

THE SHARON THEATRE

*The city of Netanya and the revitalization of the
cultural and urban tissue.*

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INDEX

<i>Preface</i>	4-5
<i>Abstract</i>	6-7
1. Netanya	
1.1 <i>Netanya's physical attributs.</i>	8-9
1.2 <i>Urban Fabric: Incubation & first plan.</i>	10-13
1.3 <i>The human factor: Aliya & Population.</i>	14-19
1.4 <i>Neighborhoods.</i>	20-21
1.4.1 <i>Residential Evolution -Method of development.</i>	22-25
1.5 <i>Netanya's Industry.</i>	
1.5.1 <i>The tale of the land.</i>	26-29
1.5.2 <i>The Diamond industry.</i>	30-33
1.6 <i>Touristic & Cultural infrastructure.</i>	
1.6.1 <i>The Hotels & City policy.</i>	34-37
1.6.2 <i>The Promenades</i>	38-41
2. The Sharon Theater.	
2.1 <i>Historic overview.</i>	42-45
2.2 <i>The Theater's surroundings.</i>	46-47
2.2.1 <i>Urban typologies- Netanya center.</i>	48-51
2.3 <i>Reclaiming a city's identity.</i>	
2.3.1 <i>Historic Preservation, Overview.</i>	53-54
2.3.1.1 <i>The benefits of Historic Preservation.</i>	55-57
2.4 <i>The Creative Class.</i>	58
2.4.1 <i>Attracting & Maintaining a Creativa Community.</i>	59
2.4.2 <i>Planned Art Districts</i>	60
2.4.3 <i>The Benefits of a Creative Community.</i>	61
2.5 <i>The Co-Operation of Historic Preservation & Creative Economies.</i>	62
2.5.1 <i>Converging Values.</i>	63
2.5.2 <i>Conceptualization.</i>	64
2.5.3 <i>Evolution.</i>	65-67
2.5.4 <i>Typology.</i>	68-69
2.6 <i>Synthesis.</i>	70-71
3.0 Theater Extended Renovation Case Studies:	
3.1 <i>StoryHouse, Chester, U.K.</i>	72-79
3.2 <i>Politeama Ccultural Center, Canelones-Uruguay.</i>	80-85
4.0 Proposal:	
4.1 <i>Method.</i>	86-87
4.2 <i>Analysis.</i>	88-89
4.3 <i>MasterPlan.</i>	90-91
4.3.1 <i>Sharon Theater.</i>	92-93
4.4 <i>architectural elaborations.</i>	94-107
5. Bibliography.	108-113

PREFACE

Restoring a Building to its former function is known to be both demanding and risky especially in complex ,un-adoptive, dense urban fabrics.

The task of reinterpreting the role of a building to contemporary needs is to take into account more of the social context around it and just structural and appearance considerations to guarantee the best possible outcome.

My work is to bring about that in some cases the restoration of a buildings surroundings has no less impact than the building itself.

Sharon theatre, a Netanya is to return to its original provisioned use as a cultural productive pivot in the city of Netanya. It will be composed of different constructed elements, in a manner that will permit its function to adapt to the needs of the city's habitants.

It will generate a cultural and economic focal interest point inside the city which will resonate all over the country. It will attract artists and crowds from both.

The cinema will host many different functions such as: Atelier, galleries, shops, theater, cinema, congressions, fairs etc.

To fulfill its potential the building will take advantage of all existing urban tools in its surroundings, and in case of need will generate new urban proposal.

The Sharon theatre will retake its place as cultural pump of social integrating machine, pumping new life to a tired eroded urban texture surrounding it.

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ABSTRACT

Any given city is composed of different macro functions generally articulated as residence, commerce and industry, those clusters interactively coexist nurturing each other and providing a livable environment for the city's inhabitants. Over time changing in scale and function those clusters sometime overlap or exchange their physical qualities in accordance with contemporary technological development or different social needs. In some occasions it is not uncommon to witness a relic from a different time and function that managed to survive the natural urban evolution of its surroundings. Those places more than often represent a value that is not only inherited to their physical form but may have taken roots in the hearts of the generations who founded it, or holds a nostalgic value which sustains its existence-The value of memory

When memory intertwines with architecture rises the opportunity of renovation. Those landmarks hold a secret that has proven to defeat the cruelest title waves of time and merit the study of their identity

This study takes the example of the Sharon Theater which dwells in the midst of the Israeli city Netanya, a city founded with a clear vision of agricultural prosperity and strong cultural aspirations. Sharon was founded under the vision of anchoring the city as a national cultural center presenting the avant-garde of the theater technologies of the time and completely out of proportion to the 20 year old city that hosted it. In the mid 80's it has lost its value as a theater and has been closed for public since

Netanya today stands in a point in which it has completed extensive development in the outskirts of its territory both in residential quarters and industrial areas, it seems that many eyes turn toward the older center neighborhoods for future investments and renovation

Sharon theater ,while remaining still and slowly eroding in time, witnessed its environment change color and shape and finds itself today sitting on a crowded square benefiting from a strong flux of movement in all hours of the day, due to retail tourism

or even casual strategic passage. Its façades even engulfed by bigger more impressive structures maintains their strong connotation to the story of the city's history

The challenge of renovating the building lies therefore not only in the physical reconstruction of the building but in the integration of the building into its new surroundings and the introduction of new attractions that may appeal to different varieties of crowds Such a study could easily prove worthwhile economically, and promise a long healthy duration of activity rich with frequent attendance, diverse cultural attractions and most importantly contemporarily competitive

The strong potential of reviving the theater could easily spark a new type of population migration back to the city center and revive the dynasty of the Netanya's old streets with new life, thus the co-operation of historic preservation and the attraction of new creative young minds becomes a useful tool for urban renovation strategy. The study of the strong relation between the two proves a fruitful relationship which even though has proven to function in many cases has yet to become a formal strategic tool in the toolboxes of urban renovators

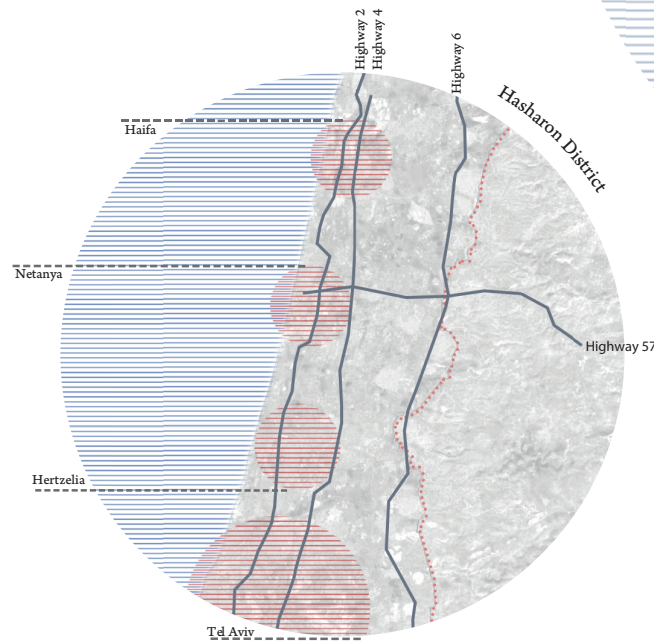
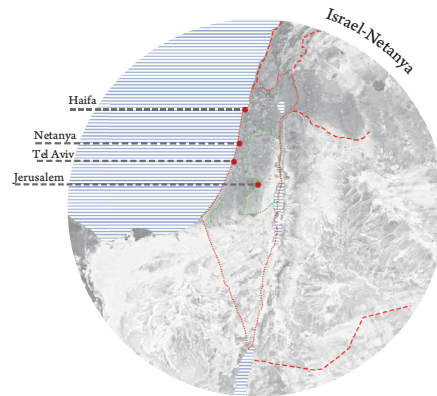
NETANYA





PHYSICAL ATTRIBUTES

Netanya is a city in the Central District of the state of Israel, Named Sharon.
 Situated on the coastal plain on the shores of the Mediterranean Sea.
 The beach is characterized by high limestone cliffs along the entire coastal strip of the city.

In the Sharon region, the seventh in size in its population of the cities of the State of Israel.
 Was founded by the “Bnei-Binyamin” Zionist group in 1929 as a community of small Agro-Settlements and orchards, and was declared a city in 1948.

The city is named after the philanthropist “Nathan Strauss”, who contributed greatly to Zionist causes, including the founding of the city of Netanya.
 It is also known “the capital of the Sharon”, because it is the largest city in the Sharon region;
 As well as the Diamond City, due to its developed diamond industry in the past.
 As part of a campaign to brand the city, Netanya was declared the “Sports Capital of Israel” in 2007.
 The city holds the esteemed number of 270,000 habitants as for 2015 in a density of 7,161 habitants/square meter.
 Physically the city spans for 29,040 square meters in a long and narrow strip (roughly 2 by 15 km) along the sea-line. Netanya is situated on top of the shore cliffs at a medium elevation of 28 meters above the adjacent sea level.



-  Highways
-  Netanya city layout
-  Netanya's industrial areas
-  Adjacent satellite settlements

URBAN FABRIC

Incubation of a city

Netanya was founded as a small agriculture settlement in 1929, The idea to create the settlement of Netanya was drawn up at a meeting of the Bnei Binyamin association in Zikhron Ya'akov. The location was decided upon near the ancient site of Poleg, and it was decided to name it in honor of Nathan Straus a prominent American merchant and philanthropist.

The settlement started on a small 1.4 square km piece of land purchased by the Bnei Binyamin foundation on the "Norea Hill".

Israel was not yet founded as a state in those years, yet held many Jewish settlements mostly agricultural communities dispersed all over Palestine. As many other communities so has Netanya flourished as an agricultural (orchids) community formed of 5 settlers and their families. The settlement kept growing with many new arrivals of European and South African immigrants.

In the following years, Netanya continued to grow, with the first kindergarten and shop opening in 1930, and the first school in 1931, by which time there were 100 settlers.

By 1933 a British architect by the name of Cliff Holiday, drew the first development plan for the city of Netanya as tourist resort city. The first urban plan for the city, saw it being divided into three main functions with a tourism district along the coastline, housing, farms and commerce in the center, and agriculture and industry to the east.

The "Moshava" (Settlement) as it was then has continued to grow in 1934, when the first ship of illegal immigrants carried 350 to Netanya's shoreline. These operations continued until 1939, with over seventeen ships landing near the city, being aided by the residents of Netanya. Whilst flourishing agriculturally, 1934 also saw the city diversify with "Primazon" opening the first factory there, producing fruit and vegetable preserves. Following this,

the first industrial zone was set up, whilst the "Shone Halahot" Synagogue was built and the "Bialik" School, the first school, inaugurated.

As the settlement continued to grow, 1937 saw the cornerstone was laid for a new commercial center, the establishment of the "Ein HaTchelet" neighborhood, and the connection of Netanya to the Tel Aviv to Haifa road. In 1940, the British Mandate government defined Netanya as a local council of which Oved Ben-Ami was elected head of. Expansion continued after this point, with the settlement of "Neve Itamar" created near Netanya in 1944, later becoming a neighborhood, and the first high school opening in 1945.

In 1948, following the withdrawal of British forces from Netanya and the 1948 Arab-Israeli War, a large military base was established in the city.

When the fighting calmed down, Netanya was designated, on December 3, 1948 a city, the first city to be designated in the newly established State of Israel.

At this time, the city had 9,000 residents.

¹.Netanya Museum, Beit Fisher; Online archives: Netanya a city from sands 2004.

Looming the first layout

In 1933 the plan was published by the company "Hanotea" concession areas. The arguments about what to do on the sands began in 1932, when many argued that the direction of an agricultural settlement should be continued and planted in the sand dunes of windbreaks, eucalyptus trees, cypress trees and other trees.

Ben-Ami, however, envisioned Netanya as an urban centre of the entire Sharon district. "Hanotea," which Ben Ami headed, turned to the English architect Clifford Holliday to design a garden city, similar to neighbourhoods he had already planned elsewhere in Israel. The concession lands were transferred to the Company. This is how Netanya began developing the urban part of the moshava alongside the agricultural sector. The construction was slow, perhaps because most of the buyers did not make it to Israel, but that was the basis for turning Netanya into the centre of the district.

The outlines of the Netanya plan are not similar to those of a purely agricultural moshavah, although the area of the orchards has occupied a large part of its territory. The most prominent were the non-agricultural land uses, both public and private, as well as the width of the main roads and the external design as a whole. Among the land uses we find a hospital, a market and shops, a workshop area, a hotel, parks, a stadium and a number of public lots.

The street model is prominent in its design and size. The width of the road reaches 15 meters, twice as high as the standard in the rural settlement. The pre-allocation of areas for hotels, kite, industrial, craft, commercial and medical services is incompatible with the target of an agricultural colony.

2. Netanya Museum, Beit Fisher, Online archives: Clifford Holliday and the city plan.

In 1934, the High Commissioner visited Netanya, Sir Arthur Wauchop, at the same time Ben-Ami asked to declare Netanya as a city-building area and to give the Netanya Council the authority of the City Building Committee.

The governor of the province and the legal advisor of the Mandate government objected to the move, claiming that the settlement was still too small in terms of the size of the inhabitants, yet Wauchop decided, and on October 4, 1934, the Gazette published the official Mandatory publication that Netanya was granted the status of a village, And ownership of the public areas of the city.

The next stage was the preparation of an outline plan that relied on Holliday's plan in part. In the plan, which was approved in 1936, the sand dunes were transferred to the Netanya municipality, thus giving further impetus to the development of its urban part.

As a result of this decision, the city's status was also strengthened in the entire region. The offices of the Mandatory City Committee were transferred from Tul Karm to Netanya, and in 1937 the British District Officer (who was then Chizik, Ben Menachemia) was also transferred. also resulting in an increase in the city's population, its economy grew stronger, and in 1940 Netanya was given the status of a city council because it was a town in every aspect. It was another step on the way to turning it into an urban centre.

(From: Shmueli, Avshalom and Baruh, Moshe, 1982, book Netanya, published by Am Oved).



1.3

THE HUMAN FACTOR

Aliya

Netanya counts 207,000 habitants as to 2015. That is a relatively impressive number considering it was founded by a 100 settlers in 1929. In 88 years the city grew exponentially from a small agricultural idealistic settlement into the capital city of the district. In the effort of understanding the growth rhythm of the city there is an important social phenomenon to analyze.

“Aliya”:

The idea of a Jewish state has been present in Jewish communities for many generations all over the world, a notorious house hold saying “Next year at the rebuilt Jerusalem” continuously repeated in prayer at every Jewish heart and spirit reflecting the state of mind in those communities.

The reality of the Jewish state started taking form at the end of the 19th century in small immigration wave of pioneer families of settler traveling from various parts of the world to Palestine to settle and nurture the ideal.

Those immigrant waves have taken the alias “Aliya” (the act of going up= spiritually).

Aliya wave became more and more frequent as time passed and with different international occuring crisis, such as the first and second world wars, the fall of the soviet union and many other.

In the 20th century the Zionist movement placed immigration to the Land of Israel as the main goal of its work. One of its leaders, Theodore Herzl, believed that the movement to immigrate to Israel would be mainly by virtue of ideas and consciousness, and thus wrote in his book *The State of the Jews*:

“There is no strong or rich man in the world who can drive a people from one country to another, only an idea will do it.” We read in every way: “During the long night of their exile, the Jews did not cease dreaming their dream. Now is the time to show that we can turn the dream into a bright idea.”

In 1948 Israel declares its independence and as a fundamental principal The State of Israel's Law of Return gives Jews and their descendant's automatic rights regarding residency and Israeli citizenship.

The social, economic and demographic impact of the different Aliya waves were growing stronger as the immigrant numbers continued to rise. For example in the immigration boom of the 90's Israel received as new citizens close to 900,000 former soviet union refugees (approximatly 40,000 settled in Netanya).

Those families had to be settled in those stressful times in temporary mobile housing project area for the duration of time neede for the state to help them settle indefinately. Domestication appart occupation is scarce and in the example of Aliya from the soviet union medical doctors were found cleaning hospital corridors while learning the language and keeping their families afloat.

In the case of the Ethiopean Aliya, the challenge was very much different. the numbers were smaller which made it easier on the phiscal aspect of integration, Yet the margin was found on every other level to be overwhelming. Margins in education Literate capabalities and awareness for a post industrial society were fundemantals not much familiar to a normal houshold.

In short Netanya as a mediem-large city in the state of Israel had to confront these types of social challanges redefining her ,time and again, as a richer better society.

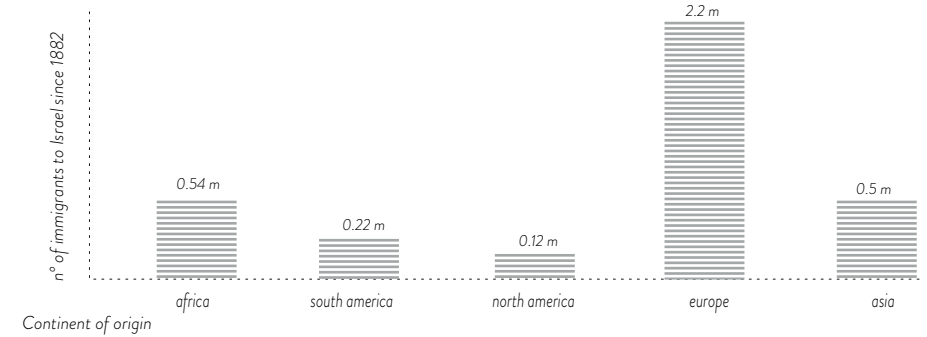


Figure 6: Aliya immigrants to Israel by continent. 1882-2010.[3]

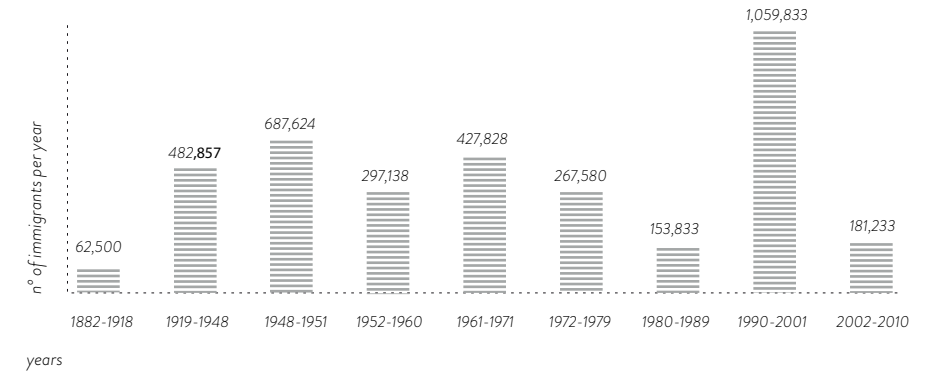


Figure 7: Aliya immigrants to Israel by year. 1882-2010.[3]

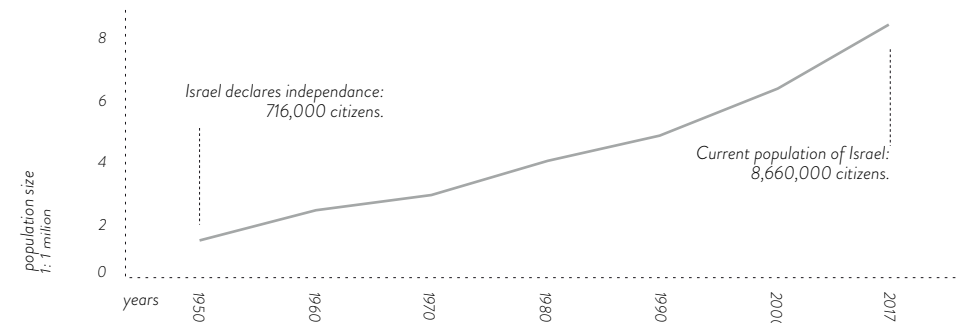


Figure 8: Israel demographic growth 1950-2017.[3]

3. Israel Central Statistics Institute, Israel Demographics report 2010.

Population

Netanya as an city in the state of Israel holds a part in the responsibility of accomodating her share of the immigrants the state hold so dearly.

Wave after wave of immigrants in different periods of time have reached the shores of Israel, some particularly in the shores of young Netanya seeking feguge in holy state of the Jews. The frequency and intensity of the immigrant waves have created a very strong diversity profile for the city, one that resulted in discrimination and internal dispute of culture. Those differences dissepated in time and are no longer a determinating character in the quotidianl life in the city. Netanya's last immigrant wave was 1995, the ethioean immigration wave in which it accomodated 6,000 of ethioean civilians with a vast margin in education, social awarness and capacity to understand contemporary profesions.

The integration of the ethioean community into the local traditions and standards was not an easy struggle and a one that yet lingers all over the country.

the wave before was originated in the Soviet Union, oveall in much bigger numbers and quite a different struggle. in the case of the Soviet immigration Israel accepted 1 million immigrants in the span of 12 years (approximanty 20% of the states population at the time),

Soviet immigrants arrived with the equivalent of nothing in private capital yet a fairly large percentage of the immigrants held degrees in high accademic establishment and many accomplished advanced professions.

In the past years Netanya sees a strong tendency of french jewish families to immigrate. For many reasons Netanya has become the latest trend of french jewish families. That recently gives the city a french new cultural color and refreshes the local diversity. The French immigrants are not considered a wave sense there is direct government interference in their arrival and no mass immigration occurred. Even if 12,000 new residents is no small number they arrived on private means and little by little accumulated a relatively substantial number.

