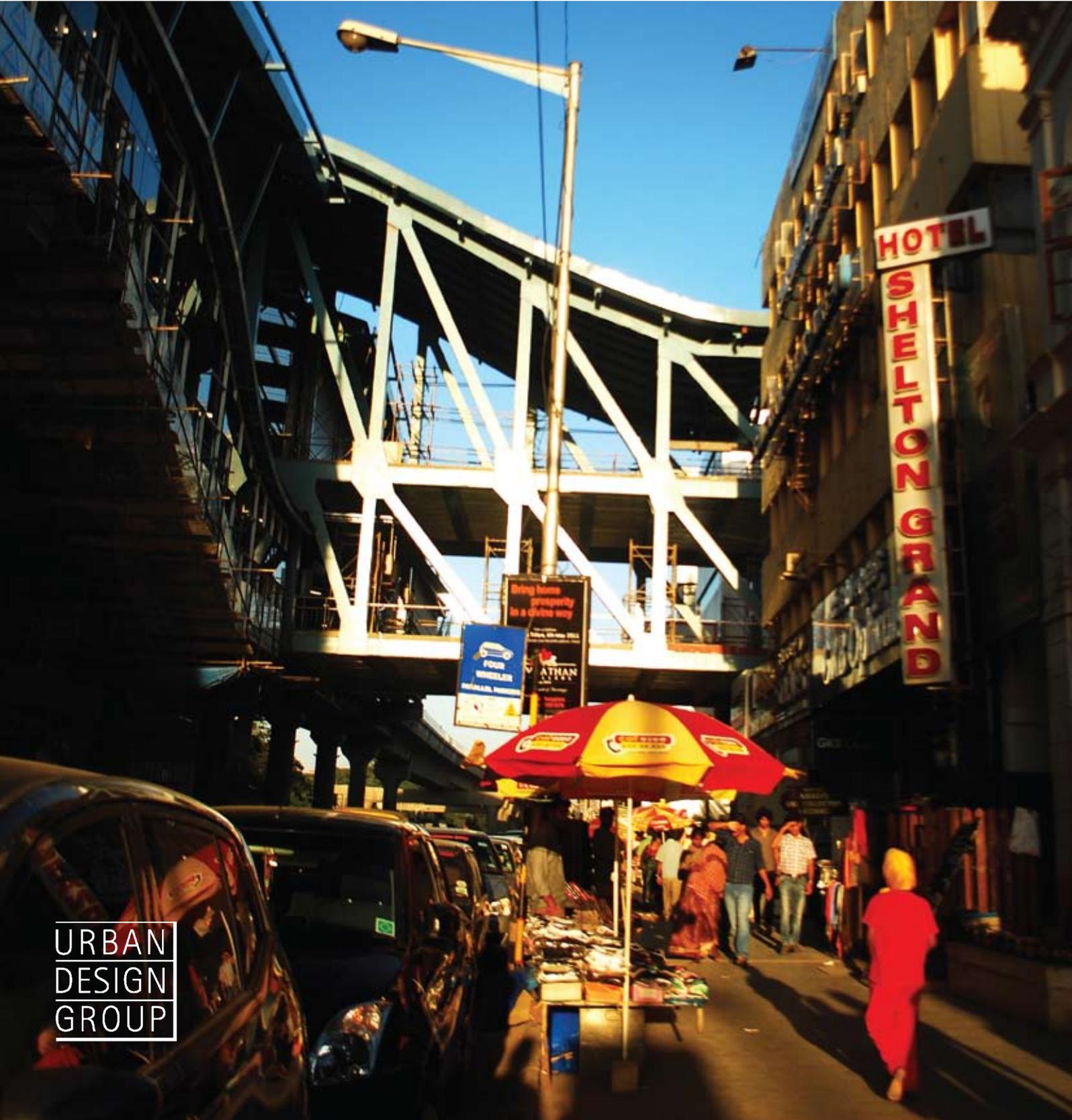


119 **URBAN
DESIGN**

Summer 2011
Urban Design Group Journal
ISSN 1750 712X — £5.00

INDIA



URBAN
DESIGN
GROUP

VIEW FROM THE CHAIR

As Chair of the UDG I was recently invited to a workshop-based conference held in Rotterdam and entitled Making Successful Cities. This event was part of the 'Apeldoorn: A British-Dutch Dialogue' series organised by the British Council annually for the last decade. The concept of this Dialogue is rooted in the idea of focusing both on characteristics shared by British and Dutch cultures, as well as those in which the cultures differ, with the end result being mutual lessons learned and commonalities shared.

The concept is excellent and creates a good basis for discussion, as the initial challenge of finding cultural similarities and differences is a positive experience. The opening presentations focused on strategic and socio-economic issues – two British and two Dutch speakers talking about cities and regions, with comparisons between London and the South-East, versus the Randstad area of the

Netherlands which includes most of their major cities and towns. This comparative approach of physical areas provided very useful information for the following workshops. The conference is designed to be participatory rather than just focusing on major speakers, so two half day workshops followed the introductions and I joined the 'Urban Space' team expecting to be discussing aspects of physical space and its role in city-making. However, the origin of the Dialogue idea in political circles became apparent as the discussion was hard to shift from governance, socio-economic issues, infrastructure and policy. This was a good reminder that quality public realm needs strong political champions and a secure basis in planning policy.

Of the 20-odd members of my workshop, only myself and Kees Christianse from KCAP were urban design practitioners, and although there was plenty of support for the promotion of excellent public realm as a fundamental aspect of 'making successful cities', our minority position did highlight the fact that urban designers are a small group and we all need to talk a little louder, in all forums, to get quality urban realm principles firmly onto the agenda.

their area. There were several advantages in this partnership, both in terms of students obtaining relevant experience, and the employers obtaining designers with an in-depth knowledge of the area. These associations may now be at risk. The increased numbers of international students create a challenge in terms of teaching across different educational cultures, and a potential clash between international urbanism and local urban traditions. One contributor sagely observed that in Britain urban design is in many ways a reaction to modernism, whereas in many developing countries urban design is not about the traditional vernacular, but rather, about 're-treaded modernism'. Yet there can be no doubt of the vibrancy that comes with an international perspective.

While traditional teaching methods will continue to be the mainstay of university education, a number of courses are embracing the latest generation of ICT technologies both for networking and exchanging knowledge, including on-demand lectures and innovative participative design tools. We should not be surprised if in future years we see some urban design courses provided exclusively on-line, especially given the increasingly

The final summaries of the workshops produced some interesting angles on the essentials for successful cities:

- Excellent connections – public transport, energy sources, reliable superfast broadband, high capacity phone systems
- Political leadership and integrated vision
- High quality urban public realm, including streets, and easy access to open green space
- Strong knowledge economy – respected educational institutions and universities
- Strong creative and cultural economy – vibrant arts community, innovative small business community

The final discussion centred on the differences between Dutch and British (or maybe just English?) attitudes to city living, and a plea from one delegate for greater 'urban likeability' in the UK. The questions were: how can we make English cities more likeable, and how can we make the English like living in them more? A small urban design challenge: is this as simple as providing high quality public realm everywhere? Answers on a postcard please.

- Amanda Reynolds

global nature of urban design education.

Research was discussed at length. In the majority of professional fields there is a researcher-practitioner gap, which is unhealthy for many reasons. It means that researchers are denied the satisfaction of seeing their research put to good use or even debated, while practitioners risk ploughing on in the old ways, slowly turning what were once enlightened principles into doctrine and dogma. This was one of the main criticisms of 20th century street design practice and we should address it before it becomes a 21st century issue. There was a strong consensus that there is plenty of scope to make theses, dissertations and core research projects a good deal more visible, and that the UDG should help.

The UDG Education Group is considering how best it can support urban design education, and looks forward to collaborating enthusiastically with universities in the months and years to come.

Finally we would like to express our thanks to David Tittle at MADE for hosting the event.

- Robert Huxford with Katy Neaves

UD practice index and on the UDG website)

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DIRECTOR'S REPORT

The future of urban design education was the focus of the May 2011 Education Symposium held in Birmingham at the offices of MADE. Representatives from eleven courses from across the UK discussed subjects ranging from research to student enrolment.

The event began with a review by John Billingham of the history of urban design education as recorded by past editions of *Urban Design*. In the ensuing discussions, it became clear that the pattern of urban design education is changing. Formerly, students comprised a mix of direct entrants, largely from architecture and planning courses, augmented by a strong cohort of part-time students. In recent years part-time numbers have declined, and there are many more international students. It is clear that the part-time students have helped some of the universities to develop strong associations with local authorities and practices within

Current subscriptions

Urban Design is free to Urban Design Group members who also receive newsletters and the directory at the time of printing

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Annual membership rates

UK individuals £40 **UK students** £20

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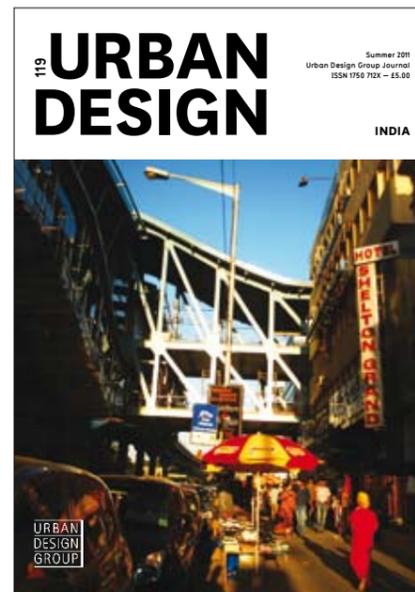
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Bangalore street, Photo Ripin Kalra

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THURSDAY 8 SEPTEMBER

The High Street

Joanne Cave of David Lock Associates will lead this event, focusing on the future of the High Street. With internet sales capturing an ever increasing part of place-based retail, all types of shop are being hit, from small family owned businesses through to internationally owned chains. But will the High Street be the hardest hit or the car-dependent retail parks? What urban design options are available to prevent a retail implosion?

THURSDAY 13 OCTOBER

Transport Interchanges

The quality of transport interchanges is an essential component of sustainable transport. This event will look at recent new build and refurbishment projects, considering examples of current best practice. Issue 120 of *Urban Design*, edited by Sir Peter Hall, forms the basis of the evening with speakers including John Dales from Urban Initiatives.

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THE NATIONAL CONFERENCE ON URBAN DESIGN 2011

Cities 2030 - Live, Work, Play

The Urban Design Group's annual conference

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for 2011 is being run in collaboration with the University of Greenwich and will take place at venues around Greenwich and Deptford, including the Stirling Prize winning Laban Dance Centre.

The conference will address how we work towards creating viable, lively and sustainable cities for the future, with – on the eve of the Olympics – a particular focus on how such major events as this can bring about real and durable change.

With first rate speakers, original research findings, tours and exciting venues, the UDG's conference brings together the whole urban design community and is an event not to be missed! Contact admin@udg.org.uk for further information.

TUESDAY 8 NOVEMBER

Urban Design Communication

Exploring the latest strategies, techniques and technologies for the most effective communication in urban design with Bally Meeda of Urban Graphics (author of *Graphics for Urban Design*) and Janine Tijou, Director of Architectural Visualisation Experts Design Hive.

LOOKING FURTHER AWAY

British urban designers are having a hard time at the moment, as a result of the government cuts and the aftermath of the recession. All sectors are affected but the built environment has suffered more than most, and the crisis is far from over. Education institutions report a drop in home students, and consultants are increasingly turning to overseas contracts to survive. It is a time for reflection and also for building alliances. Some government ministers have returned to the old canard that planning hampers the economy. Fortunately members of the business community, including developers, no longer buy this as they can appreciate the value added by the better quality designs of the past decade, and contrast them with the results of the free for all that preceded it. It is up to us to spread this message clear and loud, and the UDG Journalist Award is a step in the right direction.

Meanwhile this issue's topic is devoted to the phenomenon that is India. Malcolm Moor has collected a series of fascinating articles

that show how the country is responding to the challenges of rapid urbanisation resulting from demographic and economic growth. Following an established pattern, India is gradually moving away from copying models from other countries and establishing its own home-grown urban design, together with an increased offer of courses in the subject. Ideas now travel in both directions and some British schemes are inspired by Indian methods. We also welcome the creation of sister organisations such as the IUDI and HKIUD as described on p. 11.

This issue starts the Urban Design Library led by Alastair Donald. His intention is to introduce readers to – or to remind them of – important texts that have influenced our profession, analysing them and suggesting why they are influential. We invite readers to react to the opinions expressed and look forward to your letters!

● Sebastian Loew

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www.trockenbrot.com

Printing Nuffield Press

© Urban Design Group ISSN 1750 712X

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Eco-Urban Design

The Gallery, London
24 March 2011

This event covered approaches to eco settlements in England and France, the topic for issue 117 of the journal. As the approaches of the two countries had been very different, people were able to draw conclusions about the processes. Wendy Shillam described the work involved in producing the Master plan for new development in Whitehill Bordon in Hampshire. This had to be seen as part of the Labour government's policy on Ecotowns which had been watered down and eventually reduced to four locations, the others being St Austell, Rackheath and Bicester. According to Planning, the separate Ecotowns supplement to PPS1 will be replaced by a wider policy statement. In Whitehill Bordon there is an existing population of 16,500 and the MOD occupies some 250 ha of land which at present provides about 2000 jobs but is available for development. The objective is to create 4000 jobs and provide 4000 houses within an overall radius of about 2 km. The green initiatives include whole town carbon neutrality, reduction in car use to 25 per cent, water neutrality and a gain in biodiversity.

Twenty Years of Traffic Calming Guidelines

The Gallery, London 20 April 2011

In 1991, Devon County Council asked Tim Pharoah to suggest ways of making their streets safer; the result was *Traffic Calming Guidelines*. To celebrate the 20th anniversary of that very influential publication, the UDG invited Tim to be the lead speaker at an event at the Gallery which started with a message sent by Edward Chorlton, Deputy Chief Executive of Devon CC and the person who commissioned the work at the time.

Tim started by describing the situation before traffic calming as 'divide and rules', where traffic modes were separated – mainly pedestrians and cars – and engineers imposed regulations to make sure people behaved as they should. In spite of various texts of advice produced by the Ministry, the number of casualties remained at unacceptable levels. Tim's approach was aimed at changing the behaviour of drivers by adapting the streets; these were seen as spaces for traffic (where cars could have priority) or spaces for living (where pedestrians had priority); a third category were the mixed priority areas. One important element of the

Kathryn Anderson's examples were related to the French programme where Barton Willmore had been involved as one of four consultancies. That process was very different in that each proposal (a total of 13 ecocities) was required to be located in an urban zone of at least 100,000, with an expected growth of about 30 per cent or an additional population of 50,000 over 20 to 25 years. The proposals needed to be part of an approved development plan. One key difference with the English situation was that the Mayors were the major driving force behind the schemes. Communities were invited to put forward proposals that would become part of the national programme. It might be argued that the same occurred in England, but the requirement for proposals to be within an already approved plan meant that public support had already been canvassed.

The objectives of the French programme were clearly very different as the proposals were within a larger urban area and seen as a way of expanding those communities sustainably. The smaller scale English approach where communities are considered as self contained settlements, seemed to fly in the face of what normally happens. If proposals were considered as part of a larger settlement, this would have clear economic advantages in terms of employment. Both approaches sought to use detailed eco-



solutions for the developments, so that it was the initial selection of sites and the relationship to existing infrastructure and employment that made the main differences. The lack of sub-regional connections for Whitehill Bordon would place it at a disadvantage, unless they were considered to be an essential infrastructure for which special funds were needed. It almost sounds like a return to the times of the development corporations!

● John Billingham



system was that the hierarchy had to be discontinuous. The Devon Guidelines proposed 19 measures that would calm traffic, from humps to electronic enforcement of speed, that could be used individually or in combination with others. All of these were meant to work principally on the brain of the driver and let him/her know that anything but slow speed would be inappropriate.

The next part of the talk dealt with progress in the past 20 years, resulting in a great reduction in deaths and injuries. Tim suggested that although progress had been remarkable, there were a number of problems that still needed resolving, from the inclusion of environmental improvements to accompany traffic calming, to building without clutter. What the future would offer,

particularly in view of the Localism agenda, and whether the public realm would still be a priority, were important unanswered questions. Tim hoped that at least 20mph would be the default speed in urban areas.

Tim was then joined by Colin Davies and Graham Smith, to lead a substantial debate on all aspects of traffic calming. One contributor suggested that today, a new version of the *Guidelines*, should look at the whole space of the street, including the buildings' façades, rather than only the carriageway. It seemed the right comment to end a very informative and challenging evening.

● Sebastian Loew



UDG Cittaslow Study Tour

14–22 May 2011

On the 14th May forty five UDG members and friends set off by Eurostar to Turin to spend a week looking at a group of Slow Towns in Tuscany and Umbria.

The Slow Towns or 'Cittaslow' movement grew out of the Slow Food movement in 1999, when the mayors of Orvieto, Bra, Greve-in-Chianti and Positano met to launch the idea of a network of small towns that adopt a common set of goals and principles to enhance their quality of life, and exchange information on good practice. To date the network comprises over 120 towns worldwide, with 10 in Britain and over 70 in Italy. Towns with a population of less than 50,000 are encouraged to adopt good environmental practices and launch practical projects that help local people and businesses by maintaining and promoting the unique traditions, strengths and character of their town.

Cittaslow's list of over 50 principles covers such issues as air quality, composting, public and green spaces, heritage conservation, local democracy, local produce and its distribution, and the enhancement of community life. Towns are encouraged to work towards these goals rather than checked against their achievement. Many of the goals would not look out of place as policies in the average Local Development Framework. As a network of local councils, however, Cittaslow differs from the Transition Towns Network, which is a community based initiative focused on the challenges of climate change and peak oil, or the Historic Towns Forum, which supports professionals working in the historic built environment. It has, perhaps, more in

common with Action for Market Towns, which is a promotion, research and policy body for helping councils.

We had the opportunity not only to visit a cluster of thirteen Slow Towns, including two of the original founders, but also to meet the local council mayors and officers of three of them. Their views of their Cittaslow priorities and achievements differed widely, as might be expected. Alberto Bencistà, mayor of Greve-in-Chianti, recalled the role of his town as one of the founders of the movement. He saw Cittaslow principles as being relevant primarily to protection of the environment, be it urban or rural. The urban environment was important to tourism and cultural identity, and one of the main concerns was refuse disposal and recycling. The rural environment was important as the producer of Chianti wine. It is a highly managed landscape in which tending and harvesting is done by hand, largely by immigrant labour. The Council is trying to encourage young locals to re-engage with their agricultural traditions, particularly livestock-rearing. The town itself is low-key, focused on an arcaded square which is effectively a vehicle-pedestrian shared space.

↑ Orvieto, civic space and rural setting
→ Trevi under massive reconstruction



Roberto Bozzi, mayor of Castelnuovo Berardenga, explained that his community had lost over sixty percent of its 1960 population to the nearby Siena urban area due to the modernisation of farming. As a long-standing Cittaslow member, he saw his town's priority today as to become more environmentally sustainable. For example, the main square had become Italy's first zero-energy public space, with naturally-sourced paving materials, rainwater recycling which feeds a fountain, and solar-powered lighting. The Council sets an example for property owners, with solar cells on the town hall and primary school, and offers financial assistance sourced from government and banks. Walking around, we had to admit this had all been discreetly achieved, as the compact and attractive town centre looked very much like any other Italian historic town.

Città della Pieve has a more imposing scale, and owes its origins to monastic foundations. The mayor, Riccardo Manganello, saw his Council's two main priorities as the environment and the well-being of the community. The Council had succeeded in locating facilities in the historic core and resisting large peripheral industrial and retail proposals. The corollary was that residents wanted to bring their cars into town, which had an impact on the environmental quality of the historic centre. At the same time, more people had been attracted to live in the centre of town. Tourism had also increased, although the aim was not to allow this to dominate. The Council had had more success in developing community organisations, in particular restoring an old theatre to act as a community focus. It saw Città della Pieve as a place for learning and contemplation, in continuity with its monastic origins.

The largest Slow Towns we visited were Orvieto and Todi, each known for their fine public spaces and internationally famous historic buildings. Like Città della Pieve the narrow streets of their historic cores suffer from traffic, and parked cars detract from the scene in public squares. However, traffic bans come into force during the summer months when tourists are around, and these bans could do with extending year round.

The smallest towns we visited, Civitella in Val di Chiana, Monte Castello di Vibio and Stia, were very quiet and lacking in facilities, though Monte Castello boasts the world's smallest theatre at 99 seats. We had the impression that many of the houses in these towns must be second homes, and that the Councils must be having problems retaining facilities and promoting community cohesion. Other towns, such as Castiglione del Lago, Montefalco, Anghiari and Brisighella, were lively places with tourist activity, and traffic partially excluded from the historic cores. Often the survival of defensive walls makes the historic centre a tranquil refuge from the traffic outside. The town of Trevi, on the other hand, was in a state of total disarray, as all public buildings and spaces seemed to be under reconstruction at once, following damage from the 1997 Assisi earthquake.

Some towns had made attempts to encourage 'slow travel' by providing facilities for walkers such as public toilets, shady places to sit, and well-paved paths, but this was not consistently achieved.

We also visited a number of towns that were not members of the Cittaslow network. Of these Arezzo was too big to qualify for membership, but Bevagna and Cortona exemplified the liveliness, well-managed public spaces and emphasis on local food production that one would expect from a

The Future for Design Review in London

NLA at the Building Centre, London, 16 March 2011

The title must have touched a particularly sensitive point as this NLA seminar was oversubscribed in spite of its early starting time. A series of short presentations were given in quick succession in the attempt to clarify what the future of design review in London would be, following the assault on the planning system and the lack of interest in design by the current government. No answer came through as the situation is very fluid and uncertain at the moment, but examples of what was being done were described and hopes were expressed.

