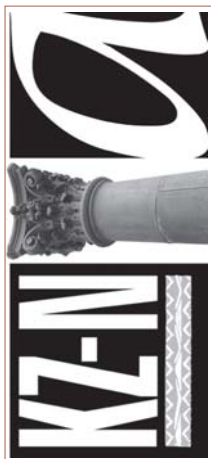


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This journal, now in its 31st year of publication, has since inception been sponsored by Corobrik.



MEMORIAL BENCH: Following a call, members of KZ-NIA donated a bench in memory of DEREK SHERLOCK. Appropriately, it has been located in the grounds of the Durban Botanical Gardens Visitors Centre, the last building by his practice, opened 2001, and faces northwards into the Gardens. The plaque reads: *Derek Alfred Sherlock 1936–2003. In recognition of his dedication in service to the KwaZulu-Natal Institute for Architecture.* As the call was over-subscribed, the balance was donated to the Biermann Architecture Library of UKZN.

Amafa Heritage Awards 2006

At an *Amafa aKwaZulu-Natali* function held in Pietermaritzburg on 20th October, **Walter Peters** was presented with a Heritage Award for the “promotion and conservation of the Built Environment of KwaZulu-Natal”.

Below:
 South African Embassy, Berlin

KZ-NIA AGM

Guest speaker at the AGM on 9th November was **Luyanda Mphahla** of Cape Town. Luyanda presented an impassioned report on his career that commenced in Durban, before explaining the generative inspiration for the new SA Embassy in Berlin which won his practice, MMA Architects, both a SAIA Award of Merit and a 2006 Award of Excellence.



At a function held at the Innovation Centre, UKZN, on Wednesday, 15th November, Mike Ingram, Corobrik Director of Sales announced Miriam Adebayo as Corobrik Regional Architectural Student of the Year 2006 for her Design Dissertation with topic African Union Regional Centre for Durban. Joint Second Prize winners were Angela Forbes and Murray Blore.

Photo: Roy Reed Photography

UKZN Graduation. At a ceremony held on the Westville Campus on Wednesday, 11th October, the first cohort of six students graduated with the new professional terminal degree Master of Architecture.



KZ-NIA Committee 2007–2008

The AGM affirmed the appointment of the following members:

Bruce Clark, Ivor Daniel, Ken Howie, Patricia Emmett, Miles Pennington, Gerald Seitter, Kevin Lloyd, Iqbal Naroht, Rodney Harber and Walter Peters.



KZ-NIA President 2007–2008

The incoming committee elected as KZ-NIA President, **Ivor Daniel** (b. 1946).

A graduate of the University of Natal of 1975, Ivor practised as Daniel & Associates before joining Stauch Vorster Architects in 1985.

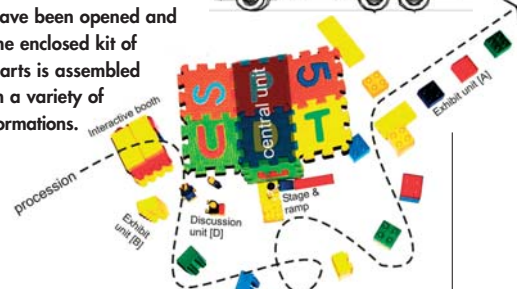
He is Managing Director of the Durban office, and National Director of the practice.

Reversing Under-utilised Public Space

Public space is meant to represent freedom and now that such spaces are available to all, many facilities have fallen into disrepair, and fear keeps people out. To counter this unfortunate process, modeling software company, Autodesk Revit, staged a competition open to built environment professionals and students for proposals to enliven public spaces. First Prize in the professional category were to Durban architect **Suhayl Ballim**, B.Arch (Adv) (Natal) *cum laude* graduate of 2002, who will now be rewarded with an excursion to Barcelona and Bilbao. Student winners were Dino Kiratzidis and Andreas Hofmeyr of the University of Pretoria.

iBala [playspace]— Suhayl Ballim's winning entry to the Autodesk Revit 'reversing the under-utilisation of public space competition', was inspired by the observation of his nieces playing with Lego blocks.

Accordingly, he designed a transport container to double as a central exhibition area once the doors have been opened and the enclosed kit of parts is assembled in a variety of formations.





Durban beachfront. Cover graphic by Don Albert

DURBAN'S PLAYGROUND, the beachfront, is the city's largest public space stretching eight kilometers from the mouth of the Umgeni River in the north to the Harbour opening in the south.

The demographic profile of beachfront users is of Durban's most notable changes. From the Apartheid days of segregated beaches for "Blankes Alleenlik / Whites Only", a radical shift has occurred. No longer predominantly the beach holiday of the former *Transvaalers* or *Valies*, Durban over the festive seasons now also caters for lower- and middle-income tourists from the hinterland and other African countries. This has put pressure on the delivery of amenities on the beachfront which do not provide accommodation for low-income tourists in the numbers equaling the demand. Bus-loads of tourists (60 buses per day over the festive season) arrive at the city and end up camping at bus holding-areas.

Since the revamp of the Beachfront in the late 1980s under the guidance of Revel Fox, no large-scale revised framework has been developed. This stagnation in development has been ended by a number of interventions which impact significantly on this linear landscape. The first of these was the new Art Deco-styled Suncoast Casino (see KZ-NIA/1/2003) followed by uShaka Marine World at the Point.

The Lido and old Aquarium have been demolished to make way for the West Street Beach Node, which can accommodate beach games and city 'eventing', such as are required at the annual *Indaba* Tourism Trade Show and other conferences. There are concerns that the space is vibrant when utilized for designated activities but is devoid of activity on the everyday. This may be addressed by a second phase to the development, which is to accommodate small-scale retailing. Further, a first for Durban has been the development of the Beach Café right on the beach at the Bay of Plenty.

The challenge is to keep both the processes of design as well access to the beachfront democratic. The City Council is adamant with its call for a public promenade which runs the full length from Blue Lagoon to the proposed Small Craft Harbour at the Point, just beyond Vetch's Pier. Processes for framework-planning in the area also need to be consultative and democratic, and address 'place-making' and 'memory' on the 'strip', and engage the citizens of the city in development planning. The 'public-ness' of the space is also under threat from the crime in the area and further interventions need to address the connection of the Beachfront to the inner city, the lack of social amenities like schools and police stations, and look at measures to retain the residents of the area.

soundspacedesign architects and urban designers

Durban: Twelve Years into Democracy

Editorial

"As bodies are freed up, spaces that were formerly confining are re-defined."¹

Understanding public-ness and public culture in changing political climates is a current local and global concern: globally where notions of freedom are under threat and locally where a new public culture is emerging out of an Apartheid past. British architect, David Adjaye raised the topic in his presentation at the *Design Indaba* in Cape Town this year, questioning whether the 'public are just spectators in the representation of public-ness', touching on issues of engagement and 'belonging'. It was also the theme for South Africa's exhibition at the Venice Biennale this year: 'Between Ownership and Belonging', curated by Mphethi Morojele of *mma Architects*.²

The Biennale submission explored sites across the country where spatial innovation contributed to social inclusion, recognition of citizenship and creative practices of the previously disenfranchised, and Durban's Warwick Junction was included in the list.

*The marks of Apartheid left on human lives will fade in the course of time. But its spatial logic will continue to affect people's daily lives for generations to come.*³

The post-Apartheid landscape of Durban as a city is in flux. There have been measures to redress the spatial inequalities of the past. Institutionally, since 2000, urban governance has been consolidated into a single local government-body (eThekweni) responsible for the Metro area, which increased by 68% from 1366 sq km to 2297 sq km. Interestingly this increase in area only contributed to a nine per cent increase in the total Metro population.⁴

The increased geographic size and citizenry put pressure on local government to increase

resource allocation to former peripheral areas. Social amenities are always part of this package of requirements, calling for spaces where the people can express their citizenry. Amenities, broadly speaking, which have previously been restricted to the centres are now being developed on the peripheries.

Concomitant with this, activities formerly represented at the peripheries are now located in the centres. The operations of survivalist economies are now seen as legitimate uses for inner-city public realms. The incorporation and regularization of street trade is an on-going concern for local authorities. Amenities formerly restricted or segregated, like the Beachfront, have become key attractors to the City's residents who were previously of the 'periphery', as vividly illustrated in Durban's Beachfront at New Year in the image above.

Redressing imbalances and catering for the relocation of creative practices from the periphery to the 'centre' demand innovative participatory practices, architectural design, and implementation measures. This issue of the KZ-NIA Journal explores those practices.

Nina Saunders

Nina's passionate interest in social architecture developed while in the practice of Harber & Associates, where on graduating from the University of Natal in 1994, she worked for five years. She then joined the Built Environment Support Group of the University of Natal in 2000, before her current appointment with the eThekweni Municipality Architecture Department in 2003. –Editor



West Street Beach Node, Architects Collaborative CC, 2006

Photo courtesy of Lafarge (pigmented concrete paver suppliers)

1. Le Roux, H. *Undisciplined Practices: Architecture in the Context of Freedom*. Judin, H. and Vladislavić, I. (Eds) *blank architecture, apartheid and after*. Rotterdam: NAI Publishers & Cape Town: David Philip, 1998, p355
2. *Between Ownership & Belonging. Transitional Space in the Post-Apartheid Metropolis*. South Africa at the 10th International Architecture Exhibition, La Biennale di Venezia. Dept of Foreign Affairs, 2006.
3. Bremner, L. *Crime and the Emerging Landscape of Post-Apartheid Johannesburg*. Judin, H. and Vladislavić, I. (Eds) *blank architecture, apartheid and after*. Rotterdam: NAI Publishers & Cape Town: David Philip, 1998, p62
4. *Integrated Development Plan 2003* eThekweni Municipality.

Durban: Twelve Years into Democracy

The Durban City Hall: From Empire to Democracy

If you take a walk down to the City Hall precinct you'll probably park at the Workshop where the trains used to come in. However, your walk will be different from what it was when *Virgin Active* was still the grand trainshed. You'll pass gazebo-stalls selling wares such as skirts with Steve Biko's image on them, and be greeted by a sunglass-vendor from Senegal. As you reach the front façade of the City Hall you'll see a *maskanda* musician, hear a jazz band or maybe even encounter the performance of one of the street's regulars, Siphso, who is a cross-dresser and does a mean dance in glamorous fishnet stockings and high heels, which always draws an ecstatic crowd. Turn left into Smith Street to enter the cultural block which houses the library, museum and art gallery, and you'll be caught up in a thronging crowd of learners eager to discover the exhibits of the dinosaur, mummy, and artworks by local artists. What a difference from the inauguration of the City Hall in 1910 when the local publication, described the event thus:

The devotional note was dominant at the opening ceremony in the new Town Hall, and everybody seemed to accept with common



