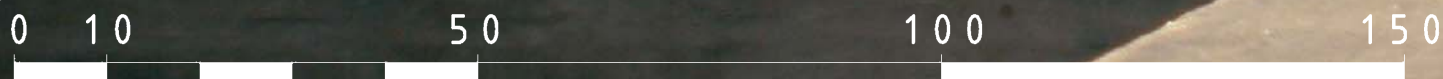


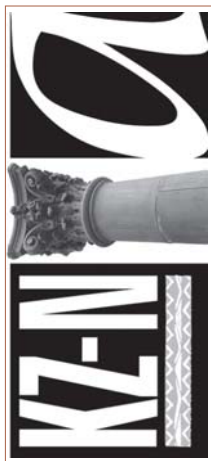


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KZ-NIA JOURNAL • ISSUE 2/2008 • VOL 33 • ISSN 0379-9301

Editorial Board: Brian Johnson (Chair) • Patricia Emmett • Ivor Daniel • Kevin Lloyd • Mthulisi Msimang

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

Telephone: (031) 201-7590 • Fax: (031) 201-7586 • E-mail: kznia@telkomsa.net • Website: www.kznia.org.za

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News...

Corobrik Regional Student of 2007



At a function held at the School of Architecture on Friday, 6th June, **Sikhumbuzo Mtembu** was announced *Corobrik Regional Student of the Year 2007* for his Design Dissertation with topic "A New Commuter Station for King's Park Sports Precinct". Certificates and book vouchers were also awarded for the best Second Year Brick Designs to both Ms **Fanele Zondi** and Ms **Nompumelelo Kubheka** for 2007; and **Michael Brunner** for 2008.



From left: UKZN Deputy Vice-Chancellor Prof Fikile Mazibuko; KZNIA-President Ivor Daniel; Sikhumbuzo Mtembu, and Head of the School of Architecture, Planning & Housing, Prof Ambrose Adebayo.

omm Design Workshop

Stamps of Authority

While common practice in Europe, contemporary architecture has seldom been the subject of postage stamps in South Africa. At last that mould has been broken with ten standard stamps devoted to views of the Constitutional Court by *omm Design Workshop*. These stamps were issued on 25th June and bear photographs by Durban-based photographer Angela Buckland.

Readers are referred to KZNIAJ 1/2004 which featured the Constitutional Court.

National Awards

Among the 22 Awards of Merit presented by the SA Institute of Architects for outstanding work during 2005-06, KZ-N practices scooped five, almost one-quarter! Besides the three built in KZ-N and acknowledged in Journal issue 1/08, *omm Design Workshop* garnered two Awards for buildings in other Provinces: Igoda View House at Igoda River mouth, south of East London, and a Beach House at Robberg, Plettenberg Bay. *Congratulations!*



From left: Corobrik Director of Sales, Mike Ingram, with Nompumelelo Kubheka, Fanele Zondi,

...and Michael Brunner.

UIA General Assembly

The XXIV UIA General Assembly held in Turin, Italy, 3-6 July, had two important outcomes for South Africa. KZNIA member, **Patricia Emmett**, was elected as second Vice-President of the Union of International Architects for a three-year term ending in 2011, as well as Vice-President of Region V (Africa); and SAIA, on behalf of Region V, will host the XXVII World Congress with the theme "MultiPliCity" in Durban in 2014.

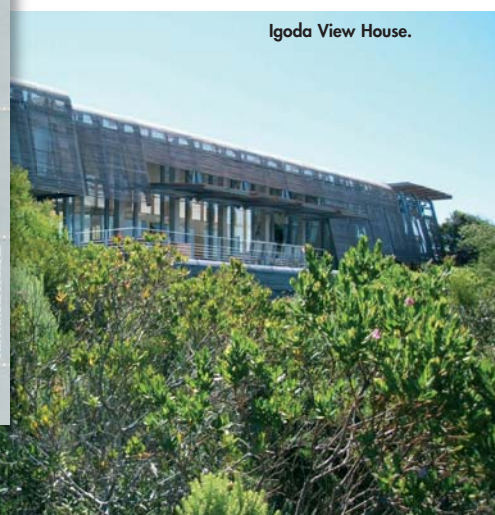


Sally Chance

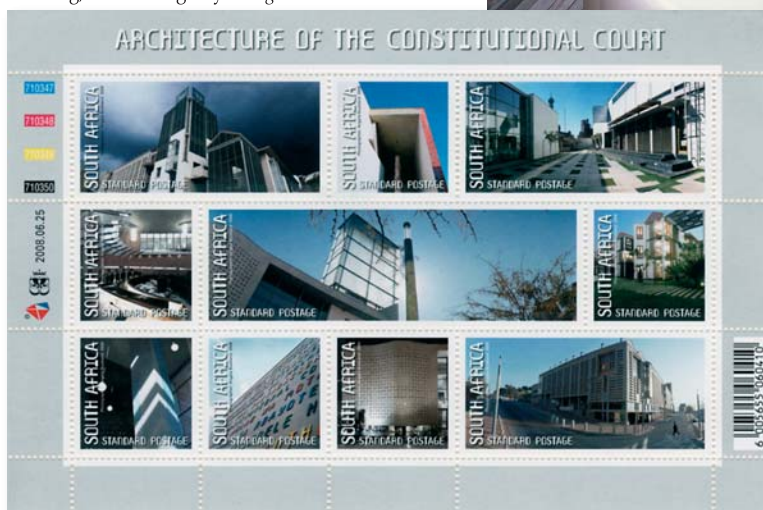
Beach House, Plettenberg Bay—omm Design Workshop.



Igoda View House.



This journal, now in its
33rd year of publication,
has since inception been
sponsored by Corobrik.



DURBAN: HOST CITY XXVII UIA World Congress

The UIA Bid was all pulse, colour, texture and creativity. A top-notch delegation which included the Minister of Public Works, Thokozile Didiza, exuded the African welcoming spirit and so secured the rights to host the XXVII UIA World Congress in Durban.

On July 6th 2008, the South African Institute of Architects presented its second bid to host the International Union of Architects Congress in Durban. The first bid was presented in Istanbul in 2005, where we lost by a narrow margin to Tokyo, who are to host the upcoming event in 2011.

The UIA (Union Internationale des Architectes) Congress and General Assembly is held every three years and member regions bid for the privilege of hosting the event. The selection is made six years in advance. Founded in 1948 and representing 1.3 million architects globally from 116 countries, the UIA has been hosting congresses since its inception. The last five events have been in Turin (2008), Istanbul (2005), Berlin (2002), Beijing (1999), and Barcelona (1996).

The main objective of the Congress is to provide architects with an opportunity to participate in a series of culturally and professionally enriching events based on a specific theme. The UIA is a non-governmental organization uniting the professional associations of architects in over 110 countries internationally.

The hosting of this event in Durban will represent the third time the event has been hosted in Africa. The first occasion was Rabat (1951) and the second in Cairo (1985). This is also the third time in the 60 year history of the event that it is to be hosted in the Southern Hemisphere. The other occasions were in Buenos Aires (1969) and Mexico (1978).

This year's Congress, held in the northern Italian city of Turin, south of Milan was entitled Transmitting Architecture. Each bidding city or candidate city presents three key elements as part of the bid. The first is an exhibition stand, the second is a cocktail function and the third an audio-visual presentation defining the bid. This year, we were competing against Singapore who were bidding under the theme of 'Green Cities'.

Durban's bidding theme was 'MultiPliCity: World Future'. The diverse and multilayered nature of Durban is represented as a living laboratory of multiplicity in action and co-existence. The theme invites discussion on the challenges facing world future and focuses on Durban as a microcosm of these challenges and celebrates African solutions which embrace diversity and pluralism.

Peter Engblom was the artist commissioned to direct the creative side of the bid and our theme for the stand was to reduce, reuse, recycle. The idea was also to create a 'lounge' to showcase some African hospitality. We bought



Celebrating the announcement of Durban as host city for the 2014 UIA Congress, from left: eThekweni Municipal Manager, Dr Mike Sutcliffe; the Hon. Minister of Public Works, Ms Thoko Didiza; SAIA-President, Hassan Asmal; KZNIA-President, Ivor Daniel; SACAP-President, Malcolm Campbell; and newly elected UIA second Vice-President, Patricia Emmett.

couches from the IKEA in Turin and covered them with hand-printed fabric made in Durban – embossed with gold. We used Heath Nash's recycled light fittings, made from milk bottles, to illuminate the space and telephone wire-baskets to adorn the walls. Two Moyo face-painters joined the team and had queues alongside the stand waiting for face-painting. The crimson pink of the ostrich feather head gear on the face-painters and the African rhythms of Max Mntambo were highly evocative elements of the bid. There was an overwhelming sense that Africa's time had come.

Fanuel Motsepe, the GIFA President crafted a most elegant speech for the final presentation,

incorporating key aspirations from significant leaders in our country both historic and current, most notably Mahatma Gandhi.

Some interesting statistics of the event in Turin are as follows: 9 106 people attended; 1 613 were free (press, UIA Council members etc); 7 493 were paying; 4 926 (65%) were architects; 1 868 (25%) were students; 699 (9%) were accompanying people; 138 countries were represented; 49% were Italians.

The Bid Committee was chaired nationally by Trish Emmett and locally by Ivor Daniel, and comprised members of the KZNIA, SAIA and eThekweni Municipality.

Nina Saunders

KwaZulu-Natal Editorial Outlying practices Lone Architects

Most often, the majority of practices are located in the larger urban centres where clients and finances are concentrated. It is also in the urban areas where the trade representatives and associated specialist consultants congregate, and where a specialization is possible as is the opportunity for collaboration on larger projects.

However, for a variety of reasons, some architects locate in rural areas, some have their roots there, others marry there, yet others settle following an initial project. These regions offer a healthy lifestyle, and architects integrate in the community and become "local" architects. Admittedly, the advent and

availability of the internet has eased circumstances but these architects remain isolated from their profession and from consultants. They learn to make do without colleagues and specialists, and, like medical general practitioners they acquire a long-term relationship with their regions.

All KZ-NIA members practising in the outlying areas of the Province were invited to contribute profiles of their practice to this issue. A good variety of work, from educational and cultural to heritage and commercial resulted, and I believe readers will concur that the coverage proves that they are doing "many things well".

Walter Peters, Editor

Outlying Practices

Newcastle: Colin Glasspool Architect



48 Years in Newcastle

On graduating from the University of Natal in 1960, I took a job with WJ Ellens in Ladysmith and accepted the specific brief of establishing a Newcastle office for the practice. On Ellens's retirement in 1976, together with Tony Clarkson in Ladysmith and John Coote in Vryheid, we formed a nucleated practice in these three northern KZ-N towns, styled Glasspool, Coote & Clarkson. We continue to co-operate on projects, but as of 1988 I commenced independent practice.

