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EDITOR'S NOTE

When this Journal featured work by KZN-Australians in issue 1/2009, the Editorial expressed the hope of an opportunity for covering other regions with expatriate concentrations.

This is a result, eleven years later, of KZN-New Zealanders, prompted by the 27 years since Errol Haarhoff exchanged headship at Natal (now UKZN) for Auckland, from which institution he has now retired and, graciously, assembled the content for the issue.

Reading the contributions re-confirms that immigration is certainly not for the faint-hearted. But, as most articles conclude, having made the move, there is little place for hesitation, and fortunately opportunity still knocks. There is some superb work, thoughtfully conceived, carefully crafted and much of delight. New Zealand is indeed the winner.

As I am writing this Note, like most of the world, NZ and SA too are in lock-down due to the coronavirus pandemic. Besides the unknowability of the human, social and economic crisis in which we're engulfed, Covid-19 has also put paid to our natural desire to be with colleagues and friends. In keeping with the Māori phrases used by NZ contributors, let me respond positively in isiZulu, *okungapheli kuyahlola* (that this too will end).

Until then I hope that the Journal issue will help keep honed the bonds of friendship which mostly began at university and early career. Our special thanks go to Errol Haarhoff.
—Walter Peters

This journal, now in its 45th year of publication, has from inception been sponsored by Corobrik.



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Tel: 031 201-7590 **Fax:** 031 201-7586

E-mail: admin@kznia.org.za

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SOUTH AFRICAN INSTITUTE OF ARCHITECTS
SAIA KWAZULU-NATAL

SAIA-KZN NEWS

Journal Editorial Committee

Having accepted a position in Cape Town, at the end of 2019 Nina Saunders resigned as chair of the Editorial Committee of this Journal.

Nina had assumed the chair in 2012, during her term as SAIA-KZN President, 2011-12. She ensured that the editorial committee was representative of the membership, met as frequently as possible, and focussed especially on overlooked or pressing issues of the day such as women in architecture and changing colours. The committee expressed its gratitude and wished Nina well on 'semigration', the term she chose to describe her move.

At the first meeting of 2020, Angela Wilson, who had in the interim accepted the acting capacity, was elected chair. Angela graduated from Natal (UKZN) in 1994 and has been practising on her own account as ABA Architects since 2001. She joined the Editorial Committee in 2017 and guest edited issues 1 and 2/2018, 'Zooming In' and 'Zooming Out' of Durban.

KwaZulu-Natal Museum, Pietermaritzburg

The tender for the above project for which the disused St Anne's Hospital is to be repurposed has been awarded to Sakhisizwe Architects. *Many congratulations to Khayaletu (Patrick) Mawesana and team!*

Peter Louis Award

SAIA-KZN has announced Michelle Jacobs, librarian and archivist in the Technical Reference section of the Barrie Biermann Architecture Library, UKZN, as the 2019 winner.

The Award named in memory of Peter Louis (1936-2002), quantity surveyor and long-standing, active member of SAIA-KZN Heritage Committee, serves to "promote, foster and advance the conservation and restoration of the built environment of KwaZulu-Natal... through active physical promotion, preservation, research and protection of built heritage" (see also *KZNIA Journal* 2/2010).

Erratum: Issue 3/2019

The footnote to the Editorial should have read "...this is the first issue Rodney Harber has guest edited since 1998". It is 21 years ago that the record holder, with now five guest-edited issues (4/1990, 1/1994, 1/1996, 1/1998 and 3/2019) last plucked up the courage. Sincere apologies.
Editor

UKZN ARCHITECTURE LEARNING SITE:

Degrees in Architecture

In accordance with the regulations of the Higher Education Qualifications Sub-Framework, the professional degree in Architecture, which with the 2005 intake at UKZN was upgraded to M.Arch, now requires graduates of undergraduate degrees to progress first into an Honours programme before commencing the Master's qualification.

With the new one-year B.Arch (Hons) degree in the process of approval by the Department of Higher Education and Training, for the 2020 academic year no students are enabled to commence the prerequisite qualification at UKZN.

In future, students wishing to enrol for the M.Arch professional degree in Architecture at UKZN, will first have to obtain a BAS undergraduate degree, which could be awarded by another accredited learning site, and the B.Arch (Hons) degree from UKZN.

Two Doctorates

Two PhD degrees with architectural topics were recently conferred by UKZN.

In the sub-title of her thesis, *The Durban Colonial House from 1880-1930*, Michelle Eileen Jacobs referred to the material she

is most familiar with: *An analysis based on the Original Drawings Collection of the School of Architecture, UKZN.*

Drawing on personal experience, Leonard Glenn Rosenberg, newly retired manager, Physical Planning, Durban University of Technology, entitled his thesis *Bleaching Durban: Forced removals of formal Black urban settlements in central Durban (1963-1985).*

33rd annual Corobrik Regional Student Awards

The 2019 Corobrik architectural students KZN regional award winners were announced at a function held in Shepstone Building, Howard College campus, UKZN, on 21st November 2019.

With his design dissertation entitled 'Exploring the influence of traditional healing practice to space and form: A design towards a traditional healing centre in KZN', Siyabonga Khuzwayo was declared winner of the R10 000 prize.

Second was Kireshen Chetty with the topic 'Fashion and social change as a catalyst for Architectural Design. A proposed fashion innovation centre in Clairwood, Durban', which saw him taking home R8 000, while Mthokozisi Sibisi received R6 000 for third place with the topic 'Exploring the benefits of recycling in low income settlements: A design of a socially inclusive recycling collection centre in Bisasar Road informal settlements, Durban'.

The "best use of clay" award was presented to Mbuso Msipho whose dissertation was entitled 'Identity and Memory as a generator of Architecture.'



Surrounding the model of the design for a Traditional Healing Centre in KZN are from left to right: the delighted lecturer and class co-ordinator, Juan Solis-Arias; Academic Leader, Architecture, Lawrence Ogunsanya; author of the design, Corobrik regional winner, Siyabonga Khuzwayo; and Corobrik Sales Manager, eThekweni, Chris Mungle.

ARCHITECTURE PRACTICE IN NEW ZEALAND GUEST EDITORIAL

“architecture should be ‘borderless, boundless and bountiful’”

Aotearoa / New Zealand is unique in many ways. Located in the South Pacific, it is 1600km long but narrow, and 3000km from the nearest land mass: Australia. It is part of a drowned continent once part of Gondwanaland, grinding against the Pacific plate where the geological uplift creates the mountains of the South Island reaching up to 3700m, the volcanoes of the North Island, earthquakes and a spectacular landscape. It is among the most recently settled places on earth, in the 13C by Polynesian navigators who called themselves Māori. There are no native mammals (except for a bat), but now home to almost 5m people, and 4m cows that produce 20 billion litres of milk a year.

Auckland (pop 1.7m) is home to a third of all New Zealanders and is expected to hit 2m in 15 years. The city is ethnically diverse: 40% were born overseas, 23% in Asian countries. Currently experiencing a growth spurt and especially higher density housing needs, there are 98 tower cranes across the city. The other larger cities are also all experiencing growth: Wellington (the capital), Christchurch (in this case reconstruction after the 2011 earthquakes), Hamilton and Tauranga. These cities are also home to those contributing to this edition of the SAIA-KZN Journal.

This special issue follows another that was published in 2009 featuring ‘ex pats’ in Australia. Calls made to UKZN graduates living and practicing in New Zealand quickly established an enthusiastic group willing to contribute. Migration anywhere can be stressful, and this was no different for the group moving to New Zealand. While architecture skills are transportable, what are confronted are differences in the context in which one practices and the way the construction sector is organised and regulated. The contributors speak of being thrust into ‘the deep end’ and experiencing a ‘baptism of fire’, while navigating the complex maze of regulations. Most residential timber frame construction, including multi-storey buildings, uses light timber frame construction (better able to deal with earthquake risks). The construction industry is highly mechanized, typically using prefabricated elements assembled on site. The legal framework (and thus responsibility as an architect) is different under English Law, compared to Roman-Dutch. This includes ‘duty of care’, responsibilities that translate into complex and costly on-site safety requirements. Andre de Graaf also makes the point of needing to understand and engage with the Māori in the bi-cultural environment in which we operate.

Yet all of those concerned have navigated these challenges, using considerable perseverance and their architecture skills to now practice in New Zealand. While they all first sought employment with established practices, many have branched out to establish their own, making their mark in a crowded

profession space. There are 2300 registered architects in New Zealand, and about 4000 members of the NZ Institute of Architects. Others have progressed to prominence and senior positions within established practices, while still others have moved into allied professions. Dave Sanders trained to engage in project management, while Thom Craig completed a Master’s degree by creative design at RMIT, Melbourne (supervised by another expatriate South African, Leon van Schaik).

The experiences reported range in scale from the ‘tiny’ houses of André Hodgskin and Thom Craig, to residential work in a range of densities, to large commercial and institutional buildings (such as those described by Barbara van Zyl and Mark Wassung), to neighbourhood master planning that Andre de Graaf reports. Innovation is also clearly demonstrated in what is shown and described. André Hodgskin’s BACHKIT and iPad houses have won praise, and others have demonstrated to New Zealanders how houses can be better connected to the spectacular landscapes.

Innovative ideas have also driven Mark Wassung’s career, and it is heartening to see Barbara van Zyl’s concerns about the empowerment of women in

architecture and the workplace. She speaks of women feeling “inspired and motivated seeing me holding my own in co-ordination meetings full of male professionals and on site”.

Many have received awards for excellence, in some cases beyond their more modest self-reporting, and widely published. This includes Barbara as a finalist in the 2019 NAWIC Outstanding Achievement in Design award, while many others are distinguished by regional and

national design awards. Deeper accounts will be found in the personal stories that follow. All have benefited from the excellent grounding that UKZN imparted, the honing of ideas under an African sun, and especially an understanding of the role of cultures and landscapes in making architecture. I was inspired by Thom Craig’s idea that wherever you are, architecture should be ‘borderless, boundless and bountiful’.

