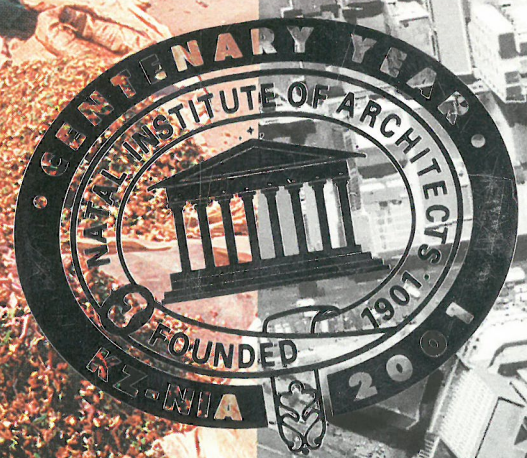
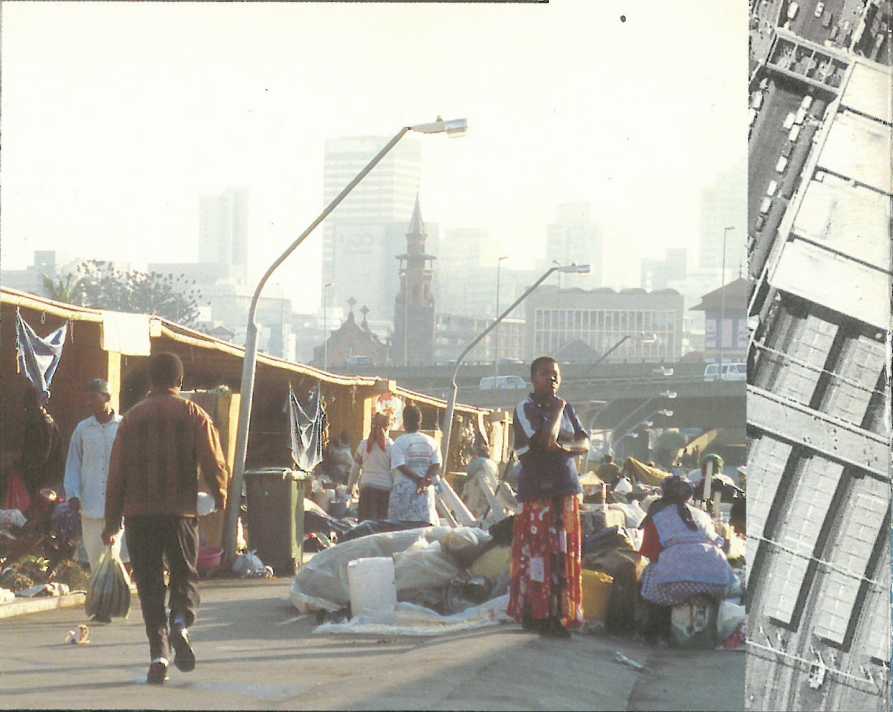
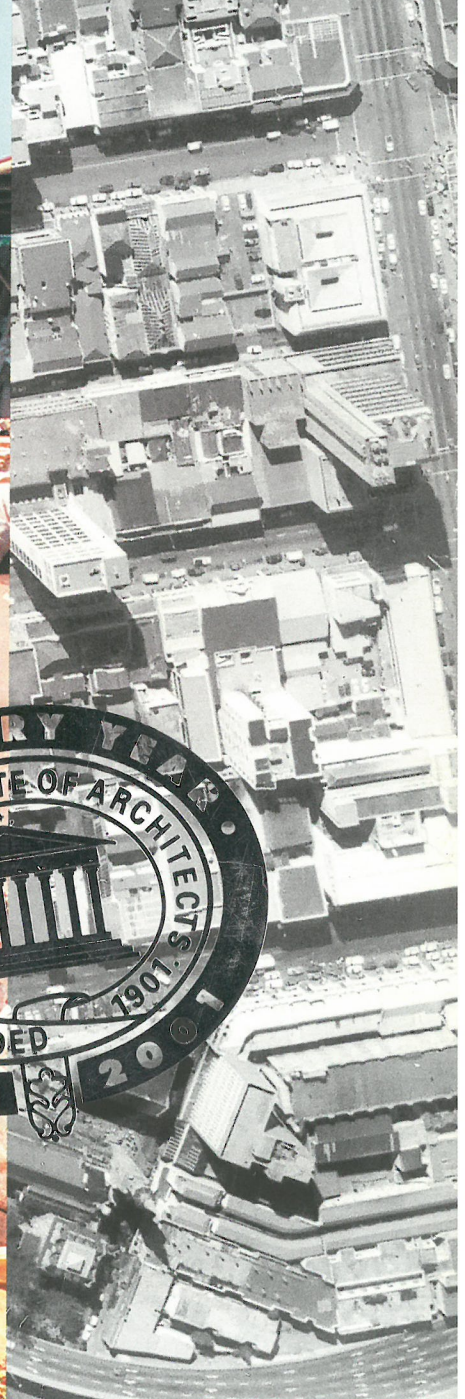
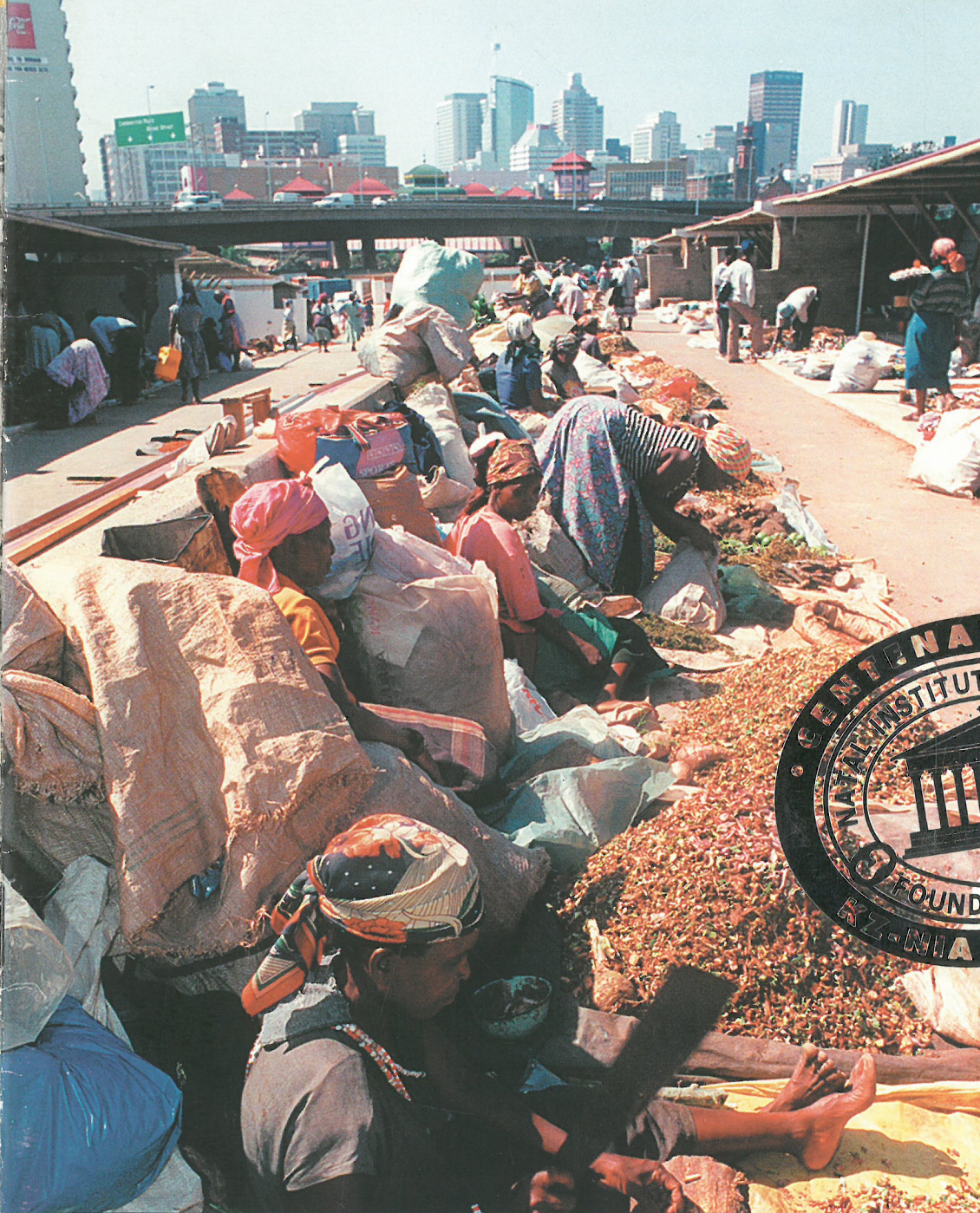


KZ-NIA Journal · Issue 3/2001 · Volume No 26 · ISSN 0379-9301

**KZ-NIA @ 100 : Precincts**





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



KZ-NIA JOURNAL · ISSUE 3/2001 · VOL 26 ISSN 0379-9301

Editorial Board: Brian Johnson (Chairman) · Dennis Claude · Paul Sanders · Nina Saunders · Editor Walter Peters · Assistant Ted Tollman · Design Maria Criticos

Published by the KwaZulu-Natal Institute for Architecture, 160 Bulwer Road, Glenwood, Durban 4001

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**KZ-NIA@100: Precincts**

In this third Centenary Issue, we focus on precincts in KwaZulu-Natal. Some developed from competition-winning buildings; some like Warwick Junction are now, in the post-Apartheid era, being renewed with the assistance of architects "doing small things well".

I trust this issue will re-confirm architects' special skills to design buildings and precincts. *Walter Peters, Editor*

**News**

**UNIVERSITY OF NATAL: SCHOOL OF ARCHITECTURE, PLANNING & HOUSING**

After 7½ years at Natal, Professor Dennis Radford has resigned to assume the Headship of the School of Architecture & Interior Design at De Montford University, Leicester, UK.

His successor as Head of the School of Architecture, Planning & Housing at the University of Natal is Professor Ambrose Adebayo, who commences the 3-year term in January 2002.



Keith Gow 1919-2001

**SA COUNCIL FOR THE ARCHITECTURAL PROFESSION**

SACAP has elected Malcolm Campbell and Ms Trudi Groenewald as its President and Vice-President respectively.