Colin Glasspool

Own House

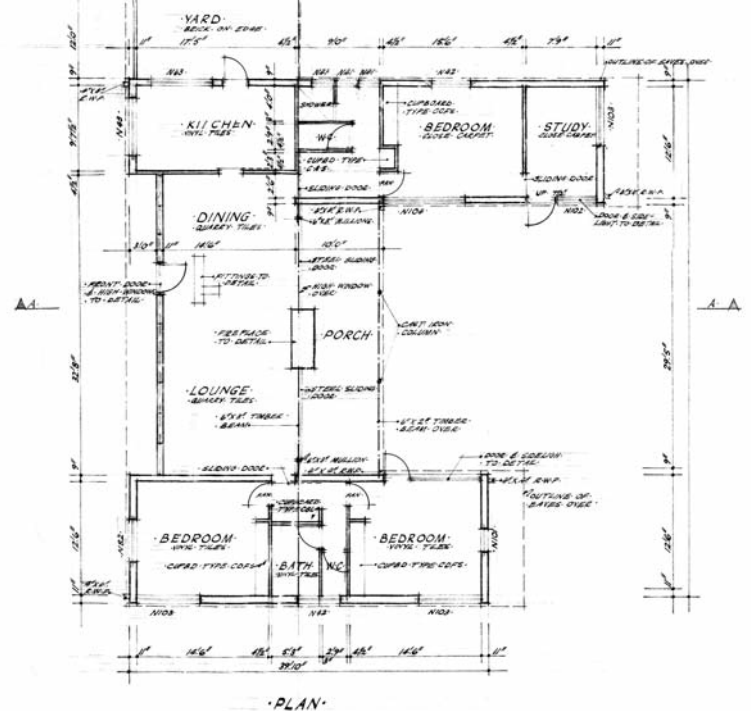
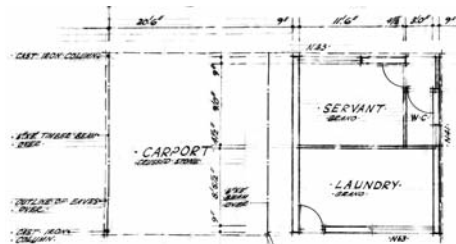
After getting married and having children, the pressure of house-building was upon me. Equipped only with a Wispeco steel sliding door given me by the trade representative, and two slender historical cast-iron posts, I

designed the house around these elements and an indispensable fitting in Newcastle, the fireplace.

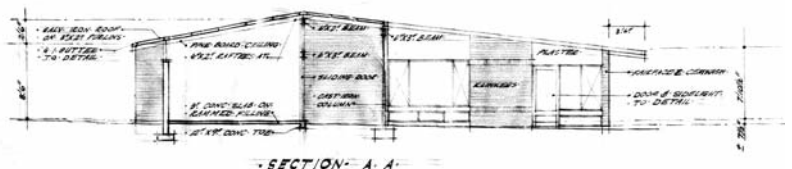
The site is large and faces north and I set the house well back from the then dusty, gravel road. A driveway leads directly to the carport, passing the front entrance to the house to align with the kitchen

court, the family entrance.

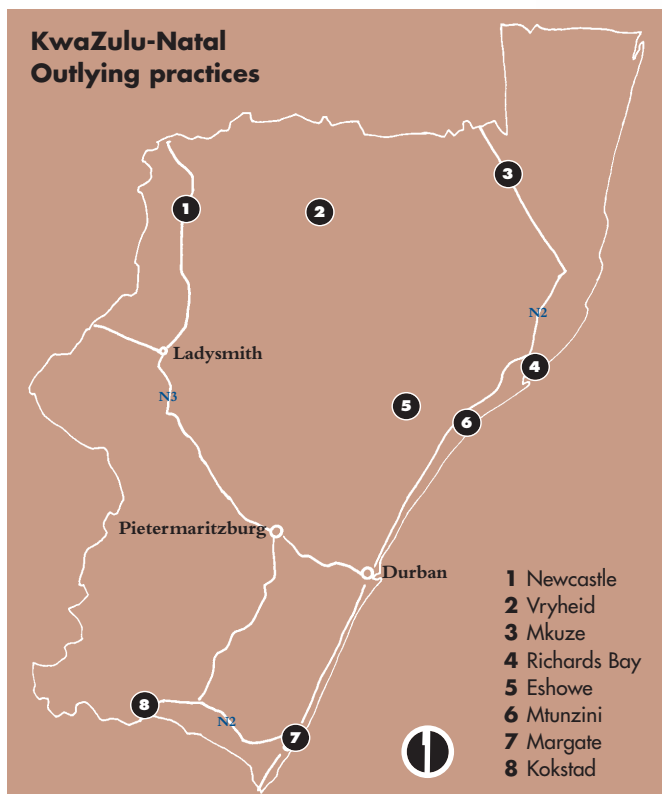
The U-shape of the house provided a wing each for children and parents, with the 'bar' reserved for the kitchen serving the dining-living space, which opens to the north-facing porch. Soon a pool became the focus of the courtyard, deliberately elongated for exercising.



PLAN



SECTION A-A



- 1 Newcastle
- 2 Vryheid
- 3 Mkuzi
- 4 Richards Bay
- 5 Eshowe
- 6 Mtunzini
- 7 Margate
- 8 Kokstad

Outlying Practices

Vryheid: MNI Architects

Our Vryheid practice was started in 1993 after our Harrismith office was commissioned to do some large projects in Northern KZ-N. Since then we have opened offices in Ladysmith and Kokstad.

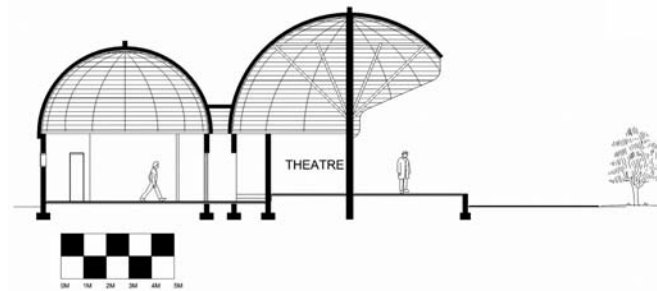
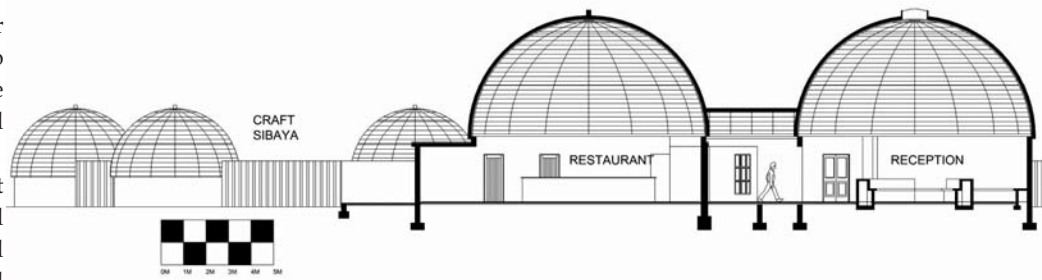
The bulk of our work is for government departments and we have completed numerous school, clinic, police, prison and other institutional projects in interesting and remote places. The general upswing in the construction industry has also touched Vryheid and in the last three years we have completed a number of private and commercial projects.

Recruitment is one of the main challenges of working in an outlying area as most work seekers are reluctant to locate to smaller towns. Ironically, the opportunity to obtain practical experience and knowledge is perhaps increased by working in an environment where a diverse range of projects is undertaken from one office.

Also challenging are the localities of some of the sites and we travel considerable distances to remote sites, often over 4x4 terrain. But undiscovered scenery keeps things interesting and you definitely get to know the country better.

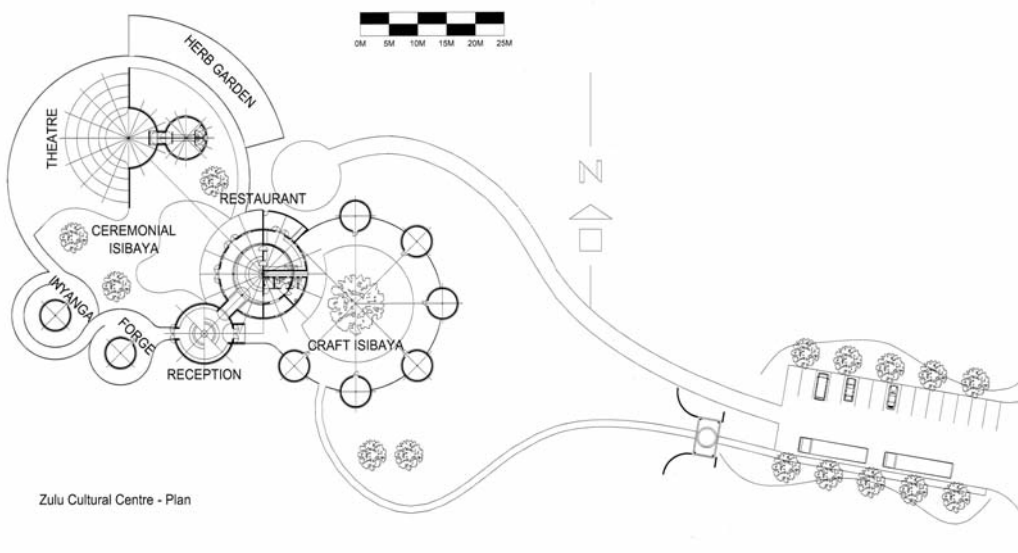
On the "up side," working in an outlying practice offers the opportunity to get exposure to a variety of project types and to be involved in all work stages. There is also a sense of social reward when handing over a newly built school to a community which has been exposed to under-the-tree teaching for years and to be part of the real appreciation and joy when they take possession of their new building.

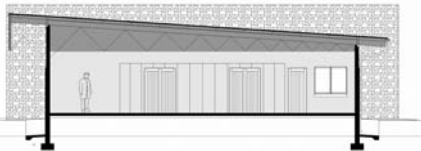
Casper Louw



Zulu Cultural Centre, Klipfontein Dam, Vryheid

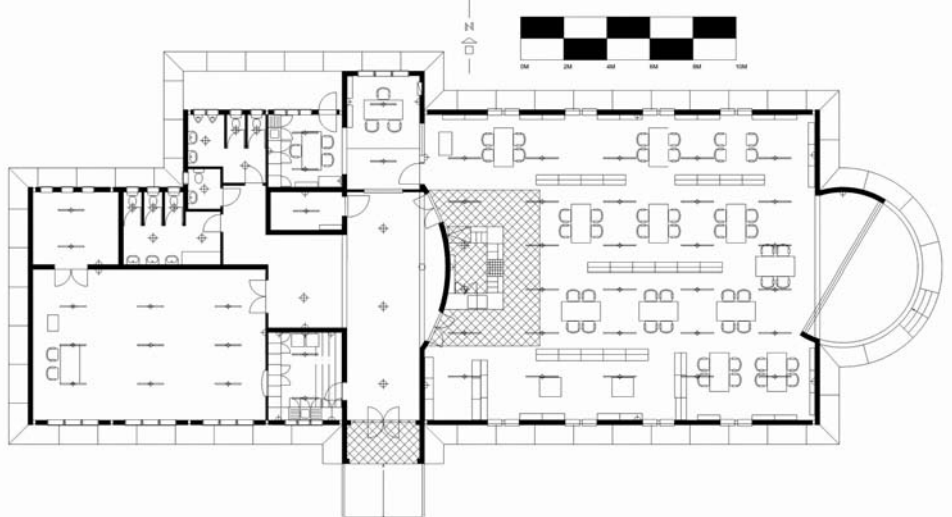
The AbaQulusi population is about ninety per cent Zulu. The brief was to design a complex on a sloping site overlooking the dam, which would provide an opportunity for local crafts and culture to be developed and shared. The circular plan and sections created easy flowing movement with activities and events accommodated in individual buildings to provide a stimulating experience. Natural materials were used to blend with the landscape and offset the colours and textures of crafts and culture. Shamefully, although this project was completed in 2004, the building is still standing unused.





