



COROBRIK

This journal, now in its 28th year of publication, has since its inception been sponsored by Corobrik.

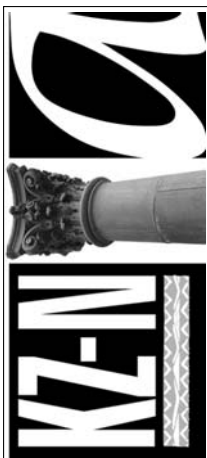
KZ-NIA JOURNAL • ISSUE 3/2003 • VOL 28 • ISSN 0379-9301

Editorial Board: Brian Johnson (Chair) • Ms Patricia Emmett • Ivor Daniel • Ms Angela Baker • Dennis Claude

Editor: Walter Peters • Assistant: Ted Tollman • Design: Maria Criticos

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

Telephone: (031) 201-7590 • Fax: (031) 201-7586 • E-mail: admin-kznia@saia.org.za •

Website: <http://www.saia.org.za/kznia/home.htm>

COVER:

Along the Boulevard of Umhlanga Rocks Drive, a grove of Fever Trees and Mondo Grass creates an own ecosystem. At night uplighters render the luminous bark of the trees to glow with iridescence. Here, in the late afternoon sun, they turn golden. Building at left: Coopers & Lybrand, now Shephstone & Wylie, 2 Frosterley Crescent, CHT Architects.

Tony Smith Photography, supplied by Morelands

Editorial

La Lucia Ridge Office Estate

This issue picks up where issue 3/2002 left off. That issue covered Umhlanga Ridge New Town Centre, located north of the M41 and Umhlanga Rocks Drive; and this issue covers La Lucia Ridge Office Estate, south of the M41 and astride Umhlanga Rocks Drive.

This area was earmarked for future commercial development when Hans Hallen conceived his design for Hulett's head office building in 1973, thirty years ago. For this reason coverage begins with an inspection of that building. It then provides the context for the layout and the development of the office park; and reviews some buildings designed within the development criteria.

For their assistance on this issue I gratefully thank Erky Wood of GAPP Architects & Planners; Rob Kirby of NKP Planners; Mike Deighton and Nicole Chetty of Moreland Property Development; Sivan Reddy, Office Manager, Tongaat-Hulett Sugar Ltd; and Brian Downie of BCP Engineers (Pty) Ltd. *Walter Peters, Editor*

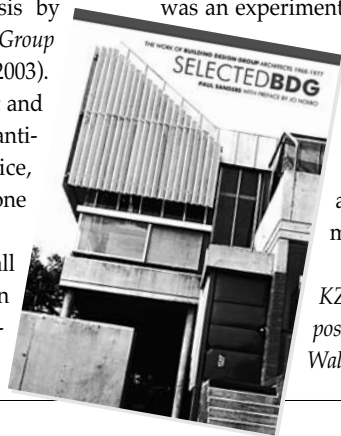
PUBLICATION: "Selected BDG"

Bryan Lee (Ed)

Published by Total CAD Academy, 76 Clark Road, Glenwood, Durban. Tel 031 201-5495

This compendium of 48 pages is a succinct summary of the M.Arch thesis by Paul Sanders *Building Design Group Architects* (University of Natal, 2003). This thesis sought to document and assess the contribution by the anti-establishment Durban practice, BDG, which activity spanned one fulfilling decade (1967-77).

The members of BDG were all Natal graduates, who worked in collaboration in an atelier environment, contagious to student



groupies. The bearded architects who obeyed no dress code, had the confidence to tackle work other architects shunned. Their buildings, mainly houses, were geometrically enticing, bagged and whitewashed, and later of exposed brick and concrete. BDG was an experiment, well summarised in the aphorism: the style was the group and the group was the style.

While this is a prelude to a monograph, there is a now a scholarly document to refer to.

Copies are available from KZ-NIA at the cost of the postage (R16.30)! *Walter Peters, Editor*

KZ-NIA News

Natal School of Architecture, University of Natal

2003 SIMULATED OFFICE PROJECT

The following prizes were presented at a exhibition and prize-giving ceremony held at KZ-NIA House on 29th October.

The *KZ-NIA Prize for the Best 'Practice' in SOP* was presented to the 'practice' which styled itself Design Factory. The project with Peter Ries as architect-client, was 'New Premises for Ceramic Anilox Engravers' at Redhill, and the members were of the practice were Ms **Tiffany Murray**, **Courtney Hart** and **Lloyd Northend**.

The *Prize by the Aluminium Federation of Southern Africa* for the project

in which 'aluminium was most appropriately selected and applied' went to the Caltex Millennium Garage at 45th Cutting for which Iqbal Naroth was architect-client. The members of the 'practice' *S4 Architects* were **Kasavan Naidoo**, **Shirish Sukhlal**, **Suseelen (Don) Dorasamy & Marco Oliveira**; and the quantity surveying services were provided by Ms **Julie Hodsdon**.

The *Total CAD Prize* of an Artlantis 4.5 software presentation package for the Best Architectural Student in SOP went to **Gregory Gordge**.

2003 GRADUATION
At the final graduation ceremony of the

Faculty of Community & Development Disciplines of the University of Natal held at the Durban Exhibition Centre in Aliwal Street, on Thursday 18th December, the following degrees in Architecture were awarded:

The degree *Master of Architecture* was conferred *in absentia* upon **Paul Sanders** for his thesis *Building Design Group Architects (1968-77). A Study of their Practice, Buildings and Projects* and upon **Peter Howe** for his thesis *Adaptive-Reuse of University Buildings. A Case Study of Four Academic Buildings on the Pietermaritzburg Campus of the University of Natal*.

The degree *Bachelor of Architectural Studies* was conferred upon 16 students, that of Mrs **Erica Coskey** with appellation *summa cum laude*. The degree *Bachelor of Architecture (Advanced)* was conferred upon 22 students, that of Ms **Tiffany Murray** with appellation *summa cum laude*.

As of 1st January 2004 the Universities of Natal and Durban-Westville will be merged under the name of *University of KwaZulu-Natal*. – Editor

KZ-NIA BANQUET FOR THE INDUCTION OF ITS PRESIDENT AND THE CONFERMENT OF AWARDS OF MERIT CERTIFICATES

Durban's International Convention Centre, Friday, 19th September 2003

Banquet sponsor: Corobrik



CLOCKWISE FROM RIGHT: SAIA President Jan Ras, KZ-NIA President Gaf Gafoor, SAIA Vice-President Tricia Emmett, and Peter de Trevou (Corobrik MD and lay juror member on the KZ-NIA Awards committee); Chris Mungle, Irene Stepanik, John Woolley (all of Corobrik) and Sylvia Grobler (KZ-NIA Executive Officer); Ian Bell of Paton Taylor Associates Inc receiving the certificate for the Robertsons building at La Lucia Ridge; Gaf Gafoor presenting the certificate to the client of the Africa Centre, Dr Michael Bennis – pictured with him are, from left, Dave Barrow, Derek van Heerden and Steve Kinsler – principals of the practice East Coast Architects, and Peter de Trevou; Adriaan Smit of Boogertman Krige received the certificate for the Unilever building at La Lucia Ridge. BELOW: Gaf Gafoor, Logie Naidoo (Deputy Mayor, eThekweni Municipality), Hajira Gafoor and Bruce Clark (KZ-NIA Vice-President). Roy Reed Photography



SAIA AWARDS OF MERIT

Two buildings awarded 2003 KZ-NIA Awards of Merit have now also received SAIA Awards of Merit. These are **Africa Centre at Somkhele** by *East Coast Architects* and **Unilever Head Office** at La Lucia Ridge by *Boogertman Krige* in association with *Urban Edge*.

The SAIA jury consisted of architects Jan Ras, SAIA President and convener; architects Ms Deborah Preller and Prof Roger Fisher; layperson Prof BA Omotoso, Professor of Drama at Stellenbosch University; and Mr Nich Wright, representative of the sponsors, *Glass SA*.

The SAIA citation for the **Africa Centre** reads as follows:

The project serves as an example of how designers apply their minds across the range of technologies, and resolve each appropriately and inventively. The image of the building is rural vernacular but it houses state-of-the-art technologies that support and drive the research initiatives of the international donors.

Through inventive tectonics, the skills known to the local population have been harnessed and honed to both support the making and ownership of the project. The fact that the public spaces of the project are easily accessed, and make subsidiary spaces readily accessible, further enhances the sense of ownership. The designers too have been mindful of the value of limited resources and all are addressed and

integrated into the resolution of the design.

'Sustainability' takes on its rounded meaning of 'best practice' by having the full range of objectives addressed. The project has received coverage in the international press, thus helping raise the profile of the local profession. The project is deemed a worthy recipient of a national award of merit.

ART DECO AWARDS

At a function held at Durban Music School, 221 St Andrew's Str, on Sunday, 26th October, the *Durban Art Deco Society* presented the owners of the following Art Deco buildings with certificates and 2003 Merit Awards "for the continued upkeep of a part of Durban's Art Deco heritage": *Manhattan Court*, and *Broadwindsor* in Broad Str; *Lakhani, Aboobaker, Sedson*, and *Moosa's Buildings* in Grey Str; *Victoria Mansions* on Victoria Embankment; and *Dominion Court* in Beatrice Str.

The owners were also presented with etched plaques, based on the architectural roundel by Mary Stainbank on the Natal Technical College building, West Street, for affixing on their buildings.

La Lucia Ridge Office Estate

Three decades later: Hulett's Head Office Architects: Hallen, Theron & Partners

Designed thirty years ago, in 1973, and probably Durban's first decentralised office building, the inaugural building on La Lucia Ridge, is worthy of re-evaluation.

1973 The brief was for a head office of some 4000 sqm net office space to consolidate a half-dozen subsidiaries into one working office, and parking for 150 cars and a bus, on a 2ha site, conceived as a part of a long-term proposed commercial centre for the area. Interestingly Hallen added that the building "would emphasize as far as possible the advantages of decentralized office accommodation and set a standard for future development of commercial sites" (*Architecture SA*, July 1978, p23. Also *NPIA Newsletter* 3/1977).

The site was agricultural in use, covered with sugar cane. In that rolling hillside-context, Hallen consciously designed a "temple in the canefields" and argued that "...in making an



Tony Smith Photography, supplied by Brian Downie, BCT Engineers

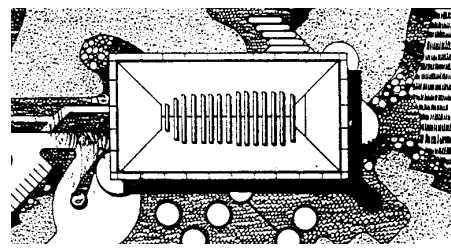
Above: Aerial photograph of c.1976 with the Hulett's 'temple in the canefields'.

But for the absence of 'golf-tee columns', the genealogy of the concept reverts to Wright's *Administration Building* for SC Johnson & Son Inc (Racine, Wisconsin, 1936-39). The great hall with top-lit ceiling is the obvious reference, but the rounded corners to the Hulett's envelope and its three internal circular staircases could also have had their origins in Wright's example. However, for the circular Foyer and the Board Room on the First Floor, one must look to Mies's macassar ebony-veneered, semi-circular dining screen of the Tugendhat House at Brno (1930), and the circle in the rectangle of Philip Johnson's Glass House at New Canaan (1949). But for the tapered oval outline to the double volume of the Hulett's building, and its iconic cornice, references are hard to find in post-Miesian architecture, and remain generic to classical precedents.

