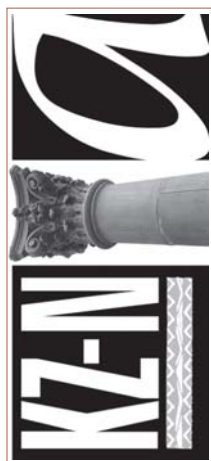


Journal of the KwaZulu-Natal Institute for Architecture

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This journal, now in its
 34th year of publication,
 has since inception been
 sponsored by Corobrik.

News...

KZ-NIA Vice-President

Ms Nina Saunders, architect with eThekweni Municipality Architecture Department, has been appointed KZ-NIA Vice-President for the two-year period 2009-10.

Corobrik Student of the Year 2008

At a function held in Johannesburg on Wednesday, 18th March, Willem Steenkamp of the University of the Free State was declared 2008 Corobrik Architectural Student of the Year. His Design Dissertation was entitled 'Creating a Memorable Place for Herero Culture' and was based, appropriately, in Okahandja, Namibia.

This is the 22nd year that Corobrik has sponsored the competition, which was initiated to promote quality in architectural design and to acknowledge talent among students of Architecture. The jury deemed the entry by Steenkamp as "vigorous in research, thorough and sensitive". The prize now amounts to R40 000.



UKZN School of Architecture

Graduation 2009
 At a graduation ceremony of the Faculty of Humanities, Development and Social Sciences held at Westville Campus on Thursday, 16th April, Bachelor of Architectural Studies degrees were conferred upon 47 students and Master of Architecture on 17. Among the latter were two by research, by Mizan Rambhoros for her dissertation on commemorative architecture of struggle sites,

and by Kevin Bingham on the impact of HIV/AIDS on building types in KwaZulu-Natal.

Carl and Emily Fuchs Foundation: Prestige Prize in Architecture 2009

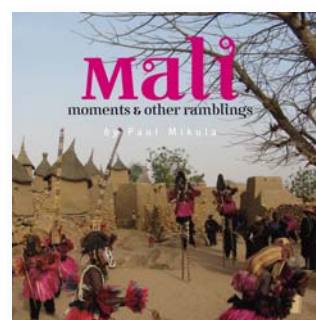
This prize is dedicated to students who have had their BAS degrees conferred, gained a year of practical experience, and are currently registered for the first year of the post-graduate professional degree in Architecture.

A representative student of each of the seven accredited architecture learning sites submitted a portfolio incorporating both their academic and practical work before participating in an *en loge* design at the hosting institution, this year the University of

Cape Town. At the end of the third day, three winners were announced, each receiving a R50 000 prize towards educational expenses. They are Tessa-Anne Roux of the University of the Witwatersrand, Michael Lewis of the hosting institution, and UKZN student Stephanie Zangerle. Congratulations!

Book Review: "Mali moments and other ramblings"

Paul Mikula; 2009 Phansi Museum Art & Architecture Series
 A few years ago Harold Strachan and I accompanied a couple of writers on a daylong tour through KwaZulu-Natal. When talking about it some time later Harold and I discovered that we had both been



struck by two things: first by the brilliance and wit of our companions' conversation and second by the fact that they had seemed almost unaware of the environment through which we had passed. The shapes, spaces, colours and textures of the landscape had been opaque to them, as had the settlement patterns and demeanour of the local people inhabiting it. Clearly, we thought, painters and architects

'see' a different world from political scientists and journalists.

It was, therefore, a great pleasure to open Paul Mikula's narrative of a journey that he, with Tony Wilson and an international group, had made to the Republic of Mali during 2008. For this is no coffee table book, destined to be casually thumbed through and soon ignored. This is a most beautifully produced testament to a journey of discovery undertaken by a vital architectural mind. Sharply observant, quirky and questioning, we navigate, in some discomfort, by vehicle and riverboat through the extraordinary world of the Dogon and Tellem people. Their environment, history and culture are reviewed in a racy text that, true to the title, ranges from analysis of the use of minimal materials to create astonishing mud architecture, to the settlement patterns and interactions with local people and their artefacts. These are interwoven with diversions into a thousand other minor themes - introducing his daughter's cat, speculation on the future of South Africa, the ingenuity of metal-workers, an attack of diarrhoea, thoughts on design and many others. It is rich in content and stimulating to the imagination.

The central narrative is bracketed by lively descriptions of transit stops in France and Austria on the way to and from Mali and is illustrated by hundreds of very high quality photographs. Dennis Claude

Copies can be ordered from the Phansi Museum at info@phansi.com



Corobrik Chairman, Peter du Trevou, presents the Corobrik Architectural Student of the Year 2008 award to the 22nd recipient Willem Steenkamp.



Participating in the national Corobrik title was Mark Bellingham, KZN regional winner, whose design topic was an Environmental Research Facility for the iSimangaliso Wetland Park. At left is Mrs Alethea Duncan-Brown, Academic Coordinator: Architecture Programmes, UKZN, and at right Prof Ambrose Adebayo, Head: School of Architecture, Planning & Housing, UKZN.

Editorial

Members Abroad — Australia

WHEN A SOCIETY IS UNDERGOING CHANGE, it is natural for people to consider stability and migration, and that is a personal choice, sometimes in protest, but quite likely the most difficult choice of a lifetime. Others migrate temporarily, for economic reasons or career opportunities not available here. Yet, bonds of friendship and collegiality can survive separation even across great distances, and some emigrants maintain memberships in their original countries, as do a number of formerly KwaZulu-Natal architects. If a professional journal is to promote membership as well as architecture, the expatriate members must be included. However, the editorial committee of this Journal has chosen to further define the term 'membership' loosely as the 'old girls and boys', in a convocation of graduates of Natal, or as some would say 'exported skills'.

The recent wave of emigration began in the 1980s and peaked around 1994, the dawn of South African democracy, and again over the last few years. Many expatriates have 'made it' in their adopted countries, others not. The question lingering in many minds is what has X been up to, and how has his or her architecture transmuted in the new environment? This issue of KZ-NIA Journal attempts to answer just those questions and I trust readers will appreciate the coverage.

Invitations were sent to all KZ-NIA members abroad. Despite positive initial responses, the Australians delivered *en masse*. Thus, this issue is dedicated to the work of KwaZulu-Natal-Australians. I hope another opportunity will present itself soon for covering other regions of expatriate concentrations.

Walter Peters — Editor



COVER: Tulip Green Business Centre, Melbourne, 2008, by Moull Murray Architects.



RIGHT: Arcadia Park, Durban, 1985, by Johnson Murray Architects. Note the penchant for 3D lettering which has matured into an assured and bold signature style in the Melbourne building two decades later.

Photographs courtesy of Independent Newspapers



STADIUM ARCH: Following two perfect days, the 'keystone' of the arch over Moses Mabhida Stadium in Durban was inserted on 13th January 2009 to complete the 108.7m high basket arch costing R177-million. The arch comprises fifty-six separate steel voussoirs manufactured in Germany and serves to support the steel tension cables of the Teflon-coated fibreglass roof membrane affixed at the steel compression ring at the head of the amphitheatre, which will be stretched over the spectators. The main photograph of 28th May shows the commencement thereof.

A R35-million cable car is to scale the northern end of the arch while an adventure walk with 550 steps is to lead up to the viewing platform from the southern, forked end.



ITHAKA

Setting out on the voyage to Ithaka
You must pray that the way be long,
Full of adventures and experiences.
The Laistrygonians, and the Kyklopes,
Angry Poseidon,—don't be afraid of them;
You will never find such things on your way,
If only your thoughts be high, and a select
Emotion touch your spirit and your body.
The Laistrygonians, the Kyklopes,
Poseidon raging—you will never meet them,
Unless you carry them with you in your soul,
If your soul does not raise them up before you.

You must pray that the way be long;
Many be the summer mornings
When with what pleasure, with what delight
You enter harbours never seen before;
At Phoenician trading stations you must stop,
And must acquire good merchandise,
Mother of pearl and coral, amber and ebony,
And sensuous perfumes of every kind;
As much as you can get of sensuous perfumes;
You must go to many cities of Egypt,
To learn and still to learn from those who know.

You must always have Ithaka in your mind,
Arrival there is your predestination.
But do not hurry the journey at all.
Better that it should last many years;
Be quite old when you anchor at the island,
Rich with all you have gained on the way,
Not expecting Ithaka to give you riches.

Ithaka has given you your lovely journey.
Without Ithaka you would not have set out.
Ithaka has no more to give you now.

Poor though you find it, Ithaka has not cheated you.
Wise as you have become, with all your experience;
You will have understood the meaning of an Ithaka.



Hans Hallen at Martin Hallen's cottage in Coombra Park, NSW.
BELOW: Recent painting by Hans Hallen overlooking the beach on the island of Ithaka (left) and Tamarama Beach (right) with journey of Odysseus at top. It was commissioned by a professor at NSW University who hailed from Ithaka, the island associated with Odysseus, and tells of the academic's lifelong odyssey "as expatriates do and have done over the centuries" between Ithaka and Australia.

June and I have lived in Sydney since 1987. Our children, Martin, Andre and Michele, live nearby.

I was in partnership with a Melbourne firm from 1987 to 1990 and practised mostly on my own from 1990 to 2000. I have retained contact with Lance Smith and Michael Speed and I have, since 2000, worked on some international competitions with Lance Smith, which has kept the architectural muscles in trim. The other muscles are kept busy at the gym and pool at our nearby aquatic centre four mornings a week.

In the period up to 2000, I did design teaching for senior year students at three Schools of Architecture in the region. I read a lot, (not architectural magazines) write on a variety of subjects, (sometimes for Wally when he asks), travel and paint small and large oils. In the last few years, the work is mainly for private commissions. I paint what I like!

I have given some public lectures. The last one was in 2007 at the Sydney museum to accompany an exhibition of drawings, old documents about Cape Town and Sydney during the 19th century. The material was drawn from archives in South Africa, (mainly the Brenthurst Library) and in Sydney.

