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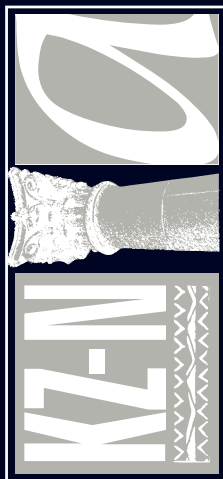


COROBRIK®

Journal of the KwaZulu-Natal Institute for Architecture

2005 KZ-N Regional Awards

KZ-NIA Journal • Issue 2/2005 • Volume No 30 • ISSN 0379-9301



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This journal, now in its 30th year of publication, has since its inception been sponsored by Corobrik.

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KZN News



School of Architecture, Planning & Housing

Kevin Bingham, Lecturer in Architecture, has been appointed Academic Co-ordinator (formerly Programme Director) for the Programmes in Architecture (BAS & M.Arch) for a period of one year beginning 1st June 2005.

Walter Peters has been promoted to Senior Professor of Architecture, with effect from 1st January 2005.

#### 2005 Corobrik Regional Student of the Year

The following prizes were awarded at a function held on Howard College Campus of the University of KwaZulu-Natal on Wednesday, 3rd August:  
First Prize went to Gregory Gorge for his Design Dissertation 'Parallels. An Interactive Mixed-Use Typology' on a wedge of discarded space at the foot of the Berea Rd canyon in Durban.

Second Prize went to Rishi Chunnoo for 'A School of Information Technology' on the campus of the University of Mauritius, south of the capital, Port Louis. Third Prize went to Joneta Edwards for her 'Urban

Integration Project', a housing intervention mid-block between Victoria Embankment and Smith Street, Durban. Ms Edwards also received the Special Merit Award for the 'Best Use of Clay Masonry Products.



LEFT: Regional Winner of 2005, Gregory Gorge is flanked by Mike Ingram, Corobrik Director of Sales (left) and Head of the UKZN School of Architecture, Planning & Housing, Prof Ambrose Adebayo (right). Photograph: Roy Reed Photography.  
COVER: Beach House Fowler by Dean Jay Architects CC. See page 3.

## Editorial Colourful occasion

This issue marks the coming of three decades of sole and continuous sponsorship of the *Journal of the KwaZulu-Natal Institute for Architecture* by Corobrik; an association which began in 1976 with the *NPIA Newsletter* edited by Danie Theron.

KZ-NIA is highly appreciative of this unique association, and in 1996 already conferred on its sponsors the title KZ-NIA Patron of Architecture; an honour followed up in 1998 by the national counterpart, SAIA. There is little more by which KZ-NIA can acknowledge such long and generous support, but it hopes that the patina of trust produced over 30 years of this unique association, will provide the basis for many happy and mutually beneficial years ahead.

To acknowledge the occasion, *Corobrik*, however, has agreed that all future issues of this Journal be in full-colour, an opportunity of which we know readers will respond warmly, and of which future contributors should take note of.

### Rewarding the Regional Works

This issue features the building recipients of the KwaZulu-Natal 2005 Regional Awards. This is the 15th such biennial programme and covered buildings completed during the calendar years 2003-04.

As in the previous year, fourteen entries were received. Characteristically all but one were concentrated along the Durban-Pietermaritzburg axis and the KwaZulu-Natal coast. But for the separate excursion to Newcastle, all were visited over two days.

Interestingly, this year half of the submissions were residential houses; two by architects for their personal occupation and three as second homes for clients. The rest ranged from a factory to community buildings and included a hospital. A combi was hired for the tour of inspection and reliably chauffeured by, KZ-N member and the jury co-ordinator Sydney Baillon.

The jury composition is prescribed by SAIA. Peter du Trevou, *Corobrik* MD, served as layperson; Kate Otten of Johannesburg served as architect from another region; KZ-N members were Mthulisi Msimang and Mohideen Abdul Gafoor (elected Chairman). Walter Peters was the academic architect representative.

It was a great pleasure and privilege to gain access to the work of colleagues. However, as usual, reaching a verdict presents difficulties and this occasion was no exception. The jury was spontaneous and unanimous about only one submission, and I hasten to add that I do not believe that was in any way the result of the hospitality accorded by the owner to the jury. Be assured, carrying out the inspections is definitely not for the faint-hearted!

Fortunately the jury agreed on another proposal: that all four KZ-N award recipients be put forward for consideration of a SAIA Award. We congratulate those colleagues and wish their entries every success at national level.

Walter Peters, Editor

## 2005 KZ-N Regional Award Umkhumbane Community Health Centre



Umkhumbane Community Health Centre,  
Corner Roads 7 and 8, Central Node,  
Cato Manor

Robert Johnson Architect & Associates in  
association with ZAI Consultants CC

*This important community health facility drew the interest of the jury due to its typological inventiveness, the engagement with its site, and the careful synthesis of programmatic requirements and user experience.*

*A clear, naturally lit and ventilated 'shaded' patient circulation mall gives access to the large variety of room sizes and functions under an independent roof. In the process, the building skillfully solves complex technical problems while appropriately setting a street corner in an area in development, and transforming an industrial structural concept into an elegant object in its own right.*

This building sought to be relevant to its time and the community it serves. It thus accommodates a range of health services including a maternity unit, a pharmacy, an eye clinic, dentistry and physiotherapy departments, and a workshop for occupational therapy purposes, it provides facilities for the holding of seminars, the carrying out of research, for community group activities, and creative activity spaces. Interestingly, it also contains an exercise lawn and a garden for an urban agricultural project. Besides, the main patient waiting area was designed for after-hours use as a community activity space e.g. for community meetings or religious services.

Readers are referred to KZ-NIA Journal 1/2004 in which this building was featured. —Editor

FROM TOP: The entrance on Road 8 photographed in the early morning light; North-east elevation to Road 7; the patient waiting area viewed from inside; and, a courtyard as seen from the concourse. Photography by Angela Buckland.



### 2005 KZ-N Regional Award

## Beach House Fowler

**Beach House Fowler,**  
37 Colwyn Drive, Sheffield Beach  
Dean Jay Architects CC  
Project Architect: Paul Nel

*Jurors were taken by the gentle, understated and seemingly effortless architectural response. In fact, the lack of architectural 'high jinks' is laudable.*

*All Milkwood trees were retained, and the habitable spaces surround a courtyard designed as an informal yet private outdoor living area. Materials and finishes are simple, and the jury found much to admire in the numerous features of the design geared toward informal yet secluded relaxation.*

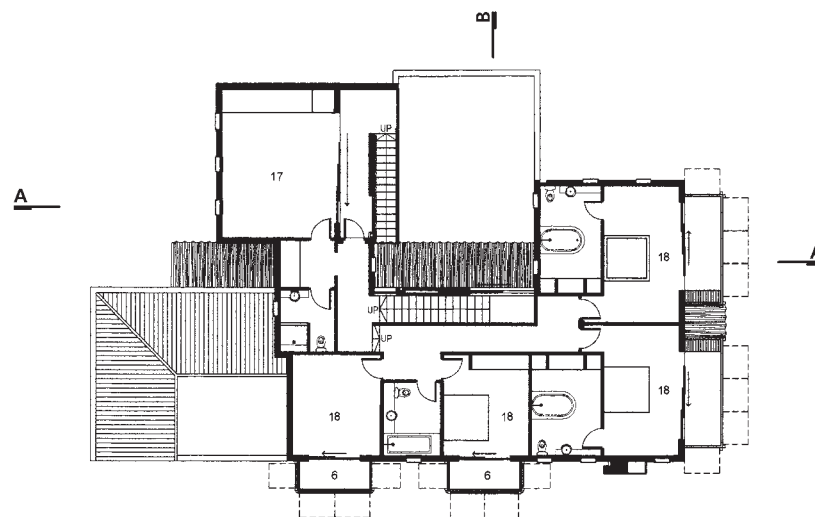
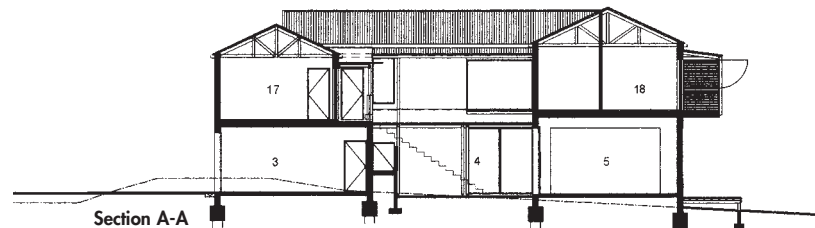
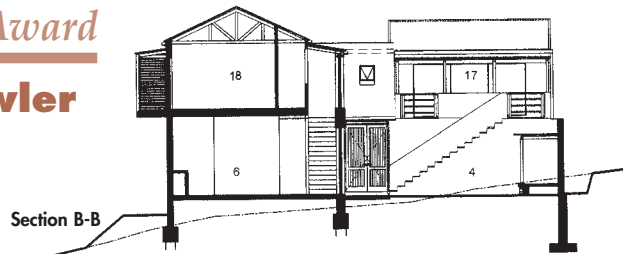
The brief for this weekend retreat was for a simple and relaxed environment around a courtyard. There should be an open-plan living space, with the kitchen screened there from, but not separated; and four bedrooms with a dormitory space as back-up accommodation. The established Milkwood trees were to be conserved and the exterior was to be painted 'seaweed' colour.

There is no formal front door. The entrance falls between house and garage, and follows the axis of the view to the ocean, via the courtyard and the living space. The Ground floor is thus given over to informal outdoor and indoor living space; the upper to bedrooms surrounding the courtyard volume.