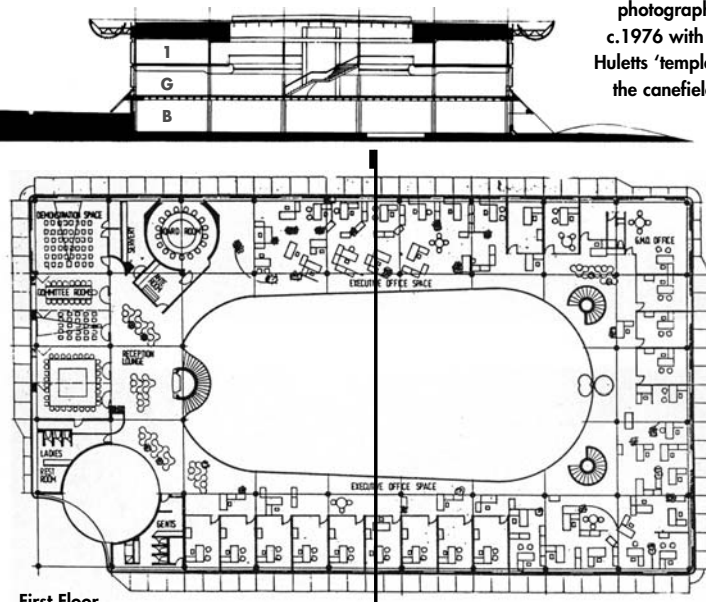
enclosed air-conditioned environment, a simple form with minimal external fabric ... is desirable and reinforces the decision". Thus the temple was designed as a low-rise, 3-storey rectangular envelope, to enclose an open office plan on the main floor, and a gallery of tapered-oval plan to contain perimeter cellular offices at both levels and all roofed with a single span. The semi-basement floor contains the services, the "computer suite", and the cafeteria in the northern corner.



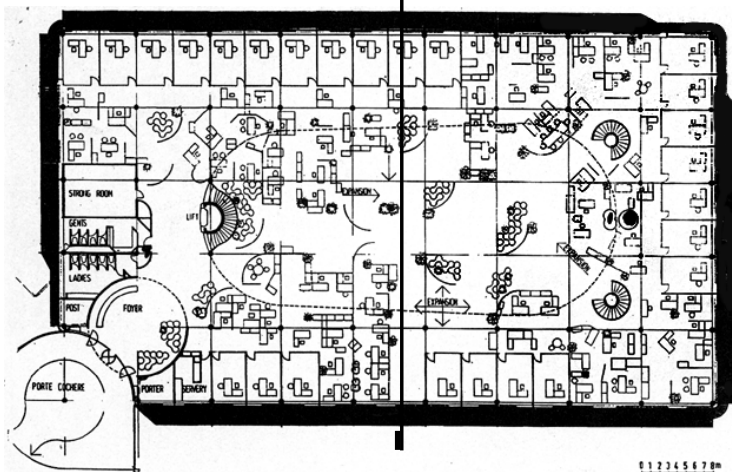
The boxed fibreglass rooflights (850w x 380h) are positioned atop two rolled steel channels, with a purpose-made aluminium flashing sealing the junction between the rooflights and the *Brownbuilt* aluminium sheeting. The top of the rooflights is serrated diagonally, with a translucent south face and an opaque, and polystyrene-insulated north face.



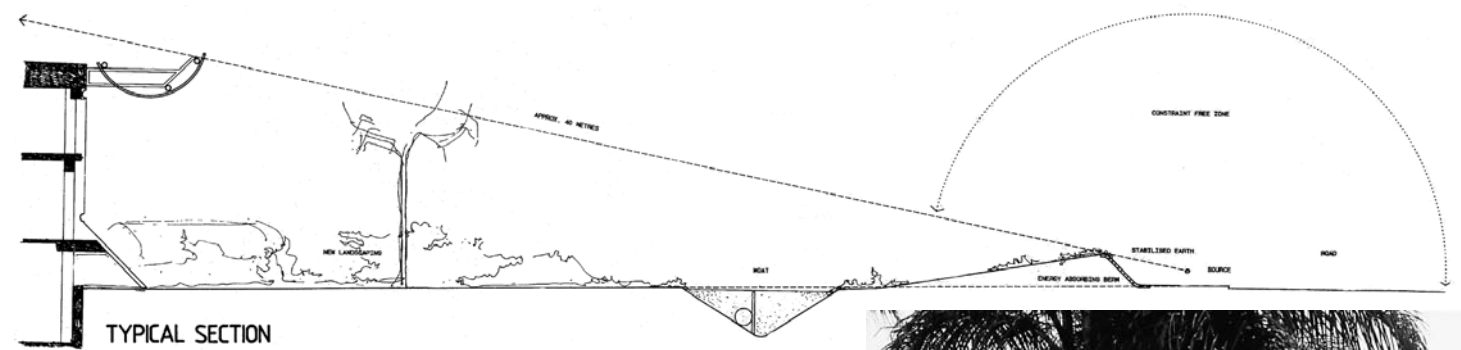
Roof Plan



First Floor



Ground Floor



1976 Like a number of Hallen's buildings, the entrance is on the diagonal. But, in the Hulett's building, the corner is excised like a quadrant, to form the inside of the turning circle of the *porte-cochère*, radiating around the corner column. An 8x8m column grid was chosen and the building is 9 bays long and 5 bays wide. The section is marked by the boxed fibreglass roof lights of saw-toothed profile, which correspond with the tapered-oval double-volume office space they are supposed to illuminate, and the giant-order half-pipe sunshield cornice distanced from the building by steel trusses.

The exterior is precisely articulated with a stylobate, in the form of a raking precast concrete skirt, as the base to the double-storey glass curtain wall, with rounded corners of Perspex, and the cornice in the form of a giant-order aluminium half-pipe, to give the building its necessary presence in the landscape and thereby cast strong shadows.

1980s With the amalgamation of the Hulett and Tongaat companies the building became the seat of administration of the sugar subsidiary, Tongaat-Hulett Sugar.



1983 What is not generally known is that Hallen 'grew' a Research & Development laboratory wing to the bldg in 1983. It is on the north-eastern elevation at basement level, and aligned diagonally to the main building and thus orientated due north. It is articulated from the main building by a glass link.

1986 Also revealing was the moat along Umhlanga Rocks Drive, designed by Hallen in 1986, and now extended as a security measure along the Boulevard of La Lucia Ridge Office Estate.

2003 While the building looks as self-confident as always, bollards render the *porte-cochère* obsolete. Stripped of its Andrew Verster etchings, which are now banished to the service passage in the basement, the semi-circle of the foyer has been completed with a glass screen to the office floor, replete with security touch-control. Inside the finishes have changed as have the colours, the 'pink sound' remains, but daylighting in the general office level is gloomy; and a 'box' has landed in the centre of the main office floor. The canteen in the semi-basement has been contracted to the position of the external door. The handrails to the terrace have rusted, the garden walls cracked, and constant dripping from the cornice has impacted on the paved perimeter. The retaining wall to the basement service entrance is almost overturned and to support the canteen terrace, a pier has been added.

Worst is the condition of the iconic cornice. Constructed of an inner skin of corrugated aluminium and an outer skin of aluminium, many of the covering pieces and louvre blades are loose or missing; some steel trusses which carry the cornice have rusted and the corner piping has fallen off. In an attempt to achieve higher daylight levels, some of fibreglass roof lighting boxes have been provided with perspex windows, without much success. The building is a little tired and in need of a thorough 'check-up', and it was pleasing to note the request for advice in securing the proverbial 'stitch in time'.

"People move on..." wrote Hallen, "...but the buildings and the ideas ...linger on". The temples on La Lucia Ridge have multiplied, but few successors match the power of the Hulett's composition, let alone the thoughtful quality of detail. The building is acknowledged



as the benchmark and thus did indeed meet with Hallen's expectations of providing the example for development on the Ridge.

Walter Peters

Hans Hallen immigrated to Australia 14 years ago in 1989.

References:

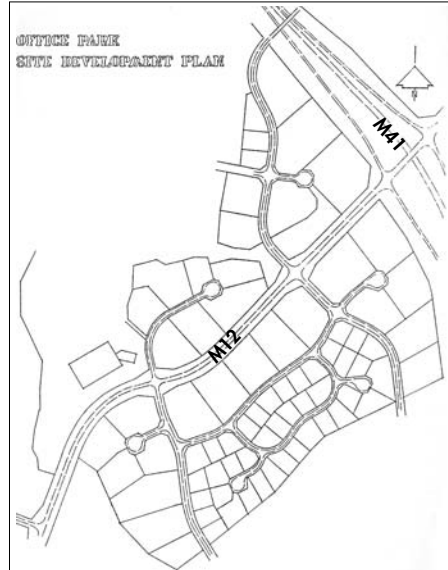
- Biermann, B Hans Hallen. *Architecture SA*, Winter 1981
- Hallen, H Temple in the Canefields. *The Hulett's building*, reviewed ten years after it was designed. *Architect & Builder*, June 1983
- Hallen Drawings Collection: Biermann Architecture Library, University of Natal.



La Lucia Ridge Office Estate

Planning the Estate

The project began in 1992 at which stage the Durban landscape was void of office parks. The synthesis of various surveys by related professionals concluded that the critical mass for an urban node which could become self generating, would be some 100 000sq m of floorspace, a threshold which then became the brief for the planners, Rob Kirby Associates, who then secured office rights for the area.



Proposal of 1994 by Rob Kirby Associates, Town & Regional Planners. The curvilinear road alignment acknowledges the topography and would enhance an informal park-like setting. The development straddles Umhlanga Rocks Drive, with large lots of some 2500sq m on the ridge and along the M41. Smaller lots along a 12m wide parallel internal road, to the east, provide for graded densities while merging with the existing residential scale. The geometry of these subdivisions was based on the 'cinema seat principle' whereby the site behind looks between the two sites in front to afford uninterrupted sea views.

A number of 16m wide cul-de-sac roads were to provide 'senses of space' for enclaves of offices.

The northern transverse road is an extension to the truncated Armstrong Ave on the east, and was to continue northward across an existing sugar plantation farm bridge (Bilney or Cane Bridge) towards the later Gateway shopping center. The parallel southern arterial, Douglas Saunders Ave, is new and eventually merges with Armstrong Ave.

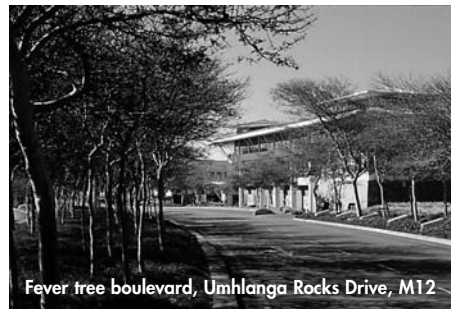
The central block along Umhlanga Rocks Drive was later designated for a commercial development (The Square) and the northern block of the parallel road for a 'T-Room'.

URBAN DESIGN

Having secured the rights for an office park on the 80ha of land, the developers, Moreland Developments, called for urban planning proposals by way of design competition carried out over three weeks in 1995. Participation was limited to 5 practices, each of which received an honorarium, and was won by GAPP Architects & Urban Designers, Johannesburg.