I read world news and South African news every day and follow events. As a genetically programmed activist, I remain a little sorry that I cannot change things that I don't like!

Hans Hallen
Sydney



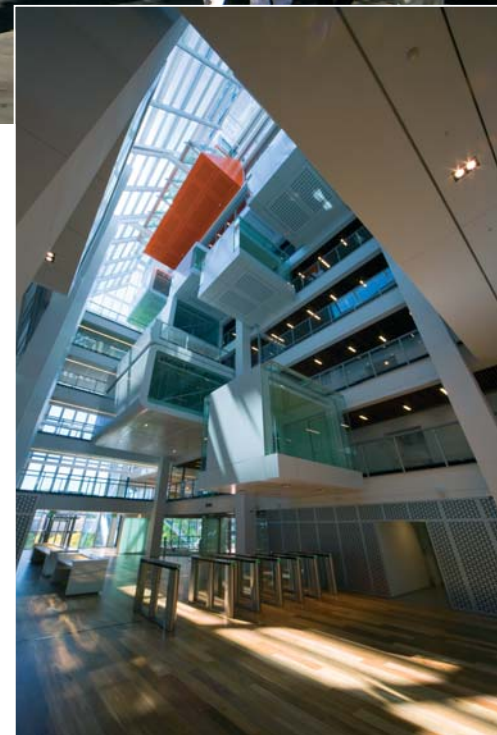
Jeremy Deale



I graduated *cum laude* from the University of Natal in 1996, going on to work for Stafford Associate Architects as project architect on a number of high profile developments. I was made a partner in 2000 and left for Sydney in 2002 after seven rewarding years with the firm.

My move to Sydney was motivated by a number of reasons including the search for a fresh set of life experiences and architectural challenges.

I first worked in Sydney as an associate alongside Guy Lake, at award-winning firm BatesSmart, gaining local experience in large urban design, multi-unit residential and commercial projects. In 2006, I left to accept a rare career offer to lead the landmark One Shelley Street project in Sydney's CBD, for Fitzpatrick and Partners, a smaller design practice.



Photography by Eric Sierins

commercial use, but respects its harbour edge entertainment locale. It integrates the clean form and lines of the "commercial glass box" with a finer level of detail, texture and finish, creating an honest and well-mannered building, with a clear expression of function and purpose.

The deliberate expression of One Shelley Street's external diagonal structure juxtaposes itself against the orthogonal expression of the surrounding city buildings, such that when a glimpse of it appears through an opening vista, or seen as an elevation against the city silhouette, the building is immediately identifiable.

The internal experience was enhanced through the creation of central atrium-based gathering spaces and bridges, establishing connectivity between all levels. This visual linking of high and low-rise spaces under the atrium roof creates a sense of involvement in the organisation for all staff wherever they are located within the building.

The narrow depth of the floorplates creates a high level of natural light penetration across the workspace and allows all spaces to be located in close proximity to the building's central community spaces.

Design Statement—Form

The building is defined as an object in space, where its definition, scale and detail are slowly revealed as it is approached. The structural frame wrapping the form enhances this singular idea, creating richness and texture without the need for superfluous decoration.

The structural concept was developed in response to the site constraints – an existing 5-storey basement with no regular grid – which had been constructed for a previously proposed residential development. It also aimed to limit the number of on-floor columns so as to maximize the planning flexibility for the commercial tenancies.

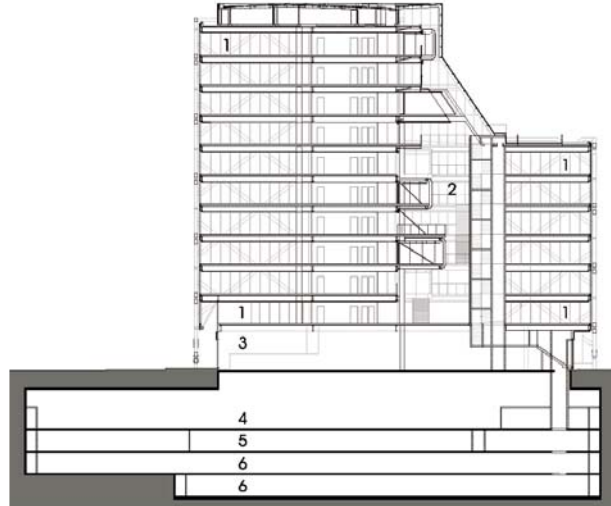
Integrated and seamless sustainability was a primary project objective.

Ecologically Sustainable Development (ESD) features include passive chilled beam technology and harbour heat-rejection to reduce energy levels required for cooling. Energy requirements are also reduced by incorporating daylight harvesting and using a performance-coated double-glazed façade with dot frit patterns to minimise solar heat gain whilst maximizing visible light penetration. The harbour heat-rejection system, along with water efficient fixtures, also reduces potable water consumption, while the provision of shower and locker facilities encourages alternative reticulation methods.

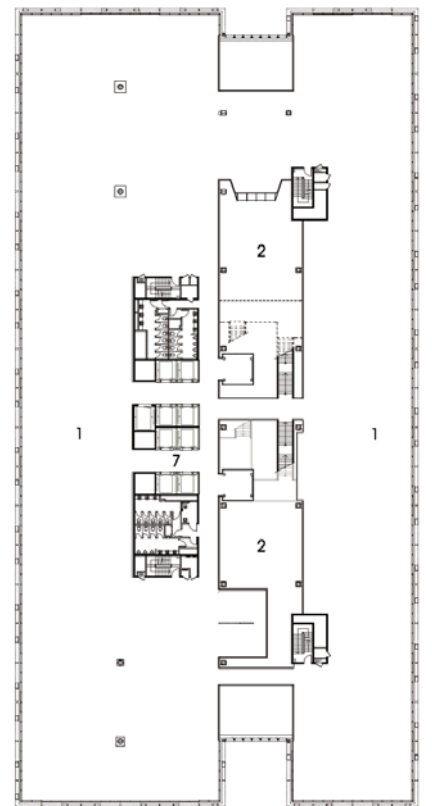
One Shelley Street

Design Statement—Context

The design solution attempts to create a building typography that describes its



TYPICAL HIGH RISE SECTION



LEVEL 4 PLAN SCALE 1:500
1. COMMERCIAL OFFICE SPACE
2. ATRIUM
3. RETAIL
4. BUS AND COACH LAYOVER FACILITY
5. TENANT PARKING
6. PUBLIC PARKING
7. LIFT LOBBY

The Green Building Council of Australia (GBCA) has awarded the building a 6 Green Star rating for office design, which is the highest environmental rating achievable. GBCA enjoys world leadership status in ecologically sustainable design.

Jeremy Deale—Sydney



Bruce Stafford

Souties in Sydney: My interest in the city of Sydney dates back to my childhood passion – surfing. In 1983, I won a trip to Sydney to judge the world professional surfing circuit (ASP Tour) and spent time in Cronulla, a pretty, yet gritty (Cronulla riots 2004) southern suburb, as well as Narabeen, a well-heeled, small village situated on a lagoon north of the CBD. I was immediately attracted to the cosmopolitan nature of the city and how the many expat European cultures were influencing the cuisine, lifestyle and attitude of Sydneysiders.

Moving to Sydney in 2001 was primarily motivated by a number of exciting architectural commissions that I received in Sydney's eastern suburbs, as a result of these new clients visiting a bush lodge that our Durban firm did in 1994, called Singita. When this sudden, almost uncanny series of commissions in Sydney arose, I decided to open an office in Sydney.

My first experience of working abroad came with the submission of my first Development Application (DA) to the Woollahra Council. Being used to the usual submission standard of the Durban Corporation, this new experience was somewhat comical and must have given the staff weeks of material for endless laughter. Eventually I found a sympathetic soul who felt sorry for me and he went through the procedure in detail. I also found excellent guide material on the Council's website (www.woollahra.nsw.gov.au), where every aspect of the submission and Council processes are described in detail.

Another aspect of the submission process that I underestimated was the self-regulatory aspect of the submission.

Each submission has to be accompanied by a document called a Statement of Environmental Effects (SEE), which, basically, tests your design against a raft of criteria set out in the State Environmental Plan (SEP), Local Environmental Plan (LEP) and the Development Control Plan (DCP). These are all instruments to protect local environment and planning principles.

Australia has invested much effort in Sustainable Design Principles and to this end, during the DA design development process; the designer needs to log onto www.basix.nsw.gov.au and test the design against a series of sustainable principles. Water recycling (grey water), alternative water (water tanks), thermal comfort, energy saving and alternative energy methods are tested. In order to submit a DA, an on-line BASIX certificate has to be produced. Much of the regulation prior to submission reduces time and streamlines the process.

Each DA generally needs to be accompanied by designs and reports by hydraulic and geotechnical consultants and arborists. The most complex and time consuming aspect of plan approval is the 'democratic' process of

community participation. Each DA has to be advertised extensively and more often than not, a great deal of community interest is displayed in each DA. No matter how careful and sensitive the design is, there are bound to be rigorous objections from neighbours, community groups and often random champions of 'the people'.

The approval process, if there are no objections, can be swift and effortless. However, when objections are received the case will be referred to a Council meeting, where objectors get to present their case to the Councilors and the applicant (usually the architect) gets to defend his design (reminds one of our Uni crits!). These meetings can turn into real 'shows' where tempers are lost and people can sometimes get 'ejected' from meetings. Much 'fun and games' is to be had by all at these meetings.