Durban City Hall, Royal Visit 1947

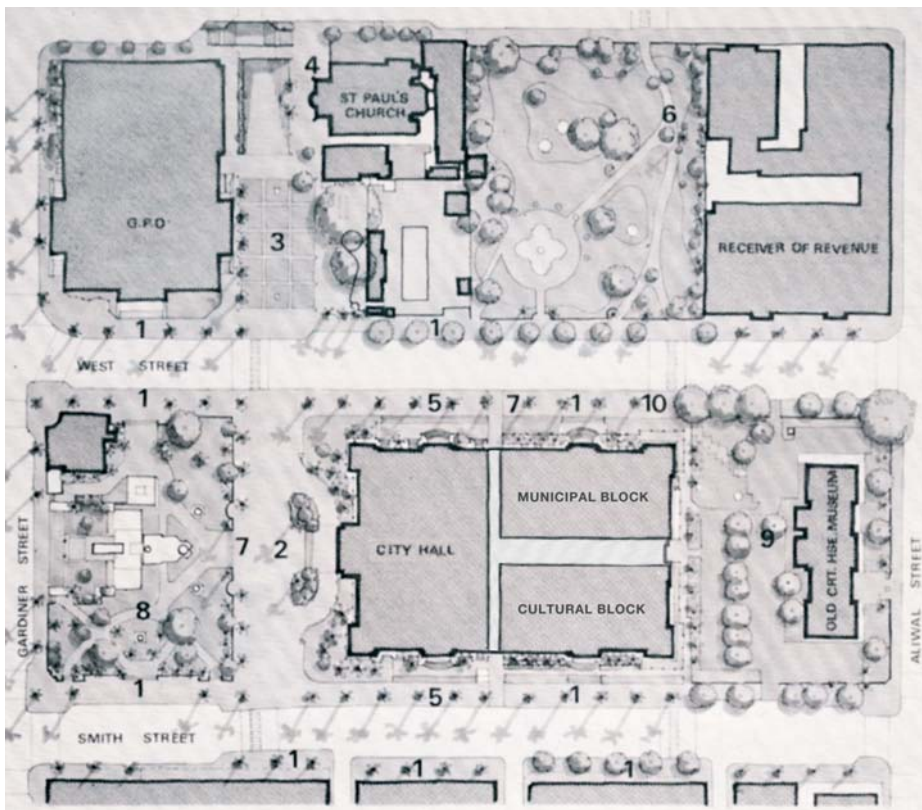


Belfast City Hall, Northern Ireland, by architect Alfred B Thomas, 1896-1906.

consent the idea that it was right to do so. The proceedings could scarcely have been less of a sacred nature if the event had been the dedication of a cathedral instead of the inauguration of an edifice to be used for secular purposes. (*The Pictorial*, 21.4.1910)

This description is indicative of how the architecture of the building fitted in with the ideology of the British settlers who were intent on constructing a city centre in the European model. The town's centre was designated for

the white population, and was meant to be a bastion of British culture and ideology, and to exclude the local population. The Town Hall had originally occupied the Central Post Office building, and as the city grew, a competition was conducted for the design of the new Town Hall in 1903. This was won by Stanley Hudson, partner in the Johannesburg practice HE Scott, Woolacott & Hudson¹. Similar buildings were being constructed in various areas of Britain and the colonies, and the one which is most frequently compared to Durban's City Hall is that in Belfast. It does not take much stretch of imagination to realise the difference in usage, climate and topography, but it is clear that a common culture celebrating the power of the Empire was most important.

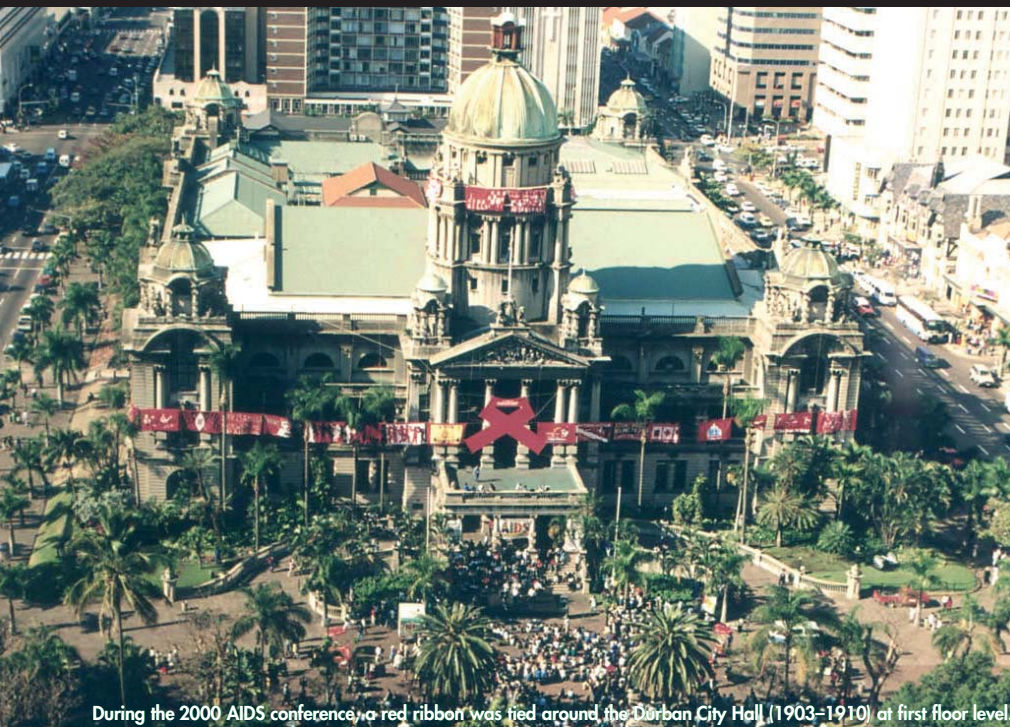


Source: Architecture SA, July/August 1984

Civic Area: Revel Fox 1985 proposals

- 1 Sidewalk widening and resurfacing
- 2 Pedestrianisation of Church St. (Walk)
- 3 Creation of Church St Square
- 4 Enhanced setting to St Paul's Church
- 5 New tree planting
- 6 New pedestrian route through Medwood Gardens
- 7 New street lighting
- 8 Improvements and resurfacing in Farewell Square
- 9 Improvements and resurfacing in Councillor's car park
- 10 New street furniture

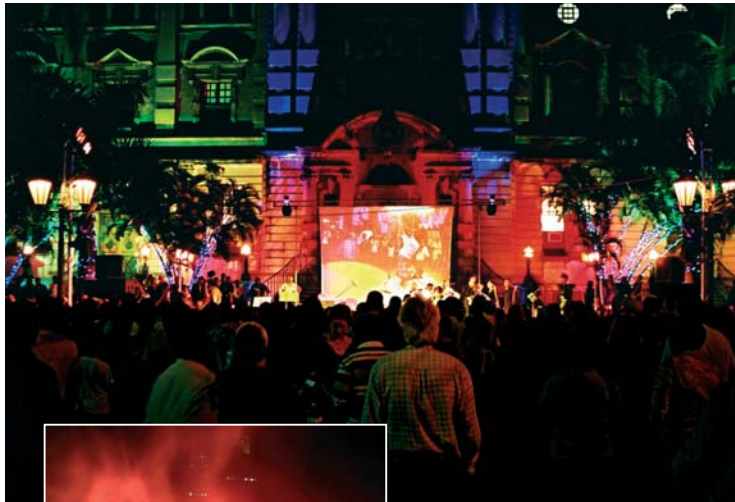




During the 2000 AIDS conference, a red ribbon was tied around the Durban City Hall (1903-1910) at first floor level.

The year of its opening, being 1910, was also the year of the Union of South Africa, and the Town Hall and the burgeoning town centre fitted well with the ideology of white supremacy which was reinforced during the Apartheid era. The building, in neo-Baroque, is divided into three separate blocks which link culture and governance. The actual City Hall was accessible off Church Street (closed 1985); mayoral offices and council chambers were in the West Street side; and the Smith Street entrance housed the cultural block with library, museum and art gallery. Both the latter have similar entrances which mark the functions as elevated and elitist. They are approached by sweeping staircases to ascend to the entrances atop the semi-basement level, through imposing portals. Access to the venues is by climbing up white marble staircases carpeted in red. All was designed to inspire awe and keep out the average citizen.

The building carries the weight of our history and it has been phenomenal to observe how in post-Apartheid it has attempted to change its image to accommodate a new population of city users. One of the most high profile of the strategies to re-vision the building was in 2000 when the 13th International AIDS Conference was held at the ICC in Durban. In that year, the HIV prevalence in KwaZulu-Natal had risen to 24.5%, indicating that one in four people was infected. It was also the sixth year of the new democracy. The Durban Art Gallery and the Architectural Department of eThekweni Municipality em-



A Red Eye event extending into Smith Street.

LEFT: The illuminated Anglo-Boer South African War memorial.

FACING PAGE, bottom right: Imposing baroque portals with partially rusticated columns and broken pediments give access to the Municipal and Cultural blocks.

barked on a project to coincide with the conference which literally turned the spaces of the Art Gallery inside out, by placing artworks on the outside of the building. This took the form of a 500 metre-long ribbon, erected above the second storey of the building and encircling it. The ribbon consisted of 100 panels bearing messages about AIDS and its prevention. The panels had been workshopped with 1000 people from the wider community and included AIDS orphans, learners, art students and other community groups as well as professional and amateur artists. Besides spreading

information about the pandemic, the installation also changed the forbidding colonial face of the building and temporarily brought it into a new era.

This was followed by a partnership between iTrump (Inner Thekwini Renewal and Urban Management Programme) and Red Eye Art, an ongoing multi-media event originally conceived by the Durban Art Gallery to attract a younger population of gallery visitors to the city. Red Eye had started off as an early evening event in the Art Gallery, but this partnership extended the event to the streets and to a different use of the building. The City Hall and surrounding areas then became a platform for contemporary dance performances, radical hip-hop, experimental fashion shows, and the Durban CBD took on a new life after dark with surrounding venues such as the Royal Hotel bringing their facilities into the street as well. Even Queen Victoria, who had

presided over the (original) Town Hall from the vantage point of Farewell Square, was given an update as young black faces were projected onto her body by Durban artist, Dineo Bopape. Sir John Robinson and the Anglo-Boer War memorials had lights, text and even a semi-nude performance-artist intervening around their images.

These artistic strategies have helped change the public perception of Durban's civic buildings and monuments which have a history painful to

a large section of the population. The acts of becoming involved with these structures have made them less forbidding, and have even given them a new life as more and more people can now claim ownership by making history tell a different story.

Carol Brown

Mrs Brown is the Director of the Durban Art Gallery. As of 2007 she will become Director of Red Eye and practice as a Museum and Art consultant - Editor

1. The minor hall off Jubilee Hall (now Luthuli Hall) was named Hudson Hall, in honour of the architect.

RIGHT, TOP: Stanley Hudson was also the architect of the courtyarded Law Courts building, now Durban High Court, 151 Victoria Embankment, 1911.

BELOW: Of the same era and also in the neo-Baroque is King's House (Governor's Marine Residence), Eastbourne Rd, Morningside, by AE Dainton of the Public Works Dept, 1901-04.



Developing Inner City Public Space

Durban, at the dawn of the twenty first century, is characterized by distorted spatial and social structures as a result of decades of development on Apartheid principles, where some public buildings and urban spaces were regarded as exclusive. As a result, the inner city is dysfunctional as a peoples' place.

Developments undertaken by the City are thus intended as catalysts for revitalizing the inner city. To maximize their impact, it is important that public spaces are accepted as a necessary ingredient, and that initiatives are co-ordinated toward achieving a synergy.

Realizing the vision for the City Hall to be the administrative centre and cultural hub of Durban requires that it be readily accessible to the public. This must encompass the surroundings and the approaches to the building itself, which need to be convenient, safe and pleasant. Francis Farewell Square with the imminent development of the Memorial Wall, and Medwood Gardens offer the potential for two very different public space-experiences associated with our landmark building.

Whilst these public spaces represent the foci and nodes of gathering, it is the spaces in-between, which connect the different parts of the city and give it cohesiveness and legibility, and within the articulation of these spaces exists the opportunity for the creation of distinctive character and diversity, yet unity.