To GAPP the node was to be neither an edge city nor a 'Sandton-by-the-Sea', but was to be integral with a maturing radial urban system (see diagram of radials in KZ-NIAJ 3/02). The approved plan by Kirby & Associates was to be retained; public areas were to be emphasized and the visual impact of the roads reduced; and buildings would be so located that the splendid views to the Ocean and inland could be enjoyed by all occupants. The aim was to create an office estate on a public environment, hence the transformation of Umhlanga Rocks Drive as a boulevard terminated by two traffic islands, and the search for an overall built integrity, the paradigm being the blue waves of the Indian Ocean, which on the land continue as green waves of sugar cane. However, instead of the sugar plantation, the former coastal forest should be reinstated. This concept prompted the restricted colour palette of "white in green overlooking blue".

The commercial centre (The Square) would



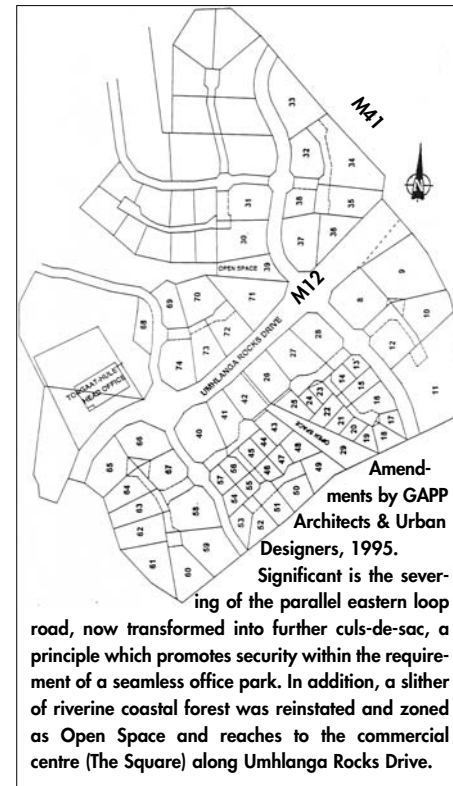
Fever tree boulevard, Umhlanga Rocks Drive, M12

become a focal point to get people walking through the landscape of white buildings within a reinstated coastal forest. The reference would be the Hulets Head Office building which hovers in the landscape, and with its de-emphasised and moated edge sets a paradigm remote from the Johannesburg 'Gulag' security mentality.

The Estate initially comprised of six self-defining parks, each with a 'nodding acquaintance' with the other, and which could be added to incrementally. Each of the parks should have a 'quiet' security perimeter and no further boundary line should be perceptible. 75% of the parking area would have to be accommodated below ground in a basement. If this area was not concealed, the office park would become a parking lot. The balance could be visitor parking on grade, but should not be covered by eg shade cloth.

GAPP had been briefed that Durban as a regional centre required office spaces by sectional title of 150 – 200sqm, somewhat less than would be required by a national centre. This supported the approach toward a generally two to three-storey building height, which encouraged more park. But, bulk along the

boulevard was increased and raised to a potential 6 storeys at the corner of the M41, and reduced downhill. For example, the Alexander Forbes building (see KZNIAJ 2/2001) could have risen to 6 floors but the company preferred larger floor-plates.



PUBLIC LANDSCAPING

While the GAPP designers were enchanted by the avenues of palms so characteristic of the sugar plantations of KwaZulu-Natal, this was anathema to the landscape consultant, Johan Louw (Van Riet & Louw) who punted for the re-establishment of the coastal forest, most of which had been displaced by sugar cane. Hence the transverse arterials are lined with flat crown trees (*Albizia Adiantifolia*) while other roads sprout a variety of indigenous trees.

But, contrary to the general priority for indigenous coastal species, for the boulevard, Louw proposed a grove of fever trees (*Acacia Xanthophloea*) rather than the Royal Palms which had originally caught the imagination of GAPP. Louw was partial to the sculptural and thus architectural qualities of fever trees, which species had not previously been acknowledged for its sculptural qualities.

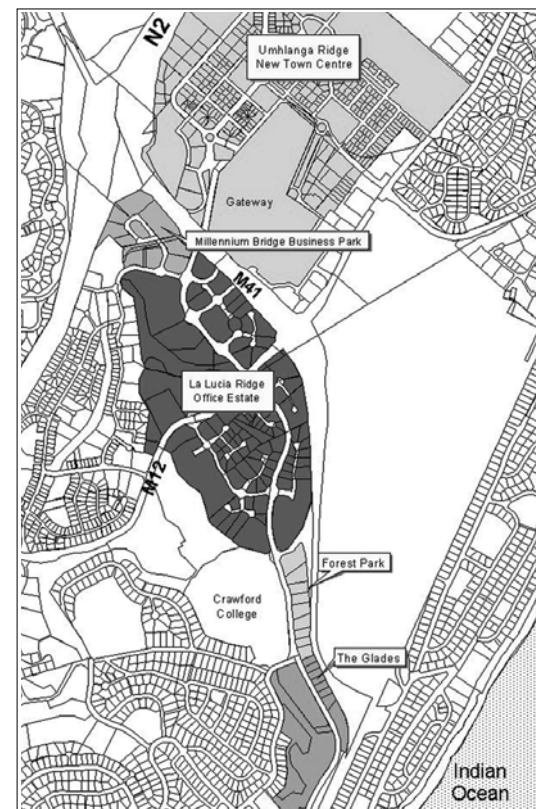


Moat at QData/Compass Background: The Square. Mike Legg Architects, 1998

While indigenous to north-eastern South Africa, fever trees grow in marshy locations, foreign to the ridge setting. But, argued Louw, if research could prove their sustainability, putting them on ridge is as willful an act as is the concept of a boulevard. Thus followed the forest of fever trees, grown at 1.5m centers on a diamond grid, with mondo grass as ground cover to create an own ecosystem, and the promotion of a tall and thin yet dense grove. At night uplighters embedded in the mondo grass would render the luminous bark of the fever trees to glow with iridescence.

FEVER TREES (*Acacia Xanthophloea*) found in marshy parts of Mpumalanga and Limpopo Provinces. The trunk and branches have a characteristic smooth, greenish yellow, powdery bark with an ethereal quality. The reference to fever is based on the supposition that the trees carry malarial infection, added to the fact that they grow in regions where malaria is or was endemic. *Standard Encyclopaedia of Southern Africa*. Cape Town: NASOU, 1771)

Along the boulevard, the moat pioneered by Hallen in the Hulets building as a security perimeter, is continued. For reasons of public liability it is shallow (300mm), requiring the inclusion of outriggers of very thin electric wire, a metre above the water. But, the water around the traffic circles, is reminiscent of the care given the park-like homesteads on sugar plantations, and the plants are expressive of different diets or iris types.



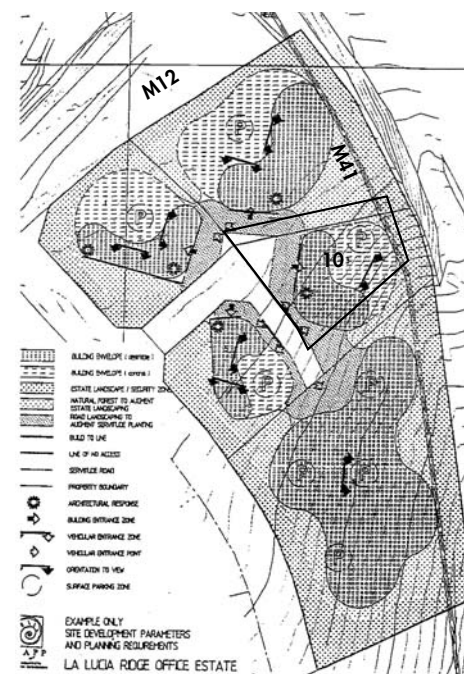
In the expansion of the Estate, Forest Park and The Glades were developed eastward down the slope; and Millennium Bridge Business Park westward to border the N2. In this process, Armstrong Avenue was extended north-westward, no longer to cross the Bilney farm bridge, but to link directly to Gateway Theatre of Shopping across the new Moreland Millennium Bridge.

DEVELOPMENT MANUAL

What began as a single page guide for developers, essentially to underscore the need for all buildings to 'float' within a seamless common park and to enjoy the spectacular views, has grown to see a *Development Manual* for La Lucia Ridge Office Estate (first edition August 1996) and *Guidelines* for Forest Park (March 2000) and Millennium Bridge Business Park (April 2000).

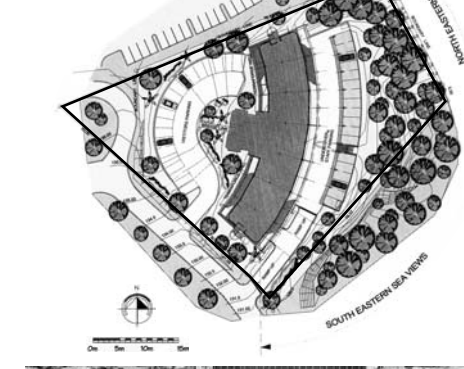
The 50 page *Development Manual* is structured in 10 'Sections' with 3 'appendices' including a schedule of approved plant types. Extracts of 3 of the 'Sections' are paraphrased below.

Section 4. Site Development and Planning Parameters



The drawing identifies building envelopes with 'build-to-lines'; positions of access; orientation to view; positions for architectural responses etc. (*Development Manual*).

The realisation of Lot 10: Ground Floor Plan, Sivest, 4 Pencarrow Drive. *Stafford Associate Architects CC*. Project Architect: Miles Pennington.



Section 3. Design Review Process

The *Manual* calls for a review process at the following 5 stages –

1. **Pre-design conference:** to clarify mutual design objectives, the characteristics of the particular land parcel and technical issues relating to the design review process.

2. **Statement of Intent:** a written statement of intent, together with the outline design submission, "setting out the brief to the architect/s and landscape architect, the extent of the service and responsibility required from each member of the professional team".

3. **Outline Design submission:** the resolution of all planning issues including landscaping and the acknowledgement of adjacent developments.

4. **Detailed Design submission:** the development of all issues including those of three-dimensional massing.

5. **Final Plan approval:** 3 sets of working drawings; a schedule of finishes for the building; a plan of intended site works; and landscape plans accompanied by a comprehensive plant list.

Once approved by the Review Panel, one of the approved sets of working drawings is submitted to the Local Authority for its approval.

Originally Morelands Developments provided the secretariat, subsequently this service is an integral component of the Management Association of the La Lucia Ridge Office Estate.

The Review Panel currently includes architects Ivor Daniel and Scott Phillips.

Section 7. Building Design Directives and Guidelines

In order to achieve an architectural integrity across the entire Estate, the following directives are to be adhered to:

White is to the unifying theme running through the architecture of all buildings and, for the purposes definition, this includes areas of clear glazing. White should thus account for no less than 70% of any one façade, including the roof as read in elevation. Each external façade must thus be predominantly white with no more than 5% of the building façade given over to accent colours, preferably of natural materials with earthy colours.

Red face-bricks are to be used on a minimum of 15% of the total external façade and a maximum of 50%. The use of face-bricks is encouraged in those elements of the building such as plinths, ground level splash bricks, reveals, corners, vertical elements and entrances.

Secondary colours in a range from dove grey to charcoal to black are permitted but may not exceed 20% of any single façade and should be used as a complement to the whiteness.

Glazing is to be a natural or in the lightly-tinted ranges with shades of clear to grey.