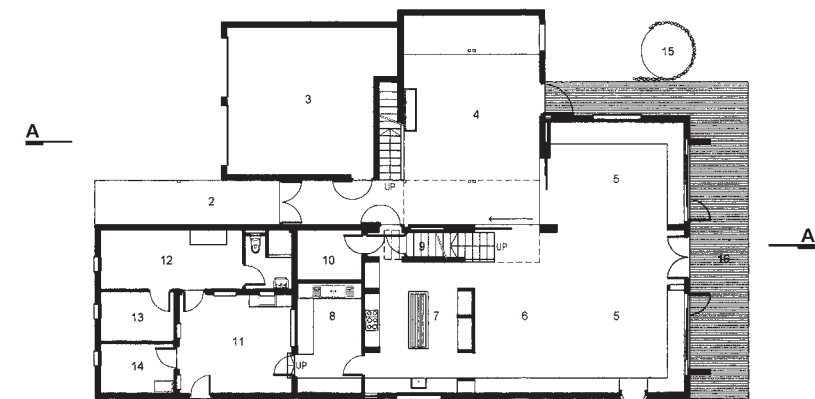
To build on this site, an existing watercourse had to be diverted and filled-in and, though of brick construction, ground beams on piles were unavoidable. To meet with the required simplicity, the roof is of fibre-cement sheeting; walls bagged and painted; floors screeded, polished and sealed; and on the upper floor, raked strip ceilings rest atop exposed trusses.

Extensive use was made of built-in furniture and fittings, including beds and cupboards, and custom-designed baths to the two ensuite, sea-facing bedrooms. Each bedroom has its own screen-enclosed balcony.

BELOW: Kitchen screened from Dining and Living areas.

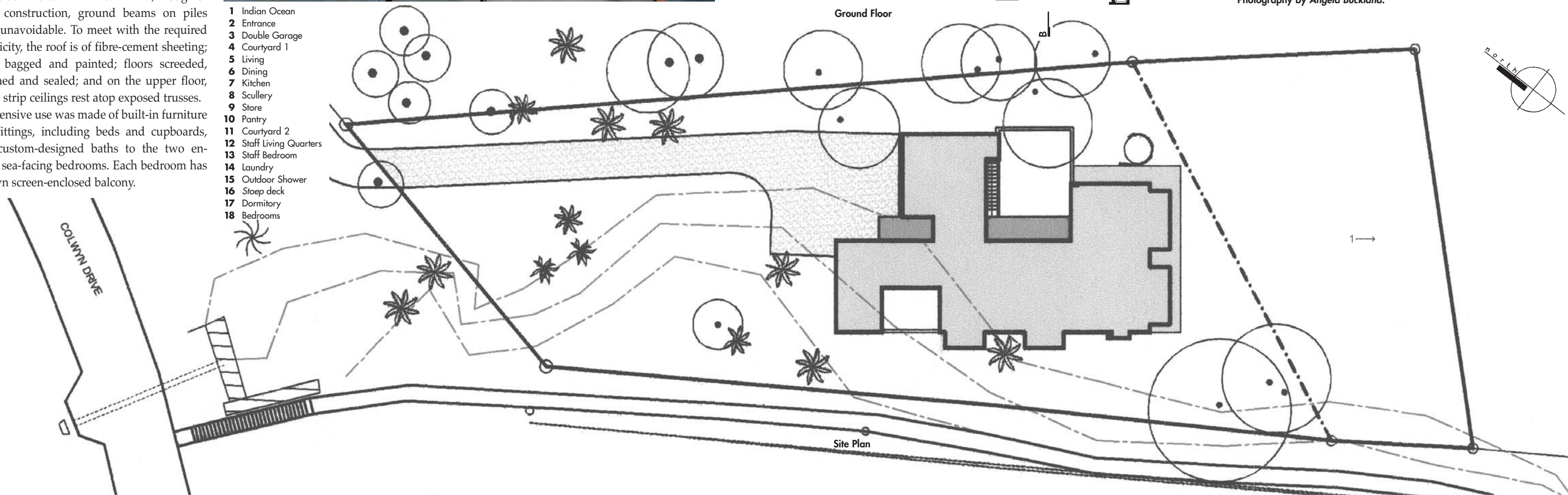


First Floor



Ground Floor

- 1 Indian Ocean
- 2 Entrance
- 3 Double Garage
- 4 Courtyard 1
- 5 Living
- 6 Dining
- 7 Kitchen
- 8 Scullery
- 9 Store
- 10 Pantry
- 11 Courtyard 2
- 12 Staff Living Quarters
- 13 Staff Bedroom
- 14 Laundry
- 15 Outdoor Shower
- 16 Steep deck
- 17 Dormitory
- 18 Bedrooms



COVER: Beach House Fowler, Sheffield Beach. Clockwise from top right: View from Courtyard to Dining area; Steep deck facing the Indian Ocean; View from entrance; and View through Living area and Courtyard to entrance.

ABOVE: Custom-designed bath-shower. Photography by Angela Buckland.

**2005 KZ-N Regional Award**  
**Elphick Studio**

**Elphick Studio,**  
 16 Glencairn Close, Westville North  
*Elphick Proome Architects Inc*

*This pavilion in the landscape is an addition to the ISAA award-winning villa of 1991, distanced by a glass-covered walkway.*

*While acknowledging its compositional debt to Mies, and its linear plan and vaulted roof plane to Murcutt, this is an accomplished design of considerable formal strength and elegance, and the jury applauds the high quality of its resolution and the refinements of detail.*

While the children's bedrooms had been expanded in a boldness consistent with the architecture of the 1991 ISAA Award-winning residence, the lifestyles of the family members had outgrown the confines of the original concept. Thus was borne the idea to acquire the neighbouring 'unbuildable' property and to erect a detached studio-cum-guest quarters within the tight confines of the building line and the stream.

The concept relies on an elongated vaulted roof shading various habitable spaces, closed off from the rear by a spine wall and opening to the forest opposite the stream. This is essentially the concept of the veranda with a lightweight roof covering a large semi-outdoor space divided by panels.

To give physical expression to this theoretical veranda

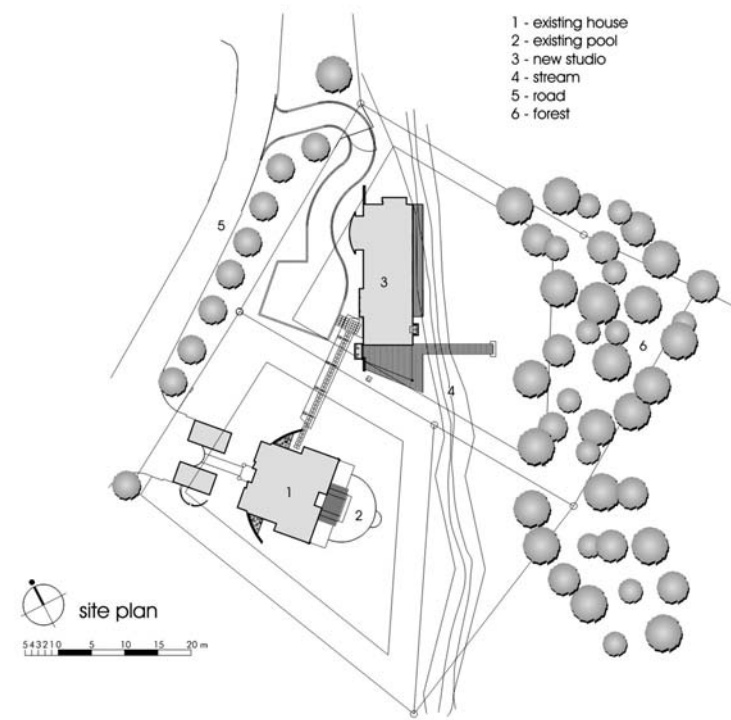
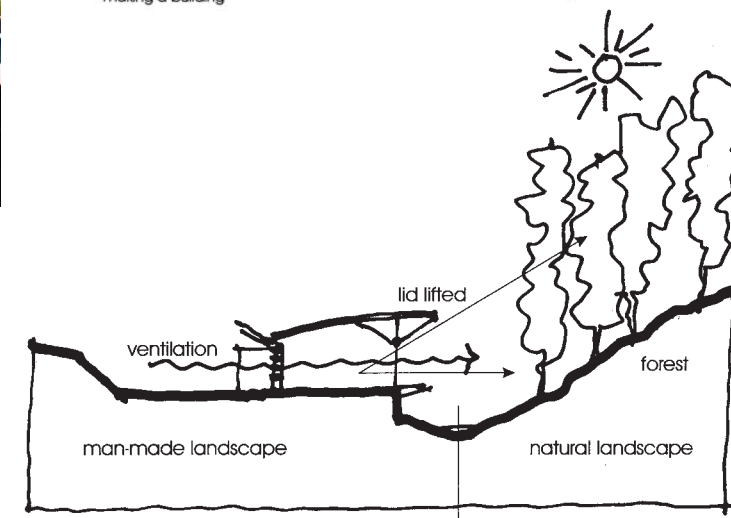
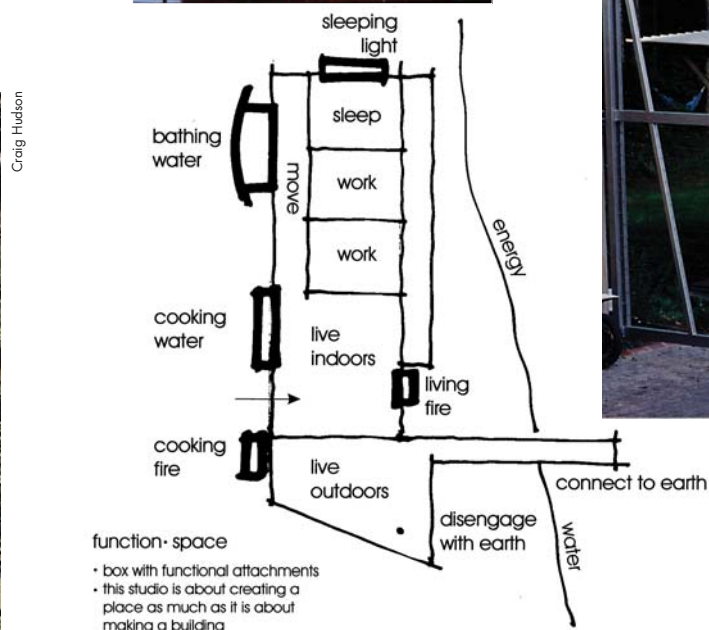
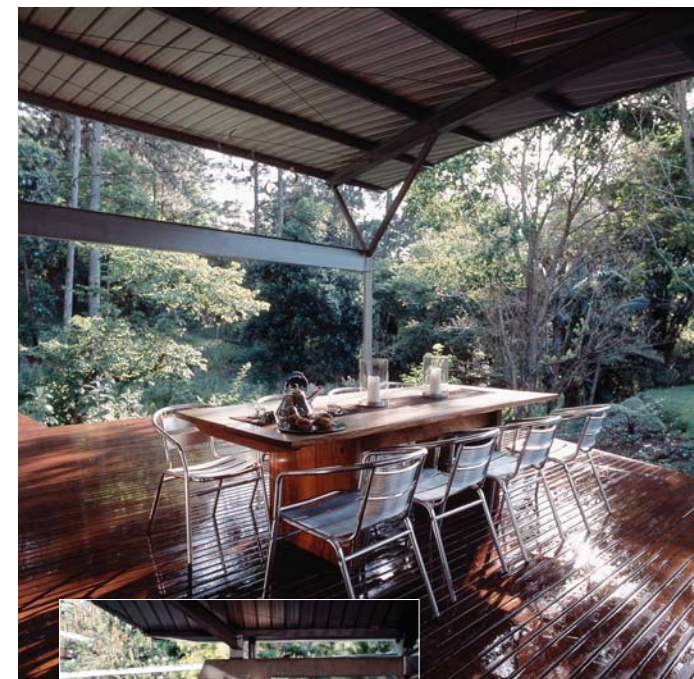
concept, the spine is of bare reinforced concrete, punctured to accommodate barbecue, kitchen counter and ablutions arc; the roof of corrugated sheeting on bowed steel beams; and the floors are of oxide-dyed granolithic panels. The internal panels are finished in ochre, the remaining spatial definition is provided by way of frameless glazing.

