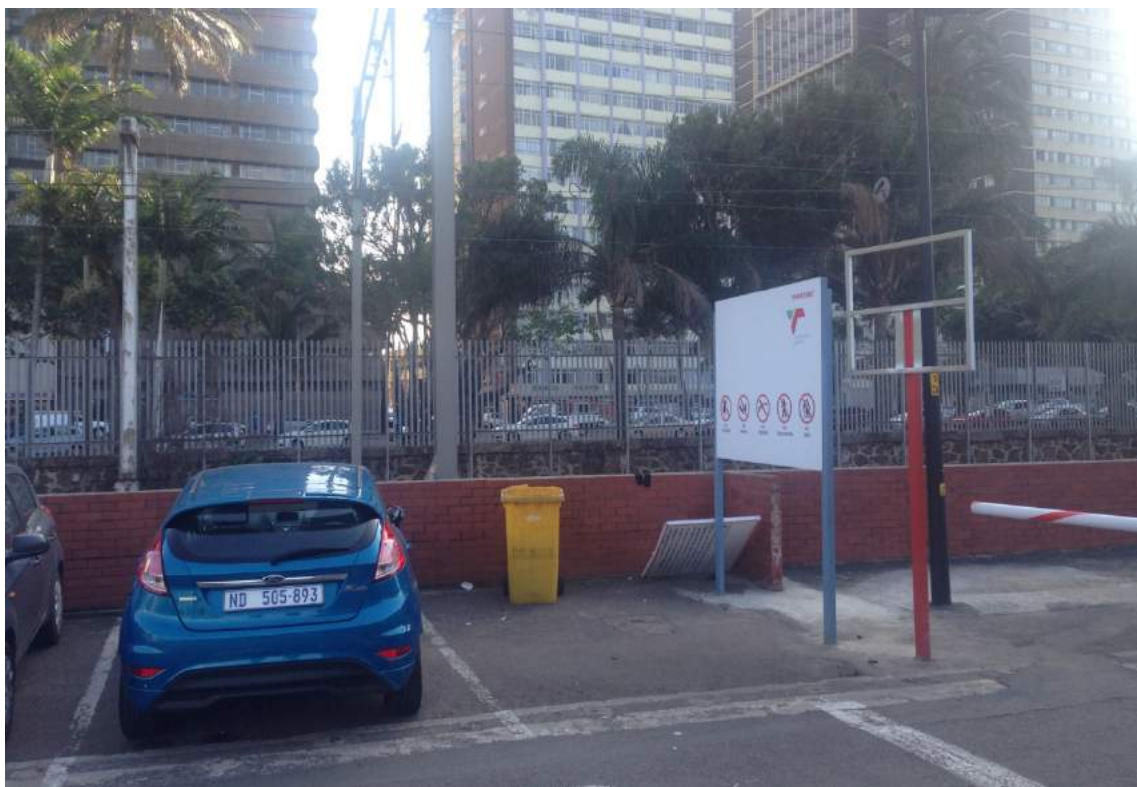


Figure 4.34 - Vitally disconnected from the urban fabric

Author's photograph (2016)

4.4.1. SPARCK - An African Initiative

Space for Pan-African Research, Creation and Knowledge (SPARCK), by their own definition, "is a programme of experimental multi-disciplinary arts residencies, workshops, symposia, exhibition, publications and performances centred on innovative, ethically driven approaches to urban space." (SPARCK, 2016). Founded officially in 2008 by Kadiatou Diallo, an artist/educator/catalyst based in Cape Town, and Dominique Malaquais, a scholar and writer whose focus is on emergent urban cultures in African cities. Together these women experiment on innovative ways of collaboration in the African creative industry. This programme is more of a global network than a geographically located institution, with its other primary members Faustin Linyekula, a dancer and choreographer, and AbdouMaliq Simone, an urban scholar.

SPARCK collaborates with a growing network of artists, institutions and initiatives to develop projects, which are then encourage to grow and catalyst new projects beyond the ambit of SPARCK. They dissolve the borders and fostering dialogues between disciplines and knowledge types. The urban projects undertaken promote highly productive platforms to enable artists and thinkers to address how cities live, breath, adapt and grow. There is a push to alternatively think about urban spaces and cultures to radically re-read the lived experience towards more socially inclusive interactions; to do away with clichés and preconceived ideas of what cities are, SPARCK provides a platform to visualise a city's future (SPARCK, 2016).

4.4.2. Existing intercultural centres - Europe

Interculturalism is presently confined to the academic realm, with few physical manifestations developing. Currently the field is focused in the developed nations of Europe, particularly in France, the United Kingdom, and the Scandinavian countries - those that have higher levels of cultural diversity. The centres in Europe have recently started congregating annually to discuss their developments, responsibilities, social roles, civic expansion, sustainability, intercultural tools, and identities.

There is no distinct model for developing an intercultural pattern of flow - it is simply a space with an underlying philosophy of cultural mixing. It is a fluid and dynamic entity, flexible and sensitive to the shifting demographics and relationships of the society it serves. It requires a public atmosphere of benign opinions of diversity, with a freedom to explore creative and innovative ideas through cross-cultural dialogue, and in the case of this dissertation, interdisciplinary collaboration.

What the European examples found was that an overly dominant public sector could sterilise the recognition and outcomes of civil society and bottom-up initiatives. Alternatively, a hostile stance to the intercultural centre could result in a more functional role being carried out, which also has its relevance, if this is the case. Another threat to the intercultural centre is 'ghettoisation', as has happened at Durban's BAT Centre. The impact of interculturalism cannot be an island; it needs to extend its ethos into the broader social dimension.

The centres established in Europe have developed differing identities under the broad intercultural typology, within two categories of focus - arts-led centres, and socio-economic and civic integration centres. Through the course of the congress, there emerged some critical elements in which intercultural ethics could be promoted, based upon a society's history, the centre's degree of autonomy or form of funding, concept

and definition of democracy, the extent of social reach, barriers in the form of profession and institution, and the dynamic form of hybridic culture that is anticipated or worked towards as an outcome. The following intercultural elements act as a base for finding a truly democratic space, free of specific cultural ownership:

- space of dialogue,
- inclusive and open to everyone,
- anthropological, non-ethnic concept of culture,
- intergenerational nature of interculturality,
- reconstruction of history from multiple perspectives,
- access to public dialogue and debate,
- insistence on high quality and artistic excellence,
- and creating a reflective / spiritual space by getting to know and respect others.

Following the information presented by the Europeans, the Albert Park Centre for Intercultural Excellence and Innovation is to be a space of skill, discipline, creativity and innovation, preceding any cultural dimensions.

4.5.1. Conclusion : Chapter 4

Each precedent and case study produced both positive and negative aspects that can be applied to the dissertation project, and are presented below:

Kanazawa Citizens' Art Centre

The positives of this Japanese precedent study are a strong cultural foundation that has been strengthened further through a mindset of innovation and excellence of production through an artistic interdisciplinary approach. The negatives would be that Japan exists as a highly disciplined and homogenous culture, with a strong cultural influence internationally.

Main Street Life and 8 Morrison

Both of these examples offer similar elements in similar contexts of different cities. They possess different approaches, as Main Street Life is part of an urban regeneration of a street, and 8 Morrison as a node in a neighbourhood network. The positives are that they both display an eagerness of the higher social stratas getting involved in urban regeneration through the creative industry, as well as a tendency for creating artistic hybrids through interdisciplinary arts approach. The negatives is that they are both based on a sterile creative typology that has become representational more than functional.

The BAT Centre

One of Durban's first creative hubs that has over time descended into a creative ghetto that has become less accessible as privatisation of the harbour functions increases. The Centre has a great vision of what it needs to be, yet a physical disconnect from Durban's social fabric prevents it from achieving it.

Each of the positive and negative aspects examined above infers a critical importance to the project finding the right site to have the best social impact in terms of spreading intercultural ideas and interdisciplinary practices. Successfully integrating with Durban's society is the first goal, the second is finding a functional programme for the project, to achieve the aims set out by the project.

Chapter 5 _ **Field work and Analysis**

Thus chapter is dedicated to the field work conducted at the various locations towards understanding Durban's current state of the creative industry, as well as opinions and perceptions.

*" There is only one good : knowledge
and one evil : ignorance "*

- Socrates

5.1.1. Empirical research and the topic

The field research undertaken targeted a range of various creatives and creative industry actors across the different social strata, focused at four locations serving distinctly different functions, to achieve as encompassing a sample as possible.

The targets were as follows:

- a traditional bohemian established that developed the talent of struggling artists in Durban and its surrounding regions,
- a creative typology model that acted as topical creative hub for gentrifying an area in Durban's derelict inner city,
- a contemporary art gallery that acted as an art exhibition platform,
- and a curated experience of traditional craft of the most vernacular people of KwaZulu Natal - the Zulu.

5.1.2. Breakdown of expected interview outcomes

The interview schedule was constructed in a manner that sought to gain rich qualitative data in three key areas linked to the voices that resonate in the research problem:

- [1] - Introduction to gain information about the participant and their medium.
- [2] - An understanding of the issues of social inclusion and understanding present in Durban's diverse populace. Issues of dialogue are discussed, and what level of awareness exists in terms of strategies and platforms by both the city and its own people.
- [3] - What the extent of the creative industry's potential is to address issues of the dissertation problem. The questions interrogate issues of accessibility of Durban's creative industry, as well as possibilities for a collaboration approach towards growing both individual and collective creative potential.

- [4] - Gaining an understanding of the participant's selected medium in terms of how they use it in their life and what they hope to achieve with it. The researcher questions the public forums and connections linked to the participant, and the environs in which these take place.
- [5] - What the potential is for an intercultural and interdisciplinary platform that is publicly accessible, and the nature of the elements that is expected to exist there.
- [6] - A closing statement on the participant's reflected opinion is after the interview process is recorded, as a measure of eagerness for what the dissertation sets out to achieve.

The interview schedule is attached as Appendix A in the concluding section of this dissertation document, for perusal.

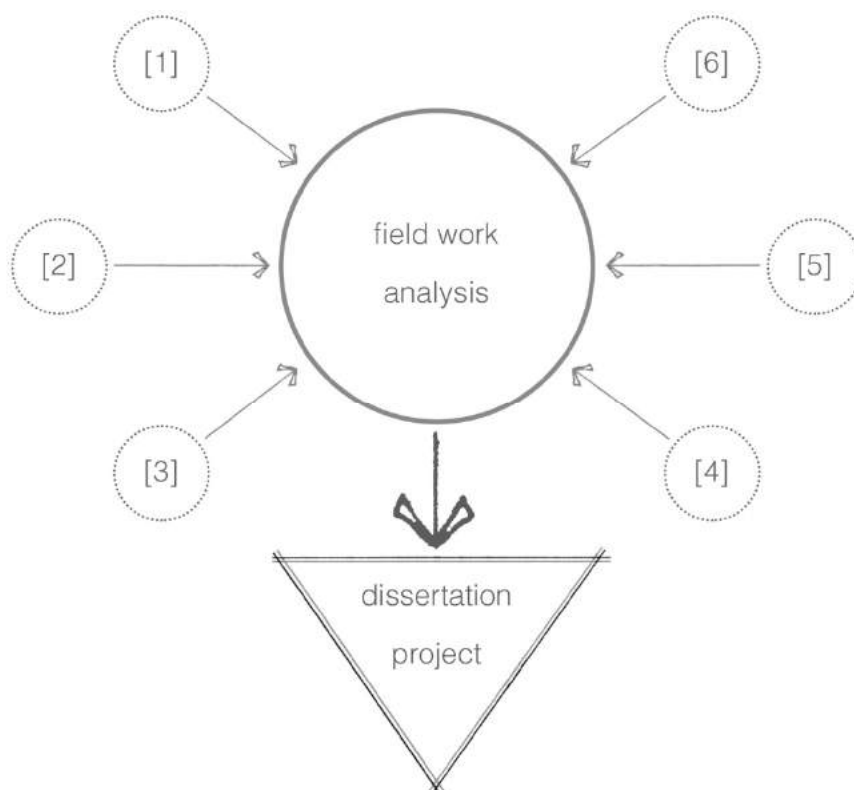


Figure 5.1 - Collected qualitative data analysed and fed into dissertation

Author's graphic (2016)

5.1.3. Selecting interview locations

The Bartel Arts Trust (BAT) Centre serves as a platform for artists - mostly visual artists - to grow their talent through education, collaboration, and exhibition through space as an arts incubator. Most of the artists here are from a disadvantaged background, supported by the Bartel Arts Trust. It is not accessible off the street and is somewhat cumbersome to access, contradicting its ethos of operating as a public platform. The Centre sits on the water's edge of Durban's Small Craft harbour.

8 Morrison Street is a recently established creative hub built around the gentrification model of renovating a disused warehouse in a derelict part of Durban's inner city - Rivertown. It is the first node in a series of nodes that aim to recreate a space in the city for the upper tiers of society to act in creatively by hosting arts and food festival frequently. Its target users are primarily a mobile elite of 'high bohemians', a wealthy subset of creative individuals. It is openly accessible off the street.

The KwaZulu Natal Society for the Arts Gallery operates along the lines of a traditional gallery model, catering for the upper tiers of the social strata. It exists as a platform for artists to sell their work to a wealthy target market, as well as hosting exhibitions that often connect the same upper classes to a range of issues - topical, historical, social - as a highly curated affair and secondary experience. The gallery is situated in the core of Glenwood, immediately accessible off the street.

The Phansi Museum is another subsidiary of the Bartel Arts Trust with a focus on curating an extensive range of vernacular Zulu arts and craft. It is a platform for people to engage with the incredibly traditional aspect of Zulu creative culture, highlighting that art is not a separate entity in the orthodox culture, but that artistic intimacy is imbued in everyday life and objects. The museum is situated in lower Glenwood, and is not accessible off the street.

5.2.1. Primary : The BAT Centre and 8 Morrison Street

The two primary venues selected offer two poles of the social strata, with BAT Centre representing the lower tiers, and 8 Morrison Street the upper. Interestingly, particular segments of the interview resonated differently within the sets of participants.

The BAT Centre participants were divided into two groups of local Zulu creatives and other pan-African creatives. Here the interest lay in social understanding, particularly as a sensitivity to topical xenophobia as a real issue. There was a greater degree of collaboration through skill transfer and creative mentoring, yet a definite awareness of cultural differences. The overall focus lay in access to the creative industry, as platforms with which to engage presented challenges as artists struggled to sell their work. There was an engagement with various galleries around Durban, but the nature of these venues as economic institutions saw the work often go unsold for long periods, creating issues of income for the artists themselves. As a BAT Centre collective of creatives, it is easier to create attraction through a greater exhibition than it is as an individual. The work produced by the BAT Centre artists are seen as political and social statements, mostly, primarily through the visual arts. The Centre is quite isolated, and without other functions to draw people in, the creative exposure lacks heavily, due to the erection of fencing around the building to secure the harbour functions.

8 Morrison Street, however, present a different focus on the interview. Here the 'art' is a commodity of service, seen as a tradable product strongly linked to popular culture. Most of the creatives here use fashion as an economic generator, designing to trends and expectations of a high social group as a target market. There is little collaborative work as the tenants, primarily the traders of goods rather than services, as each struggles for a sustainable outcome. The tenants with greater stability are

those who offer services in the form of a digital medium - the marketers, graphic designers and music producers. It is interesting to note that those successful tenants produce an art form that has no cultural ownership, a product of the information age. Although the building is publicly accessible geographically, there is a strong disconnect between the context and function of the building, forcing a highly fluctuating tenancy.

5.2.2. Secondary : The KZNSA Gallery and the Phansi Museum

The secondary venues represent a critical connector between people and artists' work - public platforms for which these two can meet. The nature of both the gallery and the museum is exhibitionary, displaying two opposed forms of creative product.

The KZNSA Gallery offered information primarily on space as a connector for people through the medium of artistic exhibition. It primarily functions as a curated connection, though, through a widely ranged assembly of exhibitions, often in line with a theme. This is neither a good nor a bad thing, yet it is highly prescriptive at times, depending on the nature of the show created by the curator. The people who move through here are mostly an upper level of the middle class and creative students. The data gathered from here shows a positive attitude towards a mobilisation of the creative spheres, with greater social inclusivity one of the points that the gallery works towards.

The Phansi Museum is a narrative that greatly exhibits a diverse range of traditional Zulu products. It functions as a curator of the link between the grassroots and contemporary society. The research uncovered, though, a disconnect between people and the craft, with its function acting below what is desired. Access and security are the major issues that face the museum, as part of a complex that houses many architectural offices, the foot traffic to the museum is minimal. As a space, it is specifically a destination, with little opportunity for attraction to people nearby.

5.3.1. Conclusion : Chapter 5

All of the venues that hosted interviews suffer from the same core issue that as public platforms, they do not support a diverse population sample. This is not due to their function per se, but more to do with the surrounding context in terms of the people and meaningful connections to the built fabric. All four of the establishments act as isolated points in a greatly dispersed grid of the creative sector. Each building has a unique purpose and building user, with potential for growth in the creative industry sector if these elements could be linked to then symbiotically grow together.

The issue of social inclusivity can be reduced to perception, who owns a space and who can access it. The spaces in Durban all bear some identity or other - socially. Bat Centre is viewed as place for struggling black artists, with minimal attraction for anyone else. 8 Morrison has a gentrified presence where money resides, deterring its poorer social context from engaging. The KZNSA appears as an art savant abode, Phansi Museum as a display of Zulu culture for the non-Zulu. These perceptions need to first be deconstructed as spaces of representation, ideological spaces as Lefebvre refers to them, and become more social responsive in their functions and programmes.

The resources for an interdisciplinary and intercultural centre for innovation and excellence exists - the capital just needs to be converted from latent into true assets that the greater society can then feed off and evolve through.

Chapter 6 _ **Conclusion, Recommendation, Intent**

Chapter 6 brings Part I to a close by providing concluding commentary and recommendations for further study. To close off, intent of the design component for Part II will be discussed.

"Architecture goes beyond utilitarian things ... Passion can make drama out of inert stone."

- Le Corbusier (2007:194)

6.1.1. The dissertation outline

Durban has issues of social inclusivity based on economic and cultural identity. Durban has suffered historically with issues of racial segregation, but it has always been closely linked to economic success as well. Invariably, the two identities are closely connected today; they're in correspondence. Humanity can be represented by two existential hemispheres likened to that of the brain: culture (right) and civilisation (left).

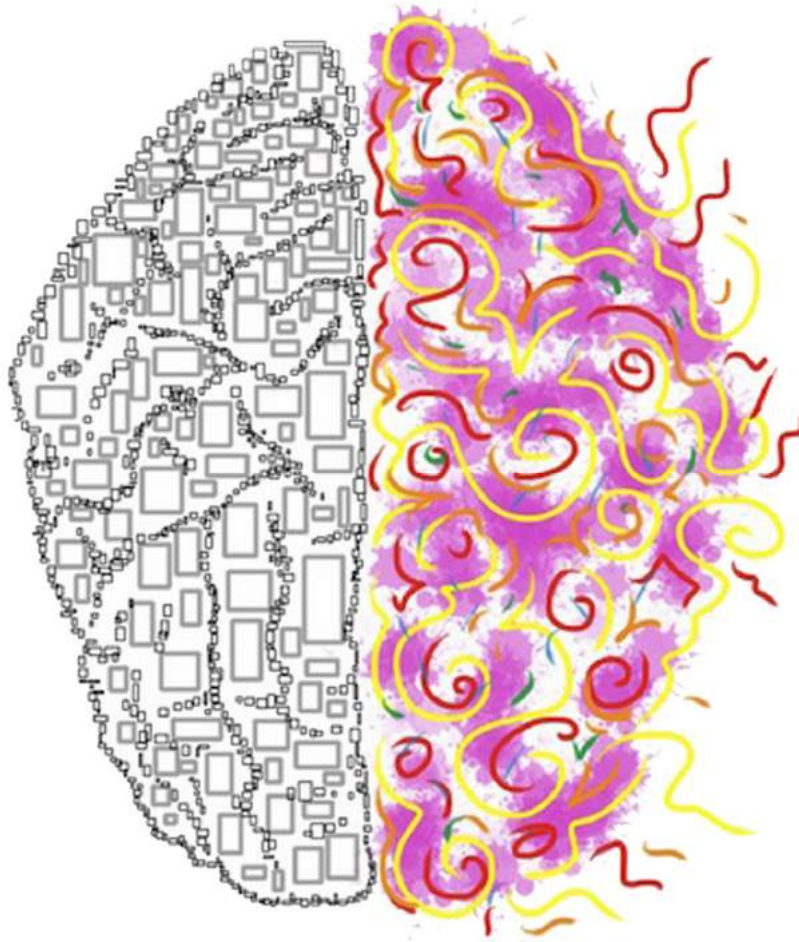


Figure 6.1 - Logical and experiential hemispheres of humanity and the brain

Sourced: <http://en.es-static.us/>

6.2.1. Culture and Civilisation

Cities are the most tangible evidence of the process of civilisation. But beyond the effects of commercial power and financial interests, city life finds itself at risk of becoming dominated by the dual threats of cultural discord and its associated partner, globalisation. The city should guard against becoming arenas of privatisation and division, rather it should give penchant to freedom and diversity in lieu of producing controlled space as the decisive commodity. Durban's inner city has descended to a point where its economic sustainability is at a critical level. The city plans to increase its economic viability through densification and growing the middle classes (eThekweni Municipality, 2014). The inner city development plan is a method for this, by expanding the residential component and providing a boost to local business. The municipality has also shown interest in the potential of the creative industry as means of growing the middle class proportion economically (Ngcongco, 2016).

The arts are an ideal incubator medium to negotiate realms of multiculturalism as it stands at the threshold to the soul and the boundaries of growth. South Africa as a whole suffers from language barriers between cultures, making linguistic engagement an obstacle. The ideal bridge, then, is a sensory and emotional engagement through the arts, an expression that anyone can interpret. However, the arts have adopted a euro-centric perspective by becoming highly politicised and economic objects, used to convey messages and infer identities on both author and acquirer/viewer. This goes against the notion of the arts as a cultural tool, but maximises the potential for an enhanced intercultural product that begins to represent what Durban, as both a city and a society, is. The arts as a medium holds the key to demystifying the politics from identity. Art is a language on top of a language, with communicable attributes that can deal with the risks of devaluing dynamic culture.

Cities that cannot be represented cannot be designed. The challenge is how to address the locality, identity, freedom, diversity and security; how to address this through an architecture that emphasises local identity and not a corporate ideology. The architecture is made through its particularity in its variety, not uniformity. This reinstates the empathy between the imaginary and the quotidian. The notion of an intercultural, interdisciplinary arts precinct positions itself to unite and respect the multiplicity of the society of Durban, deconstructing the barriers between difference that exacerbates misunderstanding.

6.2.2. Classless creative class

Thinking creatively about the city is a descriptive theory developed by Landry (2006; 2008) that adapts to the social context, finding its place within. The alternative of Florida's (2002) is to push creativity through a particular economic sector of society which he refers to as the 'creative class'. What is exhibited by Landry's theory, and indeed the counter-theories of Pratt (2010;2011) and Sasaki (2010) is that creativity is inexplicably linked to human capital. It could be argued that creativity is more inherent to those in the lower strata out of pure need to survive (Neuwirth, 2012). To separate the arts as an economic generator dislodges art from its cultural essence, commodifying it as a tradeable good. What is required is rather than the creative industry supporting the city as posited by Florida, the city should support the creative industry. Rather than taking an exclusive top-down approach to development and economic growth that sterilises local culture, the city should adopt a bottom-up perspective to allow a localised intercultural identity to blossom, supported by interdisciplinary creative collaboration. The creative class is an ideological construct, as creativity is in fact classless.