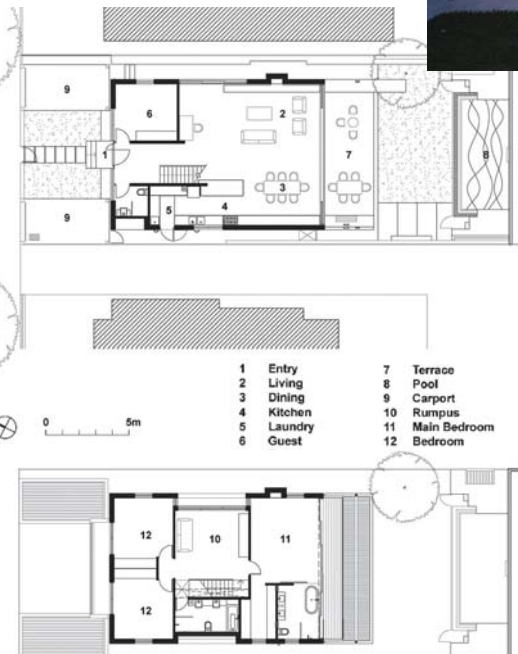
Once approved, the owner has a DA, which can be a valuable asset when selling a house. The process from then on is fairly simple, as most buildings are privately certified. This process ensures that the building technically complies with the Building Code of Australia (BCA).

From a design point of view, Sydney clients are generally well educated in architecture and often spend much time researching (by means of magazines and web sites) an architect to suit their style and taste.

We generally compete with other firms for a project. This is done by interview and showing clients examples of our work. Most architects charge ten per cent for full service for a house. We have never been requested to do work 'on risk' and the



House Stafford in Double Bay.



House Klug in Vaucluse.



- 1 Entry
- 2 Living
- 3 Dining
- 4 Lounge
- 5 Kitchen
- 6 Laundry
- 7 Rumpus
- 8 Terrace
- 9 Pool
- 10 Garage
- 11 Study
- 12 Main Bedroom
- 13 Bedroom



Sydney public seems to be quite comfortable to pay professionals for their time. Almost all of our clients have placed great emphasis on their initial 'short list' of architects on their web sites.

As I settled into the Sydney scene, I became aware that I had become 'design lazy' in South Africa. I had not kept up to date with current design directions and spent much time on the drawing board. In Sydney, I had to design everything and I had to get 'design fit' quickly, as the standard of design among architects was extremely high, due to most building commissions being by competition, the many international 'starchitects' doing buildings in the city and a public who chose architects on merit. I spent a lot of time attending international design lectures, studying all the current top buildings, paging through heaps of books

and visiting all the current buildings of design note.

My practice grew from just me, to a current quota of eight architects over the past eight years. We are based in Double Bay, a small, leafy harbour suburb about 15 minutes drive from the CBD. Our work is focused on high-end residential and hotel projects. We have completed over thirty residential projects in the Eastern Suburbs. Each major project (AUD \$4–6m) takes about one year from inception to DA approval and about two years to build.

One major difference between building in Australia and South Africa, is the method of construction. My recollection of South Africa is that builders tend to have all their own crews so building sites are always awash with tradesmen and labourers. In Australia, all trades and labour are sub-contracted and

builders are, in effect, project managers. Small crews perform seemingly vast tasks and rely on a high degree of mechanisation and skill. Building sites are often seemingly empty and the net result is that domestic projects take much longer to complete.

Most houses in Sydney are double story, due to the limited space available and the need to maximize allowable development area. Many of our houses are of 'lightweight' construction, which is a timber frame with timber panel or fibro cladding. Another unique method of construction is a system called 'brick veneer'. This is an external walling system with the outer skin in single brick and the inner in timber frame with plaster-board cladding.

Sydney offers architects a constant source of inspiration from a very active Institute (RAIA), the many visiting international 'starchitects' doing buildings in the city and a popular architectural press. Every year, a number of publications are launched, featuring new directions in Australian architecture, usually spear-headed by Melbourne architects.

The general rivalry between Sydney and Melbourne is also played out in the architecture arena. Sydney seems to get the international 'starchitects', but Melbourne, in my opinion, has produced the most innovative Australian architects.

My favourite architects in Australia are Kerry Hill, Glen Murcutt, John Wardle, Neil Durbach (ex SA), Craig Rosevear and DCM. Bruce Stafford—Sydney

Guy Lake

On graduating from the University of Natal in 1994, I worked in the offices of McCaffery Wilkinson & Little for four years. Given the opportunity to work for Barton Myers Associates, I left for Los Angeles in 1998. While there, I visited Sydney and immediately fell in love with the energy of the city, the beauty of the harbour, and the friendliness of the people. Thus I moved to Sydney in May 1999, spending the first two years in the offices of Engelen Moore. In 2001 I joined BatesSmart, one of the oldest and largest practices in Australia, established in

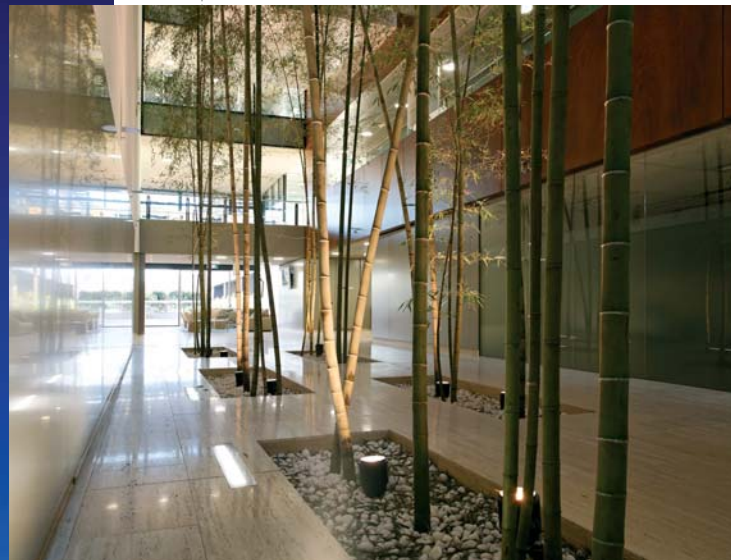


Melbourne in 1852, currently with a personnel of some 260, and I became a director in 2007. I have been involved in the design of many key projects including two in the new Justice Precinct of Parramatta, some 24km west of Sydney, each receiving Awards from the RAIA in 2008, the Justice building in the category Commercial Architecture and the Courtyard Pavilions for Heritage Architecture.

Parramatta Justice Building

The Justice Building, a part of the new Parramatta Justice Precinct, accommodates the NSW Attorney General's Department and several other government legal departments in 21 000sqm of lettable area.

The client's brief was for an open flexible floorplate in a configuration that encourages social connectivity and integrates the layered security requirements. To achieve this, the core has been detached and located on the west to reduce solar heat gain. A 10-storey atrium between the core and the office floor provides



a dramatic top-lit space admitting natural light to the floorplates and vertically connecting the occupants of the building to reinforce a sense of community. The atrium is a warm tactile space lined in timber panelling and landscaped with bamboo. A series of 1, 2, and 3 storey 'pods' cantilever into the atrium. These 'pods' contain meeting rooms to activate the atrium while allowing the users to experience the verticality of the space.

Each floor has naturally ventilated breakout spaces located at either end of the atrium to maximise social opportunities for staff and visitors. A double height entry lobby creates a civic presence and frames the adjoining heritage courtyard. The space integrates a public artwork by Gary Carsley.

The building is the first NSW Government building that has achieved 5 Green Stars for both the base building and the interiors. Solar heat gain is minimised through passive solar

shading including 1200mm deep slatted sunshades to the façades, and the remote west core. A chilled beam cooling system is used to minimise energy usage and create a healthy indoor air quality. Sustainable water features include water harvesting and solar hot water, and the fixtures enjoy an AAA rated efficiency, the highest. The interiors include low Volatile Organic Compound (VOC) selections for paint, carpets and timber products with low embodied energy and use of recycled materials.

The building is clad in planes of glass that project beyond the structure, representing the transparency of the justice system.

Guy Lake—Sydney



Courtyard Pavilions, Parramatta Justice Precinct: A public courtyard centrally located within the new Justice Precinct celebrates the historic significance of the site, which was the location of the first hospital in Australia, and interprets its history to a broad audience, through landscape, archaeology and built elements.

Martin Hallen



Things to put up with included dealing with: wombat holes, plant destruction by deer, dive-bombing magpies and kangaroo prints in concrete. There were no builders available – I had to use day-labour such as a 'bush concreter' – I concluded that the only way to get him drunk – he certainly could not do it sober!

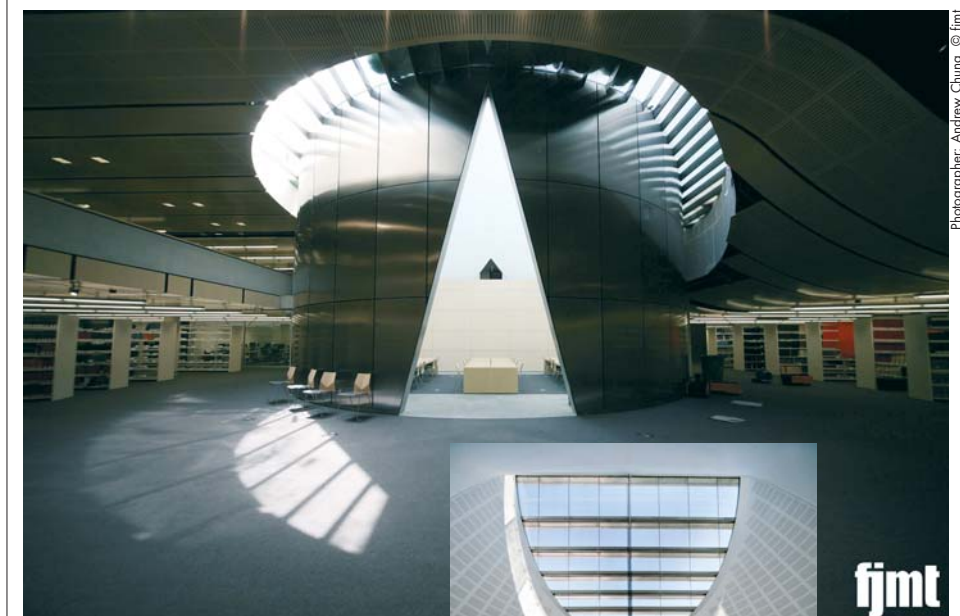
I am at present working for fjmt, a practice which has its origins in the collaboration with New York architects Mitchell/Giurgola in winning the 1980 competition for the new Australian Parliament in Canberra.