Connections that bring cohesiveness to the inner city include:

Church Walk with its thriving street market and the **Underpass** below Pine Str and Commercial Rd provide a sustainable link to the Centrum from the civic heart of the city.

Francis Farewell Square formalizes the 'Church Walk experience' in front of the City Hall dome and is probably the closest that Durban gets to a public square.

Medwood Gardens is a green lung in the heart of the CBD, and connects the City Hall with the Pine Street – Commercial Road strip. By rationalizing Durban's public transport infrastructure and relocating the bus and taxi ranks, the possibility exists for creating a *Las Ramblas* (Barcelona) type boulevard starting at the junction with the Church Walk underpass and following the historic City-to-Point railway line. This experience could integrate the City Hall via Medwood Gardens; the Centrum via the Workshop and Church Walk; and ICCD via Africa Square (see KZ-NIAJ 1/2006).

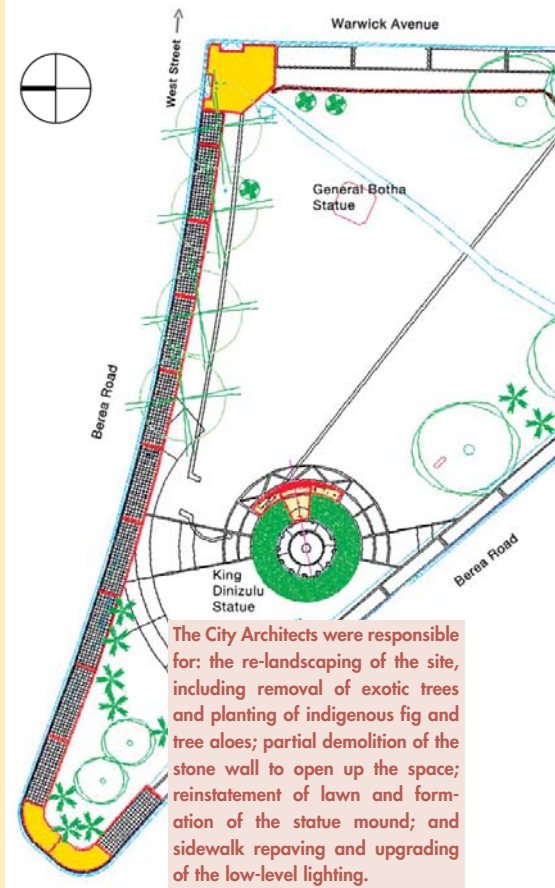
As important as the physical articulation of these spaces is the management needed to ensure that they are safe, maintained and appropriately activated. The Urban Improvement Precinct initiative brings the public and private sectors together to jointly manage these areas, for it is only through the efforts of both that we will succeed in developing our vision to be Africa's most caring and livable city.

Ken Froise

A graduate of Natal of 1986, Ken is a Senior Architect in the employ of eThekweni Architecture Department.

–Editor

- 1 City Hall
- 2 Francis Farewell Square
- 3 Church Walk
- 4 Church Walk underpass
- 5 Medwood Gardens



TOP OF STATUE

"All successful revolutions end with statues coming down" claimed the Russian art critic Viktor Misiano (Forty, 2001:10), and indeed since the early 20th century, Russia's turbulent history has been accompanied by a remarkable turnover of public statuary, dedicated to political officials falling in and out of favour. Perhaps one could call it a reflection of South Africa's internationally acclaimed 'soft revolution' that by and large, statues representing the colonial and Apartheid era 'old guard' have not come down. In the interest of reconciliation and of building a truly inclusive democratic nation, the post-Apartheid government took a policy decision to abstain from a radical iconoclastic onslaught on 'white heritage'. Instead, in order to transform or 'redress' the existing, overwhelmingly white-dominated heritage-landscape, and 'correct' the biased representation of history in public commemorative markers, throughout the country new heritage sites representing the achievements, leaders, contributions and sufferings of the previously marginalized are being identified for public remembrance.

It was in this context that the City of Durban held a design competition in 2000 for the construction of a Heroes Monument on the site of Botha Park, which would acknowledge those who made an extraordinary contribution to "Durban's eventful history" in a variety of fields. Contestants were furthermore requested to suggest how the existing bronze statue of General Louis Botha could be re-contextualized. The winning design by

SCALE 1:50

Durban: Twelve Years into Democracy

Symbolic Interventions



The completed base awaiting the Dinuzulu statue. The stones used were recycled from various locations. The outer perimeter was constructed of recycled stones from the destroyed 'Bhambatha' wall at the Point, and the dome of the demolished portions of perimeter wall of Botha Gardens. Besides these, six stones especially sourced from locations associated with Dinuzulu's life were incorporated, including one from St Helena, to which island Dinuzulu was banished 1889–97 for resisting the annexation of Zululand to the colony of Natal.

Architects Collaborative envisaged a Wall of Remembrance, a public amphitheatre and a small Garden of Remembrance, where Botha and various other colonial statues could be assembled, and over time, accompanied by statues of new heroes in a mutual, inclusive space of public commemoration (Peters 2001; Marschall 2003). This unique proposal was not implemented.

Louis Botha thus continued to command this busy urban space unrivalled. This is soon to change though, thanks to *Amafa a KwaZulu-Natali* (Heritage KwaZulu-Natal), which Council proposed that the Botha-statue be complemented with one of Zulu Chief Dinuzulu, of similar size, on a plinth of similar height, and dressed similarly in Dinuzulu's favoured military uniform.¹ Sculptor Peter Hall won the competition held in 2005, and the new statue will soon be set upon a stone base shaped like a Zulu 'beehive hut' in reference to Zulu tradition, surrounded by a low stone perimeter wall and formally accessed between two bollards. The presence of the new statue opens up a discursive perspective on the past, highlighting the intersections between the two contemporaries, and by extension, symbolizing the interweaving of the historical past, and the destiny of white and black people in the region and in the country.

Such juxtaposition of old and new commemorative markers, the establishment of a critical relationship between the two, and encouraging a consideration of the 'other' side of the story, has become one of the key strategies of public commemoration in post-Apartheid South Africa. The foremost example is Freedom Park

at Salvokop outside Pretoria (under construction), the country's most ambitious national heritage site in the making, a symbol of a new inclusive post-Apartheid nation, which counters (and is in sightline with) the Voortrekker Monument, symbol of an exclusive Afrikaner imagination of the nation. In KwaZulu-Natal, several memorials have been erected at various battlefields around Dundee in honour of the Zulu victims of those battles, where previously only the fallen British (at Isandlwana and Rorkes' Drift) or Voortrekkers (at Blood River) were represented, through commemorative markers of various kinds (Peters, 2004:16–17). Although one can

find examples of such juxtaposition in other countries e.g. the new American Indian Memorial at the Battle of Little Bighorn in Montana, which responds to the older memorial to Custer's Last Stand², the frequent, almost systematic application of this strategy in South Africa and especially KZN, appears to be unique and deserves more public attention.

A somewhat different but related intervention is on the cards at Farewell Square³ in the civic centre of Durban, as part of the Durban Heritage Routes project. Lifted from the non-implemented Heroes Monument proposal, a Wall of Remembrance with names of extraordinary individuals is envisaged to open up the current memorial garden with its statuesque colonial assembly, and link it to the de-proclaimed Church Street in front of the City Hall *porte-cochère*. This space in itself is a symbol of resistance, encapsulating, as it does, the memory of numerous demonstrations and protest meetings staged here in the past, and still used for such purposes today. (see pp6–7)

Five years ago, the organization, African Renaissance KZN, already began to honour a selection of local and African-American heroes with King Cetshwayo African Image Awards, consisting of relief plaques inserted in the pavers at the City Hall steps, some replete with handprints cast in concrete. However, this initiative originated by playwright Mbongeni Ngema and inspired by Hollywood's famous 'Starwalk', has remained somewhat controversial and its expansion impractical.

The new Wall of Remembrance project, on the contrary, will consist of several brightly coloured slabs, each built of a different material



King Cetshwayo African Image Awards in Church Walk.

and set up at various angles along the entire front of the sculpture garden with steps in-between. Inspired by the famous Vietnam Memorial in Washington DC (1982) or by the mirror-like Deportation Memorial in Berlin-Steglitz (1995), all of the slabs will have a high gloss finish which facilitates reflection of the viewer standing in front. This encourages ordinary passers-by to think of themselves as belonging to the city, but also perhaps to reflect on the ordinariness of the people who became heroes through extraordinary contributions – just as anyone of us, in our own way, has the potential to make a difference and help create a better city.

Sabine Marschall

Dr Marschall is an Associate Professor of Cultural and Heritage Tourism, University of KwaZulu-Natal.

–Editor

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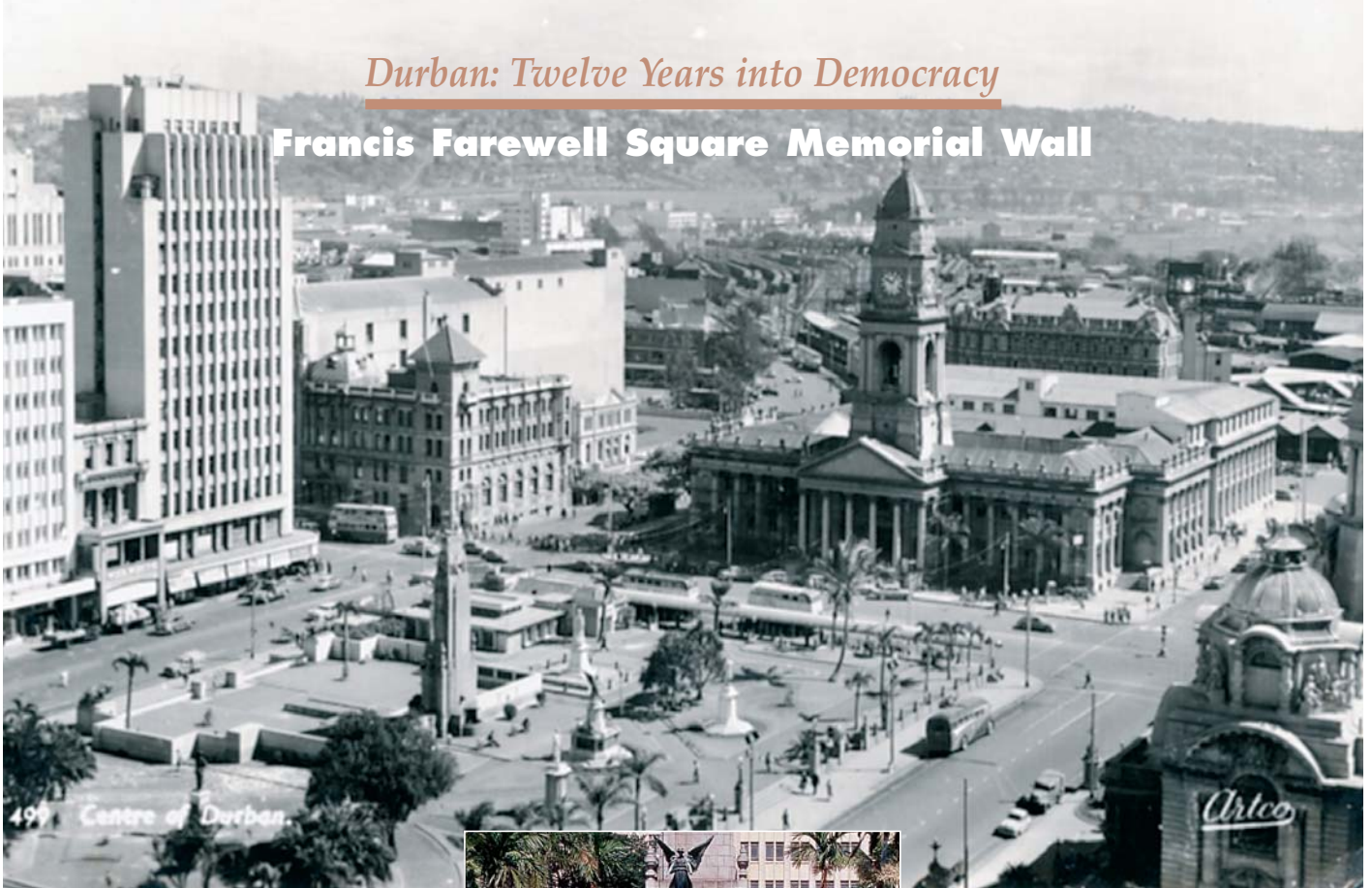
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Footnotes:

- Louis Botha (1862–1919) and Dinuzulu ka Cetewayo (1870–1913) had a special relationship in life. Botha helped restore Dinuzulu's claim as Zulu paramount chief in 1884 and, as one of his first acts on becoming Prime Minister of the Union of SA in 1910, released Dinuzulu from prison, where in 1909 he had commenced serving a 4-year sentence as an instigator of the Bhambatha Rebellion. (*Standard Encyclopedia of Southern Africa*).
- In the battle on the Little Bighorn River in 1876, Lt-Col George Custer and his troop of 210 soldiers of the 7th Cavalry were surrounded and wiped out by over 2000 combined Sioux and Cheyenne Indian warriors under the leadership of legendary Chief Sitting Bull. A sandstone marker stands above the soldier's mass grave, and a small museum describes the disastrous battle.
- A plaque above a built-in seat facing Church Walk reads: *Natal Centenary 1824–1924. In this vicinity Lieutenant FG Farewell RN and other original settlers resided in 1824. Plaques on the reverse of each of the built-in seats to Church Walk read in Afrikaans and English respectively: Francis Farewell Square. So named in commemoration of the 150th anniversary of the arrival of Durban's first settlers. 24 May 1974.*

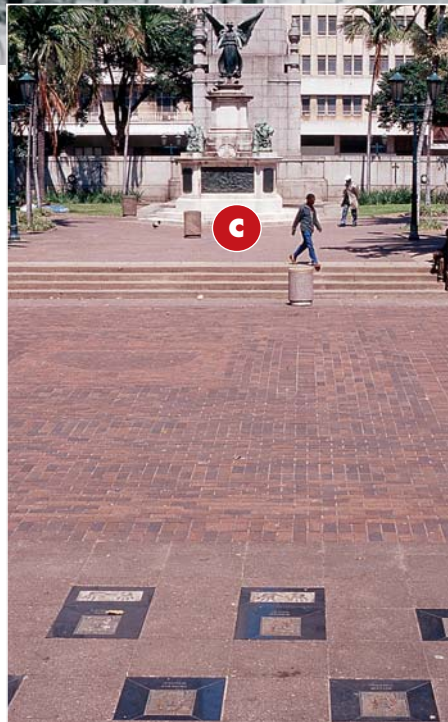
Durban: Twelve Years into Democracy

Francis Farewell Square Memorial Wall



Postcard-photograph of the 1950s.

In 2004 eThekweni Municipality (Libraries and Heritage) called for proposals from the general public for the design of a Memorial Wall in front of the City Hall to commemorate local heroes of the Apartheid struggle. Provision was to be made for 350 entries with the possibility of further names being added. After all entrants had presented their proposals to a panel,



Church Walk. In the foreground are King Cetshwayo African Image Awards.



Huizinga\Bush\Chiang Architects in Association, were notified winners in October 2006.

Eerhard Huizinga writes: We took an overall view of Francis Farewell Square itself, which we found it to be a 'snapshot' of the colonial past. The elevated layout, surrounding wall, and the limited entrance points, had resulted in what felt like a closed-off public space. In fact, the pedestrianised Church Street in front of the City Hall, transformed in terms of the Beach and City Planning Project involving Revel Fox in 1985, had become the 'public square', and often served as the final destination of rallies during the UDF² marches prior to 1994, and for subsequent protest actions.



ABSA Towers, a remodeling of United Building, 291 Smith Street. Elphick Proome Architects, 2006.



Design response

To introduce a wall that would rise in opposition to the formalized colonial layout of Francis Farewell Square, we proposed a series of randomly-placed panels to represent the struggle and uprising against the Apartheid system. The apparent disorder in the layout of the panels is a deliberate de-construction of the ordered layout of the square. In some cases the panels deliberately obscure statues from view, and in other cases the statues are given focus.

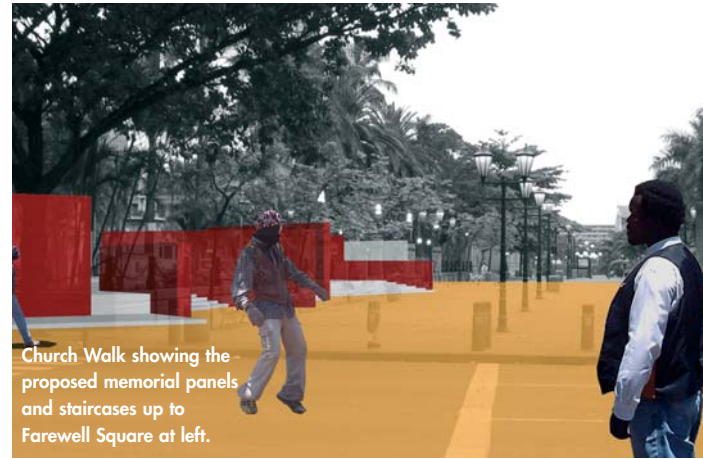
The breaking down of the historical wall facing the City Hall allows varied entry points into Francis Farewell Square, thereby better opening the space to public use and linking it back to the effective square in front of the City Hall. The existing statues in Farewell Square will be retained, maintaining their place in history, and could give even more substance to the stories depicted on the memorial panels.

We wanted to celebrate the heroes of the Apartheid struggle in a more accessible way than just recording their names. The eight panels as presented in the scheme would give

us an enlarged storyboard on which we could celebrate these individuals through narratives and art. To this end our scheme proposes a further competition, to call for contemporary interpretations of the struggle rather than factual depictions of specific people or moments in time.

We subsequently entered a variation of the scheme to the Central Glass international architectural design competition, staged by *Japan Architect* magazine in 2005. In this scheme the panels were made of glass. This variation has been taken as a central component in the design development for the Farewell Square project. Glass could be opaque, reflective or transparent, carry text, artwork and names, all of which could be applied in either negative or positive form. This type of 'layering' will allow reflective views of other panels and activities in the square, as well as views through into the Square itself.

An exploration of the effects of natural elements and vandalism on a variety of materials has shown that glass is indeed a viable option, as it allows for easy cleaning, replacement, and a controlled application of transparency or reflection to provide for a sense of safety when engaging with the memorial wall. The intent is to allow people



View from Church Walk to Farewell Square with its colonial monuments partially screened and, at left, the cenotaph (empty tomb erected in honour of South African soldiers of both World Wars whose bodies lie elsewhere) which original section was opened 1923, and the extension in 1947.

A. Victoria, "Queen and Empress".

B. The Right Honourable John Robinson KCMG (1839–1903), First Prime Minister of Natal. (Knight Commander of the Order of St. Michael and St. George).

C. Memorial to the Durban Volunteers who fell in the Anglo-Boer South African War 1899–1902.

D. The Right Honourable Harry Escombe PC, QC, LL.D, MLA (1838–1899),

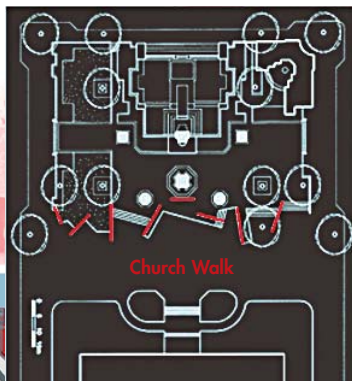
Prime Minister of Natal. (Privy Councillor, Queen's Council, Doctor of Laws, Member of the Legislative Assembly).

E. Field Marshall The Right Honourable Jan Christian Smuts (1870–1950). Soldier, Statesman, Philosopher. Architect of the Union of South Africa and the British Commonwealth of Nations.

BELOW: Architects' submission to Japan Architect.

In front of durban's city hall is a veritable colonial graveyard. Underutilised and estranged in the energetic new South Africa, this space should be our most prized public square...

We will make it just that, with a new monument to the Struggle for Freedom. It will open up the space to be used, create a backdrop to be moved through, a dialogue to be remembered.



A place to linger to sit to play to dance to sing to watch to listen to learn...

Apartheid took such spaces away from our cities... we are slowly claiming them back...



Ugqamezweni

[landmark]

to engage directly with the panels, and for these to form a backdrop for further gatherings and public meetings, and for the staging of personal public utterances as is currently the case.

We are currently at design development stage for the Memorial Wall and our brief has now been extended to look at the urban design for the rest of Francis Farewell Square itself and its integration with the city.

Huizinga \ Bush \ Chiang. Architects in Association

Eerhard Huizinga, Lindsay Bush and Jack Chiang are graduates of Natal of 1992, 2002 and 1997 respectively – Editor

Footnotes:

1. Durban Central District: The Beach and City Planning Project. *Architecture SA*, July / August 1984, pp27-35
2. United Democratic Front (UDF) was a multi-racial confederation of church, community and trade union organizations, formed 1983, and disbanded after the unbanning of the African National Congress (ANC) in 1990. (Worden, N A *Concise Dictionary of South Africa*).

Durban: Twelve Years into Democracy

King Sensangakhona Stadium



In 2010, South Africa will be hosting the FIFA soccer World Cup. This means that in four year's time, the country will have to provide world-class stadia, transport systems, and accommodation, and have concomitant safety and security arrangements in place. In this context, Durban is realising King's Park Sports and Recreation Precinct, within which King Sensangakhona stadium will have pride of place.

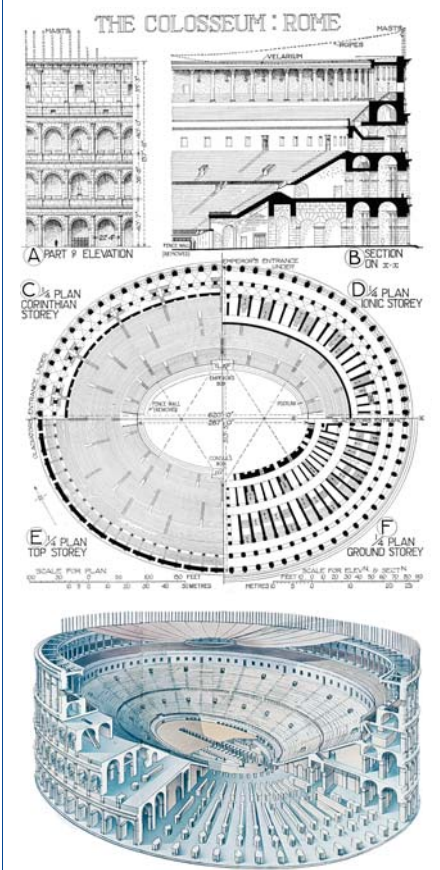
On landing an international tournament such as a World Cup, responsible planning warrants nothing less than a radical re-think, not simply the enlargement or upgrading of an existing stadium. Commensurate services infrastructure must be available, the site accessible and served by an adequate public transportation system, including rail, bus, tram, taxi, with an inner-city commuter system in place. While the event is the catalyst, its legacy must benefit the people long after the actual event is gone.