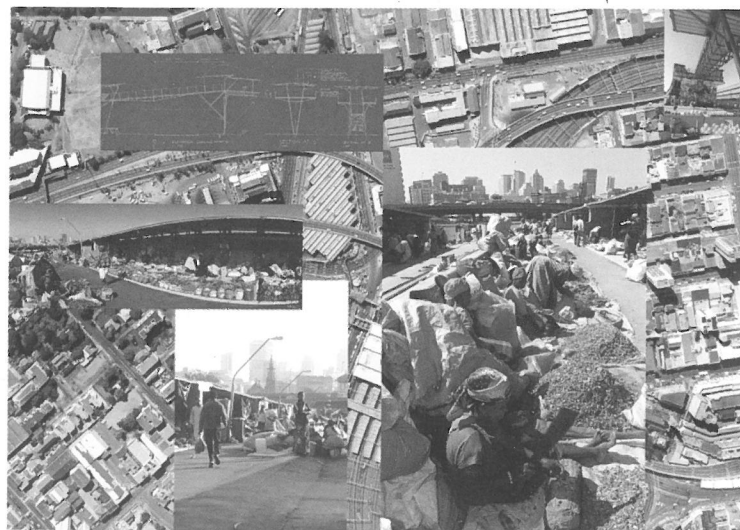
**OBITUARY**

**Keith Gow 1919-2001**

A bastion of the old (Private Act) Institute has died. Keith Gow served three terms as NPIA President, and one as ISAA President (1969-70).

In remembering the deceased, it is apt to note from the laudation prepared by Sonny Tomkin on the occasion of the conferment of an NPIA Scroll of Honour in 1974: "...when Keith tackles a problem, it is a massive attack, with a thoroughness of conviction, and trans-

lated into tireless action. His firm views, painstakingly prepared, are not easily changed in debate, except with fact as thoroughly documented as his own preparation. These qualities were unselfishly placed at the disposal of the Institute and its affairs for many years..." *-Editor*



**COVER MONTAGE:** Images of Warwick Junction. Main photograph by Steven Naidoo with permission of Independent Newspapers KZ-N. Photographs top right front-cover and centre back-cover, by Terence Hogben.



**LETTERS**

**Botha Monument: We were not drunk!**

We think that monuments are public icons which reflect the time in which they were built, be that the authoritative, pompous and exclusive, colonial Victorian and Edwardian eras, or the new, popular, democratic and revolutionary time into which we have at last emerged.

Surely there is a need to build new icons and to do something about reducing the impact of pre-1994 imagery. Not all monuments will conveniently self-destruct like the Strijdom monument in Pretoria.

Our proposal was a tentative attempt. We were not drunk!

*Architects Collaborative CC* (Members: Paul Mikula, André Duvenage, Kevin MacGarry, Yusuf Patel)

*Letter shortened. -Editor*

**In the 'top 3'!**

I am now doing what I've been promising to do for 'who knows how long'. And that is to formally thank you for including me on the mailing list for your very excellent magazine.

The journalistic content as well as the quality 'feel/touch' of the magazine is superb. It is in the top 3 of my 'most looked forward-to' professional magazines.

*Don S Levy, Port Elizabeth*

**CORRECTIONS Issue 2/2001:**

**Moments in Time: Personal Note**

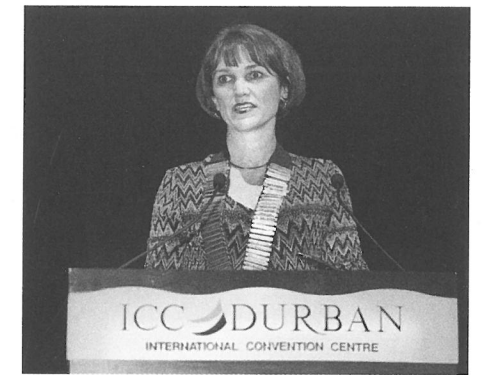
■ Danie Theron attended Louis Kahn's master class at the University of Pennsylvania 1961/62.

■ The premises of Hallen, Theron & Partners Inc and later restyled as Hallen Custers Smith were located at 741 Musgrave Rd 1974-1992.

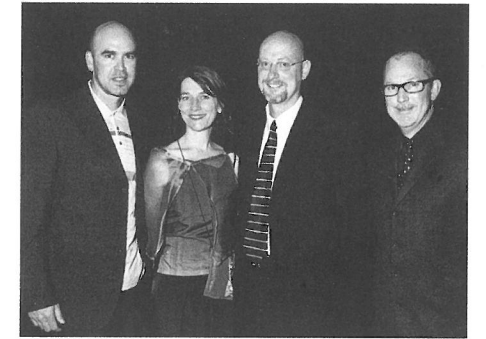
**KZ-NIA CENTENNIAL BANQUET Durban's International Convention Centre — Friday, 19th October 2001**

Event Patron: Corobrik  
Other Sponsors: Plascon; Pelican; G Liveiro & Son; CAPCO  
All photos by Brett Florens

Below: A group of Regional and National Past-Presidents flanking current SAIA President Llewellyn van Wyk and Patricia Emmett. From left: Ted Tollman; Rodney Harber; Bryan Prisingrove; Derek Sherlock; Brian Johnson.



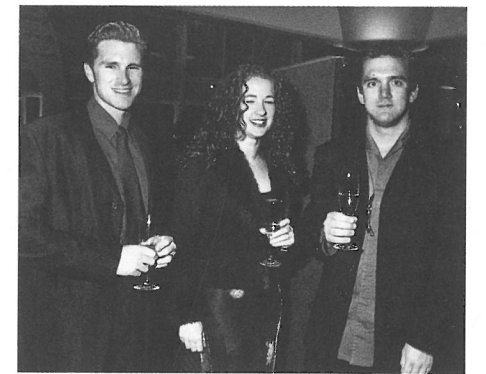
KZ-NIA President Patricia Emmett



The sole SAIA Award of Merit for a building in the KZ-N region was made to Electric Ladyland in Kloof. Seen here are the architects Janina Masojada and Andrew Makin (OMM Design Workshop) flanked by clients Paul Kraus (left) and Glen Cherry (right).



Emeldah Majola (KZ-NIA Secretariat) and Walda Wortmann (guest) behind Hajira and Mohidan Abdul (Gaf) Gafoor (KZ-NIA Vice-President), and Diana Barnett and her father Keith (City Engineer, Central Operational Entity, eThekweni Municipality).



Jeremy and Candice Deale; Don Albert.



At the Corobrik table. Back row from left: Rob Jardine; Philip Chaba; Mike Ingram; Sylvia Grobler (KZ-NIA Executive Officer); Harry Voorma; and in front: Pauline Jardine; Chris Mungle; Sarah Mungle; Khanyi Mlambo; Colleen Ingram; Helen Wadell.



From Gauteng came Henry and Marion Paine; and Marcus Holmes.



Natalie Stead; Kumarsin Thamburan.



At the Banquet, certificates were presented to recipients of the 2001 KZ-NIA Awards of Merit. Seen here are the architects for the Multi-Purpose Centre at Umkhumbane. From left: Barbara van Zyl (Matic + van Zyl Architects); Martin Kaplan (Representing the client body, CMDA); Tom Steere (Banquet organiser); Prof Piitika Ntuli (Jury member); Saeed Jhatham (Urban Edge Architects); and André Duvenage (Architect).



Pieter Rautenbach (Director KZ-N MBA); Logie Naidoo (eThekweni Deputy Mayor) and his wife Jeevie; Patricia Emmett (KZ-NIA President).

## KZ-NIA@100: Architectural Competitions

### Buildings in KZ-N which resulted from Architectural Competitions

In this third centenary issue, we cover buildings in the Province of KZ-N that have resulted from architectural competitions. Notably, the historic city halls of the two largest cities resulted from design competitions, but so too are more recent civic and community buildings.

Architectural competitions are an 'at-risk' job for architects. Only one entrant will be commissioned, the winner, and at best, the architects of the 2nd and 3rd placed submissions receive cash prizes. Basically all the other energy expended is valuable experience.

But, competitions have provided the launching pad for many a young practice.

Do the best achievements result from com-

petitions? To a large extent, that depends on the jurors for their calibre often determines the decision to participate. But, the selection of the architect is on design skill alone. There can be no suspicion of favouritism as entrants are not identified and this form of selection is therefore eminently suitable for commissions involving public moneys and is surely the reason that so many public and civic buildings have resulted from competitions.

The outcome of competitions may be controversial, but with a public display, there is also a transparent educative process. Competition is good, is the old adage.

Walter Peters, Editor

1881: Durban Town Hall (Main Post Office), West Street, opened 1885. Sold to government and used as the Main Post Office since 1902. *Philip Dudgeon*

1883: Legislative Council Building Longmarket Street, Pietermaritzburg, built 1887-8 *James Tibbet*

1892: Pietermaritzburg Town Hall, cnr Church Str & Commercial Rd, built 1893. Destroyed by fire 1898, rebuilt and re-opened 1901. *Street-Wilson & Barr*

1903: Durban City Hall (New Town Hall), 263 West Street, opened 1910 *HE Scott, Woolacott & Hudson, Johannesburg*

1910: Natal Technical College, Warwick Ave, Durban *Ing & Anderson*

1910: Natal University College, Pietermaritzburg, opened 1912 *Tully, Waters, Cleland & Pentland-Smith (supervised by J Collingwood Tully)*

1921: Durban War Memorial (Cenotaph), Gardiner Street, (unveiled 1926) *Eagle, Pilkington & McQueen, Cape Town*

1917: Additions to Ladysmith Town Hall, 151 Murchison Street, completed 1923 *Cook & Ralston, Johannesburg*

1931: Colonial Mutual Life Assurance Building, 328-330 West Street *J Gibbons, Johannesburg (Design by Hennessy & Hennessy, Sydney, Australia, realised 1933, supervising architect LA Elsworth of Walgate & Elsworth, Cape Town.)*

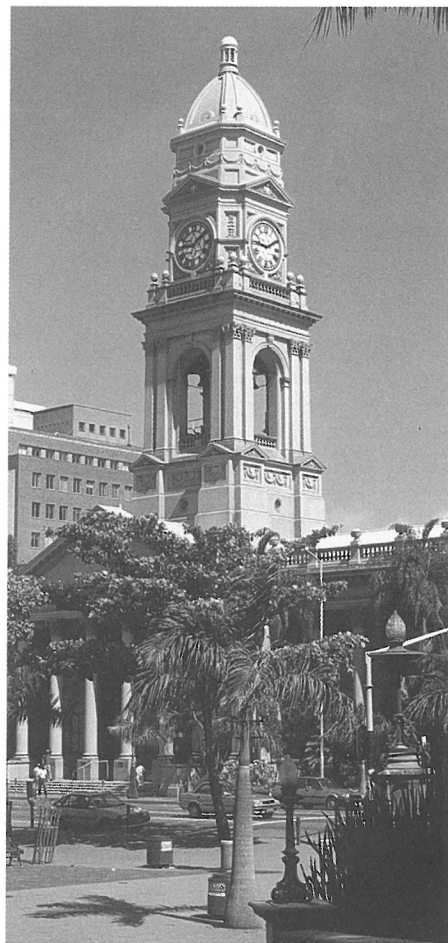
1934: New Government Offices and Magistrates' Courts, cnr Pietermaritz str and Commercial Roads, Pietermaritzburg, built 1938 *Moffat & Hirst*