In my view, cities worldwide are better now than they were when I first ventured to Europe in the 1970s. Despite the great places and sights, my lasting memory of Rome back then were dirty buildings and streets dominated by cars and Vespas, not people. That has changed with a focus on shaping cities for people, making them more walkable, making connections to natural features like harbours and beaches. I was thus also inspired by Clifford Paul’s observation of there being a ‘renewed recognition in what architects can contribute to the built environment and an understanding that good design actually makes our cities more liveable’.

Errol Haarhoff,
Guest Editor



COVER: AUT Ngā Wai Hono, the Engineering, Computing, Mathematical & Computer Sciences (ECMS) building of Auckland University of Technology (AUT). Entrance from St Paul’s Street. The energy load on the building has been minimised with high performance façades. The north façade is characterised by a cable-tensioned, folded-aluminum screen to minimise solar heat gain while maximising daylight with the minimum amount of material. Photo: Jason Mann Photography



ANDRE DE GRAAF, AUCKLAND
DIRECTOR: ISTHMUS GROUP



AT THE BEGINNING OF 1993, fresh from completing my Architecture degree, I worked in Durban for a few years before setting my sights on foreign shores. This was as much about a desire for being amongst an architectural discourse from somewhere else, as it was about a need to contextualise what we were doing on our own shores amongst the political unease of the time. After a stint in the UK and backpacking around Asia, I married Kate and headed to New Zealand in 1997, in part prompted by an opportunity to lead the completion of the design for, and project manage the construction of, an airport hotel in Auckland.

With no network, extended family or friends at the time it was hard yakka (as the saying goes here) to get oneself re-established. After a tumultuous first couple of years based on site for the hotel construction, I settled back into an architect's office environment. Aside from the usual challenges, New Zealand does have a particularly onerous consenting regime that often leads to frustration and increased costs before projects can come to fruition. I was project architect for a number of mid-scale projects while gravitating increasingly towards working on large masterplans and urban design projects, a passion I have held since university years.

A break came for me in 2007 when I was asked to collaborate with Isthmus Group who had won a big pitch to masterplan a project known as Hobsonville Point in Auckland, a disused air force base over some 170 ha.

This project was to go on to become a benchmark for medium-density living in New Zealand and

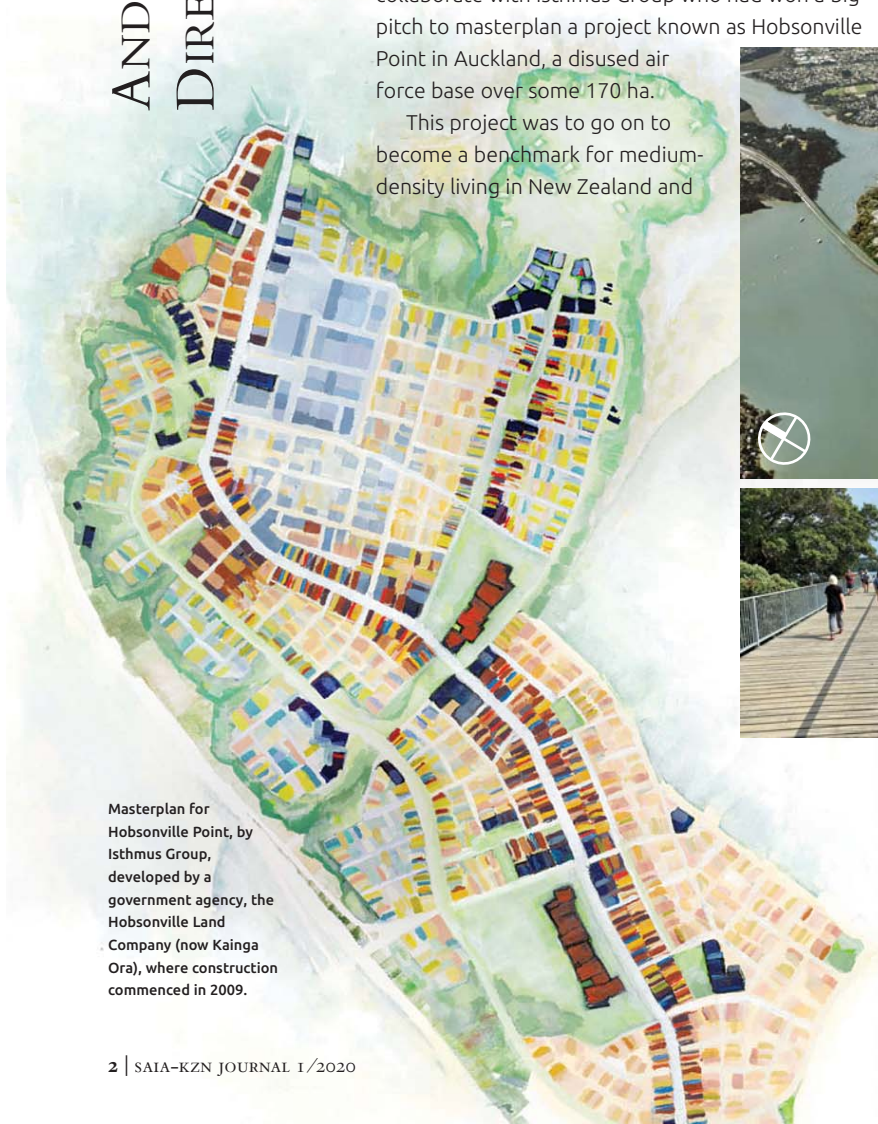
today, almost 13 years on, I am still active on the project in various ways, albeit now firmly ensconced within Isthmus Group after joining the studio as director of architecture in 2013.

Māori culture, *Te Reo* (Māori language) and *Iwi* (tribe) protocols is something that through my often public and civic work requires engagement with *Manawhenua* (indigenous people of the local land) and I have had to upskill in, and become familiar with, their customs. This has been a personal journey as much as a professional one, and one that has given new insights to a uniquely New Zealand land-based design process. More recently my design work contemplates what some in our design fraternity refer to as the 'Māori World View' – essentially an understanding of balance or natural order to all things interconnected for the wider health of our environment – and exploring what that means when designing for the built environment.

Kate and I have raised a family in New Zealand and whilst we are happily settled here, there is seldom a week that goes by that we are not reminiscing about aspects of our life back in South Africa. We stay in contact with and travel back intermittently, to catch up with family and friends, amongst them past fellow Architecture students who are now running successful practices of their own. ☉

www.isthmus.co.nz

Below: Hobsonville Point. The Haarhoff residence in Beach Haven, 1997, is demarcated by the yellow square across the waters, at centre top. The new Haarhoff residence in Hobsonville Point is indicated in red, in the centre of the photograph.



Masterplan for Hobsonville Point, by Isthmus Group, developed by a government agency, the Hobsonville Land Company (now Kainga Ora), where construction commenced in 2009.



Above left: The 5km Coastal Walkway, Hobsonville Point.

Above right: Living at Density in Hobsonville Point, Auckland.

Right: Building using light timber construction: the Haarhoff house under construction, 2017.



ERROL HAARHOFF, AUCKLAND PROFESSOR OF ARCHITECTURE EMERITUS, UNIVERSITY OF AUCKLAND



Tenā koutou, tenā koutou, tenā koutou katoa
(Greetings, greetings, greetings to you all)

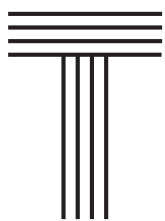


A lasting memory of my last year at UKZN is the 1993 thesis class co-taught with my friend and mentor, Ted Tollman. Seated from left, Ambrose Adebayo, Errol Haarhoff and Ted Tollman. Angela Wilson née Baker, now chair of the editorial committee of this Journal, in the second row, extreme right.

winning of many national and international design competitions by many highly talented students. For me, it was also the beginning of a research programme focussed on housing, marked by the setting up of the Built Environment Support Group in 1983. I left the UKZN in 1993, to the Headship of the School of Architecture at the University of Auckland.

Career 2: University of Auckland

Moving to New Zealand and a new University presented many challenges – most pressing was addressing an unfavourable accreditation report received before I arrived. But so began my second academic career spanning a further 27 years. Almost half of this time was spent as Head of Architecture, and for 1 year, Head of Urban Planning, followed by Associated Dean of Research. Through most of this time I continued to teach Design and, until recently, the Modern Architecture History course. Among highlights, was the establishment of the University of Auckland Architecture Archive with well over 100000 drawings, foreshadowed by the UKZN architecture archive now overseen by the energetic Michelle Jacobs. Another highlight was creating an amalgamated School of Architecture and Planning. In 2005 I set up the only Master of Urban Design programme in New Zealand, from which we now have over 200 graduates. Last year the School at the University of Auckland celebrated its centenary, and now has over 800 students in architecture, urban design and urban planning, of whom about 80 are PhDs.



THIS YEAR marks a personal milestone – retiring from the University of Auckland, and from an academic pathway that began 46 years ago. The foundation for this pathway was well laid at UKZN (graduating B.Arch in 1970) inspired by teachers that included Barrie Biermann, Ron Lewcock, Danie Theron and Hans Hallen.

Career 1: University of Natal (UKZN)

After completing a Master of Urban Design in Edinburgh and working in London, I returned to Durban and UKZN teaching 1st year studio in 1975. Progressing later to Professor of Architecture and Dean, and working with great colleagues, practitioners and students, these were challenging times. But it was not an obstacle to us re-shaping the Architecture programme to embrace the African context and better address the pressing social and political injustices of those darker times. Despite many challenges, the UKZN School of Architecture rose to be among the best, evidenced by innovations in the teaching programme, and the

Left: Hobsonville is a peninsula on Auckland's Waitematā Harbour, some 25km north-west of the city centre. The former airforce base on Hobsonville Point was repurposed for residential use, to meet with the long-standing housing crisis in Auckland where 20% of the units are subsidised for residents with incomes on the national average. Prices range from NZ\$400k to NZ\$3m. Readers are referred the publication by Haarhoff, E; Allen, N; Austin, P; Beattie, L & Boarin, P (2019). *Living at density in Hobsonville Point, Auckland: Resident perceptions. Building better homes towns and cities. Working paper 19-01.* https://www.buildingbetter.nz/research/urban_wellbeing/publications.html



Our house in Beach Haven, Auckland, built in 1997.

