



Performance-Based Framework to Prioritize Adaptive Reuse Gallery Design: A Case Study of Tate Modern Towards Architectural and Cultural Engagement along London Riverfront

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Abstract: Galleries today are an architectural stamp for educational institutions as well as a versatile showplace for communities and corporations. We are all drawn to a gallery for different reasons and it has become a central hub for gathering, learning, exploring in nature. Tate Modern, an adaptive reuse art gallery from its previous function as old power station in London has been studied and selected for this research due to its explicit historical form for the interior and exterior and its location adjacent to Thames River. Critical number of research has been done of the industrial buildings which incorporate the adaptive reuses concept on the impact on the universal building practice and economy. However, there lack of studies with regards to how adaptive reuse building portrays a significant impact to riverfront and promenade development planning nearby the vicinity. Therefore, this paper aim to investigate the impact of adaptive reuse industrial gallery to cityscape development which include existence structures such as promenade, bridges and related structure around the vicinity. The study explored methodology through secondary type of data by articles and writings involved with architectural modifications made by previous and recent architects involved in the Tate Modern Gallery and its current ramification of cultural network establishment to both sides of the north and south bank of London. This research thus will suggest the initial framework in reconstructing an old industrial building to be as a gallery with is design based alterations and recommendations. As an outcome, these findings on adaptive reuse industrial library suggest space revivification, construction waste reduction and urban sustainability that promote a new label urban sprawl significance that support the tourism, industry and civic engagement for the Thames riverfront based on the historical building preservation.

Keywords: Sustainable, adaptive reuse, building, heritage

1. Introduction

The establishment of London riverfront area of the South and North bank of London also signifies the city as the industrial and historical states. It is also involved sustainable development of cultural cities simultaneously as the basic principles for establishing a city as general with the evaluation index system that somehow have the co-relation integral

with tourism, which is the leading industry in historical and cultural cities (Xie, 2005). Historical and industrial city mechanisms will integrate with the heritage and tourism to recall the remembrance previous functions of the cities. Consequently, review on the relevancy of this heritage and tourism concern with significance of adaptive reuse interrelated and how it embraces the revitalization of the surrounding vicinity. (Gao et al., 2020)

2. Literature Review

2.1 Tate Modern

2.1.1 Footprint and Essence of the One City

From its inception to the future function it may play, the industrial centuries were built in such a way that every feature served a purpose. The research of old industrial towns focuses on historical places that may be endowed with the features of a valuable method of recapturing the essence of a city in its earlier function (Silberberg, 1995). Cities are unified by the aggressive assembly of actors with various wants, competing for common resources (Younes, 2012). The component of industrial based in a city conveys to the people the concept of the city in line with the idea of economic predicated for the development of the entire city, demonstrating that architectural style in previous years did not disregard industry as an element that has broadened the architecture field to today (Cantell, 2001). (2005). During the Industrial Revolution, the way society and cities were perceived altered dramatically during the last two centuries (Munce, 1991). However, the most recent architectural trace inscribes a version of history of the industrial-based city, and cities continue to be an irreplaceable centre of civilization because what has been implemented previously is a kind of continuation process, and the footprint or essence can still be engaged for future urban planning (Elliotta & Frickelb, 2013).

2.1.2 Empowering Establishment

Economic is one of the qualities of a town that acts as a formative function for the country because of its distinctive and everlasting vibrancy (Munce, 1991). In a relative architectural analogy, the industrial area served as a dynamic great potential that activated economy performance, acting as a sort of engine empowering industry, despite the fact that it is frequently viewed as a crisis centre in the more sophisticated regions and countries, with degradation or improvement (Phillips, 1992). The idea of examining the city's industrial past is a strategy that can give a contrast between how a city performs aesthetically today and how it did in the past in the industrial field. This variety assisted in identifying the industrial component as a critical component for metropolitan regions to grow and develop (Munce, 1991). It is undeniable that industrial towns are a type of ecology that survives from the past age to the future world, providing a rhythm in time that recalls the continuation of experience in some way. The ongoing relationship between 'spaces' and 'places' is illuminated by living memories of a city's initial industrial era (Gibelhausen, 2003). The impression that a city is motivated by financial generic based gives is that it introduces people to the idea that economy is a structure with a dynamism in time and location. This is similar to imagining organic energy streaming through the city's structure and bringing the purpose and relevance of developing forms of time and space in the flow of overall development through the industrial age to the community's imagination. To set in action the associated processes of municipality and their influences, it is necessary to have a clear notion of a city from a macro level viewpoint and to grasp the underpinning history of industry-based.

2.2 Historical Cities

2.2.1 Identity Resemblance

In contrast to industrial cities, historical cities have another structure that contributes to the cultural establishment of a city. Viewing a historically generated based city implies that it is a distinct point of view than a cultural based city that has created its own demeanour and achievements. Historical cities are similar to vital components that can aid in promoting historical years, promote the identity of the area, as well as provide historic footnote to also be studied (Phillips, 1992). The practice of historical zoning, which includes the protection of industrial heritage while also resulting in changes in building shapes and functions as well as historical content (Cho & Shin, 2014). Heritage cities are cultural representations, and it is crucial that they convey the sense of local cultural qualities. Heritage cities, in a way, represent old buildings and are largely concerned with issues of identity in a multi-cultural community (Judson, 2012). Examining historical cities entails examining the macro level scope, which implies analysing the entire arrangement of conceptions from huge to much smaller level sense. It is thought that the bodily framework of a historical city communicates with the internal surface of the site's soul, which essentially stems from its own history qualities and personalities, and interacts with the outside framework, which renders the people's culture and art (Weaver, 2011). The concept of past conjures up images, thoughts, and sentiments, and it places a strong focus on the living form's memory state, which should not be limited to a metaphorical archive, but rather should elicit inquiries about significant contacts (Munce, 1991).