4. Netanya Statistics civil report, 2014.

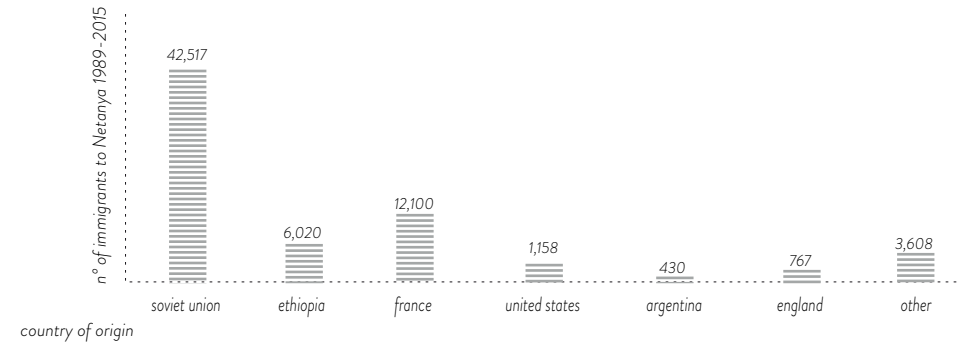


Figure 9: Aliya immigrants to Netanya by country. 1882-2010.[4]

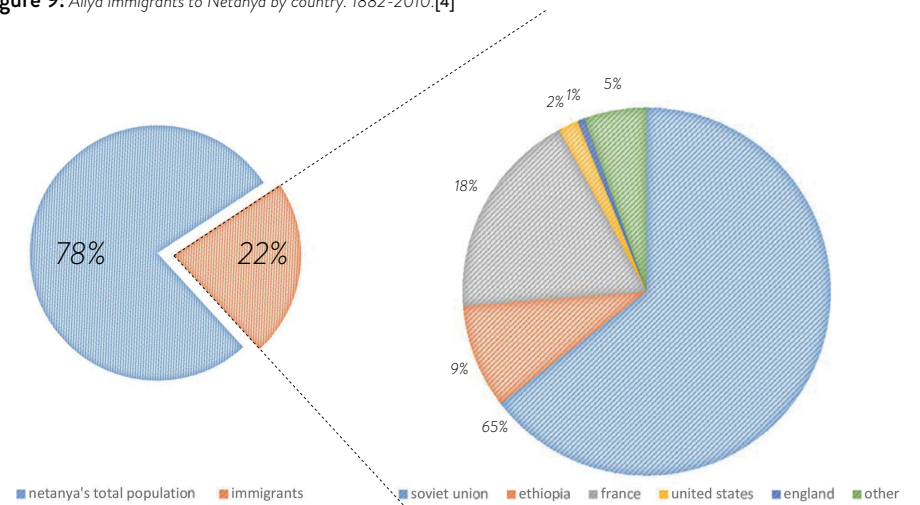


Figure 10: Netanya population/immigrants. [4]

Figure 11: Netanya immigrants by origin. [4]

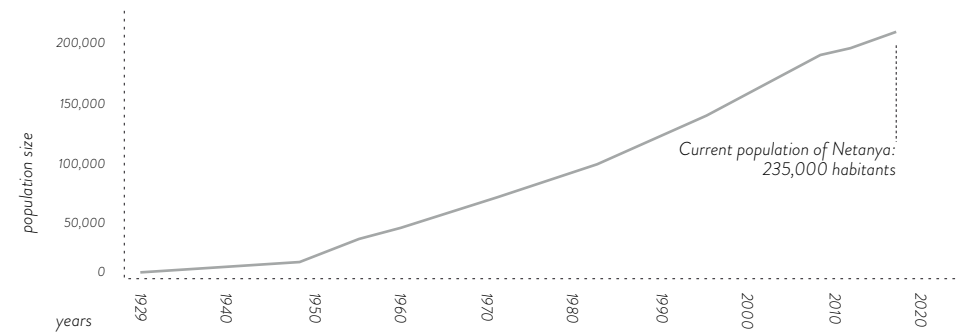


Figure 12: Netanya demographic growth 1950-2017.[4]

NEIGHBOURHOODS

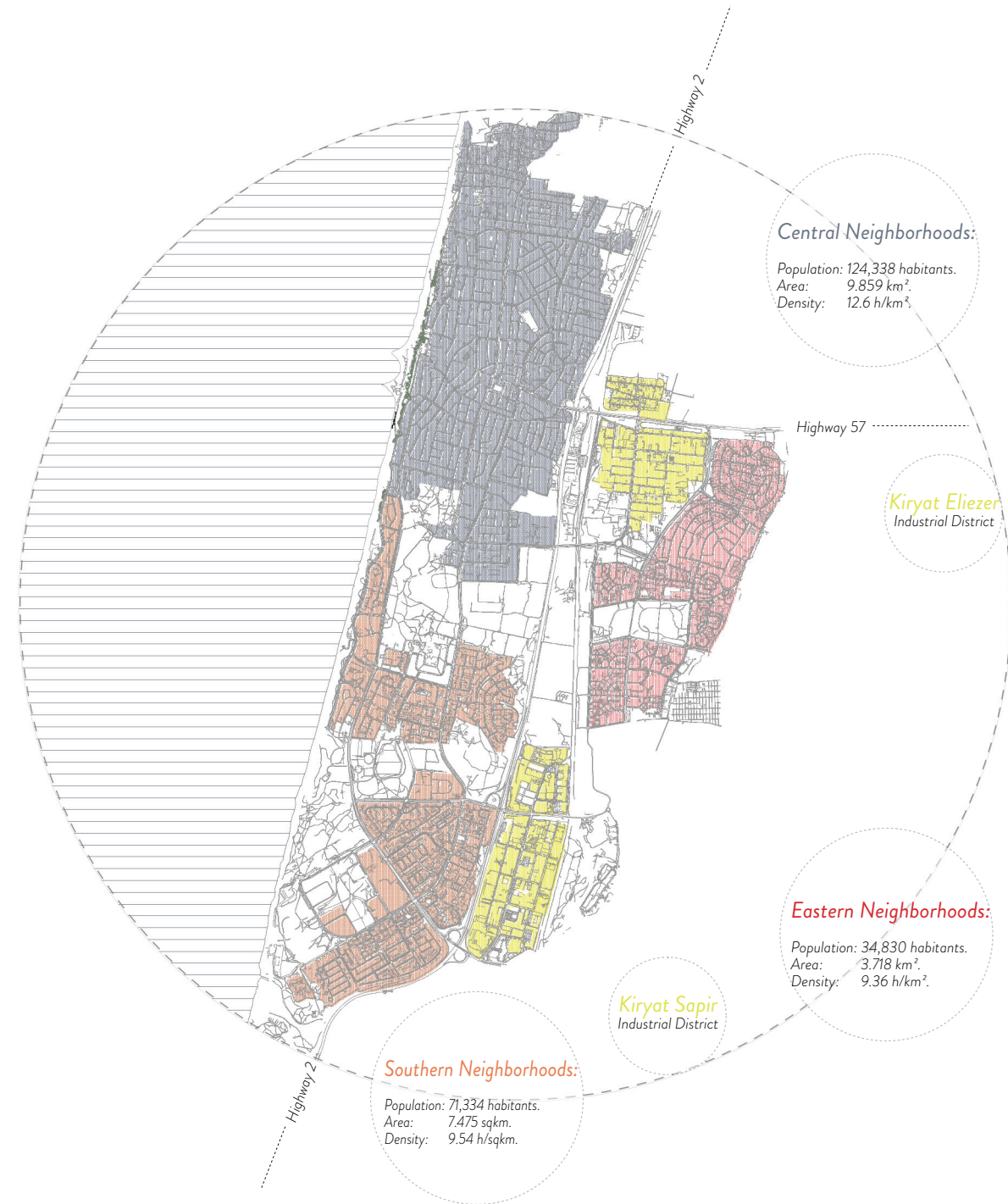
Netanya has a very wide variety of real estate: Bauhaus buildings from the 1930s, "Train" buildings, and since the 1990s construction of neighborhoods in saturated construction (Local Arch term, describes residential buildings of above 2 floors with more than 4 apartments per floor) etc. the method of expansion differs from one neighborhood to another.

Evidently the typology of the neighborhoods correlates to its physical location in the urban space as to its location in time. To maintain an overview of the city's neighborhoods they have been divided three groups:

The central neighborhood: located along main entry to the city, or in a sense its "Decumano", an axis sectioning the city from east to west at the height of highway route 57.

The eastern Neighborhoods: Residential districts of a recent development for the most part. Located eastern of highway route 2 adjacent to Kiryat Eliezer industrial district almost connecting it to Sapir Industrial district.

The southern neighborhoods: Located on southern border of the city in-between the sea and Sapir industrial district



RESIDENTIAL EVOLUTION

Methods of Development

The main layout to the city as mentioned in the first chapter was dictated at its early days by the Clifford plan in 1939 and for the better part was maintained throughout the years as the city expanded and grew.

The first set of external influences to the city's method of expansion are its geographical confines. The most obvious and enriching one would be the shoreline to the west along which the development of promenades and hotels has been blooming continuously and in the past 30 years started to accommodate residential complexes in a somewhat more luxurious form of development.

Netanya is confined to the east by one of the country's main highways, Route 2, which forms together with the Wingate sports Institute the southern limit of the city.

The territory "Pocket" created limits to city to longitudinal linear development and makes it harder to maintain a strong city center in the traditional sense of it, nor there ever a development of a sequence of canters along the long axis of the city. The northern boundary holds no apparent physical attributes other than an adjacent settlement that closes the upper side of the pocket.

The strategical method of expansion of Netanya seems quite erratic at first glance, due the empty spaces located in between what seems to be isolated neighborhoods with no direct connection to the city center but a single road. Those empty spaces had been in past days to accommodate mobile housing for waves of immigrants in the early days and are currently awaiting the opportune investor to develop them.





-  High Density Roads
-  Residential Neighborhoods
-  Hotels and Tourism
-  Industry Commerce

On the eastern side of the highway at the height of the city center is the location of the old industrial District- "Kiryat Eliezer". The second industrial district is located further to the south along the highway and hosts more contemporary typologies of industries both in scale and economic endeavors. The name for the district is Sapir.

The development of residential neighborhoods in immediate vicinity to those districts, as if evoked into existence to serve their needs, delineates their key role and influence on the residential development in Netanya. So much so that the southern neighborhoods of Netanya started developing earliest right next to Sapir end are expanding in the direction of the city center.



1.5

NETANYA'S INDUSTRY

1.5.1

THE TALE OF THE LAND

Orchards have been planted in the coastal area since the end of the 19th century by wealthy Arab landowners, and since the beginning of the twentieth century citrus exports to Europe have become one of the central economic sectors in the land of Israel. At the beginning of the century almost half a million crates were exported to Europe and on the eve of the First World War more than one and a half million citrus boxes were exported. At first exports were from the Arab orchards, but over time the orchards that were owned by Jews took over. The Jewish citrus grove was considered revolutionary because it broke the conventions and introduced innovative cultivation methods for the orchards. The Jewish communities harnessed motor pumps and thus solved the problem of the water supply, which limited the size of the orchards, the planting of the orchard, the growth of lemons and new types of oranges, and finally the deep drillings as a means of streamlining the orchard and increasing the planting areas. Another innovation was the fact that the produce from the Jewish-owned orchards was even marketed in an organized and cooperative manner, and even as a cartel competing with Arab product in Israel.

On the eve of World War II, the orchards extended to cover a large part of the coastal area and began to spread eastward toward the Sharon lands. The orchards were considered an industry that could guarantee a livelihood for both the owners and the workers. The coastal plains, the Sharon and the Judean hills were suitable for citrus groves, but there was a problem of funding and the time that separates the planting of the orchard from the first harvest. In 1923, Jews had 6,000 acres of orchards. In 1924-1926, another 6,000 acres were planted, and in 1927, when the great crisis of the fourth Aliya ended, a similar area was added.^[1] Since the mid-1920s, citrus has contributed more than any other branch to expanding the new settlement areas in the Sharon. It was especially important in the field of employment and as a target for productive capital investment. The flourishing of the industry enabled the existence of dozens of settlement organizations, who were in the citrus colonies in anticipation of immigration to the land and the establishment of new settlements. ^[2]

1. Hashaviya Aryeh, *The Green City, The Story of Hod Hasharon*, Hod Hasharon, 1996.

2. Dan Giladi, *Hadarim in the Sharon - Manof for the Settlement and Development of the Region*, in Avi Degani and his associates, 1990, Hasharon between Yarkon and Carmel, published by the Ministry of Defense

Initially, Netanya was an agricultural colony in every respect. The settlers who came to the site intended to establish an agricultural settlement that would be based on the orange groves. Like other settlements, the settlers encountered problems of land, water, transportation, etc. Many workers who began to arrive there also found their livelihood in the orchards.

When the trees began to bloom and yield it became clear that the prevailing winds were a serious problem: the winter winds dried the leaves and shook the fruit.

The settlers found ways to reduce the impact of the winds by planting rows of castor trees as a split between orchards and the beach and by stretching mats between the eucalyptus trees. At the suggestion of the farmer Pascal of Petah Tikva, the citrus trees were planted densely to minimize the impact of the winds, and later the trees had to be diluted. However, despite all the efforts, it was found that the yield level was lower than that of the Sharon region, and the percentage of fruit found unsuitable for export was high.

Between 1933 and 1936 there were boom years in the Land of Israel. It was a large immigration and the Jewish community grew by 125%. The citrus industry received a strong momentum and was followed by large capital investments. This trend was felt in the Sharon region as a whole and in Netanya in particular. The area of orchards grew by tens of percentage points and attracted many new settlers to existing settlements and new settlements, and the neighborhoods of the settlements grew, and all the processes that took place in Israel and in the Sharon region were reflected in Netanya: the citrus industry flourishing, large population growth and large-scale construction. The second place in the Sharon after Hadera is the size of the planted area of the orchards.

In 1936, when citrus groves began to fall into the orchards industry, a serious crisis occurred, and this threatened to mutate. As a result of the events, the capitalists stopped investing their capital in Israel. The residents themselves were employed again and again in security missions. The citrus industry in the world is also in an economic slump because many countries in the Mediterranean region exported citrus in large quantities and led to a decline in fruit prices.

In view of the severe situation of the citrus growers, the Second World War broke out, the orchard industry was so badly damaged that the possibility of its recovery was questioned. Netanya has become an important center for the diamond industry and a thriving resort town. [3]

3. Dan Giladi, *Hadarim in the Sharon - Manaf for the Settlement and Development of the Region*, in Avi Degani and his associates, 1990, *Hasharon between Yarkon and Carmel*, published by the Ministry of Defense





1.5.2

THE DIAMOND INDUSTRY

Local industrial revolution began

The first seeds of the idea of establishing a diamond industry in Israel were seen at the beginning of the 20th century, when the Zionist Congress convened after the Kishinev pogrom (1905) and began to seek ways to rehabilitate Jewish orphans after the riots. The first actual attempt was made at the Bezalel School in Jerusalem in 1908, but without success due to the Turkish government's opposition to exempting imports and exports from taxes.

The Mandate government welcomed the establishment of a diamond processing plant in Palestine. In order to achieve the goal, a group of entrepreneurs headed by Fisher was organized in Belgium, but it seems that the conditions for realizing the idea have not yet matured, mainly due to a shortage of professional manpower.

Only by 1937, a small polishing workshop was opened in Tel Aviv to refine old-fashioned diamonds. That same year, Zvi Rosenberg, Yitzhak Fox and Anshel Daskal opened the first polishing plant in Petah Tikva. It was a modest factory where three people worked.

An atmosphere of disdain and mistrust prevailed in Israel in the face of attempts to establish a diamond industry. The detractors looked at the occupation as an exile profession whose place was not in the country. Instruments, tools, machines, and trained people were also lacking, and no raw material was available. [4]

After the change in Natanya's designation from an agricultural settlement to an economy based on industry, the diamond industry moved to Netanya as a result of incentives given by Ben-Ami after Yitzhak Fox conceived the idea of transferring the diamond factory.

4. Simona Eidelman, April 1988, Milestones in the Diamond Industry, Issue 120

On November 27, 1939, Ben-Ami invited Rosenberg and Daskel, who owned a small polishing plant in Petach Tikvah, and persuaded them to transfer the Maltse to Netanya, while providing them with a plot at no cost in the first industrial zone, not far from the "Credit of £ 150-200 per plant in order to facilitate the execution of the building of Beit Hahores. Daskal and Rosenberg undertook to hire 20 workers within a year of the building's completion. [5]

As a result of the agreement, the "Ophir" polishing plant was established in the name of the Biblical Land of Gold. In the wake of the polishing of Rosenberg and Daskel, other stone polishing plants were opened in Netanya, such as "Even Hayasod" and the diamond industry began to take root in the city. The supply of raw materials was the main problem facing the pioneers of industry. Working with him Ami began, stubbornly, to persuade the Syndicate in London to send direct raw material to Palestine.

In March 1940, on the eve of the fall of the Low Countries to the Nazis, the first supply agreement was signed, sent directly to Ben Ami, and he divided the stones between the factories. Ben-Ami knew how to exploit this industry. He founded and headed the Association of Diamond Industry Owners. It accounts for a high percentage of rough diamond imports and exports of diamonds. He knew how to contact the merchants, and managed the trading successfully. [6]

During the Second World War, following the paralysis of the diamond industry in Western Europe (especially the Belgian Diamond Center), the rate of development of the diamond industry in Netanya accelerated.

With the fall of Belgium by the Germans, a stream of raw materials was channeled to the diamond industry by the Syndicate in London, which accelerated the development of the industry and increased the number of employed persons from 200 in 1940 to about 5,000 in 1945. The additional workers in the industry came mainly as a result of the labor force. As a result of the cessation of exports and the almost complete paralysis of the industry during the war years, as well as the arrival of unemployed workers from all over the country, especially religious Jews from Jerusalem.

At the end of the war, the old diamond processing centers were resurrected and a crisis in the Netanya diamond industry began, similar to the crisis experienced by other countries in which the industry flourished during the war years (Cuba and Brazil). [7] As a result of the crisis, there were bankruptcies therefore inevitably decided to close the factories until the storm passed. On the eve of the establishment of the State, the slump in the diamond industry in Netanya reached its peak. The newly born state of Israel had recognized the need of the local diamond industry resurrection, and the first workers guild was established in the early 50's. The state had agreed to alleviate importing quotas and reduce import taxes which would revive the industry in exchange for an expansion plan that would open new factories in rural area, the industry slowly returns to its former glory. In the late 60's a decision had to be made as to where will the industry strategic center will be established and unfortunately for Netanya Tel-Aviv had won the decision for its more convenient location as an international city. By 1968 the first industry office building established in the soon to become the Israeli center of diamonds in Ramat-Gan. In 1980 the formal abandonment of the city by the diamond industry, Netanya was left with 12 abandoned factories and an unprecedented sector of workers leaving the city on daily basis to work.

5. Netanya Municipality Archives, 9, 1879

6. Dr. Haim Ben Amar, 1992, Netanya My City, published by the author.

7. From: Shmueli, Avshalom and Baruh, Moshe, 1982, book Netanya, published by Am Oved.



8. "Coming to Netanya" 1937, Avraham Even Chen. city archives.

1.6

TOURISTIC INFRASTRUCTURE

1.6.1

HOTELS & CITY POLICY

As early as 1933, when the first city plan came to light, Netanya began to develop as a vacation destination, the shoreline was the main resting point.

First developments were planned along its streets and gardens, not to narrow the territories but to provide the necessary distances between the houses for wide viability and blue sea background, the industrial areas were separated from the touristic by the residential districts to preserve the tourist city character as a garden city and a seaside recreation resort.

The first hotel, the "Tel Aviv" Hotel, was established in 1933 development of beautiful bathhouses were made in a European style on the beach. All this in order to attract more attention outside the Land of Israel.

In the booklet "Coming to Netanya" from 1937, Netanya is described by A. Even Chen:

"The beach is full of natural splendor, bathing and relaxation. There is a vastly long plateau that is more than 8 km long, and the beach cliff rises from 25 to 50 meters in length, with sun loungers, shades, fresh water and a buffet, all arranged for hundreds of bathers. As known by any French Riviera, and I have never seen a wonderful beach full of nature's virtues like the coast of Netanya."^[8]

Said Mr. Sibli, the commander of the British Scouts, who visited this spring in Netanya."

Netanya quickly became a resort center to which many residents came from all over the country.

By 1937 there were five hotels in Netanya, a room rental office, four restaurants, a cinema, a theater that offered cinema performances, theater performances by the "Habima" Theater, the "Ohel" "Hamatana" and other concerts and events. In

addition, Netanya offered summer camps for children, excursions in the area, sports events, and relaxation areas and of course a great beach with all services.

Once the corner stone for the tourist development was laid the city continues to expand and develop around that strategy. Along the seashore promenades were established providing cafe's bistro's shops and other commercial tourist attractions, and were integrated into the urban fabric of the city. The integration of the tourist strip to overlapping city texture promised its feasibility in less than amicable times when tourist waves diminished, since the local tourists could sustain the industry as long as intended for brief periods.

Tourism plays a fairly major part in Netanya's economy with some 19 hotels in the city having 1,452 rooms. On average, this creates some 589 jobs. The hotels had an average occupancy rate of 51.7% in 2006. Netanya's long seashore and many beaches have created a holiday industry, which in turn features resort hotels, restaurants, and malls.

The Cliff promenade & Carmel hotel 2008. Panoramic.



NETANYA'S PROMENADES

“Come to Netanya”

Netanya is uniquely identified for the abundance of promenades it has nurtured over the years of its growth. As mentioned before it all began by Cliff Holliday's proposal for the urban guidelines for the city, in which he designated the shore line to a linear touristic attraction park hosting the cities hotels and other resort functions.

84 years later Netanya offers 13.5 km of promenades along its shores, all tediously cared for and carefully designed to have seating posts, large passages, for pedestrians and cyclers, the promenades host an amphitheater above the Sironit beach, an Elevator right next to the independence square, and carefully distributed amount of restaurants and lounge bars.

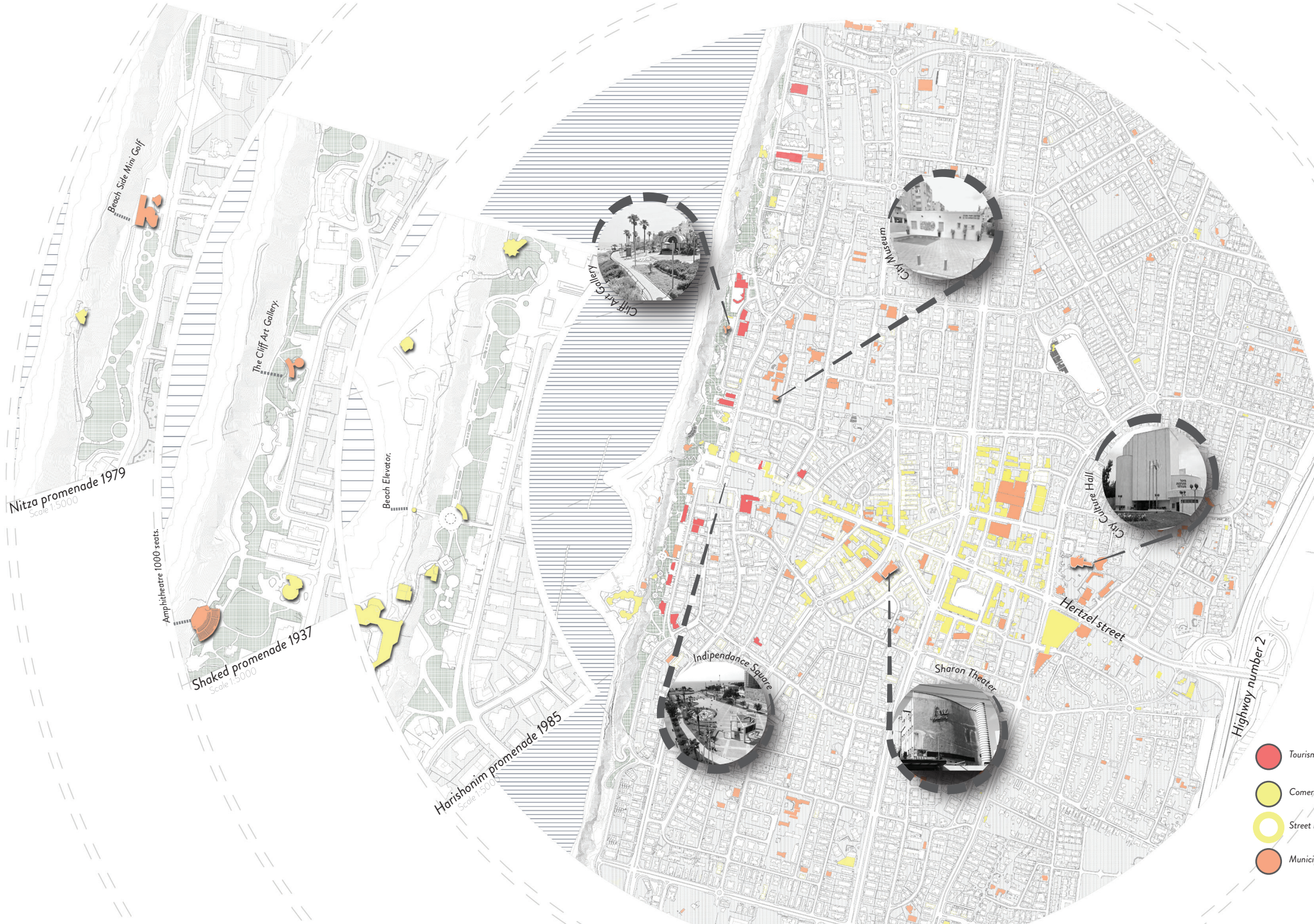
The city altitude is 13-28 meters above the sea line, over limestone cliffs and scarce wild vegetation.

