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SAIA-KZN

2019 SAIA-KZN
AWARDS FOR
ARCHITECTURE

NEWS

Corobrik Student of the Year 2018

The winner of the 32nd 'Corobrik Architectural Student of the Year' competition was announced at a ceremony held at the Maslow Hotel in Sandton, on Tuesday, 7th May. Here regional winners of each of the eight architecture learning sites competed for the national title with a prize of R70 000. This was won by Riaan Huiskens of Nelson Mandela University (NMU) in Port Elizabeth, which was particularly significant as the title last went to that institution in 1999, twenty years ago.

Huiskens' design dissertation entitled 'The design of a 3D printing facility in Central, Port Elizabeth' re-used the historical granary building of Premier Mill. The intervention prompted a dialogue

between the architecture of the old and the expression of the new while rising to the possibilities proffered by the advances in printing technology.

Appropriately, Corobrik CEO, Mr Dirk Meyer, advised the audience that the architects of the future will be 'pathfinders' who use sophisticated technologies to tackle the challenges of today whilst addressing both the lessons and the mistakes of the past.

Guest speaker at the ceremony was Ms Ilse Wolff of Cape Town, who spoke on 'Border Practice: Some attitudes towards architectural publications, exhibitions and design'. This discourse addressed the relationships between restorative justice, embedded research and 'juicy' design aesthetics.



Above: All Corobrik Regional students of 2018 together with Corobrik directors and jury.

Front row from left: juror Rob Gillard, managing director of Intsika Architects, East London; Riaan Huiskens, Nelson Mandela University who was declared 2018 Corobrik Student of the year; juror Lauren Haiden, a director of Paton Taylor Architects, Durban; juror Luyanda Mpahlwa, SAIA-President and principal of the practice DesignSpaceAfrica, Cape Town; and Musa Shangase, Commercial Director, Corobrik.

Back row from left: Peter du Treouv, Chairman, Corobrik; Elao Martin, University of Johannesburg; Shuaib Bayat, University of KwaZulu-Natal; Jason Ngibuini, University of Witwatersrand; Ruan Jansen van Rensburg, Tswana University of Technology; Ferdinand Le Grange, University of Pretoria; Samuel Pellissier, University of the Free State; and Dirk Meyer, Chief Executive Officer, Corobrik. Not in the photograph is Anthony Whitaker, University of Cape Town.

Right: Riaan Huiskens of Nelson Mandela University, Port Elizabeth, 2018 'Corobrik Student of the Year', holding the coveted trophy, a brick of solid aluminium, with an elated Andrew Palfreman, alumni of the institution and now head of the Department of Architecture, and himself the winner of the 1999 Corobrik Student of the Year award.

**SACAP Council**

Three SAIA-KZN members have been appointed councillors to serve on the 5th term of the South African Council for the Architectural Profession, 2019-2023. They are: SAIA Transformation committee member and founder of *Women in Architecture SA*, **Karuni Naidoo**; Affiliate and regional committee member, **Mandisa Daki**; and past KZN- and SAIA-President, **Kevin Bingham**.

Council President is Ntsindiso (Charles) Nduku, principal of NN Architects, East London, and current President of the SAIA-Border-Kei region. The other registered professionals to the Council are Ms Letsabisa Shongwe (Vice President), Dr Sitsabo Dlamini and Mohammed Allie Mohidien, while Ms Lwazikazi Ngodwane and Vusi Phailane represent the Dept. of Public Works, and Lufuno Motsherane and Rowan Graham Nicholls are public representatives. The inauguration took place on 3rd May 2019.

EDITORIAL

2019 SAIA-KZN Awards and Special Mentions

This issue features the five 2019 SAIA-KZN Awards for Architecture and four Special Mentions, as determined by the Awards jury. It is, after all, the building or project that earns the acknowledgement as deemed by the peers of the architect and on whom a certificate as proof is conferred. This is the first step in a two year process.

The jury was selected by the SAIA-KZN regional committee, and the composition accords with the national directive for the biennial programme. The architect from another region was Nadia Tromp, founder of NTSIKA Architects, Sandton, and current president of the Gauteng Institute for Architecture, whom the jury elected as its chair. The non-architect was Rozena Maart, professor and immediate-past Director of the Centre for Critical Research on Race and Identity, UKZN. From that institution too came Dr Silvia Bodei, the academic-architect member, who is a senior lecturer, while the three SAIA-KZN members were Mfundo Maphumulo, a principal of iQhayiya DesignWorkshop, Kokstad; Somers Govender, a director of Artek, Durban; and Pat Smith, principal of Walker Smith Architects, Kloof, and current SAIA-KZN president. I am most grateful to the regional committee that Sydney Baillon and I were again appointed convenors, and particularly grateful that Sydney could plan the tour with precision, although, regrettably, he could not personally participate.



The 2019 SAIA-KZN Awards jury. Front row from left: Nadia Tromp whom the jury elected as its chair, Prof Rozena Maart and Dr Silvia Bodei. Back row: Pat Smith, Mfundo Maphumulo and Somers Govender.

This time there were 15 entries, including one work of social significance, a huge reduction when compared to the 25 of 2017. In consequence, the pace during the 3½ days was relaxed. Travelling during May, the best time in KZN, could be enjoyed and jurors had appropriate time for discussions without the usual burden of fatigue setting in. In addition, one piece of advice from last time could be implemented and that paid significant dividends. Architects or their representatives were not only present on site, but had preceded the jury, reconfirmed formalities and ensured that all spaces were accessible for inspection. The ease with which projects could be visited was a pleasure.

As per its tradition, the KZN jury not only advised on Awards for Architecture, which are now eligible for participation at national level next year where Corobrik SAIA Awards of Merit and Excellence are available, but upheld the principal of Special Mentions, as a stamp of appreciation for work well done and to be encouraged. I am also particularly pleased that this time no complaint has reached me, which I interpret as trust in the jury and respect for its decisions. Congratulations to the architects of all the projects that were rewarded.

Walter Peters, Editor and jury co-convenor.

UKZN Architecture Discipline

At a graduation ceremony held on Westville campus on Monday, 1st April, 46 students received their Bachelor of Architectural Studies degrees and 24 Master of Architecture. The latter included a degree by research awarded **Walter (Bill) Williams** for his dissertation entitled 'The suitability of contemporary church design for Christian gatherings and worship – a regional analysis'.

At the same ceremony two staffers were awarded the degree Doctor of Philosophy. The thesis of **Majahamhle Mthethwa** of the Architecture discipline 'Afrocentric place-making and architecture in contemporary urban built form. A case study of Bulawayo's civic precinct, Zimbabwe', was supervised by Prof em. Ambrose Adebayo, while that of Housing colleague **Judith Ojo-Aromokudu** with topic 'A new vernacular architectural language informed by the use of space in informal settlements: selected case studies in the eThekweni municipality' was supervised by Dr Claudia Loggia and Prof em. Walter Peters.

Of interest to readers will be the honorary Doctorate of Social Science awarded at a subsequent ceremony to **Protas Madlala**, a former co-ordinator of Built Environment Support Group (BESG), an outreach programme originally berthed within the Faculty of Architecture & Allied Disciplines of the University of Natal in Durban.

In a related graduation ceremony at the University of the Free State held in Bloemfontein on Friday, 28th June, the degree M.Arch by research was conferred on **Patricia (Trish) Emmett** for her dissertation 'Ibo Island. Using the historic urban landscapes approach to define limits of acceptable change', supervised by Prof em. Walter Peters.

Many congratulations to all graduates! Editor

OBITUARIES**David (Davey) Conn James (1933-2019)**

David grew up in the Transvaal, qualified at Wits (1964) and moved to Durban in the mid-'60s with his wife, Anne. He practised mainly as a sole practitioner, D.C. James Architects, designing the Westville Central library, a light-filled space nestled in trees, and many schools for the Dept. of Works.

But let the sadness not detract from the inspiration of a life well-lived. Davey James acted from the heart, had a huge zest for life, told stories with great humour (mainly of sailing adventures and the challenges of architectural practice), sung songs and worked hard.

He died, after a relatively short battle with lung cancer, in Westville with his beloved Anne at his side. His inimitable spirit lives on through his two daughters, Sarah and Megan, and his eight grandchildren.