Research

As is the case everywhere within academia, there is pressure for staff to be more productive in research, often unfavourable compared with the sciences and engineering. We have a funding system that rates academics every six years, and this in part sets the level of government funding received by universities. While we continue to be ranked as the top Architecture School in New Zealand, the system has required us to find ways of increasing research productivity and impact. This has involved shifting towards working much more in research teams, promoting multi-disciplinarity, attracting external research funding, and finding ways for design to be better recognised as a method of enquiry. To further develop our research, we have now focussed research around five Research Hubs: Future Cities, Architecture

and Planning History and Theory, Digital, Exhibitions Research, and Maori and Pacific Architectures.

My own research channelled what I was doing at UKZN around housing, and modern architecture and settlement, although in the very different context of New Zealand and the Pacific. Housing research has focussed on designing for sustainability, and how to enhance well-being while living at density. Working with colleagues we completed a major comparative study of housing and urban growth management in Pacific Rim cities: Vancouver, Seattle, Portland, Auckland, Sydney, Brisbane and Melbourne. I have just completed a \$2.5m (R24m) project funded by the NZ National Science Challenge called Shaping Places – Future Neighbourhoods.

My current research involves the third survey of professional architecture graduates from New Zealand programmes (there have been 4823 graduates since 1987) and tracking their progression to formal practice within the country. Surprisingly, the findings show that less than half of all graduates enter practice in New Zealand. Moreover, despite gender parity among graduates for at least the past decade, women still only account for 24% of Registered Architects. This sends important messages to the profession about how it needs to make changes to ensure that all architects have continued relevance in a practice environment that is ever changing.

A desideratum

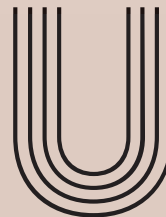
Way back in 1975 I faced a fork in the road – to stay on in the UK working as an architect, or take up the opportunity of teaching at UKZN, and the choice made pushed me into an academic trajectory. One regret is that this decision has not enabled me to engage where my passion still centres – that of designing and practicing as an architect; an exception was designing and building our own house in Auckland in 1997 (see *KZNA Journal* 1/1999). This presented a number of challenges: an impossibly steep site that was geologically unstable but with great views over the harbour, building on timber piles and light timber framing technology and negotiating the complex planning and building consent processes.

Three years ago we sold this house and purchased a new one in the master-planned community at Hobsonville Point in northwest Auckland. This offers a unique sustainable, walkable neighbourhood, connected to the CBD by ferry, projected to grow to 12 000 by 2024. Hobsonville Point is a living laboratory in which to experience and observe what I have advocated for so long: that living at density if designed correctly, positively enhances community engagement and well-being. Although I am returning on contract to the University to teach two courses in the Urban Design programme this year, perhaps the period ahead will afford new opportunities to once again engage with architectural practice. 
www.creative.auckland.ac.nz/people/profile/e-haarhoff



AUT Ngā Wai Hono viewed from Symonds Street on south-east, complementing the adjacent terrace houses of 1897. Verso, below right: St Paul's Street entrance with café and gallery.

BARBARA VAN ZYL, AUCKLAND ASSOCIATE PRINCIPAL, JASMAX ARCHITECTS



Upon arrival in Auckland in 2004, I was launched into work almost immediately, assisting Andre Hodgskin (see pp8-9) with an apartment project. It was a baptism of fire – new timber construction methods, new trade names, the unfamiliar Kiwi accent, seismic joints – catching taxis to the client meetings in the days before Uber was born! I soon found my feet amongst the local architectural profession and had the opportunity to work on a range of interesting and diverse projects with various practices. I have enjoyed a design role and led project teams through the documentation and construction phases of several large projects in Auckland, including the new Wiri Electric Train Depot for Auckland Transport completed in 2013.

My biggest challenge to date came with joining Jasmax, one of the largest architecture firms in NZ with a staff of some 200 people, to take on the role of Project Architect for the NZ\$100 million Ngā Wai Hono, the Engineering, Mathematical and Computer Sciences (ECMS) building of Auckland University of Technology (AUT). I joined the complex project 4 years ago at the end of the Preliminary Design stage and was faced at the age of 61, with a major new challenge and a correspondingly huge learning curve, leading a diverse and mixed gender team of 25, with ages ranging from 22 to 90, through the design development, documentation and construction process of this 18 000sqm building.



The building's *te reo* name – Ngā Wai Hono (WZ), roughly translates to 'the confluence', the idea of the merging and welling-up of water sources – akin to the comingling and flow of knowledge that students will share with the world. The name also references the historic wells that were discovered during WZ's construction phase (AUT website).



Ngā Wai Hono (WZ) is a mega-tool for learning. AUT's aspiration was for a game-changing new environment with the building itself being a hands-on learning and research tool for students of ECMS. With the building structure and services all exposed, a significant effort was required to ensure a visually coordinated appearance.

The biggest reward after hundreds of hours devoted to this project has been the satisfaction achieved from knowing that the project was a success and that the client is delighted with the new building. WZ was officially opened by NZ Prime Minister, Ms Jacinda Ardern, in August 2019 and has won multiple awards. Most recently the project won the NZ Institute of Architects' Ted McCoy Award for Education, which has been a great recognition.

The citation reads:

This complex building expresses AUT's determination to maximise the potential of a tight and convoluted urban site by successfully combining insertion with integration. The ECMS building gives AUT a definite presence on Symonds Street, and achieves a welcome generosity via the impressive, light-filled common space of a 12-level atrium. The challenge of stitching together and linking the building with existing structures and the wider campus has been adroitly handled, and the goal of legibly demonstrating the didactic purpose of the building as a contemporary high-tech teaching and research facility has been commendably achieved.

I was recently nominated for the National Association of Women in Construction (NAWIC) Outstanding Achievement in Design award. It is

interesting to note that there is still no marked increase in gender diversity in the construction sector. There appears to be improved representation in the consulting disciplines, but change is not very evident on the construction teams I have worked with. On the Ngā Wai Hono project, females were an exception on site. Apart from a 'dog-woman' who was expertly directing the crane driver to locate the huge steel pile-cages into position on the pile caps and the lift operator, I was generally the only female on site.

I have mentored young female graduates and it has been rewarding to see how they have grown in confidence under my stewardship. Mentoring often happens 'on the job'. They comment that they feel inspired and motivated seeing me holding my own in co-ordination meetings full of male professionals and on site. At Jasmx we have a large proportion of significant projects that are led by female project architects.

I am passionate and committed about ensuring that holistic and sustainable design solutions are developed to create quality architecture for our environment. I am fortunate to be working on the next project for AUT, a Health Sciences and Student Hub facility, which will act as a catalyst to revitalize the aged North Shore campus. The client's ambitious sustainability brief is to achieve a 60kWh/m² high-performance, low energy building. We are using a lightweight, braced laminated veneer lumber (LVL) structure and Potius engineered timber panel floor system, with innovative services technologies such as ground source heat pumps. The project is in the detailed design stage and will be completed in 2022 for the new academic year.

Apart from my all-consuming career in Architecture, I have been enjoying my passion for playing with clay and hope soon to have my own studio set up, once our impending alterations are complete. Douw has retired from academia and now has the challenge of working for a difficult client. He is documenting in Revit, the alterations to our house which we hope will be under construction early next year. ☉

www.jasmx.com

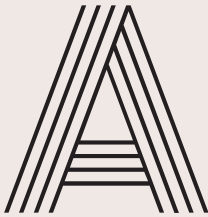
Jasmx principal: Chris Scott

Photographs: Jason Mann Photography (NZ)





DAVE SANDERS, AUCKLAND PROJECT DIRECTOR, PHC LTD.



AFTER A LONG PROCESS, that started in 1995, we finally arrived in New Zealand on 9 of the 9, 1999, with only four days to spare before our residency visa expired (whew!).

We were happily settled and busy in Paarl with a good group of friends and with two very happy children. There was no real reason for us to give it all up and move to the other side of the planet. But there were unsettling signs that things would not always be like this and after careful analysis we knew our lifestyle would not be sustainable and opportunities would certainly change.



We did not have an epiphany like so many others, just the realisation that as South Africa became more successful, it would be like a lighthouse to a moth, to the rest of Africa. South Africa would fall victim to her own success. We realised that if we had to go, then that was the time. It was far, far from easy and I would not, and will not, recommend emigration to anyone. It has to be due to one's own motivation and choices.

We arrived in Auckland with no jobs; only optimism and commitment. We experienced some very dark times as we struggled to make sense of it all while adapting to a Kiwi lifestyle. It was not easy. The worst part was being turned down time and again for not having 'New Zealand experience' although our skills were entirely transferrable.

However, I did get a contract architectural position fairly quickly with a housing developer; not a career choice, but one accepted through necessity. It was invaluable as I very quickly learnt the codes, standards, construction methodologies, and industry drivers. The learning curve was steep. It was like driving consciously. On the surface everything looked the same, but that familiarity could be dangerous. Things that one took for granted had to be carefully re-evaluated in a different context and environment.

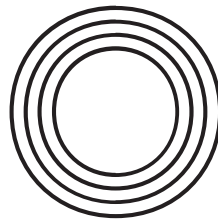
When my contract expired and with work opportunities for architects scarce, I chose to use my post-graduate Certificate in Project Management. I joined a small company (all companies in NZ tend to be small) and did a huge amount of work for the Ministry of Justice over the following 10 years and became an expert consultant design advisor to the Ministry. This eased as the Ministry restructured and looked to take on more work itself.

I continued to work as a project manager, and for the past two years have been the Client Representative for a large reinstatement project for a building in Wellington. It is a complex project involving many layers and drivers. From the commercial realities of both the owner and a hostile tenant, to asbestos removal, seismic strengthening, insurances, regulation changes and re-tenancing, it was a difficult but hugely rewarding project.