The altimetry allows the city to maintain visual superiority of its shores and enjoy both the blue horizon and evening breeze from almost every location.

The promenades combined form the conducting field on which the main infrastructure of the city tourism is located. It provides easy passage by any means of transport and a rich amount of activities attractive to any guests, both tourist and local. It holds the capacity to gather large number of people (especially in the crossroad with the Independence square) and hold citywide events.

9. “Netanya a city of promenades and reservations”
Netanya municipal Website.







An invitation to an event at the Sharon Theater 1954

2.0

THE SHARON THEATRE

2.1

HISTORIC OVERVIEW

In 1949 commissioned Aharon Landa, a leader in the local diamonds industry and one of the Netanya city founders, the construction of a Cinema building to be located on the hill of "Givaat Hanotea".

Givaat Hanotea, at the first days of the settlement held the housing of the first settlers, being as it was slightly higher than the surrounding terrain and provided the necessary shelter for the settlers.

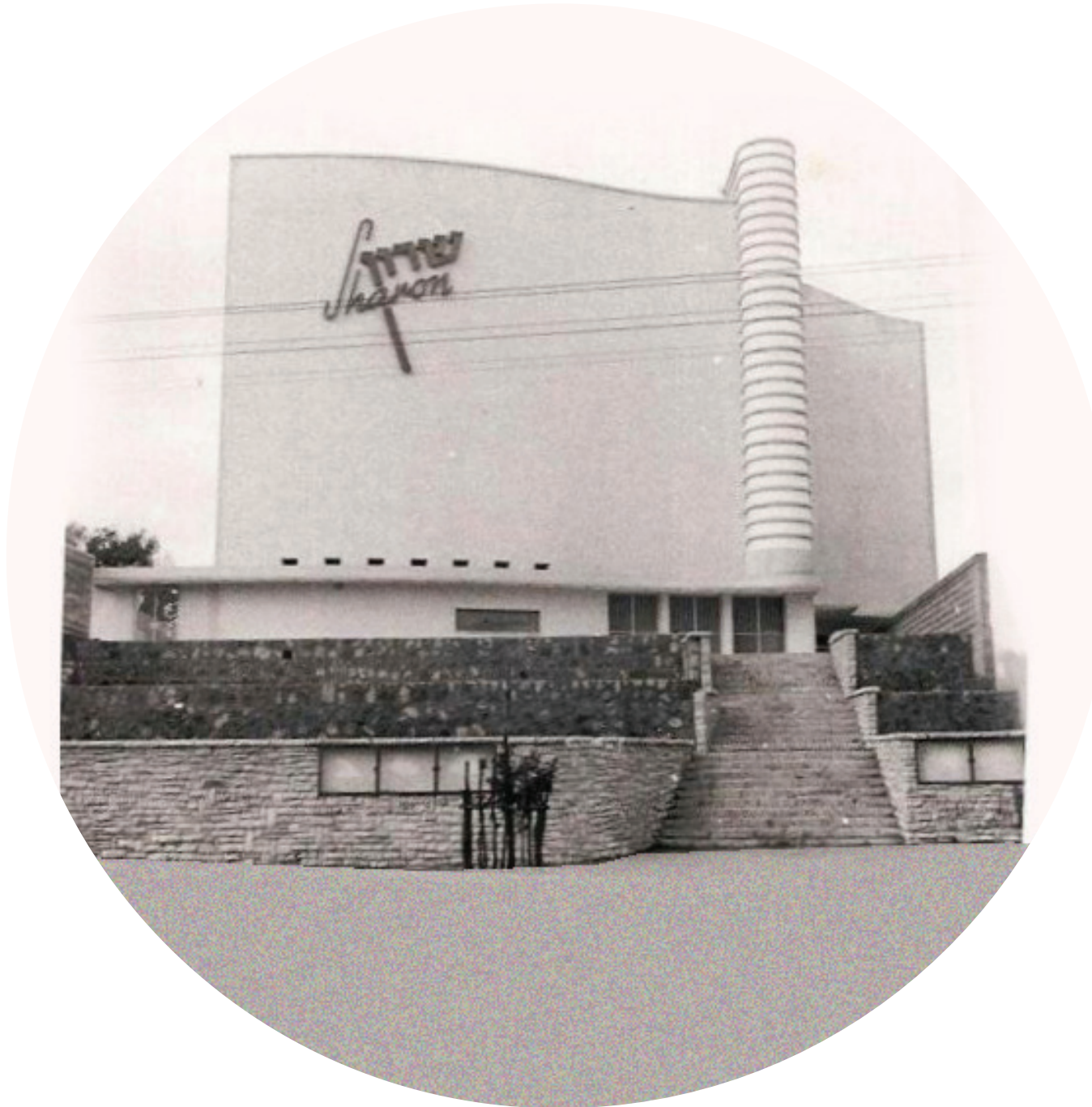
The building was commissioned as the vision of Aaron of Netanya as the city of cultural attractions through cinema and theatre. It was meant to be able to host large crowds with all the necessary services, to act as an exemplary monument to the city's industry.

Landa wrote in his autobiography named, "Tale for my grandchildren" describing the decision to build the theater:

"I decided to buy this hill in my heart, The Prosperity of the diamond industry attracted workers and entrepreneurs from all over the country, the population was growing rapidly and there was no hall in the city that would host its enormous thirst for culture. I knew then that if a theater hall had been set up there, then it would be something unmatched in Israel. that started a new period in arts and culture in Netanya."^[1]

The architects to whom the job was handed were Haim Heinz Fenchel & Sam Barkai, at the time, the biggest theater designers of the country.

Barkai had previously studied and collaborated with modern movement architects in Europe. He held strong style characters of the Bauhaus movement, which is evident in the design style of the cinema, from its main façade to details as small as handrails. The building was inaugurated in December 1951, at the time was known to be the largest cinema built in the newly born state of Israel.

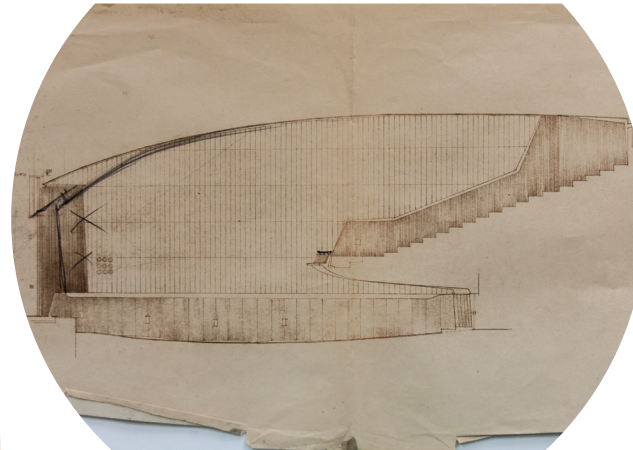


Sharon Theater Netanya 1951

¹. Netanya City Archive: "a Tale for my Grandchildren" by Aharon Landa published by Arieli 1971.



A sketched perspective
View from Shaar Hagay street.
1948 Samuel Barkai.



Auditorium Section.
Sam Barkai.



Entree Floor Plan.
Sam Barkai.

The theater offered 1300 seats and the most advanced technological capabilities for the craziest scenographers Israel could offer, for 33 years it held the burden of satisfying the city and region's need cultural adventures with pride.

The cinema closed at 1984 mainly due economical inconveniences: high maintenance costs and low income. Some verse its calamity to the migration of the diamond industry to Ramat Gan and the economical downfall of the city it brought with it, others to the opening of malls containing a larger number of projection halls giving the audience a variety of choices of entertainment where theater on its own was not so frequently visited anymore. Since then it stood still with no breath of life until 2008, when rumors of the intention of its demolition were published. The rumors evoked an instant public discussion for the importance of its conservation. The mayor Miriam Feirberg announced the building as an important city monument and together with the department of urban planning of Netanya had officially declared the building as such. The property was acquired by public funds and is awaiting the opportune moment to be given new breath of life.

The urban neighborhood of the building holds high potential for a positive integration of a cultural function. It is within 300 meters from the cities central bus station, at the point of one of the cities densest commercial street, Smilansky Street, and sits at the head of the city's biggest entrance axis Herzl Street that leads to the recently renovated independence square and seashore promenade.

THE THEATER'S SURROUNDINGS

The Sharon theater site lies on a lot in the corner of Smilanski and Shaar Hagay in Netanya.

Its main façade is directed towards Shaar Hagay street which connects directly to the city's central bus station at a distance of 300 meters.

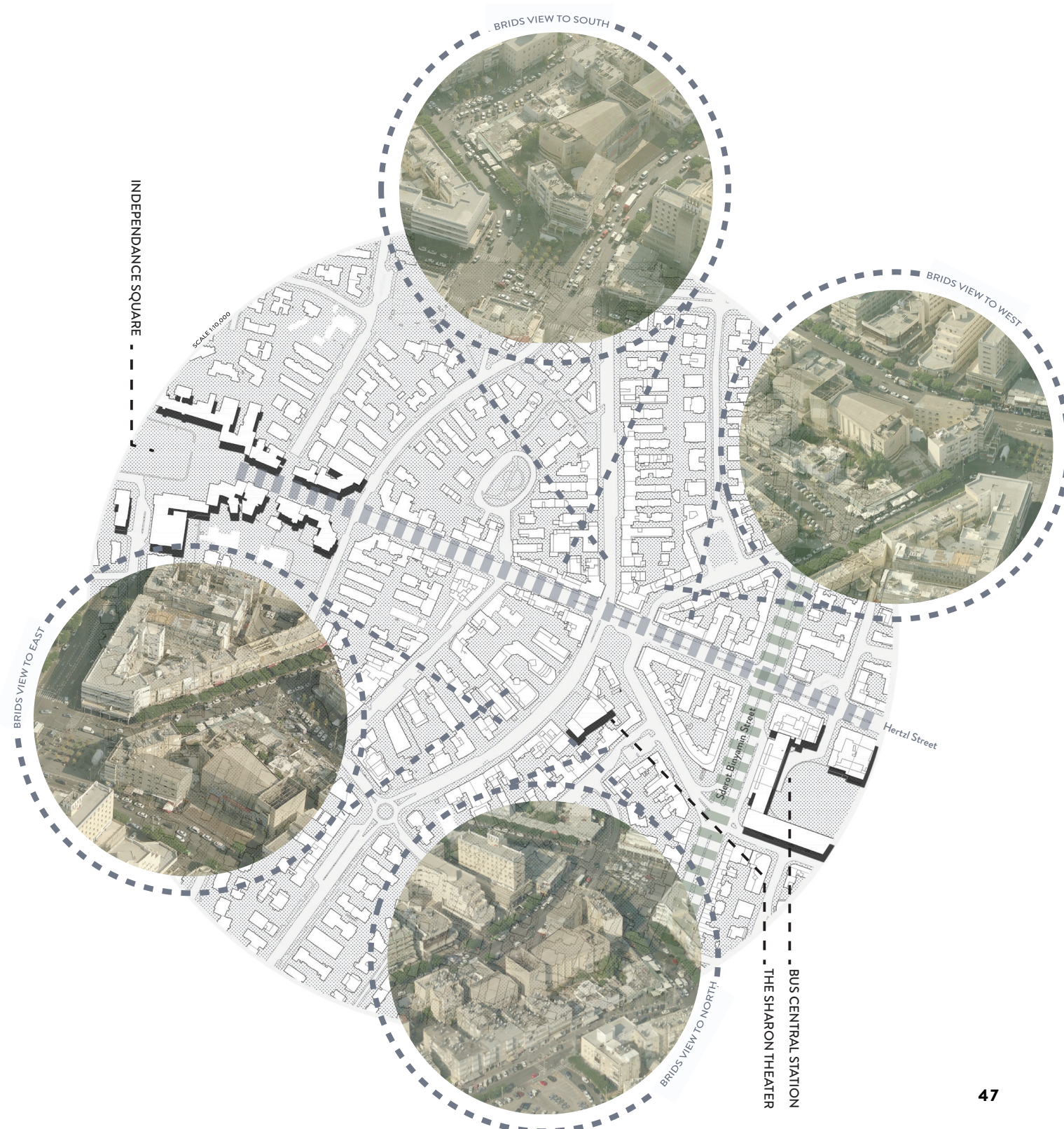
Shaar Hagay is a very commercial street that hosts mainly boutique shops, banks, and restaurants, yet it's only one of three densely commercialized streets wrapping the theatre.

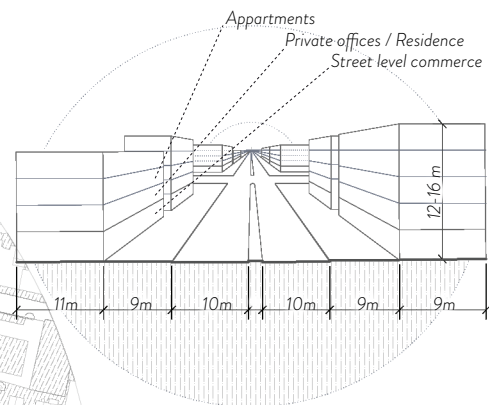
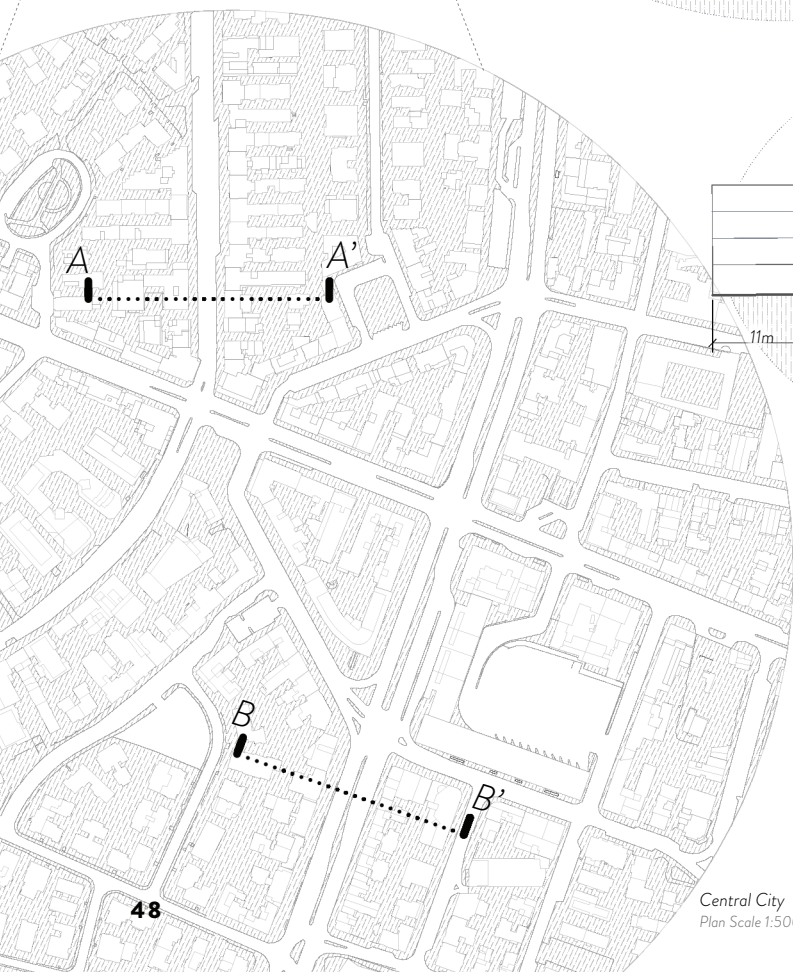
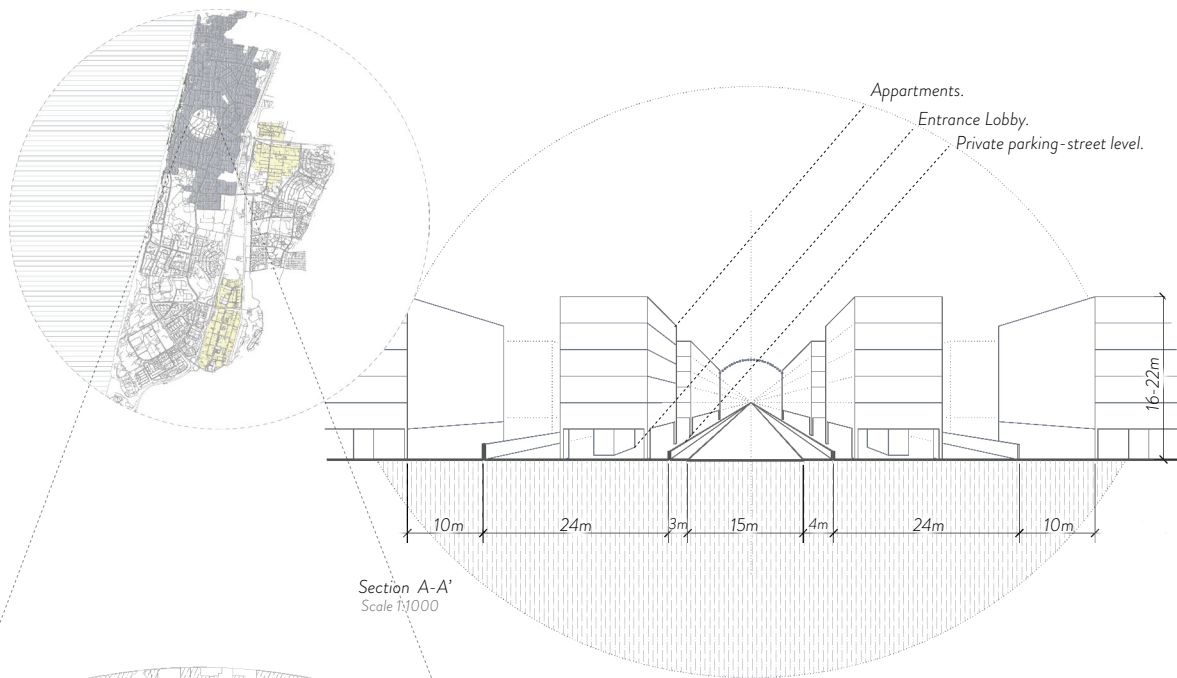
The theater in its iconic proportions has been and still is monumentally out of scale for the proportions of the street it faces, its presence overlooks every street angle and perspective.

The Smilanski street façade which is actually the longer lateral building façade, despite the fact that it is not the building's main façade, it still holds a very harmonious impact to the street. Smilanski is a very vivid street of Netanya. It starts in Tzion square where the theatre stands and extends eventually along the seashore. Smilanski is composed of dense commercial buildings of up to 10 stories high with shops on street level, it has the virtue of a short pedestrian street that connects to it with a western parallel and holds the city's administrative offices and health institutions of the city.

The third urban artery confining Tzion Square is the biggest and most important of them all – Herzl Street. Herzl is the main access street to the city from route 2 which is an inter-urban, North to South, Israeli highway. Herzl routes all the vehicles entering the city and takes them through all of its transversal streets up till the Independence Square on the head of a cliff above the sea.

The intersection of the three streets creates an urban island adjacent to the theater, and an open space known as –Tzion Square.





Section B-B'
Scale 1:1000

Central City
Plan Scale 1:5000

2.2.1

URBAN TYPOLOGIES

Block typologies, Netanya Center.

The city center of Netanya offers mainly two varieties of urban blocks as residential cultivating urban spaces. In particular the central district of the city hold a higher value real estate and naturally is built to a more dense state.

The first holds in importance the one of le Corbusier's principals of architecture design for domiciles, The "Piloti" Streets which have no commercial potential or are designed in width to host residence exclusively are built upon exposed skeletal pillars on the ground level giving way for wide parking spaces in the back of the building and lively gardens in the street fronts. The blocks were usually designed to place housing in back to back so that the inner yard would be more protected and silent. The street themselves offer a much quieter tone and offer a private intimate feeling to their striders.

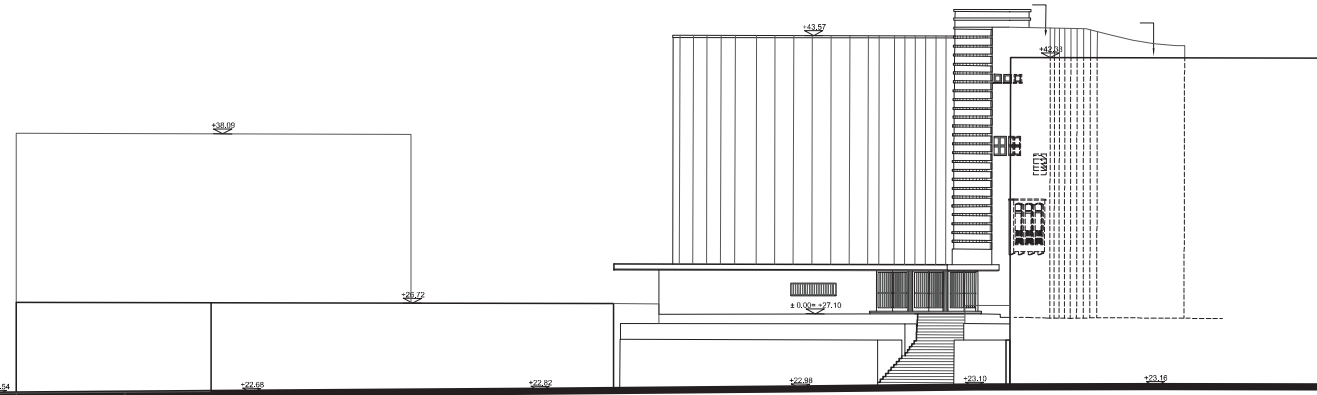
The second main typology for the central neighborhoods is the one that integrates commerce on the street facades and in some cases a first floor of private offices. The offices naturally offer service that could coincide with the livelihood of the building meaning that they are usually Clinique's or firm desks. The commercial aspect of the ground floor contributes to livelihood of the street and attracts stronger fluxes of people passing by it. Therefore the type is more often noticed in wider streets and more trafficked zones.