Amanda Lead

Khotso Moleko (1954-2019)

Readers will be saddened by the untimely death of Khotso Moleko, who was among the first black African students at the University of Natal (UKZN), in First Year with Luyanda Mpahlwa and Mthembeni Mkhize.

Being a citizen of Lesotho, Khotso's acceptance was facilitated by JC Laederach of Building Design Group Architects in Maseru. Although Khotso commenced studies in 1978, his involvement in the Black Students Society led to an extended interruption and return to Lesotho. He continued studies a decade later, in 1987, and completed the Post Graduate Diploma in 1991.

On graduation, Khotso gained experience in Windhoek, with the SA national Department of Public Works, and with RFB Consulting Architects before commencing independent practice as KM Architects in 2000.

In 2003 he was elected Vice-President, Region South of the African Union of Architects, and served two terms until 2009.

In spite of struggling through his loss of hearing, in all his dealings Khotso was a gentleman, well liked and passionate about the transformation of the profession.

Editor

SAIA-KZN 2019 AWARD FOR ARCHITECTURE

BOND SQUARE, 12 BROWNS ROAD cnr ALBERT TERRACE, POINT, DURBAN

Emmett : Emmett Architects cc



View from south-west, corner Browns Road and Albert Terrace. Photograph by Peter de Groot.



Ground floor plan

The site on Durban's Point was marked by two bonded warehouses in various states of decay. These had historically stored goods securely for importers until customs duty was paid, hence the name 'bonded warehouses' or simply 'bond stores'. The proposal was to develop the site for mixed-use and incorporate these two survivors of their typology in a new development on the triangulated site.

The older of the two warehouses, that on Browns Road, could only be restored on the basis of photographic evidence. As stunted parts of the two flanking walls of the larger were all that remained, the façade on Albert Terrace was reconstructed on the basis of a measured drawing and rectified photography. This was sparsely detailed to have the intervention read as a memory of the original façade, while a contemporary building, largely glazed, could reinstate the form of the old within the stabilised ruins.



The remains of the two warehouses on the site. Photo from south. Photograph by Andrew Brown.



View from the restored warehouse on Browns Road towards its counterpart on Albert Terrace. Photograph by Russel Cleaver.

The open space on the street corner, defined by the two warehouses, was deemed appropriate as the forecourt and main entrance to the development. This was landscaped and includes parking for the smaller warehouse, used for events and promotions, or as a market on weekends.

The new building slips into the background, where it is aligned with the hypotenuse of the triangulated site. This is topped by a series of loft apartments, which face the harbour and ocean, two office floors from which two large angled bays project to acknowledge the orthogonal arrangement of the historical buildings, and three floors of parking above ground.



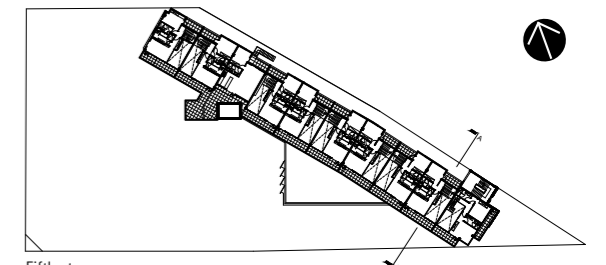
Angled bay of the office component above the parking decks and beneath the loft apartments. Photograph by Russel Cleaver.

The project proves the compatibility of new with old, that inserting contemporary architecture between vestiges of the past can be carried out both complementarily and respectfully while reinstating mixed use, within the historical characteristic of developments on the Point.

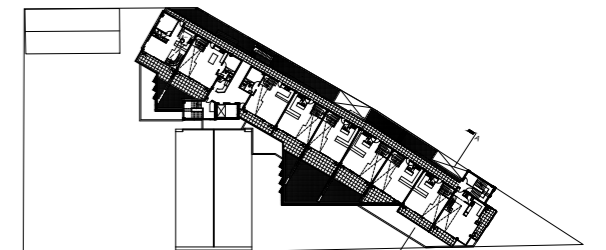
Client: Euro Blitz 1058cc
Architects: Emmett : Emmett cc (Patricia Emmett)
Quantity surveying, structural, mechanical and traffic engineering: Kantey & Templar
Electrical Engineers: Vogt Consulting
Fire engineers: Ahrens Teixeira & Associates
Façade engineers: Linda Ness Associates
Contractor: Construction ID



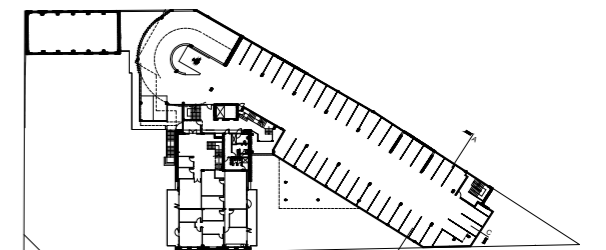
View from an apartment to the harbour. Photograph by Russel Cleaver.



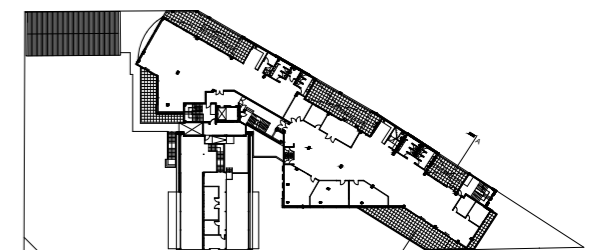
Fifth storey



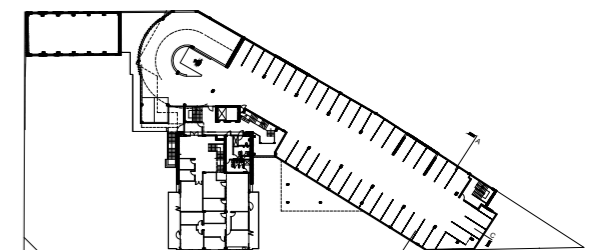
Fourth storey



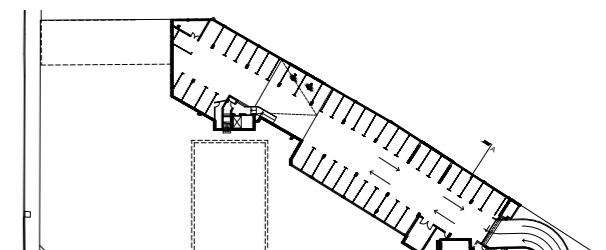
Third storey



Second storey



First storey



Lower Ground storey



Section A-A

SAIA-KZN 2019 AWARD FOR ARCHITECTURE

AMENDMENTS TO OLIVER TAMBO HOUSE, 191 PRINCE ALFRED cnr GUTRIDGE STREET, PIETERMARITZBURG

Ismail Cassimjee Architects



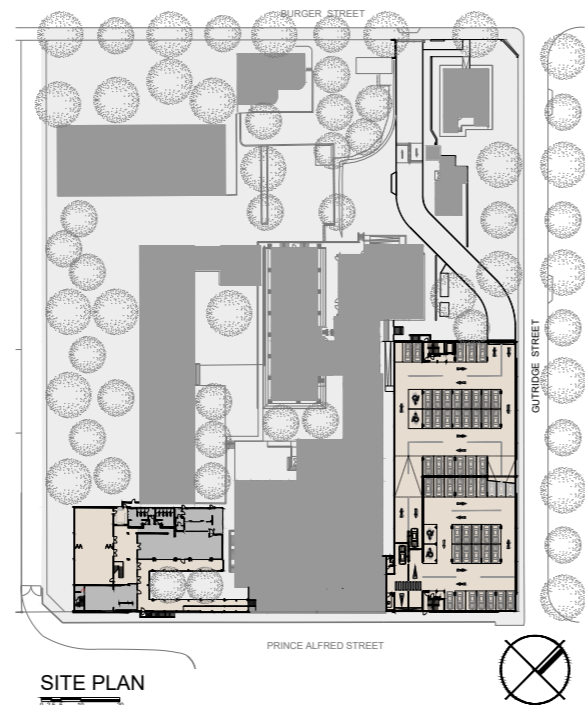
South-western extension along Prince Alfred Street, exterior above ; interior below.



The former squash courts recycled as auditoria, with interior view, above. The section, below, shows the retained viewing gallery as well as the courtyard which gives access to various facilities.



Section.