Today we are confident that we made the right decision to emigrate and thoroughly enjoy living in New Zealand. Both our children have successful careers, and we spend much of our leisure time sailing and exploring the Hauraki Gulf with all its islands and reserves, remarkable jewel right on our doorstep.

Do we miss Africa? Yes. Its diversity, people, landscape, colours, smells, noises, fauna and flora, and above all a common history. One needs to tug on one's roots to understand just how deep they are. ●

www.phc.co.nz



ON GRADUATING in 1994, my family emigrated to New Zealand and encouraged me to take an exploratory visit in 1996. I recall a very clear visualization on the beach at Mount Maunganui in

Tauranga and saying to my father "I am going to live here one day". Back in SA I became a registered Architect in 1998, working with Stauch Vorster's managing director, Ivor Daniel, on the Bluff Island Hotel and Casino projects.

I moved to Auckland late 1998 with 48 hours left on my visa, and with a certain amount of trepidation and uncertainty. Emigrating at a time of economic downturn was not easy. Sending my cv to about 20 architects, I only received two interviews. One was with an architect previously from Cape Town who said: "over-qualified". I was living on a pull-out couch at my parents' house, with no car, working as a waiter in a restaurant.

My second interview, with Stephenson & Turner Architects and Engineers (S&T), was more successful, leading to being appointed as the lead design architect on extensions to Auckland International Airport from 1998 to 2002. This involved diverse projects, from gantry structures cantilevering over roads, to the new check-in area, retail and departures spaces. The design made use of existing façade glass re-cycled, and featured a canopy inspired by Brancusi's sculpture 'Bird leaping into flight'. The Auckland Airport won best International Airport Award in 2002.


S&T supported me in my conversion course at University of Auckland to be registered as an Architect in NZ, which at that time was a requirement for immigrant architects. Reconnecting with other UKZN colleagues Shaun Marlo, Clifford Paul and Andre de Graaf on the course, we formed a SA study group with our *lekker* SA accents in the Auckland Law Library. Then, headhunted by Archimedia Architects, I worked for them from 2002 to 2006 as project architect on the Bayswater Ferry Building, where I met my future wife, Abigail.

Scott River House was a turning point for me. I had brought this project into the office and it became multi-award winning. Abigail and I were offered an opportunity to work in a regional office of Archimedia in Hamilton, south of Auckland. This gave us valuable experience in a smaller office where one is required to do everything and taught us the skills of running a business.

In 2007 we decided to take a leap of faith and start our own practice, Design Engine Architects. We started with five projects: a new beach house, river house, commercial fitout, funeral home and Eco Village subdivision. A highlight for Design Engine came in 2009 with Ratcliffe River House being chosen by TVNZ for their 'Art of the Architect' series.

MARK WASSUNG,
TAURANGA
DIRECTOR,
DESIGN ENGINE ARCHITECTS

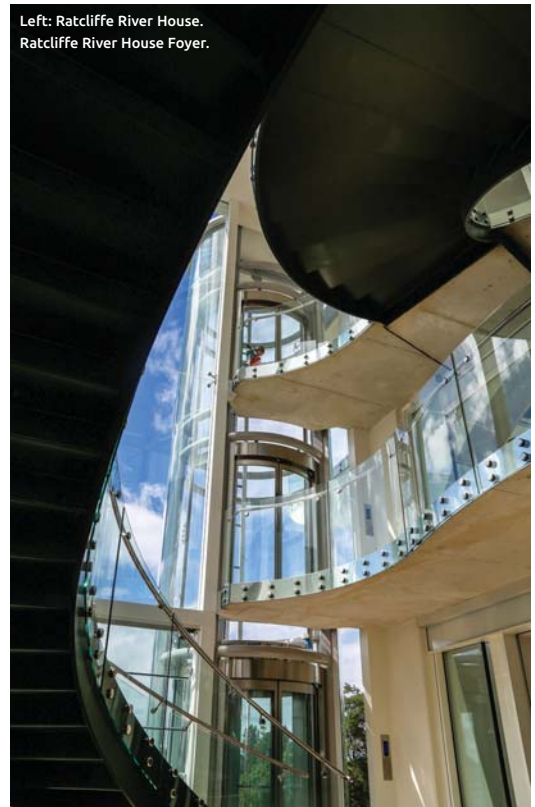
We relocated to Tauranga five years ago to set up a branch office of Design Engine, realizing my vision at the beach in Mount Maunganui some 20 years previously. We are currently working on a new oncology building for the Waikato District Health Board, and a range of other projects. This includes the first 3D-printed building in NZ working with a South African client who has exclusive licensing here and in SA. We have just had approval for a new futuristic transport vehicle, working with an engineer and fabricator, with approval for a trial in Tauranga. I am excited about the things to come. This has been ticked off after three years of presentations to Councils, NZ Transport Agency and Central Government.

I still have that same fire in my belly that I had as a student. I remain passionate about art and architecture, the ability to sketch freehand, and always have a sketchbook close at hand. I am very grateful to all the UKZN staff for the great start that they gave me. What an amazing profession to be in, learning new things every day and constantly being challenged. We are blessed with a thriving practice and three beautiful children Monet, Leonardo and Alexander. Life is full and I am very settled in NZ. 

www.designengine.co.nz



Left: Ratcliffe River House.
Ratcliffe River House Foyer.



ANDRÉ HODGSKIN, AUCKLAND
DIRECTOR,
ARCHITEX NEW ZEALAND



Early in 1993 I was hurled into the deep end off what seemed like an endless flight to an unknown corner of the world and I had to learn very quickly how to make buildings out of sticks rather than stones! My colourful African outfits unpacked from my overweight suitcase were rather loud amongst the local recessive beige attire. My childhood balsawood model skills could not be applied and the sturdy ground that I was qualified to found on was replaced with clay and mud, both subjected to regular jolts and shakes. Stiff joints turned into seismically engineered loose connections whereby frameworks were layered in cladding dressed up in response to fashion, climate and context. But my enduring love of bespoke residential design continued in buildings that were light and touched the ground softly; the notion of connecting to the outside was not yet the accepted norm here so this was fully explored on several amazing sites around New Zealand and the Pacific Islands.

By the turn of the century, I had settled in and ventured out on my own in Auckland with a handful of rather talented young graduates. We designed and fitted out an office downtown to celebrate. My insatiable fascination with prefabrication and modular design was addressed with the design and production of BACHKIT, turning a house into a product that could be manufactured, delivered and erected on site at an

affordable and fixed price. The principle that good design should be accessible was acknowledged and this risky venture broke ground into new territory. The resulting recognition culminated in several local and international awards, along with my colleagues and peers voting it the building of the year in 2002, inspired me immensely, and resulted in many exciting commissions in unique settings. I've had the privilege to work on a substantial range of commercial, educational, recreational and hospitality projects from inside to outside and at varying scales; however, tight residential multi-unit projects alongside the current affordable and social housing projects prevail and pay the bills.



Above: Bachkit house with a view.
Bachkit Plan.

LEGEND

- 1 BEDROOM 1
- 2 ENSUITE
- 3 OUTDOOR LIVING
- 4 LIVING ROOM
- 5 DINING
- 6 KITCHEN
- 7 LAUNDRY
- 8 BATHROOM
- 9 BEDROOM 2
- 10 BEDROOM 3
- 11 GARAGE



In 2007 the iPad was born from an idea to develop 'an ideal pad' while working alongside the company Ideal Homes. Unfortunately I only registered that trademark under 'buildings' or I may have been wealthy enough to retire by now! It is essentially a glass box which slides open on three sides with a service core (kitchen and bathroom) attached to the back. At only 60sqm it complies as a 'secondary' dwelling and can be applied to various briefs. It is a simple rectangular space to be divided if required by the placement of full height cabinetry. All the components are designed and manufactured in a factory on a module of 1,2m x 2,4m – a traditional standard material size in our industry. And all modules can be lifted and placed by two able bodied workers, which allows the iPad to be assembled in awkward and often inaccessible spots.

Both these ventures were developed alongside my regular Auckland practice, which has fluctuated in scale over the years in response to the highs and lows of our local economy. I am still not CAD literate so my time is spent sketching and scribbling before detailing most aspects of a project by hand, which is then passed on, interpreted, developed and documented in accordance with the level specifically determined by fee structure, regulations and client demand.

Working alongside developers, corporations and housing providers has presented its own challenges, but we've been fortunate to be rewarded by the local New Zealand Institute of Architects for various projects and I must include and recognise the contribution of the many staff members who have made this possible. I believe the delivery of good architecture is as complex as the broad range of skills of the contributors and my rather traditional professional role as director, boss, tutor and mentor was in no way planned from the outset. I somehow seem to have just gotten on with doing stuff and had I seriously and intellectually considered the latter half of my life on a couple of islands in a remote part of the world things may have turned out very differently. But I'm still having fun over here with much the same excitement that started out all those years ago in Durban on the hill overlooking the Berea and we're about to launch something else on the market that responds to the current trend of 'tiny'. Less has finally become more again, so watch this space! 🌐

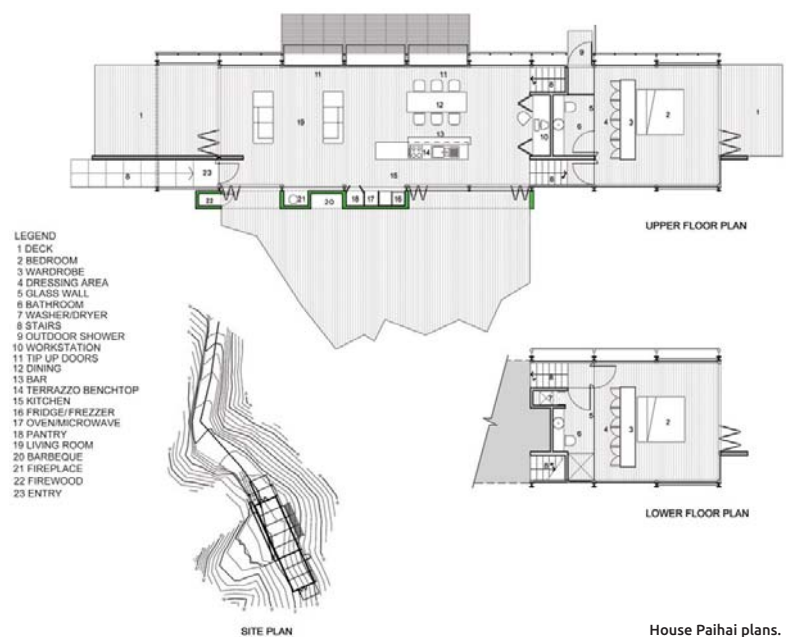
www.architex.co.nz

iPAD visualisation and plan.