CURRENT STATE

Facade state & proportions

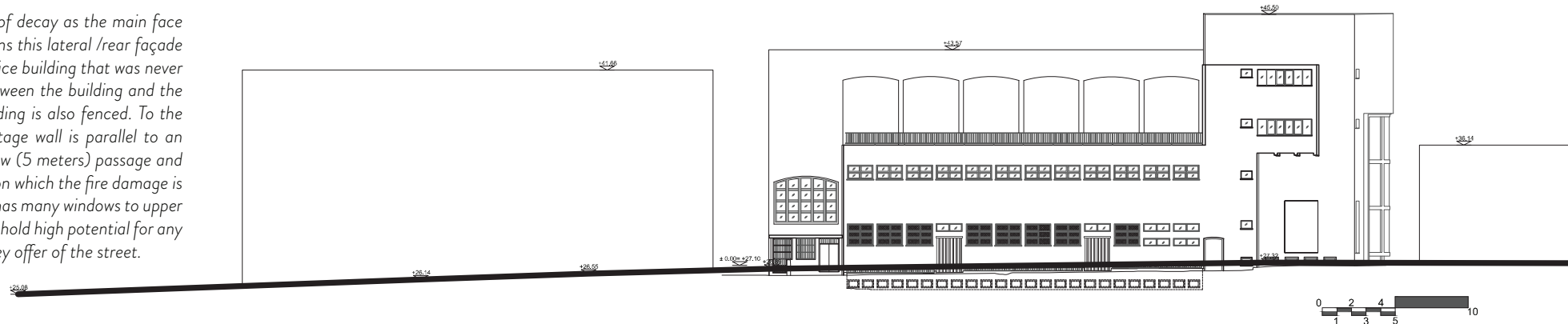
Main façade (Shaar Hagay):

The entrée to the museum is characterized by a large flank of stairs that leads straight into the entrée foyer. To the stairs flank three high terraces and a side passage to Smilanski street. To the right side of the façade, an office building with a fence as barrier between them. To the left a row of street shops on street level. The building's façade reflects the building's age, the stains of carbon from passing cars over the white Bauhaus plaster holds a very strong effect of decay to the building's monumentality. The damage done by the 1999 fire is not evident from this side of the building.



Rear Façade (Smilanski)

The rear façade shows the same kind of decay as the main face of building. From Luanda's original plans this lateral /rear façade was meant to be hidden by another office building that was never realized therefore left a vacant lot between the building and the street's sidewalk. This part of the building is also fenced. To the right the wall that acts as the rear stage wall is parallel to an adjacent office building in a very narrow (5 meters) passage and is high plastered wall with no windows on which the fire damage is more evident. The façade to Smilanski has many windows to upper passages of the theater halls and could hold high potential for any future interventions due to the view they offer of the street.



2.3

RECLAIMING A CITY'S IDENTITY

2.3.1

HISTORIC PRESERVATION

Traditional Definition & contemporary Evolution

Historic preservation is typically conceived as the conservation of built environments, sites, and landscapes as monuments of past social phases or anecdotes.

Preservation is known in architectural context may be practiced in many different approaches from conservative preservation through rehabilitation, restoration or recreation.

A main important element all of those very different approaches have is that an identified establishment tagged as site for preservation should be treated with a certain amount of sensitivity and to some extent maintain the memory of a past role.

“The concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time.”^[1]

This multifaceted approach is the foundation evident in what is considered “worthy” of preservation throughout the world today, yet, contemporary preservation approach has evolved in scale from individual buildings of architectural or historical significance

¹. The Venice Charter for the Conservation and Restoration of Monuments and Sites , article 1, Wiki 1964

diversified and shifted to include entire sites, neighborhoods, and landscapes, as well as vernacular and industrial architecture that fall outside the category of high style architecture.

The contemporary evolution has stretched out not only in the scale of interventions but in essence as well.

The goals of preservation projects has evolved, positioning preservation as a mode of economic and community development, such as the main street program in the United States.

A strong widespread phenomenon that has reached in 25 years a number of 1700 community main street programs in a total amount of public and private investments of 23 billion dollars.[2]

An endeavor considered to be one of the most successful forms of community economic development in the country.

Hence contemporary preservation is already being used very efficiently as an incentive for economic and social restoration.

2. GUD global urban development magazine Heritage conservation and local economy Donovan D. Rypkema. City Center Revitalization.

3. Rypkema, Donovan. 2005. *The Economics of Historic Preservation: A Community Leader's Guide*. Washington DC: National Trust for Historic Preservation.

4. Gilderbloom, John I, Matthew J. Hanka, and Joshua D. Ambrosius. 2009. Historic preservation's impact on job creation, property values, and environmental sustainability. *Journal of Urbanism* 2, no. 2: 81-100.

2.3.1.1

THE BENEFITS OF HISTORIC PRESERVATION

Conservation of the built environment can potentially be marketed as a differentiated "product" with the ability to attract capital and investment in communities, particularly to creative workers and other innovative businesses interested in quality-of-life factors [3] However, preservation and stewardship of the built environment are associated with an array of economic, social and cultural benefits.

Economic Benefits of Historic Preservation

Though rarely linked in mainstream community economic development literature, historic preservation planning has a significant role to play in economic revitalization efforts. This is particularly true of cities and regions with large amounts of underutilized historic building stock.

Studies of the impact of historic preservation on jobs creation, property values, and environmentalism [4] show that preservation generates more jobs per dollar than most other public investment. The same study shows preservation results in increased environmentalism and economic sustainability through reduced fossil fuel consumption as a result of increased walkability within historic neighborhoods.

Additionally, studies have shown a positive correlation between increases in property value and historic preservation.[3,4]

According to Rypkema [3], preservation is one of the highest job-generating economic development options available. Historic rehabilitation construction budgets spend up to 70% of costs on labor that is usually hired locally, compared to new construction projects that typically budget approximately 30% for labor. Furthermore, Rypkema argues that the Main Street Program of the National Trust for Historic Preservation as the most consistently effective economic revitalization tools in the U.S., creating over 227,000 jobs between 1981 and 2005, and leveraging an average of \$40 in additional investment for every \$1 dollar initially invested across the 1,600 communities that have utilized the program. [2]

One of the most popular incentives in the U.S. for preservation that can also be used as a community economic development tool is the Federal Historic Rehabilitation Tax Credit. This program offers a twenty percent tax credit for qualified rehabilitation expenses on income producing properties. There are some restrictions, most importantly that the rehabilitation must be “substantial” and in accordance with the Secretary of the Interior’s Standards. The property must also be a certified historic structure, that is, it must be listed on the National Register of Historic place, or be a contributing property in a National Register Historic District. For cities with for qualifying buildings in sites and willing investors, the benefits can be enormous. In a recent study of the Historic Rehabilitation Tax Credit conducted by Rutgers, the State University of New Jersey found that in 2008 alone the credit generated nationally an estimated 58,800 jobs, \$2.6 billion in direct income, and an output of \$6.9 billion.[5]

While many of the jobs and income generated by the credit were related to the construction and service industries, as a result of the interconnectedness of the national economy and because both direct and multiplier effects were considered in the study, other sectors of the national economy not immediately associated with historic rehabilitation are affected as well, such as agriculture, mining, transportation, and public utilities.

2. GUD global urban development magazine *Heritage conservation and local economy* Donovan D. Rypkema City Center Revitalization.

3. Rypkema, Donovan. 2005. *The Economics of Historic Preservation: A Community Leader’s Guide*. Washington DC: National Trust for Historic Preservation.

4. Gilderbloom, John I, Matthew J. Hanka, and Joshua D. Ambrosius. 2009. Historic preservation’s impact on job creation, property values, and environmental sustainability. *Journal of Urbanism* 2, no. 2: 81-100.

5. Listokin, David, Michael Lahr, Charles Heydt, and David Stanek. 2010. *First Annual Report on the Economic Impact of the Federal Rehabilitation Tax Credit*. The National Trust Community Investment Corporation. Washington DC: Edward J. Bloustein School of Planning and Public Policy.

Social and Cultural Benefits of Historic Preservation

Aside from quality-of-life factors, there are other reasons to believe that arts districts as spaces for creative industry and historic preservation are a compatible community economic development techniques. Rypkema echoes this sentiment when he argues that historic downtowns provide a diversity of space and rent levels that are not found elsewhere in new construction. According Rypkema research, for entities that need to control occupancy costs, in this case self-supported artists and entrepreneurs and non-profit organizations, typical office park or shopping center rent levels are often too high. Additionally, such spaces tend to lack diversity in terms of size and type of rental space required by creative industry businesses.[3]

In their discussion of consumption in urban areas and increasing demand for urban amenities, Glaeser et al [6] identify four critical urban amenities: variety of services and consumer goods, aesthetics and physical setting, good public services, speed or ability to transport people places quickly.

Though not explicit advocates of historic preservation, the authors assert the presence of aesthetically pleasing or unique building stock can be a distinct advantage in the consumption value of cities. The presence of aesthetically pleasing building stock is directly related to historic preservation.

Furthermore, in comparing U.S. cities with significant historic building stock with their European counterparts, the authors assert that European cities with “architectural legacies” seem to “buffer the cities against any temporary downturns in productivity” suggesting that historic buildings contribute to the retention of a city’s overall value and its ability to recover from economic downturn. Conversely, the authors argue that cities without physical beauty have lower levels of human capital and are at a permanent disadvantage due to their lack of aesthetic amenity.

3. Rypkema, Donovan. 2005. *The Economics of Historic Preservation: A Community Leader’s Guide*. Washington DC: National Trust for Historic Preservation.

6. Glaeser, Kolkko and Saiz. “Consumer City.” *Journal of Economic Geogrpahy*. V.1, 2001.

THE CREATIVE CLASS

Term Definition

The notion of a creative city emerged as a prominent urban and economic idea thanks largely to the highly influential text by Richard Florida titled “The rise of the creative class”:

“Human creativity is the ultimate economic resource”

Therefore cities that can harness and encourage creativity within their population, industry and activity will flourish.

Florida referred to cities as “Cauldrons of creativity”, places where connections between people, innovations, facilities, and opportunities are all present and active.[7]

The definition by the DCMS(departure of culture media & sports):

“Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” [8]

Creative industry sectors have been cultivated vastly around the cities of the world through implementation of art districts which often generated a process of urban revitalization seldomly occurring within historic building stock.

Anecdotally, unlike previous models of economic development in which individuals are drawn to an area by jobs and easily accessible locations, the creative sectors crowds are more likely to locate based on quality of life and cultural heritage environments. The creative economy holds within an extensively large number of today’s biggest industries yet more importantly all of them hold a common interest and a close relation to culture, past present and future alike and therefore the sectors connection to culture is fundamental and proven fruitful.

7. Florida Richard. *The rise of the creative class* 2002.
8. DCMS (2006), *Creative Industries Statistical Estimates Statistical Bulletin* (PDF), London, UK: Department of Culture, Media and Sport, retrieved 2007

ATTRACTING AND MAINTAINING CREATIVE COMMUNITIES

Based on regional and local perceived benefits of the creative cluster to their growth, cities across the world have begun pursuing methods for bolstering their local creative sectors.

From the standpoint of an initiative policy, identifying characteristics and challenges to a successful sedimentation or evolution for developing a region’s creative cluster is a key factor in the formation of base strategy, or better put – method of approach.

In a study of NYC [9] Keegan & Kleiman identified a few key factors in creating a conducive environment for creative workers:

Talent: A pool of versatile talents, skills available on a freelance basis.

Markets: A receptive public, open minded, appreciative of quality products.

Sector Mix: Opportunities for artists to earn a living while pursuing their art.

Support: of non-profit and for-profit ventures in fundamental for the clusters sustainability.

Support infrastructure: More than any urban entity it would require access to distributors, educational training institutions, trade associations and unions.

Access to markets: The creative industry is a highly competitive one for one part and for the other often lack the necessary funds for competitive exposure, there lay the advantage of galleries and converging spaces in immediate disposal.

In addition to the factors identified by Keegan & Kleiman, Stern & Seifert argue a supply side logic to be integrated into public policy, if the goal is to develop and leverage the creative sector. They stress the importance of affordable and flexible space infrastructure for the industry entrepreneurs and workers alike, summarized as:

“For a community arts center or artist-centered organization, new construction inevitably increases financial strain—and the program fee or rental structure—in a way that can compromise the group’s social and artistic missions” [10]

9. Keegan, Robin and Neil Kleiman. 2005. *Creative New York*. New York: Center for an Urban Future.

10. Stern, Mark J., and Susan C. Seifert. 2005. *Natural Cultural Districts: Arts Agglomerations in Metropolitan Philadelphia and Implications for Cultural District Planning*. Philadelphia: University of Pennsylvania, Social Impact of the Arts Project (SIAP).

2.4.2

PLANNED ART DISTRICTS

physical properties

One approach for developing a creative sector industry is through implementation of planned art districts. Such districts vary widely in their structure and layout, ranging from modular urban blocks to street corridors and entire neighborhoods. Additionally they vary in design which could include new construction, rehabilitation and reuse of buildings or even simple expansion and development of existing landscapes. [11]

Arts districts vary depending on the presence of an anchor, such as a single large theater organization, a complex of multiple organizations, even a small anchor that could serve as an initial catalyst, or lack an anchor entirely. [13]

Fundamentally they generally of local organizations lead by private or public entity that monitors the direction and success of the district.

According to Markusen [12], Art districts host three types of spaces:

Artist's centers: which often function as resource hubs, socialize, display.

Artist live/work space: atelier, of an affordable often funded sort.

Performing Spaces: affordable community venues for the performing arts.

These three typologies are vital to the function of a sector as they attract and retain artists by providing social and professional network superimposed in a unique way.

11. Johnson, Amanda. 2010. *Urban Arts Districts: The Evolution of Physical Arts Development*. Prepared for the Urban History Association Conference: Las Vegas, Nevada (October 20-23)

12. Markusen, Ann. 2006. *Urban development and the politics of a creative class: Evidence from the study of artists*. *Environment and Planning A* 38: 10: 1921-1940.

13. Markusen, Ann and David King. 2003. *The artistic dividend: The hidden contributions of the arts to regional development*. Minneapolis, MN: University of Minnesota, Humphrey Institute of Public Affairs.

14. Evans, Graeme. 2004. *Cultural industry quarters: From pre-industrial to post-industrial production*. In David Bell and Mark Jayne, eds., *City of quarters: Urban villages in the contemporary city*. Aldershot, Hants, England; Burlington, VT: Ashgate.

2.4.3

THE BENEFITS OF A CREATIVE COMMUNITY

Creative workers, particularly artists, benefit regional economies mainly in two ways.

Firstly by the mere fact of providing goods and services that keep local coin within the region as well as producing unique export potential to attract income from external economic sources into local. Second artistic/ innovative nature of activity helps in retaining existing population while attracting new external activities and businesses to the local environment creating new workplaces for a diversified work class. In doing so stimulating a return on past investments by public, private and philanthropic sectors.

Markusen.[13]

In addition to the contribution in measurable economic benefits, the creative sectors placemaking that often occurs within creative hubs also contributed significantly to neighborhood livability and long term sustainability. Simply put as creative workers value quality above proximity to place of employment, and cultural industries cluster where they reside.

A study by Evans Graeme in 2004 [14] further demonstrates the rationale for cultural clustering showing the ways the economic, social and cultural elements of the sector complement each other.

Economic	Social	Cultural
-industrial district -managed workspace -production chain -production network -technology Transfer	-neighborhood renewal -urban village -community arts -urban regeneration -collective identity -arts and social inclusion -social networks	-avant-garde/bohemia -artists' studios and galleries -new media -ethnic arts -local cultural strategies -arts schools and education -cultural intermediaries -creative capital

Table 1: Rationales for cultural clustering (Evans 2004).[14]

2.5

THE CO-OPERATION OF HISTORICAL SITES AND ART DISTRICTS

Creative industries tend to locate in urban contexts that are rich with historic fabric. However little scholarly research exists that examines directly the relationship between art districts (as a strategies for creative sector sediment) and preservation of build pre-existing environments as an economic development technique. Hints for the co-dependencies of the two factors arise in many scholar documents, indicating the mutual benefits to be exploited, particularly in relation to place making or the attraction of creative industry crowds which are more concerned with quality of life over proximity to occupation.

Based on the Harvest Document, Stern and Seinfert [15], Argue that the development of neighborhood based creative economy that is both place- and people based is the most successful strategy for a creative sector sedimentation. The ideal neighborhood scale model is to be anchored in a given location yet have active connection with other neighborhoods and economies in the city and the region.[15]

As a significant addition to the argument is that historic neighborhoods hold the potential to act as identity anchors to their hosting neighborhoods, such a quality acts as a catalyst for urban revitalization and incubator of small businesses which in turn attracts crowds of culture and creativity.

Quality of life apart there are other reasons to consider why art districts combined with historic preservation present a high opportunity areas for community economic development, historic downtowns provide a diversity of space and rent levels that are not found elsewhere in new construction. For entities requiring low occupancy costs, in this case non-profit organizations, self-supported artists and entrepreneurs, typical new construction office park or shopping center rent levels are often too high. Jane Jacobs stated it best in her book, *Death and Life of the Great American Cities*, when she wrote:

“Old ideas can sometimes use old buildings. New ideas must use old buildings” [16]

15. Stern, Mark J., and Susan C. Seifert: *Culture and Neighborhood Revitalization: A Harvest Document*. Philadelphia: Social Impact of the Arts Project, 2007.

16. Jacobs, Jane. 1961 : *The death and life of great American cities*. New York: Random House, Inc.

2.5.1

CONVERGING VALUES

In conceptualizing historic preservation and creative cluster industries it is important to remember that the two stand for fundamentally different outcomes.

Historic preservation delineates a set values that guide and characterize while the creative sector is an industry, referring the production of a good.

A review of the respective activities and use strategies associated with preservation and creative industries demonstrates the existence of their corresponding values.

MATERIAL INTERVENTIO	IMMATERIAL PRESERVATION USE	CREATIVE INDUSTRY USE STRATEGIES
Preservation	Continued use of building, site or landscape	Continuing craft/work in industrial buildings space; continuity of use
Rehabilitation	Financing projects to reuse a building, perhaps for a new use or project	New use in historic space; gradually improving building etc. ; capitalizing on existing urban infrastructure
Restoration	Interpreting a time period and restoring a site to the given era in an historically accurate way	Reinvigoration of craft or trade original space (i.e. microbrewery in historic brewery)
Recreation	New designs added to old buildings; rebuilding completely	Design firms designing new architecture/additions

Table 2: Potential Preservation and Creative Industries Use Strategies.[17]

As seen in Table 2, the complementary values of preservation and the creative industries hint at the potential for strategic partnerships between creative professionals and the preservation community.

17. Mason, Randall. *Preservation in the U.S.* Lecture given at Tongji University, Shanghai, China 2011.

2.5.2

CONCEPTUALIZATION

physical form

How would the combination of preservation and creative activity take physical form ?

to answer that question one would first need to disassemble the industry to its generic ingredients to see how often they coincide with those of preservation disciplines.

The sense of the word “culture” in the Creative Industries is asserted on the fact that cultural activity is the sum of activities related to cultural production and consumption, just like in a more general definition of an economical process.

Therefore by that definition of culture a successful arts district would be a combination of physical space for work-production, display-perform and ultimately sale of product.

The physical configuration of an art district could take the scale of an individual building, a street corridor, neighborhood or even an entire district.

Some art districts could even flourish exclusively in the internal space of a building or structure, or the other external façade of a preexisting structure while maintaining the approach of a different appearance to attract more crowds to an irregular hybrid building.^[11]

¹¹.Johnson, Amanda. 2010. Urban Arts Districts: The Evolution of Physical Arts Development. Prepared for the Urban History Association Conference: Las Vegas, Nevada (October 20-23)

2.5.3

EVOLUTION

planned & unplanned art districts

Implementation of Arts districts form under a variety of conditions, Ranging from spontaneous clusters of creative professionals that crop up in derelict urban areas to those that are enticed into relocating to planned arts districts through planning and urban development mechanisms. Both evolve urban texture under the same goal yet through different processes.

In their study of arts districts, Berkeley’s Center for Community Innovation (Wodsak et al 2008) identified two models for the evolution of arts districts: planned districts and unplanned districts (also referred to as the SoHo Model).

Whereas both models are grounded in areas of disinvestment and low land values and eventually result in increased land values and tax revenues, planned arts districts depart from this initial stage through city policy in the form of a designated Arts District.

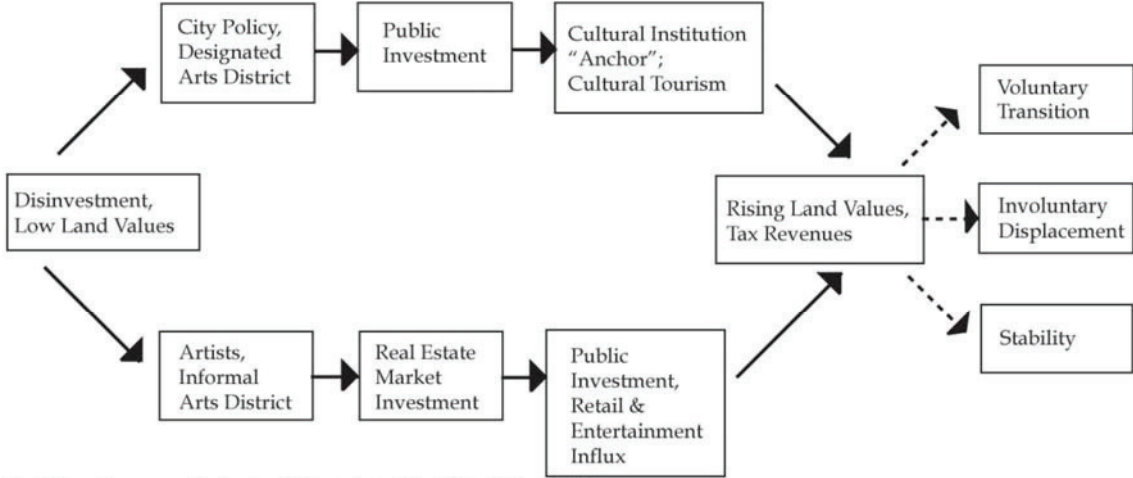
Policy makers intend the designated area to experience increased public investment and will attract a cultural institution or “anchor” or some other form of investment such as cultural tourism.

In contrast to the Planned Arts District model, Unplanned Arts Districts start in neighborhoods of divestment and low land values and organically grow into informal arts districts.^[18]

¹⁸.Wodsak, Anja, Kimberly Suczynski, and Karen Chapple. 2008. Building Arts, Building Community? Informal Arts Districts and Neighborhood Change in Oakland, California. Berkeley, CA: Center for Community Innovation.

Two Models of the Arts and Neighborhood Change

1. Planned Arts District



2. Unplanned Arts District (SoHo Model)

FIGURE 1: The growth of Planned and Unplanned Arts Districts (Wodsak et al 2008).

Relying on social networking and word of mouth, a loosely defined area experiences increased real estate investment, often followed by increased public investment in the form of infrastructure or streetscape improvement. As the area experiences a subsequent influx of retail and entertainment venues, land value and tax revenue increase, just as in a planned arts district.

As a neighborhood of either model experiences rising property values and tax revenues, it can respond in one or any combination of three ways [18] First, the neighborhood can experience a voluntary transition in which existing residents voluntarily sell their property and move to areas that are more suitable to their needs. Alternatively, residents within arts districts can experience involuntary displacement in which property taxes and other cost of living expenses increase so rapidly that residents are forced to move to more affordable areas.

Finally, from a planning and social justice standpoint the preferred option, is for a neighborhood within an arts district to reach a state of stability in which a neighborhood experiences equitable development, allowing longtime residents to reap the benefits of economic development and neighborhood improvement that occur as the result of an arts district.

18. Wodsak, Anja, Kimberly Suczynski, and Karen Chapple. 2008. *Building Arts, Building Community? Informal Arts Districts and Neighborhood Change in Oakland, California*. Berkeley, CA: Center for Community Innovation.

2.5.4

T Y P O L O G Y

The intent or goals of arts districts also varies highly, mainly depending on the type of product that is created within the arts district, with different goals art districts tend to take typologies.

While some arts districts are more organization like in nature, focusing on folk-art or craft work, other arts districts often referred to as “creative production districts” [11] are highly design-oriented, populated by architectural firms or high-end fashion design.

From a preservation perspective the creative industries and their production goals will be attracted to different areas and result in different levels and kinds of preservation.