1936: Natal Technical College Clubhouse, West Street, completed 1938 (demolished 1989) *Ing, Jackson & Park-Ross*

1939: Centenary Memorial Art Gallery, Pietermaritzburg (not executed) *Ing Jackson & Park-Ross*

1949: Natal Provincial Administration Headquarters (now Education Building), Pietermaritz Str, Pietermaritzburg *Corrigal, Crickmay & Partners*

1957: Centenary Building, University of Natal, King George V Ave *Ralph P Hamlin & Park-Ross*



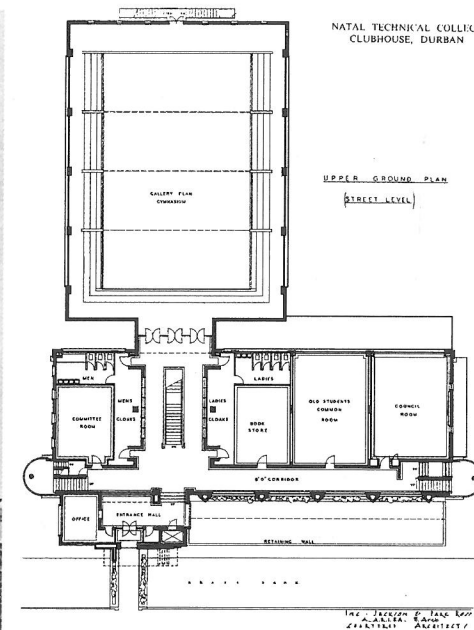
Durban City Hall 1903-1910 (left).

The design concept proposed an outer façade with projecting corner bays surmounted by domed turrets. Within this subterfuge, lanes separate 3 buildings: municipal offices; Museum & Art Gallery; and City Hall. This arrangement won Hudson the commission.

In the execution, a Wren-like dome was substituted for the tower to avoid a clash with the tower of original town hall, diagonally opposite (above).

Hudson was also the architect of Riche's Printing Works, Smith Street, and the Law Courts, now High Court, on Victoria Embankment.

Hillebrand, M *Aspects of Architecture in Natal 1880-1914*. Unpublished MA (Fine Arts) thesis, University of Natal, Pietermaritzburg, 1975.



The Natal Technical College Clubhouse also received the 1938 NPIA Architecture Medal.



Ladysmith town hall, to the designs of Walker & Singleton, was built 1893. After shelling by Boers on 20th December 1899 (top), William Lucas repaired and enlarged the building while preserving the clocktower in its ruinous condition.

Following a nationwide competition in 1917, Cook & Ralston were appointed architects for the new hall (centre). They restored the clocktower of the original town hall and transformed its interior to become a cortile giving access to the new hall, with offices and the council chamber on the perimeter (above).



On completion, the NPA Headquarters building received the 1955 NPIA Award of Merit

1959: 'Design for Today' exhibition pavilion, cnr Gale Str & Berea Rd *WM Liversage (Year 2, student competition)*

1964: Municipal Offices, Church Street, Pietermaritzburg *F Lamond Sturrock & J Barnett, Associated Architects, Cape Town*

1972: La Lucia Civic Centre (Library only executed, Braemer Ave, now vacant) *Hallen, Theron & Partners*

1976: Cathedral of the Holy Nativity, Church Street, Pietermaritzburg, opened 1982 *H Kammeyer, N Rozendal, G Carter-Brown*

1978: Pinetown Library, cnr Crompton Street and Old Main Road, opened 1984 *PC Bakker Architects*

1985: The Feel of Durban (Durban Expo '85), Aliwal Street (demolished on conclusion of exposition) *Myles, Pugh, Sherlock, Jarvis Architects, Pinetown*

1986: NBS House & Garden Competition: Client Profile 1 (concept proposal only) *Johnson Murray Architects*

1987: Ulundi Hotel (not executed) *Pfeiffer, Marais & Moull*

1989: Durban Museum & Library, Soldiers Way (not executed) *Ulytenbogaardt & Rozendal, Cape Town*

1993: Richards Bay Civic Centre *Richarch Architects (Coetzee Steyn Krüger & Oelsen; The Glam Partnership; Tasker Schumann)*

1994: Recycling of King George V Battery and Pillbox Observation Tower, Point *Ellens & Whitfield*

1995: NSA Gallery, 166 Bulwer Road, opened 1996 *Walters & Cohen, London*

1997: Housing Generator, Cato Manor (under consideration) *Mesdames T Gordon, Durban; B Southworth & S du Toit, Cape Town*

1998: Didima Camp, Cathedral Peak (under construction) *Clark & Thomas Architects*

1999: Robertsons, La Lucia Office Park (built 2000/01) *Paton Taylor Associates Inc*

1999: Cato Manor Administrative Support Centre (Intothuko Junction) cnr Francois & Cato Manor Road (under construction 2001) *East Coast Architects*

2000: Millennium Tower, Bluff (under construction) *Alex Pienaar Architect with Don Albert of sound-spacedesign CC*

2000: Heroes Monument, Botha Gardens (under consideration) *Architects Collaborative CC with artist Hilton Gasa*

2001: Italtile, La Lucia Office Park (complete) *Paton Taylor Associates Inc*



Millennium Tower, Bluff, photo of 28th August. On the left is the existing signal tower, yet to be demolished.

## KZ-NIA@100: Precincts

### Durban's Precincts?

Durban's precincts have been transformed into eThekweni's action areas. Durban's civic square – arguably the best in the country – is buzzing, the heart of the city is pulsating like never before with its lifeblood coursing through every artery. Church Walk, Locomotive Square and the Workshop, links to the CBD, ICC and the Victoria Embankment are all jiggling like limbs to a jazz joll.

Durban has its share of traditional precincts. Queen Victoria still reigns over the Cenotaph and Francis Farewell Square, set about by a former and present City Hall – the civic cathedrals of the twentieth century. Durban has charming precinctual spaces defined by buildings; such as the garden between the NSA Gallery and the KZ-NIA in Bulwer Rd, home to the art and smart set. Durban has fine groups of buildings in defined areas such as svelte Florida Road, hustly and bustly Grey Street, Point Road and Escombe Terrace eerily awaiting their fate in the Point – may they

survive and prosper. eThekweni has vibrant precincts where traffic is excluded such as Church Walk, Locomotive Square and the Beach promenades. Hopefully there are more to come.

The Victorian colonialists, macho and in acquisition mode, made these spaces and knew how to use their city. Less sensitive, intervening generations nearly destroyed the pedestrian quality of the city on the altar of traffic supremacy. To be sacrificed were the Victoria Embankment, already desecrated by the railway lines in the 1920s and '30s, the Central Station for more parking at grade, and Point Road. Holford's master planning interventions threatened to dissect and bisect the city with grandiose boulevards and traffic routes which have wrecked the pedestrian quality of so many European and American cities. These proposals were fought by many enlightened individuals and the Institute of Architects' committees on Planning and

Heritage. Sanity prevailed with the help of a few dedicated city councillors and officials, to the benefit of future generations.

Some of those generations have now matured and eThekweni is re-inventing and reinterpreting the very meaning of the word precinct. Black people, gaining control of the urbanising process for the first time are overlaying the environmental fabric of the city with new patterns of community structures – some of them quite unique in the world.

The market areas of Warwick Avenue and Mansell Road are formulating a new trading culture and new ways of urban aggregation. They have become instant precincts, redolent with the smells, sights and sounds of herb traders, mealie and bovine head cooks, pinafore traders, drum and night markets to name a few of the radical new retail forms which abound. These forms have to a large extent replaced the Durban Cub and first world institutions which used to dominate the



Portentous sketch by John Frost, c1970, showing the juxtaposition of a further 'wall' of development at the Point, distanced from the harbour by a parking lot. Note cranes and outline of the Bluff, bottom left.



Sketch of the proposed boulevard along Pine Street and Commercial Road, looking west, with the Publicity Association Kiosk, centre. Durban 1985 (Holford Report), 1968.



The enclave of semi-detached houses at Escombe Terrace, Point, deserted and decaying, 2001. Note the Bluff and the Millennium Tower under construction at left.



Photograph of the current situation in Pine Street. Significantly the Publicity Association has its 'kiosk' in the proposed position, at Tourist Junction, within the surviving facade of the Durban Railway Station (right).

city centre. Gone are the slick and sophisticated multi-level institutional and professional offices (many of them emigrating to sanitized isolation on Umhlanga Ridge) to be replaced by a multiplicity of small businesses varying from adoption agencies to funeral clubs.

The beachfront, from "the wall" at Addington (Bell Street – Erskine Terrace) to the Blue Lagoon, pulsates to multi-ethnic activity; certain times of the day claimed by the fitness fanatics, gym jocks and the cycling fraternity. But more often it is territory for busloads of frenetic rural tourists, discarding all reserves in their enjoyment of the water, the freedom and

the convivial atmosphere. International tourists look on in bewilderment and settle for purchases from the vast range of pavement specials.

Areas such as the South Beach pools, Dunes Beach and Village Green, and the Blue Lagoon are precincts in the making, lacking only definition. It may be that definition in historic western terms will never happen – so be it, the action is there.

Albert Park, within comfortable walking distance of Berea Road Station, is a strident growth point for lower and middle income groups, and is populated with people who care about their area with passion. The addition of eThekweni's largest building in recent years, the Cathedral of the Universal Church of the Kingdom of God (1999), and plans to translocate The Ark Christian Ministries Shelter into



Mansell Road Market with drum traders in the foreground and Strollers Overnight Facility at back (Elphick Proome Architects in association with Laren Beni Architect).

the area have driven established residents into a hip-hop frenzy and the area has become somewhat of a political football. The city, conscious of the environmental potential of Albert Park is helping the residents formulate controls for community representation and self-regulation.

There are, of course, new precincts of sleaze where the unholy co-dependency of drug lords and sexworkers are setting up shop in areas of the city which previously bore the hall marks of rectitude. As in many cities around the world, property developers, residents and tourists alike should be conscious of the dangers.