The first speaker, David Kessler, Chief Executive of the Design Council explained how the merger between his organisation and CABE came about and what their immediate tasks were. Paul Finch, current chairman of CABE followed by confirming that design review would be the main activity of what may be called Design-CABE. However with much reduced resources the new organisation would have to rely much more on partners. Amongst the services they could offer would

Slow Town. Many of the streets and squares had the natural paving materials and mingling of pedestrians and vehicles that we try to achieve in shared space projects. One has to conclude that Cittaslow member towns do not have a monopoly on the qualities promoted in their agenda, and that many other Italian towns have been working with these principles all along, though they may not be able to tick all the boxes.

Italian hill towns have a head start on many other kinds of town, due to their landscape setting, enclosed historic cores, and un-car-friendly streets and public spaces. It is not surprising that they should have enshrined their qualities in a set of principles such as Cittaslow's, and Cittaslow is therefore more a range of aspirations on which towns can draw, and a network for the exchange of information in the pursuit of good practice, than a type of town that is immediately recognisable on the ground. We certainly felt that the Cittaslow concept was applicable and had lessons for us here in Britain.

● Alan Stones with Tim Pharoah

↗ You don't have to be a Slow Town to be a slow town: Bevagna
→ UDG members in square, Greve in Chianti



be to assist London Boroughs that don't have their own design review panels. Westminster City Council is one that would not be needing this service: Rosemary McQueen, the city's Strategic Director for the Built Environment emphasised that she was not in favour of external design panels. Instead local authorities should have well trained, knowledgeable and experienced in-house staff to deal with design. She gave examples of how Westminster successfully dealt with applications. As was pointed out in the Q&A session later, the format she proposed would be the ideal one, but unfortunately few local authorities had the resources that Westminster had. The experience of chairing the design review panel for Stratford City was the subject of a presentation by Frank Duffy while Roger Zogolovitch gave the developer's perspective, thus ending the first part of the morning.

The second part had the title 'what role should design review play in London and how should it be delivered?' but that question wasn't necessarily answered. Diane Haigh, Director of Design Review for CABE, who is moving to the new organisation, appealed for collaboration. Kevin Owens from LOCOG praised the role of design review in getting successful Olympic venues and Esther Kurland outlined the current work of Urban Design London in assisting London Boroughs. Philip Singleton of the RIBA Planning Group sounded a healthy warning, reminding the

audience not to forget the importance of the BE letters in CABE's title; design review was not just about architecture but about the whole of the built environment. Although no answers were given to the day's questions, one clear message seemed to emerge from the seminar: design and design review are essential for all partners in the development industry, not an optional extra.

● Sebastian Loew



The UDG 2011 Journalist Award

The 2011 UDG Award for journalism was made to Hugh Pearman for his article on Media City Salford in *The Sunday Times*. The other short-listed journalists were Jonathan Glancey for an article on Ian Nairn in *The Guardian*, Marcus Binney for an article on Pathfinders in *The Times* and Stephen Bayley for an article on The Burj Dubai in *The Telegraph*. Sebastian Loew provided an overview of the entries which were assessed by an appointed panel of UDG members, and presented the decision of the panel with the following text.

JONATHAN GLANCEY

The Guardian

This is a beautifully written homage to Ian Nairn, the journalist who seems to have inspired a number of younger ones to write about architecture. Totally unconventional and not trained in design, Nairn was an early champion of modern architecture and a critic of what was being built throughout Britain in the 60s and 70s. He coined the expression ‘subtopia’ to describe this debased kind of townscape and he edited a special issue of

Designing the £600m ‘MediaCityUK’ in Salford as a new urban district

Published in the Culture section of the *Sunday Times*, 21 November 2010, as ‘Regeneration Game’. Permission to reprint has been sought.

With the BBC’s licence fee frozen, cuts looming, Jonathan Ross departed and a certain Radio 1 DJ complaining on-air about not being paid for months, you might think it’s a new era of austerity for the formerly big-spending BBC. And you’d be right. But as it happens, the preceding era is ending with two mighty building projects, two huge new headquarters complexes in London and Salford. Yes, Salford. The spiritual home of *Coronation Street*.

Broadcasting House in London, the original home of the BBC, has been undergoing a massive expansion programme for years now, and it will take a year or so yet to complete. Television Centre out in West London, meanwhile, has already been expanded with a campus of new office buildings, one of which doubled as the home of the fictitious ministry

the AR magazine with the characteristic title *Outrage*; this was later turned into a book and made Nairn a national celebrity. Glancey sees himself and many other architectural commentators as disciples and followers of Nairn and this article pays respect to the master. Four short films accompany the article: in these Glancey retraces Nairn’s steps to see how things have changed since *Outrage* was published.

MARCUS BINNEY

The Times

Marcus Binney’s article takes aim at the Pathfinder programme that started ten years ago to deal with areas of mostly Victorian houses that, at the time, didn’t seem to have a market. The programme led to numerous demolitions and Binney considers this a costly waste and a misguided approach. Taking the examples of Liverpool and Gateshead, he describes dubious procedures for getting hold of the properties and a total lack of public involvement. As an alternative he suggests that the houses should be renovated involving local stakeholders.

STEPHEN BAYLEY

The Telegraph

Burj Dubai, the recently completed very tall tower in Dubai is the subject of Stephen Bayley’s article and he uses Frank Lloyd

DoSAC in *The Thick of It*. BBC Scotland got its glittering box of a new HQ in Glasgow in 2006, courtesy of Stirling prizewinner David Chipperfield. And now it’s the turn of the north-west.

The BBC has long had a strong presence in Manchester – and considerably outguns the emasculated Granada, once its big regional rival. Now however it is set to move to the rival city of Salford, the other side of the Irwell and Ship Canal. It is decanting not only its existing regional operation, but also five departments and around 1,400 people up north from London – including sport and children’s – so Match of the Day and Blue Peter, plus its flagship breakfast show and sections of Radio 5 Live. The move is controversial. Many BBC staff in London resisted the shift and some – such as sports editor Mihir Bose – allegedly resigned rather than move. But the move will happen as planned during 2011. The destination is called, in ripe marketing-speak, MediaCityUK.

This is an exceedingly curious place, a piece of American Downtown at the head of the Manchester Ship Canal, close to the Old Trafford football ground. It won’t be just the BBC moving in there, though they have taken three large buildings and a big chunk of a separate studio complex which will also act as a new recording and performance venue for the BBC Philharmonic orchestra. There are also apartments, offices, independent production studios, the media faculty of the

Wright’s Sky City as a parallel, both being ‘designed to impress’ and somehow connected to Chicago: SOM’s engineer Fazlur Khan made Dubai’s tower possible by developing a new kind of skyscraper technology. But Bayley sees hubris in this tower and fears for its future from its safety point of view, for instance vis à vis seismic accidents or storms, and from the economic point of view. He cites a number of examples where corporations failed soon after inaugurating their symbolic tallest buildings and he argues that this tall tower is outdated, ‘vast in size but small in meaning’.

HUGH PEARMAN

The Sunday Times

In his article which is reproduced below, Hugh Pearman considers the BBC’s new developments and in particular its new MediaCity in Salford. Though it deals with wider issues such as the money being invested in this and other Corporation schemes, the core of the article evaluates the actual scheme in all its complexities, not just the buildings but the relationships between them, their cultural symbolism, the public spaces, the response to the site. Without mentioning urban design, Hugh Pearman is dealing with exactly that.

University of Salford, a huge public piazza, a new park, and a hotel. The whole thing is costing up to £600m and boasts its own power station and tram terminus.

But it is not the BBC which is shelling out all that money upfront. Although the Corporation is paying for the massive relocation and fit-out costs, it is leasing its buildings from Peel Holdings, a mighty development company in the North-West which owns docks, airports, shopping centres, plus the entire Manchester Ship Canal and all the land that comes with it. Peel’s flagship development in all this is the area known as Salford Quays, Manchester’s Docklands, which has been going through the redevelopment mill for years now. Like all former docklands, it has suffered from an air of bleakness and incompleteness. So I went there wondering: has the arrival of MediaCityUK made it into a real place yet?

The complex makes the final piece in a waterside triumvirate, along with the cultural lodestones of the Michael Wilford-designed Lowry (theatre and art gallery) and the ‘shattered globe’ of Daniel Libeskind’s Imperial War Museum outpost. I remember being quite impressed when the Lowry was first built in what was then a postindustrial wasteland, then appalled when I revisited it and saw the commercial tat they had built right up to it. The Libeskind building needed to be bigger. But MediaCityUK aspires to civic architecture, arranged on a fan-shaped



masterplan (original designers being architects Benoy) radiating from the western rotunda of the Lowry.

It works in one sense – it has a public, urban edge, proper civic space in the form of a large piazza (great for Last Night of the Proms-style outdoor broadcasts) and a new landscaped mini-park. The buildings are an assortment of slabs and towers. There’ll be shops and cafés in there, plus a new pedestrian swing bridge across the Ship Canal. What you don’t get, however, is fine architecture. Whoops.

It’s weird – if I was spending £600m on a complete new media-centred city district, I wouldn’t be tempted to skimp on the quality of the design. This is mid-table commercial stuff when it needs to be at the top, cultural, end of the table. OK, so the three main BBC buildings were initially designed by another Stirling Prize winning firm, Wilkinson Eyre, but they were then handed over to a different outfit, Chapman Taylor, who also contributed other buildings (Wilkinson Eyre stayed in command of the new bridge, however). The studio complex with its two bookending towers (hotel and apartments) is by Manchester architects Fairhursts. An office tower

Awards Update

Entries are now being invited for the Francis Tibbalds Project awards which will be made in February 2012. The prize winning practice will receive £1000 to be used for study tours for of its two of its members. In the past three years, the project awards have been won by Urban Initiatives, Pollard Thomas Edwards architects and Atkins.

All practices listed in the 2010-2011 Urban Design Directory have been invited to enter a project. Details have also been posted on the UDG website. Shortlisted schemes will be

with latticework flanks, rising from a podium of accommodation for the University of Salford’s media faculty, is by Sheppard Robson. Landscaping (rather good, with a stepped waterside terrace) is by Gillespies.

In a sense the whole thing is not to do with the individual parts, but the overall composition. You can imagine the argument not to try to compete with the two other look-at-me icon buildings on this patch, the Lowry and the IWM. But hell’s teeth, this is the BBC! It’s culturally huge, part of the fabric of the nation! It wouldn’t have hurt to have got a top-class architect to steer this through from first to last, instead of cobbling it all together with many hands. But this doesn’t seem to be how the world of British regional property development thinks.

As a place, though, I can see it beginning to work. The relatively low studio complex might not do a very good job of visually holding together the back of the enormous plaza, but it has a proper big public foyer inside and there are interesting working spaces, such as the new rehearsal/performance studio for the BBC Philharmonic orchestra, and studios ranging from small to very large indeed (with children’s show Blue Peter occupying a

medium-sized one). Each studio is signalled from the outside by having its coloured walls protrude through the roof. The University of Salford’s building nearby is looking promising inside. The views from the towers are a lot better than the views towards the towers (especially the horrible Holiday Inn hotel). And the bridge should be OK, since Wilkinson Eyre are very good at bridges.

Despite my reservations, I wouldn’t be in despair if I was a BBC evacuee about to be put on the train up north. Architecturally it may have missed the boat, but the overall masterplan hangs together. This is not a bit of window-dressing regeneration, but the real thing, with real jobs, big enough to make a difference across the whole north-western economy. Coming here used to feel like coming to the ends of the earth. Now it may be far from perfect – one sighs at what it could have been - but it feels like a real fragment of city. It IS a place.

● Hugh Pearman is *Sunday Times* architectural critic and editor of the RIBA Journal

↑ View of MediaCity UK shown across the Ship Canal alongside Salford Quays

published in the next issue of this magazine.

In addition, as last year, awards will be given for students work, for public sector initiatives, publishers of urban design books and journalists who have written an article relevant to urban design. Information has also been sent to the leaders of all the courses that are Education members of the UDG and listed in the back of the journal. They have been invited to select a student whose work they wish to nominate for the Student Award.

The Urban Design Library

Welcome to the Urban Design Library. In the issues ahead, we'll stock up by asking reviewers to take a look at a book, pamphlet or perhaps even an important piece of journalism which we think will prove interesting to readers. If you're not familiar with the work, hopefully we can encourage you to pick it up. If you are, then perhaps we might inspire you to revisit it.

Why develop a library? One good reason is that in times of economic and political change, many of the old certainties fall away, prompting a need for new ideas and fresh ways of working. It can be helpful to revisit and reassess long standing theories, beliefs, and practices, while new ones can be developed, tested, critiqued and argued over. At such a time, a well stocked library is very useful!

The inauguration this year of the UDG Publishers Award creates a reward for publishers commissioning high quality new works, and offers an incentive to continue to do so. But what about the rich collection of material already published over many centuries? Surely there's considerable merit in returning to some of these works, especially when changing circumstances might motivate



fresh or rejuvenated eyes to interpret them anew, and perhaps uncover previously overlooked insights.

In this sense, building a library is really about preparing for the future by educating ourselves about the past, hopefully stretching our minds beyond our daily experiences and obsessions. There's no intention here to merely create a list, an urban design version of '100 best ___'. Instead, reviewers will be tasked with revisiting a work in a way that helps contextualise it, while offering insights, thoughts and criticisms, suggesting what might be gained from re-engaging with it today. Where possible, we'll suggest additional works that deal with similar themes.

On the 50th anniversary of its publication, it seemed apt to kick off with Jane Jacobs' renowned *The Death and Life of*

Great American Cities. For future issues, we aim not to be bound by particular design approaches, historical periods, or even to limit ourselves to those works formally recognised as part of an urban design canon. Clearly, there are many important interventions from the last half century or so. But we're also keen to explore more widely, for example, returning to the Renaissance and the ideas of the Athenians, to suggest just a couple of obvious examples.

Hopefully, there'll be occasional forums where we can delve into the library and discuss the works in a bit more depth. Meanwhile, if you've any comments, criticisms or suggestions, they can be posted on the internet forum.

● Alastair Donald

digging it out again? Actually, it's our *seeming* intimacy with Jacobs' work that makes it worth revisiting. On doing so, it's apparent that several of her sharp insights have been overlooked, lost in translation or refashioned by changing circumstances. Unfortunately, some of her more problematic assertions have become common currency.

CITY LIFE

Death and Life is a book about citizens. While this seems blatantly obvious, her definition of a city is specific: large urban agglomerations where strangers are far more common than acquaintances. In contrast to towns, in cities, anonymity is essential, necessitating a firm commitment from people take responsibility for each other, especially where they have no ties to each other.

The most useful chapter in this respect looks at the socialisation of children. Assimilation, she argues, cannot be left to hired hands or even parents, but results from the instruction offered by wider society. The anonymous inhabitants of cities must informally supervise and where necessary discipline children's behaviour. Therefore, rather than designing out loitering children, and shielding them from urban life, places must offer opportunities for interaction. Social policymakers should note Jacobs' key insight that formalising hitherto informal

urban relations has a corrosive impact. It's no surprise that licensing adult - child relations (eg. through Criminal Records Bureau accreditation) has failed to arrest declining levels of trust.

CITIES MAKE CITIZENS?

Death and Life presents a relatively libertarian defence of informal urban relations. Nevertheless, Jacobs clearly saw a social role for design, famously describing sidewalk contacts as 'the small change from which a city's wealth of public life may grow'. Here she seems to overstep the mark. Successful public life requires more than occupying the same space - it implies shared, socially constituted values. In post-war America, optimism as to future social improvements heightened social coherence. As optimism waned, some places sustained a public culture - in Greenwich Village, it reflected the presence of the bohemians and urban intellectuals. But to blame the decline of social solidarities on the mono-cultural environs produced by modernisation and suburbanisation neglects the complexities of a much wider set of social changes.

Jacobs' interest in arresting decline has recently acquired a more deterministic emphasis on creating community. Design it seems has a role to play in everything from improving well-being and happiness to creating better citizens: 'Cities make Citizens' argued Richard Rogers. Jacobs offers a canny rebuttal: justifying design on the pretentious grounds that it will work social miracles is, she says, self-deception - a 'doctrine of salvation by bricks'.

Nevertheless, urban spaces in recent years have been fitted with high-grade paving, and filled with water features and public art. The problem is that while the urban furniture historically associated with civic life is present, spaces often still appear insipid. They often lack a vibrant public to bring them alive. Design cannot compensate for public gatherings where the collected are more akin to customers than citizens - consuming cappuccinos from adjacent cafés, or the sounds from festivals.

Without a genuine public culture we lack the means to relate to each other as citizens in the way Jacobs hopes. Ironically, the squares we create to induce civic values tend to feel artificial, drawing attention to what we lack. The recent Royal wedding illustrated some of the problems. Despite widespread official support, unlike previous Royal occasions, there were relatively few street parties. But the problem wasn't the neighbourhood settings, but the difficulties society currently experiences in generating a sense of common purpose.

Perhaps we should recall the Renaissance city-states where a vibrant public life (and some of the greatest urban projects ever) emerged as part of the republican ideal of civic virtue. This forms a stark contrast with the ambition of using design to create what Jacobs termed 'social capital' - a morally

neutral concept, reflecting the absence of strong, shared civic values.

To be fair, the phrase 'social capital' appears just once, and Jacobs' concern was for the qualities underpinning successful social interactions. Today, however, tasked with building communities and constructing evidence bases to prove our success, we seem to want to formalise and quantify what we previously accepted as intangible qualities of city life.

To the extent that virtue exists nowadays, it takes a highly individuated form: to be virtuous is to take your safety seriously, consume ethically, and protect your bodily health. But are such inwardly focused, conservative, often narcissistic values, consistent with flourishing public?

Increasingly designers are tasked with promoting these new virtues. But while they're unlikely to boost public life, the behavioural constraints they imply do militate against important urban freedoms - of movement, choice and social experimentation - surely the essence of city life. Jacobs stressed that individuals should be free to exercise control over 'who shall make inroads into your time and when'. Yet today when the city stranger invites suspicion, he's become the target for all sorts of people and organisations wanting to poke around in his affairs. By determining to set aside our suspicions and instead restate Jacobs' case for the right to privacy, we could take a huge step towards recreating genuine social virtue, and a vital aspect of successful city life.

ANTICIPATING THE FUTURE

Throughout *Death and Life*, it's clear that Jacobs was anticipating a changing world. 'Unslumming', for example, anticipates de-industrialisation and gentrification. Her discussion of 'safety' predicts the shifting terrain of social order. Before the 1960s, using design to create order was often a question of reinforcing the dominance of centralised power. By posing the question of order in terms of safety, Jacobs anticipates (and provides tools for accommodating to) the emergence of a more distrustful, individuated world. Panopticon urban space for a watchful Big Brother is now accompanied by places where we're all expected to watch each other.

The final chapter on the then new science of complexity reveals how sharply Jacobs' antenna homed in on nascent trends. Today, few object to her idea that cities are complex, evolving organisms - indeed the promised land of 'new localism' might suggest her time truly has arrived. As Kelvin Campbell's recent Smart Urbanism project suggests, this is a key area of urban design we need to unpick.

Whatever the genuine insights of the new sciences in terms of understanding physical and social processes, their tendency to emphasise the fragility of eco and urban systems suggests a decline in human confidence to shape our world. Chaos and non-linear relationships indicate fears of a loss of control; the embrace of self-organising principles

show nervousness over imposing human order.

In adopting complexity over comprehensive planning, Jacobs foretells the relegation of aesthetes and visionaries to occasional appearances in the obituary columns - for many a welcome muting of hubris. But, we might ask, has the social and urban imagination become overly constrained? Have we become too cautious about developing and testing ambitious, bold new ideas?

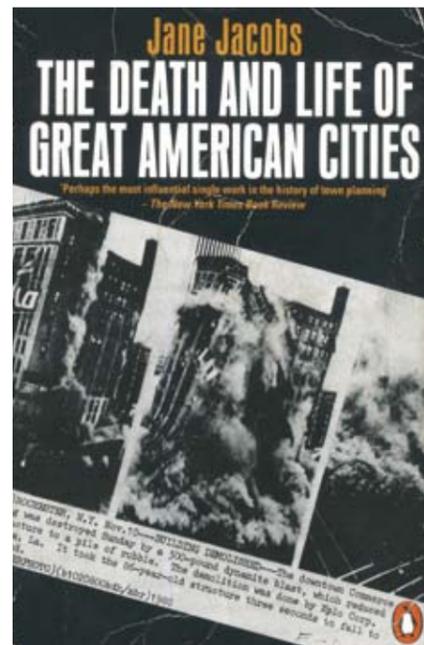
Looked at practically, there seems to be a tension between emergent forces of localism and community planning and the reality that most successful cities have, to a greater or lesser extent, sided with Daniel Burnham and his dictum 'make no small plans'. In New York, even the projects of technocrat Robert Moses - Jacobs' sworn enemy - are now considered vital to keeping New York operational. This conflict between the seeming desire for incremental change and the apparent necessity for Big Planning is perhaps one of the biggest questions to resolve.

Reaching once more for the *Death and Life* is a way of interrogating many of these issues. But more than that, it's worth delving into purely for its unrivalled documenting of the circumstances that gave birth to modern day urban design.

● Alastair Donald

Read on

Marshall Berman, *All that is Solid Melts into Air*, Verso, 1982
Penny Lewis, 'Salvation by Brick?' in Dave Clements et al (eds), *The Future of Community*, Pluto, 2008
Anthony Flint, *Wrestling with Moses*, Random House, 2009



The Urban Design Library #1

Jane Jacobs: *The Death and Life Of Great American Cities* (1961)

'From this house in 1961, a housewife changed the world.'

