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Introduction

There is reason to believe that some design movements and philosophies have moral and practical failings which can be directly linked to various societal rifts that go against what is best for western society. There is a significant problem within our cities where there are serious social issues like crime and depression which are taking place on an alarming scale and are increasing in prevalence year on year. According to the Guardian, 'people living in cities have a 21% increased risk of mood disorders' and the 'incidence of schizophrenia is twice as likely for individuals who were born and raised in cities'³.

A part of the cause of this I believe to be the totalitarian philosophies which are responsible for the blatant disregard of the individuals who live in cities and are treated as nothing more than insects who do not have more complex needs like social structure and cultures that underpin their world view.

I believe that it is the result of these philosophies that are responsible for the problems that can be witnessed in our surroundings. Designers and architects have adopted and adapted these philosophies into physical forms and concepts which I think play a massive part in the problems we see in western cities today.

As a result of this, the goal of this dissertation will be to identify the various Ideologies and movements which has led to so much damage being done to western communities.

I will conduct case studies and other evaluations of the things I believe are contributing to these underlying problems. I will evaluate each case on the outcome with regards to its aesthetic qualities and practicality with regards to user interaction. I will also look at the underlying philosophies and the systems of ideas which led to the designs we see now.

Section 1: Architecture

Introduction to Architecture

In any inner city there is little else that surrounds you other than skyscrapers and tower blocks. So, since the issues I wish to tackle are primarily here, it would be reasonable to start with the most prevalent features of a city and the design philosophies that the creators use when producing these buildings.

I think it is sometimes forgotten the things in our surroundings have a significant effect on our emotions and the things we talk or think about. This idea is the reason why the use of tools and theories such as subliminal stimulation, advertising and propaganda are deployed when the government or corporations need you to think about something. This is why you see everything from billboards which advertise products on the side of the road to notifications from social media reminding you to register to vote. Even though you might not notice these

pop-ups they have been directly linked to real world phenomena. An excellent example of this is the record numbers of young people registering to vote prior to the upcoming general election in the UK (2019) and coming up to the US primaries in 2018 when the major social media networks Instagram and snapchat puts out adverts reminding people to vote leading to record numbers of young people registering^{4,5}.

In a somewhat similar way, designers and architects also adopt a widespread use of aesthetic and sensory devices such as colour, shape and noise to control the perception of a given product and how it makes us feel. I believe the use of these devices in design are pertinent to the point of this report.

Although I believe that all designers approach their craft with good intention. What I also believe is that some designers and architects also have values which do not coincide with the needs of humanity. In some cases, putting purity,

efficiency or 'edgyness' above what is optimal for the happiness and self-actualisation of the individuals which are surrounded by these designs which is what I believe the goal of aesthetics in design are.

I will identify the styles of architecture and the philosophies which are responsible for the miserable existence that is living in urban areas. I will begin looking at specific examples which I feel are contributing to the problems I outlined in the introduction. I will be linking the designs aspects to the philosophies from which the architects derive and criticising them from a humanitarian standpoint.

Trellick Tower

Trellick tower^(fig1) is a 31 storey, Grade 2 listed, tower situated in the Kensington and Chelsea borough of London, not a 20-minute walk from where nearby Grenfell tower was situated. Built in 1972, it was planned to replace the social housing in the area⁶.



Fig 1: Trellick Tower (right), London



Fig 2: Ernő Goldfinger stood beneath one of his works

Trellick was designed by an architect by the name of Ernő Goldfinger^(Fig2). He was a Hungarian born architect who moved to Britain in 1919⁷ and was widely known for his contributions to modernist architecture and has many of his designs still standing in Britain today of which Trellick tower is

one of his most well-known. Goldfinger's style and approach to architecture was very much characteristic of the modernist movement.

Modernism

Modernist architecture centred itself around the use of the materials which became abundant during this time period. These included steel, concrete and glass, mostly leaving behind the stone and clay bricks which were used predominantly prior to this period. Modernism also had a very utilitarian philosophy, one of its most famous architects, Le Corbusier, wrote in his book 'Towards a new architecture' about his being influenced by the 'rise of engineering' and spoke of how architecture is limited by the styles and customs of the culture in which you are designing, claiming that "styles are sometimes, but not always, pretty and nothing more". This meant that Le Corbusier and other modernists for who share many aspects of philosophy with him had a rather dull aesthetic outcome in their buildings.