Apart from these exciting and challenging new developments, Durban has its share of the universal, ubiquitous, decentralized shopping malls where all and sundry hang out with various objects of intent. A monotonous and mono-functional spectator sport for the most part, which gathers the crowds for weekend promenading; the shopping centre in modern garb provides an air-conditioned environment, processed food poisoning, Chinese clothing and little else. How one longs for a shopping experience with character, variety and charm.

There is so much more.

As eThekweni's ethnic diversity matures, it will continue to create precinctual enclaves which will reflect the patterns of assembly of individual cultural groups. That is a natural process, a strength and an expression of cultural diversity.

As the population of our unique city

homogenises we will experience the development of precincts of common interest. That is a challenge that is being looked at with vigour by people of concern. Let us hope that we see the sparkling vitality of our people reflected in great places still to be made – the Point redevelopment, which could be the best waterfront in the world; Block AK, earmarked for much needed inner city residential accommodation; the sports complex at Kings Park, already a precinct on its own after any major function and with the potential of linking the city to the Umgeni River; and most critically of all, the Centrum site, the new City Centre for the twenty first century.

John Frost

*eThekweni is the official name for Durban Unicity Metropolitan Council, an area which stretches from Tongaat in the north, to Amanzimtoti in the south, and Cato Ridge in the west (Provincial Gazette of KwaZulu-Natal, 13th August 2001). — Editor*

#### A Personal Note

John and Moira Frost are at present enjoying a mid-career sabbatical break in Perth, Western Australia, minding the paternal home and enjoying the attractions of the Swan River.

John is acting as a consultant, doing some private development and studying for a Master's degree in philosophy.

Moira and John make regular visits to South Africa to visit family and friends and keep tabs on the development of the jewel of the Indian Ocean.

#### SAIA 2001 AWARD OF MERIT

Of the eight KZ-NIA awarded buildings put forward for SAIA Award consideration, five were short-listed and inspected. The Office Development for Electric Ladyland Properties in Kloof was singularly successful. Congratulations to the architects: OMM Design Workshop.

The SAIA citation reads:

*This is a site of remembrances with the memory of changing functions layered into built form. It is a clear demonstration of how to find value in the ordinary stock of built heritage and elevate it as resource, and with an inventive response to the most mundane of elements – be they planted, hard landscape or building – create an ensemble that brings dignity to the whole.*

*There was some doubt expressed as to the breadth of the palette of materials and form-giving at the linkage between pavilions. However, the environmental handling with fully opening doors and windows giving cross-ventilation, the functional flexibility in terms of access, the mobile stairs, and the space demarcation via adjustable levels all add to the inventiveness of the project.*

*This is a highly cerebral design with much for the informed to enjoy while using a language understandable to the everyday user. The architecture finds inspiration in the international arena, yet pitches a response that is regionally specific.*

*The project puts South African architectural design on a par with the best in the world, and as one of distinction, is deemed well worthy of an SAIA Award of Merit.*



SAIA jury inspecting Electric Ladyland offices with the architects on 25th September. From left: Llewellyn van Wyk (SAIA President; jury Convenor); Andrew Makin (OMM Design Workshop); Prof Roger Fisher (Juror – Academic member); Janina Masojada (OMM Design Workshop); Spencer Hodgson (Dept of Public Works; Prominent Person); Alan ter Morshuizen (PFG; alternate Sponsor Representative) and Willie Meyer (juror).

## KZ-NIA@100: Precincts

### Warwick Junction Urban Renewal Project

Warwick Junction, a run-down area of Durban, is one of the country's busiest transport and commercial nodes. Berea Road Rail Station, Victoria Street Bus Terminus, taxi ranks and numerous markets, both formal and informal, are bisected by urban freeways and the N3 Eilat Viaduct overhead.

Historically this low-lying site was divided by a creek which drained the Western Vlei. It was bordered on the city side by the West Street Cemetery, and on the Berea side, by the 'Indian' or 'Squatters' Market where market gardeners sold fruit and vegetables. Being flat land close to the city centre, the area provided the ideal site for municipal uses such as bus sheds etc.

With some 300 000 commuters daily, Warwick Junction now accommodates two-thirds of all informal traders in the inner city. Despite the visual blight, the unhygienic conditions, uncontrolled informal trade and crime, the area is one of the most vibrant and interesting parts of the city.

In 1997, the municipal Council began addressing management-related issues in consultation with various user groups. New facilities have been provided and others upgraded. The physical environment has improved so much, that Warwick Junction was declared a Finalist and Winner of the 2000 Nedbank-Mail & Guardian Green Trust Award in the category Urban Renewal.

I gratefully acknowledge the assistance of Richard Dobson, Warwick Junction Project Leader; Project Staff; and Dennis Claude.

—Editor

#### WALKING THROUGH WARWICK JUNCTION

A colleague remarked that she used to shop regularly in the area and particularly at the Early Morning Market but now "no longer knew how it worked". It was primarily this



Early Morning Market Upgrade, cnr Warwick Ave and Victoria Street

A landscape of ventilated roofs was provided to shelter the existing rows of stalls.

Associated Architects: MA Gafoor; Koobal & Steyn

inability to read the new dynamic of the area that created her apprehension. What is the new dynamic? 2000 taxis; 130 000 daily taxi departures, 140 000 daily departures on train and bus; 460 000 people passing through the area a day; concentrated pedestrian counts in excess of 50 000; 8 000 market and kerb-side traders; 1 200 bags of rubbish daily; 23 000 weekly customers through a 70m<sup>2</sup> formal sector butchery; prime formal business rentals between R70-90/m<sup>2</sup>.

The apartheid creation of a modal interchange at the edge of the white city has had its energy released and typical throughout Africa, the commercial thresholds of public transport are being witnessed as an emerging urban generator for inner eThekweni.

The science of property development generated by private versus public transport is obviously completely different. The belief is that Warwick Junction is starting to produce lessons that demonstrate that the latter is completely unexplored.

A personal estimate is that the annual turnover within the informal economy in Warwick Junction is R1 billion (Clem Sunter estimates R750 million), while it is reported that the turnover of the Pavilion is R1,2 billion. The capital comparison would be hard to make but as the work of some of our colleagues show, there is an economy of opportunity that can't compare. Understanding and utilizing this emerging energy is the challenge.

The Herb Traders Market was established

at an initial capital expenditure of R3,5million. In 1998 – its first year of trading – the annual turn-over was R170 million, generated amongst 500 stalls keepers and an estimated employment chain of 14 000 people outside the market. The Mealie Cooking Facility last summer prepared an average of 26 tonnes of cooked mealies with an estimated street value of R1,0 million a week. The capital cost was R45 000. The 28 bovine head cooks are estimated to earn an average monthly income of R6 500, cooking approximately 250 heads a day. This translates into an annual turnover of R2,2 million. The capital cost of the facility illustrated is R260 000.

Within the new constitution, local government is the development agent and particularly the provider of services, jobs and economic growth. Late last year the then Central Council adopted an Informal Economic Policy – the first nationally [and internationally]. In essence it encourages the view that economic activity is a continuum with both formal and informal poles. The dynamic merging of the supposed divide between the two is the new opportunity – good health in each sustain them both. In Warwick Junction the economies of scale are demonstrating that viable projects can respond to the informal economy. Considering the spatial transformation still required within the city the creative use of the public realm is a mechanism that must be used. There is an emerging urban architecture that is attempting to respond to these new circumstances. The good news is that developments could be economically viable in their own right and that quality architectural expression need not be sacrificed. The remaining challenge is that of urban management. Benches are beds and tables are houses. The projects featured in this edition I believe are at the cutting edge of these challenges. If this is a feature of our city, the question is, where is the real gateway?

Richard Dobson



1 Facility for Mielie Cooking: Matic + Van Zyl

2 Pavement Stalls: Lee Sanders

3 Traders' Stalls on Leopold Street Pedestrian Bridge: Langa Makhanya & Associates

4 Market Road Bridge: OMM Design Workshop

5 Herb Traders' Stalls: OMM Design Workshop

6 Information Centre: Laren Beni Architect

7 Hazrath Badsha Peer Shelter: Koobal & Steyn

8 Early Morning Market upgrade: MA Gafoor,

Koobal & Steyn

9 Facility for Bovine Head Cooking: Lees & Short

10 Pinafore Traders' Stalls: Mike Legg Architects CC



Pavement Stalls, Alice Street & Canongate Road.

This series of stalls was built to regularize informal trading along the pavements.

Architects: Lee Sanders

### Hazrath Badsha Peer Shelter, Brook Street

On the edge of Durban's oldest cemetery, opened 1850, is the shrine of Hazrath Badsha Peer, an Islamic saint who lived in Durban. To commemorate his life, devotees would erect a large marquee on Brook Street, alongside, for their annual celebrations. Yet, once the new Berea Road railway station was built, informal trading begun on the site and the erection of the marquee disrupted trading. To formalize the situation, devotees sponsored the building of a permanent roof, akin the Galleria in Milan, for the use of traders, but with the specific proviso that the space be vacated during the annual celebrations.

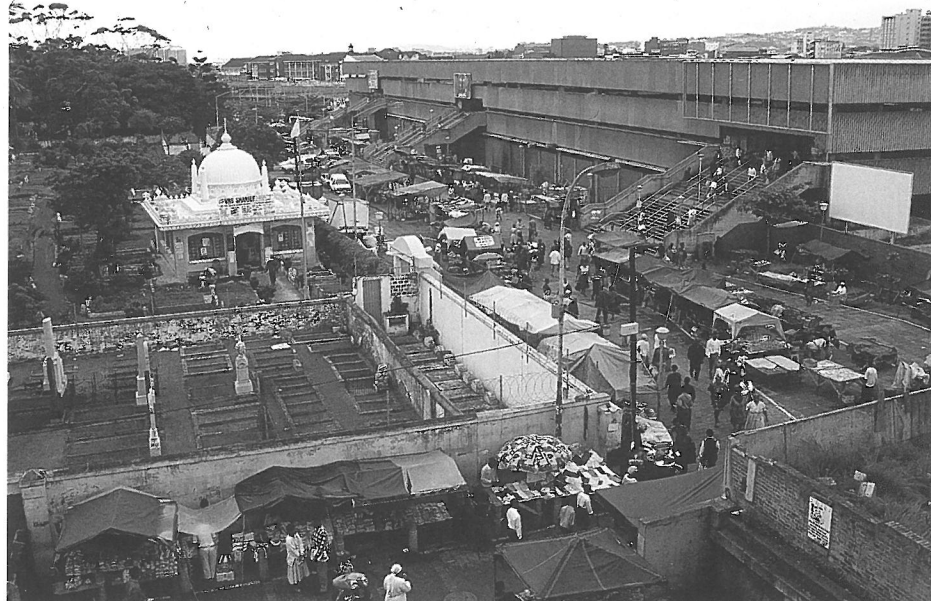
Architects: Kooblal & Steyn

**Hazrat Sheik Ahmed Badsha Peer** (b. Madras 1830; d. Durban 1886) arrived in SA aboard the S.S. Truro in November 1860. As an indentured labourer, he was hired by Natal Estates at Mount Edgecombe.