An arts district that focuses on community art initiatives, for example, might be grounded in a predominantly residential neighborhood, whereas a highly design-oriented creative production district will likely require larger amounts of space and might be concentrated in a more industrial or urban area so as to have proximity to urban infrastructure.

11. Johnson, Amanda. 2010. Urban Arts Districts: The Evolution of Physical Arts Development. Prepared for the Urban History Association Conference: Las Vegas, Nevada (October 20-23)

	Type of Arts Districts				
	Arts Anchored Redevelopment District	Creative Production District	Artisan/Artist District	Neighborhood Arts District	Cultural Taxing District
Commonly Used Names	Mega arts district Culture-led revitalization	Design district Film district Cultural production district Art cultural quarters	Artist live/work Zone Gallery district	Natural cluster districts Organic districts Arts enterprise zone	Cultural assessment district
Planning Motivation	Revitalizing large sites of underused or vacant land	Adapting old warehouse and industrial buildings into contemporary uses	Supporting neighborhood change and creating regional activity centers	Revitalizing neighborhoods	N/A
Target	Original focus: Cultural Economy Expanded focus: Worker/resident attraction/retention	Original focus: Creative economy firms and industries Expanded focus: Creative economy workers and entrepreneurs	Original focus: Professional artists and hobbyists Expanded focus: N/A	Original focus: Neighborhood art businesses Expanded focus: N/A	Original focus: Residents/regional visitors who likely use these services Expanded focus: N/A
Geographic Location	Downtowns, waterfronts, former industrial sites	Former industrial and manufacturing locations	Neighborhoods	Neighborhoods	City and/or Regional
Anchor	Yes: Large performance and visual art institutions	Maybe: Possibly a university or college with an renowned arts reputation	Unlikely	Somewhat: Possibly neighborhood anchors either arts groups or community leaders of district	N o: N / A
District User/Use	Large traditional arts institutions and supportive development (hotels, restaurants, residences)	Design districts, incubators, co-share space, subsidized work space	Galleries Artist live/work Artist housing	Neighborhood artists and arts businesses; supportive businesses	N/A

TABLE 3: Typologies for Planned Arts Districts in the U.S. (Johnson 2010).

SYNTHESIS

Exploring the relationship between the creative industries in its various forms and preservation of historic monuments through an overview of their corresponding values and in-depth exploration of their potential benefit from coexistence on social, economic, administrative, cultural and physical delineates the strong connection between the two.

Recognizing the creative industries' departure from previous models of economic development is the first step in understanding the complementary relationship between creative communities and the built environment. By appreciating the role of clustering, social networking, and placemaking in the attraction and retention of creative communities the integral role of the built environment emanates. Preservation at the urban scale contributes to the environmental preconditions of a successful creative community.

Preservation at the building scale within creative production districts is often born of utility as well as economic necessity. Historic buildings' remnant lifts, hoists, widows and flexible floor plans often function to the advantage of the artists that own or rent them. In many cases the flexible needs of artists as well as a lack capital for renovation results in the retention of original attributes of historic buildings. However, the relationship of artist to site goes beyond real-estate economics; the irreplaceable patina created in the historic buildings now converted into live/work and gallery space has been strategically incorporated into artistic installations and used to market and define the alternative art scene.

Understanding existing policies and incentives for preservation and the creative industries, as well as their shortcomings, demonstrates the need for extremely refined policy mechanisms that consider the dynamics of the creative industries and their relationship to the built environment.

Particularly for place-based incentives attempting to spur infrastructure improvements, minimum investment thresholds and strict project timelines make such investments attractive to traditional developers rather than the artists creative professionals the incentives are aimed at. Hence policy mechanisms intended to incentivize the creative industries and the development of creative communities run the risk of destroying the organic development of creative communities.

Inasmuch as the development of the creative industries requires rethinking urban development strategies and policy overhaul, their development also reflects larger historical urban trends largely characterized by cycles of growth, decline, and regeneration of the building stock. The effects of urban regeneration as a result of historic preservation and creative sector development will depend on the goals of the creative production district.

An arts-based community regeneration approach has created the opportunity to engage an entire community in neighborhood revitalization efforts. However, communities must realize that the creative sector is a competitive, market-driven industry. Equitable development within a community will not always be a priority for growing creative industry-based enterprises.

Existing urban infrastructure particularly that found in former light industrial areas has proven itself a highly durable tool for meeting the dynamic production, social, economic needs of the creative industries. Designing appropriate mechanisms for creative industry development as an urban revitalization tool requires an acknowledgement of the value of the historic built environment at the urban scale.

CASE STUDIES

STORYHOUSE

Chester, U.K. - Bennetts associates, 2017

Converting Chester's redundant Odeon cinema into a ground-breaking cultural center presented significant challenges to the architectural team from Bennetts Associates. The old building's Art Deco brick walls and historically significant cinema interior had to be retained, but the existing spaces in the building were totally unsuitable for the kind of theatre and cinema spaces that StoryHouse wanted to create.

The StoryHouse site also included an old office building which could be demolished to create space for the new theatres, but it was sitting directly over known Roman remains which determined where the new basements and foundations could go.

The site was narrow and long, and it was clear from the early stages that the 150-seat studio space which StoryHouse required would have to be built on top of the main theatre space. Prominent vertical circulation routes would be required to allow audiences to get to their seats from the ground-level foyer.

Fitting three different types of performance space in the building, and surrounding them with library space presented acoustic challenges and the design works hard to keep sound contained.

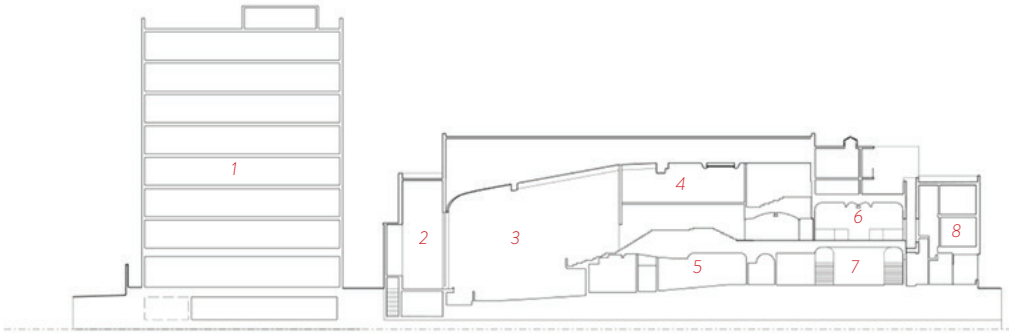
The key ideas which led to the current scheme were:

- Build the technically complex theatre, studio and support spaces on the site of the old office building as a contemporary glass 'twin' to the old Odeon.
- Remove the Odeon's balcony and replace it with a mezzanine floor within the old cinema. This made space for a new 100-seat cinema screen in a glass box, above a foyer, bar and café at ground level.
- Create a glazed gap between the brick Odeon and its new extension, and use this space to hang a new main stair painted red and connecting all the floors of the building.
- Use the streamlined plasterwork of the old cinema screen to frame the opening between foyer and theatres, and fly in a screen to create an opportunity for foyer events.
- Stick to a simple palette of materials for the new elements, Brick to match the old Odeon, and white cast glass, with copper to pick out the studio and bar on the skyline.



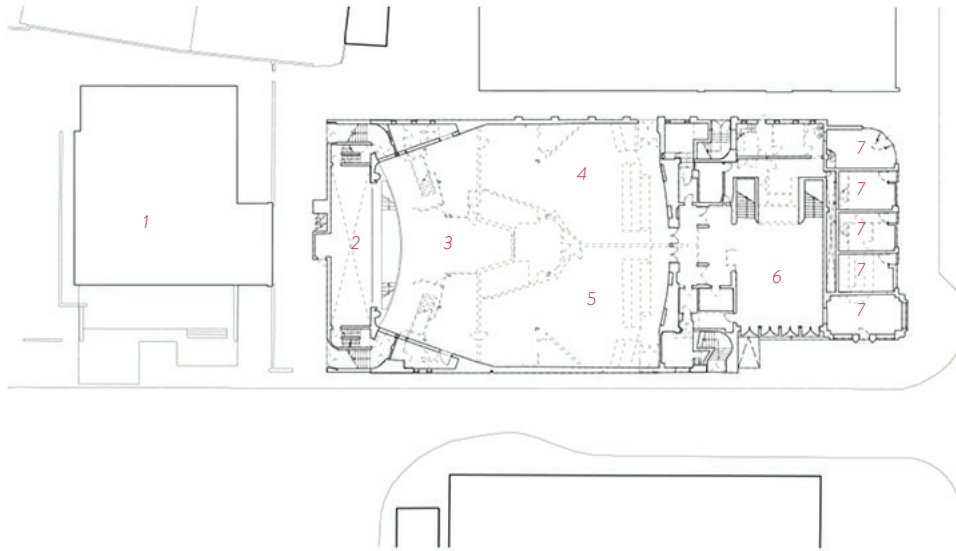
1. Bennetts associates peter cook StoryHouse 2017, Archive: Divisare.com -project 345072.

PRIOR INTERVENTION

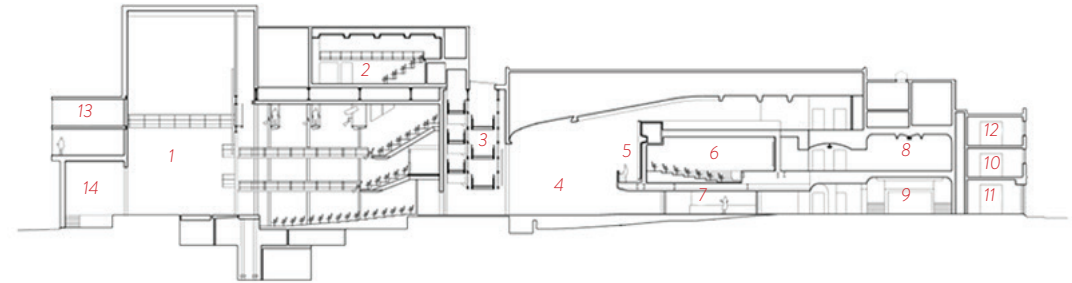


StoryHouse, Chester.
Section, Existing state, prior to work

- 1. Office building.
- 2. Stage / Screen.
- 3. Screen 1.
- 4. Screen 2.
- 5. Screen 3.
- 6. Foyer.
- 7. Shop units.

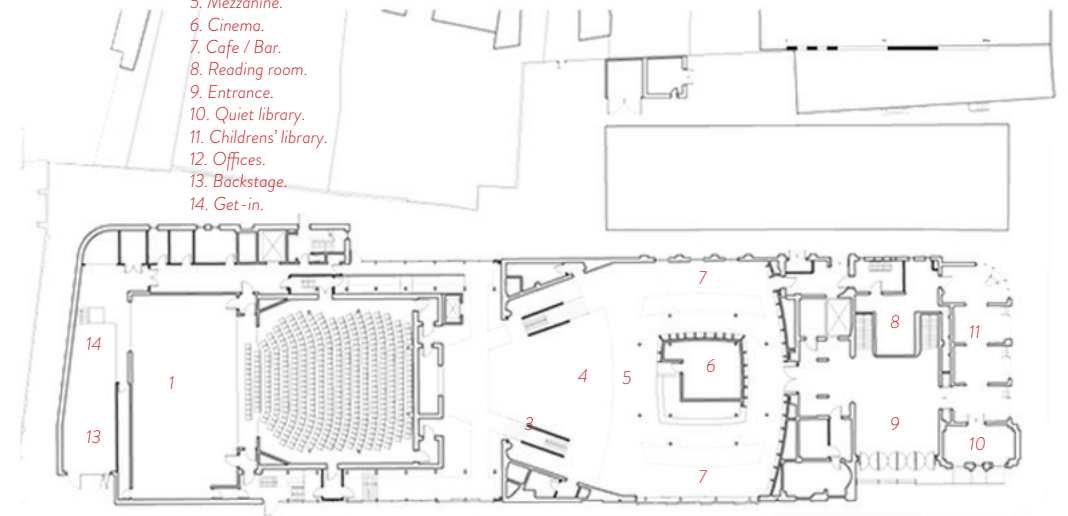


POST INTERVENTION



Chester Cultural Center
Longitudinal Section

- 1. Odeon Stage
- 2. Garrett Studio.
- 3. Red stair flank.
- 4. Foyer.
- 5. Mezzanine.
- 6. Cinema.
- 7. Cafe / Bar.
- 8. Reading room.
- 9. Entrance.
- 10. Quiet library.
- 11. Childrens' library.
- 12. Offices.
- 13. Backstage.
- 14. Get-in.





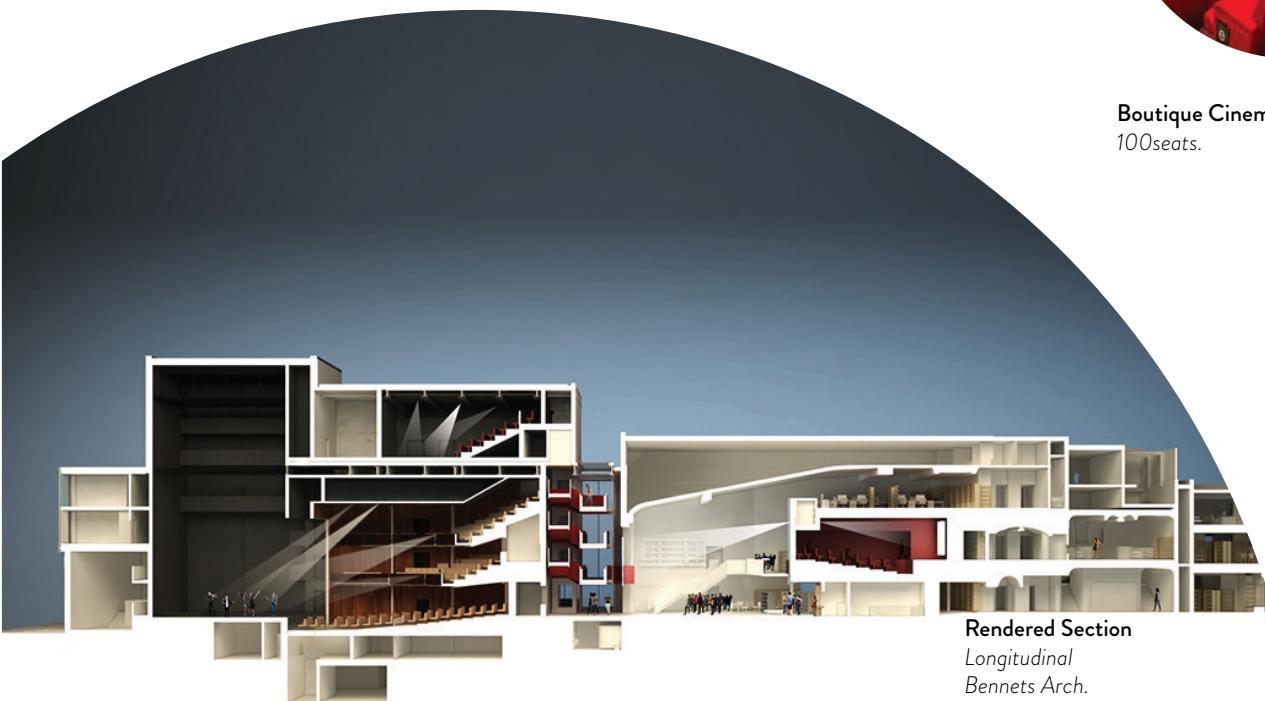
Main Stage.
800 seats / thrust setting 500 seats.
20 meter Flytower.

Garrett Studio.
150 seats, flexible studio.
Attached Bar.

Foyer.

Boutique Cinema.
100seats.

Library.
700 meters Book Shelves
2 reading rooms.



Rendered Section
Longitudinal
Bennets Arch.

Key Features

StoryHouse includes a large main theatre space with a 20m high fly tower and up to 800 seats, a 150-seat studio with a dedicated bar, a 100-seat boutique cinema and a city library with over 700m of shelving throughout the building. These functions are supported by a large foyer and café, and large backstage with dressing rooms and company facilities.

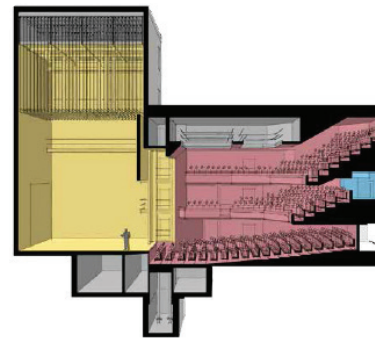
When the team first visited the site in 2012 it was clear that externally the 1936 Odeon was well-preserved. The largely blank volume of the main cinema space is articulated with a composition of horizontal and vertical brick patterning emphasizing corner-towers and a rusticated base. A further brick tower and cantilevered canopy mark the entrance and the whole composition is grounded to street-scale by a matching row of shop units. Inside, the main cinema volume had been crudely sub-divided into five screens and many original features had been removed. Stripping out these sub-divisions and the redundant balcony structure revealed an enormous internal volume which retains much of its original streamlined art deco plasterwork. The plasterwork ceiling and wall features form a series of curving planes and profiles which trace the complex geometry of the room and lead the eye down to the screen itself.

With the seats removed and floor levelled, the main Odeon volume has become the focal point of the new cultural center, containing the main café and bar at ground level and at its center the new 100-seat cinema screen. The cinema is a distinct object clad in back-lit cast glass and accessed from a new mezzanine level which also provides book-lined library study space and foyer circulation. The curved shape of the mezzanine edge follows that of the former cinema balcony, revealing the full scale of the proscenium plasterwork which once surrounded the former Odeon's screen. With the screen removed, the foyer space now continues right through the old proscenium opening to reveal the brick-clad main auditorium of the new-build theatre. Red-painted steel stairs and walkways giving access to the theatre and the studio theatre above are suspended like theatre scenery in the glazed gap between the old and new buildings.

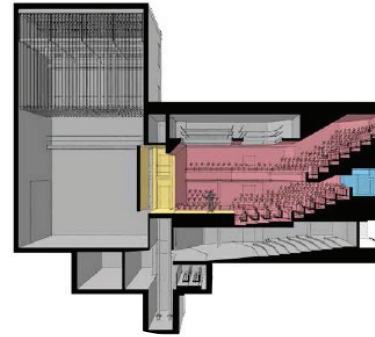
1. Bennetts associates peter cook StoryHouse 2017, Archive: Divisare.com -project 345072.

The Odeon :
main hall.

Fly Tower:
Tech Spec. for grand tour, 20m high.



Proscenium Setting:
800 seats - Invernal.



Thrust Setting:
500 seats - Summer Festivities.

The new extension containing the theatre and studio has a similar footprint to the existing Odeon, but the main theatre's fly tower, and the elevated volume of the studio theatre result in greater overall height. The extension is conceived as a companion-piece to the Odeon, the main auditorium and fly tower volume which form the armature of the extension are clad in brick, diagonally bonded and textured to express its non-loadbearing status, and created from a brick blend selected to complement the existing Odeon's facades. Steel-framed audience circulation walkways flank the brick auditorium enclosed by glazed cladding which wraps the entire extension building to the height of the existing Odeon, punctured only by the brick fly tower and copper-clad studio volume which appears to sit on the theatre's roof as a separate block.

The main theatre itself is designed to operate as an 800-seat theatre with a program of touring productions for some of the year, but is reconfigurable to a 500-seat thrust-stage for locally produced work during the festival season. Acoustically isolated from the main theatre, the 150-seat studio sits on a series of steel transfer beams and columns which visibly extend down to the ground on either side of the brick auditorium volume. The studio has a dedicated bar with a fully-glazed facade to the south giving panoramic views over the city of Chester.

The city's new public library is completely integrated into the scheme. Books will be accessible in all the key spaces within the historic Odeon, including the café/restaurant and circulation areas. The row of shop units which were part of the original Odeon development now house a dedicated children's library with a story-telling space, and quiet study spaces for adult readers.

With its day-long program of events and activities the building presents the opportunity to attract the broadest possible audience from Chester and beyond, helping to revitalize the city and at the same time to re-invent the role of civic cultural buildings in the twenty-first century



Library Cafe
connected to Gallery and Foyer



Rendered Section
Foyer-Cinema-Library cafe.
Bennets Arch.

POLITEAMA CULTURAL CENTER

-Canelones, Uruguay -Lorieto Pintos Santellan Arch. 2014

The Politeama Cultural Complex "Atahualpa del Cioppo Theater" is a cultural reference point for the department, promoting public - private articulation, seeking to strengthen and promote the departmental and national performing activities. With the same coordinates, it seeks to form new audiences, and to encourage the assistance of the majority of the population to the enjoyment of art in general without exclusion.

With the reconditioning and equipping of the space has become an articulating axis of artistic, inter-institutional potentials both national and international. In this way it develops a platform that offers different proposals, functioning as a resident center, receiver, but also creator.

Objectives

As a result of the need to build a new front of house (cafeteria, administration, restrooms, staff areas, etc.) and to change the circulation layout to provide for universal accessibility, the spatial perception of constricted public areas was doubled. The new building associates with the existing one in a complex manner. First, it acknowledges the primary role of the theater building, and takes from it its design guidelines: material and color, its own height and the height of its formal components, how its façade aligns, and the leading role of solid over hollow. However, this relationship is strained by opposites: the weight of the older building contrasts with a light construction that disregards massiveness while choosing planes that join together following the logic of an origami. While the former's genetic memory features stone, the latter's one features paper. The plot of land for the new building had been surrounded by a wall that replicated the material and the esthetics of the theater. What ensued shows a contemporary sensitivity that - as expressed by Solá-Morales - waves from resemblance to analogy.



Context

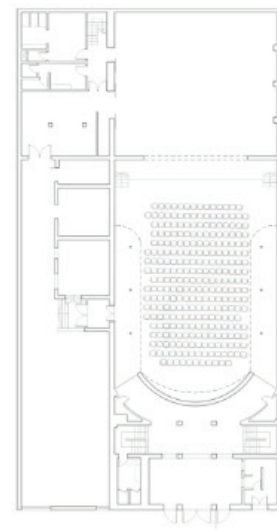
Theatre Politeama is the main cultural center in the City of Canelones (Capital City of the homonymous Department, pop. 100 000). It was built in 1921 to become, for 60 years, the venue not only of arts and sports events, but also of circus performances. Teatro Politeama was closed in 2012, after years of progressive deterioration caused by normal wear-and-tear added to some ill-advised architectural interventions. The local government, owner of the building, then decided to call for tenders in order to recuperate and complement the theater for it to turn into a cultural complex.

Therefore, not only was the building envelope restored, but several requalification operations were performed concerning stage, audience and services.

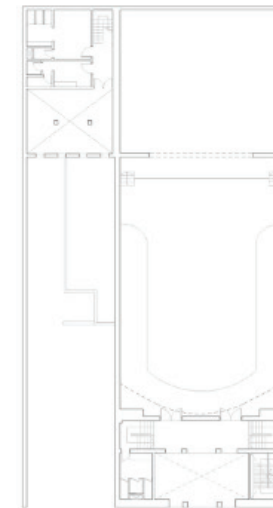
The original project was supplemented with a multi-purpose area (for rehearsals and smaller-scale drama or musical performances), classrooms, administrative, direction and staff support offices, as well as a cafeteria.

Furthermore, these actions included redesigning the circulation layout and the services location, in order to provide for universal accessibility in the whole complex.