6.2.3. Durban's culturalisms

Durban as a multicultural city has diverse cultures that can be geographically defined to coexist in parallel through tolerance, acknowledgement, acceptance and recognition. In Durban society, many cultures exist in close proximity through work but are still disconnected as people choose to reside in racial clusters, separated by socio-racial stratification in lieu of racial integration within class commonalities

An intercultural city transcends what is different by focussing on how these differences can exist in shared space, which contends that interculturalism leads greater well being and prosperity (Wood and Landry, 2008), through reflection upon the past and targeting common efforts towards the future.

6.2.4. Allegorical interculturality

Allegory is made of the symbolic and the narrative. Architecture has the potential to express Durban's human identity by combining the poetic and the metaphysical. Reconciliation of the physical, functional requirements with poetic potential. As culture-civilisation dialectics need to be reaffirmed in society, so too does the potential for architecture to communicate humanist notions that celebrate a truly intercultural identity. The creative typology, particularly in the Floridian sense, is ideological in that it uses elements to represent a creative space. The international trend of adopting disused industrial buildings and renovating it with urban art facades has become a bit sterile, with international influence sterilising the local culture. This trend imbues the sense of the creative and expressive arts being the left-overs and after-thoughts, spatially. Architecture has become less the expression of culture and more a commodity of society. Under threat from the contemporary ideological positions of production and economic structures, architecture has shifted towards consumerable novelties through capitalism. Given the challenge of identity posed by the presence of

multiple cultures, architecture reverts to the homogeneity of technical production, and culture-specific identity falls by the wayside. Architecture should support the visceral qualities of the city, constructing an ebb and flow that switches between the physical city and the proto-architectural experiences that it holds. This is a response to what Coates (2003:42) highlights as humans being individuals that have a general need for "contrasts, realities, stories and emotions", a specific capital readily available in a multicultural society and capable of generating paradoxes, oxymorons and tropes of existence itself within a vital spatiality. This common need is a base human need that is translated into a cultural setting and multicultural setting, evident through a multiculturality of vocabulary within a single person and their broader context of emotions and responses.

6.3.1. Space and society as ecstatic entanglement

Contemporary spatial understanding and thought can be traced back to the foundations established by Lefebvre, who through his Marxist thinking revolutionised how space is produced in a social context in the form of a spatial trialectic between the physical, the conceived, and the lived. The three theories selected to best guide the dissertation through a spatial understanding in a multicultural context - Soja's 'Thirdspace' (1996), Thrift's 'spatial rationalisation' (2006), and Nuttall's 'social entanglement' (2009) - informs a new spatial trialectic particular to the current social paradigm in Durban's space: me-space, our-space, and their-space (Figure 6.2). This model can be overlayed in the Durban context to then drive a progression towards creating a new social entanglement that is productive, vibrant and ecstatic by diminishing the sense of their-spaces and pushing for more our-spaces.

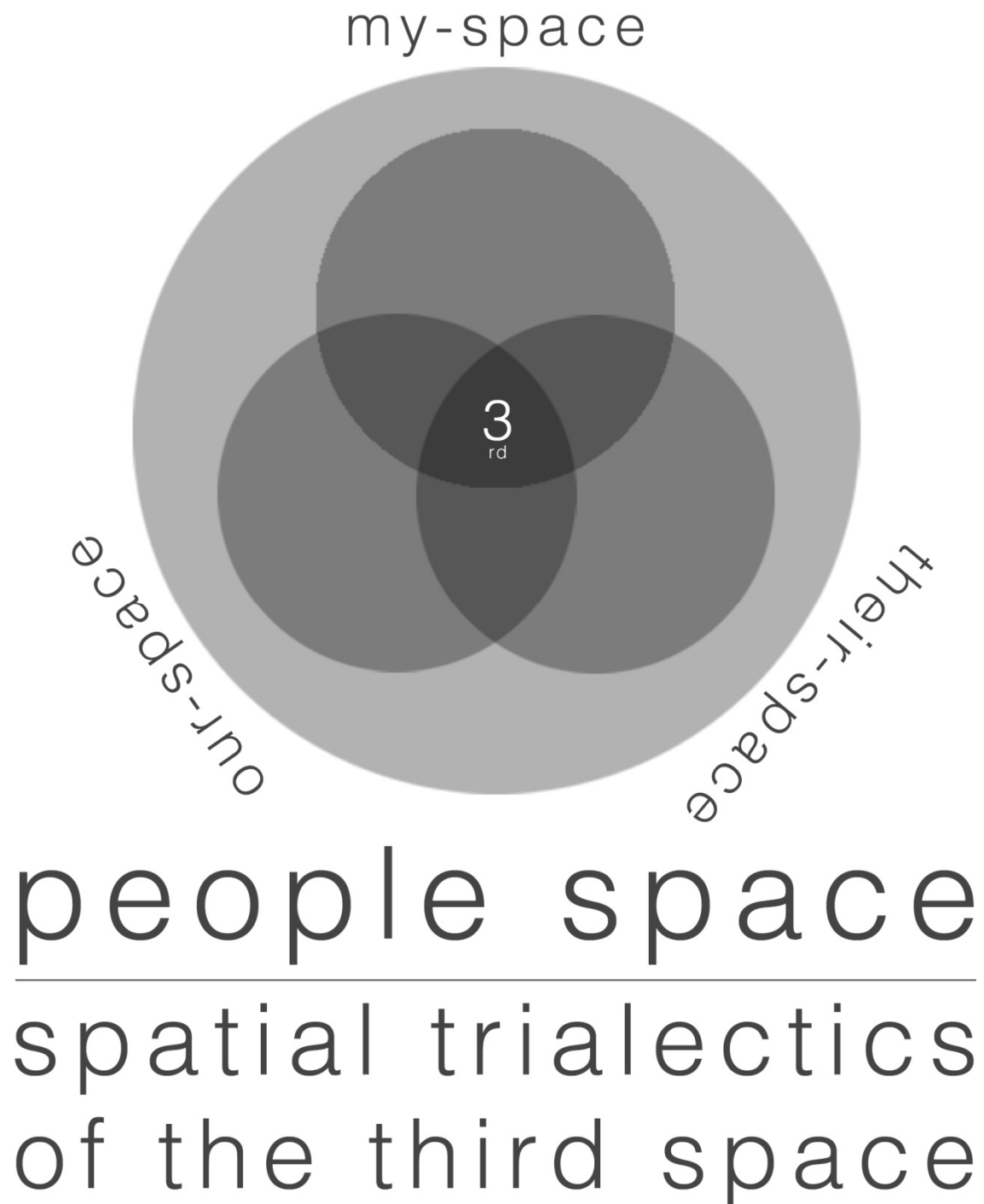


Figure 6.2 - Spatial trialectic for Durban's context as a multicultural society

Author's graphic (2016)

6.3.2. Spatial ability

When discussing spatial ability, one refers to how people represent their knowledge about space, how spatial information is used and organised, and how space and objects in space are conceived and perceived (Prussin, 1995:32). This concept bases itself on Lefebvre's trialectic of space in his spatial production theory, as discussed in Chapter 3, and is crucial to human existence as well as our architectural aptitude. The measure of spatial ability infers to the concept of 'field-dependence' and 'field-independence', terms used by Prussin (1995:32) to define how people utilise visual cues and other information in order to determine their individual orientation and that of objects to space. Field-dependence relies on, whereas Field-independence displays (Figure 6.2).

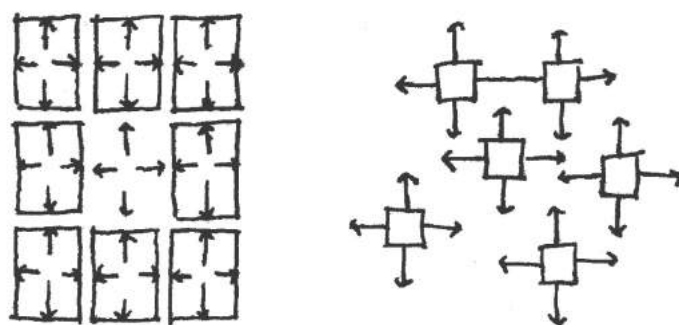


Figure 6.3 - Field dependence (left) and field independence (right)

redrawn from Van Rensburg and Da Costa (2008)

6.4.1. Recommendation for further study

Study of this topic can progress towards incorporating a more philosophical line of thought that describes the relationship between Western ideologies employed in city planning used in the layout of Durban, and the inherent spatial ability of Durban's vast array of ethnic and cultural populations. Work in this has already been ventured into by authors such as Van Rensburg and Da Costa (2008), although particular exploration in Durban as a case study is lacking.

6.5.1. Intent of the design component

The challenge is how to address the locality, identity, freedom, diversity and security; how to address this through an architecture that emphasises local identity and not a corporate ideology. The architecture is made through its particularity in its variety, not uniformity.

The design component intends to bring about the resolution of a democratic space whereby Durban's social and cultural difference and diversity can be experienced and learned from. The potential for interaction will be maximised to bring about change and understanding, boosting tolerance and acceptance.

The dissertation suggests an extrovert architectural nature, a more joyful architecture. Something not strict, elegant nor austere, but rather open; something that is unfinished and flexible, with a looser and more open framework that stimulates the space within us. The design should be about ideas, relations and blended conditions that creates an experiential space, first and foremost.

6.5.2. Social symbiosis into built form

The successful integration of mutually evolving societies begins where differing idioms are laminated into a threshold architecture. This does not represent a compromise, inherent to our uncertainties, but as a dynamic ecological logic within our differences and reciprocation of ideas - emanating from the rich cultural capital pool, from which our architecture could begin to reinvigorate its social paradigm. As Robinson (1998:171) hopes, there is the potential for us to absorb those everyday experiences, affective and sensual, which endlessly remake the urban space. There is a chance, if as Durbanites and South Africans humans stand up to our fears, that the unconscious haunting of the apartheid city are laid to rest and that as an intercultural

society, we begin to imagine differently, together. The dream for a dynamic, diverse and truly-shared city is still alive.

The government, when it comes to issues of social vibrancy, can no longer maintain a laissez faire policy in terms of leadership in this regard. Neither should the state become responsible for the promotion or fostering of liberal equality between social actors nor adopt the role of a cultural custodian. The state should, however, be a mediating entity able to positively attend to questions posed by a society.

Creativity is the key driver for culture, therefore culture cannot be static. The centre for innovation and excellence looks to create evolutionary space that is pneumatic, that promotes the evolution of intercultural culturality, creating new products that are not at the expense of the key pillars of culture, but is driven by them.

6.5.3. The landscape that the dissertation finds itself in

The dissertation then establishes a landscape within which to work (Figure 6.4). The scale is linear between that which is static and that which is dynamic. The static is that of a culture that is highly manipulated for a political agenda, through to a dynamic and temporal suspension of culturality through an interdisciplinary arts medium towards creating new cultural products of innovation.



Figure 6.4 - The landscape of the dissertation's voices

Author's graphic (2016)

The potentialities of the aforementioned linear scale then translates itself into a usable architectural programme (Figure 6.5), overlayed and layered to achieve the desired goals and outcomes of intercultural production of interdisciplinary products. Through a layering process of the static-dynamic spectrum, new potentials arise for which the existing me-space inherent within every their-space to foster the growth of our-spaces. This is a critical step towards achieving a progressive social inclusion paradigm for Durban's inner city district of Albert Park, which can then spread to the surrounding context.

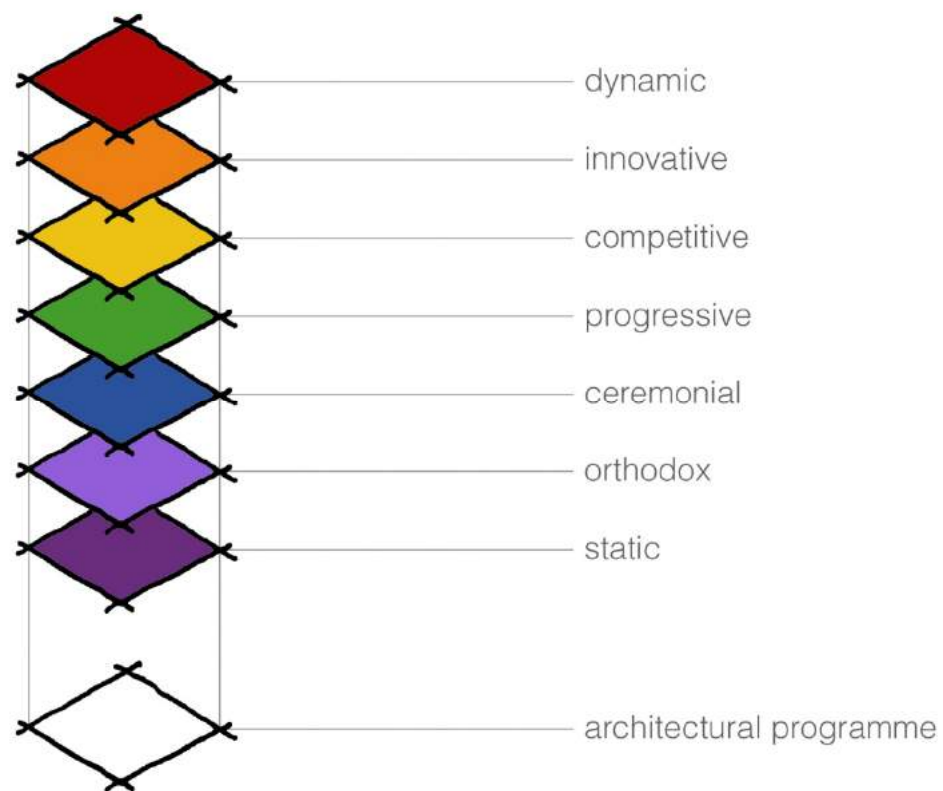


Figure 6.5 - Translating the landscape into an architectural programme

Author's graphic (2016)

Expecting a radical transformation of Durban's greater society as a whole would be naive; revolutionising society as a whole is an idealistic expectation. The rational approach is that of incremental evolution, starting with a small part of society allowing the ethos to grow from there by working with a portion of society which can then feed back into the greater society (Figure 6.6).

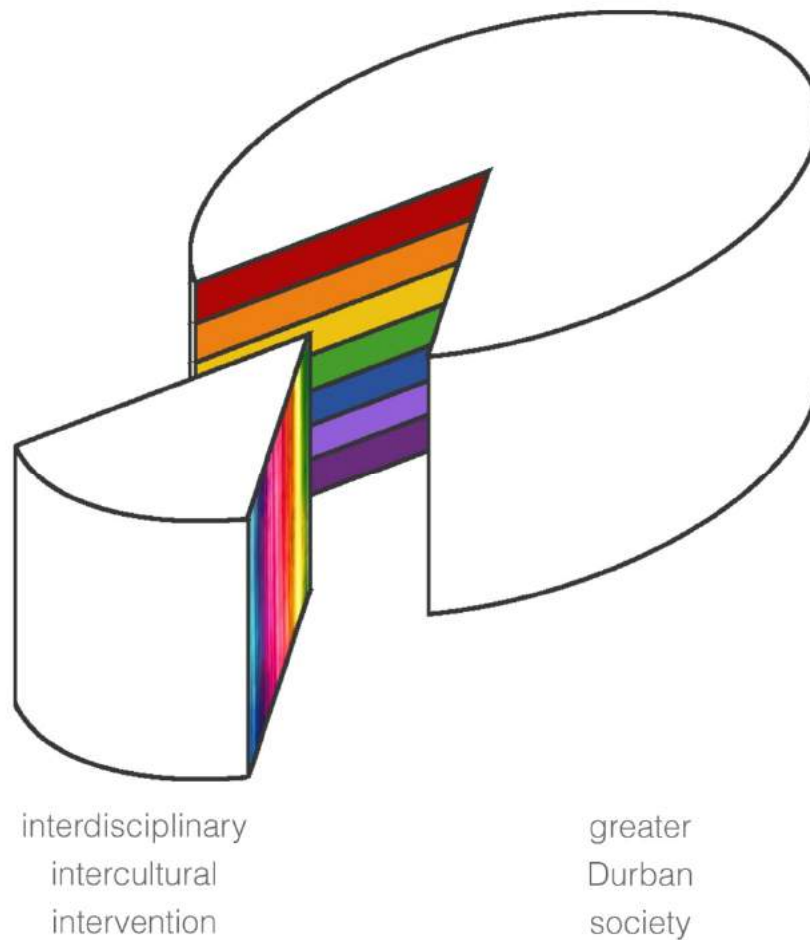
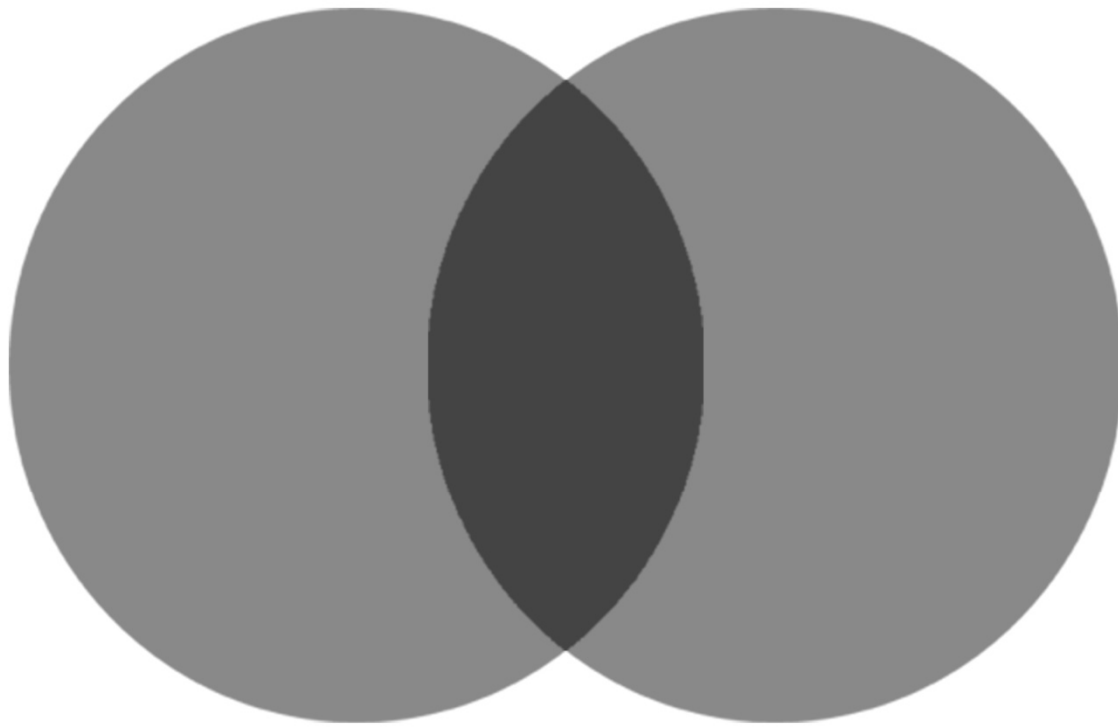


Figure 6.6 - Society conceptualised through a cake

Author's graphic (2016)



multiculture + interdisciplinary

interculturalism

Figure 6.7 - Intercultural Venn through multiculturalism and interdisciplinary arts

Author's graphic (2016)