– Walter Peters



Code: The Ridge The *Development Manual* specifically avoids style or theme and seeks rather to find architectural integrity in the landscape through form, mass, and most specifically, a white architecture, *a la* Richard Meier. High on the agenda is the preservation of the natural topography, the setting of a common datum line for the ground floors which should not exceed 1.5m above natural ground level; the optimizing of views; and an earthiness to the accent materials.

The Ridge

FirstRand, 10 Cranbrook Crescent, off Douglas Saunders Drive Stauch Vorster Architects



Photography: Karl Beeth

The brief called for the accommodation of various tenancies, each with an own identity within a common theme.

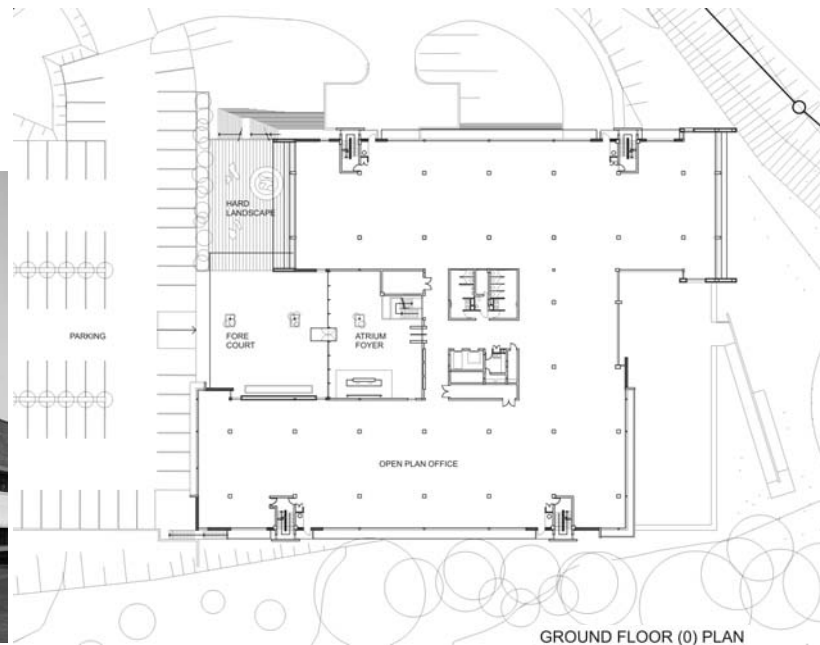
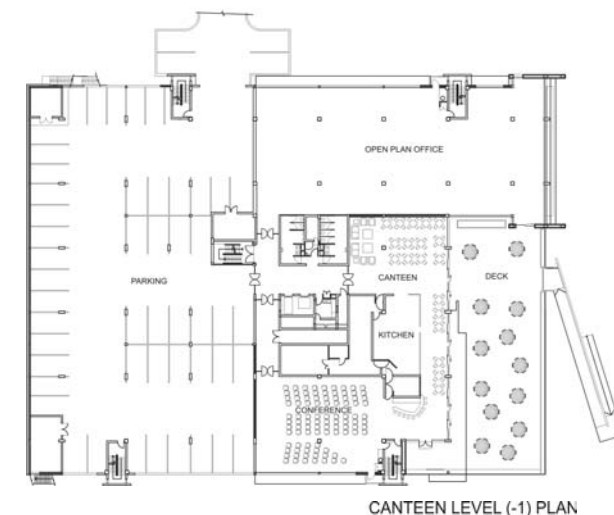
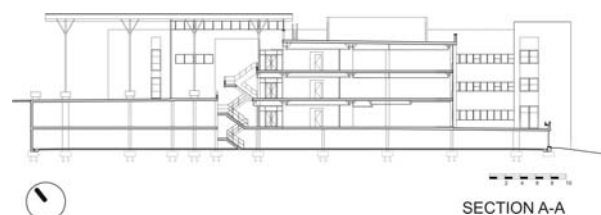
The concept on an 8.4m square structural module, has parallel 17m wide east-west orientated wings - contrary to the fall of the site - to expose a maximum of office space to the splendid views, and each of these wings is differentiated in plan and elevation. The basement requirement of 168 parking spaces could be accommodated within 1.5 levels, leaving the balance for additional office area, an auditorium, and the canteen, all of which open to a generous outdoor terrace.

There was a preference for the building to depart from the prevalent roof-dominant

expression of the Estate. For this reason, long-span roofs are concealed behind parapets but for the raised and tilted roof-plane on 'tree supports', which serves both as a covered forecourt and clerestoried atrium, while providing the building with an iconic feature.

The 1688 sq m building, with 7160 gross usable area, was completed within a 33-week contract period at a cost of R27m.

Glanville Jacques



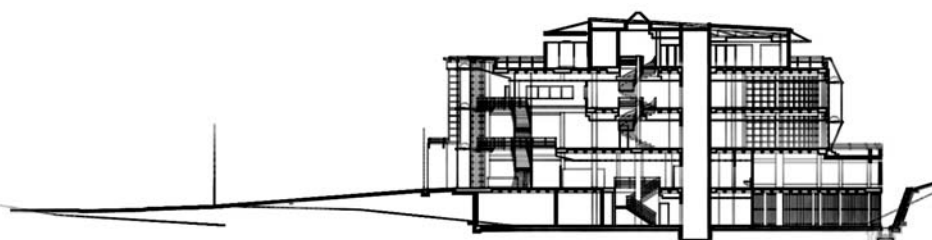
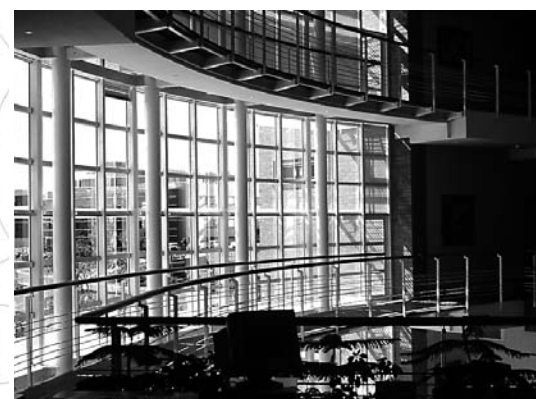
The Ridge **Garlicke & Bousfield, 7 Torsdale Crescent Paton Taylor Associates Inc**

This building was custom-designed for a long established legal practice, which had outgrown its city centre premises and required to relocate and re-brand itself.

For maximum exposure it was essential to be sited on Umhlanga Rocks Drive where two sites presented themselves. The ground level of the chosen site lay seven metres below boulevard level which avoided excavation for basement parking. Instead, two parking decks elevate the office floors to the level of the busiest traffic circle. Due to the acute angle of the corner intersection at the round-about, and access being prescribed from inland, visitors enter the building on grade and at the fulcrum. As this side is exposed to the west sun, tiers of louvred screens shield the otherwise transparent front, designed to break the usual secrecy associated with legal practices.



The form of the building reflects the organisation of the company. Visitors enter the triple-volume atrium which space is not only compelling but also convenient, with meeting and interview rooms displaced around the foyer, the reference library visible on the mezzanine, as are the small windows of the so-called 'war rooms' (for case preparation) on the top. This is the public zone and in this volume, bridges and galleries were introduced to deviate from the usual sedentary and quiet character of law practices, to assume a more interactive quality with continuous staff movement.



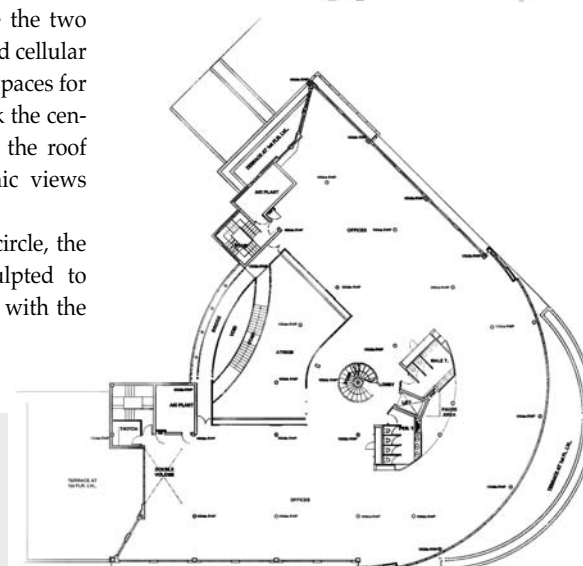
The flanks of the building face the two roads and have the perimeters lined cellular offices, entered through screened spaces for assistants, some of which overlook the central atrium. The Board Room on the roof takes advantage of the panoramic views and opens to terraces.

With its fulcrum on the traffic circle, the building form was carefully sculpted to command its position, in keeping with the desire for re-branding.

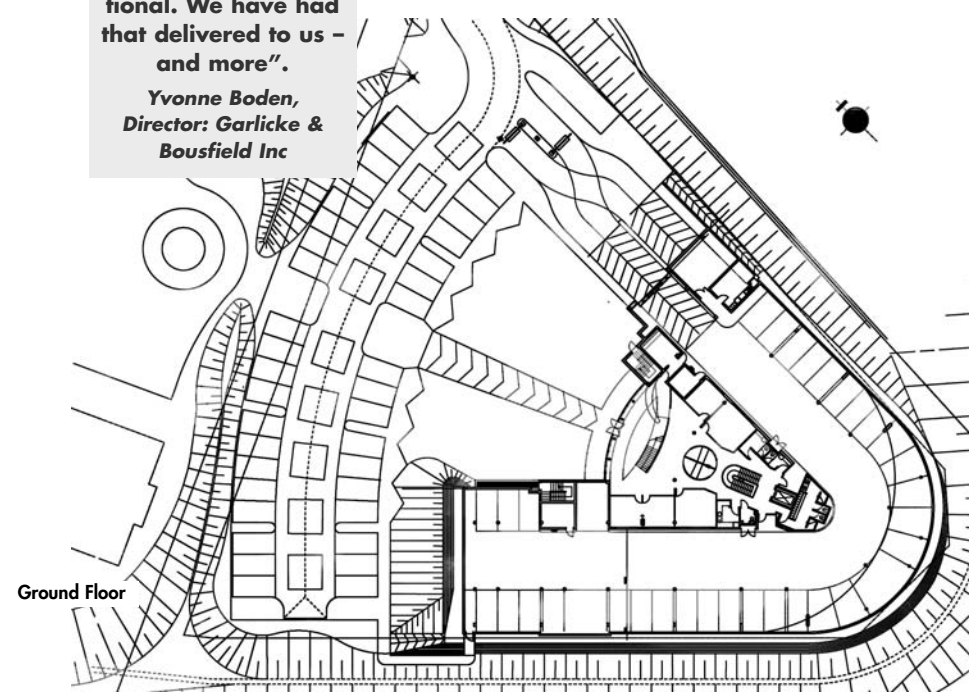
Project Architect: Stuart Stanley

"It works because it answers the client's brief completely. We wanted an environment that is secure, appealing, and functional. We have had that delivered to us - and more".