An actual veranda defines the eastern end facing the original residence. Unlike the interior spaces, this floor is decked and the roof is of exposed metal sheeting. A glazed covered walk joins the two residences.

References:  
*NIA Journal 1/1992*  
*Architecture South Africa, May/June 2004*



**LEFT: Bedroom expansions to villa of 1991. To extend the children's bedrooms, right-angled bays of steel construction were cantilevered from the cylindrical form of the existing villa.**



### 2005 KZ-N Regional Award

## Studio Apartments at 17 Audley Gardens

Angela Buckland



**Studio Apartments**  
17 Audley Gardens, Berea, Durban  
Dean Jay Architects CC

Though positioned on the crest of Durban's Berea, due to the surrounding buildings, views can only be captured from the upper levels. Hence the novel approach to the design of studio apartments with the living rooms atop the bedrooms, and the former opening to the sky by way of sliding roofs, which otherwise serve as decks of the roof gardens.

The jury accepted the project's stated goal of bringing thoughtful architecture to urban living, custom designed to the lifestyles and mobility of the owner-occupants, and the acknowledgement in the design of Durban's mild yet humid climate.

The project consists of four studio apartments, each for a befriended single professional, and the brief was to provide an architectural concept attuned to such lifestyles. In particular,

each apartment was to capture the views inherent from the location on the crest of Durban's Berea, contain two bedrooms, and generous living and parking accommodation.

To meet with those conditions, the apartments had to be elevated above the level of the surrounding houses. Thus the ground level is given over to guest and owner parking; the first essentially to a bed-sitting arrangement; and the second to the living spaces. As the latter are now distanced from the outdoors, roof terraces with pools were provided. Yet, as these are often unused because of their horizontal separation, half of each terrace slides open to render the living space open to the sky. This, says the architect

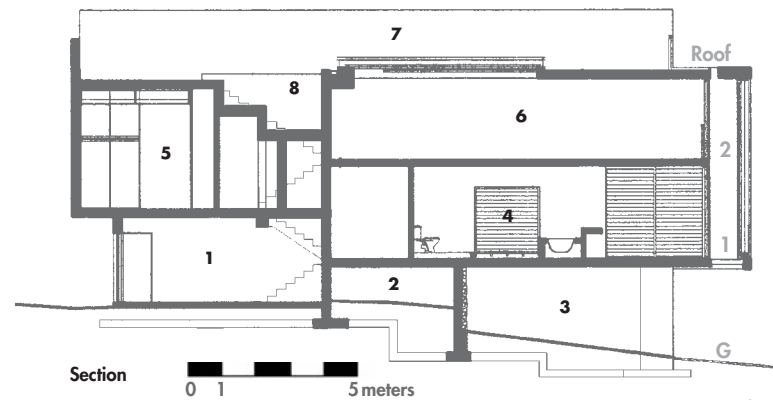
"gives the internal space a dual personality".

The vast east-facing elevation is protected from inclement sun and weather by giant-order operable timber shutters which filter the inclement effects without compromising the view.

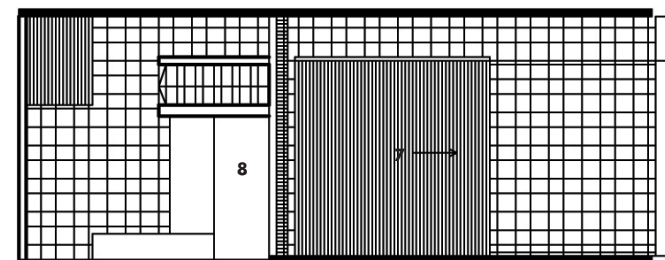
"The project was an unmitigated disaster. From start to finish everything that could go wrong, did. The project was almost stopped by a court case with neighbours, the built quality was appalling, the project was late, the contractor went into liquidation and the owners were left to sort out the mess by themselves. Sometimes, however, when I am having a drink on my roof terrace at sunset, I think it was almost worth it". Dean Jay

ABOVE:  
Sliding roof in open position giving the internal living space a "dual personality".

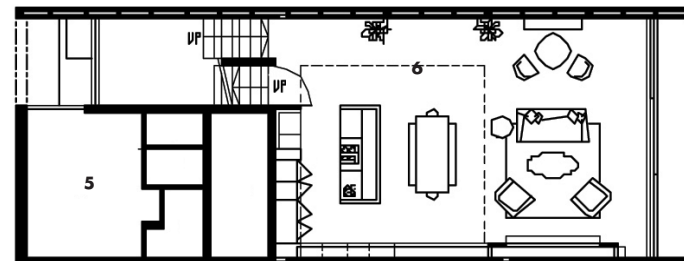
Angela Buckland



Section  
0 1 5 meters



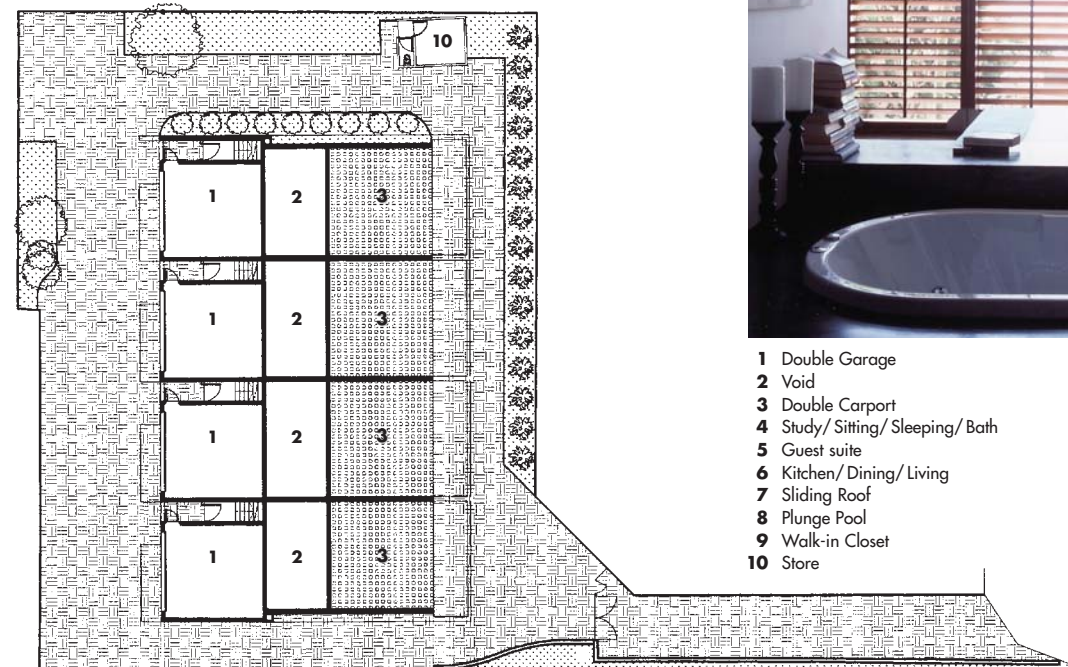
Roof Plan



Second Floor



First Floor



0 1 5 meters

Ground and Site Plan



- 1 Double Garage
- 2 Void
- 3 Double Carport
- 4 Study/ Sitting/ Sleeping/ Bath
- 5 Guest suite
- 6 Kitchen/ Dining/ Living
- 7 Sliding Roof
- 8 Plunge Pool
- 9 Walk-in Closet
- 10 Store

ABOVE:  
Photographs from top — Operable front to South-East; Articulated rear to North-West; and Interior view from bath to operable shutters.