When she died in 2005, the tributes and flowers on the pavement outside Jacobs' former flat in Greenwich Village suggested the pivotal role played by Jacobs in altering how we think about cities. For many, this is the book that represented Ground Zero.

Half a century on, 'Jacobsean' principles are central to the planning and urban design guidance published as part of the Urban Renaissance. From the uses of neighbourhoods and parks to community safety; from permeable networks, higher densities and land use diversity to 'loose fit' and 'unslumming'; the debts are clear. It's true the 'Big Society' remains a nebulous concept. But here too Jacobs' influence is recognisable in the support for community activism and incremental change over central visioning and plans for urban transformation.

Given many of us deal on a daily basis with the ideas in *Death and Life*, why bother

The Urban Design Interview: Darshana Gothi Chauhan



What is your current job and how long have you been there?

I work as a freelance urban design consultant. On completing my MA in urban design, I had the opportunity to work for different organisations, the most recent being Urban Initiatives in London. Previously, I have worked for the Max Lock Centre in London and Christopher Charles Benninger Architects in India and Bhutan. I also volunteer as the chapter development manager for INTBAU, a charitable organisation. Two years of work experience in different environments and countries has been very fulfilling. Working on UK based Master plans, spatial planning framework for a city in Nigeria, campus planning and residential townships in India as well as community consultation exercises, has helped me explore different scales and contexts of urban design.

Can you describe the path that you followed to become an urban designer and what motivated you?

During my Bachelor's studies in architecture at University of Pune in India, I was working on the adaptive reuse of textile mill lands in Mumbai. While trying to get a grip on the project, I came across many individuals, community groups and social workers who were passionate about their area and its long standing history. I realised early on that there was a lot more to design than just its physical aspects. I started to look at the wider picture and the socio- economics issues to inform my designs. While in my final year, I considered doing a Masters degree in Urban Design as a natural progression of my area of interest. I was offered the Geoff Marsh Memorial scholarship to study in the UK at the University of Westminster.

What do you find exciting about your work?

I enjoy engaging with communities and being able to work outside the studio environment. While working on a Masterplanning in Bhutan, I travelled extensively and lived there for a few months. The exciting part was exploring the Bhutanese culture and lifestyle as part of the work and having the opportunity to present the Master plan to the Prime Minister of Bhutan. It is also very rewarding to see how urban design interventions can change people's way of life for the better.

What do you think are the most important skills of an urban designer?

I think having a vision and perception to transform places is one of the most important skills. What I find more demanding is the practicality required to implement these visions. This involves being able to negotiate, working out the commercial viability depending on the context, and presenting in a graphic language identifiable by people from various backgrounds.

What would you like to be doing in ten years' time?

I intend to get thorough experience in urban design in both public and private sectors. Having studied the principles of urban design in the UK, practising them in projects based in developing countries has been a challenge. In the future, I would like to spread awareness of good practice in urban design in developing countries. I am also interested in developing community participation methodologies in these contexts.

As an urban designer, do you have a role model?

Since there are so many facets to urban design, it is hard to have one role model. I am inspired by theories of urban design particularly those of Christopher Alexander. One can find new interpretations of these theories on reading them time and again.

If you were to recommend an urban design scheme or study (past or present) for an award, what would you choose?

The Leicester town centre, part of the High Cross Quarter regeneration scheme works very well. The area is vibrant, pedestrian friendly and connects well to Europe's largest covered market area. It has a good mix of



old and new architecture as well as different areas for seasonal or weekly markets.

Where is your favourite town or city and why?

My favourite city by far is Thimphu, the capital of Bhutan. It is one of those fascinating cities where culture, traditions and people's way of life have led to the creation of urban design codes. Since Bhutan is a recent democracy, it is interesting to see that new urban spaces evolving in Thimphu are more inclusive and social as against hierarchal and religious.

Where is your most hated place and why?

I think Mumbai is a fascinating metropolis but is a city of extremes. At one end we have the successful Bandra Worli Sea Link and on the other end, out of proportion skywalks and flyovers that ruin the character of the city. The pressures of running complex metropolitan cities have led to functional although soulless urban areas. It is hard to hate such a vibrant city but one can't avoid being intimidated by the rapid changes.

What advice would you give to UD readers?

Explore new places, try out different routes to your routine destinations, relax at a local café and observe the world go by; add to it a dash of curiosity and get to know your neighbourhood. This will certainly spice up your experience and perception of urban spaces.

What should the Urban Design Group be doing now or in the future?

I would like to see more workshops and articles on the latest tools and techniques used in Urban Design. For instance Google Earth and the Geographical Information System have changed the way we study and analyse urban areas. It will be interesting to explore the integration of hand drawings and contemporary techniques as well.

Finally, who would you like to see interviewed by UD?

I would like to see real estate developers from India or China interviewed by UD to know their view of urban design and its role in their fast developing construction industry.

↓ Denchi New Town, Bhutan

The Hong Kong Institute of Urban Design

'How do you like Hong Kong?' - 'It will be great when it's finished' was the clichéd visitor's response during the city's development and new town frenzy between the 1970s and early 1990s. So long as Hong Kong is still not 'finished', there is still every hope for a quality city. In recent years, urban design has taken on profound significance in shaping the city, reflecting an increased community awareness of the urban environment and concern over the quality of open space, the public realm, harbourfront design, urban renewal, heritage conservation and new development to ensure Hong Kong's sustainable development in the longer term.

Half of Hong Kong's population now lives in new towns linked to the urban area by rail corridors, while the city's older districts are as vibrant and diverse as any city in the world and its harbour and mountain setting is unrivalled.

Back in 2001, the Urban Design Alliance (HKUDA) was formed in Hong Kong drawing together key professional institutes with a keen interest and concern for urban design and the environment. Together, this grouping of architects, planners, engineers, surveyors, landscape architects and conservation bodies raised the profile of urban design through organised events and seminars, actively contributing to government consultations and stimulating public debate on urban design issues. The growing support for urban design by both professionals and academia



encouraged the belief that an Institute of Urban Design was needed in its own right.

Moreover, graduates in urban design, after a suitable period of practical experience, can become members of a recognised institute in the same way as other professionals in architecture, planning and landscape architecture. Institute members can be recruited into government and the private sector on a par with other recognised professionals.

The objectives of the HKIUD are to:

- promote urban design excellence in education, research, standards and practice
- increase the influence of urban designers in the planning and design of the public realm
- establish professional qualifications for urban designers
- accredit the urban design curriculum of university courses
- strengthen the communication between urban designers in Hong Kong and the region
- promote continuing professional

Institute of Urban Designers India (IUDI)

The founding of the IUDI on the 1st of June 2008, made possible by the efforts of a small group of urban designers who pursued the idea for several years, was the culmination of a long standing need of the urban design community to create a professional platform. In comparison to other design professionals, the urban design community is relatively small; however, given the Indian urban scenario and its future projections, the role of urban design is critical towards creating livable cities and the founding of the IUDI could not have come at a more opportune time. Apart from creating a professional

development of urban designers

- promote the community's awareness of the value and need of urban design
- provide mentorship and advice to younger urban designers, graduates and students.

While the HKIUD has only recently been formed and is still building its membership, there is strong support from the Hong Kong Government for a major international conference on urban design and public policy scheduled for later this year. Information on this conference and on the HKIUD in general can be obtained at our website www.hkiud.org

The HKIUD is international in outlook and welcomes professionals to join from mainland China, the Asia Pacific region and beyond. We look forward to a growing relationship and dialogue with the UDG. If UDG members are visiting Hong Kong and would like to meet our members, they can contact Cherry Lau at our office on (852) 2530 8135 or email at inq@hkiud.org.

↑ Photo Copyright Edde Ngan

platform thereby aspiring to play a significant role in the design and development of Indian cities, the objectives of the IUDI are also to create greater awareness of the subject in government, municipal administration, local bodies and people in general, and to foster academic enquiry of the subject. These objectives find place in an annual calendar of national events prominent among which is an interaction between faculty and students of all institutions teaching urban design in India.

Within the short span the IUDI has almost 200 registered members with three centers across India and is presently assisting several city governments with planning their developments. Future objectives will address issues of legal frameworks for urban design and the creation of positions for urban designers within regulatory bodies, government and planning organisations. To find out more please visit their website www.udesindia.org or contact Ranjit Mitra at r.mitra@spa.ac.in

BRIGHTON'S NEW ROAD, A SHARED STREET

Jim Mayor analyses the success factors in Shared Streets, beyond surface treatment



Brighton's New Road always had enviable inherent qualities. With a central location that connects many of the city's most popular destinations, the street is surrounded by high quality Georgian buildings and hosts a variety of uses, ranging from an electrical supplies shop to the Royal Pavilion Palace. However, despite being home to bars, restaurants and cultural attractions including a museum and two theatres, hardly anyone spent any time in New Road. The Theatre Royal suspected that potential visitors from the London corridor were actively avoiding Brighton in favour of further flung destinations, due to perceptions of anti-social behaviour and inaccessibility in the street.

STREET REDESIGN

These concerns prompted Brighton & Hove City council to instruct a talented design team to work with local businesses and stakeholders. The brief was for a scheme that would transform New Road and enable the street to fulfil its potential. The resulting design replaced New Road's traditional layout (relatively wide carriageway, narrow footways and a cycle contraflow) with a shared surface featuring minimal visual segregation of space, reduced clutter and generous allocations of outdoor private and public seating.

The new design has had impressive impacts. No collisions have been recorded in the three years since New Road was

redesigned, compared with three (albeit slight) incidents in the same period before the reopening. Motorised vehicle numbers and speeds have reduced whilst walking and cycling trips have risen. Pedestrians, cyclists and vehicle drivers treat each other with unusual civility when moving through the space, whilst 80 per cent of businesses feel the scheme has had a beneficial impact not just on their financial turnover, but also on their prestige and general feelings of wellbeing.

POSITIVE RESULTS

A recent survey funded by the EC's CIVITAS programme saw street users report feeling relaxed, comfortable, happy, social and safe in the New Road of today, where before they felt indifferent, unsafe, frustrated, alarmed and vulnerable. This is a key factor behind the most significant indicator of New Road's new found success: from too few people spending time in the street to enable a meaningful baseline prior to the redesign, it is now one of the four most popular public places in the city in which to spend time.

All the benefits enjoyed by New Road can be traced back to the shift away from a traditional street design. But did the move to what was subsequently labelled a Shared Space make it a successful place, or remove the barriers that stopped people enjoying the street's inherent qualities? Why is this important? New Road's innovative approach and resulting success

has attracted a lot of interest. However, as with the wider Shared Space debate, much of this interest has focused on the use of shared surfaces.

On one hand, could over focusing on shared surface lead to unrealistic expectations of the benefits achievable by removing kerbs in designs inspired by New Road? How far can changes to surface treatments transform streets that do not have New Road's inherent qualities into equally successful places? On the other hand, groups such as Guide Dogs for the Blind have been critical of shared surfaces but not necessarily Shared Space principles. How far can the latter be achieved without a significant change to traditional surface design?

COMPARISONS WITH OTHER STREETS

In a bid to better understand the relative impact of design elements and wider street qualities on New Road's transformation as a place, I analysed patterns of activity in two other locations that could claim to exhibit comparable aspects of Shared Space design and wider context.

The first was Jubilee Street: running through a new mixed-use development of large footprint buildings to the immediate north of New Road, Jubilee Street's carriageway is paved in blue setts, presumably to alter user perception of the space. In other aspects the design is traditional: grey slab, narrow footways are raised from the carriageway, maintaining, along with a painted cycle contraflow, physical and visual segregation of movement zones. It has a liberal allocation of bollards and other vehicle related street furniture, limited outdoor private seating and no public seating.

The second was George Street, a traditional high street in Hove. Its buildings offer an attractive backdrop and the small Victorian façades, generally fronting retail uses, provide a high level of activity. George Street has a shared surface, but this time contrasting materials maintain visual segregation of the traditional vehicle area. The street, which benefits from a reasonable level of public and private seating, is pedestrianised for much of the day.

LEVEL OF ACTIVITY

In each street, activity was recorded in two contrasting sites. One New Road site,

↙ New Road redesigned: now a popular public place in which to spend time

for example, had high levels of public seating and active frontage; the other had no public seating and limited activation. Analysis focused on pedestrian 'staying activities' such as sitting, playing and meeting. These offered a reasonable barometre of each site's success in fulfilling a place function. Activity details were noted over a 24-hour period. The resulting data showed greatest levels of activity taking place in New Road, the street with the least segregated highway design; the lowest took place in Jubilee Street, the most segregated street.

However, at a site level, George Street showed an anomaly. Despite sharing the same street surfaces and general street context, one site saw activity levels on a par with the most popular area in New Road, whilst the other was less popular than either Jubilee Street sites. It seemed that something else was influencing how people perceived each George Street site as a place in which to spend time.

Public seating, and a reason to use it, seemed the most influential factor behind the success of the busiest sites. In the popular George Street site, 45 per cent of activity took place around two benches. Much of this activity involved eating purchases from an adjacent baker, reflecting William Whyte's observation that food sellers also play a role in a successful place. In the more popular New Road site, 67 per cent of activity was focused around the public seating. The range of activities taking place were more varied than in George Street, but it is reasonable to assume that the broad reason for the seats' popularity is linked to Jan Gehl's observation that people attract people.

But why was the other George Street site lagging so far behind even Jubilee Street? The answer seems to stem from George Street's mono-functional retail nature. Whilst the more popular George Street site extended its place offer to include benches, a baker and a bar (the latter maintaining a degree of activity beyond retail hours), the least popular site was dominated by (or limited to) frontage-linked activities such as window-shopping, which ended abruptly when businesses closed in the early evening. Jubilee Street, by contrast, featured a library, hotel, restaurant and office space amongst its offer: a reasonable variety even if overall numbers of building uses were limited by large unit footprints.

SURFACE TREATMENT

The study's identification of seating, ambience and variety of offer as important factors is hardly ground breaking, but does indicate that surface treatments are not the be all and end all of a successful place. Could the study tell us whether street surfaces have any role to play? Excluding public seating, only 9 per cent of activity in Jubilee Street occurred in the middle of the street (the traditional carriageway area), compared with 20 per cent in George Street and 39 per cent in New Road.

It is notable that New Road's users are twice as likely to spend time in the area of the street that operates as vehicle space but looks like something else, than in George Street's area that looks like vehicle space but is, for the most part, pedestrianised. They are four times more likely to take ownership of the central area than people in Jubilee Street where, despite narrow footways and similar traffic flows to New Road, visual and physical segregation of space appears to maintain a greater influence on user perception of where they can and can't spend time in the street than non-standard carriageway materials. When asked what they like about New Road today, users are most likely to refer to seating, restaurants/bars, lighting and atmosphere. Materials and surfaces only come seventh and tenth in the list of positive attributes reported.

In a way, this re-enforces the fact that surface treatments are not the be all and end all of a street's ability to successfully fulfil a place function. A range of attributes attracts people, and the more of these a street can offer, the better. However, the significant increase in numbers of people spending time in New Road since its move away from a traditional design, suggests that reduced segregation of space is at least an important foundation of the street's new found success.

The beneficial influence of New Road's surface treatment appears to extend beyond the street's enhanced place function. Pedestrians cite surface treatment as the key factor behind their taking ownership of the whole street. People in vehicles and on cycles cite the number of pedestrians in the traditional transport zone as being the reason they feel people on foot have priority. As a result they report travelling with more care.

↓ New Road's bench combines functional and aesthetic benefits
 ↓↓ Jubilee Street uses higher quality materials across an otherwise traditional street design
 ↓↓↓ George St. site 2: a bar and Deli provide al fresco eating opportunities and a public bench offers views down the street



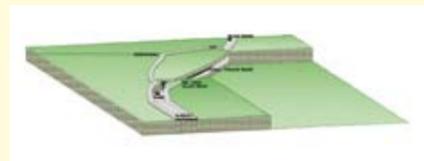
CONCLUSION

As the study only looked at a limited number of streets, its findings cannot be treated as conclusive. However, the research strongly suggests that the level of segregation in a street's surface treatment plays an important role in influencing user perception, and therefore use, of street space. But a street's success as a place depends on much more than its surfaces. Whilst surface treatment is undoubtedly a foundation of a successful street, the sooner the Shared Space debate broadens its recent focus on surfaces, the sooner we can consistently deliver streets that truly fulfil their potential for all users.

● Jim Mayor is an Urban Designer and Project Manager at Brighton & Hove City Council
 The views expressed are those of the author and do not necessarily reflect those of the council

TRAFFIC ENDANGERS THE VILLAGE OF SHELBURNE

Michael A. Richards suggests alternative strategies to diminish the impact of roads



In a country that is plagued with urban decay, congestion, and sprawl, the State of Vermont is one of the few places where open space is still ample and cherished as a resource. Vermont's natural attributes attract many for recreation, respite, or mere observation, and that also entices many to make it their permanent home. As more people migrate to Vermont, more space is needed to accommodate them. This presents a Catch-22 scenario for Vermont, since it must provide habitat to people without degrading

the one thing they came for in the first place – open space. Although not to the magnitude of most American metropolitan areas, Vermont's recent trends are starting to produce sprawled patterns of development, car dependency, roadway expansion and congestion.

When traffic congestion becomes intolerable, the traditional remedy has been to simply widen the roads. Roadway expansion would work if population growth and the number of vehicles on the road remained stagnant. But as history has demonstrated, this is not the case. 'In 1920, there was one passenger car for every 13 Americans; in 1930, two for every eleven; by the late 70s, one car per every two people....In 1921, there were only 387,000 miles of surfaced roads; this number would triple by 1940.' Worldwide, the patterns are similar. Eventually, the very roadways that were designed to alleviate traffic actually invite more congestion. Open space is consumed by seas of concrete that fragment communities, disrupt habitat, and pollute waterways due to increased runoff from impermeable surface area.

The State of Vermont is not immune to such trends. As of 2000, it had a total of 514,883 registered vehicles and a population of 608,827 which was roughly 845 registered motor vehicles per 1000 people; data from 2010 shows this has jumped to 909 registered motor vehicles per 1000 people. As a comparison, the US average in 2010 was 820. Other data from the US Bureau of Transportation statistics in 2000 shows Vermonters travel 11,184 highway vehicle miles per capita, which ranks as the 15th highest among the 52 states. This is not surprising as public transportation only accounts for 0.8 per cent of commuter travel in Vermont, with the vast majority (77.8 per cent) belonging to car, truck or van.

THE CASE STUDY: ROUTE 7 THROUGH SHELBURNE VILLAGE

US - Route 7 is a 308-mile north-south highway that runs from Norwalk, Connecticut to Highgate, VT. Due to the geography of Vermont - including Lake Champlain to the west and the Green Mountains to the east - Route 7 has become a major north-south artery for interstate trucking, tourists and local commuter traffic. To accommodate the increase in traffic in recent times,

the primarily two-lane road has been expanded to four lanes in several sections, including the section north of Webster Road in Shelburne and South Burlington. The widened lanes have invited further traffic which has in turn caused extreme bottlenecks in the two-lane sections that pass through the Village of Shelburne. For residents and businesses along Shelburne Road, the noise is frequently at levels that make it difficult to have a conversation, listen to the radio/television, and/or sleep soundly through the night, not to mention air quality concerns, fuel consumption from idling, and safety difficulties in navigating across the road on foot, bike, or wheelchair.

This article presents three strategies for Route 7 in the Village of Shelburne, including tunneling, constructing pedestrian bridges, and constructing pedestrian underpasses. These are conceptual only and not intended to serve as actual proposals for the site. Neither are the strategies meant to be exclusive - various combinations could be applied to the given site.

BURYING ROADWAYS

Underground engineering achievements can be dated back to the prehistoric caves of the Stone Age. Since then, various other sub-grade marvels have been achieved in projects such as the 34-mile Seikan Railroad Tunnel beneath the Tsugaru Strait, the Channel Tunnel constructed under the English Channel, and the more recent Central Artery/Tunnel Project in Boston, Massachusetts. The tunneling of roads and highways through hillsides or mountains was traditionally viewed as a way of simply connecting two points via the shortest distance. The mountains and nature were thought of as a nuisance to the engineering process. In modern times, however, this paradigm has shifted. As green space and natural surroundings become increasingly endangered and as our planet continues to warm, engineers and designers are now looking at tunneling strategies from a different perspective.

A proposal to bury 1.5 miles of Route 7 from the jug-handle at Webster Road south through the Village of Shelburne to the Bostwick/Marsett road intersection would provide a fast, uninterrupted route through the village for through-traffic and interstate trucking. Local traffic

Two figure-ground maps of a Vermont landscape in 1937 and 1995, left and right respectively
 Traffic Congestion on Route 7 in the Village of Shelburne
 Massing model showing roadway and tunnel juxtaposition
 Conceptual sketch of tunnel at Webster Road

could exit onto the existing surface road via feeders at the Webster Road jug-handle and at the Bostwick/Marsett Road intersection. Illustrations show a three-dimensional massing model of the road/tunnel configuration at the Webster Road jug handle and a conceptual sketch of the tunnel at the same location.

PEDESTRIAN BRIDGES

An alternative to burying or tunneling roadways is to merely bridge or 'lid' over the top of roads. Such projects can be massive land caps or can be simple pedestrian walkways elevated or constructed at grade where the road layout is already below the grade of the adjacent surrounding land. Pedestrian bridges can be constructed with minimal disruption to the existing traffic flow and can ultimately reconnect neighbourhoods divided by multiple lanes and fast moving traffic. The Lid in Seattle, Washington, Riverfront Park in Trenton, New Jersey, the Vancouver Land Bridge in Washington State and Interstate-35 in Duluth, Minnesota are successful examples of completed pedestrian bridges. Pedestrian bridges could be implemented at various sites along Shelburne Road, including the Harbor Road intersection, the Shelburne Green, or at the covered bridge at the Shelburne Museum, to mention a few.