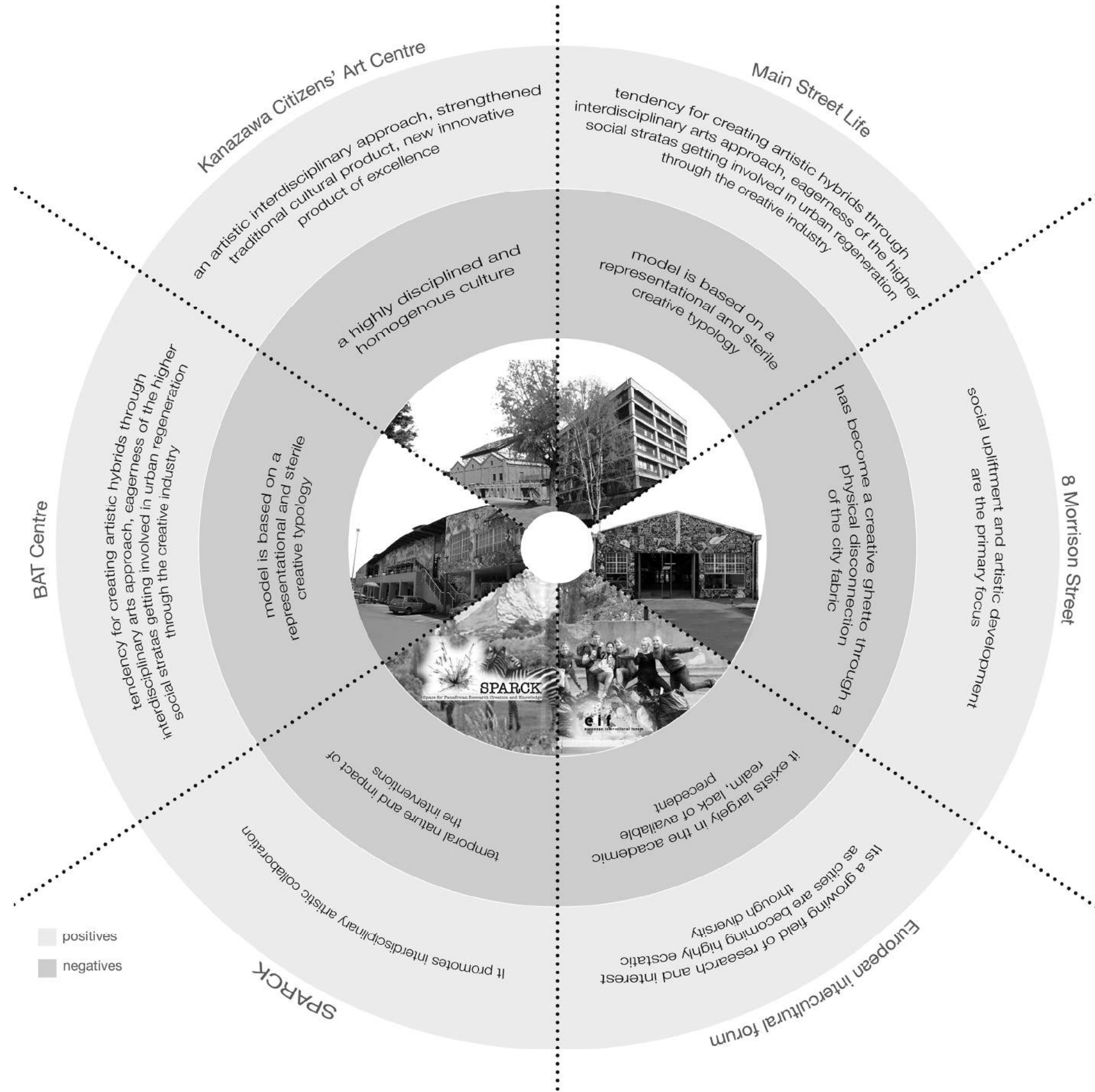


Figure 6.9 - Radial matrix of Precedent and Case Studies
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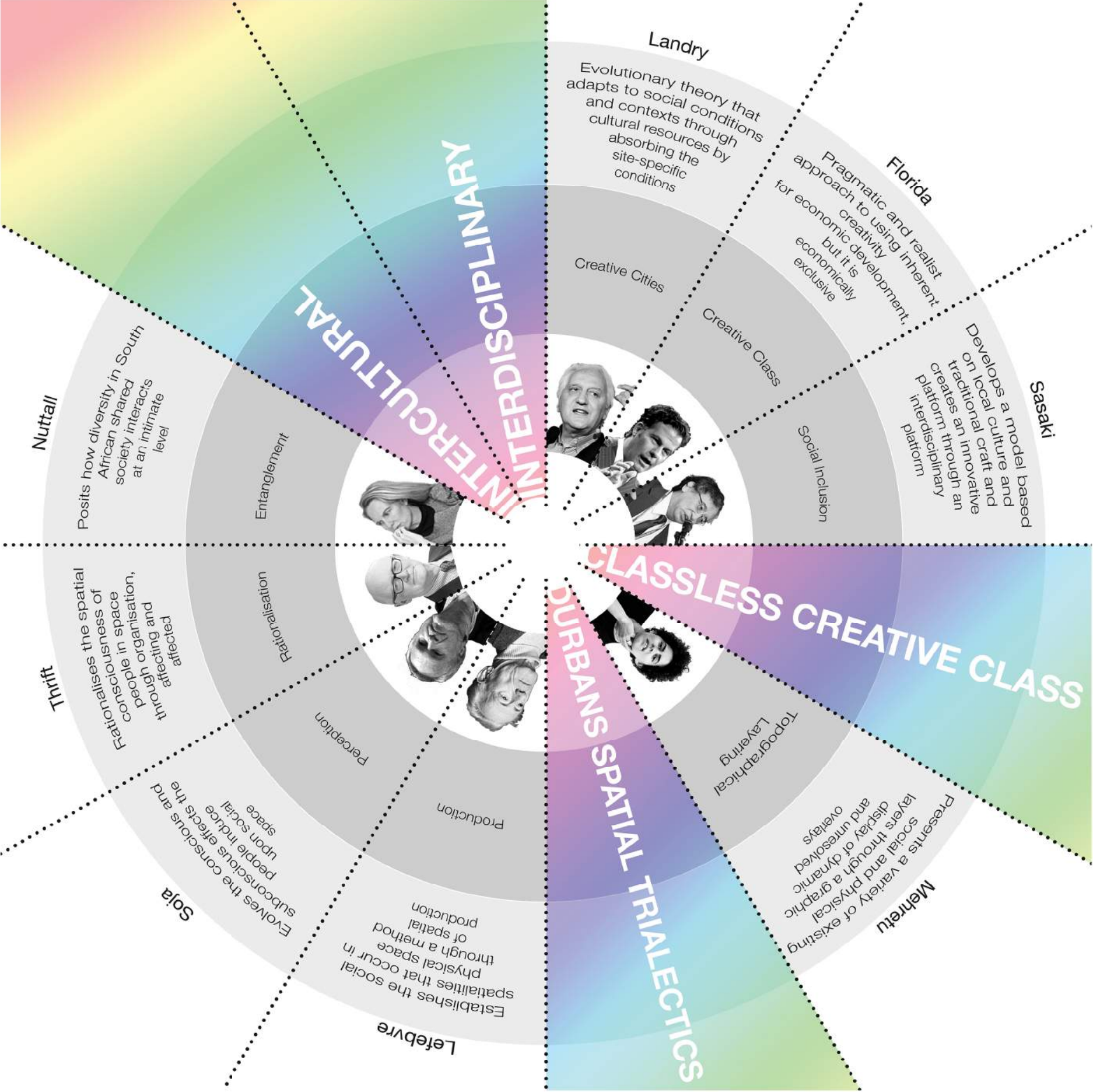


Figure 6.8 - Radial matrix of Theories and Deductions
Author's graphic (2016)

Examining the potentialities of an intercultural creative forum as a key driver for progressive social inclusivity : a design for a symbiotic creative precinct for Durban

Part II

Chapter 7 _ Design Development

This chapter introduces the reader to the design variables, such as the client whom will best represent the interests of the project, a brief and building programme generated from the research covered in Part I, and the site selected to best accommodate these factors. This chapter will also display preliminary thinking in terms of a design outcome for the project.

" Three things are to be looked to in a building : that it stand on the right spot; that it be securely founded; that it be successfully executed "

- Johann Wolfgang von Goethe

7.1.1. Client

The client represents the interests of the City in the form of a Joint Venture operation between the eThekweni Municipality and the non-profit organisation established specifically for the project, ComediaSA. There is also the possibility for private parties to act as partners as well, such as the Bartel Arts Trust (primarily the Phansi Museum, but other subsidiaries of the Trust as well), Propertuity, existing tertiary education establishments, etc. The South African Government Department of Labour (2008) has recently conducted research and census analysis into the creative industries and thus represents a potential partner as well.

The client has set a brief based on the research of the dissertation, to establish a theatre in the public realm that fosters and facilitates greater interaction and appreciation between people, using the creative industry as a driver towards enhancing Durban as a vibrant society.

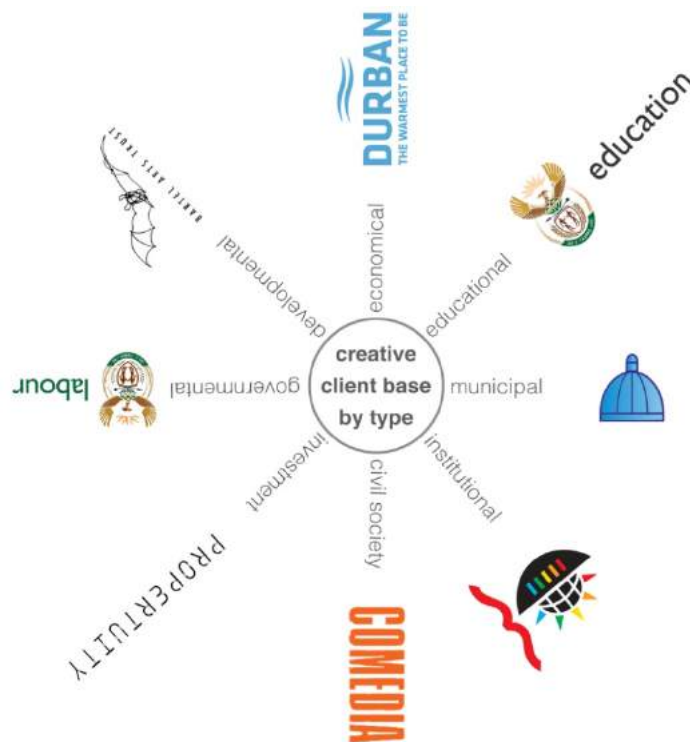


Figure 7.1 - Matrix : Creative client base by type

Author's graphic (2016)

7.1.2. Selecting a site

An adequate site needs to meet key criteria for a successful project, as informed by the research and conclusions of Part I. The criteria are as follows, in order of priority:

- Accessibility - The site should be highly accessible to the population, narrowing down the options to that of Durban's inner city as the most accessible destination in terms of public transit, with a major transport interchange at the western edge of the inner city.
- Human capital - The Centre should establish itself within a dense human concentration of a residential area. The inner city only offers two possible locations, the Albert Park district in the west and the Pickering/South Beach district in the east.
- Multicultural capital - Together with the interdisciplinary arts, multicultural capital is a key constituent in the intercultural dialogue. This disqualifies almost every other neighbourhood outside of the inner city, save perhaps the Bluff or Queensburgh, the latter two being rather inaccessible.
- Land Use context - A finely grained distribution of building functions and typologies provides a good basis for establishing micro-economies and growing a quality urban environment for a human scale. Key typologies are residential, business, and educational.
- Urban decay - An area that is derelict possesses the potential for rejuvenation through an architectural intervention.
- Creative connections - Creative capital and potential links to existing creative cores that can be built upon to develop a more sustainable creative industry that represents the identity of Durban.

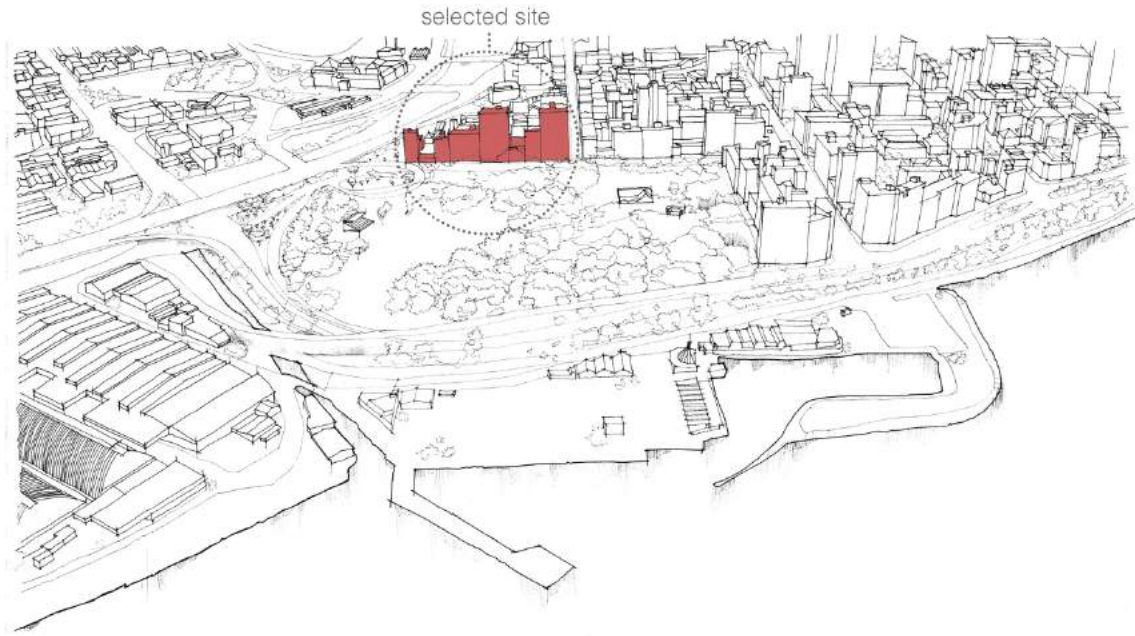


Figure 7.2 - Selected site : Albert Park : Diakonia Avenue

Image courtesy of Moodley (2016); edited by Author (2016)

The selected site is a city block directly opposite the northern edge of Albert Park, selected for its visual and accessible prominence. The site has potential for visual connections from the city as the buildings are relatively low at an average of 20m in height, as well as the harbour and industrial areas to the south and the Berea in the west. Most of the existing buildings on site are considered as great contraventions of safety and welfare bylaws through structural degradation (damaged roof and spawling of concrete) and loss of basic service amenities, such as water supply and reticulation.

The site is immediately along a prime corridor into the inner city (Figure 7.3), offering dramatic facades and soft introductory edges; with three strong, public facades, and two that can present a gentle progression from the current city form. The visual connections of the site present a strength in terms of branding for the creative industry.



Figure 7.3 - Corridors into the inner city in relation to the selected site

Author's graphic (2016)



Figure 7.4 - Dramatic public facades (red) versus soft introductory edges (blue)

Author's graphic (2016)

The Diakonia site acts as a gateway into the city, situated perfectly to ask the questions of the grid and accepted architectures that have become representational in their form. The challenges can be posed without alienating its existing context by virtue of the site being on the edge of the built fabric and in clear view lines of approach.

Examining the potentialities of an intercultural creative forum as a key driver for progressive social inclusivity : a design for a symbiotic creative precinct for Durban



VIEW FROM THE NORTH



VIEW FROM THE WEST



VIEW FROM THE SOUTH

Figure 7.5 - Views of the three public facades offered by the site

Sourced: Google Earth (2016); Author's edits (2016)

Albert Park not only has a high concentration of residential typologies and thus a high number of people throughout the day, but the Park itself also has a proposal for more mixed use typologies to greater intensify the human factor of the area.

The intent of the design is to search for a new typology that can accommodate the multicultural capital, inherent to Durban's society, within an experimental architecture that can facilitate an interdisciplinary programme. The site has prerequisite properties for a site of experimental architecture:

- It sits at the edge of the city fabric with two edges that are open, allowing a new form to develop, emancipated from the histories of the urban grid but not without engagement. The architecture should be joyful, a folie, but not to the extent that it dominates the existing. (Figure 7.6)
- It maintains strong visual connections to the south (park) and west (rail and freeway), allowing the architecture to act as a billboard with undertones of landmark qualities. The immediate west is physically separated from the city by transit networks, and is categorised typologically.

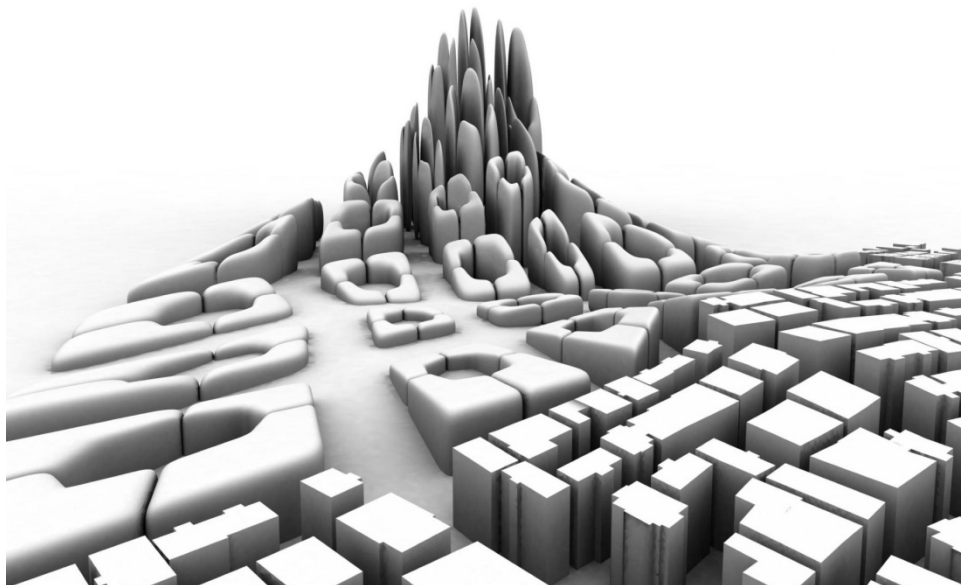


Figure 7.6 - Kartal Pendik Masterplan, by Zaha Hadid, as a dominating form over the city fabric

Sourced: <https://s-media-cache-ak0.pinimg.com>

7.1.3. Brief

Urban regeneration of Durban's city centre is a topical issue, and the key question is 'what is the function of the city centre for Durban within a highly decentralized metropolis?', as its original functions have been taken up by other suburbs such as predominantly Umhlanga. There are existing initiatives towards inner city regeneration through the rezoning of the Point's town planning regulations to high-rise erven, and the development of the sports precinct around the Moses Mabhida stadium towards hosting mega-events. These intervention injections promote urban regeneration that will spread out towards each other from the north and south edges of the central business district on the eastern end. What is lacking, however, is an intervention from the west. Currently there is a mobilisation of the tertiary institutions towards growing the south western side of the CBD as a tertiary educational precinct, driven by institutions such as Mancosa and the Regent Business School and a host of FET Colleges. There exists a potential to formalise this initiative with the Municipality, creating a third injection precinct nodal point that can expand to meet the existing two. This can create dynamic dialogue by concentrating vitality and vibrancy into a series of nodes that bump up against each other.

The brief of the project is to look towards tying in to a mobilisation of tertiary education centres in the area, with the project seizing the creative aspect of this proposal. The project represents a possible synoptic solution of what the city could be - a multicultural platform as a space for quality interculturalism - a place where all of Durban can move through and where cultures can meet. A new function for the city is imagined - a function in contrast to the segregated nature of suburbia through race and class. The project offers creating a new paradigm for Durban's society by giving voice to culture, strengthening the traditional, and generating innovation within a truly democratic space.

There exists the potential for enormous benefit in playing a significant, creative role in the development of the Albert Park area through the City's Local Area Plan for Durban's inner city.

The impact of any Town Planning regulations in relation to the site is assumed to be resolved by making special consent applications for relaxation, in the interest of the success of the project being a government initiative.



Figure 7.7 - Map of Durban

Author's graphic (2016), original map sourced from Google Earth

7.1.4. Programme

To create a composition today means to create programmes - invented, proposed, mixed, supported, denaturalised. A programme is not the same thing as function; it goes beyond because it is not direct and has more than one voice. It is less than function because it is defined by activities and actions, but not by conventions. Programmes are mutable, and transformable over time.

“Ineffable space is compounded, indeed inspirited, by multifarious programmes, in every register: of function and representation, actual and virtual. It is a discourse of events, there is no space without event, no architecture without programme.”

- Bernard Tschumi (cited in Coates, 2003:38)



The building programme is built up through four core function types that overlap and interlap continuously:

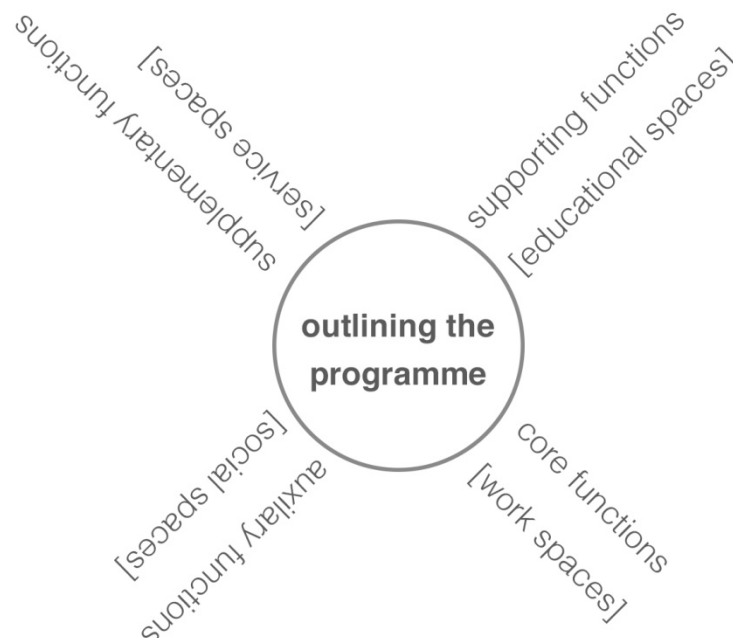


Figure 7.8 - Building programme outline

Author's graphic (2016)

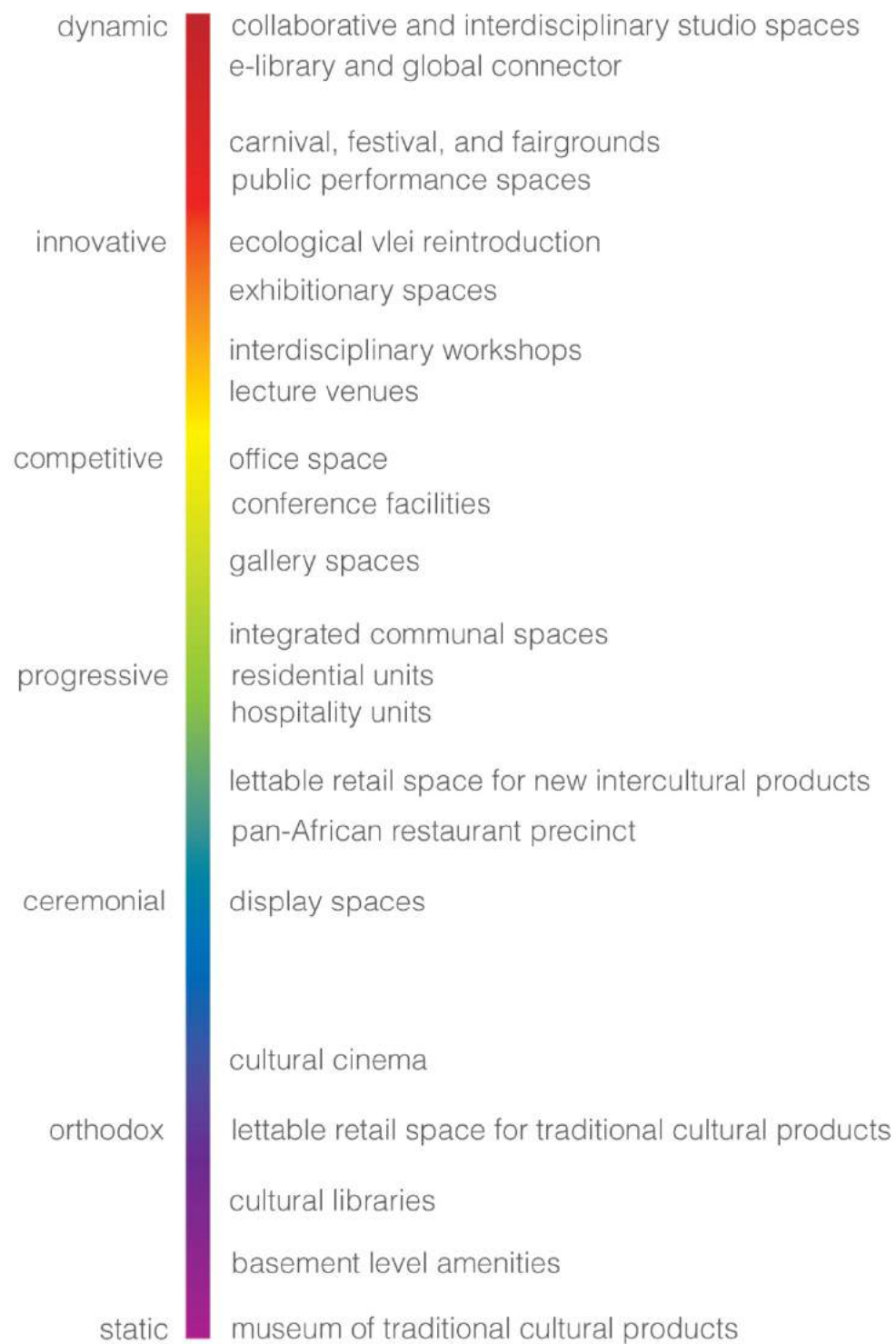


Figure 7.9 - Facilities and programme in relation to the static-dynamic scale

Author's graphic (2016)

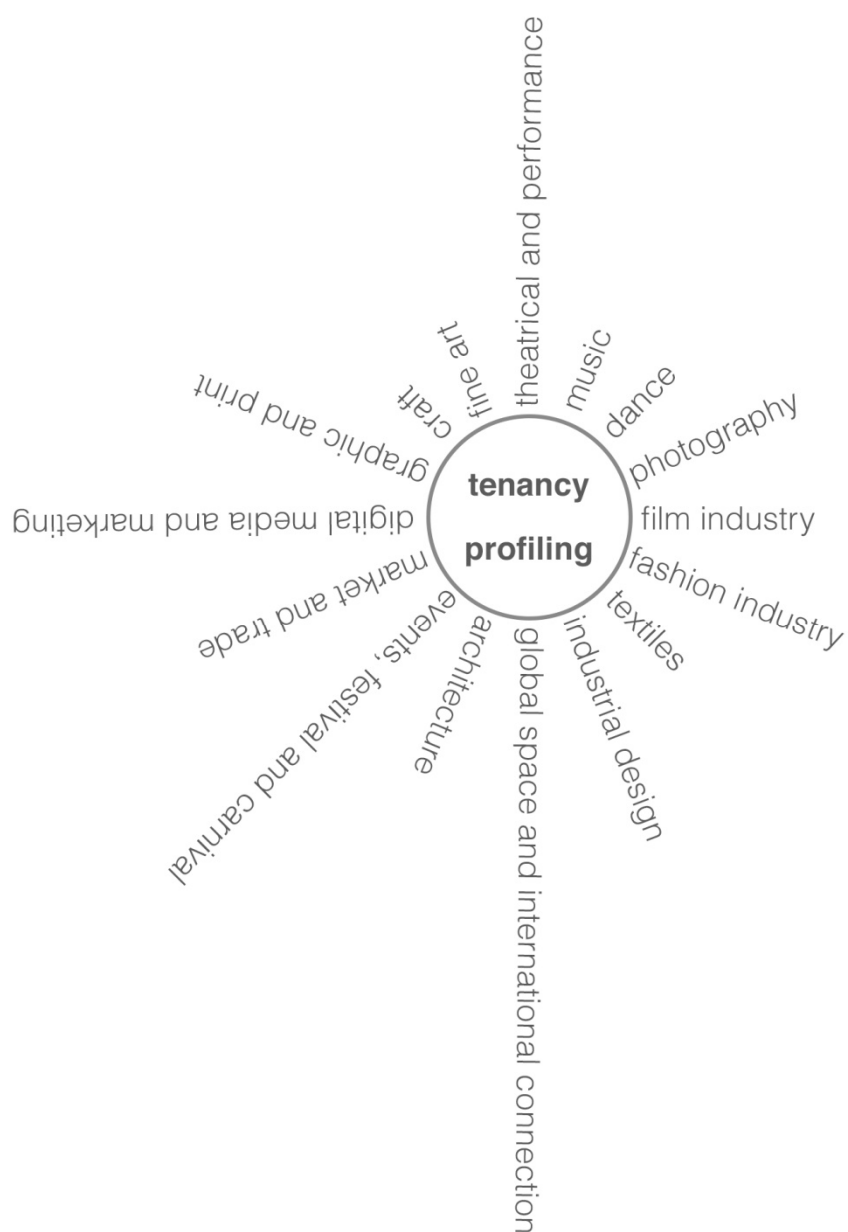


Figure 7.10 - Durban's creative industries tenancy profiling

Author's graphic (2016)

7.2.1. Working with the histories of the urban grid

The grid of Durban was deployed to occupy a large parcel of land rapidly, serves as a monument to 'the city form'. The grid represents design functionality and efficiency, for the purposes of military defence and economic trade, contained by the ridge of the Berea and the water bodies of the bay and ocean. Although the city is designed objectively, it is hardly an object city.