SITE PLAN

Only a very small part of architecture belongs to art: the tomb and the monument. Everything else that fulfils a function is to be excluded from the domain of art.

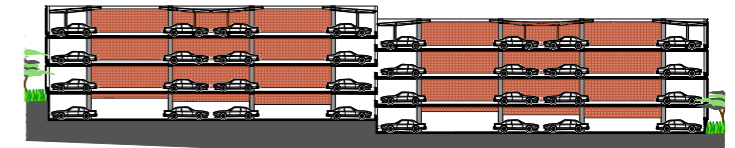
Adolf Loos, 1910



Detail of the perforated screen filling the steel frame.



Interior of a parking level.



Section through split-level parking garage.

The parking garage on the corner of Prince Alfred (left) and Gutrige Streets.

Oliver Tambo House is the headquarters of the KZN Department of Public Works. This tall building was originally a part of Grey's Hospital, and the portion of the site on the street corners was used for open parking with some bays under canopies. The need was now such that a parking garage was necessary for accommodating 255 vehicles, in a design capable of expansion.

The fall of the site prompted the split-level solution, with the canopies formerly on the ground moved to the top level, where vertical expansion would be possible. As the parking levels were to be passively ventilated and illuminated and the street façades scaled architecturally, the exterior skin was perforated with air-blocks. These were stacked within steel framing attached to the reinforced concrete structure of the building, which, to blend with the traditional character of the city, saw the air-blocks of concrete tinted salmon in colour. In darkness movement sensors illuminate the interiors where necessary.

The Department was also in need of auditoria and the upgrading of various facilities. For the first the former squash courts of the nurses' home, complete with sprung floors and viewer galleries were repurposed, appropriately acoustically damped and furnished, while the whole was grouped around a new landscaped courtyard, designed to be universally accessible, with a ramp from the general foyer and an external stair to

Prince Alfred Street. The perforated exterior of the parking garage was repeated to stitch the fragmented set of adjoining buildings along Prince Alfred Street into a cohesive street façade, interrupted by full-height windows to provide views from the courtyard to the adjacent Victorian buildings and into Alexandra Park with its cricket oval in the distance.

Design restraint, the awareness of place in the choice and palette of materials, and robust detailing render these amendments fit for purpose while evoking a sense of delight within the family of buildings.

Client: Department of Public Works KZN
 Architects: Ismail Cassimjee Architects (ICA)
 Quantity Surveyors: Lang Binney & Associates
 Structural engineers: UWP Consulting (now Mariswe)
 Mechanical & Electrical Engineers: Dhlase Consulting Engineers
 Fire Engineers: BFBA Consultants (Pty Ltd)
 Security Engineers: CPP Engineers
 Contractor: Group Five Coastal

SAIA-KZN 2019 AWARD FOR ARCHITECTURE

ABSA BANK REGIONAL HEAD OFFICE, 33 RICHEFONT CIRCLE, RIDGESIDE OFFICE PARK, UMLHANGA
Elphick Proome Architects



View from south-east.

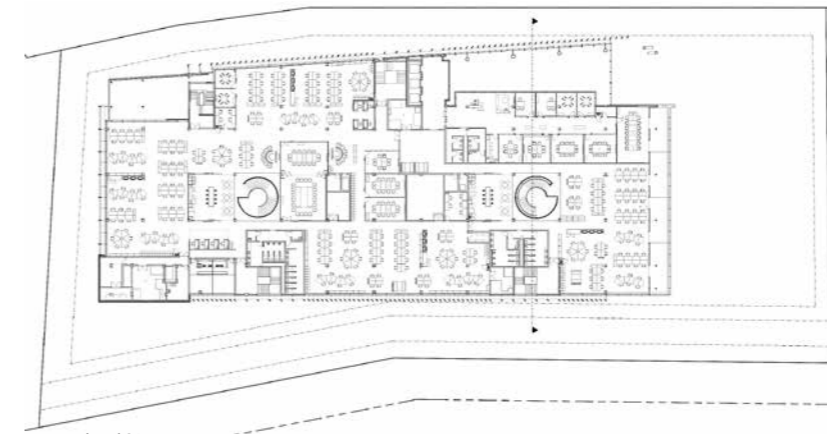
In 2006 the architects had been involved in major refurbishment to a 1960s building in central Durban, and added a 300-bay garage (see photo, *KZNIA Journal* 3/2006). A decade later the bank needed to consolidate a number of satellite offices, for which Ridgeside Office Park was chosen, complete with its stringent design guidelines. The former cellular offices were now to be substituted with open floors, flexible for a broad range of uses, and the brief called for accommodating 700 staff over 2 floors, maximum.

The rectangular site aligned with the cardinal points is wedged between an internal road of the Office Park on the east and a motorway on the west, and slopes from north to south. The design is adjusted to topography, with all parking above ground and naturally ventilated, and as per client's brief, two open office floors on the highest possible elevation, but at 35m width, particularly deep.

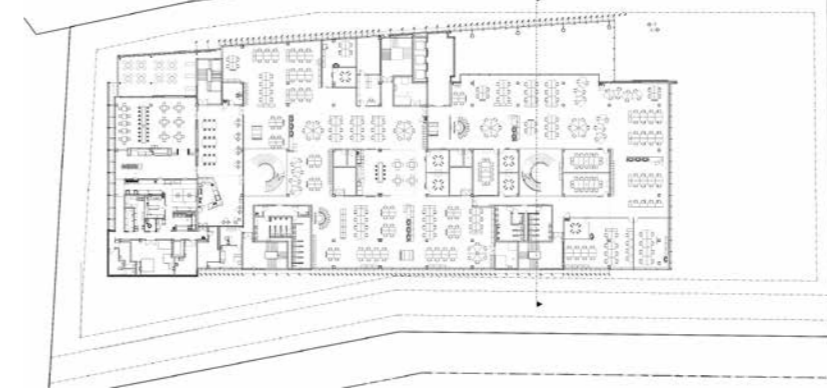
To naturally illuminate this depth of floor, stairwells at the ablutions were shaped for admitting daylight; to enjoy the favourable north aspect, common or recreational spaces were located on this end of the office floors. Solar control was the basis for the elevational design, but the splendid views to the Durban city centre and the Indian Ocean are to be enjoyed without impediment. The sole elaboration is the 5-storey foyer at the entrance, common to staff and visitors, which is as it should be. This is accessed by visitors via a cascading, partially landscaped staircase.



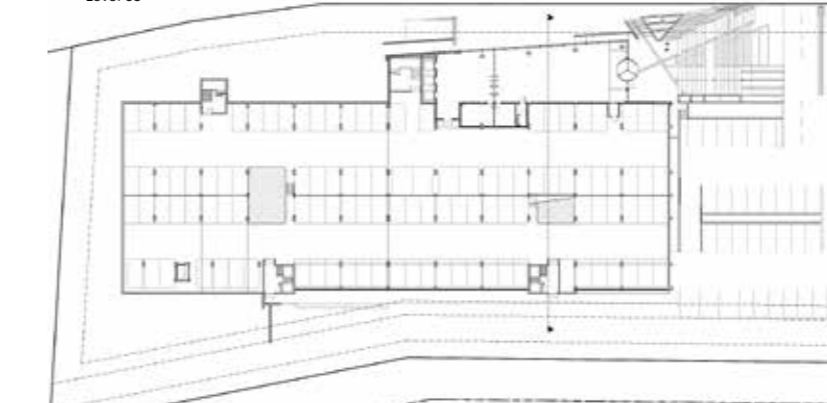
The entrance foyer, five floors high.



