

THE RIGHT TO HOUSING

MASAKHANE R.A.P.

SA TO THE MILLENIUM



KZ-NIA Journal • Issue 1/2001 • Volume No 26 • ISSN 0379-9301

KZ-NIA@100 : People

BAR SIOMGILE STATION KROEG

FOR TAFE GET USE GORDON

SHIP PAINT FIGHT TB

SMOKING CAN KILL YOU DON'T SMOKE

SIOMGILE TOWNSHIP

SIOMGILE VILLAGE

STOP WASHING POWDER IN THE BEST

MAKE SA A CARDS CARDS COUNTRY!

THANK MABISA

STOP WOMAN ABUSE IT IS A CRIME

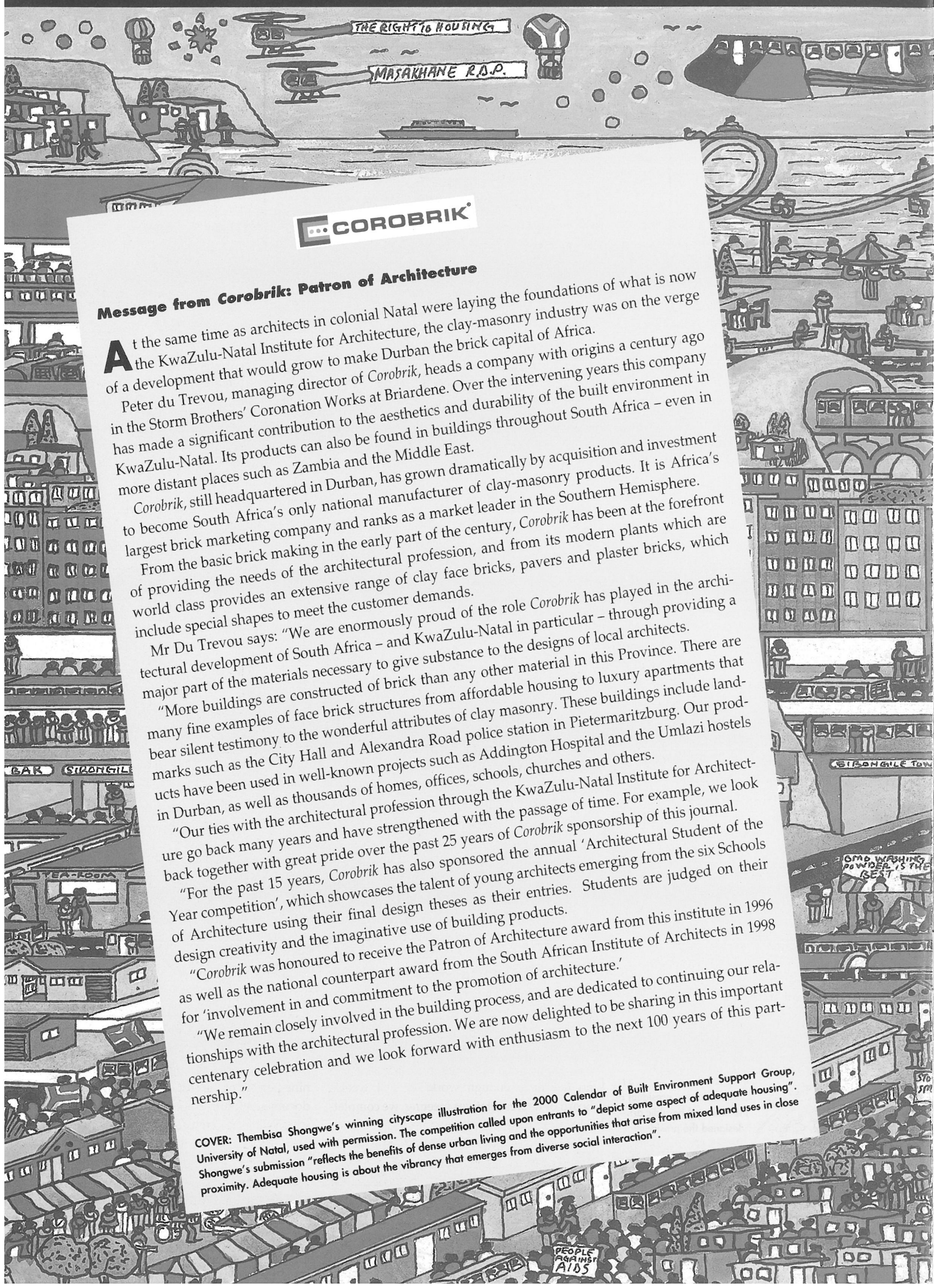
STOP CHILD ABUSE

STOP STOP SPOOKING

PEACE



PEOPLE AGAINST AIDS



Message from Corobrik: Patron of Architecture

At the same time as architects in colonial Natal were laying the foundations of what is now the KwaZulu-Natal Institute for Architecture, the clay-masonry industry was on the verge of a development that would grow to make Durban the brick capital of Africa. Peter du Trevou, managing director of Corobrik, heads a company with origins a century ago in the Storm Brothers' Coronation Works at Briardene. Over the intervening years this company has made a significant contribution to the aesthetics and durability of the built environment in KwaZulu-Natal. Its products can also be found in buildings throughout South Africa – even in more distant places such as Zambia and the Middle East.

Corobrik, still headquartered in Durban, has grown dramatically by acquisition and investment to become South Africa's only national manufacturer of clay-masonry products. It is Africa's largest brick marketing company and ranks as a market leader in the Southern Hemisphere. From the basic brick making in the early part of the century, Corobrik has been at the forefront of providing the needs of the architectural profession, and from its modern plants which are world class provides an extensive range of clay face bricks, pavers and plaster bricks, which include special shapes to meet the customer demands.

Mr Du Trevou says: "We are enormously proud of the role Corobrik has played in the architectural development of South Africa – and KwaZulu-Natal in particular – through providing a major part of the materials necessary to give substance to the designs of local architects. "More buildings are constructed of brick than any other material in this Province. There are many fine examples of face brick structures from affordable housing to luxury apartments that bear silent testimony to the wonderful attributes of clay masonry. These buildings include landmarks such as the City Hall and Alexandra Road police station in Pietermaritzburg. Our products have been used in well-known projects such as Addington Hospital and the Umlazi hostels in Durban, as well as thousands of homes, offices, schools, churches and others.

"Our ties with the architectural profession through the KwaZulu-Natal Institute for Architecture go back many years and have strengthened with the passage of time. For example, we look back together with great pride over the past 25 years of Corobrik sponsorship of this journal. "For the past 15 years, Corobrik has also sponsored the annual 'Architectural Student of the Year competition', which showcases the talent of young architects emerging from the six Schools of Architecture using their final design theses as their entries. Students are judged on their design creativity and the imaginative use of building products. "Corobrik was honoured to receive the Patron of Architecture award from this institute in 1996 as well as the national counterpart award from the South African Institute of Architects in 1998 for 'involvement in and commitment to the promotion of architecture.'

"We remain closely involved in the building process, and are dedicated to continuing our relationships with the architectural profession. We are now delighted to be sharing in this important centenary celebration and we look forward with enthusiasm to the next 100 years of this partnership."

COVER: Thembisa Shongwe's winning cityscape illustration for the 2000 Calendar of Built Environment Support Group, University of Natal, used with permission. The competition called upon entrants to "depict some aspect of adequate housing". Shongwe's submission "reflects the benefits of dense urban living and the opportunities that arise from mixed land uses in close proximity. Adequate housing is about the vibrancy that emerges from diverse social interaction".



Seal of 1901. Redrawn from the surviving hand die-stamping press, and amended to mark the centenary (see cover).

Editorial
KZ-NIA@100

This year the KwaZulu-Natal Institute for Architecture marks the centenary of its founding. Yes, the doughty Institute has turned 100!

To mark the occasion, the covers of this year's issues will be silver-foiled, the pages increased, and each issue will focus on a particular aspect of life in the Institute. This first 'Centenary Issue' focuses on 'people', an idea prompted by the conclusion contained in Hans Hallen's article, namely that 'Institutes are about people'. The Editorial Board is most grateful to our sponsors of 25 years, Corobrik, that the centenary of our Institute can be marked in this way.

However, the emphasis in each issue will not be merely retrospective but forward-looking too. While singling out the contributions of particular members and events in the history of the Institute, this issue also covers the search for future Institute members, especially in the rural areas, to underscore the need for future architects to come from diverse backgrounds.

Much information of the past has been gleaned from the publication by NPAA-President of both 1922 and 1930, Colonel GT Hurst: *History of the Natal Provincial Institute of Architects*, self-published at War's end in 1945. It is fortunate that we have this publication, for the fire to our former premises in Poynton House in the 1950s destroyed most of our records. The assembly of facts has therefore been somewhat difficult and readers are encouraged to bring to our attention any omissions or corrections which will be amended in future issues.

For the research required for this issue, I gratefully acknowledge the assistance of KZ-NIA Executive Officer, Sylvia Grobler.
Walter Peters, Editor



To commemorate the 50th anniversary of the Institute in 1951, Alan Woodrow, president at the time and heraldic artist, designed the presidential chain and seal (left). In 1963 the Institute adopted its coat of arms with the motto: *allis navantes operam* (to be of service to others). This shield is mounted in the entrance of KZ-NIA House.



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This journal, now in its 26th year of publication, has since its inception been sponsored by Corobrik.



KZ-NIA@100: People
From the President



The Natal Institute of Architects was founded in September 1901, during the last phase of the Anglo-Boer South African War. What were the architects thinking of? Were they mindful of the architects in the Western Cape who had founded their Institute two years earlier, or those in the Eastern Cape the previous year? Were they shamed that the contractors had started the Master Builders Association in the February of the same year? Regardless of the reasons, the sentiment at the time could hardly have resembled an economic boom.

What followed was indeed a boom with considerable large projects being commissioned. This issue of the *Journal* traces some events and people who made up the life of the Institute. Looking back, we realise what our region has contributed by way of national Presidents, colleagues who have won Gold Medals and Medals of Distinction, Wally Peters's Architectural Writers & Critics Award, and the many architects who have won SAIA Merit and Conservation Awards including last year's Award of Excellence for the Durban ICC. On a regional level we confer honorary membership in recognition of an immense contribution to the Institute.

Where to from here? So many of our talented architects have left South Africa or are on the brink of leaving. Most architects in KZ-N do not have enough work. At last week's Board of Representatives meeting, we completed a strategic planning exercise for the South African Institute of Architects. We also looked at successes and failures and applied a 'SWOT-analysis'. From our region, the successes are numerous: we are more representative than any region; Rodney Harber's "Be an Architect for a Day" should encourage students from

previously disadvantaged communities to become architects; we have a vibrant regional committee with an Executive Officer with 36 years of experience; we have a highly respected journal; through Derek Thomas we initiated the Protocol Agreement for Risk Work which is being adopted nationally; we have good links with the local University and Technikon; we are considering opening up the Institute to technologists and draughtspeople in terms of the new Act; but most of all we have 100 years of dedication.

Nationally we are now full members of the international community; our advice is sought and respected; our new Architectural Profession Act is liberal and inclusive; we have peer recognition; we market good architecture through Awards and through publication; we provide Professional Development courses; subscribe to a Code of Conduct; have an effective administration and a transparent board.

On this base, we are now poised to market our services internationally. SAIA is investigating ISO 9001-accreditation for our practices. Through GATS, we can link with firms electronically, and produce technical documentation for buildings throughout the world at say nine-percent of the cost of producing the same documentation in the UK! We have the architects with the requisite talents to do it. We need to remember to be passionate about architecture!

Patricia Emmett
Mrs Emmett is the 41st incumbent to the Presidency and the first female, now in her second term of office. —Editor

KZ-NIA Lineage

The KZ-N Institute for Architecture dates its founding from 1 Sept 1901, when at a meeting attended by 15 architects, the following resolution was unanimously carried: *That an Architectural Association be formed, with a name to be decided upon, which shall consist of all gentlemen in the Colony of Natal who, on the 1st September, proximo, are practising as Architects under a Government license, with the exception of those carrying on business as builders at the same time and who are present at this meeting or who shall, on or before 1st October, intimate their desire to become members, due notification to be inserted in all newspapers of the Colony.* At the same meeting, after some discussion, the association so formed was named the *Natal Institute of Architects* (NIA).

During the following year, on 23 May 1902, NIA was incorporated by Act of Parliament (Natal) No 10 of 1902.

In 1927 the South African Parliament passed the Architects' and Quantity Surveyors Act (Private Act No 18 of 1927), which resulted in a confederation of the existing provincial or regional Institutes, each of which retained its autonomy, under the title 'Institute of South African Architects' (ISAA). Upon the passage of that Act, NIA automatically became the *Natal Provincial Institute of Architects* (NPIA).

In March 1971 the private act was replaced by a public act, the Architects' Act (No 35 of 1970).

Within this Constitution, the NPIA became a recognized corporate body of the ISAA. Of major significance was the right to bestow the title "Architect" which was removed from the profession and placed in the hands of the State, with one concession that only members of the Institute could register as Architects with the SA Council for Architects (SACA).

Over the century of its existence, the Institute has adapted to various circumstances and accordingly changed its name:

1901-27 Natal Institute of Architects

1927-91 Natal Provincial Institute of Architects

1991-95 Natal Institute of Architects

1996- KwaZulu-Natal Institute for Architecture

In 1990 an amendment to the ISAA Constitution divested the regional Institutes of their entrenched status. NPIA was thus 'established' as a Region in terms of that Constitution with powers to prescribe its own constitution. This it did on 1st March 1991 when the, again, autonomous Institute reverted to its original title *Natal Institute of Architects*.

Simultaneously, the Northern Natal Chapter was established - under the NIA Constitution which provides for the formation of Chapters with concomitant constitutions.

On 1st July 1995 the pre-requisite of Institute

membership for registration with SACA, was struck from the Act. Anticipating this eventuality, which would as a consequence render the NIA a voluntary body, the NIA AGM of 1994 opted to broaden its membership base with the inclusion of Technikon diplomates and thus provided for an Affiliate class of membership. To acknowledge that resolve, and the change in name of the Province, the Institute's title became *KwaZulu-Natal Institute for Architecture* (KZ-NIA).