Interestingly, the re-think confirmed that the existing site on the original Durban aerodrome was still the most appropriate. However, the soccer stadium built there in the 1950s could not be expanded, and should be demolished and replaced with a new 70 000-seat multi-functional stadium to provide a venue for activities of sport, culture and entertainment. In particular, the stadium should be capable of hosting major events including soccer and rugby, athletic field and track events, and open-air concerts, and be capable of expansion for the hosting of opening and closing ceremonies of games of international stature. The stadium was to be iconic, having "a unique quality and a desirable sense of place"; offer "a lot more than just a sports venue"; and yet operate as a cost-effective business entity. What is more, the project should be complete two years ahead of the 2010 soccer World Cup!

Accordingly, the Strategic Projects Unit of the eThekweni Municipality prepared a brief for the development of a 'New Iconic Stadium' in two stages. First, in February 2006, was the release of an 'Expression of Interest', to solicit responses from consultant consortia with the capacity (local and international) for providing

the professional services for both the design and implementation of the stadium. These submissions were evaluated, and the Municipality announced six consortia eligible for participation in stage two, each of which was then issued with a 'Request for Proposals', due within five weeks!

King Sensangakhona Stadium legacy will have 54 000 seats, an interesting total. The word amphitheatre, synonymous with the Colosseum in Rome (begun c.AD80), was the largest of all Roman amphitheatres, and could seat 55 000. Its overall measurements were 188x156m, with a clear arena floor of 86x54m. Likewise, the Colosseum is oval, and could be roofed with a membrane of velum off cables radiating from a centrally suspended compression ring. The seats rose 48.5m, with a curved outer wall of four superimposed arcades. While the overall dimensions of the Durban legacy stadium are larger at 320x270m, it appears there is a maximum capacity and height for any stadium, and that was established almost two thousand years ago.



LEFT: The 1950s Kingsmead Soccer Stadium was demolished in July 2006 to make way for King Sensangakhona Stadium.

A development framework plan for the site was called for, in addition to the 70 000 seat-stadium to be designed for 45 000 permanent seats (the legacy) with an overlay of 25 000; and equipped for a future expansion capability of 100 000, on a temporary basis. For the month of April the electronic media was abuzz, as Durban-based architects were collaborating with their counterparts on other continents.

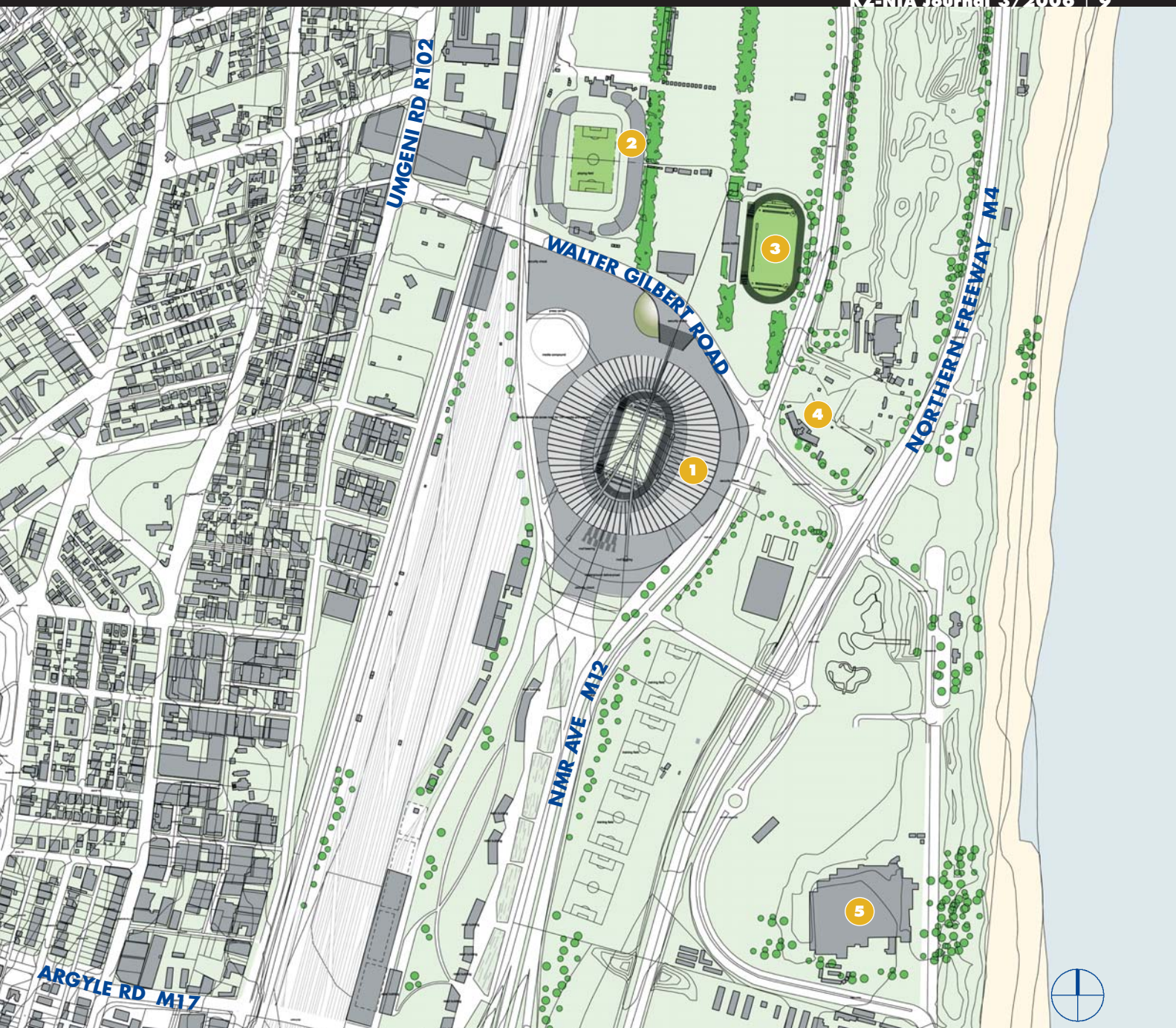
Following the submissions and presentations by the six consortia, the proposals by Ibholo Lethu Consortium were approved. Of this consortium, the architect-members are GMP International (formerly Von Gerkan, Marg & Partners, Germany), TJ Ambro-Afrique Consultants, Osmond Lange/NSM Designs, and Mthulisi Msimang Architects CC.

Winning Proposal

A commuter rail station was proposed; Walter Gilbert Rd should be pedestrianised and a pathway established to link the stadium with the beachfront. A few thousand cars would be corralled beneath the proposed People's Park on underused railways land, while the stadium itself would have a dedicated 1 000 bays arranged concentrically on three sides at the level of the lowest seating tier. There will be a staging area with four practice fields, and boulevards including Heroes Walk in acknowledgement of South Africa's sporting heroes, all of which should contribute to the unique qualities sought in making this a desirable destination.

The amphitheatre is aligned east-of-north, with the long seating spaces facing eastward and westward respectively. The athletic track surrounds the sports field, with the inflected spaces between the rectangular geometry and the oval arena dedicated for field events.

To separate vehicles from pedestrians, public access will be from a raised surrounding concentric podium at first floor level. Spectators will then descend to the lower tier seating 28 000, or ascend to the middle tier seating 26 000. Atop this is a concourse, giving access to the third tier, in which the oval transforms to a circular shape, to provide for an additional 16 000–31 000 seats, with the majority seated on the long sides. The latter decision transforms the outer perimeter to undulate, and as it is designed as a compression ring, it provides the basis for the tensile roof, suspended with radial cables off the gigantic iconic 100m high overhead steel segment or basket-arch, on the alignment of the stadium. The stadium itself will be of



- 1 King Senzangakhona Stadium
- 2 ABSA Stadium
- 3 Athletic and Cycling Stadium.
- 4 NMR Headquarters, original Durban (Stamford Hill) Aerodrome terminal building, 1933
- 5 Suncoast Casino, 2002–03

reinforced concrete with the outer perimeter designed as a series of canted columns to carry the undulating compression ring.

Durban's new stadium will be named after Zulu King Senzangakhona (1762–1816), father of kings Shaka, Dingaan and Mpande, and who is buried at Emakhosini (see *KZ-NIA Journal* 1/2006). As if vindication was needed, the name Senzangakhona loosely translates as "we're doing it right". At an estimated final cost of R1.893 billion, let's hope so!