2.2.2 Extraction Living Memory

History's values are viewed as collective history that aid us in comprehending the importance of a urban structure, its uniqueness, and its architecture. As a result, the combination of the futures and history exists in the same way that a person's memory representation does (Ballesteros & Ramirez, 2007). Any city is a constantly changing economic, social, industrial, and historical organism. Bankside had been inactive for a decade. Sir Christopher Wren's design for St Paul's serves as a reminder that this region was once the city's heart, surrounded by the hustle and bustle of the theatre district, with The Globe and Rose nearby. The memory material is depleted by societal expectancy and potential action, both of which are produced by likely likelihood. This method enables for spontaneous recording of urban development outcomes that take into account the appreciation of social history and culture.

2.3 Heritage and Tourism

The importance of discussing the concept of a city as an industrial and heritage-based entity brings up the fact that these two predecessors are closely linked to the concepts of conservation and tourism in terms of future significance. Dealing with historical and tourist aspects is similar to the idea of recapturing a place's pure essence character and conserving the real state of a thing, just as the previous organisation did. The Tate Modern in London, for example, is a retrospective representation of two prominent legacy and industrial based urban centers where there had been a separation of region by the Thames River, with the north bank revealing the historical period and the south bank indicating the industrial era in previous years.

2.3.1 Embracing Social System

The primary objective for their preservation is to promote tourism. Tourism is a belief in an all-encompassing social system that connects embodied culture contexts and senses of direct environmental experience. Culture tourism, on the other hand, is focused on the people, architecture, religion, or art elements that define a way of life. One of the benefits of the Tate Modern's portrayal of cultural tourism is its economic relevance (Weaver, 2011). In fact, to confront contemporary economic growth, cultural and heritage must be used as a tool to research ways and means to increase involvement and self-created revenue (Munce, 1991). Dealing with history and tourism is a way of determining what features to maintain and what to change for the proposed site's long-term preservation in light of the opportunities and difficulties that have been investigated (Stylianou-Lambert, 2010). Stay in contact with these significant cultural and tourism values is one step toward achieving a comprehensive relevance idea to the work of maintaining old buildings as new types of buildings (Weaver, 2011). Implementing those two elements yields a variety of evocative and meaningful benefits, such as analytical clarification of historical value, private and open involvement, historic linkages, and the personality of a former personality in the surrounding community (Ballesteros & Ramirez, 2007).

2.3.2 Enriching Cultural Traces

London, as the city's old cultural hub and panoramic heritage view, gives off a more detached and stunning picturesque impression, transforming the metropolis into an exhibit region that can be seen from afar (Moore & Ryan, 2000). The most renowned example is the Eiffel Tower, which was built for the 1889 Paris World's Fair. In current museum construction, the panoramic vista has flourished (giebelhausen, 2003). This is a kind of vantage point that not only provided a panoramic view but also served as an intentional crowd management mechanism, resulting in crowd transparency, and so, that was what it is called to have the metaphorical reaction of the city's very core (Giebelhausen, 2003). In contrast, as London's multi-cultural population has grown through time, a cultural collision may emerge when visitors leave their own cultural imprints, enhancing the cultural history of these cities even more through the indirect formation of an inter axis (Silberberg, 1995).

2.3.3 Ejaculating Sensations to the Very Heart of a City

Apart from the importance of cultural tourism, the experience level and involvement with the city's attractions is also significant (Weaver, 2011). A city develops its own eccentricities over time that are in keeping with its history. People become interested in travelling and visiting because of these disparities (Judson, 2012). Preservation of historic properties and values is a major task. It is critical to have a good grasp of the macro scale of the old city, such as the historic past general based or the industrialization generic based, in order to keep the heritage building (Phillips, 1992). Moreover, the notion of delving into the historical environment of an old city elicits some reflection about the city's residents' conduct, in the view that what is there that attracts a large number of visitors (Munce, 1991). Was there any economic potential developing? And how can the old core culture be distinguished from the modern centre culture, such as that found in the Southbank, London, and the downtown area of London?

2.4 Adaptive Reuse

Discussing the concept of legacy and industry do some sort of giving the important idea related to the importance of urban renewal of the old structure of the building. The concept of adaptive reuse animates the exhibition of a fluid conversation between both the ancient and modern, contemporary and heritage tools. The transformation of empty industrial buildings into cultural institutions and locations is well-known in both European and American countries. This is because there appear to be new fashionable in the urban center and a satisfying setting for gallery areas, sufficient various display space and huge communal area for assembling space, big open volume area for displaying substantial fine art, and the physiological building rigorous structures that can be reused for less money than new materials investment. These are the kinds of traits that have made it possible to stick with the idea of urban renewal of any structure in order to revitalise the territory and the surrounding zone.