This was not helped by his opinions when it came to the detailing and purity of design. Le Corbusier was of the opinion that 'the primary forms are those which we mostly appreciate'. Meaning that basic shapes such as cubes, cylinders, etc were the most effective shapes when making buildings look good. This was derived from the architecture of some older civilisation's architecture such as the Egyptians and the Romans who used basic shapes such as prisms, cylinders and spheres to form the basic profile or plan of a building. This is in contrast to gothic architectural styles which use highly complex shapes which is thought to need decorations and detail in order to really make aesthetically effective. Le Corbusier felt that this made the design impure since it distorted the geometry in the design of the building⁸.

Although I disagree with him on the point of decorative features there is something to be said about keeping the simplicity of the design.

Simplicity of design enables clarity, which is especially useful when it comes to normal people interacting with the design. There is confidence to be had in easy to understand concepts, it gives audiences more of a desire to interact with the design meaning greater confidence and comfort.

In contrast to this, over complex design can baffle users and scare them away since there is an inbuilt reaction to things we do not immediately understand.

On the point of decoration, I feel that decorative touches that are commonly put on buildings such as ornamentation ^(fig3), balusters^(fig4) and trimming ^(Fig5) can be used effectively as a sort of

punctuation. It can substantially elevate an individual's perception of the building given the association with classical design. Personally, I feel that people can really appreciate the craftsmanship and expertise which would go into decoration more so than the expertise and level



Fig3: Sullivan centre detailing



Fig4: Balcony with balusters



Fig5: Roof trimming

of thinking which went into buildings like Trellick tower or other brutalist tower blocks.

I believe this is because there is more of a disconnect from the architect to the average person in comparison to the disconnect from stone masons and other craftsmen to the average person. I think that this is mostly due to the perceived level of skill, precision and labour that is involved in the manufacturing of these intricate decorations in comparison to the blocky and fairly simplistic design of those tower blocks.

There is something far more relatable about the fine detailed ornaments that we find on churches and cathedrals than the overall concept of a skyscraper that Goldfinger and Le Corbusier were known for. I would be inclined to believe it is a matter of taste, the aforementioned architects were notoriously controversial and are still widely criticised because of their work and some even for their abrasive personalities ⁽⁴¹⁾.

However, I feel there is more to it than that, modernist thinkers who created tower blocks managed to produce something which nobody

cares about. Modern architecture, especially when applied to social housing becomes the victim of neglect and deteriorates to the point where the only decent thing to do is demolish.



Fig6: 1-19 Brown street, Renfrew

Case in point, 1-19 Brown Street^(fig6) in Renfrew near Glasgow. It is a former social housing building which was built in the 60s and has since been demolished.

Tower blocks like these are also a haven for crime. Trellick Tower was a hot bed of crime during the first decade it was open. As reported by the Guardian, "By 1972, the social consequences of tower blocks were dawning on city planners, but it was too late, Trellick was completed. Within months tenants were begging

the council for emergency measures to deal with the vandalism, burglaries, muggings, caretakers strikes, rubbish and ankle-deep floods. A pensioner collapsed and died after broken lifts forced him to climb six flights (of stairs to get to his flat)" ⁽¹⁰⁾. This is obviously not helped by lack of government support in dealing with criminals. Either way, the only reason why families with children have to live in such proximity to these issues is due to the concentration of people inside a single building and the layout making it very difficult to police. The issues present in this tower block at this time were difficult to address given the lack accessibility for police and ambulance services. The design of the building meant navigation was highly dependent on the use of elevators. Without them, the only way to navigate the 31 floors was through the use of the stairs. Which would have taken longer and would have been exhausting for any paramedics or police officers trying to solve an incident on any of the higher floors. Also, would have been very dangerous for paramedics to bring an injured

person back down the stairs, risking the lives of the paramedics and the patients.

The rise of Glass

Throughout the 20th century, the use of glass had become popular in the construction of skyscrapers. In all major cities worldwide, be it London, New York, Dubai, Tokyo or even the Capitals of economically smaller countries like Tashkent (Uzbekistan). The use of glass skyscrapers has become increasingly more popular as the world has become more interconnected in line with the increase of globalisation, International trade and tourism.