While others toiled the fields, he would meditate, yet miraculously his field too was completed. On being released, Peer moved to Durban and lived in a tin shanty at the Grey Street mosque, often being confused as a vagabond. In fact, he was a *Majzooob*, one who conceals his spiritual character and is in constant communion with his creator, and as such made many predictions.

After his death, devotees began commemorating his life with an *Ur*, which became an annual event and is now the biggest of such functions held in the southern hemisphere. The Badsha Peer Mazaar Society was formed and its members built the Mazaar (shrine) abounding the Brook Street Muslim section of West Street Cemetery, where Peer is buried.

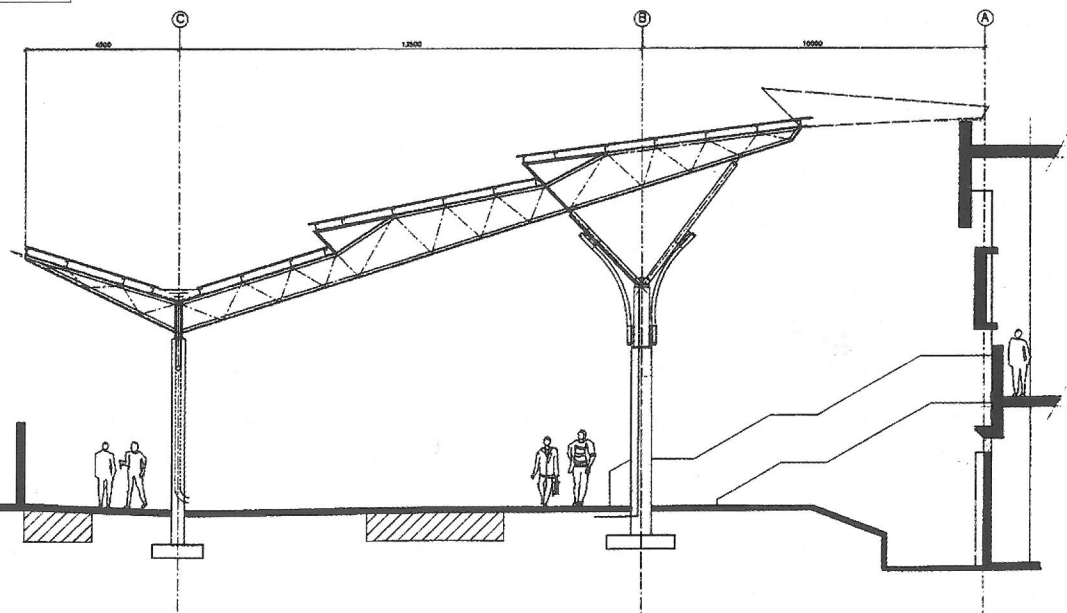
(Reference: Sarang, JGM The Sacred Biography of Hazrat Badsha Peer (RA) in *Hazrath (sic) Badsha Peer Mazaar Society. 60 Golden Years*, n.d., pp21-27).



Before: The site between the Shrine of Hazrath Badsha Peer and Berea Road Station.



...and after.



### Herb Traders' Stalls

Over the railway lines remained high and dry, the vestiges of the Queen Street vehicular on-ramp and the Victoria Street off-ramps to a freeway never completed. Yet, the need for further overhead pedestrian paths connecting the Victoria Street Bus Terminus and the various taxi ranks to the city became pressing. Besides, herb traders began plying their trades by lining the pavements, there being no other space available. The idea was then born to use the 'white elephant'-freeway spurs as safe overhead passages, build connecting bridges, and transform the ramps into sheltered traders' stalls.

Architects: OMM Design Workshop

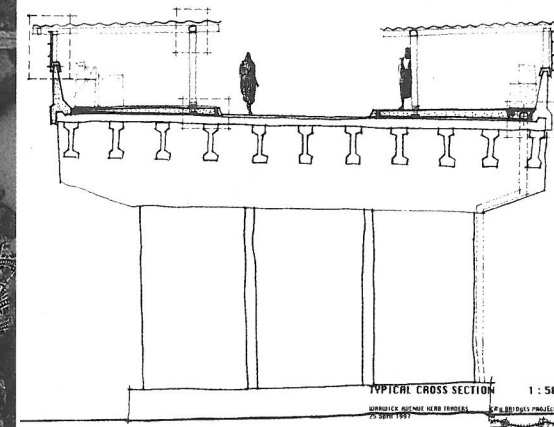
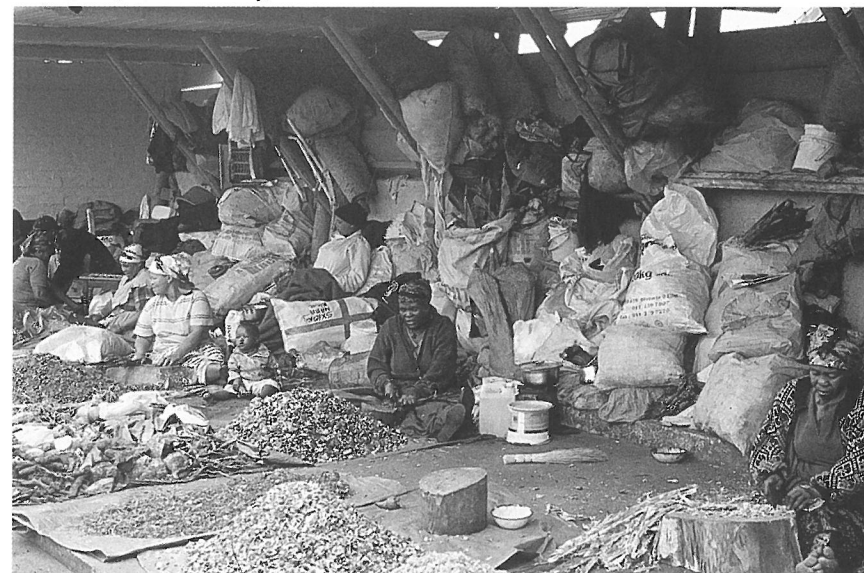
Project architect: Eric Orts-Hansen



View towards Tollgate in west. Herb Traders Stalls – the site before...



...and after. (View towards city)



**Market Road Bridge**

This is a connecting bridge to the 'white elephant'-freeway on- and off-ramps, conceived also as a gateway.

Writing for the *Sunday Times*, Johannesburg architect Melinda Silberman, summed up the achievement of the bridge under the heading 'The Best of the Century' (Dec 19, 1999) as follows:

*This is one of the first South African structures which addresses – and celebrates – the informal traders who have come to dominate our city centres. The building, which is not much more than a pedestrian bridge with some shady pergolas, is located at the city's commercial centre, where hawkers, shacks and shebeens cluster around a busy transport intersection.*

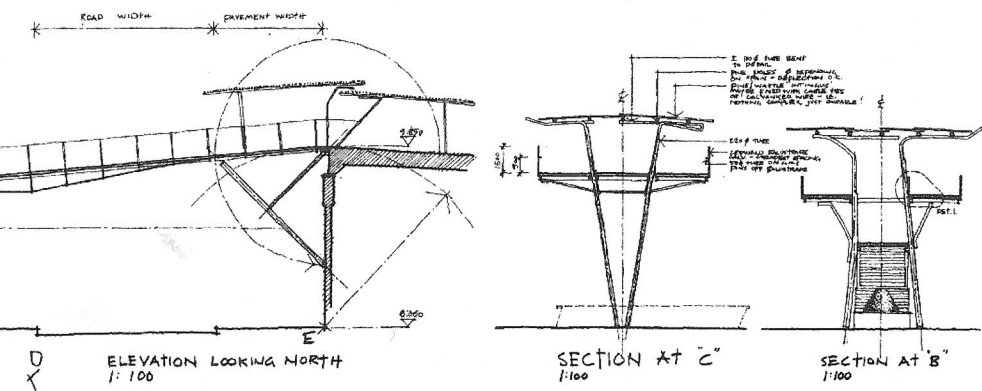
*Lightweight structures with shading devices made of wattle branches announce the entrance to the market. The transient quality expresses the informal trading patterns of the hawkers who ply their wares on the bridge.*