**Yvonne Boden,
Director: Garlicke &
Bousfield Inc**

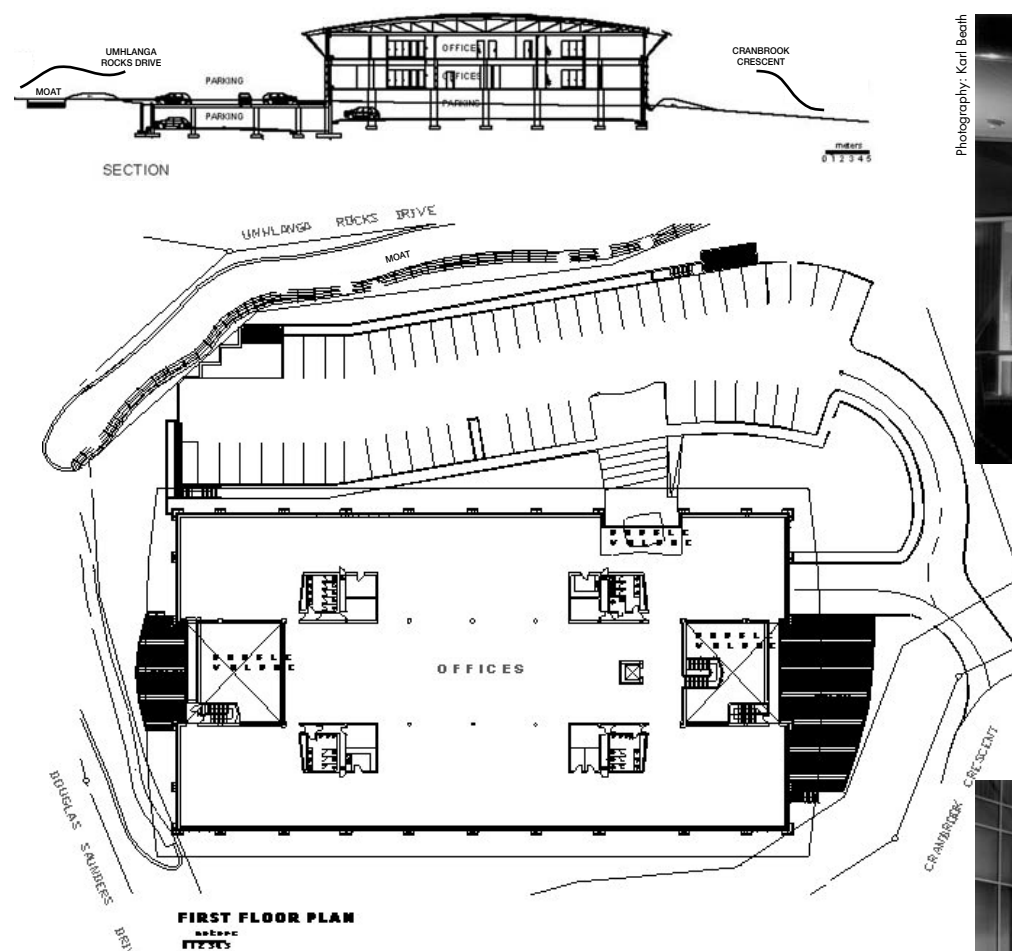


Office Floor



The Ridge

QData Offices, now Comparex, 1 Cranbrook Crescent MAB Architects



Photography: Karl Beeh



at the Huletts building which, although looking a little weary these days, was as architecturally imposing as I remembered it during our youthful pilgrimage all those years ago. We had a building of similar size and proportion. We had better façade technology using a new type of clear heat resistant glass so that large transparent glass façades were no longer seen as a problem. White is might on the Ridge so



I remember that sunny day well. We all squeezed into my rusty Datsun 1600 for the pilgrimage to a site we had all been hearing about just north of Durban. The narrow winding road eventually left the northern reaches of Glenashley and soon we were riding through a sea of flowering sugar cane, expectations mounting as we approached our destination. Finally we rounded the last bend, the sea on

our right, and there it was – Hans Hallen's *Huletts Head Office* building with its sweeping curved roof overhangs, huge expanses of glass and aluminium glinting in the sun among the sugar cane...Wow!

Fast forward to 1996...We had been working for some time trying to find a site and prepare a design for the IT company of the moment, QData.

The brief demanded a large footprint and minimal level changes. We secured a large consolidated site with superb sea views towards Durban's harbour entrance.

In search of inspiration I found myself gazing across

that sorted out the other colours. How does one let light into the inner sanctum? Hans did it his way but my 6B was looking for something different, something that echoed the rolling hills on which we stood, something with an architectural presence of its own, something that could stand the test of time and which could also sit proudly alongside the inspiration of years gone by. And so, with one sweep of the wrist the gentle curved roof emerged with its own soaring overhangs were there to cast its protective shadows where needed.

Five years on we are content with what we achieved – albeit with inspiration from an old Studio Master – during those early stages of development on the La Lucia Ridge Office Estate.

Paul Batho

La Lucia Ridge Office Estate

Speaking a Common Language

Since its launch nine years ago there are now some forty individual office developments within the estate and without doubt these buildings have similarities. Most notable of these, is the common colour (or lack thereof) that even the most casual of observer is aware of *The White Office Park on the Hill*. Beyond this, further similarities which contribute to *Overall Vision* can be attributed to two main categories.

The first of those is a direct response to the office estate Development Manual which lays out the controlling architectural guidelines of which the major influences are the following :

- Development parameters while controlling allowable floor areas, also restrict building footprints and enforce building lines, side spaces and mandatory 'to build' zones. The built result is a collection of stand-alone structures within an overall park setting. (Fig 1)

- Parking ratios determine that a set percentage of vehicle parking bays must be provided within the structure of the building. This ensures that the overall park setting does not become a sea of paving for vehicles. All buildings have opted for a parking semi-basement which in most cases has been expressed as a plinth to the office structure above. (Fig 2)

- The prescription on colour also extends to material choice. A mandatory percentage must comprise terracotta facebrick. The parking plinth has generally received these facings to create a horizontal datum to the building. This placement of facebricks immediately adjacent to ground level is not only a practical consideration, but often a reflection of individual clients' reluctance to incorporate this material. Conversely, instead of hiding the brickwork, the other approach has been the celebration of stack bonded brickwork into vertical elements around entrances and expressed staircases. (Fig 3)

- A contemporary architectural language is encouraged. One might expect, as a result, that since the colour palette is limited to white, a *Richard Meier-ville* would pervade. This is reflected as just one approach within this relatively diverse collection of buildings. Common to all is the rejection of any overt expres-

sion of historical style.

- Height restrictions apply to all buildings in the estate to ensure protection of sea views. With the exception of ridge and flanking sites, all buildings comply with the two storey height limitation.

The second category of similarities is not determined solely by the *Development Manual* but through a response to site specifics :

- The sea views enjoyed by the majority of sites, within the Estate are impressive. Particularly the buildings oriented towards Durban's Golden Mile, have been boldly expressed with a curved building footprint to take advantage of the panorama. Those with partially obscured views place double- or triple-storey "picture windows" axially with viewing corridors created by roads leading down the ridge towards the sea front. (Fig 4 and 5)

- Sea views, while extensive, are problematic climatically as they usually result in the office being oriented north-west/south-east – a source of heat gain and glare. The result has been the inclusion of devices such as "Low E" glazing, bracketed, deeply overhanging roofs, and a host of sun-screening panels attached or suspended to building facades. (Fig 6)
- The situation of the Estate atop a ridge has most definitely influenced the silhouette form of individual buildings. Whether it be an *avant*

garde roof profile, exaggerated profiled overhang, or delicate rail articulation to a concrete parapet, an acknowledgement is made to the observer below the ridge. Roof line has played an important role in creating individual building identification. (Fig 7)

- Superficial as it may be, designers have not been unaffected by the sea air. Distinct nautical references appear on several of the buildings which include sail structures, masts, port holes, ship-like prows and maritime inspired balustrading. (Fig 8)

All buildings to date have been of similar construction methods which is borne out of technological limitations within the building industry, tight construction programmes and economic constraints.

Ultimately one must bear in mind that the office buildings form only a part of the *Overall Vision*. Over time extensive landscaping in the form of indigenous planting and the reintroduction of the coastal forest matrix, will form

the ultimate common language in unifying all of the individual structures into a coherent whole.

Jonathan Hall
Associate Partner:
Elphick Proome
Architects Inc

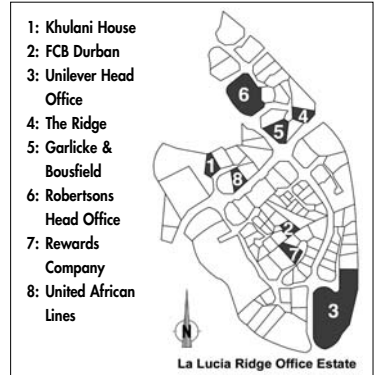


FIG 1: Khulani House
Elphick Proome Architects Inc.



FIG 2: FCB Durban
Elphick Proome Architects Inc.



FIG 3: Unilever Head Office
Boogertman Krige/Urban Edge



FIG 4: The Ridge
Frencken Associates



FIG 7: Rewards Company
Elphick Proome Architects Inc.



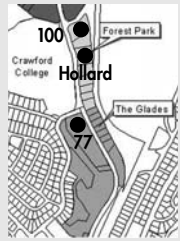
FIG 5: Garlicke & Bousfield
Paton Taylor Associates Inc.



FIG 6: Robertsons Head Office
Paton Taylor Associates Inc.



FIG 8: United African Lines
Ellens & Whitfield Architects

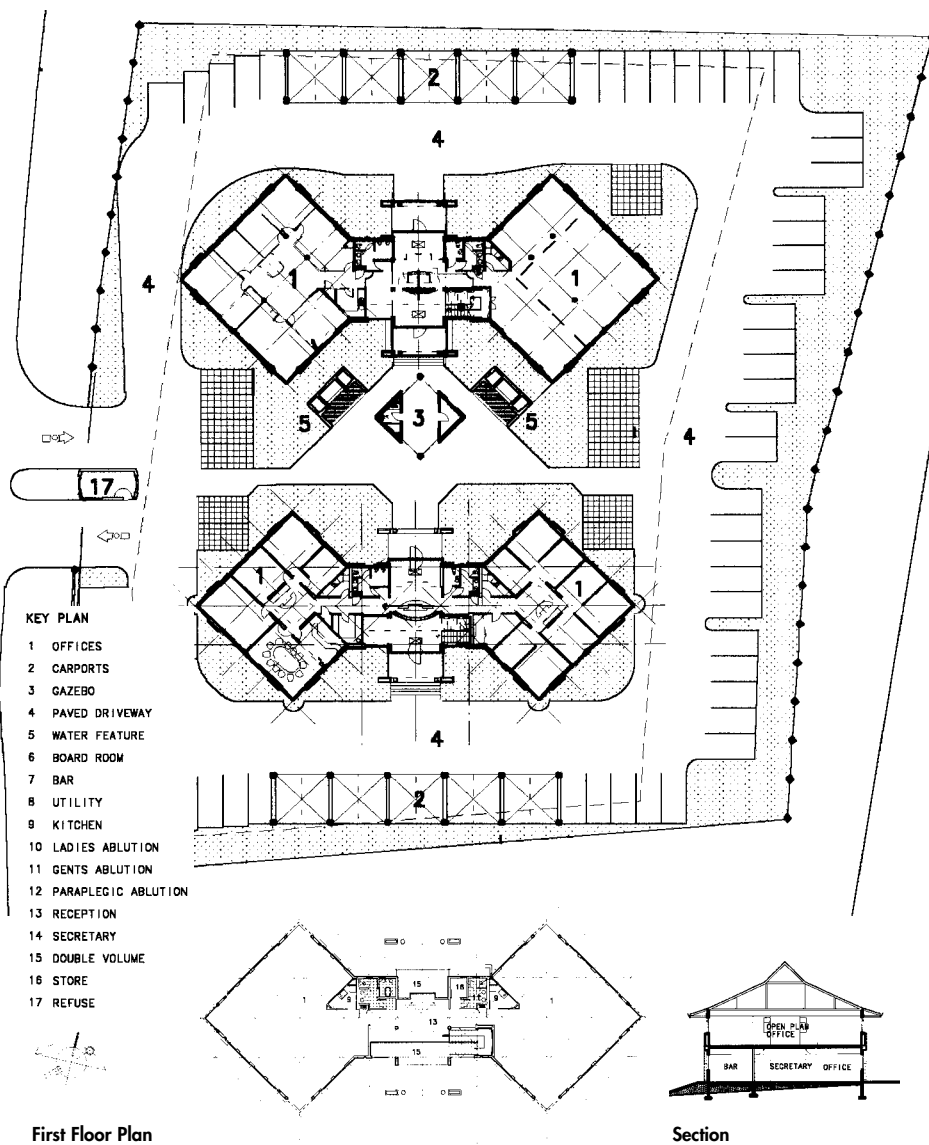


Code: Forest Park Situated on the seaward side of the Ridge, the new buildings here should acknowledge the pre-existing 'neo-classicist' character determined by The Glades office development and Crawford College (La Lucia), while heightening the sense of arrival to the Office Estate. However, the predilection in Johannesburg for pastiche historicism is discouraged.