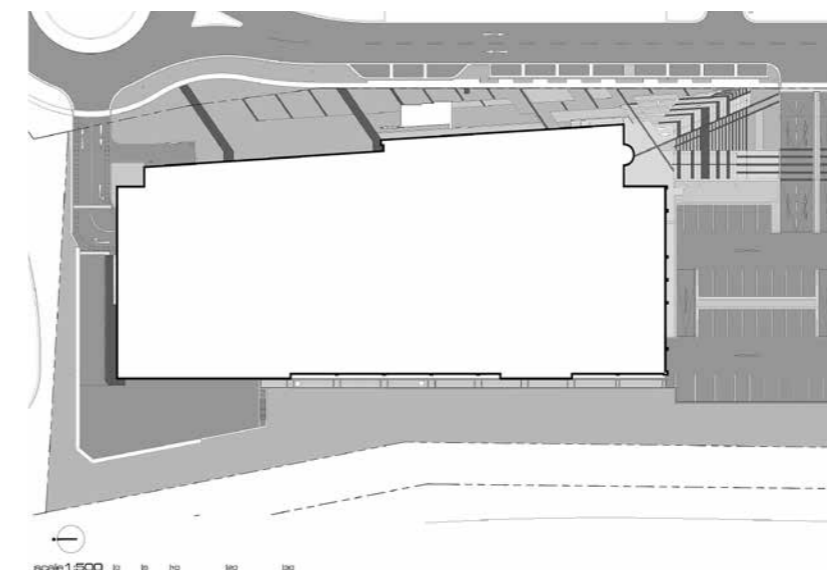
Level 04



Level 03



Typical parking floor



Site plan



Circular staircases under roof lights allow for daylight to enter the depth of the floor-plates.



Entrance forecourt.

The jury appreciated the efficient and economical design, the construction methods and high degree of finish, and it sensed the satisfaction of the users, which it shared.



Section. Two office floors atop two parking levels with services in the semi-basement.

Client: ABSA Bank Ltd
Client representative: Turner & Townsend
Developer: Growthpoint Properties Ltd
Project Managers: Key Projects
Architects: Elphick Proome Architects Inc
Interior Architects: Boogertman & Partners
Quantity Surveyors: FWJK
Façade Engineers: Linda Ness Associates
Civil & Structural Engineers: Esongweni BPH Engineers
Mechanical Engineers: Spoomaker & Partners
Electrical, Fire & Wet services, and Sustainability Consultants: AECOM
Landscape Architects: Land Art Studio
Land Surveyors: Visick Moodie
Contractor: WBHO
Photography: Karl Beath

SAIA-KZN 2019 AWARD FOR ARCHITECTURE

90A BELLAMONT ROAD, UMDLOTI
Elphick Proome Architects

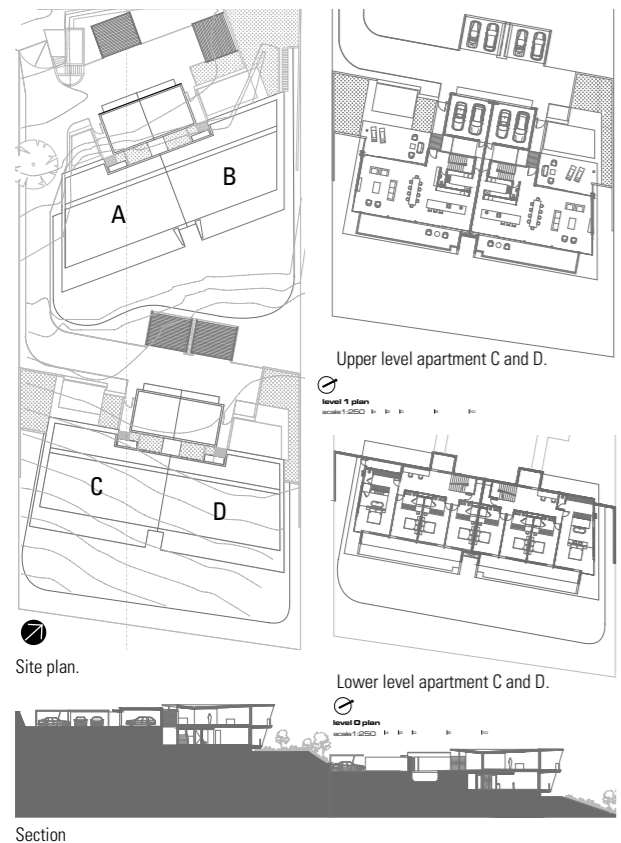
A 'for sale' sign triggered the purchase of the site which stretched from the ridge to the ocean. The initial idea was to substitute the derelict house on its shaped platform. However, as downsizing loomed, the idea of communal living surfaced and, with that, the decision to develop four units while conserving as much of the natural habitat was possible. The lower portion of the site was already protected as an integral part of D'MOSS, Durban's Metropolitan Open Space System.



Hand-drawn concept sketch.

Given the long, narrow site with existing platform, and the priority of conserving a giant Milkwood tree, the four residential units were placed in such a way that none would obstruct the views of another. The sloping site prompted a concept with minimal presence of roofs, for which a 'butterfly' section with wide roof overhangs was chosen; living spaces open inland on grade while enjoying the expansive sea views, and bedrooms beneath open seaward, also on grade. To complete the challenge of creating 'private havens', the flowing interior spaces integrate with nature, a result of the sparsity of structure, with polished concrete floors and materials appropriate for the coastal conditions, and endemic landscaping.

The jury was taken by balance between sensitivity and pragmatism, the consistency of concept and detail, and the durability of the execution.



Site plan.

Upper level apartment C and D.

Lower level apartment C and D.

Section



Apartment A from south-east. Note the frame at left to allow the sliding doors to open fully.



Apartment D. View eastward across the Indian Ocean.



Apartment D. View towards pool at north.

This project has been published in Abitare, July 2018, and is the recipient of a 2019 Fulton Award of the Concrete Society of Southern Africa. It is also the 3rd private residence by the architect George Elphick for his family, and significantly, each was award-winning: the original in Westville in 1991, the contiguous studio in 2005 and now the unit at Umdloti! This must be a record. Many congratulations, Editor.

Architects: Elphick Proome Architects Inc
Interiors: EPL Novospace
Quantity Surveyors: Schoombie Hartmann KZN
Civil & Structural Engineers: Martin & Associates
Electrical Engineers: Ibuya
Land Surveyors: ID Baker & Associates
Contractor: Stefcion Projects cc
Photography: Karl Beath

SAIA-KZN 2019 AWARD FOR ARCHITECTURE

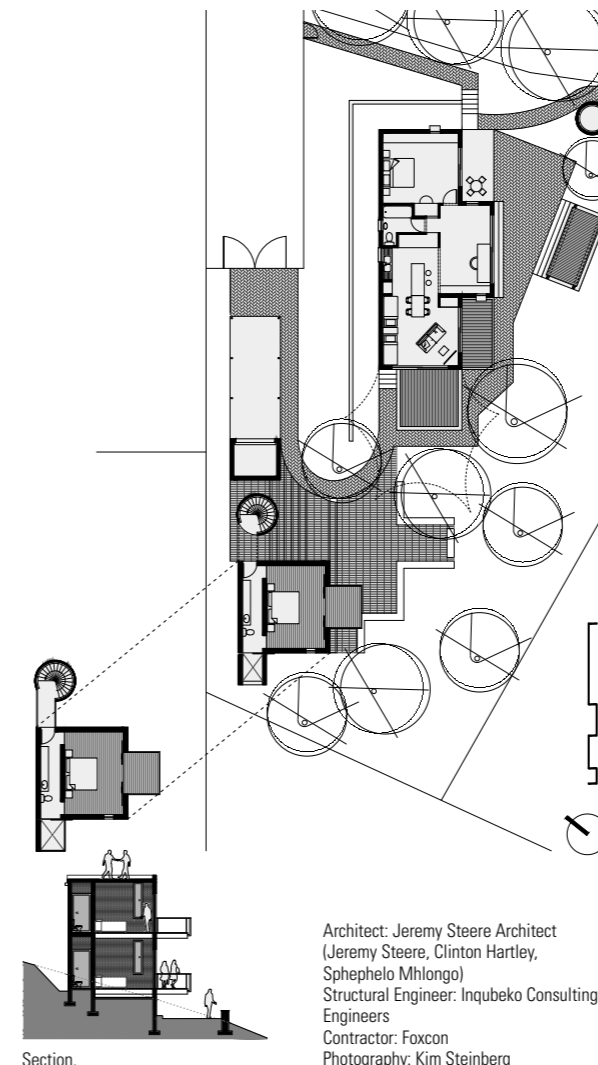
MAGISTRATE TOWERS, 5 MAGISTRATE STREET, MTUNZINI
Jeremy Steere Architect



View from south-east.



View towards the Indian Ocean from roof terrace (above) and from bedroom (below).



Section.

Architect: Jeremy Steere Architect
(Jeremy Steere, Clinton Hartley,
Sphephelo Mhlongo)
Structural Engineer: Inqubeko Consulting
Engineers
Contractor: Foxcon
Photography: Kim Steinberg

The home could not be extended and the available space on the site limited, which prompted the concept of a tower for accommodating the two teenage children.