2.4.1 Space Revivification

Adaptive reuse's versatility helps to advance an activity in search of a rejuvenating location. Adaptive reuse is an outstanding commitment that revitalises and restores an area's sustainability over time by reducing the total waste of new building materials and conserving natural resources. For instance, the Tate Modern, which was created to house a power station's massive turbine, boilers, and associated equipment in the past, was indeed a building that was aesthetically little more than a shell, a box. Its massive interior was split into two interlocking sections, the boilers hall and the turbine hall, by a line of massive steel columns that ran the length of the building. There were no ordinary floors, stairwells, or inner walls. Evacuating the machinery entails discovering an unfathomable empty space within it, which allows development to take place. This approach results in a notion that is everlasting and ever evolving for the Southbank and Northern Side of London. The concept of repurposing an ancient building expresses the fusion of old and modern, which knitted together all the structure of the old with old intermixture shards. These ideas lead to the idea of facing and merging the prior time phase's progressions and transitions, which encompass the construction before and after. Adaptation of a building honours the gesture of a structure's function conversion and fusion, followed by the rejuvenation of the nearby region.

2.4.2 Reducing Construction Waste

With the intention of considering economic and social progress, the building framework would have been viewed as a potential threat. These buildings can be thought of as explorations into raw materiality. Another successful and creative strategy is to keep the building's key structural elements in place and repurpose them rather than destroy the raw resources during building demolition. This process is known as adaptive reuse, which is a unique form of refurbishment that can provide significant challenges for the builders involved. Changing building practicality arrangements provide new administrative situations that necessitate zone approval in seeking government rules and regulations for restoring abandoned public buildings. Currently, it appears that excess office building blocks in London have been converted to high-end residential apartments, attracting more people back to the city while also revitalising the area. Apart from the brickwork and the riveted column in the turbine hall, the Tate Modern's composition has no resemblance to earlier building structures. The Tate Modern's galleries are surrounded by the original building's boiler house. Guests will be completely forgotten as they go through the exhibition space, captivated and fascinated by the splendor and exclusivity of the old power storage facility for London. The fascinating spaciousness and stunning turbine lobby satisfies the expectation felt while approaching the massive futuristic structure. The artworks created in the turbine corridor, which are annually displayed on industrial cranes in the shape of a booth or platform, testify to the figurative gestures of industrial and history recapturing reality.

Because the masonry work on the Bankside Power Station's outer surface is so highly received by designers and customers, the masonry work was not lessened, but rather particular portions were given special attention. On the other hand, only some surfaces within the building were kept for steel structures. The tidiness is suggested by the purity of the materials, the lack of structures, and the fresh introduction of translucent glass. The procedure for reusing materials from a previous power station that was reincarnated as Tate Modern is minimal. The massive turbine foyer surfaces were indeed flattened to reduce image commotion and noise levels. The glow bright roof filters and gives the building with appropriate natural lighting. Apart from providing day illumination for the Gallery, the two-story luminous roof also serves as a nighttime beacon of light. Its appealing elegance and cleanliness speak to a greater expression of modern building functions and interaction spaces such as shops and galleries, which all express deteriorating signs.