Forest Park

Hollard Court, 86 Armstrong Ave Elphick Proome Architects Inc



M47

The brief called for a design which would offer tenants an individual identity within a flexible letting arrangement while optimising views.

Due to the requirement for a phased development, the concept has two pavilions around a secluded court with focal gazebo for common use, and the whole surrounded by parking. To maximize cost efficiency and to reduce the rental threshold, all parking was to be provided on grade with carports for the undercover requirement. To capture views, the pavilion ends were diagonally aligned and accented with pyramidal roofs.

Nich Proome



Forest Park 77 Armstrong Ave SLD Architects with Dean Jay & Associates

This building which accommodates an Information Technology company, enjoys spectacular views to the Ocean and Bluff. Daylight penetration into the depth of the floor-plates was facilitated by means of the clerestory roofs and the double-volume spaces. Portals of accent animate the façade and could serve as points of access for later tenant flexibility.

Barry St Leger-Denny



Forest Park

100 on Armstrong, 100 Armstrong Avenue Elphick Proome Architects Inc

The development was borne out of the success of Hollard Court, which pioneered the concept of moderate rental spaces, with identity and individuality for each tenant. In addition, at '100 on Armstrong', tenants have dedicated entrances, ablution and kitchen facilities. The development thus sought to provide a multiplicity of tenancy options ranging from 60-800sq m floor area, within three smaller

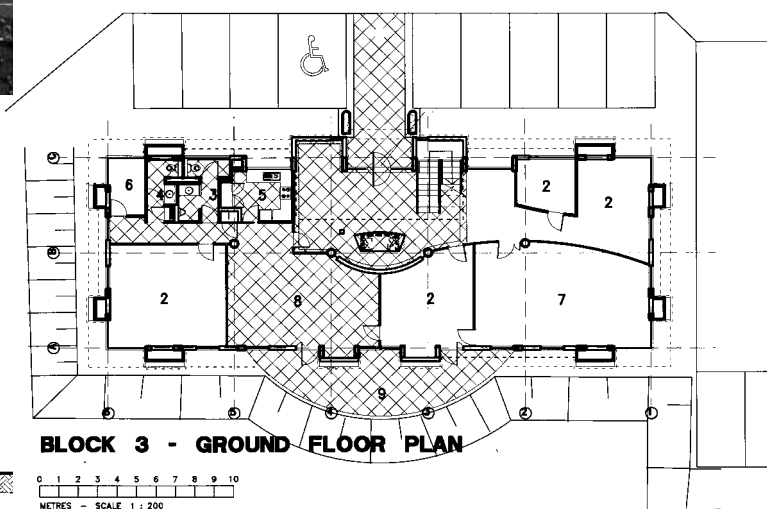
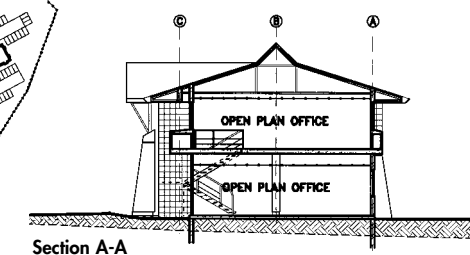
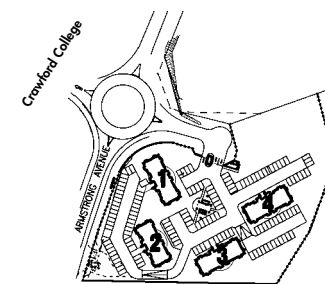
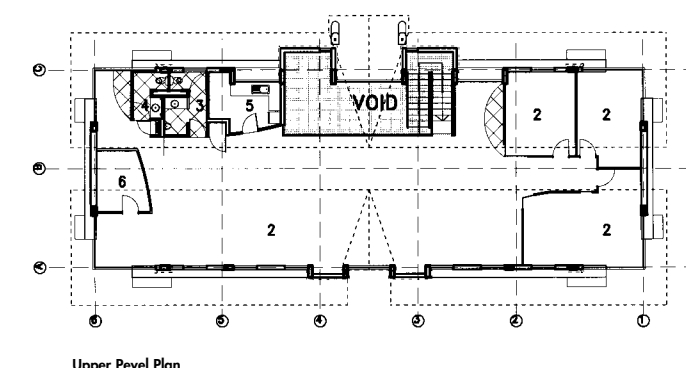
pavilions and one large, all restricted to two storeys.

To provide maximum exposure while capturing the views, the units are aligned diagonally to the roads and have their entrances off courts.

The architectural code called for a classicist response, and was principle-driven rather than prescriptive. Thus resulted the axial and symmetrical composition of the pavilions and

their striated massing with base, shaft and capital. To this should be added the entrance columns with implied capitals, and the pediments. However, in deference to the classical eaves cornice, in acknowledgement of the climate the roofs oversail with a pronounced white fascia to the eaves line over the dark battered bases.

George Elphick





Code: Milleniumm Bridge Industrial Park While this parcel of land is the smallest of the Estate development, an extensive and continuous portion astride the N2 is owned by Morelands Developments. Hence, the intention of the code for the Millennium Business Park is not to spawn another assortment of highway-related developments, but to foster the conscious identity of a node through which the N2 will pass. This is to be achieved largely by keeping to the 'white' architecture code.

While commercial buildings characterize business parks, and thus differ in scale from the office park, the general intentions apply eg rather than resorting to earthworks, developments are encouraged to exploit the inherent topography of the site. Consistently, rainwater from the roof may be reticulated but all other site-generated stormwater must be accommodated to soak away on site. Particular care is to be exercised in integrating fencing and security arrangements and barbed or razor wire is certainly not permitted.

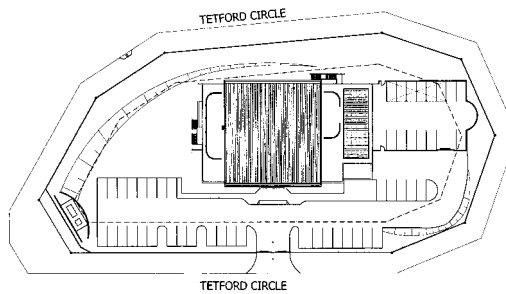
Millennium Bridge Business Park

NWJ Head Office, 12 Tetford Circle

Peter Ries Architects



Photography: Craig Hudson



Site Plan

This multi-use building which would also be used for sales and marketing to the public presented a very exciting architectural opportunity. Add to this the purchase of an island site in a high profile area and the stage was set for a marvellous exercise.

The architects were then given a "full design" in the form of a diagram showing every last room which fitted into a neat rectangular box which we were then told categorically was the master plan. This was extremely difficult to work with, the main problem being that the plan worked rather well!

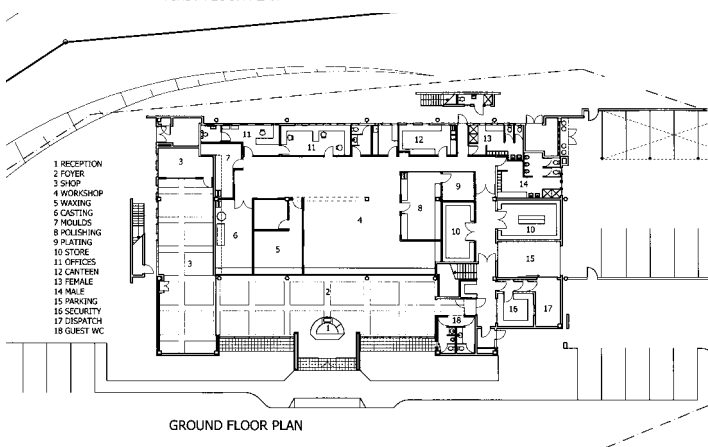
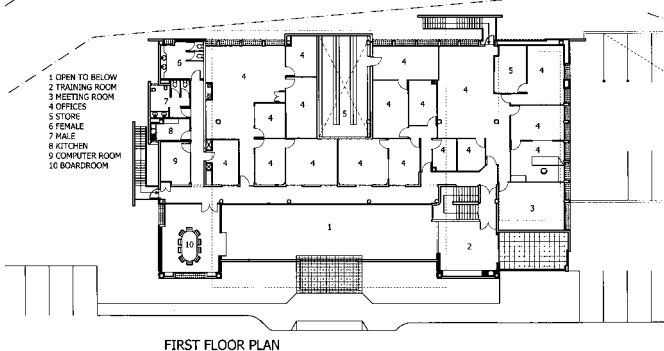
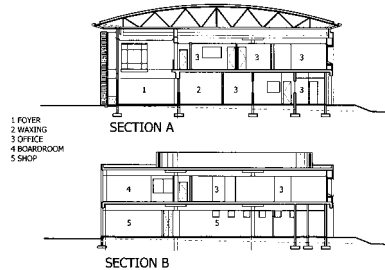
Eventually a workable solution was arrived at with the manufacturing operation and public sales on the ground floor with the attendant security requirements at the external interface resolved and the administrative functions on the first floor. The horizontal division between the two floors had to be a strong one to cater for security and the very real possibility of armed robbery. To ensure a cohesive spatial whole, with the required practical communications and visual links, the solution worked around a double volume foyer and gallery.

The client had a liking for vaulted roofs which added a dominant form with flat roofs to take services and a mono-pitch over the remainder.

The excessive parking requirements and covering of these as required by the panel was potentially a difficult problem with a budget which allowed only for either steel sheeting on poles or some primitive shade cloth structure. We got out of jail here because of the security requirements and enclosed a basically cheap structure within a wall, resulting in a fairly placid form.

Working with the architects from the panel was always a rewarding experience and we involved these members (as well as the non-architects) in our design process. As a small practice was a pleasure to expand our design team in this way!