- 1 ENTRY
- 2 LIVING
- 3 DINING
- 4 BEDROOM
- 5 KITCHEN
- 6 BATHROOM
- 7 UTILITY/STORE
- 8 CABINET
- 9 WARDROBE
- 10 OUTDOOR LIVING



House Paihai. This retreat, which is aligned east-west was added to in 2011 with pool, guest suite and garages. This photo shows the pool extending the axis westward, abutting the deck of the original pavilion, with the garages at right.





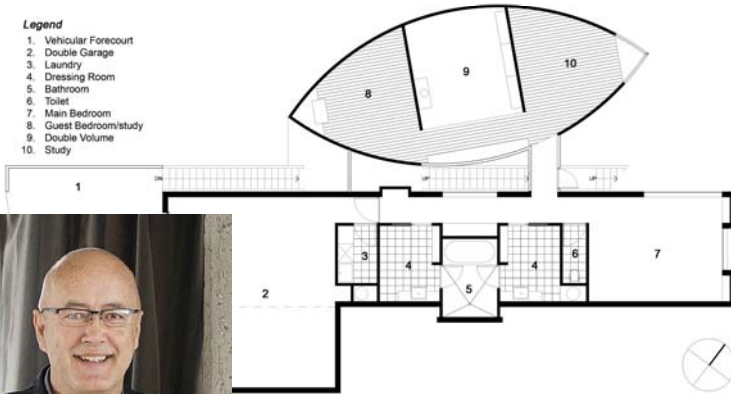
House O'Connell

the University of Natal in 1977, opened 'career pathways' that were totally conflicted and highly personalised. The 'magic' of a period of time (35 years) spent in the country of one's birth, with its people, its uniqueness, its emotional, cerebral and physical (natural) offerings, ... its ugliness ... had already started to direct my early musings of an architecture that was 'borderless, boundless and bountiful'. For me, it (architecture) needed to provide the framework and tools to understand and satisfy the endless options and possibilities proffered by the 'pattern-making' synaptic connections inhabiting the human form. Thus for me, architecture was always going to be about a vehicle that developed in line with all of my 'life offerings' including family, society, health, education, freedom(s), ... but most importantly, the freedom to embrace the 'chaos' that is life.

My 32 year stay and career in New Zealand has allowed me to make decisions that were not only driven by a professional work pathway. It also allowed for every day (local and international) 'conversations and actions' to 'inform and activate' one's daily routines and work/home balance. I have met, worked with, and studied alongside wonderful fellow students, teachers and colleagues, always enjoying the freedom to consider the 'alternative view' on offer. The undertaking of my Master's degree in Architecture at RMIT, Melbourne (2000), provided the biggest shift in this personalised understanding of my career. This shift included finding out my 'strengths/weakness of character', as needed to deliver 'creative and just'

Legend

- 1. Vehicular Forecourt
- 2. Double Garage
- 3. Laundry
- 4. Dressing Room
- 5. Bathroom
- 6. Toilet
- 7. Main Bedroom
- 8. Guest Bedroom/study
- 9. Double Volume
- 10. Study



THE THING ABOUT 'LIFE' is that it is predictable ... beyond the randomness that unfolds and plays out at the start, middle and end of one's 'miraculous and specific' time on earth. Life is a time travelogue that seeks to understand and deliver the 'romance' of one's own existence spread over the 'tapestry' that is human condition and co-existence.

Architecture for me, and my move from Durban to New Zealand, can be described in the same way as above, an unfolding of the inevitable. My short professional work/stay in South Africa, after completing my 6-year professional B.Arch. degree at



House Close



THOM CRAIG ARCHITECTS,
CHRISTCHURCH

architectural outcomes that rendered the possibility of delivering enriching ideas, other ways of seeing and being, ... and my own growth/development with the 'critical client'.

These 'understandings' came into sharper, critical focus later in my career, and continue to do so, providing a barometer on not merely the success of an architectural commission, but its ability to influence all other aspects of one's conscience, as 'mannered' by life's experiences. Architecture, as a business, as art, as social commentator, as built placemaking is influenced and, in many cases, controlled from a position of ultimate power. We all know how difficult it is to get things built, but to build with the ability to engage with the wider community, improve social inequalities and demonstrate 'urgency' is pivotal.

The three projects selected are residential buildings which continue the above conversation as a 'visual palette of design generators and deliverables' in response to an architectural brief and commercial engagement. The houses are:

1. **House O'Connell**, our 2-storey, cliff-top family home, Christchurch (Published in Zellner, P. *Pacific Edge: Contemporary architecture of the Pacific Rim*. Thames & Hudson, 1998).
2. **House Close**, a rural family home on the Shotover River, Queenstown (Published in Walsh, J & Reynolds, P. *Big house, small house. New homes by New Zealand architects*. Auckland: Godwit, 2013).
3. **House Cotter (Mega Tower)**, a 5-storey infill home/office built on a 5m x 5m site in the commercial suburban strip of Merivale, Christchurch, see p12, over-leaf (Published in Walsh, J & Reynolds, P. *City house, country house. Contemporary New Zealand homes*. Auckland: Godwit, 2016. Also Arch Daily website).

I believe that the current state of the New Zealand construction industry (including having had its share of natural disasters, tragedies and commercial fluctuations) will need to engage, in future, with a much younger demographic. The world's youth are now coming much earlier to the 'societal table' and in greater numbers, as decision and policy makers, developers, financial controllers and deal makers, planners, as cultural and environmental advocates, ... all predicated on 'inclusiveness' and at the insistence of 'sharing'. I believe this will become part of a new-age consultative and collaborative process and a sustainable social build programme that delivers 'Fresh Consultancies without Borders' (FCWB), i.e. EQUITY.

The notion of a 'new' way of sharing, sustaining, enriching (and surviving), depends on an 'open and collective' willingness to challenge the age-old global order of power, politics, control, greed and exclusion.

I have the books *Architecture without Architects* (Bernard Rudofsky) next to *My Traitors Heart* (Riaan Malan) on my bookshelves. Maybe there is time for me to consider and enjoy another 'pathway' as an architect'. ●

www.thomcraig.com

Te Toangaroa student accommodation, Auckland. The external design pays homage to the adjoining heritage listed building with respect to colour treatment and form.



CLIFFORD PAUL, AUCKLAND DIRECTOR, ASHTON MITCHELL ARCHITECTS



AFTER GRADUATING from the University of Natal in 1992, I took off on a travel binge only stopping to work when money ran out to fund further travel excursions. During these travels, I spent a short time in New Zealand, and was blown away by the natural beauty and the dramatic landscapes. At that stage I did not have any idea that this would become my permanent home.

After a short spell back in South Africa in 1997, I left for NZ with only a one-way ticket to join my long-term Kiwi partner who had returned 6 months earlier. Within two hours of arriving in NZ, I had a two-year work visa – some wheels turned a bit faster back then. I started working for a large Auckland practice that took a bit of a chance on me. I had little knowledge of NZ design considerations, construction techniques, building codes, NZ standards, never mind the requirements to navigate the bureaucratic process of obtaining a Resource Consent (Planning permission).

After working for this firm for 6 years, I had gathered enough contacts to look at taking the step to open my own practice. Fortuitously, Ashton Mitchell Architects approached me with an offer that resulted in my becoming a Director of the practice in 2006. Thirteen years on, we have grown the firm to a medium sized boutique practice (circa 26 staff) doing some very large-scale projects that



IMPRESSIONS FROM SOUTH ISLAND, AOTEAROE A 'WILD CARD' CHOICE

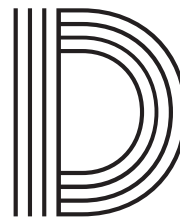
defy our size. Amongst the most recent projects I have directed are a 16-storey student accommodation building in central Auckland called 55 Symonds St, a 162-apartment complex called Fabric in Onehunga, a suburb of Auckland, and get your tongue around this one, Te Tirohanga o Te Toangaroa, another 20-storey student residence.

Designing in NZ requires a good understanding of the engineering parameters to ensure your designs do not get diluted in the process of meeting seismic and structural requirements. The 55 Symonds St project was a prime example of designing a building using a full precast concrete exoskeleton panelised system which is 'stitched' together on site, providing a very strong perimeter shell. The internal layouts are designed to optimise the room layouts with each room getting a kitchen and an en-suite. The lower two floors provide social amenities and services.

Te Tirohanga o Te Toangaroa is another new concept for student accommodation in Auckland (although it may be familiar to 'res' students of UKZN) with each room 'big' enough for a bed, a wardrobe and a desk. The building owner (a philanthropist who believes that higher education will help the poorer nations of the world to a better living standard), provided a brief to design student accommodation with a weekly rental rate as affordable as possible, to promote foreign students to come to Auckland to study. The design is again an exoskeleton (to ensure the 7sqm rooms do not have structural impediments) on a site 60m x 11m, with a 20m drop from one end to the other. Communal cooking/dining facilities take up two of the lower floors, with common lounges, games rooms, karaoke rooms, music rooms and a movie theatre on the other two floors.