As a voluntary body, the KZ-NIA Constitution had to be amended yet again, and this was finally adopted in July 1996 after a series of meetings at national level which saw the restructuring of that Institute, now known as SA Institute of Architects (SAIA). Under its Constitution KZ-NIA has the power to affiliate with SAIA but remains autonomous, hence the need in KZ-N to formulate an own Code of Practice, which was adopted in 1997.

The dawn of the new millennium was celebrated on 1 January 2001, on which date both the new *Architectural Profession Act* (Act No 43 of 2000) and the *Council for the Built Environment Act* (Act No 44 of 2000) came into force. The passage of neither of these Acts affects the constitutionality of KZ-NIA, but for the requirement to accommodate the various categories identified in the *Architectural Profession Act* an investigation the regional committee is currently undertaking. —WP

KZ-NIA Service, Recognition & Honour

Presidents		Secretaries	
1902-03 WE Roberts	1948 LC Lambert	1902-06 AM Ritchie (Hon)	1902-83 E Tollman
(Mayor of Durban 1886-87)	1949 SN Tomkin	1906-07 CC Bricknall	1983-84 E Tollman
1904-06 A Fyfe	1950-51 ACC Woodrow	1907-09 FJ Ing (Hon)	1984-85 D Sherlock
1907 W Lucas	1952 RCC Bennett	1909-12 WCE Robarts (Hon)	1986-87 M Dibb
1908-13 CW Methuen	1953-54 KE Gow	1912-15 HE Chick (Hon)	1988-89 JA Frost
1914 JD Anderson	1955-56 JC Simpson	1915-17 CV Newton	1990-91 BC Johnson
1915-16 JW Paton	1956-57 JC Simpson	1917-49 TH Chaplin	1992-93 PA Gibson
1917-18 FJ Ing	1957-58 CR Fridjhn	1949-87 A Morrison	1994-95 RR Harber
1919 WS Payne	1958-59 CR Fridjhn	1987- Mrs SA Grobler	1996 RR Harber
1920-21 BV Bartholomew	1959-60 RCC Bennett		1997-98 RR Harber
1922 GT Hurst	1960-61 ACC Woodrow		1999-2000 Mrs PM Emmett
1923 FJ Ing	1961-62 E Hudson-Bennett		2001-2002 Mrs PM Emmett
1924 WS Payne	1962-63 E Hudson-Bennett		
1925 HE Chick	1963-64 MMF Poole		
1926 RN Jackson	1964-65 MMF Poole		
1927 JW Paton	1965-66 RCC Bennett		
1928 EM Powers	1966-67 KE Gow		
1929 WB Oxley	1967-68 KE Gow		
1930 GT Hurst	1968-69 CR Fridjhn		
1931 WS Payne	1969-70 CR Fridjhn		
1932 HE Chick	1970-71 AB Adkin		
1933 JW Paton	1971-72 AB Adkin		
1934 GE le Sueur	1972-73 WR O'Beirne		
1935 EM Powers	1973-74 WR O'Beirne		
1936 CSM Taylor	1974-75 HH Hallen		
1937-38 BV Bartholomew	1975-76 HH Hallen		
1939 DC McDonald	1976-77 MA Jackson		
1940-41 WS Payne	1977-78 MA Jackson		
1942-43 FW Powers	1978-79 GR Small		
1944 BV Bartholomew	1979-80 GR Small		
1945-47 SN Tomkin	1980-81 DM Taylor		
	1981-82 DM Taylor		

Recipients of Life Membership

1982 John (Jack) Simpson (ISAA)
1986 Keith Gow; Geoffrey le Sueur; Sonny Tomkin; Frederic (Bob) Powers (ISAA)
2001 Patrick Gibson; Derek Sherlock (KZ-NIA)

Recipients of the Award 'Patron of Architecture'

1987 Durban Beach & City Steering Committee (ISAA)
1996 Corobrik (KZ-NIA)

Recipients of National Awards:

1982 John (Jack) Simpson (ISAA)
1986 Keith Gow; Geoffrey le Sueur; Sonny Tomkin; Frederic (Bob) Powers (ISAA)
2001 Patrick Gibson; Derek Sherlock (KZ-NIA)

Presidents who also served as National Presidents:

1932-33 Wilfred Payne (ISAA)
1937-38 Ernest M Powers (ISAA)
1942-43 Ron (BV) Bartholomew (ISAA)
1949-50 Sonny Tomkin (ISAA)
1958-59 Jack Simpson (ISAA)
1964-65 Ernest Hudson-Bennett (ISAA)
1969-70 Keith Gow (ISAA)
1974-75 Hans Hallen (ISAA)
1980-81 Gordon Small (ISAA)
1994-96 Brian Johnson (ISAA)

Recipients of National Awards:

Gold Medal
1965 Sonny Tomkin (ISAA)
1980 Hans Hallen (ISAA)
2000 Brian Johnson (SAIA)

Medal of Distinction:

1982 Sonny Tomkin (ISAA)
2000 Rodney Harber (SAIA)

Architectural Writers and Critics Award

1981 Danie Theron (ISAA)
1989 Walter Peters (ISAA)

Research Award

1991 Errol Haarhoff (ISAA)

KZ-NIA @100: People

Premises

One of the first objectives of any association is to secure a suitable venue for meetings.

Until 1908, the NIA occupied a first floor 'meeting and show room' for building materials in a block of offices in Hermitage Street at a rental of £2 per month. As that proved beyond its means, the President at the time made available his own premises on the second floor of Club Arcade with the secretarial services being provided by members.

Such informal arrangement seems to have been the case until a non-architect secretary was appointed in 1915. The second incumbent, Mr TH Chaplin, seems to have set a trend. After serving a commendable 33 years; Mr Sandy Morrison served for 38, and Mrs Sylvia Grobler, the current 'executive officer' has already recorded 36 years of service. But, a significant change seems to have occurred when Mr Morrison, an accountant, became Secretary in 1949 and the Institute's 'meeting room' became located in the premises occupied by Mr Morrison, in Poynton's Chambers in Smith Street.

POYNTON'S CHAMBERS



VIEW FROM SMITH STREET.

Unfortunately this building was rased by fire and saw the Institute's records destroyed! In c1955 when Mr Morrison amalgamated his practice with that of Messrs Hudson & Langham, the Institute followed and sub-let space from this practice on the 5th floor of the new premises in a neighbouring building, the 'modern' offices in the new SA Permanent building, 34 Field Street.

In 1965 Mrs Grobler accepted the appointment as secretary to Mr Morrison and thus became involved in the affairs of the Institute. As the practice of Hudson Langham & Morrison grew to occupy the whole of the 5th floor, the Institute was offered some 90sqm of space on the Bay Passage wing of the building, an expansion with architectural consequence.

CLUB ARCADE



VIEW FROM SMITH STREET.

In 1975 Danie Theron remodeled the space with an anteroom and a Board Room replete with snack bar and store room (see plan p5). For a short while, the anteroom had the secretary 'sliced' from the concave reception space

by a diagonally placed glass sliding door! The obverse, a convex wall, faced the Board Room, entered by a substantial door between the convex wall and a long side wall, covered with cork to provide a pinning surface. The long space was layed out with a central row of table tops on concave trestles which could be rearranged to suit various functions, and these remain in use the current Board Room. At the head was the President's chair, backing the sliding doors of the bar and store room. This Board Room was refurbished by Monica Göbel in 1986 (see overleaf).

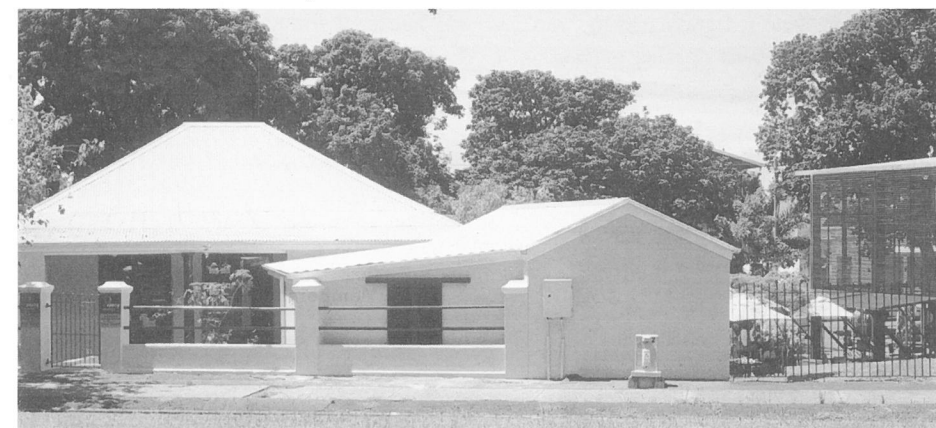
When Hudson Langham & Morrison amalgamated in 1987 to form Morrison Murray, and the new entity opted to relocate, NPIA retained its premises in SA

Perm building with Mrs Grobler accepting the full-time position of *de facto* secretary with Mr Morrison continuing in an honorary capacity until 1989.

As fortune would have it, from 1989 the NPIA secretariat also provided secretarial services for Durban Heritage Trust (DHT), a newly floated committee of the City Council, with powers to own premises. This led to the joint purchase of a derelict Edwardian villa on land formerly expropriated by the Council on the edge of Bulwer Park, Glenwood, and the formation of the holding company '160 Bulwer Road (Pty) Ltd' in

1993 with NIA and DHT each owning one share. By mutual agreement, NIA provided the funding for both the restoration and furnishing, while DHT occupied one office with access to other facilities. On restoration, the new premises at 160 Bulwer Road (below) were officially opened by the Mayor of Durban on 28th June 1993.

While the premises received a City Conservation Award in the same year, the initial euphoria was doused at the first NIA AGM. Neither could the premises cope with the attendance nor could it cater for the disabled. Both these concerns were overcome in time for the AGM of 2000 when DHT relocated to the enlarged outbuilding (former *khaya*) at the rear, fronting Bath Road. What is more, the initial isolation on the edge of Bulwer Park was soon overcome. On the neighbouring site the Natal Society of Arts realized its new competition-winning Gallery, opened 1996, and the space between the two buildings is now an important social and cultural node on Durban's Berea. —WP



ABOVE: View from Bath Road: KZ-NIA House, DHT 'khaya', and NSA Gallery at right.

TOP: Both sketches copied from the Thesis document by Richard (Dick) Morton: A Building for the Natal Provincial Institute of Architects, University of Natal, 1956.



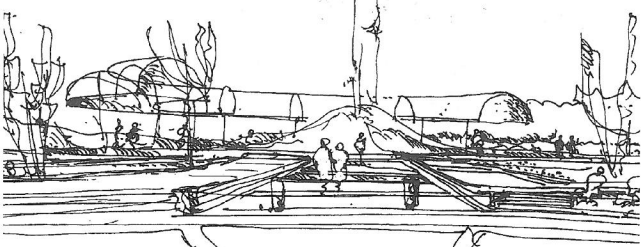
Monica Göbel in her Sydney town-house surrounded by the tapestry 'Adieu Africa' and carpet 'Rainbow Corner Squares', both designed by herself. The tapestry was her last work in South Africa, "to remind me of the country and continent I loved, but had to leave."

NPIA's Board Room revisited Nostalgia from Sydney...

In 1988, after residing in Durban for 19 years, my husband Heinz and I decided, mainly for family reasons, to return to Sydney. We were fortunate not to experience much upheaval by this relocation. I was welcomed by my long missed mother and a suitable job was waiting for Heinz. When I look back on the move, it brings me much comfort to know that I fulfilled my duties as a daughter and I can't stop thinking how fortunate I am to live in such a spectacular city. The only unhappy moment I have experienced since my return to Australia was the sudden death of my husband in 1998. His companionship, joyful disposition and "larger than life" persona is sadly missed.

My Australian professional involvement has been somewhat eclectic. I was hoping to continue with architectural work and occasionally undertake Interior Design projects, but due to many circumstances, I gravitated to Graphics which was always my parallel occupation. I work independently, still under the banner of

Hans Hallen's sketch of the Central Park fountain. At the time, the railways had moved and the Workshop shopping centre was created and saw the establishment of the new park.



Monica Göbel Design Associates, using the same MGDA-logotype I conceived in Durban 20 years ago! My design assignments vary from Corporate Identity programs to press advertisements and miscellaneous print publications for Cultural Events and International Institutes. Graphic work is fun and among its benefits is the short period between the design process and seeing the final product.

Durban and NPIA in the 1980s

Apart from the positive aspects of the relocation I miss Durban. I miss it for the ethnic buzz and energy, the people I came to know, our 'private jungle' at Clancy Avenue, 10 minutes from the CBD, the unorthodox entertainment my husband provided in our house at countless social occasions with at least half the NPIA institute members having 'one drink too many'.

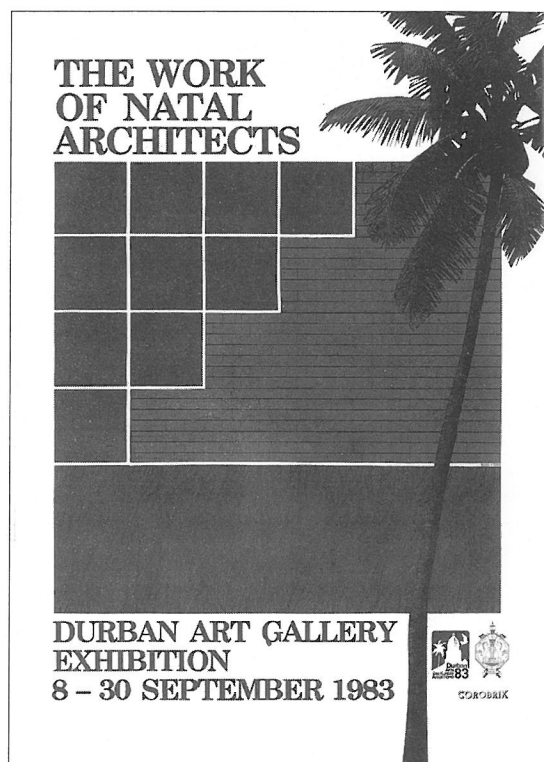
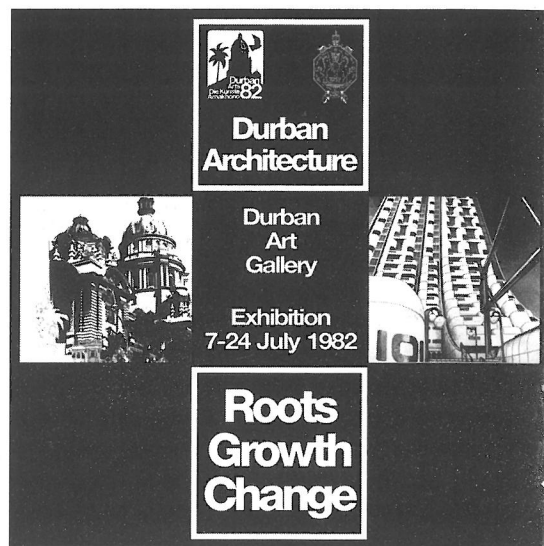
Even with the distance of time and place, I am concerned about what happened to friends who emigrated or remained, and colleagues I worked with. I think fondly of my time spent at Hallen Theron & Partners and happy to have been a part of such an outstanding team.