I have contributed to a number of projects including the University of Sydney Law Faculty building, Auckland Art Gallery and Melbourne Southbank Cultural Precinct. I am including photos of the Light Tower of the Law Faculty in which I was directly involved.

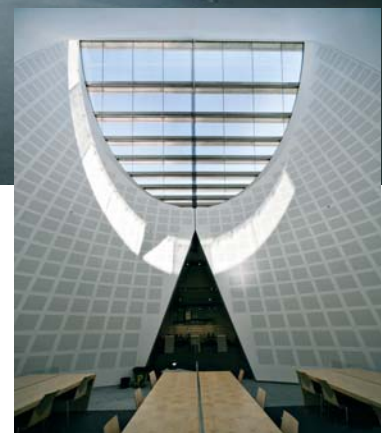
Martin Hallen
Sydney

Australia—what can I say? The differences between countries are not as large as the differences between town and country. This can be illustrated by the smallest of projects – a 7x7m cottage for myself in the coastal estuary settlement of Coomba Park, NSW.

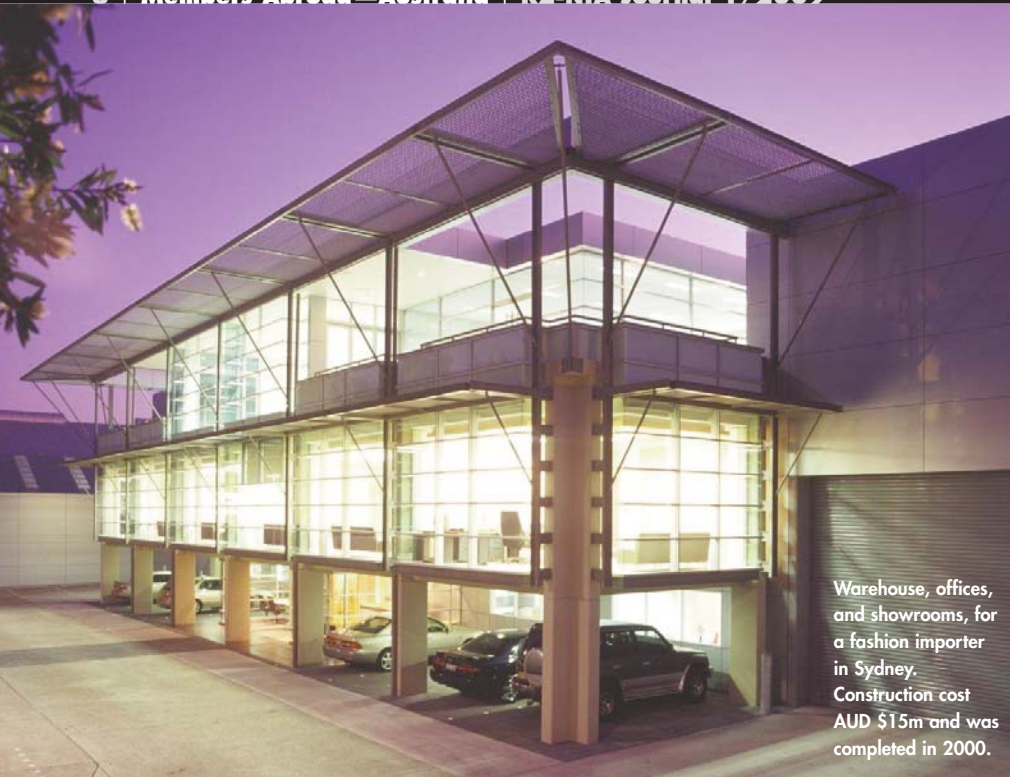
A new building language is required for Australia: bakkies are called utes; carpenters are chippies; electricians are sparkies; scaffolding contractors are riggers – the only one in the area had the surname Riggs, a clear case of nominative determinism.



University of Sydney Law Faculty building. Francis-Jones Morehen Thorp.



Photographer: Andrew Chung © fjmt



Warehouse, offices, and showrooms, for a fashion importer in Sydney. Construction cost AUD \$15m and was completed in 2000.



20,000m² commercial building in an industrial area on way to Sydney Airport, completed in 2000. Accommodation consists of 3000m² luxury vehicle showroom with 2500m² workshop facility and 15000m² commercial offices over. The building presents a “sales” face reflecting the quality of the vehicles, to the main road and a robust industrial façade to the industrial estate. Project value AUD \$60m.

Ian Poole

I left South Africa in July 1985 following the infamous P.W. Botha ‘Rubicon’ speech, at which time I saw no solution and no future for the ongoing train-wreck that was South Africa in those gloomy days. We certainly did not expect a turnaround in such a short time and we watched with delight as events unfolded, but by that time, we were well and truly ensconced in Sydney and building a new life and a new practice.

In the first few years in Sydney, I was a director in a national practice with offices in Sydney, Melbourne, Perth and Brisbane, and subsequently I opened another office in Auckland and spent the next three years commuting weekly between Australia and

New Zealand where we did three shopping centres. In those years my focus was on survival and building up contacts and a practice, and inevitably (I admit rather shamefacedly) architecture as a noble art took a back seat. Hans Hallen and I briefly worked in collaboration on a couple of schemes, which did not get off the ground.

In 1990 I formed JPR Architects, originally with Australian colleague, Jackson, and Dennis Rabinowitz formerly of Van de Merwe & Rabinowitz in Pretoria, and the company is now well into its 19th year.

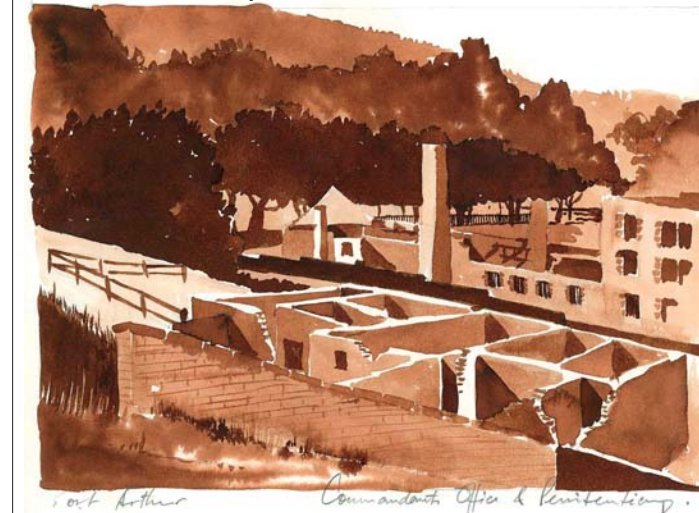
The emigration experience has an interesting effect on one’s professional life. Initially, one finds oneself in a state of heightened consciousness. All things, including the architecture, seem fresh and new. I found myself clutching at aesthetic clues and novelties in

much the same way as the new immigrant initially rejects his or her immediate past and tries to speak in a dinky-di Aussie accent. The rural corrugated iron veranda houses with their echoes of Victorian colonial architecture were undergoing reinterpretation by architects such as Glen Murcutt and Gabriel Poole (no relation). In the cities, Americanism (or perhaps Manhattanism) and the worst excesses of post modernism were rampant.

Where to turn for inspiration? When I looked backwards to my education and



As Ian Poole enjoyed a reputation as an architectural illustrator, at the request of the Editor, two recent vignettes of his have been included, both prepared while on holiday, “the only time I have to indulge in sketching”. Below: Commandant’s office and penitentiary, Port Arthur on the east coast of Tassie (Tasmania), one of the most brutal prisons where convicts deported from Britain were sent when they were recalcitrant.



Obidos, a walled village in Portugal and World Heritage site, where we have a beach house at the mouth of the lagoon.



experience, the South African aesthetic (if such a thing really existed outside of my own perception) seemed so dour, so heavy and joyless. I look at some of the work I did and wonder, “Was I really that depressed?”

Slowly over the next few years, I finally re-found my design roots. I began to understand the built environment of Sydney, which, outside of the CBD, is characterised by dense inner city terrace housing, cosmopolitan, graffitied and shabby, and the sprawling McMansions of suburbia, which Robin Boyd identified as the great Australian ugliness. I began to understand the “uber-democratic” approvals process, where every neighbour has an opinion and an objection, particularly in Council areas governing development on the harbour foreshore, blighted in so many ways by post-war development. There is a wry joke amongst Sydney architects, that Rome has 500 heritage buildings and Sydney has 5000. Discovering the real *genius-loci* of a city, that has such all-consuming and iconic symbols as the harbour, the Harbour Bridge and the Opera House, which together seem to subsume everything else, is a process of slow osmosis.

Our practice now has an established client base, largely developer-driven. We have never established an institutional client base, which is probably a result of not having the long-standing contacts that come from school, university and social contact over a lifetime. Over the years our work has become quieter, simpler, less overt, more disciplined. In the age of the ‘starchitect’ we become more and more reticent to be seen to be producing hero buildings.

Ian Poole—Sydney



Above: Bag Factory, 2004
This is a fitout within a previously derelict 1900s warehouse known as The Bag Factory (previously used as a manufacturing facility for hessian bags) for Arrow Pharmaceuticals as their head office.



Right: Converted Victorian Cottage
These are images of my own home. Completed in 2007 it is a conversion of a 1880 Victorian single-storey worker’s cottage in the inner city suburb of McMansons Point. This area was historically where the shipbuilders lived who were working in Sawmiller’s Reserve building wooden ships. The house while not being listed as a heritage property because of previous poor interventions in its fabric, was nevertheless listed as a Contributory Item in a Heritage location which meant that the façade of the house could not be changed or demolished.