## The KZ-N Awards Programme

### Ramblings from a visiting Juror

The jury from left to right: Mohideen Abdul Gafoor, Peter du Trevou, Mthulisi Msimang, Kate Otten, and Walter Peters.



I grew up in Johannesburg, completed my Architectural studies at Wits University and have an architectural practice based in Johannesburg. However, I was born in Durban and my introduction to Architecture, and first two years of study, were at Durban University [University of Natal]. Because of this, Durban and KwaZulu-Natal generally, has always had a special place in my heart. I was therefore both delighted and excited to be asked to be the visiting juror for the KZ-NIA Awards Programme.

Our lecturers back then included Barrie Biermann, Rodney Harber, Derek Wang and Colin Savage. An understanding of 'good' architecture was formed by an appreciation of the work of the likes of Building Design Group and Hallen, Theron & Partners. I remember sliding roofs, bold off-shutter concrete structures, outdoor bathrooms with walls made of rock and banana plant leaves; inventive technologies whereby you could achieve extraordinary buildings with very little money. Sensual, tactile architecture with personality and soul - my own work owes a lot to this time of discovery.

When *ArchiCad* published its edition on Building Design Group, I excitedly showed my office and was saddened and surprised that most of my co-workers - clearly younger than me and mostly from Wits - had never heard of Building Design Group. I have always believed that that era of work in Durban was generic and fundamentally important to an understanding of the development of contemporary South African architecture. I imagine that architecture in KwaZulu-Natal will have references to this extraordinary body of work. Given this history, I always look forward to a whirlwind tour of current work in and around Durban.

Perhaps my memory and expectation of architecture in Durban is glamorised but, I can't imagine that KwaZulu-Natal could get cheap and nasty and produce ugly fast-track commercial buildings so common in Gauteng. Or, if this were to happen, I imagine that the spray from the sea would fuzz the edges, or that enthusiastic plant growth would disguise it - (this is clearly a romantic view!). I look forward to seeing inventive responses to problems created by rapid urbanisation and growing poverty. I anticipate finding a gem peeping out from a lush, over-grown environment. I hope to return to Johannesburg warmed-up, inspired and rearing to go...

Although the two days of driving around - six or seven up in the mini bus, Sylvia lending

a hand, and Sydney at the wheel - were long and exhausting, and some buildings of little inspiration, I did not leave disappointed. Thanks go particularly to the very fine Beach House by Dean Jay Architects - a dark and misty gem nestled amongst Milkwood trees - and the Community Health Centre by Robert Johnson Architect & Associates in association with ZAI Consultants CC - an inventive solution to a complex problem. There were also other inspiring buildings that we visited or drove by in Cato Manor particularly - some of them entered for an award and some that perhaps should have been entered but weren't.

Beach House Fowler,  
Sheffield Beach.  
Dean Jay Architects CC,  
2004.



Beach House Fowler -

ABOVE: Much like the *mashrabiyyeh* of Islamic houses, the screened yet openable balconies allow for views out, without being seen.

BELOW: The courtyard conceived as an outdoor room.



I especially enjoyed the Beach House and would have been very happy to stay on and sip G&Ts! As architects, we often try too hard, playing every trick in the book and creating houses that are exhausting and difficult to live in. It is rare to find architect-designed homes that are gentle, not self-conscious and that are easy to live in - this house is one such gem. The courtyard actually works as a perfect 'outdoor room'; the balconies, enclosed with shutters, allow for doors to be open, air to flow and occupants to be both comfortable and secure. The decision to paint the whole of the outside of the house a dark, nearly black charcoal colour is an idea I noted mentally in my 'clever ideas' hand book - awkward junctions and details

disappear and the surrounding vegetation looks magnificent. The building recedes and enhances the natural environment. Congratulations Dean Jay Architects!

The Community Health Centre gets a special mention from me. The conceptual idea - a naturally lit and ventilated circulation mall giving access to and connecting various independent functional zones - makes this centre very accessible and user friendly. Hospital-type buildings can be very scary places; you can get lost merely trying to find the correct space to seek help; security and privacy are also important issues. All of these aspects are simply and appropriately addressed. I felt welcome. The fragmentation of the street façade successfully deals with scale - pity about the battered piers and electric fencing. Congratulations to Robert Johnson Architect & Associates.

I must also commend my fellow jurors - I was struck by their generosity and the respect they all showed for each entrant. All projects that had been entered were visited - even those very far out of town; and all entries were considered. Being an active practitioner and someone who has often entered buildings for consideration in the awards programmes, I understand how much effort it takes to actually get a decent building built and that it also takes time, even to get the entrance documentation together! The respect shown is deserved and appreciated.

Something that I observed during our discussions that concerned me was a sense that architects in Durban seem to see themselves as coming from a back water, a sort of one-horse town. From this follows the idea that an outsider should expect the work in KwaZulu-Natal to be of a lower standard. I would warn that this could become a self-fulfilling prophecy. Given my earlier comments regarding some of the roots of South African architecture, I would suggest that expectations of architecture from KwaZulu-Natal should be of a higher standard - certainly the opportunities exist.



TOP: Concourse corner, Umkhumbane Community Health Centre. Robert Johnson Architect & Associates in association with ZAI Consultants CC.  
INSET: Detail on north-east elevation on Road 7.

Another concern which I raised with the jury is that the KZ-NIA is still awarding *Awards* (albeit 'KZ-NIA Regional Awards!'). The SAIA has recommended that the regional institutes award Regional *Commendations*. The projects that receive Regional *Commendations* would then be eligible for consideration for SAIA Awards at national level. This revision to the Awards programme, as I read it, is intended to create consistency at a national level.

The KZ-NIA explained that they were unable to adjust this as they had already informed their members of their intention to award KZ-NIA Awards. In the interests of fairness and consistency, I believe that all the regional institutes need to follow the guidelines set out by SAIA. Despite regional autonomy, it is ultimately a national programme.

All in all I had an interesting time. There was much debate and generous consideration. Despite the fact that I think the KZ-NIA awards were incorrectly titled, what I believe was the goal of the regional awards programme was achieved - namely, to recognise and promote good architecture. This is also an opportunity for the regions to reward their members for their efforts - I believe the KZ-NIA has done this.

Kate Otten

Kate Otten is principal of the practice Kate Otten Architects, Johannesburg. - Editor

2005 KZ-N Regional Awards—Submissions

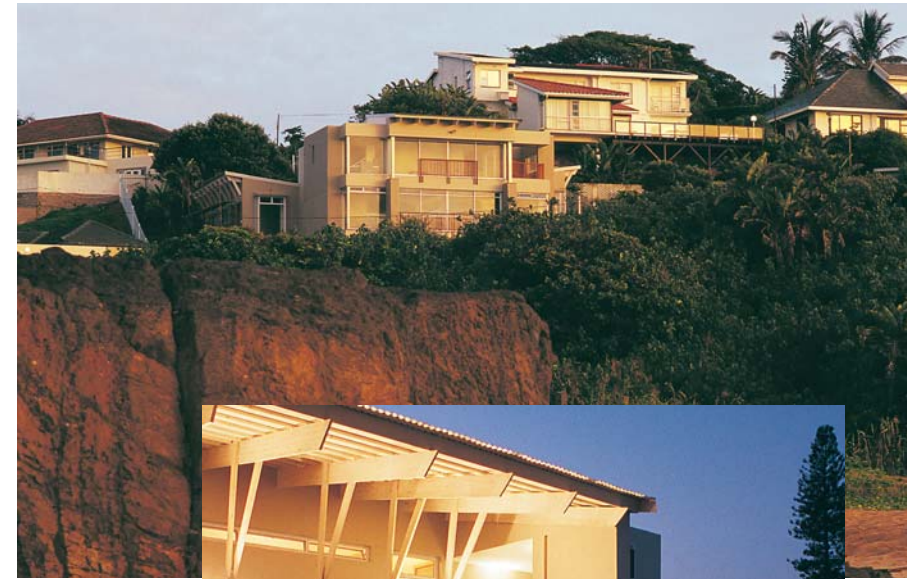
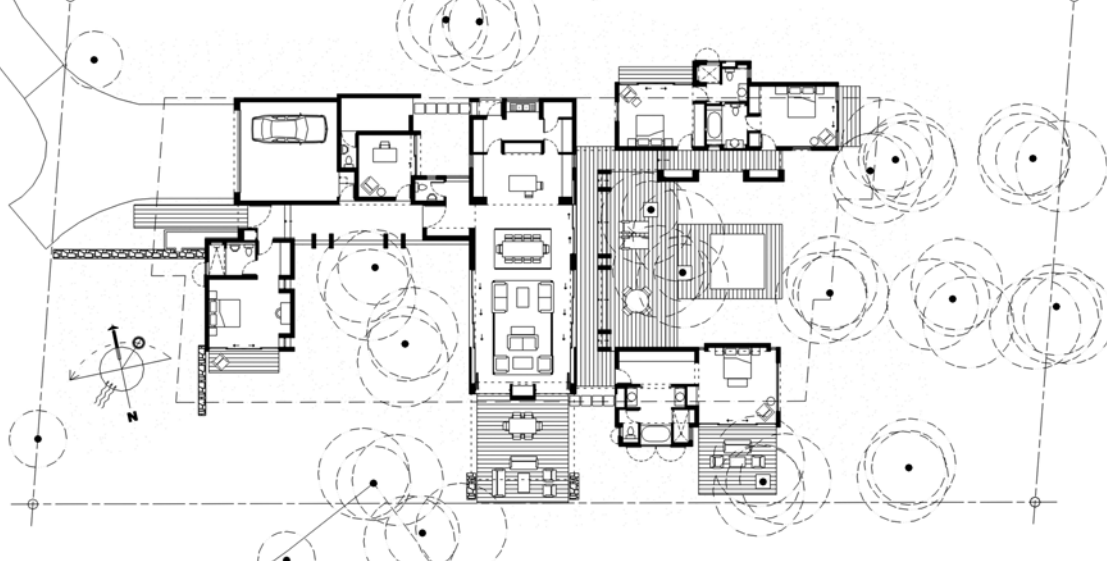
Editor's Choice