PEDESTRIAN TUNNELS

An alternative to tunnelling the road under the land or providing a pedestrian or land bridge above the road is to tunnel pedestrian, wildlife and/or green space under the road. At Banff National Park in Canada, various sizes of wildlife crossings were constructed both above and under the Trans Canada Highway. 'The crossings range from two 50-metre wide overpasses that allow animals to safely cross the highway between the town of Banff and Castle Junction, to 21 less visible culverts and creek bridges.' Pedestrian tunnels can be narrow and used for sidewalk or bicycle lanes or can be wider sections that accommodate larger masses of pedestrians and/or wildlife.

CONCLUSION

Since the mid 20th Century, many communities in the United States have experienced a loss of natural habitat and open land as the result of roadway expansion, sprawl and misguided and

irresponsible land use regulations. Although the State of Vermont still has an abundance of open land as compared to other regions in the nation, recent patterns of development and traffic congestion show that it is not immune to the perils of urban sprawl and land degradation. Roads are being widened, shopping plazas are being constructed, and housing developments are rapidly spreading across open space. Vermont is at a critical crossroads in its history: can it continue to have growth but still conserve open space?

Buried roadways and pedestrian overpasses and/or underpasses can decrease vehicular congestion, reconnect fragmented communities, and provide spaces that are better suitable for humans. Although this article focused on the village of Shelburne, such strategies can also be integrated with auto-alternative forms of transportation that can further serve as an impetus for re-greening roadway infrastructure. Existing freight rail lines can be used as light or heavy rail commuter transport and new forms of automated guideway transit, monorail and magnetic levitation technologies can be networked to further reduce the dependency on automobiles, vehicular congestion and the consumption of fuel and open space.

A paradigm shift needs to occur in the relationship between the built environment and nature. The idea of a roadway as a mere link between two points with the sole intention of accommodating automobiles needs to be transformed to include environmentally, socially and economically sustainable design standards. Roadways are indeed public spaces and occupy a significant portion of the landscape; they can and should be planned, programmed and designed with the same conceptual framing as a park, a building or an interior space. Every green or re-greening project we conduct is one small part of the spoke - the spoke part of the wheel - the wheel part of the frame. Eventually, our efforts can be globally networked to improve the quality of life for humans and to sustain the health and ultimate existence of our planet.

Michael A. Richards is a facilities analyst in Campus Planning Services at the University of Vermont

Existing conditions covered bridge at Shelburne Museum
 Proposed Pedestrian Bridge at Shelburne Museum
 Existing site near Shelburne Green
 Proposed Pedestrian Tunnel at the Shelburne Green



INDIA'S PLANS FOR RAPID URBANISATION

India is entering a new phase of rapid urbanisation. Faced with the prospect of 300 million more people migrating to urban areas, the Government have embarked on an audacious new building programme. A series of urban corridors are planned where modern infrastructure will link chains of planned new towns. The first, joining the capital Delhi to the business hub Mumbai, will include 24 new industrial cities being planned by a joint venture development corporation. In education, plans to double college enrolment require 1000 new public and private university campuses. How urban designers respond to the challenge of creating a sustainable and distinctively Indian urban future is the subject of this issue.

This debate can only be started here. Other sensitive aspects of Indian cities will need to be explored in a future issue: how to upgrade and assimilate informal settlements within regenerated cities? is the insidious expansion of gated communities inevitable? Guarded shopping malls, exclusive housing estates and high-tech business parks result from the newly affluent's desire for 24/7 security. Should urban designers condone these trends or find viable alternatives?

The snap-shot of India's new urbanisation begins with Tim Catchpole's description of the Delhi-

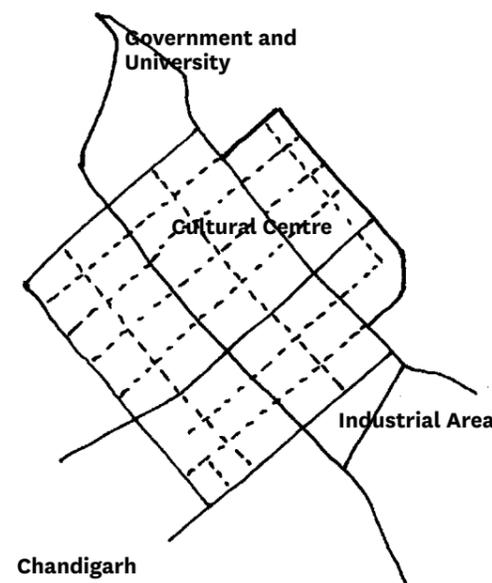
Mumbai Corridor, the setting for the new city of Dholera, followed by a summary of the implications of India's ambitious *National Action Plan on Climate Change* by Ripin Kalra. The history and emerging challenges of urban design education is charted by Ranjit Mitra, while the evolution of campus planning and how it has influenced urbanism has engaged Prof Christopher Benninger since he founded the School of Planning at Ahmedabad. On the other hand, MK Raghavendra's essay gives an insight into the influence of Bollywood's depiction of the city.

Four thousand years ago model codes for city planning evolved into the *vastu shastra*, an ancient discipline of spatial design revealed by Bangalore architect V. Naresh Narasimhan. This design code guided the street layout of the blue city of Jaipur that inspired the project described by Dr Noha Nasser. The redevelopment and creative transformation of the Nirlon nylon factory in the Goregaon neighbourhood of Mumbai into a Knowledge Park is outlined by Shyam Khandekar and Andrew Tindsley, and lastly I return to pose the question of how can Indian urban designers get to grips with this immense challenge.

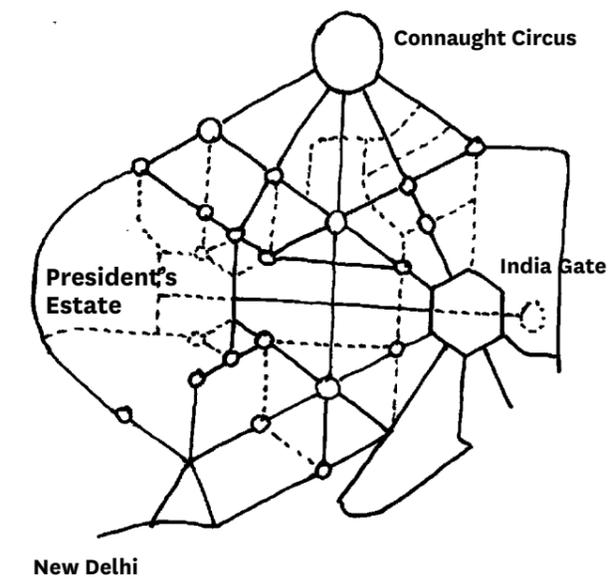
● Malcolm Moor, architect and director of Malcolm Moor Urban Design

THE DHOLERA DESTINY

Tim Catchpole and Michelle d'Amonville Baracho describe the New City of Dholera



Chandigarh



New Delhi

NEW CITY PROTOTYPES

The concept of a new city is not new in India. This year we celebrate the centenary of New Delhi which was founded in 1911 as a new capital city in a location more central than the old one at Kolkata. The Lutyens-Baker plan exemplified the grandeur and prestige of the imperial British Raj with the Viceroy's Palace (now the Presidential House) atop the highest point (Raisina Hill) and an axial approach to it (the Rajpath) from the triumphal arch at India Gate. On either side of the Rajpath an intricate geometry of tree-lined boulevards is edged by monumental buildings, government offices, embassies, cultural and institutional flagships. By contrast Chandigarh was created following Independence in 1947 as a new capital of the Indian part of the partitioned state of Punjab. The city was commissioned by Nehru to reflect the new nation's modern, progressive outlook. Le Corbusier's Master plan has an anthropomorphic form (government and university at the head of the city, cultural centre at the heart and homes for those who do the leg-work) with a well-defined hierarchy of roads and pedestrian networks defining self-sufficient neighbourhood sectors. In retrospect the city is perhaps typical of many New Towns in the post-war era – somewhat utilitarian and without the prestige of New Delhi. At DSIR the opportunity arises once again of developing a new city that differs from, and is indeed an improvement on, the previous experiments taking into account the latest trends in city planning: a compact, eco-oriented, low carbon, symbiotic, smart city with a major focus on sustainable development, energy efficiency, intelligent

transport systems, e-governance and world class infrastructure including renewable energy sources, waste water recycling and efficient solid waste management; a humanised city with high quality design in order to attract international investors.

PLANNING FOR DHOLERA

The Dholera Special Investment Region (DSIR) study area is flat agricultural land, much of it saline and poor quality. The study began with a comprehensive assessment of the industrial and commercial potential which concluded that DSIR could attract a wide range of industries, particularly in the electronics, hi-tech, pharmaceuticals, biotechnology, heavy engineering, auto and general manufacturing sectors. Industrial employment, together with tourism and higher education was seen to provide the economic foundations of the DSIR. The project vision was to create an economically and socially balanced city through the adoption of a sustainable approach across the key components of transportation, waste recycling, overall urban form and resource efficiency.

Three concept options emerged for the city: first a grid structure focused on a central transport corridor with industry on one side and housing on the other (this being an initial vision from the client side), secondly a more integrated city with all heavy traffic diverted onto a bypass expressway, and thirdly a more decentralised, polycentric structure which would allow different sectors of the city to develop somewhat independently of each other. The third option was favoured as it responded best to the very tight land ownership constraints and allowed a more flexible response to market forces.

↑ Diagrams of Lutyens' plan for New Delhi and Le Corbusier's plan for Chandigarh

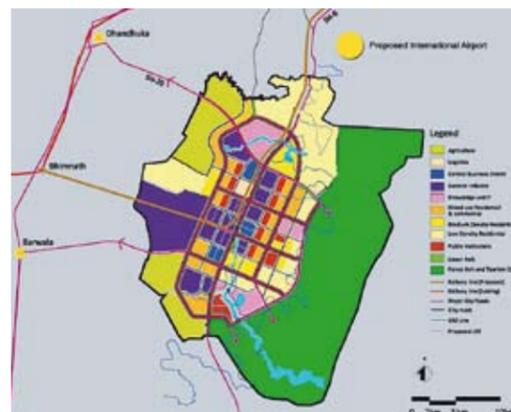
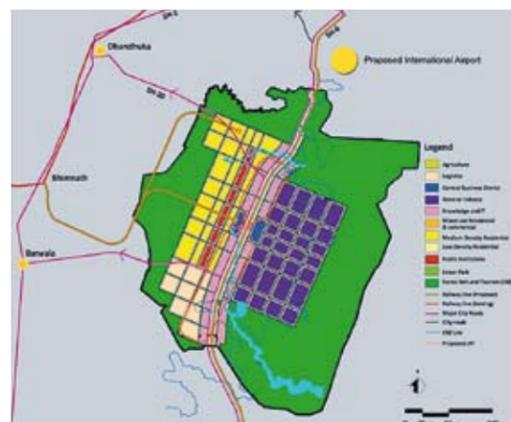


THE DELHI-MUMBAI INDUSTRIAL CORRIDOR

At the end of the last millennium both India and China realised their enormous potential to become the new industrial hubs of the world while upgrading their infrastructure. In India Japanese investors have shown particular interest and are funding the Delhi-Mumbai Industrial Corridor (DMIC) studies. The Government of India has identified the main inter-city transport corridors between Delhi, Mumbai, Chennai and Kolkata (the Golden Quadrilateral) as providing the obvious locations for future investment, particularly between Delhi and Mumbai, the capital city and the main port city. A new freight railway is to link these two cities and development opportunities will emerge along this corridor with large industries, corporate houses and populations being attracted in search of employment opportunities and a better life. The key issue is whether this population drift should be accommodated in the existing cities or in purpose-built new cities. The existing cities have already expanded out of control and the government has established the DMIC Development Corporation (DMICDC) to collaborate as knowledge partners with the state governments in identifying areas where new cities can emerge.

There are six states along the DMIC. In Gujarat the area identified for a new city was the coastal plain to the south of Ahmedabad on the west side of the Gulf of Khambhat which extends some 900 sq km (including about 500 sq km developable) and contains 22 villages, the key village being Dholera. The study area has come to be known as the Dholera Special Investment Region (DSIR), the first new city to be planned in the Delhi-Mumbai Corridor.

The emerging Master plan showed the industrial development concentrated in the central areas of the site, flanking the main transport corridor which included the proposed freight railway, while non-industrial uses were located in the interiors, away from the industrial traffic. Linear zones of high-access corridors – areas providing services, retail and a larger component of low-income housing – were created as buffers between the industrial and non-industrial uses and to facilitate easy access



↑ The three options, from top to bottom
Grid proposed by previous consultant
External bypass with six districts
Preferred option: polycentric development with internal bypass

of blue-collar workers to the industrial sites. The industrial zones formed the cornerstones of the development plan and about 16 per cent of the developable site area was allocated for industrial and logistics use in a number of linked mega-parks accessed from road and rail networks. Residential areas were detailed out as mixed neighbourhoods to minimise segregation on the basis of income.

The development plan incorporated a polycentric spatial model, with six city centres planned

in separate phases and dispersed around the city. Each of the district centres was to act as a local node that served the surrounding residential and industrial uses. The largest city centre and main central business district were located close to Dholera. This polycentric strategy and the related land use allocation was based upon clearly defined spatial planning principles that included the creation of a compact city, the integration of land uses and existing villages into the new city, the conservation of the better agricultural land, the protection of the designated Coastal Regulation Zone and a phased development programme that allowed for optimised investment. Spaces for recreation, open and green areas made up more than 21 per cent of the total developable land as the spatial plan looked to minimise development on good quality agricultural land, and maximise the use of scrubland (or uncultivable land). A significant area of land was also reserved for agriculture in order to supply the new city with fresh farm produce.

INCORPORATING RESOURCE EFFICIENCY AND A SUSTAINABLE APPROACH TO DEVELOPMENT

A rapidly changing physical environment driven by external developmental forces can exert immense pressure on the rural populace in a planned green-field development, and the need to formulate a strategy to streamline the interaction between the village settlements and the proposed urban land uses was seen as a critical element of the development plan, with buffer zones around existing village settlements and the creation of a Village Assistance Cell within the project implementation authority. An environment strategy aimed to minimise potential impacts on important environmental areas and to restrict development in the Coastal Regulation Zone in order to protect future residents from flood hazards and to protect the local flora and fauna. Existing water bodies were retained and enhanced through the widening and de-silting of rivers and watercourses.

This polycentric strategy and the related land use allocation was based upon clearly defined spatial planning principles

Implementation of energy efficient technologies is currently on the rise in India. Resource efficiency in the DSIR was addressed through the allocation of 1,290ha of land for a solar energy park, and through a strategy for solid waste management and recycling. A waste-water management strategy for both industrial and domestic waste water and options such as the Smart Grid to address the increment of energy efficiency in transmission were also proposed. Building guidance outlining the need for building design to respond to the local climate conditions included appropriate technology to maximise energy efficiency and implementation of green standards through the use of ratings specified by GRIHA(India) and LEED (USA). The implementation framework for the



<p>Key Land Use</p> <ul style="list-style-type: none"> Residential High Access Corridor City Centre Industrial Logistics Knowledge & IT Recreation and Sports Entertainment Solar Energy Park 	<ul style="list-style-type: none"> Strategic Infrastructure Tourism: Resorts Greenbelts Village Buffer Existing Village Settlement Agriculture Forest Cattle Grazing Land under CRZ I 	<p>Other Boundaries</p> <ul style="list-style-type: none"> DSIR Boundary Broad Gauge Railway Roads Welavadar Sanctuary Buffer Zone Canal River ER: Reserve for Future Entertainment IR: Agriculture/Industrial Reserve Public Amenities
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DSIR recommended the adoption of a phased land acquisition strategy to achieve rapid and efficient implementation at relatively low cost. The plan is to be developed in three phases over a 30-year period and development has been prioritised where the most comprehensive range of existing facilities and infrastructure is already available, particularly close to existing centres of population. This involved limited compulsory land acquisition for critical infrastructure elements in early phases, and the application of a land pooling and land readjustment model, once the market for the resale of land was determined and farmers could resell their land at a profit.

CONCLUDING NOTE

DSIR was the first city plan to be commissioned in the Delhi-Mumbai Corridor and therefore became the blueprint for other cities to follow. It will be seen as a beacon for the new economic power of India. As Mr Amitabh Kant, the Director General of the DMICDC has indicated: 'India is no longer incredible, it has become credible'.

↑ The Dholera Master plan by Halcrow's Planning Team and Halcrow India

● Tim Catchpole, former Director and Michelle d'Amonville Baracho, Associate and Urban Designer of Halcrow's Planning, in collaboration with Halcrow India
Views expressed in this article are not necessarily the views of their company, nor their client, the DMICDC

INDIA'S CLIMATE MISSIONS

Ripin Kalra links innovative urban design to the realisation of India's sustainable habitat mission



↑ A significant proportion of the population in urban India works in the informal trades

INDIA'S CLIMATE MISSIONS

India is the world's fifth largest greenhouse gas emitter. However, per capita emissions are only a quarter of the global average as a large proportion of India's population remains poor and consumes low-levels of resources. The carbon emissions in India primarily come from energy consumption in the buildings, transport, industry and agriculture sectors with around 90 per cent of Indian primary energy supply coming from coal and oil. The above sectors are growing rapidly and demand could more than double by 2030. In other words much of the built environment that is projected to consume energy and natural resources in the future, has not even been built yet. On 30 June 2008 the Indian Government announced the National Action Plan on Climate Change (NAPCC) which identifies eight core 'national missions' running through to 2017. The focus of many of these missions will very likely be on urban and peri-urban settlements as within these a majority of India's services, markets and industrial sector is concentrated, GDP is generated, resources are consumed and waste generated.

[India's National Action Plan for Climate Change (NAPCC)]

MISSIONS

- 1 National Solar Mission → Promote solar energy for power generation and make solar competitive with fossil-based energy options.
- 2 National Mission for Enhanced Energy Efficiency → Mandate specific energy consumption decreases including demand-side management programmes in municipal buildings, industry and agriculture.
- 3 National Mission on Sustainable Habitat → Promote energy efficiency as a core component of urban planning; urban waste management and recycling including power production from waste; incentives for use of public transportation
- 4 National Water Mission → 20 per cent improvement in water use efficiency
- 5 National Mission for Sustaining the Himalayan Ecosystem → Conserve biodiversity, forest cover and sustain the ecological values in the Himalayan region
- 6 National Mission for a Green India → Expand forest cover from 23 to 33 per cent of India's territory.
- 7 National Mission for sustainable agriculture → Support climate adaptation in agriculture
- 8 National Mission for Strategic Knowledge for Climate Change → Improve climate science research and modelling

THE URBAN REALITY IN INDIA

India has more than 5,000 settlements classed as urban, from small towns to some of the largest and fastest growing cities in Asia. In addition, there are proposals to develop several new towns and special economic zones. These urban areas account for the major proportion of monetary wealth created in the country. While it is not easy to generate a singular picture of urban India spread across many climates, cultures and geographies, the following features can be considered as common:

- Urban areas have sizeable populations of low-income groups that earn their livelihoods from the informal sector
- Vast numbers of people are living and working in accommodation that has developed spontaneously in response to demand for housing, industry and work-places. These structures often do not comply with local building and planning regulations
- The natural landscape in cities and towns has been heavily modified. Building over natural water-courses is commonplace with a resultant

risk of flooding and localised water-logging (and associated disease such as malaria)

- The number of privately owned vehicles is growing rapidly. Public transport is improving in larger Indian cities while walking/ non-motorised transport (cycles and cycle-rickshaws) remains the main means of transport in smaller towns
- Low-income groups often reside in areas where they can access work easily but often lack access to basic services including water and sanitation
- There is a large deficit in affordable energy supply in many urban areas. Illegal connections or diesel generators are commonplace alternatives to metered energy from the grid. In many towns, small businesses link up a whole neighbourhood or market with a single electricity generator
- Only a small proportion of the urban population can afford and access mechanical means for thermal comfort (electrical air-conditioning). Extreme heat and cold affect the population, particularly the poorest, and fatalities are commonplace
- Water is an increasingly scarce resource in dense urban areas, a problem exacerbated by unregulated withdrawal of water from aquifers

TURNING MISSIONS INTO PRACTICAL ACTION

The agenda for transforming urban areas is clearly within the 'mission on sustainable habitat' with other missions potentially feeding into it. In translating India's climate missions into practical action, the proposals call for energy efficient urban planning and demand-side management before technological solutions are applied. This is expected to ensure that resource consumption (energy, water, fuel) within buildings, industry and transport can be reduced and waste eliminated. On the adaptation side this means finding preventative measures, so as to avoid disruption or damage from climate related phenomena, including extreme temperatures, wind and fluctuations in water availability. Without demand-side management, solutions are unlikely to be economically or environmentally sustainable.

Experience shows that demand-side management is often derived from an efficient built form. Optimum orientation of buildings will reduce the demand for cooling. Careful selection of land can reduce the requirement for expensive flood protection and storm-water drainage. Distribution and travel, whether it involves energy, water, waste, people or goods, consumes resources and it is wise to keep it to a minimum. Clearly demand-side management has to be resolved at an urban scale, it bridges the journey in-between the city/ town Master-plan and the individual building scale. Careful design of streets, districts or neighbourhoods can make non-motorised transport preferable for most journeys, off-grid energy sources and decentralised treatment of waste to be accommodated within neighbourhoods, and building orientation possible for natural light and winds.