I recollect my graphic contributions to publications on behalf of the Institute produced by the prolific Danie Theron. Specifically the issue of Architecture SA, Winter 1981, focusing on Durban, with Danie as the guest editor, published to correspond with the 'Architecture, Man, Environment' International Congress. I also remember my design work for this Congress, organised by the then Institute President Ted Tollman, and graphic work for 1982 'Roots, Growth, Change' congress organised by Wally Peters, plus many other NPIA & Art Gallery exhibition posters and catalogues.

I miss the years of involvement with the layout design of the NPIA Journal, countless hours spend with Wally polishing the pages of the Journal and Wally's method of cooling-off on the steamiest of Durban's summer days; drinking hot tea! I was also very fortunate to have had an opportunity to be involved with the 'Durban Beachfront Redevelopment' for the

City Engineers', and hope my signage is still standing, as well as, this signage's adaptations for use at the Central Park* parking basement, done while working with Lance Smith at HT&P.

*Renamed Gugu Dlamini Park on World Aids Day, 1st December 2000, in honour of the community worker who was stoned to death on breaking the silence of her HIV-positive status in 1998. —Editor



The Board Room Challenge

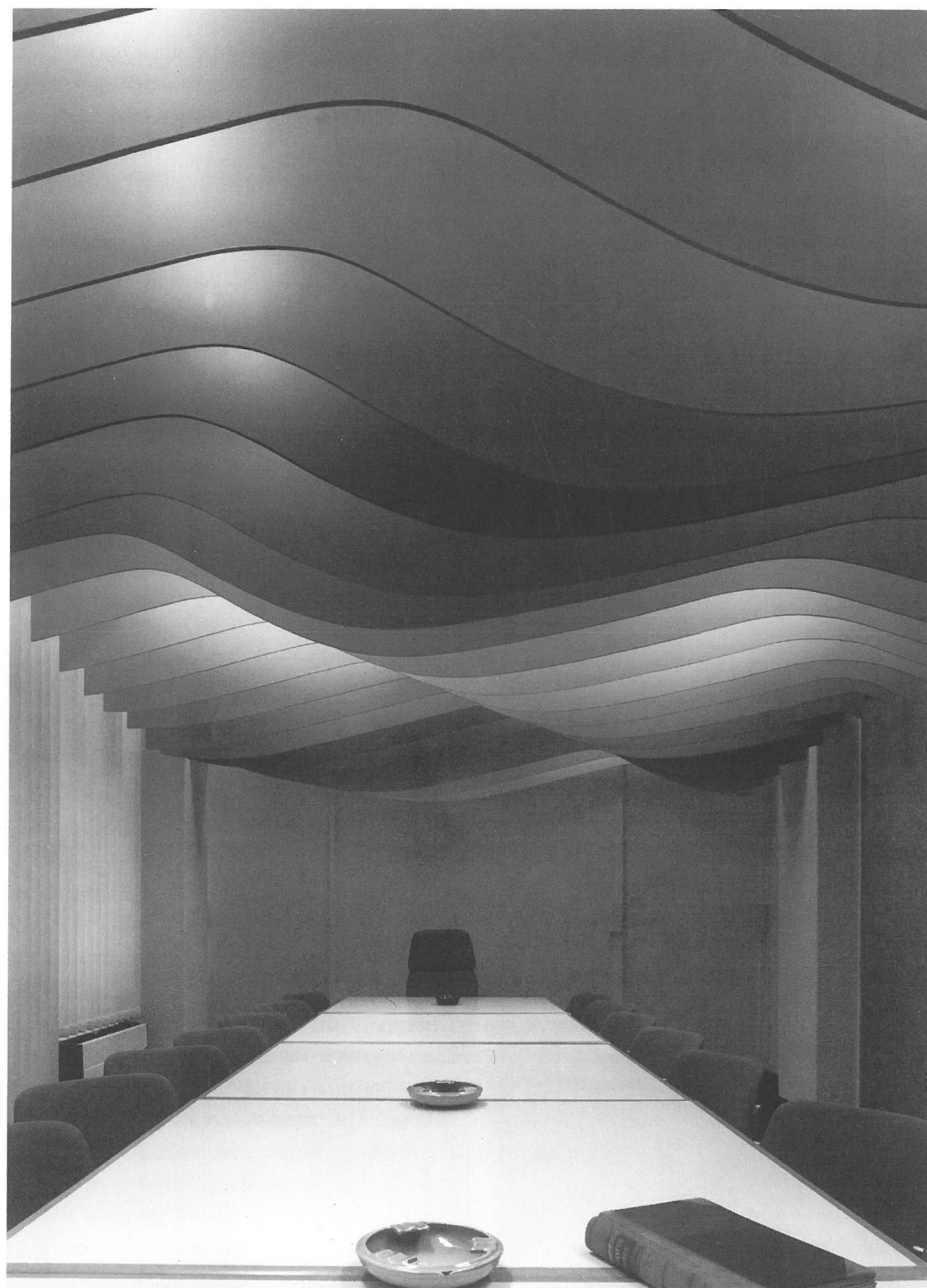
I recall with some nostalgia the refurbishment project for the no longer existing NPIA boardroom in the S.A. Perm. After 10 years of occupation the existing interiors, previously designed by Danie Theron, required a new fit-out. At the end of 1985 the current President of the Institute, Maurice Dibb approached me to put forward a new design proposal. The brief was 'to create a contemporary interior reflecting the high quality standards of the Institute'. The premises occupied a narrow and exceedingly high space with an inconspicuous entry along the main corridor. The usual budget restrictions applied; some existing furniture had to be retained and the 'seventies colour' chocolate brown carpet had to stay!

My solution started with making the entry more prominent by projecting the floor space into the main corridor at a 45° angle. I designed a special floor rug with a 'diagonal

entry' pattern and an organic line relating to the existing semi-circular partition between the reception area and the boardroom as well as the wavy treatment of the ceiling blades in the boardroom. In addition the rug's design introduced a total colour scheme, a transition between the existing brown & beige, to new

exciting hues of deep violet-blue & tones of grey. The sense of diagonality in the reception/secretarial office area was further reinforced by the placement of the visitors settees, secretarial desks and lighting, all at right angles to the main walls.

The colour scheme carried to the main



Tony Smith

boardroom, with the walls painted light grey, off-white louvre drapes, display/pin board in a natural cork, the boardroom table in pearl grey laminate, the aluminium chairs with seats in violet-blue woollen fabric and the president's chair in grey leather. All colours were again reflected in the new suspended ceiling, using a floating effect with a series of rhythmically offset wavy edged blades. Each blade was painted in a different graded shade with a harmonious transition of colours.

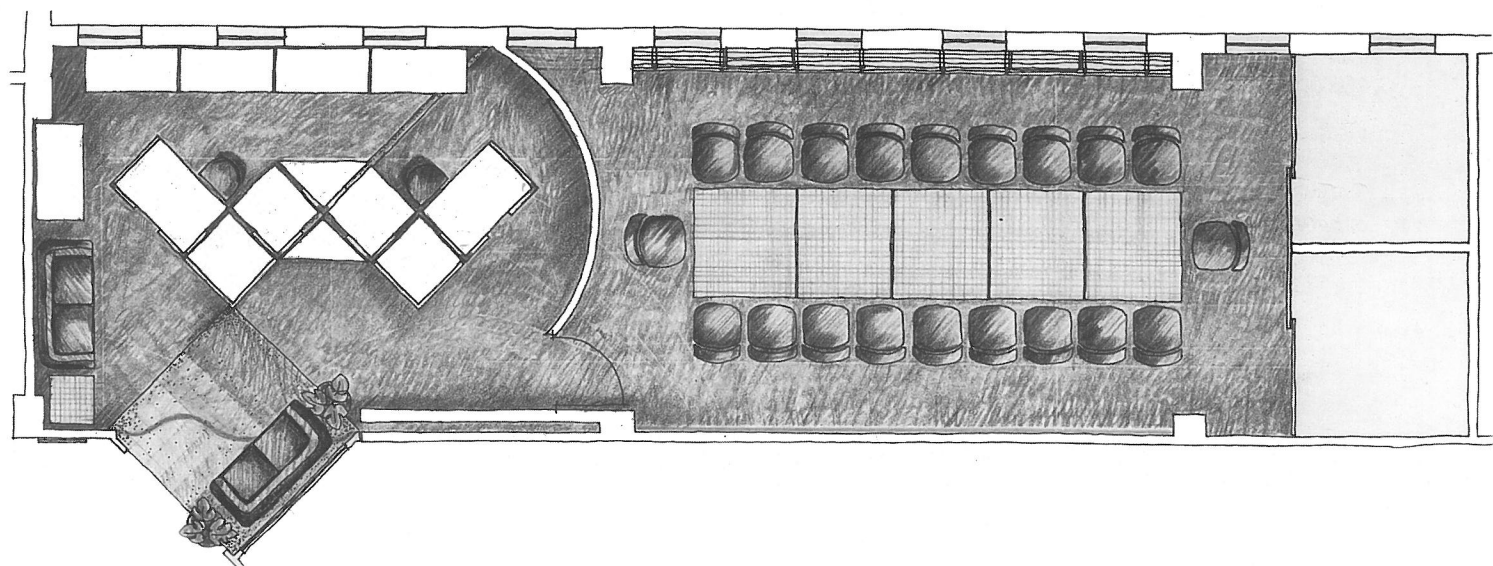
When people talked to me about the wave-like patterns of the blades I kept hearing terms that made comparisons referring to installations or a theatre production. Or other voices suspecting hidden allusions of trying to bring some 'movement to the Institute'.

Coming back to that room after an interval of 15 years I think my motivation behind the ceiling design concept was twofold. Firstly, to answer functional needs; to lower the visual line of the ceiling level without cutting off the space entirely, to diffuse the existing fluorescent lighting and provide a space in between the blades to house new incandescent lighting, as well as extending the blades to partly cover the existing utilitarian kitchenette.

Secondly, I wanted to address an important role of an interior, which is to elevate the feelings of those people using the space on a daily basis. I remember how I worked the spaces throughout both rooms, and forced them to be dramatically linked. The fall lines of the staggered waves were to echo the diagonal geometry of the entrance rug. I hoped that my desire to animate space using basic organic forms would create a better outcome than the predictably polite interior design that the corporate world was requesting at the time. So the undulating waves of the ocean which 'rise and fall', the crests of 'gullies and valleys', and the descending colours that graduate and blend in a gliding fashion, became my experiment in synthesis.

Looking back through the Durban journey I am glad of its impact on my life and imagination.

Monica Göbel



KZ-NIA @100: People

Potholes on the road to a KZ-N Institute for Architecture: A Tale

(Did you have a nice day at the office, darling? Yes, well, nothing really exciting happened.)

1945-1960 Optimism

The period from 1945 to 1960 was an orderly and productive period for the profession with the building of many sound and sensibly planned buildings. The Smuts government created the National Housing and Planning Commission in 1946 and the National Building Research Institute with its Advisory Committee. ISAA was represented on all of these. The Institute also had liaison committees with the PWD in Pretoria and with the NPA Architect to decide on which rostered architects should be given which commissions.

By sensible persuasion the Institute had pressed its position to be considered in policy-making areas of provincial, local and national governments. It worked on better building contracts (the joint study committee) and standards of building. In March 1959 the Institute of South African Architects opened an elegant new head office at Braamfontein in Johannesburg (architects, Charney & Margoles) – below. The status of the profession was never to be higher than at this time.

in Albany Grove over the famous Noero-owned restaurant the "67". The Natal Provincial Administration also had an expanded planning function. Town Planning between the wars was a fairly rough "no frills" functional model. Old Age homes in Durban were sited next to the Stellawood Cemetery and in Pietermaritzburg the wards of Grey's Hospital looked out upon another graveyard.

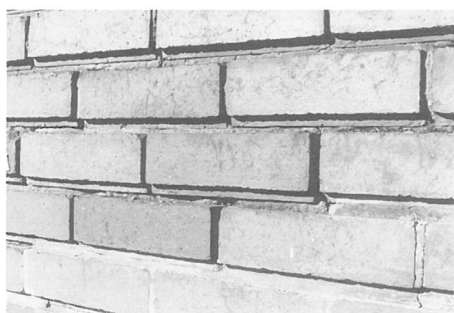
The Town Planning offices and the Building Inspectorate (this had been in Medwood Gardens in the old City Police Building) moved to the new Old Fort offices of the City Engineer in 1957. Twenty years later many architects and businesses finally took the hint and moved out of the CBD.



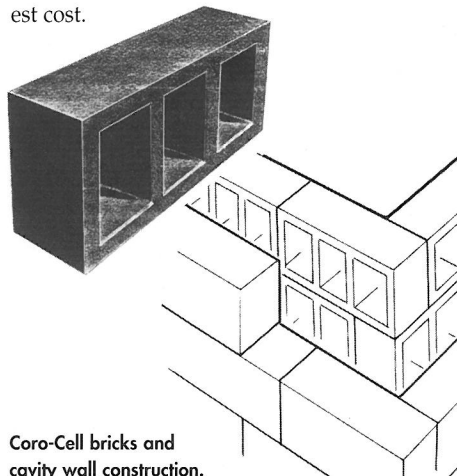
In Natal, good climatic design was becoming part of building practice, sun control diagrams were available from about 1948 in most offices and the design of windows for cross ventilation became the norm. Good brickwork with well-detailed cavity walls was a characteristic of the times. Coronation Brick and Tile Company produced the so-called 'rabbeted' bricks (opposite) which emphasised the Dudok-inspired sharply emphasised horizontal lines of buildings of the period.