**House Lot 160, Abitare Holiday Home.**

Forestwood Drive, Zimbali Coastal Forest Estate  
Kevin Lloyd Architects, Kloof

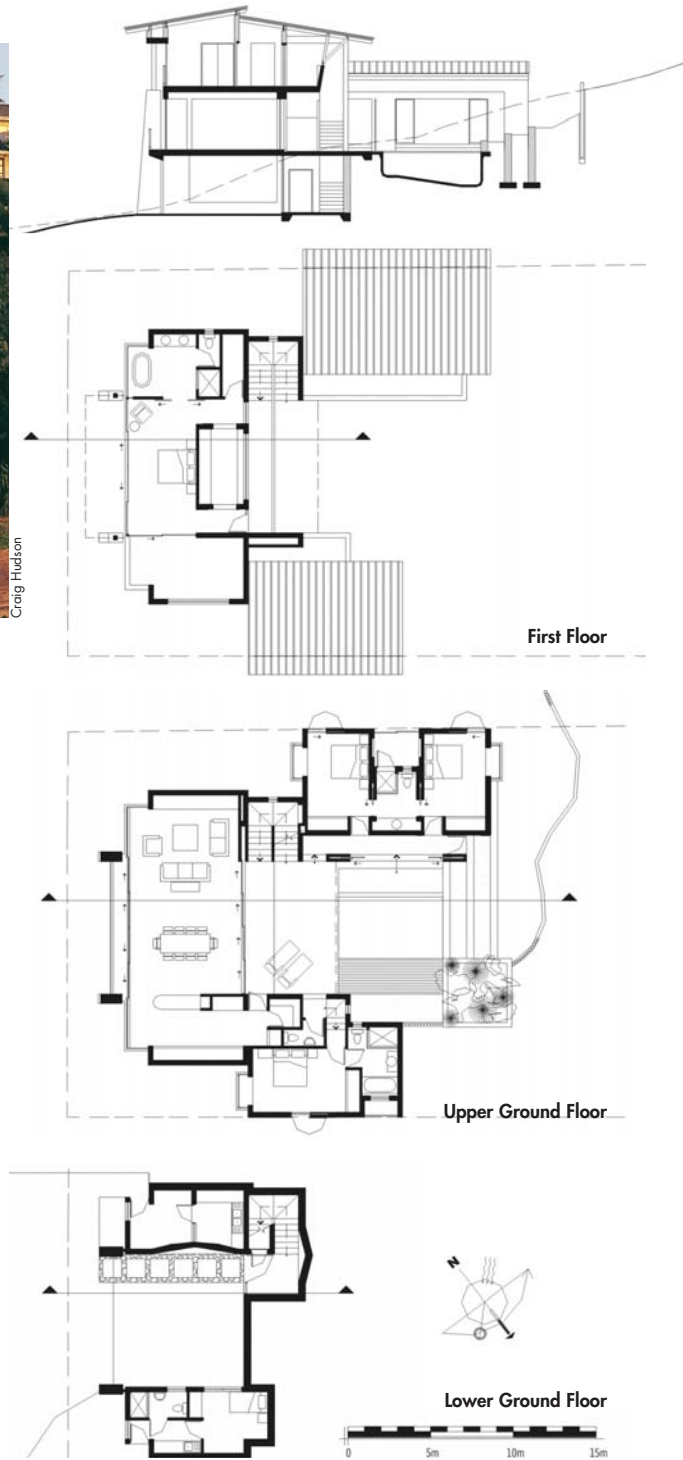
The idea was to create a loose-fitting building around the mature trees of the site, with a series of courtyards all with sides open to the forest setting. The building envelope was to be transparent yet secure, providing privacy, protection from the elements, and was to allow the family to enjoy the natural setting. Due to the site constraints, the house took a year to build.



**House Dickinson, Salt Rock**  
Kevin Lloyd Architects, Kloof

The concept sought to provide a protected envelope, which was transparent yet secure, providing privacy, protection from the elements, and relaxed, to allow the family to enjoy the holiday venue.

All rooms open to the courtyard, which, in turn, is visually connected to the ocean through the transparency of the living-dining room.



**Thorn Hill Gatehouse,**

Newcastle  
Joe de Villiers Architect, Tulbagh

This gatehouse gives access to a housing development within a nature reserve while setting the example for design emulation.



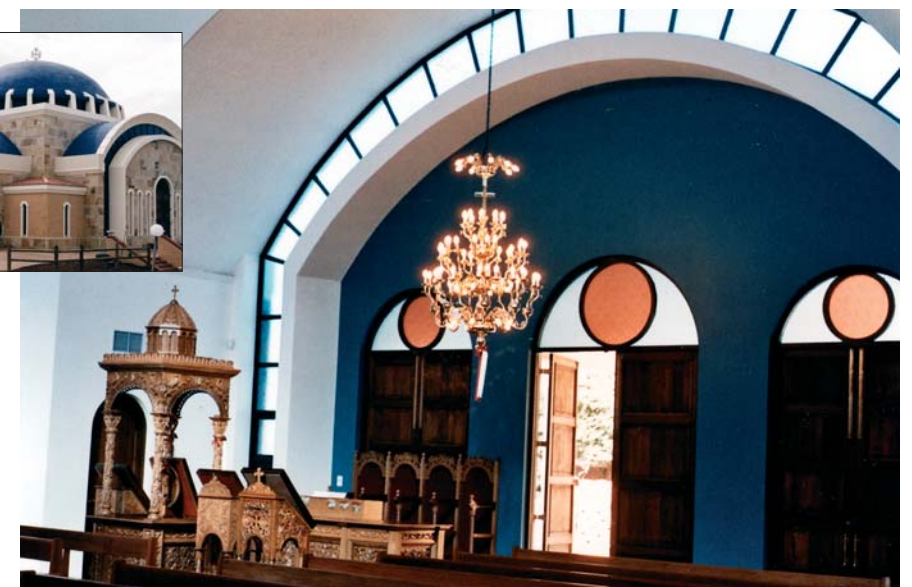
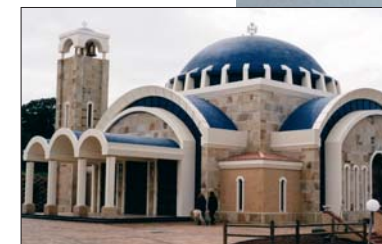
**New Greek Orthodox Church,**

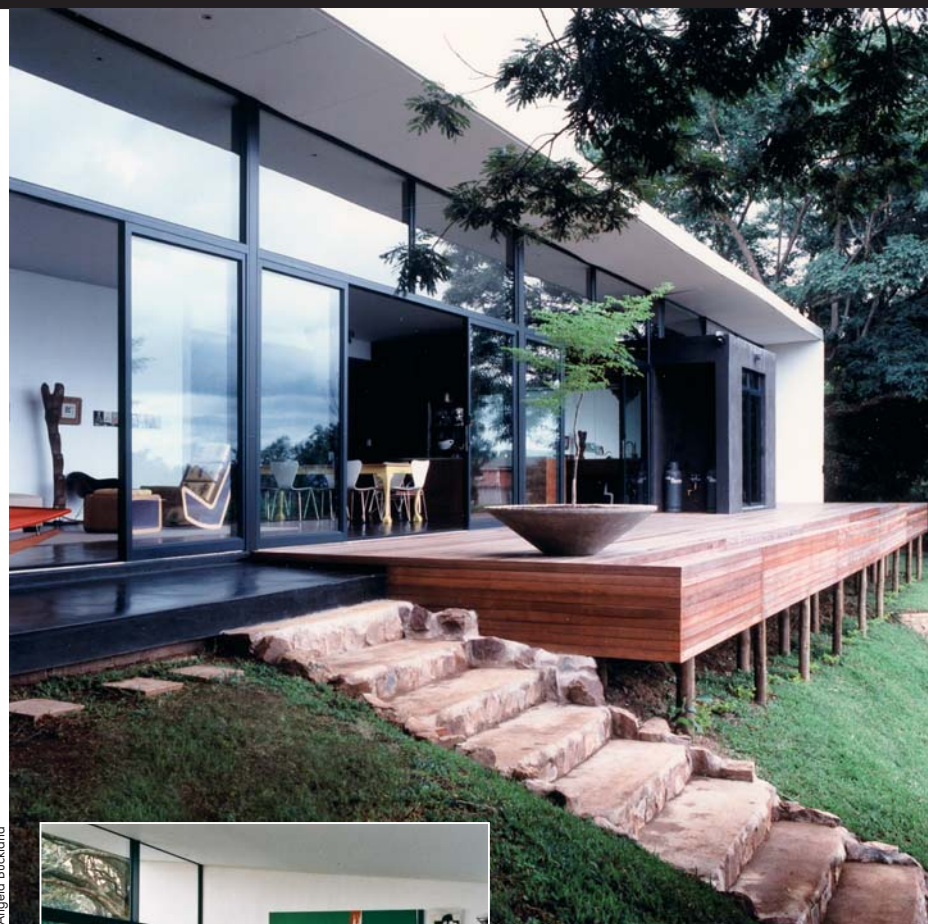
Umgeni Park  
Basil Vogas Architects, Umhlanga Rocks

This church is set on a platform to provide for circumambulatory processions. The reinforced concrete dome of 11.2m diameter rests on a square plan, with pendentives to bridge the transition. For ease of construction, the latter are of gypsum plasterboard.