Architect: OMM Design Workshop

Project architect: Andrew Makin



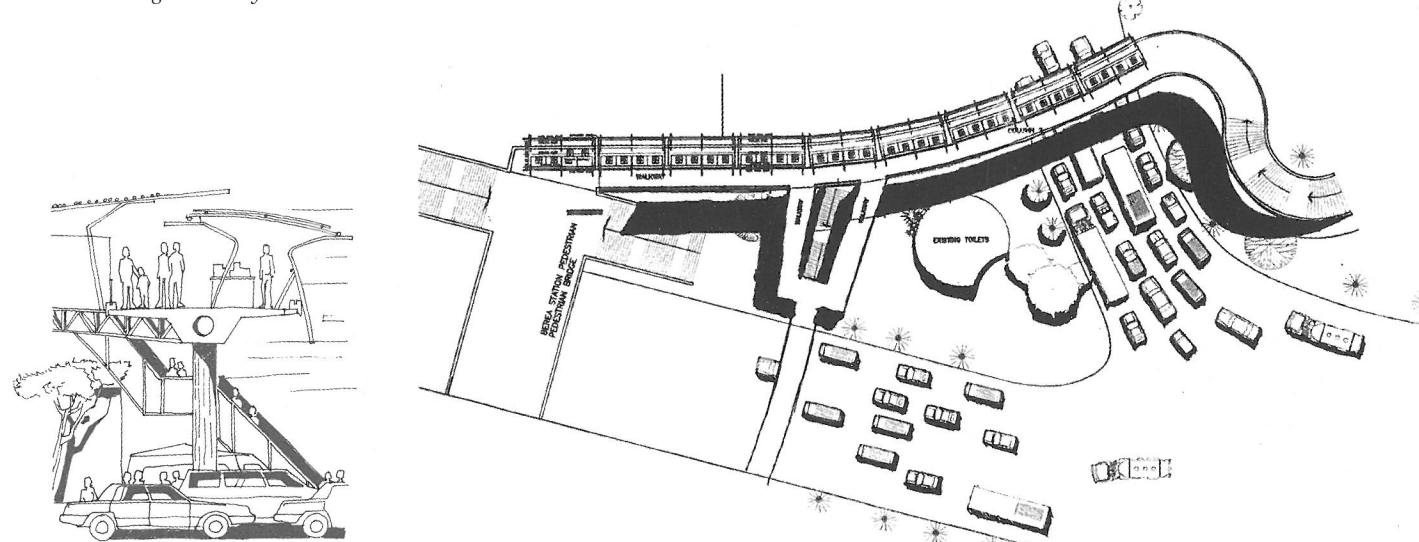
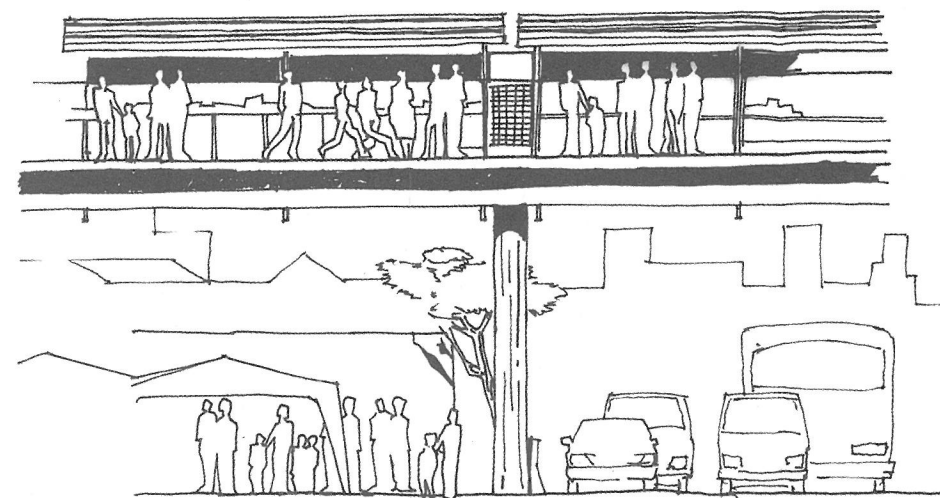
Terence Hogben



**Traders' Stalls on Leopold Street Pedestrian Bridge**

To lock into the market, informal traders had established themselves along the existing pedestrian bridge linking Victoria Street Bus Terminus to the Early Morning Market. This situation, which constricted movement while exposing the traders to the elements, became formalized by substituting the balustrade on the weather-facing side of the bridge with a continuous series of stalls, resulting in a local variant of the Rialto bridge of Florence. In the negotiations, it was agreed that pedestrian safety would be ensured. Because of the many radios blaring, the bridge is known colloquially as 'Music Bridge'.

Architects: Langa Makhanya & Associates



**FACILITY FOR BOVINE HEAD COOKING, Warwick Avenue**

Bovine head-cooking is a rural tradition and the meat is regarded as a special delicacy. What started as a one-person operation a few years ago has resulted in an industry with some 28 registered cookers trading along the pavement of Warwick Avenue.

Frozen heads are purchased, defrosted, chopped up, and boiled in large pots atop primus stoves – in boxes to protect the flames from the wind – and served to passers by, some of whom eat at the traders tables. Skin, bone, offal and blood is then conveniently disposed of in the municipal stormwater system, while the ‘stalls’ are cleaned by municipal staff using high-pressure hoses and industrial detergents.

This situation cannot be sustained. Hence, the building of a facility dedicated to bovine head-cooking. All furniture will be pre-cast, water-points lockable and electricity will be available on a ‘pre-paid’ system. Cookers will thus have pavement kitchens, comprising of a cooking bench, with sides to protect the primus flame from the wind, a stainless steel surfaced preparation table, and a tiled serving table. The floor drains into specially designed sumps lined with stainless steel sieves to catch any solid waste. Pre-treatment ‘buckets’ designed to separate fats and gelatine from liquid waste,

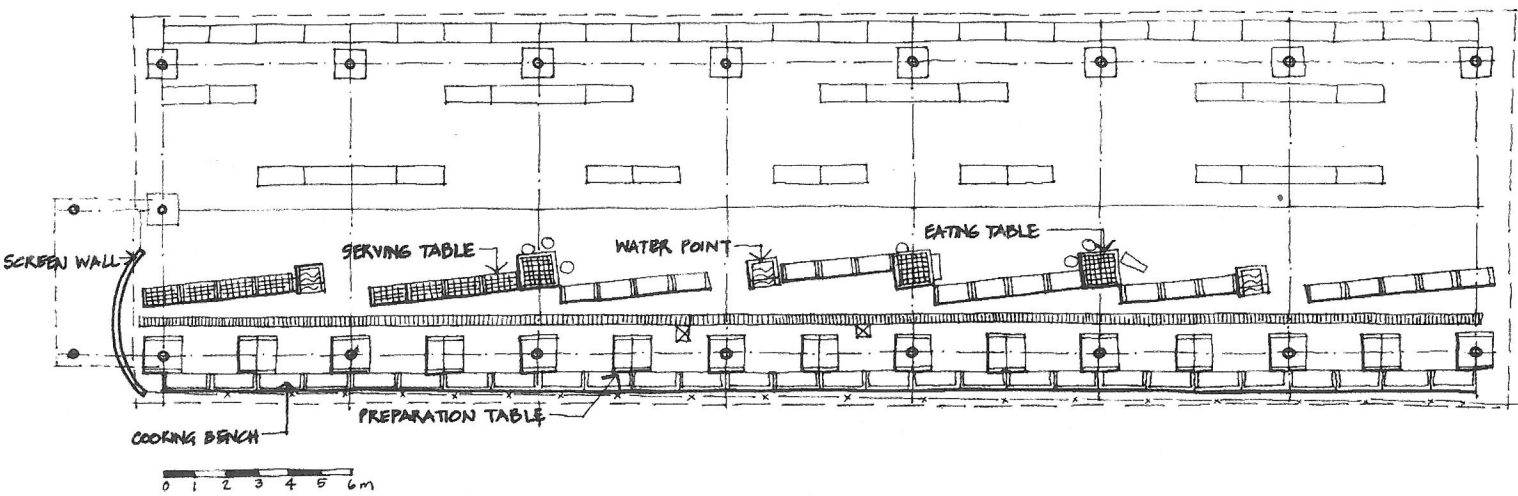
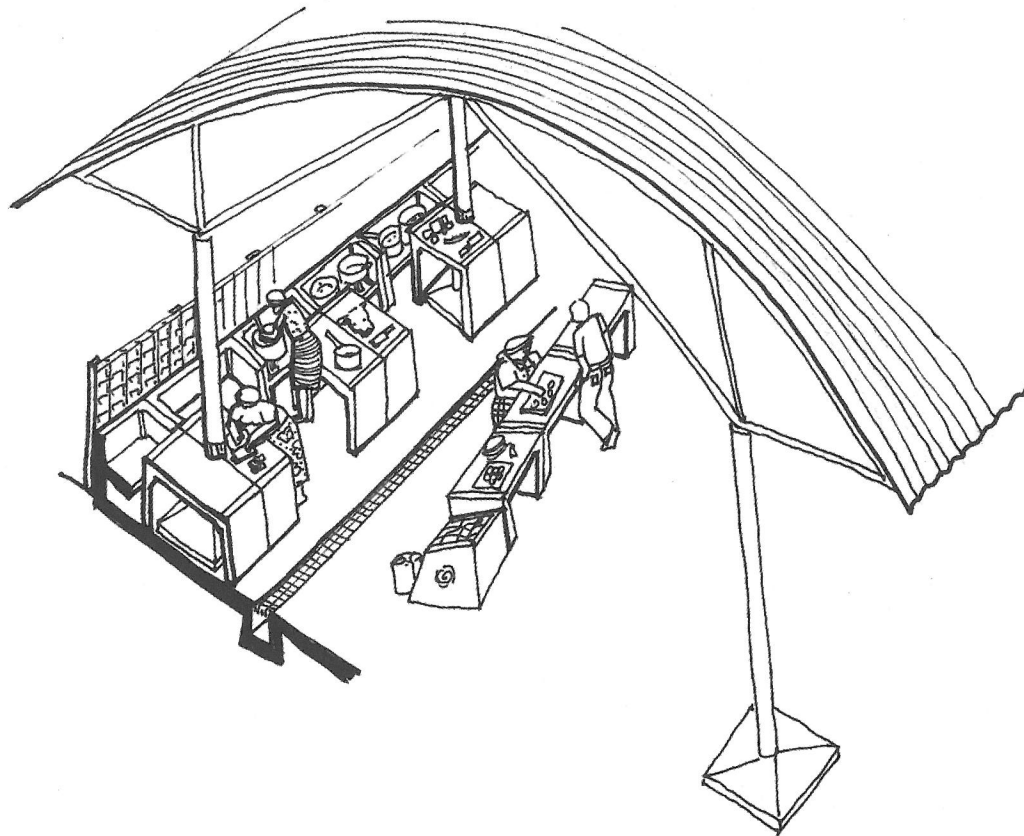
will be allocated to each pair of traders. Improper use could be punishable with a trading ban!

The facility is to be aesthetically pleasing, a

place of which the cooks will take ownership and maintain with pride.

Architects: Lees & Short

Project architect: Jo Lees



**INFORMATION CENTRE**

A commanding position is afforded the bright yellow Info Centre, above the ‘trading floor’, with small enterprises on the mezzanine level (eg tailors) and community facilities on the attic floor.

Architects: Laren Beni Architect



**FACILITY FOR MEALIE COOKING, Lorne Street**

At present some 130–140 cooks, mostly women, boil 26–28 tons of mealies over wood fires at two different venues every day. They supply passers-by and vendors, and turn over approximately R1m/week.

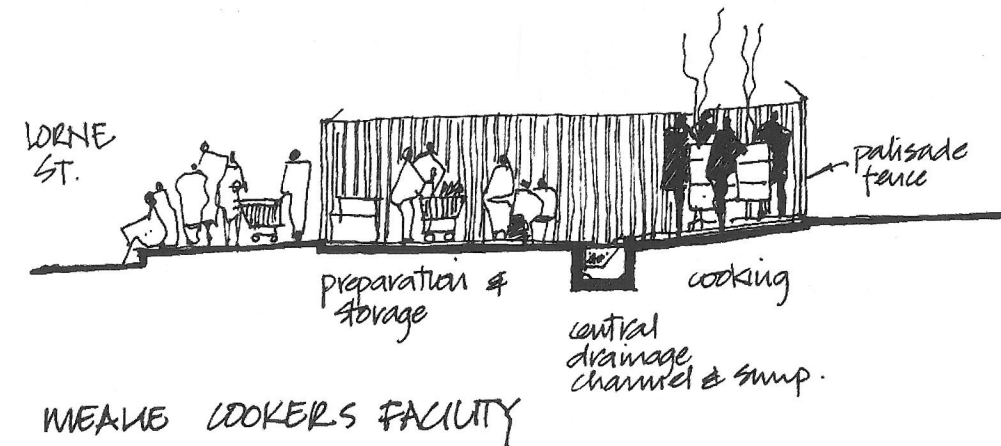
Poor hygiene and safety prompted the formalisation of this business. It began with a ‘cook-out’ whereby Project Leader Richard Dobson personally challenged the efficiency of wood fires over gas as a method of heating the 200-litre drums of water. Yet, drums heated over wood fires reached boiling point within 15 minutes, and would not be punctured by burn holes of high-pressure gas.