This resulted in a square en-suite bedroom each, facing the Indian Ocean, and stacked up in two floors accessible by bridges from the detached spiral staircase, which continues up to the roof terrace, intended for the placement of solar panels.

The idea was to use maintenance-free materials for which facebricks in fairface finish were chosen, inside and out. The timber floors of the bedrooms were first used as shuttering for casting the roof terrace, but the floors of the bathrooms are of concrete, which allowed for the cantilevered outdoor showers, also with view to the Ocean.

For this highly corrosive environment, 800m from the sea, stainless steel was chosen for the spiral stair, and the treads were welded to the central pole in situ.

See also p16.

This project demonstrates a clarity of concept, form and composition. There is modesty to the approach of the design and an authenticity to materiality of the build. The building sits comfortably in the landscape, with a sympathetic and complementary response to the environment and a clear cultural grounding reminiscent of the architect's approach to African and Asian concepts of peace. The stainless steel spiral staircase offers an enchanting musicality which blends pleasantly against the backdrop of the waves. The care put into each detail is evident, with minimal, considered finishes. Deep consideration has been given to site, orientation, natural light and ventilation. Through the clarity of concept and attention to detail in completion, the architect has been able to achieve a highly commendable piece of architecture.

SAIA-KZN 2019 SPECIAL MENTION

AMENDMENTS TO ALBINI MISSION CHURCH, NTSHONGWENI

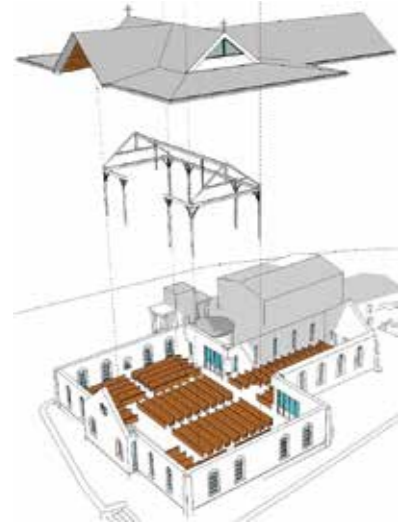
Lead Architects

The church dating from 1938 was built on the apex of a hill in rural Ntshongweni around which the mission station with convent and school was established, and serves both the resident parish and pilgrims. The cruciform plan was built with walls of stone and mud, 450mm thick, rough plastered and whitewashed. The higher roof over the nave intersected with a lower one over the transept, and all terminations were hipped but for the entrance which was gabled; however, the corrugated iron sheeting was without guttering. The sole adornments were the two stained glass windows in each of the splayed walls of the polygonal sanctuary.

The building was in a poor state of repair when the challenge arose to increase the capacity of the 80 year old church from 90-seat to 500 within a severely limited budget. Thus began a five-year process. Owing to the limited height, a sideways extension was not possible; another option was to conserve the sanctuary as a chapel, and build a new church, but the parish community was attached to the old, which on no account was to be replaced, and a 'modern' place of worship was in any event unacceptable.

Instead, the architects inspected selected precedents, of which the monastery church at Mariannahill "inspired us to bring the structure into the space, reducing the span, the section sizes and creating sources above that would bring natural light into the main space" (Award submission document). This led to the solution in which the nave of the old could be conserved, the sanctuary effectively moved forward, and an extension inserted in the alignment of the transept. A stone rondavel that had been built by a former priest determined to live like his parishioners, could now be incorporated and repurposed as the vestry.

The intersection of old and new presented a particular challenge technically and aesthetically. The new walls were built of 'Rambrick', a stabilised and compressed block of recycled rubble and earth, manufactured nearby, and the recipient of an Afrisam-SAIA sustainability award in 2017. However, in applying this block for the continuation of pointed-arch windows in the extension, which included fixed ventilation louvres outside and mosquito nets in, steel plates had to be incorporated as permanent shuttering.



Due to the position atop a hill, the surface bed could be omitted in the extension and substituted with stable material and paving. Pews were made of local Saligna in a prison workshop using the originals as the prototype. All rainwater from the roofs was harvested for recycling.

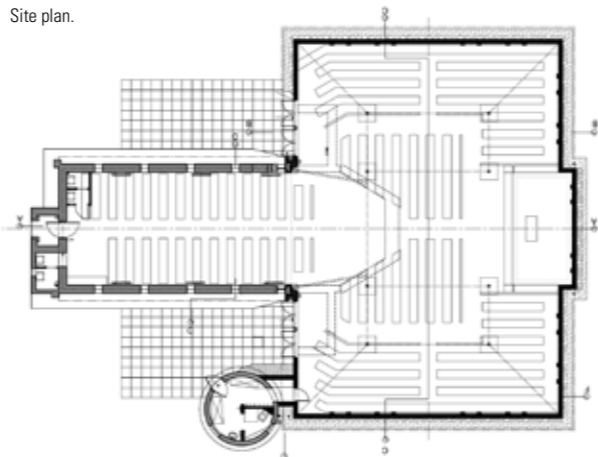
Client: Catholic Archdiocese of Durban & Albini Catholic Mission
 Architects: Lead Architects (Amanda Lead, Dimitar Dobrev, Erica Coskey)
 Quantity Surveyors: Randall MacLennan Ikusasa
 Structural Engineers: Morrissey Engineers
 Contractors: Verbaan Construction



Drone photograph showing the original nave retained and the trenches for the extension.



Site plan.



Plan. The memory of the original transept and sanctuary is spatially acknowledged in the new.



Longitudinal section.



View from south, with old at right, extension at left.



Interior of the extension with the original stained glass windows re-positioned.



The inspiration: monastery church, Mariannahill. Photograph by Roger Jardine.

The project is distinguished by the engagement with the parish community; the conservation of a part of the historic vernacular structure and its incorporation into a new place of worship; and the promotion of locally manufactured building materials and products.

SAIA-KZN 2019 SPECIAL MENTION

MASJID MARYAM MOSQUE, 50 SAMORA MACHEL STREET, DURBAN

Architects Collaborative cc in association with Lindsay Napier Architect



The direction to Mecca is indicated by the *mihrab*, the niche in the former nave.

The intervention has been carried out in a convincing, minimalist and welcoming fashion, so that it is a pleasure to enter the mosque and to find that a transformed sense of immanence has been created, peaceful for prayer and contemplation.

Aside from the restoration challenge of the Gothic-Revival church and its hall, the spaces designed for a Christian form of worship had to be reconciled with the practices of Islam. This included coming to terms with the axis to Mecca obverse to the alignment of the historical building, accommodating gender separation and ritual cleansing and, in the process, repurposing the external spaces. The conversion had to come to terms with the existing iconography and finishes, the addition of arabesque artistry, and the integration of services as demanded today.

Readers are referred to SAIA-KZN Journal 1/2018 in which this building was featured. Editor

Architects: Architects Collaborative cc (Yusuf Patel) in association with Lindsay Napier Architect (Lindsay Napier)
 Quantity Surveyor: Rasheed Peer
 Structural Engineers: Vawda Engineers
 Structural Engineers (timber roof): Gavin R Brown & Associates cc
 Contractor: MJL Projects

SAIA-KZN 2019 SPECIAL MENTION

RESTORATION OF THE ORIEL TURRET, GREENACRES (EDGARS), 409 PIXLEY KASEME (WEST) STREET, DURBAN

Ocean Architects

In 1898 Benjamin Greenacre commissioned architect WE Robarts to design a new department store for Harvey, Greenacre & Co, which was completed in 1900. The 3-storey length along Pixley Kaseme (West) Street was symmetrical, but at roof level the western gable developed into a tower, from which corner on Greenacres Passage, a pedestrian thoroughfare connecting with Anton Lembede (Smith) Street, Robarts projected an ornate octagonal oriel turret. This elaboration soon became a landmark of historic Durban and favourite meeting place 'under Greenacres tower'.



Historical photograph of Greenacres on West Street, traversed by a double-decker tram (Local History Museum).

After 123 years of successful trading Greenacres closed in 1983. In the redevelopment the Pixley Kaseme Street façade with clock tower was retained (see *NPIA Journal* 3-1983), and later declared a Provincial heritage site, Grade II. Due to dry rot, the turret started leaning and repairs were already deemed necessary in 2014, when the necessary permit from the provincial heritage resources authority, Amafa aKwaZulu-Natali, was granted. However, due to substantial delays, timbers decayed further and coverings lost, leaving only the octagonal base and finial.

