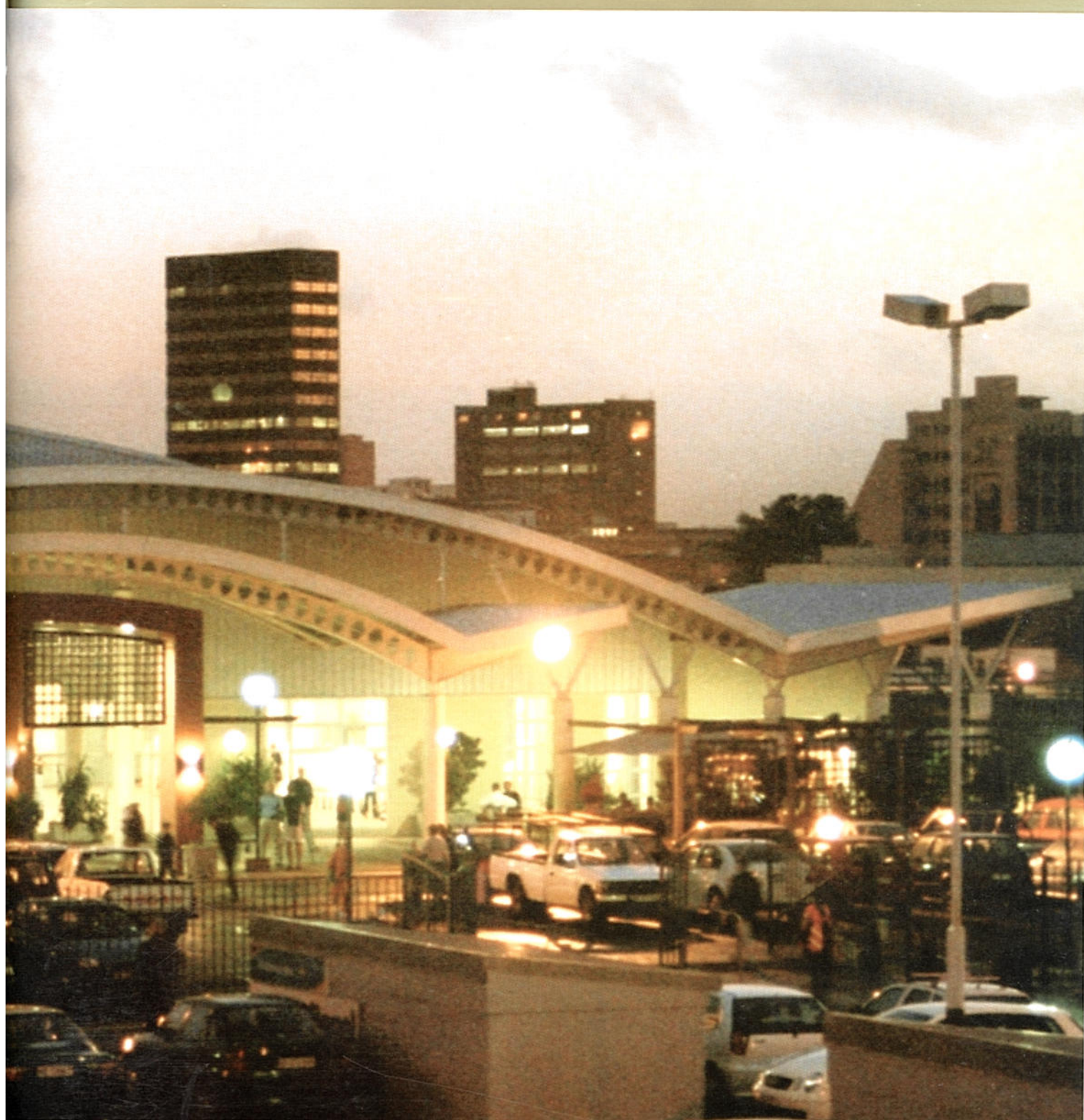
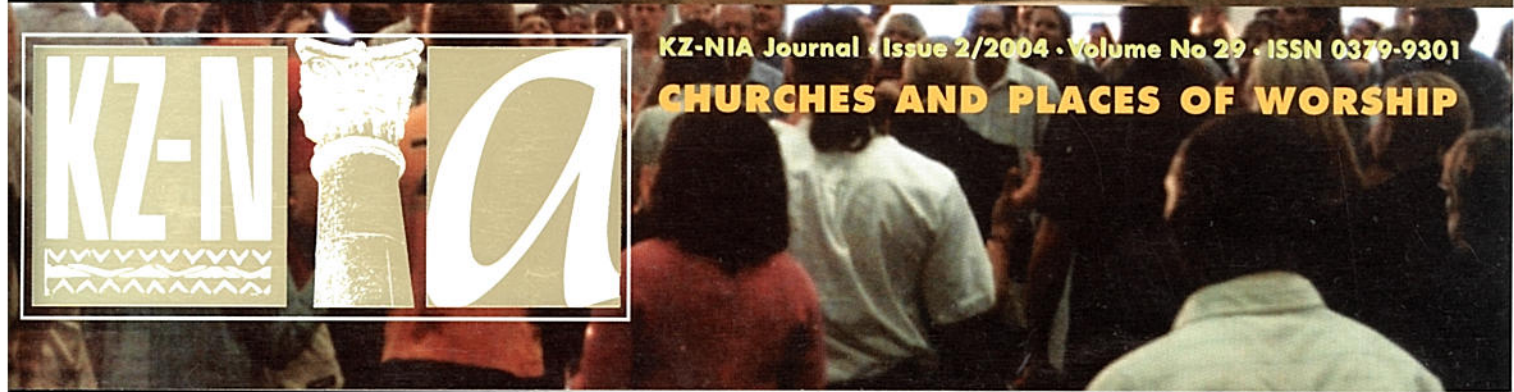


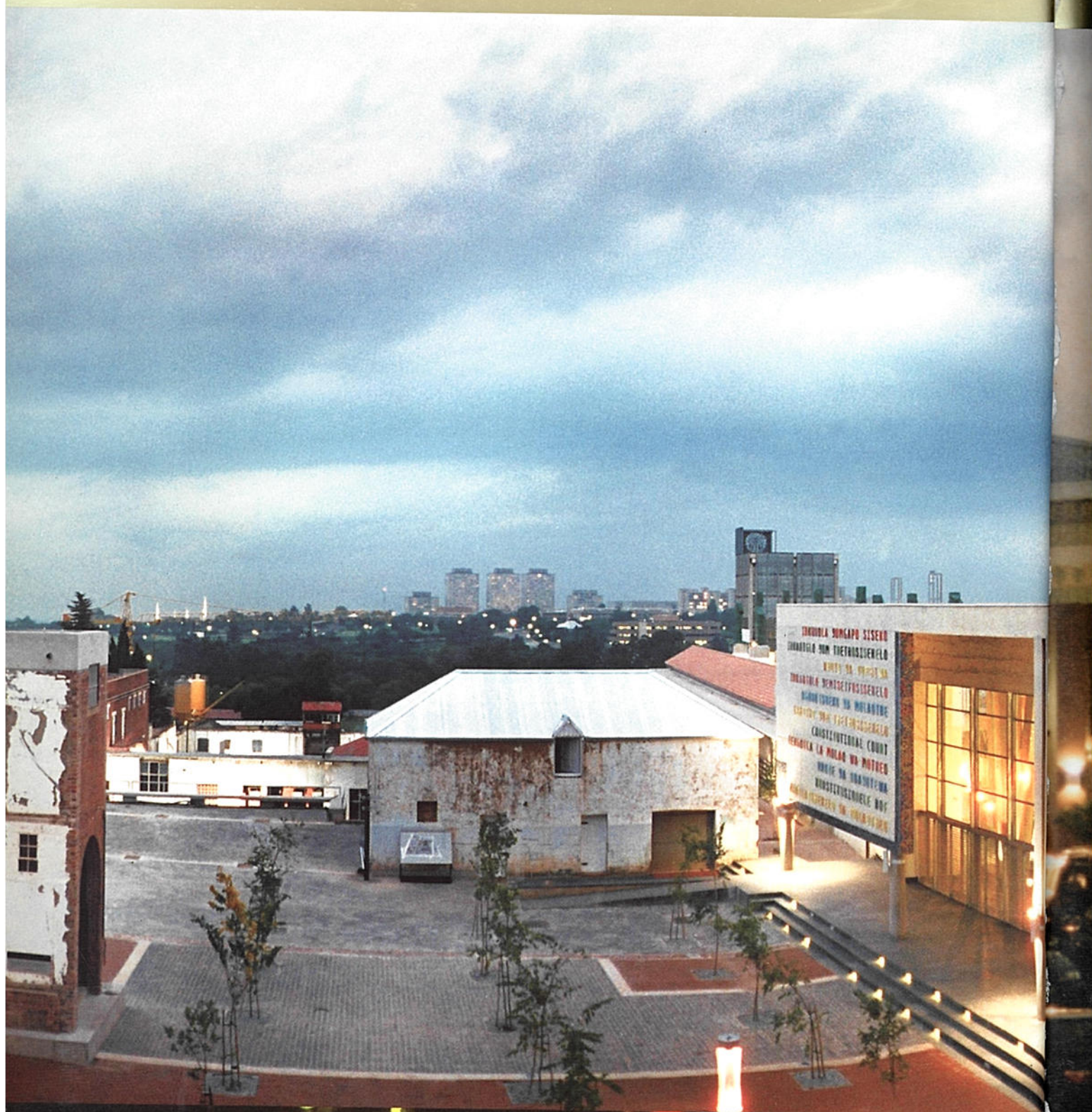
Journal of the KwaZulu-Natal Institute for Architecture



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CHURCHES AND PLACES OF WORSHIP





SAIA CONVENTION

The SAIA Convention held in Bloemfontein, 26-28th August, had special significance for the KZ-NIA members.

On Thursday, 26th Paul Mikula, 2004 Sophia Gray laureate, presented the annual Memorial Lecture, entitled *My Great Box called Architecture*, which was followed by the opening of the Exhibition of his work.

At a gala dinner held on Friday, 27th, Patricia Emmett was inducted as SAIA President for the period 2004-06; East Coast Architects collected a SAIA Award for Excellence for their Africa Centre at Somkhale (see KZ-NIA issues 2/2002 and 2/2003); and Walter Peters was presented with the SAIA Medal of Distinction.

In addition, Free State colleague Bannie Britz was presented with a SAIA Gold Medal; Gauteng members David Bryant and Alan Lipman each collected a Medal of Distinction; and former SA Architect Editor, Piet de Beer of Cape Town was presented with the SAIA Architectural Critics & Writers Award in absentia.

2004 SOPHIA GRAY MEMORIAL LECTURE: Paul Mikula

This lecture was dedicated to the memory of Peter Malefane, see Obituary, page 2.

The presentation took the form of an interview with Dennis Claude acting the role of interlocutor against a magnificent backdrop of images projected from the drawings exhibited that was displayed in the Oliewenhuis.

After a biographical review the interview got under way with Paul Mikula outlining his family background and referring to early influences upon his formative years, particularly that of his non-conformist, maverick and philosophical grandfather.

Progressing to the University of Natal Paul described how he quickly became aware that architecture, to him, is intimately concerned with putting materials together in such a way that the result was gratifying and beautiful. This conviction was intensified by student experience of physically getting involved in the construction of his first house.

The establishment of Building Design Group set up a dynamic team of young architects and acolytes who thrived in an atmosphere of mutual interaction and lasted long enough to achieve a notable oeuvre of work in the Natal region before being absorbed into a larger practice. The Briardale housing project generated a concern with the social aspects and responsibilities of the architect that had an important influence on his career after he left the large practice to join the Urban Foundation and concentrate on designing for communities of dispossessed people then crowding into the Durban peripheral areas.

This period, particularly the Inanda Newtown project, is in many ways definitive to Paul's philosophy, incorporating a synthesis of innovative and socially conscious ideas that were assembled into a method of providing

acceptable accommodation to desperately poor people who were offered affordable options within a transparent delivery system. The result was the establishment of communities that had the dignity and self confidence of knowing that they had participated in formulating their own destiny.

Projects such as Abalindi and Austerville community developments followed after Paul left the Urban Foundation and set up Architects Collaborative in a late Victorian villa on Cedar Road. This imaginative work has, regrettably been sidelined, for reasons unknown, and urgently needs to be reconsidered in terms of contemporary needs.

The title of the presentation was "My Great Big Box Called Architecture" and as the interaction proceeded Paul revealed a passionate concern for architec-



Acceptance speech by incoming SAIA-President Patricia Emmett.

ture in all its multivalent aspects – a depth of reach into the Big Box that embraces socio-political concerns, aesthetics, planning, organization, technology, craftsmanship, teaching, teamwork and individual capacity building.

Further discussion, examined the co-operative Teambuild – a dense development of town houses in Somme Road, Gamalakhe Training College that crowns an acropolis in southern KZN, the BAT Centre in Durban Harbour, Eshowe Museum development and the housing of a major collection of

African craftwork in Phansi Museum at Cedar Road.

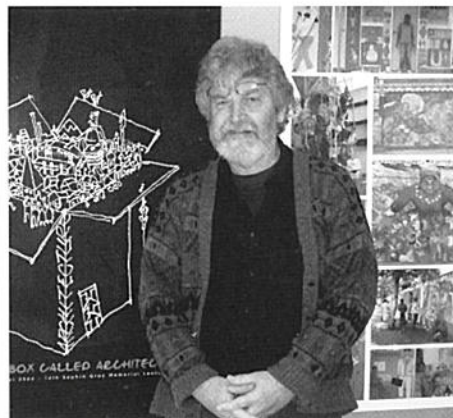
With an impressive portfolio of achievement behind him, Paul Mikula is as restlessly imaginative and concerned as ever and is throwing his considerable talent and feelings into extending his own house, promoting an innovative high rise apartment building on the Point and devising ever more successful ways of challenging and provoking the more boring and pompous elements of society that surround us today.