Working in NZ has a lot of plusses and minuses. Primarily on the plus side, there is a renewed recognition in what architects can contribute to the built environment, and an understanding that good design actually makes our cities more liveable. Historically Auckland had a 'she'll be fine attitude' to building, resulting in a poor built environment which the new generation of Aucklanders are working to improve, both by demanding better architecture/urban planning and being prepared to accept higher costs for these enhancements. On the minus side it is a very litigious environment resulting in a difficult documentation environment in which to practice. An example is the latest student accommodation facility we are currently documenting that will have in excess of 900 A1 pages of plans and details and 4000 pages of specifications, manufacturers' details, reports etc. just to get a Building Consent – noting that this is for Architectural discipline only.

Overall, New Zealand was a good move for me and complemented the life I wanted. It is a similar lifestyle to that which I experienced in South Africa, so the change was not that dramatic, but the professional context does demand a significant effort that you have to be prepared to invest in. ●



URING THE HALCYON DAYS at the 'Natal School' of Architecture, Brian Kearney and I would interview every applicant hoping to study Architecture. The questionnaire included problem solving e.g. 'Design a bicycle for a three-legged man' to spatial tests: 'Draw a VW beetle from directly above. Matric performance was taken into account, especially second language, which had a proven correlation with design. Finally, we allowed ourselves a 'wild card' choice.

The 1971 wild card was Thom Craig, so it was with great anticipation that I was in Christchurch, nearly fifty years later. I was whisked around the city in an electric taxi while apple green electric scooters (loosened from racks on the pavement by payment via cell phones) whizzed by. A striking feature of Aotearoe generally is the cleanliness since plastic bags are forbidden apart from bin liners with multiple public bins marked: Landfill, Glass, Composting and Metal.

Thom's work has certainly measured up to expectation. Driving around the Christchurch suburbs it's evident that houses are replicas of their original motherland's based on masonry (although framed up in timber), orthogonal and placed on the centre of the site. In stark contrast, Thom's 'Mega Tower', recognises its setting and the construction is honestly expressed, and this distinctive project is included in *Radical House: Redefining domestic architecture for the 21st century*, awaiting publication by the Chicago Athenaeum: Museum of Architecture and Design. Keep right up there Thom!



House Cotter (Mega Tower), Christchurch, by Thom Craig Architects.



Top: Christchurch Cathedral ruined and empty.
The interior of the replacement, the 'Cardboard Cathedral' by Shigeru Ban, 2013. The only 'solid' piece is the pulpit rescued from the ruin.

Architectural contradictions

The same stark contrast is illustrated in the iconic city-centre cathedral designed by Sir George Gilbert Scott (1) in the Neo-Gothic style. Built of dressed stone, the cathedral survived nine earthquakes before parts tumbled down during the 2011 tremors.

Its replacement, the 'Cardboard Cathedral', designed by Shigeru Ban was a quick 'hotel room sketch' made only hours after his first meeting. Viewed as temporary, it was constructed a short distance away, of 600mm diameter cardboard tubes mounted on top of recycled containers down each side. These reach a ridge over twenty-two metres high at the altar end. The detailing of every new element is impeccable, even the chairs blend into the prevailing verticality.

As the author, Andrew Barrie, states in the concluding paragraph of his book on the new cathedral: "The destruction of central Christchurch and the damage to its most iconic building – the cathedral – may signal an end to Englishness in New Zealand's most English city. At least there are sound structural reasons for New Zealand to celebrate light resilient buildings in the Pacific manner..." (2).

Virtual architecture

The reason for my visiting Christchurch was to attend the consecration ceremony of a memorial to a small Māori church at Jacob's River, directly west on the West Coast of South Island, some 450km distant by road. The church had been blown away during a cyclone in 2018, and I had advised on a concept with Robert Venturi's Benjamin Franklin House in mind, with just a hint of the original outline.

The site on the Southern Alps has as a backdrop the snow-clad Mount Cook rising to nearly 4000m, only 20km away. Māori presence has been continuous in that area from the very beginning, about nine hundred years ago, with the first Europeans coming in during the gold rush in 1850.

The small wooden church was built in 1931 as Presbyterian, then 'St Peter's' Anglican, and finally 'Our Lady of the River' by Catholics, as the population of the area shrank after the gold rush and the generally secular New Zealanders shared resources. This shared evolution explains why three Bishops officiated at the consecration.

After the service all were invited to the local Māori 'Marae' to be introduced to the community. There I was especially proud of my sister, an Anglican priest, seated amongst the tribal elders. Greeting was by touching noses and foreheads.

As a South African, this was a most memorable experience where former colonialists were reconciled and integrated into the indigenous population. Their shared history isn't contested but celebrated and enhanced to encourage cohesion and tourism.

Open social paradigms

The final day was again spent in Christchurch where we visited the Al Noor mosque to pay our respects. A year after a madman's carnage, the site is approached through hundreds of messages of condolence painted on flat pebbles, flowers secured to the fence and diverse groups of visitors. It was noticeable that even this building is framed up in timber with an agonising detail in laminated timber beams to replace the squinch arches of the dome!

Finally, there are literally hundreds of fully kitted-out camper vans available at Christchurch airport. Touring and 'free camping' are highly recommended, with impressive facilities along the routes; provisions, such as honey, from small shelters along the way with 'honesty boxes' and no razor wire in sight.

The speed limit is noticeably lower than in South Africa and roads run through the centres of all small towns, peppered with road signs. The threat of earthquakes and tsunamis is always lurking with notices such as '1 Drop, 2 Cover, 3 Hold' as reminders! But still such a break from our home tribulations is very highly recommended. ☉

Rodney Harber

On this trip undertaken in February 2020, Rodney Harber was accompanied by his daughter, Inger, and her partner, Theunis Lombard. Editor

References

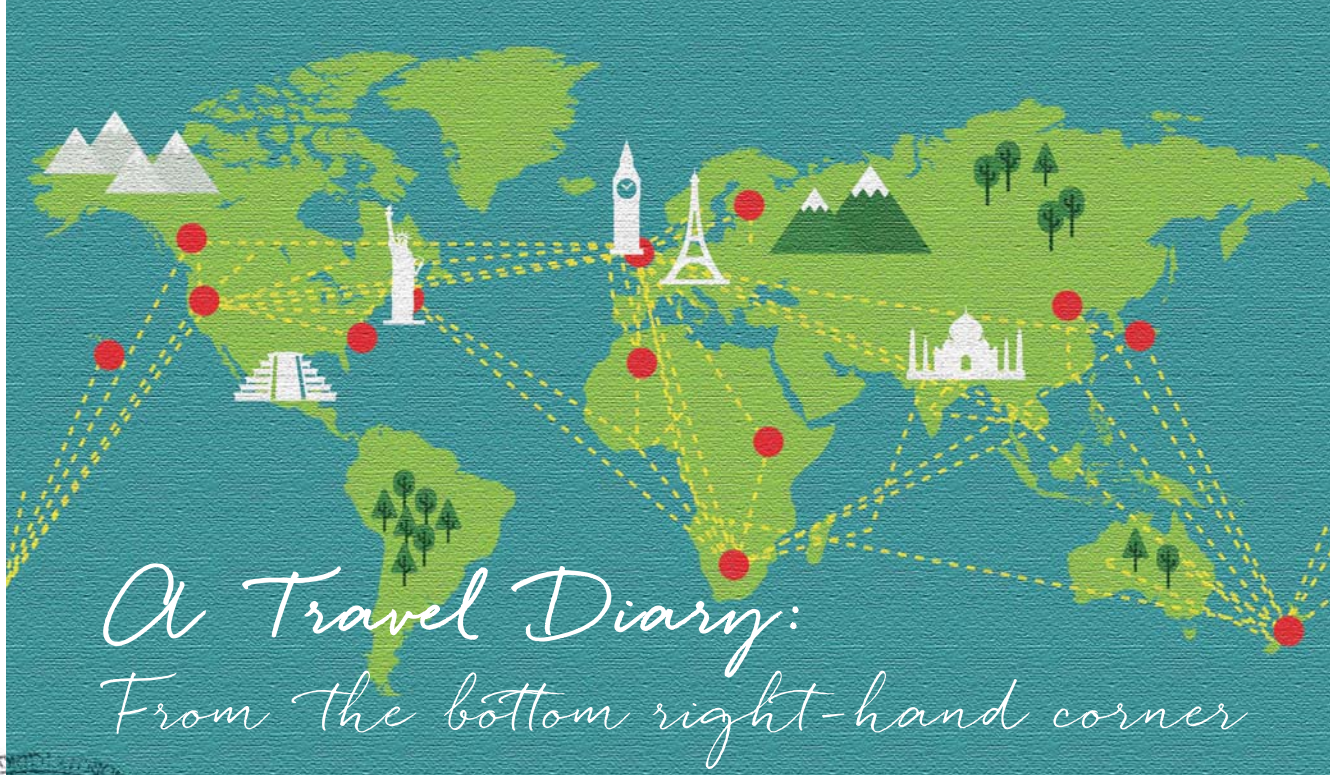
- (1). Scott was also the architect of the tower and spire of the cathedral of St Michael and St George in Makhanda (Grahamstown), completed 1879.
- (2). Barrie, A. (2014). *Shigeru Ban: Cardboard Cathedral*. Auckland: Auckland University Press.



Rodney Harber with daughter Inger, behind the altar/font carved by a local Māori artist.
Above: Second left, Rev Vivien Harber, flanked by Catholic, Anglican and Māori Bishops, other priests and local community members (*Hokitika Guardian*).



The design was done via WhatsApp. No drawings.
The wooden piles of the old church were still in the ground, which allowed the original footprint to be defined with planks and stones on the inside, and as the crumpled ruin of the wooden church was lying in a nearby field, similarly, the profile.



A Travel Diary: From the bottom right-hand corner



WHEN ASKED TO contribute a travel diary, it was suggested that I compact some highlights from my New Zealand experiences. Let me first say that opportunities for travel are a perk to being an academic – tacking on a visit to places at, and around, conferences and other academic activities. However, one of the disadvantages to travelling from New Zealand is living in the bottom right hand corner of the map, seemingly adrift in the Pacific. The closest neighbour is Australia – 3 hours to the East Coast cities, 7 hours to Perth, and 12-14 hours to other cities around the Pacific (Japan, China, Indonesia and west coast North America). Europe is two long flights away getting there via Los Angeles, or flying west via Shanghai, Hong Kong, Singapore, Bangkok and gobbles up 26 hours of your life (with a 12-hour time difference). There is, however, the option of stopping over a few days at the transit point, to both adjust body clocks, and see the sights of a new place.