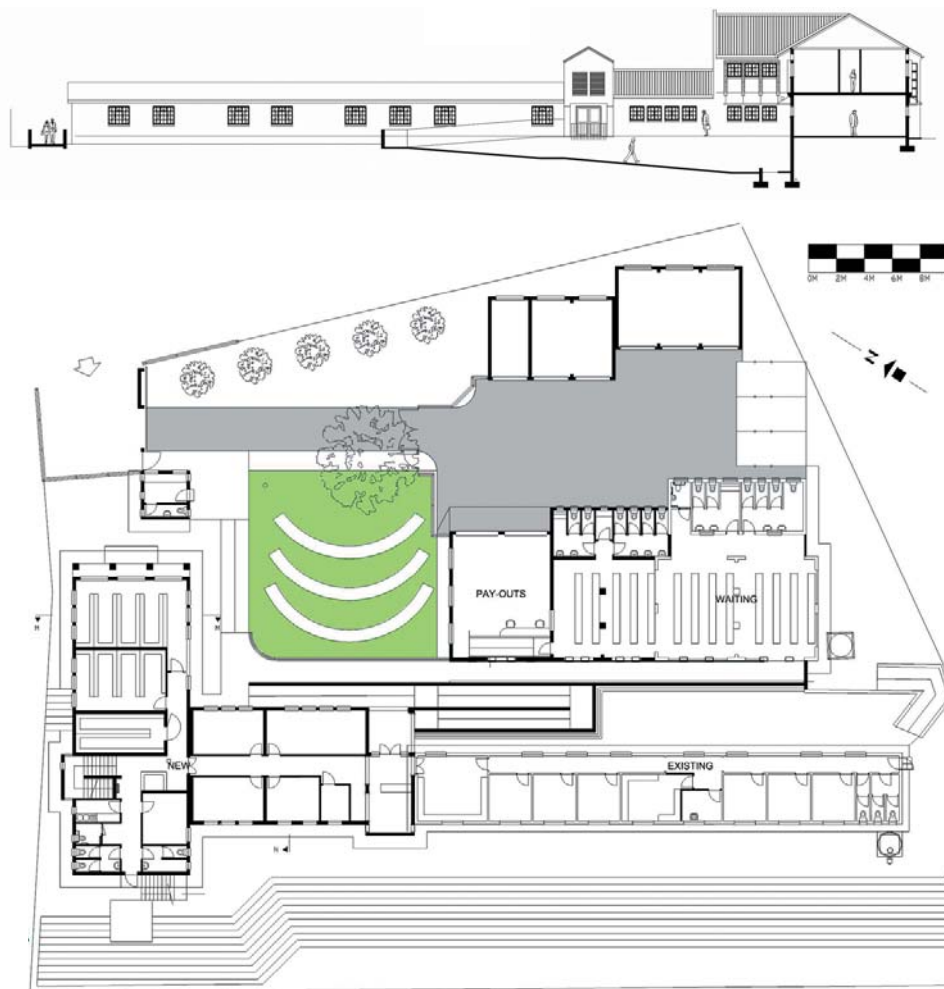
eMondlo Library

eMondlo, situated about 25km outside Vryheid, is home to about 60 000 people and this is the first library to be built there. The budget was restricted and a simple design was proposed to harmonize with the surrounding area, which consists of small-scale dwellings. Adequate natural lighting, easy to use and appropriate spaces for reading, studying and in/outdoor meetings were created and the library is now a popular and prominent place in eMondlo.



Msinga Welfare & Pension Offices (Additions)

The existing structure was totally inadequate in layout and size and the site was extremely steep, situated in the middle of Tugela Ferry. Extensive additional accommodation had to be added to facilitate circulation for the staff, welfare visits and payouts. All areas were to be universally accessible and ramps were utilized throughout. The existing office wing was separated from the new additions by a new vertically proportioned entrance element with the new addition split into three levels to accommodate various sub-departments.



Outlying Practices

Mkuze: TJ Architects — Zululand

Theunissen Jankowitz, Mkuze, was opened in July 2004 in order to seize opportunities on the upper north coast of KwaZulu-Natal as well as to be the monitoring office for the development of the existing Mkuze Airport. Since its inception, the office has been involved in projects such as schools, clinics, offices for the Department of Works, a packer house, education centres and libraries for government and local municipalities. As this is a small town, projects vary in scale and function with appointments that are widespread stretching from Pietermaritzburg through to Kosi Bay.

Practising in an isolated environment does pose challenges to productivity, and lack of resources in Mkuze, unfortunately, necessitates spending equal time in the Richards Bay office as the relevant professional consultants are located there.

Practising in isolation, however, has its advantages as there are less disruptions and one can accomplish a great volume of work in a space that is quieter and less disrupted.

Greg Hendricks

National Sea Rescue Institute, Richards Bay

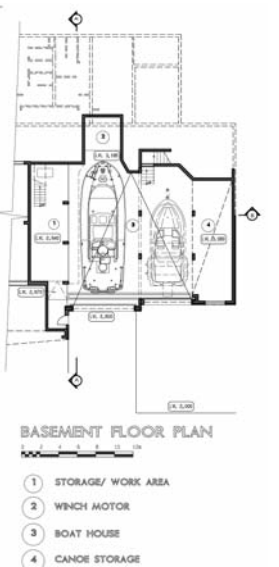
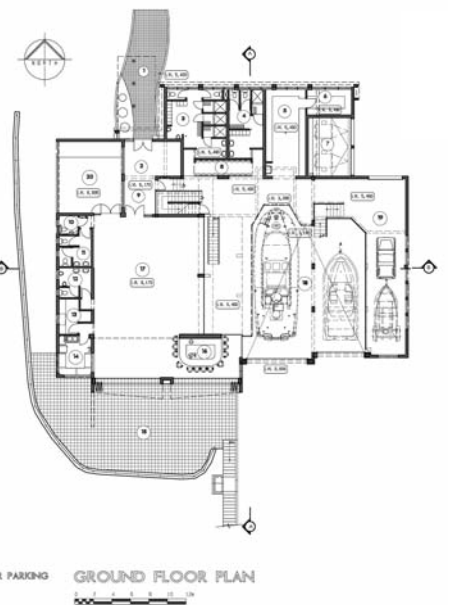
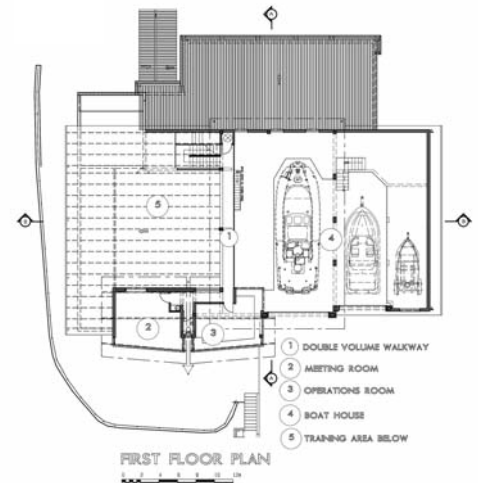
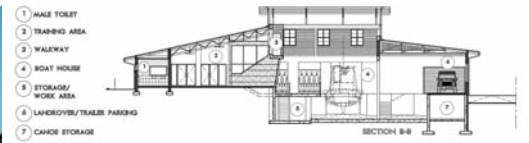
The form of the building was greatly influenced by its operational methodical functioning and was, therefore, divided into two use zones, viz. public and operational. Visual transparency was maintained between these two areas by the use of large angled glazed shop fronts to showcase the rescue boats to visitors without interrupting rescue operations. The design intention was to create a building that would portray the image, ethos and activities of the NSRI. The multi levels of the building are visible from most positions with stair-cases strategically placed to allow one to filter through different zones and levels.

A greater part of the south façade consists of glazing for easier surveillance from the upper level operations room. This adds to the transparency of the building for viewers from the surrounding islands. The views over the lagoon and bay are panoramic and were maximized by the use of large glazed stack

doors and windows allowing the internal space to connect with the lagoon. These stack doors also create natural cross ventilation which is essential during the warmer months as the training area does not make use of any air conditioning systems.

Materials

Robust, maintenance-free materials, such as face brick, aluminium, glass, stainless and galvanized steel and weathered decorative plaster finishes, were selected, as the building lies at the edge of the lagoon and is subjected to harsh sea and weather conditions. A fine textured face brick was selected, as a rougher brick would encourage the adherence of sand deposits. Stainless steel (316) was used to prevent oxidization of the decorative steel work and balustrades. Motorized glazed roll-up doors of unprecedented sizes (9m high x 4.5m wide) were used in order to reduce the launching time of the rescue boats during emergency operations.



Project Team:

Architects: *Theunissen Jankowitz Architects (Zululand)*

Structural Engineers:

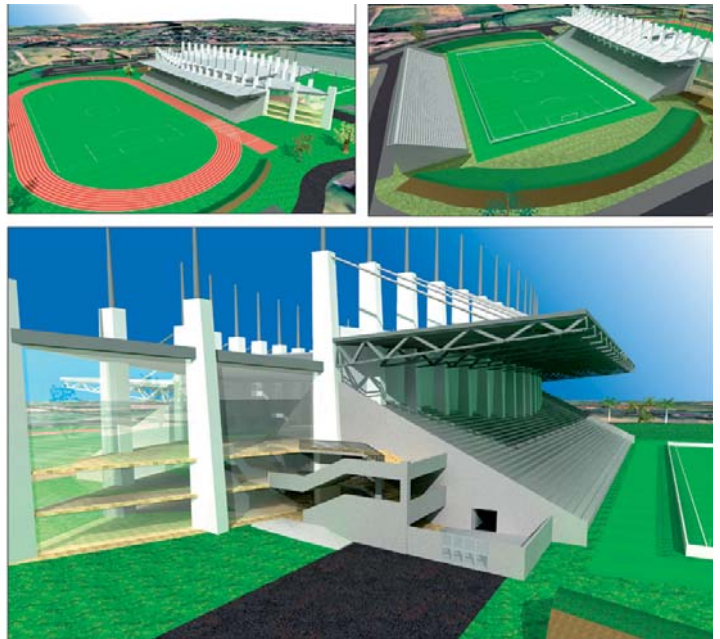
nDwonye Networks cc

Quantity Surveyors:

Hiemstra & De Villiers

Outlying Practices

Richards Bay: GLAM Architects



25 Years in Richards Bay

Donald Fischer & Associates started practice in Richards Bay in January 1984. A short association with Johan Duvenhage was phased out late in 1985, when the practice was known as Duvenhage & Fischer Associates. Donald Fischer continued to practice under his own name, until mid 1986, when negotiations with Robin Geraghty commenced.

GLAM Architects in Richards Bay was officially launched early in 1987, resulting from a joint venture with the late Robin Geraghty and his junior partners, Ian Little and Peter McCaffery, who desired to broaden the base of their exposure with a Zululand branch office, albeit functioning financially independent from one another.

Although the partners chose to discard the GLAM name after Robin Geraghty passed away (1990), the name continued operating in Richards Bay and Zululand.

This practice is an amalgamation of youth and experience combining sound and trusted methods along with a strong property back-

ground, with dynamic ideas and up-to-date computer-aided-design technology. Over the past years we have achieved credibility with our clients, and are still providing them with professional services.

GLAM follows the service guidelines for clients, architects and other professionals (PROCAP) which sets out in detail the procedures to be followed during the various stages of a building project from inception to completion.

Richarch cc (consisting of GLAM and CSKO Architects) won the competition for the new Richards Bay Civic Centre early in 1994, clearly indicating the strength of local architectural practices working together.

GLAM was instrumental in another successful bid for Pambili Developments for a 96000m² commercial / retail development in the CBD of Richards Bay in 2006, with construction due to commence early in 2009, following an extremely lengthy D.F.A. process. The interaction with APMI and Stauch Vorster resulted in a sought after investment by some of the big corporates. More recently, S²

consortium (GLAM and dgit Architects) won the bid for the 2010 Soccer Stadium Development in Richards Bay. Construction is due to start in August 2008.

The New Richards Bay Library Consortium (Archidio, GLAM and Ambro Afrique Architects) also won the bid for the new Municipal Library and were instructed to commence with tender documentation towards the end of July 2008.

Although work includes projects over the entire spectrum of building activities, specific emphasis is placed on commercial and residential developments. Current projects are under construction in Empangeni, Richards Bay, Zimbali, Cotswold Downs and Mtunzini.