SAIA PRESIDENT 2004-2006: Patricia Emmett

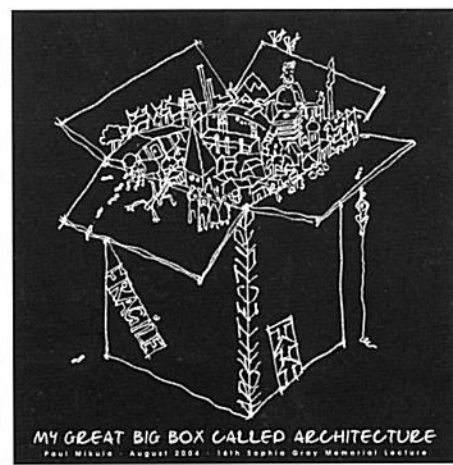
Newly inducted SAIA President Patricia Marjorie Emmett is the third national woman president and eleventh KZ-N member elected to this office.

On graduating in Architecture at the University of Natal in 1977, 'Trish' joined leading Durban design practice Hallen Theron & Partners Inc.

She warmed to the Institute by serving on its Heritage Committee, which she later chaired before rising to lead its national committee. Conservation too, became her special interest in practice. Quadrant House for which she was project architect, garnered an ISAA Conservation Award in 1989 for the Hallen practice; a feat repeated two years later when as project architect



2004 Sophia Gray laureate Paul Mikula with poster for the lecture and exhibition.



for Witney Chemicals, Interarc, received the same Award in 1991. In partnership with Frank Emmett, the practice Emmett:Emmett Architects CC collected Institute Awards for Quarters in 1997; for Stratford Sheds in 1999; Plaisir du Jardin in 2001; and for the Sweeney Law Library in Howard College in 2003. To this must be added about a dozen Durban Conservation Awards made to the owners of various buildings the practice has restored or recycled within the city.

The involvement of Patricia Emmett on the KZ-NIA regional committee commenced with the 1997/98 term when, interestingly, the Membership portfolio was entrusted her. Re-elected in 1999, 'Trish' made history by becoming the first woman president of KZ-NIA.

'Trish' Emmett (51) is the mother of Shannon, a medical doctor;

Caitlin, an aspirant accountant; and Alex who is about to enter Kearsney College on a scholarship.

Much admired for her record in heritage architecture, and for her dedication to the affairs of the Institute, both regionally and nationally, KZ-NIA takes great pride in the achievements of Patricia Emmett, who merits this elevation to the highest office of the profession. May the 'reign' of President Emmett be a particularly inspiring one.

— Editor

SAIA AWARD FOR EXCELLENCE:

Africa Centre, Somkhele: East Coast Architects, Durban

The Medical Research Facility is the third and consecutive recipient of this most prestigious award for a building in KwaZulu-Natal.

The citation reads: The

project serves 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 designers too have been mindful of the value of limited resources and

all are addressed and integrated into the resolution of the design.

The project has received coverage in the international press, thus helping raise the profile of the local profession.

The project is regarded as exemplary of the talents of the architectural professionals being brought to a rural project that must serve a wide diversity of skills.

SAIA MEDAL OF DISTINCTION: Walter Peters

Walter Hermann Peters, born in Durban in 1948, has distinguished himself over the full spectrum of architectural achievement: scholarship, research, teaching, practice and dedicated service to the profession.

A merit student at the Deutsche Schule Hermannsburg, Walter Peters went on to study Architecture at the University of Natal, graduating with a B Arch degree in 1972. He proceeded to Edinburgh's Heriot-Watt University to study Environmental

Conservation, graduating with the MSc degree in 1974; and then crowned his academic pursuit with the degree Dr-Ing from the Universität Hannover, Germany, in 1981.

As a Professor of Architecture at the University of KwaZulu-Natal, Walter Peters has maintained and advanced the reputation set by his distinguished predecessors at the School of Architecture in the study of architectural history, and that of Southern

Africa in particular. He has been instrumental in the realm of architectural and urban conservation, in which fields of study he has authored and edited several books and numerous publications. By dedicating himself in these spheres of architecture, he has made a scholarly contribution to the documentation and preservation of South African architecture.

As general editor of the quarterly and latterly tri-annual KZ-NIA Journal, Walter Peters has for over 21 years, made a prodigious and sustained contribution to the prestige of the architectural profession, not only in the Province of KwaZulu-Natal but nationally and also internationally.

Through the Journal he has become an emissary for promoting South African architecture and

at the same time, he has maintained an exceptional record of readability, topicality and editorial excellence. The Journal reaches out to a wide readership, and its contents has nurtured a greater appreciation of architecture in the public domain.

By the medium of the KZ-NIA Journal, and his involvement over many years on the Editorial Advisory Board of the Journal of the South African Institute of Architects, Walter Peters has upheld and enhanced the standing, role and cultural status of South African architects and their architecture.

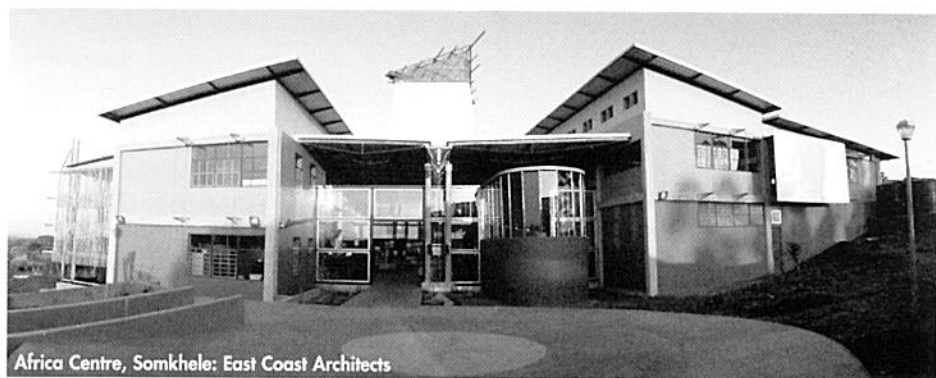
The Medal of Distinction is made to Walter Hermann Peters, in recognition of his dedicated and ongoing commitment to the profession to the benefit of the members of this Institute.

University of KwaZulu-Natal School of Architecture Corobrik Regional Student of 2004

At a function held in Denis Shepstone Building on Wednesday, 23rd June, Alexandra van der Stoep was named Regional Student of the Year for her Design Dissertation entitled *The Durban Film School*.



Pictured with Corobrik Regional Student of 2004, Alexandra van der Stoep, is Corobrik Director of Sales, Mike Ingram.

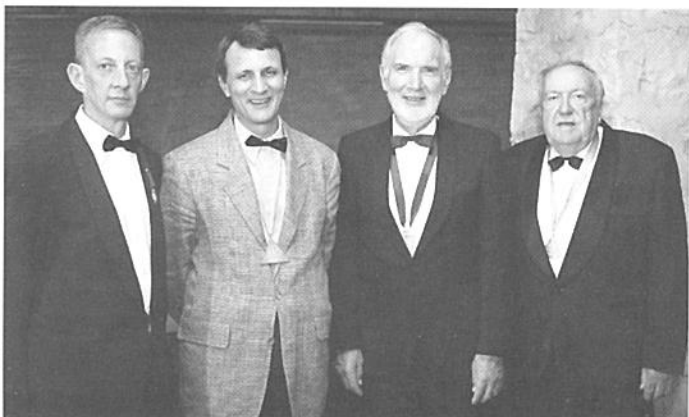


Africa Centre, Somkhele: East Coast Architects

Angela Buckland



KZ-NIA-President Gaf Gafoor with 2004 Award for Excellence recipients Steve Kinsler and Derek van Heerden (East Coast Architects) to either side of SAIA-President Patricia Emmett.



Immediate SAIA Past-President Jan Ras with medallists Walter Peters, Bannie Britz and David Bryant.

Chole Lombard

Chole Lombard

Roy Reed Photography

OBITUARY Peter Malefane 1947–2004

Peter Motlatsi Malefane, first black graduate in Architecture at the University of Natal in 1979, has died of leukaemia. Peter was a Lesotho national and had obtained

a Teachers Certificate at Lesotho Training College before considering Architecture as a career. This obituary is assembled from eulogies delivered at the memorial service by JC Laederach and fellow students:

Jean-Christophe Laederach (JC), a volunteer Swiss architect based at Morija, Lesotho, in the early 1970s recalls: "Regularly students would approach me for employment. One kept asking me to be trained as an architect. I told him several times that I had no vacancy. One day I really got upset and told him: 'OK, you can start as soon as you want. As I will be training you, and as the church has no training budget, you will not be paid for six months and you will have to pay a training fee of R20 per month'. I thought that this would definitely settle the matter. The following day, Motlatsi walked into the office, and a marvellous experience started for both of us". According to JC "a group of young and ded-

icated architects from Durban (BDG) then got you enrolled at the Natal School of Architecture, 1973–79".

Fellow student 'Tenanthula' recalls: As the first black student at the Natal School of Architecture, Pete had to endure difficulties that one could not have imagined as a white person. The Group Areas Act precluded Pete from being accommodated in the 'white's only' residences on campus, nor was he allowed to rent a flat anywhere conveniently close to the University. Being older and married with two children he had to keep one step ahead of the law by staying in various *khaya's* that sympathetic University staffers would make available; they themselves ran the risk of falling foul of the law.

Socializing with his fellow students was also regulated by various laws which precluded Pete from joining in at various off-campus activities, like a bash at the beachfront. We soon got to know the rules and a bunch of us would avoid areas that would cause Pete unnecessary embarrassment. The unlikely result of this was that we got to know Pete better than would otherwise have been the case, and, unbeknown to him we benefited and learnt so

much from him.

Lone Poulsen singled out the presentation of his Design Dissertation *Boleke ba Ipatile Child Centre* in 1978. "Peter informed the examiners that before a Sotho warrior goes into battle, he prepares himself with a war dance. Peter then advanced on his examiners with his spear held high! Needless to say, the examiners were terrified and wandering if their worst nightmares had come true. Then there was an audible sigh of relief as Peter calmly withdrew with a huge grin on his face. As I recall, Peter received a first class pass!"

On graduating, Peter worked for the Urban Foundation in Durban before taking up a position with Lesotho Housing. He then moved to Johannesburg and established his own practice, and working in association. "The highlight of Peter's career was his invitation as one of ten international architects to conceptualise the Monument to Black Slavery in Dakar in 1994," wrote Pedro Buccellato.

Laederach continues: "I moved to Washington DC and you visited us there several times. Howard University presented you with an award in recognition of your 'Pioneering Achievement' (1989) and the Mayor of the capital proclaimed 11th February 1989, the 'Peter Motlatsi Malefane Washington DC Day'. In addition, Buccellato cites Peter being made an Honorary Fellow of the American Institute of Architects in 1993.

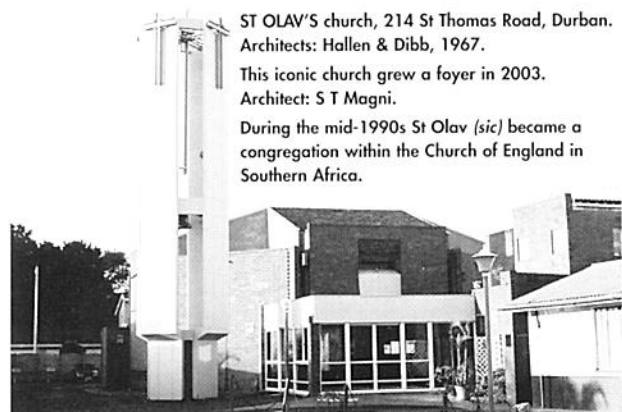
To a remarkable, principled, humorous man, hugely generous in spirit, we wish you a good journey. Son of Malefane, goodbye for now.

—Tenanthula, and all your friends from the class of 1978.

ST OLAV'S church, 214 St Thomas Road, Durban. Architects: Hallen & Dibb, 1967.

This iconic church grew a foyer in 2003. Architect: S T Magni.

During the mid-1990s St Olav (sic) became a congregation within the Church of England in Southern Africa.



COVER:

TOP – Glenridge Church International, on the parking deck atop Durban Railway Station, 1999, designed by guest editor Peter Schwerzel, PSA Architects, see KZNIA Journal 1/2002.

BOTTOM – The *ecclesia*. As in the early Christian church, *ecclesia* (Gk. the assembly) did not denote the building but the people themselves, as the 'living stones'.



The last ten years or so has seen a dramatic emergence of new church buildings in Durban, and in the Province of KwaZulu-Natal. These have included, for example, the 5000-seater Durban Christian Centre ('Jesus Dome'), Hillcrest Christian Fellowship (seats 4000), Glenridge Church International (seats 2000), Asherville Christian Centre, Victory Faith Centre, and the Universal Church in Smith Street, not to mention the innumerable new and recycled churches of every shape, size and tongue.

What has prompted this 'building boom' in new Christian churches? Local Church leaders are unified that God is reviving a new awareness of spirituality, not only in Durban, but across the nations of the world. The Church is being presented once again as having the answers to the deep spiritual needs of the individual, and being fully relevant to modern society.