The Glass skyscraper is a true symbol of globalism, undermining the significance of the local in favour of the uniform international styles. I feel that the invasion of foreign influence into London has led to the degradation of life for local people in more ways than just the aesthetic. The increase in use of globalist styles coincided with



(Left to right fig7, fig8, Bottom fig9)

The above three photographs were taken in 3 different cities with three radically different cultures. Yet the architecture makes them indistinguishable through the use of similar architectural styles and through the use of same materials of which glass is dominant closely followed by concrete.

the cultural degradation of inner-city life in London. The use of glass towers has made the inner parts of different cities virtually indistinguishable from other cities around the world and I believe this has a negative impact on the local population and its internal cohesion. I think that the high rate of perceived cultural degradation, caused by globalism, which is

perceived by the people who live in inner cities who do not directly benefit from it, these typically include the poor and working class, being angered by it and this leads to lowered happiness and nationalist surges⁽¹¹⁾ which are visible across Europe in the form of Lega Nord in Italy, the election of Viktor Orbán in Hungary and Brexit in the UK.

International co-operation, especially trade, is crucial for the preservation of the period of peace we find ourselves in at the moment. However, the creeping of the corporate and international culture into or the replacing of the national traditions of any country will not be good for civil temperament.

Glass does not make for the most aesthetically effective buildings either. Glass has a very cold, hard and unapproachable quality when it is used in the manner it is quite often used in with in cities. It can make those near the building feel uncomfortable, it can make people feel watched or even nauseous due to the reflective, untextured and transparent characteristics of glass. As a result, this makes the space outside the glass buildings one that nobody wants to use, rendering it useless for social spaces. This is why public spaces such as PPG Plaza in Pittsburgh and La Défense plaza in Paris make less than ideal social spaces that people only really stick around in when there are special events on. Both areas are mostly used by office workers as a means of getting to their cubical in one of the

nearby office buildings, both lack the informality to justify using as a social space.



Fig 10: La Défense plaza, Paris



Fig 11: PPG plaza, Pittsburgh

Section 2: The Public Space

Places like Trafalgar square in London and Plaza Mayor in Madrid do not have the same problems as the glass centric spaces which I mentioned in the last section. These spaces feature a more classical architectural style which make use of stone and decorative masonry to create a comparatively warmer space than the ones more heavily relying on glass.

These spaces also tend to be more culturally significant, particularly Trafalgar square.

Trafalgar square features the British museum, Nelson's Column and many other landmarks which help with attracting people into the square. A large proportion of these spaces require special events to bring people in such as the PPG plaza mentioned in the previous section, this space is fairly quiet until an event such as the Christmas tree lighting is put on. The fact that spaces like Plaza de mayor and Trafalgar square are so busy all year round is proof that they are an effective use of cultural and social devices and ultimately make people happier.

The nearby businesses, buildings and landmarks in both locations define an active and permeable membrane around the square which means people move in and out of the square to go and do other things like look at artefacts in the museum, buy books at the nearby bookshops, etc. Meanwhile, in the case of Trafalgar square, the space has very well positioned steps and fountains on which tourists and Londoners can sit and socialize; to satisfy the logistics of the crowds, a fairly large open space surrounds these social sectors which allow for reasonably large amounts of people to move around from landmark to landmark to do other things, congestion is a big deterrent when it comes to public spaces especially those which are supposed to facilitate social interaction.

The PPG plaza has some good use of social devices, its only let downs are the fact it is culturally unimportant which means people do not get drawn in as much from outside. There is also the question of the use of bad architecture for surrounding social spaces. Which means people when they get into the space, they are

somewhat uncomfortable and do not want to stay. But it does have some good use of social devices like tables, chairs and fountains which can be used to entertain children and accommodate families.



Fig 12: Plaza de Mayor, Madrid

Introduction to Public spaces

Public spaces are an important part of civilian life in all countries around the world. They are the physical manifestation of the common good, crucial to the cultural fabric of our nations and have a massive effect on the social entropy within our societies.

Public spaces mainly come in the form of streets, squares, plazas, shopping malls and parks. They will be a large part of what people see from day to day which makes them incredibly impactful when it comes to the local culture, the happiness of the local population therefore impacting things



Fig 13: Trafalgar square London

right down to crime rates and substance addiction.

In order to make an affective public space there are a number of different devices and techniques you can use to make the space more pleasant to be in. These come in many different forms.