A serviced site was identified and voted a budget of R45000. The cookers agreed to accept responsibility for water consumption and cleaning but, as the groups were rivals, the site had to be divided by a fence and provided with separate meters.

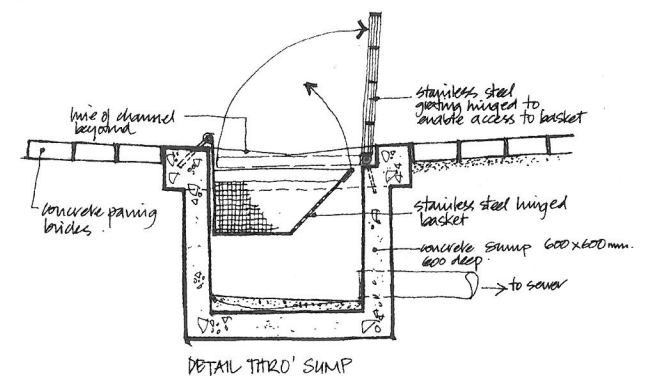
A prototype sump was designed and integrated into the central drainage channel to trap mealie jackets and ash to avoid the sewage system becoming blocked.

Architects: Matic + Van Zyl

Project architect: Barbara Van Zyl



Terence Hogben



**PINAFORE AND BEADSELLERS' MARKET, LORNE STREET**

The brief called for permanent stands offering good visibility of the pinafores on sale while protecting the merchandise from the weather.

Architects: Mike Legg Architects CC





## KZ-NIA@100: Precincts

### Potolozzi - the resurrection of an old gem: Relevant Conservation in Action



View from quadrangle

Potolozzi building at Georgetown (on south-western outskirts of Pietermaritzburg), the oldest school for Zulu learners in the region, was the winner of the 2000 Sanlam Restoration Award, an award amounting to R150 000, administered by the Restoration Fund of the SA Heritage Resources Agency (SAHRA). The restored building is now used as a meeting hall, library with museum, and teaching space.

Sanlam awards are for 'sustainable' renovations that can be met by the prize moneys, to sites that can benefit the community, and which enjoy provisional or declared heritage site status, be that at provincial or national level. The panel of adjudicators included two architects: Gawie Fagan who also served as chair, and Hannes Meiring.

This is the second time KZ-N efforts have resulted in the Sanlam award. The first in 1998 was prompted by the proposals for De Bult at Carnarvon in the Karoo, prepared by Yr4 Natal University students in 1991. Further information on the Awards is obtainable from Sanlam, telephone (021) 947-2550.

-Editor

Potolozzi is the name given to a (mid) 19th Century shale building attributed (broadly) to Andries Pretorius on the Edendale Higher Primary school site in Georgetown, Edendale. The name is a corruption of 'Pretorius', is believed to have been the stables at one time, as the name, 'Die Stalle' appears to have fixed itself into local memory. The building consists of two adjacent rooms, with verandas to each of the long sides, and a double pitched corrugated iron roof.

The precinct of Georgetown is notable in the history of the country, as not only was it the single piece of land under secure and legal tenure by Africans throughout the Apartheid era, but its schools also educated the likes of Albert Luthuli, Selby and Richard Msimang, and housed people such as Gerard Bhengu, who trained locally as an artist. Founded by the Wesleyan Church, it is a Victorian village largely built out of mud brick, of which many houses are still standing and date to the latter part of the 19 Century. It is laid out in a grid fashion, and is situated on a shallow hill facing towards Pietermaritzburg.

Over the years the Potolozzi building has

served as a functioning part of the school, but more recently has remained empty and unused. In 1999, Jo Walker of *Amafa* (Heritage KwaZulu-Natal) and architect Nigel Robson (KZ-N Public Works Dept) were approached by the school committee for assistance in the repair of the building, turning it into a computer room and library/museum space. Because of this multi-functional use, and the potential of museum interpretation, the aid of Elaine Peters from the Voortrekker Museum was elicited. The eventual team met frequently, and with enthusiasm. Mthulisi Msimang joined the team, with legitimate claim to the area as he had attended the school.

There is rarely such dedication from the community end, and this, we felt, to be commendable. Mrs Ntombela and her team of teachers, more particularly, Mr Nene and Mr Skosana, and the participation of Councillor Leonard Nkosi, and Mr Hitler Mbambo were dedicated and inspired.

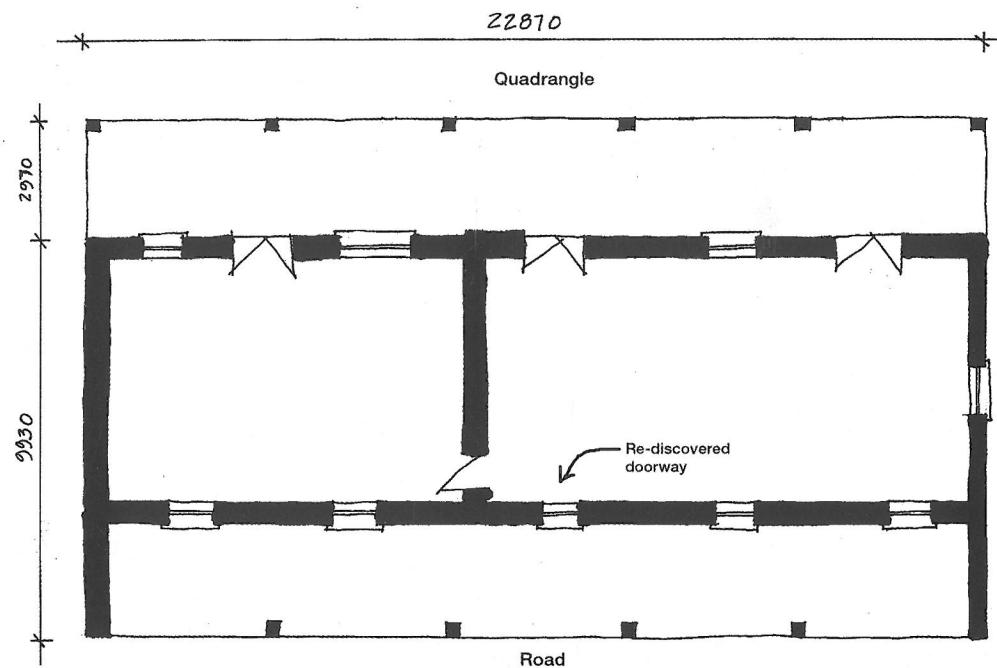
The recycling of the building was an interesting process. Funding to the value of R150 000 (Sanlam Restoration Award) enabled the work to go ahead, and GVK Siyazama were

contracted to begin work at the beginning of September 2000. Thankfully, the budget restricted any attempt at inappropriate 'restoration' and reinforced aspects of international conservation principles in a different cultural context. This meant that the corrugated iron roof was judiciously mended and repainted, the wide-tongue-and-groove ceiling boards in the interior were juggled around, cleaned and repainted, and material found to replace those boards that had decayed. The more recent steel windows were mended, a pragmatic decision to comply with the budget, as well as to avoid over restoration. The real revelation was the finding of a doorway facing the road, which we reopened, re-addressing the building to the street. This exposed the shale construction, and a delicate relieving arch over the door. Simple timber double doors were installed, and a series of steps leading down into the room at a lower level had to be constructed.

Lime plasters were used to replace those areas that had spalled, and workshops were conducted with the community regarding this. In addition, the school used the presence of contractors and the building operations as an exercise with the pupils. One day we arrived to find the pupils building house models out of cardboard boxes, and we found the variety of interpretations, regarding the understanding as to what a building was, interesting.

The tenets of conservation were adhered to as much as was practical: for example, burglar guards were simple and carefully placed. They were made by a local metalworker. The electrics were surface-mounted (for the first time in the hundred-and-something odd years the building had an electrical supply), and ceiling fans and fluorescent lights were installed. The yellowwood thresholds of the doors leading into the rooms were left intact, though new pigmented grano screeds were laid in both rooms, making the use of the building more practical than the old, friable floors, which, according to oral history, were mud and dung and were 'sinda'ed frequently. Interestingly enough, we chose an ochre pigment for the floors, picking up on a colour in the slate walls. This turned out alarmingly yellow. However, the committee loved, it, and the colour has certainly grown on us with each visit!

The bulk of the building work was completed in November 2000 and the left over budget allowed for a maintenance fund, and seed capital to repair the Old Manse, a mud brick building on the same site. This Victorian cottage is to



be turned into offices, a sick room and an art room, as well as providing a small flat for a caretaker. This building is in sad repair, and the funds have been swallowed by repairs to the roof and stabilisation of the gables with a steel tie beam.

The interesting result of the repair of this single building has been the domino effect of it on the rest of Georgetown. The repair to the Old Manse is a case in point, but also the clearing up operations in the immediate vicinity such as verge clearing and building maintenance have been marked. Funds are currently being sought to repair the Msimang House, a double storey mud brick house on the next block, with the idea that this could be the starting place for walking tours of this historic precinct. It is envisaged that this project could incorporate much on the job training, encour-

aging again the principles of recycling rather than rebuilding.

It is time in South Africa that conservation of historic buildings be seen as a viable opportunity rather than a fad. The need to create a culture of recycling should be carried along in tandem with that of plastic bags and cardboard. Delivery has not happened at the scale needed, but communities are slowly realising the possibilities of their extant building stock. In fact, the recycling of a building attributed to a Boer leader, in an essentially Victorian village, by an African community, is perhaps one of the most interesting possibilities of reconciliation in South Africa today.