The Durban Corporation started an expanded Town Planning section. This was housed in a new building (designed by Frolich and Kass)

TOP: The Building Inspectorate was located in the Police Station in Medwood Gardens, Smith Street, see also p.12. The building at right, the redundant building of the Receiver of Revenue remains.



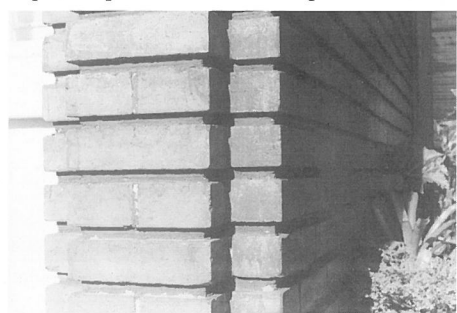
The two roomed flat and permutations of the ubiquitous three-bedroom house were the main building blocks of the post war housing needs. The Natal Housing Board established the financing of low-cost house mortgages. Institute members responded with affordable house designs in a folder available to the public with reasonable prices offered by master builders. The Durban City Council, confronted by health problems and illegal land occupation built KwaMashu and moved the people of Cato Manor to new houses based on the NBRI model, mostly type '51/9'. For these Coronation invented a new brick (*Coro-Cell*) which allowed cavity walls to be built at modest cost.



Coro-Cell bricks and cavity wall construction.

The Institute encouraged, and welcomed the transition in 1950 of the part-time school at the University of Natal directed by Calvert MacDonald to a full time school under the direction of Wits and NBRI product Paul Connell. The part-time course had been popular despite Dickensian rates of interns pay; first year, four pounds eleven shillings and eight pence a month (R9.17 including Cost-of-Living allowance).

A new government elected, in April 1948, became a worry in Natal. It was affecting work! Geoffrey Le Sueur was ready to start working drawings for the new Durban station. This was to be sited fronting Soldier's Way and opposite the proposed Butterworth Hotel whose owners hoped to profit from its now prime location.



The station project was stopped in its tracks. The new project steamed up the North Coast line at the rate of 100 metres a year for next 20 years and stopped.

Sharpeville Insecurity

If you had driven past Nicol Square along Pine Street or Commercial Road of an evening in the 1950s you might have seen and heard a young Mandela addressing a crowd. Clearly, there were serious things taking place in the country. With the sudden shock of Sharpeville the stability that we had thought would endure began to slip away. It would not return for the remainder of the century.

During 1960s building work went forward in fits and starts. Large numbers of the populations of Natal and Zululand were thronging to the cities. Many of them were gradually housed in large townships, each with a no man's land between them to stop various groups mixing. Parts of the city were turned to empty areas as non-voters were moved from Block AK, (who owned lot 47?), Cato Manor and other areas in Durban and sent to the new townships areas for their own good [sic].

Planning now became a technical response in numbers, sizes and ratios and was emptied of its main ingredient, the ordering of scarce resources to meet the needs of democratically elected local, provincial and national governments. Pretoria from then on and as never before did the planning. Where people lived, worked, learned, and played became central government's planning obsession. [As late as 1975 the definition of an extension to a factory became "increase in the number of black employees employed in such factories", see page 2 of *NPIA Newsletter* 1/1976 under the heading "Environmental Legislation" (sic)].

In the 60s there was a trend for business and investment houses to move decisions as to who designed their buildings to head offices in Johannesburg and on occasion to Cape Town. The other change was that different government Departments with political and social engineering agendas were getting their buildings built without using the procedures of the PWD. The Departments of Bantu Administration and Community Development come to mind. Others were to follow.

To solve this problem, some architects set up agreements with Pretoria and Johannesburg firms. Others chose the nationwide firm with branches both real and imaginary in every conceivable place where a government or agency might wish to build. There were even firms whose branch offices occupied only a line in a telephone directory (the first virtual office was born then). What had been a relatively orderly and well understood relationship between the commissioning state bodies and the profession now became confused and yielded strange appointments and results.

About then it became unmentionable in meetings and even privately over dinner to allude to people like Arthur Goldreich, architect and artist employed by Greatermans (he had done the interiors of Greenacres, 1958/59), John Bizzell, (Natal graduate) who had worked in my office when I started in practice, and architects such as Walter Hain (father of Peter Hain). Some had been to jail for '90-days detention' and in the case of Hain he was hounded out of South Africa. His employers were warned that they would not get government work if they employed him. They left for more welcoming shores. So did Gerald Goldman (Senior Lecturer at the University), and Alan Lipman, project architect for West Walk (Bernard Janks & Green Architects).

They were interesting times to say the least. On one occasion when John Bizzell worked for me in my little one-roomed office on the 8th floor of Barclays Bank building on the corner of Smith and Field Streets, his friend, Ronnie Kasrils came rushing in asking, "where can I hide, the police are coming!" He had burned the American flag outside the American consulate, then directly outside the Durban Club. Well there wasn't anywhere to hide, I said, unless he wanted to crouch under a drawing stand. We looked out of the window and when Smith Street was clear he was off!

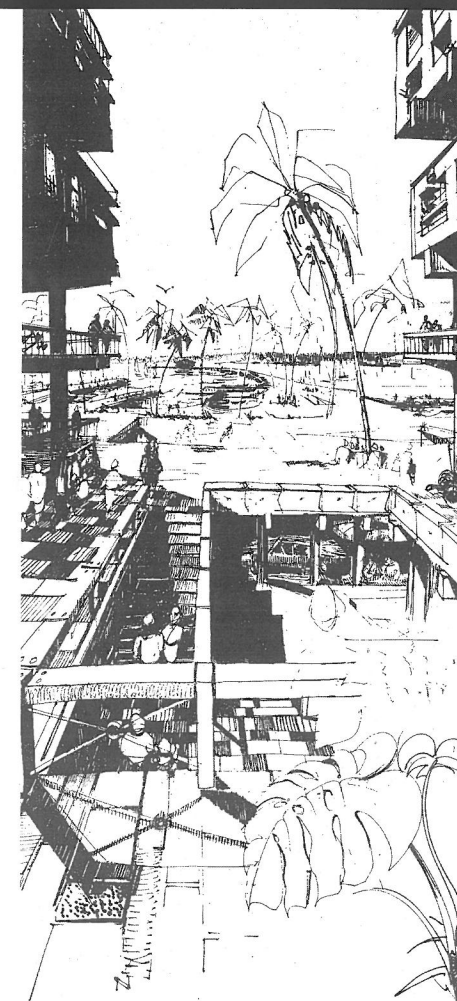
Survival

The Institute worked for better regulations, improved building contracts, the arbitration of disputes and the general encouragement and practice of good building methods. We had good working liaison with various bodies and not least with various city engineers departments. We were represented on the Council of the excellent Natal Technical College. (It became a Technikon and eventually an amended Act saw us off the Council).

Not all of this liaison work was effective. During a heady (and, as usual, short-lived) boom the Durban Corporation was taking more than four or five weeks to pass building plans. After meetings, the ever conscientious City Engineer, Cecil Hands, came back with an accelerated procedure. This took two weeks longer than before and dampened our enthusiasm for further complaints.

Another item on the agenda drove members to near apoplexy. This was the Master Builders insistence that their members should only submit tenders in MBA envelopes. The institute resisted this. At one meeting Clem Fridjhon, master of the mixed metaphor, expressed the view that in dealing with the issue "we should bend over backwards to come forward to meet them halfway." This contorting method of negotiation became a feature of our work.

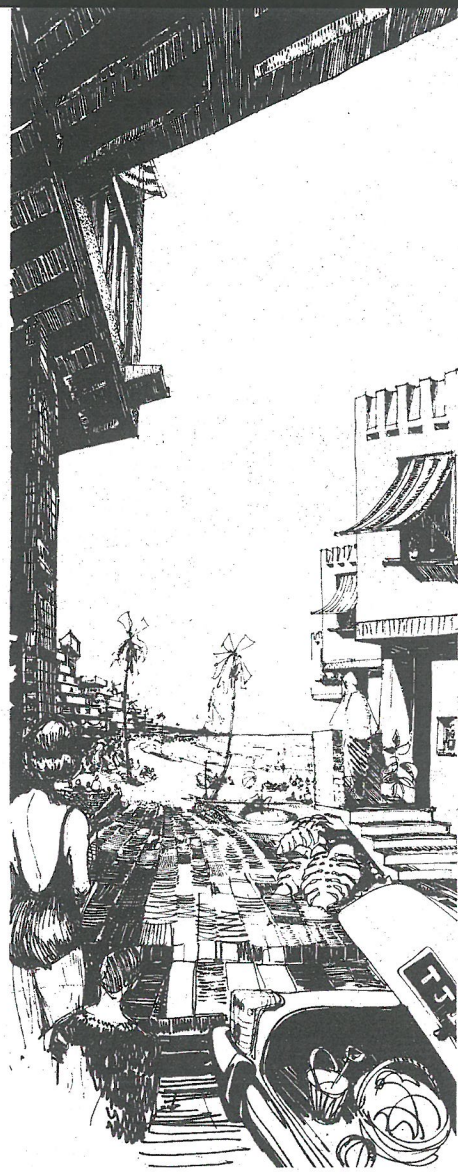
The Institute of the 1960s was a lively place and as stimulating as any in the country. I wrote many articles for newspaper under a



nom-de-plume (the Institute frowned upon this sort of thing if your name was mentioned). I argued, amongst many other causes, for the Post Office to become a theatre or concert hall; against bringing the freeway between the country club and the beach for it would destroy the coastal bush (which it did); and the opening up of the town gardens.

Some of the activities of that decade and in which I was involved include the 1964 exhibition 'Man in his City' held in the Durban Art Gallery. The prospects for Durban were explored in evocative drawings (above and overleaf), photographs and ideas. The historic arcades, temples and historic buildings were also celebrated. "The city is a walking place" ran one of its slogans. Together with city planners, the Institute pushed for Durban's unique city arcade systems to be retained in planning provisions. The Natal issue of the *SA Architectural Record* in July 1965 featured the arcades of Durban and Pietermaritzburg, an article on the Naransamy Temple at Newlands by Professor Jack Grossert, a piece by Dr. Ron Lewcock on 'Colony to Province', some recent buildings and also illustrations of students work.

In July 1966, NPIA hosted a successful national conference 'Architecture in the Next Decade' at the University of Natal. There were several international speakers present, including Shadrak Woods. We also introduced innovations which included visiting delegates taking part in a review of student projects from



different schools and which involved large-scale projects from the cities where the schools were based. The report of the conference was published in the SAAR of November 1966, produced in short time and in my biased view remains a model of its type.

During my period as Associate Editor: Natal, there was another issue entitled 'Mayday' (SAAR, May 1967) where in joint and scarcely readable layout John Templer, Danie Theron and I set out our views on an urban development theory for our city. There was also an issue of the SAAR (March 1966) after Barrie Biermann and I had visited Greece. Biermann set out to develop and build on Rex Martienssen's theory of Greek temple siting and I went to explore and measure the informal geometry of Greek island village architecture. I wrote a little poem in this issue reflecting my thoughts on the death of "Corb".

The Institute had to respond to two important reports by the City Council, the first of these was the Berea Plan and the second dealt with the future of Hindu temples within the Durban Municipal boundary. John Templer and I drafted the response to the Berea Plan and in the case of the Hindu temples I wrote and had printed a response which included the

drawings and information on temples that Paul Mikula, Brian Kearney and Rodney Harber had surveyed. These drawings formed part of their book, the excellent *Traditional Hindu Temples in South Africa* (1982). There seemed little prospect that the City council would demolish the temples. The laws of the land had however relocated the people for whom temples had been built, used, and gained spiritual succour from.

The '60s were also an "Awards-free" period and the word "excellence" had scarcely been coined. We just had to be content to follow Mies van der Rohe's lesson that just to be good for him was hard enough. Many buildings of even modest and medium-size including houses, churches, mosques, apartment buildings, schools and university buildings were built to as high a standard as at any time.

The change from the stable to an unpredictable world, much given to appearances – the age of form being more important than content – was to manifest itself in many ways, and is still with us. The gold medal presented posthumously to Norman Eaton in 1965 was the last one in solid gold. In a way it was a little symbolic of the change.

Architects Act 1970: The Apron Strings of Government

In 1968, members of the Central Council of the Institute of South African Architects meeting in Bloemfontein attended a dinner where, for reasons that escape me, the OFS Institute hosted a dinner to honour the former SA State President (1961–67) CR (Blackie) Swart. He said what a unique occasion it was for him. As President of South Africa he had met Kings and Queens, Princes and Princesses, Governors and Governor-Generals, Presidents of the largest and smallest countries and Chiefs who were Paramount! This was the first time he had met a President in Chief! We blushed! Well, we were important, although as we now realised, the "in Chief" was a bit over the top.

The Deputy Secretary for Public Works was present at a Central Council meeting. During discussions regarding some minor amendments to the Architects Act, he mused some thoughts aloud (the amendments included some problems with South West African architects and their involvement in the ISAA). Like Archimedes he had a "Eureka" idea that he would float to us. The architects might welcome a new Architects Act of their very own rather than have to share one with the Quantity Surveyors. It could offer many advantages, he said, and the prospect of 'reservation of work' for architects floated by over our coffee cups, giving a generally warm glow to the meeting. The Deputy Secretary's equivocating answer to my direct question as to whether or not the government intended a new Act it was clear to me that a new Act was

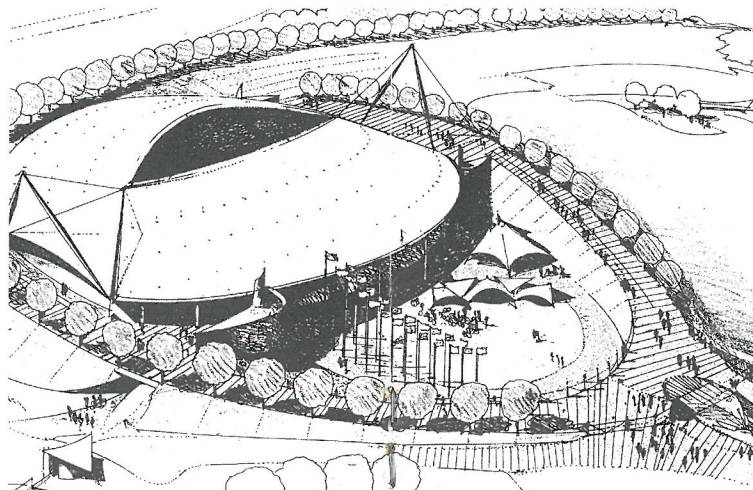
coming. As one of my enthusiastic colleagues from Pretoria put it "We would now, as never before, have the ear of the minister!" The ears of Ministers we learned are marked in and out, with one to the ground listening for the sound of approaching voters!