During 2017, with the help of old drawings and photographs, the proportions and original aesthetics of the bell turret could be recreated. The turret was modelled in 3D using ArchiCAD and detailed drawings were prepared in collaboration with the engineer and contractors. In addition, the contractor independently carried out research from among UK examples and even made the tools for covering the new bell-shaped roof and the concave lantern with sheet lead on an asphaltic waterproofing membrane.

Construction was carried out in a workshop off site, and the whole was brought into Durban for assembly by crane at 05:30 one Sunday morning.

The reinstatement of this minor yet significant piece of heritage architecture called for disproportionate historical and technological research. Given the scant remains, the dedication and input by the team is as commendable as the client's investment in re-roofing in traditional materials, especially sheet lead.



The oriel turret at right, with its roofs repaired and re-leaded.



Diagram of the re-construction.

Architects: Ocean Architects (Michelle Quarumby)
Engineers: Ed Weakley Consulting Engineers
Contractors: Pro-Plan Construction (Kyle Mitchell, Rory Mitchell)



The original steel ring was re-used in the re-construction of the lantern.



Timber structure awaiting lead covering.



Purpose-made tools for facilitating lead sheeting.



The lead-covered roofs, bell-shaped at left and concave cone at right, awaiting their final positioning atop the oriel turret.

SAIA-KZN 2019 SPECIAL MENTION: WORK OF SOCIAL IMPORTANCE

BIO-EFFICIENT COOK STOVES

Richard Dobson Architect

Some 28 tons of mealies (corn-on-the-cob), ready to eat, are sold or hawked in Durban's inner city each day, most of which are cooked at the designated facility off Market (Centenary) Road in Warwick Junction (see *KZNIA Journal* 3/2001), where about 55 cooks work, each with 2 assistants. Here mealies are prepared in make-shift stoves of mild steel drums on open fires, which consume large volumes of wood and other combustible materials and generate consistently large quantities of waste and effluent, smoke, fumes and volatile gases under extreme levels of heat. This negatively impacts on the health and safety of the cooking teams and the environment.



Prototype B.

On concluding the on-site testing, the mealie cooks involved proposed that the name of the stove should be 'Qeda usizi', which is isiZulu for 'end our suffering'.

*isiZulu for "bring it to the table".
Photographs: courtesy Asiye eTafuleni.

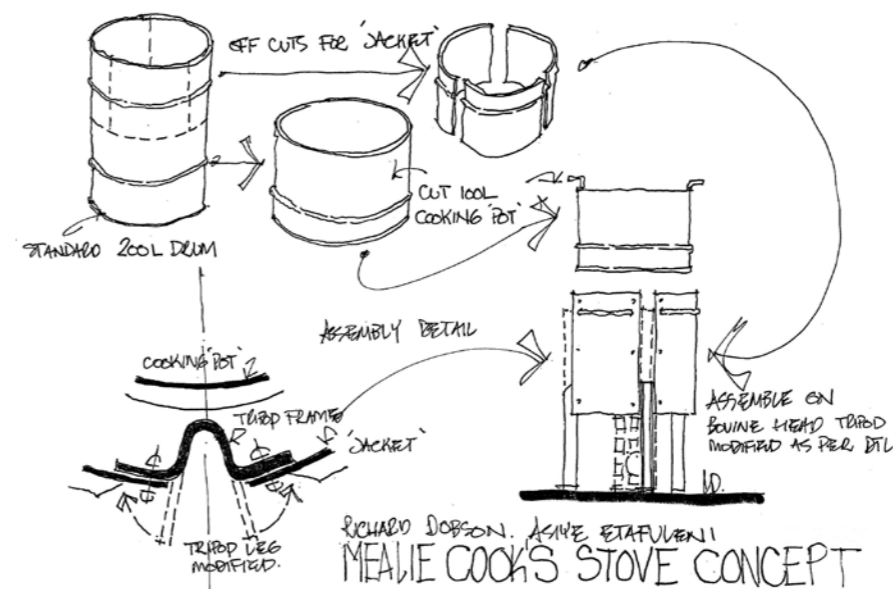
In this context, the architects (in association with Asiye eTafuleni* for social facilitation and 'Participatory Action Based Research') were commissioned to develop an efficient and sustainable means for cooking, which would reduce fuel consumption, smoke and heat in an environment conducive for users. In turn, as key considerations, the architects set for themselves the utilisation of existing and appropriate materials for the manufacture of cooking stoves, affordability and the security of components.

Two prototypes were developed. Prototype A involved the inclusion of a smokeless, wood-fired stove, patented by a Durban-based company, Rocket Works. This design involved the dismembering of 200L drums and the re-assembly on legs/stilts over the stove, which proved efficient in fuel use with minimal heat loss, and allowed cooks to work in close proximity while neither smoke nor toxins were emitted. But production time and volume output was deemed too slow and the acquisition and security of the stove a threat.

Prototype B, a horizontal stove, was designed in partnership with a specialist unit within Massachusetts Institute of Technology, D-Lab, which aims for practical solutions to challenges of global poverty. In this prototype the mealies would be cooked horizontally in the cooking drum, rather than vertically. The main advantages include heating a larger surface area of the drum; containing and insulating the fire beneath; the more stable structure from which water could more safely be drained; and the consumption of less fuel and emission of less smoke.

Freshly boiled mealies are endemic to the local street culture and are of significant social importance. The production and sale thereof is evident in the urban fabric. Sustainable and environmentally-friendly cooking processes are essential for the greater good. To this effect, the frugal recycling and upcycling of mild steel drum 'cook-stoves' is a smart initiative and a formal, sustainable and functional cooking structure, the sanction and support of which from the city is warranted.

This project has managed to debunk the myth that architecture is an exclusive vocation in its approach of responding very intimately and proactively to the age old preoccupation of the profession as a change agent of social justice.



Concept sketch.



Prototype A.

JURY DUTY IN KZN FROM A SOCIAL SCIENTIST'S POINT OF VIEW

Rozena Maart



Prof Maart, the non-architect on the 2019 SAIA-KZN Awards jury.

In April I was asked by the SAIA-KwaZulu-Natal Institute for Architecture to be part of the 2019 Awards jury, which would take place in late May. My initial introduction to the Institute started when I joined the University of KwaZulu-Natal in 2011, but I only had the chance to visit it on a regular basis in 2013 when, in my capacity as the Director of the Centre for Critical Research on Race and Identity, I attended an event with three of the UKZN fifth-year Architecture students with whom I started *Race, Space and the City*. Over the years I have also conducted research and writing workshops at the SAIA-KZN Bulwer Road venue for UKZN fifth year Architecture students and regularly made it my business to look in and peruse the undergraduate projects on display.

In thinking through my participation on the SAIA-KZN jury, and what I learnt through the process, I found myself tracing some of the thoughts and ideas that entered my mind as I took the decision. While attending a literary festival in St Croix I had become acquainted with the history of the built environment in that country. An Island in the Caribbean, now known as a district of the United States' Virgin Islands, it had had eight colonisers most of whose absent presence was reflected in the housing and organisation of the built environment. Whilst the natural beauty of an island can have a mesmerizing effect on one, and thus the possibility of only enjoying its physicality in this way immediately eliciting the sensation of tranquility, I was reminded of the many colonising elements reflected in the housing, for example, which stood in stark contrast to the town, which is named and designed according to its first Danish coloniser.

Returning home, and reflecting on the task ahead as a juror with political philosophy, psychoanalysis and literature as my background among architects with varied and vast expertise, I gathered my thoughts, which I thought at first would be an easy task. It did, however, not prove to be that straight forward; memory has the ability to draw us into its geography of reason. I am sure, at least, that Henri Lefebvre would agree with me on this.