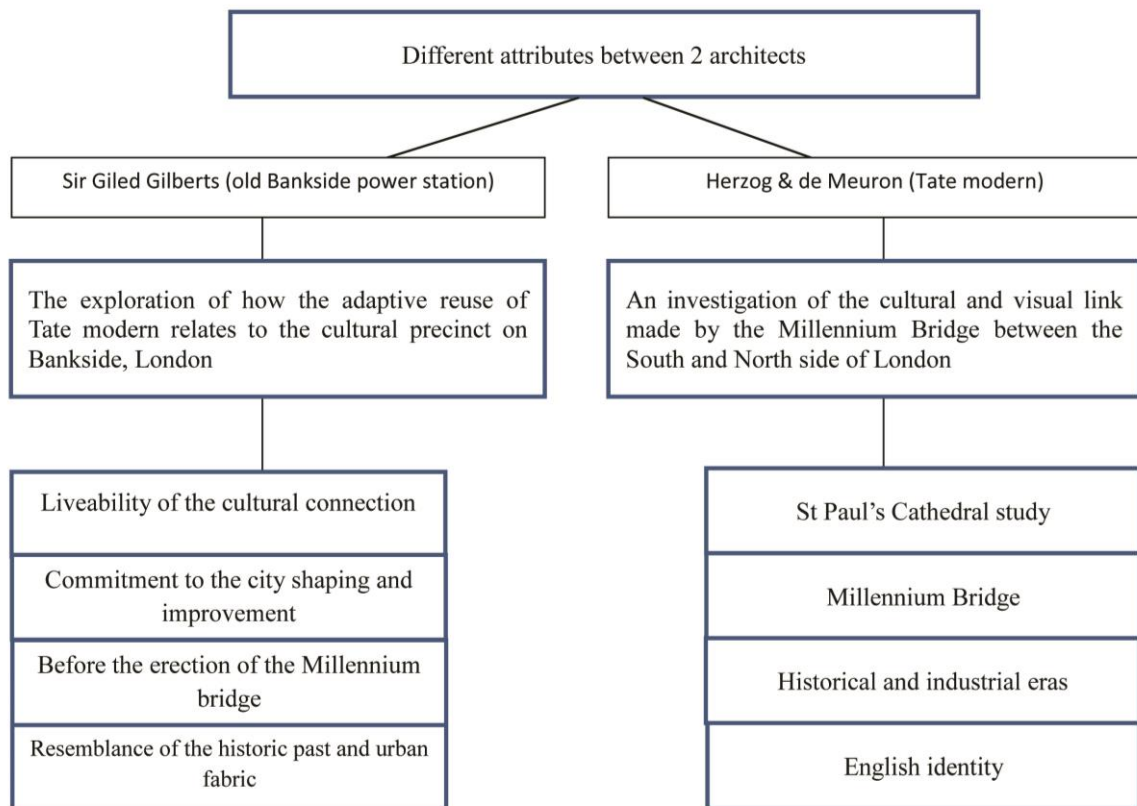
2.4.3 Urban Sustainability

Adaptive reuse is a critical concept for some governments to implement in order to sustain urban sustainability. Morrissey et al. (2012) suggested that today's construction team decision makers are concerned about social and environmental elements as well as functionality and cost for a specific project. Infrastructural projects, in particular, are a major example of a project that begins development under a variety of environmental, economic, and societal situations. As a result, a clear total cost of urban renewal may aid in sustainability efforts, reducing the usage of new resources and reducing construction waste from prior buildings. Remodeling is a better option than hiring a new company because the

labor-intensive costs would be substantially higher (Kincaid 2002). Furthermore, in Hungary, ÜrgeVorsatz et al. (2010) discovered that, for the same expenditure, the employment impacts of building repairs are substantially higher than those of transportation infrastructure upgrades. Many studies have been conducted on how existing structures might be changed from the views of many stakeholders, including developers, designers, planners, and the government. Governments play an important role in promoting reuse, not only through regulation, but also through raising awareness of urban sustainability (Kincaid 2000).

As a result, paid costs can encourage more realistic vitality practises, such as a reduction in the use of new materials and a greater emphasis on the use of older building components. Because of the severe nature of the work, repair is also a high profession (Kincaid 2002). Rather than redevelopment or demolition, adaptive reuse of existing structures offers property owners a choice to more sustainable techniques. By decreasing building waste and conserving natural resources, adaptive reuse can contribute significantly to sustainable development. Many industrial buildings were left idle or underutilised as a result. All stakeholders agree that retrofitting of these industrial structures is a viable option. However, the issue is determining how to cope with many criteria to determine how these structures might be repurposed for residential units, commerce, training facilities, or other uses. From the late 1960s to the present, the trend of urban renewal of a building has accelerated, and it is expected to continue. Sharon Zukin depicts galleries as a "alternative environment" in which the industrial home renders the appearance of artistic activity. This image appears to be taken into consideration for art mindful manufacturing and awareness campaigns. Most adaptive reuse galleries, such as the Diabecon, Mass MOCA, Desin Zentrum, and Tate Modern, cultivated this principle into the construction, where, for example, the Mass MOCA elevated the act of kindness of vibrant interoperable between both the state of making the art and the state of production of the art. This suggests that galleries are transforming into workshops, allowing visitors to appreciate dirty art from the beginning to the end.

3. Methodology



An analytical comparative method would be used to achieve the first goal, which is to investigate the impact on London's Bankside's cultural precinct. In this investigation, the conceptual methods of both designers who built the previous Bankside power station and the Tate Modern will be dissected and disentangled, as well as how the rational answer between these two philosophical research methods may have had a reaction to the city's current needs and the surrounding areas. The correlations technique brings together the comparable targeted areas but diverse traits depicted by both architects. This investigation will also look into the reasons for the techniques that led to the decision to reconfigure the Tate Modern entryway. The new building's spatial inquiry will next focus on the conceptions of the shifted entry and work on the pathways and lines, stream, newly built millennium bridge, and the current St Paul's

basilica's circumstances. Apart from that, a few discussions on the service of the gallery and the previous power station should be held, with emphasis on the vertical and even mobility of the old Sir Gilbert building, which was a massive and significant power station that planned to face the city over the Thames. In reality, these should also extract some explanations for how the historical center's location fits into the larger urban design, as well as some reasons for building orientation.

4. Discussion

4.1 Revitalization of Tate Modern

Tate Modern has been revived from an old generating station to an art gallery museum as a result of its social and physical contributions. It will then investigate the development of a compelling axis based on a connection with the famous St Paul's cathedral, which is now practically linked by Norman Foster's breathtakingly modern bridge construction. Then we'll move onto next topic, which is the incorporation of culture precincts as representations of London's English identity, which have housed many historic buildings in recent years.

- (a) **Architectural modification (ramp and entrance).** First and foremost, Tate Modern advocates the idea of revitalising the ambiance and physical structure of the area surrounding the building. Tate Modern used the concept of relocating the entry with a ramp to welcome visitors into the building via the turbine hall lobby. It had gently and ceremoniously placed a massive incline slope into the turbine lobby, implying explicitly that nothing should lower and rise in states as people approach the gallery (Moore & Ryan, 2000). This causes all users at the northern and southern entrances to be concerned about the same thing. This historic power station employs a variety of amazing techniques to entice visitors to appreciate the character and atmosphere that pervades the structure. It's as though they're being promoted as they cross the river from the industrial era on the South bank to the historic era on the Northern side on the other side (Evans, 2005).