The map shows routes flown (many multiple times), with points of concentration around Australia/New Zealand, South Africa, SE Asia, Europe and North America.

Ephesus, Selçuk, Turkey

Visited as a side trip to a UIA conference in Istanbul, I flew to Izmir and then took a taxi on to Selçuk; picked up a local mini-bus tour that happened to be led by a retired Turkish architect, with visits to the ancient Greek cities of Priene, Miletus and Ephesus. I had been yearning to go to these places since being inspired by Ron Lewcock's lectures in my 1st year B.Arch, and at that time reading Vincent Scully's *The Earth, the Temple and the Gods*. Ephesus rose to prominence with Alexander the Great's defeat of the Persians, but much of what remains today is from the Roman period from 129 BC. Although there is a great deal of restoration, you get a feel of what it's like to wander about an ancient Greek/Roman city. Prominent is the Library of Celsus (see picture) and the amphitheatre. The life of these cities came to an end with the silting of the river leading to their great harbours. Perhaps a jog to our minds of what climate change may do to our cities in this century if we sit on our hands.

The library of Celsus, Ephesus, Turkey.



Red Banner Factory, St Petersburg, Russia

The visit to St Petersburg was a side trip to a conference in Espoo, near Helsinki, in Alva Aalto's great School of Architecture building. We travelled by train from Helsinki to St Petersburg through an endless flat landscape of silver birch trees. Founded by Peter the Great in 1703, St Petersburg both as a city and in its architecture is a feast for the eyes with glittering gold spires and Hermitage Museum with the second largest art collection in the world. Below ground is Stalin's Metro where each station is a glittering palace of marble and cast glass, festooned with chandeliers. We were guided by the Professor of Architecture from St Petersburg University whose specialisation was the Constructivist Movement that

sought to develop a new form of art and architecture more appropriate to the modernizing goals of the 1918 Russian Revolution. One example visited was the 1927 Red Banner Factory that made lingerie for the comrades designed by German architect, Erich Mendelsohn. A few years later, while at a conference in Chicago, I was able to view an exhibition of the Constructivist painter from St Petersburg, Kazimir Malevich.

'Tropical' Architecture, Kwame Nkrumah University of Science and Technology (KNUST), Kumasi, Ghana

Appointed as a CAA representative with Alta Steenkamp from UCT for a validation visit to the architecture programme at KNUST, I flew the Air New Zealand NZ1 route from Auckland via LA, to London, with a connection to Accra, and the next day flying to Kumasi (26 hours). Apart from the usual validation business, what I did not know was that the university campus is where the British expat architects in the 1950s invented what they called 'tropical architecture'. The entanglement between modernism and colonialism can be seen in a few dozen buildings on the campus, using exposed concrete, umbrella roofs, *brise soleil*, and various shading and ventilation devices.

Maxwell Fry and Jane Drew (just back from Chandigarh where they turned down that job in favour of Le Corbusier) were the drivers. In addition to their work, there is also that of James Corbett (Engineering Workshops) and Gerlach and Gilles-Reyburn (The Great Hall). I met the first Ghanaian appointed as Professor of Architecture, John Owusu Addo, who had visited the School at the University of Auckland in the 1970s. I had also just successfully supervised a PhD student, Alan Balaara, who is a graduate of KNUST. Small world.

Kyoto, Japan

A flight from Auckland to Narita, the main international airport 60km east of Tokyo, brings Japan within a 12-hour reach.

New and old sit in curious harmony in Japan. The 'new' is inspiring such as riding the Shinkansen (bullet) trains, Toyo Ito's Sendai Library with its 'deconstructed' columns, and in Tokyo, Andō Tadao's 21-21 Design Sight and Herzog and De Meuron's Prada Building among others. But the real delights are the 'old', especially in Kyoto and nearby places such as Uji and Nara.

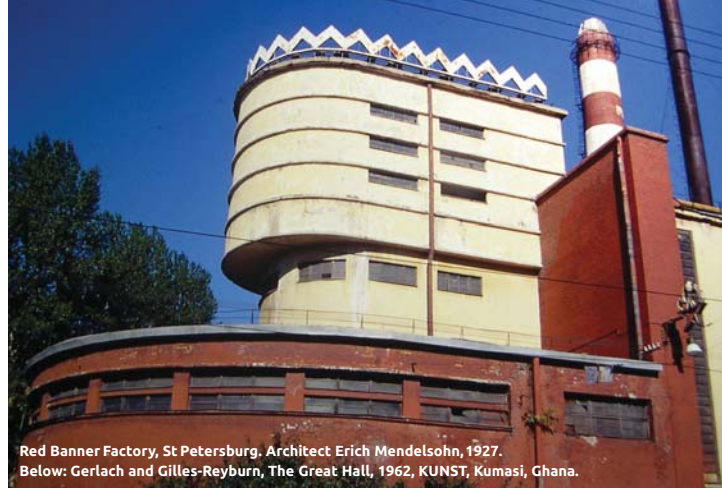
We stayed in a traditional *ryokan*, a traditional Japanese inn, in the heart of the Higashiyama district 'temple' where the intricacies of Japanese culture and architecture can be explored on foot. This is an architecture of hand-crafted timber carpentry, imbued with meaning and with extraordinary attention to detail. For me, the greatest achievement is the perfect balance in the relationship between architecture and landscape. The Nanzen-ji Zen Buddhist temple is just such an exquisite example. It was Frank Lloyd Wright's careful observation of this relationship that inspired his Chicago Prairie houses at the beginning of the 20th century.

Gibbs Farm, Kaipara Harbour, New Zealand

Located about 50km north of Auckland on the west coast is something unique in the world: an open-air sculpture park that is the private collection of a wealthy person, Alan Gibbs.

This is no ordinary place; the sculptures are so large that they can be seen from space, and they are far from ordinary. Among the 30 works by international sculptures are Anish Kapoor's 20m high and 85m long red trumpet called *Dismemberment*, Richard Serra's 6m high Corten steel sculpture, 250m long called *Te Tuhirangi Contour*, and Bernar Venet's 30m high *Arch X 8*. The Google Earth coordinates for the Kapoor are: 36°31'22.93"S 174°25'55.17"E.

The image shown is the remarkable work of New Zealander, Neil Dawson. Some 36m long and reaching up 15m, it mimics comic style drawing seemingly photo-shopped to the hillside. Fabricated from minimum steel and mesh, the illusion is real, including the American bison in the foreground. Admission is via a booking system at a certain time of the year. © Errol Haarhoff



Red Banner Factory, St Petersburg. Architect Erich Mendelsohn, 1927. Below: Gerlach and Gilles-Reyburn, The Great Hall, 1962, KUNST, Kumasi, Ghana.



Above: 13th century, Nanzen-ji Zen Buddhist temple, Kyoto. Neil Dawson, 'Horizons', 1994, Gibbs Farm, Kaipara Harbour, New Zealand.





The external structure reminiscent of the razed dome.



Externally, DCC is enrobed with a delicate veil.

SAIA-KZN NEWS

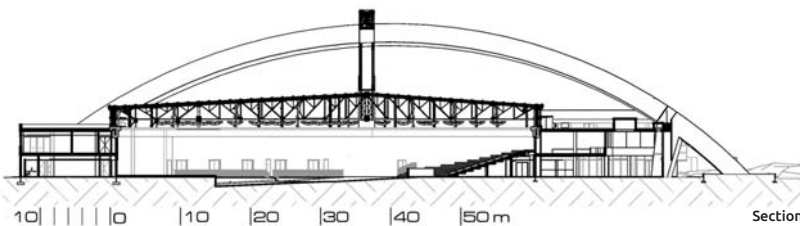
Overall 2019 SAISC Steel Award winner: Elphick Proome Architects (EPA)

Durban Christian Centre (DCC) was announced 'overall winner' of the 2019 Steel Awards, the annual awards programme of the SA Institute of Steel Construction (SAISC). The jury chose DCC from a record 94 entries, deeming it a 'very bold' project, 'creative and innovative'. At the request of the editor, Jane Long, an associate in the practice EPA elaborates:

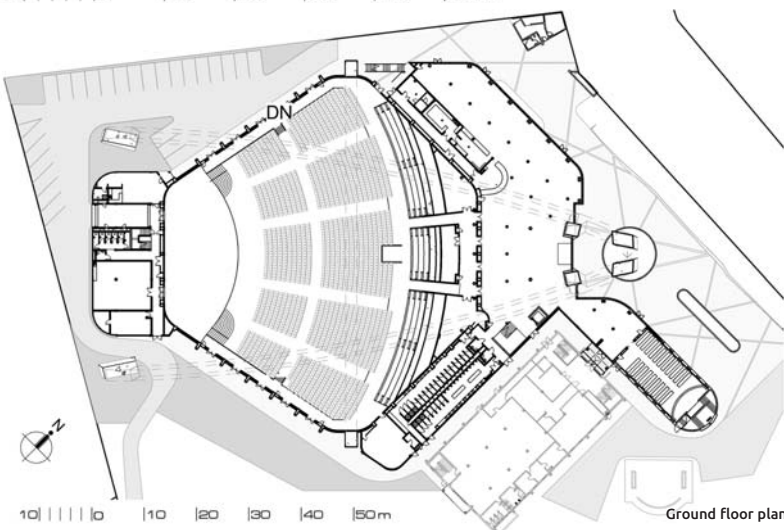
"The original dome of DCC was a recognisable, familiar landmark in Durban, (see *KZNIA Journal* 1/2000). When it burnt down the client came to us requesting that we acknowledge the memory of that form, as it had become synonymous with the 'Jesus Dome' as DCC is colloquially known.