Durban's environment, its territory, and inner city architecture can be defined as a set of nets or webs that are superimposed and entangled so as to give sense and meaning to certain spaces and/or locations. The city generates this through a grid, rendering them as highly artificial, as nature doesn't work with straight lines. The webs created and established are alive and incredibly variable. They are both shapeless and shaped by what it holds, inversely to the form that fluids adopt from their container. The grid is synthetic, simultaneous and synchronic with the architectonic object and vice versa : the constructed environment that is inseparable from the notion of the grid or the grid itself, it materialises in such a way that tensions and relationships are created by the grid, drawing and severing links.

A grid is a mapping of densities and when locations are orthogonal to one another with similar densities, like a system of points, it is a Cartesian grid. This is the traditional template for building design. But in the spatial-temporal realm, where mass densities induce a gravitation as a function of location, the 'grid' becomes a mathematical set of probabilities. When rewritten into tensor notation, the arrangement of the grid then transforms into an array of a matrix with both horizontal and vertical dimensions. The matrix is simply an overlaid grid as a simultaneous event graphic, with the entities of the matrix devoid of if preference or autonomy : each point is interdependent within the systemic whole.

People act as water currents, hitting the edges of the inner city like mixed currents, becoming gridded up in the setting of the city. The organic-ness of the proposed architecture interrogates the grid in a physical way, in a joyful way through a foldedness that entices discovery. It captures the flowing energies and ameliorates it back into the gridded nature of Durban's inner city environment.

"Recent history narrates the unrepeatable. The near is not, then, the near future. To design today is to say GOODBYE TO THE METAPHOR.

Reality pushes us to be realists, and to make corresponding architecture. Goodbye metaphor. The architecture or art that interests us now does not speak upon being; on the contrary, it proposes a singular syntax for architecture that elicits multiple sensibilities, both unable to be put together and unpredictable.

All design attempts to convey meaning, however, there exists an uncertain relation between form and meaning, that makes exegesis or reasoning difficult.

The affect, derived from this attempted design sense, is uncertain but supported by the phenomenological, so that the enjoyment of space and time is derived specifically from the outcome of the nearby and far off, between reality and metaphor.

The work's meaning provokes the structuring of unexpected knowledge. Never more opportune, one can say that to design is to know.

This knowledge is opens up new categories of 'cubbyholes', demonstrating the possibilities of experience.

To open up possibilities, to construct new worlds."

- Willie Muller (cited in Gausa et al,2003:267)



7.2.2. Organic nature of the design

The design works with a flow of energies for reinvigoration. The curvilinear patterns infers itself to the metaphor of water flowing through a reed bed, indicative of the vleis that once occupied the land beneath one of Durban's oldest residential neighbourhoods. That flow is inherent of a new form for people as water flowing around and through the built environment; the elegance of water flowing over rocks. Fluid forms deal best with the friction.

To what degree will the project broadcast branding, to what degree is it innovative, to what degree is it conservative?

"What has the metropolis become? Is it any longer graspable as a totality, and from where, or through which subject's experience, may it be apprehended? I do not see why the human being cannot imagine the possibility of an experience inside these new forms ... "

- Georges Teyssot (cited in Coates, 2003:37)



The architecture then begins to model and insert itself as an integrated co-participant of mobile flow within an environment that is settled by differential forces of lure and flow that define directional tensions. These tensions can be conceived of as shapes, emerging from social processes that perform spatially, able to materialise yet susceptible to fluctuations. Square shapes offer up tensions that are delicately resolved, a preset. Flowing lines allow for a waterfall effect, creating pool and flow, generating a form innate to the concept to contain and pool cultures, differences and ideas. The curvilinear gives rise to a poetry that influences life and transforms Albert Park through an explicit spatial dimension.

"To really get the most out of any city, not only do you need to plot it in your mind, but to play in it as a means to occupy it. to find your voice, you need to be alert to its many voices. Your confidence grows with your willingness to immerse yourself."

- Nigel Coates (2003:ii)



Coates (2003:42) highlights that human beings as individuals have a general need for "contrasts, realities, stories and emotions",

The challenge is how to address the locality, identity, freedom, diversity and security; how to address this through an architecture that emphasises local identity and not a corporate ideology. The architecture is made through its particularity in its variety, not uniformity. This re-instates the empathy between the imaginary and the quotidian. The architecture is not about creating a monument, but creating destination value on an intimate scale to achieve dialogue. To design an ecstatic or paranoid intercultural arts precinct makes no sense; it should conduct itself like a film or a piece of music, promoting and amplifying human responses and emotions. An architecture that represents a total dynamic field by establishing a dynamic model of the place in question as a tool of the overall condition. To create spaces of pleasure tends to build on a lack of predictability by creating spaces of unpredictability : space that is unpredictable but pleasurable.

The building is not an end in itself, but by mutually creating energy for its surroundings, injecting mutual functions, kinetic qualities and proactive spaces into it. To design is to hope : what are we hoping for?

7.2.3. Architecture

The design intention is a move towards finding a new vocabulary for human life in the city, simultaneously evolving through democratic, scientific and artful aspects. This tends to imply that rather than a city designed for efficiency and planning for general distribution of basic systems as if urban quality can simply be gridded up as a resource, but rather creating a focus on hotspots as nodes of insipient and potential that commits itself to sensory, vivid phenomena - like ripples in a pond from dropped pebbles - through new facilities, popular events or new monuments.

By revising place, image, modes of and uses of monuments in Durban's inner city, intercultural ideas can be generated through a building that acts as an icon, a logo; a mascot, for change. As a new concept of monument, the intercultural precinct could mark a point in Durban's social history, to keep the vibrant charisma of place and infuse energies to create fresh growth.

“Imagine”

- John Lennon



7.3.1. Early design sketches

Initially the design started off as a rectangular and orthogonal extension of the city grid. It soon became apparent that the site and as an edge to the city, the potential future growth of the urban fabric is prohibited by the curvilinear nature of the M4 freeway.

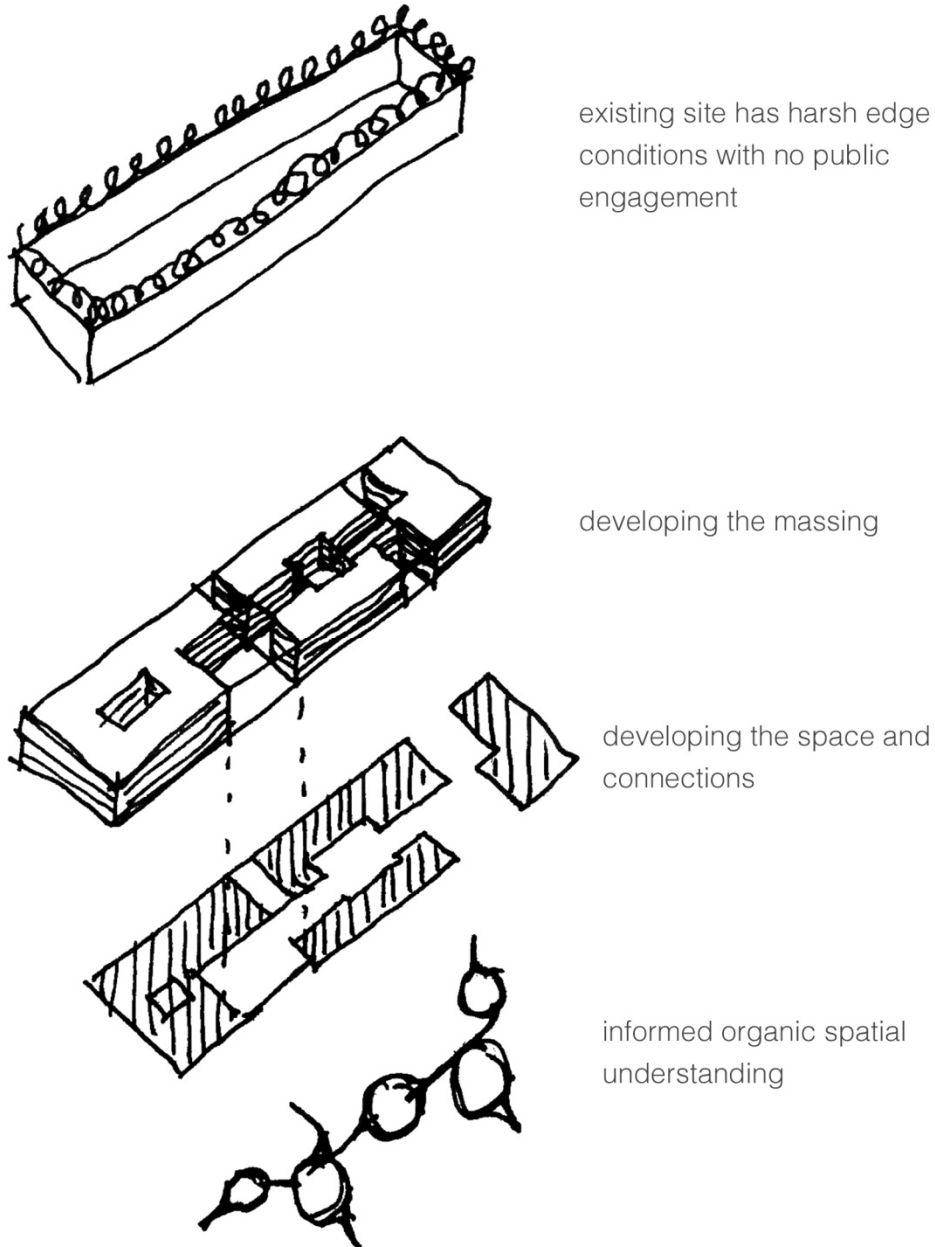


Figure 7.11 - Transforming the city block from hostile to open and ordered to organic

Author's graphic (2016)

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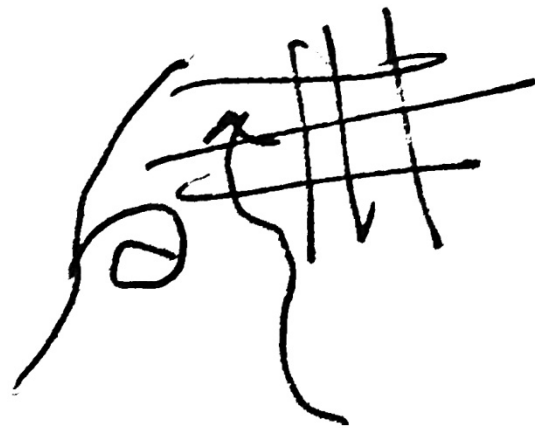


flow around

flow through



people as energy
flow between form



movement as energy
captured into city grid



energy flow as mechanism for spatial generation

Figure 7.12 - Diagrams of energy flow and movement and capture

Author's graphic (2016)

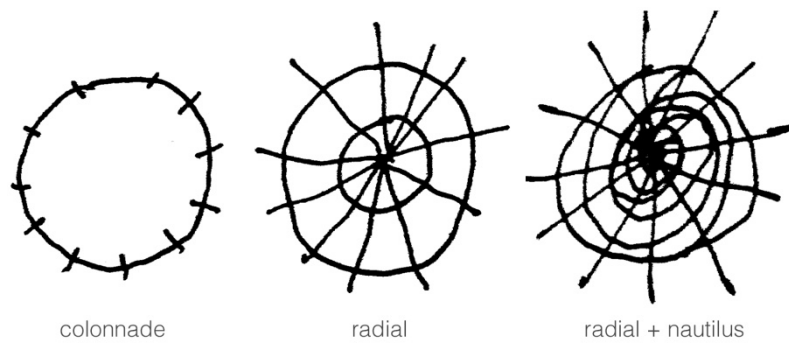


Figure 7.13 - Radial play

Author's graphic (2016)



Figure 7.14 - Layering of energies in ecstatic entanglement

Author's graphic (2016)



Figure 7.15 - Reintroducing the vlei

Author's graphic (2016)

7.4.1. Site Selection Presentation

Date: 26 April 2016

Location: Master's Studio, Howard College, UKZN

The initial site selection presentation required a set of possible sites that could be used in the project. Each was graded to five points according to a set of six specific criteria set as respondents to the dissertation topic, and tallied at the end. Initially, the South Beach site received the highest rating, but the research has ultimately risen Albert Park as the better option



Figure 7.16 - Site selection presentation slides

Author's graphic (2016)

7.4.2. Introductory Presentation

Date: 16 August 2016

Location: Master's Studio, Howard College, UKZN

The purpose of this presentation was to familiarise the design mentors and supervisors with the research and theory of the dissertation project, clarifying how to translate the data into a design project.

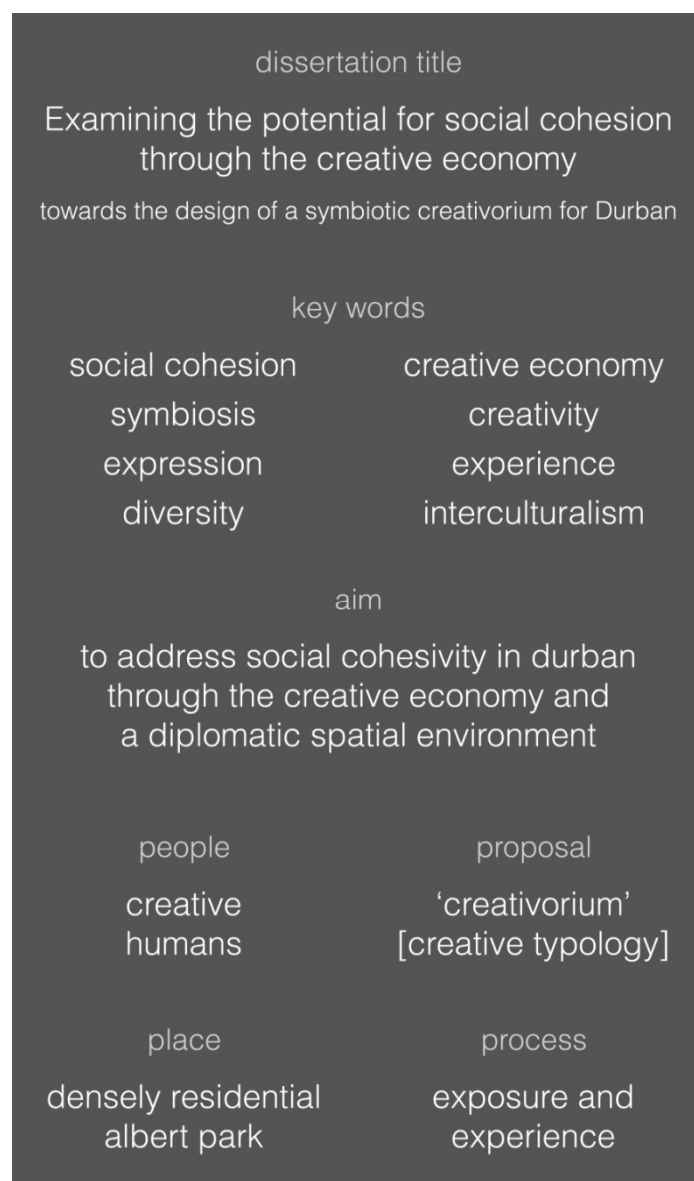


Figure 7.17 - Breakdown of project criteria for Introductory Presentation

Author's graphic (2016)

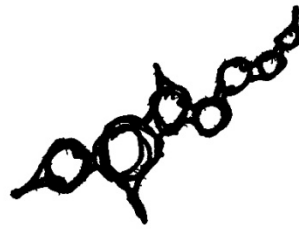


Figure 7.18 - Project Parti sketch

Author's graphic (2016)

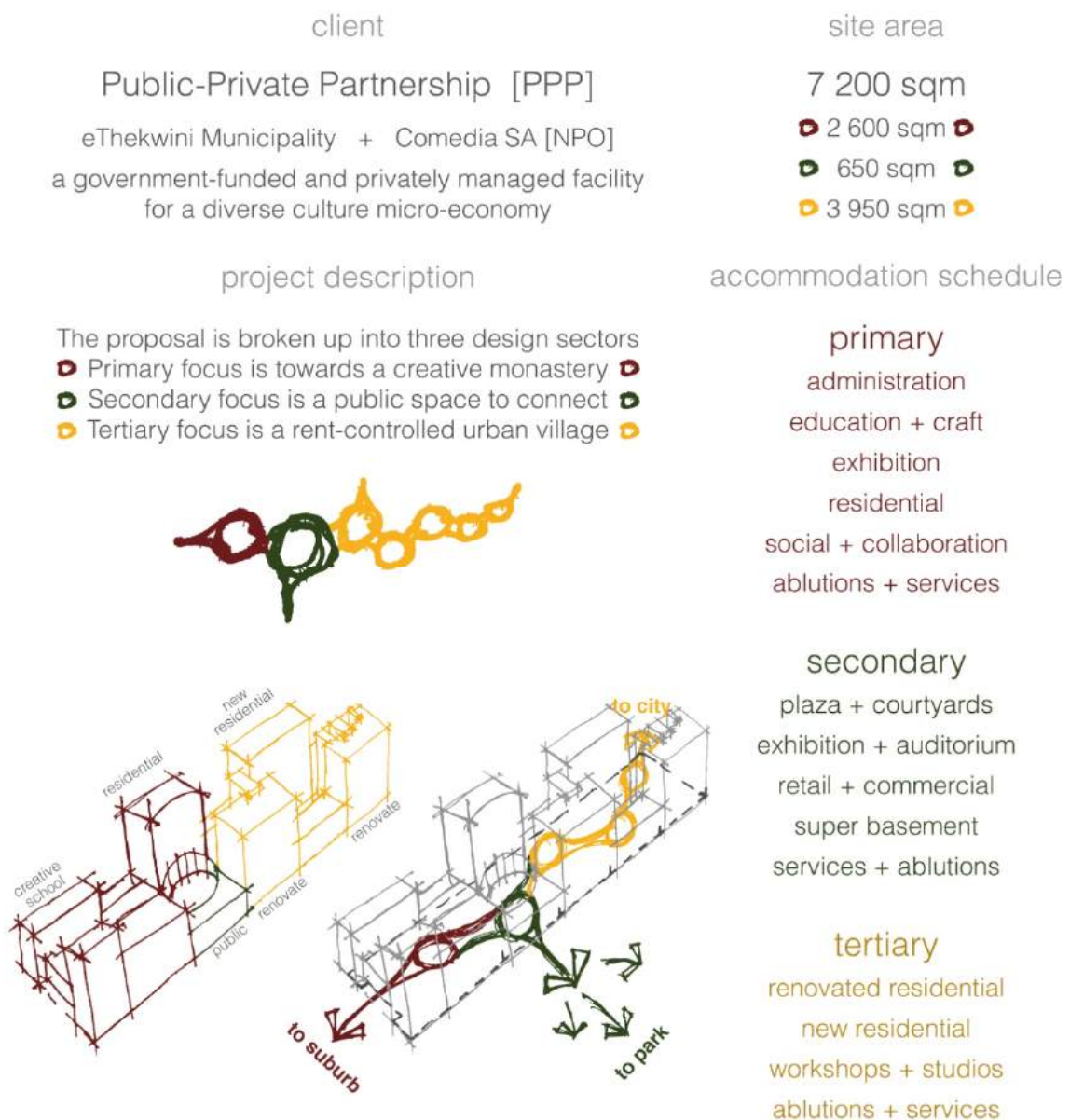


Figure 7.19 - Early development of client, schedule of accommodation, and project description

Author's graphic (2016)

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Figure 7.20 - Site justification and typological context

Author's graphic (2016)