Making these missions operational in relation to low-income groups is a different challenge altogether. These populations directly interface with the changes and extremes in climate (or urban micro-climate) and cannot afford the technological



means to protect or insulate themselves from it. For them, livelihood and everyday life is more closely associated with the urban topography, urban spaces and streets as they inhabit largely unprepared parcels of land, and the informal economy has huge operations at the urban street level. This makes it imperative that a *psychometric* approach is a core value alongside demand-side management in the design and development of urban areas.

Thermal comfort through passive design for instance is key to minimising fatalities and sickness where key activities are outdoors, or mechanical methods of cooling or heating buildings are unaffordable. In addition these often exacerbate uncomfortable conditions outside. Designing urban form for thermal comfort has the potential benefit of encouraging the use of public transport, walking and cycling and making urban spaces more pleasant to use for the vast majority of the workforce who do not work in an office building.

VISUALISING THE BUILT-ENVIRONMENT

So what kind of urban form will such an approach result in? Here are some features that may emerge as a result of such an approach to the climate missions:

- Green-ways and shade-ways: designed after modelling of urban form within the local micro-climate, these spaces and streets will be designed to provide thermal comfort for trade, pedestrians and cyclists
- Blue infrastructure: land will be carefully identified on the basis of its susceptibility to flood and water-logging; water bodies and

↑ Opportunities for informal trade around Metro stations, from cycle rickshaws to road-side eateries
 ↑↑ Bangalore: pedestrians, motor cycles, auto-rickshaws and cars compete for road space beneath elevated Metro line



↑ Delhi Ridge and Delhi Avenues
All images Ripin Kalra

● Ripin Kalra Associate – Low Carbon Development/ Disaster Risk Reduction, WSPimc & Senior Fellow, University of Westminster

THE DELHI RIDGE, EXAMPLE OF URBAN SCALE GREEN INFRASTRUCTURE.

An indistinguishable urban feature of Delhi is the ‘Delhi Ridge forests’. Known as the lungs of Delhi they result from a series of historical efforts into afforestation of the rocky Aravalli Hills, believed to have formed 150 million years ago. December 2011 marks the centenary of the announcement of the British imperial capital move from Calcutta to Delhi. The Master planner of this new city was Sir Edwin Lutyens who led a team including horticulturists. The ridge was extensively planted with Babul and Neem trees and declared a ‘reserved forest’. Lutyens’ Delhi is also unique in its character of tree-lined avenues, even though with hindsight a different selection of trees may have sustained the local micro-climate and hydro-geology better.

natural drains will be carefully relieved from development such that expensive flood measures and disruption to lives and livelihoods can be avoided.

- Community utilities: spaces within neighbourhoods will be allocated to produce energy, treat waste and recycle water. Community power stations will engage existing small businesses to operate renewable energy installations and engage local people in skills development and paid jobs. Green infrastructure to compost organic waste will minimise the waste

to landfill sites. Water treatment facilities can be part of the green infrastructure.

Evidence from the most recent urban developments in India shows that there is a large gap in the way professional skills are applied in the journey from land-use plans to the building. Discourses and application of suitable urban form are necessary to realise the many ideas being put forward by the climate missions. The urban realm is particularly important as the low-income and informal sector, vital for the urban Indian economy, operates here. ●

SPACE IS THE YANTRA

V. Naresh Narasimhan, Anne-Katrin Fenk and Sumandro Chattapadhyay reflect on how to reinvent the Indian city



There is after all some kind of mechanism between the built world and people. But the machine is not the building. Space is the machine.

Bill Hillier, *Space is the Machine*

CONTEXT

India is an ancient urban civilisation. The sub-continent has faced the challenges of planning cities and providing for growing populations since 2300BC. By 700BC, India had gone through its

second urban revolution with the growth of sixteen Mahajanapada (literally, mega-cities) across the Indus-Gangetic-Vetravati-Godavari plains. A unique set of codes for spatially organising the urban centres, from the city scale to that of the household, has existed since then and was applied in building the Harappan cities (BC 2600-1900). In later years, an evolved form of these spatial logics came to be known as the vastu shastra, variously understood as knowledge or discipline of built objects or spatial

↗ The City of Jaipur

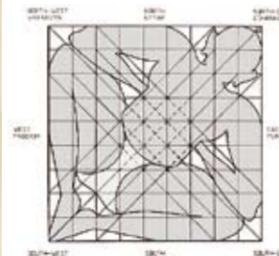
design. One of the central elements of this body of knowledge is the yantra (literally machine), which meant a harmonious configuration of various forces towards a common goal or state of being. Recently there have been different attempts to interpret these texts in a modern context. This article re-visits the ancient concept of yantra – as a practice of spatial analysis based on human experience – and re-interprets it as an analytical and visual device for studying and re-inventing Indian cities. Furthermore it takes the concepts of informality and historicity into account to evoke productive strategies for the future cities of India.

SHIFT OF URBAN PERCEPTION

The approaches to town planning in India have changed significantly over the past century. Colonial city planning and the post-independence embracing of internationalisation as well as modern and post-modern urban projects have left different urban images in their wake. The transformations of existing city quarters and the expansion of the urban area are rapidly changing contemporary urban spaces in India. At the end of the 1960s, the political focus shifted from the agenda of vibrant construction of new urban centres to an agrarian development approach, while the urban reality was almost taken for granted. Although the urban has returned as a significant location of public intervention in the last two decades, it is now being seen rather as a financial site of investment by public and private partners, and less as an evolving habitat and resource for the future. The difficulty, and general failure, in addressing challenges of urban planning and design in India emerge from a lack of analysis of these evolved formal-informal spatial configurations. The pressure brought by accelerated growth in connection with other factors is reinforcing the heterogeneity and fragmentation, which cannot be allied with classical planning. On the contrary, this creates a perception of incomplete cities, providing a strong contrast to the mainstream complete images that global architecture circulates. The situation has initiated various responses ranging from critique of traditional urban planning tools to that of urban planning as a discipline itself.

INFORMALITY

The discourse of informality is perhaps the most common global representation of the paradoxical charm of Indian cities. The issue has often dominated discussions around urban planning and development. These range from the informal being seen as the rival of the formal city, as an anomaly to the civic public place, to a consequence of insufficient formal planning. Recently, many urban theorists have foregrounded the ubiquity of the informal, critiquing the view of informal as geographically separate from the formal city. Contrary to some common perceptions, the informality is hardly an anarchic zone. The informal settlements and processes are deeply dominated by various power structures, including a section of the formal administrative system. While we do agree about the inseparability of the formal and informal in Indian cities, we see both as shaped by discriminatory powers of different kinds. Any proposal towards the Indian city of tomorrow must address both these domains and cannot uncritically celebrate the informal.



WHAT IS YANTRA?

Yantra literally means a machine, or an instrument. The linguistic emphasis, however, is not on it being a mechanical thing, or being an instrument for a higher end, but rather on being a configuration of different things and forces that creates a harmonized system. The principal forces that a yantra deals with are the five bhuta (elements) of land, water, energy, wind and space. Yantra is drawn as a gridded diagram that covers the ground of the habitat concerned, ranging from a house to a city, and is used to organise various programmes within that space.

What differentiates a yantra from a mandala (such as the vastu purusha mandala) is that the former is a functional diagram, while the latter is an extension of the former with cosmological references. The vastu purusha mandala is made by inscribing a male body (as a deity) upon the yantra and serves two major purposes: it divides the habitat space according to human activities (with body parts acting as index for these activities) and creates a cosmological layer of meaning upon the physical space. It should be noted here that these understandings are not definitions and can possibly be contradicted by various other interpretations.

SPACE IS THE YANTRA

Yantra is not a Master plan but a graphic tool. It is not a scale-correct plan of how a building or city is to be made. Instead, it is used for visual thinking of spatial distribution of various activities. As Vibhuti Chakrabarti explains, the yantra as an architectural diagram not only ‘adopts the site constraints, it [also] adopts the parametres of design requirements of [climatic diversities] as well as the variation of building materials, functional requirements, and the social and political context’ (Indian Architectural Theory, 1998). Furthermore, the yantra is a two-dimensional diagram for conceptualising a multi-sensory spatial experience. Often yantra is misread as a figure-ground

↖ Space organisation of Fatehpur Sikri
↑ The ‘Yantra’ and the ‘Vastu Purusha’



↑ The Map of the Village of Banaswadi, Bangalore

diagram using mathematical (and cosmological) determinism for defining space usage. It however describes a kinetic human experience by using visual motifs, such as simulation of motion by the sequence of openings and obstructions among different segments.

To summarise these two points, yantra is essentially a tool for graphically representing the human experience of a designed network of spaces. To borrow Bill Hillier's terms (Space is the Machine, 2004), the yantra method of visualisation does not operate at a paradigmatic level but at a metaphorical one. Instead of defining the construction process, the yantra defines the built form by its effect on human senses. It does not show a building or a city, but shows the organisation of spaces that makes a building or a city – the building is not the yantra, the space is the yantra.

REINVENTING THE INDIAN CITY

Bangalore's transformation from a city of gardens to a hierarchised cluster of typological fragments is both sinister and alarming. The newly created fabric is simply imposed on top of the old, which shows the failure of large scale planning that addresses only the codex of Megacity infrastructures. Re-inventing the Indian city necessarily requires a shift from this Megacity approach towards inclusive methods of interweaving the existing pattern with the new – the formal with the informal. The argument that informality leads to inability or irrelevance of planning emerges from a problematic understanding of planning as a physical ordering of social activities (the 'machine paradigm' according to Bill Hillier). Planning is rather a process of designing spatial networks and lived experiences of such spaces and yantra is a most appropriate visual-analytical method for that. Challenging the tabula rasa approach, it is a comprehensive tool for

rethinking cities as networks of neighbourhoods within a time-based spatial coexistence. The yantra opens up discourses of standardised and defined urban spaces, and facilitates re-inventing of each unit of habitat as a location of unique identity and productive agency.

Planning processes need to interweave a larger framework of urban references to make productive spaces. But the orientation and explicit forms of the parts of the settlement must be determined by the specific conditions, and not be created as smaller versions of the whole. The yantra as a visualisation technique contributes to the fundamental need of 'making the city observable' (to quote Richard Saul Wurman), which should accompany planning processes again. The yantra as an analytical device can re-code the city as a processual entity while accepting that cities are in a continuum between history and utopia.

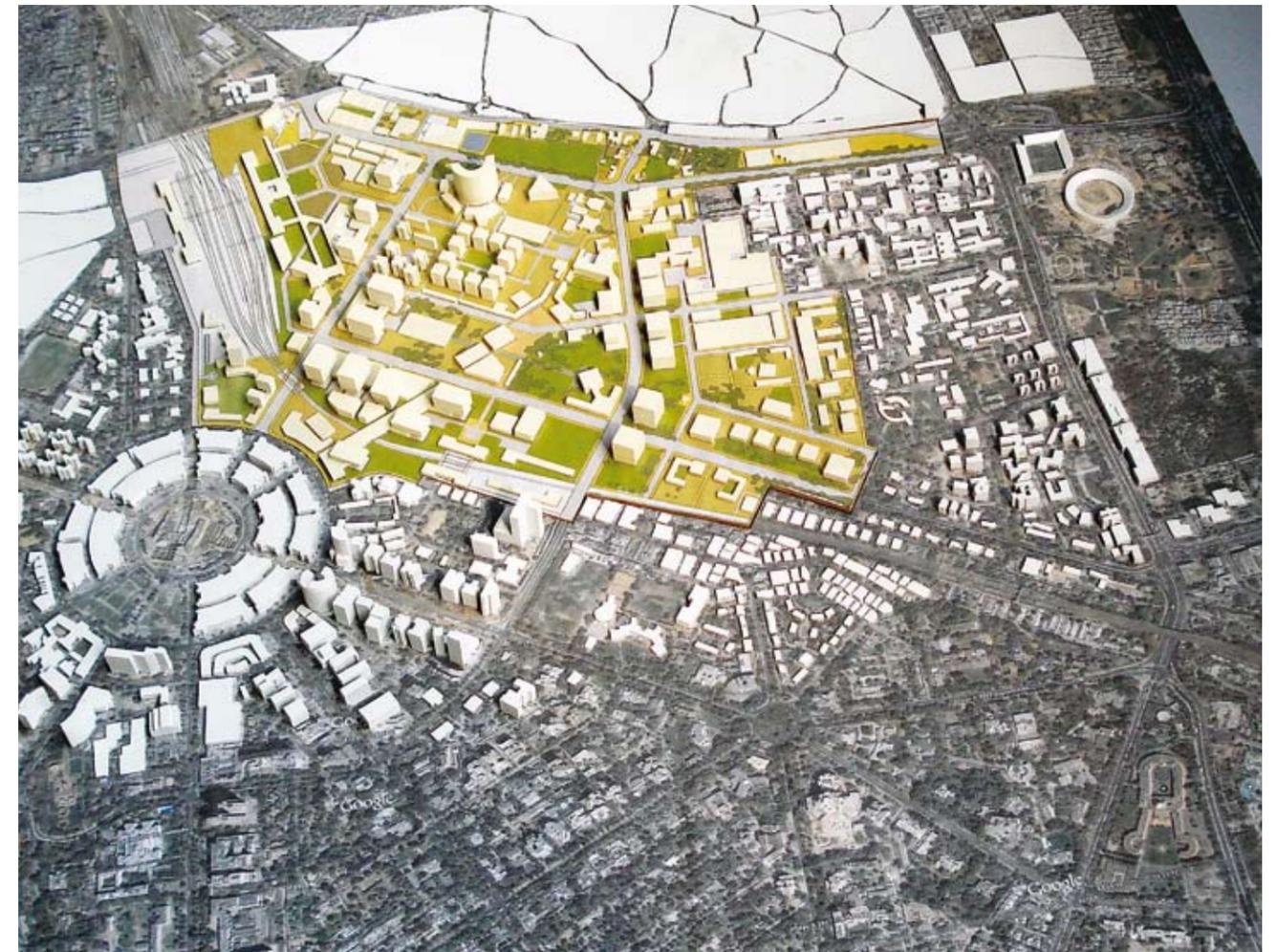
CONCLUSION

This reading of yantra renews the point raised by Jane B. Drew in 1955 where she demanded urban planning to be understood in terms of the 'five Ds' – the three-dimensional physical space and the two dimensions of temporality and relativity of human knowledge. Yantra is a method for the planners to envision contemporary functions along with historical and future perceptions – an expanded definition of sustainability – and to re-invent urbanity as a complex network of diversely inhabited spaces, in accord with ethics, ecology and economy. 'The past was good when it was the present', said Nehru, 'but you cannot bring it forward when the entire world has changed into a technological period' (Opening Address in Seminar on Architecture at Lalit Kala Akademi, 1959). The task for urban design in India is not to bring the past forward, but to re-invent it for the present. ●

● Naresh Narasimhan, Principal Architect at Venkataramanan Associates and a Co-founder of MOD. Anne Fenk, architect and urban Designer, taught at Technical University Berlin and a Co-founder of MOD. Sumandro Chattapadhyay, social scientist works with MOD on urban data, processes and policies

URBAN DESIGN EDUCATION

Ranjit Mitra outlines the increasing importance of urban design education in an expanding country



Urban design education in India began at the School of Planning & Architecture in New Delhi (SPA), a city that has been the centre of planned development initiatives in post-independent India, privileged as the seat of the central government, blessed with abundant urbanisable land and an excellent geographical location. The process of introducing the course was initiated in the mid sixties, visualised as an extension to undergraduate architecture and a bridge between planning and architecture; the programme formally began in 1969 as a full time two year post-graduate Diploma in Architecture. It drew inspiration from the programme at the Graduate School of Design at Harvard University and addressed issues of civic design and large scale architectural projects. Sir Edwin Lutyens who designed New Delhi, probably India's grandest city of the 20th century, was followed half a century later by Le Corbusier, the designer of Chandigarh, an archetype of modernist city located 200

kilometres north of Delhi. The planning and design of these cities had a deep influence on setting the direction of the urban design programme at SPA during its early stages.

The emphasis on large architectural projects also emerged from the development of Delhi which has been regulated by the 1962 Master plan. At the time it was the only metropolitan city in India to follow a planned development process. The city provided a wide canvas of design opportunities to the urban design programme beginning with the development of District Centres and Community Centres, pedestrian-friendly introverted commercial complexes, modelled on town-centres of post-war British New Towns. The city was simultaneously developing large government housing estates experimenting with new typologies and models of ownership. It was expected that the urban design programme would concern itself with development priorities of the time, and this was reflected in the type of thesis topics and studio exercises.

↑ Exploring the city from a position of 'the in between', a third perspective - in between old and new Delhi - model by Student Divya Chopra



FORMAL RECOGNITION OF URBAN DESIGN

Urban design in post-independence modernist India received formal recognition with the setting up of the New Delhi Redevelopment Advisory Committee (NDRAC) in 1972 and the Delhi Urban Art Commission in 1973 created at the initiative of Prime Minister Indira Gandhi because of her concern of the impact of new development on the Imperial City and its centre, and particularly of high rise buildings. The NDRAC reviewed and recommended new development guidelines. Significant among them was the reduction in the built mass and height of tall buildings. On the recommendations of the NDRAC, Delhi's Master plan was revised in 1988 and a special zone was demarcated for the Lutyen's city to be regulated by the Central Vista Committee. Many of the experts involved with the NDRAC taught at SPA and exerted considerable influence on issues related to central business district development and attitudes towards tall buildings, to the extent that four out of six students graduating in 1977 dealt with city centres as their thesis topics!

Urban development in India was probably at its lowest in the 1980s. The only notable event was the hosting of India's first mega event, the Asian Games in Delhi, that showcased experimental housing, high rise luxury hotels, fly-overs and stadiums. This period also saw the emergence of private development of high-rise residences and offices within existing cities. Two new programmes in urban design were introduced during this period, at CEPT Ahmedabad and at Jadavpur University in Calcutta, both similar in structure to SPA. This was a time where urban design was trying to ascertain its role between large scale architectural projects and issues of renewal, urban conservation and city extensions. Urban design was progressively appreciating the role of disciplines other than planning in the development process and reviewing the role of design within an interdisciplinary environment.

↑ New interventions in old fabric: design for the walled city of Old Delhi Student Nidhi Aggarwal

SHIFT OF FOCUS TO REDEVELOPMENT AND CONSERVATION

In 1984 the Indian National Trust for Art and Cultural Heritage (INTACH) was set up in Delhi by the Government and it initiated several architectural and urban conservation projects. The urban design faculty was involved with a number of these projects in very important historic towns and cities throughout India. From city centres and new residential areas, the focus shifted to urban redevelopment, renewal and conservation in the studio exercises and was reflected in a large number of thesis projects as well as studio exercises. The graduating students found employment in either large architectural or government offices, or started their own practices. A significant number joined teaching in the urban design studio, where they could demonstrate their acquired skills in the fourth year of the undergraduate architecture programme. This increased awareness and created interest in the subject, helping to sustain student admissions in an otherwise static environment. Government reacted by reducing the duration of all post-graduate programmes in engineering and architecture from four to three semesters, as an effort to increase admissions and cut costs. In 1989 the urban design curriculum at SPA was restructured, shifting the overriding emphasis from the creation of form to creating an environment for academic enquiry into the subject, a more informed interdisciplinary approach enabling the students to handle large city level projects, creating greater awareness of social economic and environmental issues, and offering a series of electives for learning in related fields.

Urban design was trying to ascertain its role between large scale architectural projects and issues of renewal, urban conservation and city extensions

ECONOMIC LIBERALISATION LEADS TO RAPID CHANGE

The 90s was the decade of economic liberalisation and the beginning of rapid change in cities, lifestyles, jobs and the globalisation of India. The pace of urban growth increased dramatically with the advent of multinational corporations, IT industry and opening up of the economy which exerted tremendous pressure on existing business districts, housing, transportation and services. Most cities extended their urban boundaries, allowing real estate developers to develop very large parcels of privately or government acquired land; today many of these have become self-sufficient counter magnets to the parent city. The equations of city development changed as we progressed into the 21st century. New concerns of sustainability, inclusiveness and stakeholder consultation, together with increasing problems in housing, mobility and delivery of urban services have taken centre stage. With 65 percent of the GDP emerging from cities, governments and urban bodies have had to take notice. This scenario

has worked to the advantage of urban designers as communities begin to assert their rights and planners or administrators are unable to provide satisfying and lasting solutions. The involvement of the urban designer has grown dramatically, both in urban renewal and in new development. The growing interest of the subject is reflected in the introduction of urban design programmes in private and state institutions and increased competition for seats in older institutions.

RESPONDING TO INDIA'S MAJOR URBAN GROWTH

Today India is at the threshold of major urban growth, transformation and reform. The Government has launched several initiatives for urban renewal, infrastructure upgrading, slum improvements and public transport. The private sector is being increasingly encouraged to participate in the development process and there is an immense opportunity for urban design to find its rightful place. The setting up of The Institute of Urban Designers India (IUDI) in 2008 after several years of effort has come at an opportune moment to create a platform for the profession and to increase awareness. The IUDI is still finding its feet, but during a relatively short period of time it has made its presence felt in several cities and states, and its members are being increasingly commissioned for urban design projects (see p.11).