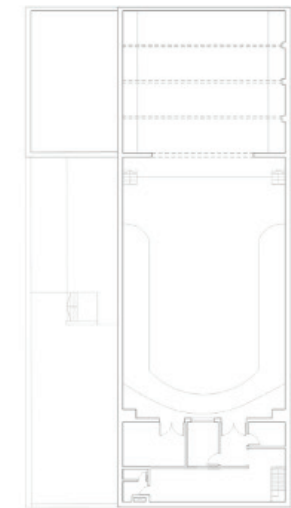
The Politeama Cultural Complex reopened on September 19, 2014. Construction took eight months and cost a total of 2 milion u.s.d.



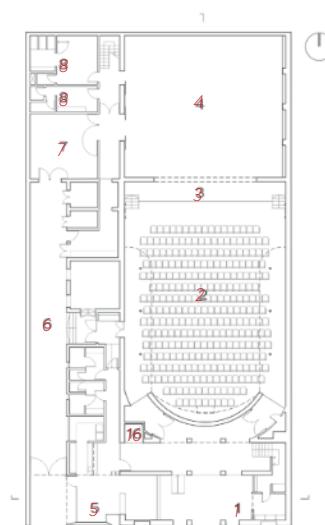
GROUND FLOOR



FIRST FLOOR



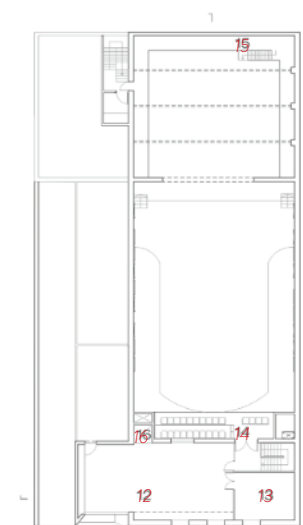
SECOND FLOOR



GROUND FLOOR

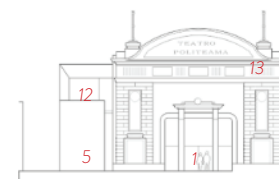


FIRST FLOOR



SECOND FLOOR

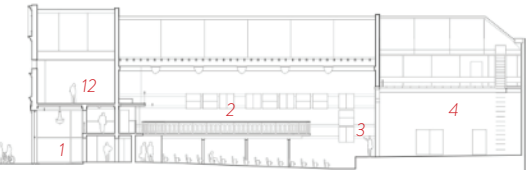
- 1. Foyer
- 2. Auditorium
- 3. Proscenium
- 4. Stage
- 5. Cafeteria
- 6. Access Stage
- 7. Classroom
- 8. Dressing room
- 9. Lower Gallery
- 10. Administration
- 11. Tech control booth
- 12. Multi-purpose area
- 13. Storage room
- 14. Upper Gallery
- 15. Tramoya
- 16. Elevator



MAIN ELEVATION



CROSS SECTION



LONGITUDINAL SECTION



Caffeteria / Temporary Expositions
Foyer Adjacent



Classroom
First & Second Floors



Politeama Cultural Center
Main Facade



Proscenium
500 seats
Renovated & Upgraded

Performance

Since it was reopened, the Politeama Cultural Complex has shown great vitality. Programming has been very busy in all its different areas: music, dance, theater, academic and social activities, etc., most often filled to capacity. As to education, it hosts a branch of the National Dance School, a permanent theater troupe, and a music school. Along with reclaiming the theater building came the improvement of some public areas, e.g. the street became semi-pedestrian, as an extension of the neighboring square. Opposite the Complex stands another historical building in precarious conditions, which nonetheless hosts music classes, both instrumental and lyrical. Based on the success of Theatre Politeama, it has been announced that this building will be refurbished. Once this becomes a reality, Canelones will have a Cultural Center of a dimension consistent with regional scale.

PROPOSAL

METHOD

reaffirming dormant qualities in urban context

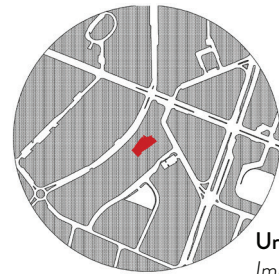
Through the study of the city a few factors remain constant:
 -Netanya has very strong attractive qualities which are rarely taken to the extent of their potential.
 -The city's past foundations do not have an adequate representation today, neither for posterity nor are they present in any establishment throughout the city.

-Netanya has a diverse and potentially strong younger generation that is now encouraged to go elsewhere for inspiration. not only pushing for city negative immigration of talents but preventing the flourishing of the city's attractive potential.

-Though the city has developed significantly on the outskirts of the territory the "old center" of the city remained neglected for the most part and offers no attractions for the city's residents.

The Sharon Theater demonstrates the very essence of the founding generation's vision of the city, located in a highly accessible hill and most importantly even though closed for approx 34 years still holds its iconic vision in the hearts of young local generations.

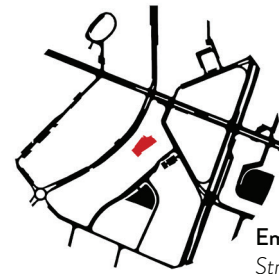
By re-evaluating the urban island in which it stands in terms of of: movement fluxes, Activity typology, social Typology, physical attributes, volume proportions etc we can devise more efficiently a way for the renewed theater to take new spirit and function in its current modern ambient.



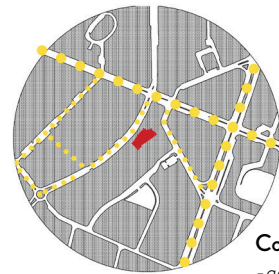
Urban Islands
 Immediate Surroundings



Full Surroundings
 -Built environment



Empty Surroundings
 Streets



Commercial Fluxes
 -galleries & street lv shops



Accessibility
 -Vicinity to public transport

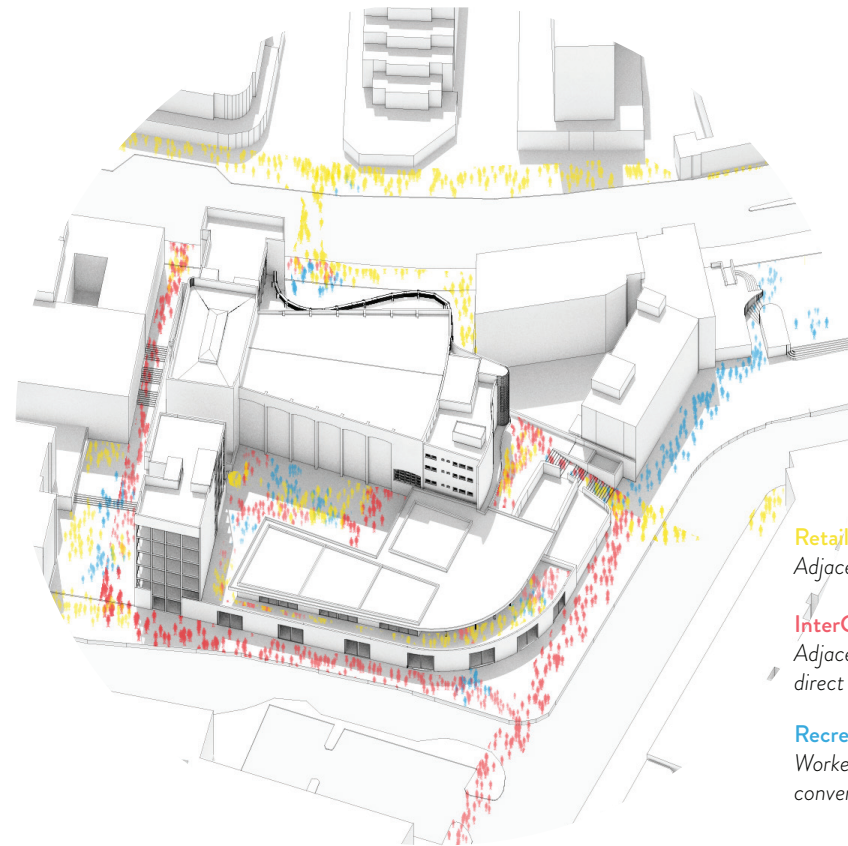
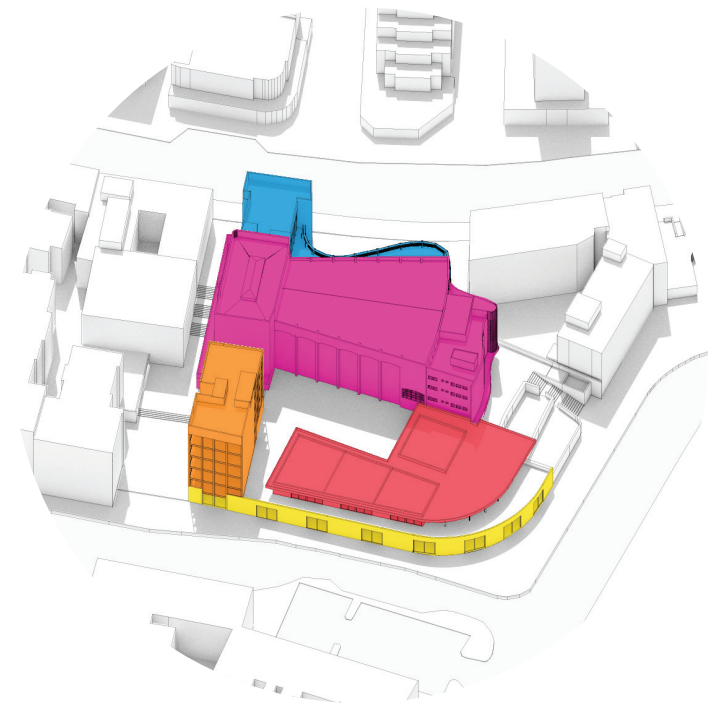
Stage Academy :
 8 classrooms + 2 Studios
 music and acting classes.

Temp& Fix Exposition Galleries:
 Street lv. connecting gallery -fixed
 expo of the city site relation.

Sharon Theater hall
 variety of cultural attractions &
 congressions.

Atelier:
 Temporary fix period residence for
 artists providing studio for elaboration

Street lv Retail
 Diverting the flux of shoppers through
 the Hub.



Retail Fluxes:
 Adjacent intense passage of shoppers.

InterCity visitors:
 Adjacent the central bus station &
 direct connection to intercity route 2.

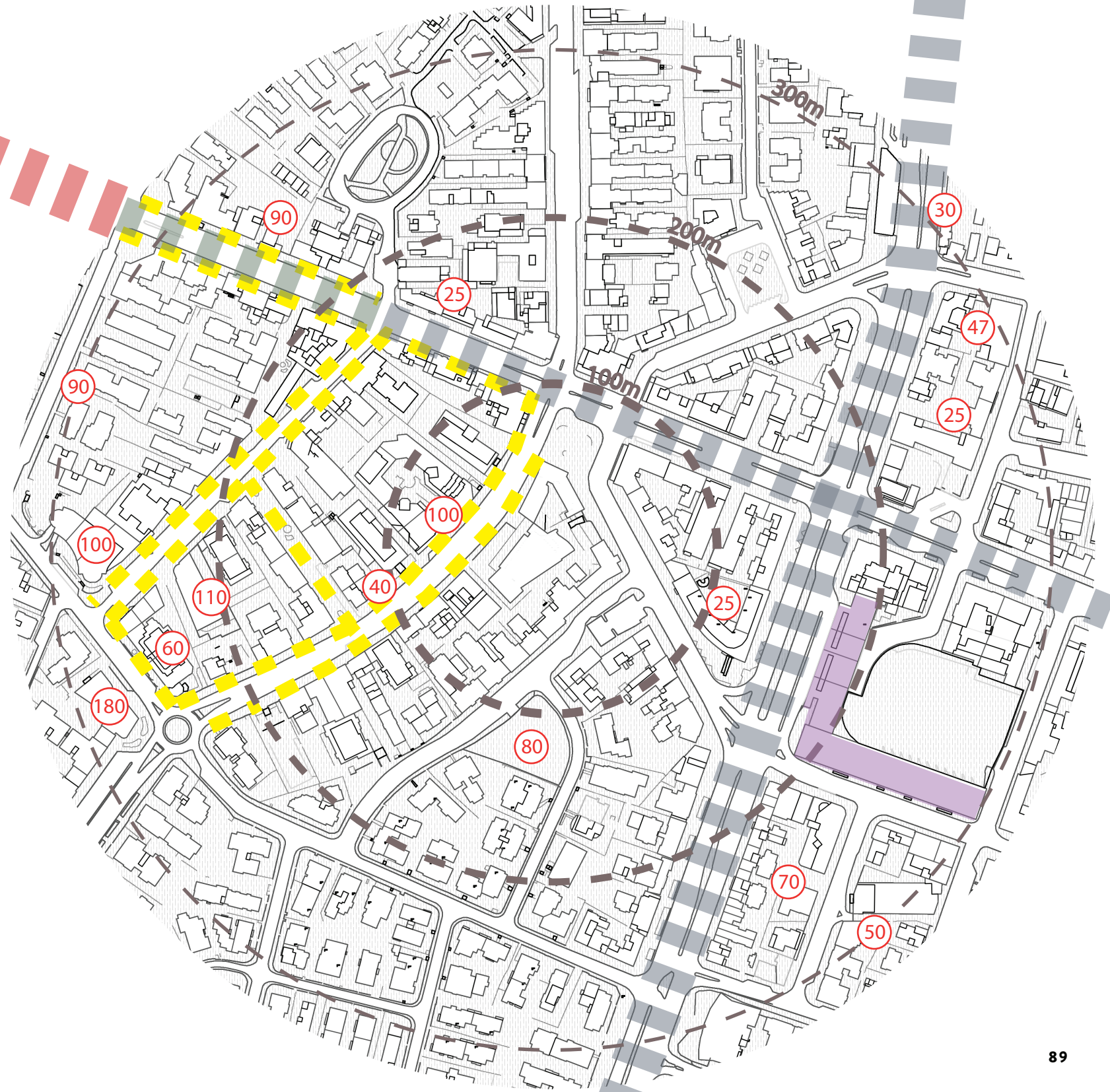
Recreation Fluxes:
 Workers on a break, waiting to
 converge in a meeting

ANALYSIS

Accessibility scheme Auto density & Parking

Legend:

- Parking Lots 
- Road 4 lanes 
- Road 2 lanes 
- Pedestrian st. 
- Commerce st. 
- Central Bus 



43

MASTER PLAN



90

91

4.3.1

THE SHARON THEATER

Axonometric functional presentation

Service Area:

Passages for main stage maintenance
Projection & sound Editing rooms

Sitting Area:

Approximately 1300 seats
Arrayed in two levels

Main stage:

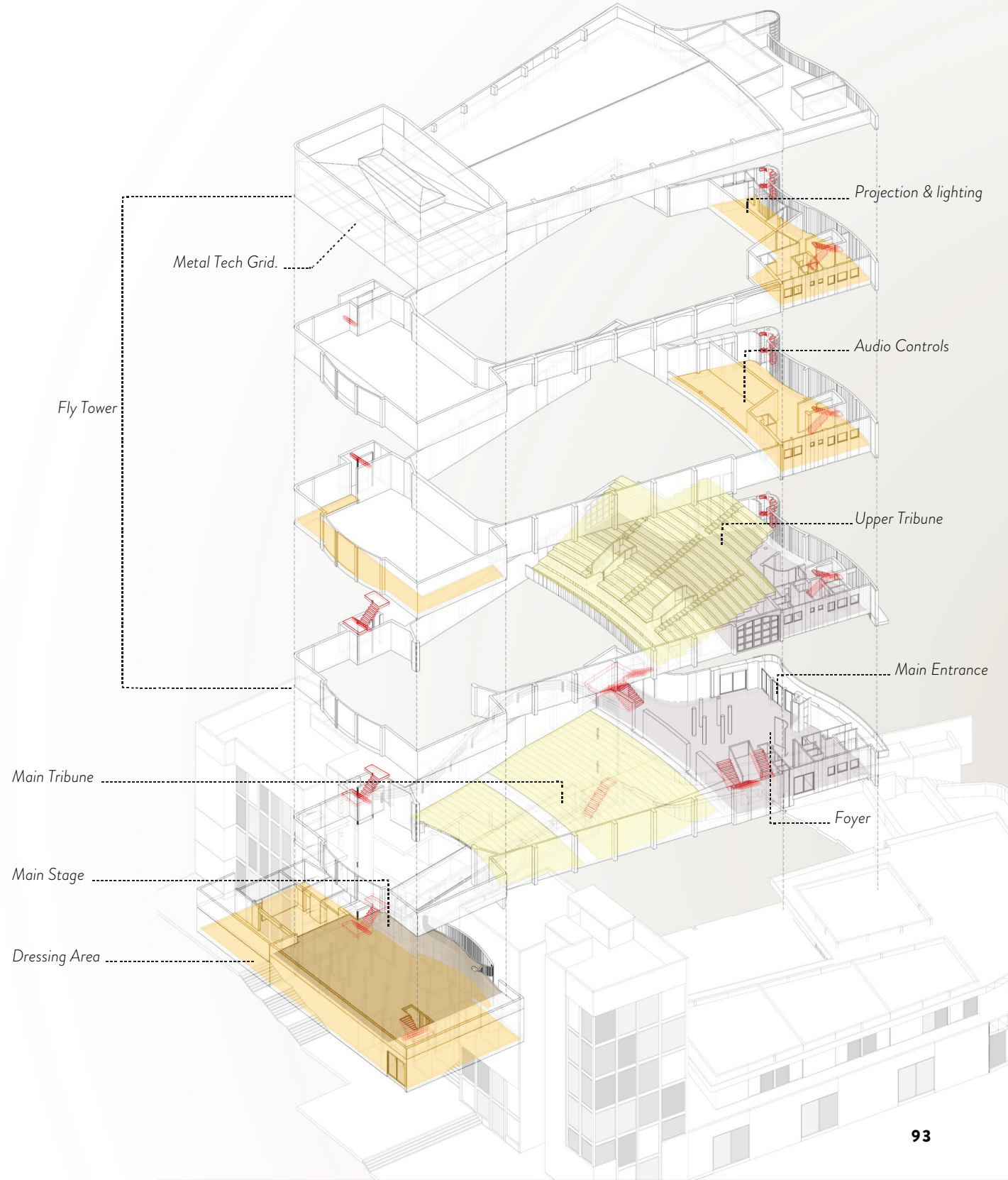
200 sqm located above an orchestral pit.
17m high Fly tower.
17m high Fly tower.

Foyer:

560 sqm on two levels.
offers reception, restrooms & resting areas.
Ground levels allows passage for three different entrances.

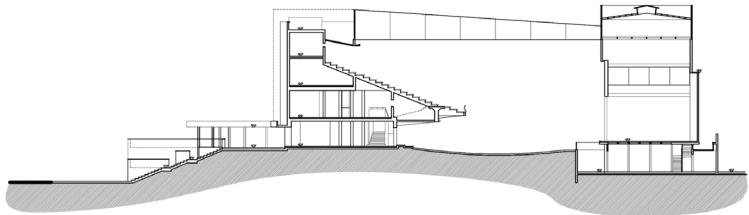
Staircases:

7 different vertical connection.
Hidden passage through service areas.