My first recollection of looking at buildings is rooted in my childhood growing up in District Six, Cape Town. The former slave quarters of the Cape brought with it a history that was not always familiar to a child but had a sense of charm because of the colours, joy because of the laughter, familiarity because we believed that we were all related and could often prove it at a drop of a hat, and homeliness because it carried our histories of survival, struggle and strength all of which were always complimented by the dishes we served and graciously

offered our neighbours. It was, after all, what I knew as home and proudly so. The 1960s still had a community where children ran in and out of homes, where smells of food were abundant, and where the flavours of the sea merged with the sweet fragrant smells of rose water, puddings waiting to be taken out of the old wood oven, the announcement of salah from the mosque, the gongs of the morning service at the church, the fish horn announcing the arrival of snoek on the horse and cart and the chatter of adults at the backdrop of a trumpet or a saxophone. This is the kind of musicality that signaled home – a place where bodies mattered and the shape of buildings were memorised not because of their history but through running errands, collecting food and transporting it on foot from one family to the next, and taking your grandfather's shoes to the shoe-maker who was your neighbour's brother-in-law. These were all part of the ways in which one marked a building – that is, who lived there and, as such, you knew a building because of the history of the families who lived in it.

My relationship with buildings soon changed when the 1970s approached. From the time the decade was ushered in until the middle of 1973, buildings were now places I ran in and out of with my friends; they were chunks, the cut and bullied remains of concrete that fell against their will, the outer remains of homes that were bulldozed due to the Forced Removals Act and as such places where, as children, we looked at pieces of demolished dry-wall and saw the meticulous penciled growth markings of children and their parents, each indicating the year and the name of the child. Through these remains of what was once a home, we reminisced on time spent together with friends forcibly removed and relocated. Over the years, wherever I have travelled, moved and relocated, I would ponder the relationship that the material conditions had on each built environment that I came across, and wherein I either immersed myself or kept a thoughtful distance from. When I relocated to Durban in 2011, it was a new space, a new geography of the remains of the former apartheid policies and practices of the built environment, and one which although different to the Cape, had its own history, with the Zulu culture still standing strong despite attempts to thwart its continuity.

To be asked to sit on the jury of the SAIA-KZN was certainly an honour, and one which I took very seriously. I live with an architect and have, from the time we met, listened to him talk about design that gave me a very different sense of what a building is meant to do let alone how it is meant to function within the broader context of the society within which it is built. Over the years, those moments became exchanges that were often met with many disagreements. He was and remains interested in form, structure, design, functionality and context, and I on the other hand, in who lived inside the building, and perhaps the larger question: what were the material conditions of the people who lived in the building and what was the history of the land upon which it was built?

I accepted the responsibility of a juror on the grounds that I would be among five architects, one of whom is the current SAIA-KZN president, and one is also the current president of the SAIA-Gauteng, along with the convenor of the jury who is also a professor and who would then report back to the committee. The process began with the convenor who opened the discussion by citing the criteria for good architecture, as set down by Roman architect, Vitruvius who in his treatise on architecture noted the following three factors:

1. *firmitas*, which refers to the constructional durability;
2. *utilitas*, functional planning, perfectly adjusted to site; and
3. *venustas*, the proportions including scale to provide a full measure of satisfaction.

I listened attentively as the reading and reviewing of the projects took place. I had all kinds of thoughts running through my mind, some of which were focused on whether the criteria noted above would apply to the racialised built environment the apartheid government commissioned its engineers, town-planners and architects to design and construct, and how, or perhaps whether, these elements that so marked the racialisation of the built environment of the apartheid era would be evidenced today in new buildings, twenty-five years into democracy, that did not have the design and construction agenda that matched the Group Areas Act of the time. We spent over two hours that first evening, reviewing the projects that had been submitted, passing them on to one another whilst taking notes. We got to know each other briefly that first evening, but experienced a greater sense of cohesion when we visited the projects and offered our comments. Since five of the jury members were architects, one of whom was also an academic, the differences in identity, experience as well as our varied expertise certainly assisted the overall objective, which was to offer our comments and critiques with substantiation that would in the final analysis allow us to make a joint decision.

Over the three days of visitations, I learnt a great deal from each of the jurors, as each brought a unique perspective to the discussion. My entrance into any given space is to ask questions about the land, the immediate environment, the people who occupy the building, and whether the building has been put to good use. What I learnt over the three days brought a new understanding and whilst I had had several discussions of this kind with architects in the past nothing quite compares to being in the actual location and being able to engage with others with expertise of both the architect and the critic. Being able to touch, get the feel of a space, observe the flow of people within a workspace and see for one's self the effective meandering in and out of such spaces along with the efficiency of natural light whilst observing the walk-way of users into a building, met all of my anticipated expectations.



Oliver Tambo House, Pietermaritzburg. Parking garage on Prince Alfred Street. See pp4-5.

I observed with intent on the first day as the jury members asked questions about the building materials, the security of the structure, the flooring materials and the access to natural light. I also learnt that in some settings, the ability to have rain water enter a building can also provide an environment that offers both the inside and outside texture with a continued sense of nature of which the user is a part.

Likewise, the possibility of a parking garage merging with an existing building in Pietermaritzburg in a way that offered continuity and enjoyment to its users transformed my feelings of unease – because I am not ordinarily a fan of parking garages and enter them with caution – into a more pleasurable sense of a building especially when it was also put to recreational use, showing us in an un-orchestrated manner how the building was serving many purposes, see left, below.

On the following day I was completely outside of my comfort zone in all respects, certainly when it came to reviewing the significance of bio-efficient stoves for the production and sale of cooked corn-on-the cob better known as mealies, see below.



Grateful users of Prototype B stoves, see p13.

In one day we travelled from the city-centre of Durban to Mount Edgecombe and Umdloti, where fire, sea, earth, and wind – all of the elements – were integrated into the design of the built environment and encompassed the lived space. What surprised me most was the musicality of the metal staircase (see over), constructed to enter a two-storey tower, which brought a particular rhythm prior to entering the space that enveloped one with peace and serenity while the designer looked on without uttering a word on its history – he did not have to.

I felt a sense of peace upon entering the building simply by walking through it, uncluttered, both a living space and a space of contemplation. The architects walked about asking questions about the structure, the cost, the piping and drainage whilst my eyes surveyed the reading material on the coffee table, which slipped into my thoughts without causing any disruption. The book titles I perused fit neatly into the aura of the space I had entered.

As a group we certainly did not hold back on asserting our opinion. We also used our lunch time and driving time effectively to share our impressions. Fortunately, our lunch venues were well chosen and allowed for discussion, which then flowed into the mini-bus, and thereafter onto the 'WhatsApp' page created for further exchange and the sharing of photographs.

BOOK REVIEW

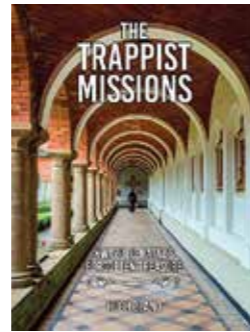


Spiral staircase, Magistrate Towers, Mtunzini, see p9. Photograph by: Mlungisi Mathe.

The final day was quite extraordinary. We went into the city-centre, once again, to observe the restoration of a bell turret, see page 12. Having lived and studied in the U.K. I became acquainted with turrets in the shape of a crown, which has continued in contemporary Britain. In this case, a colourful cluster that formed the bell turret and filled the sky, which, as depicted in the drawings, showed a passionate preoccupation with precision like I had never seen before since not only do these restorations depend on the accuracy of the design they certainly depend on the skill of the beholder.

The final gathering of the jury members, despite an anticipated moment of argumentation, went ahead without conflict. Whilst discussion was swift and opinions forthcoming, there was never a moment when I felt that the three-day event had produced conflicting ideas about what each of us observed. What I learnt in the process, was that each of us as jury members brought our histories of the built environment and our histories of the study of various built environments to our respective viewership. The fact that we talked, throughout, and were each at ease with one another and as a group, resulted in an assessment process that brought forth an effortless outpouring of thoughts and ideas, each matched with truthful substantiation and reflection. I had participated in a process I was proud of because it was rewarding to work with a group of six people who each shared diligently and graciously, and delighted that we had rewarded the skill, hard work, creation and beautification of the built environment of the province of KwaZulu-Natal, I now call home.

Rozena Maart is a Professor in the School of Social Science, University of KwaZulu-Natal, and immediate-past Director of the Centre for Critical Research on Race and Identity, a position she held, 2012-2016. Among her many accolades are a nomination for the 'Woman of the Year' award in South Africa in 1987, at the age of 24, for co-initiating 'Women against Repression', the first Black feminist organisation in South Africa; landing the 'Journey Prize for Best Short Fiction' in Canada in 1992 and the 'William R. Jones lifetime achievement' for Philosophy in 2016, and being appointed an as International Research Ambassador to the University of Bremen, Germany in 2019.