The exterior slate cladding emulates stonework while providing for low maintenance. The domes are plastered with a sparkling blue glass and stone finish to represent heaven.

Readers are referred to KZ-NIA Journal 2/2004 in which this project was featured. —Editor



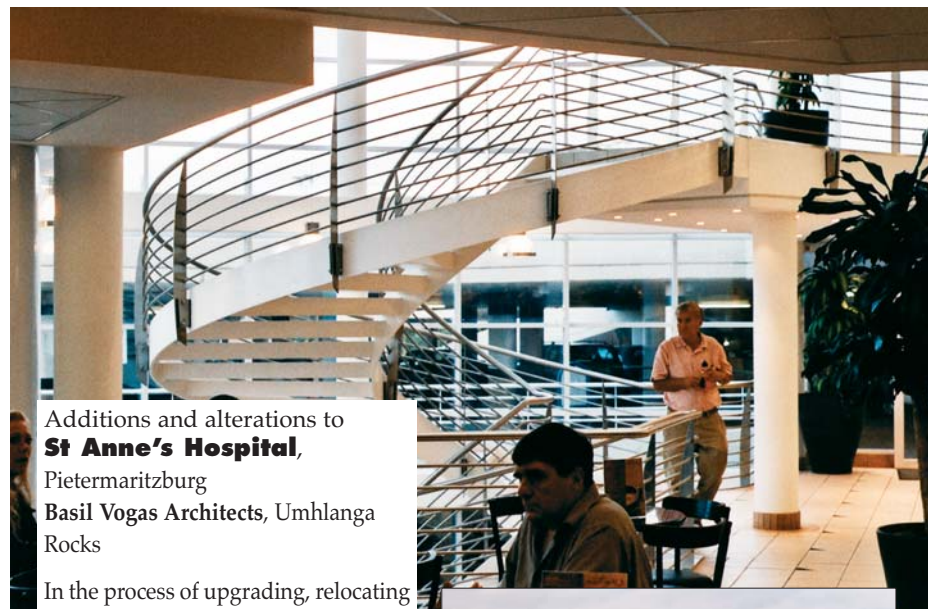


Angela Buckland



**House Dry**, Drummond  
Dean Jay Architects CC, Durban

The key to the design of the house in this rural setting was to retain the existing older house, remodel and front it with a bold new living-dining space, and thus capture the spectacular views of the Valley of 1000 Hills.



Additions and alterations to  
**St Anne's Hospital**,  
Pietermaritzburg  
Basil Vogas Architects, Umhlanga  
Rocks

In the process of upgrading, relocating and expanding of facilities, this new entrance, placed in the depth of the complex, provides the hospital with a 'heart', flooded with natural light. The roof of the ward block was adapted to accommodate a helicopter landing-pad. The canted balustrade to the projecting circular base is highly visible and illuminated at night, and is thus referred to as a halo!



The XXII World Congress of the International Union of Architects (UIA) was held in Istanbul, 3-7 July 2005, on the theme *Cities: Grand Bazaar of ArchitectureS*. The UIA General Assembly followed, 8-10 July. At the latter, Durban, as the SAIA designated city, presented its bid to host the 2011 UIA Congress.

Durban may not have won the bid to host the UIA Congress in 2011, but a great deal was won for Durban, for South Africa, and for African Architecture. The XXII UIA World Congress was hosted in Istanbul this year and was the platform where competing cities, Durban and Tokyo, presented bids to host the 2011 Congress.

A UIA Congress is a furious frenzy of debates, events, performances and presentations – all to be downloaded in five crazy Istanbul days for the average conference delegate. The UIA Congress is also the venue for the UIA Council Meetings, where the voting electorate for upcoming congresses are represented, and this was the audience for Durban's multi-media presentation.

The UIA Congress theme, *Cities: Grand Bazaar of ArchitectureS*, attracted in excess of 7000 delegates and a good number of these were walking around with stickers supporting Durban's bid by the end of the Congress week. The Durban bid exhibition-stand was a major attraction, not only due to the freely dispensed Zulu Love Letters. The graphic creations by Durban artist Peter Engblom, juxtaposing South African architectural icons with African peoples clad in cultural dress, were probably amongst the most photographed items in Istanbul for the week.

The UIA Congress has never been held in sub-Saharan Africa, but has been hosted twice in Africa, once in Rabat, Morocco, and once in Cairo, Egypt. More recently the event was held in Barcelona (1996), Beijing (1999), and in Berlin (2002). 'Wozani. It is our turn...' was the message Professor Rodney Harber conveyed in the Bid presentation. And from the standing ovation received after the throng

## The XXII UIA World Congress Durban's UIA 2011 Congress Bid



Part of the SA Bid-delegation, yet in extended strength:

**IN THE FOREGROUND, left:** Nina Saunders.

**FRONT (left to right):** Roz Harber with daughters Alison, Emma and Inga.

**MIDDLE ROW:** Sal Pillay (Durban's ICC); Belinda Bels Moleko; James Maseko (Director-General, SA Dept of Public Works); Tricia Emmett (SAIA-President).

**BACK:** Prof Rodney Harber; Dudley Randall (Turners); Kwasi Agyare-Dwomoh (GIFA-President); Khotso Moleko; Hassan Asmal (SAIA Vice-President).

**BELOW LEFT:** AUA-President, Jean Jacques Kotto, inspecting the 'All Africa' exhibition

**BELOW RIGHT:** Ruben Reddy preparing the road map undeterred by the lobbying around him.



of African people danced on stage to Busi Mhlongo – one really got the feeling that the majority of the UIA Council members agreed. But perseverance won the day. Japan's bid was the third attempt at securing the Congress for Tokyo and won by a margin of 17 votes, out of a total of 251. [154/251 vs 137/251]

So what was gained? Firstly, there are now many more architects on the planet who know where Durban is and who are looking forward to a follow-up bid in Torino, Italy, in 2008. Our Bid was introduced by SAIA-President Trish Emmett, AUA-President Jean Jacques Kotto, and the Director-General of SA Public Works, James Maseko. The Bid process forged stronger

alliances between the architectural bodies, and between the national institute and national government, which gave the Bid 100% support and had undertaken to carry the costs of a secured bid.

The Bid was also a significant collaboration between the Institute and local government. Through the eThekweni City Architect, Jonathan Edkins, significant funding and professional resources could be provided for the Bid development and co-ordination.

Apart from the exhibitions displayed on the city of Durban and on African Architecture for the Member Section Exhibitions, and the multi-media presentation, significant lobbying and

The following is extracted from a letter by immediate UIA Past-President, Vassilis Sgoutas, to Tricia Emmett, SAIA President, dated 18th July 2005:

I cannot recall a more successful first attempt for a UIA Congress. The percentage you achieved [46%] was beyond any logic, especially given the inordinate difference of investment.

The presentation was like a breath of fresh air for the UIA. This was talked about and is, moreover, needed. In the final analysis, the effort, enthusiasm and team spirit of the presenters reflects on South Africa's potential on the world stage of architecture. This is something to build on.

Allow me a piece of advice. If you intend to make another bid – and remember people have already talked about it as if expecting it – you should start now. The psychological advantage will be huge. You know that you can count on my support. After all, I consider myself a half-South African.

Please extend my congratulations to all who contributed to the magical moment when South Africa received that spontaneous ovation.

Best regards,  
Vassilis Sgoutas

strategizing went into the bidding process. And the Institute can boast some mean capacity at undertaking these. Through Turners, our conference organisers, the Bid document compiled by the Durban International Convention Centre was widely distributed. This certainly paved the way for the strategic interactions at lunches, cocktails, and between sessions, where support was garnered, but the proverbial fat lady singing rang true, with many voters waiting to make up their minds after the bid presentations. We certainly believe that the emotive rhythms of Africa and the kaleidoscope of rich colours and images lead to many a 'click' in our favour in the final voting.