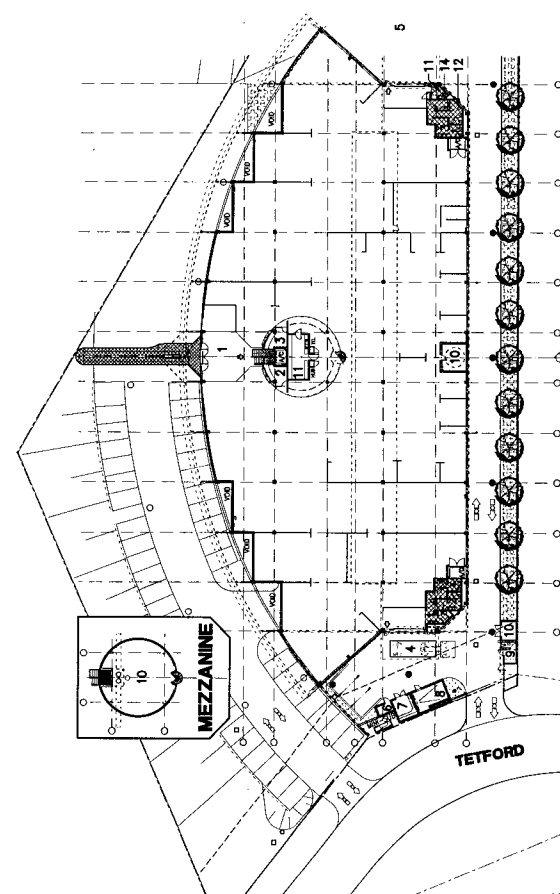
Peter Ries



Millennium Bridge Business Park

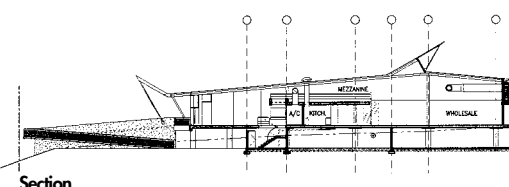
Hirsch's Homestore, 3 Tetford Circle

Elphick Proome Architects Inc

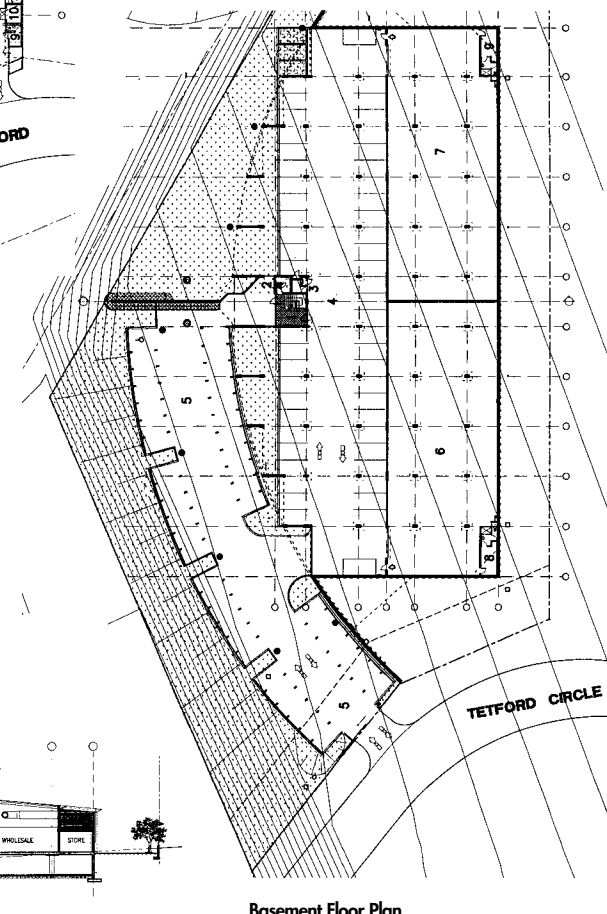


Ground Floor Plan

- 1: ENTRANCE
- 2: CASHIER 1
- 3: CASHIER 2
- 4: WEST YARD
- 5: EAST YARD
- 6: GAS ENCLOSURE
- 7: METER ROOM
- 8: BIN AREA
- 9: GATE HOUSE
- 10: STORE
- 11: KITCHEN
- 12: GENTS
- 13: LADIES
- 14: PARAPLEGIC



Section



Basement Floor Plan

This was the inaugural building within the Business Park. Its characteristic curved roof and stepped form were prompted by the adjacent Millennium Bridge and intended to enliven trading edge exposure. The concept was is that of an appliance store surrounded by a series of related stands, as a permanent exhibition. Parking is on the ground floor, the central entrance is marked by the ramp for disabled, leading to the retail floor above. The deeply oversailing roof with clerestory southlight was a deliberate attempt at recreating the desired exhibition ambience.

George Elphick

- 1: ENTRANCE LOBBY
- 2: ATM
- 3: TELKOM & ELEC. CUPBOARDS
- 4: COVERED PARKING
- 5: UNCOVERED PARKING
- 6: STORE 1
- 7: STORE 2
- 8: LADIES CHANGE ROOM
- 9: GENTS CHANGE ROOM

La Lucia Ridge Office Estate

What kind of environments are we building?



Aerial photograph of c.2002 above, and inset of c.1976 with the Hulets 'temple in the canefields' (see page 2).

The development which has occurred to the north of Durban has obviously supported economic enhancement in the region, provided employment opportunities to a wide range of people – architects, engineers, contractors, developers etc - and has led to the residential property boom in the northern suburbs. The development of detached office buildings in a secure office estate has gained favour in the market due to the perceived and, in some cases, real prospect of reduced security within the Durban city centre, together with issues of parking & access.

Whatever the reasons may be for the relocations from the Durban city centre, or the scale of these relocations, one should critically evaluate the kind of environments which have been created in the new office estates including La Lucia Ridge, Westway and Derby Downs amongst others.

A range of criteria could be used including accessibility, safety, comfort, quality, experiential issues, communication, vehicle reliance, the integration of different uses etc but, in the current South African context, the rise of suburban estates confirm that the major issues for building owners and tenants is safety & security.

The more recent trend in office development is towards an integrated approach which aims to overcome some of the shortcomings of the suburban estate concepts. The so-called "New Urbanism" concept has been adopted, for example, at Melrose Arch in Johannesburg and in the Umhlanga New Town Centre. These

mixed-use concepts, incorporate elements of residential and retail usages, together with 24-hour security, and hope to re-create the qualities of historic city centres. However, the question posed is whether this is New Urbanism or New Elitism?

In her article entitled "The Joy of Mix", Catherine Slessor states that the origins of

mixed-use "are deeply ingrained in human evolution and patterns of settlement... (and that)... diversity is inherently bound up with mobility" *Architectural Review*, September 2003.

With the increasing urban sprawl which most cities including Durban are experiencing, perhaps it is time to establish the limits to the further expansion of the periphery as a first step and then to encourage urban densification and diversity rather than mono-functional suburban development.

Glanville Jacques, Architect and Urban Designer

KZ-NIA Journal: 2004 ISSUES

The most recent meeting of the Editorial Board agreed on the following themes for the KZ-NIA Journal issues of 2004:

Building the New South Africa. As the year 2004 marks the first decade of our democracy, this issue is to feature buildings that reflect and address the challenges of post-Apartheid South Africa. The Board sees this issue as an important yardstick of architects engaging with the process of change, and members are encouraged to participate by making suggestions or submitting work for consideration.

Ecclesiastical Architecture. Members may have noticed the spate of new or restored houses of worship of various denominations. The issue aims to contextualise the phenomenon and it is hoped that a wide range of projects can be assembled including retreats, the re-use of redundant ecclesiastical buildings, new and restored projects etc.

Transmuted Architecture. KZ-NIA member Errol Haarhoff in Auckland, New Zealand, has offered to compile and edit an issue on the works of former South Africans in New Zealand. The Editorial Board and the KZ-NIA Regional Committee are delighted by this offer for it provides another avenue for the KZ-NIA to maintain contact with its members overseas.

In addition, the Board would like to encourage guest editorships for the above and other themes, and there is the regular Travel Diary for which submissions are most welcome.

Members should put their suggestions to the KZ-NIA Executive Officer, Mrs Sylvia Grobler, or directly to the Editor.

Brian Johnson, Chair: Editorial Board, KZ-NIA Journal

In KZ-NIAJ 1/2000, Anthony Jarvis reported on the Stephaneum building under construction at the Catholic University at Piliscaba, Hungary, by architect Imre Makovecz. In this "Diary" 4th Year architectural student Julia Schneider reports on her visit to the completed building.

While working in Budapest during my practical year in 2002 I enrolled with the Vándoriskola School of Organic Design. The School was founded by Kós Károly in the 1960s to promote an Arts and Crafts movement in Hungary and establish a Hungarian identity through architecture. The School is now headed by Salamin Ferenc and Imre Makovecz. Makovecz had put Hungarian organic architecture on the map in his Pavilion at the Expo in Seville in 1992.

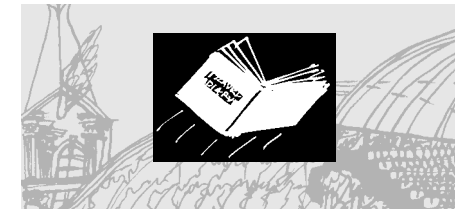
During my stay I traveled with Ferenc and the Vándoriskola team to Piliscaba, just northwest of Budapest where the Catholic University rests in the countryside, to study the recently completed Stephaneum academic building on the campus by Makovecz. This building was required to re-interpret traditional Hungarian architecture.

The roofs of the large auditorium and stage are domed and pierced at the apex which is reminiscent of Turkish architecture. The Turks invaded Hungary in the 16th Century and ruled Buda, which lies on the western bank of the Danube in Budapest, for 150 years.

The 'forested' interior of the entrance foyer.



Entrance façade with central auditorium



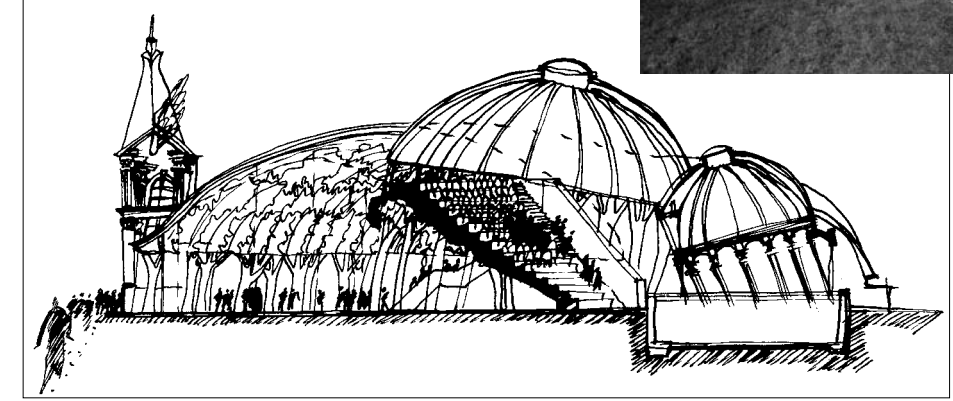
A Travel Diary

Hungary

Besides incorporating traditional architectural metaphors, the building embodies themes of learning and academia in its decorative elements. This is evident where Makovecz chooses to decorate facades and interiors with classical elements. The interesting thing though is that he distorts the neo-classical theme to create an architectural marvel whereby the building no longer stands upright but slants in different directions creating fascinating interior qualities. For instance, the exterior of the circular auditorium is battered and thereby opens and exposes the façade while the interior, which is the stage, cants. The walls, columns, doorways and window openings within the interior are then designed to follow the angle of the slanting exterior, thus the walls of the interior appear to be sinking into the ground. This creates a dramatic stage set for lectures and performances, within the larger circular building for the audience.