Fig. 1 - The ramp exterior view and interior ramp that leading ceremoniously into Turbine hall

The presence of the ramp as seen in Figure 1 contributes to the building's social-culture cohesion. Incorporating the architectural transformation, the ramp serves as more than just an entryway. Having it, as a way to deal with terrain of the land surface in the site and assisting guests in accessing all four entrances. It actually refers to a plan to avoid treating the Tate Modern purely as a shell or closed compact. This demonstrates that the transitional gates, particularly the ramp connecting the East and West entrances, were built with the mountainous terrain in mind (Evans, 2005). After conducting research on relocating the entry back, it is apparent that doorways are the most essential factor in determining how the building is accepted and welcomed by the public (Dallard, 2001). This gives the appearance of grandeur to the people, making them feel more delighted and inviting them to the structure. That is the strength of first impressions, and it is why they play such an important role in built environment (Crisman, 2007).

- (b) **Social-culture cohesion enhancement.** Since the revitalization of Tate Modern, the rebuilt Bankside has been seen as a powerhouse that serves as a symbol of elite modernity and an industrialised attitude. Despite the fact that the idea of the adaptive control repurposing of the Bankside generating station brings a new skin to the environment, it also creates a fabric of renewed locality. This fabric entails the concept of concentrated area liveability, which serves as an important indicator of the Tate Modern's potential and performance as an urban renewal building from an old power station, and how it now responds harmoniously to its surroundings. Because

the right treatment of the looking closely plays a significant part in expressing the component of industrial look, the building was given a lot of attention to the appearance.

The reuse of the cutting-edge Tate contemporary structure had created a sense of revitalisation in the environment surrounding it. When it comes to discussing this unnoticed site, the latest Tate Modern gallery has undoubtedly made it noticeable. It is thought that the new clear structural composition moves, which incorporated an expansive design of the vast Tate gallery with just an interesting old form and brick material, has piqued people's interest in this strange approach. All architects within competition offered the lowest maintenance of the exterior surface with all new and modern materials, but the site's genuine essence of items was not given. Furthermore, the Tate Modern explains how this architectural approach makes the design approach bolder and forceful.

- (c) **Admiration signification of the past.** In other ways, the transformation of Tate Modern reflected a high level of admiration for the original structure, indicating a level of regard for the site's previous history. Scoot's construction should be treated as if it were a piece of the prior structure, rather than something wholly different and distinct from whatever the essence had previously. People will be less fascinated by the prevalently new stuffs than by trying to implement the old materials touch, which will somehow render the inquiring wonder as well as thinking in their minds. In a few regions of the heritage monument, it is better not to cure with any advanced materials rather than the old ones even though folks will be less fascinated by the frequently new stuffs instead of trying to implement the old materials touch, which will somehow render the enquiring wonder as well as thinking in their minds. It was discovered that in many areas, using existing materials simply produced superior results and responses since they provided a 1000 times greater depiction of a place's personality and character.

A lone visitor to the Tate Modern's turbine hall, as shown in Figure 2, can still hear the quiet but constant throbbing of the transformers, which are still operational and stored behind southern wall. Other echoes from the past reverberated. Some are original, such as the cranes in the Turbine Hall and the vertiginous window. Others, such as the small metal floor grilles and the untreated oak flooring, are modern but demonstrate the architects' purposeful response to the existing building's character. The building's river-facing side had a seven-story restoration, which included halls for the permanent collection. Rather than a series of unified spaces, the architects created a series of different rooms that include some exciting expenditures illuminated from elevated clerestories, the narrower and more household in scale, which is to allow for the display of both large contemporary works and more closely graded paintings and photographs. On two stories, the floor concept allows for four different wings of national gallery galleries. This provides visitors with several access points and a variety of alternate pathways, allowing them to choose their own path through the exhibits. Overall, the site selection and building configuration resulted in a successful public area and a public draw to the vibe.