Background

The basis of Christianity is the Bible, the Christian's Word of God. The Bible contains 66 books, was written by a variety of scribes over 2000 years ago, and contains the Word on virtually every conceivable facet of human-life. Although the Bible is not always specific or detailed on every life-issue, a careful exegesis of the whole of biblical truth will often lend understanding to a specific topic by setting the tone or background to a particular issue. Thus there may not be a specific chapter in the Bible on 'how to build a church'. However, there are instances of God's design-input in building-projects of biblical times, sometimes expressed as highly detailed commands, and sometimes expressed as the recommendations or advice from a loving Father who desires the best for His children. These recommendations often imply the correctness of the human *heart-attitude* behind the design of buildings devoted to the teaching of the Word and the worship of the King.

The guest-editor of this Journal recently convened a round-table discussion at the Institute for Architecture with a number of local architects involved in church building-projects. The idea was to garner an understanding of the design-generators behind



Contemplating the design challenges of *Churches and Places for Worship*: Robert Brusse, Paul Mikula, Ian Bell and guest editor, Peter Schwerzel.

Guest Editorial

Churches and Places for Worship

contemporary church architecture. A broad spectrum of recent designs were tabled, both built and underway, and it became evident that there are two distinct philosophical approaches to the design of a church:

- a) Where the church building is a 'tool for a task', ie purely a venue for the congregation to meet, fellowship and worship God.
- b) Where the church building is *symbolic* of something, and the design of the building is intended to aid the individuals' quest for a religious experience.

The Tool for the Task

This type of building is usually a simple and cost-effective building, which provides a pleasant, comfortable and practical environment for congregational needs. It usually has minimal ornamentation, symbolism or iconography. Examples of this are Glenridge Church International (see cover) in Durban Central (PSA Architects, 1999 — see *KZ-NIA Journal*, 1/2002) and His Church in Westville. Both of these buildings have long-span roofs, simple rectangular floor-plans, unpretentious finishes, and minimal ornamentation or religious paraphernalia.

Symbolic Buildings

On the other hand, symbolic churches (or temples) generally carry a strong design-theme, and emphasis is placed on the design on icons, statues, stained glass windows, artworks etc, usually with religious or biblical themes to create an impression of sacredness. Examples of this are the Universal Church in the CBD, (Salles Arquitetura, Rio de Janeiro, 1999, see *KZ-NIA Journal*, 1/2000) and the new Congregational Church in Musgrave Road (Architects Collaborative CC, 2003). The intention here is for the architecture and the decor to aid the individual's quest for a connection with God.

Some of the themes which make modern church buildings different to those of decades and centuries past are based on new revelations or understandings of scripture, which include some of the following:

"Priesthood of all believers"

The Church is seen today as a "priesthood all believers" as described in the New Testament (1Peter2:9), i.e. there is no distinction before God between the clergy [priests] and laity [congregation]. Thus, in many modern churches there is no sanctuary, as the believing Christian is entitled to enter boldly (Hebrews 10:19) into the 'Holy of Holies' of God's

presence. Similarly, members wear ordinary clothing in many contemporary churches and leaders likewise do not wear distinguishing clothing, as all believers are seen to be equal before God. Many contemporary churches do not have formal pews with the priests elevated at the front. Instead, comfortable chairs are used, often arranged in a semi-circle around a lectern for the closest possible proximity to the speaker.

"Living stones"

Modern Churches believe the correct scriptural principle is that the people are the 'Church', not the building. Hence in many contemporary Churches emphasis is taken off the building as a 'temple' or an icon, and placed squarely on the people and their needs before God. Here the people are seen as 'living stones' (1 Peter 2:4) built into a relationship-structure called the Church. Buildings designed for these Churches are no longer temples in their own right, but become simple functional buildings much like a 'Christian conference centre'.



"Inner beauty"

The Tabernacle of Moses is an interesting example of a building where God had direct design-input. Hebrews 8:5 tells us that this structure is a shadow (ie a representation) of something in Heaven, and is seen theologically as a 'type' or representation of Christ. The Tabernacle was a simple rectangular courtyard containing a rectangular tent-structure (13.5m x 4.5m), with the Ark of the Covenant as God's presence inside. Exodus 26 describes a structure of elaborate richness and decoration inside, with plain grey, sea-cow hide on the outside. Thus, the image a Church (the people) portrayed on the outside is one of unadorned, simplicity, yet the inside is something of beauty represented by exceptional character issues, purity, modesty and charity.

Acoustics

Acoustics is an increasingly significant factor in the formulation of church designs. Through the Ages it can be seen that music and church-



designs are inter-related. Romanesque Cathedrals in Europe were huge solemn affairs with soaring arches made almost entirely of stone. The acoustic results were reverberation times of over six seconds, thus forcing sacred music into a straight-jacket of slow monotones.

Subsequent church-buildings of the Renaissance and Baroque had more diffusive and absorptive surfaces, allowing for more lively music. Today, architects of modern church buildings are expected to create acoustic envelopes where speech is clear and intelligible, and music is lively and precise. Current acoustic philosophies are to create auditorium shapes that act as reflectors (see *Grace Family Church in this issue*), to direct sound at the people much like a car headlight directs light, with emphasis on an even distribution across the auditorium.

The churches portrayed in this issue are diverse and unique, and demonstrate the variety of architectural concepts that can materialise out of a single design brief. The Editors hope that this issue will assist those involved in church building projects to garner a Biblical understanding of buildings devoted to Christ, and to further the art of appropriate church architecture.

Peter Schwerzel — Guest Editor

Peter Schwerzel graduated with a BArch degree from the University of Natal in 1989.

After a period as Architect-in-Training with Stafford Associate Architects in Durban, he established his own practice PSA Architects in 2001.

A new chapter in the life of Peter and his wife Belinda is to begin on their immigration to Australia in August.



Churches and Places for Worship: Submission—Grace Family Church, Umhlanga

PSA Architects

GRACE FAMILY CHURCH

Grace Family Church acquired a site at the intersection of the M4 Leo Boyd Highway and Umhlanga Rocks Drive. By invitation, four architects accepted the challenge of integrating a pre-determined auditorium design within the development for this acute-angled and highly visible site. With the assistance of architect Chen Sagnelli, the submission by PSA Architects was decided upon. However, with the immigration of the principal of the practice, a variant of the submission by Paton Taylor Architects is in the process of realisation. We thank Pastor Mark van Straaten for permission to publish the submissions.

—Editor

The conceptual layout for this competition-entry was to facilitate the Church's extensive facilities in a compact building in order to allow maximum space on the remainder of the property for landscaping and parking. We believed that this would also create a cost-effective solution, and minimise unnecessary circulation within the building. Once these design parameters were established, the various facilities within the church were positioned to their optimal benefit. Thus the Auditorium (pre-determined in the brief to be windowless) was positioned as a free-standing structure "inland", while the Chapel, Minor Hall and Offices were combined into a building on the east to maximise on excellent views over Umhlanga Rocks and the Indian Ocean. The area between the two buildings was roofed to create a curved atrium with clerestory roof-lighting, a suitable facility for fellowship and interaction before and after Church meetings. The entrance to the building was positioned facing the Umhlanga off-ramp, such that the public legibility of the building is clear, and that passers-by can see the dynamic forms of the church before and after the meetings.

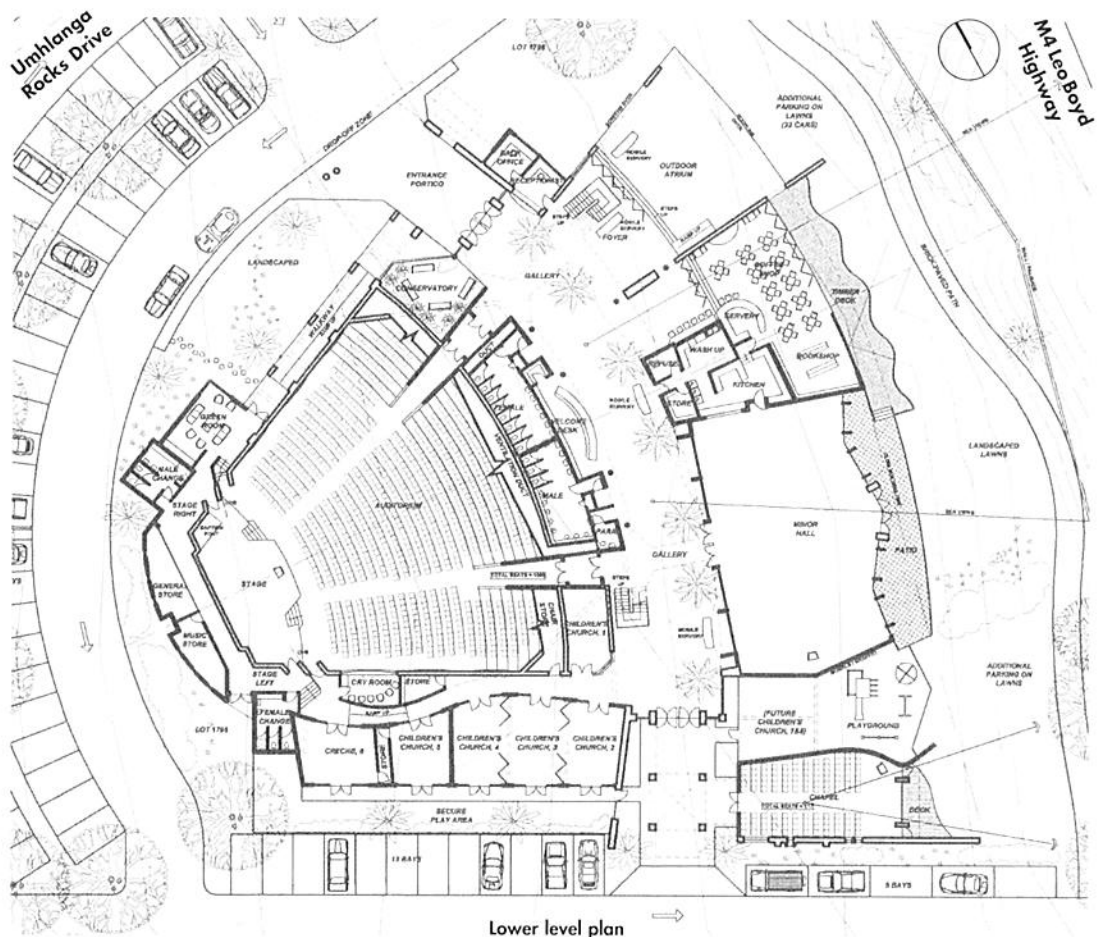
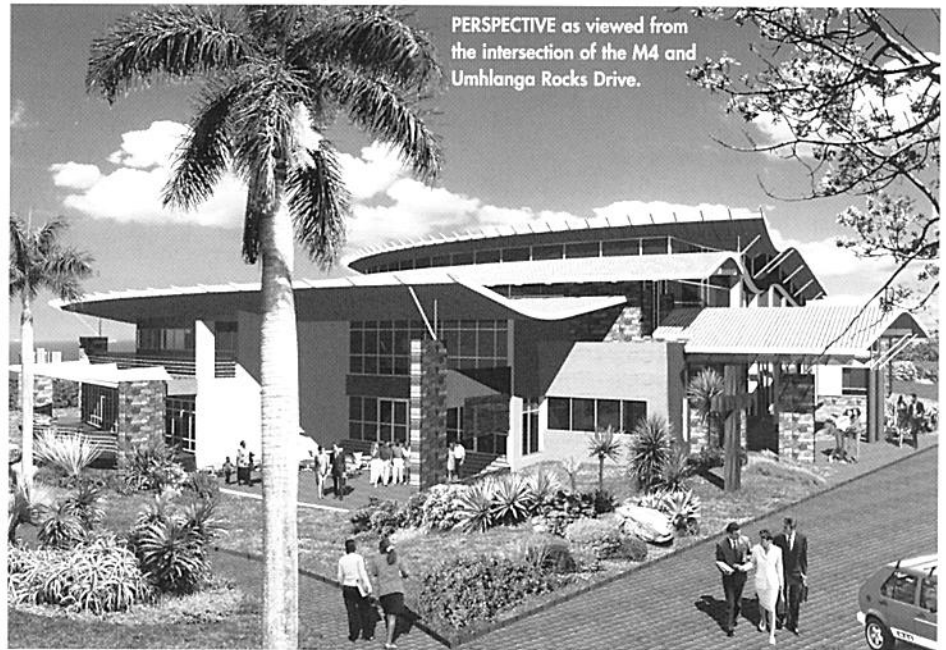
The design concept was to create a modern architectural statement with clean lines and contemporary materials. The massing of the building was designed to be dynamic and proportionally balanced, and

this form was then layered with sun-control elements and free-standing facades to create a degree of transparency. The roofs with multiple curves were designed to break away from traditional 'church-forms' and to create the impression of 'shelter' for the flock. Dry-packed stone-cladding was included in free-standing vertical elements to connect the

building to the earth, and to provide an image of stability, strength and permanence.

The overall intention was to create a 'people's place', a warm environment for individuals to feel comfortable, to share in fellowship and to interact with each other, contained within an over-riding modernist theme.

Peter Schaefer



Churches and Places for Worship: Submission—Grace Family Church, Umhlanga

Michael Tod Architects



The key phrases that form the roots of this conceptual design are as following.

1. Lighthouse of hope, a building volume that presents itself as a beacon of belief on an extraordinarily prominent intersection. It needed to have an element that would be seen as the "cross", without being literal as tradition would prescribe.