Although the dome was not a great acoustic space and had an appearance we had to abandon for practical reasons, we wanted to acknowledge the shape; hence the introduction of the arches. These arches not only take cognisance of the sentimental value of the original dome but also play a vital role in creating an open, acoustically appropriate space in the auditorium below, without any vertical structure blocking the view of the stage.

The auditorium roof accommodates the multitude of services required in a specialised building like this, and therefore an external structure was required to hold up the roof. This gave us an opportunity to incorporate the concept of the rounded dome in the curved arches that now hold up the roof."



Section



Ground floor plan

IN MEMORIAM

SAIA-KZN Journal has learnt with regret of the death of the following colleagues:

Justin Bate (1980–2019), who had worked with Sagnelli Associate Architects since April 2009.

Ron GD Curtis (1923–2019) practised in Pietermaritzburg from 1968 as Curtis Ogilvie & Straw before commencing independent practice as RG Curtis Chartered Architect and retiring in 1991.

Trevor Tennant (1953–2020)

On graduating from Natal (UKZN) in 1979, Trevor gained experience with Meyer Pienaar & Partners in Johannesburg and became a partner in 1983. Amongst others, he supervised the post-modernist Marine Parade Holiday Inn in the early 1980s. After two years Trevor opted to return to his hometown, Pietermaritzburg, where his father, Oliver, had already established a practice in 1967. This Trevor joined as a partner, and the practice was restyled as Tennant & Tennant Architects.

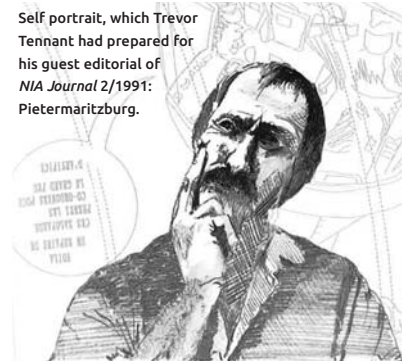
Trevor's friend and exact contemporary, Neil Hayes-Hill, continues: "I was sadly informed of the very sudden and un-forewarned passing of Trevor. He, with Keith Rose joined our class of '73 in which were Miles Pennington, Gavin Catto, John Royal, Peter Ries, Peter Wilkinson and the late Peter McCaffery, and we all became good friends.

"Trevor took over his

father's practice in Pietermaritzburg and about 15 years ago semi-retired to Cape St Francis where he ran a small practice with his son Byron, also an architect, patently doing better than most of us.

"Trevor was a pilot and took me as the passenger in performing aerobatics during weekends in a two-seater *Sitabria* out of Oribi airport, Pietermaritzburg. The aircraft belonged to his father who was a *Spitfire* pilot in WW2. Trevor had only two instructions I had to obey; one, don't touch the stick, and two, don't vomit; Fortunately, I did neither. He would fly

Self portrait, which Trevor Tennant had prepared for his guest editorial of *NIA Journal* 2/1991: Pietermaritzburg.



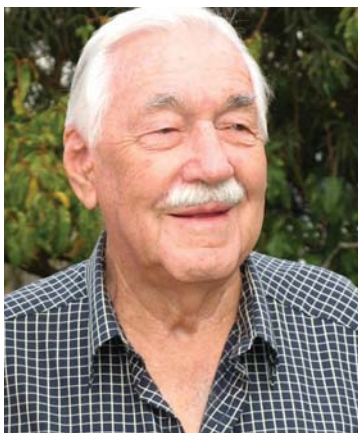
level, upside down for some minutes over Town Hill watching my ever-reddening face staring directly downward at the N3, whilst we hung in our harness straps, and giggle with that characteristic dry laugh.

"The practice, Tennant & Tennant, was very progressive, and cash positive, and though an *Intel 286* computer back then cost more than an *Alfa GTV*, the practice was completely computerized by 1984 (*Skokpref-Drawbase* with stylus and electronic pad) with numerous stations. I saw this with amazement when visiting

from my practice in Ladysmith, especially old man Oliver with this 'thing' on his lap.

"About a year later, when I was fully operational on CAD, shocking the dusty Boer War mentality of Ladysmith, Trevor commented to me on a visit to his studio, 'now there is no looking back'. He was very, very right, and I owe my early conversion from hand drawing, to becoming fully computerized, to my friendship with Trevor and his family of architects and CAD jockeys in Pietermaritzburg. RIP Trevor."

Henry Cooper (1926–2019)



Henry was born, raised and educated in Eshowe before joining the Airforce and studying Architecture at Natal. After working initially for Gerald Mullins and Associates, he entered into partnership with John Collingwood in the mid-1960s and a decade later commenced independent practice as H.W. Cooper Architect.

Henry was responsible for many of the early developments of Umhlanga Rocks and became a legend in the local building industry with projects such as the first shopping centres, Umhlanga Village, Protea Mall, Lighthouse Mall and Granada, a number of the initial residential high-rises on the foreshore, Seashore, Villapax, Longbeach, Sea Lodge, and medium-density town house complexes of which there are too many to mention.

Henry was elected as a town councillor of the Borough of Umhlanga, a position he held for many years. He was active in the Durban Chamber of

Commerce, chairman of Umhlanga area committee, and the recipient of an Umhlanga Business personality award. He was a Rotarian and a Paul Harris Fellow. He designed 'Twilanga' the Umhlanga Retirement home, and for many years he represented the Institute on the Verulam Town Planning committee.

Throughout his life, Henry was interested in wildlife, birding and photography. He was particularly keen on fishing for which he was awarded Natal Angling colours. For 40 years he owned a cottage in the Drakensberg where many happy family holidays and get-togethers were enjoyed. His love of caravanning allowed him to explore and visit many parts of South Africa and neighbouring countries.

Richard Cooper

In 1991 Henry's son, Richard, joined the practice when the title changed to Cooper Architects. Editor

Malcolm Hamlin (1939–2020)

On graduating from Natal in 1961, Malcolm Ralph Hamlin joined the practice of his father, Ralph, which then became known as Ralph P Hamlin & Son. Following the completion of General Building in 1976, the Miesian office building, corner Anton Lembede (Smith) and Joe Slovo (Field) Streets, the practice joined in a national partnership, which in Durban became known as MLH & Hamlin.



Subsequently, Malcolm practised under his own name, Malcolm Hamlin & Associates. One project was the expansion of Kings Park stadium in the 1980s, the

original stands of which, interestingly, his father had begun with Iain Park-Ross in 1957. Another was the Marriott corporate head office in Kingsmead office park, 2001. Thereafter Malcolm undertook projects with Paton Taylor before operating from the offices of Elphick Proome until he retired in 2016/2017.

Malcolm served on several committees of the Institute, enjoyed long associations with many clients, and 'Mally' as he was fondly known, loved golf, tennis and fiddling in his workshop. Malcolm will be remembered as a true gentleman, good humoured and kind almost to a fault. He passed away on 20th February 2020 after a battle with cancer.

Nick Proome

Bryan Lee (1941–2020)

Bryan Howard Lee passed away in February in Lisbon, Portugal, a 'home away from home' where he and his wife, Ester, spent the past year. He leaves behind a legacy of meritorious architecture in KZN, and together with Ester, the longterm custodianship of Trevean, their home for several decades, with children Chandra and Aldo. Trevean was a place of special creativity including studio practice, opera, literature, music as well as the venue for many memorable social functions with friends.

Bryan was born in Surrey, UK, and because his parents emigrated to Durban, he matriculated at Northlands Boys High in 1958. While in London the following year, he recalled seeing *The Architectural Review* for the first time at a news agent and was struck by the quality of the drawings and buildings. This encounter fuelled in him a passion for Architecture and he enrolled at the University of Natal in 1960, where he met

Ester Ferreira, a student from Lourenço Marques, and the relationship that blossomed through marriage would sustain throughout his life.

Perhaps uniquely, Bryan

landed the Natal Provincial Institute of Architects' Prize for each year of study, and this academic aptitude would also have contributed to the special relationships with Barrie Biermann and Ronald Lewcock, friendships that would be enduring.

Trips to Lourenço Marques became frequent. Bryan met Pancho Guedes in whose practice he spent university vacations where the Mozambican architect's influence incubated. After graduation, Bryan was employed almost immediately by Hallen & Dibb, the most significant project in the office at that time was the new Student Residences for the University of Natal.

Bryan then joined the staff of the 'Natal School', which coincided with his first commissions, houses for IM & YM Paruk (1966), Dr Goga in Pietermaritzburg (1967), Naidoo in La Mercy (1967), and Azizollahoff in Lamont Road, Durban (1967).

Prompted by a notice of an architectural competition in August 1967, Bryan and Brian Kearney, both staffers, Paul Mikula in 5th year and in the process of completing his Design Thesis, and John Edgar formed a team, and so Building Design Group (BDG) emerged. Though their entry went unrewarded, BDG forged a body of work over the course of a decade, which engaged with the broad issues surrounding late modernism, guided by an appreciation of local conditions in a working environment which challenged conventions of professional practice. Bryan was personally responsible for the designs of houses A.E. Paruk (1968), Dr Chetty

(1969), Gerson (1972) and Cooper (1974); a residential project at Kloof Park (1969), Barbeito (1972) and Pendennis Gardens (1972) in Durban; and commercial buildings such as Pinetown Mews (1969).

In 1977, BDG became an Incorporated company owing to the merger with ZAI, a multi-disciplinary practice wherein Bryan would remain as a Director until 1996. After this date he established a family-based practice, Lee Sanders Architects, which together with his daughter, Chandra, and son-in-law, Paul, continued until his recent retirement.

As a fitting tribute, I refer to a few reflections of his many BDG colleagues. Bryan was the gentleman of the office; our technology man;



the fastest drawer that I have ever seen, had an organized brain and a fantastic sense of design. He always answered the phone with "Lee. Architect"! The Paul McCartney of the group, always on the go, Leappy Lee! **Paul Sanders**

Paul Sanders, who left UKZN in 2003 to join QUT in Brisbane, was appointed Professor of Architecture at Deakin University, Geelong, in January 2020. Our thoughts are especially with Ester and Chandra. Editor

Bryan Lee photo: Cian Sanders

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