The profession has to build up its resources given the present urban scenario. While there are 183 institutions teaching architecture, there are only eight schools in urban design producing just over a hundred urban designers a year. With an estimated urban population of 570 million by the year 2030, the pace of urbanisation will be phenomenal with large numbers of people being accommodated in existing cities at increasing densities and in new cities that offer opportunities for design innovation. Rapidly changing lifestyles and disposable incomes are creating demand for increased recreation and leisure, resulting in the introduction of new functions within cities, as well as creating disparities among the population. In the networked 21st century access to information and the growing awareness of their rights, citizens will increasingly contribute to city building. Simultaneously, concern for the environment and energy brings in completely different perspectives; city planning and design will need to become multi-disciplinary to find ideas and solutions for the city of the future. The Indian scenario provides great opportunities and challenges and the role of education will be to offer vision and skills to the profession. This urban growth rate requires rapid expansion of institutions to not only produce larger number of students but to generate research and innovation to design great liveable cities of the future. ●

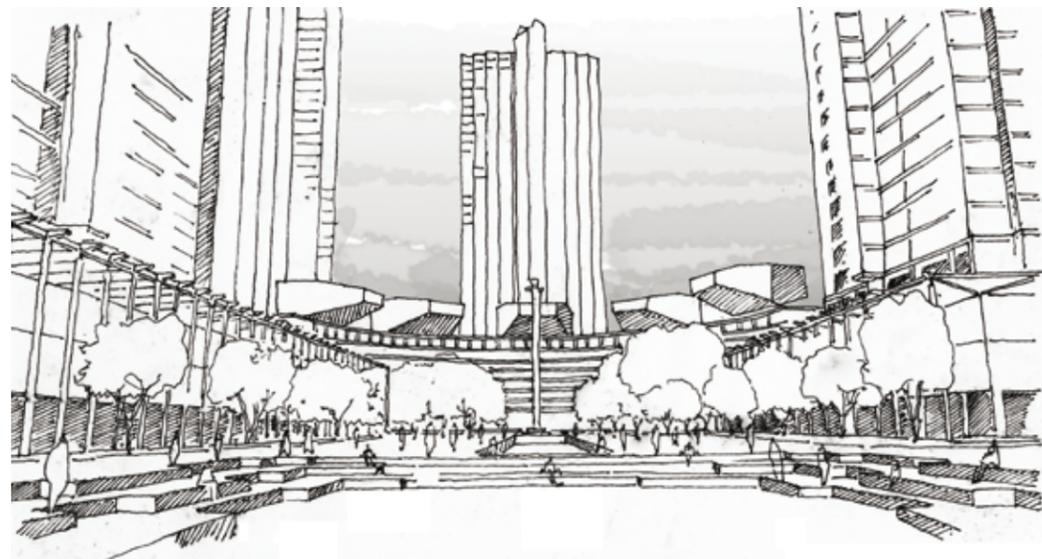


↑ Urban design studio at the School of Planning and Architecture, New Delhi
← Rejuvenating primary access routes to historic religious centre: Golden Temple Amritsar. Student Kulpreet Singh Khokhar

● Ranjit Mitra, Professor of Urban Design at the School of Planning and Architecture, New Delhi

LEARNING URBAN DESIGN FROM LEARNING PLACES

Christopher Benninger describes the evolution of campus design and its influence on the design of Indian cities



India's Independence brought to fore the Nehruvian thrust on technology and modernisation, necessitating the creation of an educated middle class driving the new society toward a democratic republic. By the late 1950s scientific, liberal arts and agricultural universities, along with institutes of management and technology, were initiated across the subcontinent as a transformational strategy to morph India from a medieval and colonial society into a modern scientific one. From just 19 universities and institutes of advanced learning in 1947 the number has grown to more than 400 today. The various colleges under these umbrella institutions likewise expanded geometrically. The design and planning of these campuses played a role in creating the new image of the transformed India the leadership desired. Thus, Le Corbusier, Pierre Jeanneret, Otto Koenigsberger, Jane Drew, Maxwell Fry, Louis Kahn and other well-known designers were commissioned to create a 'modern image'. This dramatic change paralleled

the sudden neglect of a century-long engagement with sophisticated urban design efforts in the Presidency cities of Calcutta, Madras and Bombay, not to mention Lutyens' New Delhi that was just settling into maturity.

BRITISH INFLUENCE

Colonial era campuses like St. Stephen's College in Delhi and the Muhammadan Anglo-Oriental College in Aligarh employed intimate courtyards, accentuating towers, convivial arcades and tightly organized gardens, influenced by English quadrangle campuses. In the 19th century the universities of Calcutta, Bombay and Madras emerged as elite learning places and as central design components of vibrant, growing metropolises. Like Cambridge and Oxford, where India's modern leadership was educated, these campuses carried the stain of colonial elitism, as opposed to the mass education and egalitarianism the new thrust was meant to embody.

DESIGNING THROUGH ZONING

Ironically, post-Independence campuses under socialism followed the British cantonment model of vast garden settlements, connected by far-flung roads and service networks. Like the military cantonments and their civil lines of the 19th century, these new campuses promoted a social template spreading people out, dividing and subdividing them. The zoning of functions placed the academic areas away from the residential areas, separated the faculty from the student residences, further divided men from women, and divided work areas according to disciplines within separate 'faculties of knowledge' and then into departments. These complexes were composed of buildings, out-of-doors spaces and networks, all planned independently of one another. There was a hierarchy of functional zones with the library and the administrative buildings taking the most prominent locations. Tellingly, the administrative building, as a prototype, was described as the 'brain of the campus'!

After Independence, an increasing number of Indians were returning from American Arcadian campuses, bringing with them the ideals of egalitarian state education and images of their alma maters. These ideals, along with the entry of Le Corbusier's low density and spacious capital plan, influenced planners toward more spread-out and less efficient planning. At the same time city planners were engaged by the central and state governments to plan and manage urban areas. Their limited knowledge was of two-dimensional coloured maps, demarcating functional zones to which development control rules were attached. Even the demarcation of private plots within plans ceased to exist as Master planning morphed into statutory Development Plans that impaled proposed projects over land use maps, abandoning land pooling in the form of Town Planning Schemes to history. An early model for modern campus design was the Punjab University at Chandigarh by Pierre Jeanneret wherein the structures were set almost equally apart, aligned in rows, with no coherent urban spaces, covered walkways or coalescing landmarks tying the campus together. This modern import was a trendsetter, impacting the thinking of an emerging Indian bureaucracy. At the same time national policy, through the vehicle of Five Year Plans, emphasized agriculture and rural development starving growing cities of much needed infrastructure investment.

The dichotomy between the mandated design of distinct urban enclaves under the Raj, and the laissez-faire macro-plans of the socialist democracy is an interesting contradiction. Unlike the more sophisticated space and place making of 19th century colonial India, buildings in post-Independence India merely floated anonymously in separate plots, like bungalows in a vast garden suburb. The intertwining of these two distinct narratives makes the evolution of urban design over the past half-century an important area of concern, as it mirrors trends in political thinking and policy shifts. Planners were given the upper hand over architects and they were unable to conceive urban spaces in three dimensions, or as large infrastructure investments. It would be left to the emergence of an urban design movement in the early 1970s to fill the gap. Professor Ranjit Sabiki, a follower of Jose Luis Sert, introduced the first formal urban design course in India at the School of Architecture and Planning, New Delhi, evolving its curriculum from Sert's Harvard curriculum.

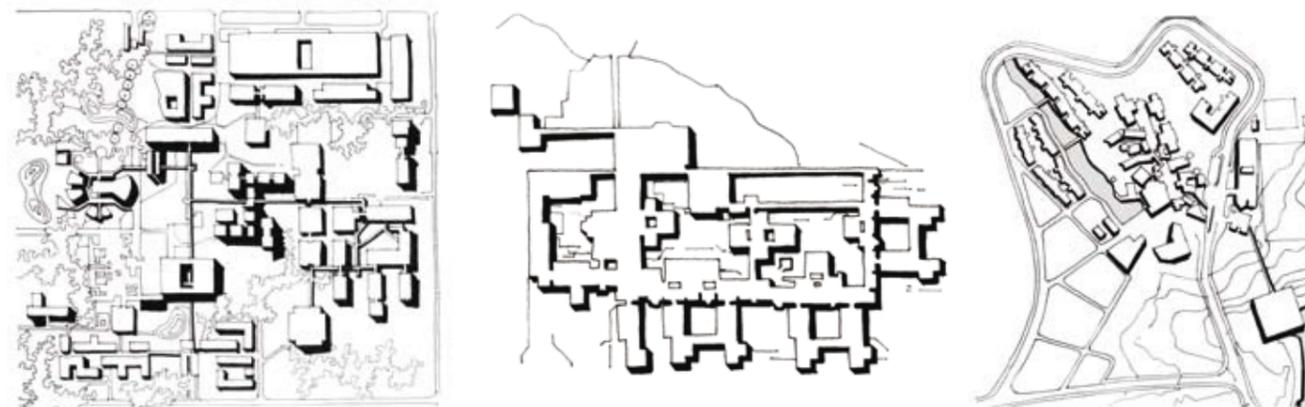
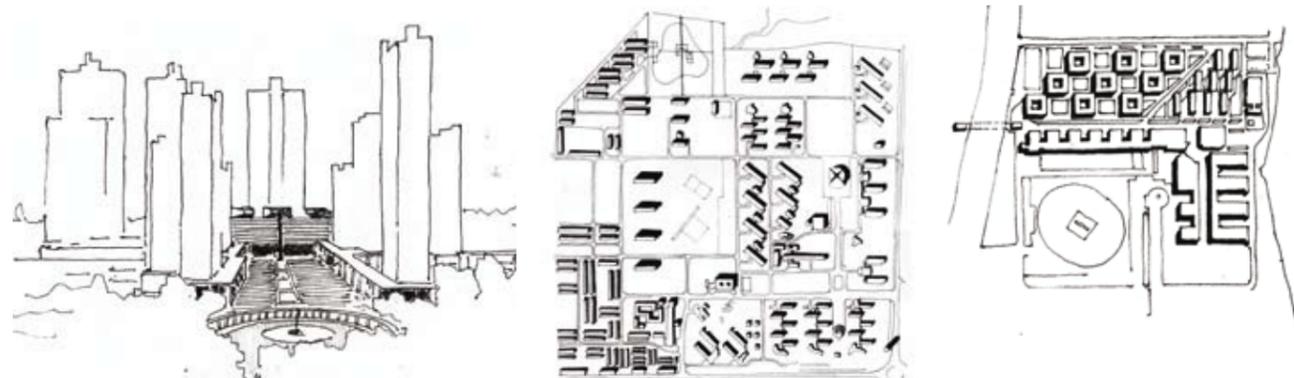
As campus planning evolved from the 1960s to the present, functions such as auditoria, lecture halls and student centres gravitated toward the centre of the plans, joining the administration and the library to create defined central places. Nevertheless the segregation of faculty and staff on factors of income and position, and the rigid zoning of functions continue to work against the ideal of integrated learning communities. Several early starts in campus design reacted against this trend quietly eliciting urban design principles that spread into other prototypes like business, cultural, shopping and district centres.

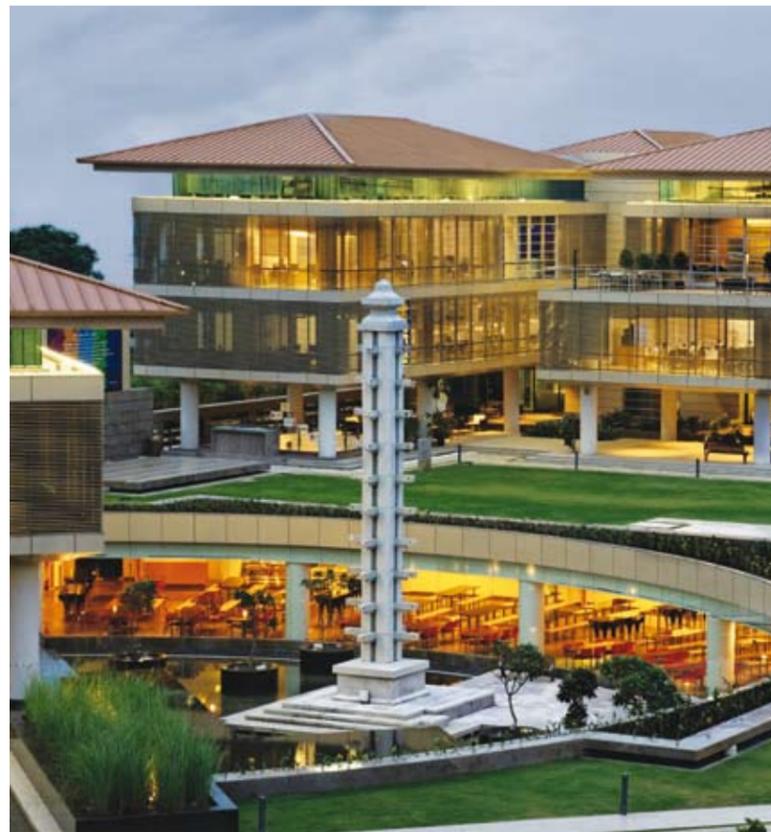
INTEGRATED APPROACHES

Achyut Kanvinde's design for the Indian Institute of Technology at Kanpur, Louis Kahn's design for the Indian Institute of Management at Ahmedabad, and Balkrishna Doshi's design for the Indian Institute of Management at Bangalore all conceptualized 'the campus' three dimensionally as a sequence of experiential spaces, rather than as two dimensional zoning plans. These campuses drew clues from Moghul pleasure and tomb gardens, and from the vast temple complexes of South India, responding to regional contexts. Like these indigenous prototypes of large campuses, they merged residential, learning and administrative functions into dense, pedestrian spatial fabrics.

- ↑ Azim Premji University, Bangalore
- ↓ Punjab University, Chandigarh by Pierre Jeanneret
- ↘ Indian Institute of Management at Ahmedabad by Louis Kahn
- ↗ Indian Institute of Technology, Kanpur by Achyut Kanvinde

- ↖ Indian Institute of Management, Bangalore by Balkrishna Doshi
- ↙ Foundation for Liberal Management Education, Pune
- ↓ Azim Premji University, Bangalore





↑ Suzlon Wind Energy Systems in Pune by CCBA India

Later campuses, like the Mahindra United College of India focused on close-knit, human scale, walkable and convivial communities, where faculty and students of both genders lived in integrated villages. Campuses became experimental microcosms of the larger urban milieu, offering a scaled-down laboratory for experimentation.

Later campuses... focused on close-knit, human scale, walkable and convivial communities, where faculty and students of both genders lived in integrated villages

Bimal Patel's extension of Louis Kahn's Indian Institute of Management employs a strong spine linking a close-knit fabric of diverse teaching, research and administrative functions. Blending in an articulate manner with Kahn's work, new urban qualities such as porous edges connecting the adjacent urban scenario are employed. Rajeve Kathpalia, of Doshi's Vastu Shilpa, has designed FLAME University using a meandering pedestrian street, descending toward a placid lake. Both campuses address issues of human scale, the sanctity of pedestrians and the sensitive creation of hierarchies of social spaces.

The ideal of the spread-out garden campuses is giving way to high density, urban knowledge cities of several hundred thousand square metres on small sites, like the new Azim Premji University in Bangalore, accommodating an intellectual community of 22,000 people at a residential density of 585 people per hectare. There is an

● Christopher Benninger founded the School of Planning, CEPT, Ahmedabad in 1971 and the Centre for Development Studies and Activities, Pune in 1976 where he practices architecture and urban design

attempt to bring within these complex, high-rise, multi-functional fabrics the lessons from early urban design experiments where cosy pedestrian, mixed-use precincts integrate a diverse set of functions.

Some of the characteristics of these urban design pace setters are:

- Interlocking previously exclusive zones into mixed-use clusters of functions and activities
- Employing shaded arcades and covered walkways as linking elements
- Placing community buildings along spines and pedestrian streets
- Deconstructing the territories of departments into common functional areas, where any department can use classrooms, lecture halls and laboratories as needed
- Bringing more efficiency to the use and sharing of functional areas
- Knitting the campus into a tighter built fabric of defined open spaces and integrated pedestrian corridors
- Creating a more intimate relationship between external courtyards, gardens and internal living spaces
- Seeking a more human scale, even within image-giving iconic concepts
- Inventing physical systems that accrete into better growth, phasing, internal change and adaptation scenarios
- Enhancing communications between disciplines and faculties engendering a cross-disciplinary spirit in intellectual communities
- Promoting a mixed-use character bringing 24/7 vibrancy to campus life
- Employing three-dimensional design, rejecting two-dimensional zoning, to achieve lively campus atmospheres

These approaches have catalysed vibrant, interactive learning environments, replacing traditional teaching at students' milieus. The tiered division of disciplines, functions and genders has faded into more holistic environments. The lessons of campus planning have spread to larger and more diverse urban contexts as seen in Bimal Patel's recent Safal Profitaire Business Park and extensive River Front Development in Ahmedabad. Rajiv Kathpalia's innovative Redevelopment of Bhadra, the ancient heart of Ahmedabad, employs mature campus design principles. The vast, horizontal corporate campus of Suzlon Wind Energy Systems in Pune evolved out of lessons of campus design by the team of urbanists at Christopher Charles Benninger Architects, creating a low rise, pedestrian environment that is a counterblast to high-rise, corporate glass boxes mindlessly introduced into the subcontinent. ●

BOLLYWOOD AND THE CITY

MK Raghavendra argues that Bollywood cities are an abstract concept, not a real space

'Bollywood' is not Indian cinema but it is the name now given to the mainstream Hindi film. Hindi is the national language but since most Indians don't speak Hindi, the language of Bollywood is not literary Hindi but a basic Hindi with a key vocabulary of a mere handful of words accompanied by a transparent language of gestures. Its accessibility has led to mainstream Hindi cinema being avidly consumed throughout India. This means that after 1947, Bollywood has helped in the imagining of the Nation as a community, and its narratives therefore gives shape to national concerns. Among the recurring motifs in the mainstream Hindi film, the city is a central one and its portrayal often holds a key to the concerns of the period.

Before I examine what the city has meant to Bollywood, it will be pertinent to look at how space is represented in popular cinema. If a comparison is to be made with Hollywood, it can be argued that while space in cinema from Hollywood is neo-Aristotelian and therefore unified, in some sense, Bollywood represents each space as discrete and as defined by its qualities. Residences in Hindi cinema, for instance, can be broadly classified as 'rich person's home' and 'poor person's home' with the former, in the older films, often made conspicuous by a winding staircase. Some other spaces familiar from cinema are 'hospital', 'police station', 'courtroom' and 'street'. Each of these spaces, when used in different contexts, takes on different meanings. In the film *Devdas* (1955), for instance, the street is the last refuge of a propertied man reduced - by profligacy - to penury. In the Hindi film classic *Andaz* (1949) there is a need to show two 'rich person's homes' - that of the hero and that of the heroine - and there is the likelihood of confusion. Since the heroine is an orphan, the director hits upon portraying the home of the man as a 'home with a mother'. This is very different from the way Indian art cinema deals with it, as in the Calcutta films of Satyajit Ray (*Janaranya*, 1976) in which the city is not an emblem but an actual space.

BOMBAY, THE EMBLEMATIC CITY

Given that each space is an emblem in the Bollywood film, the next issue is what the city represents in Hindi cinema after 1947. The film industry was located in Bombay and that may explain why Bombay rather than any other city is emblematic of 'the city'. Since the city after Independence represented the promise of the modern in Nehru's India, the cinema of the 1950s portrays it optimistically although this does not mean that the optimism is unmixed. The street scene of the 1950s - in the films of Guru Dutt (*Aar Paar* - 1954, *Pyasa* - 1957) and Raj Kapoor (*Awara* - 1951, *Shri 420* - 1955) is animated by random public activity as the earlier films were not, but it also includes



unprecedented dark elements. Some of these films show the streets at night, the red light districts and the poor living makeshift lives, the street lamp becoming an iconic presence especially in the film posters of the period. One could therefore argue that the city is an emblem of guarded optimism in 1950s cinema, representing both hope and censure. The darkness in these films may be attributed to the Nation becoming aware that it was now responsible for its own destiny.

Even as the cities grew in the 1960s, they disappeared from the mainstream Hindi film after 1962, to resurface only in the 1970s in a new avatar. One reason for this disappearance in the 1960s may have been the end of optimistic nationalism on account of the military debacle in the Sino-Indian War - after which Hindi films withdrew to holiday spots and foreign locations, perhaps as an escape.

↑ *Awara* (the Vagabond) Hindi, 1951 Dir. Raj Kapoor This famous film's amazing dream sequence uses architecture in an evocation of heaven and hell.
↑↑ *Slumdog Millionaire* English, 2008 Dir. Danny Boyle
Mumbai is the setting for this film charting Jamal Malik's rise from the garbage dump to penthouse



↑ *Salaam Bombay*
Hindi, 1988 Dir. Mira Nair
Shot on location using street
children the film is as much
about Mumbai as the tea
boy Krishna's life
All images courtesy of BFI

A NEW IMAGE FOR A NEW INDIA

The ascendancy of Mrs Indira Gandhi in the late 1960s gave new meaning to the city and it became an emblem of opportunity – because Mrs Gandhi's brand of populism unleashed a wave of aspiration in most classes. In films like Yash Chopra's *Deewar* (1975), in which the iconic 'Angry Young Man' had his official christening, a dockyard worker ascends to wealth and power in the city through unlawful means. While films like *Deewar* nominally uphold the law, material advancement by any means is made hugely attractive. The moral justification is provided by another motif – revenge against society – and the male protagonist in *Deewar* gives his mother a high rise building because she had toiled as a construction worker when it was erected.

In the 1980s the significance of the city changed once again. If the forces of legality were still valorised in the 1970s, the policeman in the 1980s is virtually at the mercy of gangsters. The state was under siege in the 1980s because of the rise of regional parties and, most importantly, militancy and separatism in Punjab. In films like N Chandra's *Ankush* (1985) and *Tezaab* (1988) the city is almost a battleground. MS Anand's *Agneepath* (1990) represents Bombay through its largest slum, Dharavi, which is portrayed as a perilous space – with the law fighting a losing battle against criminal gangs on the streets.