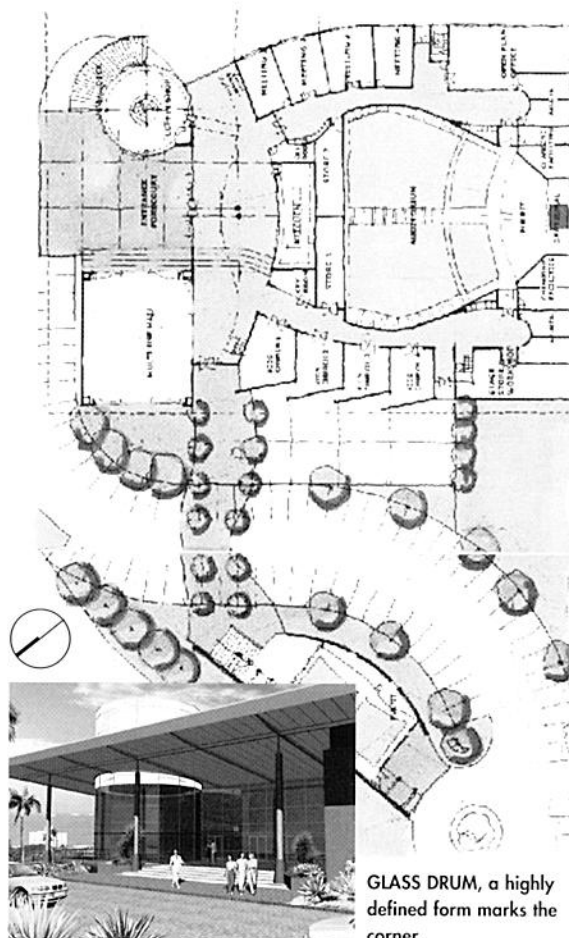
2. Floating roof over transparent forms. The idea was to have a simplistic wing-like covering that would hover over the building protecting all that it contains

under its span.

3. Activity concourse. The concourse is the spine of the building to which an assortment of rooms and spaces would connect.

4. Dressing the auditorium. The Auditorium is the core of the building, and all the other functions of the building are there to sustain it. It is indeed intended to be the place that is at the heart of the matter.

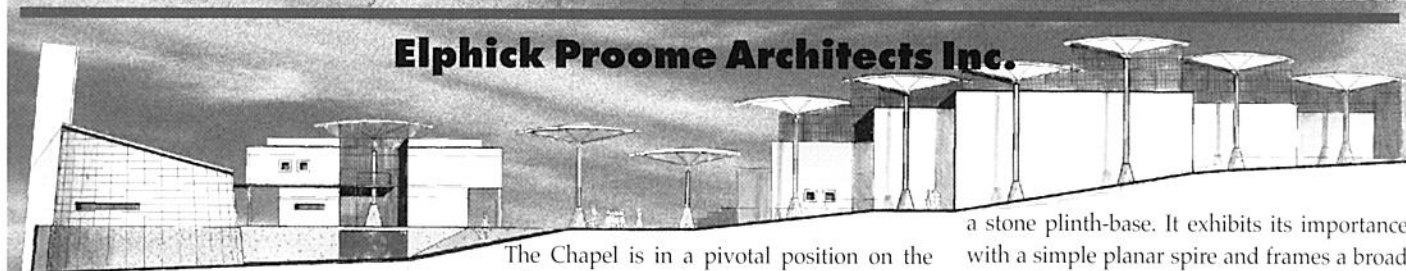
Mike Tod



GLASS DRUM, a highly defined form marks the corner.

Churches and Places for Worship: Submission—Grace Family Church, Umhlanga

Elphick Proome Architects Inc.



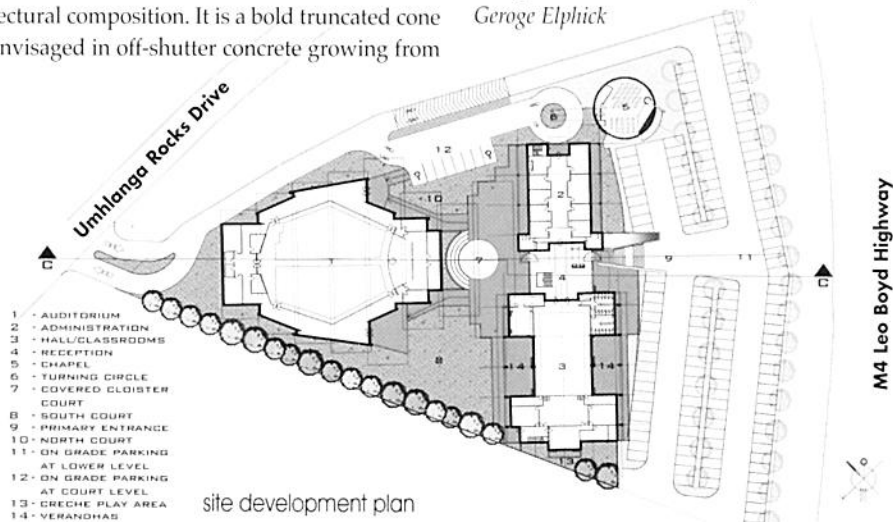
This design solution contemplates a group of buildings set under fragmented umbrella-roofs, and arranged around a 'cloister' courtyard. Parking is located on the freeway zone of the site and partially under the buildings to free up the site and allow the development to be positioned away from the noisy interface.

The auditorium is positioned on the upper slopes around an ambulatory to facilitate good acoustic insulation, and entrance to the space is provided in various positions and levels. The walls comprise tall panels staggered in plan to admit light, and tessellate in the rhythm of the floating roofs above. This culminates in an ethereal experience of the space as one's attention is drawn upwards along these vertical shafts of light towards the main light source flooding in from below the roof planes.

The Chapel is in a pivotal position on the north eastern corner of the site, and it has been conceived of as the core element in the architectural composition. It is a bold truncated cone envisaged in off-shutter concrete growing from

a stone plinth-base. It exhibits its importance with a simple planar spire and frames a broad ocean view with a reflecting pool heightening its significance ecclesiastically.

Geroje Elphick

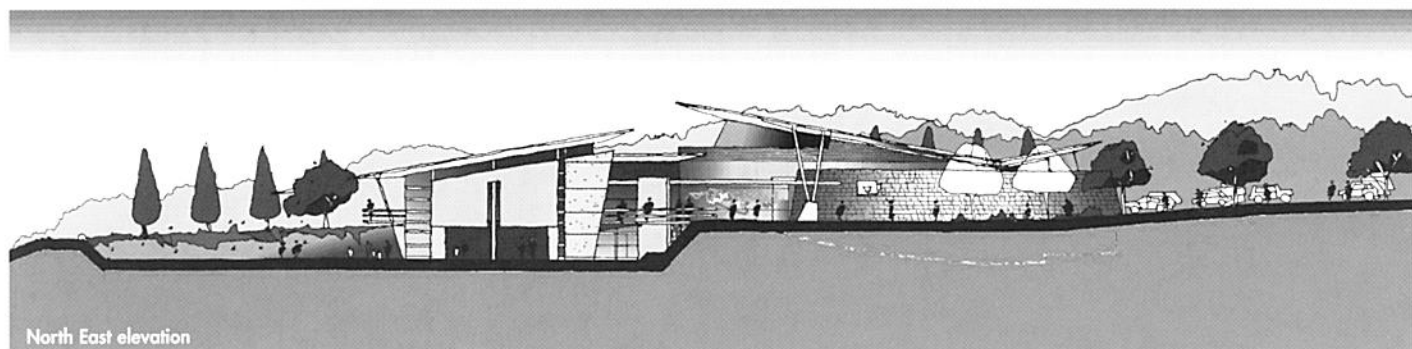


- 1 - AUDITORIUM
- 2 - ADMINISTRATION
- 3 - HALL/CLASSROOMS
- 4 - RECEPTION
- 5 - CHAPEL
- 6 - TURNING CIRCLE
- 7 - COVERED CLOISTER COURT
- 8 - SOUTH COURT
- 9 - PRIMARY ENTRANCE
- 10 - NORTH COURT
- 11 - ON GRADE PARKING AT LOWER LEVEL
- 12 - ON GRADE PARKING AT COURT LEVEL
- 13 - CRECHE PLAY AREA
- 14 - VERANDHAS

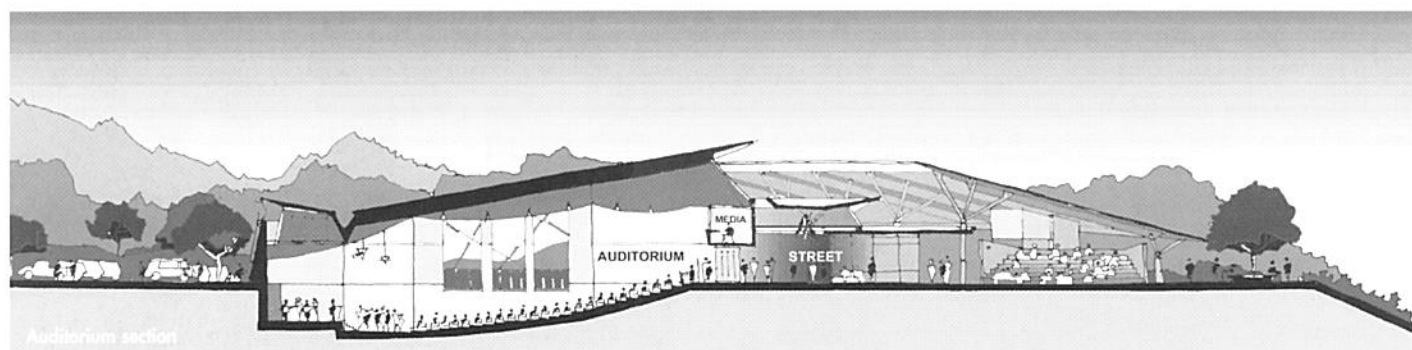
site development plan

Churches and Places for Worship: Submission—Grace Family Church, Umhlanga

Paton Taylor Architects



North East elevation



Auditorium section

Over the centuries much of traditional church architecture has interpreted the gospel where Christ says, "Where two or three are gathered in my name there I am in the midst". God is not found in the stone walls of church buildings, rather He lives in the hearts of the believers. Over the years church buildings have been referred to as 'the church' whilst the correct Biblical definition of the 'church' is the body of believers. God wants His people to live lives honouring Him whilst at home, work or play, because He lives within us 24/7. The lofty

and mystical atmosphere of traditional church buildings does not give play to this truth in just a few hours a week.

The underlying heart of this design for Grace Family Church reflects the conviction that this is to be a second home for its members by offering facilities that enhance their ministries. The two fundamentals of this project are not 'traditional mystery and serenity', but rather being a second home, and being welcoming.

The complex is arranged around a curved concourse off which all the activity nodes are

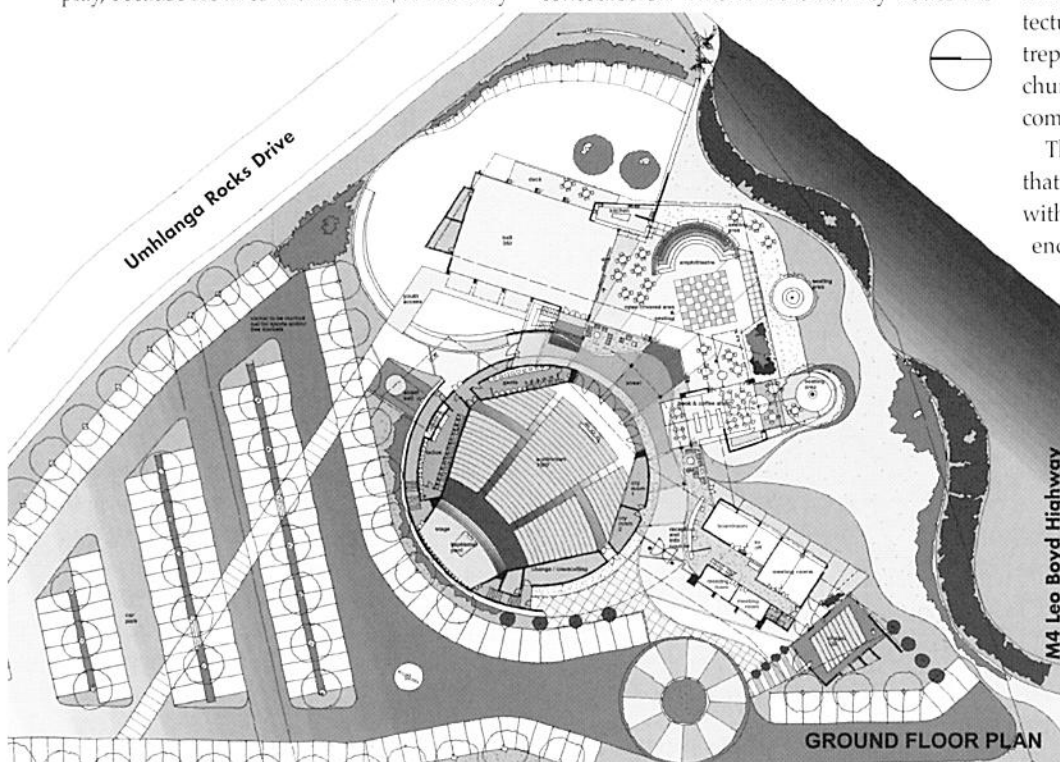
The elevation, top, provides opportunities for interactive graffiti walls, in a contemporary architectural composition; and the section above showing the floating roofs and the covered 'street'.

attached. This is the fellowship-mingling element that forms the heart of the church. Anyone entering the complex will be welcomed as the warmth of the ensemble is revealed as one explores the concourse. The social amenities promote this objective by being prominently positioned off the concourse, as the visitor experiences the architecture of the complex, avoiding any feeling of trepidation that is so often experienced by church-visitors. The dominant emotion becomes one of welcome.