Soon thereafter a Bill was brought to parliament. There were to be separate Acts for Architects, Quantity Surveyors and Engineers. The provincial institutes and national institute gave evidence before a parliamentary select committee. SN (Sonny) Tomkin and Keith Gow presented the objections of NPIA to the Bill in exemplary manner. The minutes of the select committee show that both our delegates suffered personal abuse at the hearing – and that from a colleague in the profession! Somehow it seemed the Boer War was not quite over.

For many this was a searing experience. In a South Africa slowly going mad with regulation with racially divided cities and universities we had grounds for fears that the professions were also to be subject in time to government intrusion (An Institute for each "race" loomed in some of our minds).

The Act was modified and a trade off agreed upon. The institute would continue to exist and be given status within the Act. The Institute was to be written into the Act as "an Association of Architects". An architect seeking registration would, in addition to having the requisite educational qualifications, be required to be a member of such an Association before registration. The unique and in many ways practical self-managing approach of the act of 1927 was lost. The Provincial Institutes lost their partial autonomy. They were no longer legal entities able to sue and to be sued in court and the Natal Institute of Architects effectively ended with the Act of 1970.

When the Act was passed we were asked to nominate to the minister the members of the Council. There was general agreement to my suggestion that we include the eminently suitable Jack Barnett on our list. If the new Council was to be only for lackeys here was a simple test. Jack had been incarcerated during an early period of emergency as a supporter of the Congress of Democrats! His colleagues in the institute in the Cape managed to get his T-square and instruments to him so that he could



The Velodrome: Sketch of a submission for the Sydney Olympics, 2000.

government. When we met in Cape Town 1971 for the Act to come into effect the Institute and the Council met in successive meetings at the same venue. There had been a general assumption that the president of one would also become the chairman/president of the other. I thought this was nonsensical and that far from the two bodies being seen to be so close to each other we should have an emphasis on our separate identities. After a little lobbying I proposed Tobie Louw as president of the council and at the next meeting I proposed Mike Munnik as president of the institute. If we had not made the break then, we would have been seen as an arm of government and we would have been stultified in our powers to act in the next 15 to twenty years.

Soweto: Confrontation and Isolation

Dr Doreen Greig became ISAA-President in 1973 and I was elected Vice-President. She was the first woman president in the Commonwealth, a feisty member of the Black Sash, a scholar rather than a practitioner (although she had worked on the Wentworth hospital when it was built as a war hospital. Its long, well ventilated wards, with roofed access corridors are still a model on cost, environmental, functional and cross-infection grounds). She was also a member of the Council of Wits University! It was in time for the Oil Price Crisis and world recession! We had by that time as an Institute sold the excellent Braamfontein office building over the protestations of Natal delegates on the Central Council. We bought a piece of land with no immediate planning rights we could use but which had, as the Transvaal members put it, "great potential". Johannesburg was a true developers city.

Our affiliation with RIBA was now in question. This was a change. In 1960 Norman Hanson had been made vice-chairman of the first meeting arranged by RIBA for affiliated Commonwealth Institutes and we retained good working relationships and administered RIBA exams. Doreen Greig and I went to

London and met with RIBA Council members and Doreen addressed Council on the question of our membership. RIBA deferred a decision on our links.

Journal: Publish or Perish

At that time the problem with finances of the Institute's magazine *Plan* came to a head! The magazine was effectively broke and the decision was to be made to stop publishing until better times came around. At the meeting I protested, and when challenged as to how we could find an editor and the extra funds, I went to the phone and made a call to Danie Theron. As I recall, I (asked) told him he was editor and was given a few weeks to find the money to keep going!

"In the end buildings are things. We may love them or hate them but more important than things are people. Institutes are about people."



Danie worked out a format with a small group of putative editorial board members. They found a format with allowed maximum copy, an economical production cost, a printer, and gave me the front inside cover, and the back inside and outside covers to sell to sponsors on condition that they illustrated buildings or students work. It had a lively three-year period (Jan 1973—Dec 1975) of great productivity and innovation in content and range of articles. I have them bound in two volumes and they have pride of place on my shelves.

For those who fret about editorial independence and press freedom these were interesting times. The Germiston competition results were correctly published but to the anger of one member, the editor also featured a building that had interesting qualities that he thought would delight the readers. That was the scheme by Stan Field. My response to a

personally directed complaint, verbal and in writing was clear and immediate. I was not going to interfere in editorial independence as long as the editor did not ignore the Institute's general interest. One member's views of what should be featured had no special status over an editor who was doing his job.

Education: A Commission

The Visiting Board to the Schools of Architecture of 1971 had noted some student dissatisfactions at Wits and Natal. These had a revolutionary tone. The spirit of the worldwide 1968 student events finally wafted in. The Council decided to establish a Commission of Enquiry into architectural education. As ISAA-President I collected the response of the profession and wrote the report. Don Lennard and I presented the evidence before the commission. We made it clear that it was our view that all those who wished to study Architecture and had the capacity to do so should be given the opportunity to do so and without any extraneous conditions. We also submitted a study by Tony Wilson (*Some aspects of Architectural Education*, 1975). We had commissioned him to investigate how those who with a variety of backgrounds and otherwise limited education could find their way into the profession (It remains an issue to this day). In my presidential address at the 1975 Cape Institute meeting, also addressed by the Minister of Community Development, I expressed our view that persons from all race groups should be educated as architects.

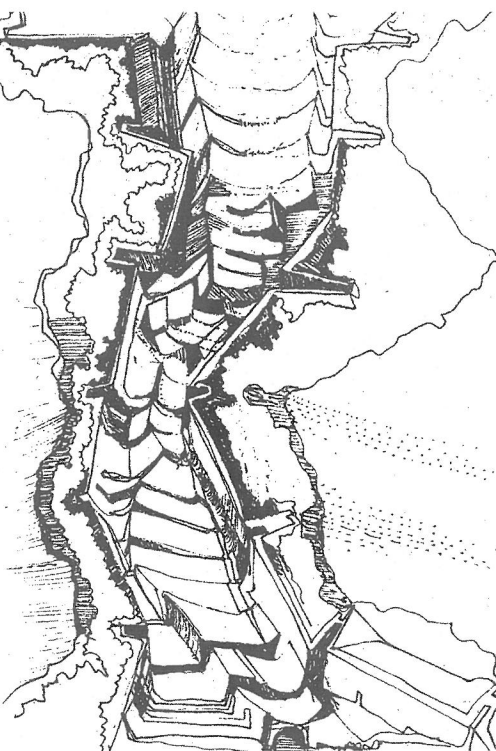
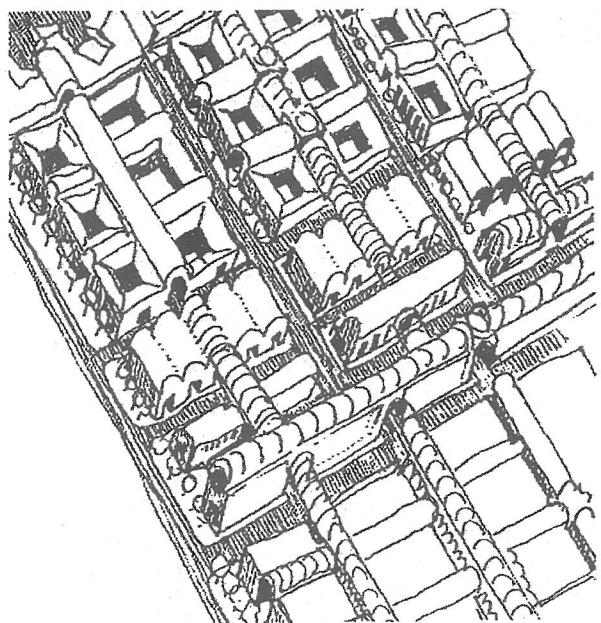
NPIA: New offices and a Newsletter

One of the effects of the new Act was to stimulate changes in our agreement with Sandy Morrison, our long-standing and respected secretary. We leased larger office space in the same premises, obtained the services of Sylvia Grobler, and Danie Theron designed our new layout. We dreamed of our own premises, but were not yet ready. The proceeds of the sale of the ISAA piece of ground were distributed to the Provincial Institutes and, as I recall, we used some of that money to pay for the alterations.

Also at about this time Dick Kemp of *Corogroup* asked me to speak to an in-house seminar with the brickmakers and marketers. I spoke on bricks and tiles and the need to provide us with all the bits and pieces, specials etc that enabled a fully detailed brick building to be built, with squints, closers, sills and 45°-corners etc. They listened and acted (it worked for a time). The outcome of that contact resulted in a meeting with the *Corobrik* Sales Manager, and Danie Theron. They did a deal and *Corobrik* and the NPIA had a magazine, published mid year 1976 as the *NPIA Newsletter*.

UIA: An international interlude 1975-87

In 1975 an ISAA delegation attended the International Union of Architects Assembly in Lido, Venice. There was already talk of our expulsion. At that meeting we lobbied for the structure of the UIA Council to be changed. It was made up of delegates from each of 5 regions, Europe, Eastern Europe, Asia, and the Americas, with four delegates each and with two delegates from Africa. I proposed to the Assembly in open session that Africa should not be seen as a second-class group and should have four delegates like all the others. This received African support and eventually the Assembly's support. The ballot papers for Council were reprinted to give effect to this and on the last day, as a result, I was elected and the ISAA had a council member for the



next 6 years subsequently re-elected for another 6 years in 1981 (Katowice, Poland).

My colleagues, Doreen Greig and Don Lennard agreed we should throw ourselves into the affairs of UIA as much as we were able to, and encourage our members to attend as many conference and work groups as possible. I had meetings at the time with the RIBA, using the regulation concerning affiliated Institutes to attend and speak at RIBA Council on our membership. I also spoke to someone connected with the Architectural Press (publishers of *AJ* and *Architectural Review*) to ask them to publish the work of South African architects. This was not going to happen. We were already a pariah in these circles. In response to someone suggesting that we were not the sort of association that the RIBA should be seen to support, one member of RIBA Council said that he would have been prepared to play cricket with Hitler if it would have helped! With friends like that we were clearly on our own!

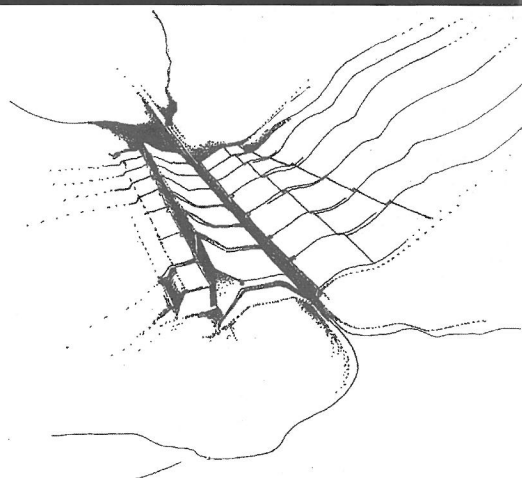
I took part in as many Council Meetings of UIA as I could and together with Scott Ferebee from the USA and G. Illynski from the USSR we rewrote the statutes of the UIA.

I served in Paris on the committee for the Award of UIA's first Gold Medal and wrote the citation for Hassan Fathy. I also had ISAA's agreement to donate the gold for the medal, which was accepted. The medal was put around Fathy's neck with these words by the

President, Raphael de la Hoz, "It is also appropriate that the gold of the medal is drawn from the African soil and that his colleagues in the South have given the gold for the medal to the man of the North."

I was also to attend Council meetings behind the rusting Iron Curtain. There was nothing of comfort. Whilst there, we were the guests of the USSR High Commission for the opening of an exhibition of Estonian Architecture. With armed guards around, we were subjected to a speech by the Russian host that could have been scripted by the South African Minister of Community Development, 'our many and separate peoples...we encourage each to develop their crafts and skills in their own way etc'.

Sketches of the organisation of the UIA made at a meeting and produced for some entertainment!
ABOVE LEFT: The Cartesian structure for the European sections.
LEFT: The organic forms for the Asian and African sections
TOP RIGHT: The meeting place of the workgroups.



Housing People - a Watershed

The most important ISAA event for 1975 was the 'Housing People' conference held at RAU. Under the direction of Don Lennard, ISAA Vice-President, this conference was well timed and drew local and international speakers and participants. Community interest groups took part in presentations and debates that bristled with political undertone. At the Johannesburg civic reception, speaking as President and chairman of the conference, I was able to say in my reply to the toast of welcome by the mayor, that it was clear from what we were hearing at the conference that unless the political and social issues of how and where people were housed were addressed, Johannesburg would see social revolt! The human, social and political issues related to housing were aired. The Minister of Community Development who opened the conference later withdrew government delegates when political issues raised the temperature. Some stayed on in their personal capacities. The papers and report of the conference were published in book form (*Housing People*, 1975) at the expense of our sponsors. It had many repercussions. With what we knew about houses and the pressures of urbanisation (the denial of access to modern and urban life was at the very core of South African policy), we proceeded to make the film "iKhaya" that described the process and the need for change in South Africa.

United Nations Habitat Conference, Vancouver 1975

For UIA, an NGO of standing, it was important to participate in the NGO conference in Vancouver that ran parallel to the UNO Conference on Human Settlement. All member countries were asked to contribute to the conference. Our contribution was the "iKhaya" film. I was able to show it a dozen times or more where it was well received. After one viewing session as the lights went on, Dr Frene Ginwala, representing the ANC, came in and demanded to know who had brought the film (She spoke well and is, I understand, good as the National Assembly Speaker). I replied that I had and that I thought it would be worth seeing. It was certainly an irritation as we were by

then assumed to have been eliminated from all international platforms in response to cultural boycotts. I was approached by a young man from the ANC afterwards. He liked it, and could he borrow it? We were the only member country of the UIA that produced anything for the NGO conference and I was one of only a handful of UIA delegates who joined in writing the resolutions of the conference.