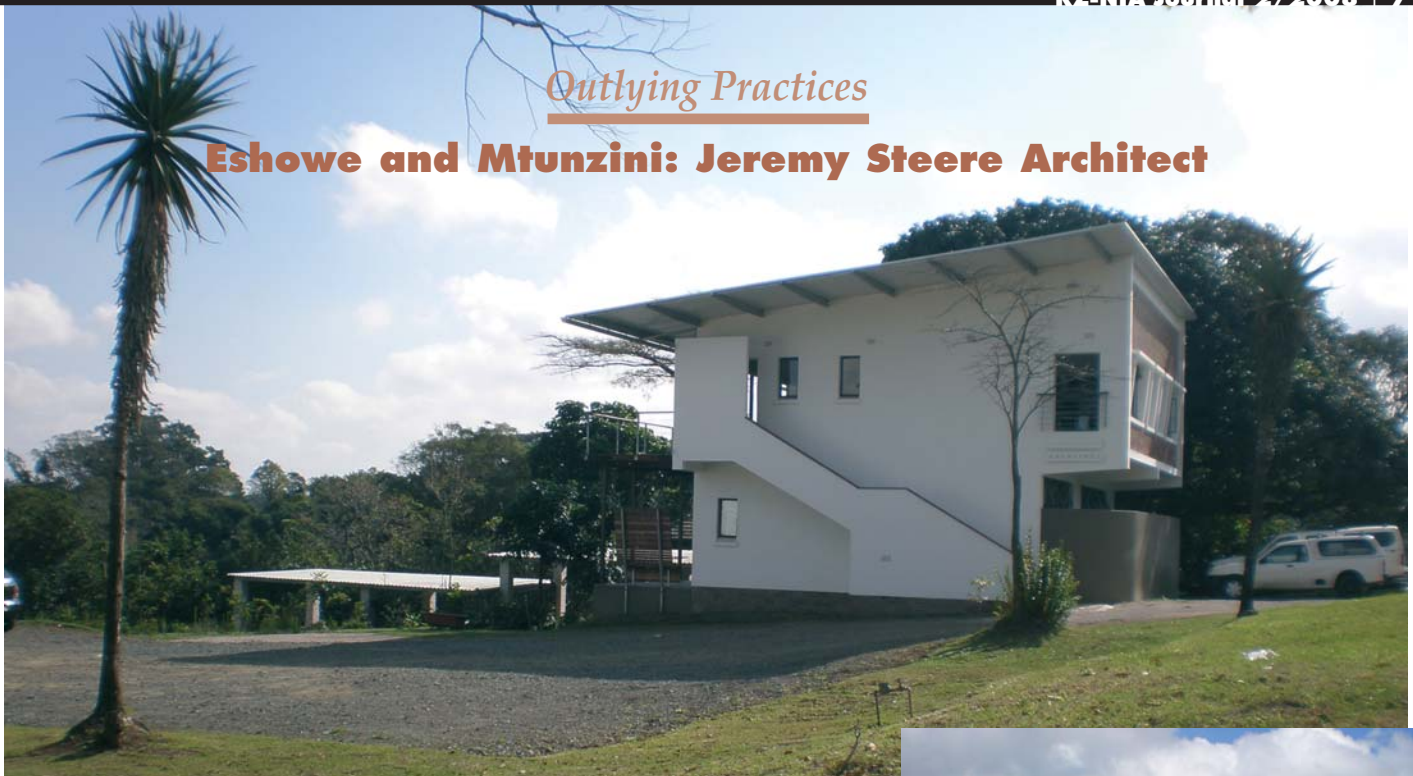
This practice is also fulfilling an important role training post-matriculants in the wonders of architecture. Several successful architects and lecturers spent some of their earlier life at GLAM. The practice is also instrumental in assisting universities with practical training for post third-year graduates.

Donald Fischer



Outlying Practices

Eshowe and Mtunzini: Jeremy Steere Architect



Architecture, Music and Motivations

Life, working in the heart of Zululand as an architect, is not as easy going as it may outwardly appear, but the lifestyle benefits and variety of work far outweigh the long hours and travel distances.

Beginnings

I had my first creative experience on my first birthday after escaping the clutches of the child-minder on board the 'Windsor Castle' sailing from Cape Town to Southampton. As I recall, I found the games in the play-pen somewhat banal and pedestrian and a ship steward found me about to climb over the handrail into the icy Atlantic. My mother vowed never to travel on a boat again.

Still addicted to the sea, I studied architecture at UCT to escape the clutches of the small town of Pietermaritzburg, before further travel took me overseas again.

The Greek Island of Kythira, south of the Peloponnese, was home for 6 months as I helped friends renovate a 17th century stone house for my practical year in 1985. My stay on the island was to pave the path to a better understanding of architecture and urban design in extreme climates, as Greece is hot and dry in summer and cold, wet and miserable in winter.

From the slow paced island life of Kythira I then added a year of city life in London to my list of temporary homes, where I worked for APT Partnership, a small Holland Park practice.

1988 saw my return to UCT for three years to work on a thesis design: A music centre on the site of the Dutch Reformed Synod head office next to Michaelis School of Art and the Planetarium in the gardens. Work on this thesis re-enforced my opinion that music has always provided the most suitable lubricant for social cohesion.

Practice

After submitting my thesis I remained in Cape Town and accepted a position at Protekon (Transnet in-house architects and engineers) from 1990 to 1996, before transferring to Durban, and then on to Richards Bay, to set up the architectural office there. Projects included the transformation of the Transnet social environment and to act as "change agent" as the office was still predominantly white male with an old South African Railways' ethic. The project that had the highest social impact was the upgrading of workers' facilities in ports and rail-related facilities throughout KZ-N.

I then worked as Project Developer on multi-disciplinary projects in SA and up the coast in places such as Maputo, Beira, Nampula, Dar es Salaam and Zanzibar.

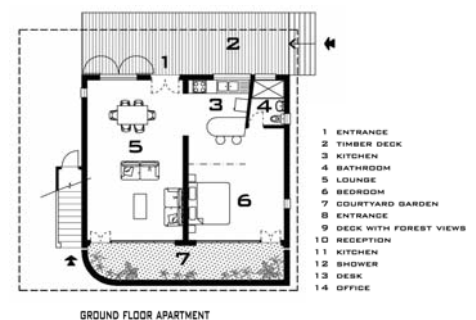
Going It Alone

In 2004, I started Jeremy Steere Architect from our home in Mtunzini, a 1940s Railway house referred to as a "miskiet-huis" with malaria being a problem in those days in northern KZ-N – all doors and windows were screened with mosquito-mesh.

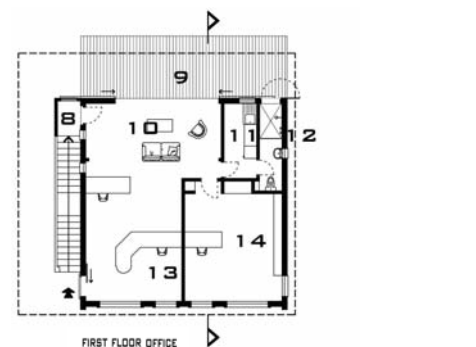
The office, built above a 'granny flat' in the garden, was a small yet functional space with large sliding-folding windows opening up onto the dune forest and providing sneaky glimpses of the sea. This set-up was not as efficient as anticipated as young children were a distraction and space constraints did not allow for Laurianne, my wife who is also an architect, and two technicians to work in comfort so I decided to open an office in Eshowe, 45km away. At the time, Eshowe had no architect and a need was evident with rural projects such as clinics, hospitals and schools being designed by architects from Richards Bay and Empangeni.



Eshowe Office: Jeremy Steere Architect



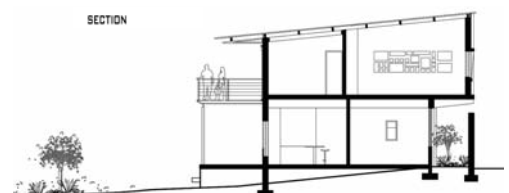
GROUND FLOOR APARTMENT



FIRST FLOOR OFFICE

0 5 10 15

SECTION



Four years later we have three architects: Laurianne, Lindsey Round-Turner and myself, one technician, Clinton Hartley, with a mechanical engineering background, who I managed to lure from Bell Equipment in Richards Bay and Elize Scheepers, our secretary from Eshowe.

Attracting people to work in Zululand is not easy as there is little or no night-life for young people in the area and no street or coffee-bar culture. Lindsey was imported from Oxford Brookes University on the premise that no shoes were required in the office, she can cycle to work from home, 3km away, without any traffic hassles and office hours are flexible. Her focus is on rural development projects with a new special school for physically and mentally disabled children 40kms from Eshowe being the project of the moment.

Projects in progress include: eMakosini-Opathe multi-media centre in collaboration with Mikula Wilson Architects; a new bush camp, Nselweni, at Hluhluwe Umfolozi Park; an entrance gate and visitors' centre at Cengeni Gate, Umfolozi Park; a guest house and conference centre in Eshowe for Zulu Fadder, a Nordic sponsored NGO Rural Development Project with an AIDS Prevention focus; Zini River Estates; and a new residential project extending the town of Mtunzini from the present 600 houses by a further 450 houses.

Jeremy Steere

Eshowe Office

It's not often an architect gets to be his own client. The new office in Eshowe was one of the renovation projects we took on in 2007. The existing building comprised a ground floor apartment accessed from the main street and a first floor apartment accessed from an external staircase on the south elevation. The first floor was changed into the office and the apartment downstairs refurbished.

The motivation behind the renovation was to maintain the original architectural features whilst bringing in a few contemporary touches and opening out the interior spaces. The building is located on a busy street in Eshowe and shares a parking lot with Michelle Kruger Attorneys, who also recently renovated a house into a crisp white office whilst keeping the original colonial shape and features. Across the street lies the old Eshowe gaol, made from traditional Zululand terracotta face brick and still looking spectacular despite being abandoned. All three buildings interact with each other by sharing respect for proportion and public space without any fences or physical barriers, each building playing its part along the street.

The defining changes to the office building were: replacing the old roof with new aluminium sheeting which cantilevers out over the entrance staircase, the new curved

wall on the ground floor creating a small planted courtyard, allowing the cantilevered office above to still be defined, and the new decks on the west façade opening out to the setting sun and Dlinza Forest.

Most visitors remark on the view as they step into the office on the first floor as the 5m wide hole cut into the west wall, to allow for the glazed sliding doors, provides an enormous framed vista over the forest and hills beyond. This view is also evident from the office toilet/shower room as its west 'wall' provides a floor to ceiling view with a glazed door opening into fresh air behind a glass balustrade.

House Van Vonderen

This house was constructed in the coastal village of Mtunzini for holiday rentals and as a family home from home. The mono-pitch

roof and large open living spaces opening onto verandahs and a pool reflects the Van Vonderen's desire for clean chic lines and a contemporary feel for their new holiday home.

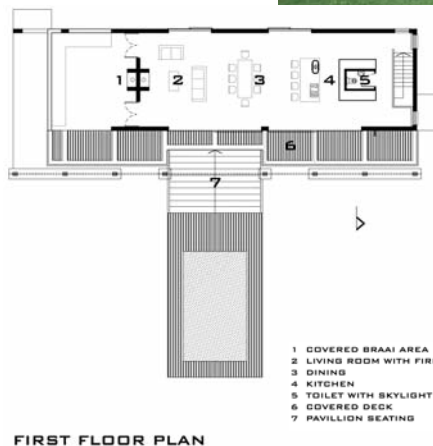
In response to its surroundings, the house is set as far back as possible on the site to provide an open front lawn and garden to the west. The west façade is a response to the views with large floor-to-ceiling sliding doors in contrast to the east façade with the occasional opening and high level ribbon windows.

A rim-flow pool draws the eye out over the landscape beyond and is connected back to the house via a grandstand which also provides seating. On a twist to tradition, the upstairs space is the living space, kitchen and outdoor braai area whilst the four bedrooms for the family, including three children, are all downstairs.



Column detail.

HOUSE VAN VONDEREN MTUNZINI



FIRST FLOOR PLAN



GROUND FLOOR PLAN

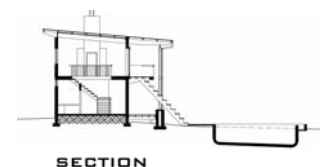
0 5 10 15 20 25



West elevation with braai area on left.



First floor deck.