7.4.3. Mock Jury Presentation

Date: 13 September 2016

Location: KZNSA Gallery

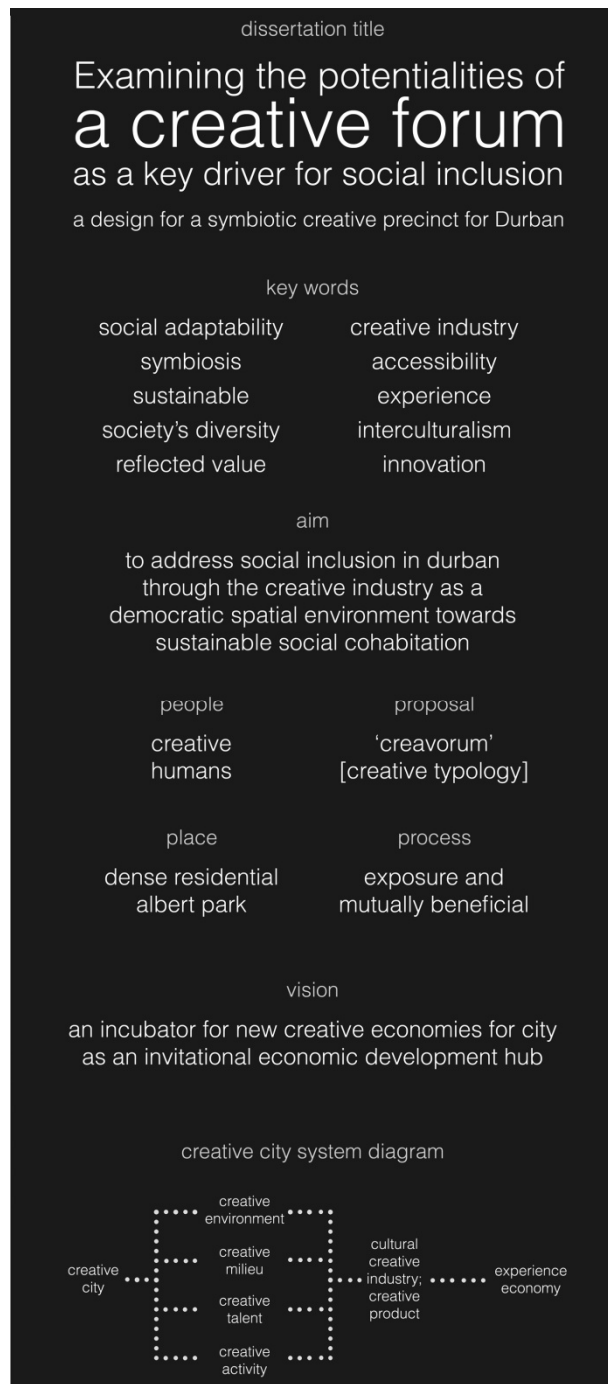


Figure 7.21 - Breakdown of project criteria for Mock Jury

Author's graphic (2016)

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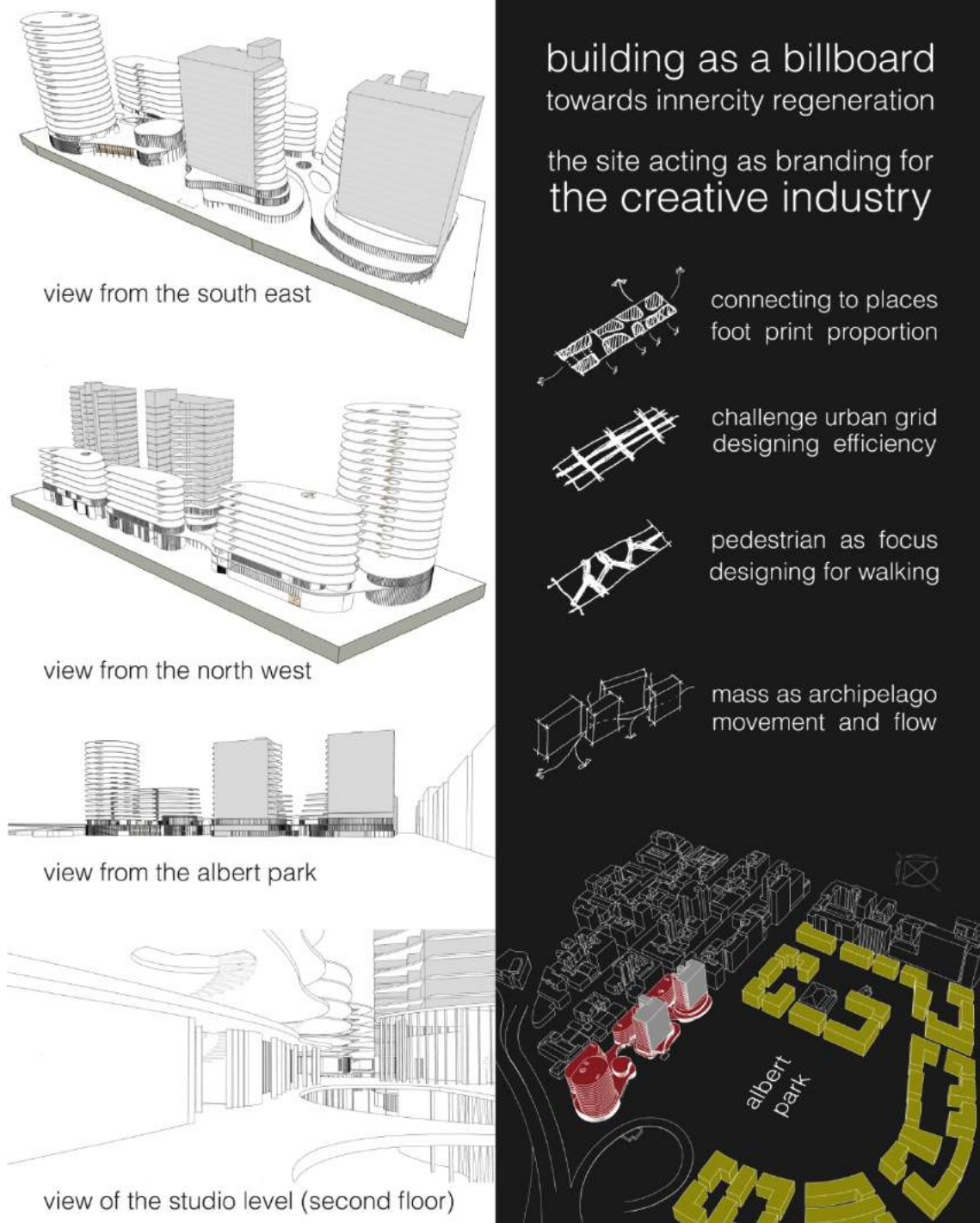


Figure 7.22 - 3D perspectives and design drivers for Mock Jury

Author's graphic (2016)



Figure 7.23 - Ground Floor Plan for Mock Jury

Author's graphic (2016)

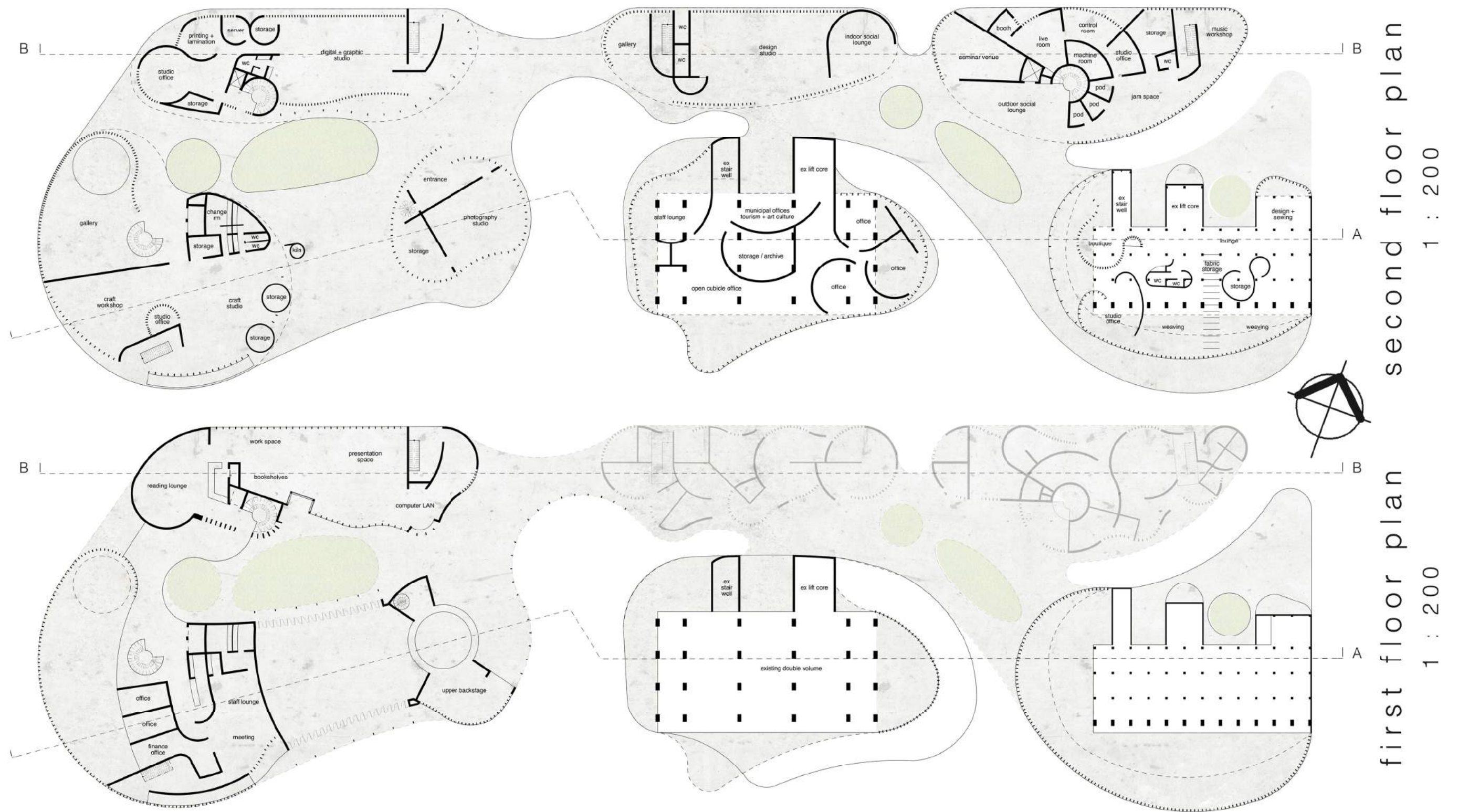


Figure 7.24 - First and Second Floor plans for Mock Jury

Author's graphic (2016)

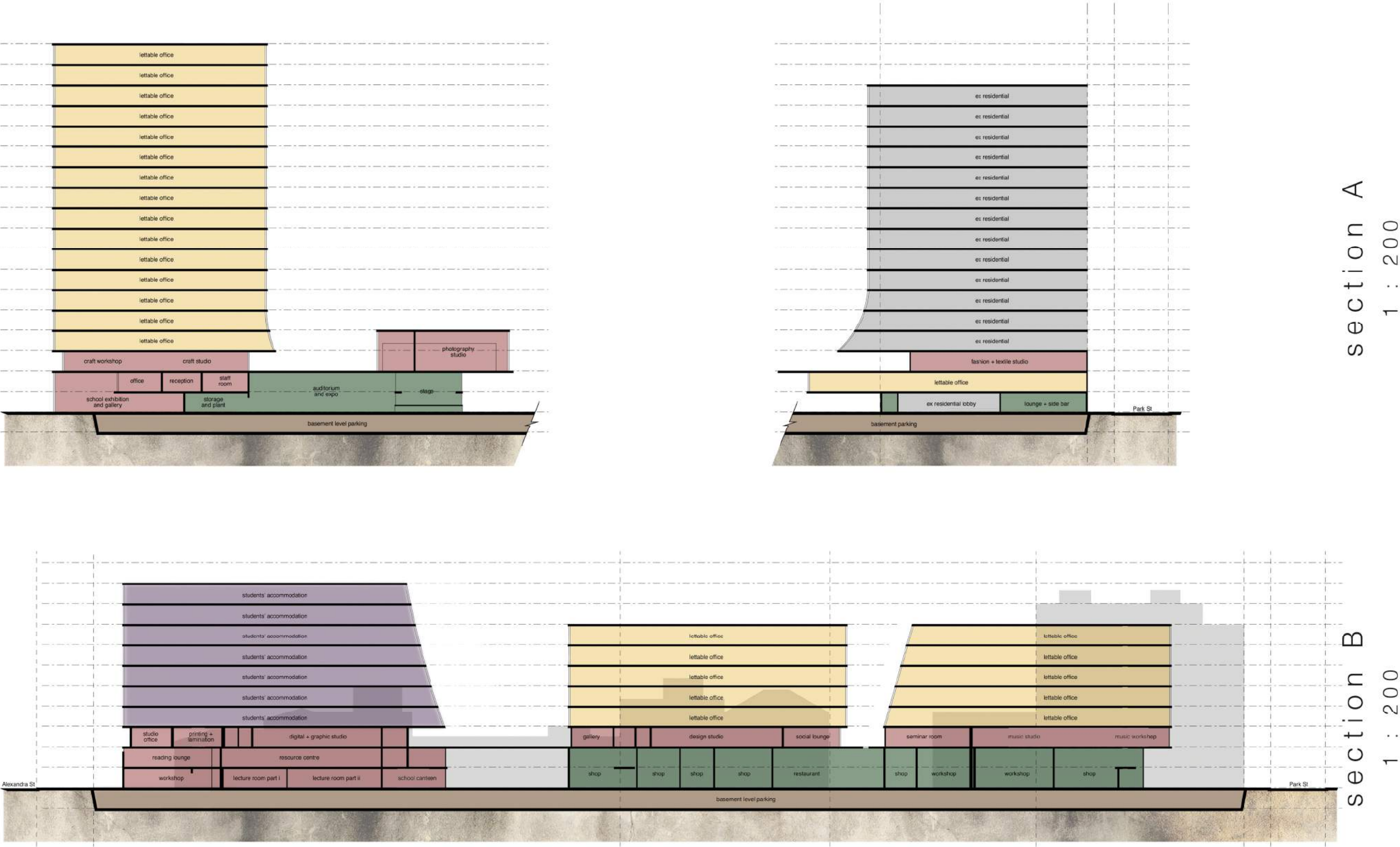


Figure 7.25 - Sections for Mock Jury
Author's graphic (2016)



Chapter 8 _ **Design Report**

The project challenges what a building should be; challenging the established social contracts that people have with architectural form.

"Architecture has recorded the great ideas of the human race. Not only every religious symbol, but every human thought has its page in that vast book "

- Victor Hugo

8.1.1. Informed design intent



Figure 8.1 - Breaking down the dissertation title into design goals

Author's Graphic (2016)

Access and exposure to the creative industry should be a possibility for all extents of Durban's society; the creative industry can incubate diversity towards a new form of interculturalism. The previous chapters have discussed this at length and so culminate in an architectural proposal. Keywords reflect themselves within the title of the document as shown above in Figure 8.1, informing a particular threshold architecture by becoming the primary parti words.



Figure 8.2 - Interpreting threshold architecture

Author's graphic(2016)

"Recent history narrates the unrepeatable. The near is not, then, the near future. To design today is to say GOODBYE TO THE METAPHOR.

Reality pushes us to be realists, and to make corresponding architecture. Goodbye metaphor. The architecture or art that interests us now does not speak upon being; on the contrary, it proposes a singular syntax for architecture that elicits multiple sensibilities, both unable to be put together and unpredictable.

All design attempts to convey meaning, however, there exists an uncertain relation between form and meaning, that makes exegesis or reasoning difficult.

The affect, derived from this attempted design sense, is uncertain but supported by the phenomenological, so that the enjoyment of space and time is derived specifically from the outcome of the nearby and far off, between reality and metaphor.

The work's meaning provokes the structuring of unexpected knowledge.

Never more opportune, one can say that to design is to know.

This knowledge is opens up new categories of 'cubbyholes', demonstrating the possibilities of experience.

To open up possibilities, to construct new worlds."

- Willie Muller
(cited in Gausa et al,2003:267)



Figure 8.3 - Architectural metaphor as described by W. Muller

Author's graphic (2016)

8.1.2. Essence of the design

The underlying principle of the design is developed around individual perception and interpretation. Each person has throughout their life developed a way to perceive physical space base on personal factors, and so creating their second and third spaces. The architecture presents a new allegory for Durban's human energy, both disconnected from existing ideologies yet engrained in the fabric of existence.

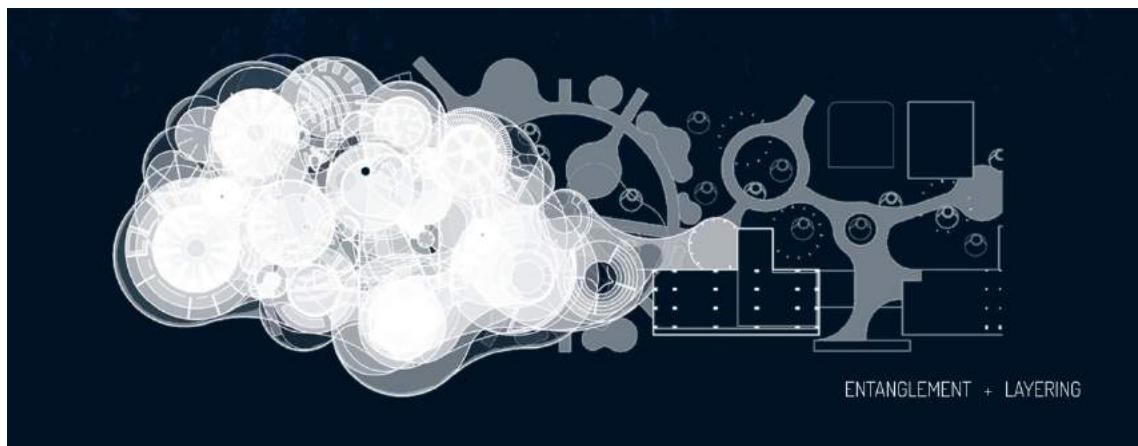


Figure 8.4 - Conceptual abstraction depicting entanglement and layering

Author's graphic (2016)

An art centre by its very nature allows for a whimsical freedom through the artistic typology to approach the architecture as an artwork. The particular style of *Impressionism* uses ambiance and light, breaking up surfaces and leaving pictures open to many interpretations. The art centre uses this concept to develop a contemporary version of an impressionistic painting as a tectonic play on ethereality. The composition of mesh, slat, and glass set in a fluous dynamic allows for a dance of light both across and through the building, presenting a colour, form and level of permanence particular to that specific point of view at a specific time of day or night. The building shimmers and ripples in the sunlight as many elements achieve a quiet dialogue within a busy interpretation. The building and the identity morphs, remorphs, breaks down and reassembles itself continuously.



Figure 8.5 - Elemental dialogue within the art centre's facade

Author's graphic (2016)

However, the building is not an icon of gesture, such as the Bilbao Guggenheim Museum or pop-Brutalism, as it lacks a strong stylistic sweep to the exterior. The visual permeability of the building is critical as the inside of the building becomes a layer of the outside that a viewer perceives, as does the movement of the buildings occupants, rippling through the composition. The architecture changes itself to each individual, becoming a third space architectural possibility.

The conceptual framework for an architectural approach to dealing with Durban's multiple voices is constructed around the Nuttall's initial concept of 'entanglement' by blending different cultures mixing with different disciplines mixing; the outcome form is left as open-ended.

The vlei has a strong geo-historic connection to the site, and maintains a strong presence as a conceptual informer to the design process, and a romantic metaphor to the form of the building. To understand the flow of water as a metaphor for human energy is to understand the environment within which the water flows to be a simile for human construct. The strong visual of the radial column grids is indicative of reed clusters, as the floor plates represent the pooling and flowing of water by shaping spaces and activity accordingly.



Figure 8.6 - The vlei

Author's graphic (2016)

8.2.1. Presentation graphics



Figure 8.7 - Design primer

Author's graphic (2016)

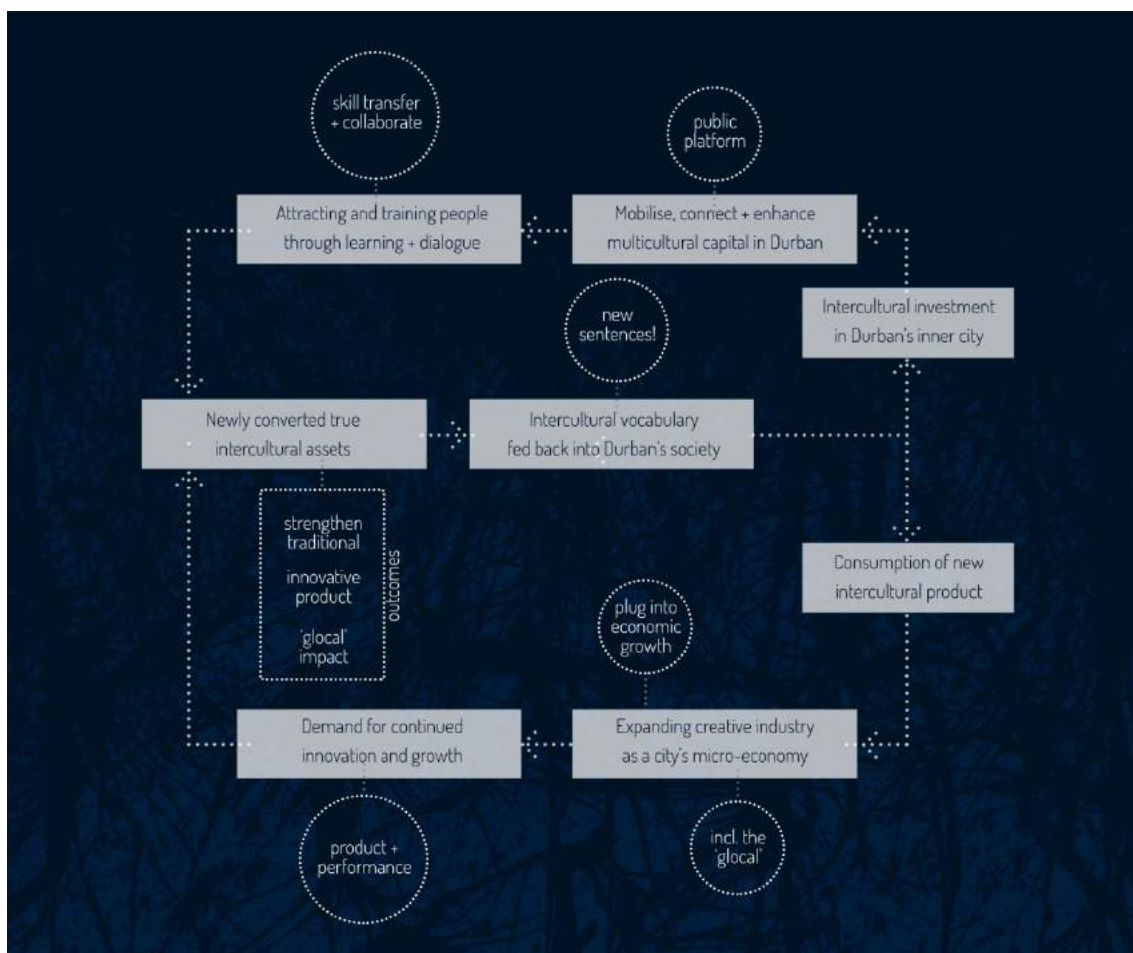


Figure 8.8 - Flowchart graphic

Author's graphic (2016)



Figure 8.9 - Programmatic planning of the design spectrum

Author's graphic (2016)