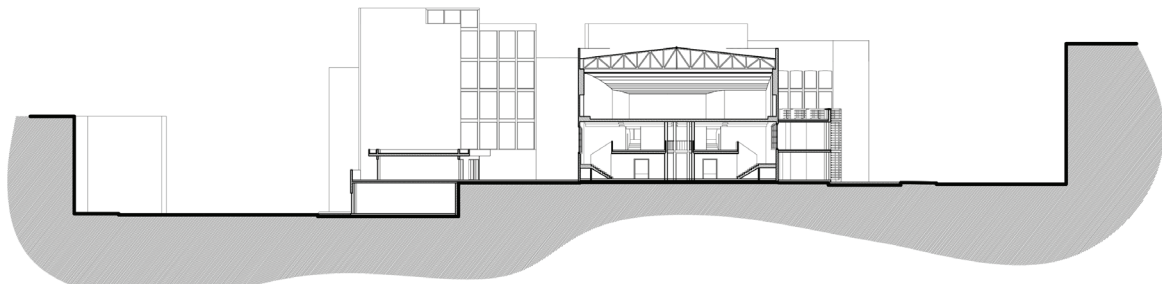


ARCHITECTURAL ELABORATIONS

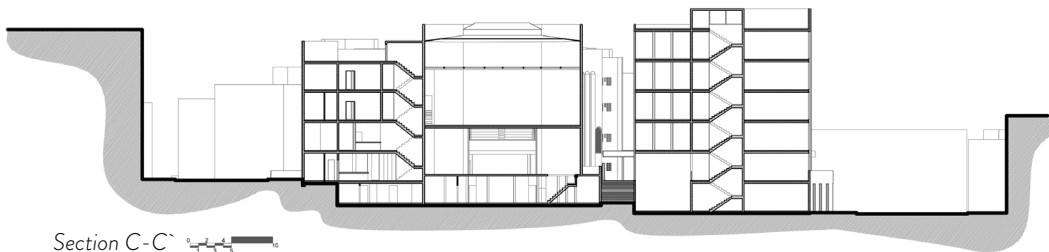
Sections & facades of proposed HUB



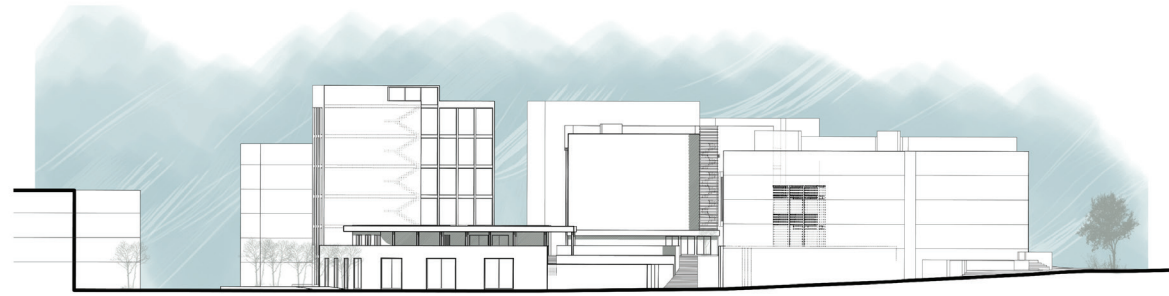
Section A-A`



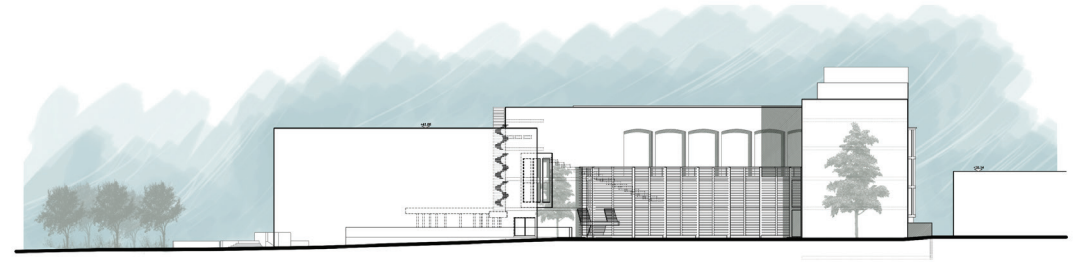
Section B-B`



Section C-C`



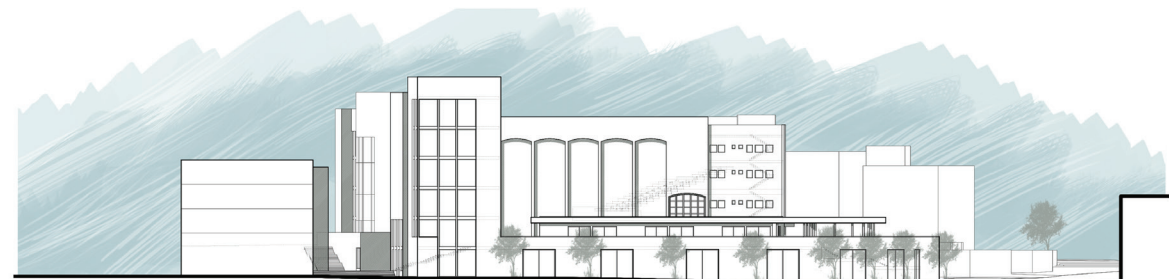
Facade North East



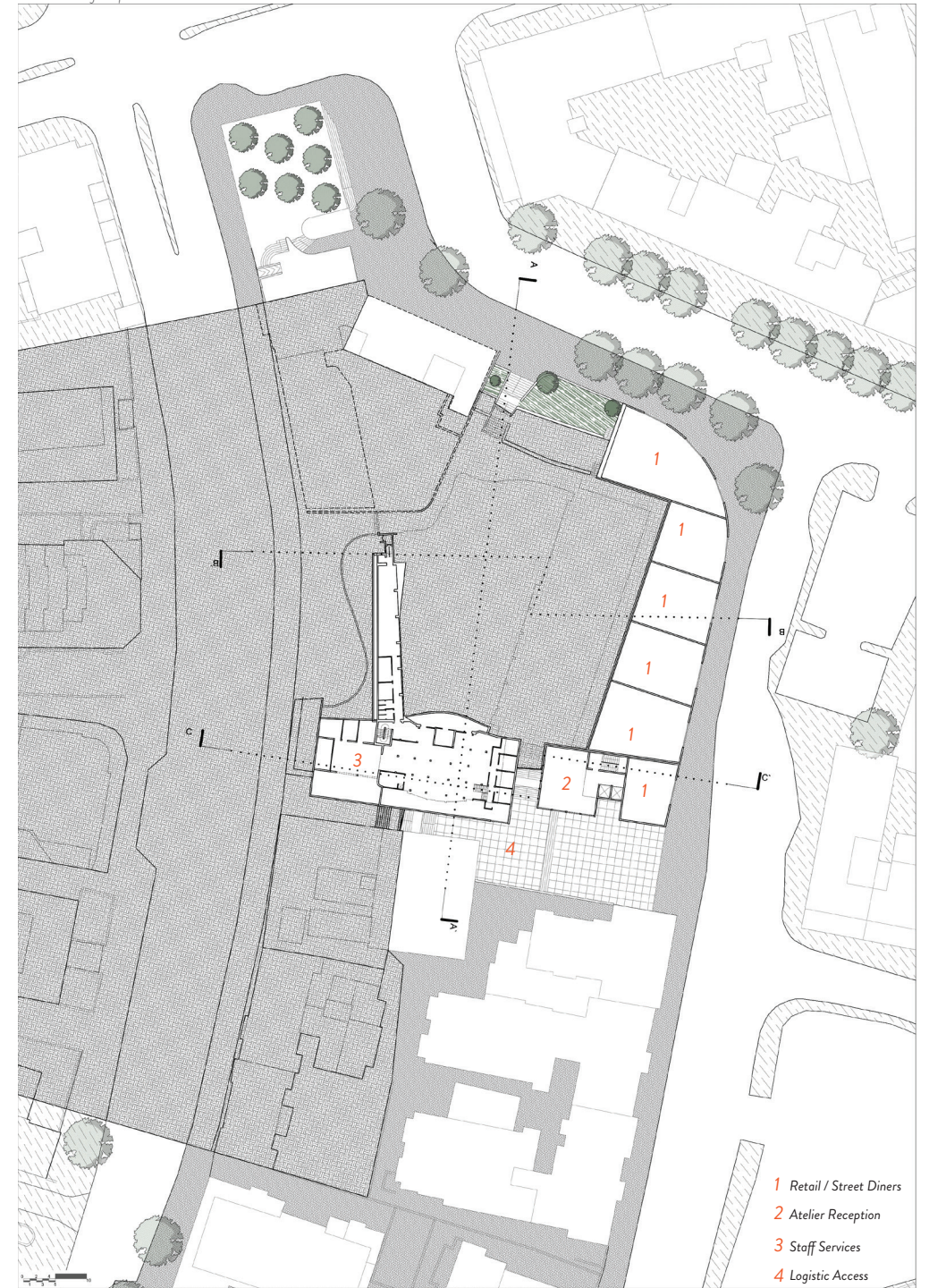
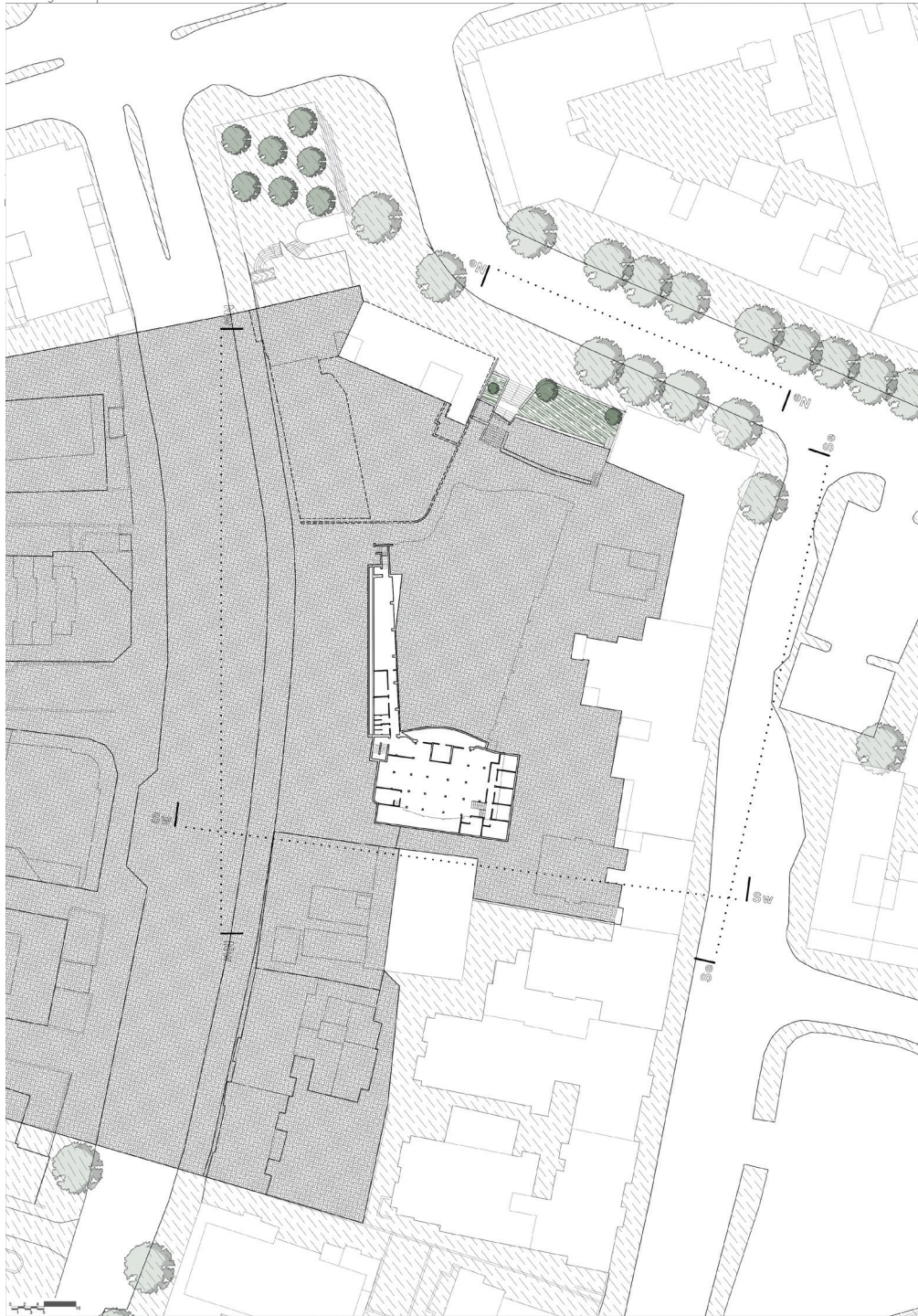
Facade North West