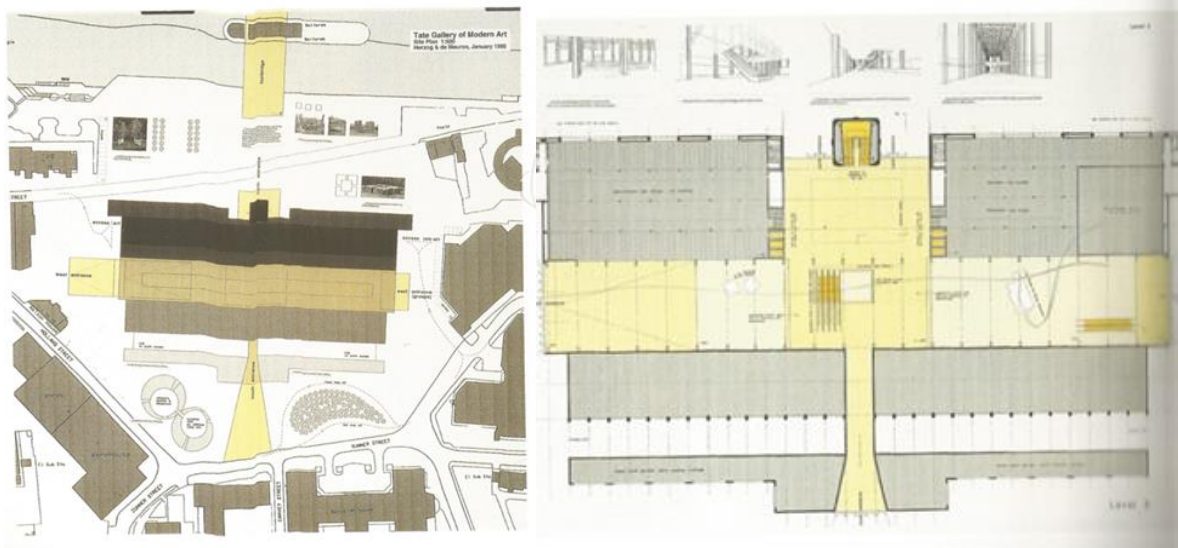


Fig. 2 - The plan of Tate modern gallery

- (d) **Intervention with other landmarks.** This revitalization of the surrounding environment fosters a fluid public debate that encourages hierarchy and perceptions that span many timeframes. The idea of revitalising the Tate Modern gives the Tate a new lease on life while also increasing the texture effect of urban experience in the Southbank neighbourhood. The Millennium footbridge connects Tate Modern to the social and economic heart of the city, and the museum offers stunningly diverse vistas north and the south from its halls and cafes. On the one hand, the majesty of St Paul's cathedral serves as the iconic centrepiece of a precisely organised urban

landscape. The immense sprawl of south London, on the other hand, is a complicated urban ribbon mixing areas of interesting new construction projects. Tate Modern, at the crossroads of this complicated, turbulent, and exciting social arena, is in a unique position to merge the vitality and history of the surrounding metropolis with the museum's social functions through the stimulation of its exhibits and collections displays.

4.2 Compelling Axis that Connect Tate Modern & St Paul's Cathedral by Millennium Bridge

The deliberate opening of the additional entrances to Tate Modern urges tourists to enjoy the transitional eras that compound the region, from the industrial era symbolized by the Tate modern to the historical era represented by St Paul's cathedral in the Northbank (Moore & Ryan, 2000). The strategic position of this old generating station plays an important role in the re-establishment of London local development, as it is linked to Norman Foster's ceremonious-looking bridge, which protrudes through the center of the city in the Northbank in a captivating way, paying homage to both separate and unique eras (Giebelhausen, 2003).

- (a) **Commencement of Millennium Bridge.** Tate Modern was an elaborate planning renewal in terms of the goals that aimed the Bankside region brand-new holistic urban strategies that threw in with the Herzog & de Meuron gallery and the Millennium bridge as the cultural centre. The exact aligned location was not revealed in the brief at the start of the bridge tournament (Dallard, 2001). However, Foster's great design was impressively rendered to the point where his planned location has strong forceful aspects, with the majestic St Paul cathedral's corridor linked very well in a protruding axis to the ancient industrial emblematic architecture of London generating station. The team's ultimate solution described the connection of the historic history and the former industrial zone extremely well, and provided direct views of either the church and gallery from any end of the bridge. This same north-south course thus leads visitors to the city's heart, which includes the St Paul Cathedral, which has stood for London's heritage legacy for years, or directly to other end of the bridge, which connects to the core of Tate Modern, even if they have no intention of viewing artworks there (Giebelhausen, 2003).
- (b) **Linkages of two distinctive eras.** This appealing axis is a highly symbolic foundation that combines the St Paul Cathedral, which royally represents London central's old historical inheritance, and the Tate Modern, which transforms the urban landscape in shockingly typical ways. The adaptation of this ancient power station is an example of urban rehabilitation that goes out to the preservation of a historic landmark that has been overlooked and aids in the "museumification" of the town (Moore & Ryan, 2000). Jacques Herzog, on the other hand, defined the museum as a miniature metropolis in which the inner-city vein was replicated. As a result, a museum is essentially a reflection of a societal gathering place where the appreciation of art is just another chance. The idea of establishing a modern art museum to replace the previous purpose of a power station had generated a fluid and porous time boundary for both the northern and southern banks of London. The gesture of incorporating retrofitting on the Tate Modern from the former power station had eloquently addressed the notion of lasting relevance for the economy building functions and the techniques it employed to promote connectedness human life sense surrounding the building. As a counterbalance to the transformation of the ancient city core into a social urbanism, efforts were surely made to create some spaces for social and tourism-related events, similar to what Tate Modern offered. The Tate Modern had provided a new public space, meaning a proportion of art and people, without ignoring the principle of renovation of the Scott's building.
- (c) **Scrutinize the sense of orientation.** The imperative axis was designed to examine a building's sense of orientation and the arrival point, which was defined as a criterion to guarantee the gate link of the various eras was linked coherently. The significant gesture - based concept of that axis interprets the clear distinction of primacy concentrate of a region and how the entrance has completed sign off of the graphic connection as well as the straightforward good view to the opposing closeness it has with the other side, which might also quantify the deviation of the process of time between two ends. The idea of the two eras meeting in one axis escorts the visitor to truly fed by the idea of the two eras meeting in one axis that in any case generate virtual backbone to both St Paul Cathedral and Tate Modern as representations of history and industrial monuments apart from contributing to the idea of ease to facilitate visitors to the place.
- (d) **Eternalise music city threshold.** The viewpoint of the captivating core leads to the portrayal of music as an important aspect in distinctive urban culture construction that can express the identity of vivid local narratives for tourism and redevelopment (Shank, 1994; Connell & Gibson, 2003). To put it another way, cities are like music to their surroundings, and cities like London demonstrate the imagination of based on culture or innovative cities or contemporary 'music cities' that immortalise the myths and legends of the city's infrastructure and creativity by providing the essence of the old days and heritage. To make it clearer, for both of the industrial and locational sense of proximity, 'creative city' needs a main course of ingredient which is the 'music city' that can deliver the rhythm and the vines of the historical footprints and trails that in some way promotes to the threshold and emergence of linkage to the true identity of cities as the industrial and historical ones (Flew, 2012: 141). To