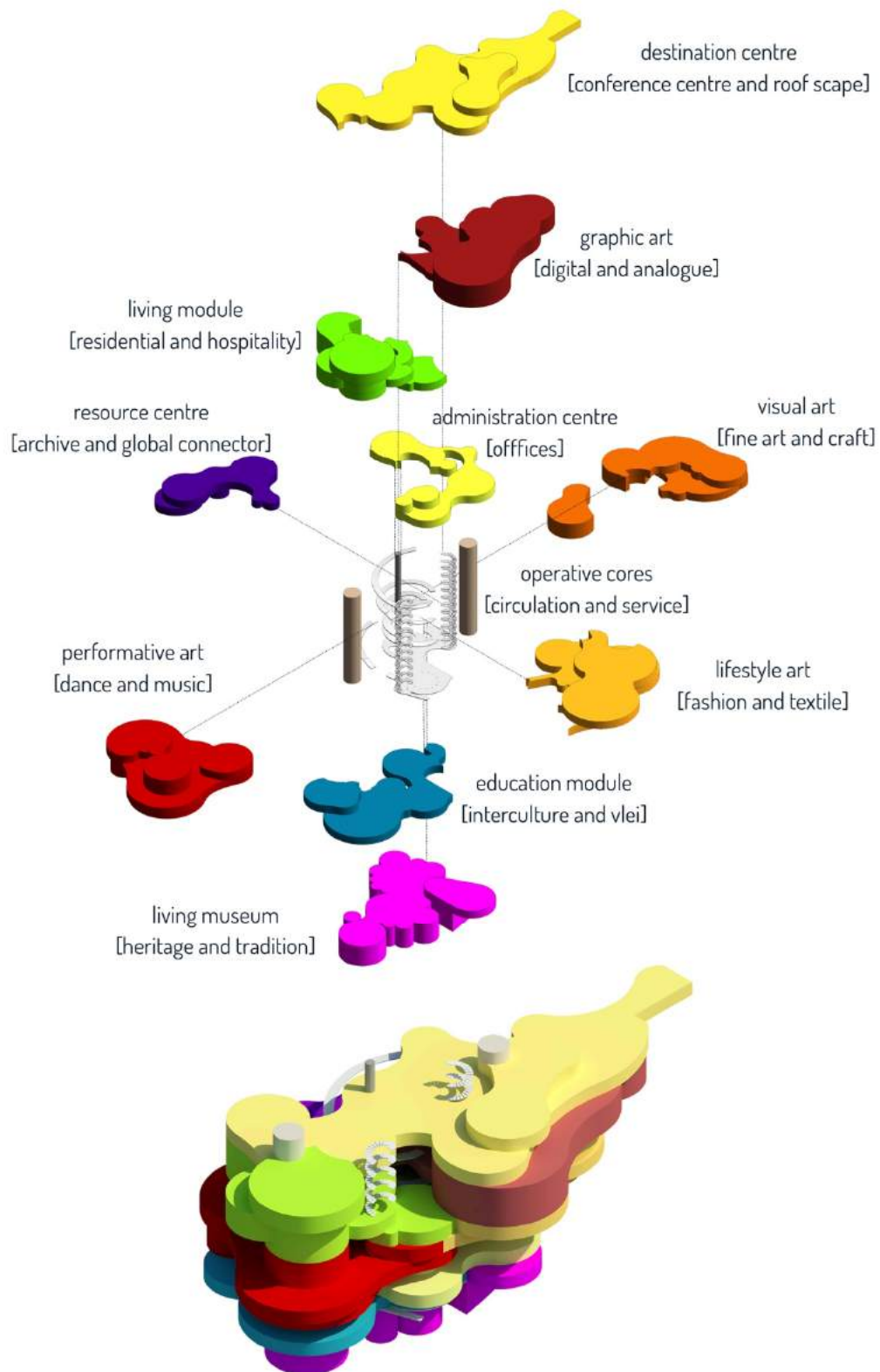


Figure 8.10 - Schematic diagram of the entanglement of the various creative disciplines with correspondence to the programmatic spectrum

Author's graphic (2016)



BAT CENTRE

paul mikula

Artistic development as primary focus

Creative 'ghetto' due to a physical disconnect from the city fabric



8 MORRISON STREET

designworkshop : sa + skullboy

Creation of artistic hybrids through an interdisciplinary approach

Model has become a representational and sterile creative typology



MAIN STREET LIFE

daffonchio & associates architects



KANAZAWA CITIZENS' ART CENTRE

ichiro muzino

Strengthened cultural product and new innovative production

Founded in a highly disciplined and homogenous society

Figure 8.11 - Typological studies

Author's graphic (2016)

Examining the potentialities of an intercultural creative forum as a key driver for progressive social inclusivity : a design for a symbiotic creative precinct for Durban



Figure 8.12 - Design precedents
Author's graphic (2016)

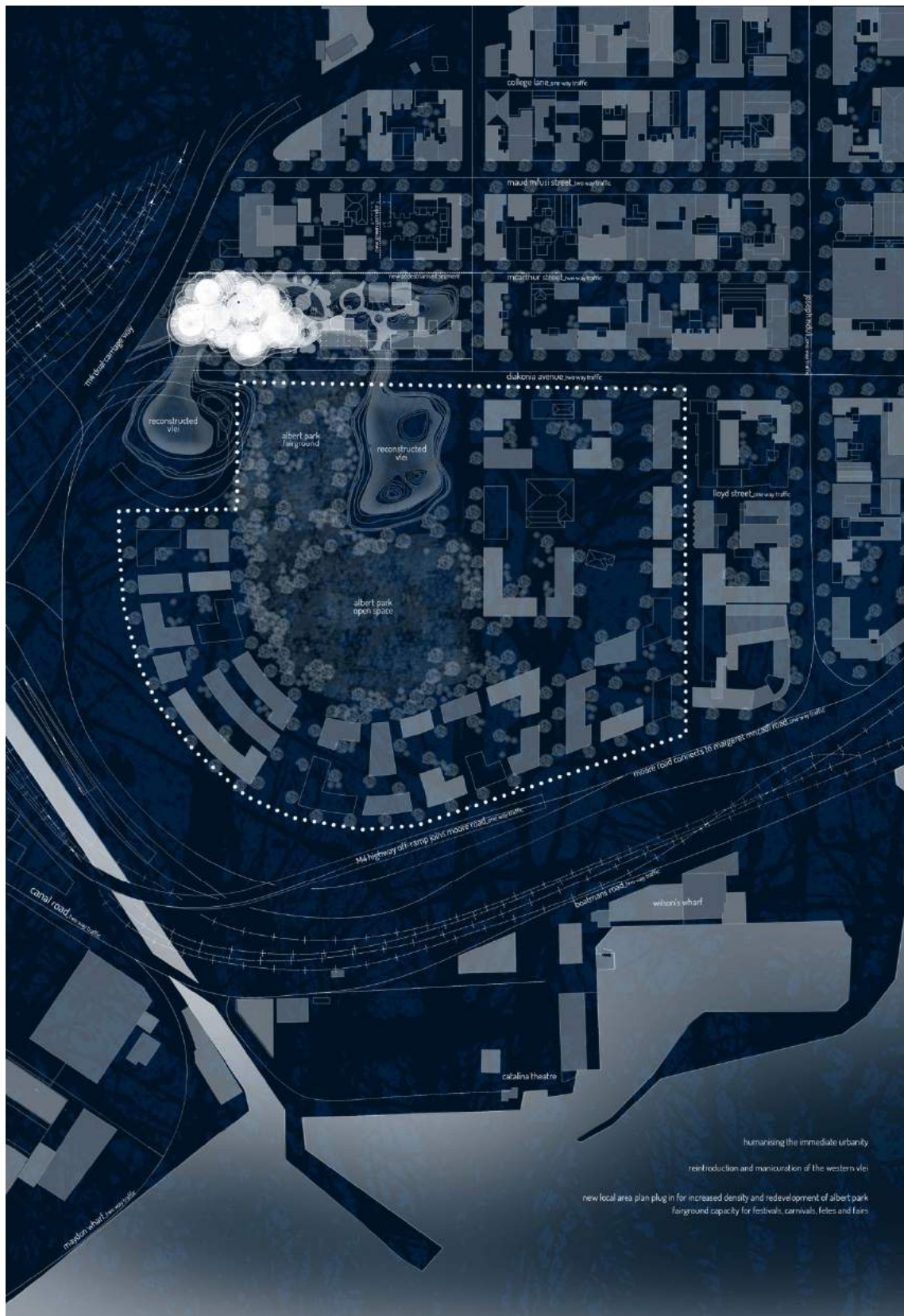


Figure 8.13 - Urban plan

Author's graphic (2016)



Figure 8.14 - Selected site

Author's graphic (2016)

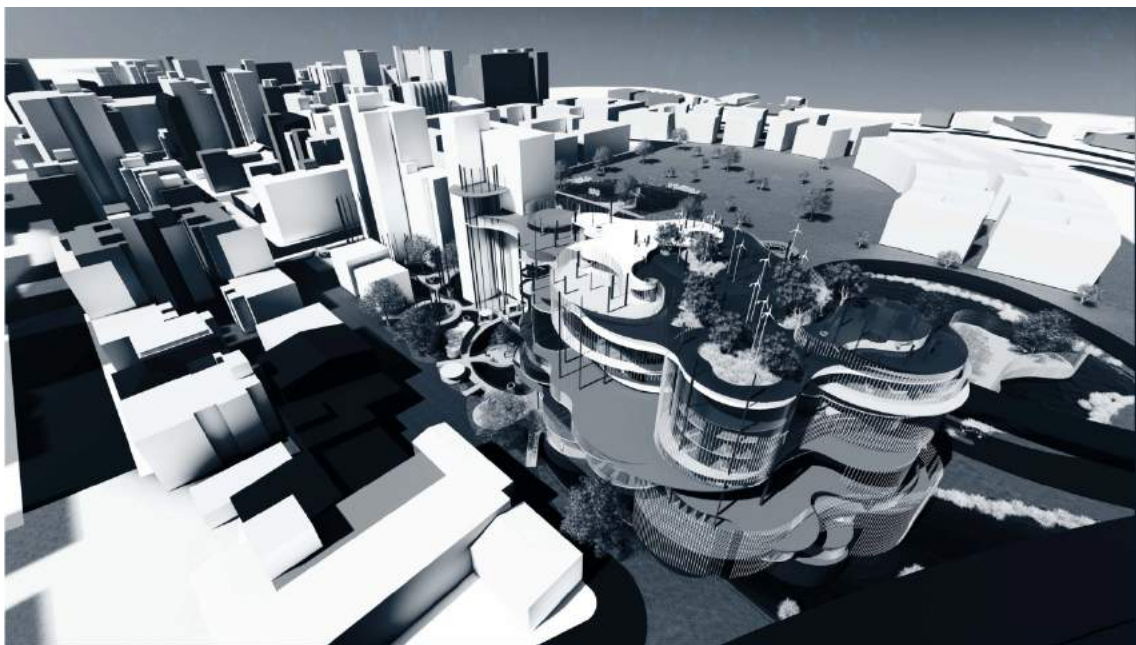


Figure 8.15 - Artistic interpretation of the proposal within the existing urban fabric

(Author's graphic (2016))



Figure 8.16 - Exploded axonometric renderings of the various levels

Author's graphic (2016)

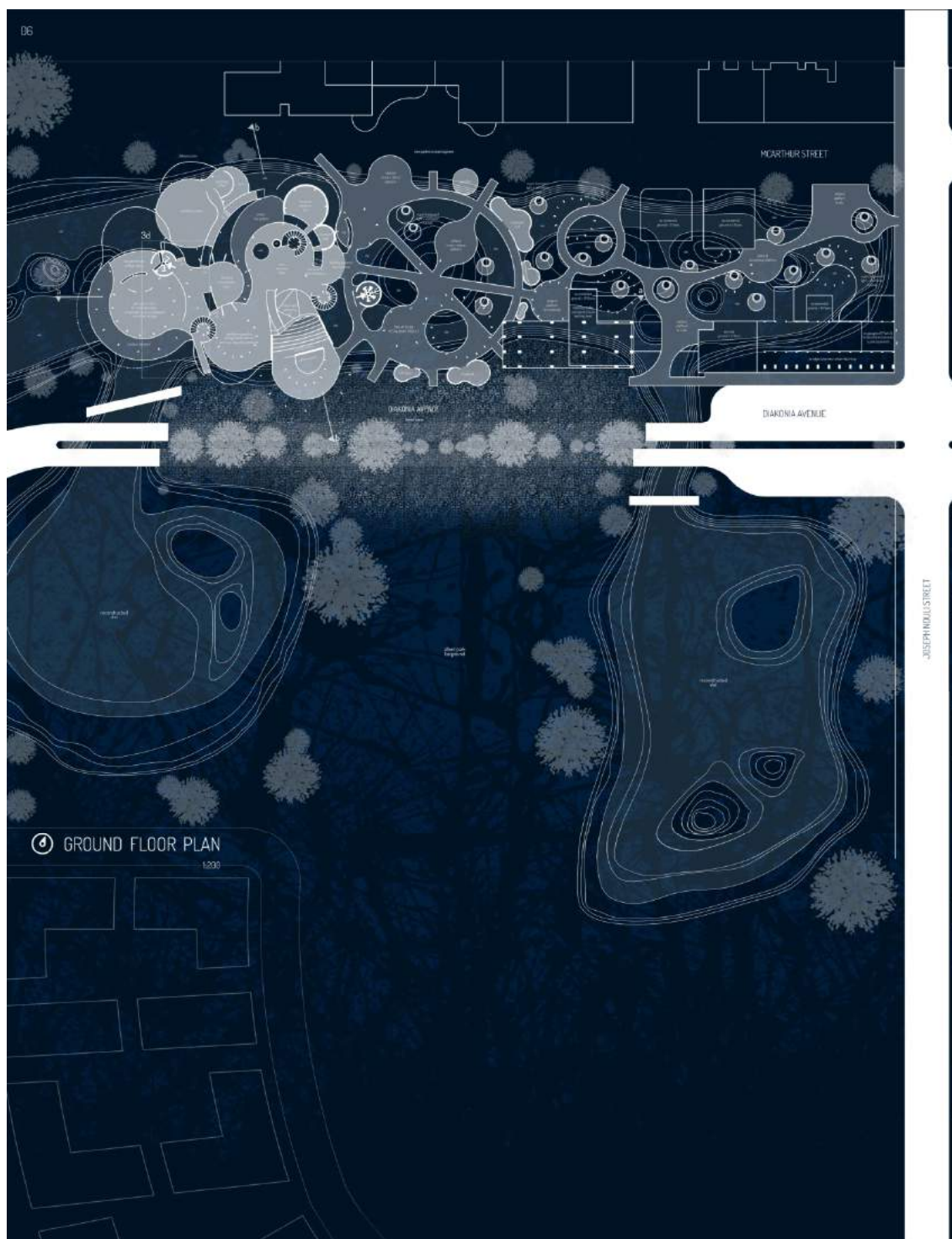


Figure 8.17 - Ground floor plan

Author's graphic (2016)



Figure 8.18 - Selected plan : Submerged level -01 : Cultural museum module

Author's graphic (2016)



Figure 8.19 - Selected plan : Level 02 : Key entanglement level

Author's graphic (2016)



Figure 8.20 - Selected plan : Level 05 : Key entanglement level

Author's graphic (2016)

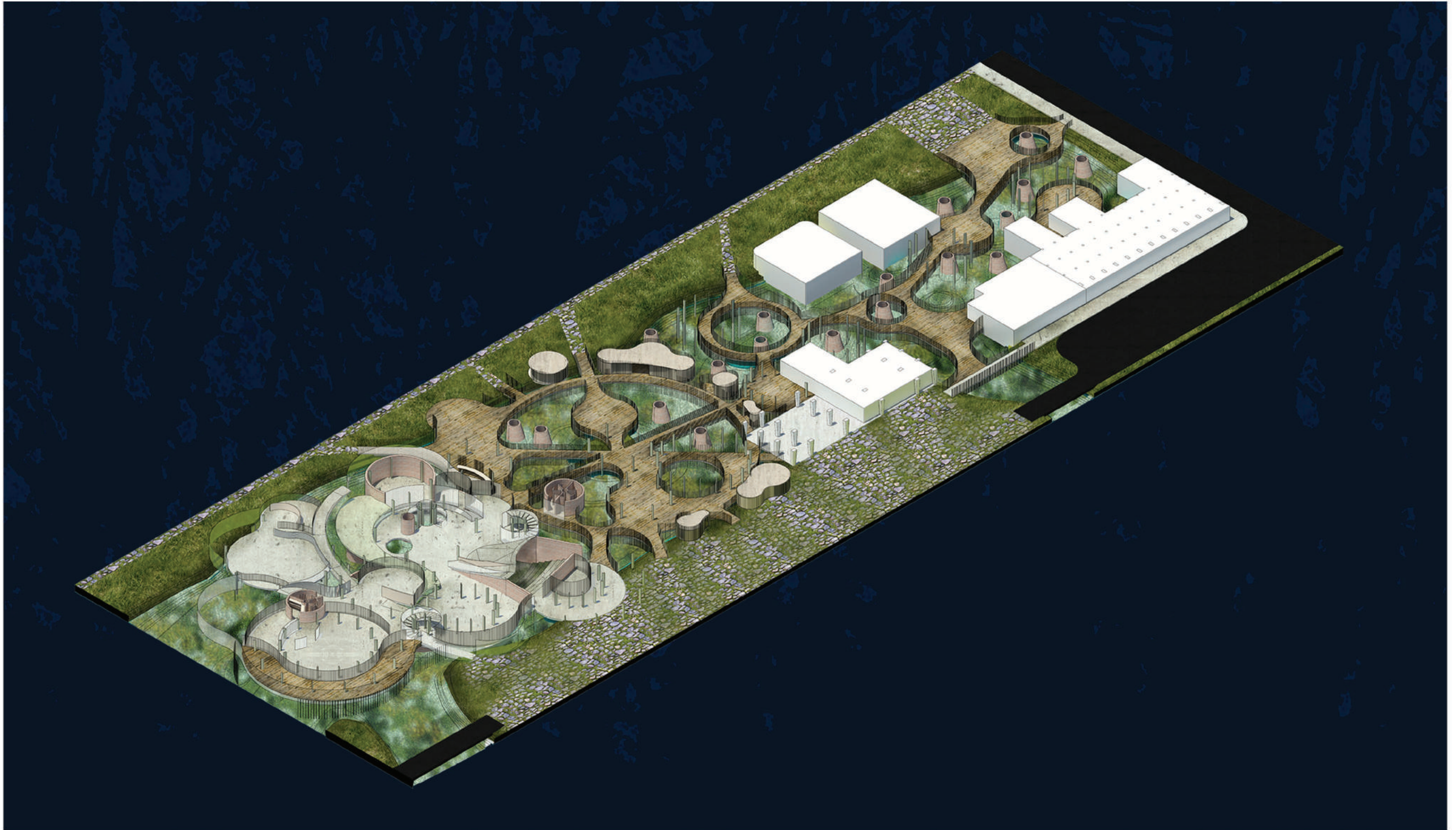


Figure 8.21 - Rendered axonometric of level 0

Author's graphic (2016)

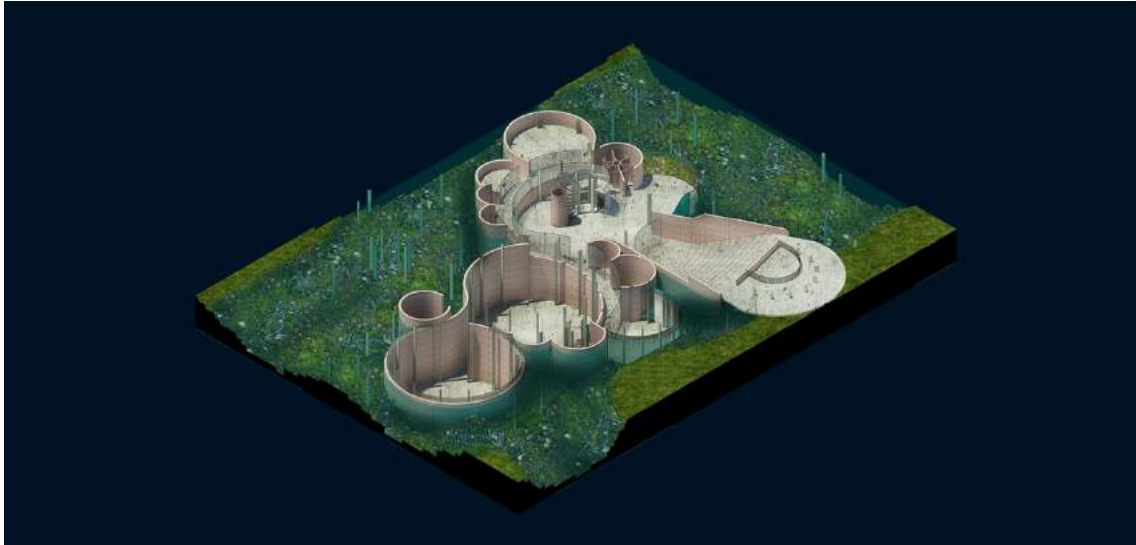


Figure 8.22 - Rendered axonometric of level -01 : Cultural museum module

Author's graphic (2016)

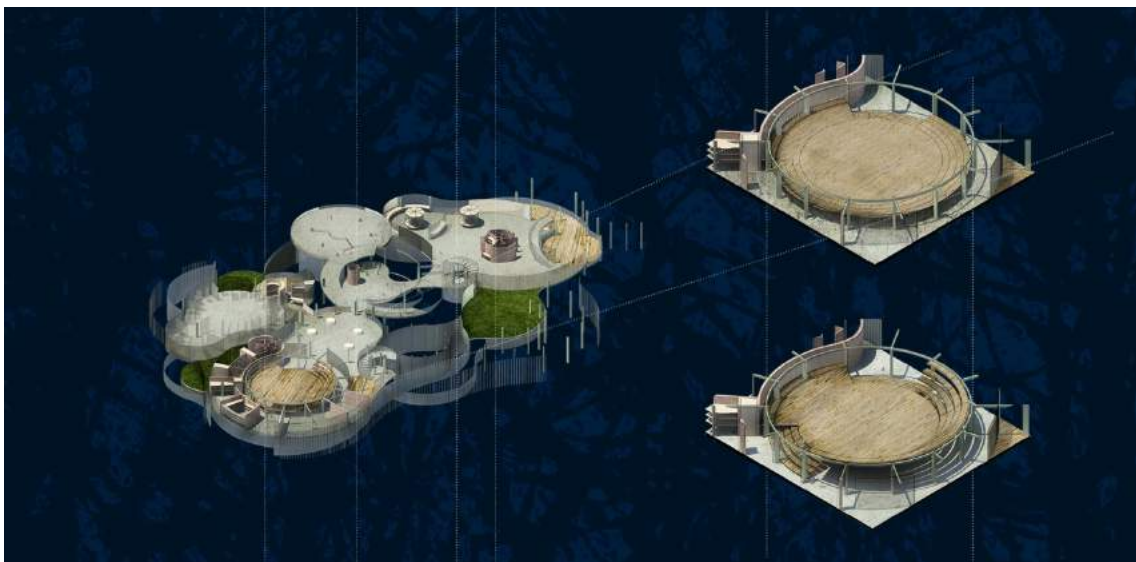


Figure 8.23 - Rendered axonometric of level 02 : Key entanglement module

Author's graphic (2016)



Figure 8.24 - Rendered axonometric : Level 04

Author's graphic (2016)



Figure 8.25- Rendered axonometric : Level 05

Author's graphic (2016)



Figure 8.26- Rendered axonometric : Level 09

Author's graphic (2016)



Figure 8.27- Rendered axonometric : Level 11

Author's graphic (2016)



Figure 8.28 - Section A : through the length of the building

Author's graphic (2016)



Figure 8.29 - Section B : across the building

Author's graphic (2016)