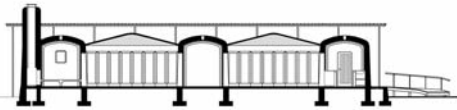


SECTION

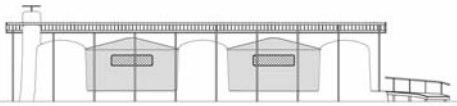
Nselweni Bush Camp

A secluded camp of 8 self-catering units and a small conference centre for 16 people located in the Hluhluwe Imfolozi Game Park, KZ-N, Nselweni Bush Camp is currently under construction. With its central meeting place and interlinking walkways the camp is designed to be accessible to visitors in wheel chairs, providing access to all areas including the viewing decks, which project above the ground, overlooking the Umfolozi River. Each unit is accessed by a gently sloping ramp onto a single level living area and verandah separated by large sliding-folding doors.

NSELWENI BUSH CAMP CONFERENCE CENTRE



SECTION



SOUTH ELEVATION



EAST ELEVATION

NSELWENI BUSH CAMP UMFOLOZI GAME PARK SELF CATERING UNITS



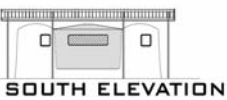
SECTION



NORTH ELEVATION



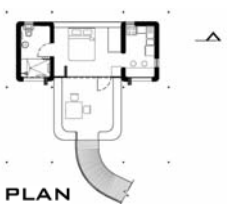
WEST ELEVATION



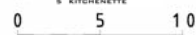
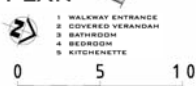
SOUTH ELEVATION



EAST ELEVATION



PLAN



Inlaid stones in walkway.



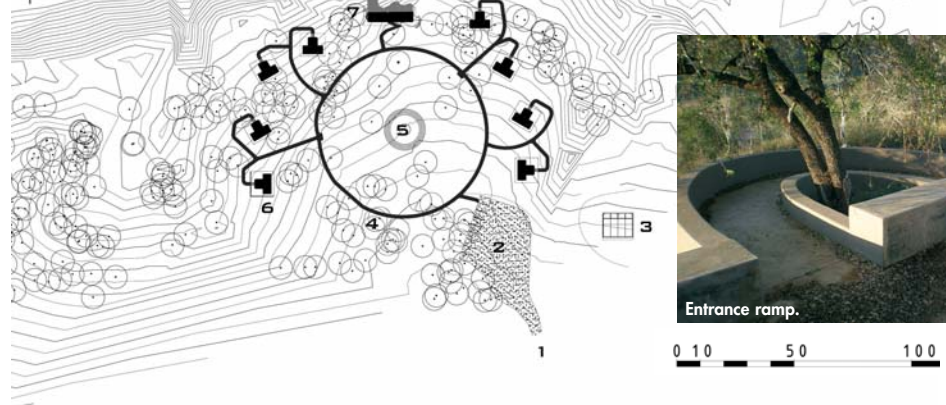
Hand finished plaster work.

Nselweni Bush Camp was revived from the ashes after it was burnt down a few years ago, leaving it uninhabitable save for the animals inhabiting the game park. A new project to reinstate the camp was initiated by a local community group and KZ-N Wildlife. Funding came from both groups, the latter allocating funds from gate levies. The income from the camp will be fed back into the community to initiate other similar projects. The project has provided work for local women and made use of their skills such as rendering the external plaster by hand.

Harmony with the environment was a priority for the design of the camp, from the structure of the building through to choosing sympathetic plaster colours for the exterior. The intention is for each unit to impact lightly on its environs by using water from the local river, solar power, passive heating and cooling and leaving no tree destroyed. Each unit was designed to be constructed of adobe to provide thermal massing and keep each building cool in the warm summers yet the local elders flatly refused to consider the use of mud as a building material. Concrete was used instead and a compromise was reached by manual finishing the plaster to give a more hand-made effect.

Building in a game park comes with its own set of surprises as workers need to clean up the site after elephants have rampaged through the grounds. All holes, such as French drains were fenced to prevent animals from falling into them.

- 1 ENTRANCE FROM PARK TRACK
- 2 PARKING
- 3 STAFF
- 4 RECYCLED PLASWOOD WALKWAY
- 5 FIREPLACE
- 6 SELF-CATERING UNITS
- 7 CONFERENCE CENTRE WITH VIEWING DECK



Unit nestled amongst trees damaged by elephants.



Self catering unit before tent installation.



Central braai area.

Location played a large part in the construction as equipment and workers had to be ferried onto site each morning and the bumpy roads through the final stage of the drive to the camp proved too much for many panes of glass.

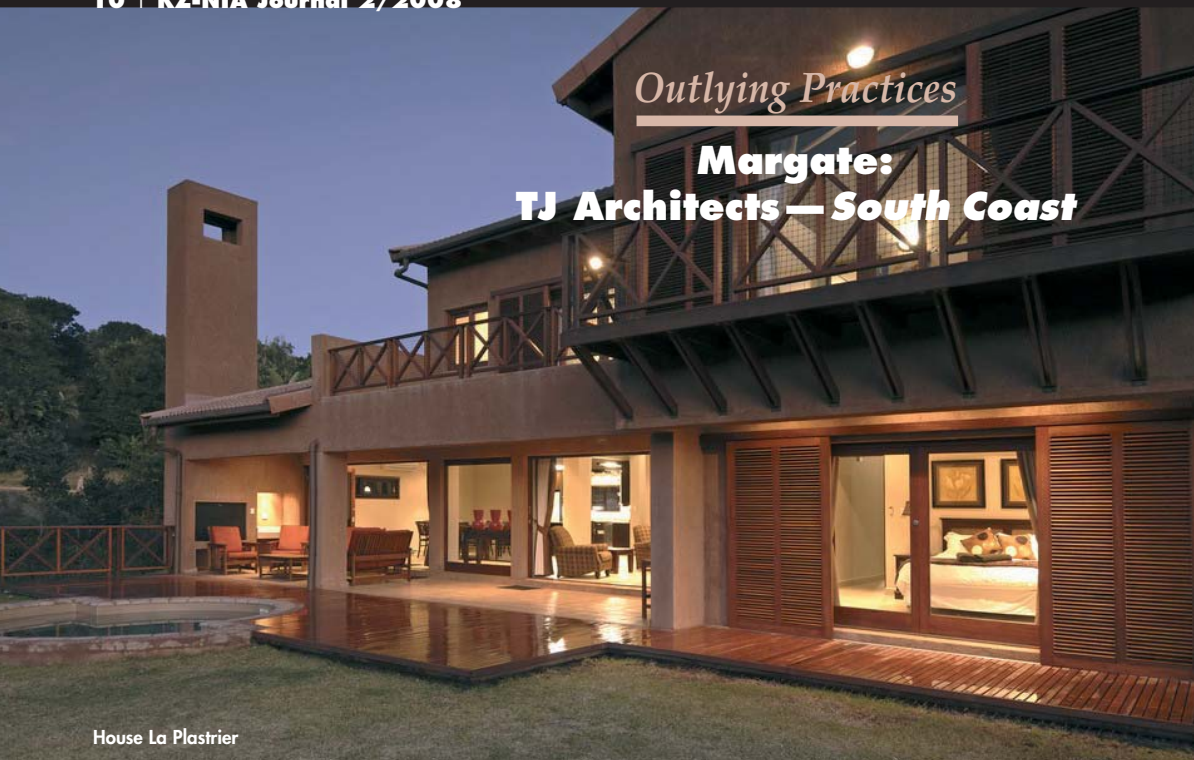
Lindsey Round-Turner



Entrance ramp.

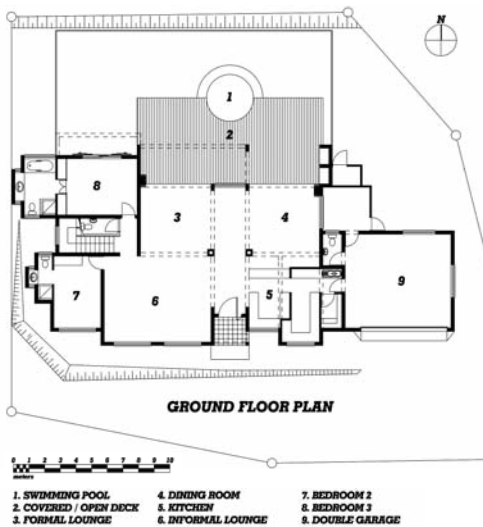
Outlying Practices

Margate: TJ Architects — South Coast



House La Plastrier

In the unique moderate, tropical climate of the South Coast, we aim to ensure shaded, well-ventilated spaces, taking into account the topography, predominant wind directions, views and vegetation over and above solar orientation of villas and dwellings. In most family holiday homes the focus is on easy living and togetherness employing an open plan and short distances between entertainment areas. Private spaces like studios and separate



in the tranquil South Coast environment, making the most of the tropical coastal climate.

A challenge, as for most private dwellings, is to successfully address the client's brief, whilst ensuring a functional and practically pleasing space within the rigid architectural guidelines of each individual estate and the budget of the client.

formal and informal living spaces, which are frequently required in permanent homes, are of less significance.

Although our clients travel hundreds of miles leaving their well secured Gauteng fortresses to be at the seaside, most clients still insist on having swimming/plunge pools. This adds to the tranquility around outdoor entertainment spaces since people can use these pools virtually all year long. It probably makes perfect sense and people utilize the pools more in their two weeks' annual holiday, than their home pools during the rest of the year.

Roelof Meyer



House Strauss

The South Coast branch of TJ Architects was established in 1985 in Margate by Hans Nieuwoudt and Kevin Lloyd.

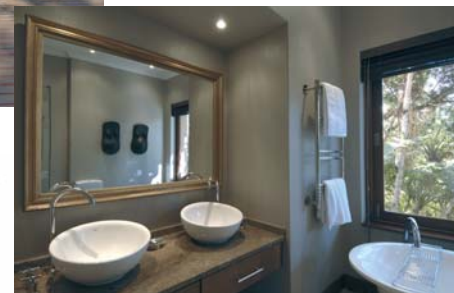
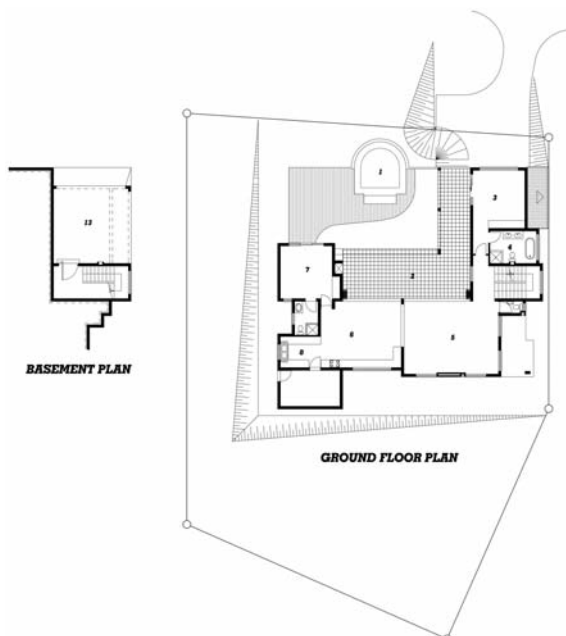
Renée van Rensburg, the current resident Director, took charge of the branch office in 1990 and was joined soon after by fellow architects, Marlene Swinney and Roelof Meyer.

The office, being in the countryside, had to rely on diverse projects to exist and since its establishment has dealt with a large variety.

Over time, the office has grown from a small satellite office to a fully fledged company and the staff expanded enthusiastically into a capable, inspired family.

TJ Architects still render services in a diverse range of architectural projects, but aim to specialize in health care and residential projects.

The company is involved in various residential estates. On these estates, most of the projects are second houses or holiday homes for upcountry clients. The designs of these holiday homes frequently vary drastically from permanent residences, as the focus is on creating an informal, relaxed space



Outlying Practices

Margate: Studio 88



Before: The old bank premises turned night club.



Studio 88 — Renovated office building.