The major components are arranged such that there is always a view of the garden-setting with sea views behind. This arrangement is to encourage the members to stay and participate in fellowship rather than rushing off and driving away. The coffee-shop, book-shop and covered patios promote this philosophy as the people take refreshments while enjoying music, drama or just chatting under a tree.

Traditional 'church imagery' has been dispensed with here, and replaced with a warm unpretentious setting where the member's testimonies provide the character and tone to all who enter. This new home for Grace Family Church may elucidate the misconceptions of why God sent His Son and the impact that it could have on the lives of our city.

Ian Bell



GROUND FLOOR PLAN

Churches and Places for Worship

Additions to Victory Faith Centre, Ashley, Pinetown

Neil Murray Architect and Myles Pugh Sherlock & Murray Architects

The original building for Victory Faith Centre (VFC) was the recipient of an Institute of Architects Award of Merit in 1997, and was featured in the KZ-NIA Journal Issue 3/1997.

The additions to VFC were simply a continuation of the original master-plan established by the architects, with the addition of a Multipurpose Hall opening onto the Foyer, and the replacement of a meeting room with an extended Foyer and Coffee Bar. The Foyer thus now forms the heart of the complex with the Coffee Bar and its kitchen conveniently located here for that reason. With its proximity to the outdoor terrace and views across the valley, it has become the ideal location for social interaction and fellowship after meetings. The noise attenuation in the foyer has been compromised to a degree by the new hall with its temporary glass end wall, but this should be restored when the youth area is built at some future stage.

The design avoids obvious church symbolism, rather concentrating on simplicity and elegance in the enclosure of space. In the selection of materials the architects developed two distinct facades. On the freeway side a

heavy, earthbound facade in natural stone with earth berms, contrasting with a more transcendent facade facing the view, much lighter and more transparent using pure white steel, aluminium and glass. This might be interpreted to allude to the Christian view of mankind, partly carnal, earthbound and mortal ("from dust thou art and to dust thou shalt return") and partly spiritual and immortal ("made in the image of God"). Thus a journey through the building takes one from the "earthy" facade through a single entrance shaded and constrained by stone walls to the auditorium filled with light reflected from the white walls and ceiling provided by large window walls affording views out into the distance. We like to imagine that some of the users see this as a subtle abstraction of their own journey into faith in the Gospel of grace,

Neil Murray



The outdoor area of the new coffee bar has good views into the lush valley.



Churches and Places for Worship

Universal Church of the Kingdom of God, Cape Town

Williams Associate Architects, Durban

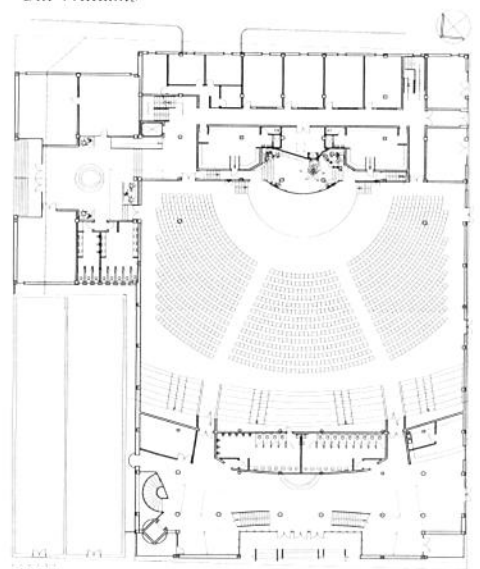
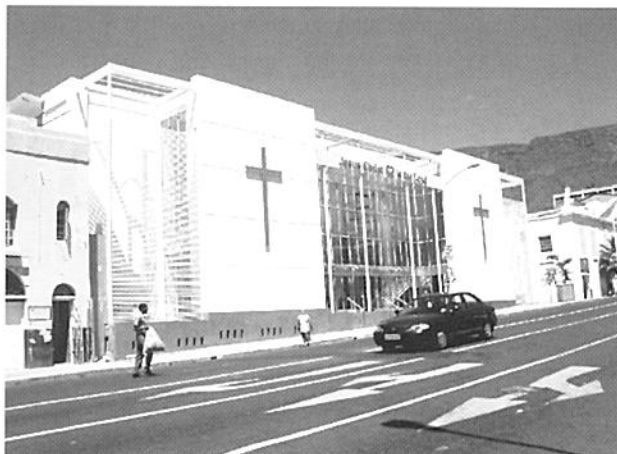
The brief called for a temple-fronted cathedral for maximum seating, linked to an administrative and apartment block. Raked rear seating would be used instead of a gallery, to create easy access for altar calls. The site is situated within a heritage precinct of Cape Town with the historical Castle across the road and the City Hall only a block away. Due to its historic value, a 250 year-old warehouse on the site was renovated and integrated with the design.

The South African Heritage Resources Agency rejected the temple-front. Instead, the concept is contemporary in style, acknowledging and reflecting the heritage buildings around it with similar finishes, such as horizontal plaster bands on white painted walls, and white roof

sheeting. The front walls on Buitenkant Street are detached elements – 500mm thick, connected with glass to the mass behind. The louvres at the corners create a continuum of street frontage while maintaining the interesting front wall which has elements 'sliding' past each other. This building was completely

redesigned four times but I was encouraged by Psalm 126:5—"They that sow in tears shall reap in joy."

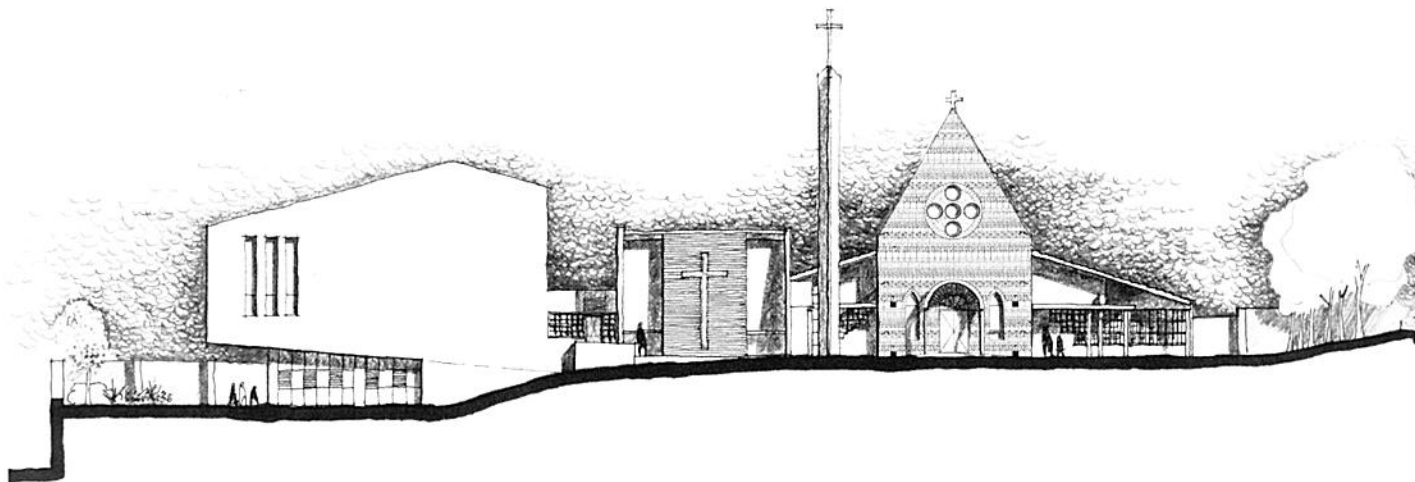
Bill Williams



Churches and Places for Worship

Berea Congregational Church, Musgrave Road, Durban

Architects Collaborative CC, 2003



"Whenever I travel in remote parts of the world, when incomprehensible changes and overwhelming masses of humanity and general confusion make the tension unbearable – I look for some sacred building to escape to. They need thick doors, those buildings, so that the outside can stay out. So that one is on one's own to sit, to think and to recharge and make connections. Clever artists, architects, acoustic engineers and priests have developed particular skills to help in the creation of these spaces.

For me it was therefore a great challenge to be given such a building to do, by someone who has a long history with us, for whom we have done a number of projects and who trusts our judgment.

The site already contained a large block-like hall, administrative accommodation and a chapel annex. Most of the land was occupied, leaving only a small patch of lawn onto which one could build.

Together with the Rev. Thompson and the Congregation we set the following brief:

- The church was to provide seating for 450 in a light and friendly atmosphere.
- There was a need to create external and transitional spaces, which would create opportunities for the congregation to mix, linger and share.
- The building was to make its presence felt on Musgrave Road and let everyone know that it

was a church.

The Musgrave Congregational Church used to be in the middle of what is now the freeway and had to scuttle up the side of the canyon to survive. When the old church was demolished most of the lovely 19th and early 20th century stained glass windows were saved and in boxes in the basement of the hall waiting to be found.

We decided to make a church which would nestle into the space left over by the other buildings, link into them or create courtyard and veranda spaces. The building would be a church which was proud of its roots and its history. The archetypal façade and form would face the forecourt from which entrance could also be gained to the youth rooms, courtyards and Sunday school rooms. A fountain is the pivot. All our stained glass windows would be reborn together with the lovely Georgian Cape Dutch entrance doors which we brought from the BAT Centre (see KZ-NIA Journal 4/1996).



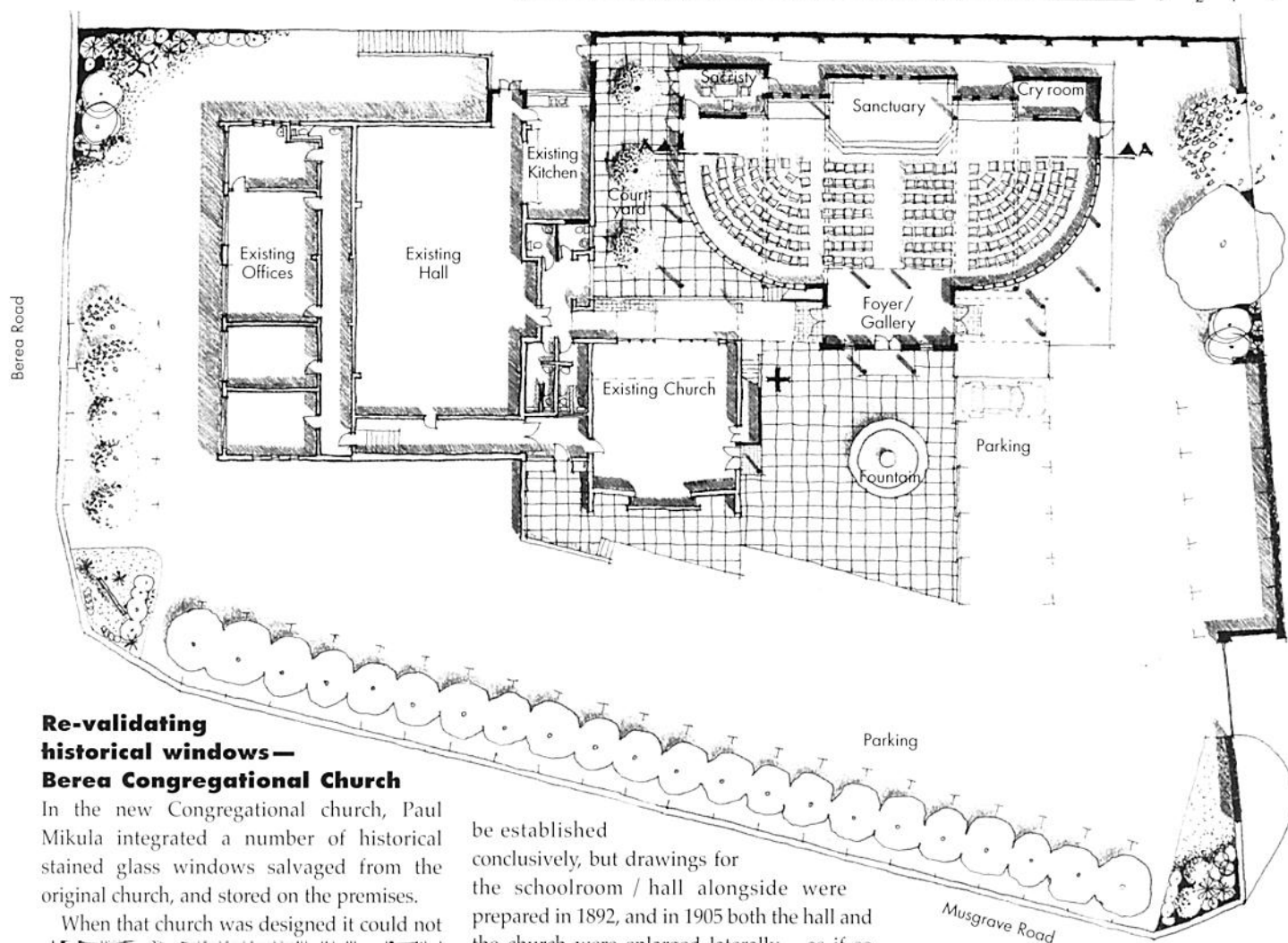
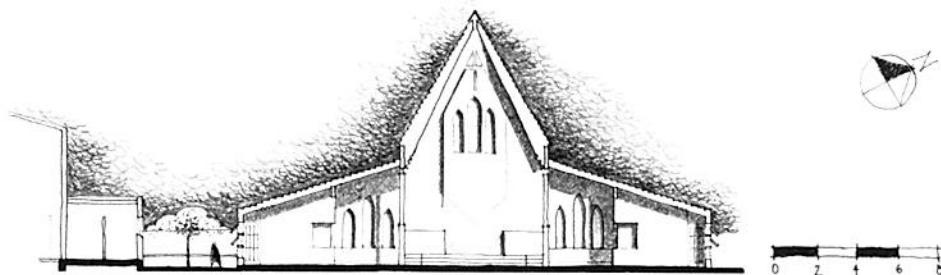
Mr and Mrs Thompson, both reverends, have differing views of how the congregation should meet. We resolved that by building a semicircular church, which spread itself out and embraced the congregation, under a strict classical basilica form.