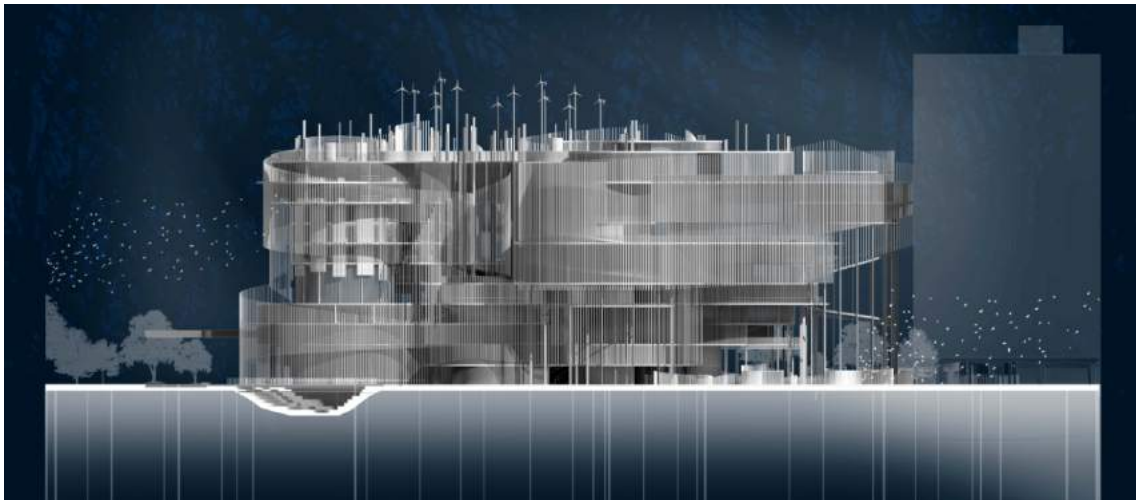


Figure 8.30 - Elevation from the park

Author's graphic (2016)



Figure 8.31 - Author's impression

Author's graphic (2016)

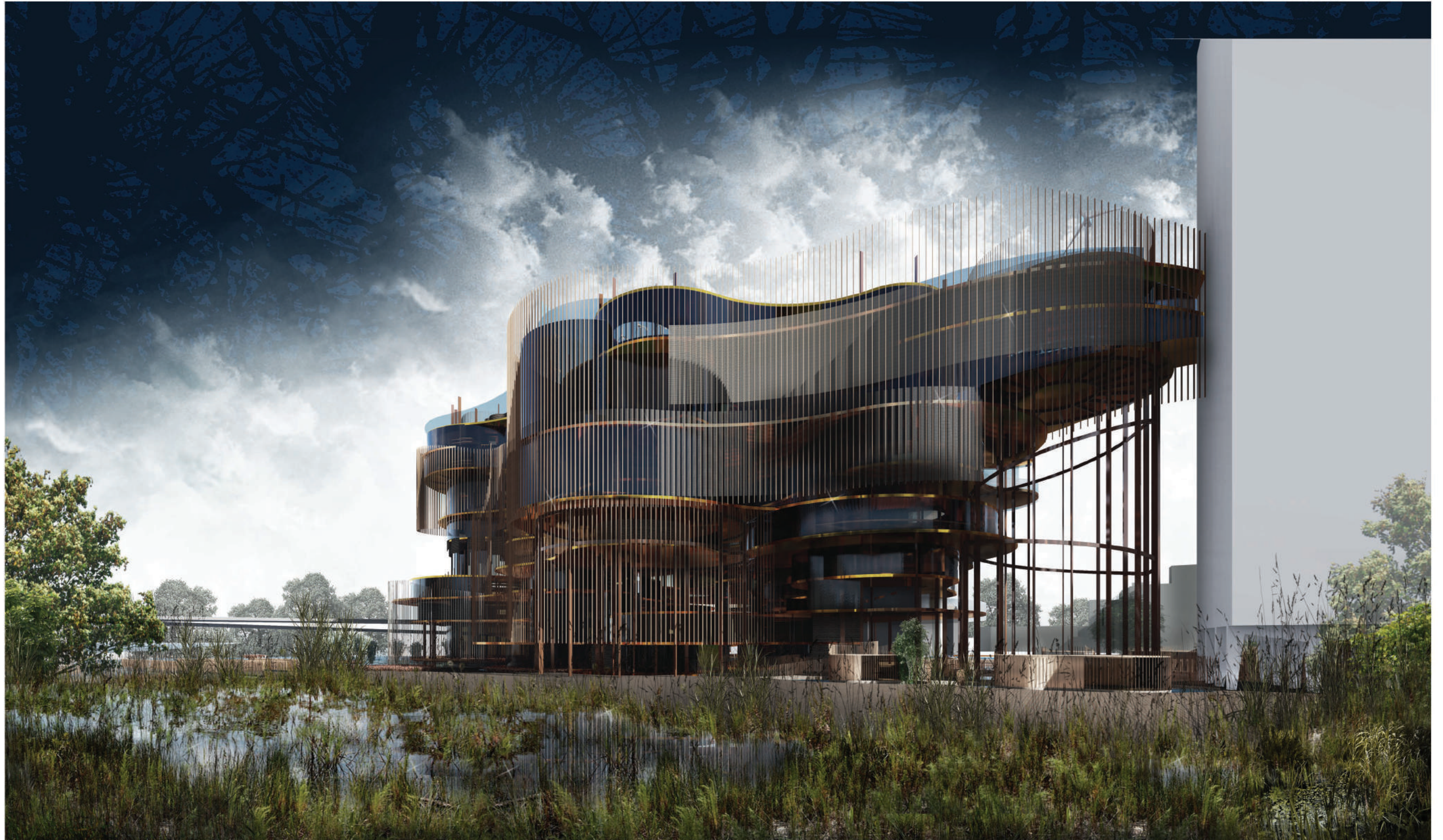


Figure 8.32 - Author's impression

Author's graphic (2016)

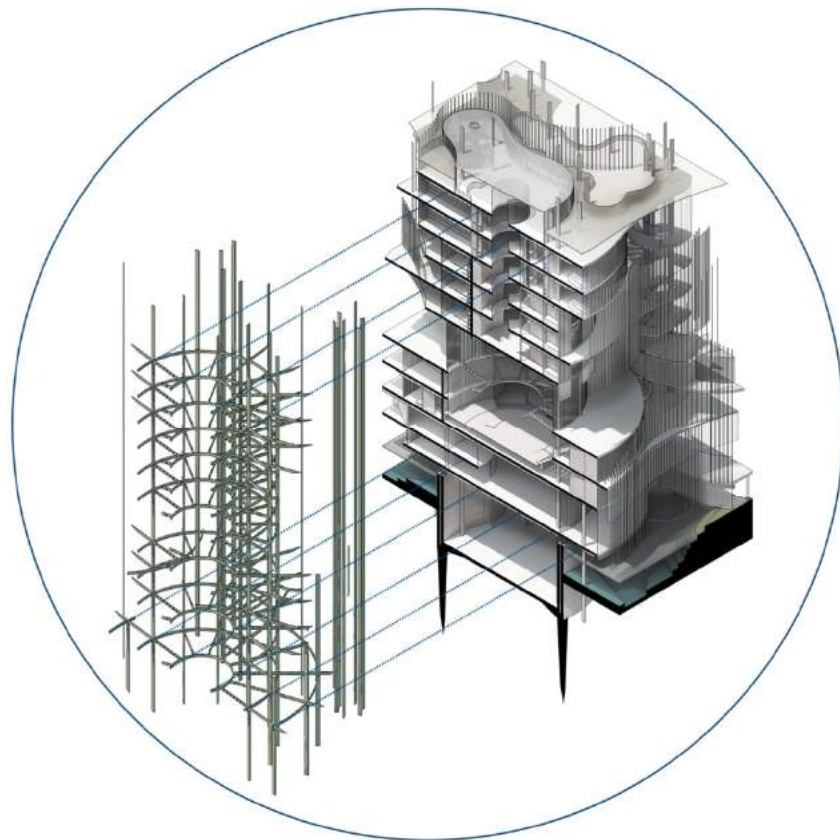


Figure 8.33 - Structural principle

Author's graphic (2016)

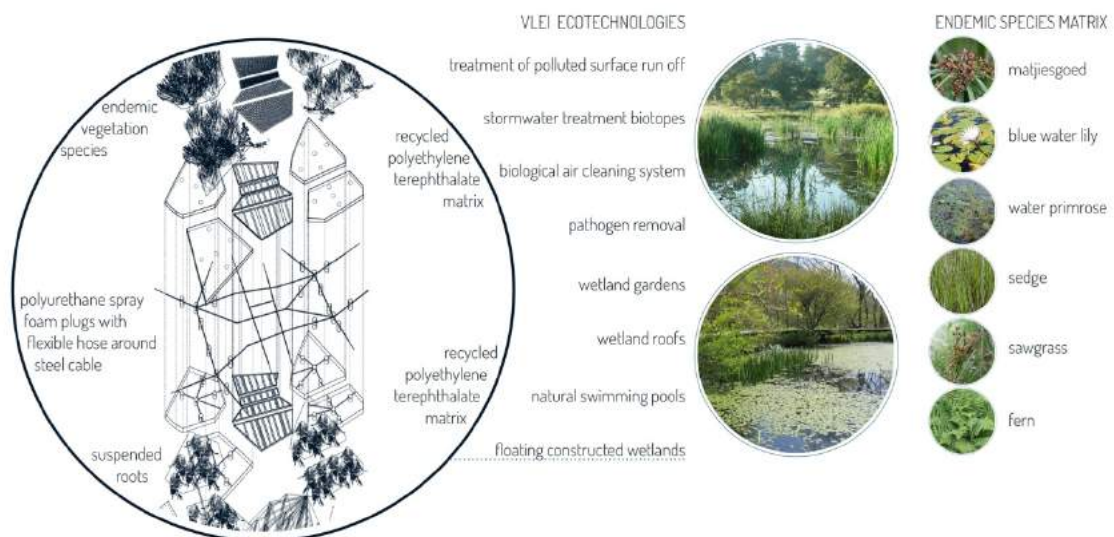


Figure 8.34 - Ecological vlei construction and information

Author's graphic (2016)

Examining the potentialities of an intercultural creative forum as a key driver for progressive social inclusivity : a design for a symbiotic creative precinct for Durban

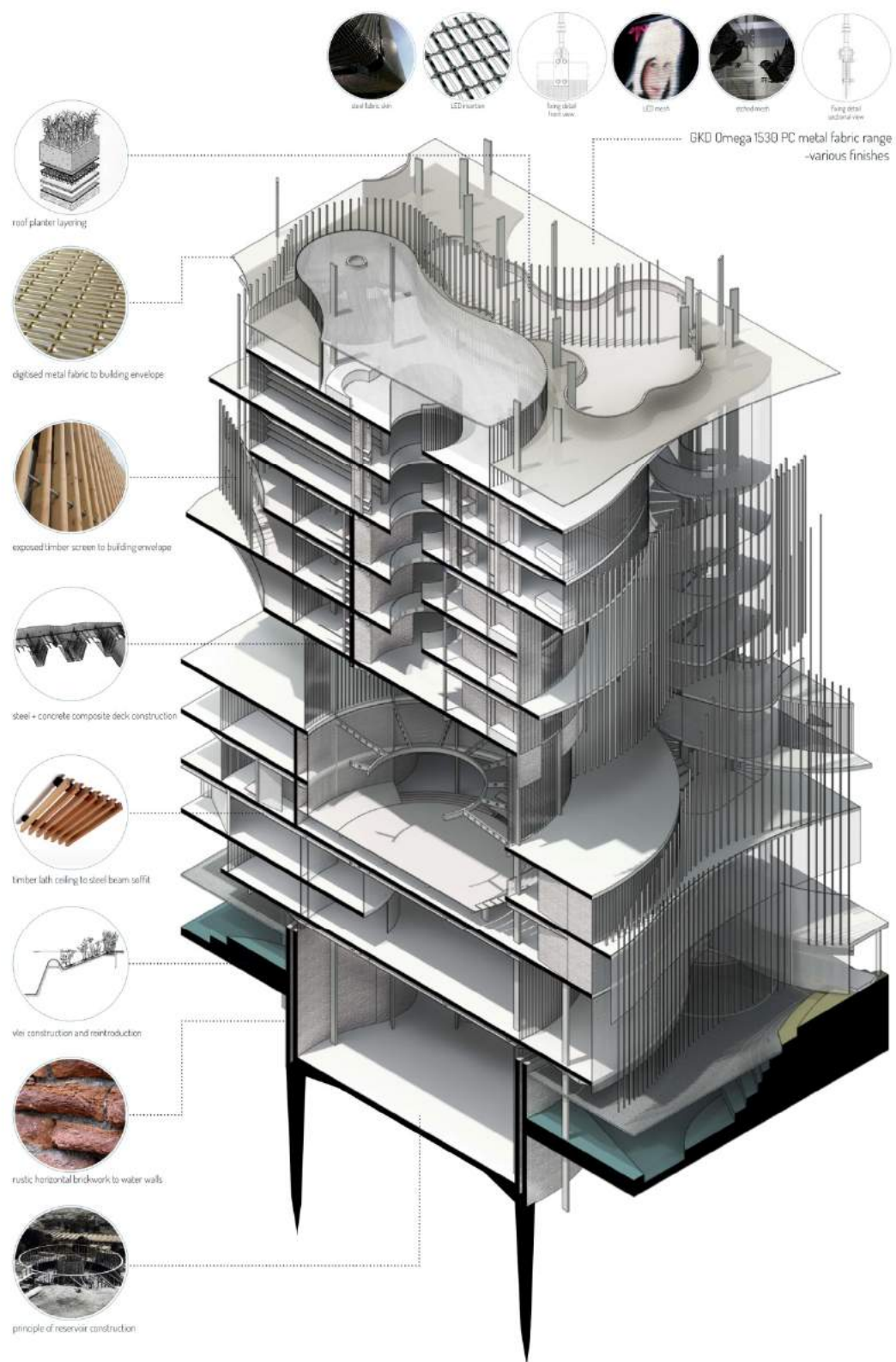


Figure 8.35 - Indicative building finishes

Author's graphic (2016)

Examining the potentialities of an intercultural creative forum as a key driver for progressive social inclusivity : a design for a symbiotic creative precinct for Durban

Appendices

Date: _____ No : _____

Participant: _____

Occupation: _____



INTERVIEW SCHEDULE:

Examining the potential for social cohesion through the creative economy : towards the design of a creative centre for Durban

Hello,

My name is **Adrian Burgerhoff**, a student from the University of KwaZulu Natal.

You are invited to participate in post-graduate architectural research to investigate the benefits of different creative people and skills working together to achieve better creative and social outcomes. You have been selected to participate based on your engagement with Durban's creative industry. The research findings will help to inform a diplomatic spatial resolution that promotes social inclusivity, understanding and collaboration.

Should you have any questions or interests about this, please feel free to contact myself, or my supervisor, Juan. Contact details are on the card provided.

1. Ice Breaker:

Tell me something interesting about yourself. Are you from Durban? Do you stay in the inner city? Are you married? What is your preferred creative medium?, etc.

2. Explaining the problem [social cohesion] :

Durban has a vision to be Africa's most caring and livable city by 2030, and so it faces the challenges of overcoming both recent [xenophobia] and not-so-recent [apartheid] social issues, as well as the quality of inner city life.

- 2.1] Are you aware of Durban's vision to become Africa's most caring and livable city?
- 2.2] Do you think this is a vital issue that the city is addressing?
- 2.3] What is your understanding of social inclusion?
- 2.4] What is your understanding of the creative industry?
- 2.5] Do you think the creative industry can help Durban achieve its goal?

3. Explaining the problem [creative industry] :

- 3.1] Do you think creative expression can lead to a better understanding of others? How and why?
- 3.2] Do you think you can learn from other people, to improve aspects your own life?
- 3.3] Do you think access to the creative industry is an issue for some people? Who and why?
- 3.4] How can we improve access and opportunity to them?

4. Exploring the creative participant [personal perspective] :

- 4.1] How do you set yourself in a creative environment? What usually inspires you? What sort of atmosphere?

- 4.2] Have you ever engaged collaboratively within your creative industry?
Was it a successful and/or beneficial experience?
- 4.3] How do you share your work?
- 4.4] Have you ever engaged with institutions like the BAT Centre, Phansi Museum or the African Art Centre, and why?
- 4.5] Have you ever engaged with places like Rivertown or Station Drive, and why?
- 4.6] Do you think the roles played by these institutions and places are critical, and successful?
- 4.7] How often do you engage with other actors of the creative industry?
- 4.8] Where does this interaction mostly occur?

5. Spatial Investigation [understanding experience] :

- 5.1] Do you think different actors in the creative industry can come together geographically to form a cluster, for economic benefit?
- 5.2] What do you think a creative agglomeration needs to be/have, to be successful?
- 5.3] What sort of environment do you think different cultures and types of people can meet and interact in?
- 5.4] How big a role does people's perception of a space play in their experience of that space?
- 5.5] In what way, do you think, creative expression can influence a person's perception of space?
- 5.6] In what way, do you think, creative expression can influence a person's perception of other people?

6. Closing Question [general remarks and understanding] :

- 6.1] Now that we have chatted a bit about Durban's creative industry, has your opinion on the potential for the creative industry to address issues of social cohesion within Durban changed at all?

Thank you for your time. Please feel free to contact me should you wish to add any more information that you think will be beneficial to the research.

Researcher : Adrian Burgerhoff

email : adztab@gmail.com

phone : 060 528 8911

Supervisor : Juan Solis-Arias

email : solis@ukzn.ac.za

phone : 060 492 8804



BAT Centre Trust

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Email: info@batcentre.co.za/ publicity@batcentre.co.za/ events@batcentre.co.za/

nise@batcentre.co.za/ malangeb@mweb.co.za

Website: www.batcentre.co.za

DATE: 06 May 2016

Gatekeeper's Letter: BAT CENTRE

To whom it may concern,

Adrian Burgerhoff, a Masters student in the School of Built Environment and Development Studies at the University of Kwa-Zulu Natal, formally requests permission to interview the members of staff and the patrons of BAT CENTRE, as well as make observations within the BAT CENTRE, and to use the data collected. He would like to use this data for his Masters dissertation entitled:

**"Examining the potential for social inclusion within the creative economy :
towards the design of a creative centre for Durban".**

The research looks to focus on transforming Durban from a multicultural city to an intercultural one through the creative industry. The intent is to expand the accessibility of and exposure to the various creatives within Durban. All information collected from individuals will be done with duly informed consent from the individuals.

The dissertation will acknowledge the BAT CENTRE, and will be shared with the BAT CENTRE should they request it.

Thank you and Kind regards

Adrian Burgerhoff
email: adztab@gmail.com
phone: 060 528 8911

[Masters Student]

Juan Solis-Arias
email: solis@ukzn.ac.za
phone: 060 492 8804

[Academic Supervisor]

School of the Built Environment and Development Studies
University of Kwa-Zulu Natal

As the representative of BAT CENTRE, I have read and acknowledge the above letter, and hereby grant permission to Adrian Burgerhoff, a Masters student from the University of Kwa-Zulu Natal, to conduct his research with the participation of BAT CENTRE.

Permission to use interview and observational data granted by:

Name: Alvin Anderson

Signature: _____

Date: _____

06 / 05 / 2016



Trustees: Dr Aubrey Mokoape, Ms Saloshna Moodley,
Mr Robbie Naidoo, Mr Nirode Bramdaw
Director: Ms Nise Malange
Deed of Trust No.: IT264497

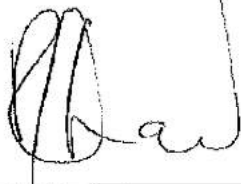
11 April 2016

Letter of Consent

To The University of KwaZulu Natal

This letter serves to confirm that I, Roidha Shaik, a senior member at Property hereby grant your Master's student Adrian Burgerhoff permission to conduct his research with the participation of 8 Morrison.

Adrian has permission to conduct interviews at 8 Morrison and as the owners of 8 Morrison we would like the information gathered by your student to be shared with us.



Roidha Shaik
Asset and Financial Manager

This letter of consent is only valid until November 2016.

T +27 (0)31 286 0015

8 Morrison Street, Rivertown, Durban, 4001

www.property.co.za | www.mabonengprecinct.com

Registration No. 2006/023899/07

27 May 2016

Gatekeeper's Letter : KZNSA

To whom it may concern,

Adrian Burgerhoff, a Masters student in the School of Built Environment and Development Studies at the University of Kwa-Zulu Natal, formally requests permission to interview the members of staff and the patrons of KZNSA, as well as make observations within the KZNSA gallery and to use the data collected. He would like to use this data for his Masters dissertation entitled:

**"Examining the potential for social inclusion within the creative economy:
towards the design of a creative centre for Durban"**

The research looks to focus on transforming Durban from a multicultural city to an intercultural one through the creative industry. The intent is to expand the accessibility of and exposure to the various creatives within Durban. All information collected from individuals will be done with duly informed consent from the individuals.

The dissertation will acknowledge the KZNSA, and will be shared with the KZNSA should they request it.

Thank you and Kind regards

Adrian Burgerhoff [Masters Student]

email: adztab@gmail.com

phone: 060 528 8911

Juan Solis-Arias [Academic Supervisor]

email: solis@ukzn.ac.za

phone: 060 492 8804

School of the Built Environment and Development Studies
University of Kwa-Zulu Natal

As the representative of KZNSA, I have read and acknowledge the above letter, and hereby grant permission to Adrian Burgerhoff, a Masters student from the University of Kwa-Zulu Natal, to conduct his research with the participation of KZNSA.

Permission to use interview and observational data granted by:

Name: SUMAYYA RAWAT

Signature: 

Date: 27 / 05 / 2016

RECEIVED
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POSTNET SUITE 150, PRIVATE BAG X04
DALBRIDGE 4014
TEL: 031 202 36867 FAX: 031 201 8051
E-MAIL: gallery@kznsagallery.co.za

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__ List of Figures

Prelude

Quote page xxiv. Author's graphic. 2016. Wolf Prix quote. [Graphic]. Supplementary image used. Available from: http://www.e-architect.co.uk/images/jpgs/architects/wolf_d_prix_ch200509_elfiesemotan.jpg
(Accessed: 06/08/2016)

Figure i. Allen, S. 1996. Diagrams of field conditions as per Stan Allen. [Graphic]. Available from: <https://peterhudac.files.wordpress.com/2013/04/diagramy-stan-allen.jpg>
(Accessed: 06/08/2016)

Figure ii. Author's drawing. 2016. Field dependence and field independence. [Graphic]. Redrawn from Van Rensburg and Da Costa (2008).

Figure iii. Klee, P. 1996. The Fold as described by Gilles Deleuze, figure by Paul Klee. [Graphic]. Available from: http://www.andriesvanonck.com/Kleepiega_bf4_jp10.jpg
(Accessed: 06/08/2016)

Figure iv. 8ms. 2014. Before and after of Durban's 8 Morrison Street, figure by Paul Klee. [Photograph]. Available from: www.sapropertynews.com
(Accessed: 06/08/2016)

Chapter 1 _ Introduction

Figure 1.1. Moodley, N. 2016. An aerial drawing of Durban's inner city Albert Park area. [Drawing]. Image sourced from original author.

Figure 1.2. Author's graphic. 2016. The dissertation spectrum : Conceptualisation through the visible light phenomenon [Drawing + digital graphic].