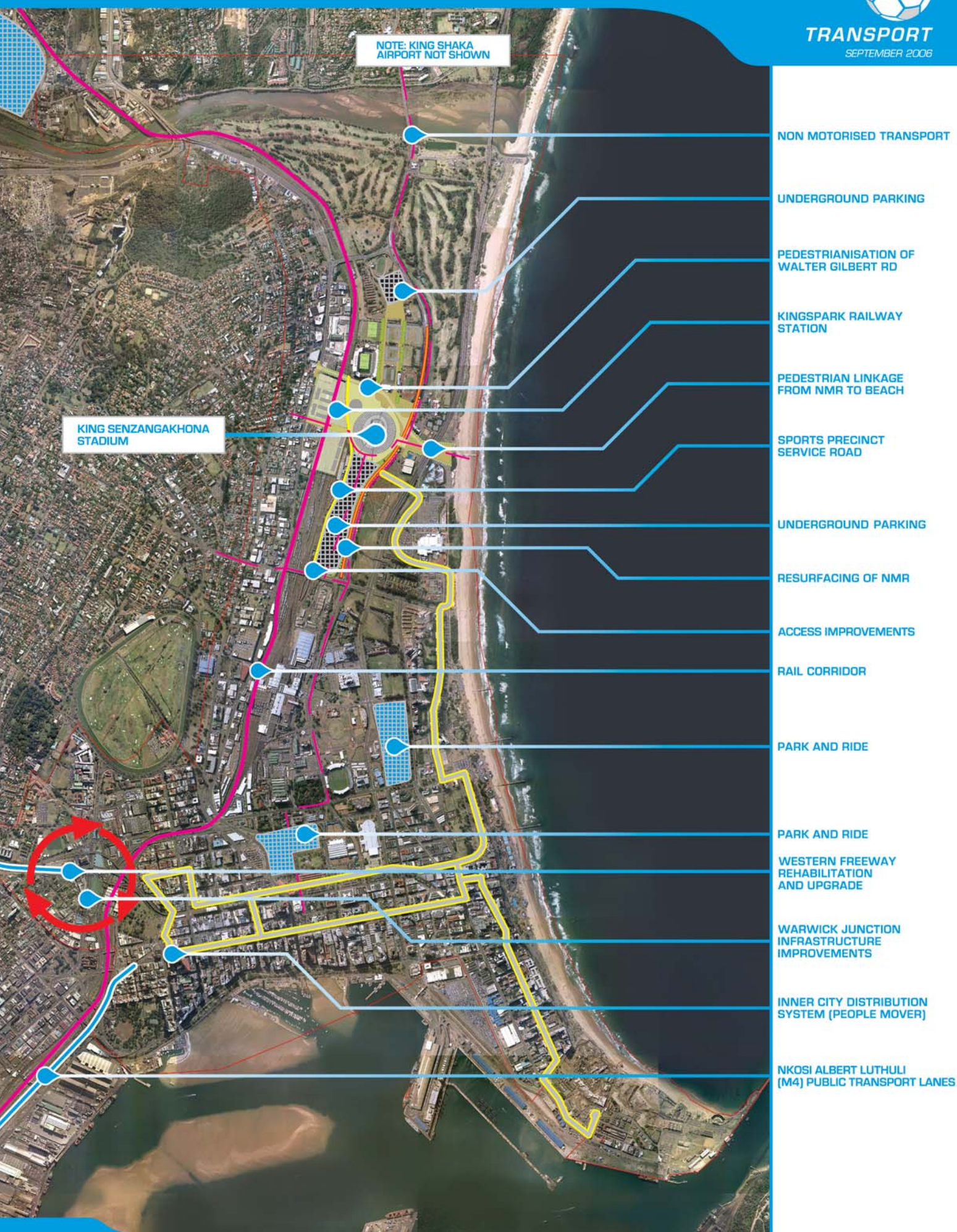
Walter Peters, Editor

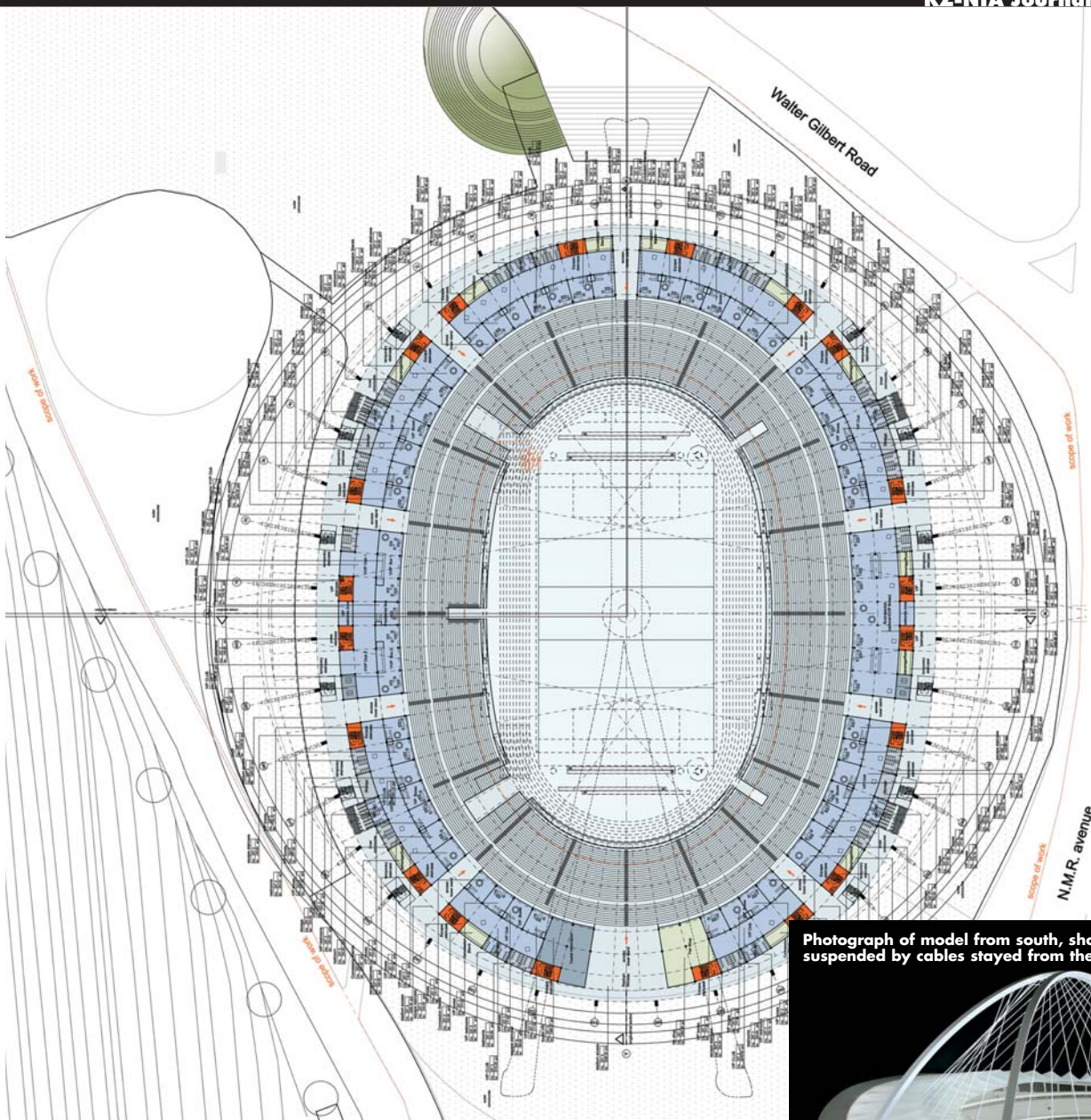
The assistance of Julie-May Ellingson and Sue Bannister, Head and Deputy-Head of the Strategic Project Unit respectively, eThekweni Municipality, is gratefully acknowledged.





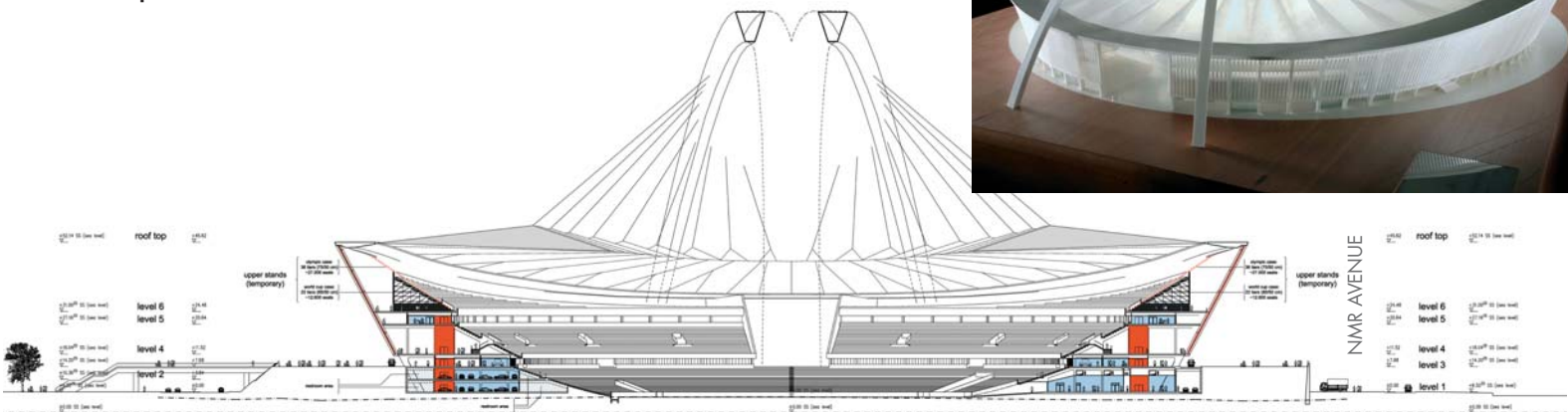
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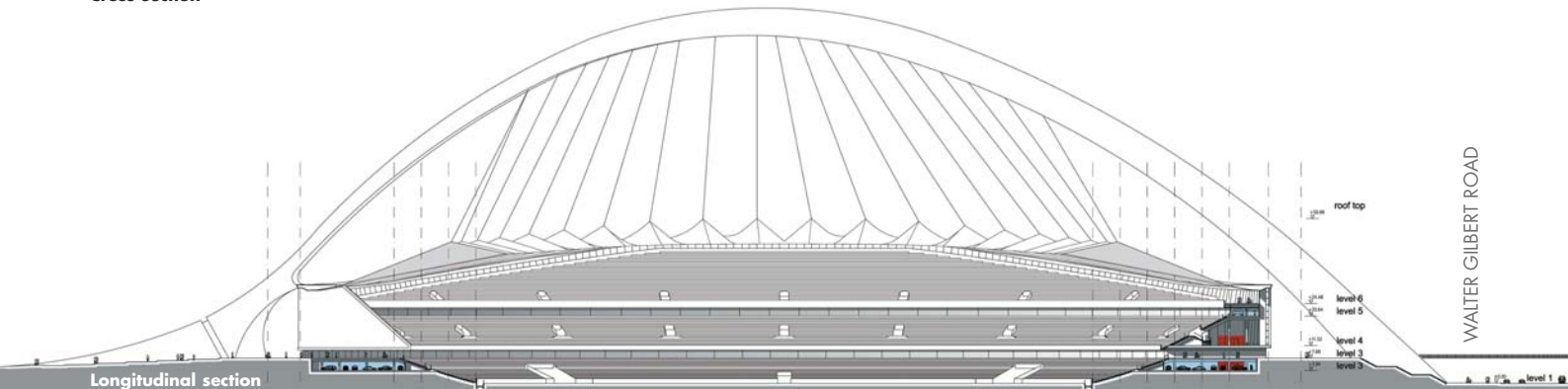


Floor plan — Level 3

Photograph of model from south, showing the roof suspended by cables stayed from the overhead arch.



Cross-section



Longitudinal section

Durban: Twelve Years into Democracy

Responding to New Challenges

The meeting of citizens and architects under conditions of freedom may be said to lead to a new kind of architectural movement, which unlike its predecessors...centres on types of actions rather than forms. Hannah Le Roux¹

There has been a shift in the practices of the eThekweni Municipality's Architecture Department since 1994 under inclusive policies of a restructured metropolitan local government, with particular aims to distribute amenities to previously disenfranchised population groups. These changes were first identified and illustrated in the *KZNIA Journal* 4/1993, guest edited by Jonathan Edkins. Initiatives were guided by Fred Viljoen, then by Nich Vinton 1997-9, and the Department has been headed by Jonathan Edkins since.

First of all, there have been changes in the Department's areas of operation. Pre-1994 the delivery of social facilities for Black township areas was a provincial mandate and fell under the responsibility of the provincial Works Department. The city Architectural Department delivered social amenities in the Indian and Coloured 'township' areas, along standard design models.

The delivery of community halls used to follow a 'one size fits all' approach, with little regard for site-specific conditions and community needs, as evidenced in several identical examples at Chatsworth, Phoenix and Newlands. In 2002, the Department developed a prototype model for Multi-purpose community halls comprising a kit of parts, which could be structured to suit varying community needs and the particulars of different sites (see *KZ-NIA Journal* 1/2006).

From 1995 onwards, clinics were developed on a standard 'K' type Works Department 'railway carriage' plan, which went some way towards breaking with the standard plan. This was done in response to issues raised by the end users, about use of the facility after normal clinic hours, its security, control, and 'image'. In 1998, the Department developed the 'doughnut model' typified by the **Umlazi A-A** plan, which incorporated the idea of a central waiting space, to shorten staff walking distances to increase efficiency, and offers secure after-hours use by the community. Consideration was given to improving natural ventilation, day-lighting, orientation, visibility, and comfort of staff and clients.