John Frost in Perth

It's a bit like life in Durbs in the 80s or the 60s or the 20s
— changing rapidly

Old school ties
— generation passing

Swimming in the Bay
— pollution gaining hold

Society comfortable with an Anglo-Saxon DNA
— changing for the better

The Global neo-network has shredded the profession
— little being done

Sinking under the weight of bureaucracy
— a flag still flies

Teaching Interior Design
— greatest delight

Coordinating infusion of sustainability
— for Applied Design courses

Keeping hand in with residential work
— no fees, large satisfaction

Paddling through the winter
— brrr

Cycling through the summer
— great cycle paths

Race walking through the year
— those knees

Miss Durbs from Feb to November
— miss Perth in Dec and January



I graduated from the University of Natal in 1977, and was a partner in Johnson Murray Architects from 1981 to 2002, a design partner on the ICC Durban and principal architect for Gateway Theatre of Shopping. In 2002 I became a partner in the practice Moull Murray Architects, Melbourne, established by another Natal alumni, Ken Moull.

The city of Melbourne, not having the natural features of a city like Sydney, has developed its urban fabric with care and flair, and its public spaces and places celebrate the contribution of the many cultures that make up this most cosmopolitan of Australian cities.

Melbourne is a veritable showcase of innovative architecture, a city whose developers look for signature designers who will produce better, bolder and more saleable buildings than the competition, and the competition is fierce. Even commercial firms have grown and developed, by producing quality architecture that wins awards and is supported with intellectual depth.

The experience of working in Australia, whilst similar to South Africa, has also been very different in many subtle ways. Nuances such as how people communicate and do business, which takes a while to recognize and adapt to, are critical for successful professional development.

Left: Life Lab at Melbourne Docklands is an experimental eight storey SOHO (live/work) building designed around interior atriums, its funky, powerful architectural expression enabling it to sit comfortably next to its two neighbours, one of which was awarded top honours by the RIAA in 2007.

The challenges of adaptation and assimilation are supported by the freedom to make architectural explorations without obligation to work towards an "Australianess," or satisfy any other such nationalistic insecurities, rather architectural design is in tune with global trends and in many aspects in the forefront, especially here in design city, Melbourne.

Tulip Green Business Centre

Tulip Green is a four-storey, suburban office building comprising 29 strata (sectional title) office units, enabling small local businesses to be located together and to be able to share larger facilities such as a meeting room with AV equipment, a central open courtyard and roof terrace for informal meetings and coffee breaks.

The office building is about openness and transparency, a healthy working environment with fresh air, sunlight and an outlook over the green fairways of the Sandringham Golf Course.

This has been achieved by the adoption of a plan arranged around a central cloister and surrounded by open walkways screened with vertical timber slats to create an active social space as well as the ability to have naturally ventilated offices.

The front façade (see cover) has been animated with a silver spandrel band overlaying the glazed curtain wall, creating balconies to some and double height proportions to other offices.

The glazed box that is the main entrance sits in a slot beneath the three storeyed, curved façade floating overhead on a single piloti.

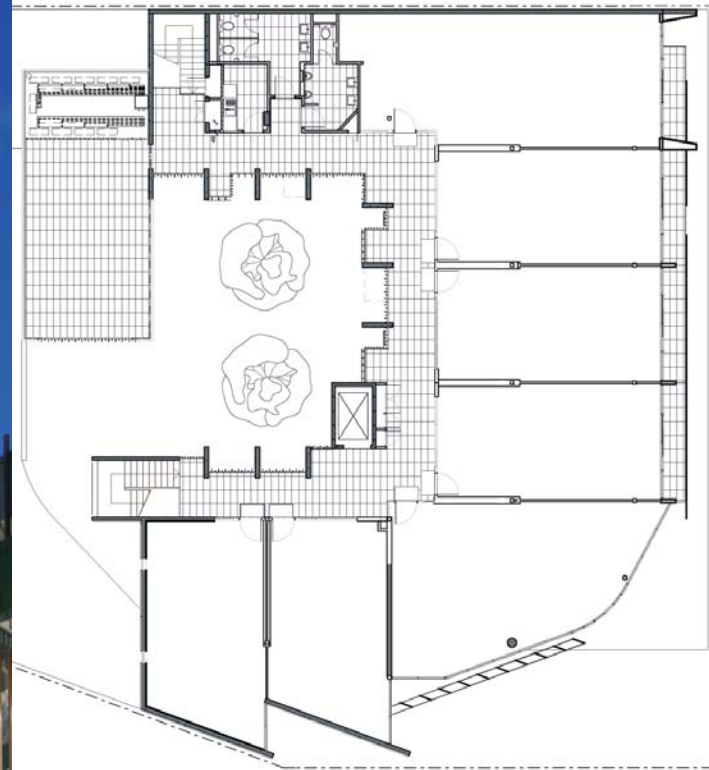
A series of vertical, perforated metal sunscreens protect the SW curtain wall whilst enabling the offices to maintain their views.

These shimmering blades add a layer of mechanistic materiality to the entrance façade, which contrasts with the softer textures of the timber-slatted interior cloister.

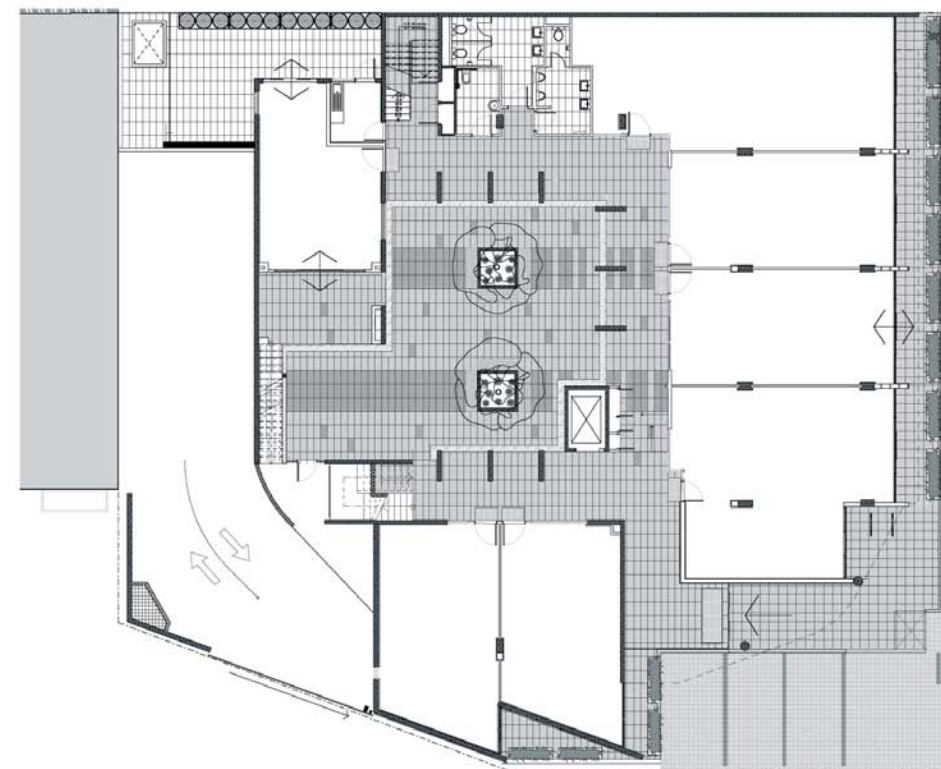
Our approach to designing an environmentally sustainable building was firstly to get the fundamentals of orientation right and then to design integrated architectural shading and ventilation mechanisms that add another layer of interest and detail to the building. This simple approach, in the tradition of good architecture worldwide, has been extended with the deployment of the latest technological advancements in energy saving devices.

Thermally comfortable conditions are expected within the building all year round by having optimised the building form, orientation and detail design.

Andrew Murray—Melbourne



THIRD FLOOR PLAN



GROUND FLOOR PLAN



Brisbane's sub-tropical climate, vegetation and urban history as a British settlement, endow the region with many characteristics that are familiar in KwaZulu-Natal.

Brisbane settlement, firstly as a penal colony to accommodate the hardest criminals dispatched from Sydney, was established in 1825 on a wide river, several kilometers upstream from Moreton Bay with the Pacific Ocean beyond. The penal colony was short lived and was soon opened up to free settlement in 1842.

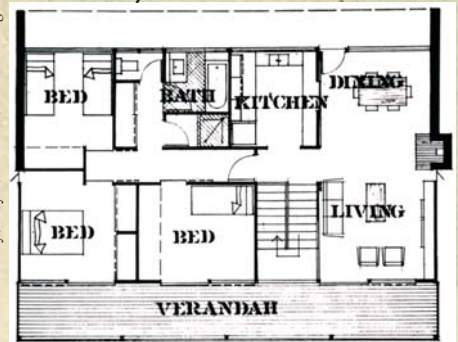
The growth of the fledgling town was characterized by brick warehouse and service buildings to the port that was established on its riverbanks, resembling those of the old Point Road area in Durban. Government and administration buildings heralded Brisbane as the capital city of the State of Queensland, annexed from New South Wales in 1859. Morphological studies reveal that Brisbane had reached its first zenith around 1930 as a commercial city of four and five storey buildings. The urban form remained stagnant until the post-1960's building boom and the developments from this period on, consolidated land amalgamations largely ignoring the urban characteristics of the established city. Public space was poorly observed, resulting in a city that had turned its back on the river. It is only in recent times that the currency of good urban design, under the custodial direction of the City Council, has fostered a re-engaged urban realm that, enabled by the recent building boom, has delivered high quality urban environments.

South-East Queensland is now Australia's fastest growing region. Its regional plan forecasts a further 30 per cent population growth by 2026.

Although Queensland was to some extent behind the mainstream of Australian



House Rabba by John Dalton



architecture, the development of modernism in the 1960s, reflecting local conditions of climate and place was evident in the work of Robin Gibson and John Dalton "who sought to design with a modern aesthetic attuned to local building practices and consideration of site and climate"

Architectural Education

There are sixteen courses in architecture throughout Australia, with more than 300 full time academics and 8000 students. All architecture programmes now culminate in a

When I arrived in Queensland's capital in 1996, Brisbane was commonly referred to as an 'overgrown country town'. This might have been an acceptable description in the 1990s, but it cannot be applied any longer. Brisbane, affectionately referred to by the locals as **Bris-Vegas**, has now come of age.