Including social spaces and furniture like benches or café statues and monuments which can be interacted with such as 'The Ladder' by Sergio Bustamante ^(fig14) which is a really good example,

in my opinion of an interactive statue or monument. Local businesses and points of interest also make for more interesting spaces such as the use of the British Museum and Nelson's column in Trafalgar Square.

There are also more foundational civil design techniques which I think help make spaces approachable and less ugly. These are things like the arrangement of buildings and trees to the surrounding architecture, which I have already spoken about in the previous section.

The arranging of buildings help makes them more approachable and the surrounding space more enjoyable to be in. Buildings help define the spaces in which we inhabit, this important for the sense vibrance and goings on. In turn this will make the spaces more inhabitable and more attractive to shops and businesses which then attract citizens which make the space more of a social one. Buildings also give the space purpose and meaning. Like I just mentioned, buildings can accommodate business which attracts people, but they are quite often some of the best

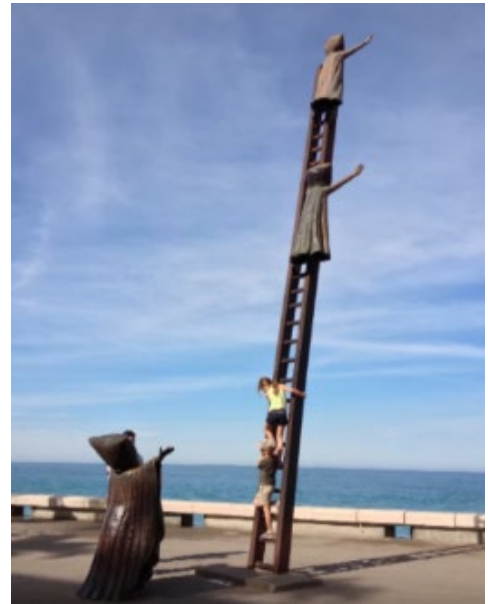


Fig14: Children climbing 'The Ladder' by Sergio Bustamante

reminders of the local or national culture that anyone sees on a day to day basis.

For example,

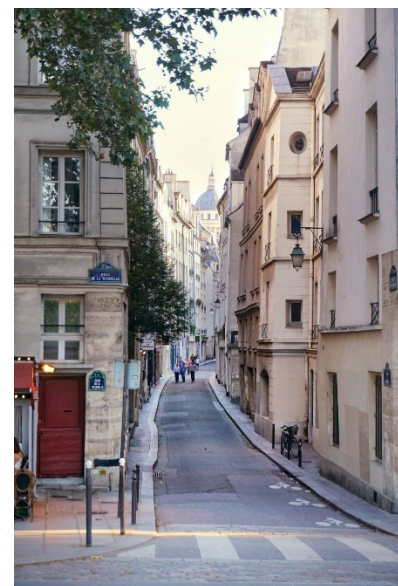


Fig15



Fig16



Fig17

These three examples are from three different cities around the world. Each with their own distinct culture and by extension their own distinct street aesthetic.

The first image, clearly French in its cosy sizing which would signify age and its use of Neoclassical and Baroque styling which was born out of France's history as a rich nation and long-time global power.

The second is the famous Regents Street in London which was planned after the great fire of London ⁽¹⁴⁾ and after a few iterations ended up following a de facto line between the working classes in Soho and the upper classes housed in Mayfair ⁽¹³⁾.

The third image is of urban Japan, which gained the bright screen lit aesthetic of wall street on the back of the booming economy during the late 20th century and took heavy influence from western culture during the occupation post 1945 up until 1952 when occupation ended. ⁽¹⁵⁾

Each space has its roots in the history of the nation it presides in. With bits of its history and culture intertwined with the surrounding architecture. This gives deeper meaning to the spaces in which citizens find themselves in and reminds them of their heritage and the common values which they share with their fellow citizens. This is why it is important to savour the more traditional design styles over adopting the more contemporary modernist view especially in the public realm.

Classical Architecture

The use of traditional and culturally relevant architecture in public spaces has been somewhat of a theme throughout this enquiry. The use of older architecture styles such as Baroque, Renaissance, Romanesque or Georgian can be described as classical architecture. These styles are all loosely based around architectural styles from the Greek and Roman periods and from the teachings of Vitruvius⁽¹⁶⁾.