Our front façade to Musgrave Road is our billboard. It is intended to say that here is a place where Christians meet, proud of their roots, who love the earth of Africa, who love the patterns of Africa and how people make things and how great care is taken – with everything".

Paul Mikula



Architect: Architects Colaborative CC
(Paul Mikula; Bonga Ntuli)
Quantity Surveyor:
Makhoba Volbrecht Associates
Engineer: Staphorst Associates
Contractor: T B L Construction
Contract Sum: R1,3 million



Re-validating historical windows— Berea Congregational Church

In the new Congregational church, Paul Mikula integrated a number of historical stained glass windows salvaged from the original church, and stored on the premises.

When that church was designed it could not

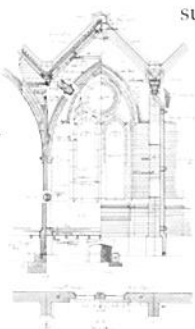
be established conclusively, but drawings for the schoolroom / hall alongside were prepared in 1892, and in 1905 both the hall and the church were enlarged laterally – as if so conceived originally. Such genius was by William Street-Wilson, the most important architect of the closing decade of the 19th century (Kearney, 1973:75).

When in the late 1960s the City of Durban decided to sink Berea Road and create the 'Kinmont Canyon' together with its parallel on-grade service roads, the buildings lining the north-eastern side of the road were sacrificed to accommodate the widening. In the process, both the Berea Congregational church and hall were demolished. In keeping with the prevailing attitude to conservation, none of the heritage was included in the

substitute church but, fortunately, the stained glass lancet windows landed in the storage space. These have now been retrieved and provide a tangible continuum to the history of the Berea Congregational church. —Editor



ABOVE: Map of 1963 showing the impact of Berea Road (Kinmont Canyon) of the late 1960s on the property of the Congregational Church. Both the church and schoolroom/hall by Street-Wilson were sacrificed. RIGHT: Detail of 1905. Drawings Collection, Biermann Architecture Library, UKZN.



The original church was entered longitudinally, and the roof of the parallel schoolroom/hall can be seen at right (Dear Old Durban).

Architects: W. Street-Wilson and Percy M Barr, 1892.



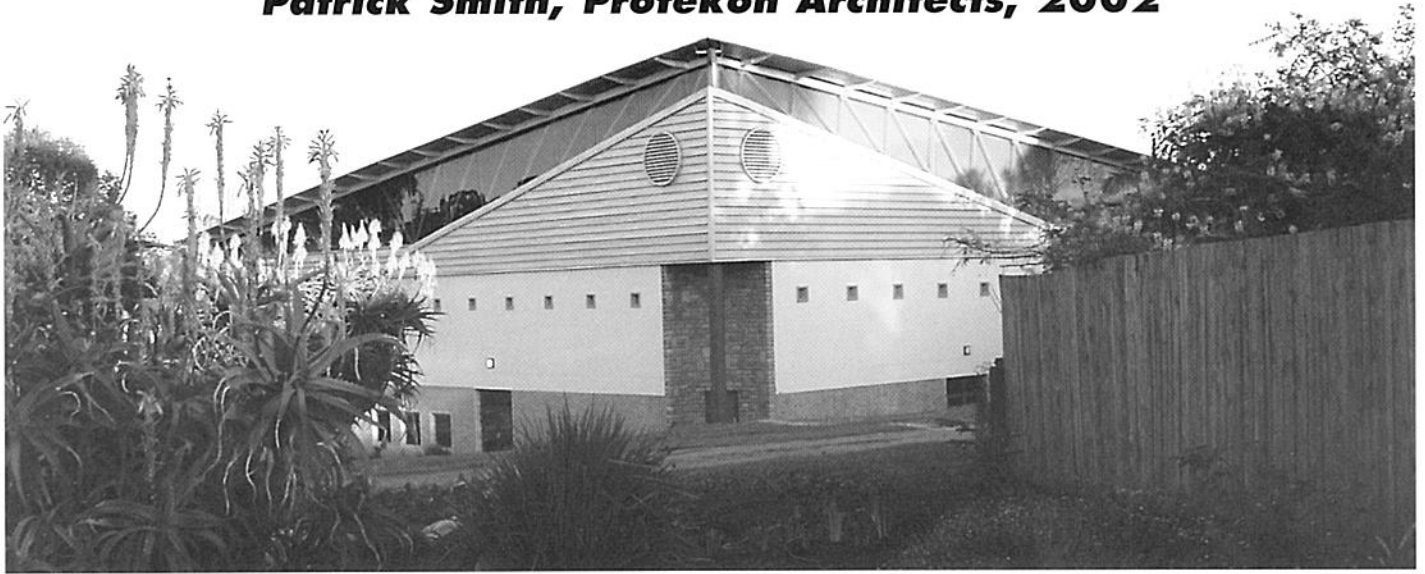
The extensions provided the church with a new flèche, side aisles in the form of gabled bays, and two corner entrances (Dear Old Durban).

Architects: W. Street-Wilson and Wallace Paton, 1905.



Churches and Places for Worship

Hillside Church, Inanda Road, Hillcrest Patrick Smith, Protekon Architects, 2002



The history of western Architecture could almost equally be called 'The evolution of places of worship', for most of man's most significant architectural works, have been churches. Anyone who has toured Europe or Asia, has no doubt spent hours gazing heavenwards via the tip of some reverberant tour-guide's umbrella intent on discovering the finer differences between the pointed Gothic cathedral arches and the robust rounded Romanesque variety.

I set off for the first briefing on this project with all the compounded enthusiasm of Michelangelo and Sir Christopher Wren. I came away from that initial briefing with a definite, if not somewhat diverse brief. Our Cathedral *opus extraordinare* was to include (in no particular order):

- A recording studio for live rock bands
- A raked circular Roman amphitheater



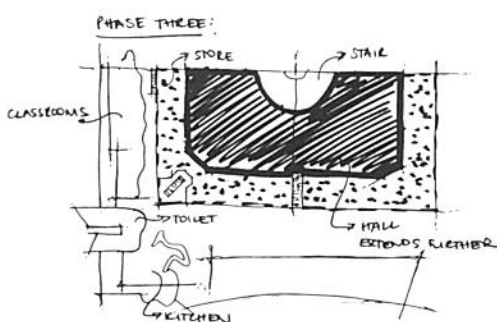
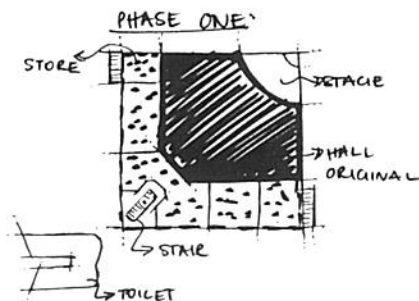
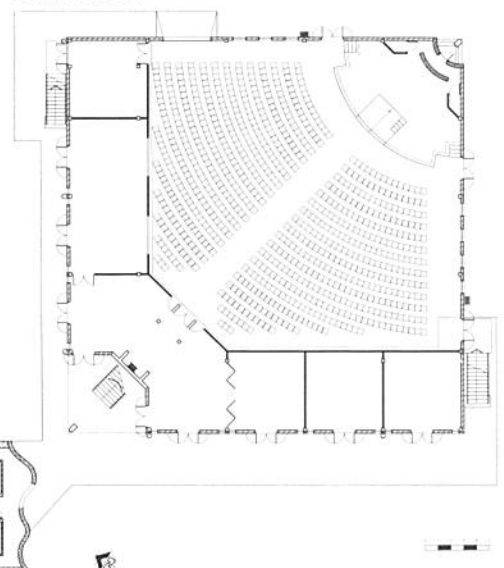
- The village coffee shop
- An art gallery for artistic impressions
- A flea market cum light commercial development
- A music school
- A supper theatre
- A toddlers' play centre
- A conference centre, and (by the way);
- A place of worship!

The design process began and six schemes later the answer was evident, the church was to be "round", the flock was to gather around the speaker in the same informal way that the New Testament church gathered around Jesus on the Mount of Olives. 3D-computer images were sculptured and everything was just groovy except for one small, niggly, irrelevant question. Exactly how many should we seat, 1000, 1500, 2000, i.e. how big should we allow this

church of Jesus Christ to grow? Then the watershed decision came, the church is living and dynamic, an organism of growth. The solution lay not with a prescribed, carefully manicured finished sculpture, but rather with an adaptable system that would facilitate its incremental needs.

A loosely defined phased approach was therefore identified. The first phase (now complete) contains a Multipurpose Hall, a Gallery, and adaptable multi-use ancillary spaces. Structurally, the roof of the building is supported by a single diagonal truss supported on columns on the back adjacent walls. The stage is semi-circular, such that when the church grows an exact mirror image can be built adjacent and the capacity of the auditorium doubled. Thus the growth of the congregation is not hampered by the size of the building, and it can grow organically according to the purposes of a Mighty God, rather than the plans of man.

Patrick Smith



Churches and Places for Worship

Immanuel New Covenant Church, Somerset Park, Umhlanga Rocks PSA Architects, 2003



Immanuel New Covenant Church is located within the Somerset Park Estate, a residential estate established by Morelands on the Eastern side of the N2 near Umhlanga. The site is immediately adjacent to the freeway, giving it great visibility from passers-by but with potential problems due to freeway noise. The architectural concept was to create the image of a "City on a Hill" (Matthew 5:14) referring to the people of Christ being visible in the world, not hidden away. Thus, the building was designed as a composition of elements each with its own identity, yet with a unifying theme to embrace the composition.

The building was built in two phases to follow the funds as they became available, (largely through faith-giving by the congregation over a three-year period). The building was built using members of the congregation with management skills to co-ordinate the project, whilst utilising various sub-contractors to execute the actual work. Despite some minor set-backs that plague every building-project, this one had the effect of involving diverse members of the congregation, thereby inspiring them to use their skills and creativity

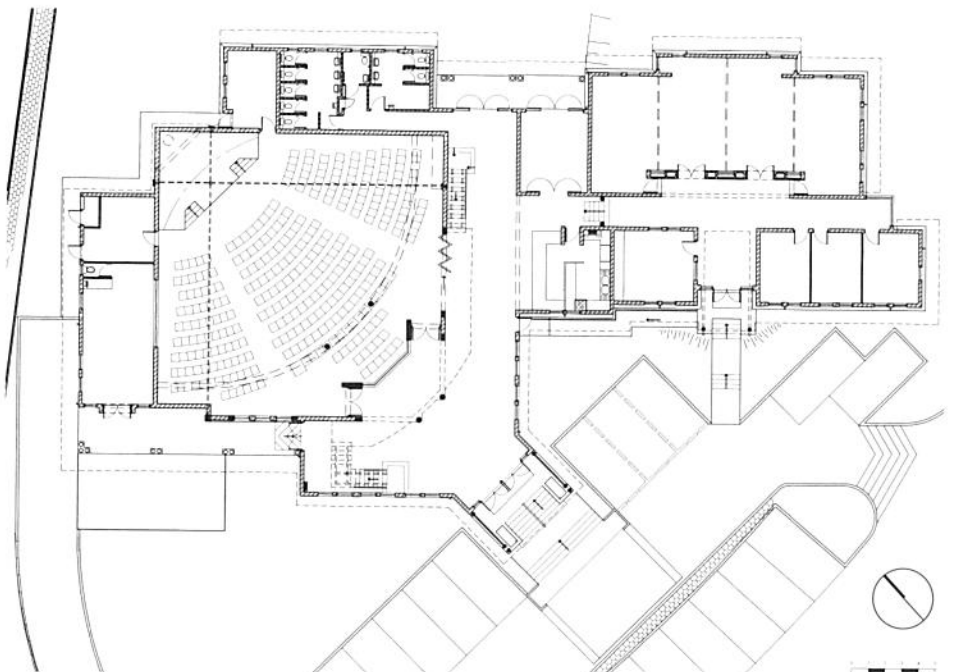
for the benefit of the whole body. This had an immensely positive effect on the morale and enthusiasm for the project, as the project was managed skilfully by the Eldership team.

The building was designed to accommodate construction in phases by separating out the Childrens' Ministry facilities and offices into a self-contained structure, allowing the Auditorium and related facilities to follow later. This enabled the church to establish itself on the site whilst the Auditorium was under construction. Walls were punctuated so as to allow light to permeate the public spaces, and



to allow brief views out of the building in specific directions. Similarly, the Somerset Park design-code was followed in the detailing and use of material. The architects made use of interesting compositional forms to establish the church's presence on the site.

Peter Schweizer



Churches and Places for Worship

An environment for Catholic Worship — Three projects **Robert Brusse Architect**

Many of the Christian communities celebrating their faith in South Africa do so in traditions that stretch back to the dawn of the Christian era. They come together in a variety of places and shelters to give witness to their faith through prayer, contemplation and liturgical action. We, as architects, are sometimes called upon to give of our talents when such a place is contemplated and, consequently, we have a sacred duty to take up that challenge, respect the charisma of the worshipping community, and produce a place that has both quality and appropriateness in every sense of the word. A task that is not very easy for any of us.

Three quite different projects within Kwa-Zulu-Natal may help to illustrate some of the challenges. They give but a small indication of the wide and diverse challenges that we as architects face when called upon to approach the design of a space for worship.