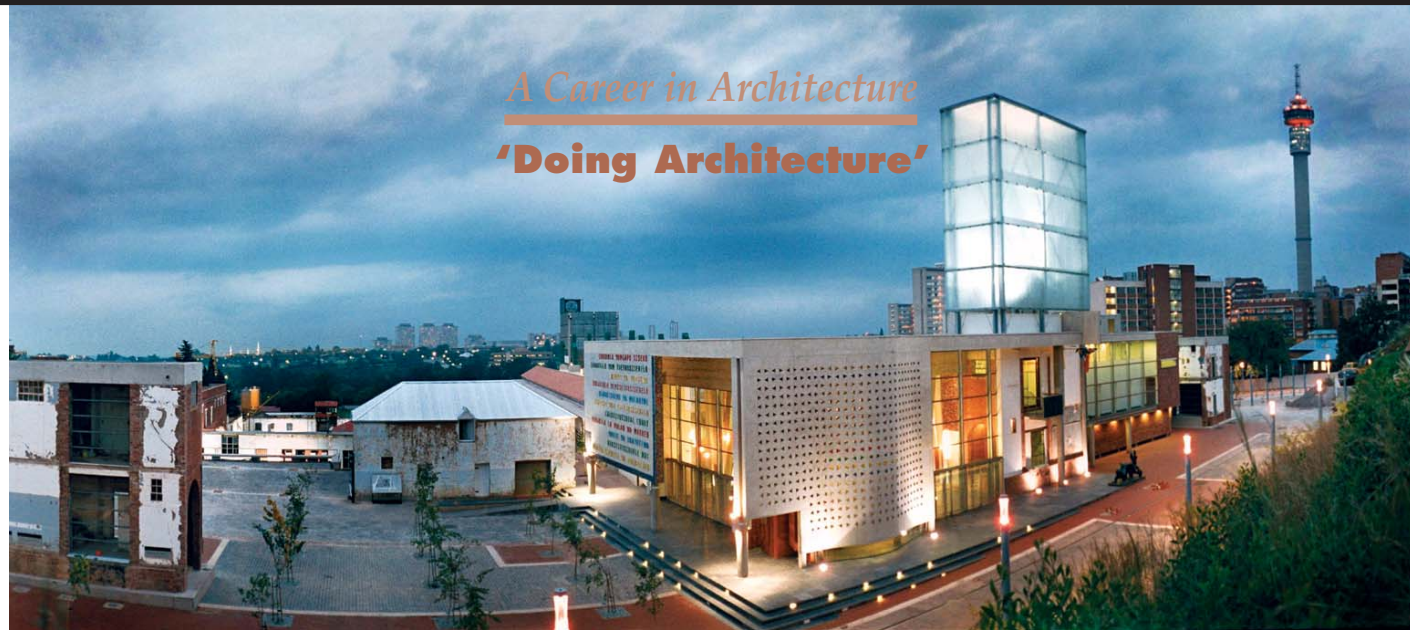
The event was a significant collective effort by many SAIA members – from deliberations at workshops around congress themes to rallying support at the Istanbul Congress. It was a display of the vitality that exists in an Institute, when driven by a strong vision and committed members.

Nina Saunders

Ms Saunders was the co-ordinator of the SAIA-Durban Bid Committee. –Editor







Angela Buckland

During the week 18–23 October, the gallery of the KwaZulu-Natal Society of Arts in Bulwer Road, Durban, will be 'Doing Architecture'.

In the wake of such exposure, it is hoped learners might consider Architecture as a career. The following article has thus been prepared to assist career-guidance teachers and high school learners.

### Why study Architecture?

Architecture has been called the unavoidable art. It is the art form we inhabit and move around in, and is not merely to be seen from the outside. Perhaps because of this familiarity, we think of it as utilitarian. Yet, unlike the other arts, it is a functional art, which besides providing shelter, can act upon us and has the power to affect and condition human behaviour. In short, Architecture is the art and science of building.

Most people who chose to study Architecture wish to become architects, professionals who design buildings and the resultant spaces, both internal and external. It is this design skill, which distinguishes architects from other professionals and business people with whom they work.

But, if we consider Architecture to encompass the whole environment built by humans, including buildings, urban spaces, and landscapes, a host of complementary practices and skills emerge. Besides the designing, imagining and recording of spatial organization, a thorough grasp of building materials and construction is required; there is the collaborative process of the preparation of drawings for the constructional documentation; and the building contract has to be administered. Architecture calls for multi-tasking, which in any sizable project calls for the involvement of a team of skills.

### What are the steps taken to become an architect?

The education and training of an architect is a long process, therefore candidates should ensure that they chose Architecture for the right reasons.

Architecture can be studied at either a University/Institute of Technology, or a University. The course at a University/Institute of Technology has a more technical focus to its curriculum, and students could after one year already, qualify with a National Certificate which would enable registration with the SA Council for the Architectural Profession (SACAP) as candidate Draughtsperson. As registration in this category is extremely limiting, students are encouraged to study towards a National Diploma, obtainable after three years, or a Bachelor of Technology (B.Tech) degree after four. At a University, the focus is more theoretical and design-based, and students qualify with the 3-year Bachelor of Architectural Studies (BAS) degree. These three and four-year qualifications provide the basis for registration with the SACAP as candidate Architectural or Senior Architectural Technologists respectively.

But, for registration as an Architect, a year of practical experience in the built environment is required followed by the additional 2-year University-degree of Master of Architecture (M.Arch). After a further 2 year-period of training as a candidate in an architect's offices and an examination set by SACAP, successful candidates are eligible for registration as Professional Architects.

### What are the most important subjects for a learner thinking of Architecture, to take at school?

The Roman architect, Vitruvius, recognized that architects required both practical and theoretical knowledge, and listed the following disciplines he felt the aspiring architect should master: literature and writing, draughtsmanship, mathematics, history, philosophy, music, medicine, law and astronomy – a curriculum which still has much to recommend. But, today, one will be looking for intelligent learners with enquiring minds which foster creativity.

Above: CONSTITUTIONAL COURT, Johannesburg. The commission was won in an open international competition by OMM Design Workshop, Durban, and Urban Solutions, Johannesburg, from among 185 entries. All the principal members of these two practices studied Architecture at the University of (KwaZulu-) Natal.

For admission to a University/Institute of Technology, a Senior Certificate is a requirement, with subjects as English, technical drawing, art, geography, history and science or biology. The focus of these subjects is on comprehension and communication, creative and analytical thought.

Besides good Matric results, an applicant for Architecture at a University must include a portfolio of creative work, whether this is in artistry or craftsmanship, sketching, photography or other medium, as the selection panel will be seeking for indications of the applicant's potential to succeed.

### Why study at the Durban Institute of Technology?

The Department of Architectural Technology at the DIT emerged in 2002 as the consolidation of the two former Departments of ML Sultan Technikon and Technikon Natal. It is situated on the Steve Biko Campus in Mansfield Rd, on the periphery of Durban's city centre.

Staff are primarily professional architects, drawn from a wide variety of specializations. With computer facilities to familiarize students with the latest in drawing and modeling packages, the Department has established a good reputation in producing Technologists who are well equipped to enter the industry as immediately productive employees, or on gaining experience, as self-employed Technologists. Some opt to further their studies at a University.

The Department of Architecture at DIT, together with the Departments of Town & Regional Planning, and Horticulture, comprise the School of the Built Environment, itself located within the Faculty of Engineering, Science & the Built Environment.



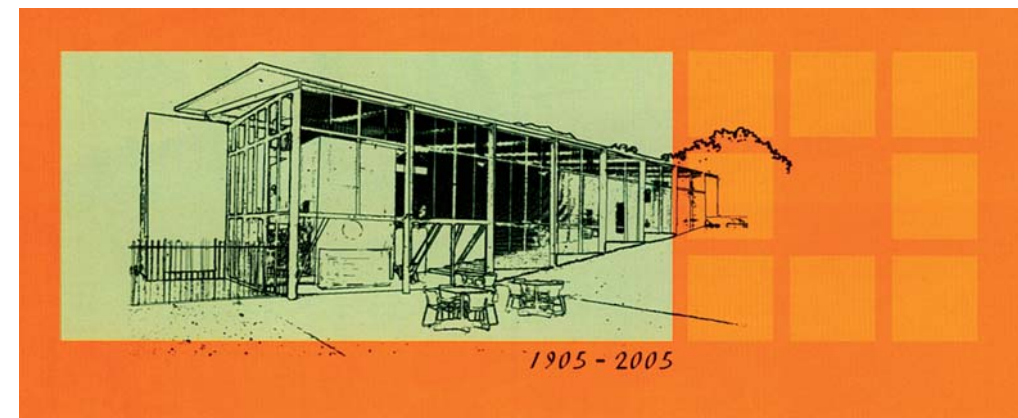
Chelle Lombard

Flanked by daughters Caitlin (l) and Shannon (r), PATRICIA EMMETT, current President of the South African Institute of Architects, is a graduate of the University of (KwaZulu-) Natal. Buildings by the practice of which she is a principal, Emmett & Emmett, have won four peer-reviewed Institute Awards and fourteen Durban Conservation Awards.

### Why study at the University of KwaZulu-Natal?

Architecture has been offered at the University of Natal, now KwaZulu-Natal, since 1949 i.e. for well over half-a-century. Situated on the cusp of Durban's Berea, Howard College campus is well located to involve students in projects in both the developed and developing environments, and staff are acutely aware of the social responsibilities of the discipline of Architecture. As such, graduates should be able to perform equally in advanced contexts and in townships, bringing the benefits of good design and appropriate technology and delivery to any community.

Among the leading practitioners and architectural academics in South Africa are graduates of (KwaZulu-)Natal, where students have access to special resources. Late 2003 the spacious studios entered the era of cyberspace and virtual reality, and students share computers at their workstations. Alongside the studios is the Barrie Biermann Architecture Library, one of the best-stocked architectural libraries in Africa, with both a technical and a



1905 - 2005

LEFT: The design for the NSA (now KZNSA) Building at 166 Bulwer Rd, Durban, was won in competition in 1995 by two contemporary students of the University of (KwaZulu-) Natal, Cindy Walters and Michal Cohen. This was the first commission by the practice which had established itself in London the year before.