Following Sydney and Melbourne, Brisbane is the third most populous city in Australia with a population of approximately two million. Interestingly, the 2006 Census showed that 22 per cent of Brisbane's population was born overseas, the three main countries of birth being the UK, New Zealand and South Africa.

Brisbane City is centred on its most dominant environmental element, the Brisbane River, which effectively carves Brisbane into two areas - the Northside and the Southside. The 2001 addition of Cox Rayner's Goodwill Pedestrian and Cycle Bridge signified Brisbane's acceptance and affectionate embrace of its River resulting in a long overdue linkage

between Brisbane's North and South. It connects the City's key precincts - the Northside CBD through Queensland University of Technology (QUT), across Brisbane River, to the recreational precinct of the Southside Southbank Parklands. The Southside cultural precinct of Southbank is the home to Queensland's Art Gallery, Performing Arts Complex, State Library and Museum - each of which were designed by Brisbane stalwart Architect Robin Gibson, in the

professionally accredited Masters award.

Architectural courses in Brisbane are offered at the University of Queensland (UQ) and Queensland University of Technology (QUT). The two offer quite different models of education, which avoids duplication and allows for choice.

QUT established a teaching exchange programme with the University of Natal/KwaZulu-Natal over ten years ago, that enabled several academics to benefit from this opportunity. Coincidentally a number of Natal graduates are on the full time teaching staff including Paul Sanders (Architecture Co-ordinator & Senior Lecturer), Kathi Holt-Damant (Urban Design Co-ordinator & Senior Lecturer), Lindy Osborne (Lecturer), Glenda Strong née Mathews (Interior Design Lecturer), Chandra Lee-Sanders (Architecture & Interior Design contract design tutor), Marco Ramaccio Calvino (practising architect and sessional tutor) and Mark Damant (practising architect and sessional tutor).

Paul Sanders—Brisbane

1970s and '80s. The CBD component of the Brisbane River is flanked by a number of Institutional Facilities, including the campuses of QUT, Griffith University and the Southbank Education and Training Precinct (SETP), which combine to form a cross-river educational precinct.

The past decade has born witness to a city which has keenly supported emerging architects in addition to the more entrenched stalwarts of the profession, resulting in a youthful, relaxed and unpretentious sub-tropical city. *Viva Bris-Vegas!*

Lindy Osborne—Brisbane



On graduating from the University of Natal in 1995 I moved to Brisbane. Within three weeks I started working for newly formed Brisbane practice Cox Rayner Architects + Planners. During the next eleven years with CR, I registered as an Architect and worked on some high-profile national and international projects, including (below) Princess Alexandra Hospital Redevelopment (AUD \$340m), Isuzu Truck Display Centre (AUD \$3m) and Southbank Education and Training Precinct (SETP) (AUD \$550m).

While project architect for SETP, I decided that I wanted to extend my passion for educational design into practice and 2007 commenced work as a Casual Tutor and Guest Lecturer at QUT. At the end of the year, I was offered a full-time, tenured position as Lecturer in Architecture at that School of Design.

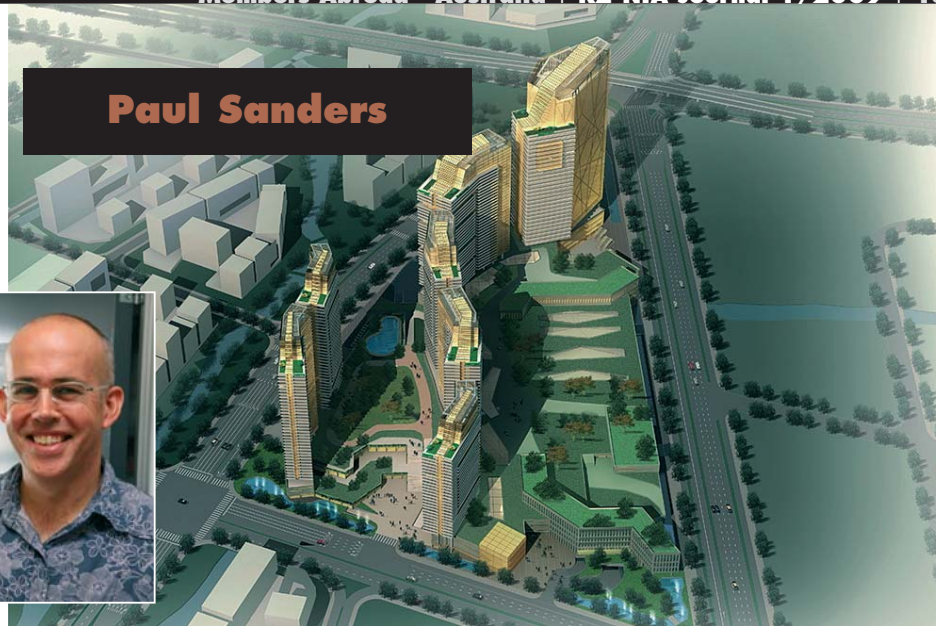


I have been an academic since joining the University of Natal in 1998 and, following a period as visiting lecturer in Brisbane in 2001, I joined the staff at QUT on an ongoing basis in 2003. I was appointed as Architecture Co-ordinator in 2006, and this role involves the leadership of the architecture discipline of 17 full time academics.

I am currently enrolled in a PhD course in the field of urban morphology. This research proposes a theory on the relevance of mapping the evolutionary aspects of historical urban form to develop a measure for evaluating architectural elements and deriving parameters for new buildings.

My participation in a QUT design team contributed to a recent successful invited competition bid for an Urban Transit Centre in Hangzhou, China. The Centre will include retail, business, entertainment, residential and service components at the heart of the Binjiang district on an 11.5ha core area with 32ha surrounding urban design precinct. The project has received the approval to commence and is to be implemented over the next three years!

Paul Sanders—Brisbane



Paul Sanders



Gavin Adams

Arriving a little over five and a half years ago, I was fortunate to come to a job with Suturs Architects and started working immediately I arrived. I had a very soft landing in "the River City" with a job



lined-up and a number of good friends already living here who provided fantastic support and a wealth of information.

After a few years I was given the chance to join Woodhead Architects in a more senior role and with greater career potential. I am a Regional Principal and Office Manager for the Brisbane office where we have a staff of 30 architects, architectural technicians and interior designers.

I am currently the project architect for a new 27 000m² School of Pharmacy for the University of Queensland due for completion at the end of 2009. I am involved in three new tertiary education buildings and am leading a team with colleagues from our Adelaide office charged with the development of three new Mental Health Units and the master planning of a district hospital.

I have found that the practice of architecture in Australia is more regulated and possibly more sophisticated than in South Africa, but the fundamentals of being an architect are constant.

Gavin Adams—Brisbane

Marco Ramaccio Calvino

I graduated from the University of Natal in 1998 and commenced working with the late Vito Coppola on community-based projects in underprivileged areas around Durban. I was then fortunate to have the opportunity to join Stauch Vorster Architects and work on the International Convention Centre in Durban and gain experience on large scale projects.

In January 2001 I decided to embark on an adventure and emigrate to Australia. I was employed by Woods Bagot Architects in Brisbane as a project director. This was the start of a very steep learning curve to come to terms with the extensive building codes and a design and construct delivery system where the architect is effectively employed by the main building contractor after development approval. My earlier experience working closely with builders and tradesmen on community-based projects stood me in good stead and I was able to convince the main

contractor that it was possible to deliver a quality building within a tight budget without necessarily removing all the architectural elements. This collaborative environment went from strength to strength and I was able to work on three successful inner-city residential towers with the same contractor and consultant team. In 2004 Woods Bagot made me an associate.



In 2004 I was presented with the opportunity to influence the mass housing market by joining a firm which was striving to make architect-designed homes affordable to the broader community. The delivery model was a turnkey process, which involved a collaborative experience between the client and Civicsteel Homes, which employed architects, estimators and builders. I have also commenced a Masters degree in Architecture at the University of Queensland and am researching a new housing typology that would allow a more compact urban form.

Marco Ramaccio Calvino—Brisbane



Under construction: University of Queensland, School of Pharmacy



Fred Viljoen

"Hyperdome" Homemaker Centre.

The Viljoen family left South Africa in August 1998 heading for Brisbane, and straight into an economy battling to come out of a recession and hardly in need Durban's ex City Architect at 51.



Vigorous introspection made me think that perhaps a place in the sun selling yachts at the local Marina might be the way to go (I am an experienced ocean-racing skipper). The next six years saw me doing just that.

I was dragged kicking and screaming out of the Marina by Gerry Holmes, ex McLaren Alcock & Bedford, and now a Director of The Buchan Group, a large national practice, with offices in New Zealand, specializing in retail work with a staff of around 300 or so!

I warned Gerry that, with my age then 59-60, sceptical nature, attitude, lack of local experience etc, I was totally unemployable.

They must have been desperate as they wouldn't take no for an answer. I then hit them with a curved ball, tabling a list of ten items that would have to be agreed before I would consider their offer – one being a mattress under my board for a regular afternoon 'power nap'. Cheeky I know, and, yes, it did not work, but they asked me when I could start! Incidentally, the drawing machine they bought for me was the last one in Brisbane!

Most of my work is conceptual design stuff, which gets passed-on to a brilliant team of CAD and graphics youngsters who proceed to turn it into a wonderland-type presentation that I can hardly recognize. A bit of smoke and mirrors stuff, I think, which I have to try and keep under control, very difficult.

The current global economic downturn has come just in time, as between ever dwindling projects I get to spend more time at home attending to our never ending renovations, or at the yacht club sailing – *muuuuch* better!

Forgot to tell you that our house is a stone's throw to Moreton Bay, Australia's best-protected sailing waters, only four minutes to the boat ramp.