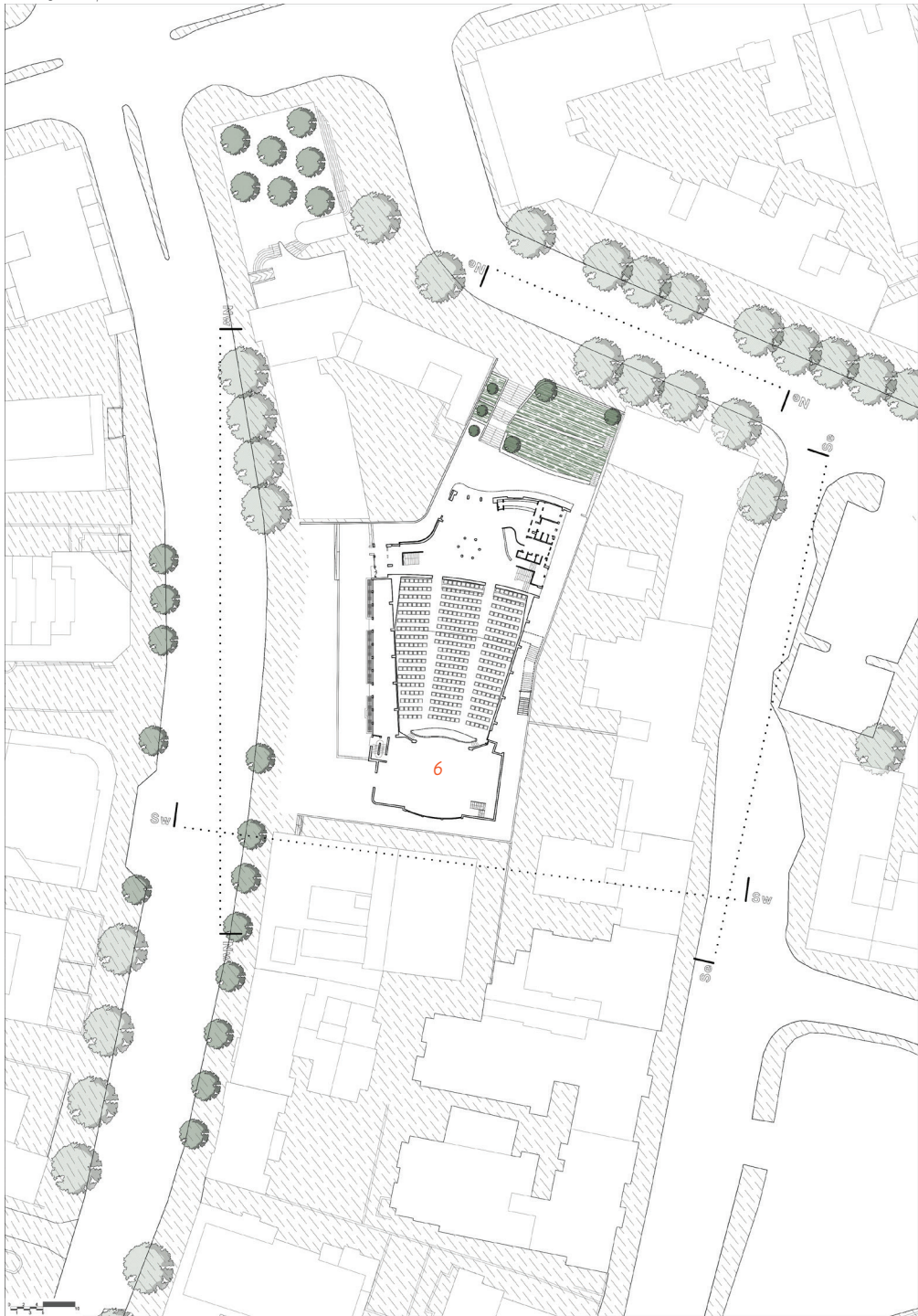
Facade South West



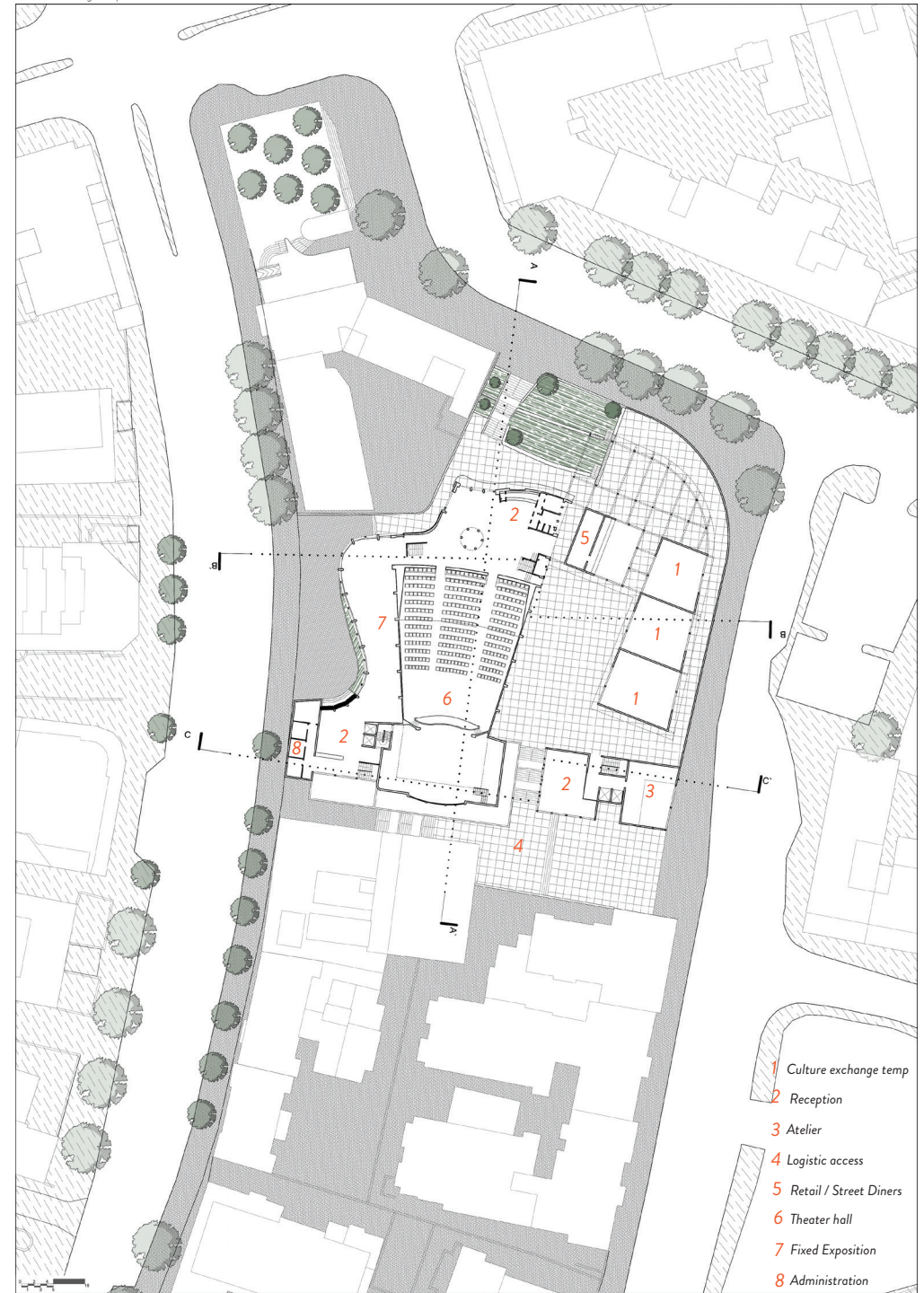
Facade South East



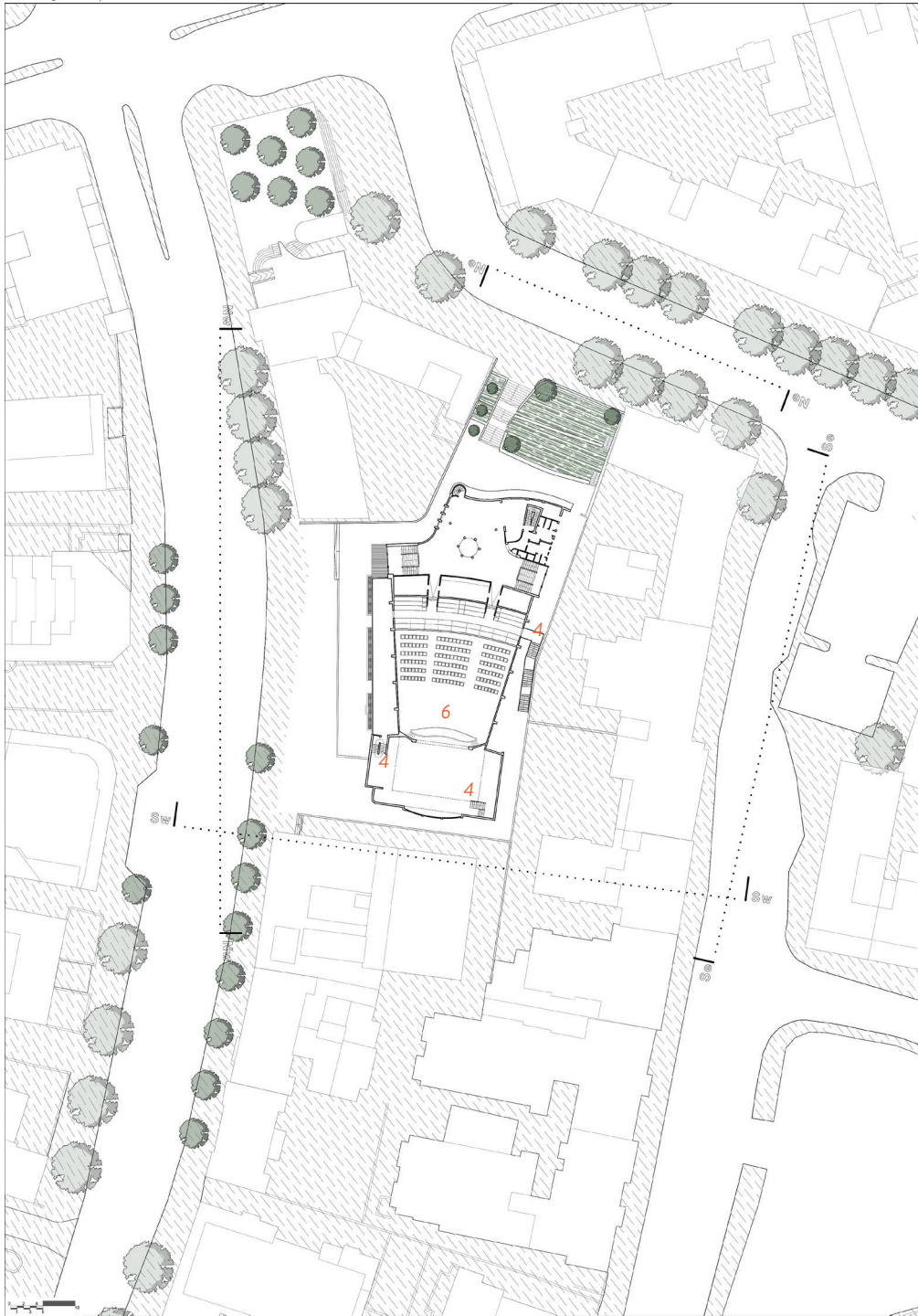
Entrance Lv.
Existing State plan



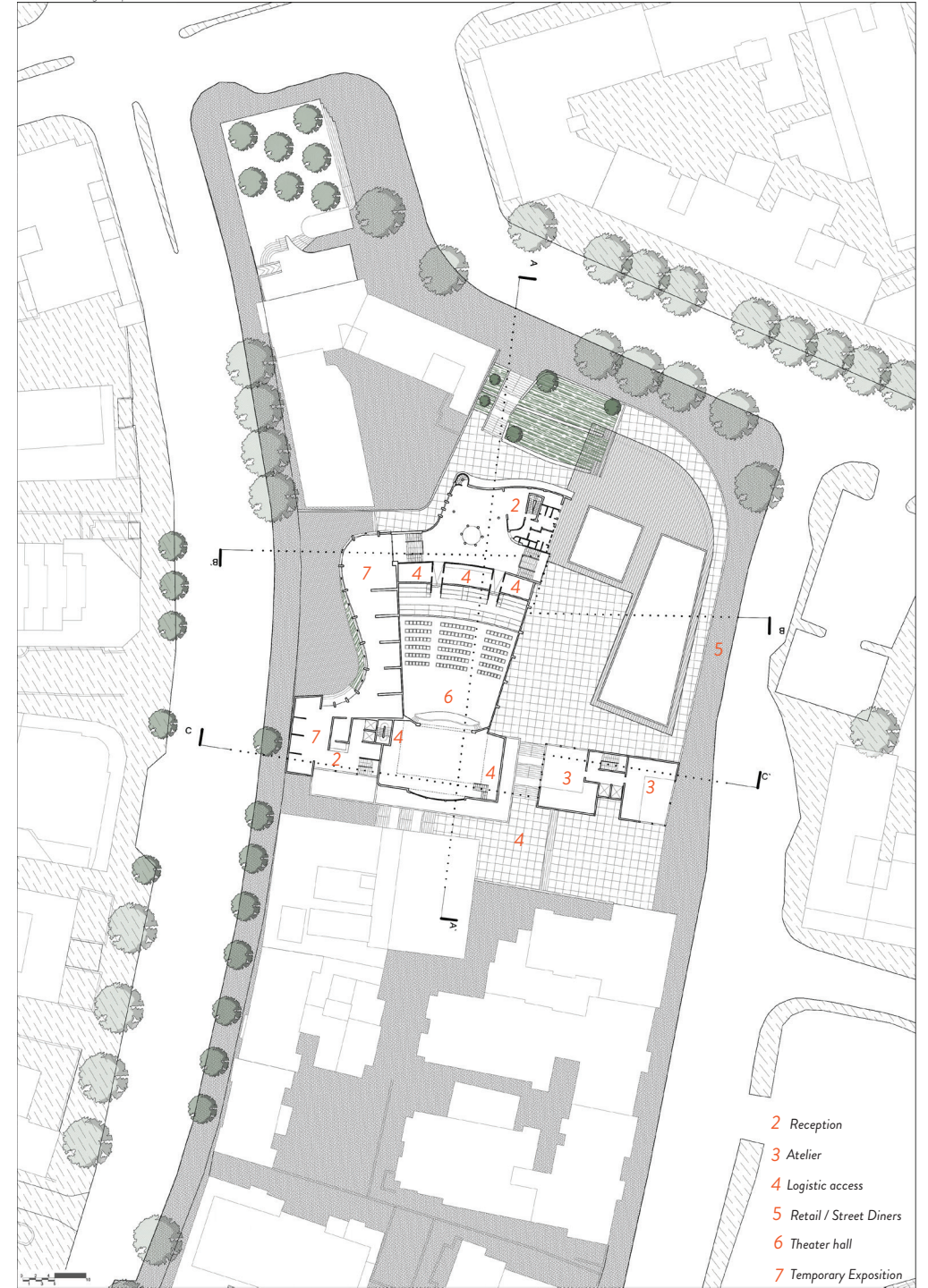
Entrance Lv.
Project plan



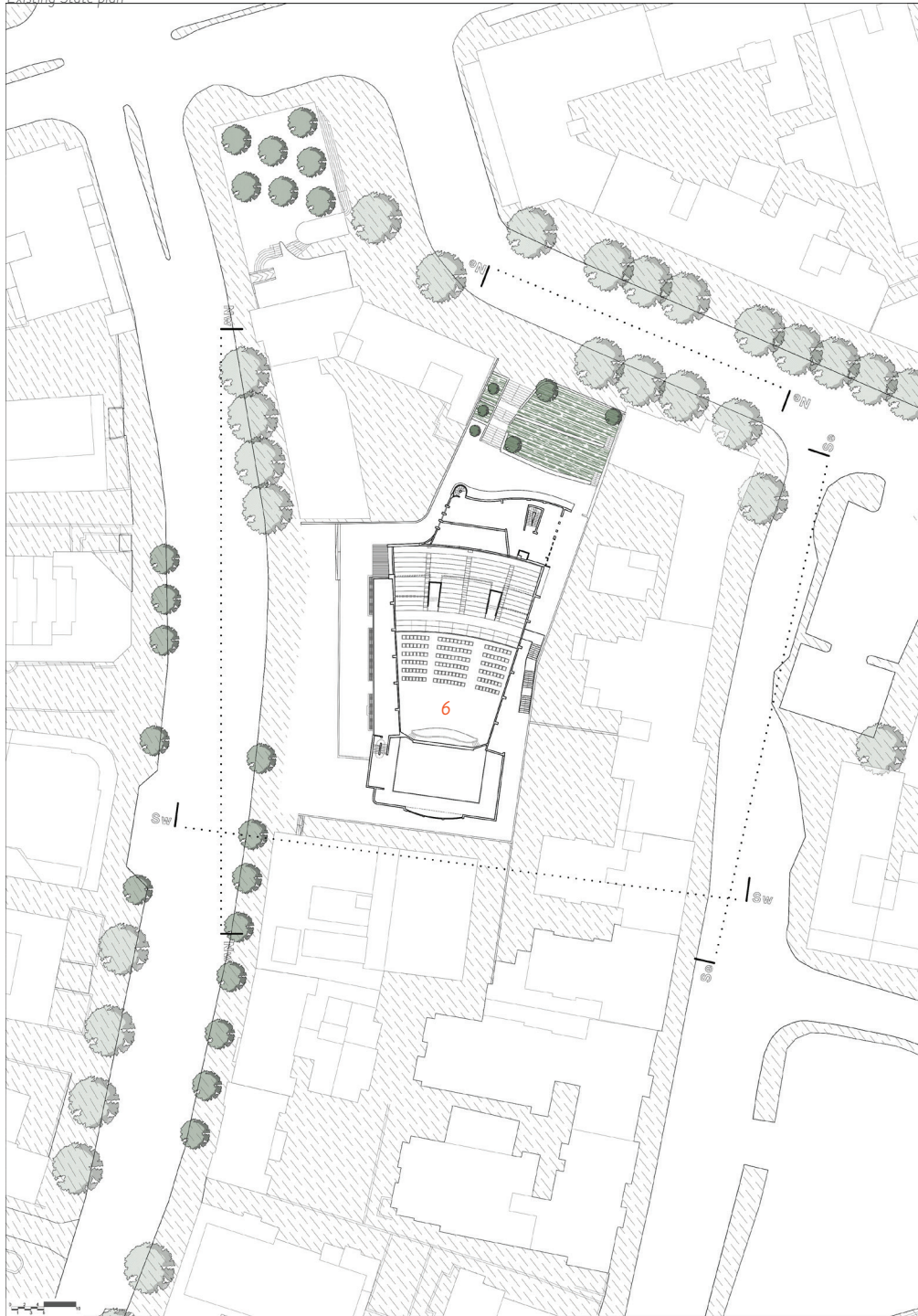
First Floor Lv.
Existing State plan



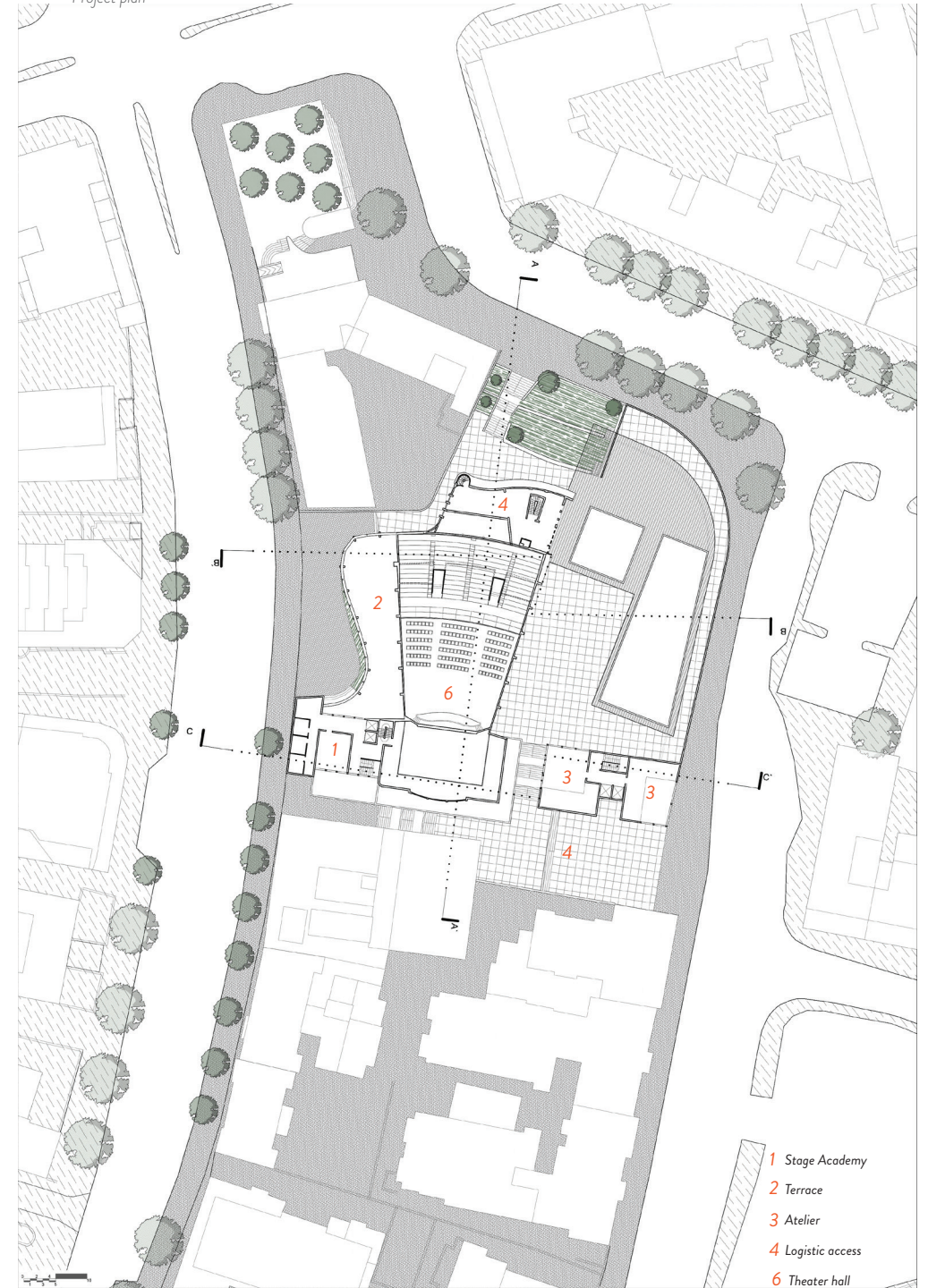
First Floor Lv.
Project plan



Second Floor Lv.
Existing State plan

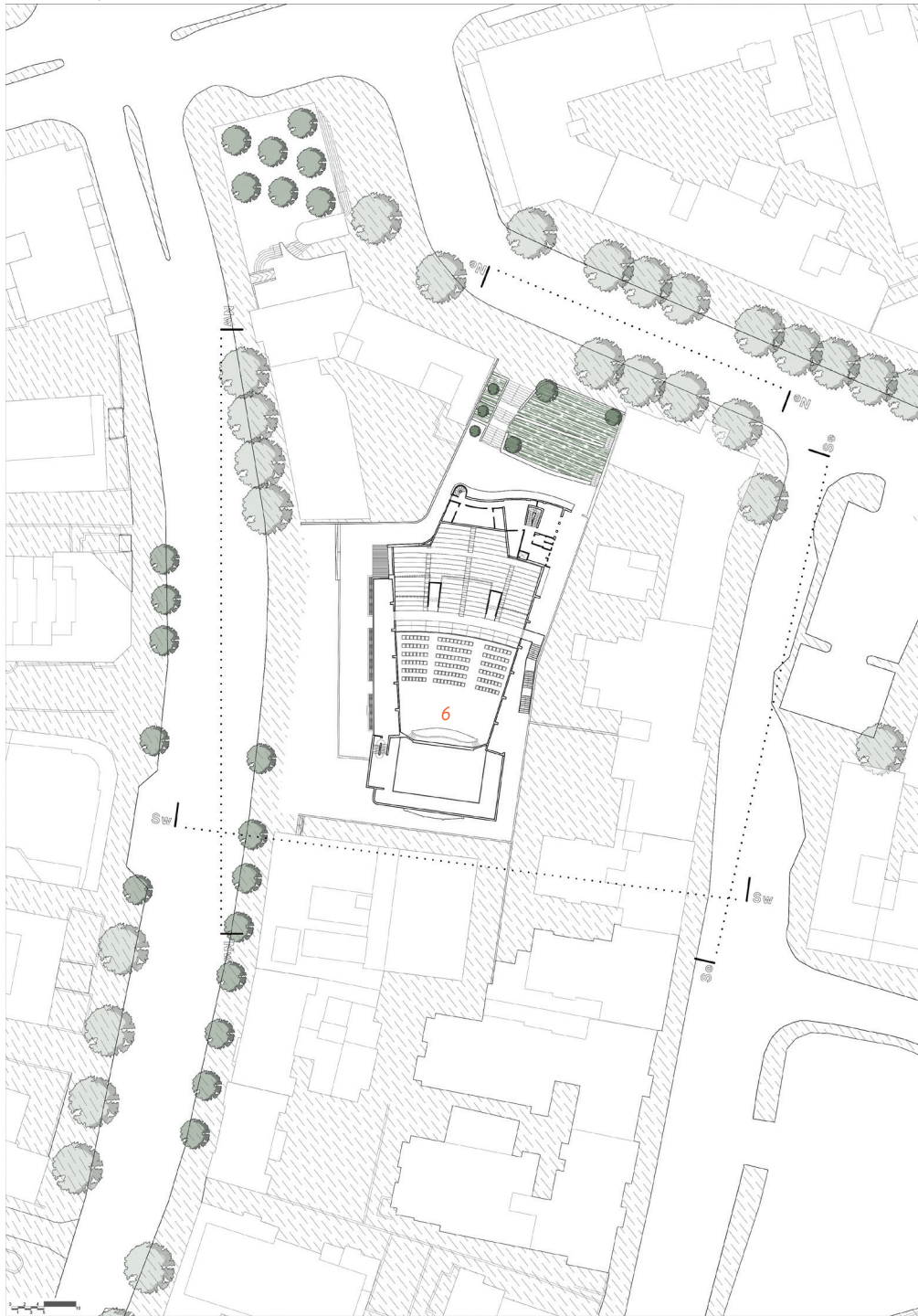


Second Floor Lv.
Project plan

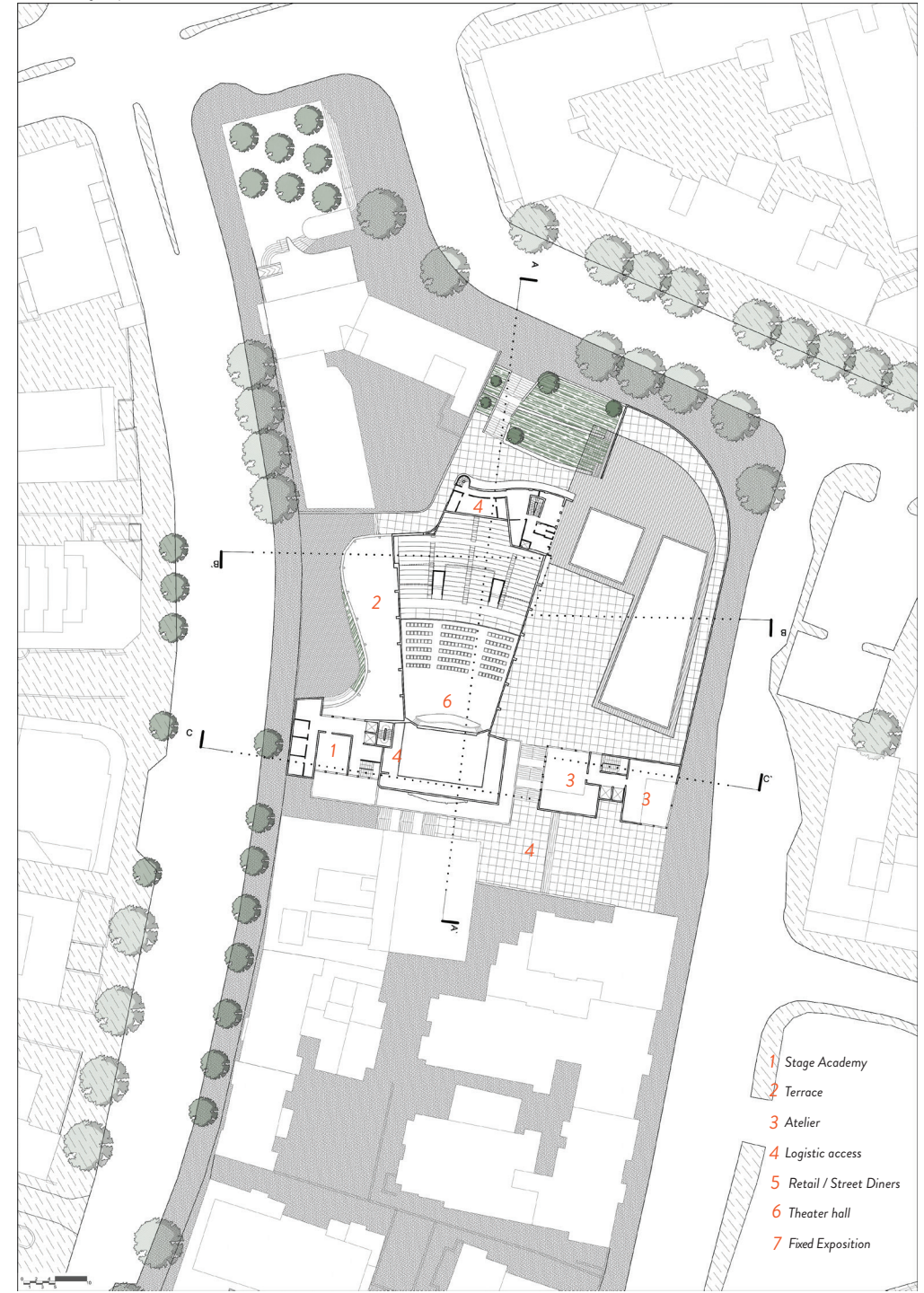


- 1 Stage Academy
- 2 Terrace
- 3 Atelier
- 4 Logistic access
- 6 Theater hall

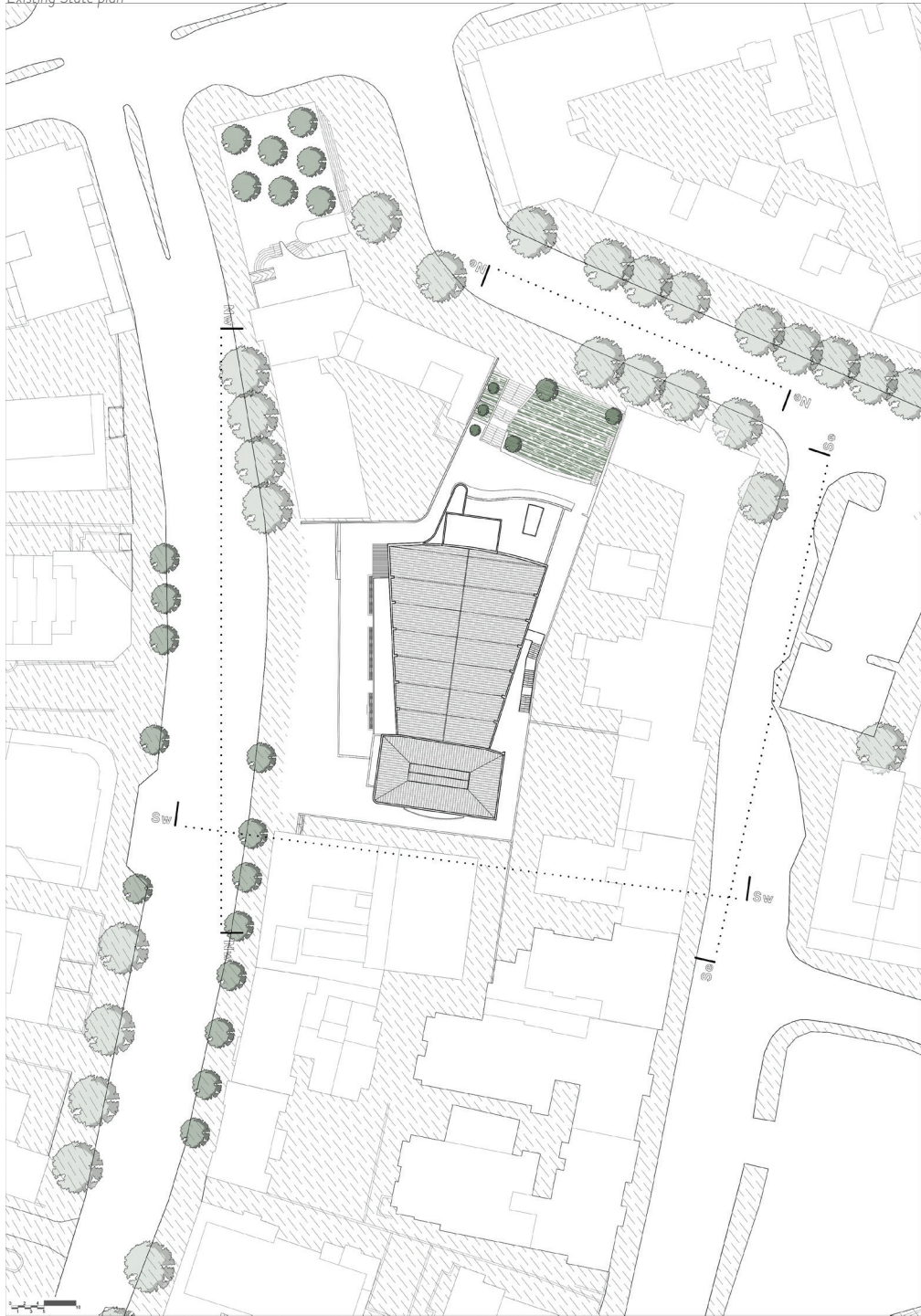
Third Floor Lv.
Existing State plan



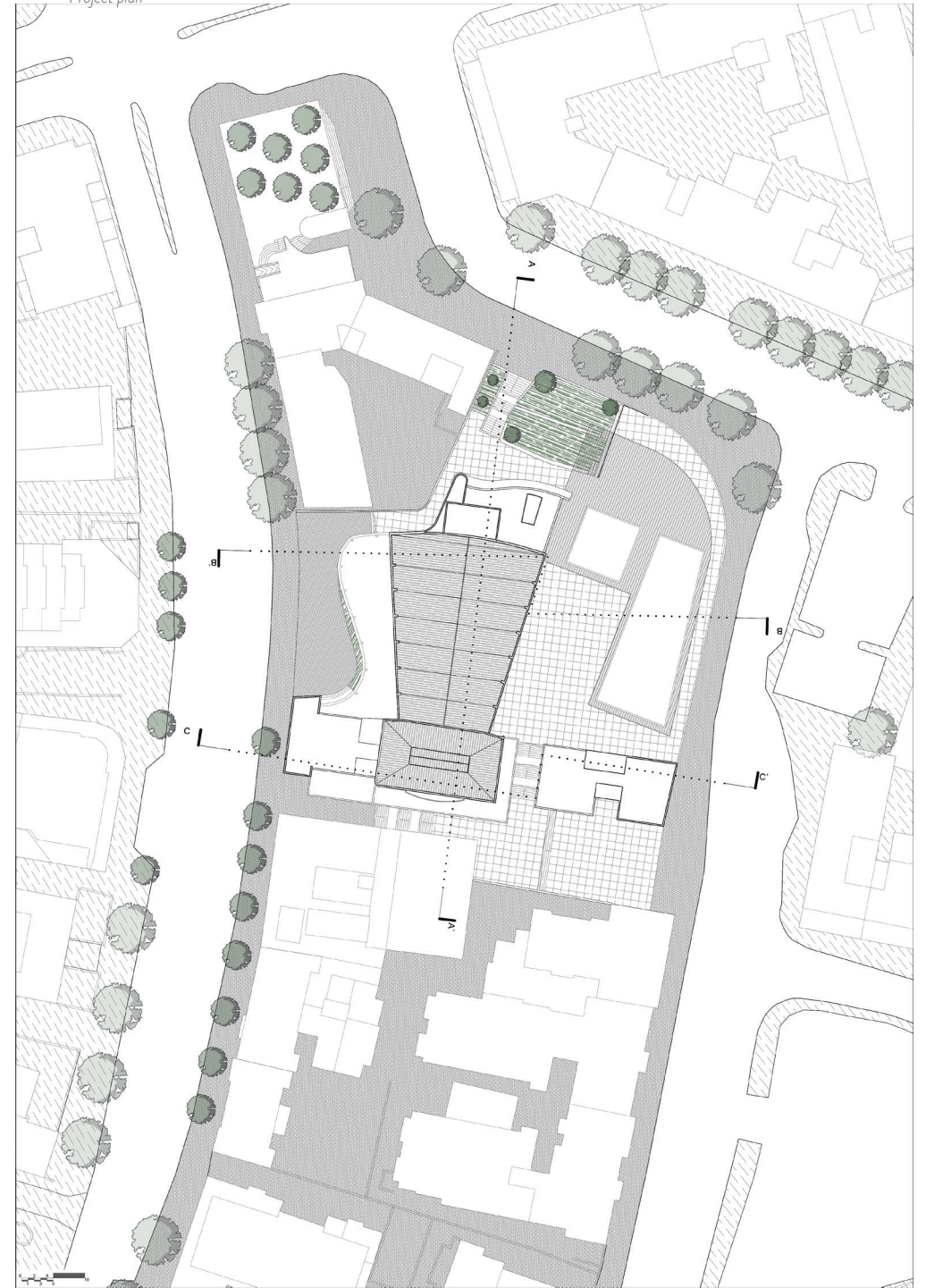
Third Floor Lv.
Project plan



Roof Lv.
Existing State plan



Roof Lv.
Project plan



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