After a number of notable achievements in the UK, the practice was recently profiled in a leading British journal, *Architectural Design*, May/June 2005.

The new branding image, as shown on this printed media, was prepared for the KZNSA (KwaZulu-Natal Society of Arts) centenary celebrations in July of this year.



Angela Buckland



Angela Buckland

AFRICA CENTRE at Somkhele, inland of Mtubatuba, by East Coast Architects is a recipient building a 2004 SAIA Award of Excellence. All three partners are graduates of the University of (KwaZulu-) Natal and one, Derek van Heerden, is a Lecturer in Architecture.

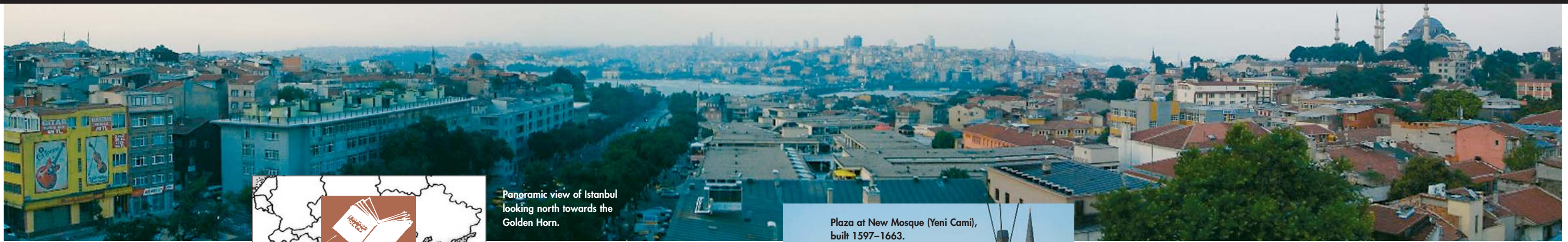
Howard College Campus, Durban. The School, in turn, is lodged within the Faculty of Humanities, Development & Social Sciences.

### Applications

Potential applicants for all the primary qualifications should contact the Central Applications Office Private Bag X06 4014 Durban Tel 031 268-444. (<http://www.cao.ac.za>)

Applicants by graduates for the M.Arch University-degree should contact the Applications & Admissions Office, University of KwaZulu-Natal, Howard College Campus, 4041 Durban, Tel 031 260-2212.

Prepared for KZ-NIA by Walter Peters, Senior Professor of Architecture, University of KwaZulu-Natal, Durban; and Paul Dekker, Head of Department of Architectural Technology, Durban Institute of Technology.



**G**lobal Studio is a project initiated by the United Nations task force to improve the lives of slum dwellers (2002–2005) and was developed by the University of Sydney, Columbia University and University of Rome, in partnership with Istanbul Technical University, Middle East Technical University, and Mimar Sinan University.

In 2000 the United Nations formulated a Millennium Declaration that addressed development, and issues of poverty and sustainability, developed through the Millennium Project (2000–2005) and the Millennium Development Goals (2005–2020). Ten Task Forces developed policy and implementation frameworks for the Millennium Development Goals, and Global Studio was borne from the eighth task force addressing the improvement of slum dwellers' lives worldwide. Global Studio questions how architects and planners can work more effectively with the urban poor around the world. This year it contained two parts: a student design workshop and a congress called 'People Building Better Cities'. The International Union of Architect's Congress 2005 with theme 'Cities: Grand Bazaar of Architecture' was held in Istanbul, Turkey, and this event promised to converge at least 3000 participants from around the world at a single meeting point for a period of five days. This opportunity was used to establish Global Studio.

I was awarded a scholarship by Global Studio to participate in this workshop and therefore found myself discovering the challenges of improving slum dwellers' lives and Istanbul, along the way.

### The City of Istanbul

Istanbul straddles the Asian and European continents which are separated at this point by the Bosphorus Straits. The city is bound by the Marmara Sea to the south and its development extends along these two coastlines. Although Istanbul is no longer the capital of Turkey, it remains the largest city and is the most monumental.

Istanbul was settled by the Greeks in the 7th century BC because of its naturally defensive topography and strategic trading position. Since then it has been ruled by the Romans, and became the capital of the Ottoman Empire,



## A Travel Diary Istanbul

before Turkish nationalists proclaimed a Turkish Republic in 1923.

This varied history has formed a city with a very interesting mix of influence and an incredibly rich texture. Each cultural influence is still clearly distinguishable in the unique physical manifestation of the city and is also visible in its people. This is definitely the aspect that I enjoyed the most about Istanbul: the unique culture borne out of many. I could recognise European elements alongside those from Africa and the Indian sub-continent. It shows in the food, the architecture, and in Turkish complexions which are just as varied. It makes Istanbul feel like the middle of everywhere, yet the middle of nowhere.

The city is made up of four-to-five-storey residential blocks densely built over the steep topography, with minarets piercing the skyline at regular intervals. The Romans left signature architecture such as a hippodrome and the aqueduct with accompanying cistern, which is striking in the finishes to the columns and capitals. The Byzantines built many churches which are generally of exposed brickwork yet adorned with golden mosaics internally. These were converted into mosques by the Ottomans and although many Christian features were covered with Islamic iconography, original features are still discernable, with some Roman mosaics exposed to present an interesting

Panoramic view of Istanbul looking north towards the Golden Horn.

overlaying of faiths. This is most obvious in the Hagia Sophia, which is just such a monumental space that images do not do justice to.

The most exciting, jewel-encrusted visual feasts come from not only the brightly and intricately painted mosques, but from the bazaars. A warren of undulating levels that have been formed through the covering of streets, they are wonderfully organic and offer a great shopping experience.

### Global Studio in Istanbul

The student project was located in Zeyrek, within Old Istanbul, a declared Unesco World Heritage Site noted for its two-to-three-storey timber residential buildings. As with many areas where urban poor live, it is a largely migrant population within an area classified as a slum.

Hagia Sophia, begun AD532.  
INSET: Interior from gallery.

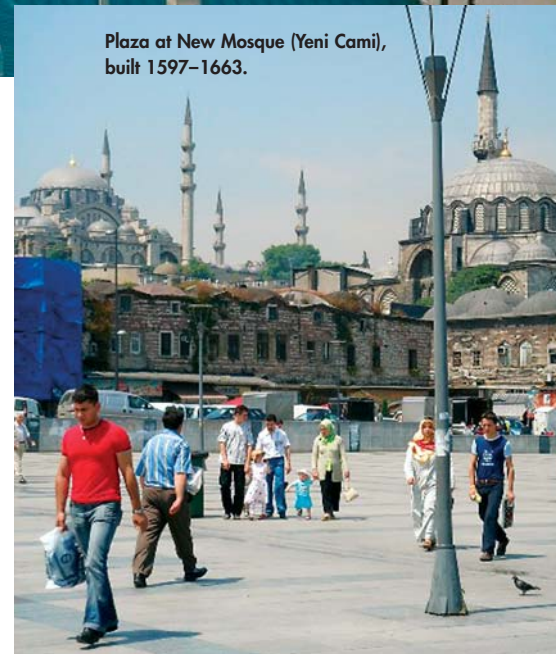


We worked in groups in a studio charrette, although in an uncompetitive manner, to arrive at ideas on how Zeyrek could

be improved, in the hope that this would trigger new ways of approaching the position from which we as professionals design for poor communities. (See [www.theglobalstudio.com](http://www.theglobalstudio.com))

It was an intense week-long programme at the end of which we had five groups with five interesting and valid proposals. These we

Plaza at New Mosque (Yeni Cami), built 1597–1663.



presented to our studio staff and then to the community of Zeyrek, in order to gain feedback. We drew a lot of attention from city leaders and local NGOs, but unfortunately community interest remained low, perhaps due to mistrust. All groups saw the empowerment of residents vital to the sustainability of any intervention, and therefore felt that the community's excitement would be the most important result.

The group that I was involved in spent a large amount of time in Zeyrek, feeling that the gap between residents and professionals needs to diminish if we are to make any difference in the area. We used the time to clear an area for the use of the community, as a safe space for children, where previously it was known to be frequented by gangs. We also involved the children in the painting of a wall mural to claim the space for themselves.

Questions regarding conservation in this type of ill-maintained area became a much discussed issue. Conservation laws appear to be completely in the interest of the built form, with scant regard for the people living in these buildings. The principles of conservation were greatly challenged since the current method of restoration has to comply with the original historic design and construction. This is not economically possible to residents such as those in Zeyrek and, in turn, causes the buildings to either fall into even greater disrepair, or lead to a gentrification. It was felt by all that conservation laws need to include further policies to enable communities to conserve and renovate, and continue to live in these buildings at no detrimental cost to themselves.

BELOW, FROM LEFT: Children in Zeyrek; The quality of housing in Zeyrek; Bay window in disrepair.



Our final presentation was made to a 'Super Jury' including Charles Correa, Moshe Safdie and Michael Sorkin, which was exciting as well as encouraging.

### Outcomes

The period was too short to achieve much of lasting worth, but as a group of students we hoped that our efforts would provide a catalyst to encourage commitment to the upliftment of the people of Zeyrek. Global Studio is to continue as a non-profit umbrella foundation to encourage design education towards the improvement of the lives of slum dwellers and urban poor.

### Conclusion

I most definitely did not have the relaxing holiday which Istanbul could present, but I felt that I saw the city from a position that fell in between that of a tourist and a resident, and what a wonderful place it was: an incredibly real place, with real issues that at the same time offer a magical and rich experience.

Angela Forbes

Angela Forbes is an M.Arch student at the University of KwaZulu-Natal. — Editor