be more specific, the 'creative city' requires a main course of ingredient, which is the 'music city,' which can deliver the rhythm and vines of the chronological footprints and trails, which in some way promotes the criterion and beginnings of connection to the real identity of urban centers as the manufacturing and heritage ones (Flew, 2012: 141).

The cultural milieu in which 'music city' is interpreted has its own characteristics and qualities. The significance of geography, economic segregation, and industrial site remoteness had converted into a shaded street, nearly a city square, enabling for a constant re-mapping as new links between present and history were forged (Ballard & Banks, 2003). The bridge is a metaphor for social network closeness between the two time periods that may connect together like a mutualistic process that cannot be torn apart, allowing people to be entranced by both millennial and historic periods (Moore & Ryan, 2000). It was like a portal between two worlds, allowing visitors to fully understand the site's purpose and stories following the initial industrial and heritage periods (Ball, 1999).

4.3 Establishment of Cultural Network or Precinct

This connects to the prior goal of assessing the cultural and aesthetic link between London's North and South sides. Two considerations influenced the choice of the Tate Modern site. One of them was that the bankside spaces may be developed as a place to create engagement and catalysts that reflect art and culture, resulting in a wave of networking and precinct development. In reality, the choice of location was made with the intention of creating an extraordinary historic centre in the midst of a metropolis that would serve as an open area and a source of attraction for the general public.

- (a) **Representation of English identity.** The juxtaposition of the two banksides depicts London as the embodiment of English identity, with historical aspects infused throughout the cultural zone. The Tate Modern acted as a compass for the entire precinct, allowing them to get a set of transitions in different eras. The Southbank region will represent the industrial era throughout, while St Paul Cathedral shall represent London's historical dignity. The key changes were how well the Tate gallery integrates into the greater urban design and how the juxtaposition of site vitality and visitor distribution pattern affects the options. The Tate Modern was thought to be causing a popular phenomenon in the area. In considering this, it is understandable that Tate Modern would occupy a key location and serve as a symbolic public space for both the North and South banks of London. It's a gesture intended to elicit and transmit an internal level of awareness as well as intense human emotions in response to strolling through the precinct.
- (b) **Urban transformation.** Urban change from industrial to cultural reverts the urban planning feature of Northbank promenade extend into the Scott's building on the other bankside for Tate Modern. This concept combines all of the structures along the bankside into a logical precinct. The planning of both banksides is based on a conceptual framework for preserving heritage buildings and cities' cultural values. The Shakespeare Globe Theatre, Royal National Theatre, Southbank Art Centre, London Eye, Old County Hall, Southbank Lion, Westminster Bridge, and Queens' Jubilee Footbridge, among others, contribute to the connotation of the cultural zone it created. These types of structures create a heritage emblem of the local sovereignty and unity asset, as well as a cultural district in the area, which will encourage high pedestrian traffic. A cultural district is described as a historic instrument that inspires awe and appreciation for heritage and culture (Fielden, 2000, 2003). This description describes how it relates to the concepts of being distinctive, unusual, and capable of piquing people's interest in the historical structures' presence and the story behind them (Hasbollah & Baldry, 2014).
- (c) **Continuity of liveliness.** However, Avrami, Mason, and de la Torre (2000) argue that the true meaning of heritage should be objects that convey the concept of what is there and how it has benefited society. Like the Southbank of London, which succeeds in trying to connect the consistency of vibrancy further spread until St Paul in the northern side area, not only going to celebrate the vivacity on the Southbank but also succeeding in interconnecting the liveliness further spread until the St Paul in the northern side area. This differs from the viewpoint of Fairclough (1999), who considered that, in addition to continuing to defend on the character's qualities and the underlying foregrounds, the gestures and notion it supplied for society had broader consequences and sensitivities for the society. This may be observed in the construction of a new Tate Modern from the old generating station, which keeps key characteristics that were important in presenting the site's identity earlier. Both banksides depict the notion of culture as elements that indicate a stylish, memorable, logical, or social aspect for past, present, or future times. Others, on the other hand, believe that both the modern and historical values of a location should be heavily emphasised on the site values in a more holistic approach (Mason 2002; English Heritage 1997, 2008).