Classical styling is generally decorative commonly using finely detailed etching and sculptures which usually have some cultural significance. Given the influence of the Greek and Roman styles, structures such as domes and columns are commonplace. You can see the similarities in the different types of architecture when you compare them side by side. (fig 18,19,20, 21)



Fig18



Fig19



Fig20



Fig21

These buildings are (in the order shown) the Colosseum in Rome (080 AD ⁽¹⁷⁾), Parthenon on Acropolis in Athens (432 BC ⁽¹⁸⁾), the older section of the Royal Ontario Museum in Ontario Canada (1912⁽¹⁹⁾) and Arch Street Presbyterian Church in Philadelphia (1855⁽²⁰⁾).

The significance of these buildings in this enquiry are the nations in which they are situated. The older buildings are a signifier of once powerful states whose cultural impacts are still felt today and how their styles have been adopted by the likes of George Washington who were pivotal in the founding of the United States. He used these styles which are symbols of these great republics to show their vision of the future of the united

states. This gives these architectural styles special cultural significance in the context of the United States.

Civic design in America

Given I have highlighted the significance of the Greek revival styles which are almost a part of the foundational philosophies which built the U.S, why do not we see them used more often in typical American civic design and architecture and what is being used instead.

Firstly, the style of neoclassic architecture typical of the U.S is still reasonably common. There are still buildings which have been built in recent years that reflect the styles that characterized early U.S history. A good example of this is the Schermerhorn Symphony Center in Nashville ^(fig22) which is a Greek revival concert hall which

opened in 2005⁽²¹⁾ and closely resembles the architectural styles seen in other significant cultural American buildings like the Capitol building or the U.S Supreme Court.



Fig22

Ferguson, Missouri

However, in most typical public spaces in America the styling tends to be far more modern and less accommodating of pedestrians. For example, this street in Ferguson, Missouri (Fig23)

This street, using the standards I earlier in this article judged the PPG plaza and other spaces, is very poor in terms of its design. The street is incredibly wide and has different sized buildings on each side of the road which makes the space



Fig23

look uninhabited and run down, a side effect of a poorly defined space. The pavements at the side of the road are very narrow which makes them incompatible with social uses meaning people do not tend to stay in this space very often. This in turn leading to the businesses on this street to close down, like the empty shop on the near left of the image.

In background research, I found that Ferguson is a troubled town. The town has a very poor population with 21% of it living in relative poverty and the median household income is (\$45,701 in 2017) ⁽²²⁾ 28% lower than the national average (\$63,179 in 2018) ⁽²³⁾. Ferguson also had severe



Fig24



Fig25

riots in 2014 as a result of a police shooting of an unarmed young black man named Michael Brown who was found to have stolen a pack of cigarettes from a local convenience store ⁽²⁴⁾. This type of incident is not exactly rare in the context of the U.S as a whole, examples such as Trayvon Martin ⁽²⁵⁾ immediately spring to mind. I feel that these incidents are caused partly by highly stressed police personnel who are forced to work in dangerous neighbourhoods which are made up of

difficult to navigate housing blocks ^(Fig24) where criminals and gang members can come from anywhere, the same issues I spoke of when I discussed Trellick tower (pg6,7). *Figure 24* shows the neighbourhood where Michael brown was shot. The way the buildings are laid out and the architecture of the building themselves is clearly derived from the works of Le Corbusier ^(fig25). It uses large multi residence housing blocks which

are arranged in correspondence with surrounding roadways.

Section 3: Closing Topics

Deconstructivism

Returning to an example I used earlier, the Royal Ontario Museum in Toronto. The Royal Ontario Museum ^(fig20) is a Romanesque revival style building built in 1912 which has seen a handful of updates since its opening. These expansions include a piece of architecture designed by Daniel Libeskind which is called the ‘Michael Lee-Chin “Crystal”’⁽²⁶⁾ (Fig16, Fig27) named after the business magnate and philanthropist who is from Ontario.

The addition to the museum building was finished in 2007 and is made from glass and aluminium with a steel support structure.