The Capuchin Convent Chapel, Mellville, 2003

A small community of Capuchin nuns, living in a rather humble convent along the South Coast, have dedicated their lives to perpetual adoration and prayer for the benefit of the Diocese of Mariannhill and the wider world.



Their Rule is a very ancient one that requires periods of communal worship, interspersed by long periods of private devotion.

Their particular way of life attracted the attention of others beyond the convent and so a "parish" church was built onto the "sanctuary end" of their chapel. This created both opportunities and problems, which needed to be addressed in our design. The development of the architectural brief necessitated an extended period of consultation during which both client and architect reassessed the fundamental purpose of the worshipping community, the role of the wider Christian community beyond the convent walls, the traditions of the nuns' congregation, the need for genuine inculturation within a changing society, and a reflection upon the true nature of many of the traditional furnishings and fittings found in a convent chapel. The comprehensive process of reflection was both respectful and enriching

to both parties. Traditional elements such as the altar, the tabernacle, the Stations of the Cross were re-discovered and the essence of their functions re-interpreted in new, dynamic and meaningful ways. Elements that were regularly used in the exercise of their worship were given new meaning by being designed in a manner that related to

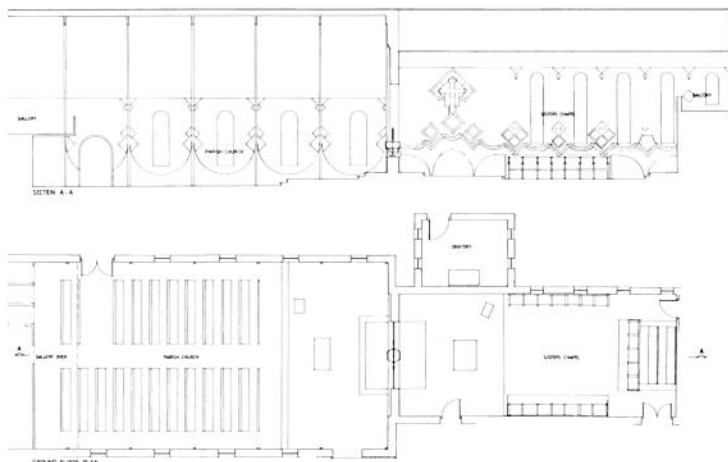
both their daily life, and to the emerging culture of the changing community. In this way a beautifully made uKhamba transcends the traditional "beer pot" image, and becomes a symbol of the dignity of man's craftsmanship, worked in honest materials with love and dedication to become a glorious work of art for the Creator. It becomes a symbol of the healing, feeding and community spirit that is so essential around the Eucharistic table – a relatively mundane, functional object is elevated to be both a wonderful expression of man's talents and an inculturated symbol to the people. The traditions of an ancient European congregation become anchored in the soil of Africa.

The Italian Prisoner-of-War Church, Pietermaritzburg

It is difficult to imagine the emotion under which the Italian prisoners-of-war undertook the construction of this little church almost sixty years ago. It is remarkable that their dedication under such difficult circumstances created such a little gem. In the middle of a rather uninspiring setting – a POW camp on a barren hill outside Pietermaritzburg – Italian craftsmen who, through no fault of their own, found themselves incarcerated in a strange land, took up their various talents and set to building a place of worship dedicated to Our Lady of Grace. These men went out to quarry the local stone and dressed it: rough for the general walls, more smoothly for the pilasters and very finely for the door surround, pediment and cornice. They obtained timber from which they made roof trusses, windows and doors; glass was procured for the windows and finally they carved a remarkable altar-piece out of the local shale. Nothing was left to chance – the original roof trusses were all mortice and tenoned, even though they were concealed!

More is the pity that, immediately after the end of World War II, so little concern was shown for this monument to man's faith. It was abandoned in the veld as the POW camp was dismantled and either fell victim to fire, or insect infestation. The roof collapsed, the windows and doors were stolen and graffiti-vandals incised their initials on the altar. Several dedicated Italian settlers made valiant efforts to restore it, secured it from further vandalism and have used it intermittently for their worshipping needs.

Recently an agreement has been entered



I fervently believe that we have a special duty to fully understand the nature of our "client" and then respond by creating something that is honest, uplifting and inspiring, and all within the means of the community for whom we are working. It calls for a dedication and commitment not easily found in other forms of architectural design, and as the professional who has been approached for advice, we have a particular responsibility to be fair and humble enough to acknowledge our limitations and shortcomings, without abrogating our responsibilities to those less knowledgeable. Not easy.

Robert J W Brusse

The Chapel at the Abbot Francis House of Formation, Merrivale, 1989/90

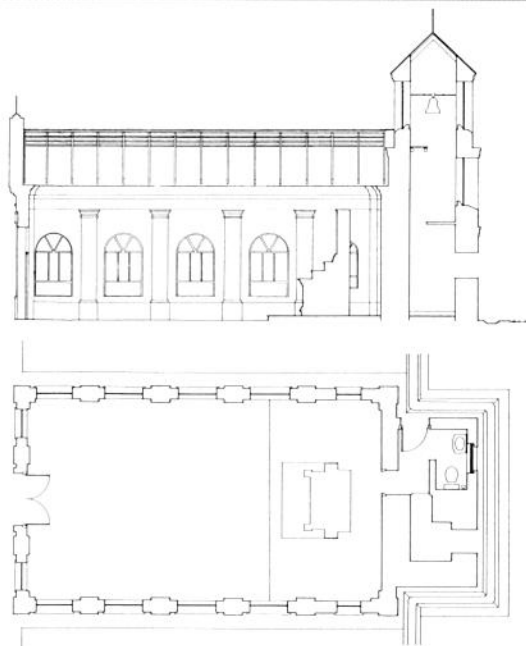
A house of prayer and devotion must speak to its community and they must feel comfortable in its form and expression. Hence, the design of a chapel for scholastics of the Congregation of Mariannhill Missionaries needed to relate to the those young men. It also needed to imbue them with certain traditions of the CMM congregation – *Ora et Labora*.

The scholastics come from over a wide range of Africa yet there is always the possibility that young men from other countries – such as Korea – may also undergo their vocational training from this house. This divergent group of young men must be encouraged to form one family, both in work and prayer. Hence the sense of



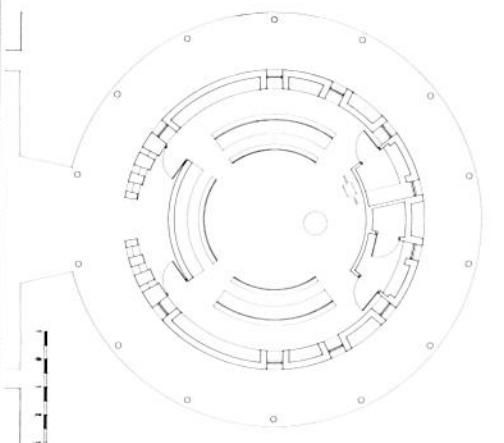
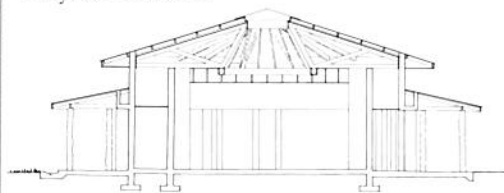
forming a communal gathering around the altar is expressed in a round plan form – walls, pews, altar and the floor patterning. The principal focus is located under an oculis in the roof: a pool of light over the altar. The building responds to communal worship, but also needed to allow for private devotion at any time of the day or night. Hence, alcoves of varying sizes are located within the perimeter wall to allow a single person privacy, or two or three in communion. The lower level windows are kept rather narrow and set into deep reveals to reduce direct views into the garden, yet do not cut off the outside world altogether; at the clerestory level there are continuous windows that bathe the interior with a soft light and offer a view of only the sky.

Finally this building was built by the Mariannhill brothers as a testimony to the dignity of good craftsmanship – the brick-laying, the metal work, the carpentry, the painting are all examples of loving dedication to creating a beautiful object for the purpose of sheltering a worshipping community and obtaining great joy out of both experiences. Truly: *Ora et Labora*.



it must be restored to a particular condition, at a particular time; or is there some rational compromise that would answer both needs. These debates are further enriched by the need to find an appropriate resting place for the remains of a number of prisoners who died on land and also at sea. The resolution of these needs will only come about as a result of in-depth reflection of the past, the present and the future, an understanding of what has been done to date, and an insistence on any future intervention being done with love and integrity.

into between the Trustees of the building and the Italian Government, whereby the building will become the responsibility of the latter, and form the focus of a War Memorial to those who lived and died in this camp. Now that restoration is contemplated a number of philosophic problems have had to be confronted: is the building to be a working worship space – in which case it must respond to contemporary liturgical practices; or is it to be a memorial in the sense that it records the work of those who first built it – in which case



Churches and Places for Worship

St Nicholas Greek Orthodox Church, Hunters Way, Umgeni Park Basil Vogas Architects



The site enjoys distant views southward to the Indian Ocean and Durban's Bluff.



Photograph of the model for the 1988 Design Dissertation. In the realisation, the sides to the dome have become segmented barrel vaults, which butt against the cubical base to the composition, a junction more closely aligned to the precedent, Hagia Sophia, begun circa 532. The bell tower of the dissertation at the entrance has become a campanile, integral with the church. The community centre, foreground left, was built first.

This project is the realisation of the architect's B.Arch Design Dissertation on a site the Greek community had then already acquired. The Dissertation entitled *A New Greek Community Centre for Natal*, was submitted to the University of Natal in 1988.

The new 350-seat Greek Orthodox church is the principal element of the development of the Greek community centre in Durban North, conceived as a Greek village. As the key element in Greek life, the church occupies the most prominent location and all other elements of the village are clustered around in an hierarchical order. The residential and educational components are planned around the eastern flanks of the church and are to be built in the near future.

The church planning follows key Byzantine design principles specifically:

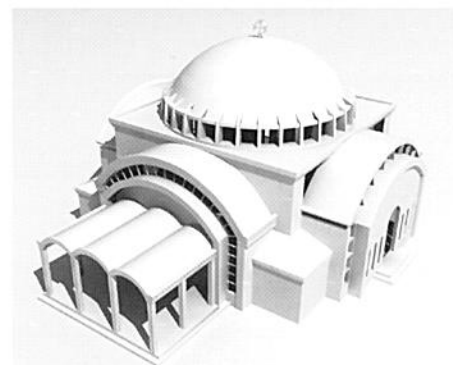
- 'Cross-in-square' shaped plan (as opposed to the basilican type)
- Central large dome, representing heaven above, and emphasis on the vertical axis.

Greek Orthodox church-design has developed strictly according to the requirements of the traditional liturgy. All the internal elements have a specific function and place in the execution of the liturgy. The most spectacular and famous Byzantine church, Hagia Sophia in Istanbul was used as a point of reference for the design of this church.

The church is a free standing structure to allow for liturgical processions around it. The forecourt is an extension of the church and is used on the high religious dates when the church itself cannot accommodate all the worshippers. The dome was designed to



ensure that there would be no acoustic problems within the church. Most of the structure is of reinforced concrete, which allows for a column free internal space. To emulate the stone construction of traditional churches and to provide a low maintenance building, slate cladding has been used in a pattern to simulate stone blocks. The domes and arches have been plastered with a sparkling blue-glass-stone-finish sheathing, to



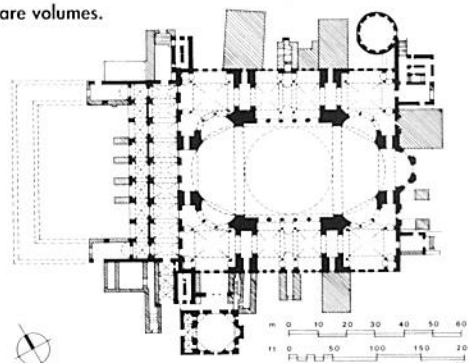
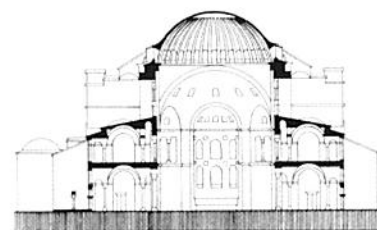
Like its precedent, Hagia Sophia, the base of the dome is pierced with windows between radiating ribs i.e. the dome covering the space appears suspended from heaven.

simulate 'heaven'. Facebrick and terracotta roof tiles were used on the 4 corners, not only to break the elevational treatment but to ensure that the church established its context within the rest of the community centre and the surrounding neighbourhood.

Basil Vogas



Hagia Sophia, Istanbul, begun 532. A combination of the congregational basilica and a centralised shrine. The cross arms are contained within a square plan: 'cross-in-square'. Once the Byzantine pendentives had been developed, round domes could be placed over square volumes.



Churches and some special Places of Worship

Sophia Gray churches in KwaZulu-Natal

The annual Sophia Gray Memorial Lecture and Exhibition of the University of the Free State was inaugurated in 1989 by the Department of Architecture, then under the headship of Prof Paul Kotze. The event is named after Sophy Gray (1814-1871), South Africa's first female 'architect' and the first professionally active in Bloemfontein.

Paul Mikula is the 16th laureate and the first who hails from KwaZulu-Natal. Within this context; the induction of KZ-N member Patricia Emmett as 3rd woman President of SAIA; as well as the theme of this issue, it was deemed appropriate to feature the two churches in KwaZulu-Natal ascribed to Sophy Gray. These are but two amongst her repertoire of 61, mostly in the Cape, and carried out during the period 1843-1870. Besides the sources for this article, readers are referred to the two-part article by Kotze, P In Memory of Sophia Gray, SA Architect, September and October 1998.