Studio 88, Margate, is an architectural practice operating from business premises in the main street of Margate, which is in the Ugu District Municipality. We are a husband and wife team, both professional architects with two to three technical, cleaning, administration and accounting staff.

Relocating from Pretoria, we bought and renovated a building in Margate. We saw this as an opportunity to illustrate our commitment and attitude towards Margate's urban regeneration. The building we chose was a well positioned, sturdy structure which had been allowed to go to ruin, and was inhabited by a night club and gambling venue. It had originally been a bank, built in a hopeful era in Margate's history. She boasts good structure and our renovation was aimed at exposing her wonderful strong lines, while imparting a bit of our own corporate image.

We finally opened a branch in Durban, run and co-owned by a young Durban professional, and we now allocate our work between the two offices which has alleviated our staffing problems. This has also provided a professional base for some of our Durban clients, as well as increasing our exposure and self-growth opportunities in a more cosmopolitan environment.

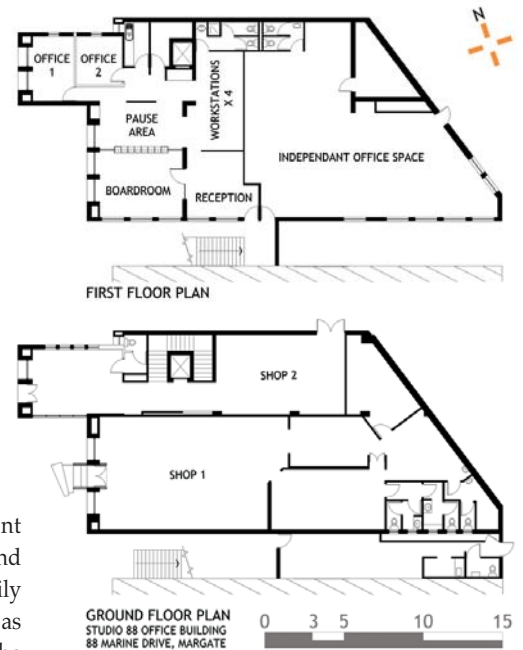
In terms of logistics, being isolated from facilities means that one has to be a bit more organised and self sufficient, since you can't run out for a photostat or binding, or even a decent platter of eats for a meeting. Our in-house

technical library has been an important element for us, and contact with specifiers and manufacturers is something we rely on heavily for keeping up to date. We also tend to read as much as we can and buy books whenever the budget allows. We tend to take CPD seriously, and are pleased with the spate of new self-education opportunities that have come with it, although it does involve a fair amount of travel. Technology and fast internet connection speeds mean that we can communicate instantly and effortlessly between our practices and with our clients, which has simplified working in the sticks.

We have been fairly resistant to the pressures which developers often exert in terms of risk work. Unscrupulous developers are exposed early on in the game because of good communication and working relationships between professional firms. That said, the recent and now dead property boom meant that the market was flooded with technicians and drafts-people, catering to the developers' tendency to under appoint in order to save on professional fees. Consequently, our environment has suffered a blow – both natural and built. The damage which we have seen take place during our professional careers on the coast is disheartening.

Varied work and client base

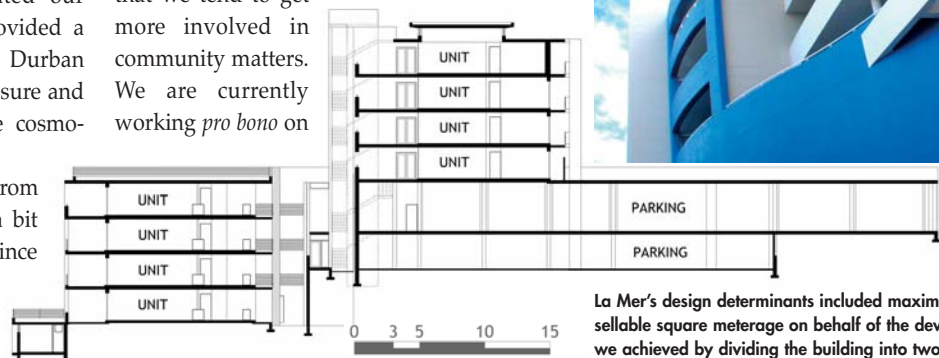
Being in a small town environment has meant that we tend to get more involved in community matters. We are currently working *pro bono* on



a whale watching platform for Ramsgate, and are involved in local and municipal committees.

On our corporate and retail side, our involvement has been mostly in vehicle showrooms, training facilities, and office parks. We feel it important to encourage relationships with clients, since a small house renovation well done may lead to a much larger project with the same client years down the line. In the last few years we have become involved in lodges, and are currently busy with two in Zambia. We tend to do very little work of a residential nature in our area, and try and reserve this type of involvement for projects which have a high return in design satisfaction.

Ursula Skellern-Gouws



La Mer's design determinants included maximising the sellable square meterage on behalf of the developer which we achieved by dividing the building into two blocks.



Ixabiso Lomntu Day Care Centre: Shaded link (left) and playroom.

Ikamva Architects cc, founded in 2000 as an affirmative architectural practice, has experienced work across a wide range of disciplines for clients representing the following sectors: commercial, retail, leisure, residential, industrial, health, municipal, institutional, agricultural and civil. "Ikamva" means "future", which is indicative of the vision of our practice.

The practice appreciates the unique situation in our country and embraces various and innovating ways of carrying out work within our communities. We also strive to extend the traditional role of the architect with a developmental approach to community projects by ensuring that communities are not only empowered by the projects which the practice undertakes, but are also involved throughout the process from initiation, concept development, construction through to asset sustainability.

All successful building projects start with a partnership with the client. We understand and involve ourselves in all aspects of property development. As a company, we are committed to professionalism by providing a quality and timeous service to our clients.

With offices in Queenstown, East London and Kokstad being involved in over nine-hundred projects of various types, our offices have gained invaluable experience.

Ikamva Interiors, a subsidiary of Ikamva Architects, offers an interior design service,

including photo-realistic 3D presentations and walk-throughs at concept stage, through to working drawings, estimates, procurement and implementation of projects.

Rural Practice

Every practice, whether rural or urban, faces its own distinct set of problems and challenges. However, previous problems related to rural practices have been largely minimised by the use of internet, e-mail and skype. But this has not entirely alleviated the problem of actual construction, as the specialist manufacturers and suppliers are almost exclusively located in urban centres.

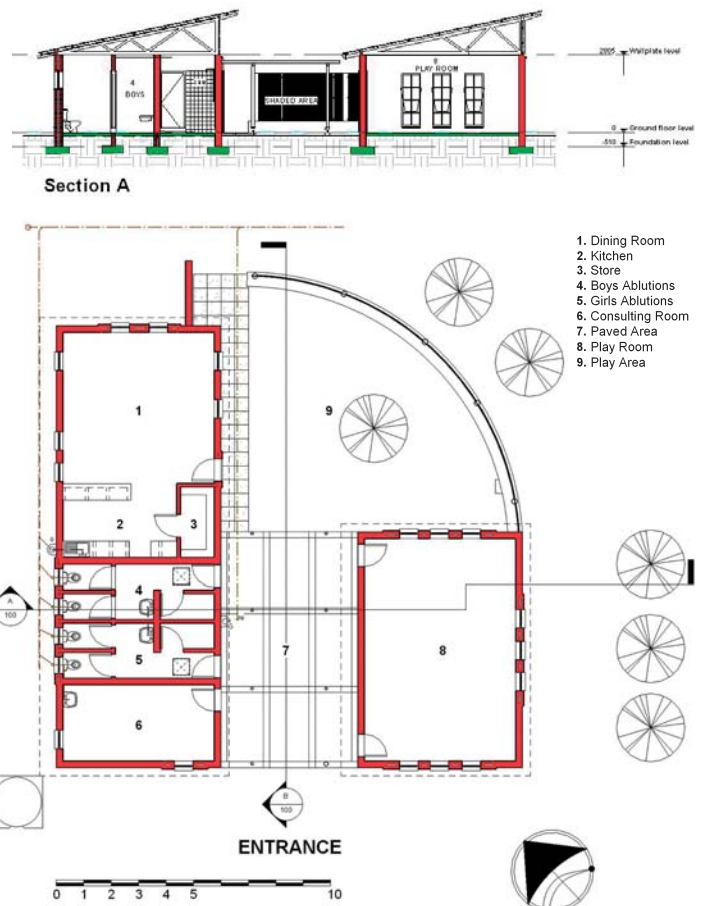
The architect is often forced to think laterally to achieve a desired result, using locally available materials and manufacturers, and the reworking of standard off-the-shelf items. As specialist skills are often not available, detailing and close liaison between the architect and manufacturer is necessary to achieve the desired results.

Unlike their urban counterparts, the general public in rural areas are often not as enthusiastic about innovative and good design at the presentation stage, but their appreciation

for the end product on site is proof that the basic principles of design are universal. Architects in rural areas, therefore, need to promote their profession more vigorously. Fortunately, home and interior magazines have assisted to a large extent in promoting the importance of engaging the services of professionals.

Rural practices, unlike urban ones, cannot afford to specialize in any one type of building and are often called upon to design structures as diverse and dissimilar as sheep shearing sheds to high-end office suites. This, in my opinion, keeps the experience of design always fresh and new, which, together with the obvious pleasures of country-life makes for an enjoyable and conducive lifestyle, overriding any day-to-day problems experienced with rural practise.

Wayne Buss



South East view: Nomlacu Day Care Centre.

Ixabisa Lomntu and Nomlacu Day-Care Centres

The Ixabisa Lomntu and Nomlacu day-care centres are remote structures in the Flagstaff and Bizana areas respectively. The client, a non-government organisation from Ireland, approached Ikamva Architects calling for the design of a prototypical day-care centre for AIDS orphans. The accommodation was to include a playroom/classroom, dining-room and adjacent kitchen, ablution facilities and a consulting room. As the budget was extremely tight, the buildings took on simple forms and finishes with positive spaces created by overhead and vertical screening.

stoves, solar water heaters and boreholes with header tanks were used to overcome these problems, resulting in buildings with extremely low energy usage.

Mt Fletcher Library

Ikamva Architects was appointed by The Department of Sports, Arts and Culture in 2004 to design a public library for the Mt Fletcher community.

The design of the library briefly entailed the provision of an adult library with an adjacent, but separate, children's library, both of which could be overseen from the control counter at the entrance, a workroom and office, a

and double volume entrance foyer contrasting with the more intimate scale of the reading and study areas.

Although the library has narrow strip windows in the book stack areas for security reasons, large windows were provided to the mezzanine and downstairs reading area to allow ingress of natural light and a visual connection to the outside. These windows



View of the reference area.

were introduced not only to create a more inviting library but also for practical reasons as Mt Fletcher often experiences power failures. In turn, large roof overhangs were

required as a sun control measure, resulting in a roof which appears to float above the structure, anchored by prominent steel struts. This inadvertently became the concept upon which the design was based.

As the budget was severely limited, the use of passive cooling measures, such as mechanical cooling and heating, could not be accommodated. For this reason and the fact that direct sunlight in the bookstack areas is not desired, the library was orientated

towards the south with the ancillary spaces facing north and east, the western wall having minimal openings. This orientation not only reduced glare but also assisted heat build-up in the library. The large open volume of the library further helped to keep the environment within the library cool and conducive to study.

Colours were kept light with the white monopitch roof facing north; the only play on colour being the blue curved wall serving to demarcate the "wet" areas of the building.

Southern perspective, Mt Fletcher Library.

Essentially, each centre consists of two rectangular buildings with monopitch roofs linked via a lath-covered, gum-pole pergola, softening the harsh sunlight and creating a pleasant gathering space. The northern side of the centres is enclosed by lath screens set into a 500mm wide seating wall.

Aesthetically, the buildings reflect the colours of the local vernacular architecture. However, vibrant, colourful accents were introduced in a playful way keeping in mind the pre-school users of these centres.

Finishes are basic, with stained concrete floors, bagwashed walls with a cementitious coating off-set against unpainted roughcast walls and exposed trusses with extruded polystyrene insulation. The walls in the playroom are painted with black chalkboard paint up to dado height in order to allow the children freedom to express their creativity.