Figure 1.3. LearnNext. 2016. Dispersion and Recombination of Visible Light [Image]. Available from: <http://www.learnnext.com/nextgurukul/wiki/concept/ICSE/X/Physics/Dispersion-and-Recombination-of-White-Light.htm> (Accessed: 27/04/2016)

Figure 1.4. Author's graphic. 2016. The identity struggle with class and culture [Drawing + digital graphic].

Figure 1.5. Author's graphic. 2016. Diagram of class to wealth ratio [Drawing + digital graphic].

Figure 1.6. Author's graphic. 2016. Diagram of ratio between cultural identity and cultural roots [Drawing + digital graphic].

Figure 1.7. Author's graphic. 2016. The cultural identity voices [Graphic].

Figure 1.8. Author's graphic. 2016. Diagram of the progression of social structures from the current to the utopic [Drawing].

Quote page 8. Author's graphic. 2016. Marshal McLuhan quote. [Graphic]. Supplementary image used:
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Figure 1.9. Author's graphic. 2016. Parti sketch describing the interaction and evolution of differing social models [Drawing].

Quote page 9. Author's graphic. 2016. Aberjhani quote. [Graphic]. Supplementary image used: Available from: <http://alchetron.com/Aberjhani-117159-W>
(Accessed: 06/08/2016)

Figure 1.10. durbankzncb. 2016. Mural and sculpture on show at the BAT Centre. [Photograph].
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Figure 1.11. Author's graphic. 2016. What can Durban's diverse society achieve together? [Drawing].

Quote page 11. Author's graphic. 2016. World Bank quote. [Graphic]. Supplementary image used:
Available from: <http://www.worldbank.org/en/publication/global-economic-prospects>
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Figure 1.12. Metro ezasegagasini. 2016. Municipal support of the creative industry as an economic generator [News article].
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(Accessed: 27/06/2016)

Figure 1.13. Author's graphic. 2016. Two primary strands of the struggle for identity [Graphic].

Figure 1.14. Author's graphic. 2016. Parallel lives with specific points of contact and interaction with other parallel lives [Graphic].

Figure 1.15. Author's graphic. 2016. Creating new intercultural sentences with new vocabulary from multicultural capital [Graphic].

Figure 1.16. Author's graphic. 2016. Converting latent multicultural assets into true intercultural assets [Graphic].

Figure 1.17. Author's graphic. 2016. Assets as outcomes of the project [Graphic].

Figure 1.18. Author's graphic. 2016. Durban has cultural creativity, from its multiculturalism, to generate a creative culture [Graphic].

Figure 1.19. Author's graphic. 2016. Questions to inform a proposed solution to the research question [Graphic].

Figure 1.20. Author's graphic. 2016. Theoretical approach : Creative cities. [Graphic]. Supplementary images used:

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Figure 1.21. Author's graphic. 2016. Theoretical approach : Spatial and social interpretations. [Graphic] Supplementary images used:

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Figure 1.22. Author's graphic. 2016. Conceptual approach : Interculturalism through symbiosis. [Graphic]. Supplementary image used:

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Figure 1.23. Author's graphic. 2016. Locations where interviews are to be conducted. [Photographs]. Supplementary photographs used:

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Available from: <http://phansi.com/wp-content/uploads/2016/06/contact-1.jpg>

(Accessed: 06/08/2016)

Figure 1.24. Author's graphic. 2016. Nautilus of the research process. [Graphic]. Supplementary image used:

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Figure 1.25. Author's graphic. 2016. Majority social inaccessibility from the creative economy. [Graphic]. Supplementary images used:

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Figure 1.26. EDU. 2011. Diversity that grows together. [Graphic].

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(Accessed: 06/08/2016)

Chapter 2 _ **Creativity, Culture, and City**

Quote page 22. Author's graphic. 2016. Norbert Elias quote. [Graphic].

Supplementary image used:

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(Accessed: 21/08/2016)

Quote page 23. Author's graphic. 2016. Nikolaus-Ion Terzeglou quote. [Graphic].

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Figure 2.1. Wordpress. 2012. City as machine, parts of a whole. [Axonometric].

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Figure 2.2. Resonate. 2014. City as organism, a living entity. [Graphic].

Available from: <http://resonate.io/2014/wp-content/uploads/2014/02/recursion-toy-veins.jpg>

(Accessed: 19/07/2016)

Figure 2.3. Author's photograph. 2016. An example of a changed street in the inner city [Photograph].

Figure 2.4. Author's graphic. 2016. Florida's criteria of the three T's for an attractive community for the creative class. [Drawing].

Figure 2.5. Author's drawing. 2016. Durban's colloquial neighbourhoods [Drawing].

Figure 2.6. SA Property. 2016. 8 Morrison as a derelict warehouse [Photograph].

Available from: http://www.sapropertynews.com/wp-content/uploads/2014/07/2014_0216_110506_resized-Copy.jpeg

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Figure 2.7. 8ms. 2016. 8 Morrison as a new creative hub [Photograph].

Available from: <http://8ms.co.za/2016/wp-content/uploads/2015/02/about-02.jpg>

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Quote page 33. Author's graphic. 2016. Sasaki quote. [Graphic]. Supplementary image used:

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Figure 2.8. Sasaki, M. (2010). Cultural mode of production model [Flow chart]. In *Cities*, no. 27, p. S5.

Quote page 34. Author's graphic. 2016. Richard Sennett quote. [Graphic]. Supplementary image used:

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Quote page 37. Author's graphic. 2016. Charles Landry quote. [Graphic].

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charles_landry_900x450.jpg

(Accessed: 21/08/2016)

Figure 2.9. Author's graphic. 2016. The five cultural production goals of an aspiring creative city [Graphic].

Figure 2.10. Author's graphic. 2016. Durban's intercultural mode of production [Graphic].

Figure 2.11. SA Property. 2016. Maboneng Precinct in Johannesburg. [Photograph]

Available from: <http://prppublicstore.blob.core.windows.net/live-za-images/property>

/45/1/1802045/images/property-1802045-25367527_e.jpg

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Figure 2.12. Cenprop. 2016. Station Drive precinct, Durban [Photograph].

Available from: <http://www.sapropertynews.com/wp-content/uploads/2014/07/2014>

0216_110506_resized-Copy.jpeg

(Accessed: 24/04/2016)

Figure 2.13. 8ms. 2016. Rivertown precinct, Durban [Photograph].

Available from: <http://www.sapropertynews.com/wp-content/uploads/2014/07/2014>

0216_110506_resized-Copy.jpeg

(Accessed: 24/04/2016)

Figure 2.14. Author's graphic. 2016. Map of Durban plug ins [Graphic].

Figure 2.15. Author's graphic. 2016. Creative city layering [Graphic].

Quote page 40. Author's graphic. 2016. John Hendrix quote. [Graphic].

Supplementary image used:

Available from: <http://cdn.archinect.net/images/300x300/3z/3zcvlqqy1ka0wxk8.jpg>

(Accessed: 21/08/2016)

Figure 2.16. Author's graphic. 2016. Multiculturalism + Dialogue = Interculturalism [Graphic].

Figure 2.17. Author's sketch. 2016. The relation of the three dualities of Schema-Allegory, Mind-Matter, and Architecture-Concept [Drawing].

Figure 2.18. Author's graphic. 2016. Diagram comparison of creative class and city theory [Graphic].

Chapter 3 _ **Space, Humans, and Entanglement**

Figure 3.1. Author's graphic. 2016. Spatial theorists and their theories as discussed in this chapter [Graphic]. Supplementary images used:

Available from: https://en.wikipedia.org/wiki/Henri_Lefebvre

Available from: <http://v2.nl/archive/people/edward-soja>

Available from: <http://sustainable.unimelb.edu.au/sentient-city>

(Accessed: 28/07/2016)

Figure 3.2. Author's graphic. 2016. The 'Production of Space' theory and development of argument [Graphic].

Figure 3.3. Author's graphic. 2016. Other as deconstruction/reconstruction of 'social' and 'lived' [Graphic].

Figure 3.4. Author's graphic. 2016. The layering process of Mehretu's work [Graphic].

Figure 3.5. Author's graphic. 2016. Mehretu's four spatial principles and four spatial challenges [Graphic].

Figure 3.6. Mehretu, J. 2007. 'Black City' by Julie Mehretu. [Painting].

Available from: www.nytimes.com/2007/11/11/arts/design/11shee.html?_r=0

(Accessed: 01/06/2016)

Figure 3.7. Mehretu, J. 2004. Stadia 1 by Julie Mehretu. [Painting].

Available from: www.nytimes.com/2007/11/11/arts/design/11shee.html?_r=0

(Accessed: 01/06/2016)

Figure 3.8. Mehretu, J. 2004. Stadia 2 by Julie Mehretu. [Painting].

Available from: www.nytimes.com/2007/11/11/arts/design/11shee.html?_r=0

(Accessed: 01/06/2016)

Figure 3.9. Mehretu, J. 2004. Stadia 3 by Julie Mehretu. [Painting].

Available from: www.nytimes.com/2007/11/11/arts/design/11shee.html?_r=0

(Accessed: 01/06/2016)

Figure 3.10. Author's graphic. 2016. The apartheid city [Graphic].

Figure 3.11. Author's graphic. 2016. Apartheid Durban [Graphic].

Quote page 52. Author's graphic. 2016. Young quote. [Graphic]. Supplementary image used:

Available from: <http://ko.areumdri.wikidok.net/api/File/Real/57a43d8a2729f839410d02e9>

02e9

(Accessed: 21/08/2016)

Quote page 52. Author's graphic. 2016. Soja quote. [Graphic]. Supplementary image used:

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Quote page 52. Author's graphic. 2016. Lefebvre quote. [Graphic]. Supplementary image used:

Available from: https://en.wikipedia.org/wiki/Henri_Lefebvre

(Accessed: 21/08/2016)

Figure 3.12. Author's graphic. 2016. Thrift's three vignettes to understand how people spatially co-exist. [Graphic]. Supplementary image used:

Available from: http://media.bizj.us/view/img/5146111/universitywarwick0083*750xx3000-1688-0-356.jpg

(Accessed: 28/07/2016)

Figure 3.13. Author's graphic. 2016. Entanglement as both difference and sameness in humanity [Graphic].

Figure 3.14. Author's graphic. 2016. The six rubrics of South African entanglement [Graphic].

Quote page 64. Author's graphic. 2016. Zakes Mda quote. [Graphic]. Supplementary image used:

Available from: <http://www.penguinrandomhouse.co.za/penguin-authors/zakes-md>

(Accessed: 21/08/2016)

Figure 3.15. Author's map. 2016. Locational diagram of Berea Park. [Drawing].

Figure 3.16. Author's map. 2016. Map of Durban depicting Albert Park in the west and Pickering in the east. [Drawing].

Figure 3.17. Author's graphic. 2016. Spatial trialectic derivative of Soja's Third space in a multicultural society [Graphic].

Figure 3.18. Author's graphic. 2016. Berea park as a simultaneous our-space and their-space [Graphic].

Figure 3.19. Author's graphic. 2016. Revising spatial trialectics in public space [Graphic].

Figure 3.20. Author's graphic. 2016. Lefebvre's 'Production of Space' trialectic [Graphic].

Figure 3.21. Author's graphic. 2016. Socio-spatial theories built off Lefebvre's foundation [Graphic].

Figure 3.22. Author's graphic. 2016. New spatial trialectics for Durban's socio-spatial realm [Graphic].

Chapter 4 _ **Precedents and Case Studies**

Figure 4.1. Author's graphic. 2016. Kanazawa Citizens' Art Centre [Photograph].

Figure 4.2. Author's graphic. 2016. Locational diagram of Kanazawa in Japan [Graphic].

Figure 4.3. Author's graphic. 2016. Figure-ground context of the Kanazawa Citizens' Art Centre [Graphic].

Figure 4.4. Kanazawa Citizens' Art Centre. 2016. Park facade of the Kanazawa Citizen's Art Centre. [Photograph].

Available from: <http://www.artvillage.gr.jp/>

(Accessed: 02/08/2016)

Figure 4.5. Google Maps. 2015. Back facade of the Kanazawa Citizens' Art Centre.

[Photograph].

Available from: <https://www.google.co.za/maps/>

(Accessed: 02/08/2016)

Figure 4.6. Nakanishi, M. 2014. Meiji-style Japanese architectural elemental design.

[Photograph].

Available from: <https://i.ytimg.com/vi/BrkRAEt5wQQ/maxresdefault.jpg>

(Accessed: 02/08/2016)

Figure 4.7. Author's graphic. 2016. Building function breakdown [Graphic].

Figure 4.8. Nakanishi, M. 2014. Performance studio used as stage for public concert

[Photograph].

Available from: http://ihoku.jp/wp-content/uploads/2014/06/IHK_9897.jpg

(Accessed: 02/08/2016)

Figure 4.9. Nakanishi, M. 2014. Exhibition space [Photograph].

Available from: <http://blog-imgs-27.fc2.com/v/a/l/valetudo/20051206003417.jpg>

(Accessed: 02/08/2016)

Figure 4.10. Author's graphic. 2016. Kanazawa's sustainable Creative City cycle mechanism and construction model [Graphic].

Figure 4.11. Author's graphic. 2016. Main Street Life, Maboneng [Graphic].

Figure 4.12. Streatnik. 2016. Main Street Life street level facade [Photograph].

Available from: <http://streatnik.com/brooklyn-guide-to-maboneng-precinct/>

(Accessed: 02/08/2016)

Figure 4.13. Author's graphic. 2016. Figure-ground context of Main Street Life [Graphic].

Figure 4.14. Author's graphic. 2016. Urban-industrial chic aesthetic of courtyard facades [Graphic].

Figure 4.15. Author's graphic. 2016. Schematic breakdown of Main Street Life spatial functions [Graphic].

Figure 4.16. Author's photograph. 2016. Main Street Life residential and boutique hotel foyer [Photograph].

Figure 4.17. Author's photograph. 2016. Street scene outside Main Street Life [Photograph].

Figure 4.18. Author's graphic. 2016. Rendition of 8 Morrison Street's iconic facade [Graphic].

Figure 4.19. Author's photograph. 2016. 'Also Artisan' is a gallery that displays traditional craft and 'Colour Palette' is a contemporary art gallery [Photograph].

Figure 4.20. Author's photograph. 2016. 'Maverick Designs' is a marketing company, and 'Swaggerwear' an urban fashion boutique [Photograph].

Figure 4.21. Author's graphic. 2016. Figure-ground context of 8 Morrison Street [Graphic].

Figure 4.22. Author's graphic. 2016. First Phase 8 Morrison interior [Graphic].

Figure 4.23. Weale, G. 2016. Second Phase 8 Morrison interior [Photograph]

Available from: <https://www.theguardian.com/travel/2016/mar/03/alternative-city-guide-durban-south-africa>

(Accessed: 02/08/2016)

Figure 4.24. Author's graphic. 2016. Floor plans for First Phase and Second Phase 8 Morrison Street [Graphic].

Figure 4.25. Author's graphic. 2016. Glass facades of the 8 Morrison pods [Graphic].

Figure 4.26. Author's graphic. 2016. Abstract of the BAT Centre's harbour facade [Graphic].

Figure 4.27. Author's graphic. 2016. Mural art near the entrance to the BAT Centre [Graphic].

Figure 4.28. Author's graphic. 2016. Mural at the BAT Centre entrance [Graphic].

Figure 4.29. Author's graphic. 2016. Figure-ground context of Bartel Arts Trust (BAT) Centre [Graphic].

Figure 4.30. Author's graphic. 2016. Figure View of the BAT centre in 1996, before the conversion to a creative centre and difficult access to the Centre from the West in 2016 [Graphic].

Figure 4.31. Author's photograph. 2016. Opposite views of the courtyard [Photograph].

Figure 4.32. Author's graphic. 2016. Floor plans for the Bat Centre [Graphic].

Figure 4.33. Weale, G. 2016. Views of and from the BAT Centre Terrace [Photo]

Available from: http://www.modernoverland.com/south-africa/kwazulu-natal/durban/bat-centre/data/images/bat_centrevidar_mo_163.jpg

(Accessed: 21/08/2016)

Figure 4.32. Author's photograph. 2016. Vitally disconnected from the urban fabric [Photograph].

Chapter 5 _ **Fieldwork and Analysis**

Figure 4.1. Author's graphic. 2016. Collected qualitative data analysed and fed back into dissertation. [Graphic].

Chapter 6 _ **Conclusion, Recommendation, and Intent**

Figure 6.1. Weale, G. 2016. Logical and experiential hemispheres of humanity and the brain [graphic]

Available from:<http://en.es-static.us/upl/2013/08/left-brain-right-brain.jpg>

(Accessed: 21/08/2016)

Figure 6.2. Author's graphic. 2016. Spatial trialectic for Durban's context as a multicultural society. [Graphic].

Figure 6.3. Author's graphic. 2016. Field dependence and field independence [Graphic].

Figure 6.4. Author's graphic. 2016. The landscape of the dissertation's voices [Graphic].

Figure 6.5. Author's graphic. 2016. Translating the landscape into an architectural programme. [Graphic].

Figure 6.6. Author's graphic. 2016. Society conceptualised through a cake [Graphic].

Figure 6.7. Author's graphic. 2016. Intercultural Venn through multiculturalism and interdisciplinary arts [Graphic].

Figure 6.8. Radial matrix of theories [Graphic].

Figure 6.9. Author's graphic. 2016. Radial matrix of studies. [Graphic].

Chapter 7 _ **Design Development**

Figure 7.1. Author's graphic. 2016. Matrix : creative client base by type. [Graphic].

Figure 7.2. Author's graphic. 2016. Selected site : Albert Park : Diakonia Avenue. [Graphic].

Figure 7.3. Author's graphic. 2016. Corridors into the inner city in relation to the selected site. [Graphic].

Figure 7.4. Author's graphic. 2016. Dramatic public facades versus soft introductory edges. [Graphic].

Figure 7.5. Author's graphic. 2016. Views of the three public facades offered by the site. [Graphic].

Figure 7.6. Author's graphic. 2016. Kartal Pendik Masterplan, by Zaha Hadid, as a dominating form over the city fabric. [Graphic].

Figure 7.7. Author's graphic. 2016. Strategic city map. [Graphic].

Figure 7.8. Author's graphic. 2016. Building programme outline. [Graphic].

Figure 7.9. Author's graphic. 2016. Facilities and programme in relation to the static-dynamic scale. [Graphic].

Figure 7.10. Author's graphic. 2016. Durban's creative industries tenancy profiling. [Graphic].

Figure 7.11. Author's graphic. 2016. Transforming the city block from hostile to open and ordered to organic. [Graphic].

Figure 7.12. Author's graphic. 2016. Diagrams of energy flow and movement and capture. [Graphic].

Figure 7.13. Author's graphic. 2016. Radial play. [Graphic].

Figure 7.14. Author's graphic. 2016. Layering of energies in ecstatic entanglement. [Graphic].

Figure 7.15. Author's graphic. 2016. Reintroducing the vlei. [Graphic].

Figure 7.16. Author's graphic. 2016. Site selection presentation slides. [Graphic].

Figure 7.17. Author's graphic. 2016. Breakdown of project criteria for Introductory Presentation. [Graphic].

Figure 7.18. Author's graphic. 2016. Project Parti sketch. [Graphic].

Figure 7.19. Author's graphic. 2016. Early development of client, schedule of accommodation, and project description. [Graphic].

Figure 7.20. Author's graphic. 2016. Site justification and typological context. [Graphic].

Figure 7.21. Author's graphic. 2016. Breakdown of project criteria for Mock Jury. [Graphic].

Figure 7.22. Author's graphic. 2016. 3D perspectives and design criteria for Mock Jury. [Graphic].

Figure 7.23. Author's graphic. 2016. Ground Floor Plan for Mock Jury. [Graphic].

Figure 7.24. Author's graphic. 2016. First and Second Floor Plans for Mock Jury. [Graphic].

Figure 7.25. Author's graphic. 2016. Sections for Mock Jury. [Graphic].

Chapter 8 _ **Final Design**

Figure 8.1. Author's graphic. 2016. Breaking down the dissertation title into design goals. [Graphic].

Figure 8.2. Author's graphic. 2016. Interpreting threshold architecture. [Graphic].

Figure 8.3. Author's graphic. 2016. Architectural metaphor as described by W. Muller. [Graphic].

Figure 8.4. Author's graphic. 2016. Conceptual abstraction depicting entanglement and layering. [Graphic].

Figure 8.5. Author's graphic. 2016. Elemental dialogue within the art centre's facade. [Graphic].

Figure 8.6. Author's graphic. 2016. The vlel. [Graphic].

Figure 8.7. Author's graphic. 2016. Design primer. [Graphic].

Figure 8.8. Author's graphic. 2016. Flowchart graphic. [Graphic].

Figure 8.9. Author's graphic. 2016. Programmatic planning of the design spectrum. [Graphic].

Figure 8.10. Author's graphic. 2016. Schematic diagram of the entanglement of the various creative disciplines with correspondence to the programmatic spectrum. [Graphic].

Figure 8.11. Author's graphic. 2016. Typological studies. [Graphic].

Figure 8.12. Author's graphic. 2016. Design precedents. [Graphic].

Figure 8.13. Author's graphic. 2016. Urban plan. [Graphic].

Figure 8.14. Author's graphic. 2016. Selected site. [Graphic].

Figure 8.15. Author's graphic. 2016. Artistic interpretation of the proposal within the existing urban fabric. [Graphic].

Figure 8.16. Author's graphic. 2016. Exploded axonometric renderings of the various levels. [Graphic].

Figure 8.17. Author's graphic. 2016. Ground floor plan. [Graphic].

Figure 8.18. Author's graphic. 2016. Selected plan : Submerged level -01 : Cultural museum module. [Graphic].

Figure 8.19. Author's graphic. 2016. Selected plan : Level 02 : Key entanglement level. [Graphic].

Figure 8.20. Author's graphic. 2016. Selected plan : Level 05 : Key entanglement level. [Graphic].

Figure 8.21. Author's graphic. 2016. Rendered axonometric of level 0. [Graphic].

Figure 8.22. Author's graphic. 2016. Rendered axonometric of level -01 : Cultural museum module. [Graphic].

Figure 8.23. Author's graphic. 2016. Rendered axonometric of level 02 : Key entanglement level. [Graphic].

Figure 8.24. Author's graphic. 2016. Rendered axonometric of level 04. [Graphic].

Figure 8.25. Author's graphic. 2016. Rendered axonometric of level 05. [Graphic].

Figure 8.26. Author's graphic. 2016. Rendered axonometric of level 09. [Graphic].

Figure 8.27. Author's graphic. 2016. Rendered axonometric of level 11. [Graphic].

Figure 8.28. Author's graphic. 2016. Section A : through the length of the building. [Graphic].

Figure 8.29. Author's graphic. 2016. Section B : across the building. [Graphic].

Figure 8.30. Author's graphic. 2016. Elevation from the park. [Graphic].

Figure 8.31. Author's graphic. 2016. Author's impression. [Graphic].

Figure 8.32. Author's graphic. 2016. Author's impression. [Graphic].

Figure 8.33. Author's graphic. 2016. Structural principle. [Graphic].

Figure 8.34. Author's graphic. 2016. Ecological vlei construction and information. [Graphic].

Figure 8.35. Author's graphic. 2016. Indicative building finishes. [Graphic].

__ End Note