The early 1990s were important for India because of the end of Nehruvian socialism. After decades of interventionism, the PV Narasimha Rao government decided upon economic liberalisation, opening India out to market forces. This finds reflection in Hindi cinema in various ways and a key motif is the portrayal of unregulated competition as

gangs battling for supremacy in the city – in films like Ramgopal Verma's *Satya* (1999). The police are key players in these films but where they were weak in the 1980s, their indifference to legality and behaving like private agencies now makes them strong. This motif continued well into the new millennium – as late as *Kaminey* (2009).

THE EFFECTS OF GLOBALISATION

With the advent of globalisation in the new millennium, Bombay also loses much of its flavour in films from Bollywood, with the rise of other cities like Kuala Lumpur, Singapore and New York (*Kabhi Alvida Na Kehna*, 2006) as spaces in which Indians live and work. Bombay itself tends to become a global city in films like *Wake up Sid* (2010) to suit global lifestyles. Where the actual Bombay is teeming with people, traffic and dirt, many of these films make the city appear sanitised as if to help it measure up to global standards.

The city is an abstraction, a mere sign used to carry the film's message ... more dependent on the requirements of the story than on the city as it is

It should be evident from this brief description of the city in Bollywood cinema, that its use is different from its use by Hollywood. In cinema from Hollywood in which New York features – for instance, films like *The Naked City* (1948), *Midnight Cowboy* (1969) and *Taxi Driver* (1976) – the city participates in the story and its actual condition is important. In the Hindi films, the city is an abstraction, a mere sign used to carry the film's message and this sign is more dependent on the requirements of the story than on the city as it is. This may explain why non-Indian films set in Bombay like *Slumdog Millionaire* (2009) or *Salaam Bombay* (1988) give a more visceral picture of the city than most Bollywood films.

Representations of spaces in cinema and literature have the ability to transform it – at least because they hold a mirror to it – but a prerequisite is that they must be attentive to the actual space. The fact that the city in Bollywood cinema is a mere sign or a metaphor and not attentive to the actual space means that it will be extremely hard-pressed to influence decisions with regard to the city or even public opinion. This is not to say that cinema has no effect upon the city but it appears to impact upon it mainly by influencing private aspirations. The depiction of wealth or luxury in a film might easily affect the construction of a private residence or a hotel, and a depiction of devotion could wield influence on a temple being built. In fact, the evidence of Bollywood's influence on temple construction is compelling, and garish places of worship come up every day. But, overall, the influence of cinema only serves to make the city space more heterogeneous, perhaps because individual aspirations are so unlike. Bollywood's city appears to be more a conveyor of meaning within a story than a space which can actually be transformed. ●

BRITISH-INDIAN EXCHANGES: PROTOTYPES FOR SUSTAINABLE NEIGHBOURHOODS

Noha Nasser shows Britain can learn from Indian urban design



Urban exchanges of ideas, styles and typologies are not a new phenomenon. Since the start of city building, civilisations and cultures have borrowed and recycled urban ideas from each other through conduits such as trade, migration and conquest. Within the current context of globalisation, increased travel, migration and the internet are helping these exchanges happen much faster. Certainly within recent industrial history, the exchange of ideas has tended to be from Europe and America to the rest of the world. India is a case in point, with major new cities, such as Chandigarh, Pondicherry and New Delhi, planned and built between the 18th century and mid-20th century. But what of the exchanges in the reverse direction from India to Britain? This article examines an urban design project set up as a Knowledge Transfer Partnership (KTP) between Atkins and Birmingham School of Architecture (BSA), which aimed to develop user-led sustainable neighbourhood typologies in India and Britain.

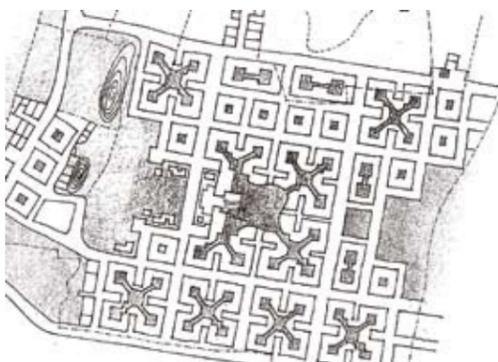
BRITISH-INSPIRED URBAN DESIGN IN INDIA

Although the first real urban exchanges with India date back to 1600 with the establishment of the East India trading company, it was during the British Raj (1858 to 1947) that established British planning models appeared. Three urban

design approaches emerged: the first based on the development of British military bases (cantonments); the second, led by Patrick Geddes in Mumbai; and the third, Edwin Lutyens's Beaux Arts mannerism in New Delhi. Each approach was underpinned by a different design philosophy. The cantonments were typically planned around grid-iron central tree-lined thoroughfares, called Mall Roads. The detached bungalow in its building plot became characteristic, fusing the British suburban villa with the traditional Bengal house type. Patrick Geddes took a more historical and picturesque approach respecting the older, vernacular urban fabric. His principles for the Bombay Town Planning Act of 1915 were underpinned by preservation of historic buildings, human life and energy, rather than focusing on roads and parks available only to the rich. In contrast, Lutyens drew his inspiration from the grandiose plans of L'Enfant's Washington and Wren's unbuilt plan for London. The ingenuity lay in the cross-fertilisation of urban traditions: a Beaux-Arts style urban language of boulevards, symmetry, axial vistas, geometric forms and street patterns; and the symbolism of Hindu, Buddhist and Muslim architecture. Lutyens invented his own new order of classical architecture, which became known as the Delhi Order.

↑ Communal space in super-block – Atkins KTP Project

● MK Raghavendra is a film scholar and critic. He is the author of *Seduced by the Familiar: Narration and Meaning in Indian Popular Cinema* (Oxford, 2008) and *50 Indian Film Classics* (HarperCollins, 2009)



INDIAN URBAN DESIGN INSPIRATION IN BRITAIN

The history of Indian urbanism goes back centuries, each region developing its unique settlement patterns according to geography, climate and culture. When drawing inspiration from a study of Indian urbanism in the development of the KTP urban design project, the challenge was to develop a manageable number of prime design principles that achieved the aims of

providing (i) a socially cohesive neighbourhood, (ii) an environmentally robust layout, and (iii) a range of enterprising and cultural neighbourhood functions. This research had already been tested in the work of several leading Indian urbanists, such as Charles Correa, Raj Rewal and Balkrishna Doshi. For these pioneers, tradition and modernism are fused and refined to meet contemporary lifestyles according to vernacular principles of climatic control, scale and massing, local materials and public spaces for communal life. Charles Correa revealed an appreciation for a centuries-old building philosophy that harmonised man, nature, space and wellbeing. Comparable to the Ancient Egyptian, Greco-Roman and Renaissance proportioning systems of the Golden Section in building treatise, the *Vastu Shastra* in India is a Hindu-based geometric system (see also p.22). The KTP project drew design inspiration from one of the best city-wide applications of *Vastu Shastra* design principles in Jaipur, Rajasthan. The following principles were analysed:

GEOMETRY

The *Vastu Shastra* is visualised in mathematical and diagrammatic form for generating spatial design. The geometric diagram is called *mandala* symbolising the optimum relationship between man, space and wellbeing. *Mandalas* come in various pure forms, but the most common is the rectangle and square. All *mandalas* are characterized by a central space open to the sky - whether in the form of a courtyard house or the community space in the centre of the town. The commonly used square, *Vastu Purusha Mandala*, was a major source of inspiration in the development of the KTP neighbourhood prototype. Influenced in part by Jaipur, as well as both the Belapur Housing project in New Bombay and the Titan Township in Bangalore, the square *mandala* formed the basic block form and grid-pattern.

HIERARCHICAL URBAN STRUCTURE

The square *mandala* in Jaipur is a system of nine squares in which the central square contains the palatial compound. The town was laid out in an orthogonal pattern with three major north-south roads and one east-west. To maximise micro-climate comfort, the plan deviates fifteen degrees from the cardinal directions to allow penetration of the morning sun in winter, avoid the evening sun in the summer and to deflect harsh winds. The superstructure of nine squares is subdivided into seven distinct sectors, known as *Chowkris*. A typical *Chowkris* is 800 by 1000m and they are subdivided by the main streets, *Rajmarg*, commercial streets of 33m wide. 18m secondary streets run north-south and a grid of tertiary streets and lanes, 9m and 4.5m respectively subdivide the sub-block into residential *Mohallas* from 110 to 160m squared. When developing the neighbourhood prototype, Atkins designed a combination of smaller *Mohalla*-type urban sub-blocks measuring 40m squared and the larger 100m *Chowkri*-type super-block with a similar hierarchical grid-iron street layout with an average of 32-60 dwellings, reaching densities between 28 and 70 dwellings per hectare (dph) (with apartments). The major streets are tree-lined

arcaded boulevards, similar to Jaipur, with parking between the trees. The tertiary streets are planted with smaller trees and laid with permeable paving.

COMPACTNESS AND DENSITY

In Jaipur, each *Mohalla* has 40-50 residential plots clustered along small streets sharing party walls in linear terraces of two to three stories creating compact urban forms. The density is offset by a largely porous urban fabric, enhanced by the internal courtyards within buildings. The most visible effect of increased density is the use of public spaces for chance encounters and meetings. At the scale of the *Mohalla*, a strong sense of community develops due to proximity of front doors and different neighbourhood uses. These traits were important to apply within the British context in multi-cultural areas where community cohesion is an issue. By raising densities with more compact forms, surveillance and ad hoc social exchanges between neighbours can be promoted.

PUBLIC SPACE

Three large pedestrianised public open spaces, *Chaupars*, characterise Jaipur's main street intersections, for public gatherings and markets. Along the major thoroughfares, buildings are governed by design codes to protect the commercial arcaded terrace building type. Atkins adopted the concept of the arcaded mixed-use thoroughfare as it encourages walking, and creates shelter, making it well-suited to the British climate. At the finer scale of the *Mohalla*, the narrow streets and small squares in Jaipur provide space for communal neighbourhood activities. Smaller multiple-use public spaces were designed to be shared by four *Mohalla*-style clusters, to encourage informal play, outdoor cinema, concerts, fetes. Enterprise space was designed at the corner of the shared space to support a corner store, place of worship, crèche, community hall, neighbourhood management hub or lifelong learning centre.

COMMUNITY-LED DESIGN AND SUSTAINABILITY

Lifestyle needs assessment aimed to gain an understanding of cultural attitudes to neighbourliness, desirable patterns of activity and use of neighbourhoods, as well as modes of movement and transport. Working in India and Britain, the community engagement strategy addressed two user groups: multicultural communities in British inner-city neighbourhoods that require higher quality and socially cohesive spaces; and a growing middle class population in India priced out of the rapid growth of higher-end residential markets. A community-led design brief based on workshops in Delhi and Birmingham, identified underlying issues that prevented better neighbourliness:

- a greater sense of privacy as a result of mistrust of others
- long hours at work
- long periods of leisure time watching television, surfing the internet and playing computer games
- a heavy reliance on private vehicles to access facilities within half an hour's distance or beyond
- the fact that people walked for convenience to use a local store, walk the dog, or go to a playground



When asked about satisfaction with their neighbourhood, the majority wanted more sociable spaces within easy reach of their homes. Several key social and cultural uses were prioritised: a variety of local shops, libraries, sports facilities, community cafés and places of worship. These uses were located at the centre of the super-block serving 32 to 60 dwellings. The KTP sustainability principles interconnect various urban scales. At the neighbourhood scale, a district heating plant serves all the super-blocks and commercial centre, while at the scale of the super-block, a community recycling hub is provided. The streets have permeable paving and street trees are part of a network of biodiversity corridors together with hedged boundary fences, fruit trees and garden lawns. Urban farming is promoted in the communal courtyard with a shared barbeque and play area to encourage neighbourly activity.

As a final test of the efficiency of the KTP's neighbourhood prototype, the layout was superimposed on to Upton, a celebrated sustainable neighbourhood in the UK. In comparing both layouts, it was found that densities could be increased from 31dph in Upton to 45dph (on average) in the new layout; savings in space taken up by infrastructure could be reduced from 27 to 19.4 per cent; and public space doubled from 2 to 4.2 per cent.

In conclusion, the KTP urban design project developed by Atkins and BSA has recognised the benefits of creative British-Indian urban exchanges to inspire flexible neighbourhood typologies that harmonise, man, nature, space and wellbeing through the application of centuries-old urban traditions. The findings form an important basis of understanding future urban designs in both India and Britain, as well as the wider world. ●

↑ Internal courtyard
Residential street
Both from Atkins KTP Project

● Noha Nasser,
Urban Renaissance
Institute, University of
Greenwich

↑ Figure-ground plan of Jaipur super-block
↑↑ Titan townships in Bangalore from Charles Correa, *Housing and Urbanisation* (2000) Thames and Hudson
↑↑↑ Superimposing Atkins KTP Project on Upton, UK

NIRLON KNOWLEDGE PARK, GOREGAON, MUMBAI

Andrew Tindsley gives a rare example of new development combined with regeneration



In the rush for urbanisation, regeneration and renewal are words all too frequently missing from the development process in India. Cities such as Mumbai have a fine tradition of industrial as well as civic buildings, but in the drive for improvement, much of the history is lost. Whilst the Goregaon area of Mumbai does not have the same rich mix of textile related mill buildings once found further south in the city, the Nirlon estate does have a more recent industrial character.

BACKGROUND

Established in the late 1950s, the site was developed for the manufacture of nylon yarn, a production process which then ran for over 40 years. A variety of economic forces led to cessation of manufacturing and to a review of the site's future role. The area is continuing to play its part as a place of employment, and through a carefully orchestrated process of regeneration is re-emerging as a centre for high quality information technology and related commercial activity. In moving forward, Nirlon set about establishing a rehabilitation strategy for their 23-acre landholding and in doing so, appointed the Dutch masterplanner Khandekar (Urban Design & Landscape architecture pvt. Ltd, now BDP Khandekar) to prepare a site-wide Master plan and regeneration strategy. From initial concepts, a flexible Master plan was prepared and from this, a new business community is rapidly beginning to establish itself on site.

Whilst the collection of buildings left by the manufacturing process were of limited architectural value, as a whole they created an interesting composition with a number of white painted, low rise blocks, interspersed with mature trees creating the impression of a campus. Stronger visual elements, such as a tall chimney, water tanks and a block of small cooling towers identified closely with the history of the area and were worthy of retention and incorporation into the new proposals. Small temples are features frequently found amongst India's cityscape and one such building exists in the heart of the Nirlon complex. By retaining and reusing these iconic elements it was felt they would give the new development a unique flavour and provide a subtle memory of the site's previous life.

As the manufacturing plant developed, so too did the surrounding suburb of Goregaon. Located to the north of the most densely populated areas of Mumbai, the area has become an important residential suburb. Goregaon straddles the important Western Express Highway, the major trunk road north connecting Mumbai to Gujarat and then Delhi. The area is also close to the city's International and Domestic Airports, and is a ten-minute walk from one of the city's major railway stations. All these are factors which have enabled the area to become an attractive location for new commercial enterprise.

As a company, Nirlon has been sensitive to this changing environment and has sought to

create a development which responds to the new commercial and physical context, but also recognises and builds upon the industrial heritage. From the outset the objective has been to create a high quality, international, knowledge park in which the history of the site, the heritage of Mumbai and the character of India are all present.

THE FIRST STEP: DEFINING A CONCEPT

As manufacturing came to a close, certain parts of the site were let for other short term uses; these and a desire to work closely with a number of existing elements, led to a more sensitive approach to redevelopment than would be the norm in this part of the world. Future development was to be guided and controlled by a comprehensive Master plan and the first part of this process was to develop a strong design concept that would set out the potential of the area. This was presented as the main design thrust, without digressing into details which would need to be resolved over a lengthier period of time.

At this stage, the broad parameters of the physical framework were becoming visible, though there were many issues on which the client had yet to make decisions. The design concept therefore had to have considerable flexibility and allow for multiple combinations and permutations of use that could respond to their ultimate requirements. The concept was simple, comprising three linear building zones, shaped so as to define a central park which would form the heart of the new development. This cluster was enclosed by a tree-lined ring of circulation that could feed the building zones with access to underground car parks, service areas and utilities from the outside. This robust initial concept has been adhered to throughout the life of the Master plan and can be easily read as the new environment begins to take shape.

CREATING A SENSE OF PLACE

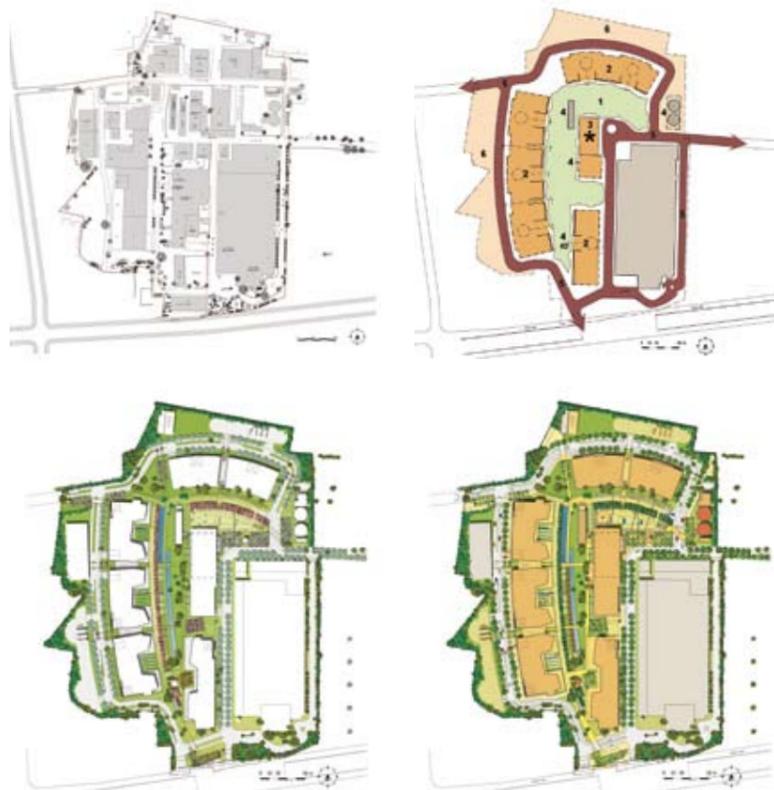
The location of the site, its rich industrial history and its capacity for change, provided interesting ingredients for a new knowledge park. Whilst its connectivity with the rest of the city and the world beyond was advantageous, its immediate context within a leafy residential enclave made it a quiet retreat, a location away from the hustle and bustle of the city, where highly qualified business and technology professionals could find the peace of mind to do their work efficiently. The design concept proposed a green core, which would be attractive to look out across and be pleasant to walk in. The existing trees created important natural features and the Master plan was shaped to retain and protect the maximum number. Their retention was important to give a sense of maturity to the new development and retain powerful natural elements which gave protection from the elements.

With its industrial past, the area contained a wide collection of building types. The objective was to develop the estate on an incremental basis, carrying out limited initial demolition and permanently retaining a number of existing structures. Early studies identified those buildings and structures that were underused and ready for removal, those in which recent investment had taken place and would have a life for perhaps a further 10 years and those, such as the cooling tower block which were to be retained as important elements in the overall Master plan.



↑ The central green spine, a fundamental element of the design concept

↑ Early visualisations of the central open space
 ↑↑ Simple models were prepared to test the design approach
 ↑↑↑ Early design sketches tested the approach



↑↑ Clockwise from top left: original site plan setting out the arrangements of the industrial buildings; design concept integrating the elements of open space, built form and external movement; approved Master plan; landscape and open space strategy integrating existing mature trees into the overall composition
 ↑↑ The old cooling tower before and after its transformation into a café

FLEXIBILITY IN DESIGN

A series of zoning principles underlied the urban design solution and were derived from the initial concept of the three building zones juxtaposed around a central park. Each of these zones was able to be subdivided into two, three four or five individual blocks as the demands of the external commercial market changed. Each of the three building zones defined the maximum parametres of space within which one or more buildings could be built, the minimum and maximum building heights, the compulsory build-to lines, the primary vehicular and pedestrian access areas. The exact number of buildings per zone and the final contour of each separate building could be decided upon, depending on parametres based on specific user-needs. The central premise of the design was that design quality and consequently long term real-estate value was created primarily by the quality of the open space and only secondarily by the buildings.

TRAFFIC FREE

The primary organising element of the proposed development was the central park. Here the objective was for workers and visitors to have

● Andrew Tindsley - Director of Urbanism BDP

an environment within which they could move about freely without the nuisance of car traffic, generally a source of constant irritation in most of India's urban areas. The central space would be a place for pedestrian movement within a pleasant environment, and the location for a variety of related amenities, including cafés and restaurants, a crèche, a bank, a clubhouse and the original temple. Whilst these would greatly enhance the daily life of the working community, they also had a significant effect on the quality and real-estate value of the buildings enclosing the park.

A GREEN AND PLEASANT CAMPUS

The concept of landscape architecture is inextricably linked to the urban design concept. The central park provides over 1.5ha of green space in the middle of the development. The design of the space has a sculptural quality, creating a green valley that helps to establish a unique identity. Sweeping curves are combined with generous lengths of open terraces which link the building side walkways with the pergolas, water bodies and lawns of the park. The historic temple forms a place for quiet reflection at the north end of the park, with the cooling tower block, now a café and restaurant complex, creating a lively counterpoint at its southern end.