With a broader geographic area to serve, the multi-functionality of buildings has become principal to the processes of delivery and has influenced project briefs. Libraries are also places for adult education and after-hours study, as illustrated in the plans of the

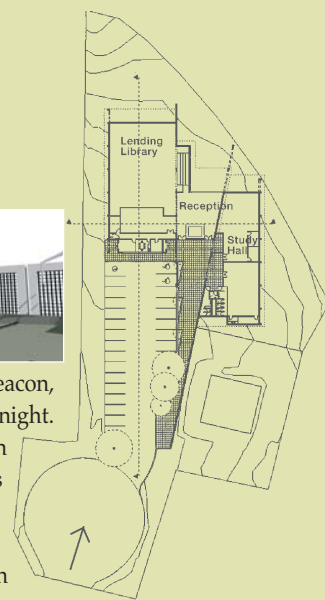
Inchanga Library. Aims to economize on infrastructural costs relating to bulk electrical, sewerage, storm water, and other services, parking, road access and security, have been assisted by the clustering of civic facilities wherever possible. In the peri-urban parts of the City this has initiated the development of civic nodes. An example is the **Qadi Pension Pay-Point**, developed adjacent to the traditional court which is the only other civic building in the area. The venue will also serve as a civic meeting place, bar the two days of the month when pensions are paid out.

Recognising and supporting informal economies has been a key programme-driver, as seen in the development of the **Bangladesh Market** in Chatsworth, where a formalized market has been developed adjacent to a public plaza which links into the area's formal shopping precinct. This development was prompted by the activities of fishmongers, and poultry sellers who slaughtered livestock on the pavement, together with the need for sheltered trading.

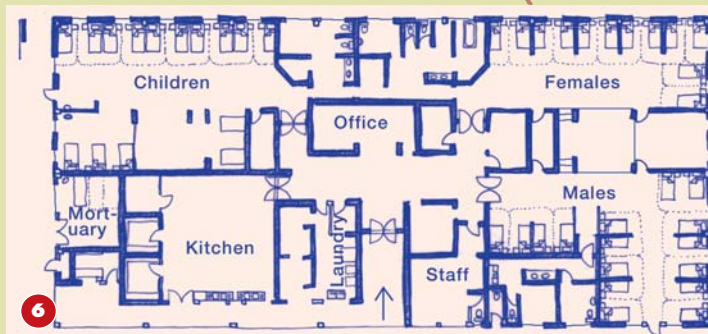
Environmental agendas have also delivered projects like the **Isipingo Eco-Tourist Centre and Boardwalk**. Awareness of one of the city's largest mangrove forests, with representation by the most diverse species, has been created through the development of an information centre and boardwalk through the forest. Facilities for traders, educational activities, and function hire also serve to support economic activity in the area.

Responding to the crisis in care-giving in the face of the AIDS pandemic, the Department has been involved in implementing transitional housing. Through a combination of Municipal funding, and funding from Traditional and Local Government Affairs and from the National Housing Subsidy, **Ikhaya Lebomi** (Home of Life) transitional homes for people infected with HIV/Aids, is currently under development at KwaNyuswa in the Valley of 1000 Hills.

Even the way in which a **Metro Police Station** is instrumental in the shaping of the urban form in the developing KwaMashu Town Centre, is a deviation from former introverted barricaded structures. The building sits on a pivotal site at a corner of Mandela Road, with a glazed triple-volume charge office



which glows like a beacon, offering vigilance at night. The building is on an axis with the area's public piazza and presents itself as an inviting structure in the landscape.



- 1. CLINIC: UMLAZI A-A**
Architect: Robert Johnson Architect and Associates, 1998
- 2. INCHANGA LIBRARY**
Project Architect: eThekweni Architecture Dept (Reesh Singh)
- 3. QADI PENSION PAY-POINT**
Project Architect: eThekweni Architecture Dept (Shirish Sukhlal)
- 4. BANGLADESH MARKET, 2004**
Project Manager: Kasavan Naidoo
Architects: Urban Architects, 1998
- 5. ISIPINGO ECO-TOURIST CENTRE & BOARDWALK**
Project Manager: Ken Froise
Architect: eThekweni Architecture Dept (Kim Gower)
- 6. IKHAYA LEBOMI**
Project Manager: Bonani Mkhize:
Architects: Mithulisi Msimang, Seedat & Seedat. Architects in Association, 2005
- 7. KWA MASHU POLICE STATION** (see p 14)
Project Manager and Concept Architect: Sandy Naiker
Architects of Record: Ebrahim Kazee Architects & Associates
- 8. BROOK STREET EXTENSION** (Badsha Peer Shelter)
Project Manager: Ken Froise
Architects: Architects Collaborative CC
- 9. YOUTH ENTREPRENEURSHIP AND CONSTRUCTION INCUBATOR CENTRE**
Project Manager: Bonani Mkhize:
Architects: Du Rand Huizinga

Warwick Junction

Developed under one of the city's earliest Area Based Management models and established by the then Architectural Services Department, the pivotal *modus operandi* for the Warwick Junction projects has been a participatory urban regeneration². The programme responded to what would previously have been considered illegitimate activities in the area, like kerb-side trading, by formalizing activities and providing shelters to traders under more hygienic conditions. These formalized markets are well documented (see KZ-NIA Journal 3/2001).

The most recent project in the area is the further extension of the Badsha Peer Shelter in Brook Street. This 'mall' along one side of Berea Rd railway station required a better organisation of pedestrian movement and vehicular delivery to maximise the trading area. The solution lay in an adjustment to the existing cross-section, see KZ-NIAJ 3/2001. Vehicular deliveries can now be affected by a widening of the lowest level, thus leaving the former street, a half-level up, entirely to trading. Movement to and from the station is at an intermediate level, achieved by having the middle of a series of three flights become a ramp, to connect the station concourse level directly with the raised walkway along a row of stalls.

A key aspiration in the area has been to offer traders 'graduation' opportunities to move on to better prospects and to provide economic 'incubators' where entrepreneurs are supported. The **Youth Entrepreneurship and Construction Incubator Centre** developed in Warwick Junction, offers such an opportunity. A renovation of an existing structure, the centre

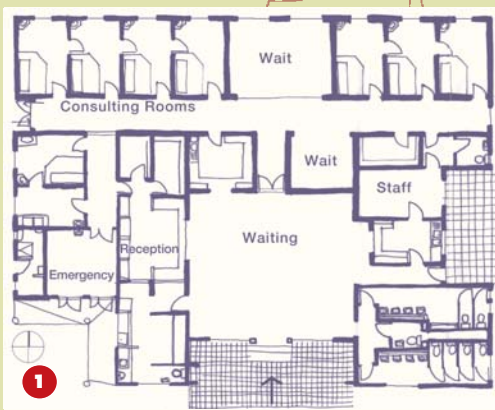
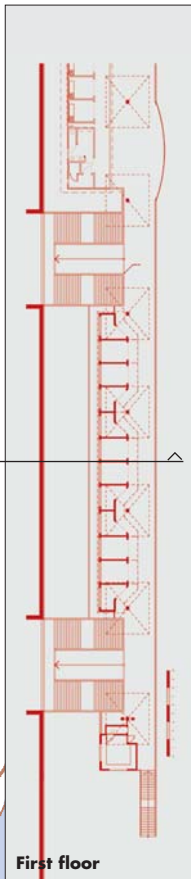
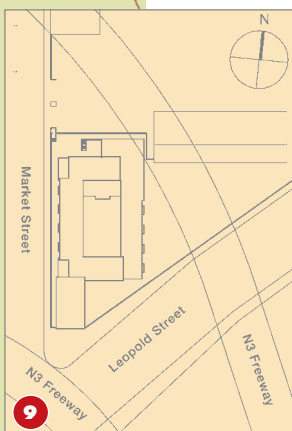
provides administrative offices for support, financial institutions, as well as an internet café and lecture rooms, all around a courtyard.

In order to streamline delivery efficiencies, the department has developed the Project Assessment Matrix (see KZ-NIA Journal 1/2006), which together with the Matrix developed by the eThekweni Council's GIS Department, ensure that facilities are built where they are required and that development processes are streamlined.

Nina Saunders

Footnotes:

1. Le Roux, H Undisciplined Practices: Architecture in the Context of Freedom. Judin, H and Vladislavić, I (Eds) *blank ___ architecture, apartheid and after*. Rotterdam: NAI Publishers & Cape Town: David Philip, 1998, p354.
2. Dobson, R. Sharing across Borders – Learning from Experience. Paper presented at the 2006 International Centre for the Prevention of Crime conference, Quebec, June 2006.



Durban: Twelve Years into Democracy

Development of KwaMashu Civic Space



KwaMashu is being transformed from a dormitory settlement 'servicing' Durban to an economic node with its own town centre.

From Urban Exclusion to Urban Identity

KwaMashu built 1957–68, was conceived as a township, particularly for the transfer of occupants from Cato Manor for whom it was a 'relocation camp'. Though linked by railway, KwaMashu lies 20km north-west of Durban's centre, a distance which abetted African residents eventually becoming outsiders' to the city. Thus began the process of urban exclusion and the stratification of Africans.

There is now a radical shift towards reversing this negative past. An area-based urban renewal and management programme for Inanda, Ntuzuma and KwaMashu, referred to by the acronym, INK, is instrumental in this turnaround. As a Presidential Lead-Programme, INK aims to actively enhance economic development, invest in infrastructure and improve the living environment of its inhabitants within the region.

The City Council has since 1999 been actively engaging with consultants, local businesses, property owners, residents and the KwaMashu Councillors in the development of an economic model for the entire KwaMashu. The outcome was an 'integrated package of plans' which included a detailed plan for the redevelopment of the town centre.



ABOVE: Public space is instinctive, people gather giving identity and significance to place.

BELOW: Landmark baobab cluster in Central Park.

"There is more to development than just building roads, shops and houses. This project is about people, their development, their future, and ultimately about the quality of life to which every citizen aspires. It is about building the basis upon which people earn a living and create wealth, and the means by which they achieve a higher quality of life"¹.

Developing Urban Form

The existing KwaMashu centre is predominantly a pedestrianised area measuring approximately one square kilometer wherein many residents have home-based businesses. The existing layout has been carefully overlayed by a proposed urban strategy, ensuring respect for the existing settlement patterns, and the identity established since its initial occupation.

Simplicity in the layering of the 'urban mend' is the ultimate goal, articulating public and domestic spaces, memory and urban fabric, existing and new buildings, squares, parks and streets, within an appropriate hierarchy.

The proposed town layout emphasises the integration of 'segments' and the network of pedestrian movement patterns within a radiating urban plan. The transport node which includes the KwaMashu Station as the fulcrum and original source of the town, generates pedestrian movement patterns which radiate to establish these segments. The array of segments

stimulates sub-areas of character within the town, to conduit people through the core of the town towards the transport node and vice versa.



LEFT: Upgraded Mandela Road with KwaMashu railway station and taxi ranks at left and retail development at right. The building nearing completion (top right side of the road) is the new Durban Metro Police Station.

BELOW: Where possible, existing buildings have been salvaged, with their public edges re-addressed to benefit from the newly formalised public realm.



Bhejane-Mandela Road pedestrian link.

Collectively these segments facilitate the integration of daily functions of urban life where the mixed-use concept emphasises living, working and playing in the same place, thereby enhancing economic opportunities. A low- and high-density mixed-use segment infuses into the heart of the town establishing 'urban overlaps' which ensure the living, working and playing environment.

Densified segments are juxtaposed onto a public open space or recreational segment, which transverses as a 'corridor' from the highest northern end at the Princess Magogo Stadium, through the urban fabric, ramping sinuously as a series of public squares and walkways towards the KwaMashu Station. This connectivity ensures constant public energy and interaction.

As a pilot project this economic development initiative is actively making a change towards improving the quality of life for the population of KwaMashu. The progress so far is commendable as the implementation programme is now into its second phase.