Sophia Wharton Myddleton (Sophy Gray) arrived in South Africa in February 1848 together with her husband, Robert Gray, who had been chosen first Anglican bishop of Cape Town (or Metropolitan) the previous year (a position held by Desmond Tutu 1986-95; and by Njongonkulu Ndungane since).

Around 1833 the high church movement in England encouraged the study of historical churches in order to promote 'correct principles' for the design of the new. This movement declared that churches should be gothic, which style had prevailed when (they believed) religion had been at its zenith. During the years 1836-47, Sophy, as one of these devotees, made church architecture her métier and prepared several hundred accurate and beautiful drawings, kept in the Muniment Room of St George's cathedral, Cape Town (Langham-Carter, 1967:15). Thus by virtue of her study of precedents, Gray later described Sophy as 'diocesan architect'.

Sophy restricted her church designs to gothic, and these were plain, and for economic reasons would usually have bell-turrets instead of towers. Being a fine horsewoman, Sophy accompanied her husband on many journeys, including the Visitation to Natal in 1864. "It was the longest journey on horseback Sophy had made - in all 700 miles (1127 km) after their return to Durban and further journeys down the coast to the missions. She rode on strange horses along 'main' roads to Ladysmith in the north and along bridle paths and rough mountain tracks elsewhere. She was 50 and elderly but tough and uncomplaining" (Gutsche, 1970: 194). All the while she sketched, never being without her sketchbook.

St Peter's Anglican Cathedral, Church Street, Pietermaritzburg, 1851-57

Following a considerable influx of British immigrants in Natal, the Colonial Government granted land in Pietermaritzburg to the Church of England for a place of worship in 1850. A year later the second Lieutenant-Governor of the Colony, Benjamin Pine, laid the foundation stone for a church ascribed to Sophy. Her design consisted of a small church without chancel and vestry and that made no provision for a choir (Kearney, 1973:21). It was opened for worship in 1857, 6 years after the laying of the foundation stone.

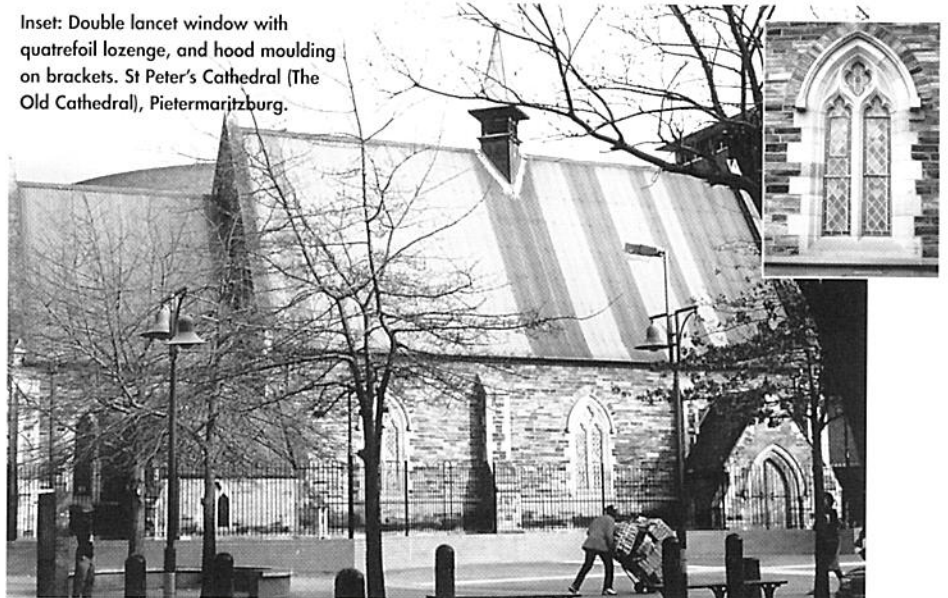
The rectangular plan is set back from Church Street with which it is aligned, and is thus not orientated toward the liturgical east, but north-east. The plinth is of sandstone, the dado of smooth shale, and the walls of tuck-pointed coursed shale. Of sandstone too is the quoining to the windows, to the buttresses and the dado capping. The roof, marked by flared and

clipped eaves and a centrally positioned flèche, was covered in imported Welsh slate until the recent re-roofing in corrugated sheet metal.

A chancel arch separates the sanctuary from the nave. Apart from the stained glass window in the east depicting saints Matthew, James and Simon, the interior is plain, with plastered and whitewashed walls, and a timber roof supported on hammer beams, rising from corbels.

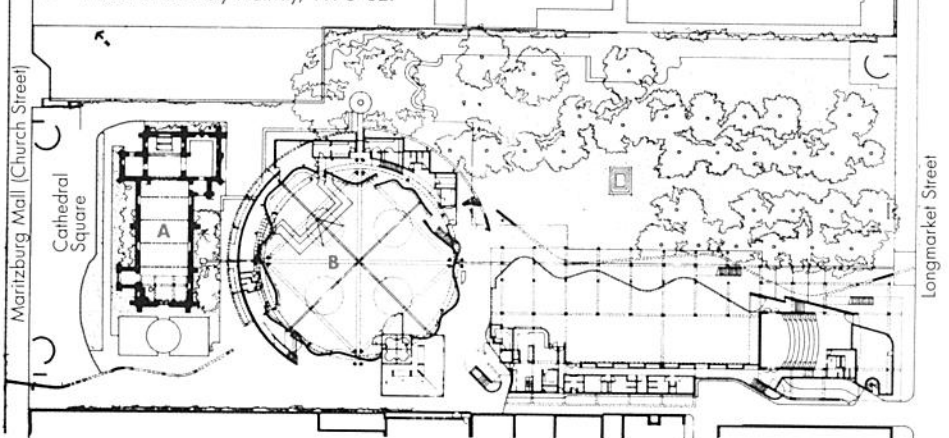
In 1853 Pietermaritzburg was created as a Bishop's See. At Lambeth, England, Dr William Colenso was consecrated the first Bishop of the Diocese of Natal and took the oath of canonical obedience to his Metropolitan. On settling in Pietermaritzburg in 1855, a meeting presided over by Colenso considered that the nascent church "would not suffice as a cathedral". It was decided to add a choir and two transepts, and it was resolved that this design be placed "in the hands of some competent architect in England" (Kearney, 1973:21). While these ideas must have stirred the emotions, the specific

Inset: Double lancet window with quatrefoil lozenge, and hood moulding on brackets. St Peter's Cathedral (The Old Cathedral), Pietermaritzburg.



A The Old Cathedral (St Peter's).

B Church of the Holy Nativity, 1976-82.



building proposals came to naught, the sanctuary was built as was the vestry on the north side, and the carved stone gargoyle at the head of the box gutter between vestry and chancel has been singled out by various authors for approval.

The 'Colenso controversy' 1861-64 caused a schism in the Anglican church in Natal, which eventually saw Gray depose and excommunicate his colleague. Gray sought to solve the problem by consecrating Dr Kenneth Macrorie 'Bishop of Maritzburg' (sic), but as the Court deprived the Church of all properties for which Colenso had been a trustee, the 450-seat St Saviour's Cathedral of the new Church of the Province of South Africa (established 1870) was built in Commercial Road.

St Peter's was given a gallery in 1871 and after death of Colenso and his burial in the chancel in 1883, the south porch was added in 1907. St Saviour's, on the other end of town, had to face the gradual relocation of its parishioners. It was deconsecrated in 1976 before being dismantled and reconstructed at Randjesfontein, see *NPIA Journal* 4/1986.

A national design competition was held in 1976 to seek the best design 'to symbolize, in brick and concrete, unity of the formerly divided Anglican community in Pietermaritzburg', see *Architect & Builder*, March 1983 and *NPIA Journal* 1/1984. Since then, St Peter's became known as 'The Old Cathedral'; Church Street became pedestrianised in the early 1990s as 'Maritzburg Mall'; and more recently, the frontage to Church Street was transformed into a widening of the pedestrian Mall, and appropriately named 'Cathedral Square'.

St Patrick's, 18-24 St Patrick's Rd, Umzinto, 1868

James Arbuthnot, had started the Umzinto Sugar Company in 1849 and in 1857 he and others had erected a church. When Bishop Macrorie visited in 1872, the wattle-and-daub church-cum-school, which was washed away in 1867, had been replaced by the substantial little church of St. Patrick (Burnett, 1953:88).



This church is located on a promontory site, approached from the south-west and surrounded on 3 sides by the cemetery in which the graves are stepped in acknowledgement of the steep topography. Due to the fall of the land, the chancel surmounts an undercroft. A porch gives access to the nave from which the chancel on the north-east is articulated. On the north-west of this articulation is positioned a slender tower with distinctive spire of which the lower portion containing the bells is louvred and balustraded.

While the round-headed windows are inconsistent with the neo-gothic composition, they are not aberrant. But, one has to agree with Kearney that the plastered walls should perhaps be attributed to the absence of suitable building stone, which Sophy would have preferred, and the corrugated iron, to its more liberal acceptance by this time for buildings of any description (Kearney, 1973:35).

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A Travel Diary

The Maronites of Lebanon

In November/December 2003, I was privileged with an invitation to Lebanon as a visiting lecturer to the Lebanese American University (established 1868). I flew via Cairo to Beirut but was based at Byblos, though Architecture is taught on both campuses. During my stay I was able to visit at first hand the architecture of the Lebanese Christians, the Maronites, who account for some 30 per cent of the three-and-a-half million population, alongside the majority Muslim compatriots.

Lebanon is one of the world's smallest countries with an area of merely 10 452sq km. By comparison, Swaziland has 17 000sq km and Lesotho 30 500; but within the confines of the Republic of Lebanon lie three markedly different geographic zones. The major cities are located along the very narrow strip along the littoral Mediterranean, stretching some 225km from the Israeli border in the south to the Syrian border in the north. Parallel, rises the steep Mount Lebanon range, which in the north includes the Kadisha Valley with the famous Cedars, before giving way to the Bekaa Valley at 1000m above sea level. In this region lies Baalbek, a most impressive Roman site. The eastern border to Syria is formed naturally by the Anti-Lebanon range.

Biblical Lebanon

Southern Lebanon is referred to in the Bible as Galilee, the region in which Christ grew up, preached and performed most of his miracles, and is the reason he was called 'the Galilean'. Christ visited the coastal towns of Phoenician origin, Sidon and Tyre, with Crusader fortified Sea Castle and Roman hippodrome respectively, and at the wedding at Cana, a few km inland, he turned water into wine, and also healed the daughter of a Canaanite woman. During the 1st century St Paul passed through Lebanon on one of his journeys and St Peter too is associated with the region. Thus, due to its location, Lebanon was predisposed to accept Christianity, a dubious choice however, as the professing thereof would most likely lead to repression or persecution, until the conversion of Roman emperor Constantine and the issuing of a decree in 313AD granting Christians the freedom to practice their beliefs and build churches.



ABOVE: View over the town of Hasroun in the Kadisha Valley. RIGHT: St Peter's Aaquora.

BELOW: St Mama, 749AD, Ehden, Kadisha Valley. BELOW RIGHT: Typical peasant house inland from Byblos.



the Allied victory in 1918, Lebanon was placed under the control of the French, and was granted independence in 1943. In resolving its constitution, it became custom for the State President and Commander of the army to be Maronites. Lebanon entered a period of economic growth from 1950s until early '70s as free enterprise lead the country to become the financial capital of Middle East.

However, when in 1975 fighting broke out between Muslims and Christians, Beirut became divided, and a 17-year civil war held the country in grip until 1992. Though building scars and severe environmental pollution remain, central Beirut is undergoing an impressive regeneration.

With a rich array of historical and geographic sites to draw upon, and French and English widely spoken, Lebanon must be one of the most fascinating and friendly countries of the Middle East, and I thank Dr Joseph Kiprianos for introducing me to this fascinating hideaway and enabling my visit.

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Maronite Lebanon

The Maronite church traces its origins to the 4th century and to the hermit St Maron (died 410AD) in particular, who lead an ascetic life in neighbouring Syria. As a result of his preaching and the evangelizations of his disciples, Christianity spread in the Lebanese mountains which provided seclusion, especially in the rugged Kadisha Valley, where converts lived off what the land offered.

The Kadisha Valley is best appreciated from the vantage points at Bcharré, the main town and birthplace of the Lebanese literary figure Kahlil Gibran, author of *The Prophet* (1923). In the Kadisha, Maronites created places for worship in caves, and churches deliberately indistinguishable from domestic houses, with

neither tower nor cross, a consciously concealed or hidden architecture.

During the 7th century a new religion swept through the Middle East, Islam, which faced little resistance in Lebanon. Soon tensions arose and with the conquest of the ancient Lebanese-Phoenician cities, again the mountains proved to be the stronghold of the minorities and the persecuted. Thus the Lebanese Christian community lived an isolated existence forging its own cultural and national identity cut off from outside influences.

In 1095 Pope Urban II called for a Christian military expedition, a Crusade, to recover the Holy Land – Jerusalem being the prime objective – from Muslim rule. The Crusaders built fortresses along the Lebanese coast before turning towards Jerusalem but the success was short-lived and the Middle East became a battlefield for almost two centuries. However, during the Crusades, the Maronites were brought back into contact with the Christian world and the church in Rome. A gradual process of Romanisation took place yet, despite their official ties and status as a branch of Roman Catholicism, the Maronites have maintained their cultural characteristics and independence, and the liturgical language remains Syriac.

20th Century Lebanon

As an important trading go-between for Europe and the Arab world Beirut developed and flourished. Following