Riots

As the UN conference was ending and we were heading home, the Soweto riots broke out. Directly on my return a few of us who had been there, including an Anglo American labour relations manager, met with Dr Zak de Beer at the head offices of Anglo-American. A housing conference had been mooted for later in the year. In the crisis atmosphere then prevailing in South Africa we told of our experiences in Vancouver and at our earlier Johannesburg 'Housing People' conference. The proposed conference changed to one that would involve most big businesses leaders as co-hosts. The conference would highlight the issues of urbanisation, and the driving economic and social forces that made people find their futures in the cities, and to seek understanding of the causes of the riots.

Leading economists and social scientists were invited speakers as were community representatives. It took place in a heated political atmosphere, against threats by the then President B. J. Vorster for business not to interfere in politics. I was involved directly in the organisation and the setting of the programme, its scope and briefing speakers. I delivered a paper at the conference in which I drew on material from the Vancouver conference and our own Housing conference.

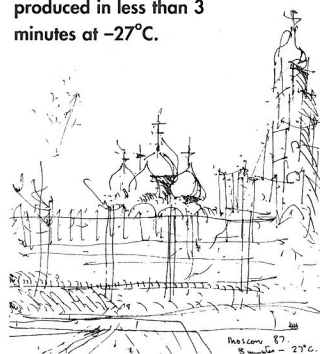
After the conference, the Urban Foundation was established, and whilst SA awaited a political solution to its problems, the foundation sought to alleviate some of the miseries of mainly urban (and eventually rural) lives. It was seen as an attempt to do something useful and to alert politicians, the business community and the public about the issues. In time architects and planners around the country were

given increased opportunities in improving living and working conditions.

UIA International Architect

The publisher of *UIA International Architect* agreed to do an issue on South Africa. I raised the money for the issue, and suggested to the editor that he consider Southern Africa as providing a broader and more suitable scope. I directed him to the various Institutes and members around the country. The issue became an interesting glimpse at us from the outside. It was published in 1985 and we were now on the shelves with the Architecture of France, Great Britain, Australia, Madrid and Malaysia, Barcelona, and Gehry, Mies van der Rohe, and Richard Meier *et al.* It still stands up well.

Moscow — a sketch produced in less than 3 minutes at -27°C.

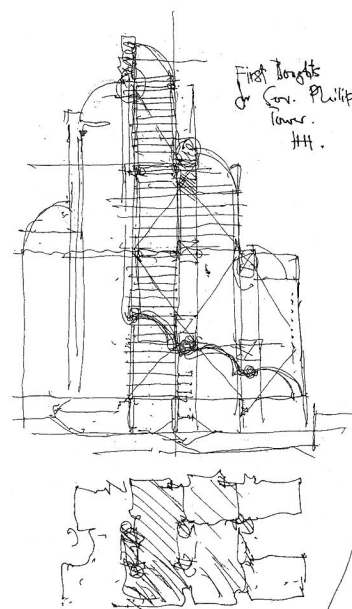


UIA: Moscow, January 1987

By 1985/6 there was increasing pressure for our expulsion mainly driven by the need for various countries to be seen to adhere to the cultural boycott provisions of UN resolutions. ISAA invited various UIA-Presidents to visit SA as they did in turn. Raphael de La Hoz, Rod Hackney, and Lou De Moll (he spoke at NPIA organised conference on the *Architecture Man Environment* in Durban, 1981) all came. They saw what they needed to and went away none the wiser about how to deal with us.

We had a warm welcome and big reception in Moscow and Leningrad in January 1987. We met George Orlov, he had been UIA-President up to 1975, and had been secretary of one of the most energetic architects' associations of the 1920s in the USSR. When Stalin knocked these together into one state Institute in the 1930s

many disappeared from sight. Khrushchev had resurrected Orlov. The US Council Member had been a guest a month before in Moscow at what Gorbachev had called a Forum, an East-West meeting of scientists and thinkers. Gorbachev had pressed the flesh at the meeting. The straws in the winds of change were blowing already. Walls would fall and in SA a new world eventually dawn. This was my last attendance at a UIA Council and I said what was to be my farewell. The minutes show the intentions of ISAA for an



Hans Hallen concept sketch for a fifty-storey Sydney building.

open, accessible and free profession in SA. A few weeks previously I met with Reuben Mutiso, African and Kenyan Council Member, and ISAA-President Pieter Joubert in Swaziland. We came to an agreed proposal that would link SA unequivocally to the African Union of Architects and its principles. If this was agreed to by ISAA, Reuben Mutiso would support our continued membership of UIA. Mutiso and I tabled the Swaziland agreement we had reached.

UIA: Exit

But, it was not to be. ISAA thought it spotted something lurking in the small print, demurred, and at the Dublin Assembly meeting, ISAA was drummed out, although not without a kindly word for its Council member of 12 years standing.

A Personal Note

I thought with the lack of work and the squeeze, and June and I, both being that most scorned of all creatures, liberals, we would do well to take time away from Durban. Arriving in Australia to continue some work with a Melbourne firm on various development proposals we ended up staying. In the first few years I flitted to and fro, and on occasion designing buildings by fax! But with time what was temporary became permanent. Here I have had some minor successes in a few competitions, not ending up building anything much, some houses and a few industrial buildings, but keeping my mind active has been good. I have written some articles in popular and professional journals. I paint, draw, write and also keep altering our house to suit our convenience.

I have taught senior design classes at three Universities here during the last 7-8 years and this has been enjoyable work. We have learned about another way of life and have travelled a bit. In 1993, I attended the Chicago UIA conference and Assembly (sitting amidst the five Australian delegates) and was there able to renew contact with my former UIA colleagues.

Having been a boring advocate of open societies and democracy during much of my life, it has been refreshing to learn what it has really meant to live in one. They are difficult, competitive but immensely productive and the sense of personal freedom is astounding to one who has lived most of his life in an authoritarian society. There isn't a day that I don't think how much this multi-ethnic democracy may in time evolve in RSA, which is now at last set on that path.

I also think constantly of the friends that I have made over the years in RSA and in the profession there. Natal has few architects but they have shown a willingness to participate in public affairs and to bring their views forward. They have made a model of service that few similar sized communities of architects can manage. Privilege cannot be undone but its benefits can be spread and I believe during the life of the Institute its members have done this. The publication of this journal is a case in point. It raises local issues in an unpretentious and competent way. It has been well served by its editors Danie Theron and over the past 19 years by Wally Peters. It is well placed for the 21st century.

Hans Hallen, Sydney

KZ-NIA@100: People

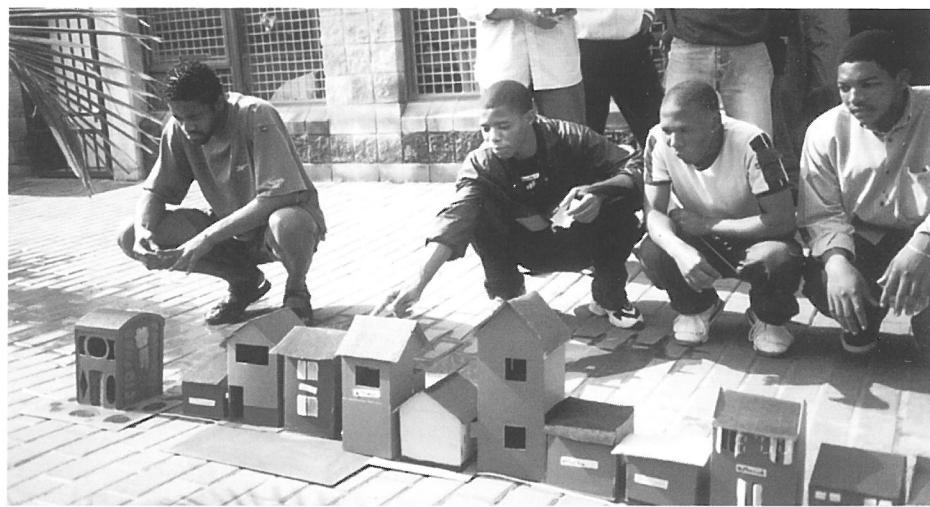
One Century Back and One Decade into the Future

It is always a surprise to examine linen drawings in archives and to realise how much our profession has changed over the last century. The rendered drawings with brief notes for the tradesmen, and often with the approval signature of the Mayor himself as well as the Contractor. Moving from Indian Ink, 'T' squares and ruling pens to the smudgy *Graphos* and the eternally blocked *Rotring*, *Letraset*, parallel rules, draughting machines with huge counterweights, electric erasers and scribing machines to the contemporary personal computer which has pushed all aside.

One realises that although the architectural values have broadly remained similar, delivering the multitude of drawings is very different. Location, layout, component and assembly flanked by a full panel of signatures, and the Project Manager is usually on top of the pile. The days of the curt note of refusal when returning the Christmas bottle of whisky have been supplanted by rapacious sponsorship to ensure the survival of our profession. (Where did I leave my *Mall's Tiles Gold Card*?)

The characteristic of the above is the rapid acceleration of this change. Three quarters of the draughting techniques will be news to anybody born after 1980. How on earth can we predict where this will all lead to in the next ten years?

Fortunately there are a number of social indicators which are more informative than



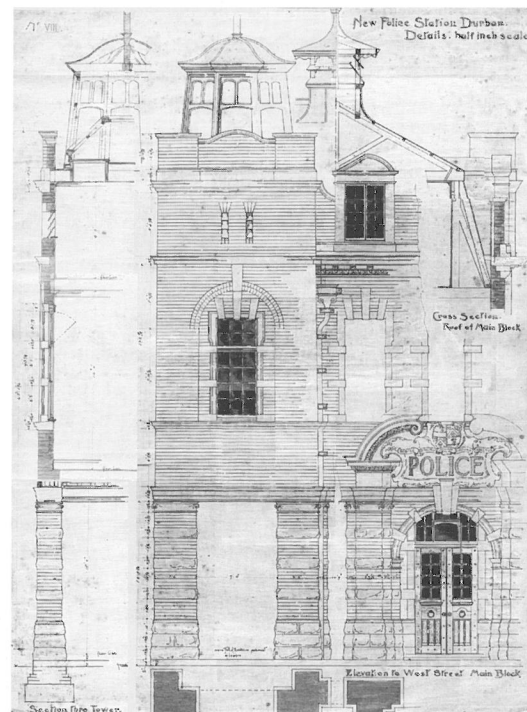
"Be an Architect for a Day" workshops have been run in art galleries and township libraries with 120 aspiring Black architects making models to vie for full scholarships to study architecture offered by the University of Natal.

presentation tools. The Institute of Architects has had its tree vigorously shaken since the first democratic elections. The voluntary status resulted in the newly named KwaZulu-Natal Institute for Architecture having to strive harder to be of service to its depleting membership. In retrospect this was probably a good development because it has sifted out those who may not be committed.

Transformation, and especially the mixed messages from government, have been more difficult to manage. The huge downturn in the volume of work has resulted in wholesale flight. Stalwarts are packing their Award of Merit certificates and relocating abroad, leaving those who remain to soldier on through Affirmative Procurement, multiple-choice examinations, and to fantasize about better times. Some have demonstrated the fruit of their training into lateral thinking by branching out into producing furniture, cement blocks, becoming tour guides or operating ice cream parlours, factories or barber shops. Political liberation has come at a price.

If half of our members emigrate it will not mean double the amount of work for those who persevere. Have you noticed that both the major shopping and commercial developments in our Province are currently driven by USA-based firms of architects? What are the prospects for the small firms operating from spare bedrooms and garages which make up about 70% of our membership?

The racial composition of the School of Architecture has undergone a major change which is being transformed into an opportunity.



Economy and transparency: elevation and details projected from the section. New Police Station, Durban. W Street-Wilson, Architect, n.d. (Biermann Architecture Library, University of Natal).



Cut-away 3D-drawing modelled with ArchiCAD. Design study by Johnson Murray Architects for part of the Gateway Shoppertainment World at Umhlanga Ridge new town centre.

KZ-NIA@100: People

Heroes Monument Competition, Durban

In contrast to only four white males in the first year studio of 2000, foreign African students, from as far afield as Nigeria and Burundi, have instilled fresh values. The regret is the relatively low number of Black students from this Province. With generous assistance from the Commonwealth Association and the SA Council for Architects, posters extolling 'Architecture as a Career' have been placed in all high schools and a programme of providing books on architecture to all previously disadvantaged schools with libraries, is also well underway. "Be an Architect for a Day" workshops have been run in art galleries and township libraries with 120 aspiring Black architects making models to vie for full scholarships to study architecture offered by the University of Natal. This 'ten year' programme is intended to direct prevailing Black career ambitions beyond Medicine, Teaching, Law, joining the police or owning a bottle store.

KZ-NIA took on the organisation of the national *ArchAfrica* Conference in 1998, to initiate an informed vision of the future. This was followed in 2000 a year later by the *African CBD Workshop*. Where are our cities going to? Notwithstanding the fact that the *d'Urban Changes Forum*, spawned by our Institute and spurned by our City Fathers, is hanging on grimly, we need to keep abreast and ready to intervene effectively. If you need a wake-up call, cruise the sidewalks of Maputo one weekend. To survive we have to understand informal trade, homelessness, sustainable buildings and the new civic architecture. How much longer can we bear to watch deficient little boxes spring up on the landscape while we know that the SA Housing Ministry is apparently only concerned with churning out numbers.

KZ-NIA intends to confront these issues to keep our membership functioning into the future. Offshore projects, IT, interim associations and project-packing are some other directions to explore. Our colleagues in Namibia deal directly with foreign donors who want to bypass the siphoning of funds by bureaucracy. Architects need to demonstrate the social and economic costs of their skills being sidelined.

The trickiest googly of all has only just been bowled - what do we do when one third of our population is infected and will eventually die within the next decade? Architects are probably best trained to respond to the design consequences when an estimated 33 000 school teachers die in KwaZulu-Natal during the same period. A poorly attended HIV/AIDS workshop was convened at 160 Bulwer Road over three years ago. Did we get the message?