It is widely controversial with some hailing the angular design as a monument ⁽²⁶⁾ and others putting it in with the ugliest buildings in the world ⁽²⁷⁾. However, I do not wish to criticize the actual design itself. I think the context in which the

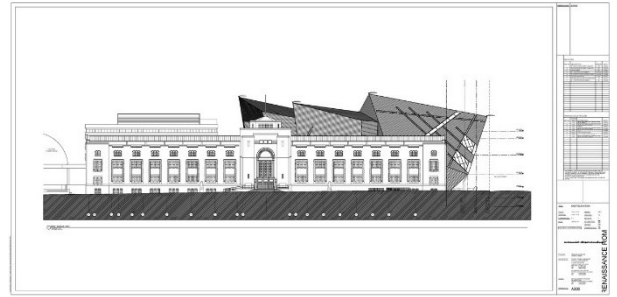


Fig26



Fig27



Fig28

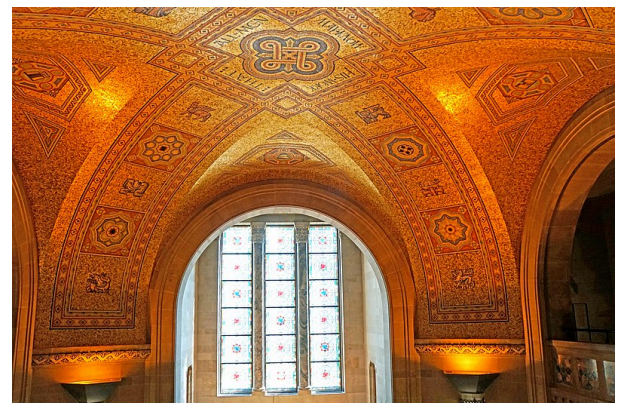


Fig29

design is used is more of a problem for me than the design itself.

The ROMs original building was a masterpiece in fine craftsmanship and has some quite deep cultural ties to the local area. When an architect who is asked to design an extension to this significant building does not make any effort to blend it to the aesthetic of the rest of the building it can be construed as arrogant.

The Crystal is overall dismissive of the fine qualities which the old Romanesque building features such as the detailed gold ceiling tiling (Fig29) on the interior and the beautifully punctuated exterior walls (Fig28) which give it a royal aesthetic.

Post-modern architecture

Postmodernism is an art movement which appeared in the late 1960s, it formed from a reaction to modernism after increasing criticism of the doctrines of modernism were too rigid, bleak and formal. Post-Modernism incorporated a more stylistic and decorative approach to

architecture, it uses more colourful and elaborate use of shapes which gives rise to more illusory looking buildings.

Post-modernism is a very divisive movement, it has strong support in the art community ⁽²⁸⁾ even though it is quite heavily scrutinised from a diverse range of intellectual thought ⁽²⁹⁾ ⁽³⁰⁾.

The foundation of postmodernism is the deconstruction and denial of current systems which were founded in reason, logic, tradition and empiricism. Post-Modernism seeks to undermine or destroy all Meta-Physical concepts and any Grand Narrative style structures within our societies ⁽³¹⁾ ⁽³²⁾.

In terms of art and design, Post-Modernism will manifest its-self in a few different ways. In the fine arts it will come in the forms of Expressionism which uses unreal looking aesthetic to convey emotion and generally abstract concepts. In the context of Architecture and physical design, like product design, it will manifest in a more surreal way. Using illusion and bizarre techniques to try and defy physical reality.

One of the best examples of textbook postmodern architecture is the Sharp centre for design located in Toronto as a part of Ontario College of Art and Design (OCADU).

The sharp centre is a building suspended above one of the university buildings in Toronto. It has a black and white pixelated façade and is supported 26m above ground by 12 coloured legs^{(33) (35)}.

As is to be expected of Post-Modern design it is fairly controversial. Most criticisms include comments about its inappropriate styling given the way it does not fit its surroundings⁽³⁴⁾.

Most criticisms of a single post-modern style of building can be applied to most of them. They all share similar arrays of problems mainly relating to the way the architects approach the core meaning of the things they design. I feel that the things you make should either serve a purpose or have some depth of meaning. In the case of the sharp centre, its utterly pointless. It fails to add anything of value to wider architecture, art or the local community. It's simply a vapid display of deviance and hubris. The designs singular purpose is just to be different with very little else underpinning the design.



Fig30



Fig31

However, just being different or original is not necessarily a bad thing on its own. But I do feel that originality should not be pursued at all costs. I think the design of this building would be significantly better in my own opinion if the architects had paid more attention to local culture and made the design more relatable to the local population.