Fred Viljoen—Brisbane

Glenda Strong

After graduating from the University of Natal in 1993, I worked for six years on a variety of high-end tourism projects in Namibia. During this time I cultivated an interest in interior design which I was able to develop further in southern California where I lived between 1997 and 1999.

Coinciding with the arrival of the millennium, I switched continents again, this time to Australia where I began working on small-scale residential projects in Brisbane. In recent years, however, lecturing and tutoring in Interior Design at Queensland University of Technology has revealed to me that my true vocation lies in teaching and research. And now, I am once again about to make another intercontinental move, this time to the UK where I hope to further my career, having recently been accepted at Kingston University.

Glenda Strong née Mathews—Brisbane

Peter Wilkinson

It does come as a bit of a jolt to realize that a full eight years has passed since packing-up MWL (McCaffery, Wikinson & Little) and moving to Hong Kong – but what an outstanding experience it's been.

I registered as an architect with the HKIA and, as a senior associate with Aedas was fortunate to be involved in a fantastic range of projects across the region – in Hong Kong, China, Korea and the Middle East. During my time with them the Hong Kong office grew from around 100 to more than 600 staff.

My main recollections of the first year or two of working in that environment are of 80 hour weeks, massive stress – and extreme excitement. Actually, that would be my recollection of the entire period!

Typical South African work experience (hands-on in all phases of project activity, chasing clients, design and administration) makes us less easy to pigeon-hole as 'designers', 'documentation architects' or 'administrators' etc. The result was being allowed to get on with it (completely over my head more often than not), leading teams on an incredible variety of design bids and projects – even achieving success, soon after my arrival, in an international design competition for development of the West Kowloon reclamation site on Hong Kong's Victoria Harbour.

After almost five years in that amazing city we made a lifestyle change and moved to

Australia's Gold Coast. After two years with DBI – a fairly large local practice, with offshore work (and great offices overlooking the waves and white beaches at Surfer's Paradise) – I ventured back into the development side of things last year, forming a design-management consultancy. Still based on the Gold Coast most of my time is spent on the Oracle, a mixed-use development at Broadbeach (left) comprising two residential towers over a retail/commercial podium. With a total value in excess of AUD \$800m it is one of the bigger projects currently under construction in this part of the world.

Peter Wilkinson—Gold Coast



Alexander House, central Hong Kong.



Architects a decade into independent practice

Sphere Studio, 3 Madeline Road, Morningside

Sphere Design and Architecture, founded by Rupert Spence and Wendy Houldin, provides a design wing with 10 years of specialist design experience in the retail and commercial sector and an architectural wing which developed with the additional member, Gina Walker, in 2007.

Sphere took the leap and has built its own building off Madeline Road. Morningside provides a great locality that is central to most staff members and has reduced commuting distances and times significantly. This studio now forms part of a complex, textured and exciting mixed-use design precinct.

The studio annex is adjacent to the old home which has been refurbished and converted into exhibition space for a fabric house and small offices. The architectural language of clipped eaves, lean-to roofs and wrap-around verandas draws from the residential palette of the surrounding historic buildings. The new building reflects the practice's design philosophy of uncluttered lines, fresh takes on classic forms with priority given to comfort, space and flow and a little playfulness. The building makes use of a compact footprint

where coverage and FAR are limited. Open rafters have been used to maximise the vertical volume and give the office an airy and highly functional space. The provision of a mezzanine has resulted in a library, great design spot and additional meeting space.

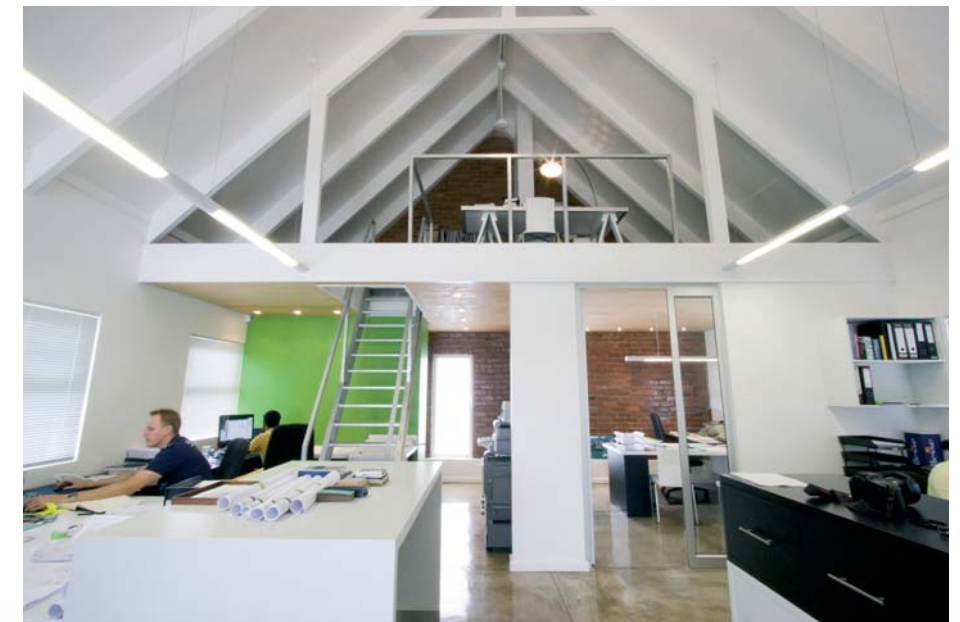
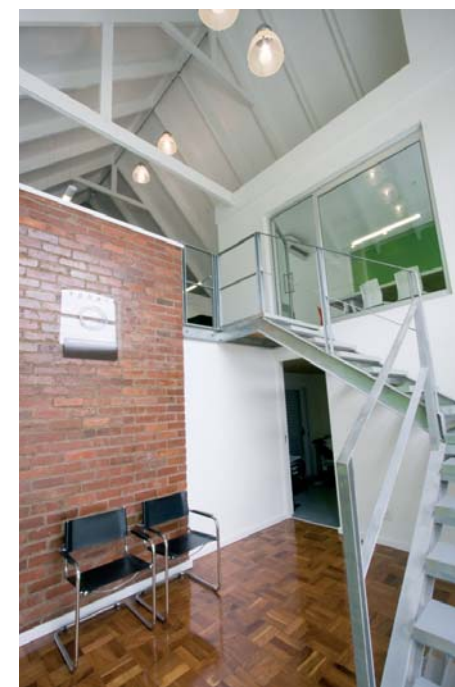
Brickwork and flooring salvaged from the original home were used to contrast with the crisp white structure while natural screeds and

galvanized steel provide the rest of the palette and a juicy green paint has been used on feature walls (this colour can easily be changed as mood and trend dictates). The site has also been landscaped with indigenous vegetation, porous surfaces and trees to provide a green and healthy environment, which is within walking distance of all amenities for the staff. Gina Walker

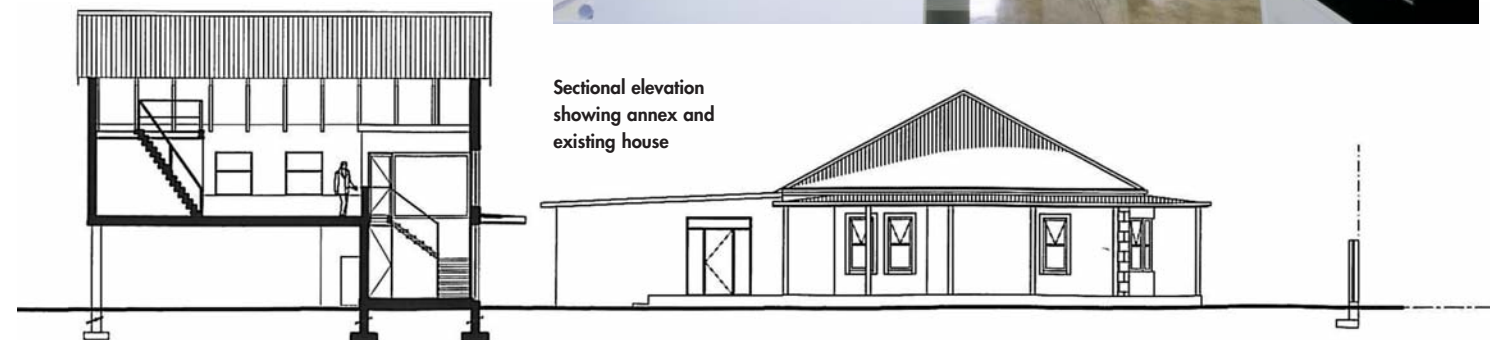


View of the annex from Sixth Avenue.


Below: The open truss and rafters provided valuable space and volume.



Sectional elevation showing annex and existing house






A Travel Diary
Into the Himalayan Foothills

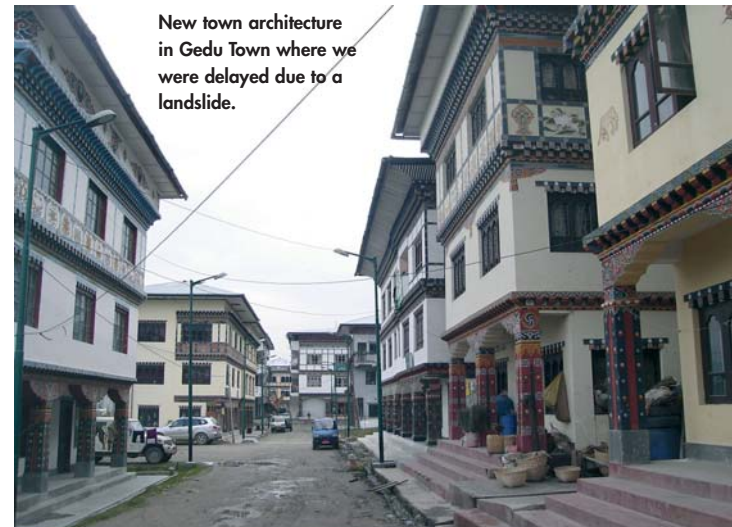


Mountain environments have always been special places for me ... so eventually I had to undertake a trip to the mother of all mountain ranges ... the Himalayas. Strung along the long range are the countries and provinces of Arunachul Pradesh, Bhutan, Sikkim, Nepal and Kashmir.