Hugh Bland: *The Trappist missions. KwaZulu-Natal's forgotten treasure.* Pietermaritzburg: Otterley Press, 2019.

To "foster a wider appreciation" of the Trappist (Cistercian) or Mariannahill legacy of KwaZulu-Natal, last year Nicki von der Heyde authored a 74p booklet as a guide to the 22 Trappist mission stations of KZN¹. Now Hugh Bland has added to this pursuit in his book, set out expressly to "illustrate the achievement" and "draw attention to the beauty of each mission" (Preface).

What resulted is a 178-paged A4-sized volume with brief notes on the establishment of each mission and its main buildings, and containing large photographs of the architecture, murals, stained glass windows and objects d'art, a visual feast. The book is structured chronologically beginning with Mariannahill monastery, 1882, and the establishment of half the Trappist legacy in that decade and the rest in the 1890s, before concluding with Maris Stella, 1908, inland from Port Shepstone. Fortunately a double spread, soon on opening the book, contains a map with an iconic image of the main church in each mission, concentrated in the Midlands, along the southern Drakensberg into East Griqualand and southern KZN, within an area defined as eastward of the N2 and N3, except for Maria Ratschitz which alone lies in northern KZN.

The founder of this chain of mission settlements established in less than three decades was Wendelin (Franz) Pfanner (1825-1909), an Austrian-born Roman Catholic priest who joined the Trappist order with monastic practice of working and praying, *Ora et Labora*. In 1879 Pfanner, already in his mid-fifties and serving in Bosnia, answered a call from South Africa with "If no-one else will go, I will". Despite being appointed Abbot of Mariannahill monastery only three years after he created the mission, and the huge achievement of establishing 11 other missions, Pfanner's mode of operating created conflict within the religious community, which led to his suspension and later expulsion. His two successors in office founded the remaining 11 stations.

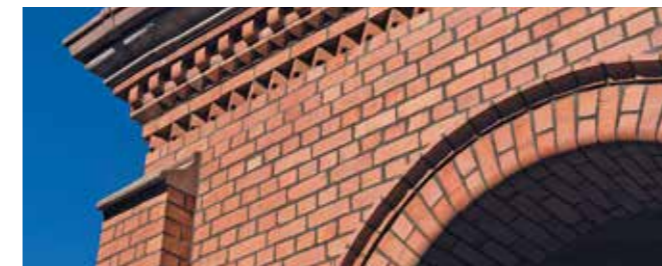


Groin-vaulted arcade with campanile across the cloister garden and roof of monastery church behind. All photographs of Mariannahill by Roger Jardine.

The architect of much of the built legacy was Nivard Streicher (1854-1927), a Bavarian-born brother, 30 years younger than Pfanner whom he followed from Bosnia to South Africa, and who was trained as a carpenter, designer and engineer. His work of particular distinction is, in my opinion, the monastery church at Mariannahill, 1886, with three-tiered nave, in Neo-Gothic yet passively ventilated in acknowledgement of the humid conditions to which, on returning from a trip home in 1902, he added the monastery with cloister and campanile in a Romanesque Revival.

The purpose of these missions was evangelisation, which, typically, provided in parallel education, community health including hospitals, and other services to black Africans in rural locations. Trappist missions also functioned as farms and often as settlements. These were located where water resources were available so that productive farms run by monastic brothers and sisters could be self-sustainable and support their communities. Many stations were named following European precedents, the majority in Germany (Kevelaer, Telgte, Hardenberg, Oetting, Reichenau etc), and others in Austria (Mariazell, Maria Trost), France (Lourdes, Clairvaux, Citeaux) or Poland (Centocow).

For their buildings, the locally available material had to be used by force of economic circumstance. If that was clay, bricks were manufactured; if it was stone, like in the Drakensberg, the churches were built of stone (eg Mariazell or Hardenberg), and local yellowwood was often used for roofing timbers. Among this heritage are some double-storey stone barns, but wood and iron construction was also used. Despite the faithful adaptation of Romanesque revival, some church towers were capped with curved or bulbous domes like Clairvaux, 1896, onion-shaped like Oetting, 1886, or a combination of spire on dome, like Maria Ratschitz, 1892, rather elaborate and in stark contrast to the belfry of St Michaels, 1896, or any of the pioneering Anglican churches by Sophy Gray a few decades earlier.



Sacred Heart chapel, Mariannahill, 1919. Top: brick detailing; below exterior and interior.

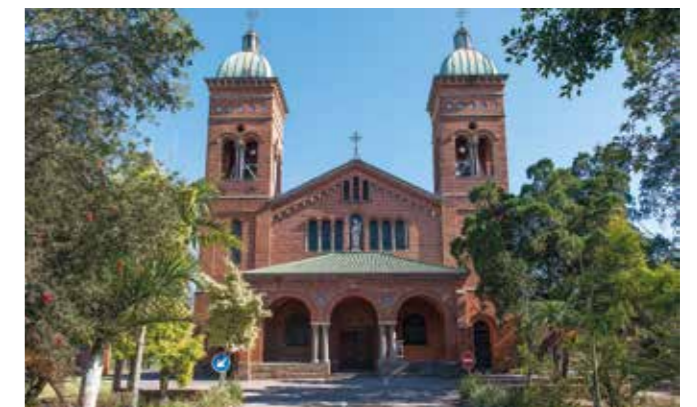


By mid-20th century the Trappist mission stations with their distinctive places of worship became confronted with the ideology of apartheid. During the 1950s control of education was taken over by the central government and supplanted with Bantu education; as were, similarly, the hospitals in the 1960s. Some

missions like Maria Ratschitz were deemed 'Black Spots' and saw a few hundred people removed in 1968. To boot, fewer people opted for a religious vocation.

Yet, significantly, most of these places of worship are still in use today. At Mariazell, 1894, furthest west, we read that even the mill and workshops are currently in operation, but elsewhere supporting structures lie in various states of disrepair and decay. While Bland hopes his book will create "renewed interest" in the preservation of the missions (Preface), their conservation prospects are actually tied to questions of development, upon which most missions depend for their survival². If meaningful functions can be retained or restored, the economic circumstances of mission inhabitants can be improved, but in their absence missions disintegrate. One, St Isidore, 1894, near Ixopo, has been sold and restored, and is now known as King's Grant guesthouse.

It was good to read the acknowledgement to Robert Brusse and the designation accorded him as "preservation architect extraordinaire", a term well deserved. Robert has made the restoration and additions to Trappist buildings a labour of love. In his early projects, in 1985 and '86, he involved students and members of heritage committees, which as he put it, was "allowing everyone to experience conservation at first hand" (NPIAJ 4/1986). He has written about the work of Nivard Streicher³; in extending the church at Maria Linden, he took upon himself the task of saving and transferring a significant mural, which, citing Barrie Biermann, he called the "response to a condition of crisis" (NIAJ 1/1994); his restoration of Maria Ratschitz landed a Conservation Award in 1999 and the restoration and conversion of Centocow, in which project he mentored fellow architects, a Special Mention in 2013.



St Joseph's cathedral, Mariannahill, 1906-09, restored by Robert Brusse, 1984.

Given the elaborate photographs contained in Bland's book, and various pieces published in this Journal and others, what remains elusive is the architectural discourse around the Trappist legacy, its genealogy and taxonomy. To this should be included the conservation techniques employed, a tome for which authoring no one is better placed than Robert Brusse. This is a unique heritage, what Bland calls a *forgotten treasure*, awaiting formal inclusion in the Pantheon of South African architecture.

Copies of *The Trappist missions* are available in hard and soft cover at R795 and R595 respectively, and should be ordered directly from the author: hughbland031@gmail.com

Walter Peters

- i Von der Heyde, N (2018) *Triumph and tragedy. Trappist missions in South Africa*. Mariannahill Mission Press.
- ii Japha, D, Japha, V, Le Grange, L & Todeschini, F (1993) *Mission settlements in South Africa. A Report on their historical background and prospects for conservation*. University of Cape Town for the Department of Environment Affairs.
- iii Brusse, R (1985) Brother Nivard Streicher - Architect of Mariannahill - 1884-1922. *Natalia*, 15, pp79-88.