The grassed courtyard, with a tree in the centre of the sandpit and the shaded link between the buildings, acts as spill-over spaces where children can play or sit on the widened wall along the lath screen.

The use of local skills was strongly encouraged with the contractors employing locals to carry out tasks such as the pebble inlays in the walkways, the construction of the gumpole screens and landscaping.

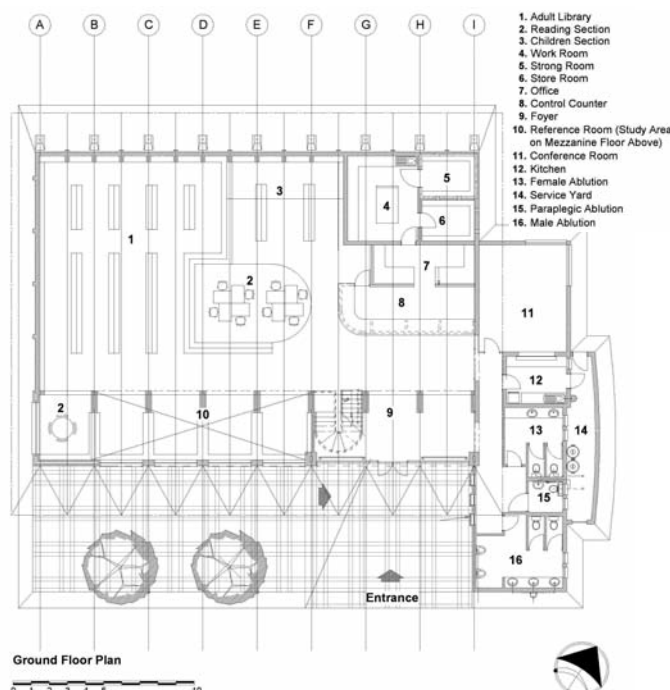
Due to the remote setting of the day-care centres no water or electricity was available, except for Ixabisa Lomntu where it was possible to connect to Eskom power. Gas

mezzanine study area overlooking the book stacks and a meeting room with adjoining kitchen and toilet facilities.

The requirements of a library are relatively fixed in that shelf space and the related ergonomic and space requirements of various sections are set to a large extent. These constraints, coupled with the fact that the library is a civic building, resulted in two scales being applied to the building, as can be seen from the front façade



Strut detail





Architects a decade into independent practice

House Blewett — Renovation

LINDSAY NAPIER ARCHITECT

The Editorial Committee of *KZ-NIA Journal* has decided to promote the work of emerging practices by featuring a project by a practice in operation for less than a decade in every issue. KZ-NIA members who meet this criteria, are encouraged to contact the KZ-NIA Executive Officer so that coverage can be planned for. —Editor

The owners approached me with a brief to change the style of the house and to solve some practical and planning problems. The existing house was a product of the '70s and had been "dressed up" externally, leaving a sprawling house with passages and odd spaces. The leaking flat timber roof was the most urgent aspect needing attention.

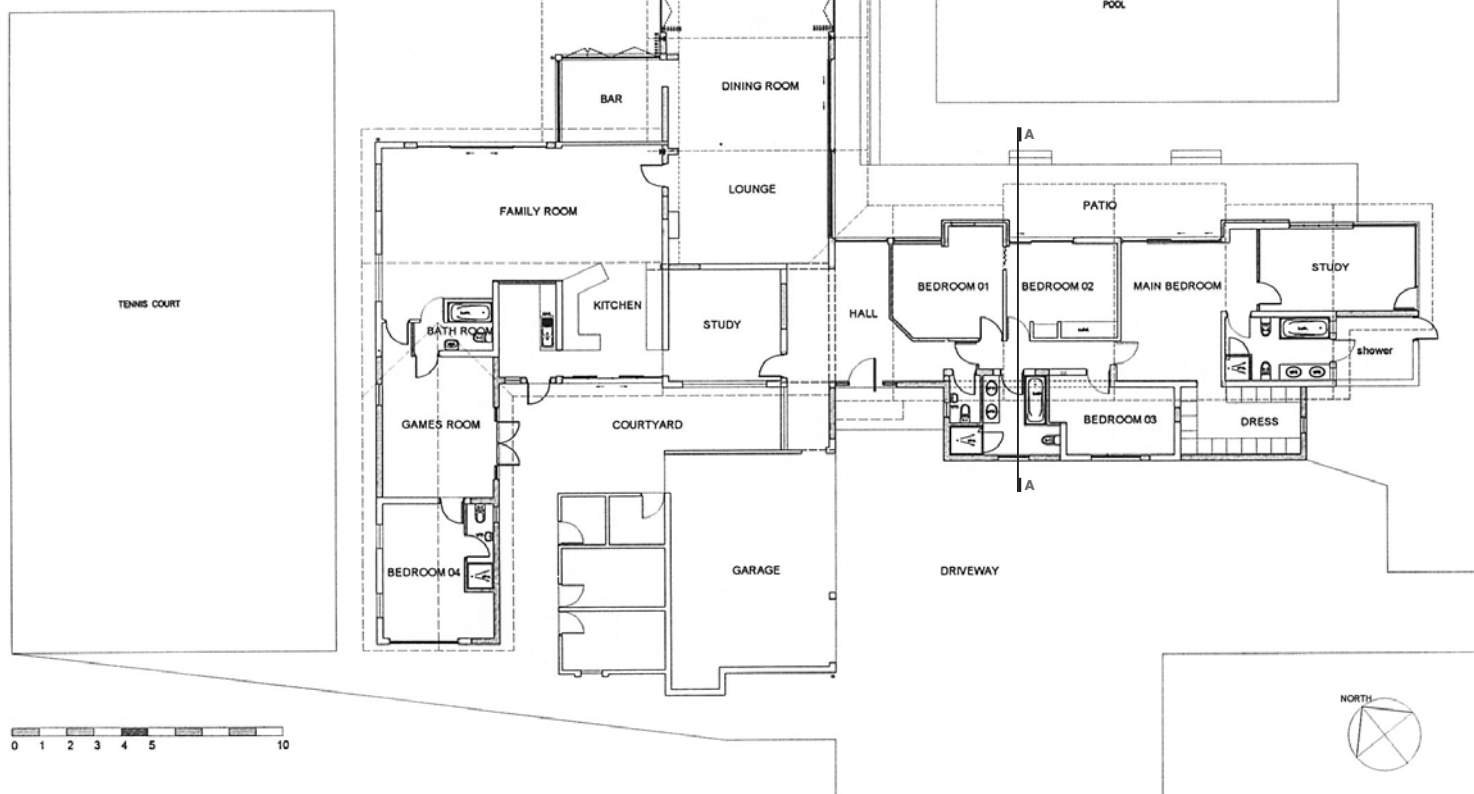
The house is situated on a beautiful site in Cowie's Hill with natural forest and a stream on the north boundaries. The living and bedroom wings are ideally positioned taking advantage of the north light and views of the forest below the level of the pool. Neighbours on the SW boundary are at a higher level overlooking the house, so both privacy and views were a consideration.

The owners, having an architectural background, were adventurous in their design brief. They wanted more light and space after living with low ceilings for so long and wanted better flow and positioning of the core functions of the family home.



The key element to the design was the roof so a low monopitch steel roof was proposed that could "float" above the existing structure.

"Dressed up" '70s house before renovations.

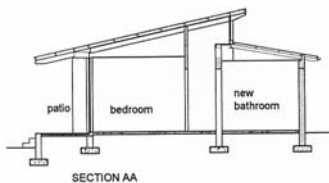


A lot of glass was added to the envelope of the old structure which created a transparent house that took advantage of the existing trees and views. Although it is not a particular style, the owners embraced this approach as they love the garden and the outdoor climate and felt it suited their lifestyle better.

They have expressed their style in the use of stone (externally and internally) and in the décor of the interior of the house.

The planning and accommodation problems were mostly solved, with some additions, within the existing walls of the house. A study and dressing room were added to the SE end, the family bathroom was repositioned to the driveway side and existing outbuildings were linked to the house on the west side. The entrance position could not be changed due to the existing driveway and approach to the house, so it was opened up with glass allowing a view through to the garden. A feature entrance door and roof covering were added, making a better transition from driveway to house.

The bedroom wing remained pool facing. The new roof pitch allowed for extra shade on the north and high level windows over the passage on the south. The new study on the east corner is of steel and glass and takes advantage of the best views of the garden as well as a view of the driveway approach.



The family wing and outbuildings were treated differently due to their size and function. A conventional timber roof structure of low pitch was added, simplifying the gutter lines and tucking under the high monopitch roof of the living and bedroom wings. The roofing material is consistent and unobtrusive to the neighbours.

The living and entertainment wing became transparent with the removal of the timber frame windows and wall elements and a steel portal structure was designed to allow for maximum glass and a high ceiling. The existing deck was extended, cantilevering

over the garden and into the trees. Extra shade was added on the west in the form of a low patio roof.

Lindsay Napier

On graduating from University of Natal in 1992, Lindsay worked for various practices gaining experience in health care, community and residential buildings. Lindsay joined Sally Adams Architect in 1997, where she gained significant experience in residential design and construction. Soon after, she started her own practice operating from the same office, doing residential work and conversions of heritage buildings. She now operates from a home office, but still has a strong working relationship with Sally Adams, working on houses in Gowrie and Prince's Grant.

News...

Sonny Tomkin 100!

Natal Institute Past-President (1945–7 and 1949) and ISAA Past-President-in-Chief (1949–50), Sonny Tomkin celebrated his century on 28th August in Toronto, the city he adopted in 1990. Having won the ISAA Gold Medal (1965) and Medal of Distinction (1982), appropriately, the KZNIA Prize for the Best Student in Final Year at UKZN is named the Sonny Tomkin Prize. A special toast to the good health of Sonny Tomkin will be made at the KZNIA AGM set for 6th October.

"Architecture, the theatre of life" —

UKZN students were dressed in orange overalls and conspicuous at this year's Architecture students' conference hosted by the University of the Free State.

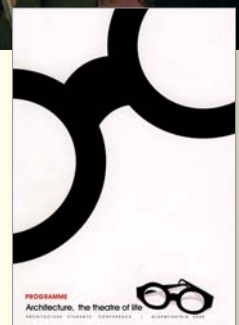
A highlight of the week was the 20th Sophia Gray Memorial Lecture presented by the practice Van der Merwe-Miszewski Architects, Cape Town. Seen at the subsequent reception were UKZN First-year-students (from left) Phelelani Mbatha; Claire du Treu; Sophia Gray co-laureate and UCT Adjunct Professor Anja van der Merwe; Lloyd Rubidge, a Director in the practice VDMMA; and Matthew de Andrade Pissarra.