Roll up your sleeves and let's get going. Rodney Harber

At the end of 2000, the City of Durban held a public competition for the design of a memorial to commemorate the 'varied achievements' during the course of Durban's 'eventful history' by 'men and women (heroes and heroines) of extraordinary courage, vision and enterprise'. The memorial would be centrally located and should 'collectively represent the history and culture of Durban's people'.

The recommended site consists of two traffic islands astride the foot of Berea Road: the public park known as Botha Gardens; and the vacant lot opposite, which was originally occupied by Durban Girls Model High School (built 1899) and soon neighboured by a Primary School, which since the demolition of the buildings has surreptitiously also become known as Botha Gardens. These lots lie at the west end of the CBD and on the fringe of the Warwick Avenue Urban Renewal Project.

The invited jury of 7 included city councillors and officials with appropriate portfolios; an artist; Mr Jonathan Edkins, the City's Director: Architecture; and Ms Janina Masojada who represented KZ-NIA. Thirty entries were received, each restricted to two A1-sized sheets and an obligatory model on an A3 base. While only five architects participated, no fewer than 15 students of Architecture responded, as did members of the public with one-third of the submissions.

Extracts from the Assessors' Report

The jury took into account the criteria of the brief; that the memorial

- symbolise heroism, courage and achievement;
- appeal to a wide spectrum of people;
- contribute to reconciliation and community-building;

- respond to and enhance its contextual setting;
- if possible, have a functional as well as a symbolic purpose; and
- respect the financial limitations set.

'The schemes submitted raised discussion on the definition of an appropriate monument. This does not need to be grand in scale and statement to carry an effective message of commemoration; and could also encompass quiet statements; joyful statements, and celebratory rituals'. For the purposes of the report, the jury grouped the submissions as follows:

- Towers and obelisks (e.g. bottom left)
- Landscaped public parks
- Pathways, urban connections, bridges, routes and journeys (e.g. bottom right)
- Stopping points along these ways; and
- the provision of a community service facility.

The jury found imported and Eurocentric symbols of commemoration inappropriate to Durban's multi-cultural population. In that light, they rejected submissions incorporating theme parks; and, as the site is neither suitable as a tourist destination nor likely to develop into a recreational area, the memorial should stand with dignity when not occupied.

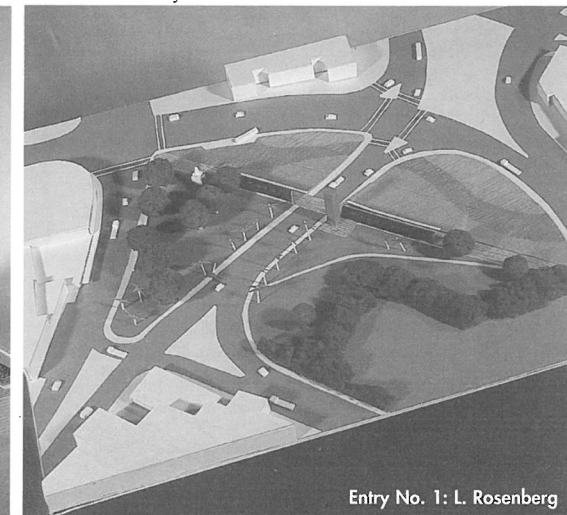
Prizes for all

The City made available prize money amounting to R25000 and *Graphisoft* donated a CAD Software package for the winning submission.

However, based on the jury conclusion that 'our collective history, culture and achievement had inspired the submissions', all entrants should be commemorated as heroes and heroines of the City. In accordance, the jury decided to distribute the balance equally 'in the spirit which all the schemes share, that every man, woman and child is a hero', and every scheme received R500!



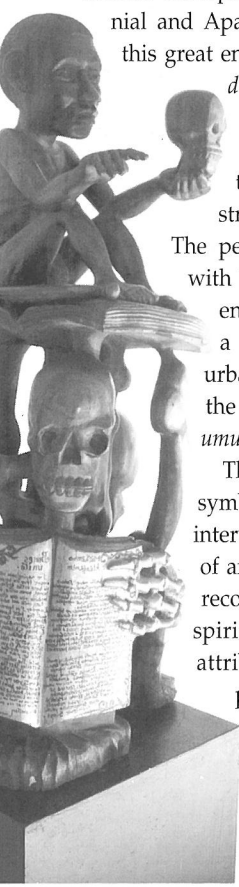
The assistance of Mr Arthur Gammage, Urban Design Branch, City Engineers Unit, is gratefully acknowledged. —Editor



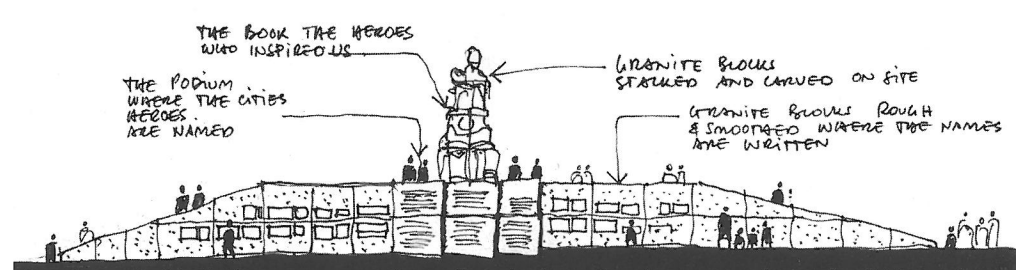
WINNING ENTRY—NO 19: Architects Collaborative CC and artist Hilton Gasa



FIVE SKULLS and a skeletal hand is to remind South Africans that while the colours of their skin may be different, they are all made of the same material, bones, and that unity is a necessary ingredient for nation-building, hence the name of the statue: *Mathambo Hlanagani* (bones unite). This statue is to stand atop the granite Wall of Remembrance which is the central focus of the *isibaya* (sacred enclosure) and embraces within it an open-air theatre for 8000 people (on the site of the two former schools) and the existing Botha Gardens which will become the repository of all Durban's colonial and Apartheid era statues. It is in this great enclosure where all our *amadlozi* (ancestors) would linger and where one one could 'get together to remember them, seek guidance and strength, and move on'.



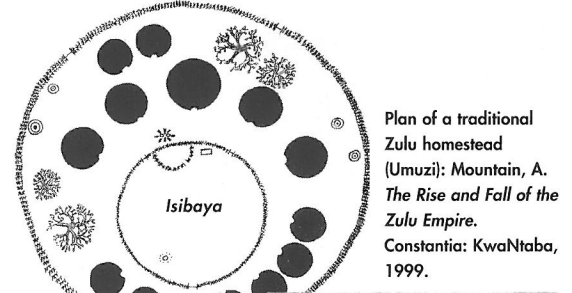
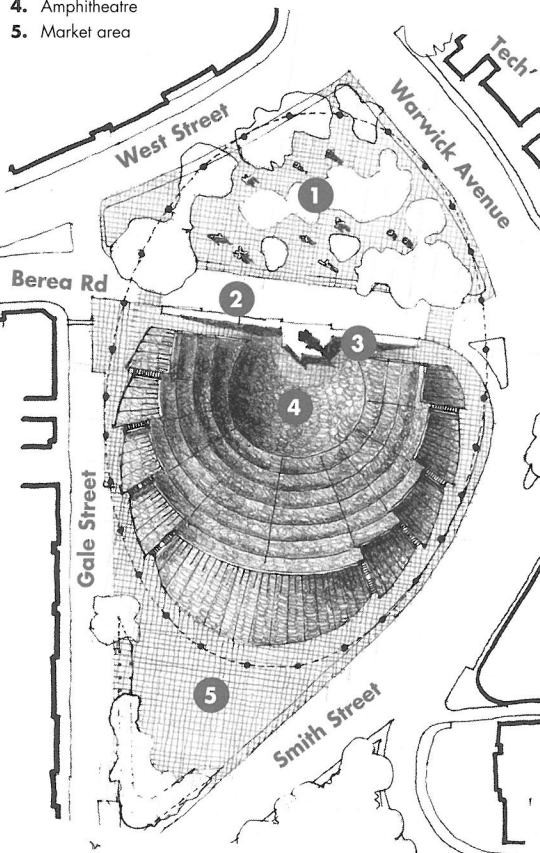
The perimeter of 'large columns with branches reaching out and entangling each other creates a great ring of security and urban space', an analogy with the *isibaya* of the traditional *umuzi* (Zulu homestead). The jury lauded the 'layers of symbolism, the simple physical intervention in the environment of an urban landmark, and the reconciliatory and celebratory spirit of commemoration, as attributes that shall make a place in the history of our city. The proposal does not remove all signs of history, but places history in a new context, removing statues from their pedestals and placing them with their feet on the ground like every person, to look us in the eye'. The jury concluded with a proposal, that the wall to be made up of pedestals of other 'old heroes' who would join Botha.



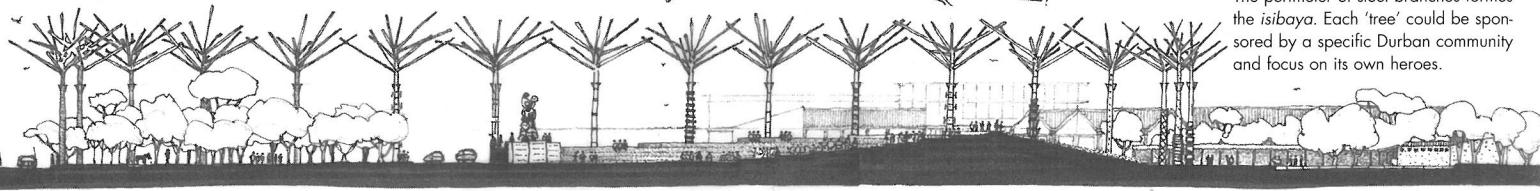
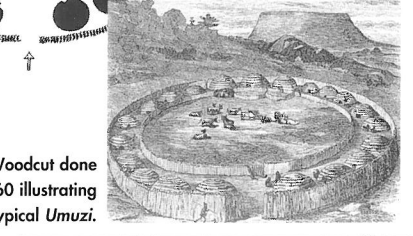
Rough granite blocks from our mountains – all stacked up – forming ramps, elevated galleries and a podium for "bones" the monument to the past and the future!
 This monument is for children. All the schools select whom they want to celebrate. Those who get the most support – who shaped our country, our city, our neighbourhoods – become eligible – they become heroes – those heroes who get the most support are written in the book. Every year, before youth week, new heroes are elected and carved into the stones until 'everyones' name is there.

"Here would be Botha, having been 'gently taken off his pedestal and lowered to the ground to stand on his feet' in the company of other 'old guard – statues' moved from elsewhere."

1. Historic statues in Botha Gardens
2. Berea Road closed for special occasions
3. Granite Wall of Remembrance
4. Amphitheatre
5. Market area



Woodcut done c1860 illustrating a typical Umuzi.



The perimeter of steel branches forms the *isibaya*. Each 'tree' could be sponsored by a specific Durban community and focus on its own heroes.

ENTRY NO 30: Hans Kugler, New Foundations

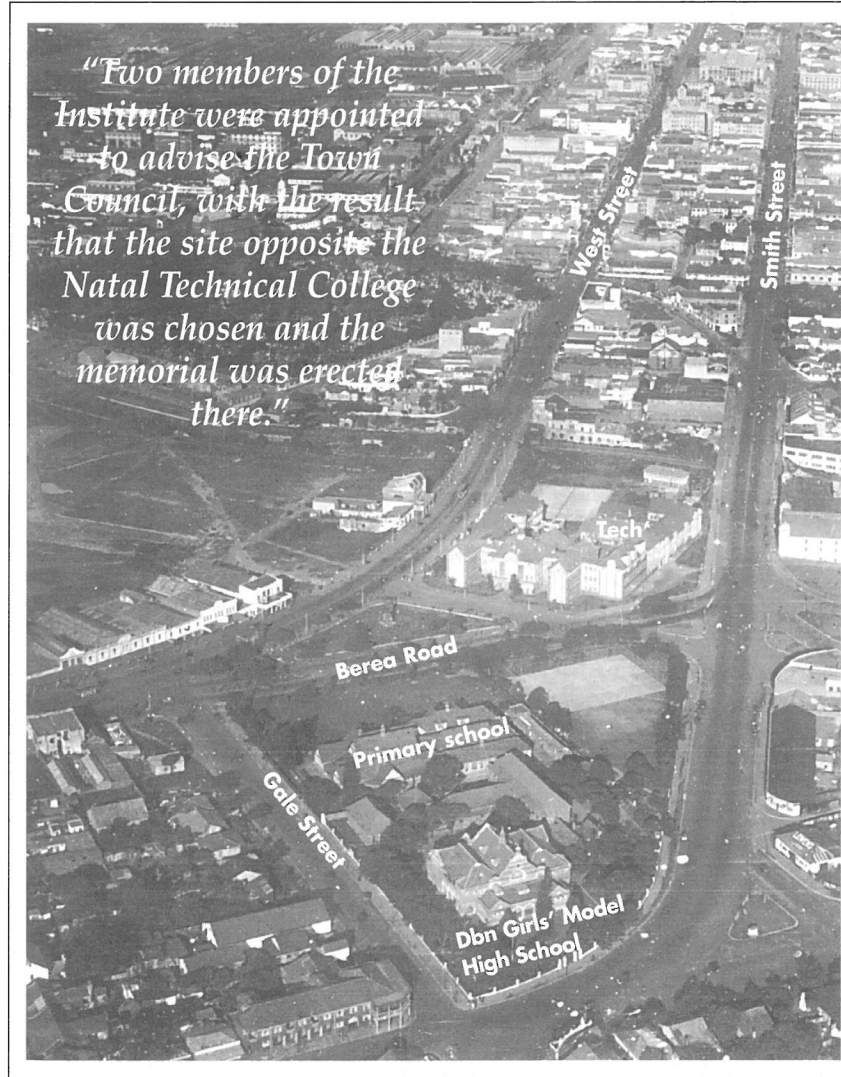
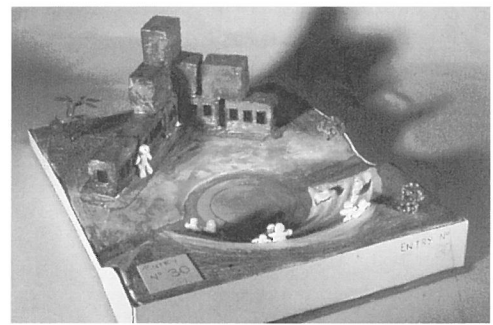
ONE OF THE public entries was based on a concept surprisingly similar to that of the winning scheme. The author, a Durban stonemason, explained his ideas as follows:

"The solid rough granite blocks weighing approx 8 tons each symbolize the strong building elements of our new nation. The colossal size of the blocks will project the feeling of strength and power of the new SA.