Structural elements resemble giant trees growing within the building. The external columns along passageways and corridors are finished with plaster and wood to resemble tree trunks and branches. The roofline of the entrance hall to the auditorium and university

Transverse section through the foyer, canted auditorium and battered stage.



is constructed from timber panels layered at the base to resemble the edge of a forest canopy.

Another characteristic of Makovecz is to relate the building shape and proportion to the movement and proportion of humans, thus one is either embraced by space in the public areas and entrance foyers or constricted by the narrow winding passageways which explode out into the open or guide you along to another chamber. The use of natural lighting is exemplary, recreating the feeling of walking through a forest as the light is allowed to pierce the roof structure as it would in a forest canopy.

The building responds and blends with the ambience of the surrounding areas; and in the elements of its design it suggests to the observer that it has evolved from the Hungarian architectural heritage. The combination of traditional character and the use of organic forms, sets an example for a new architectural incentive.

An in-between space. Note the layered roof in the background and its serrated profiles.



Interactive Cultural Centre for Cato Manor

Design Competition



View eastward from Cato Crest with the residue of Francois Road at left and the extension of Booth Road, New Booth Road East, which then merges with Francois Road, at right. At the foot, Bellair Road and the uMkhumbane River, and in the background on the ridge, the buildings of the University of Natal.

With the Economic Development & Tourism Department of the eThekweni Municipality as client, and its Architectural Department as promoter, an ideas competition for the design of the focal facility of the Heritage Trail in Cato Manor was run during the month of June. Organised on behalf of the Architectural Department by Mss Joanne Lees and Jenny Whitehead, the competition which sought to select the architect, was open to all SACAP-registered architects with practices in South Africa.

Site

Situated behind the University of Natal, at the western interface of 'town and gown', the insular site is located at the crossing of Bellair and Booth Road arterials, which form the western and southern boundaries respectively. The northern boundary is marked by the residue of Francois Road as it terminates on Bellair Rd; and the eastern boundary is the new link road between Booth and Francois Roads. The site is characterized by the uMkhumbane River on its north-western boundary, which is included in the Durban Metropolitan Open Space System (DMOSS), and a gas pipeline-servitude which approximates the extend of the river's 100-year flood-line, leaving only the eastern half of the site available for building.

Accommodation

The accommodation schedule was marked by four roughly equally sized facilities of some 1200sqm each: a theatre for 500, a museum, studios and workshops, and commercial outlets; as well as the landscaped Heroes Park and

parking for 140 vehicles and 2 coaches. With a budget of R33m, the object of the centre is to preserve the historical and cultural heritage of Cato Manor while at the same time providing economic opportunities for the community

Response

It was made clear that once the museum's Story Line' had firmed, the design development could be of a substantially changed brief. Entries were thus adjudicated at a conceptual level. Consequently, the site development proposal was to be at scale 1:100; conceptual plans at scale 1:500; and a technical drawing at scale 1:50. Images to convey the approach to various design aspects were to be included.

All presentations were to be two-dimensional and the total was restricted to the area of a single A0-sheet. There was no entry fee but registration had to be completed by 11th June that answers to questions could be circulated to all potential entrants. Exactly one month was available, with submission on Mon, 30th June.

Assessment

Immediately on submission began 3 days of deliberation by the panel of assessors comprising client representative Ms Fikiswa Papuma; Constitutional Court Judge Albie Sachs; and architects Ms Nina Cohen; Prof Emeritus Alan Lipman and Jonathan Edkins (Director: Architecture, eThekweni Municipality).

Outcome

A winning and a second prize, as well as two Merit Awards were made – see KZNIAJ 2/2003.

Winning entry – Rodney Choromanski, CNN Architects (Pty) Ltd.

Working with memory in South Africa is a significant part of the reconciliation process. This manifestation of history has the potential in providing economic and cultural sustainability to local communities, through local and foreign tourism markets.

Our proposal for the Interactive Centre is an assemblage of buildings, symbolically articulated with open spaces and landscaping, "An Exhibition beyond the walls through time", narrating the past, present and future. A conscious architecture, expressing symbolism and metaphors of the forced removal of urban folk during the Apartheid era. Not just a museum, but also a sensitive cultural symbol, which will represent the community of Cato Manor to foreign and local visitors. Where memory can be passed down to future generations. "Where sinuous line interprets environment, austere planes social order, and organic capsules represent wells or springs of culture."

Rivers universally provide a lifeline, in supporting and sustaining civilisations and often unveil rich evidence of cultural heritage. The uMkhumbane River, a natural landmark with its influence on early settlement in Cato Manor becomes the metaphor, the "story-teller". An organic indigenous timber and steel mantle, lit naturally, meanders parallel to an austere concrete spine, orientating the viewer on an explorative and interactive journey, through wells of collective memory. These wells are to be assembled from materials familiar to the community, expressing the contrast between permanent and temporary, wood and iron, brick and concrete, and frequently punctuated by the sky.

"Where diverse cultures converged in an irregular rhythm". The living museum, will provide a framework for interpretation and an active participation from visitors and the communities affected by forced removals. "Let the capsules move and dance where contemporary culture embraces heritage"

The juxtaposition of high traffic urban roads against the ecologically threatened uMkhumbane River will generate the character and rehabilitation for the site development. The design augments the edge of the site in a built form, permeated by the square, which acts as a foyer, open to the sky. The accessible location of

the site will facilitate the development of a commercial node along the public road edge, adding value to the evolving Central Node of Cato Manor.

The complex will be modelled to reflect positive elements of an urban interactive place, reinstating the sound principles of place-making created by ordinary people, such as was once in Sophiatown, District Six and Cato Manor. "A crescendo to the storyline, the dramatic meeting point of sky and river."

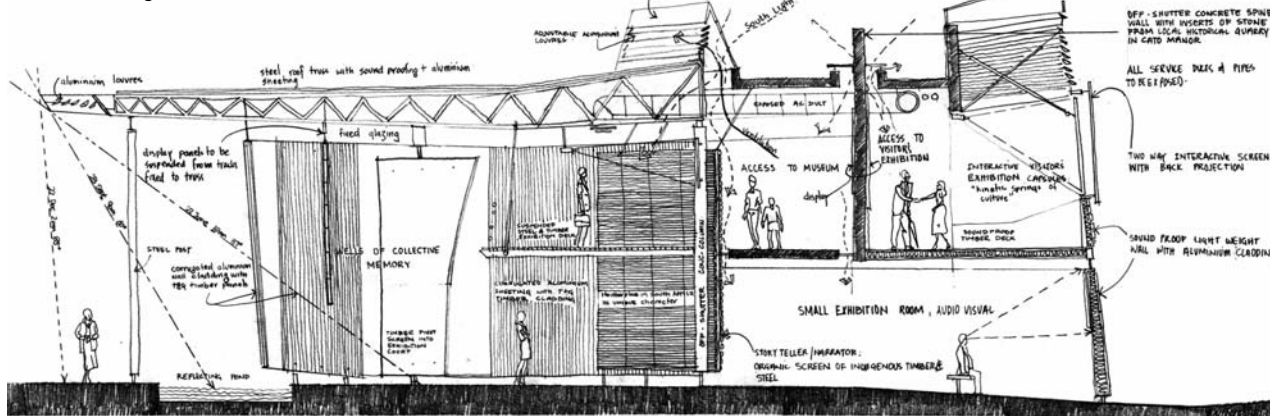
Controlled public access allows pedestrian movement through the site, along the river's edge and through a memorial park. The cultural centre will cater for tourist and commuter movement on a daily basis, and serve as a gateway to the eco and cultural tours through Cato Manor and surrounding areas. The Memorial Park will serve as a recreational and social urban facility for all people. A socio-cultural significant place linking past, present and future.

An environmental awareness centre and a nature trail, integrating the Memorial Park, Workers Village and the Visiting Exhibition area, will exhibit and initiate an environmental rehabilitation strategy for the area. Infrastructure for events such as flea markets, music and cultural festivals will be integrated into the open spaces.

The museum layout will allow for the overlay of the storyline by providing for the following:

- Neutral backdrops through a choice of materials, colours and textures.
- Hierarchy of exhibition spaces both internally and externally which relate to the rhythm of the storyline.
- Ease of exhibition flow, orientation and design to avoid museum fatigue.
- A beginning, a body, and an end, with selected crescendo points.
- Large outdoor exhibition spaces integrated into the natural landscape.
- Visitor's exhibition capsules interpreted as "kinetic springs of culture".
- Two routes through the museum, namely,

Section through Museum



the heritage route and temporary and environmental route.

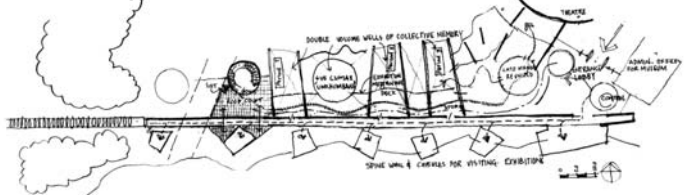
Allowing the layers of culture to be appropriately interpreted, to create new meaning.

Where space and built form will echo a process of healing, calmness and awakening.

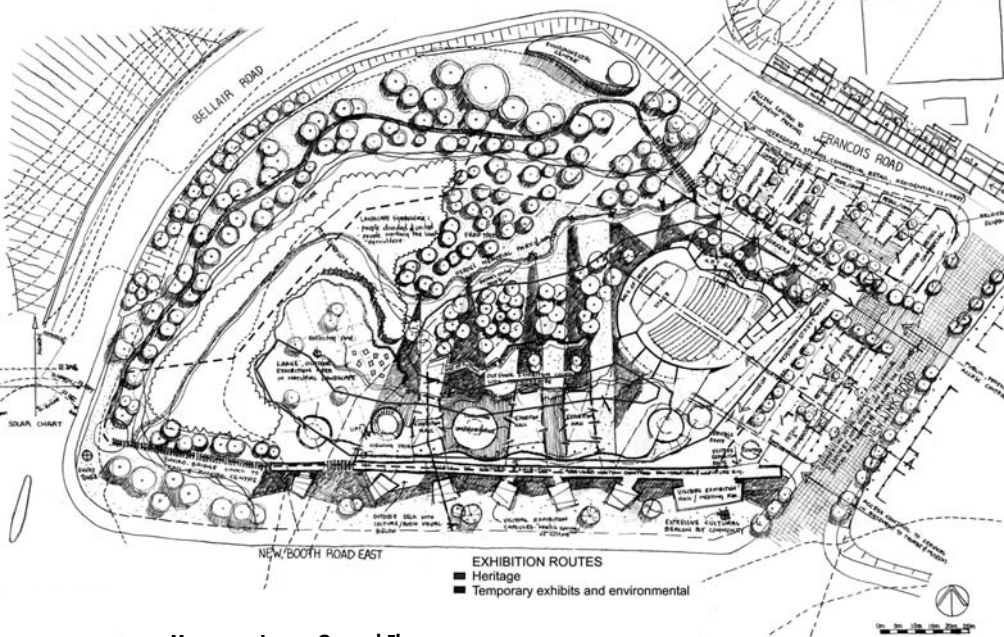
A process to move the soul

Rodney Choromanski

Museum – Upper Ground Floor



Site Plan



Museum – Lower Ground Floor