From an identity as a sugarcane estate of Sir Marshall Campbell (1848–1917), to a relocation camp in the 1950s, this 'Place of Marshall' (KwaMashu) is ironically emerging into a vibrant contemporary 'African Urban Place', which is adding significant identity to the Province of KwaZulu-Natal.

Rodney Choromanski

A graduate of Natal of 1989, Rodney is a Director of CNN Architects (Pty) Ltd, Durban. –Editor

The assistance of Len Baars, eThekweni Municipality Project Manager for Economic Development, is gratefully acknowledged.

Footnote:

1. KwaMashu Town Centre. Laying the Foundation for Sustainable Development. Brochure by eThekweni Municipality, no date.



URBAN PLAN ILLUSTRATING SEGMENTS WITH RADIATING PEDESTRIAN MOVEMENT

- | | |
|---|--|
| ■ TRANSPORT NODE | ■ HIGH DENSITY HOUSING/MIXED USE |
| ■ SPORT/RECREATIONAL ZONE | ■ MEDIUM DENSITY HOUSING |
| ■ EDUCATIONAL (PRIMARY AND SECONDARY SCHOOLS) | ■ LOW DENSITY HOUSING/ MIXED USE |
| ■ MIXED USE/COMMERCIAL | ■ NEW BHEJANE EXTENSION WHICH LINKS TO BRIDGE CITY |
| ■ MIXED USE/LIGHT INDUSTRIAL | ■ PEDESTRIAN MOVEMENT |
| ■ HEALTHCARE | ■ RELIGIOUS |



Greening the town.



Central Park—The open space consists of hard and soft landscaping which is connected to enable an open space eco-system through the town.



A Travel Diary

Atlanta

Atlanta is the capital of Georgia, a state wedged into the inflected Atlantic coast of south-eastern USA, much like a *voussoir*, with littoral Savannah of historical, British colonial significance. In recent years, Atlanta, which lies 720km north-westward, became best known for hosting the 1996 Summer Olympics and for the headquarters of CNN; it is the hometown of Jimmy Carter and was of Martin Luther King Jnr; and to architects, it is associated with the lofty atrium-lobbies of the hotels by John Portman (*below*) or Richard Meier's High Museum of Art. Metropolitan Atlanta is home to a population of 4.1m, and boasts the busiest airport in USA, with the home carrier, *Delta*, now serving Johannesburg on a daily basis.

Atlanta began as a rail terminus in 1837, and for its first few years, Terminus, was its name! While accessibility promoted its growth, the same advantage also saw Atlanta as a target in the Civil War when the city was razed to the ground. The events of the fateful day of 22 July 1864 are best retold in Atlanta's Cyclorama,

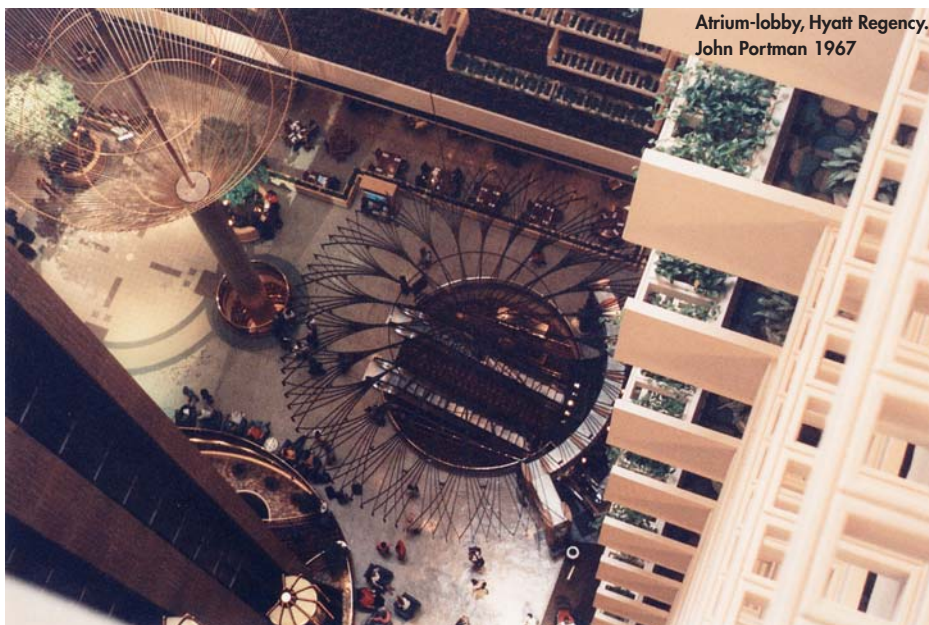


one of the few remaining examples of this art form in the world. In this theatre, each section of the cylindrical painting of the Battle of Atlanta (13m high and 110m in circumference) is viewed from the slowly rotating, central seating-platform, with highlights being pointed out by multimedia effects. Due to its resurrection, Atlanta adopted for its official seal in 1888 the symbol of a phoenix rising from the ashes.

The city centre at 320m altitude, is laid out in Roman fashion with a *cardo* along a slight ridge, Peachtree Ave, and a *decumanus*, perhaps erroneously named North Ave, but extended eastward as Ponce de Leon Ave. Observing the Roman model literally has severe disadvantages, especially driving due west in late afternoon when the single traffic lights suspended over road crossings are almost impossible to register. Marking this ridge is a long colonnade of skyscrapers, many by members of the modern pantheon of architects, who in my opinion did not all here give of their best. However, the strict zoning-divide between office and residential areas seems to be becoming blurred as older buildings are converted to lofts or new mixed-use buildings are added.

Atlanta can boast of some notable achievements in conservation, significantly near the intersection of the axes where the forum would be, is Fox Theatre which successful conservation provided the catalyst for a virtual conservation area. In a similar vein, the area around the original train station at the southern portal to town has been conserved. Located in a valley which became congested, roads were eventually built over the tracks and merchants literally moved their shops

one floor up, leaving the ground level as a virtual catacomb. This area has been rediscovered and is known as Atlanta Underground, where preserved remnants of the historic buildings can be experienced in some subway stations or rediscovered within a planned shopping and entertainment environment, which ambience I assume would in Summer more likely resemble a hypocaust.

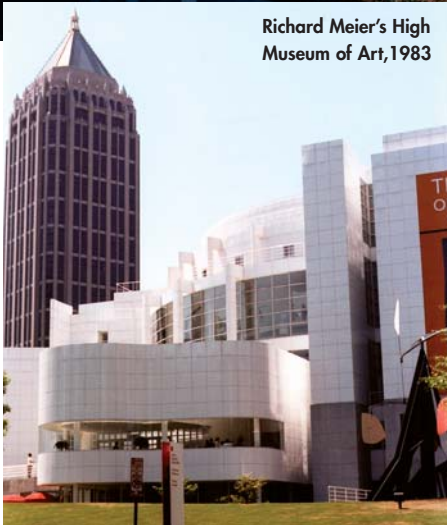


Architecture at Georgia Institute of Technology

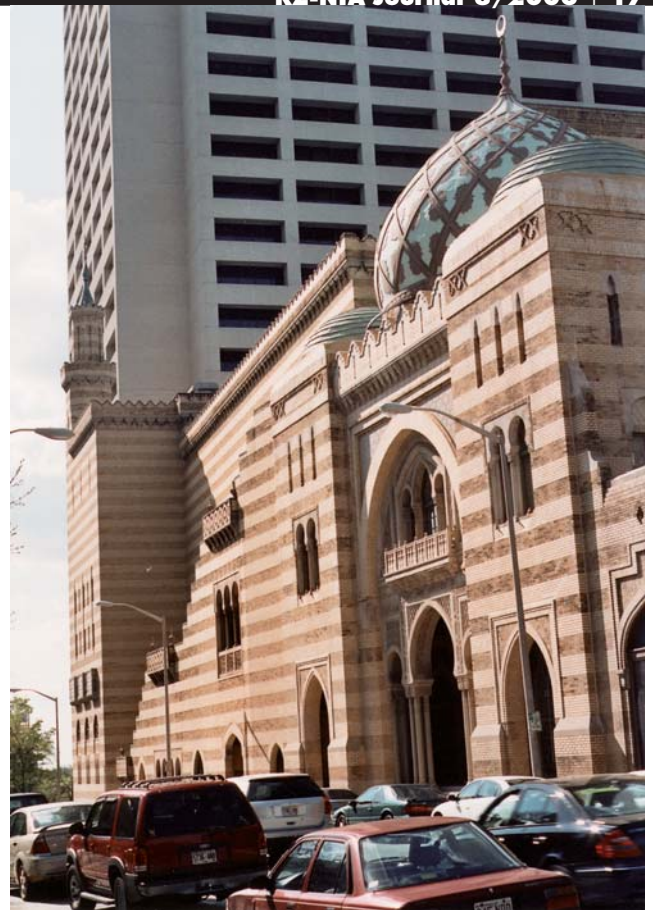
I was able to explore Atlanta in April of this year, during the US Spring, following an invitation to Georgia Tech initiated by Ron Lewcock. The campus occupies some 120ha in the north-west quarter of the cross-axes, with a student population of some 16000. I was accommodated on campus in Heffernan House, a Victorian villa exemplarily remodeled in the Miesian manner in 1952 by a former Head of Architecture, who was also responsible for the original School of Architecture building and the Library on campus. But, surrounded by the student's fraternity houses (residences) as it is now is, despite the evenings of quiet concentration, the 'lullaby' which commenced as 10pm approached was often barely survivable, even with earplugs. The weekends were virtual block-out times!



Additions by Renzo Piano



Richard Meier's High Museum of Art, 1983



Moorish Fox movie theatre replete with onion dome and minarets, 1929, by French architect Oliver J Vinour.

A Department of Architecture was established at Georgia Tech almost a century ago in 1908, and out of this grew the College in 1975 to incorporate allied disciplines now with some 850 registered students. In consequence,

students submit to a common 1st year which curriculum includes aspects of Design, Calculus and English Composition! Students can then opt for the 3-year B.Sc degree in Architecture, which could conclude with a semester spent in Paris. The professional degree, M.Arch, could be completed within a further two years of study.

A College-wide Doctoral Programme was launched in 1982, and my understanding is that another former South African was instrumental in its establishment, John Templer, now an Emeritus Professor. In this Programme, selected candidates complete appropriate coursework in one or more fields of study, or specialization, as pre-requisites for their dissertations. That for Architectural History, Theory and Criticism is held by Ron, who has been there since 1990, and is greatly appreciated and well-ensconced in Atlanta. The standing of the Programme staff within their areas of specialization, and their research, much of which is funded, sets the context conducive to the current milieu of about a hundred doctoral candidates. To this Ron added that it's also the mild climate of Atlanta, "just like Durban", he qualified.

What struck me particularly about this metropolis is its small-town quality with dozens of neighborhoods of different identity, the many lakes and the very generous swathes of greenery. These are residues of a primordial forest, best experienced from atop Atlanta's acropolis, Stone Mountain, a huge grey-granite outcrop some 25km east of the city, said to be the world's largest. Due to this geography and a sustained economic

history, there are some fine residential areas like Virginia-Highland, Atlanta's Melville, or Ansley Park and Druid Hills, residential greenbelt-areas designed by Frederick Law Olmsted early last century. I am most grateful to Ron Lewcock and the PhD Programme Director for the privilege of visiting Georgia Tech, and for the opportunity of getting to know this vibrant yet gentle giant of a city.

Walter Peters, Senior Professor of Architecture, University of KwaZulu-Natal, Durban

The Ponce apartment building, 1913, by New York architect Stoddart.



Heffernan House, 1952