The curvilinear water body is the feature of the Central Park. It moves from North to South, and reflects the changing moods of the landscape. By the café, it is seen as playful columns of water and a cascade over a textured mural which runs along the side of the park, with the main body of water giving a more reflective quality to the overall composition. Wherever possible, existing trees have been retained or where practical relocated. New species were then selected to provide shelter, help filter dust and sound, and provide fragrance. The creation of a sustainable development was an aspiration from the commencement of the project and the scheme has achieved the status of Gold within the LEED system of assessment.

CONCLUSION

Construction started in 2007 and many elements of the initial design concept and Master plan are now in place. The first buildings have been occupied, supporting amenities continue to be completed, and the central park is beginning to establish. The Knowledge Park has rapidly become a successful place within Goregaon neighbourhood and is acting as a catalyst for wider change. It is attracting major occupiers and is now the home of international companies such as Deutsche Bank, Morgan Stanley and IBM. Its qualities are also being recognised by others and it recently featured strongly in the Economic Times (of India) Smart Living Awards where it achieved Best Corporate Space (IT Parks / SEZs), Best Green Project (Commercial) and Safest Project (All categories). ●

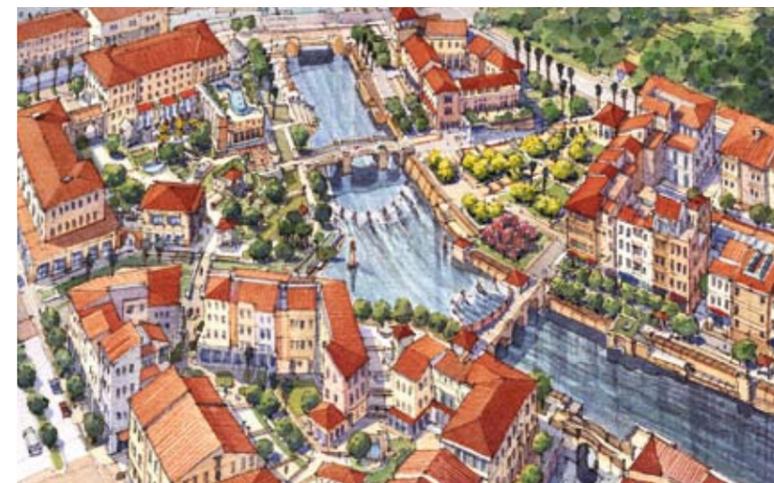
THE SCALE OF THE URBAN DESIGN TASK

Malcolm Moor provides some conclusions

There are two issues that crop up throughout all of the fascinating and varied pieces by our eight contributors: the huge challenge to urban designers in India resulting from demographic and economic growth, and the source from which they may find their inspiration. Urban design courses exist in only eight of the 183 schools of architecture, as explained on p.25, and the Institute of Urban Design India (IUDI) formed in 2008 is making its presence felt advising city governments from three national centres. If urban design is to be at the heart of this colossal enterprise, colleagues in India are going to be fully stretched to be actively involved in all aspects of urban growth, and their numbers probably need to be increased by a factor of ten to have a real impact. Can urban design muster sufficient resources to be a positive influence in accommodating vast populations in well planned new sustainable settlements, while at the same time regenerating the bursting cities and satisfying the rising expectations of the burgeoning urban middle class? International consultants can make a major contribution but the pressing need is to build up a resident store of knowledge and experience to guide rapid urbanisation.

In 2000 the status and capabilities of urban design in the UK received a boost through the Urban Task Force Report, *Towards an Urban Renaissance*, that championed a holistic approach to urban regeneration. This in turn led to the *Urban Design Compendia* and the setting up of CABE that together energised the profession, raised awareness and upgraded standards throughout government and local authorities as a result of design reviews and enabling. Could this be a model for India? The IUDI could form the core of a task force using expertise from organisations such as the DMIC Development Corporation which has set ambitious goals for a chain of sustainable industrial cities from Delhi to Mumbai; Dholera, the first of these described on p.17, is to be the blueprint for many others. The eight Climate Change Missions outlined on p.20, call for energy efficient urban planning but, in the drive for rapid urban development, can Indian cities really become more liveable? An Indian Urban Task Force could be the mechanism to set out best practice standards, define common goals and be a resource centre for urban design skills and feedback.

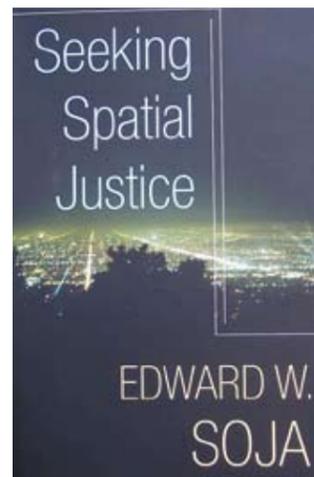
The second recurring issue, raised on p.33, is cultural exchanges and their influence on urban form. New Delhi's Raj style and the colonial bungalow are obvious examples, while an interesting new typology has emerged in the adoption of a 'Mediterranean' urbanism in the planning of the new Lavassa hill station following New Urbanist principles. Indigenous sources of inspiration have been sought in the planning of the Harappan Cities, described on p.22 and Jaipur on



p.33, and the landscaped courtyards of Emperor Akbar's 16th century capital influenced the India Institute of Management campus layout. This exemplifies the influence of campus design on the development of urban design, charted on p.28, which can also contribute to the creation of a body of urban design expertise to be systematically built up and shared through a central body. India's expertise in IT could enable an on-line resource to disseminate urban design best practice and advice to local planners and communities in the 5000 towns and cities throughout the country. ●

↑ Dasve Town Centre, Laketown, Lavassa, HOK: a model of compact Indian urban form based on new urbanist principles?
 ↑↑ India Institute of Management, by B V Doshi inspired by the courtyards and human scale of Fatehpur Sikri

● Malcolm Moor, www.moorud.com

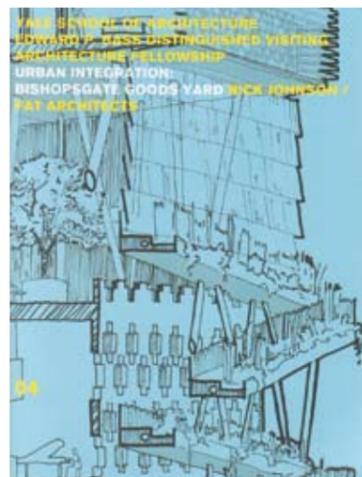


Seeking Spatial Justice

Edward W Soja. 2010. Minnesota University Press. pp256. £18.50. ISBN 978-0-8166-3 (pb)

Urban designers should be pleased that space has moved to the centre of academic debate about the production of the built environment, as well as among community activists who are claiming their right to the city. Soja's book consists of three parts: a theoretical discussion about linking the notion of justice with that of space; examples of how spatial justice is being sought in Los Angeles; and ample annotated notes critically reviewing the literature in this wide field. The latter provides enough relevant references to keep an interested designer going for a decade. As the examples are mainly from California where Soja teaches at UCLA with a team committed to close cooperation with community activists, they reflect an American context, but many lessons are relevant to academics and design practitioners elsewhere.

The theoretical part critically discusses the work of another geographer, David Harvey, who brought space into mainstream consciousness and revisited Henri Lefebvre's 'right to the city', as does Soja. Where they depart is that Harvey's Marxist interpretation links the global financial crisis to one of urbanisation, due to the drive of capitalism to accumulation by resorting to the built environment and specific geography. Soja agrees with Harvey that an appropriate response needs to be urban-based, but seeks a broader approach than the sole struggle against capitalism. He argues that unjust geographies are created by many other exploitative effects, such as racism, religious fundamentalism or gender discrimination, tolerated by a conciliatory state and reinforced by powerful market forces. Focusing on the built environment he sees other discriminatory practices, such as redrawing administrative boundaries or siting toxic facilities in poor areas as equally spatially divisive. Conversely he confirms with optimism that actions of community groups and



neighbourhood associations can influence locational decisions. What transpires from his examples is the prime importance of land ownership which limits actions of the poorer parts of society. He raises the issue of gentrification and displacement, a key preoccupation of a national coalition, the 'right to the city alliance' among deprived urban communities which he sees as a mobilising force for his critical spatial perspective.

The ideas of localism and the big society post-date Soja's book on spatial justice. It would be interesting to relate his conviction that local actions which redress spatial injustice at a small scale can only be effective if such movements - claiming a right to the city for all social groups - are spreading more widely to whole city regions and throughout international networks of activism. Underlying his belief is that greater spatial justice can be achieved eventually through consensus building assisted, like in California, by an alliance between university departments focusing on spatial development, community conscious planners and designers, local communities and activists at the workplace, quite the opposite of the latest developer-friendly visions devised by the UK coalition.

● Judith Ryser

Urban Integration, Bishopsgate Goods Yard. Nick Johnson / FAT Architects

Ed Rappaport, Harwell, Miller. 2010. Yale School of Architecture. £27.00. ISBN 978-0-393-73322-8

This book covers Yale University's architect/developer students studio in similar format as the one conducted for Kings Cross Central (see UD 112). The partnership of Urban Splash's Nick Johnson and FAT Architects from New Islington set the brief. Bishopsgate was chosen for the exercise as a frontier site bordering very different areas

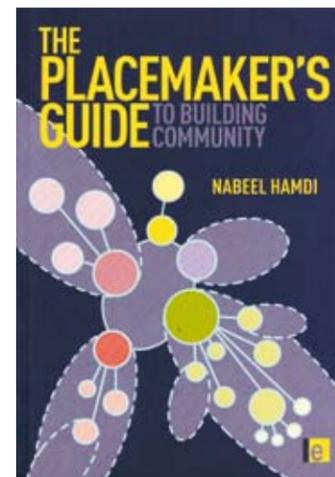
of London: the City, fashionable Hoxton/Shoreditch and ethnically diverse Brick Lane.

Urban design frameworks produced for the site by Fosters and Terry Farrell, come in for criticism, as by inference does the work of CABE and the Urban Task Force for their complicity with large scale masterplanning and a development industry which ignores marginal communities. Fair criticism maybe, but used here to justify a form of architectural purism as the answer: architecture can create something 'beyond the compromises of consensus' and the answer to it is in 'vision'.

The student workshop sets tasks and excites but does not set boundaries. The process may be stimulating at the level of architectural form and imagining the city as it could be, but you have to wonder how applicable much of it would be to successful place making. The Bishopsgate workshop, unlike Kings Cross, did not have a Master plan in place for reference. The lack of discipline and feasibility in ideas feels quite evident. So, a listed viaduct is disassembled as part of a vision for 'Ruined London'; vertical cities are favoured over street level space; buildings are located with no sense of bounding space.

This may be architect's training but it is the kind of exercise that reminds us why urban design and place making can't be left to architects, but requires the involvement and collaboration of all the built environment disciplines as well as the public and the development industry. As Nick Johnson observed at the conclusion of the studio, the problem with architects can be that they live their lives through architectural crits, always thinking about peer review and where a project fits into architectural history.

So while the language of urban design is used, it comes across as superficial and the end result does not really justify the title of urban integration. The text of some essays is often alienating: context is 'a narrative more than a physical condition'; incongruous built elements in opposition are to be welcomed and utopian designs will be utterly new. This is visionary, but repeats the past problem of architects and development with no regard to historic urban patterns.



This therefore is a book about architectural flair in relation to one particular site but lacking urban design discipline. Perhaps we have to accept that the debate between architecture and urban design will never be settled: buildings themselves as 'things' are always more seductive than the spaces between them which are more about relationships. It's easier to sell a beautiful object than to create a beautiful relationship, but it's the beautiful relationship that usually lasts longer.

● Tim Hagyard

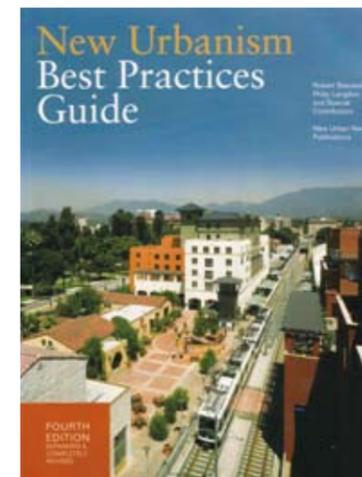
The Placemaker's Guide to Building Community

Nabeel Hamdi. 2010. Earthscan. pp226. £19.99. ISBN 978-1-84407-802-8

The title of this new guide from Nabeel Hamdi might not immediately appeal to urban designers; however it is a text that all designers should read, if only the final chapter. The guide sets quite a challenge aimed at all those involved in the design of neighbourhoods. Hamdi draws on his extensive experience in the developing world as well as in social housing estates in the UK to propose a new paradigm of consultative design.

Hamdi documents a series of experiments in what he considers to be genuinely participatory design. He argues that all those involved in urban design and planning have a duty to engage in meaningful consultation, and more than that, that the whole process of spatial planning and design should have participation at its heart. Hamdi advocates the skills of effective communication, insisting that really listening is an art we need to (re-)learn. The local resident in Hamdi's approach becomes the most valuable source of information, usurping the importance of survey information and traditional analysis.

This is an accessible book, divided into digestible chunks, with poignant photos and illustrations which hammer home some strong messages. The guide is structured into



four parts: the first one documents a range of participatory experiments across the world and the lessons these illustrate. The second part outlines the toolkits and activities which we are encouraged to use to extract the true value of consultees input. The third part explores the thinking at the heart of Hamdi's proposed paradigm shift - exploring what responsible practice should be, namely: Providing, Enabling, Adaptive and Sustainable. The final part concludes with 'the Placemaker's Code'. This is a concise and pointed chapter for all designers to consider.

The Placemaker's Guide is an enjoyable and thought provoking read. The lessons of participatory design from the developing world may well become more and more relevant here in the UK. In a time of austerity, it may well be true that consultees have the creative answers needed to achieve a lot with very little resources. Hamdi's principles could give neighbourhood planning under the localism agenda a new twist, but whether the money will exist to support the extensive engagement Hamdi advocates is another question. The guide proposes a brave new world where people's problems, needs and aspirations form the framework for design solutions. One can't help thinking it is a great wish list that might require too much resource to realise.

● Jane Manning

New Urbanism Best Practices Guide

Robert Steutville, Philip Langdon (eds). 4th Edition. 2009. New Urban News Publications Inc. New York. ISBN 0-9745021-6-2

As the fourth edition of this substantial guide, there is an acknowledgement of the very different economic context to development since its 2003 version; many new chapters have been added and the contents thoroughly revised. It is worth reminding ourselves that it is twenty years since Duany

In Issue 218, the review of *Urban Design, Basics Landscape Architecture* was wrongly attributed to Judith Ryser instead of Malcolm Moor. Apologies to both of them

and Plater-Zyberk published their so simple but logical manifesto in *Town and Town Making Principles*, and fifteen years since the Congress for New Urbanism first published its Charter. During this time a great array of projects have been designed, built, inhabited and expanded across the US, in a variety of contexts and with a growing number of supporters. This guide brings together the many project case studies now available, and sets out the lessons learned by those committed to the New Urbanism way.

To learn from these case studies, the issues are presented in twenty-six chapters exploring the design and development issues, illustrating built examples and summarising the key principles for others to follow. A typical chapter - Urban Retail - sets out the issues around industry standard design solutions whether as the shopping centre, retail park or strip mall, or failing high street; it offers ideas for how these can be made more successful for people, and how to calculate a critical mass of shoppers. There are diagrams of the design ideas, masterplan extracts, and photographs from named American developments. In each chapter so much of what is set out represents accepted good urban design practice in the UK at least, and yet both here and in the US, developments continue to be conceived which fail to address basic design logic.

Poundbury is featured in the chapter on New Urbanism Abroad, in a very cursory glance; however, given the propensity in the US for car dominated development models, its inward-looking collection of case studies is fitting and reflects how much the movement has been able to influence developers. Interestingly, the examples which feature existing urban places offer much more value than the stand-alone green field developments commonly associated with the principles.

In praise of the book, one commentator sums up its value with 'you could spend a few years traveling the nation talking to developers, public officials... to learn... or you can buy this book'. It is an excellent resource for good design.

● Louise Thomas

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 T 0191 222 6004
 C Georgia Giannopoulou
 MA/Diploma in Urban Design. Joint programme in Dept of Architecture and Dept of Town and Country Planning. Full time or part time, integrating knowledge and skills from town planning, architecture, landscape.

UNIVERSITY OF SALFORD

The School of the Built Environment, 4th Floor Maxwell Building, Salford M5 4WT
 T 0161 295 4600
 E enquiries-sobe@salford.ac.uk
 C Julia Cannon
 W www.sobe.salford.ac.uk
 MSc Urban Design develops physical digital design expertise in sustainable design and policy. Suitable for architecture and urban planning graduates and practitioners.

UNIVERSITY OF SHEFFIELD

School of Architecture Crookesmoor Building, Conduit Rd, Sheffield, S10 1FL
 T 0114 222 0341
 E f.kossak@sheffield.ac.uk
 C Florian Kossak
 One year full time MA in Urban Design for postgraduate architects, landscape architects and town planners.
 The programme has a strong design focus, integrates participation and related design processes, and includes international and regional applications.

UNIVERSITY OF STRATHCLYDE

Department of Architecture, Urban Design Studies Unit, 131 Rottenrow, Glasgow G4 0NG
 T 0141 548 4219
 E ombretta.r.romice@strath.ac.uk
 W www.udsu-strath.com
 C Ombretta Romice
 The Postgraduate Course in Urban Design is offered in CPD, Diploma and MSc modes. The course is design centred and includes input from a variety of related disciplines.

UNIVERSITY OF THE WEST OF ENGLAND, BRISTOL

Faculty of the Built Environment, Frenchay Campus, Coldharbour Lane, Bristol BS16 1QY
 T 0117 328 3508
 C Janet Askew
 MA/Postgraduate Diploma course in Urban Design. Part time two days per fortnight for two years, or individual programme of study. Project-based course addressing urban design issues, abilities and environments.

UNIVERSITY OF WESTMINSTER

35 Marylebone Road, London NW1 5LS
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 E w.n.erickson@westminster.ac.uk
 C Bill Erickson
 MA or Diploma Course in Urban Design for postgraduate architects, town planners, landscape architects and related disciplines. One year full time or two years part time.

Post hoc, ad hoc

Though I hate much of what is happening, I do savour the ironies that the changing economic circumstances throw at us. What was previously impossible becomes possible, and vice versa; what was previously undesirable becomes desirable, and vice versa. Here's an example. Five years ago, I wrote the brief and was chair of judges for a design competition for the redevelopment of two hectares of canalside wharf owned by British Waterways in Digbeth, called Warwick Bar. It was, and still is, a pretty untidy place; three listed buildings, two of them empty, a concrete batching plant, a steel stockholder in a huge canal warehouse, some industrial units, and a fair amount of buddleia.

We awarded first prize to Kinetic-AIU, a young Birmingham practice, who had designed an ambitious, dense, mixed-use, new-build scheme, value about £100m. Many months of difficult negotiations followed; with planning and conservation officers, to reconcile the big scheme with the management plan of the canalside conservation area; and with Isis Waterside Regeneration, BW's development arm, and the project's client, to meet its demanding sustainability targets. Then came the crash, and everything changed. Isis withdrew from its two big Birmingham redevelopment schemes. Kinetic-AIU closed down, regrouped, and moved in as lodger with a mainstream commercial practice. The buddleia grew.

We had given second place in the competition to FAT, with a very contrasting proposal, for what their director Sean Griffiths termed ad hoc urbanism. FAT proposed initially leaving Lafarge and Clifton Steel in place, and adding a diversity of new parts modestly and incrementally; their drawings showed a 5 year growth, a 10 year growth, and a 15 year growth. The jury liked the idea, but the Isis directors were not convinced by FAT's grasp of development economics.

Fast forward to now. K4, the reinvented Kinetic-AIU, is doing a bit better, and has moved into one of the empty listed buildings on Warwick Bar. Isis, together with two consultants, MAAP and SenseCity, are now inviting arts and cultural agencies to suggest 'early stage ideas for use of sites at Warwick Bar'. Their invitation to an open day says that 'Evidence shows there is the requirement for any future development to retain the existing grain of the area with its dirtier industries co-existing alongside incoming cultural and social sectors. The current turbulent environment for the public and third sector, including the arts, prioritises the call for a closer and more proactive working relationship with developers and owners of land to create the right conditions to bring about new forms of economic and social innovation'.

In February I went to the open day, held at K4's offices. Various artists, arts agencies



and cultural entrepreneurs were going on tours to look over the empty buildings. In the ground floor room where we had judged the competition, the wooden model of Kinetic's 2005 winning scheme was displayed. The proposed new buildings had been wrenched off the baseboard, leaving the listed buildings and lots of space. So, in the absence of any big investors, Isis is effectively doing the FAT scheme; looking for small operators, particularly in the cultural sector, and developing incrementally and ad hoc. In 2005, it wanted to remove Lafarge and Clifton Steel as soon as their leases allowed, and replace them with a film centre, hotel, gallery, offices and restaurants. Now, it is not only prepared for these 'dirtier industries' to exist alongside small studios and offices, but actually welcomes them as necessary; they pay rent, after all. I find this change in perspective very entertaining.

The question, of course, is whether this change of policy is just a short-term pragmatic response to new circumstances, and will be dropped when / if the economy

'recovers'; or whether it is symptomatic of a more fundamental shift in developers' perceptions of what makes a healthy and sustainable urban quarter. I stand by the choice we made in 2005; but in 2011 the rules are different. Will they stay different?

● Joe Holyoak

↑ The industrial units; to be demolished in the 2005 scheme, now being marketed
 ↑↑ 122 Fazeley Street and the Lafarge concrete batching plant