"Architecture, the theatre of life"

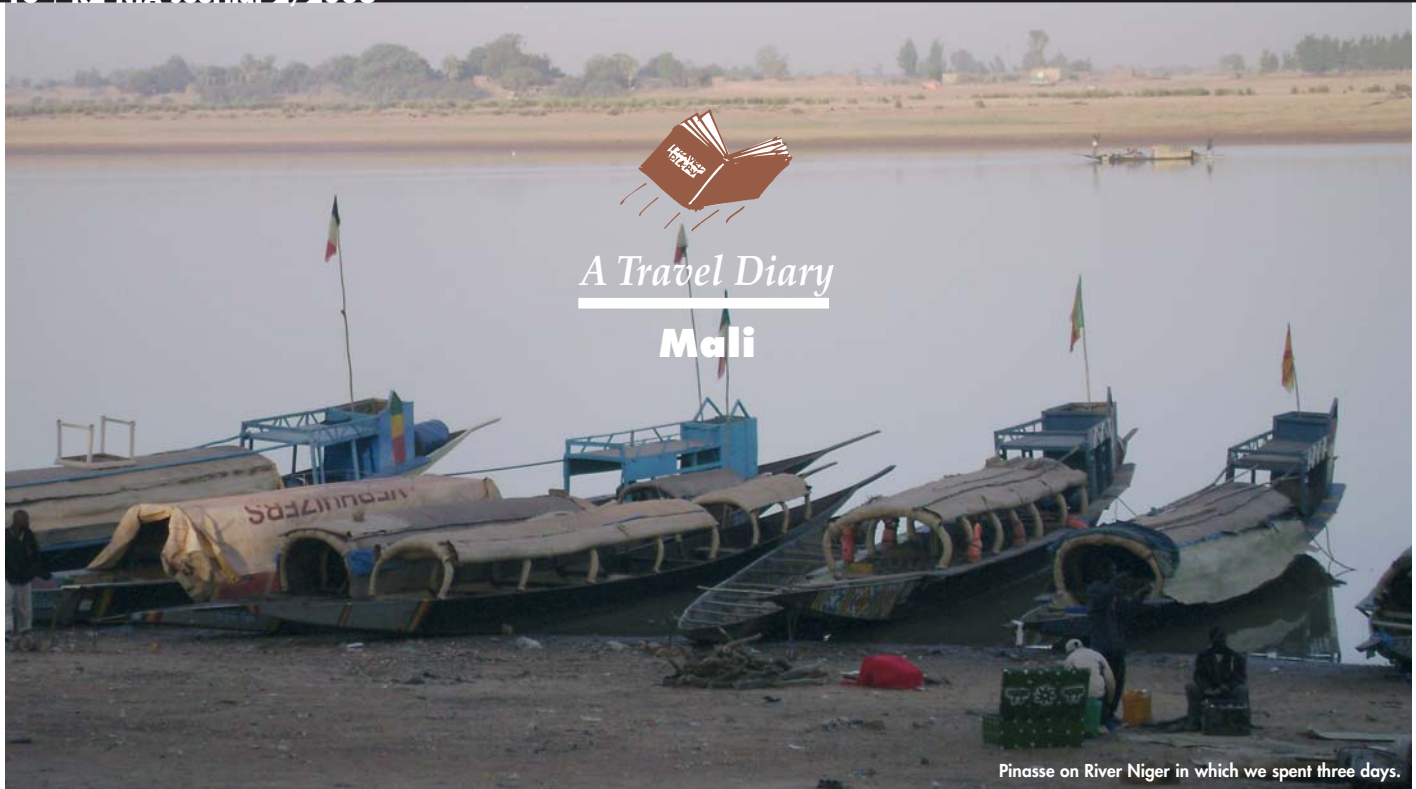
UKZN wins national student design competition

At the national Architecture students' conference held in Bloemfontein, 24–29 August, the submission by **Ryan Harborth** was announced winner of the 2008 SHiFT "Innovation in Social Housing" competition from a total of 34 entries. The prize will enable Harborth to study social housing in Holland for two weeks. The outcome is particularly significant as it is the first time for many years that a UKZN student has won a national student design competition. The project will be given coverage in *KZNIA Journal* issue 3/08: Social Housing.

SHiFT competition jury member Monica Albonico (centre) is flanked by the winner, Ryan Harborth and SHiFT Executive Manager, Diane Arvanitakis.



Conference programme with Le Corbusier-style spectacles used as the branding logo.



A Travel Diary

Mali

Pinasse on River Niger in which we spent three days.

Mali—A Study in Survival

People say to me, ‘So, did you see the illustrated texts in Timbuktu?’ and ‘Wow! What was the Djingereber Mosque like?’ To be honest, I can’t really tell you because I did not go to the library in Timbuktu, nor did I imbibe much about the Djingereber Mosque. I also realized from this particular trip, something I have suspected for some time, that existing in a mode of survival removes any curiosity, lightness and energy, and all that matters is getting through the day.

Many years ago, I traveled through Mali, not getting to Timbuktu, in a four-wheel-drive with interpreters – the sanitized route. This time, getting to Timbuktu was the main point, but this was not to be done in a similarly sanitized fashion. I should also say at the outset that neither of us is conversant in French.

We arrived in Bamako, the capital, with an airline that can really only be described as a bit of a bush taxi – luggage lost, we embarked a public bus for Mopti, the main point of departure for the north. Well, after waiting at the bus station for the promised departure for six hours, we finally embarked. The bus trip was pleasant – we were urged by the driver to sit at the front so that we could see the landscape. The bus traveled through the night, stopping at every village to pay tourist tax. There is no tax base in Mali, so the government elicits money from people through monies paid going through toll gates at each village. These toll gates consist of a couple of stones, a couple of beaten up oil drums and a couple of surly looking military types. Music was blaring, and apart from a really alarming public latrine in Segou, this trip was pretty uneventful. We arrived in Mopti at 3am. Those left on the bus slept there, the driver reticent about letting people off in the middle of the



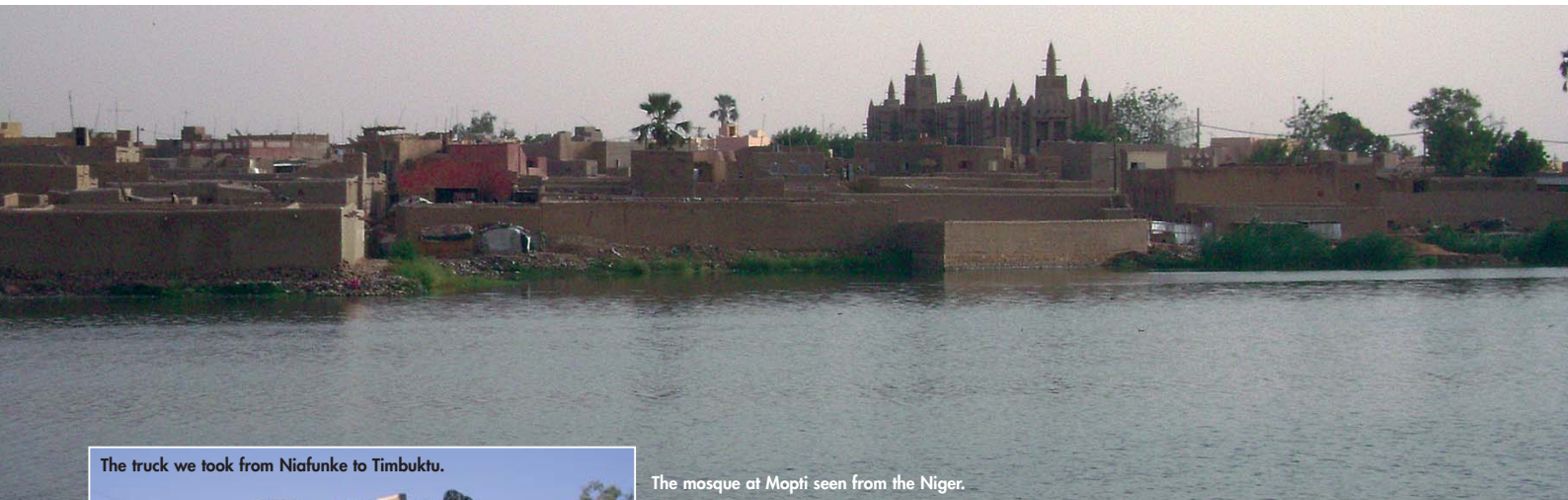
night. We were thankful for our single sleeping bag, the other in limbo lost luggage.

The following morning we clambered off the bus, and began to negotiate for a place on a pinasse up to Timbuktu. Pinasse are the primary means of river transport – wooden canoe like boats with an outboard motor attached. The highly trafficable Niger River is the main route for transport north from Mopti. February being the dry season, the river is low but few other options existed. We chose a cargo pinasse, and gaily hopped on having been told that the boat would leave at lunchtime. We got a good seat on a couple of millet sacks and bunked down with our single sleeping bag and three bread sticks and four bottles of water. At 5.30 the pinasse finally left Mopti, chugging downstream with roughly 200 sacks of millet on board, about thirty paying passengers a couple of engine blocks, some barrels of oil and miscellaneous other items.

This is certainly a good way to see the river, and despite the fact that we were sitting propped on 20 tons of millet, and in a largely Muslim country, we felt as though a couple of pina coladas would go down just fine. The pinasse traveled through the night, slowing down at some of the low points in the river to pole our way through the sandbanks – everyone curled up in their blankets for the night, which became bitterly cold. This carried on for three days. Every now and then the pinasse would pull closer to the shore, which at other times was so distant one could barely see it on the horizon. Then five of the men would jump off and slowly and methodically carry bags of millet to shore – each bag weighed 100kg – and these men, all slightly built, would have the bags lifted onto their shoulders and move off through the chest deep water towards the shore. Our dry bread, now slightly stale, was our diet, whilst the local people hopped off at these opportune landing stops to get some fruit or bread. No one drank water, but sometimes people sloshed some from the river onto their faces, and the



Settled Tuareg vernacular house, Timbuktu.



The truck we took from Niafunke to Timbuktu.



The mosque at Mopti seen from the Niger.



View of city from rooftop – the dusty atmosphere made the photography very difficult.

practicality of this struck me when I had the need to relieve myself – it was fine for the men, they just dangled over the edge. We passed empty shorelines deep in the Niger Delta, occasional wetlands and clumps of reeds. Forlorn eucalyptus popped their roots out of the soil, looking as if they were standing on tiptoes. Every now and then a village would sail past, some fishermen in pirogues, and, once, a disconsolate hippo standing on a very sandy shore.

On the morning of the fourth day we arrived at a village where what remained of the millet was off-loaded. It appeared as though we were being off-loaded too – pidgin French, Bambara and English eventually established that there was no way that the owner of the pinasse was going to carry on to Korioume, the small port close to Timbuktu. They would organise a lorry. This was the first of a number of experiences where the original deal was mutated in the middle of the trip. The Malians may not always carry out their word per se, but if the deal is to get you somewhere – it will happen, but possibly not in the manner that you suspected!

So we sat under a palm-leafed shelter watching our truck being loaded. I don't have to mention the myriad clambouring children wanting goods, clothes and attention. Visiting the latrine was an exercise in extortion – it appeared that one of the people in the community operated the borehole pump and evidently felt parochial about the latrine as well! We managed to get four pieces of Timbuktu bread, resembling small pita bread which smelt deliciously of the oven it had just come out of.

Five hours later, our truck was ready. It was piled to the top, a large net thrown over it to secure the load. There was a small problem with the water, but we thought that should be fine for the trip to Timbuktu. We climbed into the cab, together with the driver, an assistant, his friend, girlfriend and small child. The 120km trip on the worst corrugations took us eight hours, save the protracted stop at a place called Tonka where the driver did not have enough money for the gendarmerie at the oil drum toll. However, after a couple of conspicuous attempts at bribery we were off along the dusty track.

We arrived at Timbuktu in a blackout. It was all dark, and the truck got stuck in the sand on our way into town. This was made more surreal by a flotilla of helpers flashing their LED's on their cell-phones and the flashing of cheap cigarette-lighter torches. Dumped for the second time in the day, we asked the driver

if he knew where our hotel was. He gesticulated towards the red light of a cell-phone tower in the far distance, through the murky black. So we walked towards it. There was not much else to do. We did have a kinetic torch which was a bit of a bizarre experience as the constant shaking to make it operate meant that one could not really see where one was going. But we walked on, through heaps of refuse, passing domed structures remotely similar to the Nama 'Matjieshut', until the semblance of a dirt track took shape. Arriving at the crest of a hill, the lights came back on, and a huge shout went up – Mali was playing in the African Cup of Nations. Thankfully, we were at our (rather rough and ready) hotel.

As mentioned at the outset, there are different types of journeys that one makes. I had traveled the sanitized route with a group through Mali before, and had the space and the energy to examine, enthuse and mentally catalogue buildings, colour, surroundings and textures. This became a very different trip, where the observations were largely anthropological, based on intrinsic knowledge, instinct and survival, and the diet – lots of bread and water.

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Ms Whelan was in Mali to attend the 10th Terra Earthen Architecture Conference. – Editor



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