Our heroes have initiated this new foundation and they will be honoured by having their story chiseled into rock, never to be erased.

At the same time it will be a "living monument" by having a theatre in which could be used for open-air musical or theatrical performances.

The entire monument is virtually maintenance-free and vandal-proof".



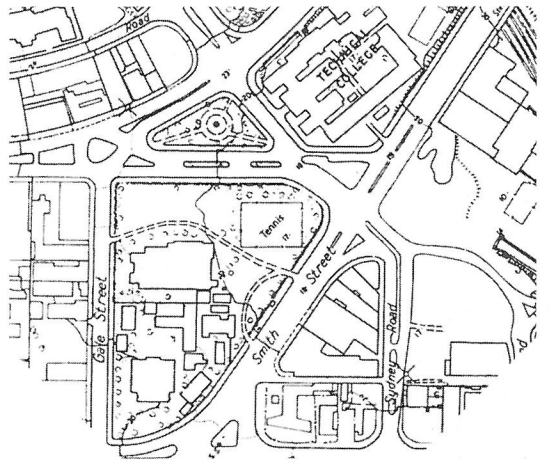
Botha Monument commemorates the Natalian, General Louis Botha, the inaugural Prime Minister of the Union of SA. It was the first of 3 memorials erected in the country to commemorate Botha, at the foot of Berea Road, Durban. It was designed by Anton van Wouw (1862-1945), erected 1921, and unveiled by Botha's successor in office, Genl JC Smuts, on 14 July 1923.

According to entries in *Standard Encyclopaedia of Southern Africa* (1970), Van Wouw "often rose above the 19th century realism, in which his work is rooted, to achieve symbolic strength eg in Botha Monument" (Dekker). The work in bronze, is more than life-size and stands on a 3m high pedestal. It displays "the dynamic powerful figure of a horseman with whip reaching down to the left top-boot...and has his right leg slightly forward, but there is no suggestion of pent-up energy, rather the quiet confidence of a mature public leader..." The inscription reads: Louis Botha 1862-1919. "It was erected under the direction of a public commission..."

It is clear that the location of the monument was chosen to provide an external focus to the competition-winning Natal Technical College building (Architects: Ing & Anderson, 1910). Botha is symmetrically aligned with the axis of the left wing to the composition, and is certainly photographically aligned with the pavilion design of the building.



Botha Gardens is the name given to the open space on the site of a creek which drained the western vlei (Greyville racecourse), the smaller of the two sites designated for Heroes Monument. NPIA chronologist Colonel Hurst informs of the deliberations surrounding the choice of a site and the eventual resolution – with Institute involvement: "In 1920 a site for a memorial to General Louis Botha in Durban engaged the attention of the City Council and was the subject of some 'sharp differences of opinion'. Two members of the Institute (NIA) were appointed to advise the Town Council, with the result that the site opposite the Natal Technical College was chosen and the memorial was erected there". (Hurst, GT. *History of the Natal Provincial Institute of Architects*. 1945:31) An oblique aerial photograph of 1932 clearly shows the gateway location of the site on entering the CBD down Berea Road, the main road from Johannesburg to Durban, and into West Street.



KZ-NIA@100: People

Book Review / News

Book Review:

OPPORTUNITIES FOR RELEVANCE: ARCHITECTURE IN THE NEW SOUTH AFRICA

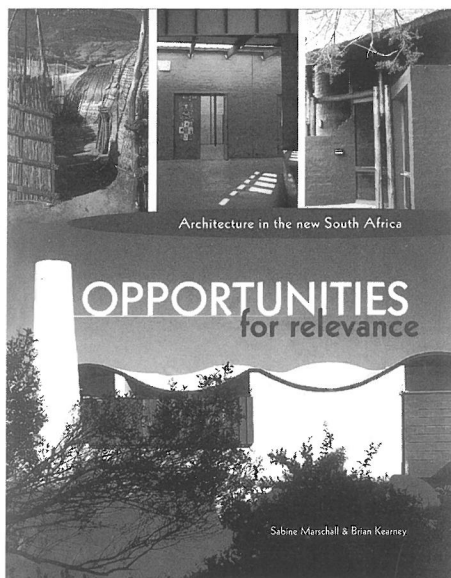
Sabine Marschall & Brian Kearney. UNISA, Pretoria, 2000

This is a topical and ambitious book as its title might suggest. Of the two authors Brian Kearney is best known, both as an historian and conservationist. Sabine Marschall is an art historian at the University of Durban Westville. It is not really a joint work as such; the contributions of the authors being fairly distinct. Professor Kearney contributes two chapters, one on environmental design and the other on appropriate materials & technology. This is a reprise of his fascinating inaugural lecture. Both chapters are liberally illustrated and constitute a very good primer (and more) for 'green' architecture in the South African context. As might be expected the material presented has been painstakingly researched and thoughtfully presented.

The rest of the book is written by Dr Marschall and is the result of extensive research conducted in 1997 and 1998. Much of this research was in the form of field trips & interviews, principally to Cape Town and Gauteng. The local professional literature has also been scoured to gain as complete a picture as possible. Chapters are devoted to community participation, design on a low budget, architecture as progress, aesthetics and spatial ordering, culturally relevant architecture and finally the role of the architect & architectural education. There is also a comprehensive bibliography for the curious. Illustrations are profuse but sometimes repeated and occasionally quite 'glossy' which puts them at odds with the serious minded intent of the book.

In a short review of this kind it is impossible to more than touch upon some of the issues raised in the book. Many of the topics are, as the Americans say, like Apple Pie and Motherhood, that is, virtually nobody will question the underlying principles. Yet again many of the issues are not restricted to South Africa but part of a series of global concerns about architecture today. Limited resources may be particularly germane to South Africa but are equally relevant, perhaps even more so, some might argue, to wealthier countries. Cultural relevance is yet again something which many influential theorists wrestle with but often without application for day-to-day concerns.

Naturally the book is informed by certain assumptions perhaps the most powerful being the idea of nationhood. In the new millennium



it can be questioned whether such an idea – very much a nineteenth century, euro-centric notion in itself – has any real relevance. If architecture has become commodified as many believe it has, can a self-consciously South African architecture become a reality?

In the introduction the authors quite rightly eschew any attempt to propagate a new style but do wish to suggest a new paradigm. Perhaps the real value of this book lies in its immediacy, as a comprehensive piece of reportage on a fast changing episode in South African architecture and also a painful one for the discipline. There is a great deal of thought-provoking material in this book and it is worth buying, for that alone. However I doubt whether it can or will function as a solid manifesto for the transformation which its authors hope it will be.

Dennis Radford

2001-02 KZ-NIA Committee:

Task Groups and Co-options

Financial & Premises: Brian Johnson, Tom Steer, Sylvia Grobler

Professionalism: Bruce Clark, Jonathan Edkins, Derek Thomas

Education: Gaf Gafoor, Dennis Claude, Ambrose Adebayo

Architectural Environment & Heritage: Rodney Harber, Mino Makhanya, Marcel Henry, Patrick Smith

Housing & Urbanism: Paul Sanders, Nina Saunders

Public Relations: Tom Steer, Walter Peters (Journal)

Membership: Walter Peters, Tom Steer, Sylvia Grobler

Co-options to the committee: Ambrose Adebayo, Rodney Harber, Brian Johnson, Walter Peters

Corobrik Student of the Year

At a function held in Durban on Friday, 23rd February, Deon du Plessis of the UOFS School of Architecture was announced winner of this coveted prize, now increased to R25 000! The subject of his Design Dissertation was a multimedia museum for Dawes Point in Sydney, Australia. The announcement was preceded by an inspirational presentation by author and philosopher, Clem Sunter.

Natal School of Architecture:

Prizegiving 2001

The following KZ-NIA prizes were presented by the President, Mrs Tricia Emmett, at a function held at the University on Tuesday, 27th March:

Bachelor of Architectural Studies:

Year 1 *Barrie Biermann Prize*: Grayson Wanda

Year 2 *Gordon Small Prize*: Melanie Grant

Year 3 *Calvert McDonald Prize*: Courtney Hart

Bachelor of Architecture:

Year 1 (4) *Clement Fridjhon Prize*: Sandi Nortje

Year 2 (5) *Sonny Tomkin Prize*: Georgina Walker

The ISAA and Association of SA Quantity Surveyors' *David Haddon Prize* for the best student in the subject Professional Practice was awarded to **Nishani Gungapersad**, a student of Quantity Surveying.

The KZ-NIA Prize for the Best 'Practice' in the subject Simulated Office Project was presented at the exhibition of the submissions of 2000, on 14th November, and awarded 'DOS Architects': **Kevin Boyd, Dana Mootoosamy, Motsoene Lebona and Georgina Walker**.

Graduation 2001

At the graduation ceremony of the Faculty of Community & Development Disciplines held in the Durban City Hall on Wednesday evening, 25th April, eleven students graduated with the degree BArch; 38 with BAS; and two received the Postgraduate Diploma in Architecture. BArch degrees were awarded *summa cum laude* to **Georgina Walker** and *cum laude* to both **Marcus Beirowski** and **Kevin Boyd**. BAS degrees were awarded *cum laude* to both **Courtney Hart** and **Nivashnie Pillay**.

Le Sueur Travel Scholarships

Two recipients have been announced. **Courtney Hart**, a BAS-graduate, will be embarking on a study-tour centered around London, Rome and Barcelona; and **Georgina Walker**, a B.Arch-graduate will be studying small towns along the Mediterranean littoral.

Interior Architecture

As of the 2002 academic year, a degree in Interior Architecture is being offered. This is available to candidates in possession of a 3-year BAS degree and can be sat over a one-year period of full-time study over two-years, part-time.



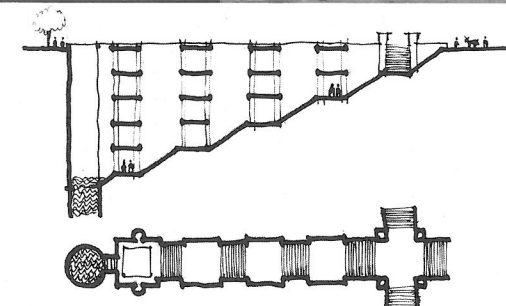
While it was not feasible for the average middle class professional to indulge in interplanetary travel, it was quite possible to do a fairly good imitation by visiting India.

Here on the planet of shaking heads and scruffy dogs, one could have the full experience of the Unknown. There was just nothing like it anywhere on earth. A signwriter using an elephant to stand on to reach his billboard, a bullock cart speeding down Victoria Street in Bombay to deliver high tensile steel for the post stressed waffle slabs of the 40 storey tower blocks. Everyone arguing with everyone else, no discernable traffic rules of any descriptions, food that generated enough bowl energy and gas to hurtle one back into orbit. Smells, sounds and tastes so different that it took at least a month before ones befuddled mind would recognise reality.

But beware – globalisation and universalisation have taken their toll. If you long to see the Indian planet in its un-adulterated form you need to hurry, things are changing fast. The big cities have changed their names, cars have changed their shapes and cows and buffalo's are not welcomed on the highways any more. Poverty is now hiding itself like it does in RSA, and the holy men outside the big temples in Chennai do not roll along the tarmac in fulfilment of their vows anymore. Yes they still use carbon paper for the 4 copies of everything they write.

There are international conferences that deal with the conservation of architecture; trying to find ways to preserve all the incredible monuments, the unbelievable master pieces dating from 3500 years B.C. to the present. Great big enormous temples and palaces and fragile little country peasant homes. We spent 10 days pondering ways and strategies, little knowing that two days after I left Bhuj – the almighty hand of the resident god would rattle Richter's Scale and reduce the treasures to rubble. So much for our conference! That part was not planned (I think).

But what a trip.



TOP RIGHT TO LEFT: Camel-herder village – Tunda Vandh, Bhuj; Fifteenth century mosque, Sarkehej, Ahmedabad; Coracle (basket boat) under the incomplete suspension bridge, Hampi; Temple Modera, Bhuj. LEFT & ABOVE: Eleventh century stepped well – Pattan, Ahmedabad.

We spent a few days outside Chennai next door to the shore temple of Mahabalipuram in a museum village displaying a number of beautifully reconstructed homes from all the regions of Southern India.

The conference then moved north to Hampi, an incredible 16th Century Hindu city, with its great granite koppies, temples and palaces.

A enormous suspension bridge floats high above the river which for the last 500 years has been crossed by the occasional coracle. It hangs there waiting for the last connecting 5m which have been denied it, until the Supreme Court decides what should happen to this intrusive monster which slices through a Unesco heritage site in honour of some politician and his schemes.

At least the conference helped to focus some attention on it.

The last 10 days I spent in Gujarat, guided by the incredible enthusiasm and help from Miki and Madhavi Desai from the School of Architecture of Ahmadabad. They offered me the opportunity to look into the cultural treasure box of the region.

The sun temple at Surya; the unbelievable Stepped Wells, upside down cathedrals reaching 7-8 stories into the ground. Corbu's,

Kahn's and Doshi's buildings, the Utensils Museum, the Calico Museum, the old city of Ahmadabad itself with its 3m wide 5 storey high buildings and 1.5m wide shops and then the villages around Bhuj, where all of Joseph's

cousins in technicoloured dream coats peppered with tiny mirrors, live in wonderful rondavel structures way out in the bush – with thorn trees and aloes and uphobias and dogs just like you get in Nongoma.

I wonder how much of that is left. What happened to all those people we met, painters, sculptors, architects, needleworkers, potters and our taxi driver?

Miki and Madhavi are all right. Their building badly cracked but fixable. Apparently all the reinforced concrete structures suffered badly and the loosely constructed traditional buildings did okay.

So – there is still lots to see, but as I said – go soon!

Paul Mikula

The author was invited to present a paper to the Madras Craft Foundation's Seminar on Vernacular & Traditional Architecture 2001 entitled *Ndebele Places: "A Short Story"*. —Editor

Miki Desai's photographs of Ahmedabad and Bhuj tell the story.