The trip began on 15 December 2008 flying to Delhi. The next day after an internal Indian flight to Dibrugarh, my wife, Hanlie, and I were picked up by our tour guide, Jammu, and driven through the Assam Tea Plantations to the largest river in India, the Brahmaputra. Then a ferry trip across the many wide channels, followed by days spent exploring the bamboo house architecture of the different animist tribes of Arunachul Pradesh in the villages of Pashighat, Ziro, Daporjio and Tezpur in the steep sided lush Himalayan foothills for six days.

We took another internal Indian flight from Guwahati to Bagdogra and were picked up by our new guide and driver for the next section of our trip – a winding steep climb out of the flat Bengali plain to the Hill station of Darjeeling. Tea planted on 45+° slopes thrives in the moist cool climate. Then into Sikkim province, famous for the rhododendrons, azaleas, orchids and magnolias, visiting the towns of Darjeeling, Pelling, Gangtok, Kalimpong, and Phuntsoling with its painted corrugated iron and timber fretwork architecture from the colonial times. The crystal clear rivers are full of beautiful round boulders and pebbles. Gangtok, the Sikkim province capital, has admirably pedestrianized the main commercial street and ruled that all buildings are to be kept neat and painted, and how magnificently it has worked.

We crossed the border into Buddhist Bhutan to meet our new guide, Payza, climbed up the foothills again on a road with only a one-vehicle wide tarred strip requiring hooting to enable the cars to pull off and squeeze past each other round all the corners. Maximum speed limit 40kms per hour. The road was being widened and a landslide due to rain meant we lost a day having to stay in the Hydro Station Guest Lodge.



New town architecture in Gedu Town where we were delayed due to a landslide.

Bhutan is a small country roughly the size of Switzerland and referred to by the Bhutanese as Druk Yul (Land of the Thunder Dragon) with 2225m being the average depth of the valleys and three climate zones: tropical south, cool temperate middle, and alpine north. The steep winding roads climb across the ridges of the foothills of the Himalayas into three valleys, over passes as high as 3 425m. We now began to encounter snow with beautiful scenery of high cedar trees and low bushy bamboo and yaks in the fields.

Bhutan has remained a country where age-old customs and traditions are still part of the everyday lives of the people, even though modernization, development and the strains of global influences are felt more and more. It has a democratic monarchy ruled by the 28 year-old Cambridge-educated king, who has decreed that the country will hold onto its traditions far into the future. The Bhutanese wear a tartan-looking coat to any formal, business, government, official or administrative place or occasion.

All buildings have to be built in keeping with the traditional style. The houses are built on flat or sloping sites and rest on a rammed earth or stone-stacked plinth with few windows or doors originally used to house the animals. Above this is a timber-framed house, nail-less, with plastering or stuccoed bamboo matting as panelling. The house extends over the plinth in sections in the form of a bay window-type (oriel) extension. The timber framing and windows are decorated with colour paint and images of plants and religious symbols. The ceiling is a bamboo and timber

reinforced slab and above this is a floating roof consisting of planes on different levels. The original roof is clad in timber shingles held down by large boulders. The open space below is used to keep stacked foodstuffs dry and for storage.

The Dzongs (citadels) are both religious and administrative centres and were positioned by religious figureheads to be defensible fortresses in days gone by. They are simple battered stone wall fortresses atop strategic hills, or points, painted white with red, gold and yellow detail. Inside are stone paved courtyards alive with colour from the painted timber structures. Festivals are held here to commemorate historical and religious events and are a major social highlight for the community with dancing, eating, meditation and celebration.

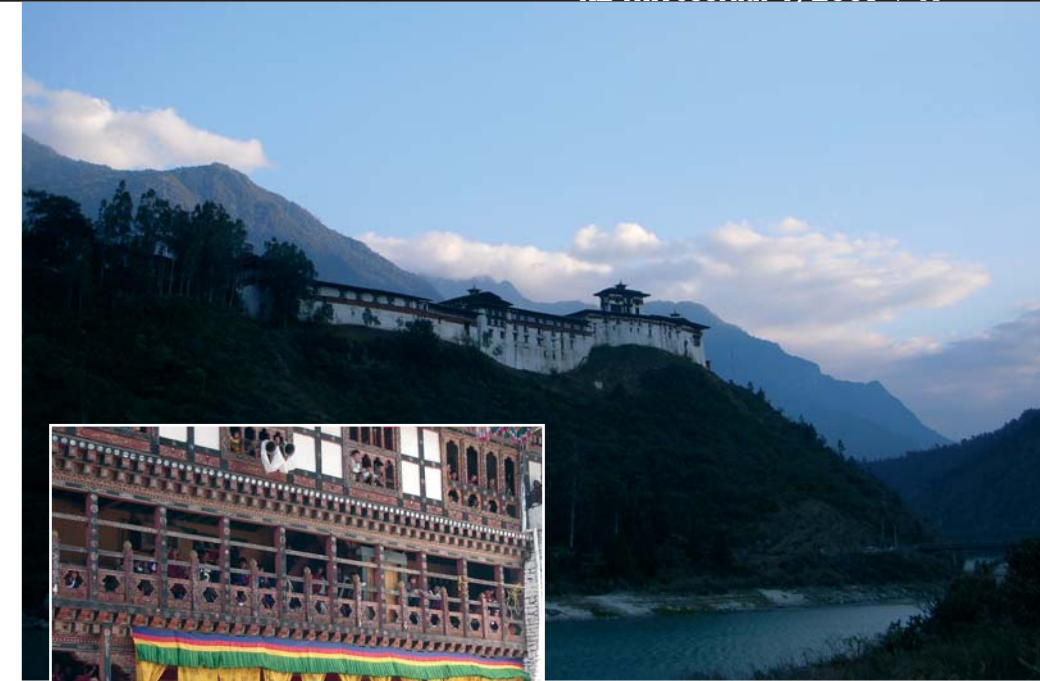
We travelled from Phuntsoling, Gedu, Wangdi, Trongsa, Bumthang, Gangtey, Phobjikha, Punakha and Paro with snow beginning to fall. The highlight of our nine days in Bhutan was visiting the Amankora Lodges in Bumthang, Gangtey, Punakha, Paro. Kerry Hill, the Australian architect for the Aman Hotel Group, has interpreted the traditional Bhutanese style in a minimalist, contemporary architecture and the result is outstanding. The entrances, public spaces and circulation are subtly handled and integrated into nature which captures the essence of the traditional building ethos of Bhutan.

Paro is the only area of Bhutan with a large enough valley for an airport and from here we left for Delhi via Katmandu in Nepal.

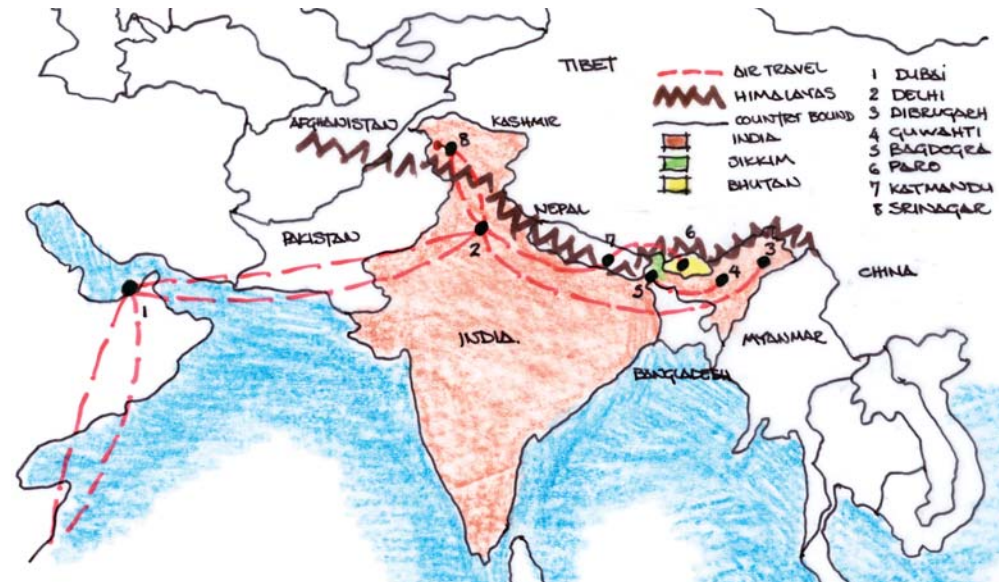
The next day we flew to Srinagar in Kashmir to be met by Rashid, our guide and driver. Two nights were spent on the house boat in the Dal Lake and we visited the Mughal Gardens and local timber-framed mosques. Rashid took us to Gulmarg, the premier Indian Ski Resort just 50kms from the Pakistani border. This "Valley of the Flowers" is a popular destination for Indians and foreigners alike to ski off-piste in the Himalayas. Security is excellent with the Indian Army being subtly present wherever you looked. The snow literally



The Punakha Dzong main entrance (top). Inset above shows the administrative offices set into the Dzong's roof space.



The Trongsa Dzong is a resplendent fortress atop the strategic hill. Left: Festival we witnessed at the Dzong.



got dumped on us and we were lucky to get out to fly back to Delhi and home via Dubai.

It was a memorable trip and despite all the warnings and fears of terrorism, internal strife, bird flu epidemic and the dreaded Delhi belly...we came out totally unscathed and very much the wiser as to how people in this beautiful mountainous country address their daily needs to live a quality life.

Kevin Lloyd



The Amankora Hotel in the Bumthang Valley in Paro — traditional Bhutan style reinterpreted by Australian Architect Kerry Hill. [See also Bruce Stafford's article re Kerry Hill]