Design Assimilation and local cultures

Assimilation is a hot topic in politics these days with the problems caused by multiculturalism being realized by the populations of many western countries. This has led to heightened tensions between groups which have different cultures and can lead to the disillusion of the native groups when external cultures dilute, for lack of a better word, the local culture leading to inflamed tensions ⁽³⁶⁾. This was even recognised by mainstream politicians in the UK when David Cameron declared that “State Multiculturalism has failed” in 2011⁽³⁷⁾.

As a designer I feel that we have a duty to do what is in the interest of the wider society in which we operate. In the case of this particular issue, we have a duty to promote our local culture whether it be the Welsh culture or Wider British culture within our society. This should also apply to other cultures too. If you were to design for something to be sold in France, you should design it to fit into French culture.

The goal of this would be to strengthen the common cultural reference points which bind our societies together hopefully making our nations citizenry more cohesive and happier as a whole.

Modernism and Post-Modernism are, as I have hopefully demonstrated, antithetical to this goal. They both aim to degrade our cultures.

Modernist like Le Corbusier wanted nothing but for citizens to be nothing more than to turn citizens into Consumer/Workers and make them live in concrete ant heaps. And the Post-Modernists wish to destroy anything meaningful which citizens can identify with. Both of these will lead to degraded societies in which either the only value is productivity or lead to a society which values nothing at all.

The future: New Urbanism

The New Urbanist movement, also known as Neotraditionalism, is a new architectural and civic design movement which arose in US during the 1980s to replace the low-density urban sprawls had been previously used all over the united states.

Its core traits were based on the design strategies which had been used all over the world prior to world war 2. The main ones include concepts such as walkable streets and public spaces designed to accommodate social interaction adopting many of the features I credited to Trafalgar Square earlier in the enquiry such as proximity to businesses and also residential areas.

The New Urbanists core tenant in their philosophy is that cities should be designed for the pedestrian and the cyclist rather than the car or bus. Attempting to make travel distances from housing areas to major service sectors as short as possible. This would be done through the

reduced prioritisation of roads, instead, prioritising underutilised civic design concepts such as the shop front houses and courtyards.

The development of the public space is the highest priority. The goal of new urbanism is to make plazas the centre of public life in future cities.⁽³⁸⁾

In my opinion, the New Urbanist movement is the best existing solution to the woes of urban living. Urban living has been far too dominated by lack of decent public spaces and the outcomes of bad doctrines or civic design and architecture and New Urbanism does the most to address all of the issues I have identified with living in a modern city including the lack of social spaces, bad architecture and promotion of local culture.

New Urbanism is not a very widespread style at the moment, particularly not outside the U.S. You will find it mostly in wealthier and more tourist orientated areas in Florida, California and in most major American towns and cities.

An example of this concept in action is in the holiday resort of Seaside in Florida. (Fig32) Founded in 1981, it was converted from a private resort into a small coastal village using the methods described by the New Urbanist movement.

Seaside is very good evidence of the success that New Urbanism can be since the demand to live in a place like this is such that plots when sold in 1980 costed in the region of \$15,000 and have inflated mostly due to demand rather than development to \$1 Million for 1 plot.⁽³⁹⁾ Some plots do vary given the level of development, but the primary driver is demand.



Fig32



Fig33

A more local to Wales example in the UK is the town of Poundbury, Dorchester (fig33) which was founded in 1993 and features a somewhat British Version of the concept of New Urbanism.

Poundbury is an experimental town in West Dorset which was designed on the principles of Prince Charles who was a strong opponent of the post war styles such as Modernism and Post-Modernism. The Princes key principles included

the use of architecture which reflected the local character and identity, integration of affordable housing and retail or other employment opportunities and a focus on the walkable community. Which makes it very much similar to New Urbanism but not explicitly the same.

The success of Poundbury has led to the employment of roughly 2,850 people in the local area and housing of 3,800 in a mix of private

ownership and rent. It is also growing, expecting to reach a staggering 2,700 homes by 2025. ⁽⁴⁰⁾

The combination of the focus on the pedestrian, the promotion of local culture and the use of better architecture are all major contributors to why I think it is that best way we have of improving our inner cities and reducing the despair that those problems cause. The best course of action with regards to this is to promote the ideals of New Urbanism in the way we plan our towns and cities from now on.

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