Debbie Whelan

Ms Whelan assumes a lectureship in Architecture at ML Sultan Technikon in January 2002. —Editor

## A Travel Diary: 100 years ago – Boer War Architecture



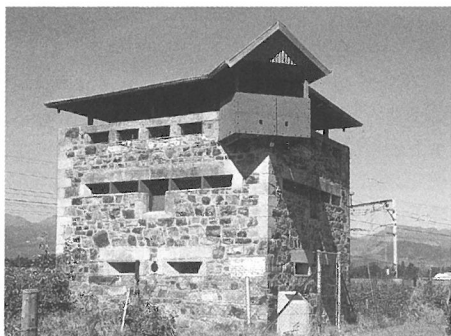
### Rice-type Blockhouses at Mooi River

In our first Centenary Issue, the KZ-NIA President questioned the timing of the founding of an Institute of Architects while the Anglo-Boer SA War was raging.

Perhaps it was a case of the lull before the storm. The war was 'practically' over, so Lord Roberts had told an audience in Durban at the beginning of December 1900, before returning to England. He was not incorrect. The phase of conventional warfare was 'practically over', but, a new war had just begun, a guerilla war, and that challenge befell his successor, Kitchener.

To counter guerilla tactics, the British developed a particular typology of military architecture: lines of blockhouses linked by barbed wire fences, to support the mobile army flushing out the Boer commandos in the field.

A few Rice-type, corrugated iron blockhouses have survived but those have gabled roofs. The umbrella- or pepper-pot-roofed Rice blockhouses on a farm near Mooi River, documented by Yr 2 students, are indeed rare and should be preserved in a museum environment.



### Blockhouses

Readers may be familiar with the masonry blockhouses along the railway line in the Karoo, at Wellington (above) or Harrismith.

These stark 3-storey structures with 'floating' pyramidal roofs, and angled gables over machicolated balconies on alternate corners of the attic floor, were built to protect the railway bridges from being blown up by Boer commandos. These cost between £800–1000 each and took some 3 months to erect.

To the British who were dependent on the railways as their main communications and supply lines, the security of both the bridges and the tracks, was vital. Hence the decision first to mark bridges and stations with blockhouses, then to line the tracks, and subsequently to use these as arteries from which to launch cross-country lines to inhibit movement of Boer commandos. But, a task of such magnitude required a revolutionary approach to blockhouse design and construction. The masonry variant could not be sustained.

By end of 1900 wrecking of railways had reached its zenith, and the Boers then opted for guerilla warfare, in which the use of artillery – of which they had lost most – was impractical. What was needed was a cheap, mass-produced, bullet and not shell-proof blockhouse, capable of rapid construction.

### Rice-type Corrugated Iron Blockhouses

In January 1901, first experiments were made with rectangular blockhouses with walls of two skins of corrugated iron, 600mm apart and filled with 'stoney sand' to prevent the penetration of bullets, and used on the rail from Pretoria to Mocambique. But this method required a foundation; was material intensive; time consuming; and the steel plate loopholes were both complicated in design and inefficient in production. But, that experiment inspired Major SR Rice, then Commanding Royal Engineer of the 23rd Field Company at

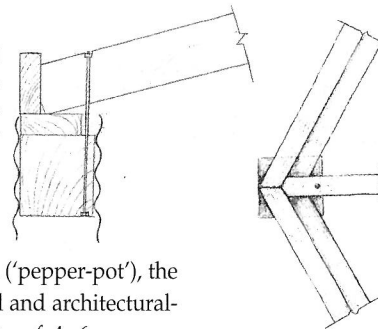
Two blockhouses retain their low 'crawling doorways' (870hx740w), much like the Zulu beehive hut, designed to prevent the blockhouse from being suddenly rushed.

Middelburg (now in Mpumalanga) to develop an octagonal variant, fixing corrugated iron sheets to both sides of a wooden frame only 110 wide, and filling the space between with hard shingle rather than earth. The principle depended on the bullet being 'smashed up' directly the outer skin was penetrated and the inner skin being sufficiently strong to resist the blow due to the dissipated impact. Apertures were cut in both skins and 'box type' loopholes of sheet iron inserted and bent into position. These were soon provided with holes in the cill for backfilling, as shingle had a tendency to settle allowing bullets to penetrate where the filling had subsided.

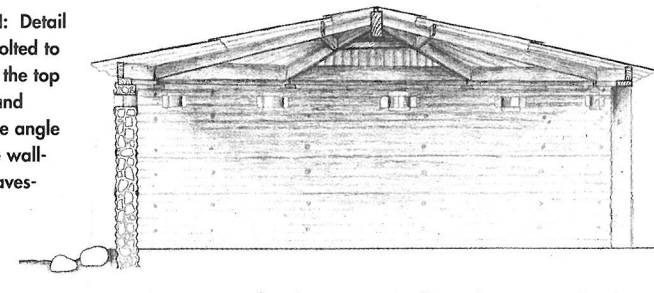
Before long, Rice invented his circular 'Rice-type' blockhouse, again consisting of 2 skins of corrugated iron, but with neither timber frame nor posts which could be easily damaged by rifle fire. Instead, the skins were distanced by wooden blocks of size 150x150x75 to ensure a consistent filling, and to provide a means for attaching the roof. Besides, a 150 shingle filling, was deemed safer. This pattern, drawing on the machine-rolled technology of cylindrical corrugated iron water tank manufacture, required less material, involved less workshop preparation, less transport and was easier to assemble in the field. The curved sheets were packed for transport, timbers were bundled and the ironmongery placed in a sack: the complete building was pre-fabricated and shipped in kit form. From March 1901 on, the Rice-type superseded all other blockhouse types.

Roofs were provided to shelter the inhabitants from sun and rain and were not required to be bullet-proof. At first gabled roofs capped

**EAVES SECTION:** The eaves detail shows the bolt, fixing the rib into the block, itself screwed into the rim of the caisson; the wall-plate; and the eaves-purlin.



**EAVES PLAN:** Detail of the rib, bolted to the block at the top of the rim, and lodged in the angle between the wall-plate and eaves-purlin.



both the octagonal and circular blockhouses, later these were umbrella-shaped ('pepper-pot'), the transition being more logical and architecturally more satisfactory. A party of 4–6 sappers, requiring only spanners and hammers, took 6 hours to erect a blockhouse including the digging of its ditch and wire entanglements, and cost just £16 apiece. Intervals were about 2.45km (1 mile) and later reduced to as little as 200m in places. Each blockhouse then became garrisoned by 6–7 men.

By the end of the war approximately 8000 blockhouses had been erected countrywide, disposed over a total length of about 5954km (3700 miles). Together with the barbed wire fences and the 'flying columns' of mounted infantry, the blockhouse system is acknowledged to have contributed to the conclusion of hostilities.

### Pepper-pot Rice-type Blockhouses at Mooi River

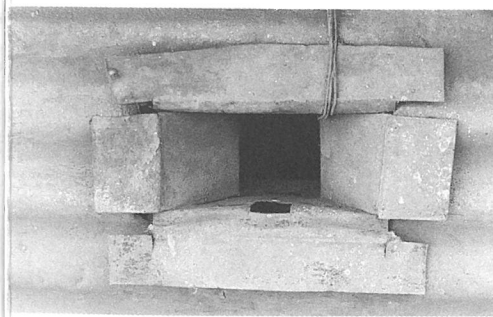
The 3 blockhouses found on a farm outside Mooi River are of the Rice type. Where these were originally positioned cannot be established. The only blockhouse line along a railway in KZ-N was the portion between Charlestown and Newcastle, and the only cross-country line was that between Dundee and Vryheid, built November 1901, with 73 blockhouses over the 65km (40 mile) distance. But, after the war, blockhouses lost their purpose and many were moved on to farms and served as accommodation for employees or sheep pens, as in this case.

After transportation, the 3 blockhouses at Mooi River were unfortunately inaccurately re-assembled eg one is without portholes while another has both a top and inside bottom row; and the third was given a thatched roof, now collapsed.

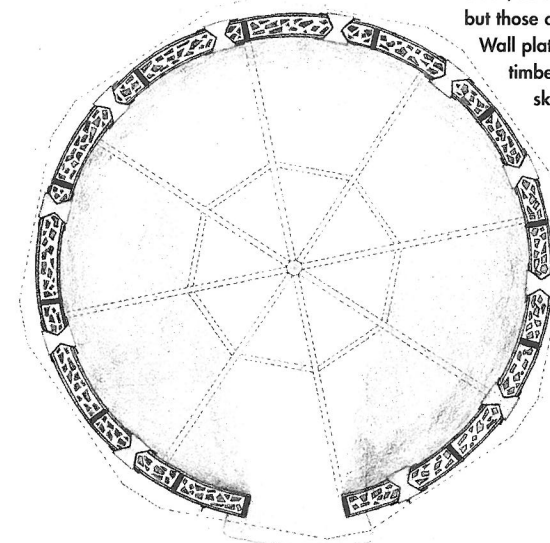
Though unnecessary because all parts are standardized, in one example the ends of the wall plates are marked with Roman numerals, perhaps carved to aid re-assembly.

Walter Peters

The following Yr2 students assisted in this documentation: Paul Figueira, Brendan Kerr, Kim Meyer, Vitalis Mubika, Wela Njabulo and Ross Smythe.



**LEFT:** Sheet iron porthole: these were riveted together and folded securely in position. The outside and inside vertical members represent the wide ends of two funnels with a common neck in the middle, the loophole measures 75w x 100h. The horizontal, cill member is provided with 2 holes to allow for the insertion of further stones after settlement.



In one case, the ribs are mortised into the octagonal apex block, as are the original battens to the top ring. All timbers, but those clearly added later, are of size 75x50. Wall plates and eaves purlins run octagonally between 8 timber blocks (150x150x76), screwed between the skins at the head of the rim. These support the ribs of the octagonal roof, and are joined by long bolts, see detail (top left).

No posts were required in the walls, these were probably added by the farmers on re-assembly. Neither are the two skins filled today.

Five sheets of corrugated iron (2743x686 / 9'x2'3") line the circumference, jointed by gutter bolts. The diameter is 4560 (15'); portholes are at height 1450 (4'9"); walls are 1730 (5'8") high, and the ribs meet the apex block at 2660 (8'9") height.

These blockhouses appear to have been variations of the 'Ladysmith Pattern', designed Ladysmith 15.12.1901 (*Royal Engineer's Library, Chatham: BW2 Work in Natal, 1 Dec 1900 to 31 Dec 1901, C. Drawings of Blockhouses*).

**LEFT:** Roof Plan showing 'pepper-pot' roof with apex and hip cappings.

**BELOW:** The third blockhouse has a full-height doorway, most likely created to facilitate domestic use. Note the portholes at eye-level.

BLOCKHOUSES @ MOOI RIVER  
SCALE 1:20  
FLOOR PLAN  
BRENDAN KERR 200275320