- (d) **Cultural heritage preservation.** The assessment of the culture and heritage that can be developed in the Southbank region has a broader significance than the primary legacy qualities of location. The Council of Europe's Framework Convention on the Value of Cultural Heritage for Society (Council of Europe, 2005) emphasises the value of cultural heritage for its own purposes as well as the additional obligations it provides to do parties. Cultural heritage is regarded as a resource for social development and a component of long-term urban development. In fact, the acknowledgement of cultural districts along Tate Modern's promenade gives the idea that there are some architectural elements that, in some ways, respect the gesture of how social attributes are taken seriously into account (Ruskin 1849). On both the North and South banks of London, there is a distinction between the concept of heritage values and modern values for cultural and visual connections. The heritage values were defined as the idea that all heritage buildings are part of a cultural precinct that maintains a sense of place and provides a glimpse into the past, which is adorned with intricate factual characteristics such as scientific and archaeological evidence embodiment layers in the site materials. For example, the Tate Modern has addressed the core of industrial character by maintaining and repurposing the Turbine Hall of the ancient power plant, which reflects the past's enthusiastic response. While contemporary values denote a variety of approaches to cultural significance detention that tries to recognise the appropriate level of site principles in such a way that the programme and events that were carried out in order to meet the new of societal structure and each of those tourist industry buildings contribute to the activation of both banksides.

The gesture that is convincingly organised by social processes and existing surroundings that are initiated by individuals or visitors as the activation medium is the essence of contemporary introspection (Avrami, Mason & de la Torre 2000; Gibson & Pendlebury 2009). As a result, the cultural precinct suggests that instead of relying on a conceptual model with rigid connotations, it is recommended to incorporate dynamic circumstances or instances that can flexibly change over time, such as the activities, kiosks, and carnivals generated in the bankside area that entice people with the idea of aura (Pendlebury 2009). Overall, when new elucidations emerge, the appraisal of heritage in society continues to evolve. 'Heritage values' and 'modern traits,' according to Bricklayer (2006). Heritage qualities obtained from the London bankside's cultural precinct denoted the emotive feeling of the location, which is replete with memories from the past, and which would probably integrate with the side's qualities, whether scientific or archaeologically material layers of the site. The idea of the Shakespeare's Globe Theatre, for example, was to promote a powerful legacy from the elder generation in order to convey and serve an experience that could be felt by spectators of all kinds.

- (e) **Social and civic engagement.** Apart from the formation of the Bankside heritage precinct that recommended contemporary characteristics, the social significance of how the based on culture district that intergraded well of the combination of old built heritage like the Tate Modern and modern construction structures like the Eye London in a continuous boardwalk, celebrate all the based on culture setting engagement with the society is also crucial. As a result, the perception of evocative sensations differs when it comes to deciding whether the range of attributes appropriate to reflect in heritage selections should be expanded. The idea is firmly moulded by social contexts and procedures at the centre of modern thinking in London's Southbank cultural zone. As a result, the value of heritage can no longer considered a static group of pieces with a fixed meaning, as suggested by conventional conceptions of inborn worth and authenticity, but rather as a fluid marvel that varies regarding whether it is valuable or not (Pendlebury 2009). When a result, as new understandings emerge, the value of heritage to society continues to evolve. The concept of tourist heritage to heritage tourism had been generated by evaluations to the extent of this development of cultural precinct. Apart from marketing and development, the building of this cultural zone also contributes to engaging the visitor perspective, which is crucial. For example, the provision of sculptures and plaques in the Southbank London region suggests a high level of potential pedestrian activity. As a result, it appears that the area's unintentional attractions point to the area's continued tourism and liveability.

- (f) **Continuity of experience.** The city design should convey a harmonious environment for everyone who lives there. The journey in space creates a sense of continuity and ambience that is derived from the space form wherein movement occurs in a variety of ways. As a result, the concept of a development platform as a critical effort in architectural configuration emerges. The finest city design would be one that can forecast end user movement or distribution patterns inside the given site and provide the best chance to remain the flow of symphonies lively experience for the adjacent site. As an example, the St Paul Cathedral serves as a symbol of London's English identity. As a result, the bankside is known as the union centre, which connects both the North and South banks of London. As a result, Herzog's team has proved that they can successfully implant serious thinking and foresight into the minds and emotions of the people who live along the cultural precinct, allowing them to see their blueprint as it is intended to be completed for the people for whom it was created.

5.1 Conclusion

This research work attempts to differentiate between identifying where the value of adaptive reuse is compared to the value of social and visual techniques. It investigated the historical changes of a city, such as a heritage or industrial city, end-user demographic changes, physical and metaphorical rehabilitation of the neighbourhood, and modifications in bankside viability. In summary, this study shows that an excellent and successful building is one that has a proper treatment of the actual site exterior of the building, as well as a strategy for planning wisely and ingraining the pedestrian and people needs, such as what Tate Modern and Millennium Bridge would do to start celebrating the people with a ramp and structure that can link up both historic bankside. This will result in the creation of a new architectural lexicon, as adaptive reuse projects such as Tate Modern can provide a package of benefits such as reduced waste generated, straightforward projection to St Paul, increased pedestrian activity in the area, and the rendering of history and culture elements while adding a new function to its location.

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